

## ***Mandolin 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/or your jam abilities.

**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.

## **Mandolin Beginner Track: Lorraine Hammond**

**Mandolin Camp North Beginner/Fresh Start Track** Music camps can be intimidating for beginners. With this in mind, MCN offers "Beginner Track": five sequential classes designed to provide a smaller, relaxed, guided environment, a "home at camp" and a safe place to learn. These playful classes will introduce (or re-introduce) you to the amazing mandolin. We'll cover holding and tuning, how to coordinate the pick, and how to play simple chords and lead lines. Then we'll relax into a weekend of songs and tunes to strengthen and expand your mandolin playing and overall musicianship. Bring a notepad and recording device. Come as you are, leave as a mandolin player!

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

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

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

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

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

## Jason Beals

### **Intro to Mandolin Ensemble (ALL)**

We'll warm up with something "unlikely" and then learn John Renbourn's Traveller's Prayer and explore how all the mandolin voices work together to create harmony and texture in various combinations. Great opportunity to try out one of the "big" mandolins (mandola, octave, mandocello, even the mighty mandobass).

### **Mando Family Instruments (All)**

Go back in time to the heyday of the Mandolin Orchestras and learn about the evolution of the mandolin family through the various major builders in show-and-tell format.

## Flynn Cohen

### **Two Closed-Position Arpeggio Shapes (I-A)**

to learn the mandolin fingerboard for bluegrass improvisation

### **GUITAR Learn to Flatpick a Traditional Irish Reel (I-A)**

Including left- and right-hand ornamentation.

### **Moveable Chord Shapes (AB-I)**

4 ways to play major chords all over the neck

### **John McGann's Metronome technique (ALL)**

warm up and develop speed on fiddle tunes

### **Learn an Original Jig (I-A)**

Composed on the mandolin, this tune uses hammer-ons, pull-offs, grace notes, picked triplets, and jig picking pattern

## Sharon Gilchrist

### **Watch the Guitar Player! How to Follow Chord Progressions in a Jam with Lincoln Meyers (AB-I)**

Picking up a chord progression on a song/tune one has never played or heard is essential to jamming with others. Strangely enough for mandolin players, learning to watch a guitar player's chord shapes is one of the best ways to follow chord changes on the fly. In this class, Sharon and Lincoln will explain why and how to do this. To be clear, this class is for mandolin players!

### **Embellishing Fiddle Tune Melodies: (AB-I)**

An important yet often overlooked first step in improvisation is embellishing the melody. This skill can be thought of as creating variations on the melody and is helpful to have in place before expecting oneself to wax poetic while improvising solos that stray from the melody. We'll learn several specific embellishment techniques and how to practice them so they actually show up in your playing. Techniques will explore both building a & decreasing the energy of a melody, altering the rhythm and range of the melody as well as ways to cue off the melody to play something other than the melody.

## **Learn Bill Monroe's Solo on *Soldier's Joy* & How to Apply Techniques from this Solo to Other Melodies (A)**

One of the coolest things about Monroe's style of mandolin playing is that it's based on the timbre of the mandolin. He did not try to play melodies the same way a fiddler or other instrumentalist would. Instead, he made use of the mandolin's strengths and perhaps its limitations - short, crisp and cutting notes with a strong attack & minimal sustain. These qualities give the mandolin the percussive sound it's known for making it one of the strongest indicators of time & rhythm. In this Monroe solo over *Soldier's Joy*, we'll learn specific rhythmic figures Monroe used to alter the melody and eventually create the driving sound we know as bluegrass today. I'm certainly no Monroe-stylist, but learning basics of his melodic approach has helped me bring out more of the mandolin's unique voice in my playing and has deepened my love of the instrument.

## **Creative Mandolin Back-Up (I)**

In this class, we will learn Basic Chord Inversions which give us 3 ways to voice the same chord. These voicing's occur across the full range of the mandolin fretboard opening up tons of options for how and where to play back-up on mandolin. We'll learn some common ways to create phrasing within your back up using chord inversions as well as learn a few common rhythm patterns to help you vary your back-up and begin improvising within your back-up which makes playing rhythm so much more fun

## **No....YOU Back-Up! (I-A)**

In this class, we'll delve into the art of backing up singers. You will come away with some set licks you can use for this purpose. You will also learn a broader method for generating these licks on your own. We'll also learn a rhythmic figure used when backing up vocalists which is specific - and essential - to the bluegrass genre. This one concept alone can make the difference between a jam feeling flat and static or feeling alive and energized like the bluegrass we know and love.

