

wind sun salt the path
 new weird folk music
 songs for voices, fretlessStichter banjo,
 pump organ, bassoon, viola, mountain dulc
 imer, and upright bass. with some percussion
 (spoons, jar, and distant drum kit)
 Performed by Logan Hone, Jen Hutton, Jesse Q-T,
 Cody Putman, Jessica Li, Jake Williams, & Ben L
 ev.

Recorded by Golin Hatch at his house in Glendal
 e, CA live straight to reel-to-reel 4 track tap
 e and later mixed on the computer with protocols

These songs were written by Logan and inspired
 by his fretless Stichter banjo, old-time fiddle
 and banjo music (many thanks to Caleb Finch &
 the Iron Mountain String Band).. John Jacob Nil
 es, early vinyl records such as Louis Armstrong
 & his Hot 5 & 7 (which I listened to mostly on
 CD), ~~Christina Schieber~~ who writes songs current
 ly when not too many do, it foot it ears who
 recorded their fantastic new album live as well),
 many thanks to Jerron Paxton, who I first saw
 playing a Stichter banjo and was absolutely
 electrified and inspired by his captivating
 performance. I asked him what banjo that was an
 d he told me it was made by Terry Bell. I was
 particular obsessed with the black at the first
 part of the neck. I found Terry's website and
 found out that he had banjo kits available.
 Jessica Li helped me buy it. The kit came in t
 he mail and it took me way longer than expected
 to complete it. A dear professor from Cal rt s,
 Mirosław Tadić, helped me ge t started with it
 at his garage guitar shop at his home off of th
 e 210.

I sanded it sanded sanded in my side yar
 d @ 1604 in highland park. I stained it. Jessic
 a painted dogs on it because her dog Moxie had
 died recently before and we were sad and missed
 her and beca me obsessed with the whippet ~~band~~
 and followed dogs on Instagram. (wow have I had
 an Instagram account that long now... ??? ~~likes~~

once the banjo was completed, I began playing it a lot
 I started learning clawhammer banjo on youtube
 and purchased a minstrel banjo book. I also beg
 an experimenting and preparing for a solo summer
 tour with ben lev. I was writing pieces (a huge
 inspiration was thomas bonvalet, wowzers check
 out L,ocelle mare on youtube and powe@dove 'arr
 est'

*Christina
 Schieber
 wonderfully
 spunky song.*



the music on that tour (summer 2016) was dark a
 nd satirical, though not funny. ~~at all~~ it didn
 t share the type of bright, personal, and
 friendly feeling I seem to strive for in most
 musical scenarios. I did a solo voice/speaking
 piece with metronomes essentially pretending to
 be Jesus though I cant recall the words, I did
 a solo saxophone and singing pieces Clarificati
 on of a GIF, some banjo pieces (including 'Basi
 cally Christmas'--by far the most successful of
 the banjo pieces). The tour was frustrating
 because people didnt seem to love it and I felt
 inadequate on the banjo. Though it was a blast
 travelling and hanging out with Ben Lev, one of m
 y dearest musical friends).

At some point (I think in ~~late~~ early 2017) I became
 obsessed with early ~~additional~~ dixieland jazz
 both as a concept of group interplay, syncopati
 on, and narrative harmony, and also particulari
 y with Louis Armstrong with a Best of Hot 5s and
 7s CD I got from Amoeba in Hollywood. I starte
 d practicing a chromatic approach to the fretl
 ess banjo-- learning scales, chords, and listen
 ing a lot to the hotis Armstrong CD. Around thi
 s time I also became obsessed with pump organs
 -portable (which I had always wanted xsince wat
 ching a sigur ros dvd) and ragtime piano music
 being performed on the organ. I transcribed

Hebbie Jeebies on banjo but never learned the r
 est of the album as I had originally intended .

2 goals still are to: learn other songs on that
 Louis Armstrong CD and to practice ragtime on
 the organ. (other current practice goals are
 concerning learning old-time folk songs as well
 as developing stronger tonguing and vibrato
 techniques on the saxophone)

After a random chance of meeting Caleb Finch
 at a solo performance where I performed my solo
 set of music (utilizing banjo, saxophone, pump
 organ, footbells plus recordings, and my own songs
), I got interested in old-time folk music and
 learned the difference between it and minstrel
 music (which before I had thought were synonym
 ous). I began practicing the songs he recommen
 ded, including Soldiers Joy, Cripple Creek,
 Polly Put the Kettle On, and I also learned
 Walking Bass, the cuckoo, old hen, and arkansas
 traveller.

Like Quick ocean waves:
 it comes in smooth and leaves quick,
 this song is a quiet and soft song. It is inten
 ded to be enjoyed and to feel peaceful while
 listening or playing it. The music doesn't need
 to go anywhere. There is nowhere to go. We are
 just playing and listening and enjoying ourselv
 es and trying to leave room for our minds to
 wander, or think, or feel.

