



a wicked good time

BANJO CAMP NORTH

Alan Munde, Adam Hurt, Chris Coole
 Gina Furtado, John Showman, Matt Flinger
 Eli Gilbert, Gabe Hirshfeld, Hilary Hawke
 Howie Bursen, Natalie Padilla,
 Gretchen Bowder, Janie Rothfield,
 Scott Hopkins, Lorraine Hammond
 Rich Stillman, Sara Grey, Tim Rowell
 Maggie Shar, Trevin Nelson, Brian Slattery
 Matt Arcara, Bruce Stockwell, Dick Bowden
 Glenn Nelson, Tom Adams
 Beth Williams-Hartness
 Lincoln Meyers

MAY 16-18, 2025
 Prindle Pond Conference Center
 Charlton, MA

Prindle Pond Conference Center

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 & the MCN board

Kelly Stockwell
President, 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. a 501(c)(3) Non-profit

Music Camps North is a 100% volunteer run organization and is funded by registrations and donations.

Board of Directors

Kathie Ferraro	Board Member (friday setup lifesaver)
Pete Kaufman	Treasurer & Board Member
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Janie Rothfield	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 Green	T-shirt design and printing
Bob Dick	Sound for Camp Concert
Pete Kelly	Website, registration
Tony Watt	Emotional support, opinion giver

Also, a big thank you to Prindle Pond Conference Center Director Lee Wyant and her excellent team!

Prindle Pond

Prindle Pond has hosted Music Camps North since the fall of 2010. The venue is available for rental, you can reach out to them for your event! They are primarily used by school groups and a part of Nature's Classroom. We are very grateful for them and for Lee who runs the venue.

The venue 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 includes Hemlock, Ranger, Lodge (classrooms in all except Ranger).

Friday Timeline:

- 12:30-5:30 pm- and all weekend: Check in (Sage Hall), grab your tee shirt, badge, & program book
- 12:30-2:15 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 12 pm please contain jamming to the Late-Night Jam Areas

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

Please wear your badge all weekend, the back of the badge will tell you your registration info, dorm room (if onsite housing), tee shirt size, and the dietary info you gave us at registration.

Meals: 8-9am, 12-1pm, 6-7pm	Friday	Saturday	Sunday
Classes	3:00-5:30PM	9:00-5:30	9:00-2:30
Concert	7:15-8:30	7:15-8:30	
Guided Jams	8:45-10:15	8:45-10:15	
After Hours	12:00 am+ Late night jams Sage Hall, Dining Hall, or Dining Foyer		

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: 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 Classrooms

From Hilltop West to the Pondsides Center building it is ~1/3 mile - connected by a gravel drive. There is parking at all buildings- please leave room for other vehicles.

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. Hemlock will host the fiddle classes both upstairs and downstairs. 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: 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.

Faculty Product Table: Bring your cash/check/credit card to buy faculty merch. This table will be open much of the time during Camp. Seth Holmes mans the tables, MCN covers the credit card fees.

Camper, Faculty, Staff Instrument Sales: As space allows we'll have a few tables for student/faculty instruments for sale. Bring a stand and try to limit space. Include info/price.

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). The dorm rooms are only lockable when you are in them, 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.

Be sure to have your name on your instrument case, in case we need to find you.

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, 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.

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, and Pondside has I-A classes.

Fiddle Classes are on Pondside. Classes shaded are all open to all instruments.

Banjo Camp North Class List 2025

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. You can attend any classes you like, there is no pre-registering.

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: Janie Rothfield

Clawhammer Beginner/Refresher Track (Five Sessions)

This track focus on learning (and refreshing) good basic techniques for clawhammer banjo, with a focus on the all-important RIGHT HAND rhythm, chords, how to add melody to your playing, how to pick up a tune on the fly and learn some fun tunes and song to play in a jam. You'll also get a chance to play with a fiddler (Janie)! Don't forget your long nails (I will have stick on nails for you to use if needed), fully charged recording device (audio and video are fine), notebook and pen, water bottle, banjo strap, capo, tuner, spare strings...and chocolate is always nice!

