

Mandolin 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. If this is too slow, jump into the **AB** classes.

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.

Alan Bibey- Mandolin

Double your Fun (I)

Double stops and common tunes they're used in the melody

Classic Monroe (licks etc) (I)

Using Rhythm Ideas in our Lead playing (A)

How to Start it and Stop it (I-A)

Kick offs or intros, and outros to songs or breaks

Ways to enhance a basic melody (AB-I)

Louise Bichan- Fiddle

Toria's 50th Fiddle

Come learn this high energy E tune from Scottish fiddler and pal of mine Laura Wilkie. This is her band Kinaris Quintet's hit tune, which was "trending" on social media last year #toriaschallenge!

A Scottish tune and it's old time cousin Fiddle Pt 1: Scotland

I'm always so fascinated when I hear someone play an old time tune and it sounds *just like* this tune I knew growing up in Scotland..! Let's learn a pair of tune-cousins! We'll start with the Rothiemurcus Rant, a great Scottish Strathspey.

A Scottish tune and it's old time cousin Fiddle Pt 2: America

Following on from the Rothiemurcus Rant, we'll learn the Graf Spee!

Canadian tunes Fiddle

A tune from Cape Breton by Jerry Holland's, the Musical Chisholm Household and a tune from Quebec, Reel a Toto, written by Andre a Toto Savoie.

An original Fiddle Tune

I'll teach a recent composition of mine and we can talk a little about writing tunes and finding inspiration!

Richie Brown- Mandolin

Fretboard Navigation (AB-I)

Recommended to be taken in conjunction with the previous listing. Further explorations of chord possibilities across the fingerboard.

Exploring Bb, B, Eb, and F (AB-I)

strategies for playing in "troublesome keys"

Preliminary Class List, subject to change

Learn To Play Together! Any instrument (AB-I)

An introduction to "Jamming" in a group or playing with another person. Topics covered-chord changes, Jam etiquette, Nashville Number System, Q&A, Some playing, Helpful Advice.

Learn to Sing Harmony (all)

A demonstration, explanation and breakdown of different types of harmonies used in Bluegrass music. Question and answer session and some limited participation.

Sunday AM Gospel (all)

Mike Compton- Mandolin

Double Stops & Tremolo Exercises (AB)

Making sense out of simple chord positions and shifts to find melody notes.

Sometimes You Feel Like a Nut (AB-I)

Using your index finger as a movable point of reference to replace the nut and open up more of the fingerboard "Santa Claus" "How Will I Explain About You" "Down In The Willow Garden"

Old Time Mandolin Rhythm and Fiddle Tune Backup (AB-I) w/Jones, Marshall

Alternatives for the chop chord; drones, slides with octaves and unisons and working on our right hand precision. Let's back up a few fiddle tunes in a couple of keys and figure out what an old timey sound is.

Monroe Does Old Time (I-A)

Class on how the Master of Bluegrass rewrote tunes to suit his mandolin style. "Ladies On a Steamboat", "Done Gone", "Charleston No.1".

Keynote Presentation #1/"Rhythm & Variations" (all)

An audio/video presentation featuring audio samples that explore variations in rhythm and meter and sources around us.

Matt Flinner- Mandolin

Playing Rhythm on "I Am a Pilgrim" in Four Different Styles (AB-I)

Using Double Stops for Improvisation (I)

Fretboard Exercises in All 12 Keys (I-A)

Fiddle Tunes, Octave Variations and Improvisation (I-A)

3-note Chords Around the Fretboard (I-A)

Eli Gilbert- Guitar

Intro to Swing Rhythm Guitar (I)

Learn to play swing guitar using basic chord shapes and rhythmic patterns, applicable to most jazz and swing standards.

Having Fun With The Metronome All Inst. (All)

Finding ways to enjoy metronome practice through deliberate, challenging, and creative exercises. (Class will be taught on Guitar, but applies to any instrument)

Improvising Guitar with Chord Tones (I-A)

Learning to confidently navigate fiddle tunes, jazz standards, and more using the notes in each chord. (Class will be taught on Guitar, but applies to any instrument)

How to Transcribe and Learn By Ear Guitar (I-A)

Learn how to listen, what to listen for, and how to apply it to your instrument. Early examples apply to all, later examples will include more challenging/advanced examples and concepts.

