

ResoSummit 2016 Workshops

FINAL VERSION

Overview and key facts:

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

Choosing your workshops:

You send us your choices in advance by taking the online workshop survey. Since 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 Monday, Oct. 17. 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, 4 workshops in a given session – please mark all 4 “equal interest.” We appreciate the flexibility, and we take care to provide a good balance in your overall schedule.

Know thyself and schedule accordingly:

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

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

Keep a copy of your survey choices: Please print a copy of the PDF version of the Workshop Survey, and mark your choices on it. That way, if we have any questions about your survey, you will have a copy of what you submitted on hand when we contact you. Also, BEFORE you hit the “finish” button on the survey, you should also be able to right-click [Control-click/Mac] and print your completed survey. Once your survey is submitted, you won't be able to access it, and we won't be able to print it for you.

We are generally able to create a schedule for you that closely tracks your survey choices. Last year's participants reported a high level of satisfaction with respect to their ability to attend workshops of high priority to them, and to spend time with instructors they

preferred. If you submit your survey on time and take care in how you fill out your survey, you should find yourself among those “very satisfied” participants.

However, it is often difficult to make changes to your original schedule later on, when many classes will be full. It’s worth taking time to get your survey right, so that the schedule we create for you suits you well.

Need help choosing workshops? If you’re not sure how to choose workshops that are most appropriate for you, or are simply overwhelmed with the number of choices, we are happy to help you choose. Call Betty at 615-656-5306, or send an email to resosummit@gmail.com 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

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| Paul Beard - page 3 | Rob Ickes - page 8 | Tim Scheerhorn - page 15 |
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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. 2015 ratings: 4.9 and 4.6. 2014 ratings: 4.8 and 4.5.

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

Greg Booth

Intro to EBDGBD tuning (A, HI)

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 YouTube videos and we'll learn an arrangement of a song in EBDGBD. Some demo, lots of playing, some discussion and Q&A. 2015 rating: 4.8; 2014 rating: 4.7; 2012 rating: 4.8

Solo Dobro Arrangement - Pretty Woman (A/HI; offered twice) *New*

I'm excited to share my brand new arrangement from my latest YouTube video of the Roy Orbison hit from 1965. This music lays out really well in the drop E tuning (EBDGBD) with all the chords and the signature riffs. I guarantee this will catch the ear of anybody who hears you whether they know what a dobro is or not! We'll go 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 work from. Along the way we'll talk about the demands of a solo arrangement. Lots of playing. 2015 ratings for this topic with different songs: 4.8, 4.6. 2014 rating, different song: 4.8

Easy Cheesy Chromatic Licks (HI/A) *New*

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 into 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 five 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.

Western Swing in Regular G Tuning (HI/A) *New*

The dobro is a perfect instrument for playing Bob Wills' music. Some of his tunes have become dobro standards such as Maiden's Prayer. We'll learn what creates the Western Swing feel and sound and how to find it in regular G tuning. I'll bring tab and we'll hit the high spots of two popular Bob Wills instrumentals, Panhandle Rag and and Steel Guitar Rag. Lots of playing, some demonstration.

Fiddle tunes in D (in regular G tuning): How not to crash and burn. (HI, LI if space and okay with HI focus)

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. 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. 2015 rating: 4.6

Optional Activities hour (Saturday 4:00pm) - Pedal Steel, Lap Steel & Dobro, with Cindy Cashdollar (lap steel), Greg Booth (pedal steel) and Stacy Phillips (dobro)

This “Optional Activities Hour” activity will feature lots of playing, demo and discussion on transitioning from the dobro to lap steel or pedal steel, and on taking signature techniques or sounds from the electric instruments to the dobro. Note that Optional Activities Hour events do not require sign-up, so you will not see this on your workshop survey. (Location: Harambee Auditorium, Fondren Hall)

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! 2015 rating: 4.7; 2014 rating: 4.8; 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. . 2015 rating for similar class: 4.7

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! 2015 and 2014 rating: 4.9; 2013 rating: 5.0

