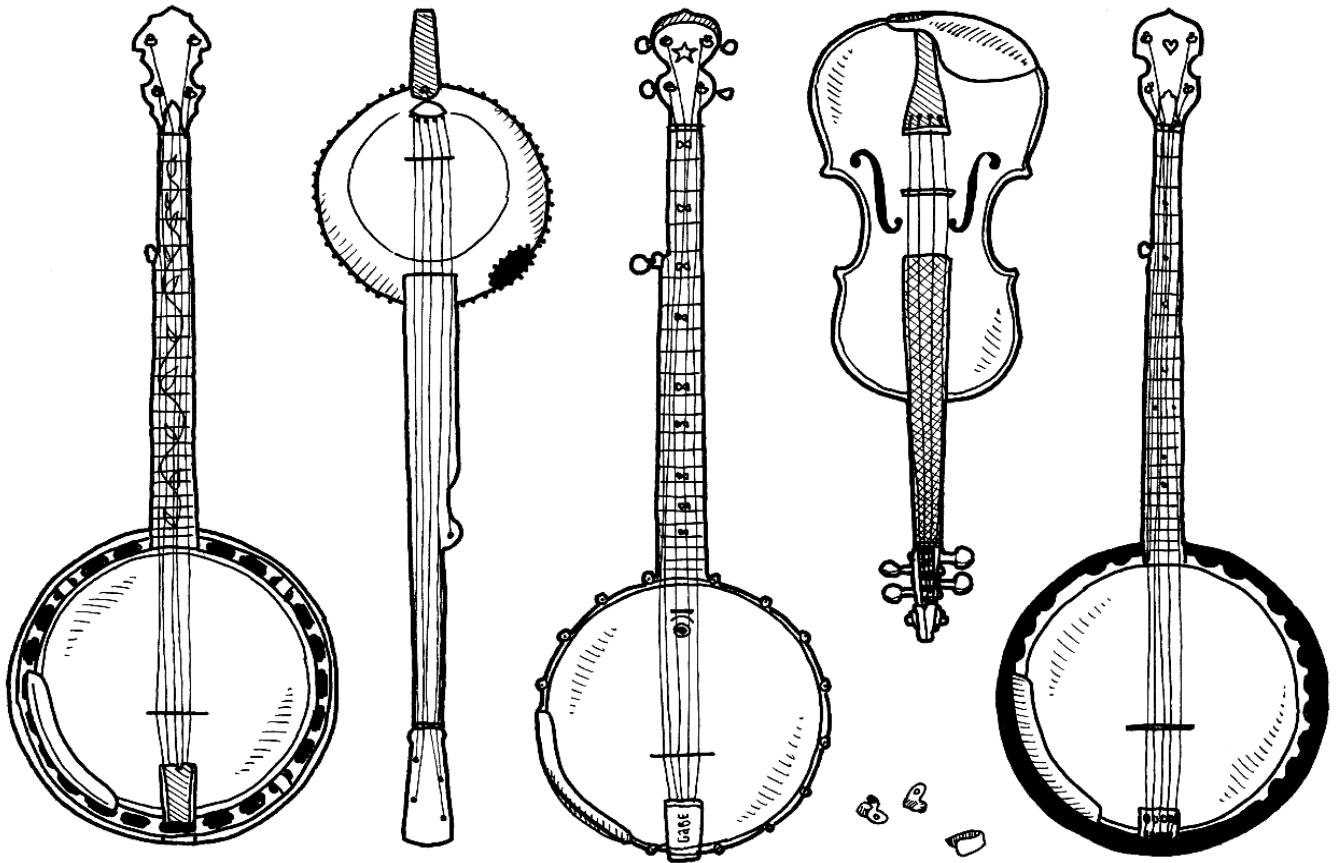


# BANJO CAMP NORTH

MAY 15-17, 2026



prindle pond conference center  
**CHARLTON, MASSACHUSETTS**

Alan Munde, Adam Hurt, Tom Adams, Hilarie Burhans, Eli Gilbert

Brad Kolodner, BB Bowness, Michael Miles, Max Wareham

Janie Rothfield, Gretchen Bowder, Hilary Hawke, Scott Hopkins

Tim Rowell, Rich Stillman, Maggie Shar, Bruce Stockwell, Howie Bursen

Matt Arcara, Brian Slattery, Steve Roy, Betsy Green, Beth Hartness

Dick Bowden, Dave Kiphuth, Lorraine & Bennett Hammond, Glenn Nelson

~ In loving memory of Gabe Hirshfeld ~

# 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**

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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 Banjo Camp
Pete Kelly	Website, registration
Tony Watt	Emotional support, opinion giver
Jack Klewin & Kathie	Onsite goto people for everything
Jane Jubett	My Super helper

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

## *Gabe Hirshfeld*

For those of you who have been to camp before, you all know how important Banjo Camp is to Gabe, and how important Gabe is to camp. For those who don't know, hopefully you learn about him this year. Sadly, he passed away last December, a series of health issues- some starting at birth- took him from us far too early. We are dedicating this camp to Gabe's memory.

A memorial 501(c)(3) fund has been established in Gabe's honor. The Mission: *The Gabe Hirshfeld Memorial Fund will support the musical education and development of young banjo players while preserving and advancing the community that defined Gabe Hirshfeld's life and work.*

You can donate through the Boston Bluegrass Union website, [www.bbu.org](http://www.bbu.org), learn more at camp.

### **My speech to honor Gabe at the Joe Val Bluegrass Festival this year- edited for space:**

There are so many big feelings I have when I think about Gabe. He was like a drug— and I sought him out because I felt better when I was with him. There was never a letdown... until now.

I've stayed up far too late, too many times, just to get a few more hits of the happiness that surrounded Gabe. Making him laugh—hard enough to drop his full plastic cup of tequila onto the dining hall floor at Banjo Camp playing “hire fire kill”—among my favorite memories.

