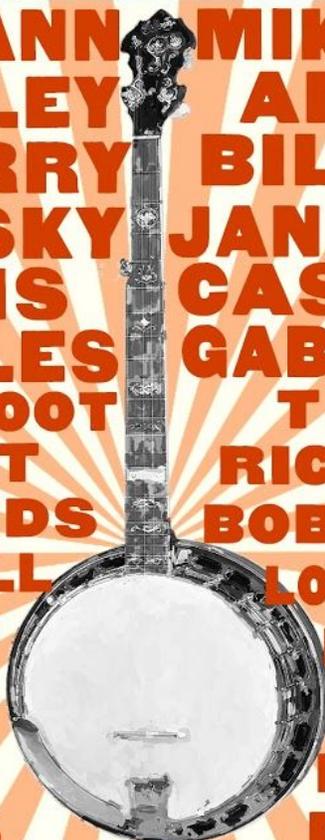


# BANJO CAMP NORTH

MAY 17, 18, 19, 2019

PRINDLE POND CONFERENCE CENTER, CHARLTON, MASSACHUSETTS

## A WICKED GOOD TIME



JOHN HERRMANN    MIKE MUNFORD  
JANET BEAZLEY    ADAM HURT  
JOE NEWBERRY    BILL EVANS  
BRUCE MOLSKY    JANE ROTHFIELD  
TOM ADAMS    CASEY HENRY  
MICHAEL MILES    GABE HIRSHFELD  
ALLISON DE GROOT    TIM ROWELL  
ELI GILBERT    RICH STILLMAN  
CRAIG EDWARDS    BOB ALTSCHULER  
BRUCE STOCKWELL    LORRAINE HAMMOND  
WILL SEEDERS    LINCOLN MEYERS  
PETE KELLY    BETH HARTNESS  
BEN PEARCE    PATRICK M'GONIGLE  
MIKE RIVERS    DICK BOWDEN  
GLENN NELSON    FRANK SOLIVAN  
BENNETT HAMMOND    PHIL ZIMMERMAN



**KELLY STOCKWELL**

PRESIDENT AND MUSIC DIRECTOR



LEARN FROM, LISTEN TO, JAM & MAKE FRIENDS



WITH THESE

**BANJO MASTERS!**



[WWW.MUSICCAMPSNORTH.COM](http://WWW.MUSICCAMPSNORTH.COM)

INFO@MUSICCAMPSNORTH.COM OR CALL 203-362-8807 EASTERN TIME

MUSIC CAMPS NORTH IS A 501 (C)(3) NON-PROFIT CORPORATION

## ***Prindle Pond Info/Emergency Info***

**Prindle Pond's office number is (508) 248-4737**

**Camp cell phone number is (203) 362-8807**

**WiFi password for  
Hilltop / Dining Hall / Sage Hall is**

**betterboat234**

# ***Table of Contents***

<b>Emergency Info .....</b>	<b>Inside Cover</b>
<b>Welcome from Camp Director .....</b>	<b>4</b>
<b>BCN Mission Statement .....</b>	<b>5</b>
<b>Board of Directors/Volunteers .....</b>	<b>5</b>
<b>Arrival at Camp: “I’ve just registered... Now What?” .....</b>	<b>6</b>
<b>Suggested Packing List .....</b>	<b>7</b>
<b>Did you Forget Something? Local Markets .....</b>	<b>8</b>
<b>Prindle Pond Conference Center .....</b>	<b>8</b>
<b>Guests and Security .....</b>	<b>8</b>
<b>Meals, Water, Coffee .....</b>	<b>9</b>
<b>Vendors .....</b>	<b>9</b>
<b>Skill Levels/ Find Your Level .....</b>	<b>10</b>
<b>Beginner Tracks .....</b>	<b>11</b>
<b>Coaching Sessions .....</b>	<b>11</b>
<b>Faculty Concerts .....</b>	<b>12</b>
<b>Jams .....</b>	<b>12</b>
<b>Camp Etiquette .....</b>	<b>13</b>
<b>Audio/Video Recording .....</b>	<b>13</b>
<b>Faculty Bios .....</b>	<b>14-19</b>
<b>Class Descriptions .....</b>	<b>20-27</b>
<b>Prindle Pond Map .....</b>	<b>Back Cover</b>

# ***Welcome Campers!***

2019 is our 19th year at Music Camps North, our second camp as a 501(c)(3) tax-exempt nonprofit organization. Volunteers put this camp together, and we'll be relying on volunteers even more in the future. It's truly a labor of love.

We view ourselves as a unique camp--our emphasis is on faculty's personal interaction with campers in and outside the classroom. You'll dine with faculty and find them available for advice throughout the weekend. Some faculty may even stay up late to jam with you.

We've made some changes for the 2019 Camp:

- A new President/Camp Director: In 2017 then President Phil Zimmerman let the Board of Directors know he wanted to cut back on his duties. I offered my time and energy and the Board voted me in as President/Camp Director in May of 2018. This is my first camp in charge; it's exciting and scary.
- A new housing price option: Rooms at Pondside, a five-minute walk from the dining and concert halls, now cost less than rooms at Hilltop.
- "Jamdorm": Previously there was no place to play after hours at Pondside--now one dorm (Center) is designated as a late-night jam space. Hilltop has Sage Hall, the Dining Hall and the Foyer for all night jamming.
- Vendors: We've invited old-time banjo builder William Seeders along with luthier/repairman Glenn Nelson who has been with Camps North since the first year!
- We've moved the vendors and the CD sales to Sage Hall to make more room in the dining hall.

Since our first camp in 2001, our goal has been to bring together musicians of all levels, from novice to professional, to share knowledge and to experience the sense of community that veteran campers enjoy.

If there's any way we can make Banjo Camp North a better experience for you, please let us know. I hope you enjoy Camp as much as I do.

Sincerely,

Kelly Stockwell  
President and Camp Director, Music Camps North

## ***Music Camps North Mission Statement***

To educate, celebrate, and encourage participation in acoustic string music through workshops, classes, demonstrations and other educational opportunities, including the operation of Camps for the study and practice of playing acoustic string musical instruments.

## ***The Board of Directors Invites Your Feedback***

Are we fulfilling our Mission? How about future plans/goals/aspirations? We value your ideas and energy (remember we're a volunteer organization) to help keep our camps interesting, exciting, appealing, and living. Come talk to us in Sage Hall or the Dining Hall anytime during Camp. Look for Board Members at Camp by their badges (nearly all of us will be in attendance).

