

# Banjo Camp North Class List 2022

## 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. 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. We have a Novice/Beginner Track- series of 5 classes to cover all the basics.

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. We have a Novice/Beginner Track- series of 5 classes to cover all the basics.

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 sizable 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.

You can attend any class you like and you do not have to pre-register for anything. If you find yourself above your range (or the overall class is tending above your range) please do not slow it down- you are welcome to come and go to classes that work or don't work. These levels are guidelines- there are always people who over or under estimate levels, faculty and students alike.

Preliminary Class List, subject to change- will be culled to ~ 5 classes each

## Dick Bowden

### **Introduction to Reno and Stanley styles (I)**

### **Introduction to rolling along in a bluegrass jam-without vamping chords (I)**

### **Entertaining with the Banjo (bluegrass and old time) (I)**

Please bring a hat

## Gretchen Bowder

### **Diatonic Major Chord Scales (AB-I)**

The diatonic major chord scale is an amazing tool for learning the neck of the banjo, how to play in various major keys, and as a starting point for single string soloing. It can also inform your understanding of chord charts and help you to better understand key signatures. If you don't know what a diatonic chord scale is, you owe it to yourself to attend this workshop!

### **Cattle in Cane (AB-I)**

At first glance, you might think that Cattle in the Cane starts in plain old A major, but it's a bit more interesting than that, and it's an ideal candidate for playing without a capo. Come learn a bit about modes and get familiar with this interesting fiddle tune!

### **Irish Jigs and Reels (I-A)**

Irish music offers a wealth of tunes that are both challenging and inspirational. I'll share my decision-making process in arranging one of my favorite jigs for 5-string banjo and perhaps we'll have time to try a reel as well.

### **Melodic style fiddle tunes in D w/Larry Marshall (I-A)**

Standard G tuning works great for melodic tunes in D. We'll work on one or two popular fiddle tunes here, possibly including Forked Deer, Saint Anne's Reel, Whiskey Before Breakfast, or the Cuckoo's Nest.

### **Sixes & Sevens & Nines, Oh My:**

### **An Introduction to Chord Melody Jazz with a Minimum of Theory w/Larry Marshall (I-A)**

Learn to pick out jazz melodies and find appropriate chords for vamping out a song. We'll illustrate this with some well-known tunes like Over the Rainbow, San Antonio Rose, and others from the Great American Songbook.

## Howie Bursen

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

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

Preliminary Class List, subject to change- will be culled to ~ 5 classes each

Howie Bursen cont.

**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 Sandy River Belle, and Sarah Armstrong's furnish 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 David Kiphuth and Lorraine Hammond

**Wine Appreciation (all, even "non-participating" campers)**

This is your chance to investigate some of the world's fine wines, up close and personal. Your guide will be a professional winemaker with 47 harvests under his belt - a veteran whose wines have been awarded more than 500 medals in national and international competitions.

Open to all 21 years and up

\*There will be a separate charge of \$10 to cover the cost of supplies.

## Chris Coole

**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.

**An Introduction to Clawhammer Rolls (I-A)**

What I call "rolls" are clawhammer patterns that allow you to emulate 3 finger picking. I use these a lot in my playing and they are very versatile both as a backup technique and as melodic device. I'll give you the skinny on these things.

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

Want to cut down your on your re-tuning? Want a unique voice for the banjo in the key G? Do you already G tunes out of FDGCD with a capo? If the answer is yes to any of these questions, you should check this out.

Preliminary Class List, subject to change- will be culled to ~ 5 classes each

Chris Coole cont.

### **Clawhammer Tune-up – Understanding Your Clawhammer Tools (AB-I)**

There are a total of 6 right and left hand techniques that make up most anything you'll play in the clawhammer style. We'll look at what they are, how to execute them with good economy of motion, and what each of them allows you to do insofar as making music.

### **Singing with the Banjo. (all levels)**

When you sing with the banjo (or any other instrument for that matter) you are playing 3 roles at the same time – you're the singer, you're the banjo player, and you're the storyteller. We'll look at how considering the hierarchy of these three roles can help decide what you should be playing and when you should play it while you're singing a song.

