

Volume 33 Number 1
Jan. Feb. Mar.
2013



INSIDE THIS ISSUE!
Remembering Bill Martin, A
Mixolydian Mountain Tune,
Sound Advice, and More....



Oregon Bluegrass Association

www.oregonbluegrass.org

Bluegrass Express

BILL MARTIN

By Claire Levine

Into his last moments, Bill Martin was thinking about the future.

While at Hopewell House, a Portland hospice facility, he asked his many visitors to stay away on Wednesdays, so he could complete work on archiving his music collection.

He planned his memorial service, a celebration of both his life and that of his beloved wife, Nancy, who died in 2005. He wanted as many people as possible go come, and he made sure his family spread the word.

He described his plans for Bubbaville, a foundation to help musicians and promoters develop the skills they need.

Bill's life was about linking the past – what he described as “the real music of real lives” – to new generations of pickers, dancers and listeners. To the end, knowing his time was short, he made plans to keep the music going.

Early Years

Bill grew up in a large family, and as a child was closest to his brother Tom

and his only sister, Mary Sutter, who were the middle kids. Tom and Bill often were taken for twins – something Tom admits they played up as much as they could, hoping the “cute” factor would get them free candy at the neighborhood store.

Tom made his first banjo, using fishing line for strings.

“When we first heard bluegrass – that was it,” Tom said, mentioning the Beverly Hillbillies and the Andy Griffith show, which features Flatt & Scruggs and the Dillards. Their cousins played them recordings of the Greenbrier Boys. “We got so excited!”

Tom and Mary admit to getting frustrated with their own attempts at learning stringed instruments. But Bill “never gave up. If he couldn't get it to work, he'd figure out,” Mary said. That was a trait he carried through to every other phase of his life.

With Nancy

Bill met Nancy at a picking party, and they were married within 60 days.

Nancy, educated at a school for the blind, received a lot of musical training at the school. A phenomenal musician, she played banjo and piano when Bill met her, and she later played fiddle. She was also a true character and amazing personality – and it's impossible to justly describe the affect she had on Bill's life or his ongoing dedication to her.

Continued on Page 6



Their parents loved to dance, but their mother was the primary musical influence in the family, having played piano in her father's dance band. But there was never money for formal music lessons. Friends and relatives introduced Bill and Tom to traditional music when the boys were in their early teens. Soon, they were hooked on old time, bluegrass and acoustic country blues.



FEBRUARY 28-MARCH 3, 2013

The Hyatt Regency, Bellevue

celebrating 20 years of bluegrass and acoustic music

The Seldom Scene Sat/Sun
The David Grisman Sextet Fri
Peter Rowan and the Travelin' McCourys Fri
Darol Anger and the Furies Sat/Sun
Laurie Lewis and the Right Hands Sat
Della Mae Fri/Sat/Sun
The Cleverlys Sat/Sun
Sarah Jarosz Th/Sat
18 South Sat/Sun
Hills to Holler Th/Sun
Mollie O'Brien & Rich Moore Fri
Kenny & Amanda Smith Band Th/Sat
The Spinney Brothers Th/Fri
Joe Craven & Mamajowali Sat
Matuto Fri/Sat
Pert Near Sandstone Fri/Sat
The Deadly Gentlemen Th/Fri/Sat
The Paperboys Fri/Sat
Polecat Sat
The Student Loan Fri/Sat
Wayward Vessel Fri/Sat
Tim Connell & Jack Dwyer Th/Fri
The Modern Grass Th/Fri
North Country Bluegrass Fri/Sat
Kevin Brown & The Beloved Country Sat
The Howdy Boys Sat
Pickled Okra Sat
Highway Home Sun

Plus!

*Dances, Jamming, Workshops,
Activities for kids, shopping and Lots to learn!*

Wintergrass Intensives - Feb. 23

Vocal Harmony

w/Laurie Lewis, Mollie O'Brien, Tom Rozum

Guitar - Dan Crary

Songwriting - Peter Rowan

Fiddle - Byron Berline

Dobro - Sally Van Meter

Mandolin - John Moore

D'Addario Wintergrass Youth Academy - Feb. 28-March 1

Wintergrass Youth Orchestra - March 2-3

WWW.WINTERGRASS.COM

253-428-8056

Wintergrass

POB 2024

Milton WA 98354

Table of Contents

January / February / March 2013 Volume 33 / Number 1 Newsletter of the Oregon Bluegrass Association www.oregonbluegrass.org

This Issue Features

Cover Story

Bill Martin.....1
by Claire Levine

Features

On Songwriting9
by Chuck Masi

Southern Oregon Report.....11
by Joe Ross

Through the Gates: A Weekend
With Russ Barenberg.....17
by John McCoy

Columns & Commentary

From the President.....5

Sound Advice19
by Mark Gensman

The Theory of Bluegrass.....12
by Matt Snook

Calendars, Lists & Info

OBA Membership and Ad
Information4

What's Playing on the Radio.....5

Scheduled Jams.....15

OBA Supporting Performer
Directory.....22



Well known and much loved musician, mentor and square dance caller Bill Martin is remembered in our feature story.



"Sometimes an idea can become a song." Chuck Masi writes about the songwriting process on page 9.



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

EDITORS

John Prunty
bluegrassjohn@gmail.com
(503) 383-8100

Christine Weinmeister
cjuliawein@gmail.com

COPY EDITOR

Nancy Christie
nancy.d.christie@gmail.com

GRAPHIC DESIGN & LAYOUT

John Prunty
Christine Weinmeister

ADVERTISING

Pat Connell
obaexpressads@comcast.net
(971) 207-5933

WEBMASTER & WEB CONTENT

Tony McCormick (503) 330-2239
webmaster@oregonbluegrass.org



OBA Membership & Ad Information



THE OBA BOARD

www.oregonbluegrass.org

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 \$20 for a General Member, \$50 for Supporting Performers and \$100 for Contributing Business Sponsor (see page 20), 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:

John Prunty

bluegrassjohn@gmail.com
(503) 383-8100

Christine Weinmeister

cjuliawein@gmail.com

Advertising

Your Express advertising will directly reach over 500 households of bluegrass enthusiasts while helping OBA to keep publishing this valuable resource. Tear sheets or extra copies of the Express are available. We appreciate your support of the Oregon Bluegrass Association.

Please contact Pat Connell via email at: obaexpressads@comcast.net or (971) 207-5933

for information about placing an ad for your music-related business in the OBA Bluegrass Express.

Published Quarterly:

Winter (January, February, March)
Mailed on December 30; Reserve by December 1, Copy deadline December 15.
Spring (April, May, June)
Mailed on April 1; Reserve by March 1, Copy deadline March 15.
Summer (July, August, September)
Mailed on July 1; Reserve by June 1, Copy deadline June 15.
Fall (October, November, December)
Mailed on October 1; Reserve by September 1, Copy deadline September 15.

Payment

The OBA prefers to receive advertising payment in advance. We would like one-year contracts paid six months in advance, and we will bill for the next six months. Please make checks payable to: The Oregon Bluegrass Association, and mail to P.O. Box 1115, Portland OR 97207

Bluegrass Express Advertising Rates

(size)	(dimensions)	(two+ issues)
Full Page	8x10"	\$125.00 \$112.00
Half Page	8x5"	\$70.00 \$65.00
(horizontal)		
Half Page	4x10"	\$70.00 \$65.00
(Vertical)		
Quarter Page	4x4.875"	\$50.00 \$45.00
Eighth Page	3.875x2.375"	\$30.00 \$25.00

Add 3% for late payment.

