

Vol. 38 No. 4
Oct, Nov, Dec
2018

\$5⁰⁰



INSIDE THIS ISSUE! The New
Taborgrass Home, Festival
Scenes 2018, Events calendar
and more...



Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass *Express*

New Location for Taborgrass

Bluegrass Classes and Jam Community

On Saturday, October 6, 2018, Taborgrass kicks off its 9th year of providing a warm and welcoming place to learn to play and sing bluegrass music.

The new location is at Waverly UCC, 3300 SE Woodward Street in Portland.

Please enter through the front door. There you will be able to pay your admission (\$15 per class, \$5 jamming only) and students can pick up the following week's assignment at the handout table in the Sanctuary before finding your place in the building.

The first-year class (led by Greg Stone) and the **second-year class** (led by Kaden Hurst and Linda Leavitt) will be taught from 10:00 a.m. until 1:00 p.m. **Open jam circles** are welcome during that time. There are separate rooms for jamming.



Third-year students (and beyond) are invited to join the in-depth "How to Jam" sessions held on the third Sunday of the month at Strum Guitars, 1415 SE Stark Street, #C, Portland, led by

Patrick Connell, Kaden Hurst, Annie Staninec, and other professional bluegrass musicians. **Taborgrass Open Mic** will be on the 1st Thursday of the month starting November 1 at Waverly UCC.

Bring Your Own Coffee Cups to Taborgrass! We will not be using the dishwasher this year, and we want to cut back on disposable tableware. Taborgrass will provide coffee, chips and water. Students are welcome to bring a small snack to share for the snack table. There will not be soup this year because of the shortened hours and a need to keep the kitchen clean.

For more information, please go to www.taborgrass.com for updates, music, and general information about the Taborgrass classes.



OBA Membership & Ad Information

Membership Information

The OBA Board of Directors invites you to join the OBA and to participate in its many activities. Our membership benefits include a subscription to the quarterly Bluegrass Express, frequent mailings about events, and ticket discounts to northwest bluegrass events. Annual membership dues are \$30 for a General Member, \$50 for Supporting Performers, and \$125 for Contributing Business Sponsors, as well as other options. To join, complete the application on the back cover and mail with your check to:

Oregon Bluegrass Association
P.O. Box 1115
Portland, OR 97207

Website

Features include an interactive calendar that allows you to post your own events, excerpts from past issues of the Bluegrass Express, and links for local bands. Come visit us online! Visit the OBA web page today!

www.oregonbluegrass.org

Article and Editorial Submissions

The OBA Board invites you to submit letters, stories, photos and articles to The Bluegrass Express. Published files remain in our archives and art is returned upon request. Please send submissions to:

Linda Leavitt
Expressnews@oregonbluegrass.org

The OBA Board

www.oregonbluegrass.org

Tony McCormick - President
president@oregonbluegrass.org

Pat Connell- Vice President
vicepresident@oregonbluegrass.org

Ron Preston - Secretary
secretary@oregonbluegrass.org

Patrick Seafeld- Treasurer
treasurer@oregonbluegrass.org

Liz Crain
OBA Roseburg Chapter President
lizcrain42@gmail.com

John Hart - Webmaster
webmaster@oregonbluegrass.org

Dave Hausner-Membership
membership@oregonbluegrass.org

Linda Leavitt-OBA Express
expressnews@oregonbluegrass.org

Steve Eggers - Ad Sales
obaexpressads@oregonbluegrass.org

Clayton Knight - Calendar
calendar@oregonbluegrass.org

ADVERTISE IN THE EXPRESS!

Your Express advertising will reach over 500 households of bluegrass enthusiasts, while helping the OBA to continue publishing this valuable resource. We appreciate your support of the Oregon Bluegrass Association. For information about placing an ad for your business please contact Steve Eggers via email at: obaexpressads@oregonbluegrass.org.

PUBLISHED QUARTERLY

Issue	Mailed	Reserved By	Copy Deadline
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Fall (Oct-Dec)	October 1	September 1	September 15

AD RATES AND DIMENSIONS

Size	Dimension	Cost	2 or more issues
Full Page	7.5 x 9.5	\$150.00	\$130.00
Half Page Horizontal	7.5 x 4.75	\$90.00	\$80.00
Half Page Vertical	3.75 x 9.5	\$90.00	\$80.00
Quarter Page	3.75 x 4.5	\$60.00	\$50.00
Eighth Page	3.75 x 2.25	\$40.00	\$30.00

WEBSITE RATES AND DIMENSIONS

Size	Dimension	Cost	With Print Ad
Leaderboard	728 x 90 px	\$50.00	\$30.00
Small Square	300 x 250 px	\$45.00	\$25.00

The OBA prefers to receive advertising payment in advance. For one-year contracts, we request payment six months in advance and we will bill for the next six months. Payment may be made online via PayPal at www.oregonbluegrass.org/bgexpress.php or you may mail a check payable to The Oregon Bluegrass Association, PO Box 1115, Portland, OR 97207.

When submitting an advertisement to the OBA, please be sure the file is black and white, 300 dpi and in either PDF, TIFF, or JPEG format. If you have questions about your file please email John Nice-Snowdy at nicetunz@gmail.com.

Founded in 1982, the Oregon Bluegrass Association (OBA) is a volunteer-run, 501(c) (3), non-profit arts organization consisting of individual and band memberships. Based in Portland, Oregon, the OBA has chapters in Salem and Roseburg, and is the umbrella organization for the Chick Rose School of Bluegrass.

The OBA is led by an elected Board of Directors who volunteer for two-year terms. Monthly meetings are open to all members and an Annual Meeting is held for the state-wide and regional members. Financial support for the OBA comes from membership dues, fundraising events, tax-deductible donations, merchandise sales and advertising revenue from the Bluegrass Express, the award-winning member newsletter.



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Bill and Molly McColl with Donna Dunaif at GorgeGrass



Slabtown Rounders on their way to County Cork Public House



Claire Lynch, with Jim Hurst at Mountain Music Fest




Vol. 38 No. 4

Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass Express

Bluegrass Express is a quarterly newsletter dedicated to informing members of the Oregon Bluegrass Association about local, regional and national bluegrass issues, events and opportunities.

Bluegrass Express Staff

EDITOR

Linda Leavitt
expressnews@oregonbluegrass.org

COPY EDITOR

Nancy Christie
nancy.d.christie@gmail.com

GRAPHIC DESIGN & LAYOUT

John Nice-Snowdy
nicetunz@gmail.com
(805)748-6648

ADVERTISING

Steve Eggers
obaexpressads@oregonbluegrass.org

WEBMASTER & WEB CONTENT

Tony McCormick
John Hart
webmaster@oregonbluegrass.org

JAMS & ONLINE CALENDAR

Jim Miernyk
Clayton Knight
calendar@oregonbluegrass.org



President's Message

As festival season comes to a close, I hope that you all had plenty of chances to pick with your friends, old and new, and to see and support the many great bands that traveled to entertain you.

The OBA spent most of last year trying to bring new music opportunities to traveling and local bands with regular shows at the Alberta Street Pub in Portland and other venues. Unfortunately, attendance was poor and we had to cancel future plans for this kind of event until we figure out what the public, and particularly our membership, is willing to support.

We also started and ran the online radio station, OregonBluegrassRadio.org. This seems to be popular, with weekly listener averages between 600-800.

Our current membership still hovers around 300, as it has for the last 10 years. We need to learn what will bring the next generation into the circle and support future work.

We have not had a membership price increase in many years, so starting in November 2018, the price of an annual membership will be increased by \$5/year to \$30.

We have also loosened our advertising rules for the Bluegrass Express and the OBA web site. We are looking for broader sponsorship from the community and businesses that serve our members. If you know of a business that would like to advertise in our newsletter or on our web site, please have them contact us at OBAexpressads@oregonbluegrass.org.

The OBA needs increased membership and/or strong sponsorship for our publication, web site, the online radio and our events to continue to meet our mission goals.

We would love to hear your thoughts on ways we can attract new members and sponsors. Please email me: president@oregonbluegrass.org or send a letter to the address listed on this issue of the Bluegrass Express.

Tony McCormick
President, OBA



© Clyde Cleveland

What's Playing On The Radio

Local Radio Bluegrass and Country Listings

Albany/Corvallis - KBOO

Broadcast from Portland, can be heard at 100.7 FM. See under Portland, below

Astoria - KMUN 91.9 FM

Some syndicated programming
503-325-0010

"Cafe Vaquera"

Tuesdays 9-11pm, Bluegrass/Old Timey
Western/Folk with Calamity Jane
CafeVaquera@hotmail.com

"Shady Grove" Saturdays 7-9pm

Regular folk program

Monday thru Friday 10am - noon
with bluegrass included

Columbia Gorge - KBOO

Broadcast from Portland. Can be heard at 92.7 FM. See under Portland below

Corvallis - KOAC 550 AM

Syndicated public radio with some bluegrass included in regular programming
541-737-4311

Eugene - KLCC 89.7 FM

Local broadcast 541-726-2224

Mixed format "Saturday Cafe"

Saturdays 11am - noon

"The Backporch"

9 - 10pm Saturdays

Eugene - KRVM 91.9 FM

"Routes & Branches" 3 - 5pm Saturdays

"Acoustic Junction" 5 - 7pm Saturdays

"Miles of Bluegrass" 7 - 9pm Mondays

www.krvm.org 541-687-3370

Pendleton - KWHT 104.5 FM

"Bushels of Bluegrass" 9 - 11pm Sundays
contact Phil Hodgen 541-276-2476

Portland - KBOO 90.7 FM

"Music from the True Vine"

9am - noon Saturdays

Portland Radio Project - 99.1 FM

Bluegrass Next Door with
the Portland Radio Ponies

5-6 pm Tuesdays

Streaming at prp.fm

Santiam Canyon - KYAC 94.9 FM

"Ken 'til 10" 6-10am M-F

Additional Bluegrass Programming

Streaming and Schedule: www.kyacfm.org

Salem - KMUZ 88.5 & 100.7

"Ken 'til 10" 6-8am M-F

Simulcast with KYAC.

kmuz.org, all bluegrass



Lonesome And Then Some:

By Ira Gitlin © 2017

Unusual Vocal Harmonies in Early Bluegrass Recordings

Previously presented at the 2017 IBMA Foundation-sponsored Bluegrass Symposium, September 29-30, 2017, Raleigh Convention Center, Raleigh, North Carolina. <https://bluegrassfoundation.org/bluegrass-symposium/>

In this paper I will analyze several examples of unusual vocal harmonies found on early bluegrass recordings. I will examine how these harmonies depart both from classical standards and from typical bluegrass practice. In addition, I will discuss how the differing timbres of the instruments and voices in a bluegrass ensemble influence our perception of these harmonies, and will speculate on the emotional effects of various types of dissonances.

It is impossible to listen to bluegrass music for long without encountering the word “lonesome.” It shows up in song and album titles, in lyrics, and in band names—so often, in fact, that musicians and fans joke about it. “Lonesome” is used to describe feelings of loneliness, desperation, homesickness, lovesickness, alienation, isolation, awareness of one’s own mortality, sadness, depression, and more.

(In the last decade or so an ironic sense of the word has evolved among hip young bluegrass musicians; it is used to refer to things that are makeshift, impoverished, not up to standards. Thus, an old jalopy held together with Bondo and duct tape, or a hungover breakfast of day-old pizza and flat beer, or an inept and out-of-tune performance might all be described as lonesome. “Man, that was lonesome!” might not always be meant as an undiluted compliment when said to a performer after his or her set on stage.)