## **Craig Edwards**

### **Banjo-Fiddle Duets with Janie Rothfield & Craig Edwards (N-I)**

Janie and Craig will take a variety of favorite tunes and show you how to create a wonderful musical connection and groove when playing with another old time musician! They will share a variety of techniques and musical approaches you can use to connect with the fiddler (or any other instrument) when playing in a tight duo setting. This class is for all levels, and everyone will get the chance to "duet" with Janie and/or Craig.

### **Introduction to Cajun Fiddle (AB-I)**

Learn a simple two-step and a simple waltz, acquiring some of the basic bowing for Cajun fiddling, and also learn the basics of "seconding," or playing rhythm/backup for Cajun tunes and songs. We'll also go over the structure of Cajun jamming. I'll bring my button accordion so we can end up with a blowout jam on the two tunes we've learned.

### **Playing in DDAD (I-A)**

We'll learn tunes make use of the elements that characterize tunes in this bagpipe-like tuning. These include slow airs and marches like Clyde Davenport's "Zollie's Retreat" and Edden Hammons' tune "Washington's March," as well as faster pieces like "Yell In the Shoats" and "Cluckin' Hen."

### **AEAE tunes from Ernie Carpenter (B-I)**

I learned some of my first tunes on fiddle from West Virginia fiddler Ernie Carpenter. We'll work on his Liza Jane and Cripple Creek, and also (bonus aspirational tune!) spend a little time with his version of Camp Chase and those "two little notes" that won the fiddle contest.

### **G modal tunes (A)**

Manco Sneed's "Polly Put the Kettle On," Darley Fulk's "Goodbye, My Honey, I'm Gone," and George Lee Hawkins' "Meg Gray" are on the docket. We'll get through as much as we can.

Preliminary Class List, subject to change- will be culled to ~ 5 classes each

## Eli Gilbert

### **Essential Elements of J.D. Crowe's Banjo Style (I-A)**

Looking at the trademark elements of J.D. Crowe's style, including classic licks and backup, using recorded examples.

### **Mapping The Banjo Fretboard (I-A)**

Using note names, chord shapes, scale patterns, and more to interpret the fretboard quickly in a way that aids music-making.

### **Having Fun With The Metronome (All)**

Finding ways to enjoy metronome practice through deliberate, challenging, and creative exercises.

### **Improvising with Chord Tones (A)**

Learning to confidently navigate fiddle tunes and songs by targeting important notes in each chord, featuring roll based, melodic, and single string examples. (Pairs well with "Mapping The Banjo Fretboard")

### **Single String Bootcamp (A)**

Essential right hand exercises, scale patterns, and exercises designed to build your single string technique.

## Sara Grey

**The class will work on Roscoe Holcomb / Sara Grey version of "Hills Of Mexico" (I-A)**  
both banjo and singing style together ..... a brilliant song!

### **Singing with the banjo (I-A)**

How to coordinate picking and singing, putting the song as paramount and the banjo to enhance the song.

### **Using different tunings to change the color and texture of the song (I)**

Learn "Last Chance" tuning "and "Ducks In The Millpond" tunings and work on the great blues song, "Down In Mississippi" by JB Lenoir.

### **Two -finger picking banjo style (I-A)**

Used as a parallel for the songs especially IN  $\frac{3}{4}$  time, we will work on a lovely Scottish song, "Where Will We Gang" by Andy Mitchell of Ulapool, Scotland.; also it is very effective for example, with a free style of blues such as "Bulldoze Blues". And two finger accompaniment for Irish song, "Arthur McBride", in slow jig rhythm.

### **Doc Boggs' "Prodigal Son" using the tuning FCFCC (I)**

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## Bennett Hammond

### **RockaFolky banjo right hand (AB-I)**

The EZ blue-based two-finger picking style I use for everything

### **Banjo Picker's left hand; the big picture. (AB-I)**

When you know where you are, you know where everything else is.

## Lorraine Hammond

### **Beginner track clawhammer**

**Series of 5 classes**

## John Herrmann

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

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

### **Pete Seeger, Bascomb Lamar Lundsford and Joey Burris 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

## 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.

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Greg Hirshfeld cont.

