



20th Banjo Camp North

May 13-15 2022, Prindle Pond Charlton MA

A wicked good time!

Bruce Molsky	Tony Trischka
Alan Munde	Adam Hurt
Greg Liszt	Chris Coole
Joe Newberry	John Showman
Grace Van't Hof	John Hermann
Tim Rowell	Michael Miles
Eli Gilbert	Maggie Shar
Janie Rothfield	Rich Stillman
Gabe Hirshfeld	Sara Grey
Bruce Stockwell	Gretchen Bowder
Dave Kiphuth	Howie Bursen
Craig Edwards	Lorraine Hammond
Dave Dick	Larry Marschall
Bennett Hammond	Dick Bowden
Lincoln Meyers	Ben Pearce
Beth Williams Hartness	Tony Watt
Skip Gorman	Bob Dick
Bobbi Bowden	Laura Murkowski
Seth Holmes	Allan Carr
Kathie Ferraro	Lynda Shuster
Pete Kelly	Peter Kaufman
Richard Pertz	Michael Simpson

Kelly Stockwell: President/Director Music Camps North

www.musiccampsnorth.com

Welcome Campers!

We are so grateful for your support of our camp. It has certainly been a rough few years for the music industry and personally for Music Camps North. Musicians lost their livelihoods, and in the 2 years since we were all together, camp regulars Phil Zimmerman, David Surette, Mac Benford, Mike Rivers, and Bob Altschuler have all passed away.

We are finally celebrating the long delayed 20th anniversary. Created and run by Mike Holmes for more than a decade, then by Mike Kropp and Richard Pertz, under leadership of Richard, Phil Zimmerman and Marcia Goodman camp was transitioned to a 100% volunteer 501(c)(3) tax-exempt nonprofit.

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. I look forward to these weekends every year!

Sincerely,

Kelly Stockwell

Music Camps North—Mission Statement

To educate, celebrate, and encourage participation in acoustic string music through the operation of Music Camps North – classes, demonstrations, concerts, and jam sessions – for the study and practice of playing acoustic string musical instruments.

Music Camps North, Inc. Board of Directors

The Board of Directors is a volunteer working board consisting of current and former faculty / staff.

Kathie Ferraro	Board Member, Volunteer Coordinator
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
Janie Rothfield	Newest Board Member
Kelly Stockwell	President and Board Member

Volunteers

Many thanks to our other extraordinary volunteers:

Chris Keenan	Faculty support, faculty travel, general staff support
Seth Holmes	Faculty merchandise table

And to our camper volunteers, who arrive early, stay late and help us with check-in/setup/breakdown. A big thank you to Prindle Pond Conference Director Leanne Wyant and her team!

Arrival at Camp: "I've Just Arrived . . . Now What?"

We will be able to access all dorms late Friday afternoon.

Classrooms and Sage Hall are available starting 12:30pm Friday.

Prindle Pond has two parts, Hilltop and Pondsides, and a short gravel road connects them (walk or drive). Hilltop has a dining hall and a concert room. The Hemlock building is on Pondsides.

- 12:30-2:30 pm: Registration (Sage Hall), "Find Your Level/ Plan your Weekend" (Sage Hall), Early Bird Jams (lower classrooms on Hilltop)
- 1:45-2:15 pm: Faculty Meeting (Birch)
- 2:30 pm: Classes Begin
- 6:00-7:00 pm: Dinner (Dining Hall)
- 7:30-9:00 pm: Faculty Concert (Sage Hall)
- 9:00 pm-10:30 pm: Jams, all levels and various genres. After 10:30 pm, please jam in the Dining Hall, Foyer, Sage Hall, the Center building and any of the lower rooms in Lodge.

Camp Etiquette

- Don't noodle in class or at jams. What is "noodling"? It's when someone plays an instrument on his or her own other than when asked to play by the instructor. In classes, play only when the instructor asks you to. In jams, play during the tunes, not between the tunes.
- Classes and Jams: There's no restriction on which classes or jams you may attend, but try to stick to your skill level. If you find part-way into a class or a jam that you'd rather try a different one, it's OK to leave. Do not press for the class to be simpler or more complex than the designated level, nor slow down or play beyond everyone else.
- Audio & Video Recording of Classes: record all or part of your classes for future reference. Many teachers will let you know a good time to record. Please be sure to get permission first.
- Video Recording of Concerts: We do not restrict campers from taking videos of the faculty concert, unless a particular faculty member asks that no videos be taken. We record a video of every performance at the faculty concert and with permission from everyone in the video, post them on YouTube. Do not post your videos publicly without permission from the artist.

