

ResoSummit 2013 Workshops

Overview and key facts:

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

You are choosing from 79 workshops, representing a wide range of topics, levels, and 13 different faculty.

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

Since almost all workshops are size-controlled, you will be selecting a #1 choice plus at least one alternate for each workshop session (or you can designate two or more as “equal interest,” meaning you would be equally happy with any of them.)

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

We ask faculty to teach each class at the indicated level – not the lowest common denominator – and to conduct the workshop as closely as possible to the the workshop description. This enables you to make the best possible workshop selections in advance. This also helps avoid the problem of having a workshop steered off course by off-topic participant questions or requests.

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

Submitting your workshop signup survey is not a race against the clock.

As long as we receive your survey by **9:00 AM Central Time on Monday, Oct. 28**, your requests will be weighed equally with those of other participants.

SURVEY TIPS: How to get the best possible schedule.

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

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

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

this class even if I am also in the blues class in Session 1.”

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

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

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

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

You have two options in making your workshop choices.

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

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

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

Know thyself and schedule accordingly:

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

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

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

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

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

Need help choosing workshops? If you're not sure how to choose the workshops that are most appropriate for you, or are simply overwhelmed with the number of choices, we are happy to help you choose. Send an email to resosummit@gmail.com and include your phone number, time zone, and best times to call on either Sunday or Monday morning, and Betty will call you.

Problems submitting the survey?

First, make sure you have marked every single workshop with something – ***you must mark workshops you aren't interested in by clicking on the “No thanks” button.*** Yes, this is annoying, but it's required.

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

Levels & Key info:

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

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

Generally, you should sign up for classes at the level you indicated on your registration survey. However, if you think a LI class is more suitable for you on one topic, but a HI class is more suitable for you on another topic, choose accordingly. You can include an explanatory comment.

Before requesting a class at a level above or below your level, please be aware that it will be taught at the indicated level, not your level; we'll assign you to such a workshop on a space-available basis, with priority to participants at the indicated level.

Workshop Descriptions - Listed by Faculty

Faculty Index By Page

Paul Beard - 4
Billy Cardine -4-5
Andy Hall - 5-6
Rob Ickes - 6-7

Orville Johnson - 7-8
Randy Kohrs - 8-9
Phil Leadbetter - 9
Stacy Phillips - 9

Ivan Rosenberg - 11-14
Tim Scheerhorn - 14
Michael Stockton - 15
Sally Van Meter - 15-16
Michael Witcher - 16-18

Ratings: *For workshops that were offered in 2012, we have included the rating given by participants in the evaluation survey. Ratings are based on a scale of 1 to 5, with 5 being "excellent." Topics offered for the first time are marked "New." Please note that topics not marked as "new" may offer different perspectives or approaches from the version you may have taken earlier, particularly if the teacher is different.*

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. **2012 ratings: 4.9 and 4.6**

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

Billy Cardine

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

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

Dobro as a Rhythm Instrument (LI/B) This class will look at the dobro as a rhythm instrument, starting from Josh and Tut, and how it's evolved over the years. We will look at double-stops, rolls, Mike Auldridge's rhythm pluck, different chopping styles and more. This will be a very hands on class!

Dobro as a Rhythm Instrument (HI) We will get ideas for using the dobro as a rhythm instrument, both in and of itself, as well as by looking at the stylings of all the other instruments in a bluegrass lineup. This will be a very hands on class!

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. *New*

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

Popular Jazz Tunes for the Dobro (A) This class will focus on two well known jazz tunes often heard in picking sessions, Autumn Leaves and Lady Be Good. We will quickly review the bare bones melody, then learn a version with ornamentation. We will discuss backup playing, soloing ideas, and harmony twin parts. A basic understanding of music theory will be helpful for this class. This will be a very hands on class! *New*

Note: You can also catch Billy Cardine during the optional activities hour on Friday, after the last workshop and before the dinner break. No advance sign-up is required. Topic: *An Hour with Billy Cardine & Ivan Rosenberg*. Bring your questions and come hear Billy and Ivan play some tunes. See the ResoSummit Schedule for more details.