# **Skip Gorman**

## **Mandolin Riffs, Fills, Cliches and Licks for Backing Bluegrass Vocals**

### **Favorite Waltzes**

Learn some beautiful waltzes, some common and uncommon gems.

### **Selected Tunes in A**

Where the fiddle bow stroke works best on the mandoline.

### **Turkey in the Straw MON'roe Style**

A revelation

### **Favorite Tunes in the Key of C**

Rags and double stops

## Caleb Klauder

### **Old Time Shuffle: Rhythm and Pick Technique (AB)**

Let's delve into the nuances of fiddle tunes and how we can best play them on the mandolin. It's a fun puzzle to unravel, and by using a few specific picking patterns that collectively, and with a good melody, turn average notes into a beautiful tune.

### **Beyond the Chop: Groove and Vibe (B)**

Come explore some variations on the amazing chop chord shape. Try some new shapes that basically divide the mandolin up into low and high parts. Tools for the tool bag. We will use these new tools and play them in relation to the melody we are accompanying. We will explore how to energize and give a dance tune some serious lift.

### **Kentucky Mandolin (A)**

I will teach a few tunes from Kentucky and show how and why they differ from tunes from other regions. *Five Miles of Ellum Wood-A. Turkey in the Pea Patch-D. Kentucky Winder-G.*

### **NW Tunes: Did you say NW Tunes? (I)**

Yes. Come learn some tunes that we either wrote out west or are played slightly differently out west. *Pretty Polly Ann-F. Lizzy, Stage Coach Rush-D, The Scotch Irish-G,* and maybe more.

### **The Whole Mandolin (AB-I)**

Learn to bring more than just one tone out of your instrument. The mandolin can be so expressive and has so much to offer to the player. But it is up to the player to make those expressions come through. Let's really dig into and challenge ourselves to play differently than we do and to add more tones and color to our playing. This will take some determination, intention, and some openness to trying new things. How you hold your instrument, how hard or soft you play it, how we fret and tone with your left hand fingers etc...

## Claudine Langille

### **Intro to Celtic Music on Mandolin and Tenor Banjo (AB)**

How to add some jigs, reels, and hornpipes to your repertoire and play in Celtic sessions.

### **Music from Cape Breton, Nova Scotia (AB)**

An overview of the music of the region, plus tales and tunes from Otis Tomas' "The Fiddletree". Learn a set of tunes Cape Breton style.

### **Playing with Expression (AB)**

Add some simple stylistic moves to your tunes so they don't sound like just a bunch of notes-a touch of magic.

### **Playing in 9/8 time (AB-I)**

Greek and Balkan tunes, Dave Brubeck, Irish slip jigs and some classical pieces have this time signature in common. Hands on exploration.

### **Playing in F (and Dm) (AB)**

Some tunes from Bluegrass, Old Time, Irish and Scottish traditions, and some licks and chords, to get us comfortable playing in this key.

## Nate Lee

### **Master Tremolo (I-A)**

Learn how to play clean, smooth tremolo - no matter your level! Whether you're just starting out with tremolo or a gigging musician looking to improve, this workshop is what you need to play great tremolo!

### **Advanced Chopping (A)**

Learn how to play complex rhythm and percussion for almost any genre. Prerequisite: Mastery of basic strum patterns such as the "boom chuck" pattern and can play a bluegrass style chop.

### **Easy Improv (AB-I)**

A simple, easy, and repeatable formula for taking solos on songs you don't know. This class is for all players who are new to improvisation.

### **You Can Play By Ear (ALL)**

Whether you think you can or you think you can't, you CAN learn to play by ear. Learn a proven formula to develop your ear and make a mind/fingerboard connection so you're not left behind in workshops. Please note: This is not a quick-fix method, but it is the beginning of a transformational journey to have a lightning-fast ear!

### **Intro to Mandolin Fills (I-A)**

Learn tasty mandolin fill licks and where to use them in this quick-start workshop. These all-purpose fill licks are playable at the intermediate level, yet still interesting for advanced players.

## Tara Linhardt

### **Some Music Theory is More Helpful Than you Might Think (AB-I)**

It isn't as awful as you think and can actually make playing and jamming easier and more fun! No really, I promise!

