

Adam Hurt

Introduction to the *Sandy River Belle* Tuning (I-A) Learn to navigate this beautiful, traditional, user-friendly, alternate tuning for the key of G (gEADE) via a series of exercises and tunes.

Kentucky Fiddle tunes for Clawhammer (I-A) Learn repertoire from primary source fiddlers, arranged to honor both the essence of the tune as originally played on the fiddle and also the unique behavior of the clawhammer style.

Review of Clawhammer Basics (AB-I) Brush up on the right and left hand fundamentals, from the basic clawhammer rhythm to drop-thumb, pull-offs, hammer-ons, and slides through a series of fun exercises.

Understanding the Structure of Old-time Fiddle Tunes (all) Learning to hear repeated motifs in fiddle tunes will help you learn to play them sooner and more faithfully. Most tunes contain much less unique content to work out from scratch than you might think! Bring your ears and your analytical minds to this fun listening class.

Mastering the Mechanics of Tone (all) Tone production is about much more than instrument choice and setup! Learn to maximize rich, clear tone from your banjo by examining the relationship between your body and your instrument.

Allison de Groot

Tune - *Jim Shank* (B-AB) A fun tune with a great laid-back but up-beat feel. I first heard it from fiddlers Rhys Jones and Christina Wheeler, and found an old recording by Sam Dyer from Macon, Tennessee. We'll learn by ear, so bring a recording device! Tablature available.

Neck Explosion In G (I-A) The goal is to help you navigate the fretboard. We will build triads on top of each note in the G scale, all the way up the neck. Using two shapes (major and minor) we'll locate ALL of the G major notes on the fretboard so that when you try playing melodies or some different chord voicings up the neck you will have guidelines to help you navigate. Bring a recording device, and a page with the exercise will be available.

Exploring Jigs in 6/8 (I-A) We'll start to internalize the 6/8 rhythm and work through some phrases that catch the notes and keep the jig feel driving forward. The goal is to give you the tools to play your favorite jigs on clawhammer banjo!

Melvin Wine's *All Young* (A) A great notey modal tune from West Virginian fiddler Melvin Wine. We'll learn the tune by ear, but tablature will be available if needed. Bring a recording device!

Fiddle Banjo duets Molsky & de Groot (I)

Beth Williams-Hartness

Introduction to Old-time Guitar (all) Beth With Support From Adam

Be the Banjo Player in the Old-time Trio (all) Join Adam on fiddle and Beth on guitar and play a tune of your choice, at your preferred tempo, in a non-threatening environment with lots of feedback and suggestions on how to make these collaborations as successful as possible.

Bill Evans

Putting Both Hands Together (N-B) Guest teacher with the N/B/AB tracks

Using Forward Rolls to Create Drive (AB-I)

Working Up Scruggs-Style Solos From Scratch (AB-I)

Licks-exercises in Single-String: Finding Scales from Chord Positions (A)

Up-The-Neck Back-Up: Earl's Best Advanced Licks (A)

Bob Altschuler

Advancing Beginner Classes - Bluegrass Banjo

Picking and Fretting Ergonomics (AB) How you use right and left hand techniques determines your sound. We'll 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.

Fretboard Roadmap (AB) Seeing the fretboard as a whole, with movable chords, repeating progressions and lick shapes, will increase your skills in backup, lead and improvisation. We'll also cover forming movable minor, seventh and other chords out of the major chord shapes.

Creating Solos (AB) 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. These tools and ideas can be used at home and on-the-fly at jams. We'll also discuss "faking a break" at jams.

Up the Neck Techniques (AB) 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.

Backup - Basics and Beyond (AB Track) We'll cover vamping, rolling backup, rhythms and classic Scruggs techniques. Effective backup is very important since, when playing with other musicians, we're backing up most of the time.

Bruce Molsky

Hammer, Pulls, and Slides, oh my (N/B)

Tour of Old Time Banjo Tunings (I)

Tommy Jarrell's Back Step Cindy (A)

Fretless Banjo Basics (UI)

Fiddle Banjo duets, Accompaniment class with Allison (I)

Casey Henry

You Can Jam Too! (B) How to use forward and backward rolls, combined with the "cheating vamp," to jam in and play something even if you don't know the song.

Playing in Different Keys with the Capo (AB-I) Using the capo for playing breaks in different keys. How and where to vamp with your capo on. Some basic chord theory as well. Essential jam skills!

