

# ResoSummit 2015 Workshops

## **Overview and key facts:**

Over the course of ResoSummit, you will have the opportunity to participate in ten workshop sessions. All sessions are 75 minutes long, except for the final session, which is two hours long, giving you the opportunity to study one topic in more depth.

## **Choosing your workshops:**

**You send us your choices in advance by taking the online workshop survey.** Since almost all workshops are size-controlled, you will be selecting a #1 choice plus at least one alternate for each of the 10 workshop sessions. Or you have the option of marking more than one workshop as “of equal interest,” meaning you would be equally happy with any of the ones so marked.

**Workshops are not “walk in”** – we assign you to specific classes to make sure classes are kept within the target size, and to make sure that students in the class are at the target level(s). Occasionally, a class size will be larger than normal, but only when we know that a larger class size will not affect the quality of the workshop experience.

**We ask faculty to teach each class at the indicated level – not the lowest common denominator – and to conduct the workshop as closely as possible to the workshop description.** This enables you to make the best possible workshop choices, and also reduces the problem of a class going off course because of off-topic questions or requests.

If you study workshop descriptions closely, you should get a good sense of whether a workshop is likely to suit you – including the subject matter, the teaching style, and the level at which the class will be taught.

Note that some workshops are structured to involve a high level of participation (student playing), while others are less participatory. Make sure you take this into account as you make your selections, to get the type of classes that suit you.

**Please submit your survey by Friday, Oct. 23.** Surveys submitted by that date will be on “equal footing” in the workshop assignment process.

## **SURVEY INSTRUCTIONS & TIPS: How to get the best possible schedule.**

Study the descriptions carefully to see if the workshop seems pitched to your skill level, interests, and style of learning (including how participatory the class is, whether the class uses tab, etc.). Evaluate your overall schedule for balance as to topics and teachers, and make choices you will be happy to see on your schedule, including alternate choices.

**Use the comment box to help us understand your priorities.** Here are some examples of how to use the comment box to improve your overall schedule:

- **Help us understand how to interpret multiple selections of similar topics.** For example, you can use the comment boxes to tell us, “If I get into the blues class in Session 1, then don’t put me in the blues class in Session 4; use one of my alternates.” Or, “I want as many blues classes as possible, so put me in this class even if I am also in the blues class in Session 1.”

• **Let us know why we should assign you to something outside your level.** For example, “This class is above my level, but I have a lot of familiarity with this topic, so this class should work for me.” Or, “I am generally at the A level, but I’m an absolute beginner on this topic, so please put me in this LI/B class.”

• **Let us know your faculty priorities.** For example, “I have marked 3 classes with Teacher X as #1 choices. If I can’t get in all of them, Workshop X is my #1 priority, Workshop Y is my #2 priority, and Workshop Z is my #3 priority with this teacher.” Or, “I want to get at least one class with these teachers: \_\_\_\_.”

• **Signal your highest overall priorities:** If there are 2 or 3 workshops that are your absolute highest priorities for ResoSummit this year, use the comment box to let us know. This will help us create the best overall schedule for you. If you have attended prior ResoSummits, you can also let us know if your alternate choices are limited because of classes on the schedule that you have already taken in prior years.

### ***Making Your Workshop Selections: #1 Choices, Alternates, and “Equal Interest”***

You have two options in making your workshop choices.

**Option #1: Mark one workshop as your #1 choice. Mark one or more other workshops as alternate choices.** Please note that omitting alternate choices does not improve your chances of getting your #1 choice, but it does make the scheduling process harder, because we have to call/email you to determine your alternate choices, if your #1 choice is not available. If you want to rank your alternates, use the comment box.

**Option #2: If two or more workshops are genuinely of equal interest to you, then mark them “equal interest” and do NOT mark anything as your #1 choice.** You may still mark other workshops as alternates, to let us know they are acceptable to you, in the event your “equal interest” choices are unavailable.

If you are new to ResoSummit, you may find that LOTS of workshops are of equal interest to you. If that is the case – you would be equally happy with any one of, say, 4 workshops in a given session – please mark all 4 “equal interest.” We appreciate the flexibility, and we take care to provide a good balance in your overall schedule.

### **Know thyself and schedule accordingly:**

If you know you'll want some unscheduled time to better absorb what you are learning, build that into your schedule – just indicate on the survey that you do not want a workshop for a given session. You do this by marking every workshop as “no thanks.”

If you know you'll go crazy if you aren't playing in class, don't sign up for classes that are lecture/demo. If you know you'll be tired at the end of the day, perhaps a lecture/demo class is just the thing for you for the last session of the day.

**Keep a copy of your survey choices:** Please print a copy of the PDF version of the Workshop Survey, and mark your choices on it. That way, if we have any questions about your survey, you will have a copy of what you submitted on hand when we contact you. Also, BEFORE you hit the “finish” button on the survey, you should also be able to right-click

[Control-click/Mac] and print your completed survey. Once your survey is submitted, you won't be able to access it, and we won't be able to print it for you.

**We are generally able to create a schedule for you that closely tracks your survey choices.** Last year's participants reported a high level of satisfaction with respect to their ability to attend workshops of high priority to them, and to spend time with instructors they preferred. If you submit your survey on time and take care in how you fill out your survey, you should find yourself among those "very satisfied" participants. **However, it is often difficult to make changes to your original schedule later on**, when many classes will be full. It's worth taking time to get your survey right, so that the schedule we create for you suits you well.

**Need help choosing workshops?** If you're not sure how to choose workshops that are most appropriate for you, or are simply overwhelmed with the number of choices, we are happy to help you choose. Call Betty at 615-656-5306, or send an email to [resosummit@gmail.com](mailto:resosummit@gmail.com) and include your phone number, time zone, and best times to call, and Betty will call you.

### **Problems submitting the survey?**

First, make sure you have marked every single workshop with something – ***you must mark workshops you aren't interested in by clicking on the "No thanks" button.*** Yes, this is annoying, but it's required. You've marked a button for each workshop and are still having problems? Send Betty an email at [resosummit@gmail.com](mailto:resosummit@gmail.com). Include your phone number, time zone, and best time to call. If you are having a technical problem with the survey, it's easier and less frustrating to provide your survey responses by phone.