- What formula-like things can I do to instantly make my solo or tune sound bluesy, or jazzy or Irishy, etc?
- Demystifying the number system for chords and notes. (Nashville numbers) for calling and understanding chords to songs.- How and why do they call numbers instead of chords in a tune? Learn how and get comfy with it resulting in being better able to follow in a jam, write your own songs that sound good, play better solos, etc.
- Be able to use and understand chord substitutions within a variety of genres to create flavor or drama or dynamics.
- The Circle of Fifths- Why the heck would anyone actually use that or like it? I can make it easy and cool as unlikely as that sounds.
- Understanding how we get the scales and other music theory but in a surprisingly easy way and being able to apply it right away to our ability to play bluegrass, Irish, Jazz in learning tunes and coming up with improvisations. We can use it to make or understand chord substitutions, make awesome solos, learn tunes faster and easier, etc.

### **Introduction to Improvisation (AB-I)**

How to fake a break, improvise off a melody, have fun jamming over whatever they throw at you and some examples of some good all around licks that are used and abused in so many songs.

### **Swing Jazz can be easier than you think! (AB-I)**

How to go from bluegrass or country chords into jazz chords, Surprisingly, fun and easy! Be able to learn jazz tunes or make your country/bluegrass tunes sound jazzy.

### **Mando Games (AB-A)**

Learn our instrument and gain versatility in a really fun way

### **History of Mandolin (ALL)**

Who are some great mandolin players and mando facts that you might not know, but you sure should.

## **Zach Meyer**

### **Old Time Mandolin (I-A)**

I'll teach old time Appalachian tunes that lend themselves nicely to the mandolin. We'll build them out in fun ways, and see how far we can take them! We'll discuss rhythmic integrity, tone, harmonies, and fun mandolin tricks that can improve any jam you're in.

### **Old Time Mandolin (I-A)**

Seattle Tunes I'll teach some of the fun tunes written by members of the thriving Seattle old time music community of the 1970 and 80's. I grew up learning tunes from these folks, often featuring them in my regular repertoire.

### **Fun Mandolin Rags (I-A)**

I'll teach some squirrely rags that are fun to play with multiple mandolins

### **Cajun Mandolin! (I-A)**

Discover the mysterious legacy of Cajun mandolin! The mando possesses the perfect blend of chordal, melody, and rhythmic attack attributes that make playing Cajun music on it so much fun! We'll learn about Al Berard, and pick up where he left off!

### **Wild Card Mandolin (I-A)**

Depending on what the class is looking for, we can learn some more Cajun or old time tunes, or even an Italian tune! Come check it out!

## **Lincoln Meyers- GUITAR**

### **Flatpicking Fundamentals BG Guitar (AB-I)**

Let's take an in depth look into the art of flatpicking. We'll discuss the importance of alternate picking, cross picking, floating tone, timing, economy of motion and relaxation techniques.

### **Intro to Floating (AB-I)**

Floating is a technique that uses a combination of open and fretted notes to smoothly and gracefully play linear phrases, very similar to melodic banjo.

**One on one classes, schedule time with Lincoln at camp!**

# Ben Pearce

## **Know Thy Mandolin (ALL)**

This class delves into the construction and constituent parts of the mandolin, explaining how each element contributes to the instrument's overall functionality. Students will also learn setup tweaks they can perform themselves to enhance playability and how to maintain their instrument. This is an open Q and A class so bring your Q's and sit you A down for an informative good time! Guitars are welcome too.

## **"Soldier's Joy" Demystified (AB-I)**

This class is dedicated to learning the specific fiddle tune "Soldier's Joy." We will focus on the melody but mostly on exploring variations, and developing basic accompaniment skills for this popular tune.

## **Which Wrong Chord Can I Play? (I)**

This class delves into the art of chord substitution, a powerful tool for adding variety and sophistication to your playing. We'll explore how substituting chords can create unexpected harmonic colors and evoke different emotions within a song. The class will cover the underlying principles of chord relationships, including diatonic chords, dominant functions, and voice leading, to understand why some chord substitutions work while others don't. Students will learn to identify opportunities for substitution in common progressions and experiment with different substitutions to discover their creative potential.

## **Mixing it up with *Garfield's Blackberry Blossom* (I-A)**

This class explores the captivating harmonic landscape of the old-time fiddle tune "Garfield's Blackberry Blossom." While rooted in the key of G, the tune moves beyond simple major-key harmony by incorporating strong modal elements. Specifically, the tune's characteristic sound is shaped by the prominent use of Lydian AND Mixolydian flavors that create harmonic tension and resolution that define this special tune.