Ad Specs

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. If you have questions about your file, email Christine Weinmeister at cjuliawein@gmail.com

Officers of the Board

Colby Buswell - *President*
colbybuzz@netscape.net

Patty Spencer - *Vice President*
patty@freshairsash.com

Ron Preston - *Secretary*
CGTimber@aol.com

Dave Hausner - *Treasurer*
pdidmh1@comcast.net

Liz Crain -
OBA Roseburg Chapter President
lizcrain42@gmail.com

Ken Cartwright -
OBA Salem Chapter President
kenc@wvi.com

Tony McCormick - *Webmaster*
banjo@notebene.net

Matt Snook - *Membership*
matt@greenbeard.us

Volunteer Coordinator:

Marlene Smith
smithmarlene@comcast.net

Members at Large:

Charles M. Holloway
cmholloway@clearwire.net

Chip Russell
smylx3@easystreet.net

Christine Weinmeister
cjuliawein@gmail.com

Cleve Friedman
cjfriedmag@gmail.com

Fred Coates
westcoates@juno.com

Ian Joel
se6bq5@teleport.com

John Prunty
bluegrassjohn@gmail.com

MaryJo Turner
maryjoturner@gmail.com

Pat Connell
whistlinrufus@comcast.net

Sarah Ells
ells_sarah@hotmail.com

The OBA holds board elections each April as individual terms expire. The Board of Directors invites you to join our monthly meetings. We welcome your visit and ideas, opinions and proposals. Or, just come to see what we're doing! We generally meet the second Tuesday of each month at 7:30 p.m. The location is subject to change. Call us or email any board member for time, location and directions.



President's Message

Alright! Here's hopin' you all had a wonderful holiday spent with friends, family or loved ones...hopefully all three! And maybe, just maybe... there was some bluegrass played or heard in and amongst the holiday folly.

All we're askin' this New Year is for you to come out and enjoy some of our upcoming events – and we've got a bunch this winter!

First up is our OBA Gospel Show, Saturday, January 26th, featuring Misty Mama's, Linda and Friends and The Rainbow Sign. Good ol' Mason will be offering up his finest at the Freedom Foursquare Church in Portland (see the ad on page 8).

Our second wish is for you to come on out and enjoy the 1st Annual Alberta Rose Festival, February 8-10. This mini-fest is sure to please and a sure-fired way to help heal the hole in our hearts left by the lack of a RiverCity Fest this year! It's a 3-day event with an awesome lineup, jamming and Chick's Kids to boot. This is a fundraiser/OBA sponsored event so come on out, enjoy and support bluegrass (see the ad on page 20)

Third on our wish list is for you to find us in Bellevue! Yes, it's that Suite bluegrass time again and we plan to be your host with the most at Wintergrass, February 28-March 3. Lagunitas is sponsoring and there will be band showcases and jammin' until the wee, wee hours of the morning! (See the ad on page 2)

And finally, help us kick off Spring at our Annual Meeting, Saturday, April 13th. The folks at the gorgeous Pendarvis Farm in Happy Valley, OR (Home of our Annual Picker's Fest) have agreed to host us again! Another event sponsored by Lagunitas and with basic food stuffs bolstered by your gracious pot luck gifts of grub. There will be jammin' all day with a short, short meeting followed by more jammin' and the option to stay the night. Rain or shine it's always fun with two barns to jam in, wood stoves and a fire pit.

As always, check our website for the most recent jams and events in your area. Don't forget to check in with our Salem and Roseburg OBA Chapter happenings too! Email Ken Cartwright in Salem at kenc@wvi.com or Liz Crain in Roseburg at lizcrain42@gmail.com.

Peace to you all!

Colby



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 - KMUZ 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

Salem - KMUZ 88.5 FM

"Ken till 10" 7-10am
503-990-6101 & on Facebook

Please send ideas, feedback, commentary and hate mail to:

Colby Buswell *President*

The Oregon Bluegrass Association
PO Box 1115 Portland, OR 97207
president@oregonbluegrass.org



Reprinted from Oregon Music News September 12, 2012

By December Carson

Old-time square dance caller, mentor and beloved musician Bill Martin died Friday, September 7th, after his long battle with multiple myeloma.

In the late 1990's and early 2000's there was an old-time music revival taking place across the country. In Portland, Oregon bands like the Dickel Brothers, Pig Iron, The Flat Mountain Girls, The Government Issue Orchestra and The Foghorn Stringband were gathering fans, drawing crowds and inspiring musicians to take up instruments like the banjo, fiddle and upright bass.

In these young musicians Martin, a veteran square dance caller and a bluegrass player, saw an opportunity. He was busy calling traditional old-time square dances up and down the I-5 corridor and he needed musicians – and for these young scrappy musicians Martin was offering something that young musicians were lacking – paying gigs.

It was a match made in heaven. Out of that marriage of young scrappy punk kids playing traditional American music and a Santa-like veteran square dance caller grew one of the most popular old-time music and vibrant square dance scenes in the nation. For 10 years the McMenamins Kennedy School hosted a monthly square dance that drew hundreds of people – of all ages and all abilities – to learn to square dance.

“I never would have started playing music and met my entire community of friends if it hadn't been for Bill Martin giving me a hundred year old banjo that he just happened to have in the trunk of his car,” Samy Alloy posted on Bill Martin's Facebook page.

In 1999, Martin, lovingly known as King Bubba, joined forces with some of those young musicians to start the Portland Old-Time Music Gathering. Now approaching its 14th year the Gathering draws together old-time musicians from all over the country every January to spend a week playing music and dancing at the Scottish Rite Center.

Bill Martin performed bluegrass and old-time music in the bands Spud Mountain, Uncle-Wiggly and with his brothers The Martin Brothers.

In 2003 Oregon Public Broadcasting featured Bill Martin and Portland's Old-time Music and Square Dance scene in an episode of Oregon Art Beat (Mike Mildo Producing). It is one of their most watched episodes to date.

King Bubba's legacy lives on in NW bands and musicians such as The Tall Boys, Watertower, The Foghorn Stringband, The Gallus Brothers, The New Five Cents, Caleb Klauder and Annalisa Tornfelt and in his square dance calling students Caroline Oakley, Maggie Lind, Michael Ismerio and Paul Silveria.

“Bill Martin laid the foundation for Portland, Oregon to become a haven for the last significant old-time music and dance revival in this country. King Bubba, as we call him, was a kingpin of the northwest social music network. And I don't mean Facebook. Bill was Bubbaville,” Klauder said.

Portlander's can enjoy the fruits of Martin's square dance legacy at the Every Sunday Square Dance. This old-time square dance is every Sunday (September-June) at The Village Ballroom: 700 NE Dekum (just east of MLK Blvd). This dance is all ages and for dancers of all abilities.

Continued from page 1

Their combined love of traditional music led them into Scandinavian and Irish dance and eventually to Bill's role as square dance caller and shepherd to the Portland area old time community.

Teacher/Mentor/Advocate

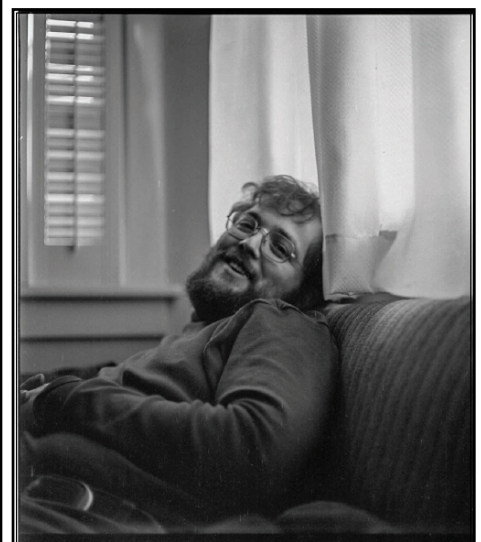
Ian Joel, a KBOO programmer for more than 30 years, said: “I consider Bill the great motivator in bringing old time string band music to this area,” with all its energy and passion.

A lot of the early folk revival bands emulated old time music by finding the most obscure tunes they could and playing them exactly like the originals. “It was almost like archeology,” Ian said.

But “In the 80s, young people started playing with real drive and enthusiasm, rather than note for note.” Bill played a big part in supplying that energy.

Bill was mostly known for his calling and promotion skills. So, Ian said, sometimes people overlooked what a fine guitar player and singer he was.

Justin Auld, a KBOO programmer and member of Whiskey Puppy, was surprised and delighted to find a network of other old-time players when he moved to Portland in 1999. “And Bill was the catalyst.”





“Bill was a Bodhisattva,” Justin said. In Eastern religions, that’s an enlightened being who wants to spread enlightenment to everyone else. But, for Justin, that also means Bill was “untouched by ego. He was always nice, all the time.”

