

## ResoSummit 2018 Workshops

### **Overview and key facts:**

Over the course of ResoSummit, you will have the opportunity to participate in ten workshop sessions. All sessions are 75 minutes long. This year, we will have 20-minute breaks between workshops, instead of 15 minutes.

NOTE: Our two “tentative” faculty, Andy Hall and Cindy Cashdollar, are unable to participate this year. We have adjusted enrollment accordingly, to ensure a good faculty/ student ratio.

### **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 as soon as possible.**

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

Look for workshops pitched to your skill level, interests, and style of learning. Evaluate your overall schedule for balance as to topics and teachers, and make choices you will be happy to see on your schedule, including alternate choices.

***Use the comment box to help us understand your priorities.***

- ***Help us understand how to interpret multiple selections of similar topics.***

For example, you can use the comment boxes to tell us, “If I get into the blues class in Session 1, then don’t put me in the blues class in Session 4; use one of my alternates.” Or, “I want as many blues classes as possible.”

- ***Let us know why we should assign you to something outside your level.***

For example, “This class is above my level, but I have a lot of familiarity with this topic, so this class should work for me.” Or, “I am generally at the HI level, but I’m an absolute

beginner on this topic, so please put me in this LI/B class.”

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

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

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

You have two options in making your workshop choices.

**Option #1: Mark one workshop as your #1 choice. Mark one or more other workshops as alternate choices.**

Omitting alternate choices does not improve your chances of getting your #1 choice, but it does make the scheduling process harder - we may have to call/email you to determine your alternate choices. If you want to rank your alternates, use the comment box.

**Option #2: If two or more workshops are genuinely of equal interest to you, mark them “equal interest” and do NOT mark anything as your #1 choice.**

You may still mark other workshops as alternates, to let us know they are acceptable to you, in the event your “equal interest” choices are unavailable.

If you are new to ResoSummit, you may find that LOTS of workshops are of equal interest to you. If that is the case – you would be equally happy with any one of, say, 3 workshops in a given session – please mark all 3 “equal interest.” We appreciate the flexibility, and we take care to provide a good balance in your overall schedule.

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

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

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

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

**We are generally able to create a schedule for you that closely tracks your survey**

**choices.** Last year’s participants reported a high level of satisfaction with respect to their ability to attend workshops of high priority to them, and to spend time with instructors they preferred. If you submit your survey on time and take care in how you fill out your survey, you should find yourself among those “very satisfied” participants.

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

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

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

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

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

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

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

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

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

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## **Debashish Battacharya**

### **General/Introductory Workshop on Indian Slide Guitar - all levels welcome**

This class will provide an introduction to Indian Slide Guitar techniques, musical styles, and performance. You’ll gain insight into a style of music that is likely unfamiliar to you, but offers

much that can be adapted and incorporated into your dobro playing. In many ways, Debashish is a “musician’s musician” - when we announced his participation in this year’s ResoSummit, many of our faculty wanted to sign up and have the opportunity to spend time with this stellar artist from India. We encourage all multi-culturally-minded participants to take advantage of this rare ResoSummit opportunity.

**Advanced Workshop on Indian Slide Guitar (VA/A only)** This workshop covers similar subject as the general workshop described above, and but will assume advanced dobro skills -- but not necessarily familiarity with Indian Slide Guitar technique or musical styles. This workshop is open to VA/A only.

## Paul Beard

**Tone Secrets of the Resonator Guitar** (all levels) *offered twice* - Master luthier Paul Beard will focus on the anatomy of the resonator guitar, and the secrets for getting ALL of the tone out of your instrument. 2017 ratings: 4.9 and 4.8.

**Note:** Paul & Ben Beard will be doing setups, repairs, pickup installs, and all things reso in Laskey C. All makes and models of guitars. Hours: 9:00-5:00, Friday through Sunday. Sign up for a time slot in advance of ResoSummit by contacting Nate at Beard Guitars, 301-733-8271. Or, you can email Nate at parts@beardguitars.com. Some loaner guitars will be available, supplies are limited. Also, stop by and say hi to Howard Parker, test drive all the Beard models on display.