I originally wrote this piece in front of a hot
 el while serving breakfast to a video shoot wit
 h my movie catering job. I was imaginimg
 a band of me, Owen Stewart-Robertson, Jesse Q-T
 & Stuart Wheeler. Nowrote probably 5 pieces tha
 t morning. This piece was out down into the 3
 phrases that it is months later when preparing
 for a set with ~~the~~ a one-time band called
 All-Time Extra Stripes. on April 27 2018 at
 coopers garage (that music was inspired by
 sun ra, horn fanfare music, Ellen Arkbro,
 and the intro on the liturgy album, as well as
 a desire to write simple compositions mostly
 utilizing a lettered-music notation approach on
 blank white paper, and also using markers to ma
 ke it just slightly more colorful).
 I played the song again at community band and c
 ody putman was there. He loved the song. He
 played it at the wind sun salt the path rehe ar
 sal at the end of the rehearsal. Luke remember
 ed it from the initial performance. Jen Hutton
 filmed it and posted it to her Instagram story.
 I heard it later and thought it would be nice
 to include it during the session .

Sign On:
 This piece was improvised ~~with~~ acapella into
 my voice memo recorder on my flip phone. I
 transcribed and edited it for a performance on
 Dec 26 2017 (my bachelors party) at christian
 asplund & melissa Heaths home for a boxing day
 salon. The group was a trio with christian &
 Jesse & was my first time performing utilizing
 my chromatic banjo techniques(as well as any
 clawhammer-esque techniques I utilized that nig
 ht).

This piece is a type of narrative song form tha
 t I am really excited about. ~~it's a~~
*Kinda like a through-composed Schubert song
 or something.*

I have been dreaming for a while of an all acou
 stic ensemble similar to the one presented wit
 h wind sun salt the path. This music feels lare
 gely like a response to old-time fiddle music.
 I am also interested in making some all-acousti
 c music that is more in response to dixieland
 jazz. ~~It's~~ Some other influences/responses I am
 interested in are west coast 'cool' jazz,

Ahmad Jamal.

Obsession with the pump organ, ragtime,
 narrative harmony, rhythm. Banjo, polyphony,
 brushes with old drums, woodblocks.
 Billie Holiday and Lester Young are in there so
 mewhere. Paul Desmond is in there somewhere.
 Mowtown muted electric bass is in there, thog h
 I yearn for it to be acoustic in this conte xt
 (upright).

I'll Kall You Benjamin:
 This is a misremembered story of a wonderful wa
 lk with a new friend-Benjamin- in Baltimore.
 a late night walk.
 I really love Cody's bassoon part he came up wi
 th on this song, also, Jen grabbing the jar & a
 knife from the kitchen.

Wind Sun Salt the Path:
 feels very honest
 played the evening I wrote it in my living room
 with ben & cody. Later I wrote more lyrics on t
 he bus. It feels very truthful to my recent
 state of mind. and in smome ways, the goal of t
 his music.
 The end reminds me of Christmas.

Silver Dollar:
 Also a voice memo piece and transcribed on
 Christmas. G to C is always in my mind and has
 been for years. (is modern American music pop
 centered around the tonic to subdominant?) ~~BLAH~~

New Page New Book:
 this melody and chords were written on small
 pieces of manuscript I printed and cut up at
 another catering job. There was a basketball co
 urt there and I shot some hoops. I added the
 words on Christmas with my new house in mind &
 also feeling inspired by some recent new notebo
 oks I had purchased. I keep intending to make th
 e cookies.... but have yet to oh no!:::

This song contains diminished chords which I
 dont think I have ever included in a song I wro
 te. I am very happy with the narrative of
 harmony and melody in this piece.
 After the recording session, Cody said this son
 g reminds him of rice paper because it is so de
 licate and beautiful . That made me feel so so
 good;;;;

We recorded this album straight to reel-to-reel
 tape. something I had never done before and was
 absolutely thrilled to do. It is a much differe
 nt experience recording music without seein
 g any wave forms on the computer s ~~screen~~
 screen. You have to commit to the sound and
 cant change too much after it is recorded
 (although with the 4 track, you are able to lat
 er mix between the 4 tracks). I wanted a live
 sound for this album, which I felt, in the
 tradition of folk music and jazz should be
 recorded live. and in the room.

at the end of the session, we didnt have much
 tape left on the reel so we decided we would
 play Like Quick Ocean Waves again until the
 tape ran out.

The session was great vibes. Colin is a great
 engineer with a great attitude and spirit. I
 brought African Peanut Soup made in the pressu
 re cooker along with organes, juice, and some b
 eers. People started showing up at 6pm and we
 set up, hung out, and ate until about 7. Around
 7 we started soundchecking. Jessica arrived the
 re after a shift at work by 7:45. We recorded
 until 11pm. (where is the number one button on
 this type writer???)

Many thanks to my friends for playing and learn
 ing this music with me. It felt more like high
 school than music has felt in a while. Fun and
 casual and friendly, but also important and
 like fun work, and sound dreams coming true.
 Thanks to Golin for offering to record some
 music and for doing an incredible job, being
 super receptive to my ideas, and providing
 great input and perspective.
 Thanks to Jessica for stepping out of/into
 her comfort zone playing the 3 string viola fidd
 le. and everyone for being down, available,
 and just the freakin best.

Sending love to my family in ~~Belgium~~ Utah, Belgium
 and elsewhere. Sending smiles and hugs to any
 one that listens to this music.

sh-out

Wind Sun
 Salt the Path

MEET
 THE
 BAND!

LOGAN
 HONE



JESSICA
 LI

BEN
 LEV



CODY
 PUTMAN



JEN
 HUTTON



LUKE
 WILLIAM

Caitlyn and Brian joined the band
 after this recording session

BRIAN
 LEE



CAITLYN
 CONLIN

JESSE
 Q-T

