

PRELIMINARY CLASS LIST 2024

-----*Clawhammer Banjo*-----

Beginner Track: Lorraine Hammond

Banjos and Ballads (Demo) ALL with Howie Bursen, Lorraine Hammond, Dave Kiphuth and Sara Grey This all-star cast will bowl you over with their amazing story songs.

Clawhammer Beginner/Refresher Track (Five Sessions)

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

Session 1 (N-B) 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 (N-B) We'll refine the right-hand frailing pattern to introduce melody, learn a simple song or two, and develop some jamming skills.

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

Session 4 (N-B) 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 (N-B) Wrap up. This session starts with a full review. Bring your questions.

Matt Arcara

Speed the Plow (I-A) A part two octaves

Bound to have a little Fun (I-A) A part two octaves

Jeff Sturgeon (I-A) Two octaves

Back up Variations Ideas and Techniques (I-A)

Riley Baugus

Gaithers Carlton's "Rambling Hobo" (AB) Gaither was Doc Watson's Father-in Law, and was from Deep Gap, NC. This is one of the first tunes banjo players in that area would learn when beginning their banjo quest!

Get the Blues with Lonesome Road Blues (I-A) We'll learn some fun, bluesy methods for playing this tune, and explore the art of improvising parts for clawhammer banjo.

Round Peak Banjo Basics (AB-A) Learn some of the defining techniques and a tune in Round Peak Style. I grew up learning the Round Peak Style from Tommy Jarrell and other player in Surry County, NC

Tommy Jarrell's John Henry (I-A) Tommy used unusual techniques to keep rhythm, such as the 3rd string for the brush. We'll explore some of these techniques and get the blues with this Old Time Version of *John Henry*.

WhiteFace (A) Learn a version of *Whiteface*, a Joe Thrift tune, from a member of the band that created it. I am a member of The Red Hots, and was part of developing this tune originally. We'll be playing it in gEAD E, A Modal tuning with the fifth string down 1 step, for the key of G.

Howie Bursen

Songs and Tunes of the Civil War (I-A) Like all disasters, the Civil War gave rise to some great music. We'll learn a classic tune and a fine song from the era.

Blue Banjo- Riley and Spencer (I-A) Clawhammer your way into the world of the blues. You'll learn the secret of how to play the blues banjo, and also how to play this killer song from Wade and Fields Ward.

Banjos and Ballads (Demo) ALL with Lorraine Hammond, Dave Kiphuth and Sara Grey This all-star cast will bowl you over with their amazing story songs.

Ghost Fingers (I-A) Getting the Most Expression from the Fewest Notes - We'll look at ways to play with feeling. Being musical is our aim.

Drop Thumb (B-I) Make the jump to double thumbing. We'll get that steady rolling clawhammer, and then drop in those sweet notes which pop out when you learn to double thumb. It's easier than you think!

WINE APPRECIATION (B-A) Open to all 21 years and up This is your chance to investigate some of the world's fine wines, up close and personal. Your guide will be a professional winemaker with 47 harvests under his belt - a veteran whose wines have been awarded more than 500 medals in national and international competitions.

note: There will be a separate charge of \$10 to cover the cost of, ahem, supplies.

Sara Grey

Banjos and Ballads (Demo) ALL with Howie Bursen, Lorraine Hammond, Dave Kiphuth and Sara Grey This all-star cast will bowl you over with their amazing story songs.

Two Finger Waltzes (I) Using two finger style of banjo to smooth an accompaniment for waltz rhythm, and also using two finger style can be very effective for "matching up" the rhythm of sustained songs

Phrasing and Dynamics (I) Working on the importance of phrasing and dynamics of the song and as importantly, the tune.....it brings the song to "life"!

Two Finger Blues (I) Using Two finger picking for certain Blues songs....works like a dream!

Decluttering your Playing (I) Sometimes it's what you "leave out" of a tune or song that makes it possible for the listener to take in fully the content of the song...especially a ballad that tells a story...it's important to create space for that story without cluttering up the accompaniment with too many notes and taking attention away from the story.....the banjo is great to enhance the song but not take away from it.

Bennett Hammond

Two-Finger Picking OT Fiddle Tunes (All) It's authentic, EZ Old Time banjo never frail.

John Herrmann

Old Time Banjo Songs from African-American Folk Roots We'll look at some African-American songs from Lead belly, Muddy Waters, the Warner Collection, etc. that make good old time banjo songs, and explore a couple of tunings that are especially good for bluesy playing.