I met Gabe at Banjo Camp North in 2005, my second year. He was a weird kid with a banjo attached to him, endlessly noodling— taking banjos apart, and discussing metallurgy (or was it alchemy?) with Tom and Keith at American Made Banjos... noodling in line for food... while walking to class, during the class... probably even in the bathroom. He may be why we have a strict no noodling policy.

A few years later, he started making eye contact. He started talking. We all learned he was the funniest person you could ever talk to. And the banjo playing just kept getting better.

Gabe went from attending to teaching at Banjo Camp in 2019. Early on, his students were confused, as evident in some of the survey replies “he wandered off topic, but I learned stuff” and then a cult following formed. The best perk I could offer potential faculty wasn't in fact pay— it was getting to say, “Gabe's on staff.” Everyone wanted to hang out with Gabe.

He got to meet his heroes at camp, and he became our hero.

When Gabe had to cancel in 2025 because of the kidney transplant, I decided I needed a cardboard cutout—Flatpack Gabe—we could pin the kidney on Gabe! At Camp, I asked Eli Gilbert to do a song with Flatpack Gabe and I would operate Gabe. I crouched behind, moving Gabe around while Eli tried to play “Dueling Banjos” with him (Gabe was a little flat), laughing so hard and feeling like Jim Henson.

Gabe was always fully present, always listening, always encouraging, always finding the funny. Around him, you could do no wrong— you could only be your best self. He carried his health battles with so much grace, never letting us pity him, always finding humor in whatever terrible situation our health care gave him. It's a way of moving through life I wish we could all learn.

Now we're going to have to bring that joy to each other. That's a big, hard void to fill.

I'm going to miss my friend— like Ned Luberecki's shirt says: “Gabe is my spirit animal.”



## *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). At this time there are no EV recharging stations on the grounds.

