

## Preliminary Schedule- 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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### Three-finger/Bluegrass Banjo Faculty

#### Bob Altschuler

##### **Fretboard Roadmap (AB)**

Seeing the fretboard as a grid with moveable left-hand patterns, repeating progressions and chord and lick shapes up and down the neck will open up your playing possibilities. This will boost your skills for backup, leads, and on-the-fly improvisation in any key.

##### **Creating Solos (AB)**

Learning to find melody and then playing basic (and beyond) breaks to songs is a primary skill to master. We'll learn how to find melody, place the notes into rolls and create a basic break. Then we'll go to the next level and add slides, hammers, pull offs, lead-ins and tag licks to customize solos. These tools and ideas can also be used on-the-fly at jams. And, we'll discuss "faking a break" at jams.

##### **Up-the-Neck Techniques (AB)**

Initially, we all learn to play within the first 5 banjo frets. However, there is a lot going on above the 5th fret, and playing up the neck will open up the whole fingerboard to you. Most songs include an up the neck break. We'll review leads, moveable licks, chord positions and backup up the neck.

##### **Minor and 7th Chords (AB)**

These are used extensively in bluegrass and other musical genres. We'll learn the moveable chord shapes and how to use them to add variety to your playing.

##### **Effective Backup - Basics and Beyond (AB)**

We will cover vamping, rolling backup, fill-in licks and more. Effective backup is an important skill, because when playing with other musicians we use backup most of the time.

#### Dick Bowden

##### **Scruggs Style Guitar (All)**

#### Gretchen Bowder

##### **Who Knows What Tomorrow May Bring (I-A)**

Learn this swing tune composed by Henry Hipkens and sung by Claire Lynch. We'll try various ways of voicing the chords and soloing then take turns trading breaks.

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### **Harmonized Scales and Arpeggios (I-A)**

What are harmonized scales? How can they inform your understanding of chord charts when you sightread a tune? We will use harmonized scales as a basis for understanding the neck of the banjo, the chords in various key signatures, and as a starting point for single string soloing.

### **LOOK MA! No capo! AKA 6's and 7's, and 9's, Oh my! (I-A)**

Do you feel stuck in first position? Unsure what to do when the jam veers away from bluegrass and into swing territory? Geared toward intermediate bluegrass players, this workshop will arm you with a few basic swing chord shapes. We will learn how to comp on some common tunes including San Antonio Rose and Limehouse Blues. If time allows, we will explore major and minor pentatonic scales patterns.

### **Swinging in Rhythm (A)**

Get ready to swing! Dive into the treasure trove of quality backing tracks available on YouTube to experiment with classics of the swing genre. We'll play along, trading solos and learning from each other about how each participant approaches this style of music. Among the tunes that I enjoy practicing this way: All of Me, Fly Me to the Moon, Bossa Dorado, Wave (Jobim).

### **Ballads on the Banjo (I-A)**

What makes for a great performance of a slower tune? Probably many things, but high on my list would be getting gorgeous tone from your instrument and being deliberate about the harmonic progression underlying the melody in your approach to chord voicings. Do you have a song you want to explore? Bring it! If not, we'll begin with Somewhere Over the Rainbow, then move on to If I Had You.

## Janet Davis

### **Splitting the Licks (AB)**

how to work out a 3-finger arrangement from the basic tune for any song

### **Connecting the Chords (I)**

how chords work together in songs, and on the banjo fingerboard

### **Back Up (AB)**

### **Back Up (I)**

### **Guest Teacher Beginner Track (N-B)**

## Gina Furtado

### **Getting to Know the Fretboard (B-AB)**

A beginners guide to identifying and locating chords up and down the neck, plus simple exercises to help memorize them.

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### **Jam Survival (I)**

Playing with others is one of the best ways to improve, but getting to that point is tough! We'll go over tips and tricks that make it easier and doable for everyone, and we'll try them out in class!

### **Getting Comfortable in Different Keys (I)**

We'll cover how and when to use a capo, how to recycle licks and re-use them in various keys, and practice playing in different keys from different positions.

### **Chords Up and Down the Neck (I-A)**

Geared towards more advanced players, this class will be about finding chords up and down the neck, including minors and sevenths. We'll do exercises that help put them to use in improvisation.

### **Dabbling in a Variety of Styles (I)**

We'll talk about Scruggs style, single string, and melodic, and experiment with a little of each.

## Eli Gilbert

### **Bluesy Licks for Bluegrass Banjo Players (I)**

Learn Bluesy licks in the style of J.D. Crowe, Ron Stewart, Ron Block, and others that will apply well to Bluegrass songs. Subjects covered include Blues Scales, Bends, and Double Stops.

