

ResoSummit 2019 Workshops

preliminary version - level designations subject to adjustment until sign-up survey is out

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, with a 20 minute break between workshop sessions.

Taking the time to review the following instructions and advice will go a long way to ensuring that you get the best possible workshop schedule.

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 leaving “#1 choice” blank and marking more than one workshop as “of equal interest,” meaning you would be equally happy with any of the ones so marked.

Workshops are not “walk in” – we assign you to specific classes to make sure classes are kept within the target size, and to make sure that students in the class are at the target level(s).

We ask faculty to teach each class at the indicated level – not the lowest common denominator – and to conduct the workshop as closely as possible to the workshop description. This enables you to make the best possible workshop choices, and also reduces the problem of a class going off course because of off-topic questions or requests.

The workshop descriptions should give you a good sense of whether a workshop is likely to suit you – including the subject matter, teaching style, and the level at which the class will be taught. Note that some workshops are structured to involve a high level of participation (student playing), while others are less participatory. Some classes use tab; others don't (audio-recording may be your best “notes” for those). Make sure you take this into account as you make your selections, to get the type of classes that suit you.

Please submit your survey by Tuesday night (Oct. 29). All surveys submitted by that date will be on equal footing with respect to workshop assignments.

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. Then, 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.

SURVEY TIP: You must mark EVERY workshop with a choice, or the survey considers your survey to be incomplete. So mark everything you are not interested in as “No Thanks.”

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 described as lecture/demo. But if you know you'll be tired at the end of the day, perhaps a class like that 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.

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. Send Betty an email to 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. 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

Rob Anderlik (jam coach) - p 4	Jimmy Heffernan -p 10	Tim Scheerhorn - p 14
Paul Beard - p 5	Rob Ickes - p 10	Sally Van Meter - p 14
Greg Booth - p 5	Orville Johnson - p 11	Michael Witcher - p 15
Billy Cardine - p 6	Randy Kohrs - p 13	
David Hamburger - p 8	Landry McMeans - p13	

Rob Anderlik (jam coach)

Note: All of the following take place during workshop sessions except for the two marked “Activity Hour” - those take place in the afternoon, after the last workshop session and before dinner. Activity Hour events are “drop in,” and thus are not on the workshop sign-up survey.

Jam Lab: Slow jam in G tuning - LI/B or anyone new to jamming

Playing with other musicians is an essential part of learning to play dobro. If you are new to the instrument, or jamming with other musicians feels a little intimidating, this is a great opportunity to get started! We'll focus on familiar bluegrass standards like Bury me Beneath the Willow, Going Down the Road Feeling Bad and Keep on the Sunny Side - tunes which are approachable for all levels of players - and practice jam etiquette, kick-offs and endings, taking turns playing solos and playing back up. Please bring a dobro capo with you!

Jam Lab: Slow jam in D tuning - LI/B or anyone new to jamming

Playing with other musicians is an essential part of learning to play dobro. If you are new to the instrument, to D tuning, or if jamming with other musicians feels a little intimidating this is a great opportunity to get started! We'll focus on bluegrass standards like Don't That Road Look Rough and Rocky, Little Girl in Tennessee and I'll Fly Away - tunes which are approachable for all levels of players - and practice jam etiquette, kick-offs and endings, take turns playing solos and playing back up. Level - Beginner. Please bring a capo with you!

Jam Lab: Blues jam in D tuning - HI

D tuning is an especially great tuning for playing the blues! In this jam session we'll start with some simple chord progressions and work towards creative and full sounding improvised renditions of some great tunes like Vigilante Man, Key to the Highway, and Kind Hearted Woman. We'll pay special attention to different techniques for rhythmic support, swap solos with other players, and practice trading fours - all of which are time-tested strategies for making the most out of a blues jam session. Please bring a capo with you!

Jam Lab: Blues jam in G tuning - HI

In this jam session we'll start with some simple chord progressions and work towards creative and full sounding improvised renditions of great blues tunes like Come in my Kitchen, Crossroads and Walkin' Blues. We'll pay special attention to different techniques for rhythmic support, swap solos with other players, and practice trading fours - all of which are different time-tested strategies for making the most out of a jam session. Please bring a capo with you!

Jam Lab: Vocal Backup Session (G tuning) - LI

In this Jam Lab we'll play a variety of tunes such as Don't this Road look Rough and Rocky, Annabelle and Rosalee McFall and take turns providing back up and rhythmic support for a vocalist/guitarist. The emphasis will be on strategies to finding chord tones which support the vocalist, practicing controlling your phrasing and placing those phrases in ways that connect with the vocals and the sentiment that the singer is trying to convey. Please bring a capo!