Intro to Improvising in C (I-A) Playing out of C position doesn't have to be hard. Use one roll with two-finger chords down and up the neck and build a break to most three chord songs. C is a good key for women to sing in, so if you are female or jam with women, this is a valuable skill. It also gives you access (with the capo) to the keys of D, E, and even F.

What Do You Play In 3/4 Time? (I-A) Songs in waltz time come up infrequently, but you still need to have something you can play when someone calls *Amazing Grace* or *In The Pines*. We'll explore a few different roll patterns that work.

Beyond Vamping - Fancy Scruggs-style Backup (A) A lot of what makes Earl's playing so cool is his backup. We'll start simple with a couple of patterns you can add to your vamping immediately, and then build more complicated patterns using some of Earl's staple licks.

Craig Edwards

Picking Up Fiddle Tunes on the Fly (AB) You've learned a bunch of tunes: you're ready to sit down in a session and join the fun. But the fiddler keeps calling tunes you've never heard before! Here are some tips to help you start out making a welcome contribution and catch more details of the tune as they fly by, so that by the end you've got a pretty good handle on it and the fiddler doesn't turn to you and say, "What you SHOULD have been doing is..."

Banjo Songs and Showpieces (I-A) While playing with fiddlers is a blast, old-timers often cultivated a repertoire of banjo songs and instrumental showpieces specifically geared to solo banjo. Explore some of this repertoire.

More than Fingers - Body Ergonomics for Clawhammer Banjo (all) Awareness of posture, relaxation, necessary pressure and tension, mass, momentum, fretting finger, hand and arm angles, and picking hand and arm positioning and motion. Enrich timbre, increase playing clarity and authority, improve ability to play at faster tempos while remaining relaxed, reduce fatigue, and identify the ways to acquire and practice new techniques.

The Banjo Music of Dock Boggs (I-A) Dock Boggs straddled the divide between old-time music and blues using a distinctive three-finger picking style and unusual tunings. Explore a few of Dock's techniques and tunings to help provide a road map to his approach to the banjo.

Beginning Old-Time Two- And Three-finger Picking (B-I) Get a start on old-time two-finger and three-finger styles that don't depend on bluegrass "rolls". Tunes from Clyde Davenport, Gaither Carlton, Morgan Sexton, and Hayes Sheperd.

Eli Gilbert

The Jazz Banjo Player's Toolbox (I-A) Scales, arpeggios, and chord shapes for improvising in a jazz context. Learn licks and phrases common to the jazz language as a way to contextualize the scales and arpeggios. Most examples will be in the single string style.

Single-String Workout (I-A) Learn valuable right hand exercises designed to increase speed and dexterity. We'll cover scale positions and shapes all over the neck. Examples from skilled single-string players like Don Reno, Bela Fleck, Noam Pikelnny, and Ryan Cavanaugh.

That "Slow Backup" Sound (I-A) How to play tasteful backup on slow songs in the style of J.D. Crowe and Sonny Osborne. Learn examples from both Crowe and Osborne as well as the theory behind these ideas.

Metronome Practice 101 (All levels) The basics of metronome use as a means to improve timing, muscle memory, and rhythmic independence.

Charlie Parker on the Banjo (A) Learn from the master of bebop, Charlie Parker, and apply his improvisation style to the banjo. Licks and phrases will be explained in the context of scale and arpeggio shapes, and shown mainly in the single string-style.

Frank Solivan Saturday Mandolin Track

Mapping the Fretboard Use of simple chords, shapes and patterns to reach a better understanding of how it all fits together.

Clean Speed The all-elusive speed issue. Learn some insider techniques, tips and ideas on how practice to get your speed up without sacrificing tone and clarity.

Chords Easy on the Hands Using simple two- and three-finger shapes to make new chords and voicings.

Banjo on Mando Get a grasp on handy ways to play a few banjo melodies like *Pike County Breakdown* and *Clinch Mountain Backstep*.

Gabe Hirshfeld

Taking Apart Your Banjo and You (I-A) How to disassemble your banjo and put it back together again. Simple set-up adjustments that you can do at home and how they affect the tone and playability of the instrument. After this class you'll hopefully have a better idea of how to set up your instrument for your favorite sound and playing feel.

