

BANJO CAMP  
twenty-first annual

NORTH





# Welcome Campers!

We are so grateful for your support of our camp!

If there's any way we can make Banjo Camp North a better experience for you, please let us know. I love this event and really look forward to these weekends each year, and I hope you enjoy Camp as much as I do!

Sincerely,

*Kelly*

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 stringed musical instruments.

## ***Music Camps North, Inc. Board of Directors***

Music Camps North is a 100% volunteer run organization and is funded by registrations and donations. 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
Janie Rothfield	Newest Board Member
Lynda Shuster	Secretary & Board Member
Michael Simpson	Board Member
Kelly Stockwell	President and Board Member

## ***Volunteers***

Many thanks to our other extraordinary volunteers.

Dave Shaw	Faculty travel support - airport driver
Seth Holmes	Faculty merchandise table
Betsy Heron	T-shirt design and printing
Bob Dick	Concert sound, videoing

Also, a big thank you to Prindle Pond Conference Center Director Lee Wyant and her excellent team! We've been at Prindle Pond since 2010.

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

**Watch out for kids-** a group is leaving midday and we share some spaces on Friday.

Park in the lot on the left after coming up the hill, and come to Sage Hall (downstairs in the tall building – see online or printed map of Prindle Pond) for registration/check-in. Dorms will be open starting mid-afternoon. Registration lasts all weekend, and is busiest on Friday.

Prindle Pond has two parts, Hilltop and Pondsides, with a short 0.3 mile gravel road connecting the two (walk or drive). Hilltop includes the Dining Hall, Sage (concert hall), East and West- with classrooms under West. Pondsides has Hemlock, Ranger, Lodge and Center (classrooms in all except Ranger). There is parking at both locations, a more defined lot on Hilltop.

### ***Friday Timeline:***

- 12:30-5:30 pm: Registration (Sage Hall),
- 12:30-2:15 pm "Find Your Level / Plan Your Weekend / Orientation Questions" (Sage Hall)  
Early Bird Jams (lower classrooms on Hilltop - under West).
- 2:30 pm: Classes Begin, check your schedule!
- 6:00-7:00 pm: Dinner (Dining Hall)
- 7:15-8:30 pm: Faculty Concert (Sage Hall)
- 8:45-10:00 pm: Jams, all levels and various genres.

After 10 pm please contain jamming to the Late-Night Jam Areas.

- Dining Hall / Foyer (Hilltop),
- Sage Hall (Hilltop)

### ***Camp Etiquette***

- Banjos are loud. Only play in classes when everyone does or you're directed to. If half the class "quietly" practices what's being learned, no one can hear the instructor. Faculty will give you time to try it out.
- Classes and Jams: **Unlike many camps, there's no restriction on which classes or jams you may attend - everything is ala carte** and if you find part-way into a class or a jam that you'd rather try a different one, it's OK to leave. Try to stick to your skill level. Respect your faculty member's material and lesson - they have to lead for the class's direction and speed.
- Audio & Video Recording of Classes: Record some or all of your classes, often they'll let you know when it's a good time to record. Be sure to get permission first from everyone in the recording.
- Video Recording of Concerts: We record a video of every performance at the faculty concert and with permission from everyone in the video, post them on YouTube.

**In general and at camp, do not post videos publicly without permission from the artist.**

## ***Local shops***

Big Y (supermarket): 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/ Wi-Fi***

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

Hilltop West: Nature's Classroom network, passcode: Nature#123

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

Pondside Center: The Center network, passcode: Pondside

## ***Prindle Pond Layout/Buildings***

From Hilltop West to the Pondside Center building it is ~ $\frac{1}{3}$  mile - connected by a gravel drive, the Hemlock building is in between. There is parking at all buildings or you can take a nice walk and be happy you don't play bluegrass banjo or bass.

**Hilltop:** The Dining Hall, Dining Hall Foyer (both upstairs), the Nurse's Station and Sage Hall (both downstairs) are all in the largest building in the center of Hilltop.

The concerts each night are held in **Sage Hall**. **Hilltop East** is closest to the windmill, and **Hilltop West** has 4 classrooms underneath - Sassafras, Oak, Maple and Birch. Two restrooms are in the classrooms as well as in Sage Hall and the Dining Hall. If you have mobility issues you can drive to the Dining Hall.

