

**Banjo Camp North 2018**  
**List & Description of Classes**  
(in alphabetical order, by instructor)  
Subject to Change; Last Revised 5/5/18

<b>Code to Skill Levels on a Continuum</b>						
N=Novice	B=Beginner	AB=Advancing Beginner	LI=Lower Intermediate	I=Intermediate	UI=Upper Intermediate	A=Advanced

**Tom Adams** – Bluegrass

1. **Fundamentals of Playing Backup in D Chord Position** – we’ll build on what you already know about playing in Open G to cover the rolls, runs, partial chord shapes and fill-in licks that are the foundation for playing in the D chord position. (I)
2. **Strategies for Improvising a Break in G** – we’ll cover what to listen for as a song that you don’t know is kicked off in a jam session. Between the time the song starts and the moment you’re handed a break, what should you be focusing on? (I)
3. **Easy Rolling Backup for Beginner Level Players** – rolling along while making chord changes is at the very heart of playing the banjo and it’s never too early to start. We’ll stick to playing in the Key of G and you’ll be playing backup rolls in just minutes. You’ll need to know the alternating thumb roll and the forward-reverse roll to take this class. (B)
4. **Connecting your Break to Your Backup** – ...and vice versa to play the whole song – we’ll cover how to start your solo strong, end strong, and lead into your backup in a precise way. Exiting your backup properly will then set you up to start strong on your next solo. We’ll cover the subtle differences of kicking off a song vs. taking a break within a song. (I)
5. **Focus on Your Fretting Hand** – how you execute slides, hammers, pulloffs, bends, and chord positions has a huge effect on getting a clean, driving sound from your banjo. Stop “just going through the motions” and start moving your fretting fingers with specific intent. (AB-I)
6. **Coaching Session** – limited to 4 students, any level

**Bob Altschuler** – Lower Intermediate Bluegrass Track

The distinction between skill levels is not hard and fast. A player who has been Advancing Beginner may not feel quite ready to take Intermediate level classes. For just such players, we are offering the Lower Intermediate Track to help you navigate this transition. **You may attend any or all of these single-topic classes.**

1. **Picking and Fretting Ergonomics** - how you use right and left hand techniques determines your sound. We will delve into hand positions, clarity, tone, timing, drive, dynamics, finding your own sound, and "playing like you mean it." Practice exercises and metronome use will also be reviewed.
2. **Fretboard Roadmap** - seeing the fretboard as a whole, with movable chords, plus repeating progressions and lick shapes, will increase your skills in backup, lead and improvisation. We will also cover playing movable minor, seventh and other chords out of the major chord shapes.
3. **Creating Solos** - learning to find melody and then play basic (and beyond) breaks to songs is a primary skill to master. We'll find melody, place the notes into rolls, add lead ins and tag licks, and fine tune the break. The tools and ideas can be used at home and also on-the-fly at jams. We'll also discuss "faking a break" at jams.
4. **Up the Neck Techniques** - there is a lot going on above the 5th fret, and playing there will open up the whole fingerboard to you. We'll review licks, chords, backup, and leads up the neck.
5. **Backup** - basics and beyond, we'll cover vamping, rolling backup, rhythms and classic Scruggs techniques. Effective backup is very important, since we play it most of the time when playing with other musicians.

### **Riley Baugus** – Clawhammer

1. **The Mysterious Art of Dealing with Multiple Keys in a Session** – There are many times we find ourselves as old time banjo player, needing to quickly deal with other keys in a session, but we usually have to take drastic measures to retune. Here, we'll get some solutions for quickly tuning and information to help make retuning not seem like such a chore. (I)
2. **Just for Banjo, Just for Fun** – Many players only play in sessions with other musicians and don't really do any "solo tunes" just for the banjo. In this workshop we'll learn a couple of tunes that are beautiful, fun pieces that sound and feel great just on the banjo by themselves. We'll explore a couple of alternate tunings. The tunes will be Taylor Kimball's "Troubles" and "Last Chance." (AB-I)
3. **Exploring "Cumberland Gap" Tuning** – Perhaps you've played the tune Cumberland Gap in either the keys of G or D. Often players will go to a special tuning for Cumberland Gap. In this workshop we'll look at two special tunings known as Cumberland Gap Tuning. Both tunings are quite useful for other tunes as well. (I)
4. **"A" Modal Tuning** – This will be a workshop on playing in the A Modal tuning, sometimes called SawMill Key or Mountain Minor. We'll learn an interesting version of the tune Shady Grove to get some practice in and information about playing in this tuning. (I)
5. **Round Peak Basics** – Ever wondered what "Round Peak" means, or what it is? We'll answer those questions and get you playing in the style with a fiddle tune called, "Tater Patch". (AB-I)

