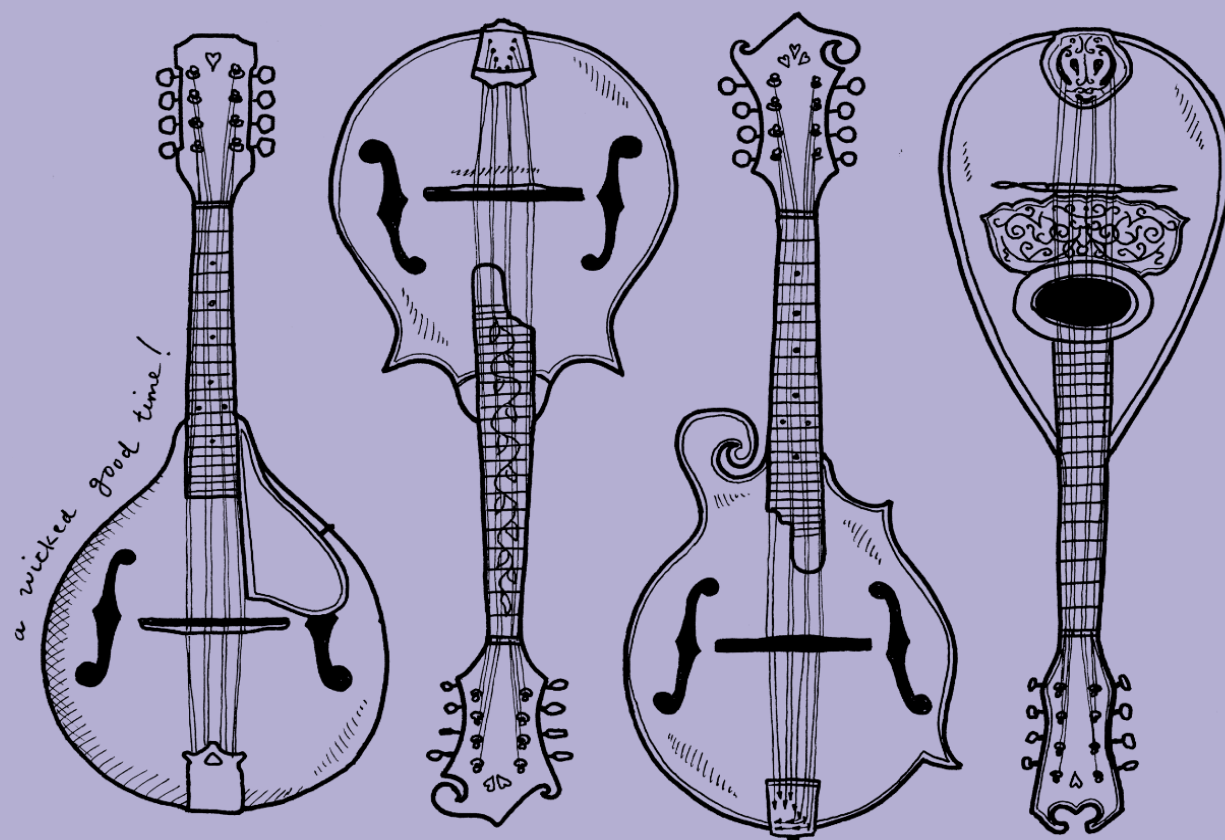


# MANDOLIN CAMP NORTH

APRIL 24-26, 2026



prindle pond conference center  
CHARLTON, MASSACHUSETTS

Don Stiernberg, Alan Bibey, Sharon Gilchrist, Carl Jones,  
Lauren Price Napier, Skip Gorman, Joe K. Walsh, Tara Linhardt,  
Nate Lee, Jim Richter, Dan Bui, Claudine Langille, Flynn Cohen,  
Ben Pearce, Dan Simons, Jean-Baptiste Cardineau, Lorraine Hammond,  
Bennett Hammond, Jason Beals, Erynn Marshall, Lincoln Meyers,  
Tony Watt, Alex Rubin, Sophie Wellington, Dick Bowden

# 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
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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
Dan Bui	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). 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 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. 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. Hemlock will host the guitar classes. 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.

