

ResoSummit 2017 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.

Choosing your workshops:

You send us your choices in advance by taking the online workshop survey. Since 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).

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.

The workshop descriptions should give you a good sense of whether a workshop is likely to suit you – including the subject matter, 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. Some classes use tab; others don't (audio-recording may be your best “notes” for those). 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 Wednesday, Nov. 1 (10pm CDT). 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.

Look for workshops pitched to your skill level, interests, and style of learning. 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.

- ***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.”

- ***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 HI 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 A as #1 choices. If I can’t get in all of them, Workshop X is my #1 priority with this teacher, Workshop Y is my #2 priority, and Workshop Z is my #3 priority.” 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.

Omitting alternate choices does not improve your chances of getting your #1 choice, but it does make the scheduling process harder - we may have to call/email you to determine your alternate choices. 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, 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, 3 workshops in a given session – please mark all 3 “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 for that session 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 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 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. 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

Paul Beard - page 3	Gary Hultman - page 9	Tim Scheerhorn - page 13
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Paul Beard

Tone Secrets of the Resonator Guitar (all levels) *offered twice* - 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. 2016 ratings: 5.0 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 (2016 rating: 4.8; 2015 rating: 4.6). Please see Paul as early as possible if you would like to discuss or schedule a repair.

Greg Booth

Explore Drop E Tuning (HI/A)

Lowering the low G string to E opens the door to a new world of sounds on your dobro. 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 extends the range into full and rich sounds. We'll explain how to think about and navigate this tuning, I'll bring tab from some of my YouTube videos and we'll learn a song in EBDGBD. I'll demonstrate, discuss, lots of playing and Q&A. 2016 rating 4.5; 2015 rating: 4.8; 2014 rating: 4.7; 2012 rating: 4.8

Bob Wills Is Still the King! (HI/A)

Western Swing music sounds great on the dobro. Some Bob Wills songs have become dobro standards such as A Maiden's Prayer. I've borrowed from the dobro's cousin, the steel guitar, for a new arrangement of the Texas Playboy's hit record, the Boot Heel Drag. <https://youtu.be/qlPRUt6KneE>. We'll learn what makes the Western Swing sound and feel and we'll hit the high spots of two other Bob Wills instrumentals, Panhandle Rag and Steel Guitar Rag. Lots of playing, some demonstration. *2016 rating for a similar western swing class: 4.8*

Dobro Arrangement, Wichita Lineman (A/HI)

This year we lost Glen Campbell, one of the greatest singers and musicians of our time. After many requests I have finally tabbed my YouTube arrangement of his hit song Wichita Lineman and ResoSummit is getting it first. <https://youtu.be/CJd4vO8jkyE> There will be lots to dig into here with this unique and complex music. We'll hit the high spots of the tab, look at the chords, throw in a cool modulation and get everybody "lined out." *new; no ratings available*

Betty's Note: to give as many people as possible the opportunity to work with this arrangement, this topic will be offered once as a workshop (size- and level-controlled), and once as an “optional activities hour” session, which does not require advance sign-up, is open to everyone on a walk-in basis, and is conducted on a less formal basis than a workshop.

Easy Cheesy Chromatic Licks (HI/A)

Learn how to make those dizzying half tone chromatic licks that sound hard but aren't. The "beauty" of these licks is that they will fit in many different keys and types of chords. A good example can be heard at 0:29 of my YouTube video, Don't Let Your Deal Go Down. <https://www.youtube.com/watch?v=Qu9W6mVfw4U>. I'll bring tab and we'll learn at least 5 different ones that are easy to play. Armed with a few different chromatic licks you can be tasteless in any key! Lots of playing, some demonstration. 2016 rating: 4.6

Playing By Ear - offered twice: once at HI, and once at LI/B

Some folks get dependent on tab and are lost without it. Others never use tab but need help translating what they hear to their instrument. In this class we'll dissect how to recognize notes,

chords, intervals, melodies and licks by ear. We'll listen to some examples and figure them out by ear together. I'll have some fun exercises that will test and develop your ear skills and we'll learn a little about keys, chords and scales that will help you play by ear. Discussion, some playing. *new; no ratings available*