Zen Practice and Music (All) Many rhythm players are aware of the mantric aspect of music and of the release it brings. How do you take that absorption into the rest of your life?

Playing Tunes you Don't Know (AB-I) This is an essential skill for those who want to be able to play in sessions. How do you make the transition from playing set pieces you have learned to winging it? Hints from a lifetime of faking it.

Three Tunes from Fred Cockerham *Breaking Up Christmas, Pretty Polly, and Chilly Winds*

Clawhammer Syncopation (I-A) And how to use it in fiddle tune accompaniment

Adam Hurt

Be the Banjo Player in the Old-Time Trio (All) Join Adam on fiddle and Beth on guitar to play an old-time tune of your choice (as long as we know it!) at your preferred tempo, with feedback to help set you up for greater success in such collaborative settings.

Play "Old Molly Hare" As a Banjo Orchestra (AB-I) Learn high melody, low melody, harmony, and other musical textures for this simple tune that we will combine to create a joyous noise only possible at banjo camp!

Demystifying the Galax Lick (I-A) This maneuver is a uniquely strong and smooth way of combining the three highest-pitched strings--and sometimes more--to great melodic and rhythmic effect, and it should be an integral part of every clawhammer player's tool kit. This class will teach you how, when, and why to deploy the Galax lick through exercises and a case-study tune.

Learn John Hartford's Original Fiddle Tune, *Tennessee Politics*, and its Unique Chord Progression, too! (A) This distinctive-sounding tune has been making the rounds since the 2020 release of the John Hartford Fiddle Tune Project. Have fun learning the tune and its beautiful chord progression here.

Alternate-String Pull-Offs and Other Tricks of the Melodic Clawhammerist's Trade (A) Learn different ways of rendering ascending and descending lines beyond those most obvious, as we work to capture more detail in our tune melodies.

Brad Kolodner

Beyond the Bum-Ditty (AB-I) Explore the many ways you can take your playing to the next level by developing a toolbox of ideas to implement in creative ways.

Playing Up the Neck (I-A) You paid for all those frets - so let's figure out how to use them! Let's break down how you can approach playing up the neck with the important anchor spots and patterns.

Improving Tone & Clarity (all) Let's dig into the subtleties of how to really let your banjo ring. Some minor adjustments to your technique and banjo can dramatically improve your tone.

Melodic Clawhammer (I-A) Discover the many ways you can spruce up your favorite tunes by incorporating more melody notes. There are plenty of notes out there waiting to be played.

Percussive Clawhammer (all) The cluck, the ghost strum, the strum ditty - these percussive clawhammer tools (and more) will be broken down for you to implement in your playing.

Michael Miles

Dynamics, Intros & Endings for Song Accompaniment (B-I) Tunes become more convincing when framed with intros and endings, and shaped by dynamics. And you can feel when a player means what he's playing. This is not a skill reserved for advanced players, but something you can incorporate immediately to make what you already play even better.

Hank Williams: Jambalaya and Hey Good Lookin' (B-I) Hank didn't play the banjo, but his songs fit right into a clawhammer groove that brings them life in ways you've never heard before.

Composition and Songwriting for Banjo: Concepts & Strategies (I-A) Many of the elder states-men-and-women of the banjo were innovators, whose work is carried forward by contemporary players. But there is lots of room for more innovators, songwriters, composers--and that could well be you.

Clawhammer Blues Improvisation (I-A) Using the D7 blues tuning aDGCD, we'll outline the blues scale and chords up and down the neck. The banjo sounds amazing in this tuning and you can easily step into the key of E, where all your guitar player friends want to be.

John Prine for Clawhammer (I-A) Armed with a fistful of chords and an unbridled imagination, John Prine set the world on fire with his songs. We'll look at a few of them--*Souvenirs* and *Angel from Montgomery* to start--and create both lead melody and song accompaniment.

Joe Newberry

Chords Up and Down the Neck for Clawhammer (B) Chords can be a great way to play along even if you don't know a tune, and chords up and down the neck can bring even more options. This class will share a number of movable chord shapes, and techniques for incorporating them into your clawhammer toolkit.

Slides, Pull-Offs, and Hammers-On (I) Left hand techniques in clawhammer are part of the magic of the style. While the right hand sets up the rhythm, the left hand uses slides, pull-offs and hammers-on to add depth to your playing.