## ***Music Camps North, Inc. Board of Directors***

The Board of Directors is a volunteer working board consisting of current and former faculty / staff. More than half are or have been campers.

Kathie Ferraro	Board Member
Pete Kaufman	Treasurer & Board Member
Pete Kelly	Board Member
Larry Marschall	Board Member
Richard Pertz	Vice President & Board Member
Lynda Shuster	Secretary & Board Member
Michael Simpson	Board Member
Kelly Stockwell	President and Board Member
Phil Zimmerman	Board Member (President Emeritus)

## ***Volunteers***

Many thanks to our other extraordinary volunteers:

Chris Keenan	Faculty support, faculty travel, general staff support
Seth Holmes	Faculty merchandise table
Lillian Miles	Bookkeeper; general staff support
Marcia Goodman	Customer Service, calming influence

**A big thank you to Prindle Pond Conference Center Director Leanne Wyant and her team!**

# ***Arrival at Camp: "I've Just Registered . . .***

## ***Now What?"***

You will receive an up-to-date Schedule when you arrive at Camp.

12:30-1:30 pm:

- Registration (Sage Hall)
- "Find Your Level" (Sage Hall--Inquire at the Registration Desk)
- Early Bird Jams in Sassafras, Oak, and Maple Classrooms

1:30 pm: Registration continues (moved to Dining Hall)

1:45-2:15 pm: Faculty Meeting (Birch) Students may use this time to move into dorm rooms (if we get the go-ahead from the Conference Center by then that the rooms have been cleaned).

2:30 pm: Classes Begin: Check the Schedule and see the Description of Classes

5:45 pm: Coaching Session Sign-Up (Dining Hall): See Coaching Sessions

6:00-7:00 pm: Dinner (Dining Hall)

7:30-8:30 pm: Faculty Concert (Sage Hall)

9:00 pm-10:30 pm: Jams, all levels and various genres (see Schedule for locations). When the jams end at 10:30 pm, you are on your own to continue jamming if you wish.

Important: Please do not jam or congregate in Dorms after 10:30 pm. All Dorms except Jamdorm are marked as "Quiet Dorms" on the outer doors.

The following locations are open for jamming after 10:30 pm:

- Dining Hall
- Dining Hall Foyer
- Sage Hall
- Jamdorm (Center)

# ***Suggested Packing List***

Prindle Pond Conference Center does NOT provide linens -- you must bring your own -- but Banjo Camp North will supply linens (sleeping bag, pillow, pillow case, and towel) for campers who are flying in. If you are flying in, please let us know at [info@musiccampsnorth.com](mailto:info@musiccampsnorth.com) or call 203-362-8807.

## **Necessities**

- Bedding (twin size sheets, pillowcase, pillow, blankets or sleeping bag)
- Bath items (towels, washcloth, toiletries -- soap, shampoo, toothpaste etc)
- Medications
- Sturdy shoes for walking on unpaved walkways
- Water bottle(s)--spring water is available in the Dining Hall day and night
- Flashlight--very important for walking in unlit areas outdoors after dark
- Cell phone
- Sweater or jacket
- Rain jacket, umbrella
- Clothes for both warm and cool weather
- Your banjo

## **Very Important**

- Audio recorder--highly recommended for classes; many campers refer back to their recordings for months to come
- Writing implements & paper (or tablet, or both)
- Sunglasses / sunscreen / hat
- Insect repellent--Note: DEET may damage the finish on your instrument
- Money to buy CDs and other merchandise
- Alarm clock
- Snacks & drinks

## **Expert Level Camper**

- Earplugs for a good night's sleep (snoring, early risers, jammers in Jamdorm)
- Cooler for drinks
- Bed topper for camp mattress
- Head lamp for walking in unlit areas at night

## **Extras**

- Your CDs, DVDs, etc. that you no longer want. Donate them to our yard sale when you register on Friday morning.
- A smile on your face

If you have questions or comments, email us at [info@musiccampsnorth.com](mailto:info@musiccampsnorth.com) or give us a call at 203-362-8807.

## ***Did You Forget Something? Local Markets***

Super Stop & Shop: 100 Charlton Road, Sturbridge (508) 347-9500

Big Y: 505 East Main Street, Southbridge (508) 764-6213

Big Bunny Market: 942 Main St., Southbridge, MA (508) 765-9824

Walmart: 100 Charlton Road, Sturbridge (508) 347-4993

Staples: 120 Charlton Road, Sturbridge (508) 347-5955

CVS Pharmacy: 399 Main Street, Southbridge, MA (508) 765-0646

Rite Aid Pharmacy: 455 Main St., Southbridge, MA (508) 765-5922

## ***Prindle Pond Conference Center***

Prindle Pond provides an excellent environment for Music Camps North. The staff is very accommodating and welcomes us with open arms -- they really like the music! Please help them, and us, by picking up your own refuse, especially after jams. There are trash and recycling bins conveniently located around the campus. Let's try to leave Prindle Pond cleaner than we found it.

Please remember that smoking is prohibited in ALL buildings. In addition, if you smoke outside, please don't leave the butt on the ground.

## ***WiFi***

There is Wi-Fi. The router is in Sage Hall, so that's where you'll get the best connection. The Dining Hall and Foyer, which are right above Sage Hall, generally also have good connection. There is also Wi-Fi connection in the Hemlock Dorm with a different password which is posted on the wall.

The WiFi password is **betterboat234**

## ***Guests and Security***

Guests: Guests are not permitted at Music Camps North. This applies to the concerts and jams, as well as to the rest of the program. At registration you'll receive a wristband which will grant you access to all activities at the Camp.

Security: Please leave your valuables at home, other than your instrument(s). There are no locks on the dormitory room doors and, although we do not anticipate any problems, you are responsible for your personal belongings -- including your instruments. Please be aware of their location at all times. This is one of the reasons why guests are not permitted on campus; however, we are happy to say that there have never been any problems at past camps. We do strongly recommend that you insure your instruments and any other valuables.

Please differentiate your instrument case from other cases in some way, such as by adding a ribbon on the handle. One year, a camper mistakenly took another's instrument home because the cases were identical. There are a lot of black cases out there.

## ***Meals, Water, Coffee in Dining Hall***

Buffet: Breakfast is 8-9 am, lunch is 12:30-1:30 pm, and dinner is 6-7 pm. Food is removed at the exact time that the meal period ends. So, for example, if you get to breakfast at 8:58 am, you'll likely find the food being removed.