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. 2015 and 2014 rating: 4.8; 2013 rating: 4.9

Popular Jazz Tunes for the Dobro (HI/A)

This class will focus on a well known Jazz tune, On Green Dolphin Street. 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

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

This class will focus on going from Blues to Jazz Blues in the Key of Bb. An example tune will be Freddie the Freeloader from Kind of Blue, though we will largely be looking at how to add interesting Modal and Altered harmony to an 'enhanced' 12 bar blues progression. We will begin with a analysis of the initial chord changes, and look at the options for soloing. As we add flavor chords within the 12 bars, we'll examine how our solo'ing options develop. One of our goals will be to access 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 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! 2015 and 2014 rating: 5.0; 2013 rating 4.9

The Dobro Player in an Old Time Jam (A, or HI with strong fiddle tune background) *new*
(revised title: **Old-Time Jams and the Dobro**)

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 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 including Shove the Pigs Foot Farther in the Fire and Julie Ann Johnson.

Six String Swing (offered once at A/VA level; once at HI level) *new*

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. Tunes to focus on will be After You've Gone and Them There Eyes.

Cindy Cashdollar

Intro to Blues (LI/B, or anyone new to the blues)

For dobro players who are new to the blues, we'll cover key elements of blues playing, including intros, riffs, building chords that are blues-specific, & utilizing bass runs.

Backing Up a Vocalist – Americana/country focus (with vocalist Abbie Gardner) (LI, HI okay)

In this class, we will use Americana/country songs to focus on how to back up a vocalist, with an interactive approach that will provide you with an opportunity to apply what we are learning, and get individual feedback.

Backing Up a Vocalist – Jazz/swing focus (with vocalist Abbie Gardner) (HI/A)

In this class, we'll focus on backing up a vocalist on jazz and swing songs. You'll have an opportunity to play and get individual feedback, and we'll have lots of demo and discussion of key concepts.

Exploring Open D Tuning (HI, or anyone new to the tuning)

We'll re-tune to Open D tuning and explore the sonic and stylistic opportunities offered by this tuning. This class is open to anyone new to the tuning, and will assume a High-Intermediate skill level otherwise. Lots of demo and discussion, plus interactive playing.

Andy Hall

Bluegrass Dobro (offered twice: once at LI/B, once at HI)

We'll focus on key issues and ideas for playing bluegrass music on the dobro – with a particular examination of the styles and techniques of Josh Graves, Mike Auldridge and Jerry Douglas. Lots of demo, discussion, and interactive playing.

Blues / R&B Workshop (offered twice: once at HI level, once at Adv level)

We'll cover a lot of ground on playing blues and R&B on the dobro: playing backup, blues shuffle, the rhythm element of blues, soloing, and a good intro to improvising. I'll cover a lot of what I've been doing and absorbing from other musicians, including with some of the "sacred steel" guys like Roosevelt Collier (I just did a record with him), and Derek Trucks – including playing on one string, big slides, and getting the most out of the emotive qualities of the dobro.

Composing for the Dobro (A/VA)

This 2-hour class will focus on composition, including song form and rhythmic ideas. We'll write a melody together for an A & B part song, explore how to use a song or melody as a starting point and re-write it, changing phrases, melody notes, etc. We'll explore the technique of using the same rhythmic notation but changing the notes. This class will give you lots of ideas

and techniques for composing instrumentals for the dobro.

Improvisation (offered twice: once at the LI/B level, once at the HI level)

Let go of that tab and focus on improvising! We'll take a well-known song (such as I'll Fly Away) and work on improvising solos, using the rhythmic structure as a basis for starting your improvisation.

Playing and Singing (HI/A)

So, you're one of those dobro players who also sings? This workshop will focus on key techniques for successfully integrating vocals and the dobro – and backing up a vocalist when YOU are the vocalist. The class will include demo, as well as some opportunities for students to play/sing and get individual feedback.

Master Class – offered twice: once at VA level (A if space); once at A level.

