

Scheduled Jams—

FIRST THURSDAY SLOW JAM - September 4th, 6:30-8:30 pm, at Fort Negley Visitor's

Center. **No Sounds game tonight; the season appears to be finished, so parking should be plentiful.**

Mike Baugh (guitar), and Mary Lou Durham (fiddle) plan to lead the jam. Here is the design:

Learn:

C—Texas Gales

D—Shoo! Fly

G—Georgia Railroad

Review tunes taught at the last slow jam:

A—Booth Shot Lincoln

G—Nail That Catfish to a Tree

D—Lady of the Lake

Play at a moderate pace and as time allows, tunes taught at previous recent slow jams:

D—Over the Waterfall

D—Needle Case

D—New Five Cent Piece

A—Hunting the Buffalo

A—Little Dutch Girl

A—Benton's Dream (Red Rocking Chair)

G—Seneca Square Dance (Waiting for the Federals)

G—Shove that Pig's Foot a Little Further in the Fire

C & G—The Darker the Night

G—Garfield's March

You may bring this newsletter, pages 2 & 3, with written music and chords for the tunes of the month.

Recording devices are recommended.

SECOND THURSDAY REGULAR JAM - September 11th, 6:30-8:30 pm, Buchanan Log House, 2910 Elm Hill

Pike. Tunes are played from moderate to up-to-speed. All skill levels are welcome and everyone's encouraged to play along. A list of tunes frequently played by the group is available. New tunes may be brought in.

THIRD THURSDAY REGULAR JAM - September 18th, 6:30-8:30 pm, Ft. Negley Visitors Center. **Sounds season is over.** Regular jam, tunes are played up-to-speed.

FOURTH SUNDAY JAM - September 28th, 2-6 pm. It's Harvest Days at the Nashville Zoo.

We'll play in front of a log outbuilding behind Grassmere Mansion located in the historic farm area. This area provides enough room for us and for people gathering to listen and dance.

There will be people in period costume and events and activities during the afternoon relating to the history of the mansion and the area.

It is likely we will park at the end of the parking lot closest to the mansion (as far into the parking area as you can go) and be shuttled or walk the short distance to the mansion area.

The event lasts five hours and it would be good for as many of us as can to play for the entire time. The zoo generously provides for one-year family memberships to the zoo to be given to players contributing at least four hours of music this afternoon. There should be a sign-up sheet for players that makes this happen.

We usually have a splendid turnout and a big time. If you're a costume aficionado and can get yourself to the 19th century or even before, please, enjoy.

Anything else? Chairs? Generally furnished, but there could be a shortage. Water and a snack are typically furnished to musicians playing for the entire time.

Is it too crass to mention that if people don't really want their family memberships I can recycle them to families (who cannot otherwise afford this luxury) whose children attend the daycare center where I work? Good idea to mention that.

-Mary Lou Durham, with responses by Don Kent, Primary Performance Contact for Notsba

Tunes of the Month “Shoo! Fly” and “Texas Gales”

Number One

Shoo! Fly

This breakdown and song, played in D Major in standard tuning, with structure AABB, is known in Arkansas, West Virginia, Virginia, and now throughout the south. It came to us through the recording of the Red Mountain White Trash from Birmingham, Alabama, as well as the playing of Tommy Jackson, Dellrose, Tennessee banjo player and fiddler.

It was recorded on 78 RPM for Brunswick Records by Kanawha County, West Virginia, fiddler Clark Kessinger (1896-1975).

The song was a hit for Billy Reeves and Frank Camp

bell who claimed to have composed words and music respectively in 1869. There is a reference to the Civil War in the words that casts some doubt on that origin, however.

There is a version in Susan Songer’s *Portland Collection*, 1997. It also appears in a collection of traditional Ozark Mountain fiddle tunes musicologist/ folklorist Vance Randolph published in 1954.

Here’s a basic notated version, thanks to Ray Mathes.