Session 1 (N-B) We will start in G tuning and learn to play the basic "bum ditty" right hand rhythm and the essential techniques such as slides, pulloff's and hammer-on's, and simple chords to get you playing pronto! This class will be a great refresher for those who want to improve their basic techniques and get moving to the next level of playing.

Session 2 (N-B) A continuation with the focus on the essential bum ditty right hand rhythm, basic techniques (hammer on's, pull off's, slides, maybe some drop thumb) and how to find easy melody from our chords in G tuning. If there is time, we have an introduction to double C tuning to get us also playing in the key of D.

Session 3 (N-B) It's time to learn a tune by ear! We will work on a couple of fun tunes in G and D to play in your next jam! Remember, you don't have to play all the notes-just keep that right hand rhythm and all will be fine!

Session 4 (N-B) Continuation of our right-hand rhythm techniques with a focus on how to get drive and groove into your playing, with some attention on drop thumb and the addition of ghosting! Candy Girl will be our tune!

Session 5 (N-B) Our final class will be a nice review of the techniques, tunings, and tunes from the weekend. Maybe a nice jam too with Janie fiddling along!

Matt Arcara

William Stepps' Rebel Raid

Back up Variations, Ideas and Techniques

How to Practice with a Metronome / Drum Machine (ALL)

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 *The Year of Jubilo* - a famous anti slavery song from Henry Clay Work. If we have time, we'll take a quick look at *Marching Through Georgia* - a famous Civil War tune written by Henry Clay Work in 1865

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 Ward, also from Tommy Jarrell.

Banjos and Ballads (Demo) \ (ALL) with Sara Grey We will bowl you over with our amazing story songs.

Ghost Fingers (I-A) Getting the Most Expression from the Fewest Notes - We'll look at ways to play with feeling. We'll look at techniques like accenting phrases, finding key notes, leaving out notes, covering chords, and more! 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.

Chris Coole

Finding Your Easy Way (I-A) Understanding Right and Left Hand Options for Melodic Problem Solving. Great players always find the easy way to do things. But their easy isn't necessarily yours. The fact is, there are always many ways of playing any phrase of music. The right way is the way you can execute that phrase with good rhythm and tone - and with confidence. The key is understanding your options and finding one that fits your ability, playing situation, and aesthetic.

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!

Clawhammer Tune-up (AB-I) There are 3 basic right and left-hand clawhammer techniques. We'll look at how to execute them with good economy of motion and what they allow you to do insofar as making music.

Skip, Stop, and Alternate (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".

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 a melodic device. I'll give you the skinny on these things.

Hillary Hawke

Making it All Work so You Can Play a Tune! (B) Exercises and simple melodies to get you going. We are talking about how to strike the string, how to get the claw hand feeling strong, and learning the pentatonic scale as well as simple tunes you will be able to play for someone and how to practice.

Country and Gospel Singing with the Banjo (AB) Singing all together with the group while accompanying yourself on the banjo. Rhythm patterns and strategies for playing while you're singing and great group songs.

Squirrely and Crooked (A) No, that's not the name of an old-time tune....yet! Learn a fun crooked tune by breaking it down into parts, and working through each section. We'll listen to a couple versions as well as talking about how to arrange a fiddle tune for banjo. Drop thumbs, alternate string pull-offs, ghost note techniques will be worked on as well.

Waltzes for Banjo (I) We'll work on the right hand technique for playing a waltz, and how to add chords and melody into the song while learning a popular waltz tune!

Beyond Old-Time, Songs from the American Songbook (A) Learn the chord shapes and how to get around the fingerboard to play the melodies of some familiar tunes while going beyond the I, IV, V chords. There is a whole world waiting for you that uses the minor 6, suspended, diminished, and other advanced chords. This class will give you the tools to play other jazz and american songbook songs in the future as well as learning one together in class.