6. **Southern Clawhammer Banjo Techniques** – In this workshop we'll look at many different techniques, for both the left and right hand, from several different banjo players, styles and areas in the Southern region of the Appalachian mountains, which you can use to enhance your own playing. (I-A)
7. **Coaching Session** – limited to 4 students, any level

**Janet Beazley** – Bluegrass

1. **The Joys of Jamming** – tips, tunes & techniques for playing music with others. Non-players jaws drop the first time they see a jam session in person. They marvel at the apparent skills of the participants. What's more, and maybe more important, is the fun and communal joy the players seem to be having. Lick pre-jam jitters with tips from this primer on jamming without fear! (AB-I)
2. **Learning the Neck** – exercises for practicing major & minor chord shapes up the neck. (AB-I)
3. **Strictly Licks** – how to spice up solos with “moveable” licks. Learn to start using chord-based lick substitution to vary your solos. (I)
4. **Tasteful Backup** – explore the various elements of supportive, tasteful backup playing behind bluegrass vocals. (I)
5. **Tips for Banjo-Playing Singers** – how to accompany yourself while singing. (I)
6. **Sing on the Chorus – introduction to bluegrass harmony singing.** This class is for anyone who has always wanted to learn the basics of 3-part harmony singing, and for more experienced harmony singers who need a bit of a “tune up”! (All)
7. **Coaching Session** – limited to 4 students, any level

**Dick Bowden** – Bluegrass

1. **Alternatives to Vamping** – nearly generic picking and rolling along behind singer or other instruments, moving BEYOND vamping. What would you do in a jam if vamping wasn't allowed? By ear, no tab. (I)
2. **Common Endings** – Learn half a dozen common endings for both vocal and instrumental numbers. Also, certain songs have SPECIFIC endings that should be learned. By ear, no tab. (I)
3. **Playing for TONE** – hand and body techniques (and ear training) to be aware of your tone, and develop ability to improve your tone. There is tone and there are tones, so we'll survey a few popular banjo pioneers' tones. Flat head and arch top tone rings! (A)
4. **Coaching Session** – limited to 4 students, any level

**Howie Bursen** – Clawhammer

1. **Mountain Minor Tunes** – There’s nothing like that eerie lonesome sound. We’ll look at a few choice tunes, and at some useful tricks. (I)
2. **Cut Loose** – A free right hand lets you strike anywhere, with accuracy and punch. We’ll investigate ways to get the right hand moving freely. A close look at Sarah Armstrong’s tune is a good way to illustrate these techniques. (I-A)
3. **Blues Banjo** – Learn how to expand your clawhammer playing into the world of the blues. (I)
4. **Waltz Time (3/4) and Jig Time (6/8)** – So much great music is locked up in jigs and waltzes! This wealth lies comfortably in your right hand. (AB-I)
5. **Banjos and Ballads** - The banjo was a ballad accompaniment instrument of choice in the Southern mountains. For many of us, it is still the instrument of choice. Bring your favorite ballad to work on. with Kiphuth (All)
6. **Coaching Session** – limited to 4 students, any level