Thanks, also, to the Fiddler’s Companion, Alfred Kuntz
~MLD

Shoo Fly

A) DDDD DDAA AAAA AADD

B) DDGG AADD DDGG AADD

Old-Time
From NOTSBA Jam
Nt: Ray Mathes

The musical notation for 'Shoo Fly' is presented in four staves. The key signature is D major (two sharps) and the time signature is 2/4. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. It contains the first measure of the piece, starting with a D chord. The second staff contains the first and second endings of the first measure. The third staff contains the second measure, starting with a D chord, followed by G and A chords. The fourth staff contains the second measure, starting with a G chord, followed by A and D chords, and includes first and second endings.

A Little Ornamentation:

♪ A Report on Clifftop, The Appalachian String Band Music Festival

Kitty and I left for Clifftop Thursday evening, July 24, just after she came home from work. We drove as far as Lexington, Kentucky, and spent the night. The next day, around 2:30, we reached Washington Carver State Park, the site of the festival. From more or less the center of Nashville, we had driven around 460 miles, which took us 8.5 hours. It might have taken us less time if we had not been pulling our pop-up trailer.

When we arrived, the park had been open only an hour and a half. We were the 59th vehicle to enter, so our favorite camping spot was still open. By dark, we had set up camp and picked for an hour with old Clifftop friends. Then we went to bed early, all worn out.

The vast majority of folks camp at Clifftop. There is no lodge at Washington Carver State Park. Still, there is a lodge at an adjacent park, Babcock State Park, and several motels in the area, 15 to 30 minutes away from the festival. A couple next to us paid for a camping site and set up their canopy but stayed in a nearby lodge called The Ponderosa. Notsba members Jim and Elaine McLellan also stayed in a nearby motel. If you want to attend Clifftop but do not want to camp, talk to Jim and Elaine.

The festival lasted from Friday, July 25 through Sunday, August 3, (10 days), but we decided to leave Friday morning, August 1, to avoid the big weekend crowds and to give us time to regroup before Kitty had to go back to work on Monday.

Here are some of the highlights of our stay, listed in no special order:

1. Sitting in camp while Christian Wig played the fiddle and an excellent banjo player named Terry backed him up.
2. Plowing through dozens of old fiddles for sale at bargain prices (and buying one of them).
3. Hosting a “Standards Jam” for all those folks who, like me, are not yet ready to run with the big dogs. (We should think about doing that at BUW.)
4. Learning a new tune on the banjo and fiddle, Melvin Wine’s “The Rainy Day.”
5. Meeting new friends and remeeting old friends, the ones we see only at Clifftop, Mt Airy, or Breakin’ Up Winter.
6. Watching Reed Martin play “Sally in the Garden” at the banjo contest. He took either second or third in the Senior category.
7. Watching Daniel Rothwell, Thomas Maupin’s grandson, win second in the Youth category of the banjo contest.
8. Watching Jim Holland win third in the Adult category of the banjo contest.
9. Watching Cole Holland play even better than his dad. I can’t figure out why he didn’t place in the Youth category.
10. Watching Rayna Gellert and Erynn Marshall compete for top honors at the fiddle contest. Both of them played wonderfully, but Erynn won. Wow, what fiddling! It was perhaps the most moving musical experience of my life. If only Nikos Papas had been in the finals, the whole park might have exploded.

There were some low spots, but not many. We had some rain, but not too much—and the trees need it. Otherwise, the weather was perfect. As always, it was somewhat discouraging to see so many superb fiddlers and to attend jams where I simply could not keep up. Still, that made me all the more determined to practice harder.

Attendance was down a bit this year. A lady who worked the gate was camped next to us and gave us frequent updates on those figures. They were expecting around 3,400, but when we left, they had revised their expectations down to 3,000. Two things might be blamed for the decline, high gas prices and previous problems with the water supply at the park.