**Pondside:** The Hemlock, Lodge, Ranger, and Center are all part of Pondside. Hemlock is left at the T in the gravel road, and Ranger, Lodge and Center are to the right. Hemlock will host the fiddle classes both upstairs and downstairs. To get to **Lower Hemlock**, take the driveway to the left of the building. The entrance faces the pond. There is a public restroom downstairs in Hemlock.

**The Lodge building** has 4 classrooms on the bottom floor, Farside, Baypath, Nipmuc, and Gallery. Center building has one larger common room and restrooms connected to the dorms.

## ***Meals, Water, Coffee***

Buffet Line: Food is out during the time listed in the schedule. If you get to breakfast at 8:58 am, you'll likely find the food being removed. **Breakfast 8-9am, Lunch 12-1pm, Dinner 6-7pm.**

Dietary Restrictions: special meals – vegetarian, vegan, gluten-free, food allergies, etc is labeled in the buffet line. The staff 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: Almost always available in the dining hall, all the water on site is potable

## ***Vendors and For Sale Market in Sage Hall***

**Glenn Nelson, Mockingbird Music:** As well as being an excellent musician and instructor, Glenn is a luthier and the 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. This table will be open much of the time during Camp.

**Camper, Faculty, Staff Instrument Sales:** Bring any stringed instruments that you have for sale and feel free to leave them on the For Sale table with pertinent info and how to contact you.

## ***Guests and Security***

**Unregistered Guests:** Guests are not permitted on campus during Music Camps North events. 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, but we cannot guarantee the security of items left inside your room. Insurance is recommended for any valuable instrument.

**Many instrument cases look alike! Make sure you have the right one.**

## ***Jams!***

Everyone gets excited about the jams. In surveys, campers often claim their “most memorable BCN moment” was something that happened in a jam. Your Jam level might be different from your learning level- depending on your experience playing with others.

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 leaders and two and three chord songs played slowly in user-friendly keys.

**Intermediate** jams feature more moderate tempos, more chords, more keys, more student 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. At any time during a jam, if you find it’s too basic or advanced, we suggest you go find a more appropriate jam.

Faculty hosted jams end around 10:00 pm. 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.

Afternoon jams are hosted by support staff, and Jam Help Desk is where you can come and try out something you just learned, and get help understanding and doing it.

# ***Banjo Camp North Class List 2023***

Guide to Skill/ Learning Levels

N/B: Novice/Beginner

AB: Advancing Beginner

I: Intermediate

A: Advanced

During registration on Friday, you may want to attend "Find Your Level" where instructors advise campers, one-on-one, on their level. You may have different levels for different skills- and your jam abilities may not be the same as your class level.

**Novice/Beginner (N-B):** You can be at this level for a while, depending on how much time you have to learn/practice and what your interest is. At this level you're learning some basic techniques and how to tune your instrument. Our banjo Beginner Track is a series of 5 classes to help cover the basics and a slow jam to try out what you're learning. If the N-B level is too slow for you, head for the AB classes.

**Advancing Beginners (AB):** You've been playing for a little while, have an understanding of the instrument and its role, and you can tune it. You're learning songs and starting to find connections and similarities between them. You might have started going to jams but may not be all that confident yet.

**Intermediates (I):** This is the largest demographic. You'll probably consider yourself intermediate for at least several years. You're interested in tone production, know some theory, and are trying out improvising. You're jamming frequently and are building an ever larger song/tune vault. It feels like there's an endless amount to learn! Welcome to the club.

**Advanced (A):** Advanced players can play up to speed and improvise. You play regularly in jams. You may have a solo act or be part of a band.

**All (all):** Anyone can attend this class, or demo.

Please also note the instrument(s) each class is dedicated to: **3-Finger, Clawhammer, 2 Finger Old Time, Fiddle** or **ALL**.

## ***Classes and Jams:***

Unlike many camps, there's no restriction on which classes or jams you may attend - everything is ala carte and if you find part-way into a class or a jam that you'd rather try a different one, it's OK to leave. **Respect the faculty member's material and lesson - they lead for the class's direction and speed.**

We want everyone to get the most benefit possible from every class they attend. Please note that you are welcome, and encouraged, to leave any class that you don't feel is working with your current skill level or interests. **If you are in a class above your skill level and want to stay, be conscious of this and don't slow the class down to accommodate your skill level.** You can learn more after class.

