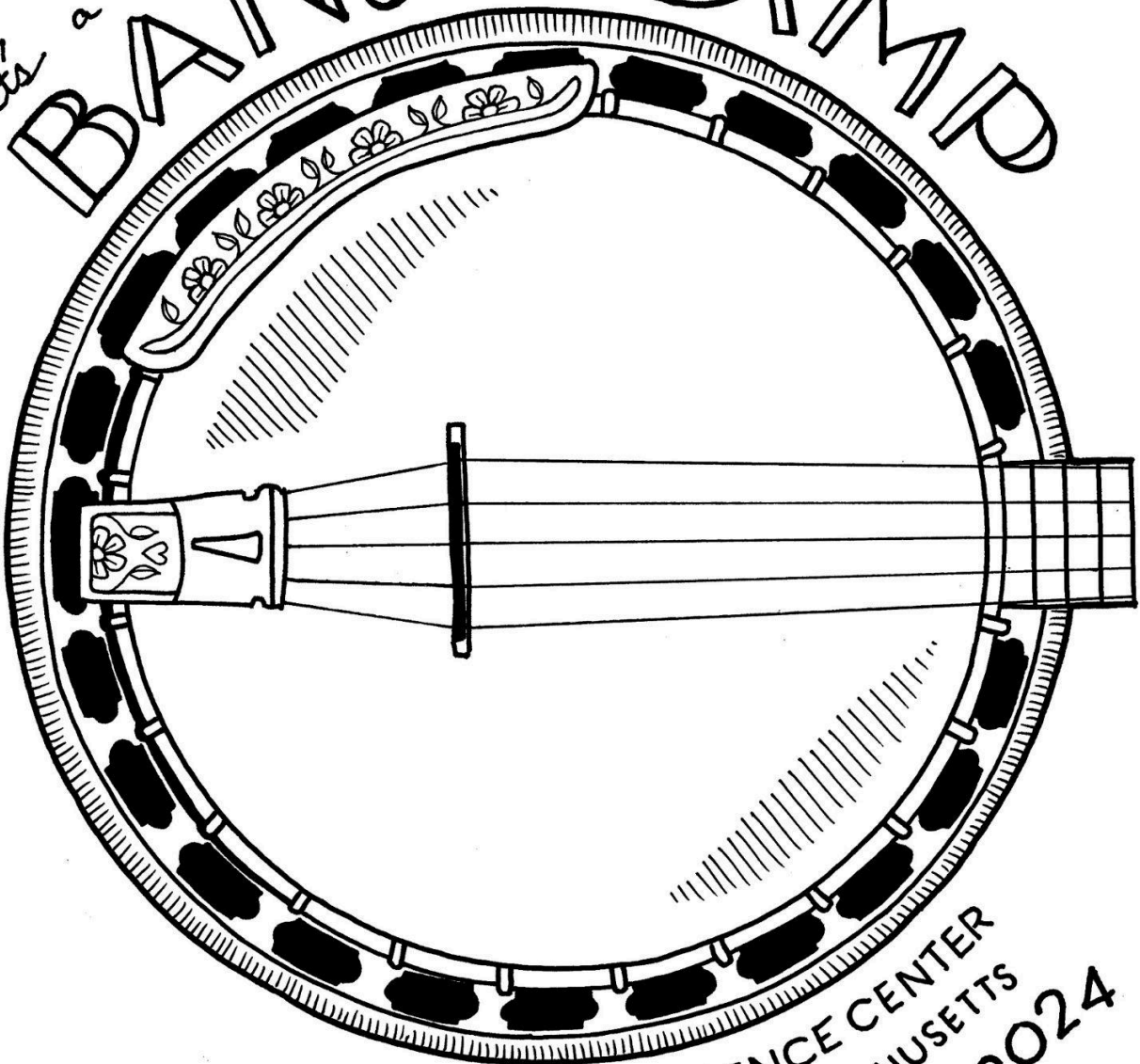


*it's a wicked good time!*

# BANJO CAMP



PRINDLE POND CONFERENCE CENTER  
CHARLTON, MASSACHUSETTS  
MAY 17-19, 2024

## ***Prindle Pond Info/Emergency Info/ Wi-Fi***

Prindle Pond's office number: (203) 843-2933

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

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

West Lodge: Nature's Classroom network: **Nature#123**

Hemlock Lodge: Spectrum 2g or 5g network: **lightshark750**

Pondside Center: The Center network: **Pondside**

# 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

## ***Folks we're grateful for!***

Many thanks to our other extraordinary helpers

Dave Shaw	Faculty travel support - airport driver
Seth Holmes	Faculty merchandise table
Betsy Heron	T-shirt design and printing
Bob Dick	Sound for Banjo Camp
Pete Kelly	Website, registration

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?"***

Park in the large lot on your left after driving up the big hill.  
Registration in Sage Hall 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 Hall (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 at Hilltop.