Jam Lab: Playing and singing at the same time, w/Landry McMeans (G tuning) - HI

This Lab Jam is dedicated to players who sing and are interested in exploring different approaches and techniques to playing and singing at the same time. We'll play through Blue Night by Bill Monroe and the blues standard Key to the Highway and explore some different

approaches to keeping the rhythm going, keeping it interesting and singing at the same time. Landry McMeans (formerly with Ganstagrass) will pitch in. Please bring a capo!

Jam Lab: Fiddle tunes for dobro jam - HI, LI if space and if okay with HI focus. Learning to play fiddle tunes on the dobro is one of the most effective ways to learn to play up tempo melodies. In this jam session we'll focus exclusively on fiddle tunes and practice establishing a solid rhythmic groove, kick-offs and endings and playing the melody lines to each tune. Since we'll be covering the following tunes: Big Mon (key of A), St Anne's Reel (key of D), Wheel Hoss (key of G) **it's important that you have learned these tunes ahead of time.** Please bring a capo!

Live performance gear shootout (Friday, Activity Hour)

If you've ever wondered about the pros and cons of microphones vs pickups for resonator guitar this session is designed for you. We'll do a shoot-out comparing two different resonator guitars outfitted with the Fishman Nashville Series Resophonic guitar pickup and play them through both a Tone Dexter and Fishman Jerry Douglas Aura Pedal (as well as a Grace Felix acoustic instrument preamplifier) and compare those results with playing through a dynamic and condenser microphone (Shure SM57 and KSM32). We'll also look at how spatial effects - reverb and delay - can enhance your live performance sound. Landry McMeans will also briefly demonstrate her gear choices. This will be a hands-on session. If your guitar has a pickup you are welcome to plug it in and test drive the gear for yourself.

Activity Hour: Saturday Open Mic Session (Saturday, Activity Hour)

Back by popular demand! Live performance is an essential part of the learning process and it's a lot of fun! The open mic session is a great opportunity to come together as a group and share your music with a totally supportive audience of fellow dobro players! Rob Anderlik is hosting the event and will be available to back you up on guitar and/or dobro.

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. 2018 ratings: 4.9 and 5.0.

Note: Paul will be doing setups, repairs, pickup installs, and all things reso in Laskey C. All makes and models of guitars. Send an email to toparts@beardguitars.com if you know you want specific work done, so that Paul can bring necessary parts. Some loaner guitars will be available, supplies are limited. Also, stop by and test drive all the Beard models on display.

Greg Booth

Dobro Arrangement, Orange Blossom Special (A/VA) (offered twice)

Here's my most viewed and requested song of them all. And why not, the dobro is perfect for imitating train sounds! I'll bring copies of the entire arrangement on YouTube <https://youtu.be/OEOYo6U6JW8> and we'll hit the high spots and key passages to get you going on this famous fiddle tune. I can't wait to hear 13 dobros making train sounds in unison!! Lots of playing, some demo. *New, no ratings*

Waiting For a Train, fun with the Jimmie Rogers yodel lick (Offered twice, once at LI and once at HI)

The classic trademark yodel from the singing brakeman seems like it was designed for the dobro in regular G tuning. I'll bring an arrangement of Jimmie Rodgers' "Waiting For a Train" and we'll also explore ways to incorporate the iconic lick into your playing. Lots of playing. *New, no ratings*

Minor chords on the dobro (HI)

A common subject of discussion is how to play minors on a major tuned dobro. For good reason, they sound great. This class will cover the subject from top to bottom and you'll get multiple ways to find and play those haunting minor sounds. Lots of playing, demo, discussion and handouts. 2018 rating: 4.8

Western Swing in regular G tuning, Panhandle Rag (A)

The dobro is a perfect instrument for playing Bob Wills' music. Some of his tunes have become dobro standards such as Maiden's Prayer. We'll learn what creates the Western Swing feel and sound and how to find it in regular G tuning. I'll bring tab from my YouTube arrangement of Panhandle Rag and we'll hit the high spots and key passages. <https://youtu.be/FolAcSKJjqQ> Lots of playing, some demonstration.