**Greg Cahill** – Bluegrass

1. **Building Blocks for Creating Solos** - Finding the melody, intros and endings in the keys of A, G, C and D (without using a capo) (I)
2. **Down-the-Neck and Up-the-Neck Backup Concepts and Licks** - Suggestions for playing backup behind singers and other instruments; common down-the-neck licks and patterns and up-the-neck Scruggs-style licks (I)
3. **435 Formula** - Connecting the three primary major chord positions over the fingerboard and how to connect basic I-IV-V chords over the fingerboard (AB)
4. **Improvisation and Transposing** - How to interchange licks and passages within songs/tunes with same/similar chord progressions; how to transpose solos to different keys/positions (UI-A)
5. **Basic Scales and How to Create Licks from Scales** - Learn basic scales in closed positions and using open strings; use scale notes/patterns to create licks (UI-A)
6. **Tips on How to Learn Songs/Tunes and Efficient Practice Time** - Suggestions for ways to learn more quickly from tablature and by ear and for efficient practice sessions (AB)
7. **Coaching Session** – limited to 4 students, any level

**Allison de Groot** – Clawhammer

1. **New Jordan** – A tune from Norman Edmonds. We will focus on phrasing, drop-thumbing, and introduce the alternate string pull off. We will learn by ear, so bring a recording device! Tablature provided if requested. (B-AB)
2. **Banjo & Fiddle Duets** – We will explore ways in which banjo and fiddle interact. Timing, phrasing and communicating with each other are key, and can be developed at any level! Come prepared to play; we'll do some demonstration as well. with Bruce Molsky (All)
3. **Double Thumbing** – We'll go over the mechanics of double thumbing, an exercise you can practice your technique with, and a version of Cumberland Gap (FDGCD) that uses almost entirely the double thumbing pattern in the B part. We will learn by ear, so bring a recording device! Tablature provided if requested. (B-AB)
4. **Up the Neck with 3-Note Chord Shapes** – The goal of this class is to help you navigate the fretboard with movable 3-note chord shapes. Playing melodies that go up the neck, transposing up an octave, chording behind songs, or taking solos, these shapes can help guide you across the whole fretboard. Bring a recording device, and a page with the chords written out will be provided at the end of class. (A)
5. **Natural Bridge Blues** – This is a tune that I heard from the playing of Round Peak player Fred Cockerham. Syncopation, slides and a less common chord progression make this tune really fun to play on the banjo. (I)
6. **Wilson Douglas' Stoney Point** – We will learn a crooked version of Stoney Point that comes from West Virginian fiddler Wilson Douglas. We will learn the tune by ear, but tablature will be provided and bring a recording device! (I)
7. **Coaching Session** – limited to 4 students, any level

### **Dave Dick** – Bluegrass

1. **Getting Started Improvising** – We will demystify the notion of Improvising by taking a very bare-bones approach. At the heart of Improvisation is the idea that it's simply making choices in real time, it could be as simple as deciding to stop playing and leave a space. One must be willing to try to play something unexpected; this requires an acceptance of making a mistake since mistakes happen regularly when improvising. Once you learn how much fun it is to take chances you'll be able to do simple improvisation quite quickly. With a foundation of initial success, you'll be able to build up your skills and do more elaborate improvisations. (B)
2. **Improvising for Intermediates** – For those who already can do some improvising, we'll examine some techniques that can be used to develop a collection of ideas, chord partials, scale fragments, rhythms and rolls that become raw materials for improvising and soloing. We will work with some very easy songs and provide you with some musical "tools" that you can use to vary your playing. Knowledge of how to write and read tablature will be very helpful for this class. (I)

3. **Fine Tuning Your Technique** – Whenever we get to watch truly great players, whether it’s banjoists, guitarist, violinists, pianists it is very clear that the best players have great technique. You might say that they “make it look so easy!”. Well there’s an important point there which is those players have figured out how to hold their arms, hands, body, and instrument in harmony with each other. There are some fundamental aspects you can learn about holding the instrument, and using both of your hands in the most efficient way. We will spend time together examining each other’s flaws as well as attributes about this subject and learn how to improve. (All)
4. **What is String Bending and How to Use It** – The banjo isn’t an instrument that players do a lot of string bending. Usually that’s done on instruments with notes that sustain longer, such as the electric guitar. In the old school, a technique called “choking” was done quite a lot by early pioneers such as Earl Scruggs and Ralph Stanley. Many banjo players, especially those who also play guitars, have added string bending to their repertoire and it’s a neat technique you can add to your playing. We’ll look at some basic, easier bends you can do, talk about developing strength in your fingers, and consider some more difficult bends. (I-A)
5. **Coaching Session** – limited to 4 students, any level