### **Levels & Key info:**

The levels eligible for each workshop are listed just after the title.

B=beginner; LI=Low Intermediate; HI=High Intermediate; A=Advanced; VA=Very Advanced. Note that VA has some designated workshops, and otherwise selects from Adv. classes.

Generally, you should sign up for classes at the level you indicated on your registration survey. However, if you think a LI class is more suitable for you on one topic, but a HI class is more suitable for you on another topic, choose accordingly. You can include an explanatory comment. Before requesting a class at a level above or below your level, please be aware that it will be taught at the indicated level, not your level; we'll assign you to such a workshop on a space-available basis, with priority to participants at the indicated level.

## **Workshop Descriptions - Listed by Faculty**

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## Paul Beard

**Tone Secrets of the Resonator Guitar** (all levels) 2 sessions - Master luthier Paul Beard will focus on the anatomy of the resonator guitar, and the secrets for getting ALL of the tone out of your instrument. 4014 ratings: 4.8 and 4.5. 2013 ratings: 4.7 and 4.8.

**Note:** Paul will be at ResoSummit all day Friday and Saturday, and will have the ability to do limited repairs. He will have “official” office hours on Friday during the optional activities hour. Please see Paul as early as possible if you would like to discuss or schedule a repair.

## Greg Booth

**Backing Up a Vocalist - with vocalist Abbie Gardner** - 2 sessions, one at HI level, and one at LI/B level

This workshop will explore one of the dobro's most appealing and effective roles, complementing a singer. We'll explain and demonstrate general principles of what and when to play, how to listen and respond, and what to avoid. Everybody will get a chance to play behind Abbie with constructive critique. 2014 rating (with vocalist Kathy Kallick): 4.7

**Intro to EBDGBD tuning** (A, HI if space available)

By re-tuning just one string on your dobro, a door opens to a whole new palette of sounds. While retaining virtually all of the regular G tuning repertoire, this tuning brings you easy access to full minor chords, playing in different keys and extended range into full and rich voicings. We'll figure out how to think about and navigate the tuning, I'll bring tab from some of my You Tube videos and we'll learn an arrangement of a song in EBDGBD. Some demo, lots of playing, some discussion and Q&A. 2014 rating: 4.7; 2012 rating: 4.8

**Fiddle tunes in G and A** (LI/B)

We'll look at the melody and chords for some commonly-encountered fiddle tunes in the keys of G and A, and work on skills to help you develop melody-based breaks, learning some phrases and patterns that will get you through your break when you are out on a limb. Lots of hands on playing.

**Fiddle tunes in D (in regular G tuning): How not to crash and burn.** (HI)

Fiddle tunes in D can be tough to jam and solo on. This workshop will make the key of D more user friendly and arm you with ways to play your way out of trouble. I'll have two tabbed examples to share, Whiskey Before Breakfast and St Anne's Reel. We'll look at the melody and chords for these songs and learn some phrases and patterns to fall back on that will get you through your break when you are out on a limb. Lots of hands on playing.

**Solo Dobro Arrangement - Maiden's Prayer** (A/HI, tentatively)

For this year's version of my workshop on arranging tunes for solo dobro performance, I'll be using my arrangement of Maiden's Prayer, in EBDGBD tuning. We will work through the tab without going too slowly, hitting the high spots and focusing on a few key passages to give the class a solid foundation to build on. Along the way we'll talk about the particular demands of a solo arrangement. Everybody plays. [See a video of Greg's Maiden's Prayer arrangement here: <https://youtu.be/r5bP113U-us>] 2014 rating for this workshop topic, featuring Georgia on My Mind: 4.8

### **Solo Dobro Arrangement - Christmas Tunes** (A/HI, tentatively)

I'll also be offering workshop this year on arranging Christmas tunes for solo dobro performance, touching on a number of tunes, including The Christmas Song ("Chestnuts roasting..."). We will work through some parts of tabbed arrangements without going too slowly, hitting the high spots and focusing on a few key passages to give the class a solid foundation to build on. Along the way we'll talk about the particular demands of a solo arrangement. Everybody plays. [See a video of Greg playing his arrangement of The Christmas Song here: [https://www.youtube.com/watch?v=TLto\\_GDHWFU](https://www.youtube.com/watch?v=TLto_GDHWFU)] 2014 rating for this workshop topic, featuring Georgia on My Mind: 4.8

### **Optional Activities hour (Friday 4:00pm) - Capo and Bar Fest**

I'll bring my collection of bars and capos, add them to a bunch of others and we'll have nearly every bar and capo you ever wanted to try out. Drop in and see what sounds and fits your hands and guitar best. **Note:** This will take place during Friday's "optional activities hour," after the last formal workshop session for the day. No registration is required – just show up! (See full ResoSummit schedule for time & location)

## **Billy Cardine**

### **Familiar Phrases Reapplied to Unfamiliar Positions** (HI, A if description suits your needs)

In this class, we will look at some of the core musical phrases from the dobro repertoire and reapply them to other positions on the neck. The benefit of this is that our ears already 'hear' the line, so we can just focus on what the other positions have to offer, mostly with the straight bar (rather than slants). Each position gives us access to different rhythmic phrasing, accents and harmonies (without being a gymnast on the neck). Our goal thru developing more of an understanding of the different positions on the neck will be to broaden our musical palette and efficiently reuse the physical skill we've already developed to harness new sounds. 2015 rating: 4.9

**Dobro as a Rhythm Instrument** (B/LI) This class will focus on the Dobro as a rhythm instrument. There are a lot of different ways to use the Dobro rhythmically, both in and of itself, as well as inspired by all the other instruments in an acoustic ensemble. We will focus on both what have become staples of rhythm Dobro playing, as developed since Josh Graves and Mike Auldridge, as well as a few lesser known but useful ideas, and the different settings in which they may be most appropriate. Our choice of what rhythm style to use can be dictated by the size of the ensemble (duet, trio, quartet, etc) as well as by which instruments are currently present. We will look at the proper way to count and use rolls, how to backup the guitarist during a solo, different styles of chops, ideas for focusing on unused frequency ranges, etc. This will be a very hands on class! 2014 rating: 4.8; 2013 rating: 5.0