## **Beyond the Basics: The Harmonic Genius of Willie Nelson (I)**

This class delves into the innovative harmonic language of Willie Nelson by examining two of his iconic songs: "Crazy" and "City of New Orleans." We will go beyond the typical I-IV-V progressions of traditional country music and explore how Willie Nelson incorporated more sophisticated chord changes, jazz influences, and unexpected harmonic twists into his songwriting. We will explore specific chord substitutions, progressions, and voicings that define Nelson's style and understand why they were groundbreaking within the context of country music history.

# Michael Prewitt

## **Classic Bluegrass Mandolin (All)**

This class will attempt to pin down the defining characteristics of the classic bluegrass mandolin style(s). We all know it when we hear it, but we can't always replicate it, and we might struggle to know where to begin. We will do a lot of listening and discussing in this class, as well as look at the beginnings of application.

## **How To Learn A Tune By Ear (I-A)**

In this class, we will first discuss the importance of being able to learn by ear, and then explore various techniques for doing so, before, you guessed it, learning a fiddle tune by ear.

### **Double Stops + Tremolo (I-A)**

Double stops and tremolo go together like peanut butter and jelly (and are just as sweet), and mastering both techniques will improve your playing in other areas, even if you don't choose to play like Buzz Busby. We will discuss the how and the why, mental and physical hurdles, and then apply our discussion to a few songs and tunes.

### **Playing the Words – Making the Mandolin Sing (All)**

In this class, we will study the great bluegrass lead singers of the past, looking to emulate their phrasing and note choice on the mandolin. We will also explore how this might then influence our playing on tunes without words.

### **Beyond *Evening Prayer Blues* (I-A)**

Two More DeFord Bailey Blues Numbers, DeFord Bailey was a Black harmonica player known in bluegrass circles for his tune "Evening Prayer Blues," which Bill Monroe heard as a young man and later adapted into a mandolin piece. Bailey's tunes lay out really well on the mandolin, and we will recognize his contribution to later country and bluegrass music by learning a couple more of his pieces. Additionally, we will naturally discuss the unique challenges and opportunities that come along with adapting music from a different instrument to the mandolin.

## **Lauren Price-Napier**

### ***Southern Flavor* (AB-I)**

A tune class geared towards the advancing beginner/intermediate picker, demonstrating one of Monroe's most popular tunes, *Southern Flavor*.

### ***Rocky Road Blues* (A)**

A comparison class to examine Monroe's songs and see how his style changed over 30 years of playing some of the same familiar songs. This time we will compare the first version of *Rocky Road* from 1945 with the second version from 1971.

### **Master of Bluegrass Rarely Played Pieces (A)**

This is a repertoire class to teach you two energetic tunes from the early 1980s record *Master of Bluegrass*, – *Right*, *Right On* and *Fair Play*.

### **Beginner Mechanics for Classic Bluegrass Style Playing (AB)**

This class is geared for the player with little bluegrass mandolin background, though it would be helpful if you have been playing for at least a short time prior. Through the lens of traditional bluegrass picking, we will discuss technique items such as left and right hand posture, pick hold, tremolo, scales, varying left hand playing positions and finger patterns, and double-stops.

### **Monroe's *Uncle Penn* (I)**

Bill released a record in the early 1970s, all fiddle tunes he attributed to learning from his Uncle Penn. While many of the tunes don't get a lot of play in wider jam circles, they are mostly all user-friendly melodies that demonstrate effective single note lines around left hand playing patterns with Monroe's signature rhythmic sound. We'll skim through a few tunes off this record for fun just to get you playing around their melodies, such as *The Lee Wedding Tune*, *Heel and Toe Polka*, and *Texas Gallop*.



# Jim Richter

## **Blues Fundamentals (ALL)**

This survey class looks at the building blocks of the blues, focusing significantly on rhythm and harmony. Some class, representative pieces from Yank Rachel, Johnny Young, Charlie McCoy, Muddy Waters, and others will be examined.

## **Pentatonic Scales (ALL)**

What we consider Americana music --bluegrass, folk, blues, country, string band--heavily relies on the 5-note pentatonic scale. This class will look at major, minor, and blues pentatonics, looking at the theory, practice, and strategies in soloing.

## **Classic Rock Repertoire (ALL)**

This survey class discusses strategies in thoughtful arranging of classic rock tunes. We will look at tunes by Led Zeppelin, The Rolling Stones, BTO, Jimi Hendrix, SRV, Allman Brothers, Grateful Dead, and others.