Spice Up Your Playing: Phrasing (I/II)

The biggest bang for the buck to improve your playing is in your choice of phrasing. Make your playing compelling and interesting by simply working on the rhythm of your notes and spaces. The most profound choice of notes isn't very cool if the phrasing is boring. We'll experiment with timing and play games with phrasing that are fun, break up the predictability and add interest to the music. I'll have examples to listen to, everybody plays, discussion. *new; no ratings available*

Billy Cardine

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! 2016 rating: 5.0; 2014 rating: 4.8; 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! 2016 rating: 5.0 2014 rating: 4.9; 2013 rating: 5.0

Memorize the Neck – and use chord positions to find a melody (offered once at HI level; once at LI)

This will be a multi-part class that merges our 2015 subject of learning to Memorize the Neck with applying that knowledge to find and play the main melody of a vocal (or instrumental) song. Part of our focus will be on the basic chord positions so that the 1-3-5 of each chord are available anywhere on the neck, rather than just at the straight bar position. From there we can see how a melody can blossom differently in relation to the accessible notes within the chord position (each position having its own ergonomically reasonable possibilities).

We will begin by learning an exercise on how to memorize the note/letter names on the entire neck of the Dobro. From there we can learn and access our basic 1-3-5 chord shapes. We will find the melody within those shapes and see how these positions each offer us opportunities to sound fun and different without fretboard gymnastics or having to move the bar from one straight bar position to the next. The class will also include some easily digestible yet very useful morsels of music theory that you don't need to be a Music PhD to enjoy using. 2016 rating for LI class: 4.8; for HI class: 4.8. 2015 rating for similar class: 4.7

Old-Time Jams and the Dobro (A, or HI with strong fiddle tune background)

This class will focus on what to do as a Dobro player who likes old-time music at the old-time jam. We will consider everything from sitting down and not knowing the tune, to deciphering the important notes in the arc of the melody, to playing the full melody as though we were a fiddle or clawhammer banjo. We will explore rhythm backup, chops, guitar strumming patterns and some fun accents that are unavailable on other instruments. After we initially pick the several most important notes of the melody, we will add in the details from there, with the intention of developing the confidence and ability to sit down and enjoy the old-time jam with everyone else (It's so fun!). We will talk about different tuning possibilities a la the clawhammer banjo or cross tuned fiddle. We will use a couple examples from the common old-time jam repertoire. They will be different than the 2016 class! 'Nail The Catfish to the Tree' and 'Road to Malvern'. 2016 ratings for this workshop, featuring different tunes: 4.7

Six String Swing - Nuages - offered twice: once at HI level; once at A/VA

This class will focus on some popular swing tunes from Billy's recording "Six String Swing". We will talk about the different ways to amass an arsenal of Swing-y sounding lines thru emulation, transcription as well as use of theoretical ideas. We'll look at how to ornament the blues to bring out the swing. We will analyze chord charts and discuss where the chords 'change key' and how to navigate a solo thru the changes. We will talk about arranging the melodies (maybe the most fun part as the melodies sound so cool over the chord changes). Perhaps most importantly, we'll look at how to make adjustments to the melodic lines to make them reasonable to play on the Dobro, rather than being overly cumbersome carbon copies of the violin or guitar parts. This years tune will be the popular jam tune Nuages. 2016 rating for A/VA class: 4.9.

Indian single string slide guitar techniques, Ragas and a popular Bhajan (folk song) - A/HI (priority in assignment may be given to either A or HI, depending on demand).

This class will introduce the students to some of the techniques used to play Indian Classical and Folk music on the slide guitar. We will practice some note 'decorating' ornamentations. We will talk about what makes a Raga and look at some of the ascending and descending lines that make them. And we will learn a popular folk tune that features some of the beautiful major/minor mixed tonalities that help make the music so beautiful and haunting.

Harmonizing Scales and Melodies with Slants - HI/A (priority in assignment may be given to either A or HI, depending on demand).

