



Mandolin Camp North

April 22-24 2022 – Prindle Pond Charlton, MA

A wicked good time!

Mike Compton	Don Stiernberg
Tristan Scroggins	Alan Bibey
Joe K Walsh	Frank Solivan
Skip Gorman	Matt Flinger
Carl Jones	Maddie Witler
Annie Staninec	Jim Richter
Grant Gordy	John Kael
Ben Pearce	Richie Brown
Tony Watt	Erynn Marshall
Lincoln Meyers	Eli Gilbert
Lorraine Hammond	Louise Bichan
Claudine Langille	Bennett Hammond
Allan Carr	Marshall Racowsky
Dave Dillon	Janie Rothfield
Margaret Gerteis	Dick Bowden
Bruce Stockwell	Larry Marschall
Pete Kelly	Ken Thomas
Glenn Nelson	Bob Dick
Elise West	Ben West
Seth Holmes	Lynda Shuster
Peter Kaufman	Richard Pertz
Kathie Ferraro	Michael Simpson

Kelly Stockwell - President/Director 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 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 Altshuler have all passed away.

This is our 22nd year in existence (Banjo Camp North debuted in 2001, Mandolin Camp North in 2005), and more recently as a 501(c)(3) tax-exempt nonprofit organization. We are 100% volunteer run from the President and all the Board of Directors to the camper volunteers; it is truly a labor of love.

If there's any way we can make Mandolin 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
President and Music Director, Music Camps North

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
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?"

Look for children and school buses as you go up the long driveway; the kids will be leaving Friday afternoon. Come to Sage Hall (downstairs in the tall building – see map of Prindle Pond) for registration/check-in. Dorms will be open mid-afternoon. Registration lasts all weekend, busiest Friday.

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

- 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. Scheduled Jam end time is to vacate lower rooms of Hilltop and allow faculty time off if they want it. After 10:30 pm please jam only in the Dining Hall, Foyer, Sage Hall, the Center building and 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 respect that many instructors make their income by selling products that feature their teaching and 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

Glenn Nelson, Mockingbird Music: As well as being an excellent musician and instructor, Glenn is a luthier and owner of Mockingbird Music in Berlin, MA. Glenn will be on hand to help you set up your instruments and sell you supplies at his table. For luthier services, you and he will arrange the cost. Music Camps North is not involved in that process.

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

It looks like we do not need to have mask mandates at camp: numbers continue to be low. Thank you all for sending in your vax cards. Please wear a mask if you want to, we should have room to spread out, even in the dining hall. 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 MCN 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.

Mandolin Camp North Beginner Track

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

Beginner Mandolin Track (N-B) with Lorraine Hammond.

These playful classes will introduce (or perhaps re-introduce) you to the amazing mandolin. We’ll cover holding and tuning, how to coordinate the pick, and how to play simple chords and lead lines. Then we’ll relax into a week of songs and tunes to strengthen and expand your mandolin playing and overall musicianship. Bring a notepad and recording device. Come as you are, leave as a mandolin player!

Interested in a beginner track? Meet the instructor Friday afternoon and determine your level.

Mandolin Camp North Class List 2022

Guide to "Skill Levels"

N/B: Novice/Beginner

AB: Advancing Beginner

I: Intermediate

A: Advanced

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

Novices (N) Little or no experience, need help tuning, still learning basic techniques- just starting out.

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

Advancing Beginners (AB) Comfortable tuning and has 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 basic and advanced techniques, play a variety of tunes up to speed, play regularly with others, may play professionally as a solo act or in bands.

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

All/Demo A presentation or performance.

Alan Bibey- Mandolin

Double Your Fun (I) Double stops and common tunes where they're used in the melody

Classic Monroe (licks etc) (I)

Using Rhythm Ideas in Lead playing (A)

How to Start and Stop it (I-A) Kick offs or intros, and outros to songs or solo

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 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 Pt 2: America Following on from *The Rothiemurcus Rant*, we'll learn the *Graf Spee*!

