



# MEMBER NEWS

## Mood Swing Band Wins 2nd Place at Pickin' in the Pines!



Above L-R: Charletta Erb, Seth Oster, Bill Arnold and Gordon Roberts competing on stage at Pickin' in the Pines. All band members belong to District 8 and Charletta Erb is a past State Director.

Congratulations to Mood Swing for their 2nd place win in the Band Contest at the Pickin' in the Pines Bluegrass Festival! The 15th annual festival was held September 17-19, 2021 in Flagstaff Arizona. Pickin' in the Pines is an award-winning bluegrass & acoustic music festival. The festival

was founded by FFOTM (Flagstaff Friends of Traditional Music) whose mission is to share, promote, preserve and present Bluegrass and other forms of traditional American Folk Music and Dance. Pickin' in the Pines was voted "Best Festival" in 2017, 2018 & 2019 by readers of the Arizona Daily Sun. Although bluegrass music is a primary focus of their festival, they also feature other forms of acoustic music such as old-time music, Celtic, gypsy jazz and more. This year's entertainment lineup included Ricky Skaggs, Yonder Mountain String Band, Amanda Cook, Steep Canyon Rangers and Leftover Salmon.

The band contest begins with preliminaries on Saturday morning. The top 3 selected bands then move on to compete in the playoff finals on Sunday morning. Congratulations to Mood Swing and their talented members!

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## Community Outreach Concerts

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The community outreach concert performances are bringing new members to District 8 and bringing people in our communities together to enjoy good music.

Our next concert event, featuring the "Mood Swing" Band and Soloist, "Sam Gross", was postponed in

September, due to the uprise of the Delta variant. ***It is tentatively rescheduled for 12-18-21 at Libby Park in the Gazebo. More details to follow.***



Effective August 20th, the County of Ventura mandated strict Covid precautions which created an unsafe indoor concert environment, so we postponed all CSOTFAD8 community concerts till we could ensure the safe meeting of our members. In October, the County of Ventura extended its Mask Mandate until Ventura County's stats show in the yellow tier, which is an unknown future date. Therefor, we will continue to meet at the Oak View Community Center for our regular District 8 meetings on the 2nd and 4th Sundays, respecting the mask requirements indoors when not performing. We will schedule our next community concerts outdoors, to avoid having to wear masks. We continue to encourage all members to take personal precautions and care in their independent decisions to safely socialize.

We encourage all members who are interested in helping with these concerts, to volunteer your assistance. We will put your talents and skills to use. As we build our membership, we build our District. If you would like to perform you are welcome. If you would like to help with set-up and organizational tasks, please contact: **Don Martin, at 805-794-4466 or [performancedirector@csotfad8.org](mailto:performancedirector@csotfad8.org).**



# BEATRICE WOOD - BEATOFEST - NOVEMBER 7, 2021



Beatrice Woods has asked our District for the last several years to provide musicians for their annual BeatoFest Arts Festival. This year our District 8 member musicians will be Steve Rogers, Joe Johnson, Frank McCormick, Mary Zangerle and Don Martin (Pictured at left). Admission is free.

# BeatoFest

**Beatrice Wood Center for the Arts**  
 the Home and Studio of Beatrice Wood (1893-1998)  
 in the Beautiful Upper Ojai Valley

**Art Exhibits, Demonstrations, & Live Music Performed by**

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| 11 am – Noon<br><b>Francisco Leon</b>   | Noon – 2 pm<br><b>California Old Time Fiddlers,<br/>District 8</b>                  | 2 – 3 pm<br><b>Jill Martini &amp; The<br/>Shrunkn Heads</b>                          | 3 – 4 pm<br><b>Kimberly Lee</b>   |

**Sunday, November 7, 2021 / 11 am – 4 pm**

Beatrice Wood Center for the Arts  
 8585 Ojai-Santa Paula Road | Ojai, CA 93023 | 805-646-3381

BeatriceWood.com



# FUN TIMES ON SUNDAYS IN OAK VIEW







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## OUT AND ABOUT - LIVE MUSIC

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Live music is returning to Ventura County and the surrounding areas! We are fortunate to have so many talented musicians and music lovers in District 8. In this new column, musical activities of our district members will be posted that are not District 8 events. This will include performances by our members as well as members reporting back about events they have attended.

