

LOW DOWN



Issue Includes
JUNIOR EXPO
2017



A **'Homestead'**
Country Music Club
Publication

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FRONT COVER:

Treasurer & Slim Dusty enthusiast, Frank Moroney

...an exponent of the Barre Chord on the Homestead Stage

Quote for Month

“Music, of all the arts, stands in a special region, unlit by any star but its own, and utterly without meaning ... except its own.”

– Leonard Bernstein.



‘My Say’ Segment



2,500 years ago, the Greek Empire led the world in Architecture. Sculpture and Paintings were considered part of this art form and adorned all civic buildings. So too, Music was considered highly as an art form and everyone (i.e. those of privileged society), was expected to play at least two musical instruments, competently, by the age of 11. Nevertheless, unless you were part of the aristocracy or noble upper-class of the time, you would not have had the opportunity.

It was not until the 18th Century and the Industrial Revolution that what we term a middle class was created and whence a much greater number of society climbed out of poverty and attained over time, what we accept for granted, our way of life in the 21st Century. The opportunities that go with it, including those that we exercise as part of our daily lives at Homestead and other clubs are to be cherished for not only the joy they provide but also the challenges they allow us to pursue. Nevertheless, with drums said to have emerged out of the jungles of Africa and the proliferation of instruments that have evolved over the centuries, I wonder what the future holds for those in centuries to come.

Nevertheless, Pythagoras, (around 480BC) using mathematical knowledge, (measurements of string vibrations and columns of air), developed what became known as the ‘ethos of modes’; we call them scales today. It has been referred to as the Study of Harmonics, Music of the Spheres and it is where the ‘Dorian’ (harsh/severe), ‘Mixolydian’ (sad), and ‘Phrygian’ (sensual/enthusiasm), scales originated. To put this into some sort of perspective i.e. today; minor scales denote melancholy or blues and the major scales virtually everything else. However pitch, with semi & quarter tones, was far more complex than it is today. It is theorised that human hearing genetics have decreased over the centuries.

The philosophers of ancient times believed music should embrace all areas of life, not just leisure....and the history of its development is amazing.

But in this modern, busy world, enjoyment should always be paramount. That is why we play and sing...yes, it’s what we do within country music.

TT – Editor

R4AA... E & OE

ON THE NOTICEBOARD - 2017



Concert
Concert
Concert



October, 20th
November, 17th
December, 15th



Common Phrase Origins....(with a Musical Theme)

I find origins of common phrases and idioms very interesting and since I have joined Homestead, I thought I would research ones with a musical theme.

Fit as a Fiddle-



Means very fit and well. Origin is the colloquial term for a violin. 'Fit' didn't originally mean healthy and energetic, as it can be used these days to describe the inhabitants of gyms. When this phrase was coined 'fit' used to mean 'suitable, seemly' in the way we might say 'fit for purpose' Thomas Dekker, in *The Bachelors Banquet*, 1603 referred to 'as fine as a fiddle' "Then comes downe * Mistresse Nurse as fine as a farthing fiddle, in her petticoat and kertle".*

Blow Your Own Trumpet-



To act in a boastful, self-promoting manner.

The term in its present form is 19th century. Anthony Trollope, in his work *Australia and New Zealand*, 1873 observed;

"In the colonies... when a gentleman sounds his own trumpet he 'blows.'"

That is commenting on what must have been an already well-known phrase, although there aren't many printed citations from before 1873. Much earlier, there is an example of what appears to be the same meaning as blowing your own trumpet, from Miles Coverdale's *The second tome or volume of the Paraphrase Erasmus upon the Newe* Testament*, 1549:

"Let them never so muche* with their blasynge* words themselves".

Blasynge* is no longer used in that context, but in the 16th century it is thought to have meant boastful.

* Old English

Jenny E & OE

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PRESIDENT'S PRATTLE



Dear Members and Patrons,

Homestead has just had its AGM and we do have a few shifts in camp.

Frank and I have been re-elected to our usual posts but we have been joined on the bench by two new members. Bek Thornton is now Vice President and Beverley Sweeper has the secretary post. I am pleased that another younger member (who has come up through the junior ranks) - Bek, and also a relatively newcomer (Bev) have come on board, as I feel this assures the future of Homestead. I'm always thinking ahead these days, for when the time comes and 'us oldies' have been 'sent up the gully' or 'turned out in the long yard'. I do thank Bob and Peta-Maree for their years on the committee and know I still have their ears to bend if needed.