**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 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. All Guitar classes are in Hemlock. Classes that are shaded on the schedule are open to all instruments.

## *Mandolin 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.

## Beginner Track Dan Simons

**I just got my mandolin... Now what? (N-B)** This will be a “grab- bag” style class answering and reviewing the beginnings of your mandolin playing journey... so bring your questions or things you want to go over! Example: How do I tune and take care of this thing? How do I hold my pick? When do I use my pinky? (Adam Steffy doesn't, why should I?) Should the Mandolin Cafe be my home page? (answer: Yes) I'll offer advice both solicited and unsolicited.

**What's the point of Scales? I thought those were for Fish? (N-B)** If you are anything like me when I started, I would have rather learned 100 fiddle tunes per key rather than sit down and learn a scale like my teacher asked me to. But it turns out, scales are actually useful. Scales protect the soft bodies of fish from predators and other threats in the ocean. They also help fish to move smoothly through the water. Scales also protect human musicians from attacks by unintentional dissonant notes while playing, and help us move smoothly through the ocean of key signatures. By the end of this beginner track class we will know a few of the most important major and minor scales, learn some finger dexterity exercises, and grow weary of fish based metaphors.

**Chords, Chords, Chords and Chords (N-B)** In this subtlety named class, we will go over chords. Anything related to chords. Chop chords, open chords, strumming chords, and chord progressions. How do I move my fingers when changing between chords? We will learn what the 1,4 and 5 chords are, and learn to play that progression over a few common keys so you can follow along with easy folk and bluegrass songs. If the class is feeling spicy, we may throw in a 2 chord. PLEASE NOTE: There will be music theory lightly sprinkled throughout this class. If you have any allergies to theory, please let me know beforehand.

**A Few Easy, Fun Tunes for Beginners (N-B)** Close your eyes. I want you to imagine you are hosting a dinner party for several neighbors you haven't met yet, but are hoping to impress. After a pleasant meal, you all retire to the lounge for tea. You enter the room, holding a new, and mysterious looking case. “What is it?” your intrigued guests excitedly inquire. “It's a mandolin,” you say, “And I'm going to play you a reel, a polka and a waltz I just learned at camp.” When you finish, you look up, and see their jaws dropped in astonishment. One year later, they are now your best and most supportive friends. Now open your eyes. This wasn't a dream. This could be you after you take this class and learn these tunes.

**How to practice, enjoy it, and get better! (N-B)** The idea of practice for many of us may have negative associations. It is something that's not supposed to be enjoyable, but that we “have” to do in order to get better. But it shouldn't be this way! In this beginner class, we will learn a handful of practice exercises that will help you sound better, improve speed, strengthen your fingers, and improve your knowledge of the mandolin fretboard. We will also talk about our own personal goals, where we want to be musically in the next year, and work or steps to get there.

## JB Cardineau

**Unlocking The Diminished Scale (A)** One stop shop for unlocking diminished once and for all.

**All the Things you Can Play on Dominant Chords (I-A)** Jazz and bluegrass improv techniques.

**McReynolds Crosspicking (I)** We'll review the basic DUU technique and learn some music McReynolds played; melodies, moveable shapes, kickoffs and solos.

## Things I learned from Frank Wakefield (I-A)

**Mandolinifying Old-Time Music (I)** We'll choose a tune and melodically analyze / deconstruct it to compose a version which highlights the qualities of the mandolin.

## Jason Beals

**From Doo-Wop to Dirge (All)** We'll learn a popular upbeat doo-wopish song from the 80s and then, using technique, phrasing and tempo, we'll turn it into something longing and wistful. While all instruments are welcome, it's a great opportunity to pick up a "big" mandolin and try something a little new! Basic music reading is helpful.

**"Big" Mandolins (All)** Mandola curious? Come try out some of the other mandolin family instruments from the Mandolin Orchestra heyday from the Home for Wayward Musical Instruments' collection.

## Dick Bowden

**GUITAR & MANDOLIN How to Jam in a Group (B-I)** We will all play on two songs — *Long Journey Home* in A and *Old Joe Clark* in A, *Will the Circle Be Unbroken* in G, *Riding On that New River Train* in D. Bring a capo (if you have a guitar). Practice these songs ahead of time so you can spend your time learning to jam rather than learning the song(s).