**Cathy Fink** – Clawhammer

1. **Practice Smarter, Play Better** – Learn to organize your practice time so that you improve your playing systematically. We bring ton of information home from camp, but sometimes are overwhelmed by it and don’t know how to approach learning one new thing at a time. We’ll discuss the tangible and intangible tools for good practice as well as learning to schedule “manageable bites” of music to learn in manageable time frames. (All)
2. **Right Hand Drills for Solid Clawhammer Playing** – a systematic approach to right hand drills that will help your right hand accuracy, tone and timing. Banjos in hand, we’ll be learning these drills and addressing problems and issues you may have with right hand technique. (All)
3. **Ear Training for the Beginning Player** – Where are these notes? Why do we use these chords? Almost everyone has more natural ear training than they know and you’ll learn how to unlock that info for your banjo playing. This workshop focuses on using your voice to connect ear-voice and fingers. You don’t need to be a great singer, just come prepared to actively use information you have, but haven’t used! (N-B)
4. **Changing Tunings and Changing Keys** – Get over your fear of changing tunings. We’ll explore 5 tunings and PRACTICE changing from one to another, with a little music in each one. We’ll also practice using a capo and retuning the 5th string to give access to a variety of keys. (LI)
5. **Arranging a Song and Its Accompaniment, Clawhammer Style** – This will not just deal with song accompaniment, but putting together a cohesive arrangement with introduction, vocal backup, instrumental turnarounds and breaks, etc. (A)
6. **Playing Clawhammer With Bluegrass Drive** – Ralph Stanley’s “Rocky Island” and “Riding on the Midnight Train” are great examples of songs that adapt well to hard driving clawhammer.

Rather than a notey style, we'll focus on drive and energy while still playing melody and backing up the vocals. (I-A)

7. **Coaching Session** – limited to 4 students, any level

**Bennett Hammond** – Idiosyncratic Fingerstyle

1. **RockaFolky Right Hand** – This is a particular, specific skill: a bone-simple Blues-based 2-finger picking style that assigns most of the melody and all of the beat to the thumb, even on the first string. It sounds a little like a cross between bare-fingered Scruggs-picking, old-time frailing, and Piedmont thumb-picked guitar. It will take us from Cripple Creek and Sandy Boys to Not Fade Away and Party Doll, and back. Why learn the RockaFolky right hand? Because you never know when something like it will come in handy. (I/A)

2. **Banjo-Picker's Left Hand** – We'll cover:

- **The Big Picture** - A very simple visualization of where everything is on the grid. In application, it leads directly to the...
- **Triads** - The key to transposition and up-the-neck work. Banjo chords weave around the fretboard like the spiral coils of DNA. Millions of chords, maybe, but only three chord-shapes, and they line up like ducks in a row.
- **Double-Stops** - Two-note chord fragments up and down the neck, melodic rhythm harmonies, riffs 'n' stuff; a handful of simple fingerings that all do "double duty," standing for more than one chord at a time, depending upon context.
- **Cross Key** - Switching to A and D in G tuning, no capo; Key of G in Double C tuning, no capo. And so on.
- **And So On** - Composition, weird noises and strange instruments. (I-A)

3. **Coaching Session** – limited to 4 students, any level

**Lorraine Hammond** – Novice/Beginner Clawhammer Track

Four content sessions plus two review sessions. (Note: These 6 sessions are referred to in the Schedule as Class #1, #2, #3, and #4 and Review #1 and #2.)