Even the time someone tried to disrupt the Old Time Gathering. “This young guy had wandered into the Norse Hall. After a while he got aggressive and started screaming, ‘Someone stole my backpack.’ We’d never handled anything like this. We didn’t have any security in

place.” And Justin and others started moving to the area to see what they could do. But . . . “By the time I got there, Bill had his knee on the young man’s neck, and was saying, ‘It’s all going to be ok, take it easy.’” He had it all under control, without ever getting ruffled or angry.

Older Was Better

Bluegrass fans may remember Bill best for his dedication to the old style. He had little patience for contemporary bluegrass that was too slick, too produced and what he thought was lacking in soul. He always preferred music that was more raw and more authentic.

He talked about music that stemmed from people’s lives, the music they played when they worked, when they prayed and “when they sat on their front porches in the evening.” For Bill, it was all about being real.

The Last Dance

Bill’s music and dance interests kept him busy, even after Nancy’s passing. Tom said for years he, Bill and their younger brother Joe talked about forming a band. They finally said, “We’d better do it now before it’s too late.” And so the Martin Brothers band was

created – only to be interrupted by Bill’s recurring struggles with cancer.

In his months at Hopewell House, Bill hosted “Bubbafest.” About 70 people attended, bringing instruments and dancing shoes. During the remaining weeks of Bill’s stay, the staff’s biggest problem was crowd control: People were always showing up, wanting to laugh and play with Bill.



Tom remembers the music. But he also remembers that being with Bill was always a good time. “He was tons of fun . . . just entertaining to do things with,” whether it was a drive or a walk or a jam.

Portland musician Chuck Davidshofer once called the Martin Brothers “a party in a box.” And Bill held the box together with his humor, his love and his heart.

Bill’s gone, but we’re fortunate to have much to remember him by.

Start by visiting Bubbaguitar.com, the website Bill started. You can also read about his foundation, Bubbaville, and make contributions to Bubbaville, PO Box 6023, Portland, OR 97228.

And to hear Bill’s story in his own words – complete with his irreverent and hilarious humor – look up Ken Cartwright’s fabulous video, “An Evening with Bill Martin” on YouTube. You’ll also hear some of his finger picking and singing.



Sonny Hammond Memorial

Gospel Show

Featuring the talents of

**Misty Mama's
Linda and Friends
The Rainbow Sign**

**Saturday, January 26th
7:00 pm**

Freedom Foursquare Church

660 SE 160th, Portland, OR 97233

Members \$10

Non-Members \$12

**Check the OBA website for advance tickets
www.oregonbluegrass.org**

A benefit for the Oregon Bluegrass Association



Sometimes an idea can become a song. I watch for these wisps of inspiration, but they can't be forced to come. Usually they pop into existence and I just write them down.

Song ideas are like neighborhood cats that I meet while out walking. They are out there moseying around and it takes a little effort and practice to get them to come over and be friendly. Running straight at them is not going to produce results.

This process of songwriting can be totally frustrating because one can never tell when, or if, another one will happen along. I just keep searching and hoping that an idea will come by, and that I'll be ready for it.

There is rhythm in the sound of words. For me, this is the key to songwriting.

I have a few ideas floating around at any particular time: worries about this or that, wishes, hopes, regrets. I am able to write a song when one or more of these ideas crystallizes into a phrase.

Since any group of words has a rhythm to it, I look for that, and choose words that accentuate the rhythm.

Sometimes, I'll be driving in the car and an idea occurs to me. The car is a particularly good place to write songs because I'm alone, and can sing annoying nonsense and experiment without bugging my wife.

Once I have a phrase that has a cool rhythm in the words and says something, then a story might develop.

But most of these ideas lack that certain something and are not particularly clever. Those either get forgotten or stowed away for later use. I have lots of little ditties that are never heard by anyone. I could sing 'em to you, but you wouldn't be impressed.

Every once in a while an idea comes along that is surprisingly nifty. If it has

enough staying power, I start singing it over and over, working out the words and supporting ideas to develop a story.

I just finished a song built on the phrase *Come back to me 'cause I ain't done lovin' you, yet*. Not very good grammar, I suppose, but I love that rhythm in the words, a kind of pulse that grooves. Notice the way the words hold out because of their vowel/consonant blends.

The word *back* holds long but then bumps into the shorter but smooth *to me*, creating a pause - *baack/to me*. Then the words *'cause I* makes a da daa rhythm that pulls up short, leading into strong down beats on *ain't done* followed by the phrase *lovin' you, yet*, which has a natural offbeat syncopation and swing to finish the phrase. There's tension and release, and that makes it interesting.

I kept coming back to that phrase for a couple of weeks before I sat down and wrote out some verses to go with it. My wife said that she liked the chorus but the verses "needed work." That reworking is essential. I write down songs in a spiral notebook and then the act of writing, and changing, and reworking words and images builds the story.

A song is a story that takes you someplace, and does it in a really short time - usually a couple of verses and a few choruses.

Getting the message out with rhythm in an engaging way is key. To be effective, the words and ideas in the song have to be simple and strong, but not obvious or cheesy. I don't know what "cheesy" means, but I know it when I hear it,

and scratch a nice neat line through it, replacing it with a more honest and original sentiment.

Once I have an interesting rhythmic phrase, I develop a story that tells or implies the who, what, when, where, why, and how of it. I have to explain who has gone away, why they went, and how it's going to turn out. In my song, I wrote the first verse about how sad he is that he misses her and is lonesome because she went away.

In the second verse, he's apologizing and explaining what he did wrong in vague

terms. Finally he promises not to do it anymore, and that everything will be great if she just forgets about it and comes back to him.

Also, there is musical melodic structure that happens in the verses. In this song, the chorus goes up to the IV chord because I felt the

tension happening in the narrative. This is the character's lament, if you will. It's the big cry out that defines the character's feelings. I just felt it. I took it to the I chord for the top of the verse, then moved it through the IV and V to get it to where I started the chorus.

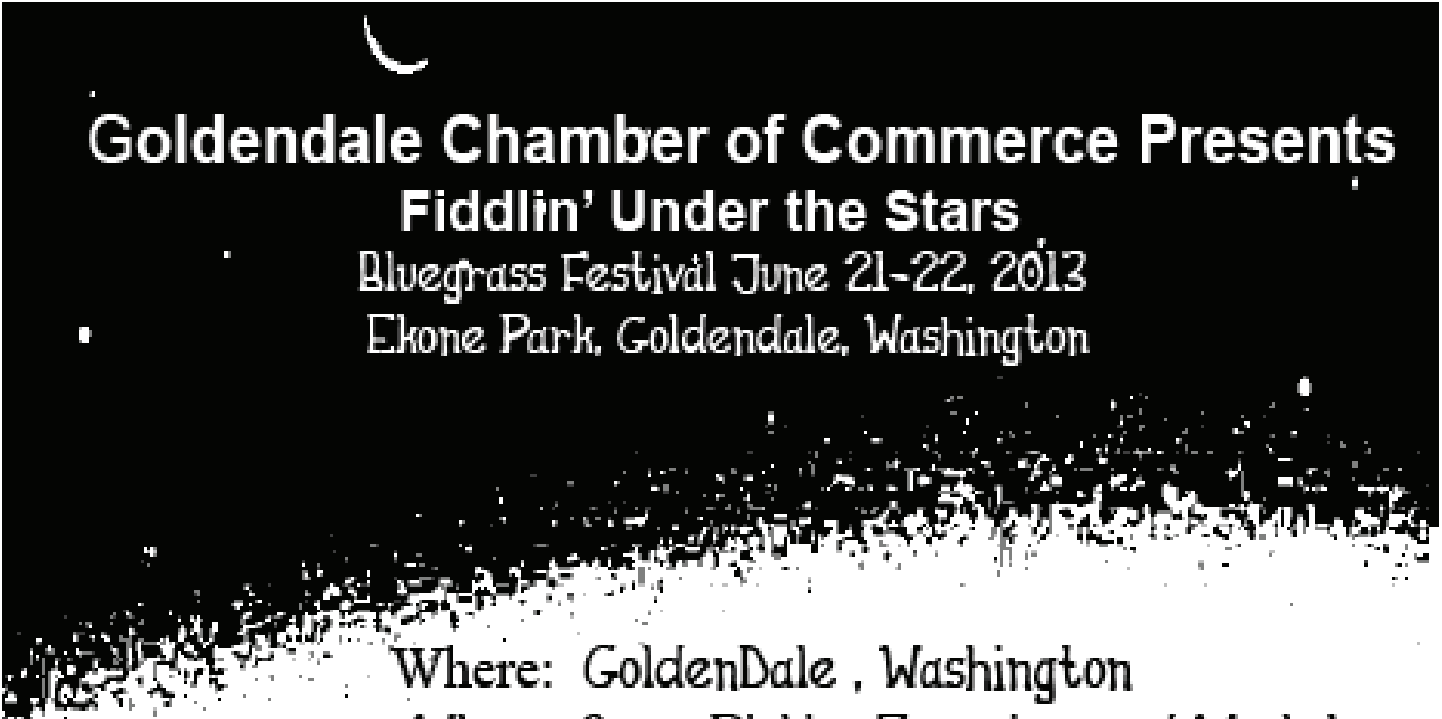
That's songwriting for me. I happen upon a phrase that suggests a feeling, then accentuate the rhythm of the words and develop a story around it while staying away from the obvious or overused, and avoiding the cheese factor.