## Greg Booth

### **Explore Drop E Tuning, EBDGBD (HI/A)**

Lowering the low G string to E opens the door to a new world of sounds on your dobro. While retaining virtually all of the regular G tuning repertoire, this tuning brings you easy access to full minor chords, playing in different keys, and extends the range into full and rich sounds. We'll explain how to think about and navigate this tuning, I'll bring tab from some of my YouTube videos and we'll learn a song in EBDGBD. I'll demonstrate, discuss, lots of playing and Q&A. 2017 rating: 4.7

### **Playing Minor Chords (HI/A)**

“The dobro is tuned to a major chord, so how do you play minor chords?” This is a question I see a lot on the dobro discussion boards. I use a lot of minor chords and minor sounds in m playing. I think it really suits the dobro’s charactr. This class will cover this subject from top to bottom and I’ve you multiple options and methods to find and play those haunting and soulful minor sounds. Lots of playing and handouts, discussion, Q&A. *New; no ratings available.*

### **Dobro Arrangement, Folsom Prison Blues - (A/HI) - offered twice**

This is perhaps my most famous arrangement and most requested tab, played and shared several million times on YouTube and Facebook pages. Although not a bluegrass tune, it is always a hit when I call it at a jam. I'll share the tab in class, including the never-before tabbed tricky second solo. I'll show and explain key phrases and rhythms along with the solos and ending. If you don't enjoy this class, like Johnny Cash sng, “I'll hang my head and cry!” <https://youtu.be/1jv7KklKa4w> *New this year as to song; 2017 ratings for similar workshop using Wichita Lineman: 5.0 and 5.0.*

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

Learn how to make those dizzying half tone chromatic licks that sound hard but aren't. The "beauty" of these licks is that they will fit in many different keys and types of chords. A good example can be heard at 0:29 of my YouTube video, Don't Let Your Deal Go Down. <https://www.youtube.com/watch?v=Qu9W6mVfw4U>. I'll bring tab and we'll learn at least 5 different ones that are easy to play. Armed with a few different chromatic licks you can be tasteless in any key! Lots of playing, some demonstration. 2017 rating: 4.6

### **Melodic Banjo Runs on the Dobro for Fiddle Tunes and Bluegrass (I/A)**

Playing bluegrass and fiddle tunes can involve a lot of notes and be challenging on the dobro. Josh Graves fashioned his technique by adapting Earl Scruggs' banjo method to the dobro: los of rolls, hammer ons and pull offs. The banjo players that came along after Earl like Bill Keith and Alan Mundy created a different approach called the melodic style that follows the fiddle melody more closely. Having played banjo since my teens, when I picked up the dobro I found many of the same melodic style runs transfer right over from the banjo and the basic method can be adapted with fine results. I find the technique is useful in all kinds of dobro playing as well. Lots of playing and handouts, discussion, Q&A. *new; no ratings available*

### **Spice Up Your Playing: Phrasing (I/HI)**

The biggest bang for the buck to improve your playing is in your choice of phrasing. Make your playing compelling and interesting by simply working on the rhythm of your notes and spaces. The most profound choice of notes isn't very cool if the phrasing is boring. We'll experiment with timing and play games with phrasing that are fun, break up the predictability and add interest to the music. I'll have examples to listen to, everybody plays, discussion. *2017 rating: 4.7*

## **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! 2017 rating: 4.9; 2016 rating: 5.0

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

This class will look at branching out with the Dobro as a rhythm instrument, beyond basic techniques like the chop and 123-123-12 rolls. There are a lot of different ways to use the Dobro rhythmically, both in and of itself, as well as inspired by all the other instruments in an acoustic ensemble. We will look at how our choices of what rhythm style to use at any point can be dictated by the size of the ensemble (duet, trio, quartet, etc) as well as by which instruments are present. A good understanding of core rhythmic principles with the Dobro will be helpful for this class, as we will briefly brush up on those and then move into more adventurous territory. We will focus on the proper way to count and use rolls, how to backup the guitarist during a solo (including in a duet situation), different styles of chops, double stops and slants, waltz and

standard time, basslines, etc. This will be a very hands on class! 2017 2016 rating: 5.0

