

## 1: The Milk Carton Kids - Charlie Chords - Chordify

*Pull the line over the top of the carton and loop it around the notch at the other end of the yardstick. Tie securely and pull the carton to one end of the yardstick. To play the guitar, strum the string near the top edge of the milk carton with one hand.*

February 28, 7: The new project marks the first time that acoustic duo Joey Ryan and Kenneth Pattengale have brought a band into the studio with them. There arose some sort of need for change. Pattengale has moved to, and is now producing records in Nashville. National politics left Ryan feeling disoriented and mournful. He is cancer-free now, and accidentally broke his cigarette habit in the process. Recent events provided a bruising background for the record, yet the project is somehow bigger than any personal grief. Two-part harmonies ride acoustic guitars high above the haunting landscape created by the presence of the band, as if Americana went searching for a lost America. Mixed by Pattengale, the album was mastered by Kim Rosen. If previous Milk Carton Kids productions recall plaintive missives from a faraway hometown, these songs sound more intimate, like a tragic midnight knock at your front door. The album ricochets between familiar styles and experimental songs. The way that I connected to the song was by playing it on the piano. Lyrically, this one deals in the most hopeful way with some of the themes of the record. How you became you. How I became me. They dig at each other in interviews and on stage, where Ryan plays his own straight man, while Pattengale tunes his guitar. The songs emerge somewhere in the silences and the struggle between their sensibilities. They have been known to argue over song choices. They have been known to argue about everything from wardrobe to geography to grammar. But their singing is the place where they make room for each other and the shared identity that rises out of their combined voices. The tale goes that when it came time to teach them a new song, the couple would separate the brothers, with each one going into a different room to learn his part. In the process, they would tell each brother that he was singing the melody, while his brother was singing harmony. Defying the conventions of melody and harmony is a strategy the Milk Carton Kids have consciously embraced. Because we think of both of them being strong enough to stand alone.

## 2: Honey, Honey The Milk Carton Kids Chords and Lyrics for Guitar

*The Milk Carton Kids are a contemporary folk duo from Los Angeles, California. Kenneth Pattengale and Joey Ryan formed the group in early , shelving their solo careers in favor of a collaborative project that focused on harmonized vocals, entwined acoustic guitars, and rootsy songwriting.*

Reddit Component is a section of Aux. Today, Geoff Nelson discusses misconceptions that many have of folk duo the Milk Carton Kids, and discovers some truths at the heart of the project. I suppose this was the point; it works. On writers, a subject on which he spends considerable time during our conversation, he often feels the warping power of mischaracterization: I base that on what they write about everybody. So the question is, if the Milk Carton Kids are anything but simple, what are they? It starts with two failed solo artists. Lodged awkwardly between the bad zoning laws and strip malls of Glendale and Pasadena, Eagle Rock is a place where Occidental College and its liberal, even radical mores drive the cultural zeitgeist. Zack de la Rocha of Rage Against the Machine calls the neighborhood home. Ryan and Pattengale met after nearly a decade trying to make it on their own and in other bands. When asked what he learned in his career before the Milk Carton Kids, Ryan scoffs. And that lasted 10 years. In a culture of the grandiose, the some-is-good-more-is-better aesthetic, the Milk Carton Kids are downright reactionary. They are a folk duo without amplification. They exist because they learned to let go. They are darlings of NPR, hitting some sweet spot to the left or right of the folk revival, depending on your sense of these demarcations, not quite Garrison Keillor and definitely not Mumford and Sons. They stand close to the fire, not in it. We were great beneficiaries of that misperception because everybody thought that we had some commercial viability. People thought we were something more than we were, and that helped us find an audience. It helped the record label want to work with our band. The Milk Carton Kids, a name derived from the gray-scale pixelated faces of disappeared children staring back at you from your government-issued school lunch, know well what it is to be lost. The feeling of being on stage at the 9: Ryan is careful, sometimes funny, in his vaguely dismissive framing of what sets their music apart from other bands united by the genre of folk. You have to dig a little deeper to find us. The show is very quiet. You do have to be up for that experience. The band recorded their previous albums in studio, something that Ryan says created a barrier between the band and its best self, the iteration that shows up in the live environment. The results prove to be powerful. And we captured it on this record for the first time. In the relationship between Ryan and Pattengale, there is already unity. Pattengale and Ryan lean in on each other, and trust each other implicitly on stage. Their harmonies and flat-picked guitar work represent labors of intricate architecture and partnership. Joey Ryan and Kenneth Pattengale will be exactly where they are not.