The schedule is color coded for level and genre, the instrument being taught is the header of each class. Beginner classes are on Hilltop, Fiddle classes are in Hemlock and Pongside has I-A Classes.

## Interested in a Beginner Track?

Come meet the instructors, Lorraine and Bruce on Friday before classes in Sage Hall (where registration is).

If you can't make it Friday you can join the track on Saturday, and if you are interested in one or more of the topics you can join/leave anytime you like. We suggest attending all the classes in the series.

### 3 Finger Beginner Track: Bruce Stockwell

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

**Session 2: The Basics** 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** Rolls- Alternating Thumb and Forward 1 and 2 with roll specific tab examples, left hand ornaments.

**Session 4: Backup and Rhythm** 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** 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.

### Clawhammer Beginner Track: Lorraine Hammond

**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.** We'll review and play through material from the earlier sessions, adding resources, warm-ups and best practice techniques to include in your banjo future. Bring your questions.



# 3-Finger Banjo

## **Dick Bowden**

Schedule one on one time with Dick Bowden Banjo or Guitar. Scruggs, Stanley, Reno, Flatt, banjo tone, entertaining with banjo, jam etiquette, solo construction, song help, etc.

## **Gretchen Bowder**

### **I know we're in D, so what are these other chords? (AB-I)**

If you don't know that an F# minor chord is a part of the key of D major, then you need this workshop. I could use words like "diatonic," "music theory," or even "Nashville number system," but that might scare you off. We'll cover other keys too - I just wanted to get your attention!

### **Writing Your Own Tablature: Defining What You Hear (I)**

There's no substitute for learning by ear, but sometimes you want to remember what someone else played or write down your own compositional ideas. I'll have tab paper and pencils (with erasers!) on hand so that we can work through some bits together. Then we'll look at some computer platforms you could use, some of which include slow-downers.

### **Modern Fiddle Tunes Finding Playable Arrangements (I-A)**

It can be challenging to get beyond just vamping when you're playing a new fiddle tune. I'll share my process for figuring out how to hit the high points of the melody while also determining what to leave out when it gets up to speed. Get familiar with tunes by Andrew Marlin, George Jackson, John Reishman, and Banjo Camp's own Jane Rothfield!

### **Jazz Chords for Banjo (A)**

This workshop will arm you with chord shapes for major and minor 6 and 7 chords all over the neck and help you understand how to form those chords when you encounter them in a chart. We will also touch on 9, 11, and 13 chords, as well as diminished and augmented. From there, we can begin to explore how to create melody lines that include the important chord tones.

## **BB Bowness**

### **Intro to Melodic style (I)**

A melodic style workout great for folks new to the style. We'll learn two octave scales in G, C and D as well as Soldier's Joy in all 3 keys

### **Get the Most out of Your Favorite Lick (I)**

Taking a few common Scruggs style licks and dissect each one to find a variety of uses. By making a few subtle alterations, we will be able to use the same basic licks in a variety of ways - a quick easy way to expand your banjo vocabulary.

## **Using 6th's to Improvise and Play Songs (I)**

A really common sound for the modern banjo player is using intervals of 6th's. We'll explore the diatonic chord progression in G then take those shapes to explore the many options for improvisation and spicing up your simple song melodies. An easy way to unlock the fingerboard and start improvising.

## **Bobby Hicks on the Banjo (A)**

Let's take a classic Bobby Hicks solo and how it translates to the banjo to give us some cool new fiddle licks.

## **Technique toolbox (A)**

I'll teach single string scale shapes, arpeggios, and scale patterns that I find useful in my own practice routine for improving technique, developing vocabulary for improvisation and increasing my knowledge of the banjo fretboard.

# **Bill Evans**

## **It's About Time You Sounded Better (all)**

Finding the optimal position of the banjo in relationship to your body and hands, discovering how to play with relaxation, finding the right hand position that works best for you, uncovering your best tone, checking your pick angles and finger motion and much more in this right hand workout designed for everyone who is interested in sounding their best on the banjo.

