

Mp3 Craig Einhorn - Something Real



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Hawaiian influenced American songs including Reggae, Jawaiian, Bluegrass, Folk, Hawaiian, Cajun and more. Instrumentation included tenor uke, acoustic guitar, electric guitar, electric bass, bongos and/or djembe, violin, accordion, flute and pedal steel. 14 MP3 Songs FOLK: Modern Folk, ROCK: Acoustic

Details: Some titles for this CD that were seriously, or not so seriously considered were: Craigs Minstrel Period, Craigs Midlife Pickle, Haole in the Mix, Jawaiian Style, Look What Hawaii Did to Me, Ukulur Fusion, and Uke This! Although these rejected titles are humorous, they shed light on the origin, meaning and purpose of the project. Something Real was ultimately chosen because of its simplicity and because the song is so unique and enrapturing. Incidentally haole is an ancient Hawaiian term for non-Hawaiian or more commonly a white person. It is generally used in a derogatory manner. From the age of twelve to seventeen Craig developed his skill as an acoustic and electric guitarist entirely in the realm of rock music. After discovering classical guitar in college he focused on learning classical technique but never lost the desire to write and perform songs. Something Real is his first professional endeavor as a singer/song writer and it is sure to surprise fans of his instrumental CDs. Likewise fans of Something Real will find it hard to believe Craig is an accomplished classical guitarist. You could say Craig is like two musicians in one. For Craig it is his life completing a circle. Craig completed a bachelor of classical guitar performance in classical guitar from the State Univ. of New York at Fredonia (1988) and a masters in classical guitar performance from Arizona State Univ. 1990). To see a video or hear a sample of Craig playing classical guitar visit: unicornguitar.com. Other albums are available through the web site as CDs or mp3s. They include: Obras, Choros, Live at the Old Siskiyou Barn, and In With the Old, In With the New. During a three month adventure in Hawaii in 2005, Craig was invited to the fifty-fifth birthday party of Sam Kama, master slack key guitarist. Sam invited Craig to play Hawaiian music at the party and what

ensued can best be described as magic. Family and friends sang and played ukuleles and guitars, and children danced hula in blue jeans. After a jam session of several hours Sam invited Craig to stay with him on the big island and learn about Hawaiian music and culture. Sam passed his uke to Craig and he played as he learned how Sam played slack key guitar. The combination of the steel string guitar and the tenor uke (with nylon strings), became the inspiration for this album. Here Craig applies the Hawaiian timbral mixture to Hawaiian music as well as a plethora of other American styles. Something Real is dedicated to Sam Kama. Something Real is in memory of my father, Michael Einhorn, who passed away just before the completion of the CD. More than all the other songs I wanted him to hear this improved version of O Great Spirit. My entire life I strived to make him proud as his expectations of me were a loving force. For booking or CD purchases contact: einhorn@efn.org, unicornguitar.com, 541-520-9053, 541-485-4008

1. Zen Man (Spencer Butte)(5:18)
2. Sweetheart (4:02)
3. Shakedown Street (5:45)
4. Imagine (4:14)
5. Warm Summer Breeze (4:20)
6. Island Style (4:07)
7. Only Love Can Break Your Heart (4:09)
8. Me Grandma (4:54)
9. O Great Spirit (3:51)
10. Tutu E (3:49)
11. Domino Game (4:38)
12. Oregon Song (4:32)
13. When Im Sixty-four (2:45)
14. Something Real (7:32)

Complete liner notes and lyrics for the something Real CD can be read or copied from this web site: cdbaby.com/cd/einhorn5