Shapes and How to Use Them (I-A) Different chord shapes and partial chord shapes on the fretboard and how you can play around them or inside of them. We'll also cover movable shapes and closed positions.

Your Hands and You (I-A) Proper right- and left-hand technique and what that entails. How to relieve tension and how to pull the most tone without stressing out.

How to Play in a Bluegrass Band (I-A) How to be the banjo player in a bluegrass band - what to do and when to do it, or more importantly, when not to do it.

Jane Rothfield

Advancing Beginner - Clawhammer Track- See AB track

Modal and Bluesy Clawhammer Tunes and Songs (I) We will take apart modal tunes like *Chilly Winds* and *Greasy Coat* and play them with that groovy feel.

Fiddle support with John Herrmann

Janet Beazley

Productive Practice Tips and Tools (AB-I) How to get the most out of your practice sessions, including rhythm drills with the user-friendly metronome.

Learning the Neck (AB-I) Exercises for practicing major and minor chord shapes up the neck.

Sing on the Chorus - Intro to Bluegrass Harmony Singing (all levels) 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”!

Music Theory 101 for Banjo Players (AB-I) A user-friendly, hands-on intro to music theory fundamentals for banjo players. (G-tuning)

“Winging” Solos in Jams (AB-I) How to solo on common chord progressions.

Joe Newberry

Rhythm Methods to Put Drive in Your Playing (AB-I) The right hand is the powerhouse for driving a band, and judicious use of syncopation, single stringing and the clawhammer stroke will keep your tunes humming.

Singing with the Banjo (I) The banjo is a great instrument for accompanying your singing. Explore some techniques to make the banjo like a duet partner.

Famous Tunes - Finding New Life in Them (I-A) As you play longer, you find yourself returning to those “famous” tunes. Great versions of tunes like *Arkansas Traveler*, *Old Joe Clark*, *Sally Goodin*, and others will give you a whole new appreciation for the standards.

Special Tunings / Special Tunes (I) A number of great tunes have specific tunings: *John Brown’s Dream*, *Last Chance*, *Cumberland Gap*, *Old Reuben*.

Tunes with Harmonics (I-A) *Lost Gander & Grandfather’s Clock*

John Herrmann

Old-Time Banjo Songs from African-American Folk Roots (AB-I) African-American songs from Leadbelly, Muddy Waters, the Warner Collection, etc., that make good old-time banjo songs, and a couple of tunings that are especially good for bluesy playing.

Playing Tunes you Don’t Know (AB-I) An essential skill for those who want to be able to play in sessions. How do you make the transition from playing set pieces you have learned to winging it? Hints from a lifetime of faking it.

Round Peak Techniques and Beyond (I) I'll try to demonstrate everything I know in one class.

Zen Practice and Music (AB-I) Many rhythm players are aware of the mantric aspect of music and of the release it brings. How do you take that absorption into the rest of your life?

Fiddle Banjo Interplay Banjo Fiddle Duet Playing (AB-I) Tips on how to play intimately with a fiddler. How to be responsive and supportive. With Jane Rothfield.

Michael Miles

Creating Clawhammer Solos (I) This workshop will help you develop the skill to create your own solos and variations for any song or tune.

John Prine - *Angel From Montgomery* and *Paradise* (AB-I) The song accompaniment and an instrumental rendering of these two classic songs.

Rags - *Maple Leaf* and *Black Mountain* (I-A) Two classic tunes, rarely, if ever, heard in clawhammer style, but perfect for it.

Songs of Pete & Woody for Clawhammer (AB-I) Celebrate Pete Seeger's centennial by grabbing a few of his songs along with his pal and mentor, Woody Guthrie. Some of the best music of America, played on America's favorite instrument.

Delta Blues for Clawhammer (I-A) Blues is at the heart of all American music. We'll look at *CC Rider* and approaches to rhythmic and melodic improvisation that you can take to any blues tune.

Mike Munford

Melodic Fiddle Tunes (I-A) *Jerusalem Ridge, Katy Hill, Old Danderfield.* Depending on time/how fast we go, lean melodic breaks of one or more of these fiddle tunes

Backup Analyzed (I-A) Methods for backing up the other instruments. What to play during a fiddle solo vs a guitar solo.

JD Crowe Style, 50's-70's (I) *You don't know my mind,* JD's version through the years.

Right and Left Hands (I) Maintenance, technique for good tone and volume. Check up, what's working what's not.