Bluegrass evokes feelings of lonesomeness in a variety of ways. The story told in a song’s lyric naturally plays an important role. Bluegrass is full of songs about dead children, mothers, soldiers, dogs, and horses; jilted lovers; abandoned cabins; etc. But purely musical features play a role, as well. Most aficionados would agree that the gutsy crackle of Rudy Lyle’s banjo, the slippery wail of Scott Stoneman’s fiddle, or Hazel Dickens’ flinty vocal twang can be just as lonesome as any song lyric. In this paper I intend to discuss some of the

ways in which vocal harmonies, too, can contribute to the perception of lonesomeness in a bluegrass performance.

The musicians who established bluegrass in the 1940s and 1950s belonged to the first generation of Americans to grow up with the phonograph and the radio. They were able to hear a much wider variety of music than ever before—ragtime and jazz, classical symphonies and opera, Tin Pan Alley popular songs—and their music reflects this. But they were also heirs to vernacular musical traditions that stretched back centuries. They would have been intimately familiar with unaccompanied fiddle tunes and ballads, folk blues, old minstrel and parlor songs that had been absorbed into their folk traditions, and various types of religious music such as Sacred Harp singing. Some of this traditional repertoire would have been truly modal, conceived purely as melody, without any of the harmony that present-day listeners might imagine they hear in it.

In 1928 G.B. Grayson and Henry Whitter (born in 1887 and 1892 respectively) recorded “The Nine Pound Hammer” using a melody that is identical to the one bluegrass players sing today. But instead of the three-chord progression that is universally used now, Whitter plays a G chord on the guitar throughout nearly the entire song. In essence, he is using the guitar as a drone instrument, with a full major chord as the drone instead of just the root (as on the highland bagpipes) or the root and fifth (as on the lap dulcimer). And although the architects of bluegrass were a generation younger than Grayson and Whitter, and more conversant with functional harmony than their parents and grandparents may have been, they nevertheless tolerated a more casual association between vocals and accompanying chords than most present-day musicians do. I believe that examples from early bluegrass recordings bear this out.

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Throughout this paper, when referring to chords in general contexts, I identify them by the Roman numeral that corresponds to the degree of the scale that is the root of the chord under discussion. In the context of specific recordings, I generally call chords by their letter names.

I have transcribed the examples at the end of this paper myself (page 11). While complete accuracy was not always possible, I am confident that my transcriptions illustrate adequately the points I make in the discussion that follows.

Two books were particularly helpful in writing this paper: *The Music of Bill Monroe* by Neil V. Rosenberg and Charles K. Wolfe, and *The Music of the Stanley Brothers* by Gary B. Reid. In addition, I have relied on private communications with several musicians, and on information and perspective provided by friends and colleagues in lively discussions in on-line social media. I am truly fortunate to be a part of such an enthusiastic and knowledgeable community.



Lonesome And Then Some

cont. from page 5

Let us start by looking at Bill Monroe's 1949 recording of "Can't You Hear Me Callin'." The song is played in the key of G, with verses and choruses sharing the same chord progression: GGGG/CCGG/CCGG/CDGG (where each letter represents one measure). Guitarist Mac Wiseman sings the verses solo, and Monroe adds a tenor harmony on the choruses. At the beginning of the chorus' second line ("a million times...") and third line ("I mistreated you...") the melody rises dramatically to a high G while the accompanying instruments play a C chord. Monroe's tenor harmony lands on a B[♭] at those two points. (Ex. 1)

A listener versed in music theory might say that this combination—a C chord with an added B—produces a C major 7 chord. Major 7th chords are widely felt to have a smooth, airy quality. A magazine article (possibly in *Guitar Player* magazine, though I have been unable to identify the exact source) once quipped that nothing says "lounge" like a C maj. 7 chord, and fiddler Brian Wicklund likes to amuse his friends with "Lounge Hoss," a soporifically mellow version of Monroe's "Wheel Hoss" that relies heavily on major 7th chords.

The effect in "Can't You Hear Me Callin'," however, is anything but smooth or mellow. It is hard-edged, strident—harsh, even. I believe that may result from the fact that the voices are so different in timbre from the accompanying instruments. When the timbres are distinct, the unexpected vocal note stands out against the pure major chord rather than blending in with it as an integral part of a lush, more complex chord.

Thomas Brothers makes analogous points in Louis Armstrong's New Orleans, his study of the origins of jazz: "... [T]he use of timbral differentiation to distinguish layers of a complex texture ... is found

throughout the African diaspora" (p. 132); "Distinct timbres help the ear distinguish the layers—cow bell, gourd rattle, voices, various sizes of drums in West Africa; stick, clapping, drum, voice, and fife in the rural ensembles from Mississippi recorded in the 1940s; clarinet, cornet, trombone, banjo, bass, and drums in early jazz from New Orleans" (p.145); "The winds also added timbral diversity, with each instrument easily distinguishable from one another as they veer off and articulate their independent layers" (p. 162). One could say the same about the guitar, fiddle,

Done"; and the flatted 7th, which creates a bluesy effect.) Strident major 7ths show up in bluegrass fiddling, too. The fiddler simply stops two adjacent strings with one finger; if the lower note of the resulting double-stop is the 3rd of the chord, the upper note will be the major 7th. Benny Martin's solos in Flatt and Scruggs' "Someone Took My Place With You" constitute one of the best-known examples.

But in the last line of the chorus of "Can't You Hear Me Callin'" ("Come back to me is my request") there is an even more strident harmony. While the band plays first a C and then a D chord, and Wiseman sings a C and then a D note, Monroe sings an F and then a G. (Ex. 2) It is hard to imagine how traditional music theory would justify this uncompromising tenor line—each chord capped by the note a fourth above its root—yet its power is undeniable. The raw, unresolved dissonance seems to express the singer's unfulfilled yearning.

The vocal fourth above the root of the chord is not uncommon when the chord in question is a V—especially in a V-I cadence, as in this song. In that context, it may be perceived as an anticipation of the resolution to the I chord. In addition, the banjo's fifth string often sounds

a drone on the root of the key regardless of the chord, so the high G note above the D chord here is not especially jarring to bluegrass-trained listeners.

Over the IV chord, however, the vocal fourth is much less common, and therefore more jarring. For the rest of his career Monroe continued to sing this harmony both in live performances and on studio recordings, as have some other singers. Fiddler and singer Laurie Lewis once opined that this distinctive tenor part is the whole reason for singing "Can't You

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mandolin, banjo, bass, resonator guitar, and vocals in bluegrass.

This use of the major 7th as a harmony note above the fifth of the IV chord, while striking, is not particularly uncommon in bluegrass and old-time music. It can also be heard in Monroe's songs "The First Whippoorwill" and "My Dying Bed," among other places. (I mention in passing that the major 7th is just one of several possible choices for the tenor harmony in this situation. Others would be the root of the IV chord; the 9th, as heard in Monroe's 1966 recording of "Midnight On The Stormy Deep" and the Stanley Brothers' 1958 recording of "Think Of What You've

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Hear Me Callin.” (In-person conversation, July 18, 2009) But a quick online search reveals many more singers—including such prominent and expert musicians as John Cowan, Randy Graham, Sierra Hull, Carl Jackson, Lou Reid, and Don Rigsby—who eschew it, replacing the dissonant fourth with a consonant major third.

In my 2005 paper “The Parking-Lot Vernacular” I speculated on the processes by which song-versions that differ from the original or classic recorded versions gain currency. “[I]n many instances where ... song-versions deviate from the classic recordings,” I suggested, “we may posit some analogy operating unconsciously or subliminally in the minds of the originators of those versions... . In general, there is a drift away from the anomalous and exceptional, and toward the common, consistent, and typical.” The dissonant fourth in the last line of the chorus of “Can’t You Hear Me Callin’” is unusual, and may even be distasteful to some musicians who favor the smoother edges of present-day mainstream bluegrass. So it is not surprising that this exceptional harmony is often replaced by a note that, like most accented notes in bluegrass harmony, is part of the underlying triad.

This fourth over the IV chord occurs prominently in the tenor part to another Monroe song, “Memories of Mother and Dad.” (It can also be heard instrumentally in the fuzz guitar riff from the Rolling Stones’ 1965 hit “(I Can’t Get No) Satisfaction,” but that lies beyond the scope of this paper.) The original recording, from 1952, features Jimmy Martin’s lead and Monroe’s tenor in a duet throughout the entire song. Recorded in the key of F#, the song has the following chord progression: (Verse) F#F#B F#/F#F#C#C#/ F#F#B F#/F#C#F#F# (Chorus) BBF#F#/ F#F#C#C#/ F#F#B F#/F#C#F#F#. (I would like to thank mandolinist Mike Compton for pointing out, in a Facebook message dated July 24, 2017, a telltale passing note on the original recording that proves Monroe was tuned to standard pitch, instead of tuning one semitone sharp and fingering his part as if it were in F[♯].) The harmony under discussion occurs twice in each verse—

once each in the first and third lines (“left this world of sorrow” and “had to leave us” in the first verse)—and again in the third line of each chorus (“gone but not forgotten”). In each of those places the melody’s melismatic meandering settles briefly but definitely on a B note, and the tenor part settles on an E, while the instruments play a B chord. (Ex. 3)

Unusual though this harmony may be, it is nevertheless often used by many—possibly even most—performers who sing the song, judging by a casual survey of on-line videos. A few singers (notably bluegrass veterans Connie Gately and Ernest “Babe” Lofton, in a version recorded in the early 1990s) change the tenor harmony to the third in order to make it fit the underlying chord, as we saw done often in “Can’t You Hear Me Callin’.” Some, though, take a different approach to reconciling the vocals and instrumentals: They leave the vocals as in the Monroe original, but change the underlying instrumental chord to a ^bVII.

The ^bVII chord—sometimes called the “drop chord,” as Mayne Smith noted in his 2010 paper “Shuffle in Charlie: Technical Communications Among Improvising Musicians (Version 2.0)” —can be heard in a number of songs that are generally felt to be lonesome, dark, or spooky (for example, the traditional “Little Maggie” and Ola Belle Reed’s “High On A Mountain”). In my opinion, though, the tension between the vocals and the underlying IV chord in Monroe’s 1952 recording is far more lonesome than the consonance of the vocals with an underlying chord—even a lonesome-sounding chord like the ^bVII.

Without interviewing the musicians who performed on each version of a song, it is impossible to say whether they played it as they did because they had misheard the chords in the original recording, because they consciously preferred consonance between the instruments and the voices, or because—as I discussed in my 2005 paper—they had simply learned it that way from someone else’s version of the song.

The “drop chord” is also sometimes used in place of a I⁷ chord, to set the stage for a

transition from a I to a IV. An especially well-known example is the 1960 Don Reno and Red Smiley recording of “Love Please Come Home,” which follows the chord progression (verse and chorus) AAAG/DDAA/DDAA/AEAA. (In the 1956 original recording by songwriter Leon Jackson, Johnny Bryant, and the White Oak Mountain Boys, guitarist Bryant seems to play the ^bVII chord while the bass player—either Red Puckett or Fred Catlette—plays a I.)