Adam Hurt

Fretless Banjo, Round Peak-style (I-A) Learn repertoire and technique associated with historical musicians from the Round Peak community that make the most of the fretless fingerboard--although the material and concepts transfer well to fretted banjos! Adam will teach the class using a standard-tuned fretless banjo; bring one of these if you have one, or come with your fretted banjo and learn ways to bring out surprisingly fretless-sounding qualities in it.

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.

Understanding the Structure of Old-Time Tunes and How This Helps Your Playing (ALL)

Work with Adam and Beth to "chart" the structure of several common and lesser-known tunes on the dry-erase board as we have fun discovering patterns that will make your learning of new tunes more efficient and more accurate.

Review of Clawhammer Basics (AB-I) Brush up on the right- and left-hand fundamentals, from the basic clawhammer rhythm to drop-thumb, pull-offs, hammer-ons, and slides through a series of fun exercises.

Learn Adam's Popular Modal Medley (A) *John Riley the Shepherd* and *Brushy Fork of John's Creek*. Use the gEAD E tuning as an alternate A-modal tuning (no special knowledge of this tuning required!) to play these spooky and fun tunes from Kentucky that go so well together.

Sara Grey

Two Finger picking and Frailing for Blues songs (I-A)

Two Finger Picking for Songs in $\frac{3}{4}$ Waltz Rhythm (I-A)

Two Finger Picking for Sustained Songs (I-A) What to do when the banjo parallels the melody of the song.

Using Different tunings (I) Give diversity to the song, both two finger style and frailing.

Phrasing and Dynamics (I-A) Accompany songs, using two-finger and frailing.

Banjoes and Ballads (Demo) \ (ALL) with Howie Bursen. We will bowl you over with their amazing story songs.

Tim Rowell

Jam Survival Strategies For The Clawhammer Banjo Player (ALL) What to play when you hear a tune in a jam for the first time? In this class we'll learn several layers of skills to help you make a clam-free contribution to the jam. Special guest fiddler and teacher Jane Rothfield and I will give you the chance to apply what you've learned live and in real time.

***Icy Mountain* (I)** Great tune from Ward Jarvis in the key of A. Ohio River Valley fiddler born in 1894. Great melody with a slightly crooked form in the "b" part. Ward's repertoire was influenced greatly by fiddlers from West Virginia.

***Crooked from Kentucky* (I)** *Stump Tailed Dolly* in the key of G from the playing of John Morgan Salyer. This G tune makes great use of the almighty E major chord which was a regional favorite flavor in Eastern Kentucky music. A real barn-burner of a tune.

***Double D Tune from Virginia* (AB)** Great tune from Napoleon Bonaparte *Uncle Nip* Chisholm from Virginia. A not-too-difficult tune with some really good fretting hand gymnastics to hopefully grow your clawhammer tool box.

The 3 Finger "up-picking" style of Dock Boggs (ALL) Think American Blues meets Appalachian storytelling. In this class we'll look at the individual elements that make his singing and performing style unique. We'll see how these techniques apply to *Oh, Death*, *Prodigal Son*, *Sugar Baby* and make for really effective and simple song accompaniment.

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. We will work with the tune *Ida Red* to get familiar with each tool.

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

Rhythm Lab (I-A) Learn cool catchy rhythmic patterns to lock in with fiddlers on the rhythm train. We will work on ghost notes, syncopation, and polyrhythms.

John Prine for Clawhammer (AB-I) Learn two hits, *Angels from Montgomery* and *Paradise* you can bring to any sing along. This class will also build skills for playing any folk song in the clawhammer style.

