

## ResoSummit 2014 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.

This year, you also have the opportunity to sign up for one “small class” structured to include just 6 students. These small classes are designed to provide an even greater opportunity for individualized critique, feedback, and hands-on participation.

### **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 workshop session. 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 the workshop description.** This enables you to make the best possible workshop selections in advance. This also helps avoid the problem of having a workshop steered off course by off-topic participant 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.

**If possible, please submit your survey by late Saturday night.**

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

Please take time to make your choices carefully. We can create the best possible schedule for you if you put a lot of thought and care into the workshop selection and survey process – study the descriptions, evaluate your overall schedule, make choices you will be happy with, including alternate choices, and provide comments that help us better understand what you want.

**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 they are classes you have taken in prior years.

### ***Making Your Workshop Selections: #1 Choices, alternates, and “equal interest” choices:***

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 alternatives, 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:**

Please pay close attention to the type of class (lecture/demo; amount of hands-on participation), as well as the overall description, to make sure you are choosing classes that suit you.

If you know you'll want some unscheduled time to better absorb what you are learning, build those 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 most classes, 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.

**Small Class selection:**

You should find several designated “small class” workshops offered at your level, and every participant should be able to sign up for one. But since only six people can be assigned to any one class, you'll find a special question to let us know your order of preference for your small class assignment. Also, for any session where you are selecting a small class as your #1 choice, please be sure that you let us know what class is your top choice as an alternate, if we can't assign you to that particular small class.

**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 online 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. Review your survey carefully before submitting it, so we can get your schedule right the first time.

**Need help choosing workshops?** If you're not sure how to choose the 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 on Friday or Saturday 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.

If you've made sure that you have marked one of the buttons for each workshop, and are still having a problem successfully submitting your completed survey, send us an email – [resosummit@gmail.com](mailto:resosummit@gmail.com) – with your phone number, time zone, and best time to call on Saturday or Sunday. If you are having a technical problem with the survey, it's easier and less frustrating to provide your survey responses by phone, and we're happy to take your responses and submit them into the survey for you.

### **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. 2013 ratings: 4.7 and 4.8. 2012 ratings: 4.9 and 4.6

**Note:** Paul will have “official” office hours during the Optional Activities Hour on Friday (**2012 rating: 4.8**). He will be at ResoSummit all day Friday and Saturday, and will have the ability to do limited repairs. Please see Paul as early as possible if you would like to discuss or schedule a repair. Find him in Fondren 24 (second floor).

## **Greg Booth**

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

Join the Kathy Kallick Band in a real rehearsal and see how the dobro fits into the band's sound. Greg and the band will discuss and demonstrate how their playing adapts to their varying roles: playing fills, rhythm, soloing, kick offs and more. See how the band arranges a song as they tackle a new song for the first time. Lots of music, lots of Q and A, but no hands on playing by participants.

### **Backing Up a Vocalist - with vocalist Kathy Kallick (HI)**

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 Kathy with constructive critique.

### **Working Up your Dobro Break** *SMALL CLASS, limited to 6 – offered twice - once at LI, B okay; once at HI level*

Whether you're in a band or just jamming with friends, you will find yourself needing to work up a break to a new song or that song that always stumps you. You've been practicing rolls, scales, techniques etc; turning all that into music is what we'll work on here. In the LI version of this workshop, we'll choose between a few jam circle standards and work up a break together that's fairly easy to play and makes people listen. In the HI version you'll have an opportunity to bring in a song of your choice, and we'll work on more complex breaks. Lots of playing and some constructive critique.

### **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 Wayfaring Stranger in EBDGBD. Some demo, lots of playing, some discussion and Q&A. 2012 rating: 4.8

### **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 - Georgia On My Mind (A; HI if space available)**

The interesting chord progression lends itself beautifully to a solo arrangement and the EBDGBD tuning. I get many requests for tab to my You Tube video of Georgia On My Mind so this year I'm writing it out and bringing the new arrangement to share with my ResoSummit students. 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 and learn some new chords. Everybody plays.