### **How to Find Melodies thru Learning About your Neck (Int)**

You carry your Dobro everywhee with you, but how well do you know it? 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, abolutely essential to any instrumentalist, but often left out of our Dobro studies. 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. We will look at several bluegrass standards and see how the vocal melody lays out over the chord changes (using Tab and our ears). At that point we can apply everything we've talked about to find the melody all over our instruments. 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. 2017 rating for similar class: 4.8 and 4.7

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

As always, new tunes for this year! This class will focus on what to do as a Dobro player who likes old-time music at the old-time jam. We will consider everything from sitting down and not knowing the tune, to deciphering the important notes in the arc of the melody, to playing the full melody as though we were a fiddle or clawhammer banjo. We will explore rhythm backup, chops, guitar strumming patterns and some fun accents that are unavailable on other instruments. After we initially pick the several most important notes of the melody, we will add in the details from there, with the intention of developing the confidence and ability to sit down and enjoy the old-time jam with everyone else (It's so fun!). We will talk about different tuning possibilities a la the clawhammer banjo or cross tuned fiddle where applicable. This year we will look at the popular jam tunes Seneca Square-dance and Elk River Blues. 2017 rating or this workshop, featuring different tunes: 4.9.

### **Six String Swing - Djangology** - offered twice; this is the A/VA version

This class will focus on some popular swing tunes from Billy's future somewhat inevitable "Six String Swing" Volume 2. We will talk about the different ways to amass an arsenal of Swing-y sounding lines thru emulation, transcription as well as use of theoretical ideas. We'll look at how to ornament the blues to bring out the swing. We will analyze chord charts and discuss where the chords 'change key' and how to navigate a solo thru the changes. We will talk about arranging the melodies (maybe the most fun part as the melodies sound so cool over the chord changes). Perhaps most importantly, we'll look at how to make adjustments to the melodic lines to make them reasonable to play on the Dobro, rather than being overly cumbersome carbon copies of the violin or guitar parts. This years tune will be the popular jam tune and original Django original composition from 1935, Djangology. (If we happen to make it thru all the material for this song, we'll take a look at Sweet Sue with the time remaining. 2017 rating (featuring Nuages): 5.0

### **Six String Swing - Djangology** - offered twice; this is the HI version

This class will focus on some popular swing tunes from Billy's recording "Six String Swing." We will talk about the different ways to amass an arsenal of Swing-y sounding lines thru emulation, transcription as well as use of theoretical ideas. We'll look at how to ornament the blues to

bring out the swing. We will analyze chord charts and discuss where the chords 'change key' and how to navigate a solo thru the changes. We will talk about arranging the melodies (maybe the most fun part as the melodies sound so cool over the chord changes). Perhaps most importantly, we'll look at how to make adjustments to the melodic lines to make them reasonable to play on the Dobro, rather than being overly cumbersome carbon copies of the violin or guitar parts. This years tune will be the popular jam tune and original Django original composition from 1935, Djangology. (If we happen to make it thru all the material for this song, we'll take a look at Sweet Sue with the time remaining. 2017 rating (featuring Nuages): 4.9

### **Borrowing Ideas from Non-Dobro Instrumentalists and Vocalists (HI/A) - HI/A**

In this class we will look at some great players of non-slide guitar instruments as well as vocalists to explore ways we can adapt their beautiful 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, Mahalia Jackson, Miles Davis and more. This class will include tab and listening examples, both audio and video. We will check out the originals and then explore ways to make the phrase work on the Dobro. Lots of new material from the 2014 version of the same class.