### 3: The Milk Carton Kids Are Not Simple | Consequence of Sound

*The Milk Carton Kids tabs, chords, guitar, bass, ukulele chords, power tabs and guitar pro tabs including michigan, snake eyes, permanent, memphis, stealing romance.*

Words like "enchanting" and "haunting" get tossed around when describing this intimate format, but the Milk Carton Kids have more than earned such distinctions. The two singer-songwriters formed the group in and promptly hit the road, touring the country. His counterpoint accompaniment is tasteful and undeniably impressive, utilizing a mix of cross-kicking, double-stops and single-note lines to create an elegant style that has made him one of the most exciting contemporary voices on the acoustic guitar. You play a very small-bodied acoustic guitar. What model is it? I bought it off a lady on the Internet, sight unseen. You incorporate a ton of single-note lines into your playing while always retaining a very even, full tone. I know the bluegrass guys have a very specific approach to achieving their tone on an acoustic instrument, but you seem to be going after something different. I feel like tone is the most important thing. My impression of the bluegrass thing is really funny. I think those players are really precious about tone, but often times I feel like those guys are relying on their instrument more than their technique in a strange way. That big, clear, open, bell dreadnought sound you hear out of all those guys is such a particular thing. I guess you could compare it to the way you need to make sure joints in woodworking are sound. When you glue two pieces of wood together, the closer you can get them to existing as a fundamental structure, and the more you create that bond, the more structural integrity it has. In a metaphorical way, that holds true in my mind for the guitar. My calluses go away and my hand cramps up and feels overused. Not necessarily about playing the guitar but everything that surrounds playing the guitar. You have such an interesting and sophisticated sense of harmony in your playing. I hear half-step moves, close intervals, 9ths and 13ths. How did you develop this sound? I think it comes from having global influences. I spent long stretches listening to Tom Waits recordings, long stretches listening to Duke Ellington recordings—composers that seem not to be afraid to work in the margins. I feel like I kind of backed into this job. Joey and I started a band where there are only two guitars and two voices. There are a few ways to arrange those four elements, and to our ear the best way is to really be interesting with those four things. In that a lot of discovery happens. In some ways this feels like a running experiment for me trying to seek out the guitar in the public forum. Sometimes these songs, over the course of a year or two will change from the recorded version to something we feel more comfortable in or something that can be lightly improvised around. If somebody was going to pick guitar solos over our tunes there are plenty of other guys that would do that better. Julian Lage or Elbridge or Rawlins can all play a way better guitar solo than I can. For the new album, I read you recorded it in empty rooms and halls to utilize their natural reverb. Was that the concept for making this record? I wanted to get them into a room where I could back all the mics off so that the context would be more firmly established before the listener hears it. In fact, we recorded that album in the middle of the tour that Joey and I recorded our album on. It was the same recording rig, and I found a hall in Easton, Maryland, to take them into. What ended up happening, standing on stage in this empty room with all of this reverb, is that all of a sudden everything was different. Just playing guitar sounded different than playing in the studio or sitting on the edge of your bed. And it seemed to not only make you play differently, but that different context alone painted the whole picture differently. At this point, he and I are much happier thinking about our accomplishments onstage rather than our accomplishments in the studio. On that tour, I think we played 55 shows. When we went back and listened, we found that the songs sounded totally different than if we were in the studio and precious about it. For more about the Milk Carton Kids, visit [themilkcartonkids.com](http://themilkcartonkids.com). Ethan Varian is a freelance writer and guitarist based in San Francisco. He has performed with a number of rock, blues, jazz and bluegrass groups in the Bay Area and in Colorado. Follow him on Twitter.

### 4: The Milk Carton Kids at St. Cecilia Music Center

## MILK CARTON GUITAR pdf

*Simple instructions for making a guitar out of a milk carton.*

### 5: Gear Blog: Sarah Jarosz and The Milk Carton Kids | Austin City Limits

*If you've ever seen The Milk Carton Kids live, you know they're funny dudes. How funny? AG's creative director Joey Lusterman, who was behind the camera for this session, had to clutch his mouth.*

### 6: The Milk Carton Kids - Wikipedia

*For more about the Milk Carton Kids, visit [www.enganchecubano.com](http://www.enganchecubano.com) Ethan Varian is a freelance writer and guitarist based in San Francisco. He has performed with a number of rock, blues, jazz and bluegrass groups in the Bay Area and in Colorado.*

### 7: MAYBE IT'S TIME Chords - The Milk Carton Kids | E-Chords

*[Intro] G D Am C G D Am C [Verse 1] G D I lowered my glass to the table G C I fashion this smile from a dream G Bm  
The stars overhead bear their meaning C G With the weight of the sky, or so.*

### 8: Milk Carton Kids | Acoustic Magazine

*Harmonizing duo The Milk Carton Kids use their voices to create their authentic combination of back-porch Americana and classic folk.*

### 9: Michigan Guitar Tab - The Milk Carton Kids | [www.enganchecubano.com](http://www.enganchecubano.com)

*The Milk Carton Kids are an American indie folk duo from Eagle Rock, California, United States, consisting of singers and guitarists Kenneth Pattengale and Joey Ryan, who began making music together in early*

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