## **What I Learned from J. D. Crowe (I to A)**

We'll take a look at some of the most important aspects of J. D.'s playing style that can't be expressed in tablature, including his right-hand "claw" position, his use of left- and right-hand muting techniques to create note separation, his overall sense of rhythm within the band and his use of accents and right-hand finger repetition. We'll also take a look at a couple of classic Bluegrass Album Band solos.

## **Advanced Melodic Style: Up The Neck Melodic Positions (A)**

We'll learn how to find up-the-neck groupings of three, four and five note scale clusters / melodic positions that enable you to use melodic style in any key up the neck. We'll then tackle some ascending and descending scale patterns and discuss the various options of when and how to shift from one position to the next to play melodies and licks.

## **Using Single-String Scales Out of the D position (I-A)**

A great way to move forward with single-string style is to work on scales and scale fragments that are found around commonly played up-the-neck chord positions. We'll focus on the D position in this session, learning Don Reno's "Follow the Leader" licks before moving into the key of D to play "Whiskey Before Breakfast" down the neck in single-string style based around the D position scale notes.

## **The Power of the Forward Roll (AB-I)**

The forward roll is what gives drive to both down-the-neck back-up and Scruggs-style solos but it's easy to get lost knowing where to begin and end these rolls. We'll look at one- and two-measure formulas for great sounding down-the-neck backup as well as analyze how Earl uses forward rolls in "Fireball Mail" and "No Mother and Dad." We'll then take our great leap and try a few solos to straightforward melodies on the fly using forward rolls.

## **Murphy Henry**

### **Basic improvisation (AB)**

How to take a simple break--on the fly--to a song you don't know. "Just play something!" [No tab]

### **Minor chords (AB)**

Minor chords and how to find them, how to use them. [No tab]

### **My First Jams (AB)**

I'm terrified! What do I do? How to prepare. [No tab]"

### **Playing in Open C (AB)**

No capo needed! Basics of how to play simple breaks in Open C. [No tab]

### **Using a Capo: As many keys as we can cover! (AB)**

In this order: A, B-flat, B, C, D, E. Why "playing capoed up two frets is not always playing in A." [No tab]

## **Gabe Hirshfeld**

### **Wareham/Hirshfeld John Hartford Songs (I-A)**

#### **Basics of Banjo Set Up**

Let's discuss the basics of banjo set up to keep your banjo sounding and playing its best. By the end of this workshop students will know how to adjust their head tension, bridge position, tailpiece, truss rod, and coordinator rods. We will also discuss how different set up adjustments affect the tone of the banjo.

#### **Learning Scruggs Style Vocabulary by Ear (I)**

In this workshop we will discuss the distinct vocabulary of Earl Scruggs' style of playing the banjo, learn how to listen for the common rolls, licks, and runs that Earl used to create his kick offs and banjo solos.

#### **Perfecting Your Right Hand Technique**

In this workshop we will discuss the subtleties of proper right hand technique. We'll discuss the tools to find a right hand position that works for you and allows economy of motion while pulling volume and tone.

## **Scott Hopkins**

### **Music Theory (all)**

The chromatic scale, intervals, major and minor, chord construction and the circle of fifths.

### **Add the 7th (I)**

Exploring the sound and use of the 7th in your banjo playing.

### **Practice with Purpose (all)**

Why do you play the banjo and how to put your goals in perspective.

## **Harmony Singing with Max Wareham (all)**

Let's sing!

## **Alan Munde**

### **The Melodic Style (A)**

Playing fiddle tunes and the different way of viewing the fingerboard needed to perform them.

### **Munde's Tunes (A)**

A look at "Peaches and Cream," "Molly Bloom," "Munde Night Waltz," and others.

### **Playing in 3/4 time Waltz time (I)**

Learn to play "All the Good Times Are Past and Gone," plus some backup ideas.

### **Three Strategies for Bluegrass Backup (I)**

How to combine chord shapes, rolls, licks, and runs to produce quality bluegrass banjo accompaniment and a strategy for putting it all together.

### **Finding the Melody (B-I)**

Tips, hints, suggestions, on where to look when trying to find the melody to a song.