Andy Hall

Backing Up a Vocalist – *with vocalist Abbie Gardner* (LI/B) This workshop for lower-intermediates will focus on the fundamentals of backing up a vocalist – approaches and techniques, consideration of factors ranging from the nature/lyrics of the song, the range

of the vocalist, finding the spaces where backup is appropriate, and perhaps most importantly, what NOT to do. This class will involve demo/lecture and some hands-on playing and critique.

Technique Boot Camp for High-Intermediates (HI) All the attributes of great dobro playing are rooted in the fundamentals. This is a chance to revisit those fundamentals from a high-intermediate perspective, including techniques that will help you get to the next level in terms of efficient and clean playing, speed, tone, and dynamics.

Solos and Kickoffs for Advanced Players (A; HI if space available). This workshop assumes you've got a decent repertoire of kickoffs and solos, and will explore ways to kick those up a notch. Focusing on these key elements of songs will help you in moving past imitation and creating your own sound on the dobro. This class will include demo, Q&A, hands-on participation and critique.

Master Class (VA priority/A). A highly-interactive class for very advanced and advanced players; bring your questions and be prepared to play. You shape this class with your questions and requests, so some advance planning is warranted!

Rob Ickes

A Contemporary Approach to Slants 2 sessions: one LI (HI okay if space available), one 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. **2012 ratings: 5.0 (Adv.); 4.8 (Int.)**

Recording Studio Workshop (all levels). Recording engineer Ben Surratt and Rob Ickes take you to a Music Row recording studio (The Compass Records studio) and share insights and practical info on making the best possible recording. Demo, lecture and Q&A. This workshop does not include participant recording, so please leave your instruments in the Fondren Lobby or in your room. The studio is within walking distance. **2012 rating: 4.8**

Decoding and Transcribing Mike Auldrige (open to all levels). In this class, Rob takes a close look at Mike Auldrige's iconic first album, *Dobro*, focusing on Mike's style and approach to the dobro, as well as the skills necessary to learn from recordings by listening, transcribing and adapting. Rob will also touch on Mike's later playing, including perspectives from Mike's last recording sessions. Lecture/listening/demo/Q&A. This workshop does not involve hands-on playing by participants. **2012 rating: 5.0**

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

Master Class (VA only): Open only to participants registered in the VA group. Topics determined by group. **2012 rating: 5.0**

Note: Rob will be available for office hours during Friday's Optional Activities Hour. See ResoSummit Schedule for details. No reservations; just drop in with your questions.

Orville Johnson

Blues 101 (LI, B okay). We'll learn the blues scales in a few positions, shuffle rhythms, and how to apply them to a 12 bar 1-4-5 progression. You'll be playing in this class. In Blues 101 we'll use some generic tunes to apply the scales and rhythms we learn. **2012 Rating: 4.7**

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. Tunes we'll learn may include Trouble in Mind and Don't Sell it, Don't Give It Away (Oscar "Buddy" Woods). **2012 Rating: 4.8**

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. Tunes we may use include Blue Monk, Things Ain't What They Used to Be, All Blues. **2012 Rating: 5.0**

Intro to D Tuning - (HI/LI; A okay if the description fits your level with respect to the subject matter.) This workshop is for those interested in D tuning who haven't really spent much time with it. We'll start at the beginning, analyze the tuning, find some chord shapes and scale patterns, and look at some of the sounds that make this tuning unique. We'll use some common melodies to get our bearings on the fretboard. There will be some demonstration, some playing, and some Q&A. **2012 Ratings: 5.0 and 4.8 (2 sessions taught in 2012)**