Then, maybe it sounds good enough and folks like it.

Or, I play it for them and they say, "That's nice. What else are you working on?" When that happens, it just lives on in the notebook, waiting for a rewrite.

Song ideas are like neighborhood cats that I meet while out walking. They are out there moseying around and it takes a little effort and practice to get them to come over and be friendly. Running straight at them is not going to produce results.





**Goldendale Chamber of Commerce Presents
Fiddlin' Under the Stars**

Bluegrass Festival June 21-22, 2013
Ekone Park, Goldendale, Washington

Where: Goldendale, Washington

When: Open Picking, Jamming and Workshops
June 19th and 20th
Festival June 21, 22

Camping: Reservations being taken for dry
camping in Ekone Park, \$10 per night.

www.goldendalechamber.org



Great line up of Pacific Northwest
Bluegrass Bands
Mark Your Calendars



Southern Oregon Bluegrass Report

by Joe Ross

Happy New Year from all the Southern Oregon Bluegrassers!

Plans are well underway for the Ninth Eagleview Pickers Festival on September 7-8, 2013, and several performing acts have already been booked for this fun pickout, potluck and jam at a beautiful group campground right along the main Umpqua River about 11 miles west of Sutherlin. This year, we'll set up a P.A. system and feature many of our fine regional entertainers. Besides Long Mountain Revival, Umpqua Valley Bluegrass Band, Irish Crème and mandolinist Brian Oberlin, the pickers' festival will pull together an eclectic bunch of acoustic musicians who play everything from bluegrass to western swing, country to folk, and classical to Celtic.

That'll be a busy weekend as the Second Greensprings Mountain Festival will also occur on September 7 at Hyatt Lake near Ashland. Last year's festival featuring Siskiyou Summit and Eight Dollar Mountain was a success, and everyone hopes it becomes an annual event.

Rainy and the Rattlesnakes are in the studio working on their first full-length CD. Rainy and Lela Miatke, ages 9 and 11 on mandolin and fiddle respectively, front this fantastic band. The Umpqua Valley Bluegrass Band has also released a CD, "Live from the Siskiyou Bluegrass and Folk Festival,"



Rainy and Lela Miatke

recorded and engineered by soundman Tom Frederick (Cabin Fever Sound in Ashland) at the July, 2012 event at Lake Selmac.



Siskiyou Summit

Eight Dollar Mountain continues to promote their albums. They performed for the syndicated touring NPR program "West Coast Live." The show was broadcast from the Bowmer Theatre (Ashland) last November to a sold-out crowd. I understand that Eight Dollar Mountain also raised the roof in fine bluegrass style at a New Year's Eve Bash at the Caldera Tap House in Ashland.

There are many music education activities going on in southern Oregon. Tristan and Tashina Claridge regularly host fun, educational workshops for children. For lessons in Roseburg, please give me (Joe Ross) a call at 541-673-9759. I really enjoy giving them, and some have lasted as long as two hours. I've even had to learn the bowed psaltery and brush up on my Appalachian dulcimer and ukulele skills for a couple students.

Crystal Reeves and Bob Evoniuk will

present their "Winter Adult Acoustic Music Workshops" to teach adults how to play/sing with others, explore musical expression, and collaborate. All

levels are welcome, although some knowledge of notation, playing and chording is recommended. The four two-hour sessions will be held on Sundays from 2 to 4 p.m. from January 6-27 at the Roxy Anne Grange Hall in Medford.

Contact Crystal Reeves at 541-621-6335 or crfiddler@aol.com.



Lastly, we all honored and wished Don Maddox a very happy 90th birthday on December 7. K.C. "Don Juan" Maddox is the last surviving member of the seminal and legendary band, The Maddox Brothers and Rose. Don's birthday celebration was held at the Ashland Community Center and featured Siskiyou Summit, Sage Meadows and High Country, Oregon Old Time Fiddlers, and Don Maddox himself playing the fiddle and singing.

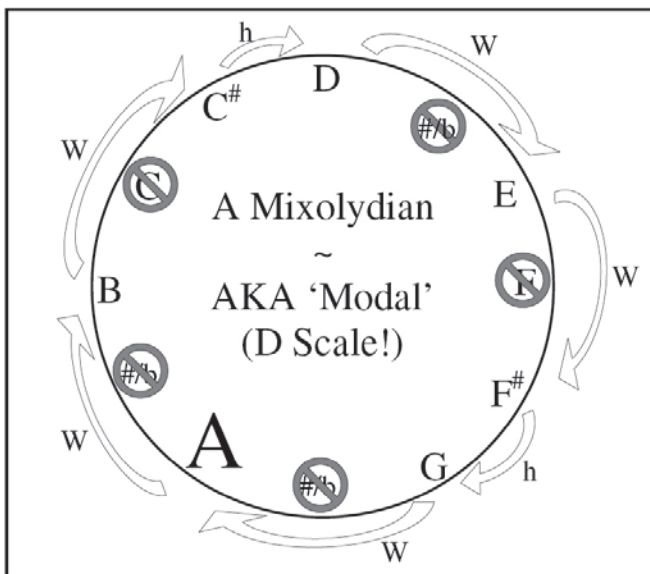
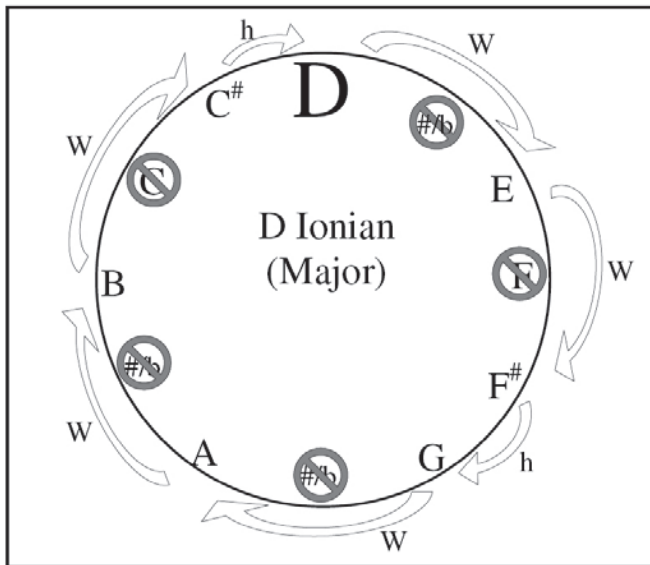
Contact Joe Ross at (541)673-9759 in Roseburg, Oregon or email Joe at: ross-joe@hotmail.com

The Theory of Bluegrass: A Mixolydian Mountain Tune

by Matt Snook

In the previous column of Fall 2012 we learned that the various ‘modes’ in music can be found by beginning in the middle, Yoda style: “In the middle, must you begin...” And we used the C scale, beginning and ending with the D note, to create the key of D Dorian. This time we’ll start with the D major (Ionian mode) scale, and again start in the middle – but not with the second note, E. We’ll go clear around the circle to the A.