The ^bVII is also used often as a substitute for a I⁷ in the third line of “Dark Hollow,” which was first recorded by songwriter Bill Browning in 1958. I have not been able to ascertain when the ^bVII was first used in this song. (The Grateful Dead, who introduced variant chord progressions into several well-known songs, retained the I² in “Dark Hollow” throughout their career.) In the Seldom Scene’s 1974 live recording, bass player Tom Gray plays a ^bVII four out of the eight times that line occurs. In an e-mail message to me on August 8, 2017, he recalled that “...I would have been inclined to play the flat 7 as a leading note to the 4 chord that follows. You know me; I’m always seeking some notes that lead the way to the next chord.” But guitarist John Starling plays the I chord every time, even while the vocal trio sings a ^bVII triad at that point (“I’m going away...”) in the choruses. The ^bVII in the vocals over the I in the instruments is especially apparent in the 1968 recording of “Dark Hollow” by J.D. Crowe and the Kentucky Mountain Boys. In this version, recorded in B major, all the instruments follow the chord progression BF#BB/BEbb/BEE/ BF#BB. In the third line of the chorus, as the lead vocal drops from a D# to a C# on the second syllable of the word “away,” the baritone and tenor parts follow bluegrass’ tendency toward parallel vocal harmony. The result is an A-major triad (A-C#-E, low to high) sung while the instruments play a B chord, a combination that could be understood as a B11 chord. (Ex. 4) In this instance it seems to me that although there is a degree of independence between the voices and the instruments, they blend

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Choosing The Right Banjo

By Al Price

Choosing the right banjo for yourself can be a daunting task. There are many fine instruments out there, so the research involved in making the right choice can result in information overload. In my sales role at Nechville Banjos, I have the opportunity on a daily basis to help people sort out these questions. Here are a few things to consider.

The Budget

All banjos are not created equal. Whether you are buying your first banjo or upgrading to a better one, it's important to get the best instrument you can afford. Their first time around, many people buy an instrument that is poorly set up, even unplayable. That \$50 pawn shop banjo is likely there for a reason and may not be the bargain it seems.

In the long run, it makes the most economic sense to purchase the best you can afford. Gradually stepping your way up the banjo quality ladder costs more over time.

The more pleasant it is to hear and play your banjo, the more you will play it. The more you play it, the better you get.

Openback or Resonator?

A first decision to make is whether to purchase an openback banjo or a resonator banjo. Making that decision requires figuring out what kind of music you want to play. Want to play folk music or old-time music? Then the sound of the openback banjo is for you.

However, if you were inspired to play the banjo after hearing Earl Scruggs or Bela Fleck, then you will want a resonator banjo.

Some banjos can be used for either purpose. At Nechville, we make a Moonshine openback banjo that includes the option for a press-on resonator.

The Next Step

Now you have set a price and determined what kind of banjo you want. There will be features to look for, but the ultimate de-

isions will boil down to just three simple things.

1. It has to sound good.
2. It has to feel good when you hold it.
3. It has to look good to you.

All three factors must be in play or this is not the banjo for you.

Choosing an instrument you can see yourself playing five or ten years from now will get you thinking long term. Play as many different kinds as you can. Bring a friend who plays to try it too. You can then hear how it sounds to people who are listening to you playing that banjo.

The quality of the instrument's construction will show by carefully looking it over. Run your hands up and down the neck. It should feel smooth and sleek. If it feels a

Choosing an instrument you can see yourself playing five or ten years from now will get you thinking long term.

little sticky, walk away. Some instrument builders use finishes that will not hold up over time. Carefully inspect where the neck meets the pot to see if there are any cracks. Also look closely at where the peghead and the fingerboard meet. Older banjos sometime develop such cracks and are easily repaired by a good luthier.

Run your fingers along the ends of the frets. Are they sharp and pointy, or smooth? This gives you a clue as to the attention the builder has paid to detail. If it has inlay, look carefully at those as well. Make sure there are no chipped or cracked pieces you will have to replace later.

Check the distance between the strings and the fingerboard, especially up the neck towards the pot. It needs to be comfortable to play on all parts of the neck. Even if you



are a beginner, you will eventually want to play all parts of the neck.

Play notes up, down and in the middle of the neck. Do they sound clear in all locations? Or does the sound get weaker in some spots?

In Conclusion

There are a lot of good-to-great banjos out there these days. Carefully sampling and inspecting a broad range of instruments will help you zero in on the right one for you. Local music shops or vendor booths at bluegrass festivals are great places to try out some banjos and help you make the right decision. If I can be of any help to you, please contact me at alprice@nechville.com.



Lonesome And Then Some

cont. from page 7

more than in the two Monroe recordings we have already discussed. Possible reasons may include the especially tight J.D. Crowe-Red Allen-Doyle Lawson vocal trio and a more thoroughly integrated instrumental ensemble, both of which prefigure the mainstream bluegrass sound that would emerge in the 1970s.

Let us examine next the chorus of the Stanley Brothers' 1950 recording of "The Lonesome River." This song was recorded in the key of D, and I believe that it makes the most sense to notate it with a 6/4 time signature rather than as a simple 3/4 waltz. (The pickup notes, played by the mandolin, fill up four beats, which suggests that a measure must be longer than that. This is also the case in other well-known bluegrass songs, including the Stanley Brothers' "The Fields Have Turned Brown.") The chord progression for the chorus is DDDD/DDDD/DDDD/AADD.

The chorus is sung in three-part harmony, using a "high baritone" arrangement. Carter Stanley sings the lead, Ralph Stanley sings a tenor part above that, and the highest part (the "high baritone") is sung by Darrell "Pee Wee" Lambert. In my 2005 paper I observed that "[v]ocal harmony parts above the lead part can make it difficult for many listeners to pick out the melody accurately; they may mistake a prominent harmony for the less prominent melody, or have to guess at the melody when it is overpowered by a tenor (and sometimes even a high baritone) part. I have, for example, seldom if ever heard the melody to the chorus of 'The Lonesome River' sung in jam sessions as the Stanley Brothers recorded it in 1950, though the high baritone part is usually reproduced with tolerable accuracy."

When I wrote that passage I was thinking especially of the chorus's final line, or "turnaround" ("with no one to love or kiss me goodnight"), where the chord progression resolves from the V to the I. But while V-I turnarounds are common in bluegrass, in this recording the turnaround sounds uncommonly eerie and mysterious, as if we are listening through a dense miasma that emanates from the lonesome river's dark waters. The effect is almost that of

a minor chord, but no minor chords are being played. It is almost bluesy, yet not the blues.

Before we unravel this mysterious sound, let us look at two more-recent, widely heard recordings of the same song. Here Today was a supergroup consisting of Jim Buchanan, Vince Gill, Emory Gordy Jr., David Grisman, and Herb Pedersen. In 1982 they made their only recording, a self-titled album that included a version of "The Lonesome River." In Here Today's recording the chords are played as in the Stanley version, but transposed up a whole tone to the key of E: In the turnaround a B-major chord starting on the word "love" resolves to an E-major on the second syllable of the word "goodnight." On "love" the vocal trio sings a B-major triad (B-D#-F#, low to high) in a high-baritone arrangement; then in the next measure the tenor harmony slides to an E and the high-baritone part rises to a G#, while the lead remains on B, resulting in an E-major triad sung over the instruments' B chord. (Ex. 5a)

This vocal anticipation of the resolution is not unusual in bluegrass harmony, however puzzling it may seem to musicians unfamiliar with the idiom. (Two decades ago a friend of mine—a musically literate choral singer but a bluegrass neophyte—was unable to figure out a similar harmony in another Stanley Brothers recording because it was so far outside her understanding of how vocal harmony operates.) It is what I have sometimes heard when "The Lonesome River" is attempted in impromptu performances, as I alluded in my 2005 paper. But it is not what we hear on the original recording of the song.

In 1981 Doyle Lawson and Quicksilver recorded their version of "The Lonesome River." The chorus turnarounds in Quicksilver's version—which, like the original, is in the key of D—contain a striking departure from the Stanley recording. Instead of beginning the turnaround on an A chord, the instruments begin the line on a C chord (the ^bVII), then move to an A one measure later, before finally resolving to D. The high-baritone trio sings the same

chords that the instruments are playing: first a C-major triad (G-C-E, low to high), sliding to an A-major triad (A-C#-E). (Ex. 5b)

This is the kind of innovation one might expect from a professional band that seeks to put its own stamp on a classic number. In a private communication Lawson explained, "I grew up listening to the Stanley Brothers and loved the songs they wrote and recorded. Having said that, I didn't want to do an exact duplication of the original recording because you can't improve on the best. But I did want to keep the melody lines pretty much intact but have room for some vocal creativity. ... [T]he recording we did was intended to stay grounded in tradition and yet be vocally innovative." (Facebook message, August 16, 2017)

While neither of these two recordings duplicates the Stanley Brothers' original version, between the two of them they hint at it. Over the A chord in the Stanley recording the melody starts on a G and slides up to an A, as in the Quicksilver version. The high baritone part starts on an E and slides up to an F#—from the II note to the III note, as in the Here Today version. The tenor part, however, starts on a C-natural (the ^bVII note, per Quicksilver) and slides up to a D (the I note, per Here Today). So the vocalists in the Stanley version sing a C-major triad (G-C-E, low to high—a ^bVII triad, as in Quicksilver's recording) and then slide loosely up to a D-major triad (A-D-F#—a I triad, as in Here Today's recording), never matching the A chord that the instruments are playing. (Ex. 5c; this is an approximation, as the pickup notes—which are not essential to the present discussion—are hard to distinguish in the recording, and the actual timing of the slides may be impossible to notate precisely.) A bluesy effect comes from the presence of the G and C-natural in the vocal C-major triad. Both notes are part of both the D-minor pentatonic scale—the blues scale for the key of the song—and the A-minor pentatonic scale—the blues scale for the chord being played instrumentally at that moment.

Continued on page 10



Respelling the C enharmonically as B#, we could view the combination of the instruments and the voices at the start of this turnaround as an A7#9 chord. (Rock musicians sometimes refer to the 7#9 chord as the “Hendrix chord” or the “Foxy Lady” chord, for guitarist Jimi Hendrix’s use of such a chord in the song “Foxy Lady.”) But here, as I suggested earlier in this paper, we perceive it not as a single complex chord, but as the juxtaposition of two simple but conflicting chords, and that conflict serves as a musical evocation of the singer’s emotional anguish. The Stanley Brothers used the same harmonies in their 1949 recording of “The Drunkard’s Hell,” and a similar turnaround can be heard in Bill Monroe’s 1958 recording of “Wayfaring Stranger.”

Finally, I would like to take a look at the chorus of the original, 1947 recording of Bill Monroe’s “I Hear A Sweet Voice Calling.” Although the lyrics tell a story of a dying child, the music itself is not, I think, especially lonesome-sounding. But it does contain a complex passage of vocal harmony that may be truly unique in bluegrass, one that is seldom if ever copied in other renditions of the song.

Recorded in the key of E, this chorus follows the chord progression EEEE/EEEE/EEAA/EBEE. (At any rate, these seem to

be the chords played by the guitar. The bass drops out during both choruses of this recording, and a passing chord in the vocal harmony makes it difficult to hear the guitar at one point in the second line.) Monroe, who sings lead on the verses, jumps up to the tenor harmony on the choruses while guitarist Lester Flatt fills in the lead. Bassist Howard “Cedric Rainwater” Watts sings the baritone harmony.

The passage I would like to analyze is the third line of the chorus (“God has made room for your daughter”). Where the lead drops from a G# to an F#, the tenor drops from a B to an A, and remains on A while the lead rises back to G# and drops back again to F#. This produces a brief but poignant minor second between Flatt’s G# and Monroe’s A on the word “for.” While this diatonic pas de deux is going on, the baritone part descends from E to D#, returns to E, then drops to D^b. The resulting three-part harmony passes, within two measures of waltz time, from an E-major triad to a D# diminished triad, then to a dissonant cluster (E, G#, and A), then to a D-major triad, before finally reaching the A-major triad on the downbeat of the next measure—a musical journey perhaps less reminiscent of J.D. Crowe than of J.S. Bach. (Ex. 6) In combination with the guitar’s underlying major chords, one might interpret this as E-Emaj.11-E11-A.

I believe we can say with reasonable confidence, however, that the 1947 Blue Grass Boys did not interpret it that way. They and their fellow first-generation bluegrass musicians knew little or nothing of formal music theory. Instead they followed their instincts, informed by various vernacular musical styles and early-20th-century popular music, to create vocal harmonies that, while often at odds with the standards of the European art-music tradition—and perhaps especially when at odds with those standards—express powerfully and compellingly the emotions that bluegrass listeners recognize and prize as “lonesome.”