Each of the two Beginner Tracks ("Novice/Beginner" & "Beginner/Advancing Beginner") will cover some of the following topics according to the individual teacher's curriculum and time permitting:

- how to hold the instrument and pick(s) if applicable
- left- and right-hand technique
- strings and tuning
- chords, rhythm, and using the capo if applicable
- slurs: hammer-ons, pull-offs, and slides
- applying the ideas listed above to common songs

For more information: <https://musiccampsnorth.com/novice-beginner-tracks/>

1. **Jam Preparation** - What to expect at your first jam, and how to enjoy making music with others (N-B)

### **Beth Hartness** – Guitar

1. **Old-Time Backup Guitar** –Take your preexisting guitar knowledge and apply it to old-time music as we discuss alternating bass, the “boom-chuck” rhythm, and simple runs that tie chord changes together. We will not focus on the fundamentals of playing the instrument but rather on how to style it to fit the genre). Please bring a capo and a flatpick and/or thumb and fingerpicks. Assisted by Adam Hurt on fiddle. (I)
2. **Be the Banjo Player in the Old-Time Ensemble!** – Join Adam on fiddle and Beth on guitar as you learn to play well with other instruments in the traditional old-time trio! We will play tunes of volunteers’ choice, one participant at a time, and discuss ways to make these collaborations go smoothly for everyone. With Adam Hurt (I-A)

### **Adam Hurt** – Clawhammer

1. **Mastering the Mechanics of Tone** – Learn how the body’s interaction with the banjo influences its tone, and optimize your own tone in the process. Instrument setup will also be addressed, but the physicality of banjo playing and the resulting sound will be our primary focus. (All)
2. **The Round Peak Clawhammer Style of Kyle Creed** – Kyle Creed had a distinctive take on the clawhammer style that influenced a generation of banjo players. Get to know Kyle’s banjo aesthetic by learning some of his signature licks and versions of tunes. (I-A)
3. **Mapping the Fingerboard: Strong and Efficient Note Locations** – Locate the relevant major scales in the double-C and open-G tunings and in the process develop the most efficient left-hand roadmap for playing in these tunings. Participants will come away from this workshop having created color-coded fingerboard diagrams! (AB-LI)
4. **Demystifying the Drop-Thumb** – Learn the fundamentals of smooth and efficient drop-thumbng via some simple open-string exercises. (AB-LI)
5. **Introduction to Clawhammer Syncopation** – Break out of the usual rhythmic boxes associated with clawhammer banjo and learn some syncopated patterns that will enhance any tune in your repertoire. (UI)
6. **Be the Banjo Player in the Old-Time Ensemble!** – Join Adam on fiddle and Beth on guitar as you learn to play well with other instruments in the traditional old-time trio! We will play tunes of volunteers’ choice, one participant at a time, and discuss ways to make these collaborations go smoothly for everyone. With Beth Hartness (I-A)
7. **Coaching Session** – limited to 4 students, any level

## **Pete Kelly – “Transitioning from Intermediate to Advanced” Series of Classes**

One of the hallmarks of the great players we admire is their mastery of the fundamentals. Yes, they all create interesting solos and provide tasteful backup, but their excellence is rooted in complete control over the basics: accurate right and left hand movement, solid timing, and taste — knowing what to play when. In this group of workshops we’ll revisit some of these building blocks to help you assess your readiness to move from intermediate to advanced player. **You may attend any or all of these single-topic classes.**

1. **Listening as a Way to Get Better** – Listening is the foundation to getting better, and the best players are careful listeners to themselves and to others. In this workshop we will work on some ways to listen critically to the players and bands you admire and want to emulate, but especially to your own playing, as a tool for improving. This session will be especially helpful for players who do not have a regular teacher. (UI)
2. **Improve Your Left Hand Timing and Accuracy** – Most of us know that right hand timing is a cornerstone of sounding good. But the left hand has to play an equal role, with accurate finger movements coordinated with the right hand picking. We will go over these fundamentals in detail and work through some exercises that, if done regularly over time, will make you a better banjo player. (UI)
3. **Learn to Love Your Metronome** – As Mark Twain said, “There’s nothing so annoying as a good example.” In this workshop we’ll learn exercises and tips that will turn the metronome from a depressing scold into the secret weapon of improvement that it is. We’ll also cover ways to use the metronome as an aid to practicing at home. (UI)
4. **How to Figure Out the Chords to New Songs** – An important skill for musicians is to be able to deal with unknown chord changes by ear, so that you can, for example, go to a jam session and have fun playing songs you’ve never heard before. Hearing chord changes is not a gift — its something you can practice and get better at. In this workshop we’ll learn how to figure out the chords to a song and make a chord chart. (UI)
5. **How to Create Rolling Down-the-Neck Backup from Scratch** – Once you have learned to play backup chords (commonly called “chopping” or “vamping”) a good next step is to learn to play rolling backup down the neck, mostly below the fifth fret. In this workshop you’ll learn a step-by-step method for creating such backup, and we’ll use the method to create backup to a simple bluegrass or folk song of our choice. (UI)