Figure 1 shows the D Ionian, or major scale, and its familiar sequence of whole and half step intervals: W-W-h-W-W-W-h. This gives us the notes

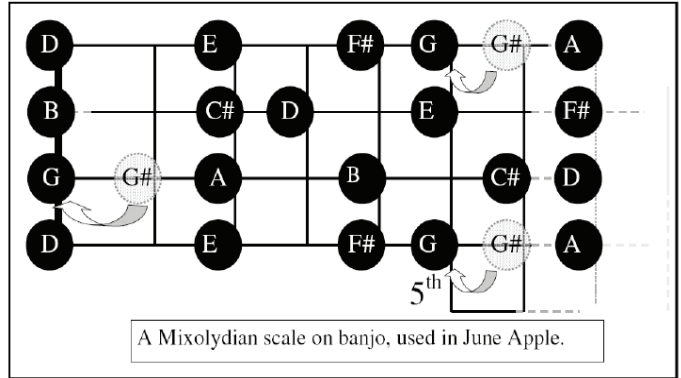


D-E-F#-G-A-B-C#-D. Now in Figure 2 we see the same notes, but this time the scale starts and ends with A: A-B-C#-D-E-F#-G-A. The same notes, but this time the sequence of note intervals is W-W-H-W-W-h-W. This sequence of intervals comprises the Mixolydian mode, in this case A Mixolydian. But before you start to think this is all just theoretical mumbo-jumbo,

it’s time to hear what people call a ‘modal’ tune!

One such tune familiar to most is Old Joe Clark, but there are many others. Actually, there are so many that sometimes it seems as if the Mixolydian mode is more natural to mountain music and bluegrass than the major scale, or Ionian mode. Banjo tunes from Clinch Mountain Backstep to Whitewater have a ‘modal’ feel, as do many ballads, and fiddle tunes from Salt Creek to June Apple. So let’s just take the last one and see how it fits on the banjo.

June Apple is a fiddle tune most often played over the A and G chords, and is a perfect example of a Mixolydian tune. As we saw in Figure 2, if we play the D scale, but start and end on the A note, the result is the key of A



Mixolydian. But this is just the technical theoretical description of the mode, and you won’t have time to recall all this while playing. So how does it fit into your playing, and how does it sound on a bluegrass instrument?

Figure 3 presents a banjo fingerboard with a map of the D scale. But the tune June Apple is in A, and *here is where the theory meets the strings*. An A major scale would have a G# as the seventh scale degree, but A Mixolydian has a G natural. While you are playing along, you will *not* want to be thinking “let’s see, whole, whole, half, then...” So you take advantage of you knowledge that A Mixolydian is played over a D scale. Problem solved. Figure 3 shows where the G# would have been in an A major scale, but we can forget that now, and just play as if we were in D. Notice in the tab below that all of the notes played are displayed on the fingerboard in Figure 3, are part of the D scale and the key of A Mixolydian. Amazing.

Figure 4 is the banjo arrangement for June Apple. It is meant more for study than performing, so use it only as the basis for creating your own arrangement. The first four measures present the melody straight from a fiddle fake book, so it uses techniques from melodic and ‘single-string’ styles of banjo. I finish off the A part with some more typical three finger rolls starting in measure five, throwing in some of the free syncopation that makes fiddlers

and flatpickers jealous. Again in the B part starting with measure 9 you'll find a straight melodic version, but then measures 10 and 11 contain both the melody from the fiddle book and extra notes thrown in. By measure 13 it has become a full fledged Scruggs style banjo break.

Have fun rearranging the parts into a

musical banjo piece, and by all means be distracted. As you play this, you'll start to hear pieces of the many other banjo tunes that are Mixolydian in nature – take the time and go find them! That's what you're here for.

Matt teaches banjo & dobro in Coos Bay, Corvallis and Portland, Oregon.

Send messages to matt@greenbeard.us.

PS: All "Theory of Bluegrass" articles will be available on the OBA website. To make things interesting for both beginners and advanced pickers, the Express column will bounce back and forth – going back to cover some basics, then forward to cover some technical detail that hopefully will captivate the advanced player.

June Apple for Five String Banjo

Traditional

Arr: Matthew Snook

LOCALLY GROWN - FARM STYLE FAMILY FUN! THE ULTIMATE FARMERS MARKET

Bluegrass

Bow Ties & Radicle Foods

LABOR DAY
WEEKEND 2013

FREE
EVENT

MUSIC · FOOD · RIDING · KIDS ACTIVITIES

WHISTLIN' RUFUS
ROUNDHOUSE
SUGAR PINE
STEER CRAZY
STUMBLEWEED
GTM STRING BAND
A SUDDEN TRADITION
KATHY BOYD &
PHOENIX RISING



PARKING

\$5 DONATION TO BOY SCOUTS

CAMPING - TENT & RV

\$20 BEFORE AUG 1 / \$25 AFTER

INFO/REGISTRATION EMAIL

CHAMPOEGFRESH@GMAIL.COM

VENDORS

CALL 971.832.9213



8200 CHAMPOEG RD NE, ST PAUL, OR 97137 - (971) 832-9213
bluegrassbowtiesradiclefoods.com

Scheduled Jams:

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

Sunday

KLAMATH FALLS: Bluegrass Jam - Sunday after the first Friday of the month from 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
banjoist48@gmail.com

PORTLAND: OBA Jam - First Sunday of every month October- April: 12:30-4:30PM
Portland Audubon Center, 5151 NW Cornell Road, Portland.
Intermediate and advanced, small donation requested to cover room rental.
For Information: Audubon 503 292-6855
powellR5923@q.com

PORTLAND: Off Key Easy Bluegrass - Every Sunday 2pm to 5pm
Biddy McGraw's Irish Pub, 6000 N.E. Glisan St.
Beginner and intermediate jam. "Nobody's too crummy to play with us!"
For Information: Randy Black or Tony McCormick
offkeybluegrass@oregonbluegrass.org

ROSEBURG: OBA Roseburg Jam - 3rd Sunday Year Round
Evergreen Grange, 5361 Grange, Rd. Take Exit 119 off I-5. Just past the 2nd stop light, turn left on Grange Rd. The Grange is down 1/2 mile on the left.
Bluegrass Jam - all levels encouraged.
For Information: 541-679-0553
lizcraïn42@gmail.com

SALEM: Salem Chapter OBA Jam
3rd Sunday 2pm-5pm October to May
Clockworks Coffee House, 241 Commercial St. NE, Salem OR 97301. Bluegrass instruments and music only, please. Listeners are invited.
For more information call Ken at 503-507-2941 or email at mandomedic@comcast.net

TUALATIN: Jam - 3rd Sunday of the month. 3-6 pm
Winona Grange, 8340 SW Seneca Street, Tualatin.
Bluegrass, Old Time, Old Country music jam. \$1 donation requested.
see: <http://www.winonagrang271.org>
For Information: loycem@gmail.com

WILLIAMS: Pancakes & Jam - 2nd Sunday of the month. Pancake Breakfast: 8:30-11am, Bluegrass Jam: 11 am - 1 pm.
Williams Grange, 20100 Williams Hwy.
For Information: Kim 541 846-1318
kimmericle@oigp.net

Monday

PORTLAND: Rambling Bluegrass Jam - Every Monday night all year. Friendly!
See Our Website for information on location, time, contact, etc. www.ramblingbluegrass.org

Tuesday

ASHLAND: Bluegrass Jam - 2nd Tuesday - 7-11pm
Caldera Taproom, 31 Water Street, Ashland. For Information: Call GLen Freese 541-482-8984
justapicker@charter.net

BROOKINGS: Bluegrass and Old Country Jam
3rd Tuesday, 6pm - 8pm.
Chetco Music Co. Community Room. 615 Chetco Ave, Brookings OR 97415
All levels Welcome! For information: Lauri Gordon
email lgordonpottery@gmail.com

CORVALLIS: Acoustic Bluegrass Jam - EVERY Tuesday, from 6:30-8:30
Old World Deli, 341 SW 2nd Street, Corvallis, OR 97330
For Information: Contact Jim Ford 541-231-3163, or Jim Jordan 541-753-6138.
jimpford@hotmail.com

DUNDEE: Bluegrass Jam
1st and 3rd Tuesday Each Month, 7-9 pm
Held upstairs at La Sierra Mexican Grill right on Hwy 99W in the middle of Dundee. For Information: Jon Cooper (503) 702-8978 cooperweld@gmail.com

EUGENE: Bluegrass Jam
Every Tuesday 9:00 pm - 1:00 am.
Sam Bond's Garage, 407 Blair Blvd, Eugene
Established in 1995, the venue of this year 'round jam offers good food and micro brews.
For Information: Chuck Holloway & Sean Shanahan.
Call 541-431-6603.