## Alan Bibey

**Classic Monroeisms (I)**

**Doublestop Fun! (I)** Adding doublestops to songs we already know to make our breaks sound better.

**Mapping Out Our Breaks (I)** we can do this for any song.

**Let's Learn Rebecca (AB-I)** Which will, in turn, help all of our playing in B.

**Interview with Alan Bibey**

**Exploring the Most Common Bluegrass Chord Progressions (I)** And what to play over them.

## Dan Bui

**Learn the Neck: Positions, Scales, Arpeggios, Double Stops (I-A)** The mandolin is full of patterns! Learn a couple of useful, systematic ways of getting around the mandolin neck, and having a visual where you are. We'll focus on some of the most important patterns, and how to move between them, paying attention to fingerings and shifting. Use this knowledge to construct breaks, play melodies up the neck, and improvise. Uncover how these devices have been used by some of the great players over time.

**Understanding Theory and Harmony on the Mandolin: (All)** A primer course taking you through some of the basics of music theory and harmony, and how it relates to making music on the mandolin. Learn about the major scale, constructing chords, modes, keys, diatonic chords, and chord progressions. Apply this knowledge to some common tunes and have a better understanding of how music works.

**Blues Licks and Vocabulary: (I-A)** One of the common ingredients found in every style of American roots music is the Blues. We'll look at and share some good bluesy vocabulary from a variety of sources and styles, break them down, and talk about how to use them.

**Metronome and Other Practice Tools (All)** Learn the many ways to use the metronome as an effective and fun practice tool. You'd be surprised how helpful it is in improving so many different areas of your playing! We'll discuss how the metronome can be integrated into your practice routine, and create very real results. Other practice tools will be discussed as well.

**Getting Started with Improvising (AB-I)** Improvisation demystified! A straightforward and intuitive approach to getting started with improvising by focusing on the melody. How to create simple variations using your ear and common mandolin devices, and how to build upon that. How to go beyond noodling and never get lost (hopefully)!

## Flynn Cohen

**Developing a Practice Routine for Bluegrass Mandolin (AB)** Scale and arpeggio exercises, practicing with a metronome.

### Interview with Alan Bibey

**Learn to Play Bluegrass Mandolin in the Key of B (I-A)** Fingerboard strategies for playing with confidence in B, including using open strings as blue notes.

**Techniques for Playing Jigs, Slip Jigs, and Slides on Mandolin (I-A)** Learn jig picking patterns with phrases from popular session tunes.

**GUITAR Intro Guitar Accompaniment for Irish Traditional Music (I-A)** For people with bluegrass/old time rhythm guitar chops (standard tuning).

**GUITAR Interpreting Bluegrass Mandolin Tunes for Flatpicking Guitar (I-A)** Monroe and contemporary tunes.

## Sharon Gilchrist

**Watch the Guitar Player! (AB-I)** How to follow chord progressions in a jam taught with guitarist Lincoln Meyers. This class is intended for mandolin players! Being able to pick up chord progressions on unfamiliar songs/tunes is an essential part of jamming with others. Strangely enough for mandolin players, learning to watch and cue off a guitar player's chord shapes in a jam is one of the best ways to pick up chord changes on the fly. In this class, Sharon and Lincoln will explain how and why to do this.

**Play a Melody in all 12-Keys! (AB-I)** In this class, we'll learn a classic closed-position finger pattern on the mandolin and apply it to songs with I, IV and V chord progressions. This is a must-know pattern for all mando players. A great time to learn this concept is when players have learned many basic tunes (likely fiddle tunes) and have started jamming with others. About this time, players wonder how to solo over songs they've never heard or played before when jamming. This pattern helps get your foot in that door in a BIG way and it works in all 12 keys!