**Double banjo harmony with Greg Liszt (I)**

Learn some wonderful double banjo harmony parts that will serve you well in years to come.

## Adam Hurt

**Fundamentals of Clawhammer Syncopation (I)**

Break free from rigid quarter- and eighth-note-oriented patterns to better match the fiddler's rhythms and to add more flavor to your own playing. We will learn some common syncopated patterns and then insert them into a common tune as an exercise, the better to help you understand how to add syncopation to any tune in your repertoire.

**Waltzes for Clawhammer (I-A)**

The clawhammer "stride" is surprisingly well-suited to playing music in 3/4 time. Learn a representative waltz or two along with some good right-hand habits to follow when dealing with waltzes on your own.

**West Virginia Tunes for Clawhammer (I-A)**

Learn repertoire from primary source fiddlers and banjo players from the Mountain State.

**Bluegrass and old-time can and should be friends! (all/demo) w/ Greg Liszt**

Let's help them learn to get along better! Greg Liszt translates Adam Hurt's songs to three (four?) finger style.

**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.

## Pete Kelly

**Getting Better on Your Own (I-A)**

We'll look at ways to improve your sound without a teacher. We'll look at how to get better at listening, how to find and define things to work on, and how to methodically go about improving the things you find.

**How to Make Up a Break from a Melody (A)**

We'll look at a method to make up a down-the-neck break to a song, starting only with the vocal melody.

**J.D. Crowe's Red Rooster (A)**

We'll work through J.D. Crowe's 1966 version of the Jimmy Martin classic, 'Red Rooster,' better known as 'She'll Be Coming Round the Mountain.'

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Pete Kelly cont.

**J.D. Crowe's John Henry (A)**

We'll look at J.D. Crowe's explosive 1963 version of this jam session standard, including the high-wire up-the-neck break.

**Bach on the Banjo (A)**

Get a start playing classical music on the banjo with J.S. Bach's 'Minuet in G.' (A)

## Dave Kiphuth

**Golden Ladder concept class**

Exploring the three interconnected chord sets of the neck and their relation to mastery of all Keys up the neck using the Golden Ladder and my banjo chord cage system to find melodies in different keys all over the neck.

**Jam classes**

## Greg Liszt

**Double banjo harmony with Gabe Hirshfeld (I)**

Learn some wonderful double banjo harmony parts that will serve you well in years to come.

**Rhythmic feel (I)**

Learn to lock in with all different types of players in every genre of music. Yes, this can be taught!

**Blues banjo (I-A)**

Explore some of the many ways to play blues on the banjo. Examples will start simple and build up to the more complex jazz blues.

**The music of Bela Fleck (I-A)**

Learn some great tunes from the catalog of the modern banjo master. This class will emphasize composition, arrangement, technique, and how to use music to communicate ideas.

**Bluegrass and old-time can and should be friends! (all/demo) w/ Adam Hurt**

Let's help them learn to get along better! Greg Liszt translates Adam Hurt's songs to three (four?) finger style.



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## Larry Marschall

### **Intervals and Inversions for Harmony Backup (I)**

Effective backup and fill, especially for slow songs, works well with three, two, and even one-note harmonic licks. In this workshop we'll demonstrate and work through a toolkit of helpful backup forms that you can incorporate in a wide variety of vocal numbers.

### **Nifty and Novel Licks (all)**

Some favorite licks that you may have heard but won't find in most books, taken from the playing of Sonny Osborne, Mike Munford, Bill Keith, Earl Scruggs, and others I made up myself. Contribute your own favorites as we interact! (All Levels Welcome)

Standard Bluegrass Licks--- The basic licks you'll hear in Earl's playing and the playing of others—to end and connect phrases. These will help you go from basic rolls to the real Scruggs sound.

### **Earl's Banjo in D Tuning (I)**

Earl Scruggs' classic arrangement of Reuben's Train is fun to play and easy to learn, but has a lot to teach about D tuning. We'll take a look at some of Earl's licks, and introduce others that fit well with the song.