HILLSBORO: Rock Creek Bluegrass Jam
Every Tuesday 7-9pm
McMenamin's Rock Creek Tavern
10000 N.W. Old Cornelius Pass Rd. Hillsboro, OR 97124.
Established, open intermediate and advanced Bluegrass only jam.
Information: timhowell74@gmail.com

Wednesday

BEAVERTON: Bluegrass Jam - First and third Wednesday of every Month - 6:30-9:30 p.m. Round Table Pizza, 10150 SW Beaverton-Hillsdale Hwy Beaverton, OR (just east of 217) Newcomer Friendly!
For Information: janeromfo@yahoo.com

Thursday

BEND: Bluegrass Jam - 2nd and 4th Thursdays from 7 p.m. to 9:15 p.m.
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 hinklebrown@bendbroadband.com

GRANTS PASS: bluegrass-folkgrass-gospelgrass-mountain-musicgrass - 2nd Thursdays 5-8pm. Rogue River Valley Grange: 2064 Upper River Road, Grants Pass, Oregon. All levels of players. All acoustic. Intersection of G street and Lincoln - just outside of downtown G Street area, Grants Pass.
For Information: 541-471-2206
Brinkerhoff and Antonucci
bluegrasshodson9@yahoo.com

VANCOUVER: Bluegrass Slow Jam
Every Thursday from 6:30-9:30
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
cpbr@comcast.net

Friday

BATTLEGROUND, WA: BLUEGRASS JAM
Every second and fourth Saturday evening. The Grange Hall, on the corner of N.E. 72nd Avenue at 179th Street Battle Ground, Washington. Housed by the Columbia River Oldtime Strings. Jamming downstairs at the Grange Hall with an open mic on the stage upstairs. Anyone can join in the fun; listeners as well as musicians are welcome. There is a large stage on the main floor and a comfortable basement with lots of room for jamming.

CORVALLIS: "OLD-TIME" GOSPEL JAM
Second and fourth Saturday evenings from 7 pm-9:30 pm Seventh Day Adventist Fellowship Hall at 3160 SW Western Boulevard, Corvallis, OR. It is open to all people in the community and the focus is acoustic Christian music in an "Old-Time" sound. Any acoustic instrument including voice is welcome. People who would like to just come and listen are also welcome.
<https://site/google.com/site/corvallisgospeljam/>
For Information: Corvallis. GJ.Corrodiator@gmail.com

DALLAS: ALL GOSPEL, ALL ACOUSTIC JAM
Every third Saturday of the month 7-10 pm
Guthrie Park in Dallas.
For Information: Jim 503-623-0874
email: dusterjim@hotmail.com

SNOHOMISH, WA: MALTBY BLUEGRASS JAM
first, Saturday of the month 2 pm to midnight. Maltby Community Club, 206th St. S.E. & 87th Ave. S.E., Snohomish Jamming, potluck dinner, stage show and more jamming.
For information: Jan 360-568-3685
email: Jlj35@juno.com

WINLOCK, WA: SLOW JAM - Second Saturday of the month. 1 pm, October through May. Held at the Hope Grange in Winlock, Washington. Great for all levels and especially good for total beginners.
For Information: Marv Sobolesky at 360-785-4932
email: marv@marvmusic.com

For most up to date listing, check the OBA Jam Calendar at: www.oregonbluegrass.org

If you have jam updates or additions, please contact the OBA at PO Box 1115, Portland, OR 97207, or contact the Webmaster Tony McCormick at banjo@notebene.net.





- Unlimited Jamming
- Music Workshops
- Dutch Oven Activities
 - Youth Workshop
 - Band Scramble
 - Open Mike
- Early Bird camping
- Friday Night "Dance Under the Stars"


JUNE 7-9 2013
Sacajawea State Park
Pasco WA
www.mctama.org
(509) 492-1555
Pre-sale weekend passes \$25,
at the gate \$35



New Found Road
Foghorn Stringband - Prairie Flyer
Kevin Pace and The Early Edition - Top String

MID-COLUMBIA TRADITIONAL ARTS & MUSIC ASSOCIATION

Thanks to our sponsors: Chief's RV – The Top Family – Artmil Design – Clover Island Inn
 Randy & Janet Schuler – Washington State Parks – the Legends of Country with Ed Dailey on KORD 102.7 FM

Oregon Bluegrass Association  **Contributing Business Sponsors**

Fresh Air Sash Cord Repair, Inc. - Old windows that work!
 Patty Spencer - (503) 284-7693 - www.freshairsash.com

Gwen Peterson, GRI, CRB - Prudential Real Estate Professionals
 (503) 769-3448 - 1151 First St., Stayton, Oregon 97383

Joe Corder Drywall, Inc.
 (503) 738-8192 - P.O. Box 862, Seaside, Oregon 97138 - CCB#46802

Charlie Williamson - Attorney at Law
 (503) 206-4911 - charliew3@nwlink.com

Palmer Wirfs & Associates
 (503) 282-0877 - www.rivercitybluegrass.com

Richard Siewert, GRI - Owner/Broker, Northwest Classic Properties
 1-800-440-8301 - 2265 Country Club RD., Woodburn, Oregon 97071

Add your business name to this list: If you are a bluegrass-friendly non-music-related business and would like to actively promote your business by being an OBA supporting partner - now you can, as a Contributing Business Sponsor. A non-music-related business cannot advertise with the OBA, but a Contributing Business Sponsor can get the recognition and promotional benefits of underwrite-style sponsorship. For \$100 annually, your OBA supporting business gets all the member benefits - plus a year of promotional print and announcement recognition at OBA-sponsored shows and promotions, as well as a prominent listing in the Bluegrass Express. For more information please contact Matt Snook by email at: membership@oregonbluegrass.org.

Russ Barenberg is all about finding the “groove.”

Swaying in time to the music while playing a song during an advanced workshop on Sunday, Barenberg emphasized the importance of finding and setting a good rhythm groove. He added that creating a good, solid rhythm groove is just as important as the words and music when writing a song.

Russ Barenberg was in Portland for a concert and guitar workshop during the weekend of November 10, 2012. Sponsored through Greg Stone’s Taborgrass group, Barenberg and Seattle fiddler Ruthie Dornfeld performed a memorable and enjoyable concert for a packed house. Russ and Ruthie also led guitar and fiddle workshops during the weekend.

Important points from Russ include:

1. Let each note ring as long as possible before playing the next note. This helps avoid a sense of “choppiness” in your playing.
2. Let your fingers stay where they are on the fret board unless you actually have to move them to play another note. Leaving your fingers in place helps make your playing more fluid and efficient, and gives you an opportunity to allow fretted notes to ring longer.

3. Be patient when learning a new song. Russ told the class to work on a new song for a bit, then do something else for 20 minutes, then come back and start again. He said that it’s not unusual to feel like you’ve forgotten the song the next morning. It takes time for your brain to lock in a new tune.

Russ uses John Pearse light gauge strings. He’s also trying a Blue Chip pick, but he’s still evaluating whether he’ll continue using it.

For more information about Russ Barenberg, please visit his website: www.russbarenberg.com. For more information about Ruthie Dornfeld, please visit her website: www.ruthiedornfeld.com. There are several good examples of their music available on YouTube, including Russ’s original composition, “Through the Gates.”

Taborgrass is a fun weekly Saturday get-together for bluegrass musicians. Bring your fiddle, mandolin, 5-string bluegrass banjo, stand-up bass, or guitar. Everyone is welcome. For more information on Taborgrass, contact Greg Stone at: grg-stone@gmail.com, or check out the Taborgrass website: www.taborgrass.com

Oregon Bluegrass  *Association*

ANNUAL MEETING

April 13, 2013 - 10 am Saturday & Sunday, April 14 'til 4pm

PENDARVIS FARM

16581 SE HAGEN RD., HAPPY VALLEY, OR

10am open for jamming • 12pm Potluck Lunch • 1pm Annual Meeting

Jamming continues after the meeting

Potluck Lunch: Please bring your favorite dish to share. We'll have some utensils, but the more you bring, the more it'll help. Please feel free to attend even if you can't help with the lunch.