This highly interactive class will begin with each participant playing something prepared in advance (1-2 min. length, please), as a springboard for critique and discussion of a wide range of advanced-level issues.

Rob Ickes

Listening / Transcribing - all levels okay

While developing your left-hand and right-hand technique are key to good playing, it's also important to develop a great ear to improve your dobro playing and deepen your understanding of musical choices. We'll listen critically to the Tony Rice version of Walls (on Me and My Guitar) and other examples to learn how to develop a great ear and transcribe or transpose musical elements to enhance your playing. This class involves listening and discussion; no hands-on playing. 2015 rating: 4.5; 2014 rating: 4.8

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

How to develop an effective practice regimen using exercises, scale patterns and workouts that will help you master the neck and improve your tone and technique. Lots of demo, some hands-on playing. All levels. *Note: this class will be offered twice this year, and will be size-controlled, to allow more opportunity for some individual critique.* 2015 rating: 4.5

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. 2015 rating: 5.0; 2014 rating: 4.9.

Creating Great Solos (LI/HI) *new* 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.

Creating Great Solos (A/VA) *new* "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.

Backing Up a Vocalist - with vocalist Trey Hensley - HI

This workshop will explore how to back up a singer, with vocalist and guitarist Jim Hurst

providing the vocals. Demo, discussion, and some hands-on participation and short critique. 2015 rating; 5.0

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. 2015 rating: 5.0; 2014 rating: 4.8.

A Contemporary Approach to Slants A (HI okay if space available) Finding slants in different string combinations and using them to open up your options for new harmonies. Playing slants cleanly and with solid intonation. Incorporating slants in a more contemporary sound. Demo, discussion and some hands-on playing. 2015 rating: 5.0. 2013 rating: 4.8. 2012 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.* 2015 rating: 5.0; 2014 rating: 4.9

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

Orville Johnson

Geography of the Dobro Neck (LI, B okay) *new*

We'll map some uncharted territory on the neck and help you find your way around. Recognizing and arpeggiating the major chord shapes, figuring out how to turn those chords into other chords (small amount of music theory useful here), seeing how to navigate a chord progression in a small area of the neck rather than jumping around with the bar, and picking out simple melodies and chord progressions in some different keys will be our mission. There will be very little written material, bring your recorders.

Throw Away Your Capo (LI) *new*

We'll take a look at all those other keys besides G with optimism rather than fear. There are certain ways our open strings help us in different keys and ways to approach moving melodies around in closed positions that we'll examine. We'll be using snippets of songs and tunes to illustrate these ideas, so we will be playing to try out the concepts but won't spend too much time learning any specific song. There will be very little written material, bring your recorders.

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 and there will be some handouts. We'll use some generic blues tunes to apply the scales and rhythms we learn. 2015 rating: 4.5; 2014 rating: 5.0; 2013 rating: 4.8

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

We'll explore some other keys like E and A, add some more intricate rhythms. You'll be playing in this class and there will be some handouts. Tunes we'll learn may include Trouble in Mind and Don't Sell it, Don't Give It Away (Oscar "Buddy" Woods). 2015 rating: 4.8; 2014 rating: 5.0.

2013 rating: 4.9.

Blues into Jazz (HI/A)

We'll look at some jazz tunes that are patterned on blues forms. We'll learn the melodies together and work on soloing. You'll be playing in this class and there will be some handouts. Tunes we may use include Blue Monk, Things Ain't What They Used to Be and All Blues. 2015 rating: 4.9; 2014 rating: 4.8; 2013 rating: 4.8

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. There will be very little written material; bring your recorders. 2015 rating: 4.8; 2014 rating: 4.9. 2013 rating: 4.7

Swingin' the Hound Dog (A; HI okay) In this class we'll explore ways to approach the swing jazz repertoire on the G tuned dobro. You'll be playing in this class and there will be some handouts. 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. 2012 Rating: 4.9