## **David Hamburger**

### **Intro to The Blues** (LI or anyone new to the blues)

We'll begin with the basics: the blues chord progression, the blues scale, and how to make things sound bluesy. From there, we'll get into the specifics of improvising on the blues in G, including playing in open position vs. up the neck, how to use blues riffs to structure a solo, and when to use the blues scale and when to spell out the chord you're on. Time permitting, we'll also look at how to apply these ideas to the keys of D and C. *New; no ratings available*

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

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

*Adv:* We'll also check out how to relate open D tuning to high-G tuning so you can translate some of your existing open-position G vocabulary to D. 2017 rating: 4.6

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

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

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

### **Intro to Bluegrass Improvisation** (LI; HI if class description suits you)

This class will help you begin replacing your worked-out breaks with improvised solos. Playing in the key of G, we'll review major and minor pentatonic scales, create small, modular four-note licks from them, and see how to drop them into songs like "New River Train" and "Nine Pound

Hammer" as improvised fills. From there, we'll look at using the melody, form and chord progression of the song itself to narrow down your choices, and how to practice creating good musical ideas on the fly. *New; no ratings available.*

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

Once ResoSummit is over, you'll have a ton of things you want to work on. Where do you begin, and how should you practice to get the most out of what you've just learned? This class will focus on how to create your own exercises to get you where you want to go. We'll look at how to work backwards from a broad goal like "be able to improvise fluently on fiddle tunes" (or the blues, or a particular song or chord progression, etc) to the specific skills that might involve. From there, we'll talk about hands-on practice routines you can use to acquire those skills. We'll also talk about how to organize your practicing when you don't have an unlimited amount of time. 2017 rating: 4.8

**Swing in Open Position** - A/VA only

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

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

For anyone who wants to learn theory from scratch, or get a review from the ground up. We'll start with half steps and whole steps, talk about how major scales work, why the chords in a key are what they are, and explain once and for all what the heck the Mixolydian mode is, and why a D7b13#9 isn't as scary as it looks. 2017 rating: 4.8

## Jimmy Heffernan

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

There are licks and techniques that you hear all the top players use. Everyone borrows licks at various levels. We'll explore these - how to execute them, how to use them - and how they can be used. Josh Graves, Mike Auldridge, Jerry Douglas, and Rob Ickes will be represented. The LI session will have a special emphasis on how to use these licks; the HI session will have a faster pace and will assume you have greater skill level at fitting these licks into your playing. 2017 ratings: 4.7 and 4.5

**Put That Capo Away!** - offered twice, once for HI/A, once for LI/HI.

This workshop focuses on an overview of the "eccentricities" of a variety of keys (A, B, Bb, C, D, E, F), and approaches to playing in those keys without a capo. In the LI version of this class, there will be an overview of approaches to playing in a variety of keys without a capo, but with a bigger focus on how to use those approaches and put them into practice. 2017 ratings: 4.7 (LI/HI), 4.8 (HI/A)

**Re-Discovering Mike Auldridge** - offered twice, once for LI/B, once for HI, A okay.

"What would Mike Do?" is a useful question for those who value tasteful approaches to playing the dobro. We'll take a close look at what Mike did in the context of three iconic solos: Muddy Waters, Colorado Turnaround and Wait a Minute - we'll explore what we can access and take from those three songs, looking at the choices Mike made, and how the Auldridge techniques

and approaches identified therein can be useful to you in your playing. Handouts will include tab of these three solos. **Betty's note:** Jimmy co-taught many workshops with Mike Auldridge, including several at early ResoSummits. So his deep dive into Mike Auldridge's playing and technique includes many co-teaching experiences with Mike over many years. *New; no rating available.*

### **Understanding Diminished Chords - HI/LI)**

When and how to use diminished chords, how to play over them, the 1-6-2-5 chord progression, etc., using Panhandle Rag as a focus. 2017 rating for HI/LI class: 4.9.

### **Playing Off the 4 & 5 Chord** (Int or A if class description fits) (offered twice)

This class will focus on getting you to see all the major scale notes that exist one and two frets above and below the 4 and 5 chords in any key. It's very easy to get lost looking at a sea of frets and strings. I will show you where to find all the notes you'll ever need right around the 4 and 5 chords positions. The way they lay out will most definitely drive you to play differently than you do now. Using this knowledge will in combination with the things you already play will double your musical vocabulary.