Over the past few years, many people, especially the ladies, have suffered from problems with the water supply. The cisterns ran out of water too quickly, closing down the rest rooms and the showers until more water could be trucked in. But the water problems have been solved! This year, the park organizers brought back George Sheaves, the man who designed and built the festival grounds back in 1989. George had retired about 6 years ago, and the man who took his place let things go downhill. When George took over again, he fixed the leaks in the cisterns, replaced the worn-out pump that refilled the cisterns from a well, and replaced the filtering system. When we left, water was plentiful. The cisterns were full, and the restrooms and showers were running around the clock. George told me that the only reason he came back was because he likes the folks who play old-time music. Our heartfelt thanks go out to George!

Here are a couple of observations:

1. The tunes we play in our jams as well as the tunes we play at the Pegram jams (mostly the same) were pretty much the tunes we heard over and over at Clifftop. If you go someday, expect to be familiar with most of the tunes.
2. We heard little if any Celtic music, and only one camp seemed determined to play Bluegrass . We did hear a scattering of jazz.
3. The rules we follow in our jams are fairly representative.
4. The biggest difference I noticed was that most (but certainly not all) folks tend to play a lot faster than we do. That's OK with me. I like our speeds just fine.

All in all, it was a delightful week. If you have never experienced Clifftop, you should seriously consider it. It's the biggest, most famous old-time festival in the universe. ~Phil Sparks

To the Website: <http://www.wvculture.org/news.aspx?Agency=Division&Id=932>

🎵 Some old-time links for your use

Recently, Phil Sparks, Mary Alice Bernal and I were talking about different web links that we had discovered. We decided to exchange the ones we had and I felt there was enough good information that our members might like it if we shared them in the newsletter.

The list below includes links you can find old time tunes, recordings, midi files and also some good information about fiddles and other instruments.

If you have other links that you like that aren't listed below and you're willing to share, please send them to me and I'll list them next month.

<http://www.abbamoses.com/fiddledo/fiddlepage> A listing of 50 or so old time Appalachian fiddle tunes in standard notation.

<http://www.mne.psu.edu/lamancusa/tunes.htm> (Mary Alice's favorite); This is a great site that contains an extensive list of old time tunes as well as waltzes, celtic tunes, etc. This is maintained by John Lamancusa and also has a list of other old time links you can check out.

<http://home.comcast.net/~geezer57/> This site is maintained by Charlie Walden who is a great Missouri fiddler. It has several recordings of him playing and offers up some Missouri fiddle tunes.

<http://www.oldtimemusic.com/index.html> This is David Lynch's site and offers a lot of information on old time music including more links

<http://nwfolk.com/songlists/crooked.html> This is a list of crooked tune titles

<http://slippery-hill.com/c/> This site contains a wealth of recordings of old time tunes all in the key of C; there is also a link to old time F recordings

<http://www.ibiblio.org/fiddlers/> This site is known as the Fiddler's Companion and is maintained by Andrew Kuntz. It is an excellent resource for the history of tunes.

<http://www.fiddletunes.net/> A site maintained by Leo McDermott; it has info on techniques, theory, etc but also has a nice collection of him playing

<http://trillian.mit.edu/~jc/cgi/abc/tunefind> This site is maintained by a professor at MIT and is the most extensive collection I've found of old time tunes; it gives them in several formats including a midi and a gif in standard notation. He also uses ABC extensively; if you're not familiar with ABC, it's shorthand for writing melodies. You can find more about it at the next site

http://www.concertina.net/tunes_convert.html you have to cut and paste the ABC format into the blank square at this site. It will then convert it to standard notation and give you a midi file

<http://www.jamielaval.com/> He is an artist that plays mostly Irish, but he has several tunes notated and he has some studies that are very good; look under "scoop"

<http://www.musicpotential.com/LESSONS/Fiddle/Fiddle%20Study.html> This site has more info on theory-scales, fingerboard, etc; it does have a few tunes but written in tablature rather than notation. There is a decent chord chart here also

http://www.hetzlersfakebook.com/music_2.html this has a pretty good collection of old time midi files; I find it very annoying to listen to though and therefore only use it when I have to; the midis can be converted to standard notation, but it requires software to do that