Blues in D Tuning (Open to all who meet the prerequisites described) We'll focus on blues scales and patterns in this tuning, looking at some rhythm chords and sounds that are unique to this tuning. We'll use some generic blues tunes and Dust My Broom (Robert Johnson) to give our new patterns a test run. There will be some demonstration, some playing, and some Q&A. **Prerequisites:** Intro to D Tuning or already being familiar with the tuning. **2012 Rating: 5.0**

Rhythm: Beyond the Chop - (HI/LI) We'll look at other types of rhythm patterns besides the basic bluegrass strums and how to play them. You'll be playing in this class. We'll consider 16th note patterns, funk and Bo Diddley, some different ways to accompany a waltz rhythm, rhumbas and shuffles. **2012 Rating: 4.8**

Swingin' the Hound Dog (A; HI okay) We'll explore ways to approach the swing jazz repertoire on the G tuned dobro. We'll use two tunes, Lady Be Good (Gershwin) in G and A Smooth One (Goodman) in F, as our vehicles to study the typical chord progressions, rhythms, scales (major, diminished and blues) used in this style. **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. Tunes we may use are Parlez-Nous a Boire, Allons a Lafayette, and the waltz J'ai Passe Devant Ta Porte. **New**

Backing Up a Vocalist w/Abbie Gardner- *High Intermediates/Adv* We'll explore how the dobro works best when accompanying a singer. We'll use a song of Abbie's that I don't already know to demonstrate strategies you can use on the fly when you're put in that situation and we'll use a song that she and I have rehearsed and had a chance to work out a few ideas on and describe how that process works. If we have time, students will get a chance to take a swing at accompanying.

Creating a Solo (2 hr class) (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.

Randy Kohrs

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!

Backing Up Vocals (Your Own and Others) (HI/A okay) Other ResoSummit workshops focus on backing up a vocalist – but this class focuses not only on backing up other vocalists, but also backing up your own vocals, and integrating your vocals and dobro playing. Open to all at HI or A level, whether you sing or not, but we will give priority to vocalists, so indicate that in the comment box, please.

Master Class for High-Intermediates (HI) A highly-interactive class for HI players; bring your questions and be prepared to play! You shape this class with your questions and requests, so some advance planning is warranted! **2012 rating: 4.6**

D Tuning and other Alternate Tunings (2 sessions: one A/VA, one HI) Open up some great options on the dobro with DADF#AD tuning. This workshop will explore this tuning, and how to put it to great use, with demos and an opportunity to try out some licks in this tuning. If possible, re-tune before class starts. If time permits, Randy will also touch on other alternative tunings he likes to use. Choose the A/VA class if you already have some experience with D tuning, or the HI class if the tuning is new (or fairly new) to you.

Master Class for Advanced Players (A/VA) A highly-interactive class for VA and Advanced players; bring your questions and be prepared to play! You shape this class with your questions and requests, so some advance planning is warranted! **2012 rating: 4.8**

Phil Leadbetter

Phil Leadbetter Master Class 2 sessions (one LI/B, one HI/Adv). This offers you the opportunity to spend a session with Phil, learning his approach to bluegrass and solo dobro and having him critique your playing. You shape this class with your questions and requests, with topics ranging from developing bluegrass solos and kick-offs, arranging songs for solo and ensemble performance, backing up a vocalist, techniques for building speed, etc. **2012 ratings: 4.8 and 4.3 (HI/A), 4.3 (LI)**

Bluegrass Styles: From Josh Graves to Jerry Douglas and beyond. 2 sessions (one LI/B, one HI). In this workshop, Phil will focus on different approaches to playing bluegrass by key innovators, including Josh Graves, Mike Auldridge, and Jerry Douglas (especially “early Jerry”), and how those styles can be incorporated into your playing.
New

Stacy Phillips

Music Theory for Dobro Players (all levels okay; you should be able to play a major scale and find major chords on your instrument)

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

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

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

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

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.

