



# A Different Strummer

## Mustard's Retreat – Acclaimed Folk Duo & Singer-songwriters a “must see” on Oct. 4

*Mustard's Retreat* (David Tamulevich & Michael Hough), met in Ann Arbor, MI in 1974, as short order cooks, both on hiatus from their studies at the University of Michigan. Discovering a mutual interest in music/writing and performing, they put together 3 songs one day after work, and took them to the legendary *Ark* coffeehouse's open mike night. They were a big hit, and, on the spot, were invited back to do a 45 minute set 2 weeks later.



Within a year and a half they had both quit the restaurant and were doing music full time. Thirty-seven years later, they have 9 highly acclaimed recordings of their own, plus 2 more CDs with their songwriting collective, *The Yellow Room Gang*. *Mustard's Retreat* has performed more than 4,000 shows over those

years, traveled more than one million miles and in doing so, have earned a dedicated and loyal following, many of whom have been coming to hear them since the 1970s. Michael and David joke on stage about attracting people

“with long attention spans,” but it is what *Mustard's Retreat* gives them that turns audiences into such loyal fans.

Spike Barkin, who produces the prestigious *Roots of American Music Festival* at New York City's Lincoln Center, wrote to thank them for their “folk from the heart,” going on to say it seemed like David and Michael “take your living room on the road with you

## Great Opportunity for CFMS Musicians to perform at Columbus Marathon on Oct. 18

The 36th Annual Columbus Marathon will take place on Sunday, Oct. 18. The 12,000 slots for the 1/2 (13.1 miles) marathon are already sold out and while slots remain for the full marathon (26.2 miles), they are expected to fill all 7,000 of those. “The

course is fast and fun, and we work hard to make every mile fun and meaningful,” Darris Blackford, Race Director, said. *That's where the musicians come in.* The Columbus Folk Music Society is amongst the 100 various musical participants lining the course, not only witnessing and cheering on musically the thousands of participants, but entertaining the many, many spectators as well. **So consider volunteering your musical talents between 9 am - Noon on Sunday, Oct. 18. Contact Mike Hale at: [mike@oldshoemusic.com](mailto:mike@oldshoemusic.com) for further details & to sign up.**

## WHAT'S INSIDE:

MUSTARD'S RETREAT ACCLAIMED FOLK SINGER-SONGWRITERS A 'MUST SEE' ON OCT. 4	PG. 1
CFMS TO PARTICIPATE IN COLUMBUS MARATHON OCT. 18	PG. 1
CSA & CFMS CO-SPONSOR MUSIC “REALITY” WORKSHOP SERIES IN NOVEMBER	PG. 2
SING-ALONG FUNDRAISER FOR CENTRAL OHIO FOLK FESTIVAL A MUSICAL DELIGHT!	PG. 4
CALENDAR OF EVENTS AND ANNOUNCEMENTS	PG. 5

and invite people in as friends.” It's a show you don't want to miss.

## *Mustard's Retreat*

**Mozart's Bakery & Piano Cafe (concert room)**

**Sunday, Oct. 4: 3-5 pm**

**\$15 (checks or cash only please)**

**4784 N. High St., Cols.**

Co-sponsored by the Columbus Folk Music Society & Mozart's

## October FolkSide Coffeehouse Note:

Due to an unexpected cancellation, we do not have an October coffeehouse performer to announce as of yet. Stay tuned through the Folk-Events e-mail for the featured performer announcement for the October 31 coffeehouse.

# Attention all Musicians!

## The Columbus Folk Music Society (CFMS) & Columbus Songwriters Association (CSA)

### co-present: Music “Reality” Workshop Series in November



If you are keen to further your musical skills or just curious to learn more about what makes up the musical universe, consider signing up for an upcoming workshop series taught by Bill Hilt and co-sponsored by the Columbus Songwriters Association and the Columbus Folk Music Society.

The series will be held on **November 8, 15, & 22 (all Sundays)** from 4-6 p.m. and occur on the 4th Floor at the Lincoln Theatre in the Jazz Academy space. Cost for entire workshop is only \$40. We will send out additional details soon on how to register.

Workshop title is: **“Exploring the Universe of the Principles of Music, Including Practical Music Theory”** – a series of workshops purposed towards a clear, comprehensive, and instantly transformational understanding of music.

**What follows is an interview with instructor, Bill Hilt.** Please keep in mind that while some of the answers might make the information sound tedious or chewy, it's really quite accessible, very clearly presented, and easily learnable by anyone from 8 to 80. The workshop series will be very interactive and anyone can ask questions anytime.