Rebecca Oswald: Producer, arranger, graphic artist and crisis manager, piano on O Great Spirit. Michael Charles McDonald: Mixing, mastering and magic at Synth Arts, Eugene, Oregon. Never before have friends put their heart, soul and talent into my music with such enthusiasm. I trusted in their expertise as they mixed and mastered and have been elated with the results. This project is theirs as much as it is mine and I will be forever grateful. Craig Einhorn: Recording, lead vocals, backing vocal on Island Style, tenor ukulele, steel string guitar, electric bass, electric guitar, bongos, djembe drum, snare drum with brushes, washboard on Oregon Song, tambourine and shakers on Zen Man, bicycle bugle horn on Me Grandma. David Burham: violin (Me Grandma, Zen Man, Warm Summer Breeze) Larry Blom: pedal steel guitar (Sweetheart, Tutu E) Alan McCullough: flute (Zen Man, Only Love Can Break Your Heart, Something Real) Typhanee Keez: Keyboards (Imagine, Only Love Can Break Your Heart) John Polese: Accordion (Oregon Song) Shandi Sinnamon: Backup vocals (Shakedown Street) Kristen Chandler: Backup vocal on Warm Summer Breeze, lead vocal on chorus of Domino Game. Jeanette Grittani: backup vocal (Something Real, Only Love Can Break Your Heart). Amber Keez: backing vocals on Island Style. Sherrie Kuhl: Native American flute on O Great Spirit. Madison Singell, Hannah Larson, Brooke

Jackson: female children backing vocals on O Great Spirit. Peter Hollens, David Bersch, Bruce Cooley and Justin Armstrong: male backup vocals on O Great Spirit. Devin Mathys, Jade Johnson and Tivon Ingalsbee (ages 5 to 6): children laughing on Zen Man. Woman Laughing on Zen Man: Shekina Horowitz, age? she wont say. Cover and back art by Martha Sherwood. One day I visited Mason Williams to copy some sheet music for an upcoming gig. On the opposite corner from his house was a woman painting with water colors. She was facing Spencer Butte and I assumed it was what she was painting. Upon closer inspection it turned out she was painting a fire hydrant and some flowers. I told her about my dilemma in finding a good painting of Spencer Butte. After talking for a few minutes she started a new painting of the butte. Twenty minutes later she handed me a finished painting with the paint still wet. This was used as the cover art for the CD after some digital manipulation by Rebecca Oswald. Later we asked Martha to create the beach for the back of the CD. Serendipity to say the least but also what an angel she was for this project. Thanks Martha. Graphic Art and Design by Rebecca Oswald. This CD is for or my Dad who passed away just before the release. More than anyone else, I tried to make this project a great one for his ears. I hope he can hear it now. Dedicated to Sam Kama, Hawaiian Slack Key Guitar Master, for putting the tenor ukulele in my lap during our first jam session on the big Island at his fifty-fifth birthday party. After the party he invited me to stay in his house to learn about Hawaiian music and culture. In memory of my close friend Eagle, the most free and relaxed person to ever walk the earth and an original hippie. His love of Hawaii drew me there even after his death which took place in 2003 at age sixty-nine. Thanks to Mason Williams for enlightening me on the level of quality a recording should be. Prologue The cohesive element to the music is the core instrumentation of steel string guitar, tenor ukulele, electric bass and vocals all of which I play. The steel string guitar mixed with the nylon string ukulele is a uniquely Hawaiian element and this was taught to me during a three month tour/vacation in Hawaii from March through May of 2005. To maintain interest and excitement the styles change often. While three of the songs are Hawaiian or Jawaian*, the rest incorporate (or exploit) the Hawaiian instrumentation quite effectively to create a unique blend of styles. In addition my background in latin music caused me to apply rasqueado strumming to the uke and you may feel at times that there is a South American influence. The songs I chose and/or composed for "Something Real" were harvested after more than twenty years of practice as a musician. Zen Man (Spencer Butte), by Craig Einhorn and Adam Kreindel On my first trip to Eugene, Oregon, before relocating, I hiked Spencer Butte. Due to my lazy companion we only made it

half way up a forty-five minute hike. Spencer Butte marks the south boundary of the city, functions as an icon for most Eugenians, and most of us have done the hike. When performing this song at the Saturday Market, Eugenians are stopped in their tracks upon hearing the chorus with the words, Spencer Butte. Shortly after my move to Eugene I ascended the Butte with some new cronies carrying a mandolin. We sat at the top and I toyed around with the idea of a song as they chimed in with lyric ideas. Soon after I met Steve Alberts whose brother Jeff was a drummer I had played with. Jeff was given the nickname Zen Man because of his instinctive way of playing as if he was reading the other musicians' minds. After forgetting his brother's name I referred to him as, Zen Man Brother Man. It had a nice ring to it and I decided to use it in the song. A few years later I had a gig at Sam Bonds Garage in Eugene and hardly anyone showed to hear me and my accordion playing friend Lorelei Allen. In an empty bar Steve showed up and sat directly in front of us a foot from the stage. We played the song and his eyes remained wide and his smile, infectious. Steve took his own life about a year later, after suffering from a severe case of manic depression. This song is for Jeff and Steve. This song is also for the city of Eugene and all its wonderful people.

