

Class list is preliminary- subject to change

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.

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Shin Akimoto

Bluegrass in Japan (All)

After the World War II, American Armed Force radio in Japan regularly featured Country music and mixed some newly born music called Bluegrass. We will discuss the past and current of Bluegrass in Japan - festivals, venues, performers, fans, media, instruments and communities.

Rhythm Playing (AB)

Mandolin has a very important role in Bluegrass assembles from deciding where the beat is by chopping, and to add color and accent to the song. We will explore the mandolin chop theory, approach & examples by sampling Bill Monroe and other great mandolinists.

Monroe Style (I)

From the days of Monroe Brothers to the beginning of Bluegrass Boys, to when Flatt & Scruggs joined, and even after that, Bill Monroe's mandolin style kept changing. Let's discuss his root that he calls "ancient tone" - a high lonesome melody with strong down beat of fiddle bowing.

Alan Bibey

No, you backup (AB-I)

Playing fills and how to play behind a vocalist

Classic Bluegrass Mandolin breaks (I-A)

Road to improv (I-A)

Classic Monroe licks (AB-I)

Spice Up your playing with triplets (I-A)

Sharon Gilchrist

Closed Position Fingering for Playing Melodies in All 12-Keys: (AB-I)

Learn a couple of easy patterns on the fretboard that allow you to play melodies in all 12 keys easily. This is what a lot of mandolin players are using all the time and it's easy! Closed Position means using no open strings.

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Basic Double Stop Series: (AB-I)

Double stops are one of the mandolin's signature sounds. In this class, we will learn a basic double stop series that moves up and down the neck for both major and minor chords.

Freeing Up the Right Hand (B-I)

This class is geared towards folks who have learned a number of fiddle tunes and have gotten pretty comfortable playing those melodies but are wondering how to speed them up a bit or breathe a little more life into them now. It is also for folks who might have been playing for a while but still struggle with speed and flow in performance of their tunes.

Backing Up a Singer: (I-A)

Using double stops and licks to create back up that allows the lead vocal to remain front and center while enhancing the story of the song.

Playing Tremelo - (AB-I)

In this class we will learn how to play tremolo with an even tone and relaxed right hand and how to get in and out of the tremolo smoothly.

Skip Gorman

Turkey in the Straw (I-A)

MON'roe STYLE - and other revelations.

Fiddle Tunes in A (I-A)

Tunes where the fiddle bow stroke works best on the mandolin

BG and OT Waltzes (I)

Favorite waltzes, learn some beautiful waltzes some common and uncommon gems and work on tremolo.

Riffs, Fills, Cliches and Licks (I-A)

For backing bluegrass vocals

Composing Instrumentals (A)

In the MON'roe Style.

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Lorraine Hammond

Novice Mandolin Track

Carl Jones

Mandomazing- Slants and Reaches (AB)

In this session we will learn amazing 2 string chord shapes that are easier to play, give you more variety, and makes the entire fingerboard your “playground” of musical fun.

Winding through a Rag or Two (I)

In this session we will explore easy ways of playing a basic rag progression in a couple of keys. After that we will look at a song that follows the pattern and wind up learning a nice rag to put into our repertoire.

Old Time Mandolin Back Up for Fiddle Tunes (B-I)

What makes a mandolin sound “old timey”? We’ll talk about a few techniques and try them out backing up tunes in several keys. We will slide & drone with octaves and unisons and ponder strumming with rings and damping the strings.

Breezing Along With The Breeze-Key of F (I)

Here we will learning a nice easy going classic that fits great on the mandolin. From Stranger Malone, who loved singing this song, and is listed in the Guinness Book of World Records as having the longest recording career. He played clarinet on “Down Yonder” in the 20’s and was still recording in his 90’s!

Learn one of my tunes: Old Friends Reunion (AB-I)

This tune is in the key of G and lots of fun to play. A bit crooked, like many of my friends and it seems the “Old” part is truer everyday! It is a nice scale sequence workout as well and I think you’ll find it catchy and easy to grab.

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Barry Mitterhoff

African-American Stringband in the Key of F (I)

Music from the the African American stringband tradition (Hokum, Blues and Rags) in the key of F. . Little is known about this great trio, The Three Stripped Gears. We'll learn Black Bottom Strut, a rag covered notably by the the New Lost City Ramblers. The record company marketed this black band to white audiences making the 'Strut' one of the first crossover hits.