## **Dave Kiphuth – Bluegrass**

1. **Chord Shape Patterns** – The true roadmap of the neck that leads to real understanding of the neck. You need to be fluent in basic full chord shapes (I)
2. **Up-the-Neck Breaks in the “Chord-Cage System”** – demystifying creation of upper neck breaks. The melody notes are in the chords (A)

3. **All About Backup** – up and down the neck (I)
4. **Banjoes and Ballads** - The banjo was a ballad accompaniment instrument of choice in the Southern mountains. For many of us, it is still the instrument of choice. Bring your favorite ballad to work on. With Bursen. (All)
5. **Coaching Session** – limited to 4 students, any level

### Ned Luberecki – Bluegrass

1. **The Easy Way to Learn and Practice Chords** – Chords and how to play them, explained in a way that you can actually use and how to practice them! (N-B)
2. **Jam Session Survival/Faking It** – How to make up a solo on the spot to a standard bluegrass chord progression (AB-LI)
3. **Kick The Tab Habit** – How to learn bluegrass style banjo solos by ear and train yourself away from Tab (AB-LI)
4. **Using Melodic & Single String Style to Spice Up Your Scruggs Playing** – (I-A)
5. **Playing in Keys Other Than G Without a Capo** – Tips and examples for playing in C, D, E, F, and even Bb (I-A)
6. **Let's Start with the Melody** - Easy melodies to play by ear and how to work them into a banjo solo. (N-B)
7. **Coaching Session** – limited to 4 students, any level

### Larry Marschall – Bluegrass/Jazz

1. **Intervals and Inversions for Harmony Backup** - Effective backup and fill, especially for slow songs, works well with three, two, and even one-note harmonic licks. In this workshop we'll demonstrate and work through a toolkit of helpful backup forms that you can incorporate in a wide variety of vocal numbers. (I-A)
2. **An Introduction to Chord Melody Jazz with a Minimum of Theory** – Learn to pick out jazz melodies and find appropriate chords for vamping out a song. We'll illustrate this with some well-known tunes like Over the Rainbow (I-A)
3. **Bill Monroe Instrumentals: Santa Claus** - This Monroe Instrumental doesn't get the play it deserves. Here we'll work on the standard first position break by Bill Keith, and some ways to play a high break, too. (A)
4. **Coaching Session** – limited to 4 students, any level

## **Michael Miles** – Clawhammer

1. **J.S. Bach Prelude & Minuet** - Learn to play one of Bach's most famous works, the prelude to Cello Suite I in G Major. Also a quick look at the Minuet in G. This is the 20th anniversary of Michael's seminal recording American Bach. (A)
2. **A Pete & Woody Hoot** - in this class, we'll rip through about a dozen Pete Seeger and Woody Guthrie songs. We'll play them and sing them like they matter because they do. Bring your banjos and your pals. Two or three chords are all you need for most of them. (All)
3. **Chords for 3 Tunings up the Neck.** G tuning, G modal tuning, and Double C tuning cover a lot of territory for clawhammer style banjo. Knowing and using the chord shapes, especially between the 5th and the 12th frets in all of these tunings will expand your musical horizons in grand ways. (I-A)
4. **D7 Blues Tuning & Improvisation.** This is ADGCD, which has been used before mostly to play in the key of F for modal tunes, but another view of this tuning is that it spells a D7sus chord and is a doorway to the blues that is quite thrilling. (I)
5. **Big Bill Broonzy's "Hey Hey" for Clawhammer** – This was made famous by Eric Clapton, but he played it note for note as it was originally played by Big Bill Broonzy on guitar. But it sounds just a little hipper when you play it on the banjo. (A)
6. **Afro-Latin and Back-Beat Grooves for Clawhammer** - The banjo has its origin in Africa and the Caribbean where the syncopation is key and beat is far more elusive. Places like Cuba, Puerto Rico and Dominican Republic are rich with rhythms that can inform how the banjo can be played. (A)
7. **Coaching Session** – limited to 4 students, any level