Looking back over the last year and reflecting on movement and change within the club is always interesting. I can honestly say, that the committee has had very little to contend with and the club members have been a happy bunch and great to work with. Always good to see everyone pull together at events such as EXPO, as its not run by the 'EXPO committee' but the club members who show up over the three days necessary to make the event itself happen.

Thanks everyone and I look forward to the coming year.

Cheers Barbara



"Time is a playful kitten. She creeps up on you and drinks the day like a bowl of milk"

- Lee A. Iacocca - Chrysler Corp.



"May your choices reflect your hopes, not your fears."

- Nelson Mandela

FEATURE ARTICLE

THE PEDAL STEEL GUITAR



History

In the evolutionary tapestry of popular music, the ‘thread’ that resulted in the Pedal Steel Guitar can be traced right back to the Hawaiian islands in the 1800s, where islanders created a unique sound by using a ‘slide’, or steel bar, to alter the pitch of strings raised higher above the fretboard of a normal guitar. The strings of these instruments were tuned to an open chord, and approximations of other chords could only be made by slanting the steel and picking the appropriate strings. This steel guitar sound became popular in America in the early part of the 20th Century. To increase volume, a resonator cone was added by the Dopyera brothers, to become the Dobro

Fast forward to the 1930s, when ‘big bands’ were bringing popular music to larger audiences. Electric pickups and amplifiers brought guitars back into the mix with the inherently louder brass instruments, and the Hawaiian steel guitar morphed into the amplified ‘lap steel’ guitar, the first successful solid body instrument. These were usually played on the lap of a seated musician, or horizontally from a neckstrap to give mobility in bluegrass bands. A stand mounted version was known as a ‘console steel guitar’

The open string tuning of these instruments was a limitation, and a number of players invented mechanical systems to alter the pitch of particular strings, starting with Gibson’s ‘Electraharp’ in 1940. In 1948, Paul Bigsby was producing console steel guitars with pedals mounted to a rack between the front legs, and in 1952 Zane Beck added knee levers ... the basic layout evolved into instrument with ten strings, three foot pedals, and up to four knee levers

In 1953, Bud Isaacs was the first musician to use a pedal to change tuning while sustaining a chord during a recording and this event touched off a revolution in steel guitar playing. This characteristic chord transition ‘sound’ is unique to pedal steel guitars, and has become closely associated with the development of country music and western swing

Setup

Modern instruments may have two necks, up to eight foot pedals and up to six knee levers. While advanced players may have different setups (known as copedants) for pedal and knee lever action, there is usually a basic commonality between instruments. Most have ten strings, in open tunings of E9 or A6



The heavy rectangular body, unobstructed vibration of the strings between the slide and the bridge, and a high impedance pickup give these instruments a characteristic sustain that can be controlled by a volume pedal for an additional number of unique and characteristic sounds.

Tuning is incredibly complex ... the open strings are first brought into tune, then the pitch change of each pedal or lever (copedant) is tuned separately and independently. For best overall balance, some of these tunings need to be an exact but tiny fraction 'off-pitch' ... this slight dissonance being one of the recognizable characteristics of the 'pedal steel sound'



Playing it

I first saw a pedal steel guitar in the mid 70's ... wanted one, but could never afford it, they were incredibly expensive! A few years ago I was lucky to find a fairly basic model at the right price, and achieved my ambition ... hey, as a guitarist with heaps of experience I should be able to learn to play it easily? Yeah, right!

Imagine patting your head and rubbing your tummy, multiplied by ten!

- Your left hand slides the steel both up and across the strings, at the same time damping the strings to prevent overtones, and rocking the bar for vibrato. There are guidelines on the fingerboard but no frets, so the bar needs to be positioned exactly for the correct pitch.
- Your right hand, with one thumb pick and two finger picks, plucks various combinations of ten strings, usually in groups of three.
- Your right foot has the easier task, just actioning the swell pedal.
- Your left foot dances across the pedals, often pressing on two together, plus rocking from side to side to transition between chords ... and remember, these actions are mechanical, and must be performed smoothly, in time with the music and synchronously with the slide.
- Concurrently, your knees are waving left and right, operating the knee levers in time!

Needless to say, my progress has been slow. Various mentors have suggested a couple of hour's practice a day would get me up to speed in a few months! Ha!

Although they feature in album recordings of a surprising number of famous artists, pedal steel guitars have faded from the popular music scene. Reasons? They are still extremely expensive, require specialist amplification, and are difficult to tune and to play, heavy to carry about, and slow to set up at gigs.