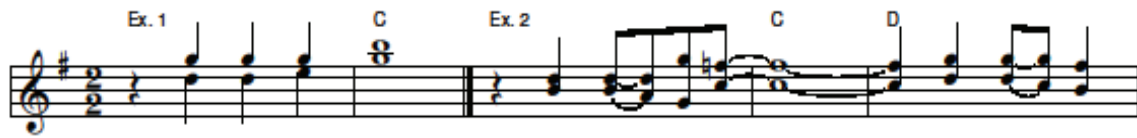
Ira Gitlin is a musician, teacher and writer based in the Washington, DC area. He has performed with the Johnson Mountain Boys, Laurie Lewis, Peter Rowan, and Bill Harrell. In 1992 he placed first at the National Bluegrass Banjo Championship in Winfield, Kansas, and the following year he was a one-day winner on Jeopardy.

Editor’s Note: Many thanks to Ira Gitlin for generously allowing the OBA Bluegrass Express to publish this article.



Musical Examples

Ex. 1 C Ex. 2 C D



6 G Ex. 3 B F# Ex. 4



11 B Ex. 5a B



15 Ex. 5b C A



19 Ex. 5c A Ex. 6 E



24 A



Sharp or Flatt?

By Chick Rose. This article originally appeared in the Bluegrass Express, November/December 2007.

Most arguments about the definition of Bluegrass focus upon ingredients and formulas; however, it is individual taste and specific circumstance that usually define how music is labeled. In the fifties a number of artists started out as Country performers, and then they became the first Rock and Roll stars. Some, like Johnny Cash, Carl Perkins and Jerry Lee Lewis returned to Country music as they grew older. Others like Elvis, the Everly Brothers and Brenda Lee never again identified themselves as Country, nor did their fans. But time passed and perspective changed to create a circumstance where old Rock and Roll recordings now show up on "Classic Country" collections. Are those songs now Country? They still sound the same. It makes me wonder if the electrified, drum-laden Country songs of Ricky Skaggs, The Whites, Keith Whitley and Marty Rabon will eventually show up on a "Classic Bluegrass" CD? I guess only time will tell.

Categorizing music by the circumstance at least gives a point of reference that is shared and can be agreed upon by those who participate. Personal taste will always muddy the waters but common experience seems to be the most important element. That is why I think that the popularity of Bluegrass has as much to do with telling tales and catching up with friends as it does with the selection of songs, keys and instruments. I'm not sure it even becomes Bluegrass (or Folk, or Country or Old Time) music until a professional takes it to the stage, the radio or the recording studio.

I drove into Kerrville on a Friday afternoon to meet up with my friend Doc Thompson at the annual music festival series at Kennedy's Ranch. Doc

was the first Dobro player I ever met and a great story teller. When I found his camp he was in the middle of a story...

"...so my Grandmother was living way out in the country, out there where, as late as 1969, they still had wall phones with bell shaped receivers and partylines. Her calls were put through with three rings and her neighbor Bessie Coleman had four rings."

Natchie Dobbs asked, "Doc, What do you mean by three and four rings?" Doc went on to explain how people were all on one phone line and the rings were signals to tell who each call was being sent to.

Natchie said, "Oh, like extension phones at each house?"

"Yeah, sort of like that," Doc answered, "Anyway, Bessie would always wait for three rings, and then pick up the receiver. That way she could eavesdrop on Grandma."

He continued, "Well, one time I was at Grandma's and she got a call from her sister, Annie, in Austin, inviting her to come into town for a visit. So Grandma finishes the conversation, says goodbye and then just listens for a minute, with a strange look on her face. Then she busts out laughing and hangs up." Then Doc just sat there and smiled, working the crowd and not saying a word.

"Well, what in tarnation happened," demanded old Boss Tilley. "Well, Aunt Annie had told Grandma that while she was in Austin, she just had to go see Dr. Zhivago." Doc continued, "So, right after Annie hangs up, Bessie, who was listening in, mumbles, 'Shoot, you don't need to go to Austin, if Dr. Zhivago is so good, why don't he make house calls?'"

When we finally quit laughing, Boss Tilley says, "Here's a tune about party lines. It ain't Bluegrass, but it's close enough!" Then he busted into a rowdy version of an old Hank Williams tune, re-arranging the order of the verses to fit the circumstances, "Well, my old neighbor she's a nosey thing, grabs the receiver when she knows it's my ring, why don't she mind her own business."

"Mind Her Own Business!" we all echoed back and Boss sang, "Mind Her Own Business", again. We answered back one more time as Boss finished the verse,

"If you mind your business, then you won't be mindin' mine." then the banjo cut loose...

Now, I don't know if it was Bluegrass or not, but it sure was fun!

Charles "Chick" Rose was the founder of The Chick Rose School of Bluegrass, otherwise known as Chick's Kids, a program "dedicated to sharing the fun of bluegrass with youth." Chick began the program in 1992, reaching over a thousand students before his death in 2011, after which Chick's Kids officially became part of the Oregon Bluegrass Association.



Nashville Skyline Rag Banjo Tabs

By Bob Dylan

Arrangement By Mike Stahlman

Nashville Skyline Rag Key C Bob Dylan

The tablature is written on six-line staves. Section A starts with a C chord and includes notes like 4-5, 0, 0, 2, 3, 3, 0, 4-5, 0, 1, 0. Section B starts with a D chord and includes notes like 0, 0, 2-3, 0, 3, 2, 0, 0. The ending section includes notes like 1, 2, 2, 2, 7, 4-5, 0, 1, 2. Brush patterns are indicated as ITI and Brush. The arrangement is credited to Mike Stahlman.

Mike Stahlman has kindly provided the banjo tab for this tune as taught in his Bluegrass Banjo class at Portland Community College. Mike has played banjo for many years in the Northwest, performing with Sunny South, Sawtooth Mountain Boys, Lee Highway, The Loafers, Mountain Honey, and others. He has also taught bluegrass banjo at American Banjo Camp, Midwest Banjo Camp, and local workshops. He has recorded two instrumental albums, "Bluebonnet" and "First Dance." Now he's working as a flight instructor, dividing his time between banjos and airplanes.



OBA Steve Waller Memorial Fund

History

In honor of his significant contributions to music and the Oregon Bluegrass Association (OBA), the Steve Waller Memorial Fund (the Fund) was established after Steve's passing in June 2015. The purpose of the Fund is to honor Steve through awarding financial grants to deserving individuals, to further their education, professional growth, or the advancement, preservation or support of bluegrass music.

Resources supporting the Waller Fund include: OBA general account funds, donations from the Oregon bluegrass community, and, potentially, grants received from various other organizations. OBA's goal is to receive enough support to endow the Waller fund, so that the principal balance remains intact in perpetuity, and regular earnings support annual grant awards. Until that point is achieved, OBA will strive to maintain financial resources to award funds deemed sufficient for recipients.

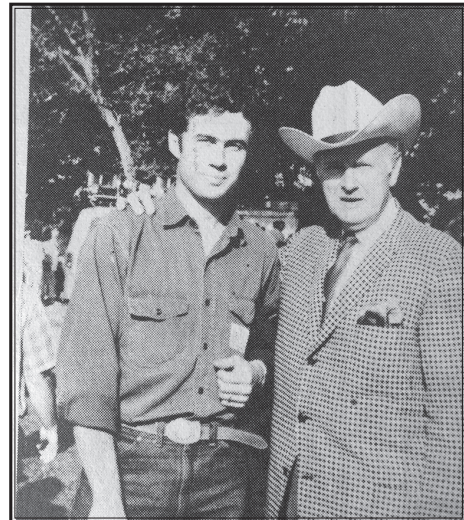
OBA administers the Waller Fund. Grant awards may vary in amount, and may be awarded to one or more recipients. OBA's Waller Fund Committee will review applications and recommend award recipient(s) and amount(s) to the OBA Board of Directors for final approval. The OBA aims to present the award annually at the Annual Meeting in April.

Scope

Steve Waller Memorial Fund grants will be awarded annually to individuals or groups with involvement in the Oregon Bluegrass community. The OBA Waller Fund Committee will consider all requests received through completion of the Waller Grant Application Form by the due date.

Criteria

1. Applicant(s) must be an Oregon Bluegrass Association member (individual or band) and the primary award recipient must be an Oregon resident.
2. Applicants must have a stated financial need.
3. Applicants may request funds for musical tuition or lessons, professional development, or the advancement of the bluegrass genre.
4. Applicants must complete and submit the Waller Grant Application Form by the due date.
5. Applications may not be submitted by a current OBA Board Member or relative.
6. Grant award payments will be made by OBA to the entity designated on the Waller Grant Application Form.
7. OBA may revise the criteria and Waller Fund application process from time to time, as needed.



Steve Waller and Bill Monroe

Use Of Funds

1. Awards are intended to be used within the OBA's mission statement to "promote, encourage, foster, and cultivate the preservation, appreciation, understanding, enjoyment, support, and performance of bluegrass and other closely related music."
2. Awards are to be used within the one-year grant cycle and the Grant Use Summary Form to be completed by June of the year following the award.
3. Submit the form by February 28 to wallerapplication@oregonbluegrass.org or mail to the OBA.
4. Recipients of the award may be asked to present their use of the award at the OBA general membership meeting held annually in April. If awardees are unable to present in person, a statement may be prepared.



OBA Steve Waller Memorial Fund

Grant Award Information and Application

Applications Due Feb. 28, 2019

Submit to: OBA

P.O. Box 1115

Portland, OR 97207

Or:

wallerapplication@oregonbluegrass.org

Date: _____

Applicant Name: _____

Mailing Address: _____

City, State, Zip Code: _____

Phone: _____ Email: _____

Best Time to Contact _____

Are you an OBA Board Member or Relative? _____

(Use a separate page to complete the following section, if necessary.)

Describe your involvement in the Oregon Bluegrass Community.

Describe the Use of Waller Grant Funds _____

For What Time Period Will Funds Be Used _____

How Will the Grant Funds Further Your Musical or Career Aspirations?

Provide information on who would receive Waller Funds from OBA, should you be awarded a Grant (name, address, phone number, email address)

For questions about this application, contact:
wallerapplication@oregonbluegrass.org

Thank You and Good Luck!



There's been a lot happening in southern Oregon. The OBA's Roseburg Chapter continues to host its monthly Third Sunday jam at the Sutherlin Senior Center from 1 - 4:30 p.m. Contact Liz Crain at 541-679-0553 for more information. The 12th Eagleview Bluegrass Family Reunion Pickout on Sept 7-9 was another success although attendance was down a bit. We thank the many bands that performed: Oregon Oldtime Fiddlers, Whistler's Mother, Mountain Creek String Band, Umpqua Valley Bluegrass Band, Pacing the Cage, Red Diesel, Corral Creek Bluegrass, Sequoia, Jericho Road and The Midnight Darlins. Jamming was good and went on to the early hours of Sunday morning. We appreciate the OBA's continuing support of this mini-festival at a beautiful group campground along the scenic Umpqua River.

Down in the Grants Pass area, a Third Thursday jam is held at the Wild River Pub each month. Music starts at 6. Bring your instrument and your voice. Contact Debra Antonucci at hugoants@msn.com. On September 22, Al and Deb Brinkerhoff at Thunder Ridge Ranch hosted "Rhythm on the Ridge 2018," a free event that included an open

acoustic circle, potluck and showcase sets by Dan Dozier and Guests, Rainy and the Rattlesnakes, Sequoia and The Antonucci Collective. Oregon Bluegrass Association secretary Ron Preston came down and brought Lagunitas beer to share. Donations supported the Rogue River Institute, a non-profit that offers an annual Rogue River camping and float trip for challenged individuals. For more information, call 541-471-2206.