### **How to Memorize the Neck** (HI/LI; others if description suits you and space is avail.)

We'll focus on an exercise to help you memorize the notes all over the neck – and talk about why it's important, and things you can do with it, along with and some associated music theory that you don't need have a PhD in music theory to understand and use...all in the service of making your life as a musician easier. *New*

### **Dobro as a Rhythm Instrument** (HI/A)

This class will look at branching out with the Dobro as a rhythm instrument, beyond basic techniques like the chop and 123-123-12 rolls. There are a lot of different ways to use the Dobro rhythmically, both in and of itself, as well as inspired by all the other instruments in an acoustic

ensemble. We will look at how our choices of what rhythm style to use at any point can be dictated by the size of the ensemble (duet, trio, quartet, etc) as well as by which instruments are present. A good understanding of core rhythmic principles with the Dobro will be helpful for this class, as we will briefly brush up on those and then move into more adventurous territory. We will focus on the proper way to count and use rolls, how to backup the guitarist during a solo (including in a duet situation), different styles of chops, double stops and slants, waltz and standard time, basslines, etc. This will be a very hands on class! 2014 rating: 4.9; 2013 rating: 5.0

### **Sacred Steel Techniques and Phrases For the Dobro (A, HI)**

In this class, we will look at how the Dobro can emulate Gospel and Blues vocal stylings using a Sacred Steel approach. The sound was developed in the southern USA in the 1930's in praise environments as a reflection of a Gospel singer and has a beautiful, emotional and bluesy quality. We will look at the music of Sacred Steel luminaries such as Aubrey Ghent, Willie Eason, the Campbell Brothers as well as the Sacred Steel influences on modern players such as Robert Randolph and Derek Trucks. This will be a hands on class, with musical examples to listen to and printed examples to learn. A lot of Sacred Steel phrasing happens up and down one string, so a background in some single string phrasing or single string scale practice would be helpful, but not required. We will look at iconic phrases as well as the tunes Amazing Grace and A Closer Walk with Thee. 2014 rating: 4.8

**Borrowing Ideas from Non-Dobro Instrumentalists (HI/A)** In this class we will look at some great players of non-slide guitar instruments and look at how we can adapt different phrases to become dobro-friendly. Emphasis will be on maintaining the essence of the musical phrase without making it be too overbearing to access on the dobro. Artists to look at include Django Reinhardt, Vassar Clements, Charlie Parker and more. This class will include tab and listening examples and we will play through some of the examples on our instruments. 2014 rating: 4.8; 2013 rating: 4.9

**Inspiration and Ideas from Indian Slide Guitarists and Chinese Guqin players (A/HI)** This class will look at the stylings of our slide guitar family overseas and how we can borrow ideas from them to re-apply to our own musical visions. Focus will be playing and practicing techniques. There will be some listening examples with an emphasis towards hands on application with the dobro. 2014 rating: 4.8; 2013 rating: 5.0

### **Popular Jazz Tunes for the Dobro — (HI/A)**

This class will focus on a well known Jazz tune that is often heard in parking lot picking sessions, Autumn Leaves. Our focus will be on accessing the melody and functional Jazz chord harmony without having to do backflips on the neck of our instrument. We will review the bare melody, and then learn a version with ornamentation. We will play the chord tones that most evoke the quality of each chord and talk about how to use those notes for backup or as part of a solo. We will look at solo'ing and talk about different scale options to choose from, as well as some ideas for accessing them on the neck of the Dobro. We will discuss different types of backup playing for different ensembles/lineups. A basic understanding of music theory will be helpful for this course. This will be a very hands on class! 2014 rating: 4.8; 2013 rating: 4.9

### **Popular Jazz Tunes for the Dobro (VA / A if space)**

This class will focus on a well known Jazz tune (TBA, different from prior years). We will begin with a analysis of the chord changes, and then learn the melody (tab and standard notation provided). One of our goals will be to access the melody and functional Jazz chord harmony without having to be a gymnast on the neck of our instrument. We will play the chord tones that most evoke the quality of each chord and talk about how to use those notes for backup or as part of a solo. We will look at solo'ing and talk about different scale/mode options to choose

from, as well as some ideas for accessing them on the neck of the Dobro. We will look at some altered dominant scales for added flavor. We will learn a ii-V lick and be introduced to the concept of Modal Interchange. We will discuss different types of backup playing for different ensembles/lineups. Some understanding of music theory will be very helpful for this course. This will be a very hands on class! 2014 rating: 5.0 2013 rating for this topic: 4.9

### **Rob, Billy and Stacy Play (and discuss or deconstruct) Standards and Beyond**

(All levels okay since this workshop does not involve student participation, but more advanced students will probably benefit the most)

In this 2-hour workshop coordinated by Stacy, three instructors (Rob, Billy and Stacy) play and then discuss their approaches to jamming on swing tunes that have relatively lots chord movement, and other styles. They will talk about what they “see” on the neck, how they envision the scale across the neck and related issues like fingering.

The topic of techniques or new approaches that are currently challenging them will be met head on. But mostly they will play. The instructors will take questions from students on what they just played and discussed; note that this is a “closed-case” workshop; students will not be playing. This class will be larger than average, and will be in the last workshop session of the Summit (Sunday, 1-3pm). *New*

## **Jerry Douglas**

### **An Hour+ with Jerry Douglas**

Jerry will conduct an all-Summit session on Saturday from 4:00 to 5:15 (or so). You can expect a wide range of advice, viewpoints, demonstrations, and Q&A during a session that is always a highlight of the Summit. Note that you do not need to sign up for this workshop on the survey; it will be on everyone’s schedule. **Attendance is limited to ResoSummit participants.**

## **Jimmy Heffernan**

### **Lexicon of Bluegrass Licks - (2 sessions, one HI, one LI)**

There are licks and techniques that you hear all the top players use. Everyone borrows licks at various levels. We’ll explore these - how to execute them, how to use them – and how they can be used. Josh Graves, Mike Auldridge, Jerry Douglas, and Rob Ickes will be represented. The LI session will have a special emphasis on how to use these licks; the HI session will have a faster pace and will assume you have greater skill level at fitting these licks into your playing. 2014 rating (HI)-4.7