## *Friday Timeline:*

- 12:30-5:30 pm- and all weekend: Check in (Sage Hall), grab your tee shirt, badge, & program book
- 2:00-2:45 pm "Find Your Level / Plan Your Weekend" (Sage Hall)

Early Bird Jams (lower classrooms on Hilltop - under West)

- 3:00 pm: Classes Begin, check your schedule!
- 6:00-7:00 pm: Dinner (Dining Hall)
- 7:15-8:30 pm: Faculty Concert (Sage Hall)
- 8:45-10:15 pm: Jams, all levels and various genres

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

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

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 only when everyone does or you're directed to. If half the class "quietly" practices what's being learned, no one can hear the instructor. The 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 *à 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 ~ $\frac{1}{3}$  mile - connected by a gravel drive. There is parking at all buildings- please leave room for other vehicles. There are no EV charging stations on site.

**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.

Concerts each night are held in Sage Hall. Hilltop East is closest to the windmill, and Hilltop West has 4 classrooms underneath - Sassafras, Oak, Maple and Birch. There are two restrooms in the classrooms as well as in Sage Hall and the Dining Hall. If you have mobility issues you can drive to the Dining Hall.

**Pondsides:** The Hemlock building, Lodge, Ranger building and Center are all part of Pondsides. Hemlock is left at the T in the gravel road, and Ranger, Lodge and Center are to the right. There is a public restroom downstairs in Hemlock (no internal stairs, walk around the left side to the lower level) The Lodge building has 4 classrooms on the bottom floor, Farside, Baypath, Nipmuc, and Gallery, and dorms above them.

## *Meals, Water, Coffee*

Buffet Line: Food is available during the times listed in the schedule. Camp mealtime is not a cruise ship- there is a limited amount of food prepared based on the number of people attending.

Please wait on second or third helpings- food is removed promptly at the end of the meal time.

**Breakfast 8-9am, Lunch 12-1pm, Dinner 6-7pm.**

Dietary Restrictions: special meals – vegetarian, vegan, gluten-free, food allergies, etc.- are labeled in the buffet line. The staff can answer any questions. The quantities of vegetarian, vegan, gluten-free and other special foods are limited based on the number of campers who requested them in their registration forms.

Coffee and Water: Almost always available in the dining hall. All the water on site is potable.

## *Vendors and For Sale Market in Sage Hall*

**Glenn Nelson, Mockingbird Music:** As well as being an excellent musician and instructor, Glenn is a luthier and the owner of Mockingbird Music in Berlin, MA. Glenn will be on hand to help you set up your instruments and sell you supplies at his table. For luthier services, you and he will arrange the cost. Music Camps North is not involved in that process.

**Faculty Product Table:** Faculty bring their CDs, instructional videos and similar items to sell at the faculty product table in Sage Hall. This table will be open much of the time during Camp.

### **Camper, Faculty, Staff Instrument Sales:**

Bring a stringed instrument or accessories that you have for sale and feel free to leave them on the For Sale table with info and how to contact you. Print out an info sheet ahead of time.

## *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.

**Many instrument cases look alike! Make sure you have the right one- put a luggage tag with your contact information. Every year I chase people down who left an instrument (seriously).**

## *Jams!*

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:*

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.

Generally, Beginner-Intermediate classes are on Hilltop, Intermediate-Advanced classes are on Pondsides along with Old-Time fiddle, Hemlock is considered part of Pondsides. Classes that are shaded on the schedule are open to all instruments.

## *Banjo Camp North Class List 2026*

**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 songs to play in a jam. You'll 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 G Tuning, Bum-ditty (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: Right Hand Rhythm (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: Learn a Tune by Ear! (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: More Right-hand Rhythm Techniques (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: Our Final Class, a Nice Review (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

**Sandy River Belle (I)** A classic fiddle tune in G major

**Basic Clawhammer Technique and Timing Practice (AB)** Using *Cluck Old Hen* as the vehicle to look at basic right hand technique, timing and technique.

