



# IdaGrass

Volume 11 Issue 4

July-August 2015

## UPCOMING BLUEGRASS EVENTS

### **Darrington Bluegrass Festival**

July 17-19, 2015

Darrington, WA

[www.darringtonbluegrass.com](http://www.darringtonbluegrass.com)

### **Hard Times Bluegrass Festival**

July 24-26

Hamilton, MT

[www.hardtimesbluegrass.com](http://www.hardtimesbluegrass.com)

### **Council Mountain Music Festival**

August 14 & 15

Council, ID

[www.councilfestival.com](http://www.councilfestival.com)

### **Bannock County Bluegrass Festival**

August 27-29

Pocatello, ID

[www.bannockcountybluegrassfestival.com](http://www.bannockcountybluegrassfestival.com)

### **Oregon Bluegrass Association Picker's Retreat**

September 11-13

ZigZag Mountain Farm, Rhododendron, OR

[www.brownpapertickets.com/event/1726312](http://www.brownpapertickets.com/event/1726312)

### **ISBA Fall Jam**

September 18-20

Weiser, ID

[www.idahosawtoothbluegrass.org](http://www.idahosawtoothbluegrass.org)

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The purpose of the Idaho Sawtooth Bluegrass Association:

- To preserve and perpetuate bluegrass music as a heritage of our country;
- To promote the education and enjoyment of bluegrass music;
- To promote fellowship among all musicians and supporters who have a love for bluegrass music, regardless of race, creed, color, ethnicity, or ability to play music.

**FROM THE EDITOR'S DESK**

It's happening again...summer is racing by, and there are just too many choices of how to spend these precious hours. Does one garden or practice? Listen to bird songs on a summer evening, or crank up the Ralph Stanley recordings? Break out the canning jars, or the capo? And then there are travel choices, because, like it or not, you just cannot be in more than one place at a time. Between Idaho, Montana, California, and the Pacific NW, we're blessed with many opportunities to listen to talented bands and to spend time jamming with our friends. The tough part is fitting it all in.

So what's a person to do? Sit down with a map and plan the most efficient route to maximize music, family and responsibilities? Gather friends and pick while the pressure canner runs? Grab the kids/grandkids/neighborhood kids, make a campfire, and initiate them into the joy of an evening spent trading songs and backup riffs?

In all this, I'm again reminded that music is not really a solitary endeavor, but an opportunity to connect with others and listen to not just the notes, but the spirit that travels through the songs and the camaraderie that we enjoy. Here's hoping you're having a great summer, and we'll see you in the fall.

PT Limehouse  
Co-Editor, IdaGrass

**JUST A GENTLE REMINDER:  
HAVE YOU PAID YOUR 2015 DUES?**

**If so, thank you!**  
**If not, why not get your check in the mail today? There's even a form for you to use on page 8.**

**The ISBA needs your support.**

**ONGOING BLUEGRASS JAMS—  
IDAHO BLUEGRASS ASSOCIATION****Beginners Jam every Wednesday--Boise**

A beginner bluegrass jam is held on Wednesdays from 6:30 to 9pm in the Pioneer Building (106 N 6th St), right next to Wise Guys Pizza (Main and 6th)

**Open Jam at Boise/Meridian KOA RV Park**

Meridian, Idaho

Every Tuesday 7 – 9:30 pm

**ONGOING ISBA SPONSORED  
BLUEGRASS JAMS****Middle Zone Jam:**

The Middle Zone Jam is held on Thursdays at Stan and Trudee Stickland's home, 5714 Centerbrook Drive, Boise. Call for details: 208-377-5326

**Northern Zone Jams:**

On the third Sunday of the month at the Lenore Store on Highway 12, from 1-4 PM. The Saturday jam at Jack in the Box is on hiatus until further notice.