Local shops

Big Y: 505 East Main Street, Southbridge

Walmart: 100 Charlton Road, Sturbridge

Staples: 120 Charlton Road, Sturbridge

Yankee Spirits (New England's Largest Liquor Store): 376 Main St, Sturbridge, MA

Tree House Brewing: 129 Sturbridge Rd. Charlton, MA

BT's Smokehouse (really good BBQ): 392 Main St., Sturbridge, MA

Prindle Pond Info/Emergency Info/ WiFi

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

Camp cell phone (Kelly's) number: **(802) 275-2121**

Sage Hall/Dining Hall: Spectrum 2g or 5g network, passcode: betterboat234

East and West Lodge: NaturesClassroom network, passcode: Nature#123

Hemlock Lodge: Spectrum 2g or 5g network, passcode: lightshark750

Pondside Center: The Center network, passcode: Pondside

Meals, Water, Coffee

Buffet Line: Follow the schedule for mealtimes, food is out during the prescribed times. If you get to breakfast at 8:58 am, you'll likely find the food being removed.

Dietary Restrictions: special meals – vegetarian, vegan, gluten-free, food allergies, etc. – your selection will typically be at the kitchen window. You may supplement your choices with items in the buffet. The staff behind this window are the cooks and can answer any questions.

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.

Coffee and Water: Coffee and a source of private well water are available in the Dining Hall all weekend. We advise that you pack one or more water bottles to fill up in the Dining Hall.

Vendors in Sage Hall

Dave Dick, D String Guitar Repair: Dave will be on hand to help you set up your instruments, make minor repairs, and instrument assessments. For luthier services, you and he will arrange the cost. Music Camps North is not involved in that process.

Glenn Nelson couldn't make this camp, but he will be back for our fall Jam Camp!

Faculty Product Table: Faculty bring their CDs, instructional videos and similar items to sell at the faculty product table in Sage Hall. The table will be open much of the time during Camp.

Camper, Faculty, Staff instrument sales. Bring stringed instruments you have for sale!

Covid

Thank you all for sending in your vax cards. We encourage but don't require mask wearing. At our current size, we should have more room to spread out, even in the dining hall. Testing before and after camp is suggested; keep yourself, your loved ones, and fellow campers as safe as you can.

We appreciate your interest in safety and science.

Be respectful of others – a lot of people are stepping outside their comfort zone to come to camp.

Guests and Security

Unregistered Guests: Guests are not permitted on campus during Music Camps North. This applies to the concerts and jams as well as the classes. We offer “day tickets” and “night out tickets.”

Security: Leave your valuables at home, other than your instrument(s). There are no locks on the dormitory room doors and you are responsible for your personal belongings. There have never been any problems with this at past camps. Insurance is recommended for any valuable instrument.

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.

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 chords, more keys, 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.

Scheduled jams end at 10:30pm. If you’re a late night jammer, you’ll probably find one or two jams going on somewhere on campus – campers who are still awake have a way of finding each other.

Banjo Camp North Beginners

Music camps can be intimidating for beginners – so many students, instructors, classes, topics. With this in mind, BCN offers five sequential classes designed to provide a smaller, relaxed, carefully guided environment, a “home at camp” and a safe place to learn for both Clawhammer and 3 Finger Banjo.

Beginner Clawhammer Classes (B) with Lorraine Hammond.

Beginner/Advancing 3 Finger Beginner Classes (B-AB) with Bruce Stockwell

Class descriptions are listed below with all the other classes. Interested in these classes? Meet the instructor Friday afternoon and determine your level.

Banjo Camp North Class List 2022

Guide to "Skill Levels"

B: Beginner

AB: Advancing Beginner

I: Intermediate

A: Advanced

During registration on Friday, you may want to attend "Find Your Level"

Beginners (B) Able to tune, have learned basic techniques, can play a few songs.

Advancing Beginners (AB) Comfortable tuning and have command of fundamental techniques. Learning to play simple melodies and can play along with a number of tunes and have started jamming.