### **Melodic style fiddle tunes in D w/Gretchen Bowder (I-A)**

Standard G tuning works great for melodic tunes in D. We'll work on one or two popular fiddle tunes here, possibly including Forked Deer, Saint Anne's Reel, Whiskey Before Breakfast, or the Cuckoo's Nest.

### **Sixes & Sevens & Nines, Oh My:**

#### **An Intro to Chord Melody Jazz with a Minimum of Theory w/Gretchen Bowder (I-A)**

Learn to pick out jazz melodies and find appropriate chords for vamping out a song. We'll illustrate this with some well-known tunes like Over the Rainbow, San Antonio Rose, and others from the Great American Songbook.

## Michael Miles

### **CC Rider & Blues Improvisation (I)**

Using D7sus Blues Tuning, we'll explore how to create a driving blues groove, chord options and improvisation all inside the classic blues tune CC Rider.

### **Sleepers Awake by J. S. Bach (A)**

This melody is so beautiful that it is one of the rare Bach melodies that he learned from someone else and then adapted it for his cantata world. In much the same way, we adapt it for our banjo world.

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Michael Miles cont.

### **Chords for Clawhammer (AB)**

If you know the chords, the skies open with both melodic and rhythmic possibilities. This workshop will share chords up and down the neck and Open G Tuning and Double C tuning.

### **1952 Vincent Black Lightning (I)**

Richard Thompson's classic has haunted the musical world for its story, it's rhythms, and driving melodic groove. Miles put it all on his record New Century Suite and will share how to do it here.

### **Instant Clawhammer for Bluegrass Banjo Players**

The bi-partisan approach to the banjo. Truth be told, that mysterious frailing technique that you think you could never do can be yours in a flash. Give it a try.

## **Bruce Molsky**

### **Hammer-ons, Pull-offs and Slides (I-A)**

We'll cover some of the traditional (and not so traditional) left hand ornaments used to grab melody notes and add rhythm, and use them in a couple of old time tunes.

### **Clawhammer Banjo, It's Not Just for Old Time Tunes! (A)**

The rhythm and groove of clawhammer banjo doesn't just work for American mountain music, but fits in really well for music of other cultures. In this workshop, we'll learn a tune or two from Scandinavia, Ireland with maybe a side trip to Eastern Europe.

### **Glen Smith's Sourwood Mountain (A)**

There were two revered players named Glen Smith. The Glen Smith who played fiddle with Wade Ward was a great banjo player himself. We'll learn his unique way of playing Sourwood Mountain. Although he played it on a fretless banjo, fretted banjos are welcome too!

### **Fretless Banjo Basics (I)**

There's a level of expression possible on fretless banjo that's difficult to recreate on a fretted. The bluesy slides and ethereal intonation are doors to a great journey and get us closer to the sound of the human voice we want to have on our instruments. We'll use some of those techniques on a couple of old-fashioned tunes.

### **Fiddle-Banjo duets, with Tony Trischka (all)**

Tony Trischka and Bruce have been digging into the common turf of bluegrass and old time tunes and will play a few pieces. We'll have some conversation and coach anyone who'd like to peek over the fence a little more from their own style to the other.

Preliminary Class List, subject to change- will be culled to ~ 5 classes each

## Alan Munde

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

We all need an upgrade on our vocabulary of licks to fire our imagination and move our 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.

### **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

### **Banjo Care and Maintenance: How to get the most out of our banjo!**

We will discuss banjo setup, maintenance and modifiable factors that affect its tone and playability. Advice on setting up your instrument, diagnosing problems, evaluating an instrument before buying it. Bring your Banjo!!!!

### **Beginning Chord Studies: Arpeggios and renaming chords**

A look at the all-important chord! How to use it, abuse it, substitute it and rename it. Use more chords/arpeggios to increase your knowledge of the fretboard and create better music. Tri-tones, altered chords, dominant chords will be explained as well as easy to remember substitute chords. Add some spice to your playing! These concepts will be discussed within the framework of familiar tunes.

### **Beginning Single String playing**

We will discuss the basic concepts of single string technique for fiddle tunes, bluesy riffs and melody embellishments. Practice tips and easy to play positions and scales will be demonstrated. Expand your playing and have some fun!