The Galax Lick and Other Right Hand Work (I) The Galax Lick, used in playing rooted in the Blue Ridge of North Carolina and Virginia, employs the top two strings and the fifth string to create a roll that is not a full strum. Other right hand work to be covered includes drop and double thumbing and single noting between the fifth string and the other four strings.

Fifth String And Second Fret - All You Need (I) Explore an entire class of tunes that can be played using notes on open strings, the second fret and the fifth string. Expand your playing, and catch on to new tunes in a jam session.

Performance Coaching (I-A) This class will allow students to work on all aspects of a song or tune for the student concert, and beyond - from arrangements, to introductions, to beginnings and endings, to structuring a whole set. Each student will hear the instructor work with other students, and will be able to apply what they hear to their own work.

Tim Rowell

Grover Jones Waltz (I) A great Waltz in the key of C from Henry Reed graciously brought to us by music camp alumnus Alan Jabbour.

Dock Boggs (AB-I) The three finger up-picking style behind the oft recorded songs *Sugar Baby* and *Oh, Death*. African-American blues meets Appalachian folk music. Born in 1898 and living more than 70 years, Dock's music was a unique mix of different cultural styles.

Favorite East Kentucky Tunes (AB-I) *Glory In The Meeting House* from the fiddling of Luther Strong. *Half Irish* from the fiddling of Snake Chapman.

Modal Favorites (AB-I) *Highlander's Farewell* from the fiddling of Emmett Lundy. *Lonesome John* from the fiddling of John Salyer.

Clawhammer Timing and Groove (All) A good roadmap for understanding the rhythmic subtleties and melody of Southern Appalachian dance music and techniques for playing in the pocket.

Maggie Shar

Flexible and Fancy (AB-I) Learn to insert hammer-ons, pull-offs, slides and more into a clawhammer tune for endless variations on the fly.

Big Eyed Rabbit (AB-I) Learn this classic roundpeak clawhammer tune, with some variations to keep it interesting.

Clawhammer Strategies for Jamming (All) Approach the jam with more confidence using chords, rhythm, and melody hot spots.

Chord Crash Course (AI) Systems and strategies for remembering and playing chords in G or A up and down the neck.

Improve your Groove- with Brian and Laura (A) Clawhammer syncopation and polyrhythms for adding the funk to your playing. Learn 3 rhythm patterns, how to combine them with chord strategies, and how to incorporate all of that into a tune.

-----3 Finger Banjo-----

Beginner Track Bruce Stockwell - 3 Finger Fundamentals

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

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

Session 4: Backup and Rhythm (N-B) 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 (N-B) 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.

Dick Bowden

Jam Track (B-I) Dick Bowden will instruct in typical jam know-how and etiquette using simple tunes everyone is expected to already know. *Cripple Creek*, *Blue Ridge Cabin Home*, *Soldiers' Joy*, *I'll Fly Away* Etc. Slow and easy, and everyone gets a chance to take breaks. Staff support will provide other instruments for some variety.

By Sunday you will know how to participate in jams with pickers at your own level. For students who don't know how jamming works.

Gretchen Bowder

3-finger Style for Clawhammer Players (all) Fingerpicks can be fun! In this no pressure workshop, you'll learn some basic rolls and bluegrass licks. Just bring your banjo and picks if you have them. (I'll also have some on hand.)

How to write (and read) a chord chart (all) Being able to chart up a song is a real life skill that can help you to communicate with other players. It will also help you to truly understand a song and refine what you think you hear.

Using Chord Scales for Improvisation (AB-I) Fun and easy ways to get the most out of the whole neck of your banjo. The picking patterns are for 3-finger players, but anyone will benefit from knowing these chord patterns.

Cattle in the Cane 2 Ways (I-A) *Cattle in the Cane* (in A) seems to be coming back around in popularity. This tune has some interesting lines which work well melodically with no capo. Alternatively, you can play it with a combination of styles at capo 2. You will learn both in this class.

Irish Jigs and Reels (I-A) Irish music offers a wealth of tunes that are both challenging and inspirational. I've tabbed out a jig and a reel. The jig provides practice playing in 6/8, and the reel moves between A minor and G major chords, which is useful in so many contexts, as it outlines the G major scale.

BB Bowness

Single String *Sally Goodwin* (A) We'll learn this great fiddle tune in single string style and play around with moving keys, improvising and explore how the single string sound differs from melodic and Scruggs style.

Improvising workshop for Beginners (AB) If you've never improvised and feel overwhelmed by the concept, this is the class for you! We will learn 3 different common Scruggs style licks by ear and practice putting them together in different orders to improvise over songs.