Here's what we've been up to....

### Past Events:

Pat Cronin, Bob Bueling and several other District members attended the **Susie Glaze and the New Folk Ensemble** concert at **NAMBA Arts Space** ([www.nambaarts.com](http://www.nambaarts.com)), a local venue in Ventura on Oct 2. This Americana musical performance by CSOTFAD8 member Susie Glaze, was a real success!

Jim Friery played with Frank McCormick, Joe Johnson, Joe Hunsinger and Wayne Agnew at **Moorpark Days** on Oct 2.

Pat Cronin, Bob Bueling, Mary and Mike Zangerle, Sid and Dianna Brown, Joe Johnson, Lori Litow, Seth Oster, Charletta Erb and Don Martin all went to **David Brugger's Old-time Fiddler's campout at Lake Cachuma** Oct 8-10 and jammed all day and into the wee hours with new fiddler friends and also with each other.

The Mood Swing Band (Charletta Erb, Seth Oster, Gordon Roberts and Bill Arnold) performed at the **Tailgate Jam at Paramount Ranch** on Oct. 9.

Sue Corez co-performed with Jon Paquet on Oct 9 in the Ojai hillsides for the annual **Ojai Artists' Studio Tour**.

The Gaddis' attended both nights of **Phil Salazar and the Kinfolk** at the **Ojai Underground Exchange** ([www.ojaiartsexchange.com/underground](http://www.ojaiartsexchange.com/underground)) on Oct 15 and 16. The venue has moved to a new location and Dave said that the venue and the band were both excellent.

Mary Zangerle, Kent Hughes, Joe Hunsinger, Wayne Agnew and Lyn and Harold Heuser played at the **Underwood Farms Fall Festival** on Oct. 16.

The Bottomfeeders (Skip Miser, Joe Johnson, Frank McCormick, Kent Hughes and Dan Berberich) performed on Oct 17 and Oct 24 at the pumpkin festival at **Prancers Farm** in Santa Paula.

Don Martin played with the SPLNTRZ Band at the **Thousand Oaks Street Fair** on Oct 17.  
Pat Cronin and Bob Bueling of Sympatico Music played at the **Camarillo Farmer's Market** on Saturday Oct 23.

Whole Hog (Charletta Erb, Seth Oster) appeared on Sat Oct 30 from 12-4 pm at **Big Wave Dave's Pumpkin Patch** in Santa Barbara.

Whole Hog appeared on Sun Oct 31 following the 9 am and 11 am services at **Atmosphere Church** in Thousand Oaks.

Susie Glaze and the New Folk Fusion had a special **Facebook Live at The Woodshed Sessions** at 4:00 pacific time on October 31. Several district members attended this fun Halloween themed event.

**On-going and Future Events:**



Whole Hog (Charletta Erb, Seth Oster) will appear on Sat Nov 6 at 7 pm at the **South State 48 - Bluegrass by the Sea** festival in Carlsbad, CA.



Deborah Finley, Ray Magee, Lynn Mullins, Kerri Climer, Sus Corez and Bill Severance will be performing Nov 13 from 12 - 2 at the Gazebo in Libbey Park in Ojai for the Ojai Holiday Home Tour. This fundraiser raises money for the BRAVO Education Program bringing music into the schools.



Phil Salazar and the Kin Folk will be playing Nov 20 at 7 pm at **Namba Performing Arts** in Ventura. Vax card and masks are required.



Susie Glaze and the New Folk Ensemble will be playing at the **Coffee Gallery Backstage** in Altadena on Dec 10.



Jim Friery plays every Tuesday and Friday night from 5 to 9 at **Taqueria Jalisco** on Tierra Rejada in Moorpark.



Jim Friery plays at **The Boatyard Pub** in Ventura (Harbor Village) every Thursday from 4 to 6 pm.

**The Boatyard Pub** has a weekly Thursday jam from 6:30 - 9:00 PM that features Jim Friery, Seth Oster, Charletta Erb, Joe Johnson and Frank McCormick.

Email [webmaster@csotfad8.org](mailto:webmaster@csotfad8.org) to have your past and/or future event listed.