Sugarfoot Rag from Hank Garland to Jesse McReynolds (A)

We'll learn the original as played by Garland and the amazing crosspicked reinterpretation by Jesse.

Choro Music Let's learn a choro tune (I-A)

We'll examine this mandolin-friendly genre of music and learn the chords and melody to a tune by the Bill Monroe of Brazilian music, Jacob do Bandolim.

Mandolin Tuna-Blues, rags and gospel (I)

Hot Tuna played it all. We'll look at some mandolin arrangements of tunes by the Reverend Gary Davis, Pink Anderson & others.

We don't need no stinkin' chordbooks (B-A)

This workshop will show the way to finding your own voicings for mandolin chords. Just a little bit of mandolin fingerboard theory will turn you into a chord-creating monster.(I really have nothing against chord books).

Akira Otsuka

Intro to Jazz mandolin for Bluegrass Mandolinists I & II (I)

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

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How to become creative (AB-I)

You know many songs, you can jam with other folks, you can play intros & breaks and chop fine but don't know how to create your own style... I will discuss how to get out of a rut, become creative and come up with your own unique ideas and style. Some of topics: a) play it backward, b) practice while watching TV, c) forget the theory and get lost, d) record your idea on a cell phone. Ben Pearce

Ben Pearce

Know Thy Mandolin (All)

The construction and constituent parts of the mandolin, how each contributes to the functionality of the mandolin as a whole, as well as setup tweaks that you can do yourself to improve playability. This class looks at how to take care of your instrument as well as how to identify when things are amiss

Dissecting Doublestops (I)

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

Learning the numbers: I, IV, V (B-I)

A look the most common bluegrass and folk progressions and the mandolin as a great medium for playing rhythm along with them, and we'll unlock a fundamental secret to navigating the mandolin fingerboard

Get a Grip! (I-A)

This class looks behind the most ubiquitous bluegrass "grip" shape to its harmonic underpinnings and extends them as a source for endless variation of licks, fills, and improvisational direction.

What Key.. Who Cares? More I, IV, V (B-I)

Want to backup a singer who insists on capoing 1 on every song or plays in G#? By looking at chords as movable "blocks", instead of specific fingerings, we will take advantage of a basic mandolin truth and use it play in many keys. We will also look at the melodic side of this coin.

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Jim Richter

Boogie with Stu: The Mandolin of John Paul Jones and Led Zeppelin (AB-I)

Survey of the mandolin work of Led Zeppelin and how to fit mandolin into a rock context. Three classic Led Zeppelin songs will be discussed: Boogie with Stu, Going to California, and The Battle of Evermore

Improvisation and Jamming for the Blues and Rock Mandolinist (I)

Examination of blues box patterns, song structure, building solos, and understanding how to play over different common blues harmonic changes.

Arranging Blues and Classic Rock Guitar for Mandolin (A)

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

How to Write a Blues Instrumental (I-A)

Ever wanted to write a blues instrumental? By the time we leave this class, you and your peers will have collaborated on a blues instrumental. We will study how to write a tune that is hummable, memorable, and fun to play

Playing with Commitment: The Techniques Representative of Blues Mandolin Playing (I-A)

This class looks at techniques common to blues mandolin and blues in general. Unlike fiddle tune 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 the facileness honed through pick-theory adherence needed for contemporary mandolin compositions. At the end of the class, each student will have better ideas to give life, breath, and character to their blues playing.

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Tristan Scroggins

Triplets (I-A)

We'll discuss the different types of triplets as well as how, when, and when not to execute them. Tab will be provided for almost everything covered but will be taught by ear first. It is not necessary to read tab to do well in class.

Crosspicking (A)

We'll discuss the history and evolution of mandolin crosspicking and discuss topics such as pick direction, roll patterns, crosspicking applications, interpreting melody, and crosspicking as backup. Tab will be provided for almost everything covered but will be taught by ear first. It is not necessary to read tab to do well in class.

Double Stops (I)

We'll learn how to find all of the major and minor double stops and discuss some of their applications in songs and tunes. Tab will be provided for almost everything covered but will be taught by ear first. It is not necessary to read tab to do well in class.

Exercise Bootcamp (I)

We'll learn as many left and right hand exercises (mostly left) as we can. Tab will be provided for almost everything covered but will be taught by ear first. It is not necessary to read tab to do well in class.

Building a Bluegrass Solo (I-A)

We'll use the Flatt and Scruggs recording of Your Love is Like a Flower to build a mandolin solo and learn how to add more expression and musicality without deviating from the melody. Tab will be provided for almost everything covered but will be taught by ear first. It is not necessary to read tab to do well in class.