Dietary Restrictions: If you have asked in your registration form for special meals--vegetarian, vegan, gluten-free, food allergies, etc.--your selection will be available at the kitchen window along the side of the buffet. You may supplement your choices with items in the buffet. The staff behind this window are the cooks, and they are very knowledgeable about the ingredients in all the items in the food line.

Please be mindful that the quantities of vegetarian, vegan, gluten-free and other special foods are limited based on the number of campers who requested them in their registration forms. If you would like any special foods and didn't indicate that in your registration form, please send an email as soon as possible to [info@musiccampsnorth.com](mailto:info@musiccampsnorth.com).

Coffee and Water: Coffee and private well water are available in the Dining Hall day and night. Bring water bottles to fill up in the Dining Hall.

## ***Vendors in Sage Hall***

Glenn Nelson, Mockingbird Music: As well as being an excellent musician and instructor, Glenn is a luthier and owner of Mockingbird Music in Berlin, MA. Glenn will be on hand to help you set up your instruments and sell you supplies at his table. For luthier services, you and he will arrange the cost. Music Camps North is not involved in that process.

Will Seeders, Seeders Instruments: Will builds old-time banjos and does instrument repair and restoration at his shop in Dorset, VT. Growing up in his father's custom furniture shop and playing music from a young age, he values old world craftsmanship while always looking for new ways to refine the details and fabrication incorporating his own unique touch and style. With his performance experience on banjo, fiddle, and guitar and his knowledge of wood and design, Will brings to life his own and his customers' ideas for a custom, personal instrument.

Faculty Product Table: Faculty bring their CDs, instructional materials and promotional items to sell at the faculty product table in Sage Hall. The table will be open much of the time during Camp. Seth Holmes, son of Camps founder Mike Holmes, will manage the faculty product table for us.

Yard Sale: CDs, books, DVDs, VHS--all the music stuff you've accumulated over the years that you don't use anymore. Please donate them to Camp where we'll sell them; proceeds help fund Music Camps North. Also, Banjo Camp North posters and previous camp tee shirts will be available for \$5 each or any 3 for \$10.

Camper/Faculty Instruments for sale: We have a table for advertising stringed instruments you have for sale. List pertinent info and how to contact you on a sheet of paper with your instrument.

**Peghead Nation** has donated two year long subscriptions for their online learning program that we'll be giving away to campers in a drawing. *PegheadNation.com* launched in September 2014 and is the home of roots music instruction, gear, and news for players of guitar, mandolin, banjo, dobro, fiddle, bass, and ukulele.

# ***Guide to “Skill Levels”***

Skill Levels:

- N:** Novice
- B:** Beginner
- AB:** Advancing Beginner
- I:** Intermediate
- A:** Advanced

These abbreviations are often combined. N-B means Novice to Beginner; AB-I means Advancing Beginner to Intermediate; etc.

Below is a description of each skill level. Please keep in mind that there's some overlap between levels. During registration on Friday, you may want to attend "Find Your Level" where instructors advise campers, one-on-one, on their level.

Novices (**N**) are absolute beginners, just starting out. They may have only recently acquired an instrument, don't know how to tune and have yet to learn any technique.

Beginners (**B**) are able to tune and have learned a few basic techniques, a couple chords, maybe a rudimentary picking method. They may know a few songs but still don't pick out tunes on their own or have much experience playing with other people.

Advancing Beginners (**AB**) have been practicing for some months, perhaps a year. They're comfortable tuning and have command of fundamental techniques. They've been learning to play simple melodies and can play along with a number of tunes and may even have started jamming.

Intermediates (**I**) have likely been jamming on a regular basis. They're familiar with a sizeable repertoire, recognize chord changes and play solos routinely. They may not yet play up to speed and may still need to work on their timing and tone as well as their understanding of music theory. Many read tab but could use help arranging tunes on their own and more experience improvising.

Advanced (**A**) players have command of professional caliber techniques, a solid theoretical background, play a variety of challenging tunes up to speed, improvise comfortably and may play in a band or perform regularly.

(**All**) indicates a hands-on class for campers of any level of skill.

## ***Find Your Level***

“Find Your Level”: If you're unsure of your skill level, you may meet with an instructor for a few minutes between 12:30 pm and 1:30 pm on Friday who will listen to you play and advise you. “Find Your Level” is held in Sage Hall; inquire at the registration desk. “Find Your Level” assessments are intended to be helpful, but not limiting. You may attend any class you like as long as you respect the focus and pace of the group. (see Description of Classes).

# ***Banjo Camp North Beginner Tracks***

**Clawhammer Novice/Beginner (N-B) with Jane Rothfield**

**3-Finger Novice/Beginner (N-B) with Bruce Stockwell**

Music camps can be intimidating for beginners--so many students, instructors, classes, topics. With this in mind, BCN offers "Beginner Tracks": six sequential classes designed to provide a small group a relaxed, carefully guided environment--a "home at camp", a safe place to learn.

Participants in each series meet for five classes taught by a single instructor with many years of experience working with beginners, plus an additional class with a special guest instructor. The track descriptions below outline topics to be covered, but since the collective experience level will determine how quickly things progress, we can't predict the topic of any one session. You can join or leave the track at any time but beginners generally find that the focus and continuity of the complete track offers you the most organized, user-friendly opportunity to jump start your banjo career!

Bring a notepad and recording device.

Interested in a beginner track? Meet the instructors Friday afternoon to find out more.

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

## ***Coaching Sessions***

A Coaching Session is an opportunity for you to enjoy an individualized lesson with a faculty member of your choice. **Each session is limited to four campers.** All four campers are present for the whole period and the time is divided equally among those attending, for one-on-one attention while the others watch. You pick the topic and level for your time with that instructor.

Signing up: At Registration, campers pull a number from a bowl which will determine the order in which you sign up. We'll have sign-up sheets posted in the Dining Hall on Friday. At 5:45pm, line up by number and sign up for one session with the instructor of your choice. If all four slots for that instructor have already been filled, you'll need to choose another instructor. If open slots remain later in the weekend you may sign up for additional coaching sessions. We want to see all slots filled but please give others a chance.

## ***Faculty Concerts***

On Friday and Saturday evenings BCN presents Faculty Concerts, offering each faculty member a chance to show everyone what they do when they're not teaching.