Improvisation Games All Inst. (I-A)

Games designed to make improvisers more engaged, present, and musical. Students should have some experience improvising on basic progressions or fiddle tunes, expertise not necessary.

Grant Gordy- Guitar

Groove workshop (I-A)

Learning how conceptualize time and how to use the metronome in our practice routine to deepen our sense of rhythm

Mapping the fretboard (I-A)

A study of how chords work on the guitar and in music

The Blues and why it matters (all)

Taking some time to consider one the most important forms in American music

How to take solos (I-A)

Both easier and harder than you think

Dawg Music (all)

An exploration of the music of David "Dawg" Grisman

Skip Gorman- Mandolin & Guitar

Mandolin Riffs, Fills, Cliches and Licks for Backing Bluegrass Vocals (I)

Tricks learned over the years from the playing of Bill Monroe, John Duffy, Frank Wakefield, Everett Lilly and other masters.

Favorite Bluegrass Waltzes (I)

We'll learn some beautiful waltzes, some common and uncommon gems.

Where The Bow Stroke Meets the Blue Grass Mandolin (A)

Selected fiddle tunes in A and A-minor: "The Grey Eagle", "Dusty Miller" and more.

Composing Mandolin Instrumentals in the MON'roe Style (A)

Old Time Mountain/Country/Bluegrass Guitar Runs for Vocals (AB)

I'll introduce you the old time way of guitar accompaniment which spun off the Carter Family into the Bluegrass. Licks from Jimmie Rodgers, Riley Puckett, Charlie Monroe, Gene Meade and other old time bluegrass guitar pickers. We'll sing some great old time songs- guitar.

Bennett Hammond- Guitar

Guitar left hand

EZ jammin' backup and jam chords, all keys no capo needed (tho' one is always fun)

Guitar left hand

The big picture. When you know where you are, you know where everything else is.

Lorraine Hammond- Mandolin

Beginner track Mandolin

Carl Jones- Mandolin

Mando Shape Shifting — starring Slants and Reaches (AB)

In this session we will explore 2 string chord shapes (aka slants & reaches) which are easier to play, give you more variety, and the entire fingerboard becomes your "playground".

Always good to have a Rag at the ready. (I)

Will look at a rag progression in a few keys and apply to a song or two as well as learn an easy tune along the way.

Old Time Mandolin Rhythm and Fiddle Tune Backup (AB-I) w/Compton, Marshall

Alternatives for the chop chord; drones, slides with octaves and unisons and working on our right hand precision. Let's back up a few fiddle tunes in a couple of keys and figure out what an old timey sound is.

Finger finagling and arranging an old song. (AB)

In this class we will take a few arranging techniques and apply them to a classic song or two with a bit of chord melody principles thrown in for good measures (pun intended).

Tune crafting kit-

What are some ways to come up with a tune? (AB-I)

Here we will look for a few techniques that can become the nucleus or springboard for composing. I will also pick out one of my original tunes and we'll learn it during the session.

John Kael- Guitar & Mandolin

Traditional Bluegrass Rhythm Guitar (AB-I) Part I, II

Rhythm guitar is a hugely important and often under-emphasized piece of the bluegrass puzzle. In this class we'll nail down some fundamental techniques, but then take it further to explore different rhythm feels and tempos, dynamics, using bass runs and accents to drive the song, specific techniques for different instrumental combinations, how to best support a soloist or vocalist - all the skills you need to have more fun playing, and to make it more fun for other folks to play with you! Be prepared to play a lot!

Simple Bluegrass Solos on the Mandolin - a framework (AB-I)

Once you have an idea of the melody for a song you're singing, how do you easily translate that to a recognizable mandolin solo? and how do you give it a 'bluegrass sound'? We'll work on an easy to understand framework that will give you confidence to solo in any key, on any song - even if you haven't heard it before! We'll use standard songs in the bluegrass repertoire for examples. This will likely change the way you look at the mandolin, and give you tools to use right away in jams as well as plenty to work on through the year.