We will look at how to play 2 note slants on most string combinations. We'll play thru scales and some popular Dobro melodies, first as single notes, then with harmony using slants where necessary.

Popular Jazz Tunes for the Dobro A/HI (priority in assignment may be given to either A or HI, depending on demand).

This class will focus on a well known Jazz tune (tba, different from prior year tunes). 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! 2015 rating: 4.9; 2014 rating: 4.8; 2013 rating: 4.9

David Hamburger

Note: David Hamburger is new to ResoSummit, so all topics are new and without ratings. If you're not familiar with David, check out his short bio here:

<http://davidhamburger.com/about/>

and check out his teaching chops here (featuring his fingerstyle blues materials):

<http://davidhamburger.com/blog/>

His instructional book, The Dobro Workbook, is published by Hal Leonard.

Blues in Open D Tuning - offered at two levels: HI and A

Intermediate: In this class, we'll get oriented in D tuning by looking at some of the classic slide guitar moves of Elmore James, Duane Allman and Ry Cooder. We'll work on specific techniques like Elmore James' vibrato, Duane Allman's harmonica-influenced phrasing and Ry Cooder's use of open position, and explore how to practice and improvise with those sounds.

Adv: We'll also check out how to relate open D tuning to high-G tuning so you can translate some of your existing open-position G vocabulary to D.

Blues to Swing - offered at two levels: HI and A/VA

Intermediate: Blues, swing and jazz musicians all have a different angle on the twelve-bar chord progression. Working in the key of G, we'll start with a look at blues phrasing and how to build a blues solo using the same call-and-response phrasing blues singers do. Next, we'll see how to build more fluent, swing-oriented lines using a mix of major and minor pentatonic scales and chromatic notes. We'll also explore some of the different ways swing and jazz musicians play the turnaround, including how to solo over the notorious ii-V-I.

Adv/VA: We'll translate these ideas into the keys of D and C, and cover how to handle altered chords on the blues

Blues in E and A (Without a Capo) - HI

If you've found yourself jamming with blues guitar players, you know that E and A are two of the commonest keys to play blues in. We'll check out a number of ways to keep up on the Dobro without leaving high G tuning or resorting to a capo, including open position blues scales, pentatonic scales, double stops and chromatic moves. Along the way we'll swipe some licks from guitarists like Muddy Waters, T-Bone Walker and Charlie Christian.

How To Practice Improvising - offered at two levels: HI (LI if okay with HI approach); and Adv.

Once ResoSummit is over, you'll have a ton of things you want to work on. Where do you begin, and how should you practice to get the most out of what you've just learned? This class will focus on how to create your own exercises to get you where you want to go. We'll look at how to work backwards from a broad goal like "be able to improvise fluently on fiddle tunes" (or the blues, or a particular song or chord progression, etc) to the specific skills that might involve. From there, we'll talk about hands-on practice routines you can use to acquire those skills. We'll also talk about how to organize your practicing when you don't have an unlimited amount of time.

Swing in Open Position - A/VA only

If you have some understanding of how to “play the changes” on the blues and how to find the notes of chords like C, E7, A and D in open position, you can use that to start improvising on standards like “All Of Me” and “Exactly Like You.” We’ll look at using open position to spell out the kinds of scales and arpeggios swing musicians use, how to use swing phrasing to create smooth solos, and using both blues licks and chromaticism to tie everything together. Some theory may get flung about in the process, but the goal is get you playing.

Theory From Zero to Modes and Altered Chords (All levels welcome)

For anyone who wants to learn theory from scratch, or get a review from the ground up. We’ll start with half steps and whole steps, talk about how major scales work, why the chords in a key are what they are, and explain once and for all what the heck the Mixolydian mode is, and why a D7b13#9 isn’t as scary as it looks.

Jimmy Heffernan

*[Note: **Two new topics** from Jimmy will be added later today, so check the final version of the this document, which will come out with the workshop survey link, for those descriptions.]*

Lexicon of Bluegrass Licks - (offered twice, once for HI, once for LI/B)

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. 2015 ratings: HI - 4.7; LI - 5.0.