### **Optional Activities hour - 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 Saturday'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. new

**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! 2013 rating: 5.0

**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! 2013 rating: 5.0

**Arranging Fiddle Tunes for the Dobro (LI/B)** This class will look at two tunes that are often played at jam sessions and see how we can shape them to be fun to play on the dobro. Particular emphasis will be on ways to adjust for the melody that will help keep it accessible and manageable on our instrument, even at faster tempos.

2013 rating: 5.0

**Arranging Fiddle Tunes for the Dobro (HI)** We will take an in depth look at two tunes that are often played at jam sessions and arrange them for the dobro. Emphasis will be on staying as true to the melodic/harmonic content as possible without creating a version that is too awkward to play at jam session tempos. We will look at different positions on the neck for places where melody accents can be smoothly added in, spots where rolls can be incorporated, and harmony ideas for a twin-fiddle sound. 2013 rating: 4.6

**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. new

**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. 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. 2013 rating: 5.0

**Popular Jazz Tunes for the Dobro — (HI/A)** *SMALL CLASS, limited to 6*  
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! 2013 rating: 4.9

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

This class will focus on a well known Jazz tune, Todd Dameron's "Ladybird". 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! 2013 rating for this topic (different tunes): 4.9

## **Andy Hall**

### **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.

### **Timing & Intonation** (LI/B)

This workshop focuses on improving two elements - timing and intonation - that are critical in taking your playing to a higher level. Learn how to listen for timing and intonation, and work on some practice routines and techniques, with lots of hands-on practice and critique.

### **Blues in Standard Tuning** (HI)

This workshop will use Sweet Home Chicago (Eric Clapton's version) and You Don't Love Me (Allman Brothers) as examples to develop your blues playing in standard tuning.

### **Playing Rhythm: Techniques & Approaches** (Two sessions: one HI, one LI)

Explore a wide range of approaches and techniques for playing rhythm.

### **Arranging Songs for Solo Performance** (A)

This class will use two examples, Drifting Too Far From the Shore and If I Only Had A Brain, in working on arrangements for solo performance.

**Master Class** *SMALL CLASS, limited to 6* – offered three times (VA, A)  
This class will be conducted in true master-class style, and is limited to 6 participants. Be prepared to play a single song or tune (max. 3-4 min.), for comment, critique, advice, focusing on technique and musical choices and creativity reflected in your arrangement.

**Singing AND Playing Dobro (A+VA):**

This session focuses on key techniques for successfully integrating vocals and the dobro -- backing up a vocalist, and also backing up your own vocals. With guest vocalist Abbie Gardner.

## **Jimmy Heffernan**

**Scales and How to Use Them (LI/B)**

It's one thing to learn the scales on the dobro, and a different thing altogether to learn how to incorporate scales into your playing in a musical and creative way. We'll work on these techniques that will make put all that scale practice to good use!

**Lexicon of Bluegrass Licks (HI)**

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.

**What Am I Doing Wrong?** offered twice: one HI, one 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.

**Dressing Up a Melody** - 2 sessions, one LI, one HI.

This workshop focuses on ornamenting and filling out simple melodies, including chord voicings and using different fretboard positions. [2011 rating: 4.6]

**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. new

**Backing Up a Vocalist** (with guest vocalist Abbie Gardner) HI/A

We'll work on a range of songs, both bluegrass and other styles, to polish your skills in this all-important role for the dobro. Be prepared to play a lot in this class!

**Informal “Office Hours” with Jimmy** *SMALL CLASS, limited to 6*

This class will fall midway through ResoSummit. For some, it's a great time to ratchet down the intensity for a session. This informal time with Jimmy will be unstructured

and mellow - bring your questions, get a demo of something you've been trying to figure out, work on a tune – just keep it on the mellow side.

## **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.

### **Mike Auldridge / Three Bells** - all levels okay

In this workshop, we'll study Mike's playing on his last recording and deepen our understanding of Mike's approach to the dobro, and how we can incorporate his style, tone, and other key elements into our own playing. Lecture/listening/demo/ Q&A. This workshop does not involve hands-on playing by participants.