**Greasy Coat (I)** Learn a version of the modal festival favorite

**Squirrel Hunters (I)** Another festival favorite, modal tuning!

## Hilarie Burhans

**Learn/Improve your Drop Thumb (AB-I)** get lots of practice learning *Bill Cheatham*

**Sandy Boys (I)** All about Dynamics, Percussion & Drive

## **Tunes in Waltz (3/4) Time for Clawhammer (I)**

## **Faking It: Hearing & Using Chords to Play Tunes You Don't Know (I)**

## **Learn two Twisty D tunes: *Sullivan's Hollow* and *5 Miles from Town* (A)**

## Howie Bursen

**Blues Banjo (I)** Take your clawhammer playing into the world of the blues. We'll find out what makes a song or tune a blues, learn some useful licks, and then take a close look at a blues-style *Wild Bill Jones*.

**Playing in 3s- Jigs and Waltzes (I-A)** A friend once described jigs as "19th century rock 'n' roll". Great for listening and for dancing too. Of course, waltzes are lots of fun for dancing. And many fine songs are sung in waltz time. As it happens, clawhammer works very well in jig time as well as in waltz time. We'll learn how to play both, with a simple waltz and a simple jig. Expand your playing into the world of 3.

**Drop Thumb (AB-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!

**Banjos and Ballads (Demo)** For centuries, the banjo has been used to accompany singing. Here's your chance to see how Dave Kiphuth and Howie use their banjos to carry the song forward, to bring the song to life.

**Wine Appreciation (B-A) Open to all 21 years and up Saturday Dining Hall Foyer 5-6pm** 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. Half of that fee will be donated to the scholarship fund, and the other half will be used to cover the cost of, ahem, supplies.

## Eli Gilbert's clawhammer class

### **CLAWHAMMER Drop-Thumb Workout (AB-I)**

Exercises designed to make the drop-thumb as comfortable as the bum-ditty.

## Hilary Hawke

**Don't Rush the Brush (I)** Using rhythmic strumming to create a fuller, more driving sound. We'll work on right-hand techniques and how to apply them to songs, helping improve feel and groove in any playing situation.

**ALL INSTRUMENTS Country and Gospel Singing with the Banjo (All)** Singing all together with the group while accompanying yourself on the banjo. Learn some great group singing songs and rhythm for playing while you're singing.

**Melody is Key! (AB)** Starting with the melody of a favorite old-time tune and learning how to build on it. We'll go up the neck and discover shapes that unlock the fingerboard, using scales to find notes all around the neck.

**Dock Boggs D Tuning (I)** Exploring D tuning through the music of Dock Boggs, whose style bridges old-time and bluegrass. We'll learn some of his signature fingerpicking phrases and licks from tunes like *Sugar Baby*, *Country Blues*, and *Little Black Train*.

**Rocking out on the Favorites (A)** Strategies and techniques for getting up to tempo and adding variations to some of the most rocking oldtime tunes.

## Adam Hurt

**Be the Banjo Player in the Old-Time Trio with Beth Hartness (All)** Join Adam on fiddle and Beth on guitar to play a tune of your choice, at your preferred tempo, in a non-threatening environment with lots of feedback and suggestions on how to make these collaborations as successful as possible.

**Understanding the Structure of Old-Time Tunes with Beth Hartness (All)** Learning to hear repeated motifs in fiddle tunes will help you learn to play them sooner and more faithfully. Most tunes contain much less unique content to work out from scratch than you might think! Bring your ears and your analytical minds to this fun listening class.

**Interpret a Tune Directly From the Fiddle (I-A)** Learning from the fiddle rather than always following another banjo can preserve more of a tune's integrity and leave more room for personalization. Use this class to build your own unique arrangement of a tune by interpreting from Adam's fiddle, one thoughtfully-considered phrase at a time!

**Scale Exercises as Warm-Ups and Tuning Road Maps (I)** Playing scale-based exercises can be a more methodical warm-up activity than jumping straight into practicing tunes, plus these exercises can teach us a lot about how to efficiently navigate their tunings. Learn some of Adam's favorites here!

**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.

## Brad Kolodner

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

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

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

**Drop Thumb Deep Dive (I-A)** Unlock the groovy, plunky, funky possibilities of drop thumb. We'll experiment with a variety of drop thumb uses including syncopations, bass lines, backup patterns and more.