### **Jazz Licks for Bluegrass Banjo Players (A)**

Learn Jazz licks on the banjo that will apply directly to Bluegrass Songs and Fiddle Tunes, using Melodic and Single String Techniques.

### **Up-The-Neck Backup Techniques and Licks (AB-I)**

Learn Essential Patterns and Licks to play up-the-neck backup in the style of Earl Scruggs.

### **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.

### **Building Speed on the Banjo (AB-I)**

Learn practice techniques for building speed in your banjo playing. Subjects covered include metronome usage, proper technique and ergonomics, and setting realistic goals.

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### Gabe Hirshfeld

#### **Taking Apart Your Banjo and You (All)**

In this class we will go through how to disassemble your banjo and put it back together again. We will talk about simple set up adjustments that you can do at home and how they affect the tone and playability of the instrument. After this class one will hopefully have a better idea of how to set up their instrument for their favorite sound and preference.

#### **Help Desk Setup (All)**

Learn how to get your banjo sounding how you want it.

### David Kiphuth

#### **Jam Track**

This will be a weekend jam set with concentration on how to cope in gatherings of multiple banjos. With a 'wall of fives' and a bare bones small house band, we will explore dynamics, volume control and backup, with a concentration on the art of listening and jam conversation. Don't fear! It can be done and we'll show you exactly how!

#### **Jam Help Desk**

Have doubts or fears about fitting your banjo playing into a band? This helpdesk is a one-on-one laboratory where you can try out ideas or get questions answered about what you can do and when to do it in a song, right on the spot, with a small house band!

#### **Banjos and Ballads (Demo)**

with Howard Bursen

### Alan Munde

#### **A Load of Licks (I)**

We all need an upgrade on our vocabulary of licks to fire our imagination and move or music making forward. Here is a load of licks - mostly in G, C, and D. What more do we need?

#### **Introduction to three great players you may not be aware of (I-A)**

Rudy Lyle, great stylist that followed Earl Scruggs in Bill Monroe's Bluegrass Boys. Examine and learn his solos to *The New John Henry Blues*. Walter Hensley, great Baltimore/DC area player. Examine and learn his classic, *Stony Mountain Twist* (uses Scruggs tuners). Paul Craft, banjoist with Jimmy Martin and also songwriter of *Midnight Flyer*, and others. Examine and learn his great solos on the Jimmy Martin instrumental, *Leavin' Town*.

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### **Playing in Other Keys Than G Without a Capo (A)**

What you need to know to play in many keys without the use of a capo in the roll style.

### **Nine Chord Shapes for World Peace and Harmony In Our Time, Scruggs Style (A)**

By learning 3 major shapes, 3 minor shapes, and 3 diminished shapes you will be provided with a road map for organizing a workable view of the finger board in all twelve keys and will add to your toolbox of ideas for playing solos and back up especially on slower songs.

### **A Non-Theory View of Music Theory (A)**

This class will explore a note movement view of the finger board. This approach allows for invention of your own melodies and harmonies.

## Glenn Nelson

### **Setup and Maintenance of Your Banjo (All)**

#### **Music Theory**

## Jake Schepps

### **Learning Music on the Banjo: by ear, from notation, and tablature (All)**

Should I learn from tablature? Should I only learn by ear? How do I do that? And what about standard notation? All of these are important and we will discuss and practice how

### **Learn a Celtic Fiddle Tune (I-A)**

Come learn a tune (or two) by ear from this wonderful tradition.

### **Your Friend the Metronome (All)**

Every music teacher tells their students to work with a metronome—but what does that mean? Come learn some tricks on how to get the most out of each click. We will cover simple and challenging exercises that will keep you engaged for hours.

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

Let's samba! The music of Brazil is a deep well, and believe it or not, some of their music translates quite well to the banjo. Come learn some basics of the exciting and intricate style of music called "choro."

### **Fun in the Key of F (I-A)**

We'll explore the magic of playing in the key of F without a capo. Hint: it's just as good as G.

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### Jeremy Stephens

#### **Don Reno Style Single-String technique Parts I and II (I-A)**

An exploration of Don Reno's single string technique as represented in his recordings. The class will cover useful single string licks that can be applied and integrated into the individual's own playing as well as learning how Don Reno executed them.

#### **Playing Bluegrass banjo backup while Singing (AB-I)**

This class will give you some tools for getting started playing backup on the banjo while singing as well as providing more advanced tips for those further along. Useful licks to play in between vocals lines will be taught as well as methods for developing a comfortable pattern to play at the same time as you sing.