Double Stops on the Mandolin (AB-I)

Double stops is just a fancy word (ok, two words) for two-note chords on the mandolin. We'll look at several common double stops to add to your toolkit right away in any key, and demystify them a bit so you can explore more fun variations. We'll use some common bluegrass songs for examples. These will immediately add interest to your solos and backup, and help you get that 'authentic' bluegrass sound.

Easy Repertoire Building All Inst (AB-I)

Trouble remembering lyrics? Want to have a few tunes in your pocket for when it's your turn in the jam? We'll run through a number of easy to learn and fun songs that you can add to your repertoire right away, and that will be a hit at any jam. We'll also cover some jamming tips that will help you 'lead a song' successfully. Bring your instruments, this will be fun.

Claudine Langille- Mandolin

Intro to Celtic/Irish Style Mandolin (AB-I)

Claudine will show you how to play well known jigs and reels focusing on how to put the Irish accent and rhythms into your playing. Tunes may include Cliffs of Moher, The Banshee

Celtic/Irish Style Mandolin II (I)

This class will focus on building your repertoire, adding more unusual tunes like slip jigs and hornpipes. Tunes may include Hardiman the Fiddler, Kitty's Wedding

Preliminary Class List, subject to change

Dressing Up Celtic Tunes with Style (I-A)

Ornaments (picking and fingered triplets), melodic variations,(i.e. Frankie Gavin), tremolo (i.e.Breda Lewis), and harmony playing.Tunes may include Star of Munster, Out on the Ocean, Sweeps Hornpipe

Classic Celtic/Irish Session Jam tunes (I)

In Celtic music there are standard combinations of jigs and reels that are played as sets-Claudine will teach some of her favorite session jigs, how to back them up, and how to put together your own sets.Tunes may include Tarbolton/Longford Collector/Sailor's Bonnet, Tom Billy's/Ryan's Jig

Tunes from the Shetland Islands(AB)

These simple, elegant tunes are easy to play and can have interesting syncopation. Tunes may include A Boy's Lament for his Dragon, Willafjord

Erynn Marshall- Fiddle

Come to the Dark Side - Fiddle for Mandolin Players

This class is for mandolin players that want to cross over and take a fiddle class. We'll focus on the secrets to controlling the bow, rocks, pulses, tone production, and other secrets that will help you sound good on your fiddle journey. All levels welcome to participate or listen in.

Alternate Fiddle Tunings

This class is for those who are experienced or new to cross-tuning. Sit back and enjoy hearing tunes in several different, beautiful Appalachian fiddle tunings. Then we'll tune up our fiddles, enjoy the drones, and learn one of these old mountain tunes.

Fiddling Outside of the Closet

We'll exchange tips on playing in jams, discuss how to build up your speed, jam etiquette, back up, how to sound good on tunes you don't know, and more...

Gear Chat - Fiddle

Have any questions about your fiddle set-up or wonder what strings might sound best on your instrument? Want to know how to play without strain or tips on how to shop for a new bow or fiddle? Ever wonder if your chin rest fits, you should change your strings or rehair your bow? Come on by with these or other questions at this informal hang-out and fiddle-geek chat session with Erynn

Old-time Fiddle Bowing (I-A)

Erynn will demonstrate bow rocks, pulses, drones and triplets characteristic of Appalachian fiddling and then the class will incorporate these bowings into a tune from the Round Peak region of North Carolina.

Lincoln Meyers- Guitar

Flatpicking Fundamentals BG Guitar (AB-I)

Let's take an in depth look into the art of flatpicking. We'll discuss the importance of alternate picking, cross picking, floating tone, timing, economy of motion and relaxation techniques.

Exploring Bluegrass Rhythm Guitar (AB-I)

In this class we'll look at a variety of rhythm patterns, walking bass lines, and some practice techniques to help make your rhythm playing more interesting and fun!

One on one classes, schedule time with Lincoln at camp!