We continue to embrace camp founder Mike Holmes' original vision for the concerts; to present music heard nowhere else. Our instructors, many of whom are touring professionals and in some cases legends, perform together in unique combinations songs and tunes arranged specifically for the camp concerts. In addition to their pure entertainment value, these performances provide campers the perfect opportunity to observe in a live setting the techniques they've been learning about throughout the day. The hour long shows never fail to produce many exhilarating musical moments and a healthy dose of inspiration for the jamming soon to follow.

## ***Jams!***

Everyone gets excited about jams. In surveys, campers often claim their "most memorable BCN moment" was something that happened in a jam.

Each jam has a level designation--beginner through advanced, and a genre designation--old-time, bluegrass, jazz, Celtic, etc. Beginner jams offer more hands-on direction from the jam leader and two and three chord songs played slowly in user-friendly keys. Intermediate jams feature more moderate tempos, more keys, more chords, more camper input. Advanced jammers play tunes of their own choosing, full speed, with minimal explanation.

Respecting skill level designations is crucial to any successful, enjoyable jam--you need to find players with roughly the same playing experience so that no one is bored and no one is overwhelmed. A few minutes into a jam, if you find things too hard or too easy, go find a more appropriate group.

Jam size: Bluegrass jams larger than 10-12 people can be noisy and unruly. Please be on time so the jam leader can count heads and split up an oversize jam into two more manageable groups.

Scheduled jams end at 10:30pm. If you're a late night jammer, you'll probably find jams going on somewhere on campus (Jamdorm, Sage Hall, Dining Hall, Foyer, Nurse's Station). Campers who are still awake have a way of finding each other.

# *Camp Etiquette*

We have a few “rules of the road” and ask for your cooperation:

- **Noodling:** Please do not noodle in classes or jams. What is "noodling"? It's when someone continually fiddles with their instrument absentmindedly, seemingly unaware that everyone else in the room is trying to listen. In classes, play only when the instructor asks you to. In jams, play during the songs or tunes, not between. Noodling is an annoying intrusion on other people's space and often obscures the instructor's voice in a class, jam, or on class recordings.
- **Skill Levels:** Please respect designated skill levels of classes and jams. You're welcome to attend any class you'd like, but please don't press to make things simpler or more advanced. You may join any jam, but don't slow it down or speed it up, or play tunes that aren't level appropriate. We think you'll find that sessions designed for your approximate experience level will prove the most valuable and enjoyable. If you suspect part way into a class or jam that it's not right for you, it's OK to leave and seek out a better fit.
- **Audio & Video Recording of Classes:** We recommend that you record the audio in your classes for your personal use, unless the instructor requests that you not do so. So much information is shared in classes that the only way to be certain you're remembering a tune or technique correctly in the months to come is to have an accurate recording to refer to. Please keep in mind that many faculty members make their income from teaching, so please don't share your recordings with non-campers unless authorized by the instructor. Video of classes is allowed only with the permission of the instructor and any other persons who appear in the video. As with audio recordings, please respect that many instructors make their income selling instructional videos.
- **Video Recording of Concerts:** We do not restrict campers from taking videos of the faculty concerts, unless a particular faculty member asks that no videos be taken. Do not post any video on the Internet or other forum without the permission of everyone in the video. We generally record a video of every performance at the faculty concerts and, with permission, we will post them on Youtube. Find these videos by doing a YouTube search of Banjo Camp North.

## ***Faculty Bios***

**Tom Adams** is a 3-time recipient of the International Bluegrass Music Association's Banjo Player of the Year award. He's toured and recorded with some of bluegrass music's most influential artists these past 30 years including the Johnson Mountain Boys, the Lynn Morris Band, Michael Cleveland, Blue Highway, Rhonda Vincent, and Dale Ann Bradley. Gaining national recognition in 1983 for his work with the legendary Jimmy Martin, Tom is recognized as one of the best interpreters and innovators of Scruggs-style playing. Tom's contribution to the Earl Scruggs Tribute Album earned him the 2013 IBMA award for Recorded Instrumental Performance of the Year.

**Bob Altschuler** has played banjo for 45 years and performs and records with multiple bands. An in-demand teacher since the 1970s, Bob has been on the BCN faculty since 2003. He teaches at Pete Wernick's Bluegrass Camp, has led 11 Wernick Method jam classes, offers workshops and has many private students. He has written more than 100 online banjo instruction articles, has been published in Banjo Newsletter, and was showcased in the May 2011 issue. Gene Senyak's 2008 book *Banjo Camp!* includes a chapter about one of Bob's workshops. His playing has been heard on National Public Radio and radio and TV commercials. Bob is a 2012 graduate of the International Bluegrass Music Association Leadership Bluegrass Class in Nashville.

**Janet Beazley** plays banjo and sings with the California bluegrass band Chris Stuart & Backcountry. She has toured extensively with CS&B throughout the United States, Canada, the United Kingdom, Europe, and also in the Middle East. Janet has taught bluegrass banjo, harmony singing and music theory at many workshops, including Midwest Banjo Camp, American Banjo Camp, Suwannee Banjo Camp, Banjo Camp North, Augusta Heritage Center Bluegrass Week, Kluane Bluegrass Week in the Yukon, Rivertunes, California Bluegrass Association Bluegrass Week, Munich Banjo Camp, and Sore Fingers Week in the UK. She is also a specialist in early music, and has taught for many years at UC Riverside, UC Irvine, USC, and at early music workshops throughout the West.

**Dick Bowden** is one of the leading traditional bluegrass banjo pickers in New England. Starting in 1966 with The Bowden Family and The Fort Knox Volunteers, Dick helped establish bluegrass in his home state of Maine. He was a bench member of Joe Val's New England Bluegrass Boys, and played five years with Herb Applin's Berkshire Mountain Boys. Moving to New York in 1989, Dick played guitar with The Case Brothers – Martin & Gibson (two recordings) for 10 years, and played banjo on fiddler Joe Meadows' final CD in 2001. With his encyclopedic knowledge of bluegrass styles and lyrics, Dick is the go-to guy to lead high-level bluegrass jam sessions or emcee concerts and festivals. He's a frequent contributor to online and print publications and currently serves as Ringmaster of Dick Bowden's Flying Circus, a high-energy revue of seriousness and silliness.

**Allan Carr** grew up in Aberdeen, Scotland, surrounded by the rich traditional music of his homeland, and is one of the finest singers from that tradition. His Celtic/old-time guitar backup perfectly complements many styles of fiddle tunes! In his 30+ years of making music on guitar, mandola and upright bass, Allan has performed throughout Canada, the British Isles and the U.S. He currently performs both solo and with his wife Jane Rothfield, and with the national touring dance band Coracree. He plays roots music, both Celtic and old-time, that was often learned directly from the source, while expanding on that tradition with newly composed songs and tunes. He is also currently woodshedding on clawhammer banjo, but hasn't unleashed it yet on the public!