## **Glenn Nelson**

### **Turn it Up**

Amplifying your Instrument and electrifying the banjo

### **Banjo Care and Maintenance**

Advice on setting up your instrument, diagnosing problems, evaluating an instrument before buying

### **Music Theory/Music fact and Chord Study**

## **Rusty Picker**

### **Ventriloquism and the Five-String Banjo**

Learn to scat-sing those tricky banjo breaks without moving your lips while just wiggling your fingers. Humming back-up techniques to add to your repertoire. This is the very stuff that the Steve Martin award committee is lookin' for.

### **Playing in the keys of D# and Eb using the same Banjo**

These two keys are showing up in progressive new age jams everywhere. Learn chord progressions in each tuning and know how to modulate between both keys. D# is perfect for finger blistering leads and Eb is especially useful for backing up sensitive singer songwriters no matter what key they're whining in.

## **Facial expressions for Performing**

When you're performing, looks are everything and you need to look like a pro even if you don't play like one. Here's how to channel expressions of intensity, joy, reverence, grimacing, annoyance, sensitivity, superiority, zoning, and young-angry-but-mighty-talented into a single straight face.

## **Tunes to clear your jamming space of unwanted musicians.**

Jam Jail. It's when a bunch of jam hijackers come into your campsite or hotel room and start playing their own set list of original material or not being able to play at all. It's Jam Jail and you're trapped, you can't go anywhere because you live there. We'll be focusing on jam-busting tunes in obscure keys and fiddle-tune mashups like the A part of Old Joe Clark with the B part of Bill Cheatum. Break out of Jam Jail by playing tunes from shows like "The King and I" and "The Sound of Music", along with the Mr. Softee Ice Cream truck theme played ad infinitum. For a surefire crowd thinner: "Here's another one from Yoko Ono." Have your jam mates start tuning their instruments in and out of tune for five minutes with your tenor singer screeching over it in a high-pitched squeaky voice. It'll do it every time

## **Rich Stillman**

### **Rolls are Not the Answer (AB)**

Just about everyone who plays banjo thinks in roll patterns, but rolls are very confining when you try to transition from tablature to improvisation. This class will present a completely different way to approach the structure of banjo breaks, starting with the rhythms of the music itself – "playing the syllables", as Earl Scruggs said – instead of predefined rolls. We'll talk about techniques that will help develop banjo fluency and make it as easy as possible to play songs you've never played, or even heard, before.

### **Dynamics and Rhythm (I)**

A hallmark of great banjo playing is the ability to superimpose rhythms onto plain-sounding rolls using differences in volume between notes. This dynamic rhythm is what makes the difference between a simple reading of tablature and a musical statement. In this class we explore how to build dynamics into your playing, and how to choose melody notes or some other criteria to emphasize. This is a simple technique that can make your playing much more interesting.

### **Double C Tuning (I)**

If you're trying to get your banjo to make new sounds, double C tuning is a great place to start. Simultaneously familiar and foreign, this incredibly warm-sounding tuning is a terrific medium for slow tunes and exotic chord movement. We'll discuss arranged tunes as well as improvisational techniques that will have you thinking you've got a brand new instrument.

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

## **Tony Trischka**

### **Earl Jams (I-A)**

Tunes you've never heard Earl Scruggs play, taken from his jams with John Hartford.

### **TTTidbits (A)**

Concepts and licks of my own and stolen from others, useful for improvisation and composition.

### **Improv for Bluegrass Banjo and Life (I-A)**

### **Improvising with the Interval of the Sixth (I-A)**

Sammy Shelor's "Dark Hollow"

### **Tunes We All Love on Bluegrass and Clawhammer Banjo (all)**

#### **Molsky + Trischka**

There are so many ways to find your way into a great tune on banjo! Tony and Bruce will take us through a few classic ones and compare how they can be done in bluegrass and old time styles.

## **Grace van't Hof**

### **Intro to Classic Banjo (I)**

Learn to read musical notation on your five-string and work out a classic Classic banjo piece.

### **Three-finger Old-Time Styles and Technique (I)**

Non-clawhammer three-finger old-time backup.

### **"Are You New Here?" (AB)**

Jamming survival guide for the brand new banjo player.