Put That Capo Away! - offered twice, once for HI/A, once for 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. 2015 ratings: 4.7 (LI), 4.5 (HI/A)

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! 2015 rating: 4.6

Understanding Diminished Chords -offered twice, once for LI, once for 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. 2015 ratings: LI - 4.0; HI/A - 4.6

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. 2015 rating: 4.7. 2014 rating: 4.8

Gary Hultman

Creating Kickoffs and Solos for Bluegrass Songs (offered at two levels: LI/B, and HI and above)

This workshop hones in on two key roles for the dobro in a bluegrass band: creating compelling kickoffs and solos. Gary Hultman is a ResoSummit star, "graduating" straight from ResoSummit (and ETSU's famed bluegrass program) to The Boxcars (3-time IBMA Instrumental Group of the Year), touring and playing with bluegrass greats Adam Steffey and Ron Stewart.

The LI/B version of this workshop will use a Boxcars original with a simple melody, "I'm Dreaming of You," to explore kickoffs, and "Head Over Heels" (Flatt & Scruggs) for creating solos.

The HI+above version will use "Girl I Love Don't Pay Me No Mind" (Flatt and Scruggs) for kickoffs, and "Faded Love" in the key of D for solos.

Demo, discussion, and hands-on participation and short critique. Tab will be provided. *No rating - new topic for this teacher. Rating for Gary's 2015 workshop with The Boxcars, The Dobro in a Band: 4.7.*

Rob Ickes

Exercises and Practice Regimens - Open to all levels, but 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. *Note: this class will be size-controlled to allow opportunity for some individual critique.* 2016 rating: 5.0

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. 2016 rating: 4.7; 2015 rating: 5.0.

Creating Great Solos (LI/HI) This workshop explores different approaches to creating great solos, and will use Amazing Grace as the primary example for how to create varied solos in different keys. Lots of demo and discussion; some hands-on playing and feedback. 2016 rating (HI/LI): 4.9

Creating Great Solos (A/VA) "Georgia on a Fast Train" will be the springboard for an advanced-level exploration of how to create great solos. Lots of demo and discussion; some hands-on playing and feedback. 2016 rating (A/VA): 4.9.

Backing Up a Vocalist - with vocalist Trey Hensley - offered twice, once at HI/LI, once

at A/VA

This workshop will explore how to back up a singer, with vocalist and guitarist Trey Hensley providing the vocals. Demo, discussion, and some hands-on participation and short critique. 2016 rating: 4.8

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. 2016 rating: 4.9; 2015 rating: 5.0

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.* 2016 rating, 4.9; 2015 rating: 5.0; 2014 rating: 4.9

Plugging In (open to all levels)

This class will explore key aspects of plugging in: gear options, set up, tone, dealing with sound engineers, and more. We'll cover both dobro and lap steel. (Note: if you are interested in mic and mic placement issues, those are covered in the Recording Studio workshop.) *New topic; no ratings available.*

Office Hours: Rob will hold a drop-in Office Hours session on Friday during the Optional Activities Hour – no need to sign up in advance.

Randy Kohrs

***Note:** Randy will be teaching 3 workshops at ResoSummit, all on Saturday. To offer participants at all levels a shot at having a workshop with him, 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. Please focus your questions on dobro playing and technique, and NOT on gear or recording, and be conscious of your role in asking pithy questions 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/B) 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! 2015 rating: 4.9; 2016, 3.9

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! 2016 rating: 4.9

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! 2016 rating: 4.3; 2014 Rating: 4.9

Todd Livingston

Practice Techniques - Offered at three levels: LI, HI and A.

They say “practice makes perfect,” but it’s more accurate to say “perfect practice makes perfect.” In this class, Todd will focus on how to organize your practice sessions so that they are effective, at least semi-enjoyable, and focused on what will help you at your current level of playing. Depending on the level, this may include making friends with a metronome, how to practice scales and patterns without wanting to cry, working with the Circle of Fourths, incorporating exercises/approaches for left hand, right hand, hammer ons and pull-offs, intonation, and speed, and developing repertoire, and more. Get out of your practice rut, and get some solid ideas for making your practice time more productive! Rating: a 2011 version of this workshop was rated 4.5.