**Craig Edwards** has been playing and teaching old-time banjo for over thirty years. In addition to banjo, he plays fiddle, guitar, mandolin, and button accordion, and performs old-time, blues, bluegrass, Cajun, Zydeco, a capella work songs, honky tonk, western swing, and Irish music. Craig began playing guitar at age 9 and fiddle and banjo a few years later while growing up in Staunton, Virginia. Going to the “Stompin’ 76” festival near Galax, VA in the summer of 1976 (which included a who’s who of “roots music” performers of the time) and fiddler’s conventions and contests led him to study ethnomusicology at Wesleyan University, and to visit and learn from West Virginia fiddlers and banjo players Frank George, Ernie Carpenter, Woody Simmons, and Melvin Wine. He’s been performing, teaching, and touring both solo and with a variety of bands ever since.

*Banjo For Dummies* and *Bluegrass Banjo For Dummies* author **Bill Evans** is one of the best and most experienced bluegrass banjo teachers & workshop leaders in the world. His instruction is practical, down-to-earth and designed for the adult learner. Bill has performed with David Grisman, David Bromberg, Peter Rowan, Dry Branch Fire Squad, and many others in a professional career that now spans over three decades. He currently tours with his solo show *The Banjo in America* and performs with the trio Crary, Evans & Barnick featuring flatpicking guitar pioneer Dan Crary. Bill has taught at virtually every bluegrass camp in the world and he produces his own annual events in California & New Mexico (the California Banjo Extravaganza & the New Mexico Banjo Camp). He has produced eight instructional DVDs for Homespun Tapes, the Murphy Method and AcuTab, is the co-author of *Parking Lot Picker’s Songbook: Banjo Edition* from Mel Bay Publications and has taught thousands of students from all over the world. Bill also hosts the Beginning Banjo and Bluegrass Banjo courses online at Peghead Nation ([www.pegheadnation.com](http://www.pegheadnation.com)).

**Eli Gilbert** is a native of North Yarmouth, Maine. After seeing J.D. Crowe and the New South at a local bluegrass festival Eli decided to pick up the banjo and eventually moved to Johnson City, Tennessee to study bluegrass at East Tennessee State University. There he had the chance to perform as a member of Jeff Brown and Still Lonesome and the ETSU Bluegrass Pride Band. Eli currently lives in Maine and performs regionally with Laura Orshaw and the New Velvet Band, Tony Watt and Southeast Expressway, and Dreamcatcher.

**Grace Gilbert** is a native of North Yarmouth, Maine. Growing up singing and playing folk music with her father, she quickly fell in love with the sounds of traditional American music which led her to the world of bluegrass. Grace started on guitar at age ten, was inspired by female powerhouse bluegrass artists such as Dale Ann Bradley, Carrie Hassler, New Coon Creek Girls, and Della Mae. She received a double Bachelors degree in Bluegrass Music and History from Denison University in Granville, Ohio. Grace is now based out of Portland, Maine and has taken on the role of vocalist and bassist for Tennessee-based band, Dreamcatcher.

The music scene in **Allison de Groot’s** hometown of Winnipeg, Canada, immersion in Appalachian old-time communities, a performance degree at Berklee College of Music in Boston, and touring extensively throughout North America and Europe have all had a great impact on her playing. She is dedicated to honoring old-time music, the community that music creates and exploring the clawhammer banjo style. Allison de Groot combines love for old-time music, technical skill and a creative approach to the banjo forming her own sound – unique and full of personality. Although firmly rooted in old-time music, she has shown her ability to collaborate and create outside this genre, pushing the boundaries of the clawhammer banjo.

**Bennett Hammond** started playing guitar in 1957 and began teaching in 1960, debuted as a virtuoso soloist in 1980 on the In-Bound platform, Harvard Square Station, and has played above ground, at home and abroad ever since. Bennett picked up banjo at BCN ten years ago. Early influences include an EP side of folk and cowboy songs with guitar accompaniment his sister Lucy made in 1951, recordings of Etta Baker, Mike Seeger and Duane Eddy, and of course the Three B’s – Bach, Bluegrass, and Bo Diddly.

Raised on a tobacco farm in the Piedmont of North Carolina, **Beth Williams Hartness** began singing and taught herself to play guitar at the age of twelve, developing her own unique finger-picking style. Beth was first introduced to old-time music in the 1980s while living in Charlotte, North Carolina, where she became a founding member of the Charlotte Folk Music Society, serving as vice president and festival organizer. Beth has been a vital part of numerous award-winning string bands, and she has won ribbons of her own in competitions for back-up guitar. Her playing is featured on many recordings including *The Young Fogies II*, *Uncle Henry's Favorites*, *In Good Company*, *A Tribute to the Appalachian String Band Music Festival*, and several Adam Hurt projects including his most recent release, *Artifacts*.

After spending a decade in Nashville, **Casey Henry** now plays and teaches banjo in Winchester, Virginia. She started out as a bass player for her family band and then went on to play banjo with Uncle Earl, the Dixie Bee-Liners, Tennessee Heartstrings, and her own band, Casey and Chris and the Two-Stringers. Casey has taught at Kaufman Kamp, Banjo Camp North, Augusta Heritage Bluegrass Week, and many other camps. She has done several instructional DVDs for the Murphy Method and co-hosts three camps a year in Winchester with her mom, Murphy Henry; she teaches the Murphy Method way: by ear (no tab)! Casey's newest instructional DVDs are *Scruggs Style Fiddle Tunes*, *Banjo Backup for Fiddle Tunes*, and *Old Favorites*. She has a banjo CD titled *Real Women Drive Trucks*. <http://www.caseyhenry.net>

**John Herrmann** has traveled the world playing old-time music for over thirty years. He plays fiddle with the New Southern Ramblers but has performed with many bands, including The Henrie Brothers (1st Place at Galax, 1976), Critton Hollow, The Wandering Ramblers, One-Eyed Dog, the Rockinghams, Bigfoot, and Chicken Train. Equally at home on banjo, fiddle, mandolin, guitar, and bass, John is known as the "Father of Old-time Music" (in Japan!) and as the originator of the slow jam. He has been on staff at numerous music camps from coast to coast and has completed several European tours with dancer Ira Bernstein. John Lives in Asheville, NC.