Sweetheart by: Craig Einhorn During my tour/vacation in Hawaii in 2005 I wrote this song with a 1920s swing and a repeating turn around which is distinctly Hawaiian. The w in the Hawaiian language is pronounced like a v so I sing it this way out of respect for the native Hawaiians. It dawned on me that the chorus can be perceived as having two meanings. Is Sweetheart a person, or an affectionate way of saying Hawaii? Is the story true? I will leave it to your imagination.

Shakedown Street, By Grateful Dead As a child of the seventies, this song caught my attention in a big way and I remember my mother buying me the LP while we were out shopping. I never became a full blooded Dead Head but I did attend a few of their shows. I liked the Dead more for their song writing. This was the last song decided on and recorded for the CD and I was able to cut loose with some guitar and uke solos. There is another meaning to the song than the obvious one and it involves man likes woman. Now you can listen to it in a whole new way. I hope you enjoy this one as much as I do.

Imagine, by: John Lennon Jawaiian Music is a style which blends Jamaican Reggae with Hawiian instrumentation and sentiment. The Hawaiians were huge fans of Bob Marley, identifying with his Island based music and oppression, and this is undoubtedly the origin of Jawaiian style. Some older Hawaiian musicians disapprove of Jawaiian, and that it is a rip off another style and not indigenous. But after hearing countless Jawaiian songs on the radio in Hawaii I discovered that Jawaiian is a valid genre with its own character and development. Imagine was recorded

in Jawaiian style and I have never heard it done this way. Just like Jamaican Reggae, Jawaiian musicians often convert popular songs into the form. Imagine works so well, listeners rarely comment on the drastic difference in rhythmic feel from the original but they do get an unintentional grin while listening. Warm Summer Breeze, by Craig Einhorn (1986) Of the eight songs I wrote for the Something Real Album, this one is the oldest. From 1983 to 1987 I attended the School of Music at Fredonia, in the State University of New York. The winters were harsh and cold and I didnt own a car. One night while walking home in a snow storm, from deep iside the layers of cotton and wool, came this wishful melody. By the time I completed the two mile walk I knew the correct chords and grabbed my guitar to play them. Only the first verse was completed and the song laid dormant for many years. The reason for that was because I moved to the Arizona Desert and no longer yearned for warm summer breezes. Soon after moving to Oregon in 1996 I completed the next two verses, thus the reference to the comet Hail Bop which had recently appeared in the heavens. The style is perfect for the movie Brother Where Art Though. O well, the movie has already been completed. Island Style, by John Cruz? After being in Hawaii for a few weeks my friend Cynthia, brought me to Ho Okenna beach to swim, play music and eat. We soon met up with some of her friends who were local musicians, native and otherwise. One of the songs we played was Island Style. It stuck in my memeory becasue of its simplicity and its modern feel despite its traditional spirit. This version is more energetic than the original and has a unique non-Hawaiian sound which I hope sits well with the Hawaiians including John Cruz. Only Love Can Break Your Heart, by Neil Young When I was a child and aspiring guitasrist, the songs of Neil Young served as good material to learn fundamental chords. It was not until my years in college that I first played this song and on the Hawaii tour in 2005 I used it to become more familiar with the tenor ukulele. After changing the key from D down to G the melody fit my voice much better. There is a sweetness the ukulele and the flute bring to this version of the song that I wish Neil Young could hear. Me Grandma, by Craig Einhorn Im not sure what style this song is in but it certainly contains elements of Reggae, Jawaiian and early violin Jazz ala Stepan Grapeli. It started with the lyrics and I was attempting to glorify my grandmother Frances who is the greatest person I have ever met. You would probably assume I am only saying this becasue she is my grandmother but there is much evidence to prove that countless others feel this way and most are unrelated to my family. She is currently ninety and licving in a nursing home with demetia. But prior to this she had more common sense than anyone I have ever met. She taught me what love is and what kind words and touch are. She