Swing/Groove Tune for Dobro (HI/LI okay) There are a lot of great jazz tunes that have a short form and few chords. They groove with a swing feel and a blues/soul sensibility. The idea is to “work” the off-beats, a weakness of many bluegrass dobroists. We’ll work on one or two of the following: Swinging Shepherd Blues, Doxy, Groove Merchant, The Preacher, Eclipse, I Wish I Knew How It Feels To Be Free.

Imitating 8-String Swing Licks on the 6-String Dobro in G Tuning (HI; A okay) Explore chordal, mostly 2 string harmony, licks that come out of the western swing repertoire of electric table steels that are tuned to 6 chords. Think of players like Joaquin Murphy and Noel Boggs. Learn what note combination make those “hot” sounds and find them in your G tuning. Comfort with forward slants is helpful, though not a prerequisite. (Straight bar options are usually available.)

The Hawaiian Sound (pitched to HI, but LI can learn a lot) Lap steel guitar began in Hawaii and every slide player has much to learn from some of the great practitioners of this style. We will listen to a few historic recordings to get an idea of the breadth of this music and the great technical virtuosity of its greatest players. Listening will guide us to learning basic Hawaiian skills: vibrato, vamps, tunings, and a few hot licks on your way to internalizing the Hawaiian Sound.

Last Rose of Autumn (with and without slant/pulls) (HI/A) 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 substitutes for them.

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

Note: Stacy will be available for office hours during Saturday’s Optional Activities Hour. See ResoSummit Schedule for details. No advance sign-up needed; just drop by with your questions!

Ivan Rosenberg

Authentic Old-School Dobro (LI)

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

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

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

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

Minor Chords and Minor Keys (HI, LI if space avail.) When learning the Dobro in G major tuning, especially if Dobro is your first instrument, it can be difficult figuring out exactly what to do on Dobro 1) when a minor chord occurs in a song that's in a major key, and 2) when the song is in a minor key. Dobros often sound their best when playing over minor chords, so learning how to strategically approach minor chords and keys is an important step in your development as a Dobro player. Using common bluegrass chord progressions as a backdrop, we'll cover:

- full minor chords (when available) using barred notes and open strings
- double-stops that include 2 notes of the minor chord
- minor chord arpeggios in a few positions
- melody notes/chord tones to play during minor chords
- the role of the Dobro (i.e. do you really need to play minor chords in a band setting?)
- the relative minor scale for a couple of common keys (the relative minor plus a few blues licks will get you through just about any bluegrass song in a minor key).

This is primarily a hands-on workshop, though I will do some demonstration as well. Some tab and chord charts will be provided.

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

In bluegrass music, almost all of the sustained melody notes belong to the chord that the song is either on or about to go to. Most of us already know that the straight-bar chords contain chord tones (root, third, and fifth). There's nothing wrong with playing straight-bar chords, but in this workshop, we're going to find those chord tones away from the straight bar positions—instead, we're going to concentrate on finding chord tones 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 several common chord progressions. Time permitting, we'll transpose what we learn to other keys. 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 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. *New*

Arranging Songs for Solo Dobro Performance (HI, LI if space available)

Playing with a group and playing solo are very different. To make a Dobro sound good on its own, melodies can be greatly enhanced with:

- 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 add rhythm and fill in the spaces between melody notes.
- Strums of full chords when the opportunity presents itself.
- Creative use of the fretboard to find new ways to play/suggest chords
- Double-stops when available
- Dynamics and a rhythmic pulse to help the listener (and you) feel the beat.

We'll stick to standard G tuning and devote the first half of class to learning/practicing some indispensable techniques for bolstering a Dobro melody. Then, we'll learn at least the first half of my most-requested tune, "Here This Morning," which is much easier than it sounds. If you get a chance, please listen to the tune in advance, and even try to work through it on your own—that way you can focus on the ideas behind the tune when we cover it in class. This is a hands-on workshop, and you'll be playing most of the time. Tab for "Here this Morning" and some exercises will be provided.