This class elicited one of our favorite evaluation survey comments last year: "'Literally the best hour of dobro instruction I've ever received! And I've taken many lessons. It was a breakthrough session for me!'" 2017 rating: 4.8

## **Gary Hultman**

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

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

**The Dobro in a Band** (all levels okay) This workshop explores the role of the dobro in a band setting - how to integrate instrument roles that complement rather than clash; arranging songs; supporting the vocals, and more. Come see and hear how the Highland Travelers approach these issues and knit individual players into a cohesive, distinctive band sound and performance. *Rating for Gary's 2015 workshop with The Boxcars, The Dobro in a Band: 4.7.*

## **Rob Ickes**

**Exercises and Practice Regimens** - Open to all levels, but will be pitched at an Intermediates and above level, and will move quickly to cover a lot of exercises.

How to develop an effective practice regimen using exercises, scale patterns and workouts that will help you master the neck and improve your tone and technique. Lots of demo, hands-on playing, some individual critique. 2017 rating: 4.7

**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. 2017 rating: 5.0.

**Creating Great Solos** (HI/LI) This workshop explores different approaches to creating great solos, and will use new tunes this year - Banks of the Ohio and Tennessee Waltz - as the primary examples for how to create varied solos in different keys. Lots of demo and discussion; some hands-on playing and feedback. 2017 rating (HI/LI): 4.9

**Creating Great Solos** (A/VA) Nine Pound Hammer and Kentucky Waltz will be the new songs this year, serving as the springboard for an advanced-level exploration of how to create great solos. Lots of demo and discussion; some hands-on playing and feedback. 2017 rating (A/VA): 4.9.

**Backing Up a Vocalist - with vocalist Trey Hensley** - offered at either Int. or Adv level, depending on demand. This workshop will explore how to back up a singer, with vocalist and guitarist Trey Hensley providing the vocals. Demo, discussion, and some hands-on participation and short critique. 2017 rating (A/VA): 4.7

**A Contemporary Approach to Slants** HI or A, depending on demand

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. Prior ratings: 5.0, 4.8

**Playing Rhythm** (A/HI) This workshop focuses on Rob's highly varied approaches and techniques for playing rhythm. This includes a lot of hands-on participation & feedback. 2017 rating: 4.9

**Master Class** - offered twice: once with VA priority; once A, HI if space (and courage!) 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.* 2017 rating: 4.9

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

## **Randy Kohrs**

***Note:** Randy will be teaching 3 workshops at ResoSummit, all on Saturday. To offer participants at all levels a shot at having a workshop with him, we are scheduling three highly-interactive sessions. **Please know that these workshops will work best for students who come prepared with specific questions, ideas, problem areas they would like Randy's help in addressing.** Please focus your questions on dobro playing and technique, and NOT on gear or recording, and be conscious of your role in asking pithy questions that are likely to be of interest to your fellow classmates, and will facilitate a useful learning experience for the group.)*

**Low-Intermediate Session with Randy Kohrs** (LI/B) A highly-interactive class for low-intermediates, with an opportunity to bring your questions, get a close-up look at Randy's

playing and technique, and get Randy's feedback on your playing, or his ideas on how to improve your playing. You shape this class with your questions and requests, so some advance planning is warranted!

**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! 2017 rating: 4.5

**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! 2017 rating: 4.6

## Phil Leadbetter

**Better Ways to Practice** - offered twice; once with LI priority, once with HI priority. The saying goes, "Practice makes perfect," but flawed practice may serve only to ingrain bad habits, and it's easy to fall into ruts with our practice routines. In this class, I'll share lots of ideas and tips for better ways to structure your practice so that you get the most out of your practice sessions, and target areas you want to focus on for improvement. We'll have lots of class participation as we review various techniques and approaches to better practice.

**Intros and Outros to Songs** - open to all Intermediates  
In this class, we'll focus on developing distinctive ways of getting in and out of songs. Using a variety of examples, we'll work on fresh approaches to familiar songs, and the goal is to give you new ways of thinking about these "spotlight" opportunities for the dobro. Lots of class participation.