<http://www.diamondcut.com/oldtime/Tunes.htm> a group in NJ not unlike the Pegram Jam group; they have a listing of tunes with some mp3's; somewhat limited

<http://www.1001tunes.com/CollectionSamples/indexNEWPAGE02.shtml> more history of old-time

This is obviously not all inclusive, but the links above will get you either recordings, midi files, notations, or history on an awful lot of old time tunes. Enjoy! ~Ron Whitlow

and...

<http://www.bluesageband.com/Tabs.html>

Good banjo tabs, from easy to advanced. Also recordings of most of them so you can hear them. J (Julie Mavity-Hudson)

🎵 Old-time Performance and Media Exposure Opportunity

Notsba received information on this program, a bit of a hike from our area, but having possible interest for players here.

Red Barn Radio 2008 <http://www.redbarnradio.com>

“Red Barn Radio, now in its seventh season, is a syndicated weekly radio show recorded and produced in Lexington, KY. In-depth interviews with artists conducted before or during the performance are incorporated into the final edit for airplay by affiliate stations. Red Barn Radio is currently carried by stations in several states and Canada. Our internet presence continues to grow.

The mission of Red Barn Radio is three-fold:

1. to promote and sustain the artistic legacy of Kentucky with performances of new acoustic, traditional and old-time music by authentic local and regional artists
2. to provide for all-ages audiences in the community an opportunity to hear traditional and old-time and new acoustic music of the region, and to interact with its most skilled practitioners
3. to provide radio, newsprint, and internet exposure to artists who perform acoustic Americana, Bluegrass and Old-Time, genres grossly underrepresented in the mainstream media”

booking: bradbecker@redbarnradio.com 859.221.9671

production: edcommons@redbarnradio.com 859. 276.1055

🎵 Rebekah Weiler in the Old-Time Herald

There is a story on Rebekah Weiler, talented young banjo player and Notsba member in the August-September 2008 issue of the Old-Time Herald; “Rebekah Weiler: Banjo Gal of Tennessee,” by Thomas Brown.

No excerpts on their Website, unfortunately. The magazine is considered to be indispensable by many old-time players.

The Website: <http://www.oldtimeherald.org>

Notsba Board and Business

Welcome to Our New Members

We'd like to welcome five new members, four in the Nashville area and one from Louisville, KY.

We have three individuals joining in August: Joe Czeiszperger from Kentucky, and from Nashville, Mary Alice (Wood) Bernal and Orvil Orr.

We also have one new family membership; Kirk Pickering and Susie Coleman from Pegram. Kirk and Susie hosted the Pegram jam in their home for several years and have made many contributions to old-time music.

We're very happy to have Mary Alice, Joe, Orvil, Kirk and Susie as members.

Thank you for joining us and we look forward to playing music with you and getting to know you better. ~RW

Board Members

We started introducing the Notsba board of directors to you a few months ago and this month we complete the roster with our two newest board members, just elected at the last meeting in July.

Don Masters

I was born near Hartsville, Tennessee in 1932. I graduated from Trousdale County High School and shortly thereafter volunteered for the United States Air Force in 1952 during the Korean Conflict. Three years of my four year enlistment were spent in Germany.

In 1956 I enrolled at Middle Tennessee State College and graduated in 1960. I married Mary Ann Simpson of Gallatin in 1959 and after college we moved to Nashville. I was employed with the State of Tennessee in Local Planning for 33 years and retired in 1995. Mary Ann and I have one daughter, Lisa, who now lives with her husband, Mark Crump, in Bowling Green, Kentucky.

My connection to music as a participant began in high school where I played in a small string band consisting of a fiddle and two guitars. The band grew out of an idea our agriculture teacher had that we form a band representing the Future Farmers of America (FFA). We played for various school activities, square dances, regional contests and other functions. I also played clarinet in the high school band.