Melodic Banjo Runs on the dobro for Fiddle Tunes and Bluegrass (A)

Playing bluegrass and fiddle tunes means playing a lot of notes and can be challenging on the dobro. Josh Graves fashioned his technique by adapting Earl Scruggs' banjo method to the dobro, lots 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. Lots of playing, discussion, demo, and handouts. 2018 rating: 5.0

Billy Cardine

Dobro as a Rhythm Instrument (LI/B)

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 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! 2018 rating: 5.0; 2017 rating, 4.9

Ground Zero: Fretboard Mastery (LI) - Everything we play is rooted in what we know about our fretboard, where to find a certain note or a certain chord. As our understanding of the instrument unfolds, it's important to dedicate some practice time to learning more about the geographical-musical layout of the instrument. We'll use a variety of techniques and exercises

to help you stop paying in tiny little zones and use more of the real estate of your fretboard. We will talk about where to find vocal melodies, how to not fully rely on the straight bar positions (which often leave us feeling like we're playing the same thing over and over), and chord positions. We will look at some bluegrass standards and analyze the melodies a bit to understand how this study can translate into even more fun at the jam session.

Ground Zero: Fretboard Mastery (A) - This class takes an advanced approach to fretboard mastery. You paid for the entire fretboard, so challenge yourself to use more of it in the service of efficiency, speed, tone and coloration, and so much else that will make your playing better. We'll use a variety of techniques and exercises to help you use the full real estate of your fretboard. We will talk about how to find melodies on the fly and how to add a personal touch to them.

Borrowing Ideas from non-Dobro instrumentalists and Vocalists (A/HI)

While this class has been taught in the past, all the musical examples are new for 2019.

Playing music is similar to having a conversation with someone whom we share a common language with. In speaking, we use words and phrases to create a myriad of sentences to imply feelings, create solutions, repeat powerful sayings, tell jokes, to try and change how someone feels, etc. We've learned how to put these words together in an order that we feel expresses ourselves. How did we begin learning how to speak? Largely through listening and emulating/copying. Transcribing music (learning anything from a phrase to a whole solo or entire piece) from our musical inspirations, is an important part of growing as a musician. We listen to and repeat, in our voice, musical statements that we enjoy. The Dobro is a young instrument, and while some of the coolest music ever has been played on it, there is a lot we can learn from listening to other instruments and vocalists and adapting their ideas to our instrument. This can help us develop a unique identity with our playing, reflective of the music we enjoy, and it's just fun! 2018 ratings: 5.0 and 4.8

Six String Swing - Minor edition (HI)

The 2019 Intermediate installment of Six String Swing focuses on playing swing in a Minor Key, as well as learning just generally how to use the Dobro in a minor context, some useful spots where minor chords lay on the fretboard, how to avoid the major 3rd, and re-purposing major scales to sound minor (without changing them!). Of particular importance is making this music be reasonably accessible on the Dobro, without having to do years of technique practice to access the sounds. We will highlight some 'swinging' notes in each chord. We will also talk about solo'ing in this context and look at several approaches where every note is a 'good note'. Rating for the 2018 version of this class: 4.8; for the 2017 version: 4.9

Six String Swing - Minor edition (A)

The 2019 Advanced installment of Six String Swing focuses on playing swing in a Minor Key. Some people may (mistakenly) think of the classic tune Minor Swing as 'passe', but they are probably playing an A natural minor or Dorian scale over all the chords! We are going to look at the chords (which are more than 1-4-5) with melody and harmony for a few minutes and then get into different ways to solo in a minor swing setting. From laying out useful arpeggios in a reasonable to access on the Dobro sort of way, to highlighting 'swinging' notes in each chord, and some bullet proof scales that add a bit of harmonic interest beyond the obvious options. Rating for the 2018 version of this class: 5.0; for 2017 version: 5.0

Popular Jazz Tunes for the Dobro (A/HI)

For our 2019 edition, we'll be looking at a tune from one of my fave composers, Antonio Carlos Jobim (Girl From Ipanema, Corcovado). While some Jazz music, like fast Bebop in flat keys, can be cumbersome for the Dobro, some can be hauntingly beautiful, as well as relaxing, to play. One such piece is Jobim's 'How Insensitive'. Jobim's melodies often move in half steps and whole steps at a gentle pace while creating stirringly beautiful harmonies due to the harmonic motion of the chord changes. It's advantageous to us as Slide Guitarists to use/rely on the band as part of our palette, and we can create gorgeous harmonies, without having to do fretboard acrobatics, by finding the right notes to thread the chords together. This will be a very hands on class, we will play the melody, work thru the changes, play harmonies for each other, and look at different scale options, from Major, Major #11, Dorian, Half Diminished, Whole Tone, etc. Rating for 2017 version of this class: 5.0

Slide Guitar from China and India (A/HI)