Cajun Dobro - (A; HI okay) We'll learn a couple of two-steps and a Cajun waltz, and look at some right hand techniques to mimic the bowing strokes of the Cajun fiddle. You'll be playing in this class and there will be some handouts. Tunes we may use are Parlez-Nous a Boire, Allons a Lafayette, and the waltz J'ai Passe Devant Ta Porte. 2015 rating: 4.8; 2013 rating: 5.0

Le Dobro a la Django (A, 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. You'll be playing in this class and there will be some handouts. 2014 rating: 4.8; 2011 rating: 4.7

Creating a Solo (A/VA) When you're in a band, one of your jobs is to create solos to play in the songs you're performing. In this class, we'll work on approaches and techniques that will help you up your game. There's a lot to consider here including melody, variations on the melody, incorporating licks, ornamentation, rhythmic variation and phrasing. You'll be playing in this class. We'll choose a couple of songs, one bluegrass and one non-bluegrass, to use as a vehicle for our studies. It's a pretty juicy subject, so we'll have plenty to work on. There will be very little written material, bring your recorders. 2013 Rating: 4.9

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. (And it's helpful if your questions are ones that are likely to be of interest to your fellow classmates, and will facilitate a useful learning experience for the group.)*

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

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

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

Stacy Phillips

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

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

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

Bring your instrument. And you may want to write down (or record) 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!
2015 rating: 4.5

Advanced Music Theory (Open to all who meet the description below)
Students should know the makeup of major, minor and dominant (7) chords and the number system. The class will be oriented towards understanding the chord makeup of tunes from the Great American Song Book. We (student participation will be encouraged) will discover ways to play arpeggios of 3-5 note chords on our guitars with the idea of using them in solos. 2015 rating: 4.7

The function of the 6 chord families in vernacular music will be explored along with the use of embellishing notes. We will build the chords of the harmonic minor (and, if time) melodic

minor scales. We will think of ways to play arpeggios of 3-5 note chords on our guitars with the idea of using them in solos so bring your instruments.

We will analyze the chord chart of a representative jazz standard like Fly Me to the Moon and All the Things You Are, using the relationship of chords and scales to minimize memorization. 2014 rating: 4.6

Position Playing (LI/B)

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. 2015 ratings: 4.6, 4.4. 2014 rating: 5.0

Slants My Way - From the Beginning (LI)

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

We will also touch on where to find slants (if time allows, both forward and reverse) on the neck and practice scales on the typical 2 string combinations and apply them to solos. 2015 rating: 4.8; 2014 Rating: 4.6

Accompanying a Vocalist (tentatively HI, TBD) – with vocalist Abbie Gardner

We will explore mostly bluegrass, country and singer/ songwriter type material. If there is time and interest from the class, some swing accompaniment (“comping”) will be analyzed. The general principles of vocal accompaniment will be discussed. We will contrast backup and fills in both duet and full band settings.

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 2015 rating: 4.8; 2014 Rating: 5.0

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. 2015 rating: 5.0; 2013 rating: 4.8

Bb and B Bluegrass Using Open Strings (HI/A) new

We will look at solos on songs from the classic bluegrass repertoire like Long Journey Home, Goodbye Old Pal, Nine Pound Hammer, and Blue Night.

A lick oriented approach will be used, incorporating open strings, to get a “modern” bluegrass sound. This approach will suggest other ideas to you which I hope students will share with the class. The big picture will be applying the licks to other tunes. Think of a song or two in these keys and we’ll try to make time to try the licks in them.

Arpeggios (HI/A okay)

Arpeggios are the playing of the individual notes of a chord serially, not simultaneously. They can be an important tool in creating solos. Dobroists have mostly used just the major triad. We will explore 3-5 note arpeggios of all chord types (major, minor, dominant, diminished and augmented) some with embellishments like maj7, 9, #11 etc.) with the aim of:

- a) "hearing" the chords and their functions
- b) learning the neck by finding the chords in different locations
- c) exploring ways of using them in a musical way with typical chord progressions in standards from the Great American Songbook.