## Ivan Rosenberg

**Building Melodic Roadmaps by Learning Chord Inversions/Arpeggios** - offered twice: once at HI, once at LI/B

In 99% of bluegrass, folk, and country songs, most if not all of the sustained melody notes will be chord notes. For example, the root, third, and fifth of a G major chord will typically be the important sustained melody notes while the song is on a G chord, and as the song changes chords, most melody notes will correspond with each successive chord. By learning a few inversions of each chord shape along the fretboard, you can more easily map out a melodic route up and down the neck, using scale notes of the key as stepping stones between chord notes. We'll learn the locations of compact chord arpeggios (I think of them as "constellations"), review our scale for a given key, and work our way through building licks and melodies that traverse those chord-shape locations over a chord progression. Once we get the hang of this process, we'll apply these ideas to a couple of bluegrass or folk standards. This class will help your improvisation skills, ability to play appropriate backup, and your confidence going up and down the neck. This will also help if you've learned scales but don't really know what to do with them when improvising on a new song. Students in the HI level class should know the G, C, and D major scales confidently. *New; no ratings available*

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

**Note:** If you've taken this class before, we'll cover similar topics, but I'll provide arrangements and tablature for **new songs**.

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

In bluegrass and classic country music, melodies usually happen on the way to a downbeat. For example, melody lines might take place on beats "4 and 1" or "and 4 and 1" as they do in Sweetheart You've Done Me Wrong: "Oh sweet-heart" and 2 and 3 "you've done me wrong" and 2 and 3 and "you have left" and 2 and 3 "me all a-lone" and 2 and 3 and....

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

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

2017 ratings: Adv class: 4.9; HI class: 4.8; LI/B class: 4.8

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

There's a lot more you can do to back up other musicians than play a basic chop, especially if you're playing in a pared down setting of a duo or trio. Over the past decade I've mostly played in duos with guitar players, which means I've spent a lot of time strategizing ways to support a song when the guitar player takes a solo. We'll learn a few ways to emulate a bluegrass rhythm guitar, learn combinations of arpeggios/rolls and strums that sound good in support of vocals and other instruments, and work on some chop patterns that include root-fifth bass notes. We'll also cover bar-technique strategies to damp/mute certain strings so your strums are more focused and subtle. Having observed and played in Dobro jams over the years, I'm certain this is an area where most Dobro players can make big improvements without a huge investment of practice time. 2017 ratings: LI/B - 5.0. HI - 4.6. A - 4.5

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

Many of you have an easy time finding the melody to a typical 3 or 4 chord bluegrass song, which is a great start, but you may feel your solos aren't as interesting or expressive as you wish. In this class, we'll all learn an easy melodic solo to an easy song (the song will be different from the one used in 2017) and then learn strategies for making the solo more interesting using lead-in notes, slides, hammer-ons/pull-offs, syncopation, repetition of notes and phrases, and more. You'll leave the class with plenty of ideas for creating on-the-fly variations of any solo without having to learn any new music theory or fancy bar/picking techniques—these are

strategies you can start using today. This will be a hands-on class where you'll be playing 90% of the time. Handouts will be provided. 2017 ratings: LI/B - 4.7. HI - 4.7.

## **Tim Scheerhorn**

**The Fine Points of Set-up & Maintenance** (All levels) Master luthier Tim Scheerhorn will conduct a discussion and demo (with limited set-up demo) designed to teach you about maintenance, care, and set-up of resonator guitars. 2016 rating 4.9; 2015 rating 5.0; 2014 rating: 4.9

**Complete Resonator Guitar Makeover** (All levels) This special 2-session (2-1/2 hr.) workshop by master luthier Tim Scheerhorn will feature a complete overhaul of an instrument, with an instrument essentially gutted and completely overhauled, with lots of demo, discussion, and Q&A. If you are interested in this workshop, please include it on your survey in both sessions, since it is one long workshop, not two separate ones. 2017 rating 4.9

**Office Hours:** Tim will have “official” office hours during the Optional Activities Hour on Friday. Also, he will be available throughout ResoSummit for individual consultations and very limited repairs (not complete setups). If you want a consultation or have a possible repair, please see Tim as early during ResoSummit as possible to schedule a time.