**Learn Two Original Fiddle Tunes from The John Hartford Fiddle Tune Project, Vol. 2 (I-A)** What is the John Hartford Fiddle Tune Project??? And why do mandolin players want to know about it? Come to this class where I'll tell you all about it, which doesn't take long, I promise! I'll mostly spend class time teaching two tunes from the "Julia Belle: The John Hartford Fiddle Tune Project, Vol. 2 album" - one simple tune with fun chord changes and another intermediate level tune with perhaps equally fun chord changes. Mandolin and guitar players are welcome. Tunes will be taught by ear. Transcriptions provided for all three instruments at the end of class.

**Bluegrass Kick-off's and Endings (I-A)** We'll learn specific licks for starting and ending bluegrass solos from various heroes of bluegrass music. We'll apply these licks to a few different standard bluegrass melodies you're likely familiar with and address any considerations that arise as we do. We'll also learn how to transpose them to new keys and address any common considerations that arise in that process as well. This is a hands-on class with lots of playing and lots of ground to cover. We'll learn how to practice the material so these new licks can integrate into your playing right away.

**How to Learn New Songs with Greater Ease (B-I)** Have you ever wondered how some people quickly pick up a tune or song they've never heard before in a jam or on stage? One musical element that does not get enough air-time and is essential to acquiring this skill is understanding Song or Tune Form. In this class we will become familiar with musical tendencies found within the structure of most any song/tune. These tendencies provide a GPS system for tracking any chord progression helping you learn and play unfamiliar material much quicker. Come ready to listen and game to get your feet wet as we play through examples. True beginners are welcome to simply listen and absorb what they can.

## Skip Gorman

**Old-time Fiddle Tunes in the Key of A** The fiddle bow style that is the roots of southern old time and bluegrass music. *Tenn. Blues, Grey Eagle, Sally Good'n, Jaybird Died..., Cattle In the Corn.*

***Git Up John*** cross tuned in D.

**A Few Gorgeous Waltzes** *Roxanna Waltz, Margaret's Waltz, Bluegrass Ball Club Waltz, Cowboy Waltz.*

**Cool Tunes in the Key of C** *Backup And Push, Frog On a Lily Pad, Denver Belle.*

***Watson Blues***

## Carl Jones

**Hunting for Harmony on Tunes You Know** We'll take a few chestnuts and play some notes above, some notes below and discover how easy it is to start a harmony to flow.

**Old Time Mandolin - Octaves, Unisons, Drones and Slides** We will play a couple of tunes applying these handy techniques that make our fiddle tune back-up easier and sound great.

**Learn a Bluesy Song From The Delmore Brothers** *Trouble Ain't Nothing But The Blues.* We will discover how to locate the bluesy note via the "teeny reach" as we learn to back up and sing this great song.

**GUITAR Jump Start Kit for New Improvisers** Here we will find some easy ways to make up breaks to songs and let melodies change as we play them. A little movement with a few key notes goes a long way.

**GUITAR Finger Independence: One Note Moves and the Other Stands Still** Here's a great exercise for finger independence that leads to chord connecting and general great sounds at your fingertips. One move leads to another as musical gravity takes over.

## Claudine Langille

**Introduction to Celtic Music (AB)** Thinking of venturing into the Celtic realm from Old Time and Bluegrass? This will give you a foundation of the Tune Rhythms, Style, and some examples of commonly played tunes, to get you ready to participate in a Celtic Session.

**Celtic Tunes for Intermediates (AB-I)** If you've already got the tune habit, we'll play some challenging tunes- jigs, reels, hornpipes, slip jigs, O'Carolan compositions- with more focus on ornamentation and variations. Irish, Scots, Bretagne, Quebecois and Cape Breton tunes considered.

**Harmonies and Countermelodies (AB-I)** We'll look at some tunes in different genres, and explore how to create great sounding parts. A simple harmony adds so much!

**Songs with Mandolin Accompaniment (AB)** Chords and Licks to help you bring out the most in your song. Bring a song you'd like to work on, and/or learn something new.

**Trip to Newfoundland** This island has a culture of its own, with influences from Ireland, Scotland, France, and Indigenous peoples, and the music has its own structures and styles. I will share music and stories of some Newfoundland musicians I have had the pleasure of playing with.