### **What Am I Doing Wrong? (LI)**

Ever feel like the Dobro fights you with every lick?. Or perhaps you just can’t break through to the next level? You practice but don’t improve. Well the answer just might be how you’re going about it. A simple solution might just turn everything around. In this class, I take a close look while students play and help you identify what you may be doing that’s holding you back. 2014 rating (LI) - 4.8

### **Faking It! - Putting Roll-Based Techniques Into Your Survival Kit (LI/B)**

When you’re faced with an unfamiliar tune, perhaps in a jam session, putting together a break on the fly can be a huge challenge for the lower-intermediate or beginner player. This workshop focuses on some roll-based techniques that will be an important part of your “survival kit” as you develop your dobro-playing skills, giving you some options that will help you “fake it” with

flair! *New*

**Put That Capo Away!** - 2 sessions, one HI/A, one LI.

This workshop focuses on an overview of the “eccentricities” of a variety of keys (A, B, Bb, C, D, E, F), and approaches to playing in those keys without a capo. In the LI version of this class, there will be an overview of approaches to playing in a variety of keys without a capo, but with a bigger focus on how to use those approaches, using Will The Circle Be Unbroken in the key of Bb as an example of putting these techniques into practice. *New*

**Understanding Diminished Chords** -2 sessions, one LI, one HI/A. When and how to use diminished chords, how to play over them, the 1-6-2-5 chord progression, etc., using Panhandle Rag as a focus. 2014 rating: HI-4.6; A-4.2; 2012 rating: LI-4.6; HI/A-4.8.

**Foggy Mountain Rock: Approaches to Developing Solos** (HI, A if room)

In this class, we will focus on developing new approaches and solos for this iconic tune. In the process, you'll hone your skills in developing solo breaks. *New*

**Playing the Minors: Rethinking Blues Positions** (HI, A if room)

We'll focus on playing minor positions and on new approaches to finding and using “blue” notes and finding minor chord pockets. *New*

## Gary Hultman

**Playing Dobro in a Band** - all levels

Join The Boxcars (the IBMA Instrumental Group of the Year for 2011, '12 and '13), including dobro player Gary Hultman, in a workshop that explores “band” issues, and how the dobro fits into a bluegrass band's sound. Gary and the band will discuss and demonstrate how their playing adapts to their varying roles: playing fills, rhythm, soloing, kick offs, etc.; how the band arranges a song, and more. Lots of music, lots of Q&A. No hands-on playing by participants. [This workshop may be larger than average.]

## Rob Ickes

**Listening / Transcribing** - all levels okay

While developing your left-hand and right-hand technique are key to good playing, it's also important to develop a great ear to improve your dobro playing and deepen your understanding of musical choices. We'll listen critically to the Tony Rice version of Walls (on Me and My Guitar) and other examples to learn how to develop a great ear and transcribe or transpose musical elements to enhance your playing. This class involves listening and discussion; no hands-on playing. 2014 rating: 4.8

**Exercises and Practice Regimens** (all levels welcome, but this class will be pitched at an Intermediates and above level, and will move quickly to cover a lot of exercises)

How to develop an effective practice regimen using exercises, scale patterns and workouts that will help you master the neck and improve your tone and technique. Lots of demo, some hands-on playing. All levels. *Note: this class may be larger than average, because while there will be hands-on playing and lots of demo, there will be little or no individual critique.*

**Recording Studio Workshop** (all levels). Recording engineer Ben Surratt and Rob Ickes take you to a Music Row recording studio (The Compass Records studio) and share insights and

practical info on making the best possible recording. Demo, lecture and Q&A. This workshop does not include participant recording, so please leave your instruments in the Fondren Lobby or in your room. The studio is within walking distance. 2014 rating: 4.9.

### **Backing Up a Vocalist - with vocalist Jim Hurst - HI**

This workshop will explore how to back up a singer, with vocalist and guitarist Jim Hurst providing the vocals. Demo, discussion, and some hands-on participation and short critique. 2012 rating; 4.7

**Playing Rhythm** (A/HI) This workshop focuses on Rob's highly varied approaches and techniques for playing rhythm. This includes a lot of hands-on participation & feedback. 2014 rating: 4.8. 2013 rating: 4.8. 2012 rating: 5.0

**A Contemporary Approach to Slants A** (HI okay if space available) Finding slants in different string combinations and using them to open up your options for new harmonies. Playing slants cleanly and with solid intonation. Incorporating slants in a more contemporary sound. Demo, discussion and some hands-on playing. 2013 rating: 4.8. 2012 ratings: 5.0

### **Adapting a Song for Solo Performance (HI and above)**

Using "The Old Rugged Cross" (from Rob's Mel Bay DVD+CD) and "The Message" (from the Three Bells CD), this class will focus on how to adapt and arrange tunes for solo Dobro. Mostly demo and discussion, some hands-on playing.

### **Master Class** (VA, A if space available)

In this class, each person will play something they've worked up, 1-2 min. length max., for critique and use as a springboard exploring how to play creatively and dynamically, and develop our own voice on the dobro. *If you are assigned to this class, please plan ahead with respect to what you will play, and questions/issues you would like to see addressed.* 2014 rating: 4.9

### **Rob, Billy and Stacy Play (and discuss or deconstruct) Standards and Beyond**

(All levels okay since this workshop does not involve student participation, but more advanced students will probably benefit the most)

In this 2-hour workshop coordinated by Stacy, three instructors (Rob, Billy and Stacy) play and then discuss their approaches to jamming on swing tunes that have relatively lots chord movement, and other styles. They will talk about what they "see" on the neck, how they envision the scale across the neck and related issues like fingering.