### **Lap steel demo** - all levels okay

This workshop will be demo and lecture, exploring techniques and approaches on the lap steel. Examples may include cuts from Rob's new album with Trey Hensley; My Heart Was Made to Love You (from Blue Highway's Sounds of Home); and other examples where lap steel is the instrument of choice to complement the song.

### **Blue Highway-style kickoffs on the dobro** - (offered twice, one HI and one A)

*Note: the HI session will be a SMALL CLASS, limited to 6*

Using examples such as Sycamore Hollow, Still Climbing Mountains, Tears Fell on Missouri, and Sounds of Home, we will explore how to create great kickoffs on the dobro, with a special focus on the Blue Highway sound. This class will include hands-on participation.

**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. 2012 rating: 4.8

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

### **Traditional country sounds on the dobro** (offered twice, one Intermediate and one Adv.)

Explore ways to capture traditional country sounds, with examples from Merle Haggard's Bluegrass Album and Rob's new album with Trey Hensley.

**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.

## **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. 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).

**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

**Le Dobro a la Django** (A/VA, HI if space available)

Some Gypsy jazz for the dobro. Tunes we may use include Honeysuckle Rose, Minor Swing, and Blue Drag . We'll learn the melodies together and look at some solo ideas and some licks, scales, and sounds that are common to the Django style. 2011 rating: 4.7

**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. 2013 rating: 4.7

**Blues in D Tuning** - (Open to all who meet the prerequisites described) We'll focus on blues scales and patterns in this tuning, looking at some rhythm chords and sounds that are unique to this tuning. We'll use some generic blues tunes and Dust My Broom (Robert Johnson) to give our new patterns a test run. There will be some demonstration, some playing, and some Q&A. **Prerequisites:** Blues 101 or equivalent, or already being familiar with the tuning.

**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. 2013 rating: 4.8

**Accompanying a Vocalist w/Abbie Gardner** (LI/HI) *SMALL CLASS, limited to 6*  
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. 2013 rating: 4.6

**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. 2013 rating: 4.9

**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. *new*

**Randy Kohrs**

***Note:** Randy's mother will be having surgery on Friday. So that Randy can travel to be with his mother, he will be at ResoSummit on Sunday only. To offer participants at all levels a shot at having a workshop with Randy, we are changing Randy's schedule to 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! **2012 rating: 4.6**

**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!

**Stacy Phillips**

**Music Theory for Dobro Players** (all levels okay)

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!

2013 rating: 4.6

### **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. *new*

### **Position Playing** (LI/B)

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. 2013 rating: 4.8

### **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 *new*

**Slants My Way - From the Beginning** *SMALL CLASS, limited to 6 – offered twice - once at LI, B okay level; once at HI level*

Small class size will allow for some individual instruction. 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. *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

**Advanced Chordal Ideas** (A/HI okay if space)

The essence of many of even the most complex chords can be played on 3 strings. Some of these work great even in traditional bluegrass, but they are especially useful in modern offshoots of the music and jazz-related styles. We will explore some of the possibilities available for G tuning. These chords can be approached as 3-5 note arpeggios, so playing forward & reverse slants and slant/string pulls will help you get the most out of this class, but is not a prerequisite. Some familiarity with using numbers to indicate notes and chords is necessary. 2013 rating: 4.7

**New Directions in Slide Guitar / Discovering New Techniques / Things We Should Know how to Do** (VA; A okay subject to space availability) – 2-hour class

This class will address technical frontiers of lap style playing. To make it really work I hope to get input from the participants.

Some starting points (but topics are completely open):

We'll begin with challenges of closed position playing; closed chromatic runs, diagonal bar moves, playing a series of major-second intervals, and, of course, slant/pulls; on to general approaches that are musically common but that are avoided by dobroists, like sequencing. I'll suggest ways of dealing these challenges, we'll try some, then the class will come up with better ideas!

Have you discovered new sounds on your guitar? Are you at the beginning stages of inventing a new technique? We will brainstorm dobro experiments that students are working on or specific (non-basic) playing passages that are causing problems. We may not come up with ultimate answers but let's inspire the continued evolution of slide

skills.