## **Mike Witcher**

**Technique Boot Camp** B/LI, or participants at any level who would benefit from having a “technique perfectionist” (Betty’s designation) give individual feedback on your left- and right-hand mechanics & technique  
Economy of motion is the name of the game in this class. We’ll focus on perfecting fundamental technique - the key to clean playing, great tone, and speed. Participation and individual critique. 2017 rating, 4.8.

**Interval Ear Training** (Intermediates) (note: this is not a call and response class, and is different from the class called “Ear Training” that Mike has offered in the past)  
Ear training is an important exercise to aid in our musical development. In this class, you will learn to identify the unique characteristics of each interval in the chromatic scale. Mike will show you some quick trick for identifying intervals that will make learning melodies, harmonies and identifying chord changes easier and eventually second nature. This will help you develop your ear, making learning songs on your own at home or on the fly in a jam a lot easier. *New; no ratings available*

### **Sacred Steel - Making Your Guitar Sing (HI/A)**

Lecture, demo and hands-on playing. This class focuses on the slide guitar’s most unique ability - its ability to mimic the human voice. We will study the playing of Sacred Steel masters Aubry Ghent, the Campbell Brothers and Bryan Josh Taylor to learn various slide phrasing techniques to achieve that soulful vocal sound. Please come prepared knowing your single string major and minor pentatonic scales.

### **Tennessee Waltz: A Case Study In Advanced Fretboard Approaches (A, VA)**

In this class, we'll use Tennessee Waltz 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. 2017 rating for this workshop using the song I Wonder Where You Are Tonight: 4.8.

### **Sacred Steel - Making Your Guitar Sing (HI/A)**

Lecture, demo and hands on playing. This class focuses on the slide guitar's most unique quality - its ability to mimic the human voice. We will study the playing of Sacred Steel masters Aubry Ghent, The Campbell Brothers and Bryan Josh Taylor to learn various slide phrasing techniques to achieve that soulful vocal sound.. Please come prepared knowing your single string major and minor pentatonic scales. 2017 rating: 4.8.

### **Lonesome Dobro (Intermediates; may skew LI or HI depending on demand)**

In this class, we will learn the most fundamental shapes for navigating the fretboard through Tut Taylor's classic tune Lonesome Dobro (The Great Dobro Sessions). These shapes are the building blocks for old school and contemporary styles alike. We will cover convenient positions for playing the melody over the chord, harmonizing, moving between the I, IV, V and II chord along with a couple of handy "bluesy" positions. *New*

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

In this class we will explore various ways of playing a song while maintaining the essence of its melody, exploring alternate positions, harmony, timing, dynamics and tone to create a more interesting and expressive solo. I will lead the class through my thought process and outline fun exercises to apply to your own arrangements. Lecture, demonstration, class participation (hands-on playing) and listening to recordings. 2016 rating: 4.9

### **David Lindley Transposed (A/VA, HI if room and comfortable with tuning)**

This is my favorite class! David Lindley is one of the lap slide's most influential players. His distinctive style and superb musicianship have allowed him to fit seamlessly into various styles of music. He's most noted for his playing in rock, folk, Americana, reggae, country and singer songwriter circles. Some of his most notable lap steel playing was from his years backing up Jackson Browne. In this class we are going to study Lindley's approach to phrasing, licks and solo structure by learning some of his most famous solos. For most of the class we will focus on one of Jackson Browne's biggest hits, These Days. Lindley kicks it off and takes a great solo along with beautiful backup work. We can directly apply these ideas to the dobro to broaden our musicianship skills. We will be using DADF#AD capoed at the 3rd fret. We will also spend some time listening to and discussing some of Lindley's other famous solos and Weissenborn work. YouTube link to These Days: [https://www.youtube.com/watch?v=VcJDI7a\\_1lk](https://www.youtube.com/watch?v=VcJDI7a_1lk) 2017 rating: 5.0

### **Master Class (VA; A if room)**

This class will be structured as a classic master class. Each participant will play a short

work (or partial work if long) for individual critique. We will use these short performances to tackle issues of common concern to advanced players, with a focus on sparking greater creativity and individuality in your playing. If you sign up for this class, please come prepared to play!