However, pedal steel guitars can still produce a range of uniquely identifiable sounds that can be achieved by no other instrument, and will always have a place in country music.

JB.

BIGGER AND BETTER – Homestead Youth Talent Expo!



HOMESTEAD YOUTH TALENT EXPO 2017



5 AUGUST 2017



Saturday, 5 August saw our 11th 'Homestead Youth Talent Expo' come to pass and what a great day was had by all. A big thank you and congratulations to everyone who contributed. So many Homestead members put their hands up that it's sometimes hard to find a job for them all – but we always do. The food was great, the sound and stage work was first class and the whole day ran so smoothly.

Our only problem is having enough time to fit all the performances in. We cancelled 'Anything But Country' a few days before the Expo and, if numbers remain at this level, we may have to trim another section – one for the committee to consider.

Homestead is one of a very small number of country music clubs who actively support young performers. Thanks also to the clubs that encouraged their youngsters to come along. It is heartening to have performers and their families travelling hundreds of kilometres to attend the expo. It's a fair effort to travel from places like Bundaberg and Broxburn for a one day festival. But the appearance of the Byrne kids from Thargomindah – great to see you!

We had a swag of new judges in play this year. Joining our regulars, Cheryl Lee Garnett and Lance Coassin, we had former expo winner Kiara Rodrigues, Brian Drage, Vanessa Sanger and Luke Marriott. All six did a great job as usual and provided the contestants with a great deal of useful feedback on their judging sheets. Homestead is extremely grateful to the judges for giving their time so generously to our event. Judge, Luke Marriott, said it well... *"There were plenty of judges there to help me when I was singing in festivals like this. I'm more than happy to support these kids any way I can"*.

Each year the bar seems to be raised just a little higher and 2017 was no exception. The judges, our members and the audience commented frequently on the high standard of the performances throughout the day. Our youngest performers, our 'Joeys', all put their best foot forward and the more experienced juniors simply stunned the audience with many of their songs.

Homestead congratulates our overall winner, **Sophie Volp**. This is Sophie's second time as Homestead Champion and she will have the opportunity to attend the CMAA Junior Academy in 2018 along with a parent. Sophie is clearly one to watch out for in the future. **Matthew Munro**, from Bundaberg, was our runner up and received a very stylish acoustic guitar from our good friends at Yamaha. Matthew has already attended the Junior Academy and it shows in every performance he gives. The Juvenile Champion was **Felicity Kircher** from Redlands. It is hard to believe that Felicity is still a juvenile. It seems we have been seeing her perform around the country music circuit for so many years now – what a star! Congratulations, Felicity.

Let's do it all again in 2018... (List of winners for 2017 is published below.)

Bob Cole – Homestead Expo Committee

EXPO 2017 - RESULTS			
SECTION	1st	2nd	3rd
Juvenile Vocal	Felicity Kircher - Redlands	Mya Volp - Garden City	Keely Sliwka - Bundaberg
Junior Vocal	Sophie Volp - Garden City	Jacinta Byrne - Independent	Matthew Munro - Bundaberg
Juvenile Australian	Felicity Kircher - Redlands	Sarah Hamze - Redlands	Keely Sliwka - Bundaberg
Junior Australian	Sophie Volp - Garden City	Georgie Taylor - Redlands	Matthew Munro - Bundaberg
Open Gospel	Alison Jensen - Homestead	Sophie Volp - Garden City	Will Gray - Bundaberg
Own Composition	Sophie Volp - Garden City	Matthew Munro - Bundaberg	Felicity Kircher - Redlands
Instrumental	Felicity Kircher - Redlands	Will Gray - Bundaberg	Georgie Taylor - Redlands
Group	Friends - Redlands / Garden City	Backyard Band - Bundaberg	Low Voltage - Broxburn
Juvenile Duet	Will Gray & Keely Sliwka - Bundaberg	Lauren Taylor & Felicity Kircher - Redlands	Charlotte & Gabrielle Voll - Broxburn
Junior Duet (SC Award)	Mya & Sophie Volp - Garden City	Ariana Brogden & Matthew Munro - Bundaberg	Sarah Hamze & Briana Dinsdale - Redlands
Juvenile C Rock	Will Gray - Bundaberg	Keely Sliwka - Bundaberg	Felicity Kircher - Redlands
Junior C Rock	Matthew Munro - Bundaberg	Jacinta Byrne - Independent	Sophie Volp - Garden City
Best Dressed	Ariana Brogden-Bundaberg		
Backstage Award	Voll Sisters - Broxburn		
Band's Choice	Jacinta Byrne - Independent		
Judge's Choice	Ricardo Hamze - Redlands	Holly Komorowski - Independent	
Juvenile Encouragement.....	Isabelle Voll - Broxburn		
Junior Encouragement	Owen Foster-Griffith - Bundaberg		
Juvenile Champion	Felicity Kircher - Redlands		
Junior Champion	Sophie Volp - Garden City		
RUNNER UP	Matthew Munro - Bundaberg		
OVERALL WINNER	Sophie Volp - Garden City		