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

## Michael Miles

**Take Five (I-A)** After Michael recorded Take Five, he got a note from Dave Brubeck that said "thanks for recording that one!" 5/4 time is a mystery that unfurls in a remarkable way with this clawhammer arrangement.

**Tone, Articulation & Phrasing (I)** Music begins once you know the notes. These ideas will make everything you play sound better and more compelling.

**Intro to JS Bach (I)** When he died, Bach owned a few harpsichords and a few lutes. He was imagining the sound that we have on the banjo, before he had access to one. In this class, we'll step into a few signature phrases of some of his greatest works.

**Mystical World of Double C (I)** Quite literally, almost anything is possible here, up and down the neck. This class will explore how to explode a simple melody and create the inexplicable wonder that is there for the asking.

**Fretless Banjo Blues (I)** The most heart-rending notes are the ones that are not on the scale.... the notes between the notes that nobody can write down. With the right attitude and a fretless banjo, they are yours for the taking.

## Tim Rowell

**Simple Modal Tunes** Mace Bell's *Civil War March* and Melvin Wine's tune *All Young*.

**Dock Boggs Signature Song *Country Blues*** 3 finger up-picking in a tuning inspired by blues guitar player *Go Lightning*.

**Angeline The Baker** Composed by Stephen Foster and published in 1850. Great tune with thumb skipping.

**Crooked Tunes and Organic Phrasing** *Hog Eyed Man* from E Kentucky's Hiram Stamper.

**Wade Ward** Banjo player from Independence, Virginia. His version of *Molly Put The Kettle On*. Incorporating the clawhammer roll or Galax lick.

## 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.

**Chords up the Neck in Double D Tuning (I-A)** Learn 3 movable major shapes to take you up and down the neck in this beautiful tuning. We will cover 3 ways to practice so they become part of your mental map of the banjo.

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

**Undone In Sorrow (I)** Learn this mournful old tune from Ola Belle Reed

**Campfire Clawhammer (AB-I)** Learn (at least) two hits everyone knows, Jon Denver's *Country Roads* and Paul McCartney's *Let it Be* to bring to any sing along. This class will also build skills for playing any folk song in the clawhammer style.

# 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.

## Tom Adams

**DTN Rolling Backup in G Part 1 - the Basics, Rolls and Runs (I)** From J.D. Crowe with Jimmy Martin in the 1960's to Jason Burleson with Blue Highway in 2026, rolling down-the-neck backup in Open G position is at the very heart of bluegrass banjo playing. In Part 1 I'll cover all the basics including how to connect vamping to rolling, learning to think in terms of roll patterns that span two measures, and the various runs that connect chords when you're playing backup.

**DTN Rolling Backup in G Part 2 - Connecting Breaks and Backup (I)** Building on the basics I covered in Part 1, this class will cover how to get into and out of breaks and backup on bluegrass vocal numbers, making a smooth pro sound. I'll cover in detail what to do leading up to your solo and what to play as you hand the song back to the vocalist when you start your rolling backup. I'll also cover DTN licks to play between vocal lines (think of Crowe's playing on *Old Home Place*), and Endings you can play on a vocal number.

**Essential Scruggs-Style Licks for DTN Breaks (I)** These licks are a foundation of down-the-neck Scruggs-style breaks. Understanding how these licks work together and how they represent the banjo version of what the singer is singing will allow you to play breaks to songs that 1) you haven't learned from tab and 2) you're hearing at a jam for the first time. I'll cover how to quickly work out what you start your improvised breaks with to make it sound like you already know the song.

**Practice Like This to Make the Best Progress (I)** You have a limited amount of time to practice each day. The key is that you practice every day. But what you focus on is just as crucial. I'll cover in detail my tips for what will give you the greatest benefit from having the banjo in your hands each day. Are you learning or practicing, are you progressing and #1 above everything else, are you listening?