## **Bruce Molsky** – Clawhammer

1. **Tips & Tricks for Keeping Solid Time** – What do you do between the melodic phrases in a tune to keep it moving along and in time? Explore some ways of creating rhythm and “filling in the blanks” in the music. (B-AB)
2. **Improving Learning-By-Ear Skills** – So many tunings, so little time! Using them changes mood, feeling and timbre. With well over 100 tunings documented, the possibilities are limitless. (I)
3. **Banjo & Fiddle Duets** – We will explore ways in which banjo and fiddle interact. Timing, phrasing and communicating with each other are key, and can be developed at any level! Come prepared to play; we'll do some demonstration as well. with Allison de Groot (All)

4. **Wade Ward Banjo Style** – Wade Ward lived in Grayson County, Virginia all his life, and his approach to playing the tunes of the region was unique, personal and wonderful. We'll explore some of the techniques he used and work up a couple of his tunes. (A)
5. **A Tour of Old Time Banjo Tunings** – One of the beauty parts of clawhammer banjo is it's inescapable resonance. The open strings are always ringing, whether you strike them or not, and that resonance changes profoundly from one tuning to the next. We'll look at a few of them, drill down on our favorites, and learn one or two tunes. (I)
6. **Accompanying Songs with Old Time Banjo** – Old time banjo works so well with the most important elements of song accompaniment like call and response, moving chords along, and even the occasional harmony line. We'll take a couple of songs and see what can be done on the banjo to really bring them to life. (AB)
7. **Coaching Session** – limited to 4 students, any level

**Glenn Nelson** - Luthier

1. **Banjo Care and Maintenance** – advice on setting up your instrument, diagnosing problems, evaluating an instrument before buying

**Mike Rivers** - Guitar; Sound Engineer

1. **Recording On The Fly and In The Field** – Hand-held recorders and smart phones are commonplace, and just about everyone at Camp has one. It's not difficult to make a recording suitable for learning, but there are some things to know that will help you make recordings using simple equipment that are worth listening to for enjoyment or even publishing. When you meet the next Tommy Jarrell or Doc Watson, bring home a recording you'll be proud to play for your friends. We'll talk about microphone placement and acoustics, accessories that fit in your backpack, using (or avoiding) features that your recorder offers, and answer your questions about your own equipment. All questions are welcome. (All)

**Jane Rothfield** – **Beginner/Advancing Beginner Clawhammer Track**

Four content sessions plus two review sessions. (Note: These 6 sessions are referred to in the Schedule as Class #1, #2, #3, and #4 and Review #1 and #2.)

Each of the two Beginner Tracks ("Novice/Beginner" & "Beginner/Advancing Beginner") will cover some of the following topics according to the individual teacher's curriculum and time permitting:

- how to hold the instrument and pick(s) if applicable
- left- and right-hand technique
- strings and tuning
- chords, rhythm, and using the capo if applicable
- slurs: hammer-ons, pull-offs, and slides
- applying the ideas listed above to common songs

**Tim Rowell** – Clawhammer

1. **Modal Tunes** – Modal tunes have that great darkly-rich mountain feel. John Salyers’ “Jeff Sturgeon” is an excellent tune that can be played out of the Sawmill Tuning. (AB)
2. **Dock Boggs Style** – Learn the unique up-picking style of Dock Boggs on one of his best-known songs “Oh, Death”. Played in one of Dock Boggs’ more interesting tunings f# C G A D. (LI)
3. **Adding Melodic Clawhammer Interest** – Mix Alternate-String Pull-offs with Drop-Thumbs to add interesting melodic turns. Taylor Kimballs version of “Green Willis” has plenty of opportunities to apply these great techniques. (LI)
4. **Crooked Tunes** – Crooked like a barrel of snakes. Kentucky’s Luther Strong “Adeline” and Eden Hammon’s “Shakin’ Down The Acorns” both cover a lot of musical territory in both form and tonality. (I-A)
5. **Coaching Session** – limited to 4 students, any level