Setup your instrument for how you want it to sound (All) With Gabe Hirshfeld

Pete Kelly

Earl's Nine Pound Hammer (AB-I) In this workshop we'll dive into Earl Scruggs' classic break to 'Nine Pound Hammer.' It's a great jam song, isn't hard to learn, and offers a great laboratory for mastering the details of left- and right-hand technique.

D-position Licks and Finger Dexterity (AB-I) The down-the-neck D chord and its associated licks can be a stumbling block that keeps you from sounding your best. In this workshop we'll go over ways to make these licks sound better, and look at some possibilities this position offers for backup and lead playing.

Bach Minuet in G for Banjo (I) Get a start playing classical music on the banjo with this well-known, accessible piece.

How to Make up a Break from a Melody (I) In this workshop we'll take a simple, well-known song, figure out the melody on the banjo, and build a break around it. You will leave this workshop with a set of concrete steps that, with practice, you can use to make up a down-the-neck break to any song in any key.

How to Figure out Tenor and Baritone Vocal Parts. (All levels) Singing is the cornerstone of bluegrass; if you learn to sing harmony parts you'll open up a whole world of fun at jam sessions. You don't need 'a great voice' to sing; if you can talk you can sing. In this workshop you'll learn how to sing with your banjo, how harmony parts are organized and how to arrange them around the melody.

Rich Stillman

Karaoke (All) Indulge your inner performer, and play on stage with BCN faculty. Players and audience welcome.

Improvisation I & II (I) Paired classes (introductory class, homework, follow-up class)

Playing Effective Kickoffs (AB-I) Getting people to recognize the melody you're playing as quickly as possible.

Fun with Pentatonics and Minor Keys (AB-I) Put the blues in everything you play! If you're used to playing in major keys (and who isn't?), the minor and pentatonic minor scales add darker colors to your banjo palette. Not only that, they're surprisingly easy to find on the banjo fingerboard, and they work easily in both Scruggs and melodic style. Come to this class and make your playing more interesting.

Tom Adams

Add to Your Vamping Backup (AB) Play runs between vamped chords, transition smoothly into your breaks, and play basic fill-in licks between vocal lines.

Think About the Tune, Not About the Rolls (I) This technique will free you from tab. When you combine “what” to play with “when” to play it, you’ll have command of your instrument.

Scruggs Backup - Mercury Sessions (I) Licks played by Earl on 20 of the Foggy Mountain Boys recordings 1948-1950. Learn where to place these licks in songs that you already know.

Making Up Your Own Break in C Chord Position (I) Take what you already know about playing in G and map it onto the fingerboard for C. No need to reinvent the wheel; you’re already more than halfway there.

Jimmy Martin Banjo Time (I-A) Four classic instrumentals recorded during Jimmy’s heyday on Decca Records: *Theme Time* (Bill Emerson), *Leavin’ Town* (Paul Craft), *Arab Bounce* (Chris Warner), and *Big Country* (JD Crowe). Detailed discussion and instruction with tab.

Tim Rowell

Meg Grey (AB-I) A simple version of this great tune from Kentucky fiddler George Lee Hawkins. There aren’t a ton of E modal tunes in the old-time repertoire and this one is really a gem. Played in two or three parts, with some really great melodic additions. Learn how to use the alternate string pull-off.

Old Drake (AB-I) A really fine “mountain modal” tune from the Hammons family of West Virginia. Easy on the fingers and wonderfully crooked. The challenge of this tune is remembering the unusual phrasing.

Staten Island Hornpipe (AB-I) A fairly straight-ahead D tune from Franklin George of West Virginia. This tune makes great use of drop thumbs. A good tune to have in your repertoire at jam time.

Dock Boggs Old-time 3-finger Up Picking (AB-I) Learn some of the picking combinations that set Dock’s banjo playing apart from other players of his time. His version of *Prodigal Son* is played in the hauntingly beautiful tuning of f#CGAD.

Lost Girl (I) A beautiful and haunting G tune from John Morgan Salyer of Kentucky. We’ll work on important G positions up the neck and focus on solid and economical fretting technique.

Bruce Stockwell

Beginner Track 3-Finger

The Novice-Beginner track 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
- applying the ideas listed above to common songs

Jane Rothfield

Beginner Track Clawhammer

The Novice-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
- applying the ideas listed above to common songs