**DTN Rolling Backup in C and D Chord Positions (I)** Not every vocal number at a jam is played in an Open G position (the Keys of G, A, Bb, and B). I'll start by covering the similarities and differences in backup rolls between G songs and songs where you'll either be working out of the C chord position at frets 1 and 2, or the D chord position at frets 2, 3, and 4. And I'll cover the runs that connect chords, how to use a capo with C and D, and useful tag licks and endings for vocal numbers in C and D.

## Dick Bowden

**ALL INSTRUMENTS How to Jam in a Group (B-I) 2 Sessions** We will all play on two songs — *I'll Fly Away* in A and *Hand Me Down My Walking Cane* in G, *Cripple Creek* in A and *Bile Them Cabbage Down* 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

**How to Read and Write a Chord Chart (All)** Being able to write and read a chord chart is a real-life skill that makes it easier to communicate with other musicians. You'll learn the essentials of charting out songs and tunes so that everyone in the group is on the same page — literally. Along the way, you'll deepen your understanding of song and tune structure, and refine what you think you're hearing.

**Playing in the Key of D: Scruggs Licks and More (I)** That low D string makes playing in D really satisfying and fun. Come learn the basics of backup in D, as well a break from both a classic and a modern bluegrass number.

**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 clawhammer players will also benefit from knowing these chord patterns.

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

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

## BB Bowness

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

**Ear training for bluegrass banjo (All)** We're going to learn how to listen, sing and then find a melody by ear on our instrument. We'll go over ways to practice ear training in a simple but effective way. We'll apply this exercise to learning common bluegrass standards by ear. If you're stuck on tablature and unsure how to untangle from visual learning, this is the class for you!

**A Study of 6th's (I)** The interval of a 6th on the 1st and 3rd strings are a user-friendly way to map the banjo fretboard with slightly easier partial chord shapes. We can use 6th's to play tunes, song melodies and improvise solo's.

**Improvising with Single String Technique (A)** We'll learn a few single string scale shapes and come up with some phrases to practice developing ideas while improvising in single string style.

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

## Eli Gilbert

**Western Swing/Country Licks for 5-String Banjo (A)** Licks and Patterns from Electric Guitar and Pedal Steel Players for 3-finger banjo.

**My Favorite J.D. Crowe Licks (I-A)** Licks taken from classic J.D. Crowe solos and backup with recorded reference examples.

**Building a Bluegrass Backup Vocabulary (I)** Common rolling backup patterns and licks for use in any key.

**What was Gabe Thinking!?! (All)** Analysis of Gabe Hirshfeld's *Clown Meat*.

## Scott Hopkins

**Using Kickoffs as Chord Transitions (I)** We'll not only learn kickoffs to various tunes and in various keys, but also how to effectively and efficiently use them as transition material from chord to chord in backup and solos by using target chord tones.

**Chord Inversions and Triad Shifting (AB)** We'll learn/review the three major chord inversions (voicings/shapes/positions) along with the parallel and relative minor for each.

**Big Sciota (A)** We'll learn the melody to this tune, then apply it to Scruggs, melodic and single string approaches.

**Scale Studies (I)** We'll learn how to apply and practice scales, improving both your understanding of music and the banjo.

**Iconic Licks of Banjo Masters (A)** Famous licks from Earl Scruggs, Don Reno, JD Crowe, Mike Mumford, Scott Vestal, Alison Brown, Béla Fleck and more!

## Alan Munde

**Around the Banjo in 80 Ways (I)** Using the song "Around the World in 80 Days", we will explore practical applications of varying aspects of music theory and gain insights into... well, just about everything - how melodies relate to chords, how half-step movements are so meaningful, how the sense of dominance in a chord is powerful, how logical it all can be, and in general, how to spice up your arrangements.

**A Non-Theory View of Music Theory (A)** This class will explore a note movement view of the finger board. This approach allows for the invention of your own melodies and harmonies.

**Munde's Tunes (A)** A look at *Peaches and Cream*, *Molly Bloom*, *Munde Night Waltz*, and others.

**Kickoffs and Endings (B-I)** Getting a song or instrumental underway in a stylistic way is important for the success of the solo. Here are a number of standard kickoffs in the keys of G, C, and D. Endings are equally important. Shown in this class are a number of standard, stylish endings in the key of G, C, & D.