**Southern Zone Jam:**

On the 1<sup>st</sup> and 3<sup>rd</sup> Monday of the month, 7-9 PM, downstairs at Gertie's Pizza in Twin Falls. Call for details: John Boyer at 208-733-4552.

## **FALL FESTIVAL BULLITEN**

There are some changes in store for the Fall Festival this year.

We'll be in Weiser once again, but the dates have changed to the weekend of September 18-20<sup>th</sup>. (you'll see this information elsewhere in the newsletter, such as on the front page, and in Chairman's message, but since we're such creatures of habit...) This effectively extends the bluegrass festival season another 3 weeks, which should be cause for celebration all by itself!

The ISBA is also sponsoring the Young Acoustic Musicians Program for the first time during this festival. The kids will have the opportunity to play together all day Saturday, and then perform Saturday evening in Slocum Hall. Check out the flyer on page 7.

## **NOTE FROM THE CHAIRMAN OF THE BOARD**

The ISBA Fall Festival in Weiser is only about 3 months away. The board of directors has been busy with preparations and plans to make the festival a quality event. Some changes will occur this year, aimed at reaching this goal.

The most noticeable change is in the festival dates. Labor Day weekend is being scrapped in favor of a week-end later in September. This year the festival will be held September 18<sup>th</sup> through the 20<sup>th</sup>. Lots of folks use Labor Day as their last camping week-end of the season.

We, (the board), believe this fact is part of the reason for low attendance by local residents. That is, people who are not pickers or ISBA members, but folks we need to bump up our attendance numbers. More people in attendance equals more money. More money equals hiring quality bands.

Paying for bands to play at our festival leads to the subject of membership dues. We depend heavily on dues to fund the Kamiah Super Jam and the Fall Festival. Currently our paid membership

stands at less than 75. That is really sad. Each one of us should remind our friends to make sure their dues are current. Each of us also should try to recruit 1 new member.

Now, back to the festival. Last year we tried asking for donations for the band concerts in the Hooker Hall auditorium. This year we will be charging admission at the door. We will try to keep the fee reasonable (10 to 15 dollars for adults). The fee is needed to help pay for auditorium rental and cost for sound. Some folks have requested that we have more than 1 food vendor on the grounds and that it be something different than what we've had for the last 3 or 4 years. We are working on it.

The board members hope that the changes will result in a better, more enjoyable Fall Festival. If you have suggestions or wish to volunteer to help during the festival, please contact a board member to express your thoughts. Also, make your plans to attend and bring along some friends. Talk it up as much as you can. Invite as many as you can to come join us and see what our festival is all about.

Thanks,  
Stan Strickland



## **USING RUNS IN BACKUP TO LEAD FROM ONE CHORD TO ANOTHER**

When going up a 4<sup>th</sup> (i.e., when the root note of the chord you are changing to is 5 half-steps higher than the root note of the chord you are

changing from):

- for a 2-note run, use the 6<sup>th</sup> and 7<sup>th</sup> major scale degrees of the chord you are changing to.
- for a 3-note run, use the 6<sup>th</sup> and 7<sup>th</sup> major scale degrees of the chord you are changing to plus the note that lies between these two.

For example, when changing from a G chord to a C chord, and you wish to ascend from the G to the C via a 2-note run, use the A and B notes, for A and B are the 6<sup>th</sup> and 7<sup>th</sup> degrees of the C major scale. (Arranged in ascending order, the 7 notes of the C major scale are: C, D, E, F, G, A, and B. C is the 1<sup>st</sup> scale degree, D is the 2<sup>nd</sup> scale, E is the 3<sup>rd</sup> scale degree, etc.) If you wish to ascend from G to C via a 3-note run, add a Bb note between playing the A and B notes of the 2-note run, for Bb is the note that lies between A and B.