**D. Boston:** Some have said “the laws of music theory are more like laws of nature in that they explain the workings of a system that already exists.” Others have said “music theory means knowing the language of music.” Can you give our readers a brief overview of how you

approach the topic in this workshop series you will be presenting?

**Bill Hilt:** First of all, I teach that there is no such thing as “music theory.” The great mathematician, philosopher, and all-round renaissance guy, Pythagoras, created what is known as the “Diatonic Musical System” as one thought in his incredible mind, and it has become our “musical universe.” As a music educator I see my job as enabling each of my students to see music as Pythagoras did – simply as 12 notes woven into a seamless fabric of interconnectivity with which everyone can identify, in musical terms, the music that they hear – either from a recording, or in their head. I’ve always preferred to call it “music reality,” because there’s nothing to “theorize” about. It just IS.

As one examines musical terminology, one sees terms such as “scales,” “measures,” “intervals” – all units of measurement. The world measures physical objects and distances in “feet,” “yards,” “meters,” etc. In music, the “currency” of measurement is the major scale, and from it, everything else is defined – including minor scales, chords, modes, intervallic distances, and chords of a scale – all of which form the

seamless fabric known as “music.” There is nothing to theorize. Our goal is to “break it down” into bite-sized chunks, and enable people to understand how scales, chords, modes, etc. all are threaded into one fabric, and to use that understanding to be able to identify the music you hear using musical terminology that you can put into practice on any instrument you choose.

To everyone considering taking this course I issue this statement: The most tedious and time-consuming thing that will be required for you to gain an understanding of music you may have never dreamed possible, is to memorize the 13 major scales. The first question I ask any student, private or otherwise, is this. “If an alien anthropologist came up to you and asked you, ‘Hey Earth guy – What is this thing you call a major scale?’” Having a clear understanding of what a major scale is, is the equivalent of a future great novelist learning how to write his/her name.

Those who will memorize the 13 major scales and be able to recite them verbally in, say, a minute and a half – will certainly experience the kind of musical understanding that they could not even have imagined was possible. But those who do not will quickly be totally and hopelessly lost, and will get little from this workshop, as there is much information crammed into very little time.

**Diane:** Folks can be very good musicians and never have taken a theory class. In fact, good musicians already know a lot of theory; they may just not know the formulas for what they are doing. Why would you recommend a workshop series like this for existing musicians?

**Bill:** I recommend this workshop to anyone who relies on tablature, YouTube videos, or chord books to learn songs – rather than being able to identify what they’re hearing and be able to play it. I

### about Instructor BILL HILT

For 18 years (300 days a year), he was a freelance touring guitarist/multi-instrumentalist. In 2002, he founded and continues to oversee “Hilt Creative Music”, a multimedia production facility. Belonging to the music industry for over 25 years, he has performed with and, in some cases, provided musical direction for over 100 major label artists of nearly every conceivable genre and musical style. For the past decade or so he has composed original scores and instrumental cues for film and television. Some of his work can be found at the links below.

[www.billhiltmusic.com/Original\\_Songs.html](http://www.billhiltmusic.com/Original_Songs.html)  
[billhiltmusic.com/Music\\_For\\_Film\\_and\\_TV.html](http://billhiltmusic.com/Music_For_Film_and_TV.html)

Music “Reality” Workshop - page 3

Music "Reality" Workshop: from page 2

recommend this course to anyone who is "pattern-oriented" in playing their instrument. I recommend this course to anyone who doesn't have the ability to identify what scales/modes/etc. to play over any given chord progression of any genre. (All genres use the same 12 notes, and an understanding of these 12 notes covers every style or genre). I recommend this course to anyone who experiences difficulty understanding complex chords, or is ever unsure what notes, scales to use to improvise over any type of chord progression. The purpose of this workshop is to forever take the doubt out of the makeup of any chord known to mankind or the modes and scales to use with any progression. I recommend this course to everyone who feels a desire to "know music."

**Diane:** There are also folks who may not feel they are very accomplished musicians and who want to become better at what they do or who are just curious about music theory. What would you say to those folks who are considering attending this workshop series?

**Bill:** Anyone who attends this course will automatically become infinitely more of a formidable creative force through the understanding of how music works without ever having to touch an instrument. Knowing music will make anyone a far better musician and creative force INSTANTLY than practicing 2 hours a day for 5 years and not knowing it. The information itself is cathartic. The difference between one who can play anything he/she hears, and one that cannot, is that one can identify the music in musical terms, and one cannot. In life, knowledge is power. Ignorance is the root of all suffering.