I'd like to read about what you are working on and your suggestions for topics . Please write to: [archduke@stacyphillips.com](mailto:archduke@stacyphillips.com) *new*

## 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. 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 session, please include it on your survey in both sessions, since it is one long workshop, not two separate ones. 2012 rating: 5.0

**Note:** Tim has already chosen the instruments he will be using for these workshops.

**Office Hours:** Tim will have "official" office hours during the Optional Activities Hour on Friday (**2012 rating: 5.0**). However, he will be available throughout ResoSummit for individual consultations and very limited repairs. Find him in Fondren (far end of the 2<sup>nd</sup> fl. lobby).

## Josh Swift

**Chicken Pickin' on the Dobro** (Intermediates - other levels accommodated if space is available, since this is Josh's only workshop)

In my class, I will be teaching people how to approach the dobro from a chicken pickin' style. My reason for teaching this is not solely to teach my approach. I can't begin to tell you how many times people tell me they feel like they've hit a wall in their playing. They don't know how to expand their playing ability. In all honesty, we ALL have to deal with this issue. One thing I've found that seems to always work for me is to not necessarily listen to dobro all the time. It's a great thing to listen to your heroes and try to learn how they do what they do. That being said, If my goal is to copy what they do, I'll never have identity. I want to teach players how to create their own identity. Yes, it takes sound fundamentals, just like all instruments do, but I want people to know how to get PAST the wall. I'll take a lick that involves all the fundamentals of my playing and teach it to every person in the class. We'll go over a method I have that teaches playing on pitch using muscle memory. The biggest thing I'll be trying to get across is how to get past the walls that we all have at times. Note: a similar workshop taught by Josh in 2010 received a 4.8 rating.

## **Mike Witcher**

### **Technique Boot Camp** (LI/B) *SMALL CLASS, limited to 6*

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. 2013 rating: 4.9. 2012 rating: 5.0

### **Navigating The Fretboard Through Chord Shapes** (B, 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 fret board. We will run through various exercises that will help you visualize the shapes while you play, applying them directly to melodies in multiple keys.

### **I Wonder Where You Are Tonight- A Case Study In Advanced Fretboard Approaches** (A, VA)

In this class, we'll use I Wonder Where You Are Tonight 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. 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. *new*

### **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. 2013 rating for A/VA class: 5.0. 2013 rating for HI/A class: 4.8. 2012 rating: 4.7

### **David Lindley Transposed** (A, HI if space)

David Lindley is one of the lap slide's most influential players. His distinctive style and superb musicianship have allowed him to fit seamlessly into various styles of music. He's most noted for his playing in rock, folk, Americana, reggae, country and singer songwriter circles. Some of his most notable lap steel playing was from his years backing up Jackson Browne. In this class we are going to study Lindley's approach to phrasing, licks and solo structure by learning some of his most famous solos. For most of the class we will focus on one of Jackson Browne's biggest hits, These Days. Lindley kicks it off and takes a great solo along with beautiful backup work. We can directly apply these ideas to the dobro to broaden our musicianship skills. We will be using DADF#AD capoed at the 3rd fret. We will also spend some time listening to and discussing some of Lindley's other famous solos and Weissenborn work. YouTube link to These Days: [https://www.youtube.com/watch?v=VcJDI7a\\_1lk](https://www.youtube.com/watch?v=VcJDI7a_1lk) *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. 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.

### **If I Should Wander Back Tonight- 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 kickoff (full solo) and variations from 2 other solos from the Flatt and Scruggs performance on the Martha White Show. This arrangement is in the key of "F" played with out a capo. Here's a link to the video.

<https://www.youtube.com/watch?v=YORY2osG5rE?>

This class will move pretty fast through the material, so must be at HI or above. *new*

### **Musical Conversation** / *SMALL CLASS, limited to 6* (VA ONLY)

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 open to VA only and strictly limited to a maximum of 6 participants. You must indicate at least one alternate if you select this on your survey. new*