**Gabe Hirshfeld** grew up in Newton, Massachusetts. At the age of 15, he heard the great banjo player Earl Scruggs on the theme song of NPR's *Car Talk*. The sound of the banjo spoke to him in a way that no other sound ever had and it changed his life. After playing and obsessing over the banjo for several years, Gabe attended Berklee College of Music where he cofounded the Lonely Heartstring Band. He now lives in Brighton, Massachusetts, in a house with an intense number of fiddle players.

Deemed a "banjo virtuoso" by the Washington Post, **Adam Hurt** has fused several traditional old-time idioms to create his own elegantly innovative clawhammer banjo style, having been introduced to the instrument at age eleven in his native Minnesota. A respected performer and teacher of traditional music, Adam has played at the Kennedy Center and conducted banjo workshops around the country and abroad. Since moving south in 2002, Adam has placed in or won most of the major old-time banjo competitions, including three first-place finishes at Clifftop, and he has claimed several state banjo and fiddle championships. Adam's music can be heard on multiple recordings.

**Pete Kelly** has played and taught bluegrass and acoustic music for three decades. As an alumnus of The Dale Ann Bradley Band and Michael Cleveland and Flamekeeper, his recording credits include the IBMA's 2006 Instrumental Album of the Year, Michael Cleveland's *Let 'Er Go, Boys!* and *Bluegrass Now* magazine's 2006 Album of the Year, Dale Ann Bradley's *Catch Tomorrow*. His column for Banjo NewsLetter called *Jimmy Martin Banjo* explored the playing of many of the great banjo pickers who have been part of Jimmy Martin's band, the Sunny Mountain Boys. In addition to private lessons, Pete has led workshops at festivals throughout the U.S. and U.K.

**Larry Marschall** was a founder of the Busted-Toe Mudthumpers, predecessor of the Highwoods String Band, and since the 1960's has played banjo with various bands including Yonder City (with Dick Staber, Tracy Schwarz and Jerry McCoury) and the West Orrtanna String Band, with whom he opened for Ralph Stanley, Jim and Jesse, Alan Ginsburg, and the Flying Wallendas. He recently returned to performing and teaching bluegrass banjo after a long digression as an astronomy professor and science writer. His banjo style, admired by his peers as both melodically and harmonically inventive, has been described as "full of dark energy."

**Lincoln Meyers** is an award winning guitarist who has been on the New England music scene for the past eighteen years and has been playing professionally for thirty. Lincoln, who was featured on the cover of Flatpicking Guitar magazine's November/December issue 2010, has toured the world and performed with bands including Erica Brown & The Bluegrass Connection, The New England Bluegrass Band, Tony Trischka, April Verch, and most recently Frank Solivan and Dirty Kitchen. Lincoln is a veteran instructor, teaching private lessons as well as being involved with and conducting guitar workshops and seminars around the country. Lincoln is currently an instructor at "317 Main St.", a community music school in Yarmouth, Maine.

**Michael J. Miles** is a master banjoist, guitarist, orchestral composer, author of numerous theatrical works combining music and history, and acclaimed music educator. Alone in concert or with his signature stage production, "From Senegal To Seeger," he has had standing ovations on four continents. But give him a string quartet, a jazz band, an orchestra, a choir and Michael has created new music bringing critical raves and professional respect from musical legends. "This is enough to make me want to learn the banjo all over again." Pete Seeger. In a world poisoned by international heartache Michael has reached across borders with music as the powerful and wordless weapon of respect. For his work in Morocco, Lebanon, and Turkey, Michael has been heralded by the US State Dept on three occasions for his powerful and enduring musical diplomacy.

**Bruce Molsky** is one of the most revered "multi-hyphenated career" ambassadors for America's old-time mountain music. For decades, he's been a globetrotting performer, ethnomusicologist and educator, a recording artist with an expansive discography including seven solo albums, well over a dozen collaborations and two Grammy-nominations. He's also the classic "musician's musician" – a man who's received high praise from diverse fans and collaborators, a true country gentleman by way of the Big Apple. Bruce digs deep to transport audiences to another time and place. His foils are not only his well-regarded fiddle work, but banjo, guitar and his distinctly resonant vocals. From tiny folk taverns in the British Isles to huge festival stages to his ongoing workshops at the renowned Berklee College of Music, Molsky seduces audiences with a combination of rhythmic and melodic virtuosity and relaxed conversational wit that can make Carnegie Hall feel like a front porch or parlor jam session.

Born in St. Louis and raised in Baltimore, **Mike Munford** started playing banjo at age 15 and has been a professional bluegrass musician since 1976. Mike spent many years developing his craft and has played with a who's who of bands and performers throughout the Washington, D.C./Maryland area. His fluid style, both tasteful and driving, allows him to easily blend traditional and contemporary influences into his music. Mike currently tours with Frank Solivan and Dirty Kitchen, a highly acclaimed contemporary bluegrass band whose 2014 album *Cold Spell* received a Grammy nomination. In 2013, Mike received the 'Banjo Player of the Year' award from the International Bluegrass Music Association.

Known around the world for his clawhammer banjo playing, **Joe Newberry** is also a powerful guitarist, singer and songwriter. His song *Singing As We Rise*, won the 2012 IBMA “Gospel Recorded Performance” Award, and with Eric Gibson, he shared the 2013 IBMA “Song of the Year” Award for *They Called It Music*. A long-time and frequent guest on A Prairie Home Companion, he was a featured singer on the Transatlantic Sessions 2016 tour of the U.K., and at the Transatlantic Session’s debut at Merlefest in 2017. He was for many years the coordinator of Old-Time Week at the Augusta Heritage Center, and teaches at camps at home and abroad. Newberry has the distinction of having captured each banjo prize at the Appalachian String Band Music Festival in Clifftop, WV, over the years – from Fifth to First Place – and was just as happy with each place!

Beginning his mandolin career in the Carolinas and making his way up to New England via Washington DC, **Ben Pearce** has played bluegrass mandolin all over the East Coast. Currently playing with multiple regional bands, Ben is also the sole proprietor of the Outlier Workshop ([www.outlierworkshop.com](http://www.outlierworkshop.com)), where he toils day and night to create some of the best mandolins and flattop guitars available today. Don’t let his youthful appearance fool you! He knows a huge variety of tunes, songs and mandolin styles as a result of his careful study of many contemporary players as well as first- and second-generation mandolin giants.