Preliminary Class List, subject to change- will be culled to ~ 5 classes each

## Joe Newberry

### **Music at the Corner of Second Fret and Fifth String (AB-I)**

Lots of tunes can be played using just the open strings, notes found on the second fret, and the fifth string. Examples include Cripple Creek, Angeline the Baker, Going Up to Hamburg, and Sugar Hill.

### **Making the Banjo Your Singing Partner (AB-I)**

Banjo is a great instrument to accompany your singing, and this class will give you techniques to do that, as well as give you some new repertoire to bring to your next session.

### **Grandpa, Strings, and Emmy Walk Into a 12-Bar (I-A)**

Great players all, these icons of the banjo were also great singers, and this class will share some popular, and hidden gems from Grandpa Jones, Stringbean, and Cousin Emmy.

### **G Tunes in Last Chance Tuning (I-A)**

Last Chance Tuning (fCFCD) is a great tuning for its signature tune alone, but is also a wonderful place to play popular G tunes such as Cumberland Gap, Sandy River Belles, and Leather Britches.

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

This workshop will help you take tunes you bring to class to performance level, with tips and techniques on fine-tuning right and left hand, and coaching on beginning, middle, and ends of tunes.

## Jane Rothfield

### **Banjo-Fiddle Duets with Janie Rothfield & Craig Edwards (N-I)**

Janie and Craig will take a variety of favorite tunes and show you how to create a wonderful musical connection and groove when playing with another old time musician! They will share a variety of techniques and musical approaches you can use to connect with the fiddler (or any other instrument) when playing in a tight duo setting. This class is for all levels, and everyone will get the chance to “duet” with Janie and/or Craig.

### **Cross Tuned favorites in the key of A (I-A) Open to all instruments**

Come learn a variety of tunes in Cross A (AEAE) such as Red Steer, Chinquapin Hunting, Jenny Get Around Hunting the Buffalo and Breaking up Christmas!! Janie will unlock the “mysteries” of cross tunes and help you play them better.

### **Rock your bow! (N-I)**

Janie will show you how to rock and pulse your bow to add alternative and groovy rhythms to some old time favorites including Uncle Bunt Steven’s CANDY GIRL.

Preliminary Class List, subject to change- will be culled to ~ 5 classes each

Jane Rothfield cont.

**Everything but the melody! (I-A) Open to other melody instruments**

Janie will show you how to add chords, harmony and rhythmic variations to a variety of her favorite old time tunes to help you get off of only playing the melody and to add texture and variety to your music.

**Intro to Old Time Fiddle (N-B)**

This is a beginner class for fiddle which will get you started by learning to play the “shuffle” rhythm and learn a simple tune by ear!! If you’ve always wanted to try the fiddle, this is the class for you! Bring your fiddles and recording devices to practice with after camp!

## Tim Rowell

**New Tunes for the Clawhammer Curious (AB)**

Explore some recently written tunes from Tasmania.

**Modal and Crooked (I)**

Highlander’s Farewell from Emmett Lundy and Half Irish from Snake Chapman

**How to play a Clawhammer Waltz. (AB)**

There’s a lot of room for beautiful phrasing in a waltz. We’ll look at High Clouds Waltz and Tombigbee Waltz

**The Magical Key of C (AB)**

We’ll explore the neck while learning the tune Katy Did inspired by the fiddling of Georgia’s Lowe Stokes.

**Fingerpicking Dock Boggs (I)**

Learn the fundamental patterns and unique tunings of a couple of his great tunes.

## Maggie Shar

**How to get better (AB)**

Practice Drills and Ideas for both hands

**Flexible and Fancy (AB-I )**

Learn to insert hammer-ons, pull-offs, slides and more into a tune for endless variations on the fly.

**”Bowing” Patterns for banjo (I-A)**

Rhythmic sentences to lock in with a fiddler

Preliminary Class List, subject to change- will be culled to ~ 5 classes each

Maggie Shar cont.

**Master the Modal (I-A)**

Pentatonic scale licks and rhythm tricks

**Creative Collaboration (A)**

Tune arrangement and variations using the creativity of the group.