RAFFLE RESULTS



JUNE 2017

	PRIZE	SPONSOR	WINNER
1.	Blanket	Homestead	Shirley Kropp
2.	Stack box	Jill Cuffe	Lorraine (member)
3.	Torch	Jill Cuffe	Bob Bishop
4.	Canister	Shirley Kropp	Bek Thornton
5.	Cosmetics	Jenny Jones	Queenie (member)
6.	Stihl Pack	Stihl Morayfield	Murray Eilola

JULY 2017

	PRIZE	SPONSOR	WINNER
1.	Slow Cooker	Homestead	Bridget Brown
2.	Vinegar & Oil Set	Marian Boetje	Bob Jarvis
3.	Spice Bottles	Marian Boetje	Bernie Austen
4.	Punch Bowl	Homestead	Barbara Bishop

AUGUST 2017

	PRIZE	SPONSOR	WINNER
1.	Sheet Set	Homestead	Hannah Austen
2.	Avon Pack	Michelle Anderson	Sandy (Member)
3.	Shoe Rack	Jill Cuffe	Sandy (Member)
4.	Stihl Pack	Stihl Morayfield	Pam Matthews
5.	Stihl Voucher	Volp Family	Rod Loughed
6.	Laser Zone Voucher	Laser Zone	Beverley Sweeper

Thanks also to Pam Matthews and Homestead for donating the Lucky Door Prizes for this quarter.

STOP
PRESS

Homestead



CD Library



Homestead now has a CD Library, thanks to the donation and initiative of past members Darryn & Tracy Robinson. Peta-Maree will be bringing them along of a Tuesday practice night; so if anyone is interested in acquiring some of these on loan, sign off and you will have some excellent country material to listen to and/or study. Artists include many up and coming new Aussie artists with some very interesting original material.

Anyone who would like to donate CD's to the library, please talk to Peta-Maree or anyone of the club executive.

This is an excellent new initiative and one that all members should embrace.

'Our 'Bec'

MEMBER BIOGRAPHY



Peta and I grew up around country music, and the country music scene. As young kids we, along with our cousins, would help Grandma sell Granddads tapes and CD's, and would fall asleep under the tables at festivals and competitions after long days listening to Granddad and playing with the other kids. As I got older, I joined school choirs, vocal groups and the Australian Youth Choir. But despite my love of singing, country music was never really anything I listened to or thought about doing. To be honest, I probably thought I was too cool for country music.. little did I realise, country music is the best kind of music!!

When I was about 16, mum suggested we try country music, and found a junior festival out in Oakey. We spent the night before the competition out at our uncles house in Crows Nest (who actually used to tour, playing bass for Granddad on the road when he was young) double checking chord charts and making sure they were ok, and we were so lucky we did because they were shocking! We headed out to the festival and very nervously sung in a few sections each and sung our first ever duet. I don't think either of us can listen to Crossfire by Kasey Chambers again without thinking of that first festival! It was out there we were introduced to Bob Cole, who told us about Homestead and 10 years ago we became a part of the Homestead family. There has been a lot of wrong notes sung and awkward frozen performances, but thanks to Homestead and the AMAZING band we have, confidence grew and we both became better and better. It's a real shame that Granddad died when we were so young. There is a lot of moments I would have loved to have shared with him, and advice he would have given us. But I know he is looking down and is proud of how far the both of us have come.

We have competed in many competitions since Oakey, and for years we came away empty handed. I think the biggest thing we have both learnt over this time is to never give up. Keep singing, keep performing, keep practicing, keep competing as much as you can, and you will see the wins come in. Read the comments and work on the things the judges have written down and if you need help, ask for it. There are so many of us, including the judges who have been in the exact same boat as these kids are in and we are more than happy to help. That's the best advice I could pass onto any of our juniors and kids that competed in our festival. Your time will come, and it will be all the more sweeter because of the hard work you have put in to get there.





