

## **2019 Preliminary Class List, Will Be Modified/Culled.**

**Please tell us if you see a class you really want to take.**

### David Benedict

#### **Geeking Out on Groove (B-I)**

Listen to some sample recordings of different acoustic bands ranging from trad to modern to dissect the nuances of group rhythm and examine the roles of each instrument.

#### **Jiving On the Jigs (I-A)**

The deep end of the Irish jig pool: learn repertoire, build comfort and versatility with the new right hand jig picking pattern and Irish triplet techniques, and explore ideas for melodic variations on each tune.

#### **One Stop Double Stop Shop (I-A)**

Bluegrass double stops, locating movable shapes to play familiar melodies in a bluegrass style in various keys.

#### **Waltz Warehouse (B-I)**

Get started on a couple classic bluegrass waltzes and check out the measured waltz tremolo and other embellishments to make your waltz playing really dance.

#### **Revuegrass Revival (I-A)**

Take a look at the progressive instrumental side of newgrass and new acoustic music, getting hip to the tunes and techniques of the great masters Bela Fleck, David Grisman, and others.

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### Carl Jones

#### **Mandomazing – Two Strings the Thing! (level?)**

Explore two string chord shapes and how they link up handily. Six magic shapes plus one that form a great foundation for playing melodies and back up. Improvising and playing by ear gets easier as our network falls into place on the fingerboard.

#### **Making Up Tunes on the Mandolin (level?)**

Ways to be creative on your mando and how to turn that into original tunes. Noodling exercises that can become the springboard for fun tunes you can call your own. We will inspire each other and have fun.

#### **Song Backup Ideas for Mandolin (level?)**

How to enhance a song and not overdo it - knowing the chord changes, lyrics, and ways to improve your backup sensibilities.

#### **Octaves, Unisons, and Drones (level?)**

Easy ways to spice up your playing. We'll drone above or below the melody and make up our own picking patterns to improve flat pick flexibility.

#### **A Little Rag Goes a Long Way (level?)**

Learn a nice rag, a varied and fun backup, and how to move smoothly from melody to backup.

#### **The Key of G is Always Fine By Me (level?)**

Learn a couple of my favorite G tunes and try a bit of harmony to double our fun.

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### Akira Otsuka

#### **The Making of the John Duffey Tribute Album (all)**

Ronnie Freeland and I produced *Epilogue: a Tribute to John Duffey*, which was released from Smithsonian/Folkways in June of 2018. In this workshop I'll talk about how I met John, how the idea of this tribute album came about, location recordings including a hotel room in Louisville, song and artist selection (we used 53 musicians), song arrangements, John's Gibson F12 & Duck mandolins, and his connection to Folkways Records. Q&A session to follow.

#### **Intro to Jazz Mandolin- I & II (I)**

You're a bluegrass mandolin player and interested in getting into swing and jazz? I'll start with *Salty Dog Blues* and discuss 6th, 7th, diminished and augmented chords, the circle of 5ths, passing chords and turnarounds. We'll also discuss some favorite swing tunes like *Oh, Lady Be Good*, *Minor Swing*, *Sweet Georgia Brown* and *Alabama Jubilee*.

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### Mike Compton

#### **Return of the Hand Cramp (all)**

No-nonsense tremolo practice using drones and moving lines. Hand warmups to start.

#### ***Tennessee Blues* (B-LI)**

Bill Monroe's first recorded tune. The straight ahead version without embellishments. All groove.

#### ***Rolling in My Sweet Baby's Arms - Monroe Brothers* (I)**

A look at Bill & Charlie's version. Three interesting improvisations to learn.

#### ***How Will I Explain About You* (B-I)**

A Monroe classic presented as an introduction to slides, alternating strokes and double stops.

#### ***If I Should Wander Back Tonight - Downstrokes And Variations* (I-A)**

The date is circa 1946 and the place is the Grand Ole Opry. Two live takes by the classic bluegrass band, one with Earl, one without.