#### **Pre-bluegrass 2 and 3 finger techniques (AB-I)**

An exploration of finger style techniques that pre-date the 1940s rise of bluegrass-style banjo playing. People such as Charlie Poole, Wade Ward, Mack Woolbright, Frank & Oscar Jenkins, and others will be discussed.

#### **Don Reno Chord solo techniques (I-A)**

This class will survey Don Reno's development and advancement of 2 and 3 note solos including his most well-known "brush" technique.

### Rich Stillman

#### **Becoming an intermediate player (AB)**

Sometimes you practice to get better at what you already do, and sometimes to help you break through old habits and become a more advanced player. This class focuses on the difference between beginners and intermediate players, and on how you can break out of beginner habits to become a more versatile player.

#### **Bluegrass Karaoke (All)**

Find your inner performer!

#### **Writing instrumentals (All)**

It's really satisfying to nail a bluegrass classic in a jam session or on stage. It's even more of a thrill to get a whole group of people improvising on a tune of your own making. If you are looking to get your own ideas onto the banjo – or to figure out how to get your own ideas in the first place - this class is for you.

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### **Banjo exercises (AB-I)**

In the ultimate hands-on class, we will spend the session learning and practicing exercises that will improve your fluency, literacy and mechanical skill on the banjo. These exercises will focus not only on movement and warmup, but also on improving your familiarity with the fingerboard and with right hand roll techniques. Bring your banjo, we'll be doing lots of playing!

### **Unlocking the Power and Versatility of TabEdit (All)**

TabEdit and the free tablature viewer/player TabView are the most popular tools for the creation, sharing and playback of banjo tablature. It's possible to use TabEdit to write down almost anything that can be played on a banjo, including Scruggs tuner notes and odd tunings and capo positions. The program's ability to create practice loops can even turn it into a song-specific metronome. But TabEdit is not the easiest program to use. This class will reveal some of the secrets to using TabEdit to create your own tabs and get the best use of downloaded tabs, including special tunings, banjo effects, accompaniment and playback control.

**Bruce Stockwell**

**Beginner Track 3 Finger Banjo**



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### Clawhammer/Old-Time Faculty

#### Howie Bursen

##### **Mountain Minor Tunes (I-A)**

There's nothing like that eerie lonesome sound. We'll look at a few choice tunes, and at some cool moves.

##### **Cut Loose! (I-A)**

A free right hand lets you strike anywhere, with accuracy and punch. We'll investigate ways to get the right hand moving freely. A close look at Sarah Armstrong's tune is a good way to illustrate these techniques.

##### **Ghost Fingers (I-A)**

Getting the Most Expression from the Fewest Notes - A Great Wise Man once said "If you play too many notes, each one is worth less." We'll look at situations where less is more. Being musical is our aim.

##### **Blues Banjo (I)**

Learn how to expand your clawhammer playing into the world of the blues.

##### **Banjos and Ballads (Demo)**

with Dave Kiphuth

#### Chris Coole

##### **Building Tunes from the Ground Up (I-A)**

This workshop introduces a systematic approach to coming up with arrangements of tunes and songs that is accessible to all levels. We'll look at the right and the left-hand clawhammer tools, get a better understanding of how they work, as well as their limitations. In doing so, we'll learn a "stepping stone" approach to arranging tunes that will shed light on playing variations, learning by ear, and esthetics. As an added bonus, all the skills learned directly relate to the skills needed to learn tunes on the fly in a jam session.

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### **Introduction to Two-Finger (thumb lead) Up-picking for the Clawhammer Players (I-A)**

If you can play clawhammer, it's not much of a jump to playing some sweet two-finger old-time banjo. In this workshop, we'll see how it works, and how it relates to what you already know how to do in the clawhammer style.

### **Using Clawhammer Rolls and Ghosts Notes for Backup (A)**

I use rolls (clawhammer patterns that allow you to emulate 3 finger picking) and ghost notes (aka "alternate string pull-offs") a lot in my back up playing for both songs and tunes. We'll take a look at what that looks/sounds like, how to do it, and how to apply it to your music.

### **Playing in G out of double D tuning (I-A)**

Sick of having to change tunings all the time? Playing in the key of G out of D tuning is surprisingly easy, and it sounds great. Learning this little trick can save you lots of time (and hassle) tuning. It also gives you a very unique voice (sound) in the key of G that works well with another banjo playing in standard tuning. I'll unpack this, and show you how it works - what left-hand positions you have to be aware of, how to handle the 5th string, and some tunes to apply it to.