CONCERT SPOTLIGHTS





EYE ON STAGE



If the last few months have told us anything, it's that winter here in Queensland is so random and unpredictable! July was so warm that even light cardigans were too hot but August gave us the real wintry chills that could only be warmed by layers and layers of jumpers and blankets! But the crazy weather did not stop us from having a great night at our monthly concerts.

July had the senior singers all doing songs they've previously sung, to give the band more time to focus on the junior songs for the festival. But this didn't affect the concert one iota. The old classics had the audience groovin and movin, while the new songs performed by the juniors were just so fantastic.

While numbers were down in August, the performances were not. We had a beautiful original from the lovely Hannah (these young ones are just so talented), a version 'Crazy little Love' so lively from Jonathan that he almost danced a hole in the floor as well as some great classics from Allen and his harmonica, Frank and his guitar and Trevor and his sax, just to name a few. We finished up the night with some great Irish numbers from Peter and a rockin, 'Rockin all over the World' from Norm to get the audience warmed up and ready for the drive home. It was a great, but very cold, night had by all.



Hope to see you all at the next concert for some more great music from our talented musicians and performers.

Peta Maree

Homestead Country Music weekly rehearsals are held at Stanmore Hall every Tuesday Night from 7.00 pm



7,000 Trees planted in the name of Love.



Laboulaye, Argentina, is geographically situated in the centre of the country in Cordoba Province, approximately 700 kms NW of the capital Buenos Aires.

Shortly after the death of his wife Graciela in 1977,(who loved the guitar), Pedro Martin Ureta, (now 75 year old), commenced the task of planting 7000 trees on his property. The end result, (approximately one kilometer long), is amazing and one of the most photographed scenes in the country.

Numerous landscaping companies had declined his employ to create this masterpiece, so Pedro was left with completing the task himself (and the help of his family and farmhands). He put the guitar in front of him, took measurements, decided on a size after a study of proportions relative to tree mass and dimensions, extrapolated the figures and commenced landscaping. With his children standing three meters apart, in a row, marking, then planting and reforming the repeated lines according to his proportional self-made plan, the project (and guitar) took shape.

Cypress trees were used for the framed outline whilst eucalypts were planted to represent the strings.

The large family Homestead, situated within the guitar, provides considerable perspective to the enormity of the overall spectacle.

Pedro has never actually marveled at the scene from above, (only photographs), as he is afraid of flying. But he is quoted as saying.... “Maybe Graciela sees it from heaven”.

TT R4AA...E & OE

Country Music - Date Claimers



First Friday Pine Rivers	Kallangur Community Centre	7:00 pm
First Saturday Brigalow Redlands Mod.	Wagner St., Eagleby Sports Reserve, Thornlands	6:45 pm 5:30 pm
First Sunday Coal City Gold Coast Sundowners Velvet CMC	Booval Bowls Club Southport Bowls Club Geebung Bowls Club Queen/ Ulm Sts Caloundra	1:00 pm 1:00 pm 12.00 Noon 12.00 Noon
Second Saturday Blue Denim Northern Suburbs Country Roundup	Progress Hall, Clontarf Memorial Hall Gympie Rd. Bald Hills Caboolture Senior Citizs Hall	7:00 pm 12 Noon 12 Noon
Second Sunday Maroochy River Golden Wattle Twin Rivers	Bli Bli Hall Cedar Street Wynnum Wagner St., Eagleby	1:00 pm 12:30 pm 11.00am
Third Friday Homestead West Moreton	Stanmore Hall, Caboolture Ipswich Showgrounds	7:00 pm 7:30 pm
Third Saturday Boonah	Boonah Golf Club	7.00 pm (even months)
Third Sunday Guanaba Redcliffe	Heritage Park, Pimpama Redcliffe Showgrounds	12 Noon 11:00 am
Fourth Friday Redcliffe	Redcliffe Showgrounds	7:00 pm
Fourth Saturday Country Flavour Min Min	54 Rinto Road, Eagleby Kruger Hall Ann St, Kallangur	12 Noon 1.00 pm
Fourth Sunday Blue Denim Roadhouse Bribie Island	Progress Hall, Clontarf Wagner St., Eagleby Bribie Island Recreation Hall 158 First Ave Bribie Island	1:30 pm 12:30 pm 11.00 am
Last Sunday Cane Country Laidley	Jacaranda Avenue, Kingston Exchange Hotel, Laidley	1:00 pm 1:00 pm

Want to read more!!

For those interested in copies of previous editions, go to the Homestead website <http://www.homesteadmusic.org> and then check out the Magazine page by clicking in the top left. You will find copies of

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