**Diane:** Can you explain to our readers how learning some of the basics won't limit their creativity but only augment it?

**Bill:** It is impossible to conceive of a scenario in which understanding the world in which one operates would make one less of a creative force. In Medieval times, there are descriptions of "Sorcerers," "Wizards," etc. Today, we know these people were scientists who simply had a far greater understanding of the elements of their world than everyone else. Today we impute supernatural greatness to our favorite great musicians, but they just are regular men and women whose musical

understanding is superior to ours, and therefore their abilities will be also. Learning music simply eliminates the need to be constantly searching for "Happy Accidents," but doesn't make one less able to, if they want to. And they're more likely to be having cooler "happy accidents."

**Diane:** Can you give a brief overview of what folks will be learning in this workshop series?

**Bill:** We will start by defining a major scale and its unchanging, universal characteristics. We'll then identify the notes on a piano, play and recite together all 13 major scales on a piano by using the whole step, whole step, half step, whole step, whole step, whole step, half step model that all major scales have in common, and will have students write the scales down as we play them, so they can commit them to



Bill Hilt as a performing artist



The Lincoln Theatre located at: 769 E. Long Street in the King-Lincoln District in Columbus

memory. We will identify the specific scale degrees of these major scales that make up every type of chord that anyone will ever encounter.

We will end the first [two hour] session with everyone playing every major, major 7th, 7th, minor, minor+7, minor 7th, augmented, and diminished chord of every key. By the end of the first session everyone, with the aid of the scales in front of them, will be able to know what notes to play to play any chord in any songbook they'll ever see on a piano. They'll be given a few songs in which all of the chords will be used to practice

playing them. They will be instructed to memorize the 13 scales so they won't need to refer to written scales on a page.

In the second session we will show that every note of a major scale is both the root of a mode of that scale and the root of a chord of that scale, and that the chord progressions of songs they play will identify the modes or scales that will go with them, and they will be shown how to take any chord progression and determine which major scale is consistent with all of them. This will take the guesswork forever out of improvising.

We will talk about minor scales and relative major/minor scales, and how knowing the major scales makes you also know the minor scales as well. We'll also cover "harmonic minor," which is more often used than natural minor, and why.

We will practice identifying common chord progressions, and how to determine what scales / modes will automatically go with them.

In the third and last [two hour] session we will go over practical exercises using each player's chosen instrument, either an acoustic or electric with a small battery-powered amp, or the pianos in front of them, using mode positions to guitarists to play in any key on any part of the neck, play all of the chords of 1st session on guitar, as well as piano, by using small adjustments of major and minor triads. The musicians who play guitar will be able to play any chord in music of either a guitar or piano. We will cover chord substitutions based on how modes, chords stack-up.

Finally, we will talk about the difference between how one would use this info to play different styles of music – blues, rock, country, jazz, etc. And there will be a question and answer period.

**Diane:** In this workshop series, will the attendees be able to experience and learn things that will be helpful practically in their music endeavors?

**Bill:** If this info doesn't "BLOW UP" their playing, they either will have not taken the time to memorize their scales, or will have been sleeping during the sessions. There will be no information given that will not directly and immediately improve their playing, their understanding of what they're doing, and

Music "Reality" Workshop: from page 3

their ability to communicate to other musicians what to do, as well.

This is just a vague and general outline of what will be discussed, but doesn't scratch the surface of the endless potential every day application that will be possible with the understanding of the above.

**Diane:** Can you tell us briefly how you came to be a musician?

**Bill:** My uncle was a professional musician who played daily on a syndicated variety show, and by the age of 10, I was playing "Real Book" jazz tunes at nursing homes and events with him. I was chosen to receive a special musical education by a foundation based on the fact that I was considered a musical prodigy, and never considered doing anything else.

**Diane:** Do you have anything else you'd like to say to those reading this article?

**Bill:** Yes. I truly believe that this will be a truly life-changing, life enriching experience for attendees, and I'd love for everyone involved to publish their opinions, positive or negative. If you have holes in your musical understanding that are keeping you from performing at the very highest levels, you will never have a



## Answer to September Mystery Photo

The answer (if you already haven't guessed it) is Steve Hopkins. Steve explains, "The photo was taken in 1983 at a bar on Court St. in Athens. I was playing with a group of people called the *Bozos*. It was just a pickup band. I was playing a Fender Mustang. My regular gig at that time was with a square dance band out of Vinton County called *Sandy B and the Skunk Holler Stompers*."

better, easier, less-costly opportunity to fill them. You'll come out of this workshop a more knowledgeable, better, more valuable asset to any band, and your creative options will be exponentially multiplied.