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## NOMINATIONS FOR 2022 BOARD OF DIRECTORS

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Nominations for the 2022 CSOTFAD8 Board of Directors are in progress. Please nominate yourself or a friend for any of our Board positions. (Please ask the nominee before nominating them). Nominations can be emailed to [membership@csotdad.org](mailto:membership@csotdad.org) on or before November 28. Elections will be held on Sunday, November 28 at our meeting. The new board will be announced at our Holiday Dinner on December 12.

1. President
2. Vice President
3. Secretary / Membership
4. Website Director
5. Treasurer
6. Performance Concert Coordinator
7. State Director
8. Advisor
9. Advisor
10. Advisor - Media Director

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## HOLIDAY DINNER - DECEMBER 12

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The Holiday Dinner and installation of officers for the 2022 Board of Directors will be held on December 12 at 1:30.



This year our CSOTFAD8 Dinner will be catered by Cracker Barrel Restaurant and Old Country Store - <https://www.crackerbarrel.com>. (Country Harvest Restaurant was not available to cater this year).

We will enjoy Turkey and Sugar Cured Ham, Mashed Potatoes with Turkey Gravy, Green Beans, Corn Bread Stuffing, Cranberry Relish, rolls and butter. The dinner will be served buffet style. The price per person is \$20 and we need to pre-pay and have a solid count by December 1st. You can buy a ticket at the November 14th or November 28th meeting or send a check to be received by December 1st to:

CSOTFA District 8  
P.O. Box is 1522  
Oak View, CA. 93022

Water, Coffee and Lemonade will be supplied for drinks.

There will be a separate table set aside for you to bring your own special holiday deserts to share. Tables and Chairs will be set up in the Oak View Community Center. If you choose to sit outside, tables will be available as well. Please RSVP by December 1st.

This is our annual member's business meeting and installation of officers for the 2022 Board of Directors. Music performances and jams will follow. Due to the holidays, there will not be a meeting/jam on the 4th Sunday, December 26th.

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## VOICE NOTES BY SUSIE GLAZE

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### The Art of the Unaccompanied Voice #1



In my career, I've had the incredible opportunity to learn from one of America's greatest folk musicians; composer, performer, author and scholar, Jean Ritchie was my friend. I was so fortunate to get to know her as mentor, teacher, guide and inspiration.

The wealth of scholarship around Jean and her own incredible career as an artist is vast. I'm going to touch on one aspect of her work that affected me profoundly as a singer, and that was the skill of acapella ballad singing. There are certain challenges around this skill, mechanical and artistic. I'll be briefly touching on both aspects in this two-part blog post.

In this first part, we talk about mechanics. If you've read my prior blogs on breathing for the singer, you know that breath management is an important skill for all singers to have. Your awareness of how you breathe I call "intentional breathing." This means that you know where in the song you're

breathing, how the breath effects the phrasing, and how to breathe well. In fact, think of breathing this way:

All tone rides on a column of air. When you take in breath, send the air down into the lower half of the lungs, using the mechanics of diaphragmatic breathing. This process fills the lower portion of the lungs and provides you with good air support through the line of a lyric. Secondly, keep your body relaxed, your jaw loose and throat open as you sing, granting access to the resonating chambers behind your nasal cavity and throat. Keep your shoulders still and upper body relaxed and quiet. Let the abdomen expand and retract as you take in air and use it to sing.

Pitch. In acapella singing your pitch must retain accuracy in keeping to the key of the song. When you practice keep a pitch pipe or instrument close by and occasionally check whether you've strayed from the key of the song. Are you still in C (for example)? You can also record yourself singing to check this, to see if you tend to stray, either below or above the key as you move through the song. Resolve to keep your ears open, listen and keep good pitch.

Word rhythm is open to your interpretation and can be very fluid in acapella singing. As we speak, our sentences are full of rhythm, and this is true for acapella singing. Since you're not keeping with an instrument or other singers, this can be as fluid as you want, or as you feel at the time. Experiment with what makes sense to you. In singing acapella, you are in charge and it's your individual expression – you're communicating your feelings. That's why acapella singing can be so individual and unique to you.