#### ***What Is 'Playing Ahead'? - Monroe's Hornpipe, Why Did You Wander* (I-A)**

One of Bill Monroe's hardest techniques to grasp - setting up and thinking ahead to the next line before you get there.

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### **Matt Flinner**

#### **Double Stops (I)**

Various double stop shapes over a few chords and using them as a tool to create solos on a bluegrass standard in the key of G!

#### **Fiddle Tune Variations (I)**

Learn a fairly straightforward old-time fiddle tune, then try varying that tune by changing the octave, adding open strings and using double stops and melodic lines.

#### **Swing Mandolin Chords (A)**

Chord shapes to use in swing/jazz chord progressions. Start with a simple blues and work toward using I-vi-ii-V-I progressions.

#### **Picking Exercises (all)**

Picking exercises to help with tone, volume and speed. Single and double string exercises to help create warm-up routines and help get full volume with a relaxed picking hand.

#### **Chop Chord Melodies (I-A)**

Bill Monroe's playing style and using the "chop" chord to create solos on a bluegrass standard or two - chord tones, blue notes and unique approaches to melody.

#### **Improvisation (I-A)**

A couple of standard chord progressions (one bluegrass, one swing) and approaches to improvising over those progressions - chord tones, arpeggios and scale choices as well as finding your inner voice.

#### **Tremolo (B-I)**

Approach tremolo slowly, using a couple exercises to help get a relaxed, measured and full sound. Learn a waltz or two and tremolo on single notes as well as double stops.

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### Alan Bibey

#### **Getting Slippery (I)**

Improving slides, hammer-ons, pull-offs and position shifts with an eye towards building speed and incorporating these new ideas into songs you already play!

#### **Old Tunes, New Solos (I)**

Review the melodies to some popular fiddle tunes then explore some alternative break ideas for spicing up second and third solos. Enhance your knowledge of the fingerboard and get ideas for many other songs.

#### **Using my Mandolin as a Roadmap (I)**

Build breaks to common bluegrass songs by using double stops as your roadmap. Transpose these doublestops to different chords and you'll be able to play a break to any bluegrass song as well as improve your breaks to songs you already know.

#### **Messing with the Melody (A)**

Explore how to "play around the melody" tastefully with traditional as well as modern approaches. Upgrade your breaks to songs you already know and come up with solos for new songs by learning to weave in and out of the melody.

#### **Improvisation (A)**

The journey to true improv including how to alter some of your favorite licks to get more out of them. An exploration that will get you on the road to creating your own style!!

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### Jim Richter

#### **Inner Motivation and Acceptance as a Mandolinist (AB-I)**

The dilemma of the perpetual beginner, the individual who has played 5 to 10 years and still identifies as a beginner. Explore the “why” behind your choice to play mandolin. Active participation by each student is a must to receive maximum benefit.

#### **Music Theory for the Blues Mandolinist (AB-I)**

The rudiments of blues scales and 7th chord harmony.

#### **Improvisation And Jamming for the Blues and Rock Mandolinist (AB-I)**

Blues box patterns, song structure, building solos, and understanding how to play over common blues changes.

#### **Arranging Blues and Classic Rock Guitar for Mandolin (I-A)**

Rethinking mandolin as a rock instrument using a blues framework. Strategies for arranging great tunes by ZZ Top, Steve Miller, Led Zeppelin, AC/DC, Jimi Hendrix, and more. Includes review of blues box patterns, sonic uniqueness of mandolin to mimic guitar “power chords,” how to use guitar tablature, and arranging.

#### **The Blues/Rock Shuffle - What it is And How to Do It (B-AB)**

The shuffle is a rhythmic pattern that is the cornerstone of blues music and highly influential on swing, rock and roll, and country musics. This rhythm workshop focuses on various approaches to playing mandolin shuffles from the most basic and accessible to more complicated harmonic approaches that add color and interest to ones playing.