**Finding The Melody (AB-I)** Tips for finding the chord changes and the melody.

## Rich Stillman

**Everything You Need to Know About the Left Hand (AB-I)** This class focuses on left hand technique, everything from music theory to chord shapes and how they work, to how to express and efficiently play song melodies based on those chord shapes. This is a companion class to Everything you need to know about the right hand, but the two classes are independent.

**Everything You Need to Know About the Right Hand (AB-I)** This class breaks down roll construction and how it relates to melody, song lyrics, syncopation and syllable phrasing. The purpose of this class is to get past the standard rolls that are taught in books, and approach rolls as a way to create banjo phrasing that sounds like it belongs to the song.

**Double C Tuning for Bluegrass Banjo (I)** If you're looking to get a different sound from your 3-finger playing, give double C a try. This tuning makes the banjo more lyrical, and is surprisingly easy to play using modified techniques from standard tuning. You might currently play Home Sweet Home in C tuning, but adding that second string C opens up a whole different world, one that has been explored by players from Jens Kruger and Tony Ellis to Steve Martin. If you're looking to make your banjo music sound more... musical, check out this approach.

**Twelve Minutes of Earl (I-A)** In 1960, before his instruction book was written, Earl Scruggs sat down with Fleming Brown and a tape recorder to capture solo recordings of some of Earl's most iconic banjo breaks. The recordings capture details the book can't, like dynamics, and gives us a chance to hear Scruggs' attack and tone without having to listen through the sound of a band. We'll listen through some of the ten songs on the recording and talk about nuances of Earl's style that could make you a better player.

**Using the Pentatonic Scale and "Blue Notes" in Your Banjo Breaks (AB-I)** Bluegrass is a blues-based music – it's right there in the name. This class offers an easy and effective way to add color to your G major bluegrass breaks by adding blue notes.

## Max Wareham

**The Music of Bill Monroe** In this class we'll take a look at the soul of bluegrass music by studying the man who created it, Bill Monroe. This class will incorporate many elements of a book I am currently working on in collaboration with banjo legend Butch Robins (who played in Bill Monroe's band during three different decades) about the history of bluegrass music.

**How to Sound Like Yourself** A lot of banjo learning is centered around emulating the greats. But there's a whole world beyond that involving your own creativity and expression. In this class I'll give you tools and inspiration to find your own voice on the banjo.

**Metronome Bootcamp** Creative ways to use the metronome. A banjo player with perfect timing is everyone's best friend.

**Banjo Setup Workshop** In the tradition of Gabe Hirshfeld, I will take your banjo apart with you, showing you what each part does and how it affects the sound of your instrument. It will sound like a new banjo by the time we are done!

**The Best Banjo Players You've Never Heard Of** How to even choose? There were so many incredible banjo players that nobody talks about. Many of them had unique approaches to the instrument. We'll pay tribute to a few of them in studying who they were, and what their musical approach was.

# Old Time Fiddle

## Brian Slattery

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

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

**Tunes and Variations (I-A)** We'll break down the classic *Sail Away Ladies*, introducing rhythmic variations to explore how to change the way you play the tunes you already know.

**Waltzes (I-A)** We'll use Rayna Gellert's already-classic *Swannanoa Waltz* to delve into how to play waltzes in an Appalachian style.

## Betsy Green

Learn a Crooked Fiddle Tune (I) *Pigeon on a Gate Post*

Exploring Singing & Playing on the Fiddle (All)

Learn a Double-stop Heavy Tune (I) *Whiteface*

Fills & Backup on the Fiddle (AB-I)

Ornamentation & Variations in Old-time Fiddle (I)

## Steve Roy

G tunes Jam (Old-Time)

D Tunes Jam (Old-Time)

Intro to Old-Time Fiddle Tunes in Cross A Tuning

Essential Old-Time Bowing Techniques

Old-Time Fiddle Tricks and Tips for Sprucing up Song Melodies

# ***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**