Canadian Tunes A tune from Cape Breton by Jerry Holland *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

Exploring Bb, B, Eb, and F (AB-I) Strategies for playing in "troublesome keys."

Fretboard Navigation (AB-I) Recommended to be taken in conjunction with the previous listing. Further explorations of chord possibilities across the fingerboard.

Learn To Play Together! All Inst (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, and 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) 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 (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.

How to Transcribe and Learn By Ear (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 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) Take 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, common and uncommon gems.

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

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.

Old-Time Mountain/Country/Bluegrass Guitar Runs for Vocals (AB) I'll introduce you to 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.

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.

Guitar Right Hand Thumb picking 101, the key to the highway

Lorraine Hammond- Mandolin

Session 1 – Get a (gentle) Grip We'll cover holding and tuning, how to coordinate the pick, left hand position, and how to play simple chords and lead lines. Simple tab reading.

Session 2 – Mapping a Tune A quick review of session one basics, then a tune that we will choose together and learn by ear (I'll teach you guidelines) and then write out in tab.

Session 3 – Back-up, (Don't Push) A quick review of session one basics, then on to chords for accompaniment. We'll consider old time and bluegrass chord forms and play with each.

Session 4 – Right Hand Rhythms A quick review of session one basics, and the emphasis is then on picking patterns and options for right hand rhythms, from boom chukkas to chops. Plenty of good tunes to try ideas out on.

Session 5 – Moving Forward We'll review and play through material from the earlier sessions, adding warm-ups and best practice practices to include in your mandolin future.

Carl Jones- Mandolin

Mando Shape Shifting — Starring Slants and Reaches (AB) We will explore two 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).

What are Some Ways to Come up With a Tune? (AB-I) 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- Mandolin & Guitar

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) 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) We'll focus on building your repertoire, adding more unusual tunes like slip jigs and hornpipes. Tunes may include *Hardiman the Fiddler*, *Kitty's Wedding*.

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*, and *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. 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 (all) For mandolin players that want to cross over and try fiddle. 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. Participate or listen in.

Alternate Fiddle Tunings 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) 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) 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.

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.

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 provided for almost everything covered but will be taught by ear first.

Building a Bluegrass Solo (A) We'll use the Flatt and Scroggs 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.

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. Let's talk about John and learn some of these tunes (maybe 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 to 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, shapes 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 (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 K. 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 seem to fit right in with many simple, memorable folk 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 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 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 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 (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 Inst (all) 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 + 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 (I) 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