#### **Playing With Commitment - Common Blues Techniques for Mandolin (AB-I)**

Unlike fiddle tunes or modern bluegrass playing that is often linear with long series of eighth or sixteenth notes, blues playing relies heavily on left hand techniques that give life to phrasing. Right hand techniques focus more on power and character than facility honed through the pick-theory adherence needed for contemporary mandolin compositions. By the end of this class you'll have better ideas for giving life, breath, and character to your blues playing.

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### Ben Pearce

#### **Know Thy Mandolin (all)**

The construction and constituent parts of the mandolin, how each contributes to the functioning of the mandolin as a whole. Setup tweaks that you can do yourself to improve playability. How to take care of your instrument and identify when things are amiss.

#### **Dissecting Doublestops (I)**

Understanding doublestops in terms of scales as well as partial chords helps underscore their harmonic underpinnings, their place in the chords over which they are played. How to use doublestops in both lead and backup playing.

#### **Learning the Numbers - I, IV, V (B-I)**

The most common bluegrass and folk progressions and the mandolin as a great tool for playing rhythm along with them. And we'll unlock a fundamental secret to navigating the mandolin fingerboard.

#### **What Key... Who Cares? (B-I)**

Want to back up a singer who insists on capoing at the first fret on every song or plays in G#? By looking at chords as movable "blocks" instead of specific fingerings, we can use them to play in many keys. We'll also look at the melodic side of this coin.

#### **Get a Grip! (level?)**

Look behind the most ubiquitous bluegrass "grip" shape to its harmonic underpinnings and extend them as a source of endless variation of licks, fills, and improvisational direction.

#### **The Fifth Column of Mandolinning (level?)**

Exploit the most useful aspect of the mandolin and of western music, the fifth, from the inside. This class deepens understanding of the fingerboard by cooking everything you know about the mandolin down to one interval, one chord shape, infinite possibilities.



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### Tony Watt

#### **Understanding Double Stops (LI)**

Double stops (playing two notes at once) can be used to fill out your solos to vocal tunes, and much more. We'll focus on the basics including where to find them and how to use them. Even if you're already familiar with double stops this class will help you understand how and why they work.

#### **The Power of Alternate Picking (LI)**

Alternate down/up picking is arguably the most important part of bluegrass mandolin playing. Unfortunately, most tabs don't tell you the pick direction for each note, but you should determine it. We'll cover the fundamentals of alternating down/up picking, as well as exercises for mastering the technique.

#### **The Three Most Important Practice Techniques Ever (all)**

With these Important Practice Techniques you can become the musician you've always dreamed of being... motivation to practice required.

#### **Fundamentals of Ear Training (all)**

A set of skills that you can learn and practice just like chords or leads. The basics, including hearing chord changes and finding simple melodies.

#### **Introduction to Harmony (all)**

Two core skills: how to determine harmonies, and teaching yourself to sing harmonies using your instrument as a guide. Open to all instruments, all levels but geared towards those who have trouble finding harmonies on their instrument and/or with their voice.

#### **Introduction to Improvising (AB)**

It's never too early to start improvising, provided you have a framework to work within. We'll use the pentatonic scale to introduce the fundamentals of improvising, then discuss the more complicated approaches to making up solos on the fly.

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### Joe K. Walsh

#### **Easy Tunes that Sound Good on Solo Mandolin (B-I)**

We all play by ourselves at home quite a lot. It's always nice to find a tune or two that can sound like a complete story while played on one mandolin. We'll check out one or two of these.

#### ***The Golden Eagle* - The Perfect Learning Vehicle (I-A)**

*The Golden Eagle*, a twisty tune played all over the country, is a great vehicle for learning about arpeggios, for working on non-diatonic sections, for checking out different ways to play triplets, and for working on our right hand string crossing chops. Plus it's a fun melody. We'll learn the tune and then some larger concepts that the tune demonstrates.