You can listen to "Here This Morning" at this link:

<https://soundcloud.com/ivanrosenberg/sets/resosummit-tunes>

Advanced Concepts for Solo Dobro Performance (A/VA)

We'll look deeper into crafting solo arrangements for more complex songs. As in my intermediate solo Dobro session, we'll review the following ways to enhance a melody in a solo piece, but at a quicker pace:

- 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
- 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. Then, we'll discuss my version of "Georgia on My Mind," which has a few tricky changes that lay out pretty conveniently on the Dobro in the Key of G. Time permitting, I'd like to show you at least the basic elements of my solo versions of "Tennessee Waltz" and "Cry, Cry Darling." If you get a chance, please listen to "Georgia on My Mind" in advance, and even try to work through it on your own.

This workshop will be a combination of demonstration and hands-on. Tab for "Georgia on My Mind" and some exercises will be provided.

You can listen to "Georgia on My Mind" at this link:

<https://soundcloud.com/ivanrosenberg/sets/resosummit-tunes>

Backing up a vocalist (HI/LI okay)

If you want to get hired by a good band that has a good singer, it's worth learning to help a vocalist sound good. I believe many otherwise intermediate players are capable of playing professional quality backup if they internalize a few important ideas. With the help of ace singer and Dobro player Abbie Gardner, we'll systematically work through several important concepts including:

- Knowing the song: learning the chords and memorizing the words *even if you're not singing* so you know exactly where the *spaces* are, and learning the melody so you increase your odds of finding good harmony notes.
- Note choice: knowing your chord tones and learning to sustain notes that either fit with the current chord or lead to the next chord. Learning which of your scale notes can sustain over *both* chords of a given chord change.
- Phrasing: knowing when to start and stop a fill, and being mindful of not parroting the previous vocal line.
- Coherence: each fill can tie in melodically with the next fill.
- Dobro-specific concerns: when to slide, and when to play a clean pitch.
- Frequency range: purposefully playing above or below the singer, in addition to cautiously filling within the same general range as the singer.
- Blending in: enhancing the song without distracting from the vocal.
- Rhythm techniques that enhance the band sound for a given song.

- Arranging backup for a song, start to finish: we'll discuss starting simple, adding interest as you go, and trying to make each iteration of a verse or chorus unique—all while not previewing everything you're about to do in your solo.

This will be primarily conducted demo-style, but before the session is over, we'll find some time for anyone who's interested to try a couple rounds of fills with Abbie. This workshop will be valuable for anyone with an interest in being a thoughtful musical collaborator.

Open String Workout (HI) Become a better dobro player today! A lot of you know a huge amount of music theory and have an excellent understanding of the dobro fretboard. But if your picking hand can't instantly and efficiently pick the string you want with good tone and dynamics, you're not going to be able to execute all of your great ideas. In this workshop, we'll slowly and systematically work through several exercises on each string and then in various combinations of strings, with a focus on tone, timing, volume/dynamics, and elimination of pick noise. We probably won't be using the bar at all for at least the first hour, so we can concentrate entirely on picking. You're guaranteed to play better at your next jam, and you'll leave the workshop with a useful practice routine that will improve your speed, dexterity, expressiveness, and overall sound. Tab of several exercises will be provided. **New**

Note: You can also catch Ivan Rosenberg during the optional activities hour on Friday. No advance sign-up is required. Topic: **An Hour with Billy Cardine & Ivan Rosenberg**. Bring your questions and come hear Billy and Ivan play some tunes. See the ResoSummit Schedule for more details.