This class will not only look at the way our friends from across the oceans play the slide guitar, but also how their approach can lend a hand in the playing of music that feels like home to us. China has a beautiful nearly 5000 year old tradition with the Qin (or Guqin), and India with the ancient Vichitra Veena through the modern day Chaturangui. We will discuss some techniques used to play these instruments, play some historically significant melodies on our instruments, and learn some melodies that feel closer to home using these techniques. Rating from a related topic, 2017: 4.9

The 12 Bar Blues and it's evolution in Jazz (A)

Blues jams are a tried and true staple of non-classical musicians across the world. This class looks at this iconic chord progression beginning with it's most basic form, and slowly adds extra chords and substitutions until we end up with the harmonically dense chord progressions developed by the likes of Louis Armstrong through John Coltrane. Each added chord allows an extra fun nugget of musical candy to be played. We'll analyze the added chords and the new opportunities they afford us, discuss how to approach these new options on the Dobro, and play examples together. Scale pallets will range from Blues Scales and Pentatonics through an introduction to Lydian Dominant, Altered, etc and the important notes within that are bursting with musical color.

David Hamburger

Intro to The Blues (LI, or anyone new to 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. 2018 rating: 4.9

Blues in Open D Tuning (HI/A) - offered twice

Get oriented in D tuning by learning 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 build a vocabulary of licks you can improvise with. 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. 2018 rating: 4.8

Blues to Swing (A; HI if space and if you have some background on topic)

Blues, swing and jazz musicians all have a different angle on the twelve-bar chord progression. We'll start with 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. Finally, we'll explore some of the different ways swing and jazz musicians play the turnaround, including how to solo over the notorious ii-V-I and what to play over the altered chords that lead into them. We'll start with blues in G but, time permitting, will translate as many of these ideas as possible into the keys of D and C, too. 2018 rating: 4.8

How To Practice Improvising (A/HI) - *offered twice*

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) 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. 2018 ratings: 4.9, (HI), 5.0 (A)

Swing in Open Position: (A, HI if description fits) 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 "Exactly Like You" and "I've Found A New Baby." 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 2018 rating: 4.7

Bluegrass Improvisation (HI, LI if description fits) - *offered twice*

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" as improvised fills. From there, we'll look at how the melody, form and chord progression of the song itself can all help you narrow down your choices, and how to practice creating good musical ideas on the fly.

How To Sit In With a Singer Songwriter (HI/A)

This class will give you the tools to jump in on a song you've never played before. Learn how to quickly scope out a song's key and make a capoing decision, what to play while you're figuring out the progression, how to make good guesses about what chord comes next, and how to stay out of trouble playing fills and breaks. With jam coach Rob Anderlik on guitar and vocals.

Jimmy Heffernan

Decoding Rob's Through the Window of a Train - *offered twice, at A and HI levels*

We'll use Rob's intro and playing on this title cut of a Blue Highway album to dig deep into the positions, techniques and sound that make this a genius work. Lots of pedal steel technique and licks here! We'll also take some of these phrases and licks and try morphing them into a solo for I Wonder Where You Are Tonight. Lots of playing in this class, which will be offered twice: once at the HI level, and once at the A level. New, no ratings.

Learning from the Modern Players *offered twice, at A and HI levels*

In this class, we'll pull out a terrific sampling of contemporary phrases and licks from contemporary players including Randy Kohrs, Andy Hall, Rob Ickes, Jerry Douglas, and Brandon Bostick and learn how to integrate them into your playing. We'll use some files, which will be accessible to participants through Dropbox, to hear these selections at tempo, in isolation, and in slow-down mode, to study and learn from them. Lots of playing in this class. New, no ratings.

Playing in A Without a Capo (HI, LI if room and ok with HI pace)

We'll work with One Way Track (Jerry Douglas/Boone Creek), Carter's Blues, and Flatt Lonesome as we focus on the "eccentricities" and approaches to playing in the key of A without a capo. We'll put these approaches into practice, with a lot of playing in this class.

Ratings for a similar class (focusing on multiple keys): 2018, 4.8 (HI/A); 4.8 (LI/HI); 2017, 4.7 (LI/HI), 4.8 (HI/A)

Playing Off the 4 & 5 Chord (A, HI if room)

This class will focus on all the major scale notes that exist one and two frets above and below the 4 and 5 chords in any key. 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 Betty's favorite evaluation survey comments: "Literally the best hour of dobro instruction I've ever received! And I've taken many lessons. It was a breakthrough session for me!" 2018 ratings: 4.8, 4.5 and 5.0; 2017 rating: 4.8

Playing the Minors (HI)

We'll focus on playing minor positions and new approaches to finding "blue" notes and minor chord pockets. Lots of playing in this class.