#### **Dawg Mandolin (I-A)**

David "Dawg" Grisman has written some of the classic mandolin and string band melodies, and his tunes are loved and played everywhere. We'll learn a couple of the friendlier Dawg tunes.

#### **Fingerboard Layouts (I)**

Develop your knowledge of fingerboard pathways, using arpeggio patterns, working towards playing a simple blues in every key.

#### **Moveable and Changeable Chord Shapes - How G, C, and D Can Give You All the Chords You'll Ever Need (I)**

The three simplest chord shapes (G, C, and D) can be moved and modified to give us all other chords we need to play a simple jazz standard.

#### **Doublestops (B-I)**

Doublestops (two note chords) are a huge part of the mandolin sound, and are hugely helpful learning how and where to find chord tones. Learn some simple recurring patterns that will open up doublestop options in every key.

#### **Improvising on a Fiddle Tune (I-A)**

We'll learn a simple diatonic fiddle tune and use it as a vehicle for exploring ways of improvising melodically.

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### Barry Mitterhoff

#### **Stomps and Rags (I)**

The mandolin's role in the bluesy swing of the 1920s.

#### ***The Wreck Of The Old 97* (B-I)**

The classic train- song play it through 5 versions from very easy to a more challenging McReynolds crosspicking-style.

#### **Learn a Tex Logan Tune (I-A)**

Mandolin arrangement of one of the great fiddler's original tunes.

#### **The Gospel Turnaround (I)**

The classic intros to many gospel tunes. Learn a few kickoffs and compose some too.

#### **Doyle and *Helen* In B Major (A)**

An early mandolin break by one of the greats that will open up the key of B 'up the neck.'

#### **Learn a Choro Tune (I-A)**

A brief look into the Brazilian style of music that features the mandolin and the great mandolinist Jacob do Bandolim.

#### **Learn a Klezmer Tune (I-A)**

An introduction to the dance and secular music of the Jews of Eastern Europe. Learn some of the modes & rhythms.

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### **Don Stiernberg**

#### **Rhythm and Repertoire (AB-A)**

Creating rhythm parts for swing tunes - 3 levels: "basic", "more interesting" and "anything goes" - analyzing progressions to promote memorization and understanding of lots of tunes - notes to add on - notes to leave out - amazing your friends by dancing chordally across the entire fretboard.

#### **A New Look at Chord Playing (B-I)**

Are there easier ways to form colorful or nasty chords? Are there easier ways to connect one chord to another? What impact does the style of music have on which voicing you use? Exercises for making chord changes smooth, easy, and automatic- when to jump all over the place - when to hang in one area.

#### **Melodic Vocabulary and Repertoire (I-A)**

Responding to chord symbols by knowing what notes you can choose from - extending scales into fretboard territories - working toward definitions of melody, pattern, phrases, and licks - content rich tunes that clearly illustrate melodic language or have awesome phrases - the "good notes".

#### **Improv Basics for Bluegrass and Swing Players (I)**

Step by step system for getting your own solos going -"paraphrase" vs. "free invention": exploring two distinct approaches to creating a linear solo - what to listen for - finding things on the fretboard - getting your chops ready to keep things flowing - how the grassers can help the jazzers - how the jazzers can help the grassers.

#### **Great Moments in Improvised Mandolin Solo History (demo and hands on)**

Listening to and looking at solos created by great improvising mandolinists such as Burns, Gimble, Moore, Monroe, Grisman, Bush, et al. - working ideas from the greats into your own solos - theoretical analysis of hip licks - what were they thinking? - were they thinking?? This class will have handouts and playing the solo materials is encouraged.

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### Sharon Gilchrist

#### **Making the Basic Melody Feel Good! (B-I)**

Right hand techniques that make basic melodies sound much less basic! Freeing up the right hand with a couple standard rhythm patterns/grooves can breathe a lot of life into the melody and often helps players start building speed.

#### **The First Step to Improv - Embellishing the Melody (B-I)**

How to veer off the melody and start improvising. Find ideas for improv within the melody itself. Develop a tool kit of common ways to embellish any melody instead of feeling stuck and only able to play the melody.