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. **2012 rating: 4.9**

Complete Resonator Guitar Makeover (All levels) This special 3- hour workshop by master luthier Tim Scheerhorn, which has received stellar reviews at previous Summits, will feature a complete overhaul of an instrument, with an instrument essentially gutted and completely overhauled, with lots of demo, discussion, and Q&A. If you are interested in this session, please include it on your survey in both session periods on Saturday afternoon, since it is one long workshop, not two separate ones. **2012 rating: 5.0**

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

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

Michael Stockton

The Dobro in a Bluegrass Band: Song Arrangement in Real Time with Flatt Lonesome (All levels). We are pleased to have Flatt Lonesome, a stellar young band (winner, 2012 SPBGMA Band Championship; nominee, 2013 IBMA Emerging Artist of the Year) joining us this year to teach one of 2012's most highly-rated workshops. During this session, the band will not only talk about how they arrange songs, and how the dobro fits in the overall context of the band, but will also demonstrate their process by arranging a song that is new to them, on the spot. For those who are interested in seeing how a successful band arranges songs and works up new material, this workshop should be both instructive and inspirational. This workshop includes Q&A, but does not include hands-on playing by participants.

Creating Kickoffs, Turnarounds & Solos (LI priority/B okay) This workshop will use familiar bluegrass songs as examples to develop your skills in creating strong kickoffs, turnarounds, and solo breaks. Lots of examples and ideas, and an opportunity for class participation and critique.

Creating Kickoffs, Turnarounds & Solos (HI) This workshop assumes you have some experience working up kickoffs, turnarounds and solo breaks, and will focus on approaches to stronger (and perhaps less generic-sounding) kickoffs, turnarounds, and solo breaks. This workshop will include an opportunity for class participation and critique.

Sally Van Meter

The Blues: Keeping it Simple (LI/B) A simple, accessible approach to basic 12-bar Blues, with rhythm patterns, blues scales and licks to build up your cache of simple blues licks to be able to create a solo or jam in any blues jams with confidence! GBDGBD tuning. **2012 rating: 5.0**

Technique Boot Camp: 2 sessions (LI/B; HI okay if you skimmed on the fundamentals on your way to HI) Focus on finessing fundamental technique in terms of tone, phrasing, clarity, and speed. Participation includes critique of your technique. Class size will be smaller than usual for these sessions in order to optimize individual attention and feedback. **2012 rating: 4.8**

Travis Style Open D Tuning- (LI, or anyone new to the tuning)
For this class, we will learn the basic fingerstyle patterns in DADF#AD tuning, getting comfortable with the idea of rhythmic patterns and melody together as one. We will work on a simple tune, tab provided for the tune.

The Definitive Josh Grave Solo: Shuckin' the Corn (HI/LI) Josh Graves' Shuckin' the Corn solo is an iconic sound in dobro history. This is a great solo to have in your arsenal at any good bluegrass jam, and is fun to play as well! This class focuses on Josh Graves' style and technique, using his solo on this song as the focus. **2012 rating: 5.0** (for a similar workshop focusing on Randy Lynn Rag)

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

Waltz Workshop: Blue Moon of Kentucky (HI-priority, A okay) Approaches to playing waltzes on the dobro, including improvisational techniques and ideas. The goal is to build upon your improvisational skills to be able to play new solos, still connected to the melody. Blue Moon of Kentucky will be the focus for this workshop. **2012 rating: 4.8** (for a similar workshop focusing on Lonesome Moonlight Waltz)

Advanced Technique & Master Class for High-Intermediate Players (HI, A okay) **2 sessions** Many players you admire have their own style of clean, toneful playing. Every note counts when you are playing, especially when you are playing fast and furious. For this class, the focus will be on basic pick-blocking and bar technique that is critical to clean playing, spot-on intonation, and stellar tone. This class will be very size-controlled so that you will get individual feedback from Sally on improving your technique. **2012 rating: 4.7**

Advanced Blues Jam & Critique (A/VA) Who doesn't love playing the Blues? This will be a full-bore participation class where we all sit and play the Blues together, mixed with some critique and Q&A. Show off your blues chops in song or instrumental form, and share licks with others jamming alongside you. Also a good chance to ask the questions and get answers to the how and why of blues phrasing and melodies. We will work out of the GBDGBD tuning and just have a great time. Joining us on guitar and voice is Abbie Gardner, a singer and player who knows a little something about the blues.