Melodic Style Licks and Scales for Improvising (I-A) The melodic style is weird! We'll learn our one octave G, C and D scales for reference and then come up with a few different licks using those scale positions and practice putting them into songs together.

Fun with Triads (I-A) Get to know every nook and cranny of the banjo fretboard by mapping major, minor, diminished & augmented triads in root, 1st and 2nd inversions. We'll look through some different songs to examine the triad voice leading in them.

The Magic of 3rd's (I) The interval of a third on the 1st and 2nd strings are a user friendly way to map the banjo fretboard with slightly easier partial chord shapes. We can use 3rd's to play tunes, song melodies and improvise solo's.

Greg Cahill

5-string Math (AB-I) Circle of Fifths, Nashville Numbers System and 4-3-5 Formula for finding and connecting chord positions anywhere on the fingerboard

Down the Neck and Up the Neck (I) backup licks in G, C and D positions + rolling backup concepts

Integrating melodic and single string licks into Scruggs style solos (A)

Intros, tag licks, endings and "filler" (I-A) licks for playing in keys of G, C and D (no capo)

Playing in Dm, Am and Em (I-A) *Lonesome Fiddle Blues* (Dm), *Lone Star* (Am) and *Ships Are Sailing* (Em)

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.

10 Great G – D – G phrases (I) The chord progressions to many bluegrass songs (like *Nine Pound Hammer* and *Little Maggie*) end with one measure of G, one measure of D and two measures of G. We'll learn 10 great ways to negotiate this progression that you can use in both leads and back-up.

Getting That Crowe Sound: Note Separation (I-A) Note separation is something that a lot of us talk about but in this session, we'll learn what it meant to J. D. Crowe. We'll learn how J. D. used muting techniques in both the right and left hands to help him achieve that incredible tone and attack that we all love.

Banjo Style of Ben Eldridge (I) The Seldom Scene's Ben Eldridge combined elements of Scruggs and melodic styles to create a unique and influential banjo voice in contemporary bluegrass. In this session, we'll celebrate All Things Ben and take a look at his solos to *Pandhandle Country* (featuring a few of Ben's signature licks) and *Appalachian Train*. We'll also explore the ideas he frequently used on his extended improvisations on "Rider" and check out any licks that you want to figure out.

Bluegrass Three-Part Harmony Vocal Crash Course (All) No prior singing experience necessary! Learn how bluegrass vocalists find their parts and combine them in different ways to accommodate both male and female voice ranges and different keys. You'll have a lot more fun in your next jam once you learn these singing secrets!

Murphy Henry

How Singing Can Help You Play the Banjo (AB) We will be doing both!

Learn a song by ear in one hour (AB) Song to be determined. (Possibly *Salty Dog!*)

Using the Capo (AB) Playing in A, B, C and maybe D

Vamping in Different Keys Without a Capo (AB)

Using the "Foggy Mountain Breakdown" (AB) lick to sound brilliant at improvising in C & D.

Gabe Hirshfeld

Tools for Great Right Hand Technique (AB) In this workshop students will learn about what makes a good right hand technique and will be given the tools to develop a right hand that is relaxed, emphasizes economy of motion, and pulls good volume and tone. We will discuss all the different angles of the wrist, hand, and fingers, as well as how to physically pick the string in a way that eliminates the dreaded pick squeak noise.

How to Approach Learning Scruggs Style by Ear (AB-I) Let's discuss the distinct vocabulary of the Scruggs style of banjo playing. We will learn how to recognize the common rolls, licks, and runs that Earl used all the time to play melodies, solos, and back up. By the end of this workshop students will have the tools to listen to Scruggs solos and understand how to approach learning them by ear.

Major Chords, Minor Chords, and Seventh Chords (I) Review the basic major triad chord shapes up and down the neck of the banjo and then we will learn how to change every major chord inversion into its minor version. After this we will discuss how to add major and dominant 7th notes to the chords to spice up one's playing and back up.

A Class on Allen Shelton (with Max) (all) The great Allen Shelton! Despite his extensive work with Jim & Jesse and his endless stream of new and creative ideas on the banjo, he remains an underrated banjo player. Join us for an informal conversation about what made Allen Shelton so dang cool.

Double Banjo Harmony with Greg Liszt (I) Learn some wonderful double banjo harmony parts that will serve you well in years to come.

Scott Hopkins

Chord Inversions & Triad Shifting (B) Covers the entire banjo neck and all three major and three minor positions or inversions. Practice tab exercises included.