**Rich Stillman** – Bluegrass

1. **Deep Dive: Sally Goodin’** – Sally Goodin is one of Earl Scruggs’ most expressive tunes. It is also a gateway into Earl’s up-the-neck technique, so many of the techniques learned in this song can be directly applied to up-the-neck breaks for just about any tune in G. We’ll use both the tab and the recording of the tune to improve your performance and to start applying the licks learned here to other tunes. (I)
2. **Coming Up with Your Second Break** – You’re in a jam session, playing songs you’ve worked on. You get a chance to play the break you’ve practiced at home for months, but the tune keeps going, and pretty soon it’s back around to you. What do you do? This class gives you the tools to develop that second break that presents a different interpretation of the song. Whether you want to work up an alternate break at home so you’re ready, or improvise one on the spot, this session will give you some ideas about what to do. (AB)
3. **Banjo Karaoke** – Have you ever had a chance to play with really good pickers – on stage? For this session, we’ll make a band, sound system and (hopefully) an audience available to you for a song or two. Find out what it’s like to hear yourself through monitors and show off your best stuff. Open to players at all levels, or just come to sit in the audience and cheer on your favorite campers. (All)  
*(Will be offered twice during Camp.)*
4. **Chord Zones** – To understand the fingerboard, it’s important to understand how chords relate to each other. This class will look at the relationships between chord positions and how to use chord

movement to help develop breaks. As a side benefit, it will help train your ear to recognize chord changes! (AB-I)

5. **Coaching Session** – limited to 4 students, any level

**Bruce Stockwell** – **Beginner/Advancing Beginner Bluegrass Track**

Four content sessions plus two review sessions. (Note: These 6 sessions are referred to in the Schedule as Class #1, #2, #3, and #4 and Review #1 and #2.)

Each of the two Beginner Tracks ("Novice/Beginner" & "Beginner/Advancing Beginner") will cover some of the following topics according to the individual teacher's curriculum and time permitting:

- how to hold the instrument and pick(s) if applicable
- left- and right-hand technique
- strings and tuning
- chords, rhythm, and using the capo if applicable
- slurs: hammer-ons, pull-offs, and slides
- applying the ideas listed above to common songs

For more information: <https://musiccampsnorth.com/novice-beginner-tracks/>

**Tony Trischka** – Bluegrass

1. **Getting That Professional Sound** – Tips and techniques for accelerating your progress (B)
2. **Empowering the Left Hand** – Working on timing and agility with the oft neglected left hand, through Hammer-ons and Pull-offs, exercises and etudes. (I)
3. **Improvising** – Strategies to free up your spontaneous playing. (I)
4. **Playing the Syllables** – Earl and John Hartford would talk about this approach that will get you much closer to playing the melody and help you rethink solos you've been playing for a long time. (I)
5. **Making Melodic Scales More Interesting** – Switching octaves in mid scale, off-setting the beginning of the scale in different ways, etc. (A)
6. **Earl's Pearls** - Licks, techniques, and details that will deepen your understanding of Scruggs style. (I)
7. **Coaching Session** – limited to 4 students, any level

**Tony Watt** – **Novice/Beginner Bluegrass Track**

Four content sessions plus two review sessions. (Note: These 6 sessions are referred to in the Schedule as Class #1, #2, #3, and #4 and Review #1 and #2.)

Each of the two Beginner Tracks ("Novice/Beginner" & "Beginner/Advancing Beginner") will cover some of the following topics according to the individual teacher's curriculum and time permitting:

- how to hold the instrument and pick(s) if applicable
- left- and right-hand technique
- strings and tuning
- chords, rhythm, and using the capo if applicable
- slurs: hammer-ons, pull-offs, and slides
- applying the ideas listed above to common songs

For more information: <https://musiccampsnorth.com/novice-beginner-tracks/>