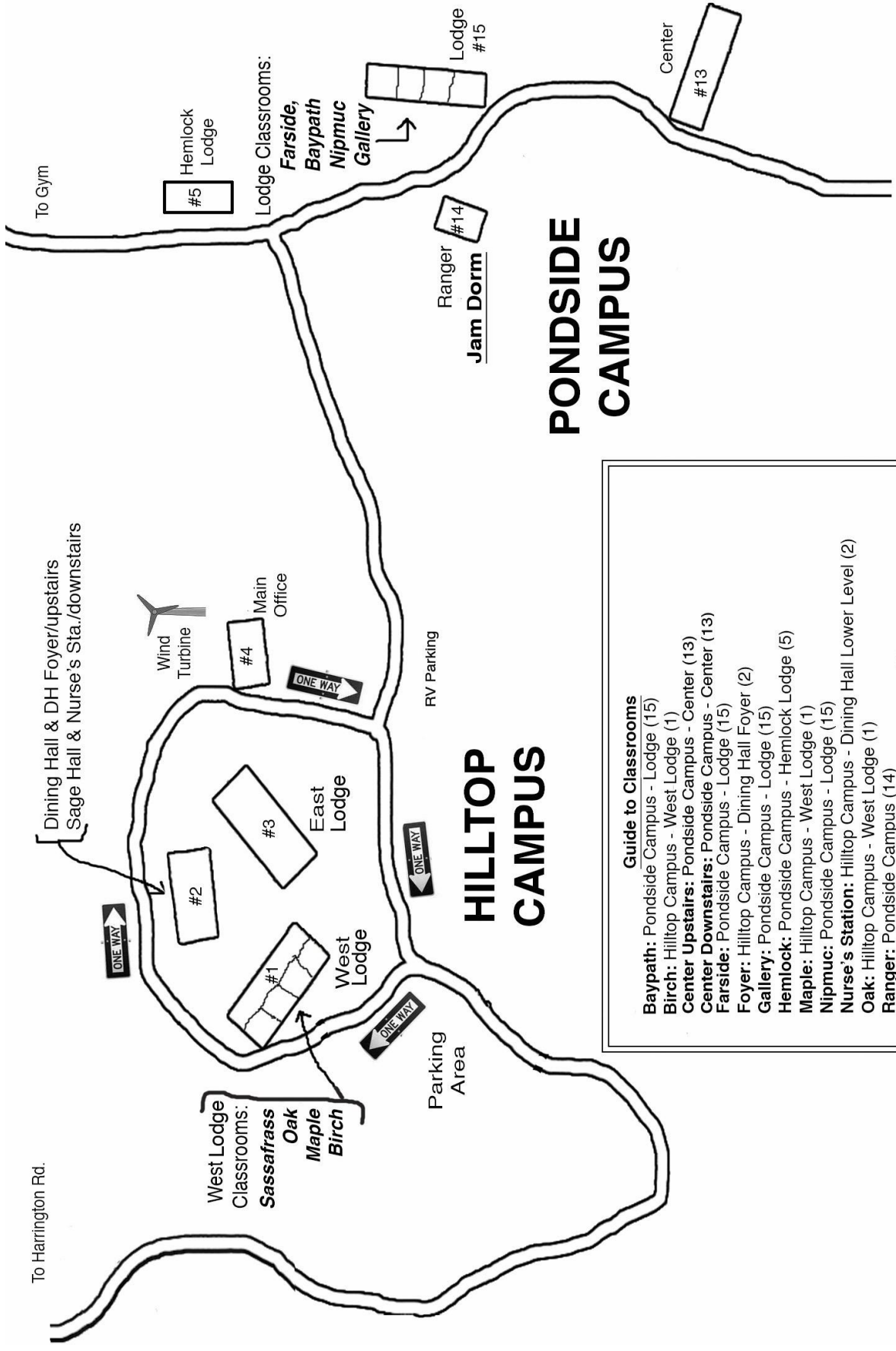
Plays Well With Others (I-A) What to think about when playing in any size group, finding a unique role in the music, supporting the other musicians and contributing to the overall sound. If folks want we can talk about being a good band member on tour and being able to be consistent gig after gig.

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.



To Harrington Rd.

Dining Hall & DH Foyer/upstairs
Sage Hall & Nurse's Sta./downstairs

West Lodge
Classrooms:
Sassafras
Oak
Maple
Birch

Lodge Classrooms:
Farside,
Baypath
Nipmuc
Gallery

HILLTOP CAMPUS

PONDSIDES CAMPUS

Guide to Classrooms	
Baypath:	Pondsides Campus - Lodge (15)
Birch:	Hilltop Campus - West Lodge (1)
Center Upstairs:	Pondsides Campus - Center (13)
Center Downstairs:	Pondsides Campus - Center (13)
Farside:	Pondsides Campus - Lodge (15)
Foyer:	Hilltop Campus - Dining Hall Foyer (2)
Gallery:	Pondsides Campus - Lodge (15)
Hemlock:	Pondsides Campus - Hemlock Lodge (5)
Maple:	Hilltop Campus - West Lodge (1)
Nipmuc:	Pondsides Campus - Lodge (15)
Nurse's Station:	Hilltop Campus - Dining Hall Lower Level (2)
Oak:	Hilltop Campus - West Lodge (1)
Ranger:	Pondsides Campus (14)
Sage Hall:	Hilltop Campus - Dining Hall Lower Level (2)
Sassafras:	Hilltop Campus - West Lodge (1)

Prindle Pond Conference Center