Ben Pearce- Mandolin

Learning the Numbers: I, IV, V (AB-I)

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

Major and Minor Chords and Scales (I-A)

a look at the differences (and some similarities) between major and minor keys, their scales, and the chords that derive from them. Why do some chords just sound better together than others? Why do some scales not sound good over chords? We will look at a fiddle tune that contains both modes, and use it to compare and contrast the emotive qualities of each.

Know Thy Mandolin (all)

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

Dissecting Double Stops (I)

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

Get a Grip! (AB-I)

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

Jim Richter- Mandolin

Blues Shuffling on the Mandolin (I)

Blues Pentatonics (I-A)

Arranging Rock Songs on the Mandolin (I-A)

Listening and Conversing in Jams (I)

Mandolin Tonalities for Rock (I-A)

Tristan Scroggins- Mandolin

Exercise Bootcamp (AB-I)

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

Triplets (I-A)

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

Intro to Crosspicking (I-A)

Learn to roll on the mandolin! At least half of this class will take place above the 7th fret so be warned! We will focus on one tune, though more may be used as examples for certain techniques (we just won't be able to spend as much time with them). Tab will be provided for almost everything covered but will be taught by ear first. It is not necessary to read tab to do well in class.

Building a Bluegrass Solo (A)

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

John Hartford's Mammoth Collection of Fiddle Tunes (I-A)

For the past few years, I've worked for the John Hartford Archive indexing a lot of John's personal notes and have been involved in the effort to preserve and record the hundreds of tunes he wrote and never recorded. We can talk about John and learn a couple of these tunes (might be too complex for a beginner but you're welcome to listen to the stories).

Frank Solivan- Mandolin

Clean Speed (I)

The all elusive speed issue. Learn some insider techniques, tips and ideas on how practice to get your speed up without sacrificing tone and clarity.

Banjo on Mando (I)

Get a grasp on handy ways to play banjo melodies like -“Pike County Breakdown” and “Clinch Mountain Backstep”

Fancy Fiddle tunes (I)

Let's fancy up those simple tunes with some easy tricks and simple licks.

Mapping your fretboard (I)

It's the important stuff. Using lateral movements, shape and patterns to explore chord theory, scales and arpeggios. Hands on

Crosspicking and plectrum patterns (A)

A hands on study of picking patterns and exercises that will help you be more confident and creative when building solos.

Annie Staninec- Fiddle & Mandolin

Twin Fiddling (I-A)

Learn how to find a twin part on any bluegrass song! We'll discuss the concept of finding a harmony for a simple melody, and also learn twins to a standard bluegrass song or two. This is a hands-on workshop, so bring your fiddles!

Bluegrass Fiddle Backup (I)

Explore ideas for backing up a singer. We'll discuss various options and learn some fills, try some longbow backup, shuffles, and more!

Finding Melodies in Different Keys (fiddle/mandolin) (AB-I)

Ever had a song called in a jam in B and thought, "Darn, I can play this in A!"? We'll take a simple melody and move it around to several different keys and discuss tricks and shortcuts for transposing melodies quickly so you can take a break in any key!

Fiddle Kick-offs and Tags (AB-I)

Explore some classic bluegrass fiddle kick-offs and tags. We'll learn some tricks for finding the first note of a song in various keys, discuss turn-arounds, and learn some tags that can be used in almost any bluegrass song!

Learn an Irish tune (I)

We'll start with the straight melody, and then add some stylistic ornaments and embellishments!

Don Stiernberg- Mandolin

Essentials of Swing (AB-I)

Rhythm playing swing style-chord voicings, rhythmic feel, understanding progressions and forms of tunes you must know.

Getting your Improv Together Level #1 (I)

Finding your ideas on the fretboard. Coordinating scales or modes to use with the chord progression. Hearing changes. Concepts to internalize in advance of spontaneous soloing.

Getting your Improv Together Level #2 (A)

Licks, tricks, routes, phrases, and tunes to enrich your vocabulary and add interest and logic to your soloing.

Great Moments in Improvised Mandolin Solo History, 2022 Version (I)

Listening to and looking at solos by great improvising mandolinists. Analysis of their ideas-- What were they thinking? WERE THEY THINKING?