Intermediates (I) Have likely been jamming on a regular basis. Comfortable with tuning, can play songs and tunes, recognize chord changes, can play with others.

Advanced (A) Have command of and advanced techniques, play a variety of tunes up to speed, play regularly with others, may play professionally.

All (All) A hands-on class for campers of any level of skill.

All/Demo A presentation or performance.

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 the 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.

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 Tune* furnishes 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) 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 old and up even non-participating campers.

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 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. 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 devices. 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 play G tunes out of FDGCD with a capo? If the answer is yes to any of these questions, you should check this out.

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) 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.

Dave Dick

Basic Chords and Using Chord Partial (AB-I) Learn fundamentals of chord structure and the Number System. Develop melodic ideas using chord partials. It does not require much music knowledge to learn and use chords.

String Bending Ideas (I) Add string bending to your vocabulary of techniques. Advice on developing good technique, timing and pitch when bending the strings. Go beyond the traditional "choking" by adapting bending skills used by guitarists into your banjo playing.

Craig Edwards

Banjo-Fiddle Duets with Janie Rothfield & (B-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 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' *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.

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

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 of the Song (I) Learn *Last Chance* tuning and *Ducks In The Millpond* tunings and *Bull at the Wagon*.

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.

J.B. Lenoir's *Down in Mississippi* Using the Tuning F#DF#AD (I)

Bennett Hammond

RockaFolky Banjo Right Hand (AB-I) The EZ blues-based two-finger picking style 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

Clawhammer Beginner/Refresher Track (Five Sessions)

We'll be frailing in no time, then progress to chords, melodies, capos and ornaments.

Session 1: Starting strong with G tuning and the rudiments of frailing. This class will include basic back-up chords, and an introduction to reading tablature.

Session 2: We'll refine the right-hand frailing pattern to introduce melody, learn a simple song or two, and develop some jamming skills.

Session 3: A review of the basics and the introduction of left-hand techniques – hammers and pulls - with songs to help integrate them.

Session 4: Capos and keys, G tuning is a great place to start, and with the capo you'll learn to play in other keys for the jams.

Session 5: Wrap up. This session starts with a full review. Bring your questions.

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 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*

Gabe Hirshfeld

Taking Apart Your Banjo and You (All) We will go through how to disassemble your banjo and put it back together again. We'll 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 playing preference.

Help Desk Setup (All) Learn how to get your banjo sounding how you want it.

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.

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.

Bluegrass and Old-Time Can and Should be Friends! (All/Demo) w/ Greg Lizst Let's help them learn to get along better! Greg Lizst translates Adam Hurt's songs to three (four?) finger style.

Dave Kiphuth

Golden Ladder Concept 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.

Series of Jam classes

Greg Lizst

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 Lizst translates Adam Hurt's songs to three (four?) finger style.

Larry Marschall

Intervals and Inversions for Harmony Backup (I) Effective backup and fills, especially for slow songs, work well with three, two, and even one-note harmonic licks. 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!

Earl's Banjo in D Tuning (I) Earl Scruggs' classic arrangement of *Reuben* 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.

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 (All) 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. 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 w/ 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.

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*. 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 fingerboard 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 the invention of your own melodies and harmonies.

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, String, 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 Belle*, 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 Craig Edwards (B-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! (B-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*.

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 (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

Master the Modal (I-A) Pentatonic scale licks and rhythm tricks

Clawhammer Funk and Groove (A) Licks and tricks for adding deep funk to your playing. We will work with Joe Thrift's *Bob's Farewell* as a jumping off point for funky town.

John Showman

Fiddle Groove and Tone We'll 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 We'll 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 We'll 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.

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 - 3 Finger Fundamentals

Session 1: Getting Started (B-AB) Essential listening, set-up, tuning, positioning, playing with others, our 3 "jobs" - rhythm, backup and soloing.

Session 2: The Basics (B-AB) Tablature, the key of G, the Nashville Number System, major and minor chords, the basic rhythm pattern, "pinch" solos: *Shady Grove* and *I'll Fly Away*.

Session 3: Rolling Along (B-AB) Rolls- Alternating Thumb and Forward 1 and 2 with roll specific tab examples, left hand ornaments.

Session 4: Backup and Rhythm (B-AB) Explaining backup, performing all three duties- rhythm, backup, and solos, jamming skills, the F, D and Barre shapes. Tabs provided.