## John Showman

**Fiddle Groove and Tone**

In this class, John will help beginners and more advanced players to unlock their best tone and rhythm with the help of a few simple technical tools that will make playing in time, and with confidence, much easier.

**Technical Building Blocks**

In this class, John will show players of all levels some fundamental techniques for mastering bow control, improving intonation and getting rid of any discomfort while playing. Players will learn how to structure these techniques as exercises that will give them months worth of learning in simple steps that will build their ability on the instrument to levels that might have previously seemed out of reach.

**De-mystifying Double Stops**

If you've ever wondered how those great country and bluegrass fiddle players like Tommy Jackson and Kenny Baker get that beautiful, rich and lonesome sound by playing two notes at once, this class will break down how to get the most out of some simple double stops, how to play them really in tune, and how to start building those simple techniques into really breathtaking combinations that will make playing leads on waltzes and songs a more exciting venture.

**Scoops, Slurs and Shuffles - Bringing Old-Time bowing to life**

In this class, John will help players with a couple years or more of playing under their belts to get inside some fundamental Old-Time fiddle grooves. With the help of a cool tune or two and a few exercises, players will learn how to turn a sequence of notes into pulses of rhythm that will carry them and the people they are playing with through the tunes with loads of energy and joy.

**Playing In Time With A Metronome**

This class is not only for fiddle players, but for anyone who has struggled to play in time and to really feel a rhythmic connection with the evil metronome! By breaking down the process into a few simple steps, John will help turn your worst enemy into your more faithful jamming buddy

Preliminary Class List, subject to change- will be culled to ~ 5 classes each

## Rich Stillman

### **Bluegrass Karaoke (all)**

We supply the stage, amplification and backup band, you run the show!

### **Top ten banjo cliches and how to use them (AB-I)**

Melodies are just sequences of notes. Many of those sequences are found in song after song. We'll look at some of them (maybe not exactly ten), how to recognize them in the wild, and how to deal with them in your breaks and backup.

### **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!

### **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.

### **Deep dive on Dear Old Dixie (I-A)**

This Scruggs classic is full of surprises, from playing in different keys to the use of forward rolls to improve speed. We'll look at this banjo instrumental from its origins with Snuffy Jenkins through the alternate treatments recorded by other players.

## Bruce Stockwell

### **Beginner track 3 finger**

**Series of 5 classes for Beginners**

## Tony Trischka

### **Earl's Pearls (I)**

Subtle ideas and licks to get a more "authentic" Scruggs sound. Scruggs style is all about the details, and these are some of them.

### **Earl You've Never Heard (I-A)**

Two or Three Songs from jams Earl had with John Hartford in the '90s. Included will be "Chinese Breakdown" and "Red River Valley". These are songs that he's never recorded.

Preliminary Class List, subject to change- will be culled to ~ 5 classes each

Tony Trischka cont.

**TT Tidbits (A)**

These are licks and concepts that I've "stolen" from others, or have come up with myself. These will be ways to freshen your playing.

**40 Exercises for your Hands and Mind (all)**

Warm up, stretching, movement to help you play better

**History of the Melodic Style (I)**

From the mid-1800s to Bill Keith. I'll include classic style, Carroll Best and Bobby Thompson.

## Grace Van't Hof

**Intro to classic banjo**

Learning to read musical notation on your five-string

**Let's learn a klezmer tune!**

Learn to read a klezmer tune from sheet music and talk about the banjo in early 20th century jewish music.

**Three-finger old-time styles and technique**

Non-clawhammer old-time backup

**"Are you new here?"**

Jamming survival guide for the brand new banjo player

**Back yourself up!**

Tips and tricks for playing and singing simultaneously.

## Tony Watt

**The Three Most Important Practice Techniques Ever (All Instruments, All Levels)**

With these Three Most Important Practice Techniques, you can become the musician you've always dreamed of being... motivation to practice is also required.

**Introduction to Harmony Singing (All Instruments, All Levels)**

**Introduction to Ear Training (All Instruments, All Levels)**

**Introduction to Music Theory (All Instruments, B-I)**