I wish that more colleges and universities

where students attending any CCCU school can take a semester to prepare for a career in the music industry. Information: <http://www.cccu.org/>

The OBA Steve Waller Memorial Fund is a great opportunity to further one's education, professional growth or support of bluegrass music. Have you ever considered majoring in Bluegrass? Yes, it is possible! The International Bluegrass Music Association (IBMA) is a good resource for a list of schools that offer college-level bluegrass

and music business programs. As with other genres, bluegrass artists should be prepared to wear many hats. Besides performing, also consider working in one or more of the many aspects of the music business such as managing, producing, broadcasting, publishing,

distributing, promoting and marketing. Anyone interested in bluegrass should find a school that offers the opportunity to learn the "culture and context" of bluegrass as well as how to approach the music and take it into the world at large. Here's a list of a few opportunities that I'm aware of, and I'm certain that there are more.



**Bluegrass, Old Time, and Country Music Studies
East Tennessee State University (ETSU)**

out west offered bluegrass music programs. Why not plant the seed at your local college? Perhaps we could get something going like the Council for Christian Colleges and Universities has in the Nashville area. They work with an awesome program there, the Contemporary Music Center,

Joe Ross, from Roseburg, Oregon, is an OBA charter member who picks with the Umpqua Valley Bluegrass Band. He can be reached at rossjoe@hotmail.com.



Southern Oregon Voices

By Joe Ross

School	Location	Contact	Email	Phone	Program	Website
Appalachian State University	Boone, NC	Dr. Katherine Ledford	ledfordke@appstate.edu	(828) 262-2000 (828) 262-4089	Four-year degree, Masters in Appalachian Music: Roots & Influences	appstudies.appstate.edu/
Belmont University	Nashville, TN	Tammy Rogers King	tammy.rogersking@belmont.edu	(615) 460-6785	Degrees in audio engineering tech, entertainment industry studies, music business, songwriting	www.belmont.edu/cemb/
Berea College	Berea, KY	Al White	al_white@berea.edu	(859) 985-3694	Bluegrass music ensemble	www.berea.edu/mus/performance-ensembles/bluegrass-music/
Berklee College of Music	Boston, MA	Matt Glaser	mglaser@berklee.edu	(617) 747-2507	Performance degrees with focus on bluegrass instruments; songwriting; production & engineering	www.berklee.edu/focused/roots
Bethel University	McKenzie, TN	Stephen Mougins	mougins@bethelu.edu	(731) 352-6981	Renaissance Bluegrass Band	www.bethelu.edu
Colorado College Bluegrass Ensembles	Colorado Springs, CO	Keith Reed	Keith.Reed@ColoradoCollege.edu	(719) 389 - 8128 or cell: (719) 362 - 6618	Audition required. Three ensembles (Beginning, Intermediate, Advanced). Private lessons in guitar and banjo also offered.	www.coloradocollege.edu/academics/dept/music/ensembles/bluegrass.html
Denison University	Granville, OH	Andy Carlson	Carlson@denison.edu	(740) 587-5767	Music (Bluegrass emphasis)	denison.edu/academics/music
East Tennessee State University	Johnson City, TN	Daniel Boner	bluegrass@etsu.edu	(423) 439-5348 or (423) 439-7072	Four-year degree Bluegrass Music, Old-Time & Country Music Studies	www.etsu.edu/das/bluegrass/
Glenville State College	Glenville, WV	Buddy Griffin	buddy.griffin@glenville.edu	(304) 462-7361, ext. 7342	Four-year B.A. in Music with Bluegrass Concentration and a Certification Program	www.glenville.edu/academics/fa_bluegrass.php
Hazard Community Technical College	Hyden, KY	Dean Osborne	dean.osborne@kctcs.edu	(606) 487-3630	Two-year associate degree in Bluegrass & Traditional Music	www.hazard.kctcs.edu
Middle Tennessee State University	Murfreesboro, TN	Beverly Keel	dana.potter@mtsu.edu	(615).898.5150 (615) 898-2578	Degrees in recording and music business	recordingindustry.mtsu.edu/
Morehead State University	Morehead, KY	Raymond McLain	kctm@moreheadstate.edu	(606) 783-9001	Four-year BA degree in Traditional Music Studies	www.moreheadstate.edu/kctm/
Shoreline Community College	Shoreline, WA	Doug Reid	dreid@shoreline.edu	(206) 546-4759	"History of Bluegrass" and "Bluegrass Band" ensembles	www.shoreline.edu/music/instrumental.aspx
South Plains College	Levelland, TX	Stuart Moody	info@southplainscollege.edu	(806) 716-2493 or (806) 544-9703	Two-year associate degree in Commercial Music	www.southplainscollege.edu/
University of Louisiana at Lafayette	Lafayette, Louisiana	Mark DeWitt	MFD3749@louisiana.edu LXS4759@louisiana.edu	(337) 482-6016 (337) 280-9763	BA degrees in Traditional Music or Music Business	music.louisiana.edu/ensembles/traditional.html
Volunteer State Community College	Gallatin, TN	Lynn Peterson Ben Graves	Lynn.Peterson@volstate.edu benjamin.graves@volstate.edu	(615) 230-3221 or (615) 452-8600 ext. 2936	Courses through Continuing Education program, with a goal of offering a two-year degree that can be transferred to ETSU for a four-year degree in bluegrass music	www.volstate.edu/m/Bluegrass/index.php
Walters State Community College	Morristown, TN	Laura Ritter	laura.ritter@ws.edu	(423) 585-6969	Associate degree in Professional Entertainment: Entertainment Industry or Performance	www.ws.edu/academics/humanities/professional-entertainment/
Warren Wilson College	Asheville, NC	Kevin D. Kehrberg	kkehrberg@warren-wilson.edu	(828) 771-3765	Degree through Appalachian Music Program	www.warren-wilson.edu/~appmusic/program.php



We wrapped up the 2018 festival season at Tygh Valley with our annual soup and singing contest dinner party at the TurtleGrass camp. This event encourages inexperienced players to build on their skills by playing and singing among friends in a fun setting.

This year we had about 20 soups in the contest and 19 groups and/or individuals performing for their supper. With this many participants, each year it's getting more difficult to judge these contests. People put a great deal of effort into creating their own winning soup and song choices. The performers included solo acts, a cappella, original tunes, and mega bands.

What is TurtleGrass? Not all musicians are ready for the big stage or a fast tempo jam. I found there was no place for a beginner, shy, or slower player to participate in a jam and build on their skills. Thus, TurtleGrass was formed for this purpose. The TurtleGrass tent is the designated slow jam at most of the local festivals. If you are new on your instrument, or just shy about playing with others, then this is the place to start working on your skills while enjoying a bluegrass festival.

We encourage stronger players to come by and pick a song or tune, while offering encour-

agement and inspiration. "Playing it forward" goes a long way. Here's a wonderful example: At the Stevenson festival, GorgeGrass, the Hancock brothers and Henry Hakanson from the Great Northern Planes band popped in and played a slow version of Angel Band with some first-year musicians. After the guys left, I told the group who they were playing with. None of the players had a clue about who these boys were, nor did they know they would be performing on stage in a few hours. The experience of playing a song at their tempo with a stronger player, such as the GNP guys, was the talk of the tent the rest of the weekend. I admire these players for taking a few minutes of their festival time to play in the TurtleGrass tent. A half-dozen instant band fans were made that day, for sure.

So, when wandering past the TurtleGrass tent at the festivals, stop in and play a tune or two with the TurtleGrass players. I call it "playing it forward." Your kind words and time spent with beginners will have positive effects beyond the moment.

If you are new to the bluegrass or festival scene, get your instruments out of your camper and come join others in the same situation. You will meet wonderful people and learn something in the process.

Donna Schaal plays the mandolin and is the originator of the slow jam called TurtleGrass, and its related "Sing for your Soup" contest.



We Built This City...

By Brian Alley and Nancy Christie

Your favorite local bluegrass band has a show tonight at a great old pub where the menu is delicious, the staff know your favorite beverage without even asking, the acoustics are fabulous, and the building is steeped in Portland history. You're looking forward to this evening. As you enter the building, you can't miss the big sign at the door:

This is an unreinforced masonry building. Unreinforced masonry buildings may be unsafe in the event of a major earthquake.

Uh oh! Now what? Do you think "No earthquake is going to keep me from seeing this band" or "What the heck, I've already got a babysitter, a parking spot, and I'm hungry" and proceed with your plans for the night. Or are you starting to feel nervous, wondering if your life insurance premium is paid up, and checking whether that small wooden taco shack you just passed might still be open?

By the time you read this, the Portland City Council will have voted (scheduled for October 3, 2018) on whether "unreinforced masonry buildings" must post such signs, referred to as "plaques" or "placards." Approximately 1600 buildings have been identified in Portland as being required to post these signs if the City Council voted in favor of that plan.

For our local and touring musicians and their audiences, there are serious concerns about what the effect will be on businesses occupying such buildings that host and support live music. Will touring acts be booked into venues that Portland has

labeled as unsafe? Will audiences exist for those acts? Will these businesses be forced to close? Here are some of the music venues around Portland that would be affected:

County Cork Public House
Dante's
Dig-A-Pony
Dixie Tavern
Ethos Music Center
Keller Auditorium
Kelly's Olympian
Laurelthirst Public House
Linton Community Center
Los Prados Event Hall
Low Brow Lounge
Marathon Tavern
McMenamin's Al's Den
McMenamin's Crystal Ballroom
McMenamin's White Eagle
Norse Hall
Penguin Tavern
Sound Roots
Sweet Home Bar & Grill
The Escape
The Moon & Sixpence
The Sandy Hut
The Ship
The Tube
The Waypost
The World-Famous Kenton Club
Widmer Brewing

Regardless of whether the October 3 vote requires the sign, the issue of building safety in an earthquake will continue to be a major topic of civic interest in Portland and other areas known to be in earthquake-prone zones. There are issues surrounding how the buildings were evaluated and chosen for the list, the stakeholders who served on the committee to make the decision, and who will be affected financially—positively or negatively—by the decisions of the City Council.

The issue of earthquake awareness and retrofitting has many aspects, and will affect not just Portland but our entire Cascadia region, and other areas around the world. For those who live in the city of Portland, you can work through your Neighborhood Association to address locations within your neighborhood boundaries. To learn more about this ongoing concern, here are some resources you can check out:

<https://www.musicportland.org/venue-protections>

<https://saveportlandbuildings.com/>

<https://www.portlandoregon.gov/auditor/article/689174>

Brian Alley and Nancy Christie are Portland-area musicians. Nancy is also the volunteer proofreader for The Bluegrass Express so if you find any typos here, she apologizes and forfeits her salary.