## Nate Lee

**Bluegrass Solo Formula (A)** Finally, a straightforward formula for bluegrass solos! Great bluegrass solos (A.K.A. "breaks") are less spontaneous than you think. Learn a versatile and repeatable system for bluegrass solos that you can use on most bluegrass songs.

**Advanced Tremolo (A)** For players who already know how to play basic tremolo. Learn advanced tremolo technique, including picking technique, versatile tones, dynamic intensity, fretting hand technique, rhythm, and note choice.

**Intro to Improvisation (All)** My most popular class at music camps. You will learn how to play solos on songs you don't know. This class is for beginning improvisers. Taught on mandolin, and useful for all instruments. All instruments are welcome - and get ready to play a lot!

**Road to Advanced Level (I-A)** Learn the skills that help you break into the advanced level in bluegrass and related styles. You will learn what is expected of an advanced player and leave with a plan to achieve it. Topics include surviving tough songs, advanced etiquette, communication, and how to get advanced and semi-pro players to enjoy playing with you. This is a hands-on workshop.

**Advanced Chopping (A)** Beyond the basic bluegrass chop. Learn advanced rhythm patterns, chord voicings, and flavors of chop to fit a variety of bluegrass and related styles.

# Tara Linhardt

**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 a song.

**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)** Games to help learn our instrument and gain versatility on our instrument in a really fun way.

**Some Music Theory (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!

1. What formula-like things can I do to instantly make my solo or tune sound bluesy, or jazzy or Irishy, etc?
2. 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.
3. Be able to use and understand chord substitutions within a variety of genres to create flavor or drama or dynamics.
4. 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.
5. 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.

**History of Mandolin (All)** Who are some great mandolin players and mando facts that you might not know, but you sure should.

## 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.

**GUITAR: 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

**Learning the Numbers: I, IV, V (AB-I)** The most common bluegrass and folk progressions and the mandolin is a great tool for playing rhythm along with them. And we'll unlock a fundamental secret to navigating the mandolin fingerboard.

**Fiddle/Mandolin Duet Playing (I-A)** Betsy Green and Ben Pearce help you learn how mandolin and fiddle can accompany each other.

**Know Thy Mandolin (all)** The construction and constituent parts of the mandolin, how each contributes to the functionality of the mandolin as a whole, as well as setup tweaks that you can do yourself to improve playability. This class looks at how to take care of your instrument as well as how to identify when things are amiss.

**Get a Grip! (AB-I)** This class looks behind the most ubiquitous bluegrass "grip" shape to its harmonic underpinnings and extends them as a source for endless variations of licks, fills, and improvisational direction.

**Dissecting Double Stops (I)** Understanding double stops in terms of scales as well as partial chords and how to effectively use double stops in both lead and backup playing. This approach helps underscore the harmonic underpinnings of commonly used double stops and their place in the chords over which they are played.

# Lauren Price Napier

**Monroe Waltzes (I-A)** A repertoire-building class, serving to teach you two of my favorite waltzes by Monroe, both of which you don't hear played a lot: *Melissa's Waltz for JB* and *Mississippi Waltz*.

**The High, Lonesome Sound Solos (A)** Monroe's *The High, Lonesome Sound* record remains one of my favorites to this day. Be ready to dive into a few solos on this classic recording, specifically looking at ones with emphasis on the illustrious 'downstroke' – *On and On*, *Letter From My Darlin*, and *My Dying Bed*.

**Little Cabin Home on the Hill – A Clinic in Tremolo, Rhythm, and Dynamics (AB-I)** Geared towards those who are still relatively new to the mandolin, but have been playing long enough to feel fairly comfortable on the fretboard. In this class we'll study Monroe's mandolin as played on *Little Cabin Home on the Hill*. Not only does Bill play a pretty break, but he also exercises some variation through backup during the song. This will be a good look into using tremolo and dynamics to really bring a song to life, alongside a couple similarly-styled breaks.

**Wheel Hoss (I-A)** This class will serve to teach you the classic Monroe fiddle tune! Always fun for jams.

**Downstrokes in A** We'll have fun taking a look through three great examples of Monroe's playing style over iconic solos in the key of A -- *Close By*, *True Life Blues*, and *Heavy Traffic Ahead*.