Technique Boot Camp B/LI

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. This class is highly recommended especially for those who haven’t worked extensively with a teacher in-person, because you’ll get a great set of eyes on your hands and perhaps fix some bad or uneconomical habits before they become ingrained.

Useful Theory in Action LI/B

In this class, you’ll work in a very practical way with key music theory concepts to help you improve your playing - how to think of melodies in numbers, for example; intervals; playing melodically away from the chord, and more. LI and B participants will leave this class with new insights and approaches that will help take your playing to the next level.

Decoding Derek Trucks - HI and above.

Take a close look at how dobro players can take signature Derek Trucks sounds, styles and techniques and use them to great effect on the dobro. This class will include some listening, demo, and hands-on playing.

Banjo Ideas for the Dobro (HI/LI)

No, “banjo ideas” isn’t an oxymoron. This class will examine an array of ideas, techniques, and sounds that we can borrow/steal from the banjo. Lots of class participation as we work our way through these possibilities.

Improvising with Foggy Mountain Rock (HI and above)

Todd will use the dobro classic, Foggy Mountain Rock, as a tool to help you learn how to move beyond the stock / routine performance, and push yourself to experiment, improvise, take risks and ultimately develop new ideas and approaches that will improve your playing and your improvisational skills. Come to class ready to get pushed and to take some risks!

Working With/Backing Up a Vocalist (offered at two levels: A and HI)

Todd’s version of this classic ResoSummit topic will include significant focus on working with a singer/songwriter, and backing up a vocalist in the context of duo performance. The guest vocalist for these classes is Brandi Hart (Dixie Bee Liners), who is Todd’s spouse.

Ivan Rosenberg

Advanced Concepts for Solo Dobro Performance (offered twice: once for HI; once for 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 focus on a specific song, putting these techniques to work. If time allows, another song may also be included. This workshop will be a combination of demonstration and hands-on. Tab, as well as some exercises, will be provided. 2016 ratings: A/VA class: 4.8; HI class: 4.8

Authentic Old-School Dobro (three sessions offered: one session each at LI/B, HI and A levels, with complexity of class adjusted accordingly)

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 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.

The advanced version of this workshop will quickly review Brother Oswald/Uncle Josh-style closed position basics with a straight bar, and then move on to forward and reverse slant technique and interesting uses of slants to create melodies. Prerequisite at this level: some experience with slants.

2016 ratings: Adv class: 4.8; HI class: 4.7; LI/B class: 4.7

Expanding Your Dobro Rhythm Repertoire (offered three times: once for Adv., once for HI, and once for LI/B)

There's a lot more you can do to back up other musicians than play a basic chop, especially if you're playing in a pared down setting of a duo or trio. Over the past decade I've mostly played in duos with guitar players, which means I've spent a lot of time strategizing ways to support a song when the guitar player takes a solo. We'll learn a few ways to emulate a bluegrass rhythm guitar, learn combinations of arpeggios/rolls and strums that sound good in support of vocals and other instruments, and work on some chop patterns that include root-fifth bass notes. We'll also cover bar-technique strategies to damp/mute certain strings so your strums are more focused and subtle. Having observed and played in Dobro jams over the years, I'm certain this is an area where most Dobro players can make big improvements without a huge investment of practice time. **New** - no prior ratings.

Fundamentals of Improvising (offered twice: once for HI, and once for LI/B)

Many of you have an easy time finding the melody to a typical 3 or 4 chord bluegrass song, which is a great start, but you may feel your solos aren't as interesting or expressive as you wish. In this class, we'll all learn an easy melodic solo to an easy song ("You Could Hear the Whistle Blow a Hundred Miles" – Uncle Josh style) and then learn strategies for making the solo more interesting using lead-in notes, slides, hammer-ons/pull-offs, syncopation, repetition of notes and phrases, and more. You'll leave the class with plenty of ideas for creating on-the-fly variations of any solo without having to learn any new music theory or fancy bar/picking techniques—these are strategies you can start using today. This will be a hands-on class where you'll be playing 90% of the time. Handouts will be provided. **New** - no prior ratings.