The topic of techniques or new approaches that are currently challenging them will be met head on. But mostly they will play. The instructors will take questions from students on what they just played and discussed; note that this is a "closed-case" workshop; students will not be playing. This class will be larger than average, and will be in the last workshop session of the Summit (Sunday, 1-3pm). *New*

## **Orville Johnson**

### **Blues 101** (LI, B okay)

We'll learn the blues scales in a few positions, shuffle rhythms, and how to apply them to a 12 bar 1-4-5 progression. You'll be playing in this class. In Blues 101 we'll use some generic tunes to apply the scales and rhythms we learn. 2014 rating: 5.0; 2013 rating: 4.8

**Blues 201** (HI / LI okay with Blues 101 or equiv. as prerequisite)

We'll explore some other keys like E and A, add some more intricate rhythms. Tunes we'll learn may include Trouble in Mind and Don't Sell it, Don't Give It Away (Oscar "Buddy" Woods). 2014 rating: 5.0. 2013 rating: 4.9.

### **Blues into Jazz (HI/A)**

We'll look at some jazz tunes that are patterned on blues forms. We'll learn the melodies together and work on soloing. Tunes we may use include Blue Monk, Things Ain't What They Used to Be and All Blues. 2014 rating: 4.8. 2013 rating: 4.8

**Cajun Dobro** - (A; HI okay) We'll learn a couple of two-steps and a Cajun waltz, and look at some right hand techniques to mimic the bowing strokes of the Cajun fiddle. You'll be playing in this class. Tunes we may use are Parlez-Nous a Boire, Allons a Lafayette, and the waltz J'ai Passe Devant Ta Porte. 2013 rating: 5.0

### **Rhythm: Beyond the Chop (HI/LI)**

We'll look at other types of rhythm patterns besides the basic bluegrass strums and how to play them. 16th note patterns, funk and Bo Diddley, some different ways to accompany a waltz rhythm, rhumbas and shuffles. 2014 rating: 4.9. 2013 rating: 4.7

**Intro to D Tuning (HI/LI; A okay if the description fits your level with respect to the subject matter)**

This workshop is for those interested in D tuning who haven't really spent much time with it. We'll start at the beginning, analyze the tuning, find some chord shapes and scale patterns, and look at some of the sounds that make this tuning unique. We'll use some common melodies to get our bearings on the fretboard. There will be some demonstration, some playing, and some Q&A. 2014 rating: 5.0; 2013 rating: 4.8

### **Accompanying a Vocalist w/Abbie Gardner (LI/B or HI/A, depending on signups)**

We'll explore how the dobro works best when accompanying a singer. I'll demonstrate some concepts on a song or two with Abbie and then we'll all get a chance to take a crack at it and get some constructive criticism. 2014 rating: 4.9; 2013 rating: 4.6 *Note from Betty: This class will be at either LI/B or HI/A level, depending on signups; so if possible, please designate at least 2 alternates (or equal choice selections) if you choose this workshop.*

**Classic Country Tunes-** (LI/HI) We'll apply our dobro skills to some classic country songs including Walkin' After Midnight, Tennessee Waltz, and Bootheel Drag. We'll learn the melodies, play them together, and explore some soloing ideas. 2014 rating: 4.7.

### **Swingin' the Hound Dog (A, HI okay)**

In this class we'll explore ways to approach the swing jazz repertoire on the G tuned dobro. We'll use two tunes, Lady Be Good (Gershwin) in G and A Smooth One (Goodman) in F, as our vehicles to study the typical chord progressions, rhythms, scales (major, diminished and blues) used in this style. 2014 rating: 5.0. 2013 rating: 4.9

### **BeBoppin' Dobro - A/VA.**

In this we'll learn a dozen or so jazz licks transposed for the dobro and learn the Charlie Parker tune Yardbird Suite. We'll learn the melody, look over the chord progression and think about ways to improvise and solo over the tune.

## **Randy Kohrs**

*Note: Randy's schedule allows him to teach workshops at ResoSummit on Sunday only. To*

*offer participants at all levels a shot at having a workshop with Randy, we are scheduling three highly-interactive sessions. Please know that these workshops will work best for students who come prepared with specific questions, ideas, problem areas they would like Randy's help in addressing. (And it's helpful if your questions are ones that are likely to be of interest to your fellow classmates, and will facilitate a useful learning experience for the group.)*

**Low-Intermediate Session with Randy Kohrs (LI only)** A highly-interactive class for low-intermediates, with an opportunity to bring your questions, get a close-up look at Randy's playing and technique, and get Randy's feedback on your playing, or his ideas on how to improve your playing. You shape this class with your questions and requests, so some advance planning is warranted!

**Master Class for High-Intermediates (HI)** A highly-interactive class for HI players; bring your questions and be prepared to play! You shape this class with your questions and requests, so some advance planning is warranted! 2014 Rating: 4.8

**Master Class for Advanced/VA Players (A/VA)** A highly-interactive class for A/VA players; bring your questions and be prepared to play! You shape this class with your questions and requests, so some advance planning is warranted! 2014 Rating: 4.9

## **Phil Leadbetter**

***Note:** Phil will be at ResoSummit on Friday only. We are scheduling three highly-interactive sessions - two at the LI/B level, and one at the HI/A level. Please know that these workshops will work best for students who come prepared with specific questions, ideas, problem areas they would like Phil's help in addressing. (And it's helpful if your questions are ones that are likely to be of interest to your fellow classmates, and will facilitate a useful learning experience for the group).*

**LI/B Session with Phil Leadbetter (LI/B)** A highly-interactive class for low-intermediates/beginners, with an opportunity to bring your questions, get a close-up look at Phil's playing and technique, and get Phil's feedback on your playing, or his ideas on how to improve your playing. You shape this class with your questions and requests, so some advance planning is warranted! 2013 Rating: 4.8

### **HI/A Session with Phil Leadbetter (HI/A)**

A highly-interactive class for high-intermediates and advanced students, with an opportunity to bring your questions, get a close-up look at Phil's playing and technique, and get Phil's feedback on your playing, or his ideas on how to improve your playing. You shape this class with your questions and requests, so some advance planning is warranted! 2013 Rating: 4.4

## **Stacy Phillips**

**Music Theory for Dobro Players** (all levels okay, if description is appropriate to you) Recognizing some of the connections between chords and scales can cut down on memorization when learning tunes. This knowledge can also suggest musical ideas and paths to explore. Music theory is not about jargon. It is about hearing these connections. (The jargon does enable musicians to communicate a great deal of information quickly.)