So now you have breath, pitch, word rhythm. What is phrasing? A phrase is technically a unit of meaning. It's like a sentence with one object. Typically, a phrase should be sung on one breath in order to knit together the words to form a sentence-like structure. Think of how you want to interpret the song, and that will affect how you phrase the lyrics. Imagine you're telling the story to someone and have that person clearly in mind. This will create a more vivid sense of communication.

In part two, I'll discuss the art of "decoration," grace notes, melody alterations, the difference between influence and imitation, and personal connection to your songs.

And from the source ~

"No one person is the expert on how traditional songs should be sung – there are as many different ways as there are trad singers. The thing is that some trad singers' styles and sound have endured more than others – a matter of a wider (mass) appeal which endears these few to the bigger audience...for me it is true also, that the trad singers with the lower and even least mass appeal are just as important as those who become well-known and/or famous." Jean Ritchie

## The Art of the Unaccompanied Voice #2

As I wrote last time in the first installment of this two-part series, I had in my career the incredible opportunity to learn from one of America's greatest folk musicians – composer, performer, author and scholar, Jean Ritchie was my friend. I was so fortunate to get to know her as mentor, teacher, guide and inspiration.

If you're familiar with the legacy of music and scholarship that Jean left behind for us, you know that the wealth of scholarship and shared music around Jean and her own incredible career as an artist is vast. Today's blog is a continuation of last time's discussion on one aspect of her work that affected me profoundly as a singer, and that was the skill of a capella ballad singing. As I wrote last time, there are certain challenges around this skill, mechanical and artistic. I'll be briefly touching on both aspects in this two-part blog post.

In the first part, we talked about mechanics, i.e. breath management, pitch, word rhythm and phrasing. In this part two, I'll discuss the art of "decoration," grace notes, melody alterations, the difference between influence and imitation, and personal connection to your songs.

The art of "decoration" is the process of experimenting with simple grace notes which are added to the main melody.

You can hear clearly in this remarkable performance by Elizabeth Laprelle the subtle and meaningful use of decoration as a kind of voice break, and this use of the decoration conveys emotion, texture and cultural context. <https://youtu.be/H5h7c-MZBX0>

There are also options for experimentations with the melody itself. Though this performance, again from Elizabeth Laprelle, is not specifically a capella, I use it to demonstrate how melody can vary from verse to verse in subtle ways. <https://youtu.be/soHmyn2BQik>

One more from Elizabeth, "Pretty Saro", which uses an alternate melody I've never heard. <https://youtu.be/TSI-jMiagLw>

Contrast Laprelle's version with Jean Ritchie singing from the 1962 album "Jean and Doc Live at Folk City." <https://youtu.be/BL0ikqy8IYo>

And for fun, and more contrast, here is Judy Collins' recording of the same song. <https://youtu.be/3P33m4Z0I7s>

So: eyes closed, or not? In some circles, it can be controversial about a singer singing with eyes closed. Audiences could find it off-putting, but I had some good advice from Jean on this topic. Jean said that she closed her eyes when doing ballads in order to help her imagination go to the



place of the song, the scene or environment, and simply to help her concentrate. She noted that sometimes seeing the audience reactions could be distracting. She said she was happy that the audience was there, but she wanted the ability to go into her own world of imagination. We'll talk more about this idea in a minute.

Influence or Imitation? it's important to recognize and be aware of whether you're imitating another artist or being influenced by them. Check yourself here at the door of authenticity regarding your own expression. Do the song your way. It's reasonable to be influenced by other artists, we've all been, but it's an empty exercise to do an impersonation or an imitation. Pour yourself into the song and feel where the story takes you.

This is a perfect segue into the topic of personal connection – it's important that you try, through your empathy, to understand and connect to the song's story and the characters in the story. However, the rules of the road for mountain balladry state that we as singers do not “act it out” emoting and indicating empty passions.

In doing research on the ballads, I found something interesting about this topic. James Francis Child's research and publishing is still the go-to authority for the history of American balladry. Much of this balladry came from British broadsides, a common way that songs were shared. I read that Child's definition of a ballad was a song about an event, without adding judgment or opinion. That approach removed the sense of the broadside's being cheap or “vulgar” – full of political or social opinion “to sell newspapers.” The trad ballad was not these things, and this perspective could have led to the delivery of these ballads being neutral in emotion. I believe it leads to their integrity of emotion and intention.