Maximize Your Capo-bilities (B) How the capo works, why it's used and when to use it. Powerpoint pdf included.

Deep Dive in D (I) Common melody notes, patterns, intros, tags, licks and progressions in the (open G tuning) key of D. Practice tab examples included.

Bluegrass Backup (I) Scruggs rolls, patterns and licks and how to apply them over chord progressions as backup. Practice tab licks included.

The 7th (A) Find and use the dominant (aka minor or flatted) 7th to spice up your playing. Practice tab exercises and licks included.

Dave Kiphuth

The Golden Ladder of G (all) Tuning chord patterns of the banjo neck: These patterns are the basis of everything Earl Scruggs and the Masters did. This will open the mysteries and logic of the neck.

Chord Cage Understanding the banjo “chord cage” system and how it relates to finding melodies everywhere on the neck

Fiddle Tunes in Non Melodic Style

Old-Time Tunes in Multiple Keys in G Tuning

Backup, 3-Finger Style

Greg Liszt

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

Double Banjo Harmony with Gabe Hirshfeld (I) Learn some wonderful double banjo harmony parts that will serve you well in years to come.

Slipstream by Béla Fleck (I) Let's explore this modern classic banjo tune in the key of A minor. From the album Drive, this piece features a strong melody, interesting rhythmic devices, and a rich background for soloing. We will explore ways to improvise over this form as well as back up other musicians on this song.

Playing Rhythm on the Banjo (all) This session will explore ways to play rhythm and backup in various styles of music including bluegrass, blues, acoustic rock, and singer-songwriter.

Solo Banjo (I-A) This session will delve into ways of arranging fun music for solo banjo. Learn to play a pop song such as Seven Nation Army, Get Lucky, or While My Guitar Gently Weeps.

Glenn Nelson

Banjo Care and Maintenance Advice on setting up your instrument, diagnosing problems, evaluating an instrument before buying

Music Theory/Music Fact and Chord Study

Rich Stillman

Chord Zones (AB-I) Moving chords to find melody. Much of the challenge of playing breaks that sound like a song come from incorporating the melody. This class shows how to break down a melody and find the left hand positions to play it.

12 minutes of Earl (I-A) A few years ago, a recording surfaced on YouTube. It's Earl Scruggs, playing solo versions of a number of his signature instrumentals, slowed down as if he was recording them as teaching material. It's a chance to hear Earl play without having to listen through the sound of the band. In this class, we'll analyze as many of these tunes as time allows. The tunes are *Pike County Breakdown*, *Sally Goodin*, *Bugle Call Rag*, *Shucking the Corn*, *Little Darling Pal of Mine*, *Flint Hill Special*, *Home Sweet Home* and *Soldier's Joy*.

Bluegrass Karaoke (All) Come play along with a band of support staff- with microphones!

Variations (I) Do you get tired of approaching the same song with the same break? How about getting your second or third break for a song in a small jam session? Do your breaks for similar songs tend to sound the same? Even if you're starting to improvise, it's easy to fall into the same patterns for the breaks you invent. This class is designed to give you some tools for thinking about familiar tunes in new ways and make your overall playing more interesting for you and the people around you.

Grace van't Hof

Let's Learn a Klezmer Tune! (I) Learn to read a klezmer tune from sheet music and talk about the banjo in early 20th century Jewish music.

Three-finger Old-Time Styles and Technique (I) Non-clawhammer old-time backup.

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

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

Nashville Number System

Max Wareham

Harmony Singing (all) You can't beat the sound of classic three-part harmony singing. Whether you're totally new to singing in harmony or want to improve your skills in a low-pressure setting, this workshop is for you.

Spud Boy: The Banjo Playing of Jerry Garcia (all) Though Jerry is best remembered as the ever-smiling lead guitarist of the Grateful Dead, his first instrument was the banjo and he played it throughout his career. Jerry was the banjo player and baritone harmony singer on what was the best-selling bluegrass album for many years, *Old and in the Way*, along with Peter Rowan, David Grisman, Vassar Clements, and John Kahn, and was subsequently responsible for introducing many new fans to the genre. Jerry had a totally unique, instantly recognizable way of playing the banjo. In this workshop we'll look at some of his classic licks, his general approach to bluegrass, and will try to better understand his historical importance through interviews I've conducted with some of his previous bandmates and friends.