Don Stiernberg

Easy and Fun Swing Tunes to Jam On (AB-I)

focusing on correct chords, jazzy chord voicings, melodies, and improv strategies

Daring and Hip Swing Tunes to Jam On (I-A)

tunes that have more than two chords, melodies that challenge your chops. Adding color or tension to the chords. Making solos when there are..more than two chords.

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Jethrotennial (AB-I)

March 10th, 2020 was the 100th birthday of the great Jethro Burns. Let's look into his mandolin style not only as a celebration but to see if we can find things that could work in our own styles.

Transcriptions (I)

...of great soloists, mandolin and "others". Analysis of solos--what made that solo SO cool? Some discussion of how to make transcriptions.

Chord Melody Tunes (that aren't swing or grass) (I-A)

playing melody and harmony simultaneously on tunes from pop music history. Arranging for solo mandolin. Amazing your friends.

David Surette

Using drone strings (I-A)

Using open strings as drones is a super effective technique for both Celtic and Old-time music, as well as other styles. We will look at how, where, and why to do it

Tremolo tips (I-A)

Explore this essential technique, with tips, exercises, and a tune to play

Chordal double stops (A)

learn the essential fingerings of the six primary double stops for any major chord, as well as some examples of how to use them

Open-string chording for Celtic and Old-time tunes (AB-I)

Rhythms and grooves (AB-I)

We will look at a number of different time signatures and rhythmic feels, with a special emphasis on using them as an accompanist

Tony Watt

Beginner Mandolin Track

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Fiddle Track

Erynn Marshall

Are you a mandolin player who has always wanted to try the fiddle? You know they're noted the same so you've got a head-start on the left hand then there's that doggone bow! Or are you a bluegrass or old-time fiddler wanting to take your playing to the next level? This is the class for you! We'll cover technique tips, bowing secrets, ergonomics for everyone's level and great tunes. As long as you can play a few tunes on either the fiddle or the mandolin you'll benefit from these fiddle track classes. Please bring a recording device. Erynn Marshall brings to Mando Camp North 4 decades of playing experience and can help make your fiddle journey easier, sound better and be more fun. This is the first time in almost a decade a full Fiddle Track class has been offered at Mando Camp North. Exciting! For more info on Erynn Marshall and her fiddling please visit www.Dittyville.com or see Carl Jones and her Dittyville You-Tube channel. See you at MCN Camp!

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Guitar Classes

Bennett Hammond

Blues Guitar (AB-I)

Betsy Rome

The basics of bluegrass rhythm guitar (B-AB)

How to jam with others; right and left hand techniques.

Beef Up Your Rhythm with Bass Runs (AB)

Learn some cool bass runs and how to integrate them into your rhythm guitar playing.

Clean Up Your Strum (AB)

Edit your right hand stroke; use the rest stroke; get a better grip on the pick.

Compose Your Own Lead Solos (I)

How to design your own solos for success in live performance.

Intro to Lead Flatpicking (AB)

For those who can already play rhythm and want to start on lead. We'll learn a tune together and get started with playing lead guitar.

Eli Gilbert

Swing Guitar Rhythm (AB-I)

Learn all the chord shapes and rhythmic patterns you'll need to play rhythm guitar in a swing band or jam. Students will leave the class with a packet including all examples taught.

Guitar Scales and Arpeggios Across the Fretboard (I)

Learn the most important scales and arpeggios for use in Bluegrass and Jazz in positions spanning the entire fretboard. Students will receive a packet including all examples taught.

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Jazz Licks for Bluegrass Guitarists (A)

Learn Jazz licks that will apply directly to Bluegrass Songs and Fiddle Tunes. Students will receive a

How To Practice Effectively and Efficiently (AB-I)

Learn the techniques and strategies that actually lead to progress. Subjects covered include time management, setting goals, maintaining motivation, and developing regular practice habits.

Bebop Scales and Licks (A)

Learn how Bebop Scales are used to create classic bebop licks and phrases.

Grant Gordy

Mapping out the Fretboard (AB-A)

Improvisation Techniques (I-A)

Many Different Kinds of Blues (AB-A)

Dawg Music (I-A)

Flatpicking and Rhythm (AB-A)

Lincoln Meyers

Fundamentals of BG Guitar (AB)

focus on rhythm and flatpicking

Coaching Sessions