Roger and Stacy Go Old School (All levels okay) *new* – 2 hr. session

Roger and Stacy will play a bunch of the old pieces that they used to hear when they were dobro newbies. They will talk about their approaches to classic bluegrass and country and remember the dobroists they listened to back in the days when people actually wrote letters! Questions and requests from the class will be solicited. This promises to be an old school-dobro meltdown. Bring your funny Uncle Josh hat.

Ivan Rosenberg

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. 2015 ratings 5.0 and 4.6; 2013 rating 4.8

Using Scales and Chord Tones to Play Melodically in a Modern Bluegrass

Style: Getting out of the Straight-bar Habit (offered twice: once at HI, once at LI)

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

the straight-bar chords, but navigating the Dobro via straight-bar chords habitually is limiting-and often stylistically incongruous with modern bluegrass grooves and melodies.

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

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

This is a hands-on workshop, and you'll be playing most of the time. Some tab will be provided. 2015 rating; 4.8; 2013 rating: 4.9

Advanced Concepts for Solo Dobro Performance (offered twice in strictly size-controlled classes: once for HI only; once for A/VA only)

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 Amazing Grace, putting these techniques to work. If time allows, another song (TBA) may also be included. This workshop will be a combination of demonstration and hands-on. Tab, as well as some exercises, will be provided. Prior ratings (using different songs): 2015 rating: 4.6; 2013 rating: 4.9

Filling Out Bluegrass Solos with chords, double-stops, and open strings (offered twice, at HI and A levels)

One of the best ways to make your Dobro solos more interesting and compelling is to bolster your melodies with chords, double-stops, and open strings. In this class, the primary focus will be using straight-bar chord/double-stop positions at frets other than the fret which holds the chord the song is on at a given time. For example, when a song is on a G chord in the Key of G, we'll investigate what can be done melody-wise with

groups of 2 and 3 strings at frets 3, 4, 5, 7, 9, 10, 12 and beyond.

We'll start off by practicing some chord-melody moves using combinations of assorted 3-string chords and open strings. Then we'll learn some creative uses of straight-bar positions to form interestingly harmonized melodies, create tension, transition from chord to chord, and generally use more of the neck than you may be used to in an up-tempo bluegrass song. Once you get the basic concept, we'll apply these ideas to some bluegrass standards including "Greenback Dollar" (arranged for both the Key of G and Key of D) and (time permitting) "Out in the Cold World" aka "The Wandering Boy" in the Key of G. The HI class will dedicate more time to learning and practicing the basics of this concept, and the Advanced class will move faster and incorporate more-complicated licks and tricks. Tab of exercises and tunes will be provided.

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. 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. 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 (2015 rating: 5.8; 2014 rating, 5.0; 2012 rating: 5.0). Also, he will be available throughout ResoSummit for individual consultations and very limited repairs.

Fred Travers

***Note:** Fred's classes will not use tab; you are encouraged to bring a recording device as an aid to your post-ResoSummit review and practice.*

Learning The Seldom Scene Sound – House of the Rising Sun (Two sessions: one for LI, one for HI and up)

Study the classic "Scene" sound with 20+ year veteran of the Seldom Scene, Fred Travers. Both sessions will focus on House of the Rising Sun, studying key elements of the "Scene sound" as applied to that classic song. The HI+ class will also spend time with Blue Kentucky Girl. Please see the note above about bringing a recording device.

The Mike Auldridge Style of Scene Breaks (all levels okay; pitched to HI)

In this workshop, Fred will highlight a number of classic Seldom Scene breaks, including many that were developed by Mike Auldridge, as well as others developed by Fred. He will discuss and demonstrate key Auldridge approaches, and how he develops breaks that blend his own style with Auldridge's to maintain the original Scene sound and approach.

Using Slants and Scales in Backup and Breaks (Two sessions: one LI, one HI and up)
In this class, Fred will focus on using slants and scales in performance, both as back-up and in breaks. Expect lots of examples from the Scene repertoire, some key tips on playing slants cleanly, and the opportunity to try out some examples on your dobro.