Elk River Blues (I) A beautiful West Virginia G tune from fiddler Ernie Carpenter

3- Finger Banjo

Beginner Track: Bruce Stockwell

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

Pike County Breakdown (I-A) Earl Scruggs' 1949 *Pike County Breakdown* every break all the way through. Bring a capo and sharp ears. There's a LOT going on with the banjo on this version and 9 out of 10 banjo players never even hear the finer points.

How to Jam in a Group, (All Instruments) (B-I) We will all play on two songs — *I'll Fly Away* in A and *Hand Me Down My Walking Cane* in G. Bring a capo. Practice these songs ahead of time so you can spend your time learning to jam rather than learning the song(s).

Gretchen Bowder

3-finger Style for Clawhammer Players (B) 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.)

Using Chord Scales for Improvisation (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.

Drop D Tuning (I-A) Lowering the 4th string to C delivers a rich warm tone, yet it's easy to keep your bearings on the upper 3 strings. Learn *Farewell Blues* (C) and my arrangement of John Reischman's *Horses of Dorrigo* (D).

Essential Scrugg's Licks for Up the Neck (I) Learn the building blocks of that ultra-cool up the neck stuff that Scrugg's style players often do under a sung verse. This is essential vocabulary!

John Hartford Fiddle Tunes for Banjo (A) John Hartford left thousands of unrecorded tunes in various notebooks when he died. In 2020, The John Hartford Fiddle Tune Project Vol. 1 recording was released. With Vol 2 set for release this spring, it's time to get these tunes into regular jam rotation. *Learn Calhoun County* (G) and *Tennessee Politics* (D).

Matt Flinger

Playing Standard Songs in C and D (I) We'll look at a song normally played in G (or capoed but out of G position) and find ways of playing it in C position and D position, which will then enable us to play it capoed in E or F (or F#). We'll talk about what positions and chord shapes are available down the neck as well as up the neck, how to find chord tones and melody notes in those positions and a few handy licks.

Playing in Open D Tuning (AB-I) We'll learn a standard tune (most likely John Henry) in open D tuning (ADF#AD or F#DF#AD) plus some licks that we can use on any standard songs and tunes in this tuning. We'll then move it up the neck to other positions. Along the way, we'll learn some new chord shapes and double stops to help us navigate the alternate universe of open D.

Playing Slow Songs on the Banjo (I) We'll learn "Faded Love," in the style of J.D. Crowe, using picking patterns and licks over chord shapes to play the melody with some nice harmony notes above and below. We'll also look at some licks to use in solos or as fills on slow tunes—both in 4/4 and 3/4 time.

Why Alan Munde is so Damn Cool (I-A) We'll look at an Alan Munde tune plus Alan's arrangement of a standard. By the end of the class, if you didn't already know, you'll know why Alan Munde is so damn cool.

Playing Backup in a TASTEFUL WAY (ALL) How to get invited to more jams.

Gina Furtado

Get to Know the Fretboard (AB) Easy tricks to get the most out of the entire fretboard.

The Art of Backup (I) How to tastefully, respectfully support the other musicians when it's not your turn to solo (and yes... a few flashy backup licks to make sure nobody forgets that the banjo is still the coolest!)

De-Mystifying Tough Keys (I) Say goodbye to that surge of dread we banjo picker's often get when someone calls a tune in keys like D, F or E!

Absolute Basics of Improvising (AB) Lay the foundation to creating your own solos.

Up Your Modal Game (A) Learn some dark, driving licks for those songs that need a little extra bite (like *Wild Bill Jones* and *Clinch Mountain Backstep*)

Eli Gilbert

Extended Melodic Shapes, Patterns, And Exercises (A) A collection of shapes, patterns, and exercises designed to help you improvise and arrange melodies in the melodic style across the entire fretboard.

Slow Backup in the Style of J.D. Crowe and Sonny Osborne (I-A) Backup techniques for slow tunes and songs using examples from classic recordings of J.D. and Sonny.