## ***Badges/Check in***

We have a very informal check in process. Come into Sage Hall, find your name on a badge with your tee shirt under it. The back of your badge will list your dorm room/building, and your tee shirt size. You taking your badge/shirt is the check in process! We will also have printed program books, map, schedules, and friendly people to help you know where to go next if you have any questions.

## ***Friday Timeline:***

- 12:30-5:30 pm: Registration (Sage Hall),
- 12:30-2:45 pm "Find Your Level / Plan Your Weekend" (Sage Hall)  
Early Bird Jams (lower classrooms on Hilltop - under West).
- 3:00 pm: Classes Begin, check your schedule!
- 6:00-7:00 pm: Dinner (Dining Hall)
- 7:15-8:30 pm: Faculty Concert (Sage Hall)
- 8:45-10:15 pm: Jams, all levels and various genres.

After 11 pm please contain jamming to the Late-Night Jam Areas.

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

## ***Camp Etiquette***

- 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 a la 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.

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

## ***Prindle Pond***

From Hilltop West to the Pondsides Center building it is ~1/3 mile - connected by a gravel drive.

**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. There are two restrooms 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.

**Pondsides:** The Hemlock building, Lodge, Ranger building and Center are all part of Pondsides. Hemlock is left at the T in the gravel road, and Ranger, Lodge and Center are to the right. There are no internal stairs, Lower Hemlock follow the drive around the left, the door 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 available 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. 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 MCN 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, 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 at 10:15 pm. If you're a late night jammer, you'll probably find one or two jams going on at Hilltop (sage, dining hall, dining hall foyer) – campers who are still awake have a way of finding each other.

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

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.

Most beginner classes are on Hilltop, Fiddle classes are in Hemlock and Pondsides has I-A classes.

## ***Banjo Camp North Class List 2024***

At registration on Friday, you can attend "Find Your Level" where instructors advise campers. 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):** At this level you're learning some basic techniques and how to tune your instrument. Beginner track is a series of 5 classes to help cover the basics and slow jams to try it out.

**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 have started going to jams but may not be all that confident yet.

**Intermediates (I):** This is the largest demographic. You're interested in tone production, know some theory, and are trying out improvising. It feels like there's an endless amount to learn!

**Advanced (A):** You can play up to speed and improvise, play regularly in jams, or are in a band.

# -----*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 fail.

## **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 statesmen-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 (AB)** 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. Learn 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 (all)** 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 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 (AB)** Covers the entire banjo neck and all three major and three minor positions or inversions. Practice tab exercises included.

**Maximize Your Capo-bilities (AB)** 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! with Adam Hurt (all/Demo)** 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.