A Singer Plays the Dobro (offered twice, at Adv and HI levels)

In this highly interactive class, Fred will explore the challenges of being both a singer and a dobro player. It will focus on fundamentals of backing up a vocalist when YOU are both the vocalist and the dobro player – approaches and techniques, consideration of factors ranging from the nature/lyrics of the song, finding the spaces where backup is appropriate, and perhaps most importantly, what NOT to do. This class will involve demo plus lots of hands-on playing and critique. Fred invites singers to be prepared to participate by playing and singing a portion of a song from their repertoire for comment and critique.
Le Dobro a la Django

Roger Williams

Lexicon of Dobro Licks - two sessions, one LI/B, one HI

This workshop will quickly visit 36 dobro licks, with tab provided. We'll take a moment to learn the lick, and I'll demonstrate some examples of how that lick can be incorporated into your playing. You are welcome to record the workshop to help you continue to learn and work with these licks once you are home. This workshop will be offered twice, once for LI/B, and once for HI. The HI class will assume a higher skill level and will move more quickly.

Chord Progressions - two sessions, one LI/B, one HI

In this workshop, we will focus on a variety of chord progressions, with many tabbed examples of 1-4 and 1-5 progressions. Learning a variety of ways to make these transitions will expand your musical "vocabulary." We will play many of these together; I'll offer individual feedback as time allows, and provide examples of using these progressions in various settings. You are welcome to record the workshop to help you work on these progressions once you are home. This workshop will be offered at two levels -- LI/B, and HI, with the HI class moving more quickly through the material.

Bouquet of Roses - two sessions, both HI/Adv okay

In this workshop, we'll work on the song "Bouquet of Roses" with a particular focus on using slants. Tab for my arrangement of this song will be provided, and you can hear it here: <https://youtu.be/HM2TBSHFqCg>. We'll spend time working on slant techniques and improving intonation, and on learning the song. The class will include demo, active playing, and some individual feedback. You are welcome to bring a recording device to help your continued work on these techniques and this song after the workshop ends.

Roger and Stacy Go Old School (All levels okay) *new* – 2 hr. session

Roger and Stacy will play a bunch of the old pieces that they used to hear when they were dobro newbies. They will talk about their approaches to classic bluegrass and country and remember the dobroists they listened to back in the days when people actually wrote letters! Questions and requests from the class will be solicited. This promises to be an old school-dobro meltdown. Bring your funny Uncle Josh hat.

Mike Witcher

Technique Boot Camp (B, LI if space)

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

Creating An Effective Practice Routine (LI/B) *new*

Feel like your going in circles unsure of how to move your playing forward? Maybe you're overwhelmed by all the information you are learning at ResoSummit. This class can help. This course will focus on how to get the most out of your practice time. We will go over a number of exercises, how to use the metronome, developing groove, refining intonation, developing speed and methods for refining your overall technique.

Creating An Effective Practice Routine (HI) *new*

Ready to take your playing to the next level but not sure how to do it? This class can help. This course will focus on how to get the most out of your practice time. We will go over a number of exercises, fun ways to use the metronome, developing groove, refining intonation, developing speed and methods for refining your overall technique. This class will rely on the higher skill level of participants to move more quickly through the material, and will address some more advanced exercises as time permits.

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

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 bluesy 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.

The Turnaround (HI/A) *new*

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."

Jerry Douglas - Shadows (A, VA; HI if you are comfortable with key & a fast-moving class and space is available) *new*

An exercise in critical listening, this class will be nonstop class participation. We will learn Jerry's solo from the Tony Rice recording Shadows from the album Native American. The song is in the key of C# played with the capo on the 1st fret. This class will move pretty fast through the material. <https://www.youtube.com/watch?v=pXCnkaePt7g>

Home Sweet Home - A Case Study In Advanced Fretboard Approaches (A, VA)

In this class, we'll use Home Sweet Home 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 "C". 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

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. 2015 rating: 4.9; 1014 rating: 4.9.

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. 2014 rating; 5.0

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 2014 rating: 4.9