#### **Closed Position Fingering Pattern - I (AB-I)**

Learn one closed position pattern that can be moved anywhere on the neck to help find melodies and harmonize them with doublestops, in any song with a I-IV-V chord progression.

#### **Closed Position Fingering Pattern - II Melodic Extensions (AB-I)**

Two ways that melodies commonly extend outside the basic closed position fingering, for melodies in I-IV-V chord progressions.

#### **No, You Back Up! (I-A)**

The art of backing up a singer on a standard bluegrass song using double stops and fills.

#### **Harmonizing the Melody (I-A)**

Twin mandolins are a rare and often pleasing sound - at least to mandolin players. We'll take the standard tune *Eighth of January* in D major and discuss the theory behind finding harmony parts to this melody. Learn the parts and have a tune you can jam on all weekend with other mandolin players. Come to class knowing the basic melody and learn the high and low harmonies for some triple mando playing.

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### David Surette

#### **Double Stops (I-A)**

A hands-on look at the beauty and versatility of two notes. Topics include droning, 6th intervals, and two note chords.

#### **Celtic Tunes and Techniques (I-A)**

Aspects of Celtic style mandolin, including ornamentation, droning, and jig picking. We'll address these topics while working on a reel and a jig.

#### **Open Chord Strumming (AB)**

Guest teacher with the N/B/AB tracks

Learn some simple open chord shapes that sound great, as well as a variety of strumming patterns in several styles.

#### **Playing in 6/8 And 9/8 (level?)**

Learn an Irish slip jig and an Italian tarantella!

#### **Modes and Modal Tunes for Old-time and Celtic Styles (I-A)**

#### **Old-time Mandolin (AB-I)**

Learn a couple great old-time Southern fiddle tunes, and how to make them come alive with simple, groove based playing.

#### **Rhythm Approaches For Accompanying Celtic and Old-time (level?)**

A non-bluegrass, non-chop chord way of accompanying both fiddle tunes and songs.

#### **Acoustic Rock or Folk/Rock for Mandolin (I-A)**

Beatles, Dead, etc.

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### Skip Gorman

#### ***Git Up John* (I)**

I learned this cross-tuned number directly from Bill MON'roe in 1968 when he played it on my mandolin. Best to tune your mandolin to AF# / DD / AA / DA before class.

#### **Sweetest Waltzes (B/I)**

A few waltzes from the bluegrass and old-time repertoires. Work on your tremelo and wrest some beauty from some lovely melodies.

#### **Simplifying the Fingerboard to Facilitate Riffs , Fills and Cliches - (AB/I)**

We'll sing some bluegrass standards and work on supporting licks and fills used by Monroe, John Duffy, Everett Lilly and Frank Wakefield and other bluegrass greats.

#### **Ragged But Right (A)**

Some interesting ragtime tunes to learn.

#### **Axing the Chop (B)**

Some useful alternatives to the over-used, much-abused and often-annoying mandolin chop.

#### **Ridin' the Rails (A)**

Tunes like *Kansas City Railroad Blues* and *Ridin' The Blind Blues* and what makes them powerful and believable.

#### **Salvaging the Old-Time Flavor in Bluegrass**

Many nuances in 'older rural music' reflect a culture of sound that is slowly being lost, ignored by many of today's musicians in both old-time and bluegrass. We'll examine some music by The Carter Family, The Monroe Bros. and others to pinpoint sounds well worth preserving.

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Laura Orshaw

Beginner/Advancing Beginner Track

The Novice/Beginner and Beginner/Advancing Beginner tracks will cover some of the following topics according to the individual teachers' 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 (for banjo primarily)
- applying the ideas listed above to common songs



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### Lorraine Hammond

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- chords, rhythm, and using the capo if applicable
- slurs: hammer-ons, pull-offs, and slides (for banjo primarily)
- applying the ideas listed above to common songs