### **Back Yourself Up! (all)**

Tips and tricks for playing and singing simultaneously.

## **Max Wareham**

### **How to Play Better Backup (AB-I)**

### **How to Sing Bluegrass Harmony with Scott Hopkis (all)**

Let's sing!

### **Rudy Lyle: The Unsung Hero of the Five-String Banjo (all)**

### **Wareham/Hirshfeld John Hartford Songs (I-A)**

# Clawhammer Banjo

## Riley Baugus

### **Riding “Reuben’s Train” (I)**

This is one of the oldest tunes in the old time genre. We will learn a version of the tune in the  $\#DF\#AD$  tuning, then look at a version in “G”, and a version from Banjo Bill Cornett from Kentucky.

### **Round Peak Style Basics (AB-I)**

“Round Peak” is the style that comes from the Round Peak community in Surry County, NC. It was played by such greats as Tommy Jarrell, Fred Cockerham and Kyle Creed, just to name a few. We will learn some of the basic techniques that go into creating this style.

### **Wade Ward Banjo Tune (A)**

Wade Ward was a banjo player from Grayson County, Virginia, and is well known for his Galax Style. We will learn to play one of Wade’s Tunes and learn a bit about his signature techniques and tricks.

### **Advanced Round Peak Style (A)**

I love teaching the fun and useful techniques used in Round Peak Style. One of the best tunes to learn the “Hot Licks”, is Sally Ann, the National Anthem of Surry County, NC. There are lots of ways to play it, but it is the one tune you’ll always hear in a Round Peak session, in the key of D.

### **Undone In Sorrow (A)**

This tune is one that comes from Ola Belle Reed. I play it in what’s known as Sandy River Belle tuning or Kentucky Cumberland Gap tuning. When tuned a step lower, it’s called “F” tuning. To my mind, it’s one of the most versatile, and useful tunings to use. It allows you to play in G, while being tuned in A.

## Howie Bursen

### **Make the Jump to Double-Thumbing - UNLEASH THAT THUMB! (I)**

We’ll get that steady rolling clawhammer, and then move on to adding those sweet notes which pop out when you learn to double thumb. It’s easier than you think!

### **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.

### **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 – Demonstration (all)**

Howie Bursen, Lorraine Hammond and Sara Gray.

The banjo has long been a ballad accompaniment instrument of choice in the Southern Mountains. For many of us it still is. Savor some timeless tales.

### **Wine Appreciation (all 21+ for sampling)**

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 600 medals in national and international competitions. This is open to anyone at camp.

PLEASE NOTE : There will be an additional charge of \$10 to cover the cost of supplies for the Wine tasting class.

## **Chris Coole**

### **Skip, Stop, and Alternate (I-A)**

Leaving space in clawhammer is actually sort of tricky. We'll look at how to add rests to your clawhammer playing and how that allows you to create some very cool alternate rhythms, not to mention some weird-sounding techniques such as “The Basic Thumb”, “Ghost Thumbing” and “THULBAS”.

### **Playing and Practicing for Tone, Timing, and Touch (all)**

Get off the treadmill of learning tune after tune, and start to focus on making what you already play sound better. We'll look at developing the practice techniques, and attention to detail that will nurture these three key elements of every note you play!

### **What to Put In and What to Take Out (And When to Do Which) (I-A)**

The notes you don't play are as important as the notes you do play. One of the most common mistakes I see people make is trying to play too many notes - either for the playing situation they're in, for their own technical ability, or for the speed they are trying to play at. Our tune arrangements have to take into consideration all these factors (and more). Art is subtraction, and the best arrangement of a tune is one that you can actually play. We'll look at the decision-making process that can make that happen.

### **Strumming on the Old Banjo**

Being able to incorporate strumming (like a tenor banjo or mandolin player) into your clawhammer playing can instantly make it more versatile and dynamic. It can give you a unique voice and texture that is great for both band and solo playing. I'll share what I've learned about this technique and how to get around some of its challenges.

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

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



## **Craig Edwards**

### **Get Your Clawhammer On! (N-B)**

Get off to a good start in playing clawhammer. This step-by-step class will help you find the comfortable, relaxed hand positions and basic techniques that make clawhammer such a rewarding approach to the banjo. We'll look at the fundamentals of practicing, making the most out of your own "personal architecture," and how to make rhythm your ally as you learn.