### **Rests and Alternate Clawhammer Rhythms (I-A)**

Leaving space in clawhammer is actually sort of tricky. We'll look at how to add rests to your clawhammer playing, and how that allows you to create some very cool alternate rhythms.

## Allison de Groot

### **Double Thumbing (B-AB)**

We'll go over the mechanics of double thumbing, and I'll show you the specifics of how I think about it. This can be for those just starting out with the technique, or for those that want a refresher or to address an issue. I'll give you an exercise that utilizes the double thumbing technique on all the strings, and sounds pleasant so you can work on phrasing a tone while you are at it.

### **Rhythm Exploration (All)**

In this class, we will not play a single note, just focus on the rhythm! Tools for practicing and engaging in interactive rhythm will be the focus.

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### **Banjo Fiddle with Bruce Moslky (A)**

We do it masterclass style, get people to come up and play and talk about the interaction.

### **Hobart Smith's Buck Creek Girls (A)**

Learn a tune from one of my favourite banjo players, Hobart Smith!

### **Adding in Variations (I)**

We will take the tune Mississippi Sawyer and breakdown how I think about adding in variations. The goal is to give you new tools to make your arrangements more dynamic and new ideas of how to interact with the fiddle.

## Sara Grey

### **Banjo and Song (AB-I)**

Interactive class, a variety of old songs and ballads with banjo accompaniment. Lyrics will be provided.

### **Two Finger Picking Accompaniment for Songs (I)**

Playing in  $\frac{3}{4}$  time and as a steady backbeat for old-time songs.

### **Old-Time Banjo For Beginners (B)**

Working on the rudiments of the style and then applying it to tunes.

### **Fixing Problems: (I)**

Working on "ironing out" problems you might have with the old-time style, come with your questions, problems and we'll work them out and practice them.

### **Interpretation on the Banjo: (I-A)**

How to bring the banjo "alive through dynamics.. Phrasing and how to meld the singing with the instrument as effortlessly as possible. Hands on.

## Lorraine Hammond

### **Clawhammer Novice-Beginner track**

## John Herrmann

### **Round Peak Technique and Beyond (I)**

I'll try to demonstrate everything I know in one class.

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### **Pete Seeger, Bascomb Lamar Lundsford and Joey Burriss Style (AB-I)**

This is the first style I learned from Pete Seeger's book. It's a combination up picking and down picking and it can be used for playing fiddle tune accompaniment.

### **Zen Practice and Music (All)**

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?

### **Sawmill Tuning (I)**

Three tunes from Tom Ashley (Little Sadie, Walking Boss, The Cookoo)

### **Three tunes from Fred Cockerham (AB-I)**

Breaking Up Christmas, Pretty Polly, and Chilly Winds

## Adam Hurt

### **The Clawhammer Right Hand from Scratch (N-B)**

Learn the rhythmic and mechanical foundation of the clawhammer style in this class for those who have never clawhammer-ed before (or who have a little experience with clawhammer but want to revisit the fundamentals).

### **Demystifying the Galax Lick (I)**

This special right-hand maneuver--sometimes coupled with left-hand decoration--adds a wonderful combination of smoothness and strength to any tune into which it is placed. Knowing how, when, and why to use it can be tricky, though! After getting the basic mechanics of the lick under our hands, we will use some common tunes as case studies for incorporating it and develop a set of guidelines that will enable you to look for good opportunities to use it in your own repertoires.

### **Introduction to Clawhammer Syncopation (I)**

Break out of the typical rhythmic box of clawhammer banjo by coupling the "ghost stroke" with moves that you already know to add interest and excitement to any tune and to better complement the rhythms of the old-time fiddle.

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### **Playing Waltzes, Clawhammer Style (A)**

So many clawhammer banjo players are inclined to fingerpick waltzes--or just sit them out whenever they come up in jams--but the truth of the matter is that the clawhammer right hand is wonderfully suited to 3/4 time! We will learn some basic patterns that can be used to play or accompany any waltz and then work out a nice banjo waltz from scratch.

## Bruce Molsky

### **Wade Ward Workshop (I-A)**

Wade Ward's clawhammer style took all kinds of liberties with melody and phrasing and yet kept the essence of the tunes in a wonderful way. His rhythmic style was solid and instantly recognizable, but also was one of the best examples of music from Grayson County, Virginia where he lived all his life. We'll take apart a couple of his tunes to see what makes them so unique and great.

### **A Complete Piece of Music on One Instrument! (A)**

Clawhammer banjo can express all the elements of rhythm, melody and chord movement, even playing solo. We'll look at how to make that happen for a couple of familiar (and maybe not-so-familiar) tunes.