Session 5: Putting it All Together (B-AB) Other important rolls- Reverse 1 and 2, *Foggy Mt Breakdown*, and Backwards 1 and 2 with roll specific tabs, mixed roll solos, using the capo, playing in C, D and F.

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 never recorded.

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 (AB-I) Learning to read musical notation on your five-string.

Let's Learn a Klezmer Tune! (I) 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 (I) Non-clawhammer old-time backup.

"Are You New Here?" (AB) Jamming survival guide for the brand new banjo player.

Back Yourself Up! (AB-I) Tips and tricks for playing and singing simultaneously.

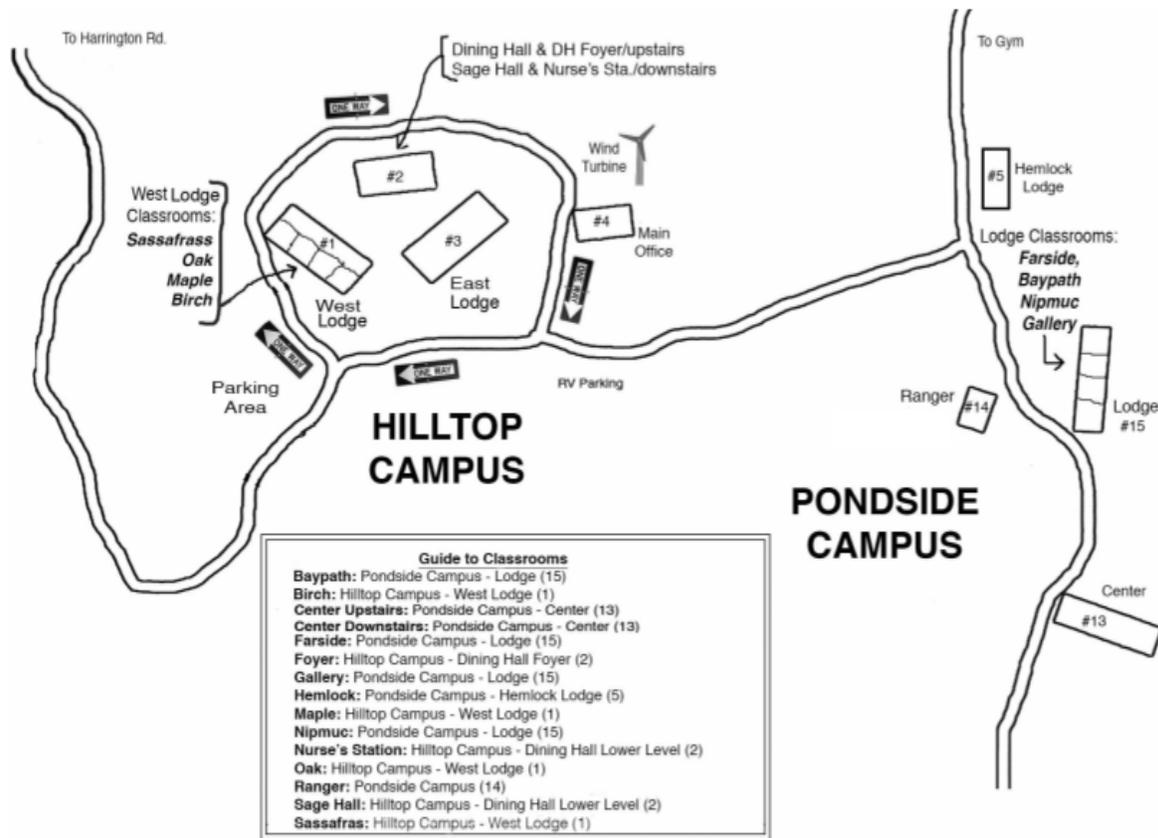
Tony Watt

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



Prindle Pond Conference Center

You can drive or walk the gravel road between Pondsides and Hilltop, please drive slowly.

Distances

0.4 miles from Center building to Hilltop West (less than 10 minutes)

0.3 miles from Hemlock to Hilltop West (5 minutes)

Hemlock has an upstairs and downstairs common room.

Walk around Hemlock on the left to the lower level door facing the pond.

Camping is the field across from Hilltop- no hookups or dump station.