**Patrick M’Gonigle** began playing violin at the age of 7 in Vancouver, British Columbia. He studied with Suzuki-trained violin teacher Yasuko Eastman in Victoria, BC and during this time won several awards for his classical music as both a soloist and member of several string quartets and small ensembles. After several years of touring in Canada with an acoustic dance band, Patrick moved to Boston in 2008 to study at the Berklee College of Music. Upon graduation in 2013, he immediately pursued a Masters degree in Music from the New England Conservatory, graduating Summa Cum Laude in 2015 with a performance degree from the Contemporary Improvisation department. In 2012 Patrick formed the Lonely Heartstring Band, a modern acoustic string-band quintet. Since 2012, the band has released an acclaimed record, *Deep Waters* on Rounder Records with a second album *Smoke and Ashes* released in early winter, 2019. In 2015, the Lonely Heartstring Band was awarded a “Momentum Award” for “Best New Band” by the International Bluegrass Music Association (IBMA) and in both 2016 and 2017, the group was nominated for “Emerging Artist of the Year”.

As a recording engineer and producer, Mike Rivers has recorded albums of various artists for Folkways, Folk Legacy, Rounder, Troubador, Flying Fish, among others. In addition to “doing the sound” at Music Camps North since 2003, he has run concert sound for the Smithsonian, National, and Lowell Folklife Festivals. Mike has played old-time music since 1960. He performed with the Greasy Run Toad Trompers, one of the first of the 1970’s eclectic string bands, playing a mixed bag of Southern, Northern, Western, swing, ragtime, and Celtic music on string band instruments. Mike teaches classes in sound production and recording and can answer all the questions you’ve been afraid to ask.

**Janie Rothfield** is an award winning clawhammer banjo player and fiddler who has been playing old-time music “forever.” She has toured professionally for over 35 years, during which she has also been a composer, recording artist, band leader, teacher, and event organizer, with fans around the world. Her clawhammer banjo style borrows heavily from both the traditional and inventive aspects of her fiddle style, and is characterized by great power, drive and in-the-pocket rhythm. She has taught all levels of clawhammer banjo at Banjo Camp North, Janie’s Jumpstart, FOAOTMAD (UK old-time group) Welsh Music Weekend, Portland Old-Time Music Gathering, and weekends in Germany, Holland, and in Australia! Janie performs with numerous old-time and dance bands, and currently tours with the innovative old-time duo, Hen’s Teeth. Her latest solo CD, *Out of Thin Air*, features 15 of her own compositions.

**Steve Roy** is a multi-instrumentalist from Eliot, Maine, who plays and teaches upright bass, mandolin, fiddle, guitar, and ukulele. He has toured nationally and internationally with acts such as Laurie Lewis and Tom Rozum, John Reischman and the Taterbugs, Molly Tuttle, Joe K. Walsh, Frank Solivan and Dirty Kitchen, Joy Kills Sorrow, Hit and Run Bluegrass, and many others. He has been leading a weekly open bluegrass jam on the NH seacoast for over a decade. Bluegrass Now Magazine calls Steve a “devastating weapon.” Steve is currently a faculty member at 317 Main St. Community Music Center in Yarmouth, ME, and at Portsmouth Music and Arts Center in Portsmouth, NH. He has taught at bluegrass camps and workshops throughout the USA and Canada, including Steve Kaufman’s Acoustic Kamp (TN), Nimblefingers Old Time & Bluegrass Workshops in British Columbia, and many others.

**Tim Rowell** is an avid clawhammer banjoist, tune collector and educator. He was heavily influenced as a kid by Pete Seeger and a whole bunch of wonderful musicians from the Hudson River Valley. An award winning player and teacher, Tim has taught and performed at regional schools, stages and music camps from Los Angeles to Boston. Author of several books of clawhammer tablature and producer of old-time music CD’s, Tim has a deep interest and affection for Southern Appalachian music and culture. Tim is excited to be back at Banjo Camp North!

**Rich Stillman** has taught literally hundreds of students to play banjo, both face-to-face and worldwide through Internet lessons. He played and recorded with New England bands Southern Rail, Adam Dewey and Crazy Creek, The Bogus Family and WayStation, and has memorably (at least for him) played sets with Peter Rowan, James Monroe and even the Arlington High School orchestra. Rich wrote *Bluegrass Banjo from All Sides* for Mel Bay, and one of his BCN workshops was turned into a chapter in the book *Banjo Camp!* He is a two-time New England banjo champion, a one-time New Jersey banjo champion, and a six-time bluegrass banjo winner at the Lowell Banjo and Fiddle contest. Rich teaches banjo at Tufts University, Concord Conservatory of Music and Concord Academy and at The Music Emporium in Lexington.

**Bruce Stockwell** has been playing banjo since 1967 and teaching since the mid 70’s. By age 16, he and singer/guitarist brother Barry had won banjo contests, recorded their first album, and opened for Earl Scruggs, Doc Watson, John Hartford and many others. In the late 70’s, they worked with Phil Rosenthal and Mike Auldridge as Old Dog, with two albums on Flying Fish. Third brother Al signed on and the Bros. spent the 80’s and 90’s folk/rocking around the country, Bruce doubling on Stratocaster. Refocusing on banjo, he won the Merlefest Banjo Contest in 2005 and joined the BCN faculty. He now plays contemporary bluegrass in the Stockwell Brothers, with wife Kelly on bass, and teaches at their home in Putney, VT.

**Phil Zimmerman** developed his instrumentalist chops as a solo performer at the University of Rochester, and has won regional contests for bluegrass and clawhammer banjo, guitar and mandolin. He’s a founding member of Connecticut’s ground-breaking eclectic string band, Last Fair Deal, now in its 46th year, and a former member of Traver Hollow, Heroes of Tradition (with Stacy Phillips) and Phil Rosenthal and Bluegrass Union. Since 2011 he’s been a core member of the hard-driving Bluegrass Characters. Phil was Music Director of Mandolin Camp North and Banjo Camp North from 2007 to 2018 and President from 2015 to May 2018. He has been on the faculty of Bluegrass University at Podunk, Jenny Brook, and Thomas Point Bluegrass Festivals, and has taught at the Joe Val Bluegrass Festival every year since 2006.

# ***Class Descriptions***

## **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.

## **Bob Altschuler**

### **Advancing Beginner-Intermediate Series Bluegrass Banjo**

**Picking and Fretting Ergonomics (AB-I)** 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-I)** 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-I)** 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-I)** 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-I)** 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.

## 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)** For anyone who has always wanted to learn the basics of three 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.