I also guarantee that you'll find music to be simpler to understand than you now believe it to be, and that the understanding that you'll get will enhance your future musical possibilities [more] than you can now even imagine.



## WELCOME TO OUR NEW AND RETURNING MEMBERS:

George Bennet  
Sandy Bonneville  
Diane and Kathleen Boston  
Joanie Calem  
Marian Clover  
Susan Eisner  
Steve Hopkins  
Dale & Linda Johnson (new)  
Tom and Patti Liszkay  
Larry Myers  
Alan Palo  
Betsy Salt  
Steve and Rebecca Seiple  
Larry Staats  
Carl Yaffey and Debbie Shaw

# Sing-Along Fundraiser for Central Ohio Folk Festival a Musical Delight!

by Eileen Smith, ed. by Dori Smith

Sunday September the 6th marked one of the last sing-alongs planned in concordance with the Columbus Folk Music Society (CFMS) for this summer.



Carl Yaffey (left) & Bill Cohen (right)

People of all ages arrived at Byrne's Pub to partake in the rousing affair, which was hosted by Carl Yaffey and Bill Cohen of the Folk Ramblers. A number of anonymous comments marked this as a "cultural fest" of musical delight, as

well as an opportunity to share in the common language of music! It also served a second purpose, which was to help raise funds for the 2016 Central Ohio Folk Festival to be held in the Battelle Darby Creek Metro Park next spring.



2016 Central Ohio Folk Festival dates: May 7 & 8

Onlookers of at least 60 people included a number of CFMS members, yet a number were unfamiliar with the group. Curious citizens were seen peeking through the front door, gazing in wonder at the gathering. Many of those folks were found joining in the raucous

singing before long, and stayed for over an hour to enjoy the music, laughter, and camaraderie of this event. One of these newcomers was Ellen Pahutski, who is a student at Capital University studying music. She herself was raised with a love of folk music, and knows the people involved to be "a great group of people," and called the music here "phenomenal."

The music itself was a cultural cornucopia of song, with folk music representing Australia, Jamaica, Africa, the Americas, and many other places. The age of the folk music spanned over one hundred years of time, and included an adapted version of Africa's hunting song "Wima-weh," "Michael Row the Boat Ashore" introduced by The Highway Men, and "Blowing in the Wind" by Bob Dylan. Not only were these songs popular, they also gained the most participation from the crowd. As Ellen put it, "it's so nice to see so many people who know the songs, or the words to the songs... whether you learned them 20, 30, 40, or more years ago!" Following the last song, "This Land is Your Land," a standing ovation thanked Bill and Carl as they hopped off the stage.

# SAVE THE DATE. . .

 The **Saturday Music Jam** at the **Worthington Farmers' Market 9:30 - 11:30am** – every Saturday. Held on the southeast quad of Worthington Square until end of October; all are welcome to come play. You're encouraged to bring a chair.

 **Wednesday Music Jam** at **Franklin Park Conservatory Farmers' Market, 3:30 - 6:30pm** – every Wednesday: **last day for the season is Oct. 7**. Located along Conservatory Drive parallel to East Broad Street. All are welcome. Bring

an instrument, voice, chair & join in the fun.

 **Sunday, Oct. 4: 1 - 4pm: Darby Creek Days:** CFMS musicians invited to jam in tent at Battelle Darby Creek Metro Park (Indian Ridge Picnic area). Please contact Art Mittenbergs @ [rbaron49@aol.com](mailto:rbaron49@aol.com) if you are available to come out and jam.

 **Sunday, Oct. 4: CFMS & Mozart's Co-sponsor Mustard's Retreat – 3 - 5pm** at [Mozart's Bakery and Piano Cafe](#), 4784 N. High St., Columbus, OH 43214.

\$15.00 donation at door. That's right folks.

 **Saturday, Oct. 31: FolkSide Coffeehouse**  
**6pm Open Jam**  
**7pm Open Stage**  
**8pm Featured Performer: To Be Announced (look for the announcement via Folk-Events e-mail).** Held at the Columbus Mennonite Church, 35 Oakland Park Ave., (Clintonville). \$7.00 donation; CFMS members & students \$5; under 12 free.