## **Blues soloing (ALL)**

So you want to solo at a blues jam or take a bluesy solo in your next band practice? This class pulls together what has been taught in Blues Fundamentals and Pentatonic Scales to develop strategies in blues mandolin soloing.

## **The Mandolin of the Allman Brothers (ALL)**

As per tradition at Mandolin Camp North, I'm offering another class that reimagines the music of a blues rock legend (previously Hendrix and Zeppelin) through the lens of the mandolinist. Tunes such as *Blue Sky*, *Midnight Rider*, *Whipping Post*, *Elizabeth Reed*, *Black Hearted Woman*, and others.

# Steve Roy

## **How to Mandolinify a Melody (AB-I)**

Tips for creating an interesting melody-based mandolin solo using various techniques, such as double stops, picking techniques, and other embellishments.

## **Improvisation on the Mandolin: Finding Your Voice (I)**

We'll explore the different approaches to improvisation that are associated with various styles of music and we'll take a look at the improvising styles of a few well known mandolin players to see what makes each of them tick.

## **Let's Write a Mandolin Tune---NOW! (ALL)**

There are many ways to approach composing tunes on the mandolin. We'll try writing from a few different angles, and see what we come up with!

## **What Was That Chord? (AB-I)**

It can be difficult to figure out the chords of a song on the fly at a jam. We'll take a look at some ways that we can open up our ears a bit to help us figure out how to identify the sounds that we encounter while jamming, and see how they lay out on the fretboard.

### **Bob Weir Style Rhythm Playing on the Mandolin (I-A)**

Tired of strumming the same old chord shapes? We'll explore an approach inspired by the rhythm guitar playing of Bob Weir (Grateful Dead) that involves double stops and fragments of chords to create a more fluid and improvisational style of playing backup.

## **Don Stiernberg**

### **Fun with Rhythm Mandolin (AB-I)**

Do you know all your chords and progressions? You soon will. We'll look at voicings that can be applied to various styles, also pick strokes and specific rhythms applicable to various styles, and ways to create your rhythm part spontaneously.

### **Workshop on Stateing Melodies and Improvising (AB-I)**

Adding things to a melody to "make it your own". By the way, what IS a melody? What is THE melody? Regarding IMPROV we'll look at more than one approach or system for organizing your thoughts, finding things on the board, and playing cool in-the-moment solos.

### **Bluegrass Tunes you may have Missed (I-A)**

This could also involve a fiddle tune or 2. We'll look at off-the-beaten path tunes of this style and examine their main components: melody, chord progression, soloing, vocal arranging.

### **Swing Tunes you may have Missed (I-A)**

Tunes from the standard/swing repertoire that may have fallen into the cracks resurrected and examined in terms of chord voicings, progressions, adding color tones, substitutions and soloing approaches.

### **Jazz Tunes you may have Missed (I-A)**

Difference between Swing Tunes and Jazz Tunes explained. Establishing melodies, chord progressions, and licks and tricks for cool melodies composed expressly as vehicles for jazz improvisation and performance.

## **Alex Rubin- GUITAR**

### **Basic Rhythm for Bluegrass and Old-Time: The Boom-Chuck (B-AB)**

We'll learn and practice one of the most fundamental rhythm techniques for bluegrass and old-time music: the boom-chuck. The skills involved are essential even for strumming and playing lead. We can learn it on any chord, and will start with very simple and common ones. If you have some experience with boom-chucking, we will also look at some additions to the basic technique.

### **Bass Runs and Rhythmic Fills: Beyond the Boom-Chuck (B-I)**

Building on lessons from the Basic Rhythm: Boom-Chuck class, we will investigate how to replace some boom-chucks with other rhythmic forms and also how to fill the space between with bass runs. We will even touch on some more syncopated rhythmic techniques you can use. This class is a great opportunity to work on your boom-chucks and add even just simple bass runs to your playing.

### **Basic Improvisation: Aiming for Targets (AB-I)**

This one practice and soloing technique will allow you to work on many of the challenges of improvisation by helping you think ahead. It's so easy to feel like you're chasing chords or moving aimlessly; by creating targets to aim for, you can stay ahead in your solos and better enact your favorite ideas.

### **Scale Patterns in Fiddle Tunes (I-A)**

Simple manipulations of the major scale are the source of many a melody in common fiddle tunes. Starting with simple scale patterns, we'll look at how they show up in melodies and how we can use them in our own improvisation. More complex scale patterns can be incredibly powerful melodically and are also a great way to practice on the guitar. This is an especially useful class if you feel you are having trouble seeing the utility of scales and shapes.