treated the janitor and the president of a university with the same level of respect. She laughed and smiled and never let herself be tread upon. I was at a loss as to how to set the lyrics. I shared them with my close friend John Schuessler who yanked the lyrics from me and started to sing. His first two lines sparked the rest of the song. O Great Spirit, Traditional/Craig Einhorn/Larry Long While living in Arizona I would occasionally get hired to play on Sunday mornings for various churches. A small church in Mesa, Arizona had a minister who was also a professional organist named Rob Richards. Rob had taught his congregation to sing the chant, O Great Spirit, a traditional Native American melody. I was moved by the beauty of the chant. After accompanying the congregation several times I started to convert this repetitive chant into a song. Several years later I discovered the solo guitar music of Larry Long. I used one of his intermediate guitar pieces called Clouds as the intro and outro for the song. Clouds was originally dedicated to the Cherokee Indians native to Knoxville, where Larry is from. Several years later it was suggested to me, by Rebecca Oswald, that the chorus (chant) could be raised in pitch to make the song more interesting. About a year before the release of the Something Real CD Rebecca suggested I raise the key for the chorus/chant higher each time it occurred in the song. You can think of this as getting closer and closer to the Great Spirit. Did I write this song? Well I certainly arranged it, wrote the lyrics for the verses, wrote the chord progression, found and added the guitar intro and outro, and found a native american flautist to introduce and exit the song. Technically I am the arranger but I feel like I have had much more a part in this song than just an arranger. Once I played the song in a concert in The Dalles, Oregon in an old church that was an historical site and not used as a church any longer. After the concert a woman approached me and said that she had attended this church as a child. She said that after countless Sundays she had never had a spiritual experience in the church until she heard O Great Spirit. The Dalles high school choir accompanied me as I sang. They informed me later that they made it their official school song. TuTu E, traditional Hawaiian A Tutu E is Hawaiian for grandmother and it is about a grandmother who takes a walk downtown, drinks too much, and stumbles home. Clear in my memory is the kuma hula (hula master teacher), Mele Waikiki, who performed the traditional hula with me, Sam Kama, and Jay Moses, at the Aloha Theater on the Big Island of Hawaii in 2005. Each lyric has an accompanying movement helping to tell the story including a mock cane to walk with, and toward the end a drunken stroll. The guitar is tuned in open tuning and I stole the *slack key guitar style from Sam Kama who I hope will forgive me. Domino Game, by Craig Einhorn While listening to this song you can easily

imagine that the inspiration was the current war in Iraq. The fact is I wrote Domino Game during Desert Storm in 1990???? Like Imagine it has an enduring anti-violence message. Einstein said, You cannot simultaneously prevent and prepare for war. Domino Game also gave me permission to let loose with my Stratocaster and throw some rock licks. The song was almost erased from history. I had forgotten the song existed even though I wrote it. In 1998 my friend Lorelei found a rough recording on one of my old cassettes, and it was given new life. Oregon Song, by: Craig Einhorn On September 4th, 1996, I was in a U-Haul in California, headed north towards Eugene, Oregon, to start a new life after living in the Phoenix, Arizona area for eight years. In my head I started to come up with the melody and lyrics to Oregon Song and I held onto the thought by writing on a scrap piece of paper, which is often the case with song writers. One would infer I was leaving Lousiana to come to Oregon due to the cajun feel but it worked so well I could not do away with it. For those who moved to Oregon from Lousiana, this song is for you! When Im Sixty-Four, by: John Lennon and Paul McCartney I first heard When Im Sixty-Four performed in folk style, at a Phoenix coffee house in 1993 by Dutch Schultz. I was instantly hooked on the idea of playing this song without the original instrumentation even though the original version is so perfect. The playful ukulele enhances the tongue in cheek nature of the song. Something Real, by: Craig Einhorn I am not in the habit of writing gushy love songs but this one is. The instrumental theme, in the guitar and subsequently the melody, came to me while in a Portuguese Castle called Obidos and was expanded on throughout my travels around Portugal. Upon returning to Oregon I was obsessed for two months, with expanding this theme into a presentable instrumental. After writing lyrics and several other changes in the arrangment the love song started to take shape. The rhythm and arrangement is unique and I affectionately call it American Bossa Nova. It is undoubtedly Brazilian Bossa Nova that caused me to invent this style although it is a subte influence. Is their a woman who inspired this heart felt melody? Ill leave it to your imagination.

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