## Musical Coffeehouse Captures the Spirit of the 1960's



Folk music is once again the centerpiece as Bill Cohen presents his annual tribute to the history, activism, and energy of the 1960's decade. The candlelit evening will feature a flashback to civil rights and anti-war protests, live folk songs that reflect the tumultuous times, displays of the era's political buttons and posters, far-out sixties

fashions, and a 1960's trivia quiz.

The show takes place Friday November 6 in the basement social hall of the King Avenue Methodist Church, 299 W. King at Neil.

The program starts at 7:30 p.m. but get there early for a good seat.

This year marks the 30th year for this 1960's flashback.

Proceeds from suggested \$10 per person donations at the door go to the Mid Ohio Food Bank. More details can be found at: [www.spiritofthe1960s.com](http://www.spiritofthe1960s.com).



## Reminder for yearly CFMS membership dues

**CFMS membership dues** are renewed annually and are due by September 30th. This makes bookkeeping a lot easier!

**Please use the form on back** of this newsletter! Either mail it in or bring it to the Coffeehouse event at the end of October. Keep folk music alive & well in Columbus!

# FOLLOWING OUR OWN. . .

**Saturday, September 27:** at *Bexley Coffee Shop*, 492 N. Cassady Rd., Bexley.

**1-2pm: Mike Hale & Pat Casey**  
**2-4pm: Whinestopper**

**Friday, Oct. 2: Whinestopper – 8:00 p.m.** at 274 East Innis Ave., Columbus. *CD Release Party, "Whinestopper 1.0."* No cover.

**Sunday, October 11: The Folk Ramblers (Sing-Along) – 3:00 - 4:00 p.m.** at *Bexley Public Library*, Bexley Library Auditorium, 2411 E. Main Street, Bexley. Free. (Tea & cookies too!)

**Sunday, October 18: CFMS Musician's perform** at *Annual Columbus Marathon – 9 a.m. - Noon*. Contact Mike Hale @

[mike@oldshoemusic.com](mailto:mike@oldshoemusic.com) for further details and to sign up.

**Friday, November 6: Bill Cohen presents: Musical Coffeehouse Spirit of the 1960's – 7:30 p.m.** at *King Avenue Methodist Church*, 299 W. King (at Neil). Suggested \$10 at the door with proceeds to Mid Ohio Food Bank (additional info above).

**The Columbus Folk Music Society**

P.O. Box 20735  
Columbus, OH 43220



John J. Cummings

PRESIDENT / STORE OWNER

PHONE: 614.430.3667  
FAX: 614.430.3669

oh116@postnet.com  
www.postnet.com/OH116

**We can help. PostNet.**  
Your Neighborhood Business Center.

Drug Mart Plaza (S. Old State Rd. @ Polaris Pkwy.)

8917 South Old State Rd.  
Lewis Center, OH 43035  
www.postnet.com/OH116

DESIGN PRINT COPY SHIP

**How can I find out more about the Columbus Folk Music Society and/or it's events?**

Visit us at:

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

**OR** you can join us as a member. Benefits include: camaraderie with the folkies in town, discounts on certain admissions, this monthly newsletter and the comfort of knowing that all events are family friendly! A membership form is provided below.

**BECOME A MEMBER OF THE COLUMBUS FOLK MUSIC SOCIETY**

Date: \_\_\_\_\_  I'm new to this  I'm back for more

Name(s): \_\_\_\_\_

Address: \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_ Zip \_\_\_\_\_

Phone (Day): \_\_\_\_\_ (Eve.): \_\_\_\_\_ (Cell): \_\_\_\_\_

E-mail address(es) (if a household membership): \_\_\_\_\_

Membership renewals are due annually by September 30th. For new members, please check one of the membership levels listed below & pro-rate the amount of your check as indicated. If joining during the month of:

Feb-April: Your membership level amount x .5

May-July: Your membership level amount x .25

Aug-Oct: Your membership level amount as listed

Nov-Jan: Your membership level amount x .75

Individual \$20

Sponsor \$100

Gold (Life Member) \$500

Household \$25

Patron \$200

Yes! Please contact me regarding volunteer opportunities within the organization.

Good Friend \$50

Silver \$250

**Please Note: Membership amounts are tax-deductible.**

Please send completed form and payment to:  
The Columbus Folk Music Society  
P.O. Box 20735, Columbus, OH 43220

In an effort to be both fiscally and environmentally responsible, we will send a full-color, interactive newsletter via e-mail unless you request a hard copy be mailed to you.

I enjoy the annual Central Ohio Folk Festival (early May): Lots 5 4 3 2 1 Not (please circle one)