Note: You can also catch Sally Van Meter for **An Hour with Sally Van Meter and Andy Hall** during the optional activities hour on Saturday, after the last workshop and before the dinner break. No advance sign-up is required. Bring your questions and come hear Sally and Andy play some tunes. See the ResoSummit Schedule for more details.

Michael Witcher

Technique Boot Camp (LI/B) Economy of motion is the name of the game in this class. We'll focus on perfecting fundamental technique - the key to clean playing, great tone, and speed. Participation and individual critique. **2012 rating: 5.0**

Understanding the Fretboard (LI, HI okay if description suits your needs and space is available) Lecture, demo and lots of participation. Are there places on the fretboard you dare never play? We've all gotten lost at the jam when attempting to play outside of the one or two positions we are familiar with. This class will shed some light on those parts of the fretboard less traveled. We will explore ways of memorizing the notes on the fretboard, learn multiple scale patterns for the same key and learn how to visualize triad

shapes. We will also learn exercises for transitioning between these scale patterns and triad shapes allowing us to move freely to any position. At the end of this class you will have the tools to play in any key anywhere on the fretboard. **2012 rating** (*offered in 2 sessions*): **4.8** and **4.9**

Singing Dobro (HI) Lecture, demo and class participation. This class focuses on the slide guitar's most unique quality – its ability to mimic the human voice. We will look at ways to develop and perfect subtle bar techniques for achieving a vocal-like quality. We will explore various exercises for developing accurate and articulate phrasing and apply them by playing a whole song on a single string (and make it sound good!). **2012 rating** (*for this class at A/VA level*): **4.9**

Ear Training (HI) 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. 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. **2012 rating** (*for Adv. class*): **4.9**

Phrasing and Dynamics (HI only) In this class we will take simple melodies and learn how to make them more interesting by making our playing more expressive with phrasing and dynamics. We will learn some effective exercises for developing these qualities. Lecture, demonstration, class participation (playing) and listening to recordings. **2012 rating** (*for HI/A class*): **4.8**

Phrasing and Dynamics (A/VA only) 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 (playing) and listening to recordings. **2012 rating**: **4.7**

Banks of the Ohio: A Case Study in Advanced Fretboard Approaches to More Dynamic Playing (A only) In this class, we'll use Banks of the Ohio as a case study for applying multiple scale patterns, transitioning smoothly to different positions, and navigating confidently around some of the under-utilized regions of the fretboard. We'll explore the expanded opportunities in tonal quality, phrasing, harmonies, and dynamics that you will gain from these approaches and techniques. This is an advanced-level class, and assumes that you already have a reasonably strong working knowledge of the fretboard and scale patterns. **New**

Duane Allman Transposed (A/HI) This class takes a close look at classic slide licks of Duane Allman and how to transpose them to the dobro. **2012 rating**: **4.8**

Advanced Hammer-On/Pull-Off Shakedown (VA priority, A if space available) Lecture, critique, and a lot of class participation. Think you've mastered hammer-ons and pull-offs? Want to take these essential playing techniques up a couple of notches? After

individual critique, we will learn 1 or 2 challenging arrangements that will expose limitations and give us a solid goal for refining and applying our technique, focusing on the very subtle elements that are holding us back. **New**

Backing Up a Singer: With Trey Hensley (A/VA) 2-hour session Demo, lecture, class participation and critique. In this class I will explain my thought process when backing up a singer – the key things to listen for and how to develop phrases that compliment the melody and the singer’s style. With a focus on harmony, we will look at various ways of leading the listener through the song. After the demo/lecture each student will get an opportunity to back up Trey followed by a critique.