

David Benedict

Waltz Warehouse (AB-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.

Geeking Out on Groove (AB-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.

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.

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!!

Mike Compton

Return of the Hand Cramp (all)

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

Tennessee Blues (AB)

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.

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.

Matt Flinner

Tremolo (AB-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.

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.

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!

Improvisation (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.

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.

Sharon Gilchrist

The First Step to Improv - Embellishing the Melody (AB-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.

Skip Gorman

Axing the Chop (AB)

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

Salvaging the Old-Time Flavor in Bluegrass (AB-I)

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.

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.

Sweetest Waltzes (I)

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

Ridin' the Rails (A)

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

Carl Jones

The Key of G is Always Fine By Me (AB-I)

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

Octaves, Unisons, and Drones (AB-I)

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.

Making Up Tunes on the Mandolin (AB-I)

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.

Mandomazing – Two Strings the Thing! (AB-I)

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.

A Little Rag Goes a Long Way (I)

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

Barry Mitterhoff

***The Wreck Of The Old 97* (AB-I)**

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

Stomps and Rags (I)

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

The Gospel Turnaround (I)

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

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 Tex Logan Tune (I-A)

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

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.'

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 (AB-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*.

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.

Learning the Numbers - I, IV, V (AB-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? (AB-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.

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.

Get a Grip! (I-A)

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.

Jim Richter

Music Theory for the Blues Mandolinist (AB-I)

The rudiments of blues scales and 7th chord harmony.

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.

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.

Improvisation And Jamming for the Blues and Rock Mandolinist (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.

Don Stiernberg

Rhythm and Repertoire (AB-I)

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 (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.

Great Moments in Improvised Mandolin Solo History- demo and hands on (I)

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.

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.

Melodic Vocabulary and Repertoire (I-A)

Responding to chord symbols by knowing what notes to use- 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".

David Surette

Open Chord Strumming (N/B/AB) Joining Beginner Track

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

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.

Playing in 6/8 And 9/8 (I)

Learn an Irish slip jig and an Italian tarantella!

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.

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

Beatles, Dead, etc.

Joe K. Walsh

Easy Tunes that Sound Good on Solo Mandolin (AB-I)

We all play by ourselves at home quite a lot. It's 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.

Fingerboard Layouts (I)

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

***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. 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. Learn a couple of the friendlier Dawg tunes.

Tony Watt

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.

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.

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.

The Power of Alternate Picking (AB-I)

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.

Understanding Double Stops (AB-I)

Double stops 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.

Mandolin Camp North Beginner Tracks

Mandolin Novice/Beginner (N/B) with Lorraine Hammond

Mandolin Beginner/Advancing Beginner (B/AB) with Laura Orshaw

Music camps can be intimidating for beginners- so many students, instructors, classes, topics. With this in mind, MCN offers “Beginner Tracks”: six sequential classes designed to provide a smaller, relaxed, carefully guided environment- a “home at camp”, a safe place to learn. Participants in each series meet for four classes with a single instructor well versed with introducing the fundamentals, plus an additional class with a special guest instructor and one “study hall” class.

The track descriptions below outline topics to be covered, but since the collective experience level will determine how quickly things will progress, we can't predict the topic of any one session. You can join or leave the track at any time. But beginners have found that the focus and continuity of the complete track may well offer you the most organized, user friendly opportunity to jump start your mandolin career. Bring a notepad and recording device.

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
- strings and tuning
- left- and right-hand technique
- chords, rhythm, the chop
- slurs: hammer-ons, pull-offs, and slides
- applying the ideas listed above to common songs
- basic jamming skills