### **Second Banjo (I-A)**

So the one banjo player in the old time session you really want to join looks a little apprehensive when you sit down with your instrument. Here are some ways you can make yourself welcome as a second banjo player without stepping on the first banjo player's toes. Everybody wins!

### **Banjo/Fiddle Duets (all)**

Banjo and fiddle together is a core sound of old time music. I'll bring my fiddle, you bring your banjo and a couple of tunes, and we'll go around the circle with everyone getting a chance to stretch out a bit on their tunes. As we go, we'll discuss ways to make the most of this classic combination.

### **Alternate G and D tunings for Clawhammer (I-A)**

Looking at some tunings that can offer interesting possibilities for clawhammer players.

### **Ed Haley's "Indian Ate the Woodchuck" (I-A)**

This tune from Kentucky fiddle wizard Ed Haley takes advantage of some very fiddle-oriented techniques that can be a challenge to arrange for banjo. We'll use it as a template to consider ways to arrange solo banjo settings of such tunes.

## **Sara Grey**

### **Different Tunings (I)**

Using a variety of tunings on the banjo which changes the whole sound and gives lots of versatility when accompanying songs.

### **2 Finger Style for Waltzes (I)**

Working on two finger style banjo to accompany songs ....particularly songs in waltz rhythm.

### **Two Finger Style for Blues (I)**

### **Dynamics and Phrasing (I)**

How the use of dynamics and phrasing makes such a difference in your playing of the banjo.

### **Roscoe Holcomb's Songs (I)**

Working on some of Roscoe Holcomb's and Bascomb Lamar Lunsford's songs with banjo

## **Banjos and Ballads (all)**

Demonstration, Howie Bursen, Lorraine Hammond and Sara Gray.

The banjo has long been a ballad accompaniment instrument of choice in the Southern Mountains.

For many of us it still is. Savor some timeless tales.

## **Bennett Hammond**

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

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

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

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

## **Lorraine Hammond**

### **Banjos and Ballads – Demonstration (all)**

Howie Bursen, Lorraine Hammond and Sara Gray.

The banjo has long been a ballad accompaniment instrument of choice in the Southern Mountains. For many of us it still is. Savor some timeless tales.

## **Michael Miles**

### **Genius of Paul Simon (I-A)**

Learn Kodachrome and El Condor Pasa. Paul Simon is a folk singer with a big imagination and ears to hear cool rhythms and melodies played all over the world from New York City to South Africa to the Andes Mountains. The banjo is the perfect instrument to deliver those sounds.

### **37 Ways to Play G, C D Progressions (AB)**

Clawhammer technique is the groove-making means, especially when combined with many partial (two finger) chord voicings up and down the neck. Even early players can voice chords with moveable shapes and take a two chord song and give it a sparkling life.

### **Composition 101 (all)**

How to turn a simple melodic idea into a tune. Three notes is all you need to create a melodic phrase.

And with that you have the roots of a tree that turns into a blossoming tune that is yours.

### **African and Latin Rhythms (I-A)**

The banjo is a drum and your right hand can bring it to life. Check out the AfroLatin Drum Machine app (it's free) for some new ideas about rhythms to play. We'll explore these and expand your inner-jukebox of rhythmic ideas on the banjo.

### **Jimmy Rodgers, aka "Father of Country Music" (I)**

Jimmy lived a short life (1897-1933), worked the railroad as waterboy and brakeman; started performing music at age 13. Blue Yodel #1 and Waiting for a Train were just two of his great classic hits. When you give them a try, they sound like they were written just for the banjo!

# **Bruce Molsky**

## **Pickup Lines for Clawhammer Banjo Players (I-A)**

There are several ways to lead into a phrase on clawhammer banjo. The pickups give so much momentum to the dance tunes and help to push the dancers across the floor. We'll use a couple of tunes to look at different rolls and slides that make that happen.

## **Tour of Old Time Banjo Tunings (I)**

Every different tuning on the banjo changes the character and timbre of the instrument, and facilitates different fingerings. In this workshop we'll try out some common and not-so-common banjo tunings and talk about the possibilities.