# Jim Richter

**Slowhand: The Mandolin of Eric Clapton (I-A)** Clapton was the first rock guitar god, but that came after several years (and stints in the Yardbirds and the Bluesbreakers) to ground himself in the vocabulary that defined rock guitar vocabulary over the next several decades. He is one of a handful of rock/pop artists — Sting, Cher, Paul McCartney to name a few — to stay relevant and produce high quality music that is also *Billboard* friendly. In this case, we'll look at arranging Clapton's tunes for mandolin. Included will be *Hideaway* (Bluesbreakers), *White Room* (Cream), *Badge* (Cream), *Sunshine of Your Love* (Cream), *Layla* (Derek and the Dominos), *Let It Rain*, *Cocaine*, *Lay Down Sally*, *Tears in Heaven*, and more.

**Soloing Over Blues and Rock Changes (All)** Rock and blues tunes aren't necessarily the most commonplace in mandolin music. Sometimes when introduced at jams, they can be perplexing for mandolinists coming from the fiddle tune or jazz side of mandolin music. This class discusses common blues and rock forms and strategies for creating dynamic solos.

**Nothing But the Blues (B-I)** Yank Rachell once said, "I've had the blues so long they done turned into the blacks!" This class focuses on the blues idiom—basic framework including rhythm, harmony, and melody. Class will look at some classic mandolin blues by Charlie McCoy, Yank, and Johnny Young, but more importantly will focus on practical elements of blues that will expand the mandolinist's immediate implementation of blues in their playing.

**Pentatonic Scales and Shapes (B-I)** Pentatonic scales are the bread and butter of blues, country, rock, and traditional bluegrass musicians. The class will review major and minor pentatonic scales, why they work, and when to use them. Beyond theory, the class will look at "box patterns" or closed shapes that allow easier transposition into less common mandolin keys like F#.

**Me, Myself and I — Blues Turnarounds to Get You Back to the I Chord (I-A)** This class looks at a variety of strategies of how to return to the I chord in a blues progression. We'll look at the circle of 5ths, blues harmony, and blues scales as bedrock foundational knowledge to help us move the music along

## Alex Rubin

**GUITAR Tricks for Jamming (AB-I)** Some ideas for how to better navigate a song that you've never heard before.

**GUITAR The G Run(s) (AB-I)**

**GUITAR Beyond the Boom-Chuck (AB-I)**

**GUITAR How to Start Playing Up the Neck Without Knowing Any Notes (I-A)**

**GUITAR Scale Patterns in Fiddle Tunes (I-A)** Why You Should Never Play a Scale Up and Down

## Don Stiernberg

**There's More Pretty Chords than One (AB-I)** Rhythm & Repertoire for Bluegrass. Expanding vocabulary for rhythm playing in bluegrass. Enhanced voicings. Connecting and passing chords. Understanding and hearing progressions. Rhythms beyond the chop. Amaze your friends.

**Can't Give You Anything but Chords (AB-I)** Rhythm & Repertoire for Swing. Expanding vocabulary for rhythm playing in swing, also standards and jazz. Voicings commonly used in the genre. Understanding and hearing progressions. Chord substitutions. Interacting with the ensemble. Amaze your friends.

**Fretboard Exploration (AB-I)** Scales, modes, drills, patterns, routes and visualizations for single note (melody or improv) playing. Utilizing the entire fretboard. Seeing, hearing, and naming the notes. Decision making re: fingering. Shifts. Operating the pick.

**Donnie's Listening Club (All)** We can learn a lot about how we want to play by listening to things together. What to focus on. Form analysis. Isolating licks that blow your mind, then asking why, and how that phrase can become part of your own vocabulary. Listening examples drawn from various styles and eras.

**Fresh Improv Tricks for Swing, Grass and Fiddle Tunes (A)** Approaches to improvisation differ from style to style. We'll look at and create examples in each style. Inventory of musical devices used to create original spontaneous solos or fills. Possibilities to include rhythmic variations, use of color tones or alterations, theoretical formulae, or just going for it by ear.