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. 2016 rating 4.9; 2015 rating 5.0; 2014 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. 2016 rating 4.8; 2015 rating 5.0; 2014 rating: 4.8; 2012 rating: 5.0

Office Hours: Tim will have “official” office hours during the Optional Activities Hour on Friday (2016 rating: 5.0; 2015 rating: 5.0; 2014 rating, 5.0; 2012 rating: 5.0). Also, he will be available throughout ResoSummit for individual consultations and very limited repairs.

Sally Van Meter

Blues for Beginners- How the Blues Scale and Chord Position playing make it simple to find your inner blues soul. (B/LI, or anyone new to blues)

Do you often get into a jam session or playing with good friends where there is a lot of blues being played but you do not know what to do? This is the class that will open the door for you. A simple, accessible approach to basic 12-bar Blues - we will learn the main blues scale and a few blues 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! We will take one song and try to add those ideas into the straight melody and you can learn that the blues scale is transferable to any key for any simple blues-tinged song or tune. Standard GBDGBD tuning. Tab for the song will be provided. 2015 rating for similar topic: 4.0.

The ‘Born Identity - Exploring Open D Tuning for Slow and Pretty Weissenborn-style playing (HI/LI)

There is something so special about slide playing 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 Open G tuning, and in part from the sonic differences from wood (Weissenborn or a standard guitar) versus the wood+metal of the dobro. We will use a “slow and pretty” song to learn how the lyrical feel of the ballad comes to life in Open D tuning, and the techniques used to create that deeper tonal feel on the pretty songs and waltzes. You do not need a Weissenborn for this class, but you will need either your Dobro or a regular guitar that is set up for a higher action for lap-style playing and tuned to DADF#AD (low to high). I recommend ahead of this class that you familiarize yourselves as much as possible with the D-tuning scale positions in this tuning. Please take the time before class, during the lunch break, to re-tune. *A similar 2015 class that combined this topic with the following topic involving Travis-style patterns was rated 4.4.*

Playing in Open D Tuning using Travis-Style Alternate Thumb- Four patterns that you need to know! (HI/LI or anyone new to Travis-style playing)

This class is specifically for Alternating-Bass style playing in country and country blues. There are four patterns that rhythmically bring together all the right elements the song needs when using rhythm patterns. Learning where these patterns are used is important under your song and they are helpful in making sure the melody stands up front while achieving that country blues rhythm that supports the groove these kinds of songs have. And it is truly fun to get good at this style. We will use the song "Fishin' Blues" and tab will be provided for this song in class. You will need either your Dobro, Weissenborn, or a regular guitar that is set up for a higher action for lap-style playing and tuned to DADF#AD (low to high). I recommend ahead of this class that you familiarize yourselves as much as possible the D-tuning scale positions in this tuning. Tab is provided for class. Please take the time before class, during the lunch break, to re-tune. *A similar 2015 class that combined this topic with the above “Born Identity” topic was rated 4.4.*

Building Improvisational Soloing Skills with ‘Left Turns’- (HI, A if description suits & space is available)

Do you often wish that you could create something new or different from a straight melody in your solo? We'll focus on how you can create a melody-based more

improvisational solo with what I like to term "left turns"– deviations from the straight melody. This class is designed to help you figure out when/ how/where to take the chances with creative deviations that will add depth and interest to your solo; where to put in those changes and then how to bring it back into the melodic fold. We will use the song "My Home's Across the Blue Ridge Mountains" (Key of D in GBDGBD tuning) as the primary example of how to work those other melodic changes, ideas and phrasings into your solos. You will need to have good knowledge of scales and their alternate fretboard positions and be prepared to participate in the class. Tab provided for the basic melody, but please note: this class is not for "tab junkies" unless you are fully open to winging it, taking changes, and thinking/playing out of the box. 2015 rating: 4.9 and 4.4.