### **Grabbing Tunes Out Of The Air - Old Time Ear Training (I)**

How do you find your way into a tune you've never heard before? Different people hear things in different ways - we'll identify a few different approaches and try it on some good tunes.

### **Banjo-Fiddle Workshop with Allison de Groot (A)**

We do it masterclass style, get people to come up and play and talk about the interaction.

### **A Few Top Ten Tunes for Jam Sessions (I)**

The list of jam session favorites is always evolving. We'll play through a few of the current favorites, and maybe discover a new one or two.

## Michael Miles

### **Hank Williams for Clawhammer (AB-I)**

Learn a few classic Hank tunes--Jambalya and Hey Good Lookin', that lay out perfectly on clawhammer banjo, and get an insight into how to arrange tunes like these yourself.

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### **Jimmy Rogers for Clawhammer (AB-I)**

Yodeling is not mandatory, but we'll play Waitin for a Train and Blue Yodel #1, aka T for Texas. You'll learn how to make your banjo do the yodeling for you.

### **Paul Simon for Clawhammer (I)**

Paul Simon wrote some of America's most iconic and powerful songs. Step into The Boxer, Sounds of Silence, El Condor Pasa and put your hands on the magic of his music world here.

### **Pancho & Lefty and Ode to Bille Joe (I)**

A few hit songs for clawhammer banjo. These titles will be in Miles' upcoming book out later this year entitled, "Country Classics for Banjo" with Hal Leonard.

### **Fundamentals of Fretless (I)**

Want to play fretless banjo. We'll take Angeline the Baker and Robert Johnson's Come On In My Kitchen and give them the fretless treatment that makes them shimmer.

## Joe Newberry

### **Special Tunings / Special Tunes (I)**

A number of great tunes have specific tunings: John Brown's Dream, Rambling Hobo, Cumberland Gap, Old Reuben.

### **Fifth String And Second Fret - All You Need (I)**

Explore an entire class of tunes that can be played using notes on open strings, the second fret and the fifth string. Expand your playing, and catch on to new tunes in a jam session.

### **Performance Coaching (I-A)**

This class will give you tips in how to better perform a tune that you play or share ways to put a set of music together.

### **Midwest Tunes for the Banjo (I)**

This class will explore some of the great tunes to be found in the heartland, including "Old Melinda," "Yell in the Shoats," "Marmaduke's Hornpipe," and "Rachel," among others.

### **Intro to Drop Thumb (AB)**

Adding drop thumb to the clawhammer style can add rhythmic variation and expanded melody choices, and this class will get students on their way.

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### Tim Rowell

#### **Glory In The Meeting House (I)**

A great Kentucky tune from one of the regions great fiddlers, John Morgan Salyer. This tune features some great syncopation, a slightly different tuning and some up-the-neck work.

#### **Darling Nellie Gray (AB)**

Kyle Creed was a master banjoist from Surrey County, North Carolina. His style was somewhat minimalist and direct. This class will dig into one of his iconic banjo tunes.

#### **Porter's Reel (AB)**

This tune comes from Nacogdoches, Texas fiddler Stafford Harris. Texas tunes are a unique mix of ethnic styles and this one has a strong cajun two-step feel. You're bound to hear this making the rounds in jams and festivals this year.

#### **Dock Boggs - Country Blues (I)**

Old-time 3 finger up-picking using a great D modal tuning. We'll learn one of the all-time great tunes that has been recorded by many musicians in many different genres.

#### **Waltz Time (AB)**

Playing waltzes clawhammer-style is all about phrasing and enjoying the trip. We'll learn the beautiful, relatively new tune from Mandolin Camp's teacher Carl Jones titled Ebb And Flow.

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### Fiddle Classes

Jane Rothfield

#### **Intermediate Fiddle Track- 5 classes**

The workshop is open to fiddlers who are able to play at a moderate speed, who want to learn some new tunes and add more rhythm and musicality to their playing. Janie will teach a variety of old and new tunes the American south by ear, with a focus on bowing and rhythm and how to get that “old-time sound”. During the weekend, you will learn techniques and strategies to help you learn tunes more easily, how to play easier by ear and pick up tunes more easily in a jam, how to play back up chords, play in alternative tunings like Cross A, how to add harmony to your playing and have more fun with old time music! Janie's focus is not to teach you all the tunes, but to help you play them better with musicality, rhythm, artistic expression and fun!

Patrick M’Gonigle and Steve Roy

#### **Fiddle Coaching**