Festival Scenes 2018

GorgeGrass



Bill and Molly McColl with
Donna Dunaif

The Great Northern Planes



Richard Melling and Hannah Porton
at the song contest



Della at the song contest



Jeff Scroggins and Colorado



Whiskey Deaf



Fern Hill



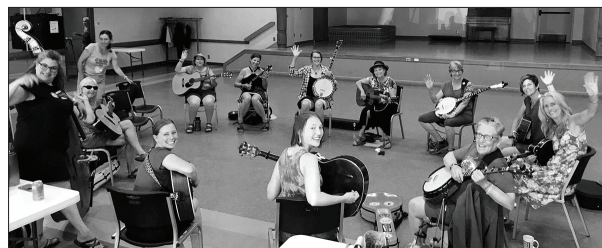
Patty Beck Spencer and
Jim Miernyk



Fred & Joan Coates and friend



Sunny South



Portland Chapter Handsome Ladies Jam



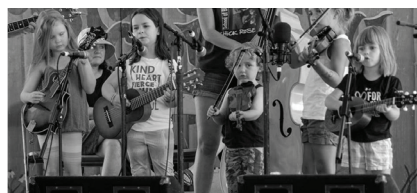
Joan and Fred Coates with
The Purple Hulls



Fred Coates with Michael Cleveland



Chick's Kids



Festival Scenes 2018

Pickers Fest



Mountain Music Fest



Claire Lynch, with Jim Hurst



Caleb Klaunder Country Band, with Reeb Willms



Mountain Honey



Festival Scenes 2018

Tygh Valley





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Della Mae *(Th/Fri)*

Sons of the Pioneers *(Th/Fri)*

Blue Highway *(Sat/Sun)*

The Hillbenders *(Fri/Sat)*

Phil Leadbetter All-Stars of Bluegrass *(Fri/Sat)*

Molsky's Mountain Drifters *(Sat)*

Sideline *(Th/Fri)*

Po' Ramblin' Boys *(Th/Fri)*

Bill & the Belles *(Fri/Sat)*

Jayme Stone's Folklife *(Sat/Sun)*

Joe Craven & the Sometimers *(Sat)*

Hills to Hollers *(Fri/Sun) Orchestra*

Don Vappie Creole Jazz Trio *(Sat/Sun) Orchestra*

Jonathan Byrd & the Pickup Cowboy *(Fri/Sat)*

Ellis Dyson & the Shambles *(Th/Fri)*

Fireside Collective *(Th/Fri)*

Sugar & the Mint *(Th/Fri)*

The River Feale Band *(Fri/Sat)*

Cathy Fink & Marcy Marxer *(Sat)*

Ben Hunter & Joe Seamons *(Sat, Sun) Orchestra*

Vivian Leva & Riley Calcagno *(Th/Fri)*

The Rolling Blackouts *(Sat)*

Old Growth Quartet *(Sat)*

Highway Home *(Sun)*

La Famille Léger *(Th/Fri)*

www.wintergrass.com

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www.phoenixrisingband.org

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Tygh Valley, OR

October 5

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Aunt Pearl is on vacation...look for her in the next issue when she's rested up from festival hopping



Check out the new "Bluegrass Next Door" radio show

The Portland Radio Ponies ride every Tuesday 5:00 PM - 6:00 PM,
on the Portland Radio Project, PRP.FM, 99.1 FM,

Online Streaming, bringing you a great mix of live music and bluegrass gems.



Patrick Connell, Kaden Hurst, Ben Ticknor and Brian Alley



Joe Suskind



The Portland Radio Ponies



LOCAL & LIVE BLUEGRASS MUSIC



Slabtown Rounders on their way to County Cork Public House.



Ragged Union at White Eagle



Sam Hill



Julie and The WayVes



Fern Hill at The Muddy Rudder



Pitchfork Revolution at Old St. Francis School in Bend

WANTED

The Bluegrass Express is looking for local band photos to insert on the "Local & Live" page. If you want in, just send us your best photo with a brief caption of Who (preferably just the band name), Where (venue) and When (please, no longer than 6 months ago). Submit to lleavitt@comcast.net before the 17th of the month of the issue to be printed.



What's Cookin' - Shows and Events in the Northwest

Every Saturday, Music From the True Vine on KBOO 90.7 FM, 9:00 a.m. – 12 noon.

Every Tuesday, Bluegrass Next Door with The Portland Radio Ponies, 99.1 FM, stream at prp.fm, 5-6 p.m.

Saturday, October 6, Taborgrass Kick-off! 10 a.m. – 1 p.m. **New Location:** Waverly UCC, 3300 SE Woodward Street, Portland. www.taborgrass.com

Saturday, October 5-7, BirdFest & Bluegrass with the Misty Mamas at Ridgefield, Washington. Jam spaces throughout the town. Bluegrass workshops and concerts on **October 6**. <https://ridgefieldfriends.org/birdfest-bluegrass/>

Wednesday, October 10, Bluegrass Wednesdays return to Multnomah Village with Whiskey Deaf at Gastromania (formerly O'Connor's), 7 - 9 p.m. <http://www.gastromaniapdx.com/>

Wednesday, October 10, Jacob Jolliff at The Applegate Lodge, Applegate, Oregon <http://www.jacobjolliff.com/>

Thursday, October 11, Jacob Jolliff at The Liberty Theater, North Bend, Oregon <http://www.jacobjolliff.com/>

Thursday October 11, Whiskey Deaf at The Muddy Rudder, 8 p.m. <https://muddyrudderpx.com/music-schedule/>

Thursday-Friday, October 11-12, Danny Barnes at McMenamin's White Eagle, Portland, 8 p.m.

Friday, October 12, Jacob Jolliff at Rice Auditorium at Western Oregon University in Monmouth <http://www.jacobjolliff.com/>

Sunday, October 14, Mountain Honey at The Milwaukie Farmers Market, 10 a.m.-1 p.m. <http://milwaukiefarmersmarket.com/new/whos-coming/>

Wednesday, October 17, Molly Tuttle with the Tornfelt Sisters at The Alberta Rose Theater, Portland. <https://www.albertarosetheatre.com/tickets.html>

Thursday October 18, Sleepy-Eyed Johns at The Muddy Rudder, Portland, 8 p.m. <https://muddyrudderpx.com/music-schedule/>

Friday, October 19, Kathy Kallick CD Release Concert, Portland. <https://www.portlandfolkmusic.org/>

Saturday, October 20, Youngberg Hill, Sleepy-Eyed Johns, 3rd Saturday Bluegrass at The Multnomah Grange 71, 7 p.m., doors open 6:30 p.m., 30639 SE Bluff Road, Gresham (Orient neighborhood). \$10 adults, \$5 age 12 and under.

Wednesday, October 24, Mountain Honey at Gastromania (formerly O'Connor's), 7-9 p.m. <http://www.gastromaniapdx.com/>

Thursday October 25, Fern Hill at The Muddy Rudder, Portland, 8 p.m. <https://muddyrudderpx.com/music-schedule/>

Thursday, November 1 Sleepy-Eyed Johns at The Muddy Rudder, Portland, 8 p.m. <https://muddyrudderpx.com/music-schedule/>

Saturday, November 3, EOScenes at Trexler Farm, 7-9, (503) 897-5500.

Saturday, November 17, Fern Hill, Slipshod, 3rd Saturday Bluegrass at The Multnomah Grange 71, 7 p.m., doors open 6:30 p.m., 30639 SE Bluff Road, Gresham (Orient neighborhood). \$10 adults, \$5 age 12 and under

Friday, December 7, Caleb Klauder and Reeb Willms house concert, https://froggie.com/?page_id=2888

Saturday, December 22, bands to be announced, 3rd Saturday Bluegrass at The Multnomah Grange 71, 7 p.m., doors open 6:30 p.m., 30639 SE Bluff Road, Gresham (Orient neighborhood). \$10 adults, \$5 age 12 and under

Thursday, January 24th, Chris Jones and The Night Drivers at Strum Guitars, time to be announced.

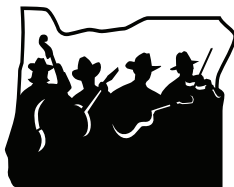
Friday-Sunday, January 25-27, 2019, Winter Music Festival, Florence, Oregon. Friday headliner: Chris Jones and The Night Drivers. Saturday headliner: John McEuen. Plus other bluegrass and Americana performers. www.wintermusicfestival.org



The Oregon Bluegrass Association
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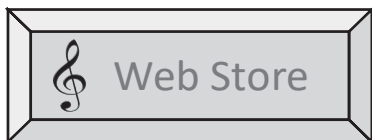
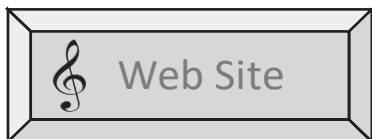
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www.woodworksolutions.com, jack@woodworksolutions.com

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David Day (503)760-7572

www.daychiropractic.com

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Scheduled Jams: Oregon and SW Washington

Though we try to stay up to date, times and locations change - always call first!

Sunday

CLACKAMAS/HAPPY VALLEY: String Along Jam - 2nd and 4th Sundays 2:15 pm to 5 pm
Bluegrass and more. Happy Valley Library Community Room, 13793 SE Sieben Park Way, Happy Valley, OR 97015. Located off Sunny-side Rd. at SE 147th. Look for the signboard on the sidewalk near the Library.
For information: Charlie mels677@aol.com or LeaAnne Idenb@juno.com

CORVALLIS: EZ Jam – Every 1st and 3rd Sunday 2 – 4 pm
A friendly jam for beginning and intermediate players. Meet at a private residence.
For information and directions: Call Christine Robins (541) 738-2610

KLAMATH FALLS: Bluegrass Jam – First Sunday of every month 1 - 5 pm
Mia's and Pia's Pizzeria and Brewhouse, 3545 Summers Lane, Klamath Falls, OR 97603
For information: Ben Coker (541) 783-3478 benfcocker@gmail.com

PORTLAND: OBA Jam - First Sunday of every month October – April 12:00 pm- 4:30 pm
Portland Audubon Center, 5151 NW Cornell Road, Portland. All levels of bluegrass players are welcome. Bring an instrument, your voice, a song, and a friend. Come make music among the birds. Small donation of \$5.00 requested to help cover room rental.
For information: Rich Powell powellR5923@q.com

PORTLAND: Turn Key Bluegrass Jam - Every Sunday 2pm - 5pm
The O'Neill Public House, 6000 N.E. Glisan St. (60th and Glisan)
Ready to go and everyone gets a turn. The Turn Key Jam (formerly the Off Key jam) is a welcoming jam that is attended by an established group of intermediate players. All levels of players are encouraged, including beginners and advanced players. It's a comfortable, safe place for all to play music together.
For information: Contact Jeff at msglimbaugh@comcast.net or (360) 256-8123

PORTLAND: The Handsome Ladies- 2nd Sunday 3pm -5pm
The Velo Cult Bike Shop, 1969 NE 42nd Ave. Ladies only, traditional bluegrass repertoire and instruments.
For information: www.thehandsomeladies.org

ROSEBURG: OBA Roseburg Jam - 3rd Sunday 1-5 pm year round
The Sutherlin Senior Center, 202 E. Central Ave., Sutherlin, OR 97479
Bluegrass Jam - all levels encouraged.
For information: (541) 679-0553 lizcrain42@gmail.com

SISTERS: Strings in Sisters – 3rd Sunday of the month 1:30 pm – 3:30 pm
Sisters Library, 110 N. Cedar St. 97759 All welcome. No charge.
For Information: Phil Minor 541/719-0497 or Bruce Barnes 541/728-3190

Monday

BEAVERTON: Rambling Bluegrass Jam - Every Monday night all year (except Christmas Day if that falls on a Monday) 6:00 to 9:00 pm
Open jam in semi-private banquet room with lively tempos and jammers eager to try new material. Papa's Pizza Parlor, 15700 Blueridge Dr. Beaverton, OR 97006
For information email: rambling@ramblingbluegrass.org or website http://ramblingbluegrass.org Phone: Pizza Parlor (503) 531-7220

Tuesday

Jon Cooper DUNDEE Bluegrass Jam: 1st and 3rd Tuesday Each Month, 7-9 pm
Held at La Sierra Mexican Grill, 1179 Hwy 99W, Dundee, OR, 97115
Features bluegrass/old country music. All skill levels welcome.
For information: Steve Edward – stephene47@frontier.com, (503) 985-1945, Tracy Hankins – hankinstracy@gmail.com, (503) 720-6629, Ron Taylor – ron@taylorpaintingofportland.com, (503) 625-7254

EUGENE: Bluegrass Jam Every Tuesday 9:00 pm - 1:00 am
Sam Bond's Garage, 407 Blair Blvd, Eugene - Call (541) 431-6603 for information
This year 'round jam offers good food and micro brews.
Jam Hosts: Sunday Sam and Sean Shanahan.