## **Glen Smith of Virginia (A)**

Glen Smith and Wade Ward played together for years, trading fiddle and banjo between them. Smith's banjo style was powerful on the dance tunes, and his use of ornaments was personal and unique. We'll explore a couple of his tunes in detail.

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

Without those pesky speed bumps (frets), the bluesy slides and other ornaments have a different and wonderful character on fretless banjo. There are ways to "cheat" on a fretted banjo as well. We'll explore some of the possibilities. Fretless and fretted banjos welcome.

## **Tunes We All Love on Bluegrass and Clawhammer Banjo (all)**

Molsky + Trischka There are so many ways to find your way into a great tune on banjo! Tony and Bruce will take us through a few classic ones and compare how they can be done in bluegrass and old time styles.

# **Tim Rowell**

## **The Clawhammer Waltz**

Henry Reed's Waltz in C because waltzes are great to play and good for your soul.

## **Clawhammer Country Rag**

L&N Rag from Alex Hood & His Railroad boys of KY recorded in 1930

## **Dock Boggs**

Unique Tuning and Unique up-picking style on Prodigal Son

## **Stole From The Throat Of A Bird**

Garfield's Blackberry Blossom inspired by the cleaned up recording from the Ed Haley box set of the same name.

## **Clawhammer Barn Burner**

Hell Broke Loose In Georgia from Gid Tanner And His Skillet Lickers. Georgia c.1930

## **Maggie Shar**

### **How to Get Better (AB-I)**

Tips for effective practice plus drills for both hands. This workshop is aimed at clawhammer players but may be useful for all.

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

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

### **Bowling" Patterns for Banjo (I-A)**

Learn cool catchy rhythmic sentences to lock in with a fiddler on the rhythm train.

### **Modal licks and tricks (AB-I)**

A useful clawhammer workshop on pentatonic scale licks and rhythm tricks. We will focus on one tune, but you will be able to use these skills in any modal tune.

### **Funk and Groove (I-A)**

Shar/Murawski Clawhammer syncopation and polyrhythms for adding deep funk to your playing. We will work with the tune Over the Mountain as a jumping off point to funky town.

## **Fiddle**

### **Ella Jordan**

**Kicking off Tunes and Songs**

**Waltzes**

**Improvising Using the Melody**

**Masterclass**

**Harmony Playing/Hearing**

### **Janie Rothfield**

**Fiddle-Banjo Duet Playing (I-A)**

Come be the banjo or the fiddle player in a trio!

**Back Up Chords and ¾ Rhythm AB-I**

**Purty Waltzes ALL instruments**

**Stringband Songs from Charlie Poole (I-A)**

**Bowling with Rhythm and Groove (AB-I)**

## **Steve Roy**

**Improvising Classic Bluegrass Fiddle Tunes on the Fiddle**

**Improvising Classic Bluegrass Songs on the Fiddle**

**Let's write a fiddle tune! NOW! All Instruments**

**Violin Construction and Setup**

## **John Showman**

### **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.

### **Slurs, Shuffles and Staccato - Bringing Bluegrass 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.

### **Fiddle Groove and Tone**

In this class, John will help beginners and more advanced players to unlock their best tone and rhythm with the help of a few simple technical tools that will make playing in time, and with confidence, much easier. The focus will be on coordinating the bowing arm with the balance and rhythm of the player's body.

# 21st BANJO CAMP NORTH

*a wicked good time!*

May 19-21, 2023

Prindle Pond Conference Center, Charlton MA



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<b>Tony Trischka</b>	<b>Chris Coole</b>
<b>Michael Miles</b>	<b>Bill Evans</b>
<b>Gabe Hirshfeld</b>	<b>John Showman</b>
<b>Tim Rowell</b>	<b>Grace van't Hof</b>
<b>Max Wareham</b>	<b>BB Bowness</b>
<b>Gretchen Bowder</b>	<b>Scott Hopkins</b>
<b>Rich Stillman</b>	<b>Lorraine Hammond</b>
<b>Bennett Hammond</b>	<b>Sara Grey</b>
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<b>Ella Jordan</b>	<b>Maggie Shar</b>
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<b>Bruce Stockwell</b>	<b>Steve Roy</b>



## BOARD MEMBERS:

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