Building a Rolling Backup Vocabulary (I) Simple method for developing a backup vocabulary using classic licks and patterns, demonstrated on common jam tunes

How To Practice with a Metronome (ALL) Learn to play with a metronome from the ground up. All instruments/styles/levels

Don Reno Licks (I-A) A collection of licks and patterns used by Don Reno for use in common jam and improvisation situations.

Scott Hopkins

Chord Inversions & Triad Shifting (AB) Sometimes called "F" or "D" or "Bar" shapes, we will instead view chord shapes as inversions - "Root Position", "First Inversion" and "Second Inversion" - for both major and minor throughout the entire neck.

Going from "G" to "C" (AB) We'll explore notes, patterns, licks and more to make interesting transitions from G to C chords that work for both lead and backup playing.

Follow the Leader (I) We'll learn this great Don Reno tune - one of the first to use single-string technique within the 3-finger picking style.

Tony Rice Licks on the Banjo (I) The title says it all!

Melodic Cells (A) We'll learn what 4-note "melodic cells" are and how to use them for enhanced playing.

Alan Munde

The Phonetics of Bluegrass Banjo (AB-I) The rolls and how they are used, the maneuvers and gestures (licks) that make the basic language of bluegrass banjo.

Texas Style Guitar Backup for Banjo (I) Texas is not only known for a style of contest fiddling, but also for the guitar accompaniment that goes with the fiddling. In this class we combine the bass line of the guitar with the chord positions of the banjo to create an attractive moving line to accompany not only fiddle tunes, but also to enhance accompaniment of songs.

Back-Up Banjo for Slow Songs (I) The high art of backing slow songs with basic, extended, and altered chords.

You Need to Know Who Allen Shelton Is (I-A) An analysis of the playing style of the really great playing of Allen Shelton during his years with Jim and Jesse and the Virginia Boys. Explore Shelton's playing on *Blue Bonnet Lane*, *Standing on a Mountain*, *Company's Coming*, and *Congratulations Anyway*.

Playing in Other Keys Than G Without a Capo (A) What you need to know to play in many keys without the use of a capo in the roll style.

Glenn Nelson

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

Music Theory/Music Fact and Chord Study

Trevin Nelson

The Skeleton: Play as Crazy as You Want While Still Hearing the Melody (I) Ever hear a solo that pushes the boundaries but still sounds like the song? The secret is the Skeleton – the simplest expression of the melody that holds everything together. In this workshop you'll learn to strip a melody down to its bones, then use some key tools that give you the freedom to embellish, twist, and take risks while still keeping your playing cohesive and compelling. This approach puts you in control, letting you decide how "in" or "out" you take your solos.

Yoga for Banjo Players (ALL) How amazing is it that we get to spend the whole weekend doing nothing but playing banjo?! Let's keep it fun, pain-free, and sustainable by giving our bodies some well-deserved attention. In this class, we'll focus on opening the joints, releasing tension in the hands and arms, and resting the spine – all movement that counteracts the sitting, standing, and holding we do when playing banjo. By staying open and flexible we can avoid repetitive stress and can continue playing at our best.

Rich Stillman

3-finger things you can't play in 3-finger style (I-A) Playing bluegrass in 3-finger style is cool and all, but did you ever feel like breaking into a little clawhammer in the middle of a bluegrass break? Maybe adding some pedal steel effect? In this class, we'll go over at least five techniques that will make your fingerpicked banjo sound like something completely different.

Playing the syllables (I) Earl Scruggs would often tell interviewers that his playing strategy was to "play the syllables". His recordings and live performances show an amazing ability to develop breaks based on the playing and singing of the musicians around him. We'll analyze what he meant by playing the syllables, using real world examples from his career, and show how you can use the same approach to make your lead playing more interesting and expressive.