The class will begin with what makes major and minor scale and chords, and how these arise naturally out of each other. The class will play arpeggios of the naturally occurring chords to hear the connections. The number system of chords and scales will be covered. The how and why of the most prevalent chord movements, especially the so-called Circle of Fifths will be examined. Lick ideas coming out of knowledge of the essence of this movement will be demonstrated.

If time allows some of the following may be covered: understanding chord symbols and the scales different chords suggest, other scales besides the typical major scale, diminished and augmented chords and scales. How far we get along this journey will depend upon the musical background of the class.

Bring your instrument. And you may want to write down a few things. No particular playing skills are necessary. Dark chocolate will be served at the end of class to calm your nerves! And maybe you'll find out why you can't get your B strings in tune!

2014 rating: 4.5

### **Advanced Music Theory** (Open to all who meet the description below)

Students should know the makeup of major, minor and dominant (7) chords and the number system. The class will be oriented towards understanding the chord makeup of tunes from the Great American Song Book. We (student participation will be encouraged) will discover ways to play arpeggios of 3-5 note chords on our guitars with the idea of using them in solos.

The function of the 6 chord families in vernacular music will be explored along with the use of embellishing notes. We will build the chords of the harmonic minor (and, if time) melodic minor scales. We will think of ways to play arpeggios of 3-5 note chords on our guitars with the idea of using them in solos so bring your instruments.

We will analyze the chord chart of a representative jazz standard like Fly Me to the Moon and All the Things You Are, using the relationship of chords and scales to minimize memorization.

2014 rating: 4.6

### **Position Playing** (LI/B) (offered 2x)

When we begin our musical journey in G tuning, most of us move the bar to a new fret every time a chord changes. Learning how to deal with chord changes within one position greatly eases the creation of coherent melodies. We will cover the location of the major and minor triads of all the common chords (I, II, III, IV, etc.) in "home" position and, if time allows, in the other 2 basic chord positions in G tuning. A bit of familiarity with using numbers to indicate notes and chords is a prerequisite. 2014 rating: 5.0

### **Slants My Way - From the Beginning** (LI)

Slants fell out of favor for a while but they are back and you'll be ready! We'll start from the very beginning with the mechanics of angling the bar while concentrating on economy of movement and intonation.

We will also touch on where to find slants (if time allows, both forward and reverse) on the neck and practice scales on the typical 2 string combinations and apply them to solos. 2014 Rating:

4.6

### **One-String Retunings** (HI)

Changing a dobro's tuning can take too much time because other strings go out-of-tune. We will explore a few one-string retunings that should avoid that problem:

- G modal using Clinch Mountain Backstep and Wheel Hoss
- G add 2 using tunes like Careless Love and When You and I Were Young as examples
- Bm Hula Blues, 6th tuning type licks
- G6 4th string up to E for 6th tuning type licks 2014 Rating: 5.0

### **Bar Control (HI)**

Better control of the bar is a key element in improving your playing. This is not a slants class, but we will be using slant-related and a variety of other exercises, which we will be playing together, as a way to get better control of the bar. We'll be thinking about and working on different types of sliding, picking/sliding, diagonal single-string moves, series of notes without slides, and octave jumping movements that demand bar control. *New*

### **Last Rose of Autumn (without the pulls) (HI/A)**

Last Rose of Autumn (without and, if time allows, with slant/pulls) This piece from The Great Dobro Sessions is not as difficult as I have heard claimed! We'll start off learning the tune using some 2-string slants but no string pulls. There are only a few slant/pull positions I use in the recording, and there are easy substitutes for them. 2013 rating: 4.8

### **Arpeggios (HI/A okay)**

Students should be familiar with the concept of arpeggios. We will play through the standard 3 or 5 note arpeggios with the aim of

- a) "hearing" the chords and their functions
- b) learn the neck by finding them in different locations
- c) exploring ways of using them in a musical way eg. using "voice leading" using typical chord progressions in standards
- d) note possible ways of playing them as chords, if necessary, employing slants. *new*

### **Rob, Billy and Stacy Play (and discuss or deconstruct) Standards and Beyond**

(All levels okay since this workshop does not involve student participation, but more advanced students will probably benefit the most)

In this 2-hour workshop coordinated by Stacy, three instructors (Rob, Billy and Stacy) play and then discuss their approaches to jamming on swing tunes that have relatively lots chord movement, and other styles. They will talk about what they "see" on the neck, how they envision the scale across the neck and related issues like fingering.

The topic of techniques or new approaches that are currently challenging them will be met head on. But mostly they will play. The instructors will take questions from students on what they just played and discussed; note that this is a "closed-case" workshop; students will not be playing. This class will be larger than average, and will be in the last workshop session of the Summit (Sunday, 1-3pm). *New*

## **Ivan Rosenberg**

### **Authentic Old-School Dobro (LI) (2 sessions offered)**

Do you habitually go to straight-bar chord positions on the chord changes without really knowing what to do with your picking hand? Have you found yourself just going from chord to chord and rolling willy-nilly? This workshop will help! We'll learn to play bona fide classic bluegrass and country music on the Dobro using easy-to-remember, easy-to-play licks that end and/or begin at the straight-bar chord positions you already know.

In bluegrass and classic country music, melodies usually happen on the way to a downbeat. For example, melody lines might take place on beats "4 and 1" or "and 4 and 1" as they do in Sweetheart You've Done Me Wrong:

"Oh sweet-heart" and 2 and 3 "you've done me wrong" and 2 and 3 and  
"you have left" and 2 and 3 "me all a-lone" and 2 and 3 and....

Here's the problem: when learning the Dobro, many players start off with a bad habit of always changing from straight-bar chord to straight-bar chord right on beat "1." But the downbeat/chord change (beat 1) is where most melody lines end, not where they begin. Therefore, the opportunity to play over the parts of the song that contain a melody has been missed, and instead you might be trying to play over the space before the next melody line. This workshop will help you break that habit, play over the melodic parts of songs, fill in the spaces between melody lines, and add some classic licks to your Dobro vocabulary along the way. This is a hands-on workshop, and you'll be playing almost the entire time. Some tab will be provided. 2013 Rating: 4.8

### **Using Scales and Chord Tones to Play Melodically in a Modern Bluegrass Style: Getting out of the Straight-bar Habit (HI)**

In bluegrass music, almost all of the sustained melody notes belong to the chord that the song is either on or about to go to. At this level, you should know that the straight-bar major chords contain chord tones (root, third, and fifth). There's nothing wrong with playing notes at the straight-bar chords, but navigating the Dobro via straight-bar chords habitually is limiting-and often stylistically incongruous with modern bluegrass grooves and melodies.