Playing in the Key of F Without a Capo (I-A) While it's very common for banjo players to use a capo to play in keys other than G, C, or D, some interesting things start happening musically when we forego the capo and use new shapes to play in other keys. My favorite "uncommon" key to play in without a capo is the key of F. We'll look at some useful shapes and licks in the key of F, and through studying breaks from a range of players, see that this isn't such an uncommon thing after all.

A Class on Allen Shelton (with Gabe) (all) The great Allen Shelton! Despite his extensive work with Jim & Jesse and his endless stream of new and creative ideas on the banjo, he remains an underrated banjo player. Join us for an informal conversation about what made Allen Shelton so dang cool.

Meditation and Music (all) Music often reflects back to us our feelings--anxieties and fears, beauty and happiness. Meditation can be a very useful tool to deepen our understanding of the act of making music, and in doing so, better understand ourselves. In this workshop, we'll talk about some different ideas about spirituality and music, share some stories, and look at some practical exercises to deepen our musicality. See also: John Hermann's meditation gathering for "less talkin', more walkin'."

Ken Thomas

So you want to Record your Band? (All) Fundamentals of recording acoustic & bluegrass music in a Recording Studio.

-----*Old-Time Fiddle*-----

Craig Edwards -Fiddle

Joe Birchfield's *Natchez Under the Hill* (I-A) An iconic early American fiddle tune in the driving breakdown style of Joe Birchfield, the fiddler in East Tennessee's Roan Mountain Hilltoppers.

Basics of Round Peak Fiddling (I-A) The rhythms, bowing techniques, and repertoire of the influential fiddling of this region of western North Carolina, with some history of the musicians and development of the style.

D Tunes in Standard Tuning (I-A) In sessions, "Let's go to D" often means fiddlers raise the pitch of the G string to A, but here we'll explore tunes in D that use the low G note in the melody and get comfortable with double stops on the D and G strings.

Eastern Kentucky Fiddling (I-A) Quirky and mysterious as the region's rough mountain terrain, the fiddling of Eastern Kentucky is rich in crooked tunes, different tunings, and interesting bowings. We'll focus on techniques and details from some great fiddling from this region.

Old Time Fiddle for Contradancing (all) Contradancers expect some variety of sound over the course of a dance, and music that enhances the rhythms of specific dance moves. Learn some ways to provide them with old time music that "tells a story" over the course of a dance.

Janie Rothfield- Fiddle

Fiddle Banjo Talking: Musical conversations with Janie (fiddle) and Brad (banjo) (I-A)

Janie & Brad will play some of their favorite tunes to demonstrate how the Fiddle and Banjo can connect musically and some techniques and musical strategies to help create an interesting conversation between the fiddle and banjo. The class will “talk” to Janie and Brad, too!

Driving Old Time Tunes (AB-I) Janie will show you how to play with more drive and rhythm to your playing with a focus on some of her favorite Round Peak tunes from Uncle Norm Edmonds and others.

Demystifying Rocking the Bow and other bowing rhythms (I-A) Janie will take a few well-known tunes apart and show you how to add different bowing rhythms to add speed, groove, musicality, and more melody to your playing!

Singing and Fiddling! (All) Janie will unlock the mystery behind how to sing and play at the same time and how to back up and accompany a song using melody, harmony, chords and other techniques! Feel free to bring one of your favorite old-time songs to share!

Dreamy Old Time Tunes (I-A) Janie will share her favorite traditional (and some original) “dreamy” tunes such as Farewell Trion, Elk River Blues with a focus on tone and musical expression (and maybe a little vibrato!!).

Brian Slattery- fiddle

The ABCs of Fiddle Rhythms (B) Learn three basic bowing patterns that can help you get more rhythm into all the tunes you play.

Get Your Groove On (AB-I) Tired of playing the same tune the same way every time? We’ll go over bowing patterns and learn how you can use them to change up the way you play all your tunes.

Check Your Pulse (I) Have you been looking to explore when and how to add pulses to your bows for deeper groove? We’ll go over the mechanics of pulsing and how they fit into different bowing patterns for a simple tune.

Seconding (I) More and more, when fiddlers jam together they don’t play in unison; they take turns backing one another up. We’ll go over the basics of seconding, of suggesting chords while also following the shape of the tune.

Fiddle-Banjo Duos: You Don’t Have to Know The Tune (AB) The fiddle and banjo together are a complete band. We’ll play a basic tune together, exploring how banjo players can almost immediately start playing with fiddlers on tunes they don’t already know, and how fiddlers can help banjo players get there faster.