**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.



**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.

**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.

# ***Prindle Pond Info/Emergency Info/ Wi-Fi***

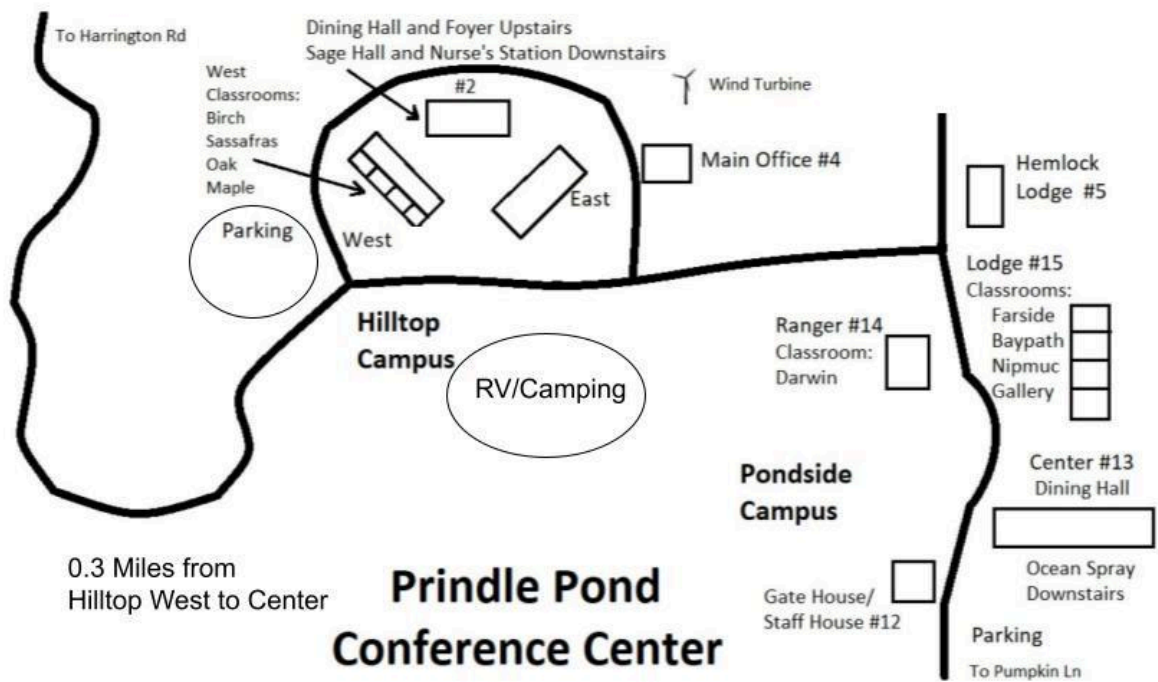
Prindle Pond's office number: (203) 843-2933  
Camp cell phone (Kelly's) number: (802) 275-2121

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

West Lodge: Nature's Classroom network: **Nature#123**

Hemlock Lodge: Spectrum 2g or 5g network: **lightshark750**

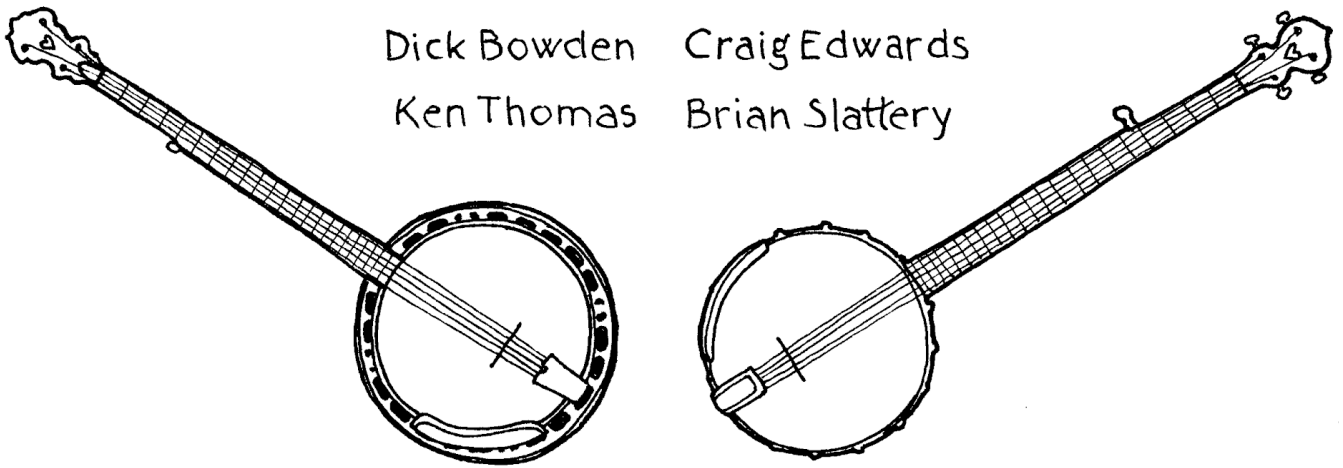
Pondside Center: The Center network: **Pondside**



*twenty-third annual*

# BANJO CAMP NORTH

Bill Evans	Adam Hurt
Greg Cahill	John Herrmann
Murphy Henry	Riley Baugus
Greg Liszt	Joe Newberry
BB Bowness	Brad Kolodner
Gabe Hirshfeld	Janie Rothfield
Grace van't Hof	Michael Miles
Max Wareham	Lorraine Hammond
Gretchen Bowder	Tim Rowell
Bruce Stockwell	Sara Grey
David Kiphuth	Howie Bursen
Rich Stillman	Maggie Shar
Scott Hopkins	Matt Arcara
Glenn Nelson	Bennett Hammond
Dick Bowden	Craig Edwards
Ken Thomas	Brian Slattery



[www.musiccampsnorth.com](http://www.musiccampsnorth.com)