Jamming: Jamming continues after the meeting until Sunday. Overnight camping is available Saturday night.

Pendarvis Farm has two large, indoor meeting buildings that we will use for lunch, meeting and jamming

Sound advice: Hints and tips on sounding your best with Mark Gensman, Ground Zero Sound

Hi folks. It's hard to believe we are almost through with winter and headed into the spring and summer festival season once again. I hope bands are working hard at getting gigs and fine-tuning their performances.

It has been interesting to watch the slow transition from a single microphone to multiple microphones in even the most hard-core bluegrass bands. Many bands still use a single large diaphragm (LD) condenser microphone, but they have added satellite microphones for different instruments. I like the idea, and a band that knows how to work the LD microphone can be fun to watch.

The trick is to direct the vocals into the single microphone while one or more other instruments play into the satellite microphones. Great for guitars, mandolins, banjos, and fiddles, if the player has difficulty moving in to the single microphone.

Frequently, it is hard to hear an acoustic guitar through a single microphone. Unless the player holds the instrument up high, it can get lost in the mix of banjo and fiddle, two instruments that are typically louder. Having a satellite microphone for the guitar means the guitar player can hold the instrument in a more natural position and playing should be much easier. Of course, lifting for G runs and end of song chops can be very effective.

Another interesting transition is the move to electronic upright basses. Because of the excessive cost of transporting a standard acoustic bass, many players have started using a "stick" bass that is a cut-down body and some form of pickup. The bass requires either a DI (direct injection) box to get a balanced XLR signal to the mixer, or an amplifier

on stage that generates the sound. Both methods are useful and can make the bass sound just fine. And the bass can be taken apart and packed in a traveling golf bag and shipped in the cargo hold of an airplane. Pretty neat idea and gaining popularity, especially with national bands that travel a lot.

And speaking of traveling golf bags. I recently picked up a spare bag for five bucks at a garage sale. I use them to transport my microphone stands. I can fit eighteen tripod microphone stands with booms in one traveling case. They come with handles, latches and my favorite new thing, wheels. The best bags are molded plastic and have some foam inside to protect the stands from damage. My poor old back loves the bag.

And finally, there has been a huge change in PA systems recently. Digital mixers are showing up more often and there is a whole new generation of powered speakers. The good stuff isn't cheap, but technology has come a long way from the old Mackie powered boxes of a decade ago. New offerings from QSC, Electro Voice and Yamaha

are getting great reviews and can make setting up a sound system fast and simple. Being old school and wanting to mix and match speakers to the event, I still believe in using passive speakers, but I may be forced kicking and screaming into the modern world. Digital mixers are all the rage right now because they eliminate the need for racks of outboard gear like compressors, gates, and effects units.

Since I specialize in acoustic music, I don't need racks of compressors and gates, and thus my trusty Allen & Heath mixer works just fine, but digital is slowly taking over from analogue in the mixer world. At any rate, the quality of your sound should be getting better because of all this new technology and that's a good thing.

If you have any questions about anything involving recording, mastering, audio software, duplicating, mics, speakers or sound reinforcement, please feel free to contact me at:

GZsound@hotmail.com.

GROUND ZERO SOUND

Studio & Live Recording
Live Sound
Digital Mastering
Cassette to CD Transfer
PA System Rental

WWW.GROUNDZEROSOUND.COM

503-691-1177

email: gzsound@hotmail.com



Stew Dodge

Sound Reinforcement

P.A. Systems • Lighting • Staging • Canopies
Production Services

503.860.4145

stewdodge@comcast.net

2343 N. Portland Blvd. Portland, OR 97217
(503) 286-1085 Fax (503) 286-4146



Order your **FUN METER**
Today!

Exciting Fun Meters available
at www.oregonbluegrass.org
One for \$3.00 or three for \$5.00

If you want more for your jam or house concert
contact vicepresident@oregonbluegrass.org

Workshops,
and
Jams



Sunday
Gospel
Brunch

ALBERTA ROSE BLUEGRASS FESTIVAL FEB 8,9,10

Danny Barnes & Nick Forester

The Banjo Killers Featuring Tony Furtado & Scott Law

Jim Lauderdale

Cahalen Morrison & Eli WestCaleb

Clauder Country band

Jackstraw

Sugar Pine

Wayward Vessel

Calico Rose

The Barn Door Slammers

Stumbleweed

Chick Rose School Of Bluegrass

3000 NE ALBERTA STREET
PORTLAND, OR 97211
albertarosetheatre.com/
503.764.4131



Oregon Bluegrass Association

Kathy Boyd & Phoenix Rising

Performing at the beautiful
Glenn and Viola Walters
Cultural Arts Center

Friday, January 18th
7:30 p.m.

527 East Main Street ~ Hillsboro, OR
503-615-3485 for information

Tickets are
\$10 in advance ~ \$15 day of show
<http://www.brownpapertickets.com/event/264346>
(call for special group ticket prices)

"This is music that would be at home around a camp fire, or on a front porch, or a festival stage for that matter. It harkens back to a point where a lot of bluegrass came from... the hills and hollers. The songs go from happy to thoughtful to funny to just plain "Let's pick!" music."

~ Steve Spurgin

"Highly Entertaining!" ~ Al Shusterman, KCBL Radio





3rd Saturday of Each Month

Come jam at 5:30 ~ Show begins at 7

Suggested Donation of \$10 at the door

*Featuring a full snack bar and
the most comfortable seats in the city!*

660 SE 160th in Portland

For information call 503-307-2993

COMING SOON!

January 19th

Rogue Bluegrass Band ~ The Widcoll Brothers

January 26th

(Annual OEA Gospel Show)

**Misty Mana's ~ Linda & Friends
The Rainbow Sign**

February 16th

A Sudden Tradition ~ Stumbleweed

March 16th

Old Circle ~ Hardshell Harmony

April 20th

The Why Nots ~ CinderBlue

May 11th (2nd Saturday)

**Top String ~ Kati & Luke
The Bluegrass Regulators**

(Tweeners for each month TBA!)*

Join Taborgrass!

BEGINNERS BLUEGRASS CLASS

and

 **SLOW JAM** 

Every Saturday from 10 AM to 1 PM in Portland. Artichoke Music Instructor Greg Stone will be teaching the fundamentals of bluegrass for all instruments and conducting a slow jam so students can practice their craft.

Come learn a bunch of fun tunes and be introduced to other musicians at your own level. Cost is \$10.

We are pleased to present **Russ Barenberg** in November and **Steve Kaufman** in March for workshops and concerts!

Visit taborgrass.com
or call Greg at
971-207-3195
for more info.



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 performers directory

A Sudden Tradition

A Sudden Tradition is a five-member Portland-area Americana band, performing bluegrass, folk, old time, country, standards, contemporary, and original songs. Our mission is to bring musical joy to your gathering.

Upbeat and family friendly-- light-hearted and just plain fun-- that's what you get with A Sudden Tradition!

www.ASuddenTradition.com
Dennis Zelmer 503-893-4569
Suzanne Chimenti 503-957-6161
info@ASuddenTradition.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
info@backporchrevival.com
503-641-4946

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, OR. We play a mix of traditional bluegrass, southern blues and a few cowboy tunes. Available for festivals, shows, parties, dances, barbecues or whatever!

backupandpush.tripod.com

Patrick McLaughlin
patrickmw@aol.com

Bethel Mountain Band

Gene Stutzman, Jerry Stutzman, Larry Knox, Tyce Pedersen (Front) - 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

Daniel Robinson

Singer-songwriter. Bluegrass mandolin. Beginning lessons. Mandolin player for hire. Mando.Zen@gmail.com
971-322-7231

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.

eightdollarmountain.net/
Mark Lackey

Fadin' By 9

What happens when you bring together a bass-playing attorney, guitar-strumming bilingual reading specialist, fire-on-the-fiddle volcanologist, and a banjo-picking elementary school principal? Correct if you circled "c) Fadin' by 9". With hot pickin', tight harmonies, and a mix of "bluegrassified" rock, folk, and bluegrass covers & originals, Fadin' by 9 creates a unique, uplifting, high-energy sound.