HILLSBORO: Rock Creek Bluegrass Jam Every Tuesday 7 pm - 9pm
McMenamin's Rock Creek Tavern, 10000 N.W. Old Cornelius Pass Rd., Hillsboro, OR 97124.
Established, open intermediate and advanced bluegrass music jam. It is requested that only bluegrass instruments are used and no song-books/tab.
For information: Nancy Christie, 503-348-5374, nancy.d.christie@gmail.com

LINCOLN CITY: Bluegrass & Old Time Music Jam Every Tuesday 6 pm - 9:00 pm
North Lincoln Eagles Lodge, SW 32nd at Hwy 101
All levels and ages welcome.
For information: Carla 541/418-1779

Wednesday

BEAVERTON: Bluegrass Jam - Every Wednesday 6:30-9:30 p.m.
Round Table Pizza, 10150 SW Beaverton-Hillsdale Hwy Beaverton, OR (east of Hwy.217)
For information: Jane, janeromfo5@gmail.com

MEDFORD: Bluegrass Jam - 2nd and 4th Wednesday 7:00-9:00 p.m.
Wild River Pizza & Brewery, 2684 North Pacific Hwy, Medford, OR
For information: John Nice (805)748-6648 nicetunz@gmail.com

Thursday

BEND: Bluegrass Jam - 2nd and 4th Thursdays year round from 7 pm - 9:00 pm
Held in the board room of the Bend - LaPine School District, downtown Bend, between Wall and Bond Streets, across from the Public Library.
For information: Becky Brown and Verda Hinkle (541) 318-7341 or hinklebrown@bendbroadband.com Call or email to confirm before you head out.

Continued on page 32



Scheduled Jams: Oregon and SW Washington

GRANTS PASS: Acoustic Bluegrass Jam - 3rd Thursday 6pm-8:30 pm

Wild River Pub meeting room,
533 N.E. F Street

*For information: Gary or Debbie Antonucci
hugoants@msn.com*

VANCOUVER, WA: Bluegrass Slow Jam - Every Thursday 6:30 pm - 9:30 pm

Barberton Grange, 9400 NE 72nd Ave,
Vancouver WA 98665

Please note this is a slow jam, with the belief that bluegrass is a non-competitive participation sport. All talent levels are invited to participate. No amplified instruments. Listeners welcome. No charge, but there is a donation jar for those who would like to support the Grange for allowing use of their facility.

*For information: Chuck Rudkin
pbr@comcast.net*

Friday

CENTRALIA, WA: Acoustic Bluegrass Jam – 3rd Friday 6 pm - 9 pm October through April

Sponsored by WAMA (Washington Acoustic Music Association). Informal event with a few small jams taking place at the same time. Location: Oakview Grange, 2715 North Pearl Street, Centralia, WA. Donations for facility costs are encouraged.

*For information: Cheryl (360) 870-8447 or
cheryl.terry68@gmail.com*

DALLAS: Open Acoustic Jam - Every Friday 7:00 -10:00 pm

Guthrie Park in Dallas.

*For information: Sally Clark (503) 623-0874
or email Jim dusterjim@hotmail.com*

SCIO: Old Country, Folk, Bluegrass and Gospel Jam – Fourth Friday 7:00 pm to Midnight

ZCJB Hall, 38704 N Main St. Scio, OR
www.zhall.org Free event, but donations accepted to support the historic hall. Beginners welcome. Please bring goodies to share.

*For information: Starla (541) 223-2343 or
email Starla91262@yahoo.com*

Saturday

PORTLAND: Taborgrass Bluegrass Class & Jam - Every Saturday starting October 6th 10 am -1 pm. The Sessions offers two small jams guided by professional musicians every Saturday during Taborgrass.

Waverly Heights Congregational United Church of Christ, 3300 SE Woodward Street. Portland, OR 97202. For all instruments.

No registration required. Drop-ins welcome. Knowledge of basic chords and the ability to execute chord changes is required.

DALLAS: Acoustic Gospel Jam - Every 3rd Saturday 7:00 pm - 10:00 pm

All levels welcome. Guthrie Park in Dallas.

*For information: Sally Clark (503) 623-0874
or email Jim dusterjim@hotmail.com*

WINLOCK, WA: Slow Jam - 2nd Saturday of the month beginning at 1 pm, October through May.

Hosted by WAMA (Washington Acoustic Music Association) Held at the Hope Grange in Winlock, Washington. Great for all levels and especially good for total beginners.

*For Information: see website – wamamusic.com
or email info@wamamusic.com*

VANCOUVER, WA - Old Time Country Jam - Every 2nd and 4th Saturday 6:30-10:00 pm

2500 N.E. 78th Ave., Vancouver, WA. 98665 at the Vancouver Masonic Center

All are welcome to join the fun as a musician, singer, or to just listen and or dance.

*Contact info: Dean Roettger (360) 892-0769
or (360) 627-1228 email vip1x1@yahoo.com*



If you have jam updates or additions, you may update your listing via the public calendar at oregonbluegrass.org or email: calendar@oregonbluegrass.org.



OBA Supporting Performer Directory

OBA supporting memberships are \$50 per year. This includes a listing and link on the OBA website and a brief (approx 35 word) band listing in the supporting performer directory.

3 Play Ricochet

3PR features musicians from the four corners of the United States who met in the Northwest and discovered a shared interest in traditional bluegrass, old-time, ragtime, jazz, and country blues music.

www.3playricochet.com
booking@3PlayRicochet.com

A Sudden Tradition

www.ASuddenTradition.com
Dennis Zelmer 503-893-4569
info@ASuddenTradition.com

Ash Creek

Ash Creek plays classic bluegrass, recent vintage & original songs that just sound old. A good song is a good song, and it's better with a banjo or a fiddle. Tim Howell (guitar, vocals), Gene Alger (banjo, vocals), Pam Beaty (bass, vocals) & Clayton Knight (mandolin, fiddle & vocals).

<http://www.ashcreekbluegrass.com>
<https://www.facebook.com/ashcreekbluegrass>
Booking@eclecticacoustica.com

Back Porch Revival

Gene Greer – guitar/harmonica, Tony McCormick – banjo, Dan Anolik – mandolin/harmonica, Aron Racho – guitar and more, Bruce Peterson – bass and guitar. Blues inspired folk, country, blues, honky-tonk and original songs. Back porch music that hits the ball out of the park!

www.backporchrevival.com
Gene Greer 503-641-4946
info@backporchrevival.com

Back Up and Push

Dan Kopecky — mandolin/vocals, Robert Brownscombe — bass, Susie Anderson – fiddle/vocals, Tom Gall — guitar/vocals, Patrick McLaughlin – banjo. 5-piece bluegrass band from Welches, Oregon.

backupandpush.tripod.com
PatrickMcLaughlinpatrickmw@aol.com

Bethel Mountain Band

Gene Stutzman, Jerry Stutzman, Larry Knox, Tyce Pedersen, Jerry Schrock, Will Barnhart, Craig Ulrich. Hello, bluegrass lovers of the Willamette Valley! Please visit our website to learn more about us, our music, our schedule, and the annual "Bluegrass in the Orchard Grass" event.

bethelmountainband.com
Jerry Stutzman
info@bethelmountainband.com

Bigfoot Mojo

Thigh-slappin' bluegrass characterized by impeccable vocal harmonies and shredding solos. Belinda Underwood - bass and vocals, Josiah Payne - mandolin, violin and vocals, Pete Kartsounes - guitar and vocals (other members include Zack Lovas - fiddle and vocals, Kian Dye - fiddle and vocals, Wilhelmina Frankzerda - fiddle and vocals).

bigfootmojo.com
writeme@belindaunderwood.com

Steve Blanchard

Steve Blanchard is well known as an acoustic flatpicker guitarist, singer and songwriter with a career spanning over four decades. His musical style includes bluegrass, cowboy/western, folk, and Americana. No matter what the style or venue, you're sure to feel Steve's love and passion for his music.

www.SteveBlanchardMusic.com
503-730-0005
Steve@SteveBlanchardMusic.com

Corral Creek

Corral Creek's commitment to showing the audience a good time has worked out O.K. for 13 years. We share tunes of Oregon, Gospel, and Bluegrass standards to city festivals, cultural centers, Bluegrass festivals, house concerts, wineries and more.

Pam Young
pywaterfalls@yahoo.com
corralcreekbluegrass.com
For bookings please call 503-319-5672

Dogwood String Band

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Woody Wood
dogwoodstringband@gmail.com
dogwoodstringband.com

Eight Dollar Mountain

Darrin Campbell, Stuart Green, Phil Johnson, Peter Koelsch, Mark Lackey. Eight Dollar Mountain rises from the Cascade-Siskiyou Mountain region of Southern Oregon and brings you fine string music from the long-standing traditions of excellent bluegrass.

www.eightdollarmountain.net
Mark Lackey

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With hot pickin', tight harmonies, and a mix of "bluegrassified" rock, folk, bluegrass covers, originals and originals, Fadin' by 9 creates a unique, uplifting, high-energy sound.

www.fadinby9.com
Dave Irwin
dave-irwin@comcast.net
360-903-0131

Free Range

Free Range is two voices (Matt Snook and Claire Levine) with a great harmony blend, accompanied by guitar, banjo and dobro. Drawing from bluegrass, country and folk traditions, they sing and play simple music that makes for great listening.

freerangepickin.net Claire Levine
clairell2002@yahoo.com

The Grass Station

The Grass Station is a Northwest bluegrass band that runs on clean burning natural Grass!! While we don't pump regular grassoline, we will be sure to fill your grass tank with plus and premium! With intricate instrumentals and tight harmony vocals, The Grass Station will always leave our customer satisfied. That is our companywide guarantee! Contact via web site:

www.thegrassstationmusic.com

The Hillwilliams

Brought together initially by admiration for bluegrass masters like Bill Monroe and The Stanley Brothers as well as 1970's bluegrass supergroup Old and in the Way, The Hillwilliams blend three strong vocalists, smoking fiddle, mandolin, guitar, banjo and doghouse bass into a fun high-energy mix that harkens back to classic bluegrass.

Rich Landar
landarmusic@comcast.net
www.facebook.com/TheHillwilliams
503-869-8210

Hardshell Harmony

Based in the beautiful Columbia River Gorge, this high-energy group is full of spirit and comedy. Members include Candie Robarge (bass), Mike Robarge (guitar), Chuck Haynie (banjo), and Clint Miller (freestyle fiddle).

www.HardshellHarmony.com,
Yaya Berry,
rainbowfiddler@yahoo.com

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OBA Supporting Performer Directory

Home Grown

Home Grown has presented their music in a variety of settings ranging from bluegrass festivals to concert halls. Their music ranges from intense jug band dance tunes to foot-tapping porch tunes to sweet melodic waltzes.

www.homegrownoldtime.com

Bill Nix
billnix1@msn.com

Hudson Ridge

Mary Luther—lead vocal and bass, Jerene Shaffar—vocal, mandolin and bass, Shelley Freeman—bass and vocal, Kevin Freeman, lead guitar and vocal, Bob Shaffar—fiddle and dobro, Fred Grove—rhythm guitar. Love of harmony and the desire and ability to “Ridgetize” their own blend of Americana, bluegrass, and traditional country music give this band a truly unique sound.

www.hudsonridgeband.com

Mary Luther mluther56@gmail.com
541-404-9281

The Jamblers

The Jamblers play a blend of bluegrass, folk, classic rock, alt-indie and more, and jamble ‘em all into our stringband style. We feature tight, bold harmonies and tons o’ fun! Some call it “Americana.” We call it “Music,” the kind everyone enjoys. www.jamblers.com

Gene Greer, info@jamblers.com
503-702-1867

Kathy Boyd & Phoenix Rising

IMEA 2015 Bluegrass Group of the Year. Kathy Boyd & Phoenix Rising is all about the stories, and the stories of everyday America are what you get from these four personable entertainers. With over a dozen years of awards on the shelves, the quartet has longevity in the performance arena and an extended fanbase worldwide! This hard-working group of songwriters is guaranteed to deliver a high-energy family-friendly performance that is a delight for all ages.

www.phoenixrisingband.org
KBPR@gmail.com
503-936-8480

Julie & The Wayves

Julie and The Wayves is a 5-piece progressive bluegrass band, based in Portland, Oregon. Centered around the songwriting of Julie Schmidt, a confluence of hard-driving bluegrass and masterful composition and arrangement

sensibilities delivers a powerful and elegant sound. Timeless tones within a modern, artful structure that incorporates genre-bending subtleties without sacrificing what their instrumentation suggests they are: A bluegrass band. Members: Julie Schmidt, Patrick Connell, Jon Meek, Martin DeGroot, and Rob Wright.