Blues in Bluegrass- Adding a bluesy touch to Trad Bluegrass (HI/LI)

There is much of the Blues influence in traditional bluegrass, and likely you hear it all the time, but don't realize how much it is incorporated into the music. This class will have a fair amount of student participation in sharing a particular song ' Blue Night" (Bill Monroe version) and finding those blues scale notes and fitting them into a more benign melody to make it have more energy or stronger improvisational feel. It will be learning how to play the same melody over and each time, finding a way to slip those blues licks and notes into the solo much like a singer would do to change it up. GBDGBD tuning and Tab for the song will be provided. *New topic; no ratings available.*

Swing for Dobro - Make your swing syncopated playing stand up! (LI or new to swing)

Want to join in those jam sessions where they are playing swing, or songs with a confident swing feel? There are certain patterns of notes and certain ways to phrase those notes together in the music scale that put the feel of swing into nearly any kind of song. This class will get you started. From the basic tab of the well-know song 'Lady Be Good', 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. As a class, you will all take turns trying your hand at learning to get that swing feel into your solos. 2015 rating for similar class: 4.5

Backing up a Vocalist (LI/B)

With Brandi Hart. When/where/ and what/what not to do - Supporting the most important part of the song- The Singer! This workshop will focus on the importance 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. When you can work well with a singer, there is almost nothing better. Think of how great Jerry Douglas is with Alison Krause- he works by feel, but also by an ingrained sense of what best supports the singer/band leader and where those boundaries are. This class will involve a short demo of examples and then into straight full-class participation playing with our wonderful guest singer, Brandi Hart from the Dixie Bee Liners.

Mike Witcher

Technique Boot Camp B/LI, or participants at any level who would benefit from having a “technique perfectionist” (Betty’s designation) give individual feedback on your left- and right-hand mechanics & technique

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. 2016 rating: 5.0; 2015 rating: 4.8; 2014 rating: 5.0; 2013 rating: 4.9; 2012 rating: 5.0

The Turnaround (HI/A)

Turnarounds come at the end of a verse or chorus of a song, usually on a I–V–I or V–I progression. We’ll learn a number of turnarounds in the key of D and then how to transpose them to any key. We’ll also learn the classic turnaround lick for the Hank Williams song “Cold, Cold Heart.” 2016 rating: 4.8

Jerry Douglas - Maybe (AKUS Live) (A, VA; HI if you are comfortable with key & a fast-moving class and space is available) - this class will be offered twice *new*

An exercise in critical listening, this class will be nonstop class participation. We will learn Jerry's solo from the AKUS Live recording Maybe. The song is in the key of F# played without a capo. This class will move pretty fast through the material. Rating for 2016 workshop, Jerry Douglas - Shadows: 5.0.

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 in the Key of E. 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. 2016 rating for this workshop using the song Home Sweet Home: 5.0.

Sacred Steel - Making Your Guitar Sing (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 study the playing of Sacred Steel masters Aubry Ghent, The Campbell Brothers and Bryan Josh Taylor to learn various slide phrasing techniques to achieve that soulful vocal sound.. Please come prepared knowing your single string major and minor pentatonic scales. *new*; no ratings available.

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. 2015 rating: 4.7; 2013 rating: 4.8; 2012 rating: 4.9

Learning To Use The Minor Pentatonic Scale Through Josh Graves (HI, LI if space and if comfortable with class description)

Focusing on Josh's classic solos on Dig A Hole (key of C), Shuckin The Corn (B section-key of G), and Reubens Train (key of D) we will learn how Josh utilized the minor pentatonic scale to create his signature blues sound.

It's all about getting comfortable with the basic scale shape and understanding how Josh used it. We will most likely spend the majority of our time on Dig A Hole and then learn the signature blues licks in Shuckin The Corn and Reuben's Train to see how we can transpose the scale pattern to other keys and tweak it into new licks. 2016 rating: 4.7

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. 2016 rating: 4.9; 2015 rating: 4.9; 1014 rating: 4.9.

David Lindley Transposed (HI, A)

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 2016 rating: 4.9; 2014 rating: 4.9