## Joe Walsh

**Closed Position Primer (I)** Playing in closed positions (no open strings) with our first finger on the root note of a chord/scale is a hugely valuable and widely applicable skill. We will learn a Dawg solo and some common bluegrass songs as a way of gaining some fluency with closed positions.

**Small, Medium and Large Doublestops (I)** Fluency with doublestops opens up options to us, both as soloist and accompanists. We will use three simple shapes to build understanding of the patterns in which doublestops occur.

**Arpeggios (I)** Arpeggio knowledge and practice have been the foundation for everything I know and play on the mandolin. Playing a major 7th and dominant 7th arpeggio in every key is a great way to start building that foundation: the shapes are very movable, and very modifiable, opening up an understanding for all other sounds and shapes.

**Slurs Slurs and More Slurs (I-A)** I love the sound of slurs mixed in with picked 8th note lines. (Slurs, as a reminder, are when you get a note to sound without a pick attack) This session will be an examination of a wide variety of slurs, starting with basics (hammer ons and pull offs) and moving to a variety of other language that will get us out of the tyranny of the 8th note grid.

**Mill Valley Waltz (I-A)** Come learn a beautiful and underplayed David Grisman tune, the *Mill Valley Waltz*, dedicated to his onetime California home. It's one of the highlights of his record *Tone Poems*, and it also made an appearance on the record (Joe made with some friends) *Bluegrass and the Abstract Truth*.

## Tony Watt

**GUITAR & MANDOLIN The Three Most Important Practice Techniques Ever (All)** Have you ever wondered why some people seem to progress faster than others? Or what the pros actually work on when they have free time to practice? This class will explore the most effective and efficient practice techniques for real musical improvement. 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 dreamed of being... time and energy to practice still required.

**GUITAR & MANDOLIN Introduction to Harmony Singing (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 a complete introduction to the ins and outs of harmony singing, this class is for you. We'll explore the different roles in harmony singing and the role that harmony singing plays in jamming. We'll also cover

common challenges and the most efficient strategies for learning to sing harmony confidently. There are no prerequisite songs, and you don't need to read music or play lead. However, we will be learning the number system on the spot and using it in class.

**GUITAR & MANDOLIN Introduction to Ear Training (All)** Have you marveled at musicians who can pick up a tune on the fly and play a melody-based solo almost instantly? Have you ever wanted to find the melody of a song by ear so you could incorporate it into your solos, or sing it clearly and confidently? While some people may be born with great ears, most of us have to work hard to develop them. Fortunately, ear training includes a set of skills that you can learn and practice just like learning chords or solos. This class is open to all levels, but it's especially geared toward those who struggle to find melodies or chords on their instrument.

**GUITAR & MANDOLIN History of Mash Bluegrass (All)** Have you heard people refer to certain kinds of bluegrass as “mash” and wondered what they meant? “Mash” is a term that rose to prominence nearly 20 years ago in certain regions and has since spread far and wide. But it's also the name of a subgenre that has been the most popular style in bluegrass for the past 40+ years. In this listening session and history lesson, we'll explore what “mash” actually is, where it came from, and how it developed. We'll discuss the most influential bands and musicians in mash history and listen to key examples that define the style.

**GUITAR Intermediate/Advanced Bluegrass Guitar Masterclass (I-A)** “Masterclass” can mean many things – but in this one, everyone plays. Each participant will perform individually and receive feedback in front of the entire class. You may learn just as much from hearing feedback given to others as you do from your own (it's amazing what can happen when you remove the ego from a situation... or so I've been told). All attendees will be expected to perform and receive public feedback – it's only fair to everyone involved. Please arrive on time so we can divide the time evenly.

## Sophie Wellington

**FEET Flatfooting 101: Appalachian Percussive Dance Crash-Course** In this hour-long workshop, we'll cover 2-3 basic steps and build on them with one simple goal: find your groove quickly and confidently. We'll take a musical approach to learning this style of dance. Please bring hard-soled shoes (ideally nothing too sticky or spongy on the sole!) and water, and if you like, a device to record clips from the class. This is an all levels class.

Note: this class has limited accessibility as we will be standing, sometimes on one foot, and jumping. Options and accommodations will be offered, and all are welcome.

# ***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**

