



a wicked good time!

MANDOLIN CAMP NORTH

Don Stiernberg, Sharon Gilchrist
Caleb Klauder, Michael Prewitt
Lauren Price, Jim Richter, Nate Lee
Maddie Wiltner, Skip Gorman
Steve Roy, Lincoln Meyers
Lorraine Hammond, Tony Watt
Ben Pearce, Flynn Cohen
Claudine Langille, Zach Meyer
Alex Rubin, Jason Beals

APRIL 25-27, 2025
prindle pond conference center
charlton, ma

prindle pond

Welcome Campers!

We are so grateful for your support of our camp!

If there's any way we can make Mandolin 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
Pete Kaufman	Treasurer & Board Member
Pete Kelly	Board Member
Larry Marschall	Board Member
Richard Pertz	Vice President & Board Member
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
Quinn Eastburn	Sound for Mandolin Camp
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)
- 8:30-10:00 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)

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.

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 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: 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.

Jason Beals: Stringed instruments, instrumental curios and oddities available for sale from the Home for Wayward Musical Instruments.

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 info and how to contact you.](#)

Guests and Security

Unregistered Guests: Guests are not permitted on campus during Music Camps North events. This applies to the concerts and jams as well as the classes. We offer “day tickets” and “night out tickets.”

Security: Leave your valuables at home, other than your instrument(s). The dormrooms 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.

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, Celtic, etc.

Beginner jams offer more hands-on direction from the jam leaders and two and three chord songs played slowly in user-friendly keys.

Intermediate jams feature more moderate tempos, more chords, more keys, more student input.

Advanced jammers play tunes of their own choosing, full speed, with minimal explanation.

Respecting skill level designations is crucial to any successful, enjoyable jam – you need to find players with roughly the same playing experience so that no one is bored and no one is overwhelmed. At any time during a jam, if you find it’s too basic or advanced, we suggest you go find a more appropriate jam.

Faculty hosted jams end at 10:00 pm. If you’re a late night jammer, you’ll probably find one or two jams going on somewhere on campus – campers who are still awake have a way of finding each other.

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 Pondside has I-A classes.

All Guitar classes are in Hemlock. Classes shaded are all open to all instruments.

Mandolin 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.

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, carefully 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 & right-hand ornamentation.

Moveable Chord Shapes (AB-I) Four 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!

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 known 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.

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.

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 mandolin.

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 (AB-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.

Zach Meyer

Old Time Mandolin Appalachian (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 Seattle (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, 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. Setup tweaks you can perform to enhance playability and how to maintain your 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.

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.

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.

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) 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.

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.

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.

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 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.

GUITAR -Intermediate/Advanced Bluegrass Rhythm 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.

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.

GUITAR - Intermediate/Advanced Bluegrass Guitar Masterclass (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!

Maddie Witley

Technique From the Ground Up (All) Thoughts on the mechanics of playing the mandolin for the left and right hand. Good reminders for any level of player. Right hand technique and left hand technique. How to stay loose, get good tone, get clean smooth notes, play fast, work on difficult moments.

Time and Rhythm, Chopping and Not Chopping (I-A) Ideas for playing rhythm in bluegrass or not bluegrass. Chopping, strumming, cross picking. How to feel time and develop a strong sense of it. How to play something that supports the folks you're playing with and makes them sound better.

Tune Learning SpeedRun (I-A) I know a bunch of tunes from many styles and I'll show you as many as I can during this class. For each tune I'll play it normally, then play it slowly, and maybe break down any difficult or interesting moments, then I'll move on to the next tune. Bring a video or audio recording device. We can also discuss some strategies for learning tunes or music in general. I'll pick some cool tunes to show you to start the class but will also leave time for you to decide on what to learn, choosing from traditional tunes, bluegrass tunes, Celtic tunes, tunes by David Grisman, Chris Thile, Ronnie McCoury, Bela Fleck, other modern kickoffs and solos. If I know it I will show it.

A Brief Opinionated History of Bluegrass (ALL) A discussion of how bluegrass came to be, how it differs from old time or country music, how the jamming culture came about, how sub genres like "mash" and "newgrass" came about. Some thoughts on gender, race, and class in bluegrass and what we can do to keep it relevant in the future.

Time and Rhythm (I) Thoughts on how to have good and consistent rhythm and play well with others. How to work with a metronome. How to apply this to playing backup and finding a part in a band. Examples will probably be bluegrass focused and thinking about the chop, but will apply broadly and if you want to know how I'd approach any different musical situation just ask!

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**