While in the Air Force in Germany I played on various occasions. During my employment I did not play very much until close to my retirement when I saw an opportunity to play in a community education class at Stratford High School.

I did not know fully the potential of old-time music until joining the group at Stratford.

Roger Stolen

My serious interest in old-time music started in 1990 with a visit to an Irish pub in Sydney Australia. When I got back home to New Jersey, I went looking for a similar pub where they sang all those old songs. I never found a singing pub but wound up dancing Irish sets with the local Irish dance group. I was used to contra dancing to live music and thought it was terrible that they only danced to tapes. My suggestion that they round up musicians for live music got me the job of making it happen. After some lessons and a few disasters I wound up playing rhythm piano with an old-time string band after their bass player ran off to California with someone else's wife. We played a lot of contra and Irish dances and I've never had so much fun. I met my wife Lucy in the New Jersey contra dance scene.

In 1997 I took early retirement from ATT Labs in NJ and went to Virginia Tech in Blacksburg, Virginia. No one in Blacksburg wanted to hear about rhythm piano. Pianos represented some evil Northeastern influence associated with contra dancing. . If you can't lick 'em, join 'em, and thus began a long struggle with the fiddle. Four years ago Lucy felt the need to be close to her family and look after her mother so we packed up and moved to Gallatin, Tennessee. In Tennessee I discovered Notsba and joined in the formation of a house band at the Manskers Historical Site in Goodlettsville.

The band is supposed to play for special events but it is down to three of us, fiddle, bass, and guitar. The other two are the only full time employees and are too busy to play music on those occasions. We would like a few more people, especially another fiddler.

The President's Corner

Last year, Notsba grants committee chairman, Andy Shivas was instrumental in getting a grant from the Tennessee Arts Commission to have a planning workshop for the board of directors to set future direction for the organization.

The workshop was held in November 2007 and was led by a professional facilitator. He took all the information generated and assembled a report outlining the work of the organization, ideas and projects that the board wants to commit to work on and a timeline for development of these projects detailed in time periods of three to six months, one year, and two years.

[This report is available to any Notsba member who would like to read it. Just send me an email at rnwhitlow@comcast.net and I'll be glad to send you a copy.]

There have been many projects completed or that are underway by the board and other Notsba members in the ten months that have passed since this session was held. Examples of these include budgeting and increasing our financial strength, applying for grants, improving our jams, restarting the newsletter, implementing a tune of the month which is notated and includes both mp3 recordings and midi files, improving our communications with our members and prospective members, and improving our internal procedures to allow us to continue to grow and be responsive to our members needs. There are still many projects left for us to begin such as conducting workshops and increasing our educational resources for old time music and musicians.

As we come up on the first anniversary of the workshop, much has changed: we have new officers, several new board members, and several dozen new Notsba members. With this growth and the road map developed from the planning workshop comes the opportunity to implement even more exciting programs within Notsba.

At the next Notsba board of directors meeting, scheduled for October 6, the board will be reviewing these recommen-

dations, which ones have been completed, which ones need to be modified, and most importantly, the steps to take in moving forward.

As the new president, I would like to see us develop resources not only to continue current programs that benefit our members, but also to fully implement our mission.

Notsba Mission Statement:

Preserving, promoting, and performing old-time string band music by bringing together interested persons and by reaching out to the community through public performances, workshops, seminars, festivals, and other public outreach and educational activities

As members of a volunteer organization we are all potential resources. Although we are a recreational group, our play and our work (in short, our mission) requires the active involvement of members and I ask you to join us in making Notsba the best old-time music group it can be. -Ron Whitlow

The Newsletter

~ We'd love your input and any newsworthy information. Please email us.

Ron - rnwhitlow@comcast.net, Mary Lou - mldurham1@juno.com

The opinions expressed in this newsletter are those of the writers and not necessarily those of the Nashville Old-time String Band Association.