Chord Change: ascending a 4<sup>th</sup>

	<b>2-Note Run</b>	<b>3-Note Run</b>
G – C	A, B	A, Bb, B
C – F	D, E	D, Eb, E
D – G	E, F#	E, F, F#
A – D	B, C#	B, C, C#

When going down a 4<sup>th</sup>:

- for a 2-note run, use the 3<sup>rd</sup> and 2<sup>nd</sup> major scale degrees of the chord you are changing to.
- for a 3-note run, use the 3<sup>rd</sup> and 2<sup>nd</sup> major scale degrees of the chord you are changing to plus the note that lies between these two.

Chord Change: descending a 4<sup>th</sup>

	<b>2-Note Run</b>	<b>3-Note Run</b>
C – G	B, A	B, Bb, A
F – C	E, D	E, Eb, D
G – D	F#, E	F#, F, E
D – A	C#, B	C#, C, B

When going up a 5<sup>th</sup> ( i.e., when the root note of the chord you are changing to is 7 half-steps higher than the root note of the chord you are changing from), when the chord you are changing to is the '5' chord (i.e., when the root note of the chord you are changing to is the 5<sup>th</sup> major scale degree of the key you are playing in; e.g., when

playing in the key of G, 'D' is the 5 chord, when playing in the key of C, 'G' is the 5 chord):

- for a 2-note run, use the 6<sup>th</sup> major scale degree of the chord you are changing to plus the note that lies between the 6<sup>th</sup> and 7<sup>th</sup> major scale degrees.
- for a 3-note run, use the 6<sup>th</sup> and 7<sup>th</sup> major scale degrees of the chord you are changing to plus the note that lies between these two.

Chord Change: ascending a 5<sup>th</sup> to '5' chord

	<b>2-Note Run</b>	<b>3-Note Run</b>
G – D	B, C	B, C, C#
C – G	E, F	E, F, F#
D – A	F#, G	F#, G, G#

When going up a 5<sup>th</sup>, when the chord you are changing to is the '1' chord:

- for a 2-note run, use the 6<sup>th</sup> and 7<sup>th</sup> major scale degrees of the chord you are changing to.
- for a 3-note run, use the 5<sup>th</sup>, 6<sup>th</sup>, and 7<sup>th</sup> major scale degrees of the chord you are changing to.

Chord Change: ascending a 5<sup>th</sup> to '1' chord

	<b>2-Note Run</b>	<b>3-Note Run</b>
G – D	B, C#	A, B, C#
C – G	E, F#	D, E, F#
F – C	A, B	G, A, B

When going down a 5<sup>th</sup>:

- for a 2-note run, use the 3<sup>rd</sup> and 2<sup>nd</sup> major scale degrees of the chord you are changing to.
- for a 3-note run, use the 4<sup>th</sup>, 3<sup>rd</sup>, and 2<sup>nd</sup> major scale degrees of the chord you are changing to.

Chord Change: descending a 5<sup>th</sup>

	<b>2-Note Run</b>	<b>3-Note Run</b>
G – C	E, D	F, E, D
C – F	A, G	Bb, A, G
D – G	B, A	C, B, A
A – D	F#, E	G, F#, E

Happy Pickin',

Jason Homey (banjomaster1@yahoo.com)



## **RIPPING THROBBING BLUEGRASS BAND NAMES**

*This article by Chris Jones first appeared in Bluegrass Today, as a follow-up to a long piece he wrote previously about choosing a band name. So for those of you who are searching for that magic combination....read on.*

Once you've come up with a band name that you and your band can live with, you may be thinking that you need something more (like a gig that pays money). Many bands today make use of a subtitle, or one-line description that says something about your band. After all, what does "Drifting Train," or "Lonesome Couch" really say about your band sound or entertainment experience?

I feel the same way about the new abstract men's deodorant scents, like "avalanche" or "phoenix." Does this deodorant smell like a buried snowmobile, or perhaps a bird rising from the ashes? Maybe "phoenix" actually smells like a chain of trade-oriented colleges, and wouldn't that be an alluring scent? These products need a real description so people aren't opening them up in aisle 3 to get a whiff before making a purchase (I've only done this once, I promise).