Deep dive: Sonny Osborne's playing on Bluegrass Collection (I-A) In 1978, the Osborne Brothers released a double LP with their versions of twenty-four classic bluegrass songs. The album is a banjo showcase and a demonstration of the versatility of Sonny's eclectic but traditional banjo style. We'll look at several tunes from this album in detail, from slow tunes and waltzes to barn-burners, trademark lead breaks to backup, and analyze many of Sonny's techniques that you can apply to your own playing.

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

Keys to Efficient Left Hand Technique (AB-I) When learning tunes, many people run up against a speed limit. It is sometimes hard to move from one left hand position to another - for example, a chord change - in time to continue the song without breaking rhythm. Besides slowing down your playing, this also increases left hand tension, affects accuracy, and makes transitions lack smoothness and overlap. This class explains how to plan your left hand transitions so that movements can be slow, relaxed and accurate.

Ken Thomas

Home Studio Essentials for Acoustic Music (ALL) In this class we will learn about DAW (Digital Audio Workstation), Audio Interface, Phantom Power, Instrument/Vocal specific microphones, Headphones (open back or closed back & proper way to wear them) and other necessary equipment. You can meet with Ken during the weekend with questions.

Old-Time Fiddle

Natalie Padilla

Fiddle Playing Workout! (ALL) I'll share some of my favorite stretches, warmups, tone and intonation exercises, talk about the importance of routines, and learn how to befriend the metronome. At any level and age the fiddle is a difficult and unforgiving instrument but so beautiful and rewarding. Let's get to work!

Standard Tuning (AB-A) Learn a tune or two in standard tuning (keys G or C). This will be taught in phrases by ear, we'll also go over the chords.

Cross Tuning (I-A) Learn a tune or two in a cross tuning (to be determined in class!). Also taught by ear with focus on the chords. We will also cover fiddle backup - what to do when you're not playing the melody.

Fiddle Master Class (ALL) I'll need a handful of volunteers! The brave fiddlers will go one at a time, playing for the class something they have performance ready. I'll give a mini lesson in front of the class and aim to spend 15 min. per student.

Fiddle / Banjo! (ALL) Bring a fiddle and or a banjo and let's jam! Come with a few tunes you can lead, all instruments welcome too but the main focus is fiddle / banjo. We may go over old time jamming etiquette.

Brian Slattery

The ABCs of Fiddle Rhythms Learn three bowing patterns that are the basic building blocks of Appalachian fiddle rhythms, and get more rhythm into all the tunes you play.

Seconding 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.

Check Your Pulse 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.

Slow and Groovy We think of getting better at fiddle music as also getting faster. That isn't necessarily true. We'll go over ways that playing slow can give us a chance to make space to create even more rhythm, and help develop techniques that improve our playing when playing fast.

The Big Drone Looking for ways to vary up the tunes you play? We'll go over some basic strategies for varying the tunes you know and playing things other than the tune, and then play two simple tunes for a long time to give you a chance to explore.

John Showman

Fiddle Groove and Tone (ALL) 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.

Scoops, Slurs and Shuffles- Bringing Old-Time Bowing to Life (I) In this class, John will 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 ALL Instruments (ALL) 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 most faithful jamming buddy.

Adding Depth and Variations to Old-time Tunes (I) This class is for those who want to find a few different ways to play the same tune without confusing or irritating the people you are jamming with. John will show you some alternate note choices and bowings with which you can really shape the dynamics and energy of a tune that you are playing over and over

How to Play Bluegrass as an Old-time Fiddle Player (ALL) Hey, if Chubby Wise and Art Stamper can do it, so can you! Bluegrass may seem intimidating, but at it's core, it's still mostly fiddle tunes. Solos? Easy, just learn to play the vocal line simply and beautifully (i.e. turn it into a fiddle tune). Double stops? No problem! Just an extra finger down on a drone string. With a few tricks, you'll be able to hang in there when your banjo and guitar buddies start singing Larry Sparks and Ralph Stanley songs and looking at you expectantly.

Prindle Pond Info/Emergency Info/ Wi-Fi

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

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

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**