So: experiment with grace notes, melody alterations, word rhythms, and phrases. Be yourself and interpret the song as it moves to you.

The power in the art of unaccompanied singing is to go deep for each singer and the expression is a powerfully profound experience, one which each singer should have a chance to know. The truth is that it's personal, and as an a capella singer, the song moves you to sing it as you feel it and want to “say” it. Then you let your spirit lead you to express it with your voice, the true sacred harp.

And from the source ~

“No one person is the expert on how traditional songs should be sung – there are as many different ways as there are trad singers. The thing is that some trad singers' styles and sound have endured more than others – a matter of a wider (mass) appeal which endears these few to the bigger audience...for me it is true also, that the trad singers with the lower and even least mass appeal are just as important as those who become well-known and/or famous.” Jean Ritchie

See you next time!

Blessings and love,

Susie

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## MONTHLY MEETINGS AND JAMS

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### **Oak View Community Center**

Our district meets on the 2nd and 4th Sunday of every month (except for holidays and in the month of December) at the Oak View Community Center, 18 Valley Rd, Oak View CA from 1:30 4:30 pm. [Directions Here](#)

We have amplified performances by members in the large main room and jamming outside on the patio. Seating is available and a play area is nearby. Non-members are welcome to come, jam and sign up to join.

### **Song Circle at Pitts Ranch**

District 8 has been conducting Song circles/Jams on the 1st and 3rd Sunday at Pitts Ranch Park, 1400 Flynn Rd., Camarillo, CA 93012 from 1:00 3:30 pm, led by members Steve Linsky and Jack Zigray. All CSOTFAD8 members are welcome.

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## LOOKING FORWARD TO NEXT YEAR 2022

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Coming Soon in 2022!....A concert by The Honeysuckle Possums - a local Bluegrass Band from Santa Barbara, will be performing a free community concert in Libby Park to benefit CSOTFAD8. District 8 member Charletta Erb is the fiddler for the band. Date will be announced soon.

## UPCOMING WORKSHOPS - 2022

Many members have expressed interest in attending various workshops. We are happy to announce that Susie Glaze and Dave Gaddis have volunteered to lead the following workshops in 2022. To sign up for these workshops, send your name, email and phone number to [hello@csotfad8.org](mailto:hello@csotfad8.org)

**1. Dave Gaddis - The Caged System Modes & Solo Guitar - January 9, 2022**

A two part workshop will be given focusing primarily on guitar playing.

The first part, approx. one hour, will be on the CAGED system for guitar. This is a popular system which teaches how to take five basic chord shapes in a closed position (no open strings are played) and play them in different locations on the fret board. This allows the musician to basically play any chord in five or more positions on the fret board.

The second part, also an hour, is on the concept of scale modes. While this concept applies to all instruments, I will be focusing on five of the seven scale modes and demonstrating five closed guitar patterns which can be moved all over the fret board to also allow the musician to play any scale in five or more locations. Discussion will also focus on the different flavor/ mood the different scale modes evoke. I will also show how the CAGED system and the scale modes are interrelated and work together to help with fret board familiarity and flexibility both in chord playing and in single note soloing.

Handouts will be given presenting this material in a graphic format. Donations will be accepted and will go to Fiddler’s District 8.

**2. Susie Glaze - Old Time and Bluegrass Singing Workshop - Date TBD Based on the number of signups and signups will be limited to a 10 attendees.**

Find Your Voice and Polish Your Performance!

In this two-hour workshop session, we will work on the basics of singing and good voice production, then apply these principles to your performance. Part 1 will cover the mechanics in depth, and will include exercises you can take home. After a short break, students will bring their songs to Part 2 as we polish your performance songs. All students should be ready to perform at least one song of their own choosing.

\$25 per person. [www.susieglaze.com](http://www.susieglaze.com)



**Winterize your Voice!**

Susie Glaze has several tips: Get a good night’s sleep, keep hydrated with liquids with vitamin C, chicken broth or peppermint. Dairy products can produce mucus though. When you warm up, sing lightly, stretch your upper body, shoulders, jaw and face and relax as you begin singing. More info is in this article from Berklee Online:

<https://online.berklee.edu/takenote/7-tips-to-keep-your-singing-voice-healthy-in-cold-weather/>