What can you do to take the cap off the deodorant stick that is your band? Granted, established bands don't need this at all, or they can choose

something as abstract as the deodorant names mentioned above.

*Alison Krauss and Union Station's* web site just shows the name of the band and a backlit photo. We know what they sound like, we know their impressive career credits, so nothing more is needed. "We're a real good bluegrass band," or "please book us for your next party or private function" underneath that would just look silly.

If a newer artist has recently won a notable award, that makes for a handy subtitle. *Flatt Lonesome's* site simply states "IBMA Emerging Artist of the Year." This is strong, and if you want to know more about what they sound like, that award credit gives you plenty of incentive to listen to web site samples.

Incidentally, I would caution against using lesser award credits like "4th place, 2011 Oak Grove Bluegrass Band Contest." Save those for the fine print or for a *Wendy's* job application.

If you're too new to have built up those kinds of credentials, you can still briefly describe your band with some kind of flattering sentence. You can do this even if you do have awards to your credit. The Colorado based *Blue Canyon Boys* were winners of the Telluride Band Contest, but they use the subtitle "High Octane Colorado Bluegrass."

I scanned through various band web sites, there are different approaches to this, and you can find the one that fits the character of your band the best.

The use of the phrase "high octane" above is a good example of coming up with a way to highlight the band's "drive." Many bands do this through the use of aggressive or energetic-sounding language. Examples I came across are "bluegrass with attitude," "bluegrass without mercy," and the classic "hard driving bluegrass."

You can overdo this of course: "in-your-face bluegrass," "bluegrass that hurts," and "ripping, pounding, throbbing bluegrass," may just be a

little over the top. It's usually a good rule of thumb to avoid adjectives that can also be used to describe a migraine.

Other bands want to cast as wide a net as possible to show that their sound has broad appeal, so some will just list a few categories and genres. Hypothetical examples would be: "*Carolyna Wynd* Bluegrass/Americana/Roots; or, as you can tell from the band name, a (much) more progressive band: "*Co-dependent Cupcake: acoustic/Americana/bluegrass/jam* (the band name, incidentally, is straight from last week's "kit").

Here again, when listing genres, you can have too much of a good thing. A band can begin to sound unfocused when you see "bluegrass/old-time/acoustic country/jamgrass/Americana/Cajun/Delta blues/Gregorian chant." Also, the more styles you credit yourself with, the higher the likelihood that the more traditional festivals and venues are going to reject you (*Co-dependent Cupcake* isn't too concerned about that).

Then you have the question of whether you can overstate things in your subtitle. It's really the same question you have to ask yourself in the writing of promotional material in general. Are we coming off as presumptuous and/or delusional? Are we too subtle and understated? Usually you strive to achieve a balance.

"The greatest band in the history of the world" might be a little much, though perhaps for that slightly weird fan who sits in the front row for every show (possibly drooling ever so slightly), yours really is the greatest band in the history of the world. Who's to dispute it?

Does anyone recall the Cristy Lane TV ad blitz of the mid-1980s? At one point they starting referring to her as "Cristy Lane: The Most Beautiful Voice in Music." I thought it was a little heavy-handed, but maybe it was what was needed to grab people's attention and get those \$19.99 (plus S&H) orders flowing in.

You can also err in the other direction by being too humble or understated: "*Carolyna Wynd: A pretty decent band*" just isn't going to excite most potential fans or buyers. Similarly, the matter-of-fact "a band that plays bluegrass" is pretty lacking in punch too, as is the honest but overly personal, "our friends think we're pretty good." On the other hand, "human beings playing some music" might have that touch of irony that will lead to certain kinds of bookings (low-paying).

I'd avoid the simple, yet desperate-sounding, "available for whatever."

I think that Fletcher Bright's *Dismembered Tennesseans* struck just the right balance with "good, cheap entertainment." And you have to love the band name.