## Allison de Groot

**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 (I)** with Bruce Molsky

## 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.

## Bill Evans

**Putting Both Hands Together (N-B)** Guest teacher with the 3-finger Beginner Track

**Using Forward Rolls to Create Drive (AB-I)**

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

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

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

## 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 Pikelny, 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)** 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.

# Beth Williams Hartness

**Introduction to Old-time Guitar (All)** with Adam Hurt

**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.

## Casey Henry

**You Can Jam Too! (B)** How to use forward and backward rolls, combined with the “cheating vamp,” to jump 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.

## 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.

# 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 (AB-I)** Tips on how to play intimately with a fiddler. How to be responsive and supportive. With Jane Rothfield.

# 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.

# Pete Kelly

**Earl's Nine Pound Hammer (AB-I)** 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. 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)** 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)** 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. Learn how to sing with your banjo, how harmony parts are organized and how to arrange them around the melody.

## **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 a few from 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.

## **Bruce Molsky**

**Hammer, Pulls, and Slides--Oh My! (N/B)** Guest teacher with the Clawhammer Beginner Track

**Tour of Old-Time Banjo Tunings (I)**

**Tommy Jarrell's Back Step Cindy (A)**

**Fretless Banjo Basics (I-A)**

**Fiddle Banjo Duets (I)** with Allison de Groot

# Mike Munford

**Melodic Fiddle Tunes (I-A)** *Jerusalem Ridge, Katy Hill, Old Dangerfield.* Depending on time/how fast we go, learn melodic breaks to 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)** Technique checkup: tips for good tone and volume, pinpoint what's working, what's not.

**Set Up Your Instrument (All)** How to adjust your banjo to sound the way you want it to. With Gabe Hirshfeld

# 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*

# Mike Rivers

**Recording on the Fly (All)** Using your recorder in class, jams, and festivals

**Sound Recording (All)** All the questions you've been afraid to ask about sound production and recording

# Jane Rothfield

**Novice/ Beginner - Clawhammer 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.

## 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.

## 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.

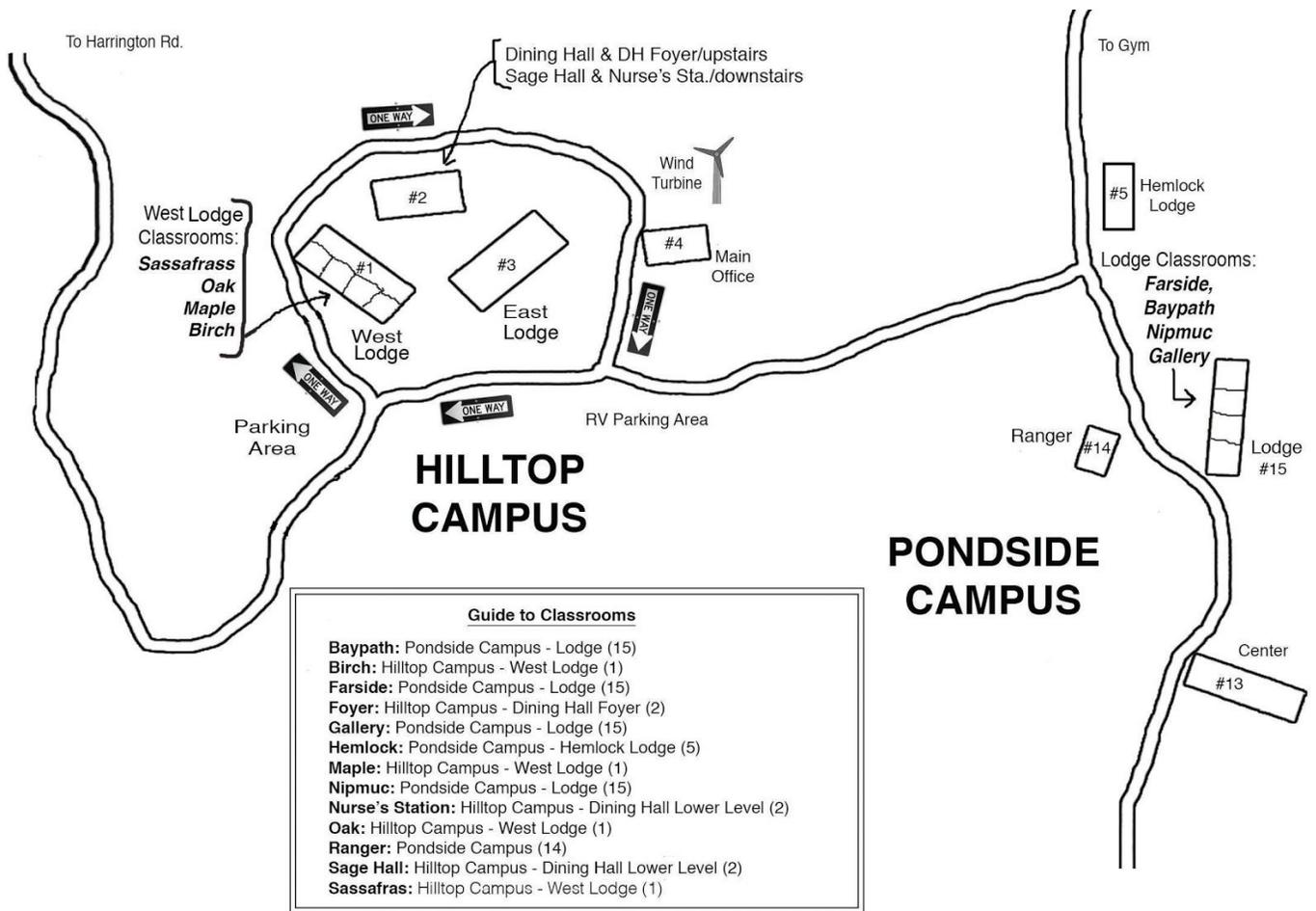
**Fun with Pentatonics and Minor Keys (AB-I)** Put the blues in everything you play! If you're used to playing in major keys (and who isn't?), the minor and pentatonic minor scales add darker colors to your banjo palette. Not only that, they're surprisingly easy to find on the banjo fingerboard, and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

## *Prindle Pond Info/Emergency Info*

**Prindle Pond's office number is (508) 248-4737**

**Camp cell phone number is (203) 362-8807**

**The WiFi password for Hilltop / Dining Hall / Sage Hall is `betterboat234`**



## **Prindle Pond Conference Center**