### **Starting To Play Up the Neck: Triad Shapes as a Guide (I-A)**

Getting comfortable playing up the neck can be a daunting proposition. Perhaps you feel you often get lost and don't know what notes you're playing; perhaps you have some familiarity with vertical shapes (like CAGED) but aren't sure how to implement them. We will learn how to "see" some small shapes to guide us around the neck without having to learn the names of every note. By focusing on just the top three strings, we can make the task much more manageable.

## **Billy Thibodeau**

### **Cool Easy Mandolin Things (AB)**

In this class we will demonstrate adaptive chord techniques, easy melody lines, Easy scale patterns, and other things asked for from the class.

### **Playing Solos in Multiple Keys Made Easy on the Mandolin (AB-I)**

Playing solos in multiple keys can be scary but we'll learn a few easy positions on the neck to make it less scary and more successful for even beginner players. We'll learn some starting places on the neck that will reflect even the difficult or more scary keys like Bb, F, even G#.

### **Care and Maintenance of your Mandolin (ALL)**

Maintaining your mandolin is very important. I work at a music store and a big part of my job is setting up and maintaining instruments. Also see the luthier here this weekend. Learn to change your strings and make minor adjustments in between luthier visits.

### **Voicings and Improvisation (I-A)**

This can be tricky but together we will brainstorm when and where on the neck of a mandolin to improvise. We also will learn some cool licks to use when this opportunity arises. This session was a hit last year. We discovered lots of places on the neck to play solos, chords and back-up.

### **Great Rhythm is the Key to instant Success (AB-I)**

Here we will learn the importance of the "chop" and find easy and alternate ways to find and implement chords. Also we will learn how to use chords as a fill or back-up. We will talk about the use of a metronome and getting great rhythm in a band or jam situation.

## **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.

## **Tony Watt**

### **The Three Most Important Practice Techniques Ever - All Instruments (ALL)**

Have you ever wondered why some students progress faster than others? Or have you wondered what the pros really work on when they have free time to practice? This class will review the practice techniques that are the most effective and most efficient at helping musicians improve. Obviously, that means we'll only be covering... sorry, no spoilers! With these Most Important Practice Techniques Ever, you can become the musician you've always dreamt of... time and energy to practice still required!

### **Introduction to Harmony Singing - All Instruments (ALL)**

Have you ever listened to three people sing harmony on a chorus and wondered what they were singing and how they knew how to do it? If you want to get a complete introduction to the ins and outs of harmony singing, then this class is for you! We will learn all about the different roles in harmony singing and the role that harmony singing plays in jamming. We will also cover many of the biggest challenges to - and most efficient strategies for - learning harmony singing. There are no prerequisite songs, and you don't need to be able to read music or play lead, but please be aware that we will be learning the number system on the spot and using it in this class.

### **Introduction to Ear Training - All Instruments (ALL)**

Have you marveled at those musicians who can just pick up a tune on the fly, and play a melody-based solo seemingly instantaneously? Have you ever wanted to be able to find the melody of a song so you could incorporate it into your solos or sing it cleanly? While some people may be born with a strong ear for melodies, most of us have to work hard to develop the ears to do it. Fortunately, ear training includes a set of skills that you can learn and practice just like learning chords or solos. The class is open to all levels but is geared towards those who have trouble finding either the melody or chords on their instrument.

### **Intermediate/Advanced Bluegrass Guitar Masterclass - GUITAR (I-A)**

The term Masterclass has been used to describe many different formats, but in this Masterclass, everyone will take turns performing individually and then receiving feedback in front of the entire class. This can be challenging because it's already difficult enough to play for a teacher, let alone in front of your peers. But it can also be rewarding, as you get to hear your fellow campers play and be given feedback in real time. You may even learn as much from hearing somebody else's feedback instead of your own (it's amazing what can happen when you remove the ego from a situation... or so I've been told). Those who attend will be expected to play and receive public feedback since it's not really fair to everyone else to just listen and not perform. Please try to arrive on time so we can divide the time evenly, thanks!

### **Intermediate/Advanced Bluegrass Rhythm Guitar - Guitar (I-A)**

There's a little secret in bluegrass rhythm guitar that many teachers aren't letting on to: we teach the "boom-chick" style rhythm as the basis of bluegrass, but then we almost never use it! If you've ever wanted to know what more advanced bluegrass rhythm players are doing, then please join us, but please note that some of the stuff we're going to cover will be very difficult to master.

**Maddie Witler- TBA**