**All photographs courtesy of Raynae Redman**



# Show Us What You've Got



- ✓ Are you a young acoustic musician?
- ✓ Would you like to collaborate with other young musicians and demonstrate your talents by performing traditional bluegrass?
- ✓ Participate in the – **The Young Acoustic Musician's Showcase**
- ✓ Come **Saturday, September 19<sup>th</sup>**, bring your instrument & have some fun.

**Schedule:** 9am – Noon, Lunch Break, 1 – 3pm &

*An evening performance in Slocum Hall*



**The Young Acoustic Musician's Showcase is part of the ISBA Fall Bluegrass Festival**

September 18 – 20<sup>th</sup>

Snake River Heritage Center, Weiser Idaho

For More Info - [isbassn@gmail.com](mailto:isbassn@gmail.com)



**DUES INFORMATION AND MEMBERSHIP APPLICATION**

Name\_\_\_\_\_

Address\_\_\_\_\_

City\_\_\_\_\_State\_\_\_\_\_Zip\_\_\_\_\_

Phone\_\_\_\_\_Email Address\_\_\_\_\_

IdaGrass, the ISBA newsletter, is offered either in email or printed letter format. Using email saves the Association the cost of postage and printing. We want you to receive the newsletter in whichever format you prefer. To offset production and mailing costs, membership dues for those electing USPS hard copy of the newsletter are \$20.00. For those members choosing email delivery, annual dues are \$15.00 for an individual or family.

I would like to receive the newsletter:       Email                       US Postal Service

I am joining as:                                       New Member               Renewal

Date:\_\_\_\_\_

Yearly membership runs April-April.

Please mail to:              **Idaho Sawtooth Bluegrass Association**  
   **c/o Trudee Strickland**  
   **5714 Centerbrook Dr.**  
   **Boise, ID 83705**

**Have ideas, comments, questions, or concerns?  
Want to get involved? Here's your Board of Directors:**

**Northern Zone**

Steve Gleason, Lewiston  
[Sgbanjo1@hotmail.com](mailto:Sgbanjo1@hotmail.com)  
Randy Berg, Orofino  
[rlberg@live.com](mailto:rlberg@live.com)

**Southern Zone**

John Boyer, Twin Falls  
[boyerj1@mindspring.com](mailto:boyerj1@mindspring.com)

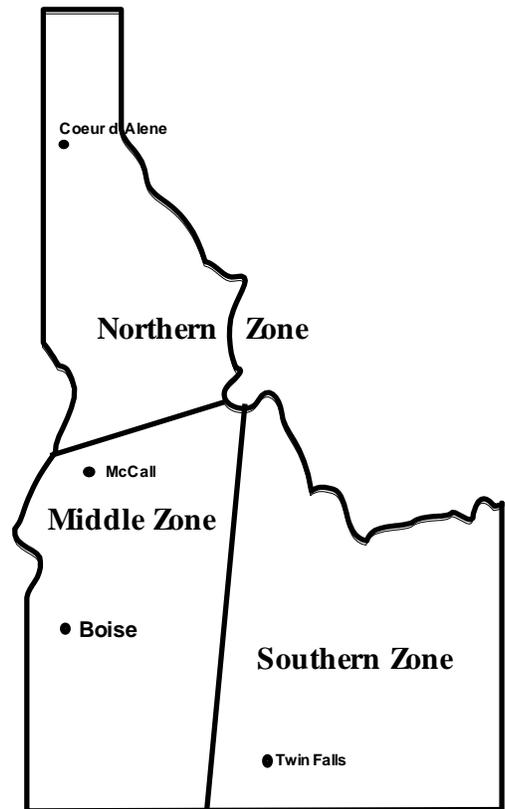
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**Check us out on the web: [www.idahosawtoothbluegrass.org](http://www.idahosawtoothbluegrass.org)**



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