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

Home Grown

Steve Smith, guitar; Bill Nix, banjo; and Dave Morris, fiddle. Everyone sings.

HomeGrown 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/in
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.

Hudson Ridge has a sound all its own. Love of harmony and the desire and ability to "Ridgetize" their own blend of Americana, Bluegrass, and traditional Country music gives this band a truly unique sound.

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

Kathy Boyd & Phoenix Rising

Phoenix Rising appears fresh and new as the result of its members performing together in various combinations over the past 30 years. This particular combination has now gathered

together in full force, bringing together the best of bluegrass, cowboy, folk, country, Americana and some incredibly talented songwriting to bring you a sound that is clean, hard driving and uniquely their own.

www.phoenixrisingband.org/
kathyboyd@phoenixrisingband.org
503-691-1177

Long Mountain Revival

Long Mountain Revival's main emphasis in the group is sharing the Gospel through song. Long Mountain Revival is available for church functions, outreaches, community events, and any other venue where Gospel Bluegrass music is desired.

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

Lucky Gap String Band

Chas Malarkey, Bob Llewellyn, Jerry Robbins, Mike Harrington, Linda Sickler
Good Old-Time Traditional Americana and Bluegrass on the Oregon Coast. High Energy, Tight Harmonies, and Fun-Loving Personalities compliment any Party, Dance, Wedding or Special Occasion.

Linda Sickler
sicklerll@harborside.com
541-994-4124

Molly Bloom

The Mollybloom band formed in 1995 and is made up of a cohesive and talented group of musicians. The five band members; Clark Blanchard, Ron Relaford, Bob Rindy, Mitch Imori and Steve Yant bring with them diverse musical backgrounds. Priding themselves on tight instrumental and vocal arrangements of original and cover material.

www.mollybloombluegrass.net
Clark Blanchard
blanchardca@comcast.net
503-399-1965

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. Join Money Creek on a musical American journey of triumph, sorrow and just plain fun.



Go To www.oregonbluegrass.org For more info & links

Please contact Matt Snook, (OBA Database & Membership Manager) at matt@greenbeard.us if you are interested in receiving a Supporting Performer Membership form.

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

Mud Springs Gospel Band

George Klos
541-475-6377

Prairie Dog Backfire

Theron Yochelson, Betsy Billings Yochelson, Sam Holmes and Steve Speth

Pickin' and singin' bluegrass music with a country flavor and honest country music on bluegrass instruments. Four musicians with years of performin' experience who have found one another on the same musical page... not such an easy thing!

www.sonicbids.com/bluelightsp
Betsy Yochelson
bluelight@centurytel.net
541-409-8248

Rose City Bluegrass Band

Gene Alger, Gretchen Amann, Garrett Maass, Charlie Williamson

www.rosecitybluegrass.com/ind
Charlie Williamson
charlie3@nwlinc.com
503-248-1854

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. His travels and experiences are reflected in his song writing. About 30% of what the band plays are Shasta Ray originals. 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-a-long gospel, and old time favorites.

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

Sleepy Eyed Johns

Ian Joel - banjo; Mark Klassen- guitar; John Melnichuk - fiddle; Chuck Davidshofer - bass; Billy Wyatt - 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 & 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

SugarPine

SugarPine is Yvonne McMillan, Steve Blanchard, Garrett Maass, Anna Snook, and Matt Snook.

Modern bluegrass from the Pacific Northwest. Hard-core bluegrass fans can spend hours arguing about "What is bluegrass, anyway?" SugarPine won't help you find an answer to that question. But if you think you don't like bluegrass, this band might make you change your mind. And if you only like bluegrass the old style way, call SugarPine's music something else and enjoy it for what it is: great stuff. Extraordinary vocals, tasteful and precise picking, and drive that won't quit. Y'all come and get to know SugarPine.

www.sugarpineonline.com
Matthew Snook
matt@greenbeard.us
541-805-5133

The Loafers

Mike Stahlman, Dave Elliot, Aaron Stoczek, Holly Johnson

The Loafers are an acoustic quartet, based in the Portland-Metro area, specializing in bluegrass, jazz, and old time instrumentals, with a few

good classic vocals thrown in for good measure. We are a new group with some old names, and a couple new faces.

Dave Elliot
503-663-3548

Wayward Vessel

Ken Chapple (guitar), Julie Schmidt (fiddle), Josiah Payne (mandolin) and Belinda Underwood (bass).

Wayward Vessel is an adventurous alternative acoustic ensemble exploring the boundaries of bluegrass and folk music. With superb musicianship and lush, natural vocal harmonies, the band creates a unique palette to portray their rich library of original and traditional music.

<http://www.waywardvessel.com>
Ken Chappel
info@waywardvessel.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, OR trio brings energy, humor, and skillful musicianship to little-known songs and tunes searched out from the repertoires of the early Southern string bands.

<http://www.whiskeypuppy.com/>
Rachel Gold
rachelgold145@gmail.com
503-227-0647

Whistlin' Rufus

Pat Connell, Ritchie Wernick, Natasha O'Neal, John Hubbard, Greg Paul

Whistlin' Rufus has delighted family audiences throughout the Pacific Northwest for several years. Three and four part vocal harmonies, exciting instrumentation and contagious fun are part of the Rufusian 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.

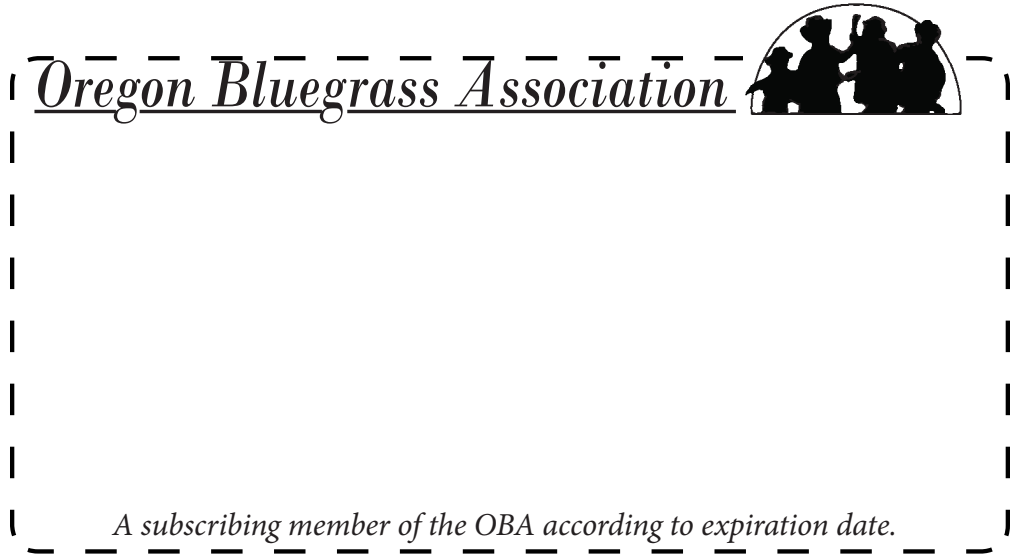
www.whistlinrufus.com
Pat Connell
whistlinrufus@comcast.net
971-207-5933



Oregon Bluegrass Association 

P.O. Box 1115, Portland, OR 97207
Address Service Requested

Non-Profit
US Postage
Paid
Portland OR
Permit No. 2956



Cut along dotted line for a handy OBA Membership ID card.

Oregon Bluegrass Association
P.O. Box 1115
Portland, Oregon 97207
www.oregonbluegrass.org

Oregon Bluegrass Association Membership

The Board of Directors of the Oregon Bluegrass Association cordially invites you to join the organization. Benefits include a subscription to the Bluegrass Express and discounts to OBA sanctioned events. The Oregon Bluegrass Association is a 501 (c) (3) non-profit corporation founded in 1982.

Name _____
Address _____
City _____ State _____ Zip Code _____
Home Phone _____ Work Phone _____
E-Mail Address _____

Membership

Check all that apply

- New Member
- General Member\$20 (1yr.)/\$57 (3yrs.)
- Supporting Performer\$50 (1yr.)
- Angel Sponsor\$60 (1yr.)
- Golden Sponsor\$100 (yr.)
- Contributing Business Sponsor....\$100 (1 yr.)/\$275 (3 yrs.)

Volunteering

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