Chord Melody Workout (I-A)

Arranging for solo mandolin in the manner of Jethro Burns, melody and harmony appearing concurrently. Essential chord voicings. Choosing a key. Where to put the melody note.

Joe Walsh- Mandolin

Friendly Bill Frisell tunes (AB-I)

Jazz guitarist Bill Frisell has a deep love for country and folk music, and some of his compositions seems to fit right in with many simple, memorable folks tunes/songs. They are also lovely vehicles for un-intimidating improvisation. In this session we will learn a tune or two of his, and will take some time to jam on them.

Learn a Django solo! (A)

Django Reinhardt is one of the most influential improvising guitarists of ever, and his improvisations often were comprised of beautiful, memorable (singable) melodies. In this session let's learn a few guitar solos from one of the recordings of Minor Swing.

Chop chord vocabulary (I)

The all familiar chop chord has, in the hands of Monroe and those who followed his lead, given us some great all-purpose easily accessible and easily moveable licks and language that form a huge and important part of the bluegrass sound. We will check out (learn) a solo or two that illustrate some great ways to create solos using chop chords. Chop chop!

Voice-led Arpeggios - (A)

One of the greatest ways to internalize the sounds and patterns of chord tones on a chord progression is to practice the arpeggios of the chord progression. Often times we start by practicing the arpeggios in one way (from the root note up), but the more ways we can practice them the more options we have cultivated for ourselves. In my opinion the most valuable way to practice them is "voice-led arpeggios": connecting one arpeggio to another, starting the new arpeggio in the closest note from where the previous arpeggio leaves off. Sounds confusing on paper, but I will break it down.

Friendly jazz song(s) - (I)

Jazz can be an intimidating music, but there are many tunes in the jazz canon that are friendly to a newcomer. We will learn and jam on a few of these.

Tony Watt- Guitar & All

Introduction to Floaties (Guitar, Adv)

The technique called "floating" or playing with "floaties" has been used to great effect in some of the most iconic solos in bluegrass guitar history including Tony Rice's solo to Old Home Place on J.D. Crowe & The New South's eponymous record (a.k.a. Rounder 0044). We will examine this technique in great detail, and learn some of the options it opens up for lead guitar picking.

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.

The Power of Alternate Picking (Guitar and Mandolin, AB-I)

Alternate down/up picking is arguably the most important part of bluegrass guitar and mandolin playing. Unfortunately, most tabs don't tell you the pick direction for each note, and yet you're supposed to know it and execute it. We'll cover the fundamentals of alternating down/up picking, as well as exercises for mastering the technique.

Introduction to Improvising (Guitar and Mandolin, AB-I)

It's never too early to start improvising, provided you have a framework to work within. We'll use the pentatonic "blues" scale to introduce the fundamentals of improvising, and then discuss the more complicated approaches to making up solos on the fly.

Melody-Based Soloing for Guitarists (Guitar, Int)

Creating an interesting solo that incorporates the melody can be more difficult than it sounds. We'll discuss the different approaches to melody-based soloing, and then try to apply them to some well-known songs.

Maddie Witler- Mandolin

Plays well with others (I-A)

What to think about when playing in any size group, finding a unique role in the music, supporting the other musicians and contributing to the overall sound. If folks want we can talk about being a good band member on tour and being able to be consistent gig after gig.

Improvising on fiddle tunes (I-A)

Ideas for improvising on fiddle tunes and in general. How to get started making small variations, continuing motifs, or creating new melodies over the form.

First time improvisers (AB-I)

Never improvised before? We'll get you started by experimenting with just a few notes over a blues form. A safe place to try something new.

Time and Rhythm (I-A)

Ideas for playing rhythm in bluegrass or not bluegrass. Chopping, strumming, cross picking. How to feel time and develop a strong sense of it. How to play something that supports the folks you're playing with and makes them sound better.

Bluegrass Licks (I-A)

Licks that fit the bluegrass idiom, Monroe-y and beyond, taught by ear, bring your recording device.