In this workshop, we're going to find those same chord tones away from the straight bar positions. We'll concentrate on finding chord tones for several major and minor chords within the first 5 frets of the instrument. Knowing with complete confidence which scale notes go with which chords will greatly increase your ability to play the melody in a bluegrass style that incorporates open strings, hammer-ons, pull-offs, and rolls.

We'll start in the Key of G and dissect the G major scale to identify which notes belong to the common chords you'll encounter in that key. We'll learn some useful licks that traverse these scale notes, and then focus on modifying these licks to target particular chord notes as we work through common chord progressions. Next, we'll find some interesting ways to embellish melodies using hammer-on and pull-off licks, slides, syncopation, and rolls. Time permitting, we'll transpose some of what we learn to another key or two. By the end of the class, you'll have a much better idea of how melodies and chords go together, how to increase your chances of improvising a great melodic phrase over a particular chord change, how to embellish a basic phrase, and how each scale note can sound right over several different chords.

This is a hands-on workshop, and you'll be playing most of the time. Some tab will be provided. 2013 Rating: 4.9

### **Advanced Concepts for Solo Dobro Performance (A/VA)**

Playing with a group and playing solo are very different—an impressive melody line in a band setting can sound empty and thin with no one there to accompany you. This workshop will focus on enhancing melodies in a solo piece using the following:

- Low notes (open strings or barred) to suggest chord changes, provide a bass line, fill out the sound, and guide intonation.
- Well-chosen arpeggios/rolls to fill in the spaces between melody notes.
- Strums of full chords when the opportunity presents itself.

- Exploring the fretboard for interesting ways to play/suggest chords
- Double-stops and unisons.
- A rhythmic pulse to help the listener (and you) feel the beat.

We'll stick to standard G tuning and spend extra time finding ways to play and suggest chord changes, and we'll also look into selecting the right key for a given solo arrangement. We'll run through some exercises to free up your picking hand for playing melodies and bass notes at the same time, and quickly cover technique for arpeggios and strums. Next, we'll learn my tune, "Here This Morning" in the Key of D, which is easier than it sounds once you have a few of these techniques at your disposal. Then we'll look at my version of "Georgia on My Mind," which has a few tricky chord changes that lay out pretty conveniently on the Dobro in the Key of G.

If you get a chance, please listen to "Here This Morning" and "Georgia on My Mind" in advance, and even try to work through them on your own. This workshop will be a combination of demonstration and hands-on. Tab for both tunes, as well as some exercises, will be provided.

You can listen to the tunes at this link:

<https://soundcloud.com/ivanrosenberg/sets/ivan-rosenberg-resosummit-2015>

2013 Rating: 4.9

## Tim Scheerhorn

**The Fine Points of Set-up & Maintenance** (All levels) Master luthier Tim Scheerhorn will conduct a discussion and demo (with limited set-up demo) designed to teach you about maintenance, care, and set-up of resonator guitars. 2014 rating: 4.9; 2013 rating: 4.6; 2012 rating: 4.9

**Complete Resonator Guitar Makeover** (All levels) This special 2-session (2-1/2 hr.) workshop by master luthier Tim Scheerhorn will feature a complete overhaul of an instrument, with an instrument essentially gutted and completely overhauled, with lots of demo, discussion, and Q&A. If you are interested in this workshop, please include it on your survey in both sessions, since it is one long workshop, not two separate ones. 2014 rating: 4.8; 2012 rating: 5.0

**Office Hours:** Tim will have "official" office hours during the Optional Activities Hour on Friday (1014 rating, 5.0; 2012 rating: 5.0). Also, he will be available throughout ResoSummit for individual consultations and very limited repairs.

## Sally Van Meter

### **Technique Boot Camp** (LI/B)

Focus on finessing fundamental technique in terms of tone, phrasing, clarity, and speed. Participation includes critique of your technique. Class size will be smaller than usual in order to optimize individual attention and feedback. 2013 rating: 4.4; 2012 rating: 4.8

**The Blues: Keeping it Simple** (LI/B) A simple, accessible approach to basic 12-bar Blues, with rhythm patterns, blues scales and licks to build up your cache of simple blues licks to be able to create a solo or jam in any blues jams with confidence! GBDGBD

tuning. 2013 rating: 4.6; 2012 rating: 5.0

**Swing in Standard Tuning** (LI or anyone new to swing) Want to join in those jam sessions where they are playing swing, or songs with a swing feel? This class will get you started. From the basic tab of a swing tune, together we will start to fill in the blanks with a few simple licks plus attention to phrasing and melody, all of which can bring the feel of swingin' it to the song. For this class, we will be using standard GBDGBD tuning. 2013 rating: 4.4; 2012rating: 4.6

**Backing Up a Vocalist** – *with vocalist Abbie Gardner* (Offered twice, once at HI level and once at LI level)

This workshop will focus on the fundamentals of backing up a vocalist – approaches and techniques, consideration of factors ranging from the nature/lyrics of the song, the range of the vocalist, finding the spaces where backup is appropriate, and perhaps most importantly, what NOT to do. This class will involve demo plus lots of hands-on playing and critique.