Patrick Connell
patnellconrick@gmail.com

The Loafers

Mike Stahlman, Dave Elliot, Aaron Stoczek, Dee Johnson. The Loafers are an acoustic quartet based in the Portland Metro area, playing traditional bluegrass, specializing in exciting instrumentals and familiar vocals of bluegrass standards.

Dave Elliot
503-663-3548

Long Mountain Revival

Long Mountain Revival’s emphasis is in sharing the gospel through song. Long Mountain Revival is available for church functions, outreaches, community events, and any other venue where bluegrass gospel music is desired.

www.myspace.com/lmrevival
Jon Clement
jonmando@embarqmail.com
541-292-6907

Lost Creek Bluegrass Band

From Portland, Oregon, Lost Creek delivers a driving blend of bluegrass and old-time standards with terrific vocal harmonies and tasteful instrumentation. For years they’ve delighted audiences at festivals, pubs, parks, dances, markets, and weddings throughout Oregon and Washington.

www.lostcreekmusic.com
Band@lostcreekmusic.com

Mischief

Based in the Pacific Northwest, Mischief is father/daughter duo Matt and Anna Snook with Jim Brockkill. We’ve 70+ years of experience playing bluegrass and acoustic music. Be amazed: trio harmonies and instrumentals with banjo, Dobro, guitar, mandolin, octave mandolin, and fiddle.

Matt@greenbeard.us
541-805-5133

Misty Mamas

MISTY MAMAS serve up home-style bluegrass filled with powerful harmonies, traditional and original songs as well as tasty instrumentals combining the American genres of bluegrass, old time, gospel, folk and country music. Family friendly, the band can include interactive songs that engage the younger set.

Carol Harley
Carol@mistymamas.com
www.mistymamas.com

Money Creek Mining Co.

LuAnn Price, Michael Johnson, Steve Leming, Dave Toler and Steve Bickle. Money Creek plays stirring mountain ballads and burning banjo tunes. Known for their precise harmonies, rarely do you find a group of singers with their unique blend.

www.moneycreekbluegrass.com
LuAnn Price
moneycreekbluegrass@hotmail.com
425-346-6136

Mountain Honey

Sweet and golden acoustic music inspired by traditional bluegrass, with driving banjo and high lonesome harmonies. Mountain Honey features Linda Leavitt (vocals, guitar, mandolin), Dee Johnson (vocals, bass), Greg Stone (vocals, guitar) and Mike Stahlman (vocals, banjo).

www.mountainhoneyportland.com
www.facebook.com/mountainhoneymusic
Contact Linda at lleavittmusic@icloud.com

Mud Springs Gospel Band

We play all gospel music with about a third of our songs being originals, since 1985. We have recorded five albums, including a Christmas album. We love to share songs and stories about the amazing love our Lord has for all of us perplexing people.

www.mudspringsgospel.com
Don Mobley – donmobley@mac.com
541-815-5079
George Klos – klos@crestviewcable.com
541-475-6377

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The Pitchfork Revolution

High Desert Hobo Blackgrass from East of the Cascades. The Pitchfork Revolution mixes politically humorous originals, traditional bluegrass and dark driving instrumentals to bring a smile to your face and your feet to the dance floor.

www.thepitchforkrevolution.com

Puddletown Ramblers

Puddletown Ramblers is a regional bluegrass band that performs original songs, good old-time traditional bluegrass, acoustic, old country and Americana music. Our blend of harmonious voices will shake that tender chord in your heart and leave you wanting to hear more. Dave Peterson, Tom Martin, Joe Martin, Walter Jacobson, Fred Schultz.

Dave Peterson
puddletownramblers.com
david@puddletownramblers.com

Roundhouse

Donn Whitten, Kim Jones, Ron Leavitt and Joe Denhof. Roundhouse was formed with the goal of providing a variety of musical genres to diverse audiences: something for everyone. Toward this end Roundhouse performs bluegrass, southern rock, doo-wop, gospel, country, blazing instrumentals and original compositions. Roundhouse instrumentation includes guitar, mandolin, banjo and bass.

www.roundhouse-band.com
Kim Jones
roundhouseband@qwestoffice.net
503-838-2838

Shasta Ray Band

The band's founder and leader is Shasta Ray, born in New England. The band is referred to as a truly community band, a "bring a town together" band. The music played is a real slice of Americana including bluegrass, folk, country, sing-along gospel, and old-time favorites.

Liz Crain
downhomeband@yahoo.com
541-537-1031

Slipshod

Matt Snook (dobro and banjo) and Steve Blanchard (guitar and mandolin) offer listeners a broad and diverse range of music, including originals, familiar melodies and dynamic instrumentals. Check out this dynamic duo on their web site, Facebook and YouTube.

Steve Blanchard, 503-730-0005
Steve@SteveBlanchardMusic.com
Matt Snook, 541-805-5133
BohemianBanjo@gmail.com

Sleepy Eyed Johns

Ian Joel—banjo; Mark Klassen— guitar; John Melnichuk — fiddle; Chuck Davidshofer — bass; Billy Wyat—mandolin. Sleepy Eyed Johns: Stump-pulling bluegrass, from the roots.

Ian Joel
se6bq5@teleport.com
503-281-7666

Steer Crazy

Rick King —Guitar, Glenn Denison —Mandolin, Tim Dawdy—Steel Guitar & Dobro. A new brand of western and American music. Musical fun and close harmonies that require no complicated explanation. Nice guys singing and playing great music.

<http://www.facebook.com/Steercrazyband>
Tim Dawdy
beardvc@pacifier.com
360-904-0347

Sunny South

Sunny South plays traditional bluegrass in the style of Bill Monroe, The Country Gentlemen and Flatt and Scruggs, and features 4 part harmonies and classic instrumentals. The members are Steve Reischman, Dave Elliot, Mike Stahlman, and Tygh Trachsel.

Dave Elliot
503-663-3548

Tried and Blue

Tried and Blue is a three-piece Northwest Bluegrass stringband, featuring Nancy Limbaugh on mandolin, her husband Jeff on upright bass, and guitar flat picker Dennis Zelmer.

Nancy Limbaugh
nancylimbaugh@kw.com

The Wild Wood

The Wild Wood resonates with that part of us which is rooted in a simpler way of life while delighting us with dynamic arrangements, emotional vocal harmonies and virtuosic solos by two national champions. Josiah Payne – Mandolin, Belinda Underwood – Bass, Michael Money – Guitar, Kian Dye – Fiddle

<http://www.thewildwoodmusic.com/>

Whiskey Puppy

Rachel Gold (guitar), Justin Auld (banjo and fiddle) and Gabe Adoff (Bass). Whiskey Puppy plays boot-stomping, mule-slapping traditional bluegrass and old time music. The Portland, Oregon trio brings energy, humor, and skillful musicianship to little-known songs and tunes from the repertoires of the early Southern string bands.

Rachel Gold
rachelgold145@gmail.com
503-227-0647
www.whiskeypuppy.com

Whistlin' Rufus

Pat Connell, Ritchie Wernick, Nat O'Neal, Patrick Connell, Zach Banks. Three- and four-part vocal harmonies, exciting instrumentation and contagious fun are part of the Rufusarian bluegrass experience. A Whistlin' Rufus show guarantees a varied and wonderful mix of blazing bluegrass, original homemade tunes and an Irish fiddle tune or two.

www.whistlinrufus.com
Pat Connell
whistlinrufus@comcast.net
971-207-5933

Betsy and Theron Yochelson

Stand-up bass / mandolin —Lead / harmony vocals. We head up two bluegrass / acoustic-country "all-event" bands in the mid-Willamette Valley.

541-409-8248
Betsybyo@gmail.com
Red Diesel:
www.facebook.com/reddieseloregon
Prairie Dog Backfire:
www.reverbnation.com/prairiedogbackfire

How do I get my band's information

1. Sign up for a band membership! Go to oregonbluegrass.org, fill out the form on the back page of this issue, or find us at a festival or event! A band membership includes one print subscription per membership.
2. Email your band's listing to webmaster@oregonbluegrass.org. Don't forget to include contact information and a photo (and a link or two if you have it). Once we have verified that your membership is current, your listing will be posted to the website. The Express is updated quarterly from the website. We may have to shorten your listing from the website to fit available print space.

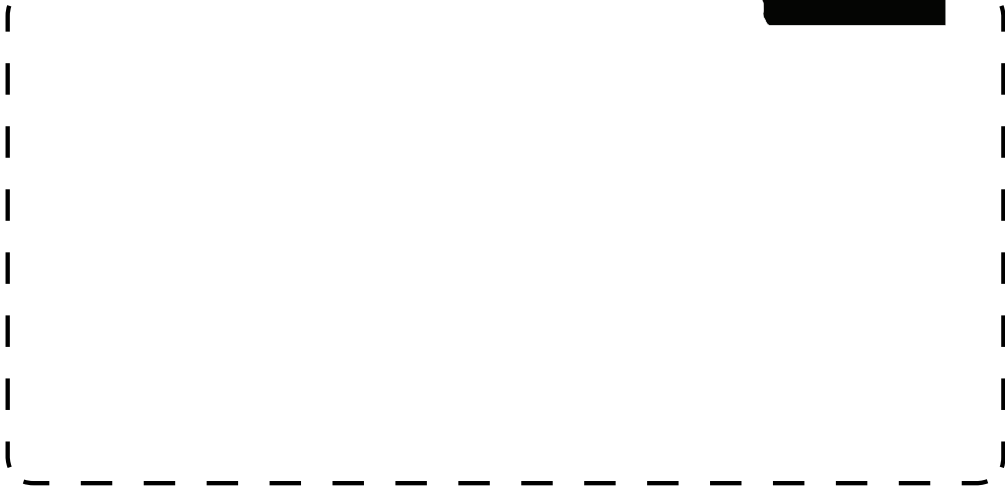
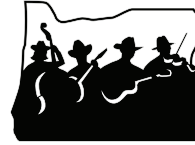


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Portland, Oregon 97207
www.oregonbluegrass.org

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Membership

Check all that apply

- New Member
- General Member\$30 (1yr.)/\$75 (3yrs.)
- Supporting Performer\$50 (1yr.)
- Angel Sponsor\$60 (1yr.)
- Golden Sponsor\$100 (yr.)
- Contributing Business Sponsor....\$125 (1 yr.)/\$350 (3 yrs.)

Volunteering

Yes! I am interested in helping as a volunteer at OBA sanctioned events. Please add me to your list of volunteers.