**The 'Born Identity: Exploring the Weissenborn and Open D Tuning.** Offered once at HI and once at A level.

In this workshop, we'll explore the sonic and stylistic opportunities offered by the Weissenborn or a standard non-resonator guitar in Open D tuning. The differences between the Weissenborn and the dobro come in part from the sonic differences between Open D tuning (which is deep, dark, and sweet) and the dobro's standard open G tuning, and in part from the sonic differences from wood (Weissenborn or a standard guitar) versus the wood+metal of the dobro. There are also stylistic differences that open up lots of opportunities, whether with beautiful melodies or Travis-style fishin' blues. We'll explore these opportunities using a couple of songs from my Weissenborn album as examples, including Margaret's Waltz. Note: you do not need a Weissenborn-style instrument for this class; bring your dobro and we'll re-tune to Open D. *New*

**Advanced Technique & Master Class for High-Intermediate Players** (HI, A okay) Many players you admire have their own style of clean, toneful playing. Every note counts when you are playing, especially when you are playing fast and furious. For this class, the focus will be on basic pick-blocking and bar technique that is critical to clean playing, spot-on intonation, and stellar tone. This class will be very size-controlled so that you will get individual feedback from Sally on improving your technique. 2014 ratings: 4.7 and 4.5; 2012 rating: 4.7

**Building Melody-Based Solos with "Left Turns"** - HI/A (offered 2x). We'll focus on how you can create a melody-based solo with "left turns" -- how to take the chances with creative deviations that add depth and interest to your solo; where to put in the "left turns" and how to bring it back into the fold. Probably on schedule twice, will confirm that shortly. *New*

## **Mike Witcher**

**Technique Boot Camp** (LI/B)

Economy of motion is the name of the game in this class. We'll focus on perfecting fundamental technique - the key to clean playing, great tone, and speed. Participation and individual critique. 2014 rating: 5.0; 2013 rating: 4.9; 2012 rating: 5.0

**Navigating The Fretboard Through Chord Shapes** (LI - HI okay if description suits your needs and space is available)

Lecture, demo and hands on playing. Learn the three fundamental chord shapes that allow you to play in any key in any position on the fretboard. We will run through various exercises that will help you visualize the shapes while you play, applying them directly to melodies in multiple keys. We will also create our own fretboard charts in class and learn how to transform these three chord shapes into scale patterns. 2014 Rating: 4.5

### **Bury Me Beneath the Willow: A Case Study In Advanced Fretboard Approaches** (A, VA)

In this class, we'll use Bury Me Beneath the Willow as a case study for applying multiple scale patterns, transitioning smoothly to different positions, and navigating confidently around some of the under-utilized regions of the fretboard. We'll explore the expanded opportunities in tonal quality, phrasing, harmonies, and dynamics that you will gain from these approaches and techniques. This is an advanced-level class, and assumes that you already have a reasonably strong working knowledge of the fretboard and scale patterns. 2014 rating (same class using I Wonder Where You Are Tonight): 4.8; 2013 rating (same class using Banks of the Ohio): 4.9

**Playing Relaxed** Available for all levels, but intermediates and above would probably get the most out of it.

Isn't it frustrating when you get to a jam or perform on stage and end up choking on the very solo you nailed at home? We've all been there. When I'm in that situation it usually boils down to tension. When my muscles are tight I start making mistakes I usually wouldn't. This class will focus on how to pinpoint tension and release it. We will explore a few breathing exercises while we play, and learn how to focus and relax making it easier to play with greater expression and at various tempos (especially fast). Note that this class involves hands-on playing, but doesn't focus on individualized critique, so the class will not be strictly size-limited. 2014 rating: 4.8

### **Phrasing and Dynamics** (HI, A)

In this class we will explore various ways of playing a song while maintaining the essence of its melody, exploring alternate positions, harmony, timing, dynamics and tone to create a more interesting and expressive solo. I will lead the class through my thought process and outline fun exercises to apply to your own arrangements. Lecture, demonstration, class participation (hands-on playing) and listening to recordings. 2014 rating: 4.9. 2013 rating for A/VA class: 5.0. 2013 rating for HI/A class: 4.8. 2012 rating: 4.7

### **Ry Cooder Transposed** (A, HI if space)

Ry Cooder is one of the slide guitar's most influential players. His distinctive style and superb musicianship have allowed him to fit seamlessly into various styles of music. In this class we are going to study Cooder's approach to phrasing, licks and solo structure. For most of the class we will focus on his extremely expressive solo on the song Dark End Of The Street. We will also spend some time listening to and discussing some of Cooder's other famous solos. YouTube link to Dark End Of The Street: [https://www.youtube.com/watch?v=\\_pXXsWA6QDU](https://www.youtube.com/watch?v=_pXXsWA6QDU) *new*

### **Ear Training** (HI, A)

Ear training is a critical exercise to aid in our musical development. We will analyze the unique qualities of each interval and learn useful tips for distinguishing one chord from another. We will spend a large portion of class time doing call and response exercises. I will play a note or a phrase and the class will play it back. We will also discuss the qualities of each interval making it easier to recognize notes when you hear them and develop ear training exercises you can do on your own to sharpen up your skills. This is a fun and challenging class, and a great way to develop the skills necessary to jam on tunes you have never heard or played before. 2014 rating: 4.8. 2013 rating: 4.8. 2012 rating: 4.9

**Singing Dobro** (HI, A)

Lecture, demo and hands on playing. This class focuses on the slide guitar's most unique quality - its ability to mimic the human voice. We will look at ways to develop and perfect subtle bar techniques for achieving a vocal-like quality. We will explore various exercises for developing accurate and articulate phrasing and apply them by playing a whole song on a single string (and make it sound good). If there's time we will listen to few examples of great slide players who's styles embody this quality. 2014 rating: 4.9. 2013 rating: 4.8

**Shuckin' The Corn - Josh Graves Style** (A, VA, HI if you are comfortable with key & a fast-moving class and space is available)

An exercise in critical listening, this class will be nonstop class participation. We will learn Josh's solo to Shuckin' The Corn along with a variation to the "B" section. This class will move pretty fast through the material, priority will be given to VA, A, and HI, in that order. 2014 rating for this workshop using "If I Should Wander": 5.0.

**Musical Conversation** / *SMALL CLASS, limited to 6* (VA priority, A if room)

In this class we will jam on various tunes or a set chord progression and explore different ways of supporting each other. Each person would change roles (various rhythmic textures, lead, leading chords, harmony) as we pass solos around the circle. We will explore various options for what we can do to add the piece when our "traditional" roles are already filled. We will trade phrases and explore ways of using the previous player's phrase as a starting point for our own ideas. Basically, learning how to have a musical conversation. *NOTE: This class is strictly limited to a maximum of 6 participants. You must indicate two alternates if you select this on your survey.* 2014 rating: 5.0