Mike Auldridge Lab *offered twice, at A and HI levels*

We'll use two tunes - a ballad and the iconic, up-tempo Pickaway - to work on the nuts and bolts of Mike Auldridge's signature technique and sound. Lots of playing in this class. Offered twice, with one class pitched at a more advanced level and pace, and one at an intermediate level.

Rob Ickes

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. 2018 rating: 4.9; 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 - Red River Valley, Maiden's Prayer - as the primary examples for how to create varied solos in different keys. Lots of demo and discussion; some hands-on playing and feedback. 2018 rating: 5.0.

Creating Great Solos (A/VA) Maiden's Prayer, Will the Circle Be Unbroken 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. 2018 rating: 5.0.

Backing Up a Vocalist - with vocalist/guitarist Jim Hurst - offered at either Int. or Adv level, depending on demand, so if you select this on your survey, make sure to select an alternate you'll be happy to have.

This workshop will explore how to back up a singer, with vocalist and guitarist Jim Hurst providing the vocals. Demo, discussion, and some hands-on participation and short critique. 2017 rating (A/VA): 4.7

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. 2018 rating, 4.8; 2017 rating: 4.9

A Deep Dive into World Full of Blues - offered twice, once at A/VA only, once at HI
We'll do a thorough examination of the title cut to Rob Ickes and Trey Hensley's new release on Compass Records. We'll discuss chords and rhythm approaches and soloing ideas. Thoughts on arranging ideas also. We'll also examine Rob's instrumental from the same album, "The Fatal Shore." Other songs from the album will be discussed as time allows.

A Deep Dive into Mike Auldridge's Dobro album (all levels okay)

Through close listening and demonstration, we'll pick apart and discuss many of the classic tunes that comprise Mike Auldridge's iconic first album. I'll also give some of the back stories to the songs and the recording process that went into this classic Dobro masterpiece.

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

Orville Johnson

5 Things you need to know to play like Josh Graves (HI)

Uncle Josh created the vocabulary of bluegrass dobro. We'll use three songs in this class- Ground Speed, Randy Lynn Rag, and Lily Dale- to explore the things that make Josh sound like Josh. Rolls, Hawaiian and Blues flavored licks, slants, playing capo-less, etc. We'll be playing in this class and there will be some written material. Bring your recorders.

Blues in Any Key (HI, A okay)

We'll look at a bunch of keys other than G and see how open strings, partial chord shapes, and good right hand technique can help us bring out bluesy sounds that are unique to each key. Keys you will love playing blues in after this class are B, E, A, and F#. What! F#!! Yes, you'll dig it. We'll be playing in this class and there will be no written material. Bring your recorders.

Playing Slow and Pretty (HI)

Lots of notes are fun, but one big, luscious, beautiful note can raise chicken skin. How do you make those? And how do you place them in the perfect spot? This class is about right hand technique, rhythm, timing, and feeling. I'll bring some songs to use in exploring these including Wayfaring Stranger and The End of the World. Please bring a slow tune you like to play and we'll see how much beauty we can tease out of the ol' Hound Dog. We'll be playing in this class and there will be very little written material. Bring your recorders.

The Birth of the Blues (LI/B)

Slide guitar is one of the bedrock instruments of the blues. In this class we'll learn three pentatonic blues scale positions, move them all over the neck, learn how they work in chord progressions, and analyze their construction. We'll be playing in this class and there will be some written material. Bring your recorders.

Geography of the Neck (LI/B)

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

Practical Music Theory (All levels)

This is just the amount of theory that you need to know to easily communicate with other musicians. Intervals, scales, and chord construction. The musical alphabet, naming and recognizing intervals, learning the major scale formula, learning how chords are made and the formula for harmonizing scales. We can get this in an hour or so. Bring your recorders and some pen and paper for notes. You don't need your dobro in this class.

Fascinatin' Rhythm (A/VA)

We'll look at some fresh approaches to rhythm that you can add to your current repertoire. Rolls combined with percussive muting techniques, strums, coordinating bar hand accents with your picking hand patterns, and ideas applied to grooves in 2, 3, 4, and some Latin and Brazilian patterns. We'll be playing in this class and there will be no written material.

Le Dobro a la Django (A)

Some Gypsy jazz for the dobro. Tunes new for this year include I'll See You in My Dreams and Bossa Durado. We may include Blue Drag and/or Honeysuckle Rose, time permitting. We'll learn the melodies together and look at some solo ideas and some rhythm patterns and sounds that are common to the Django style. You'll be playing in this class and there will be some written material

Harmonizing Country Melodies (HI/A)

Did you catch the Ken Burns doc on Country Music? Want to give your renditions of classic country songs an authentic sound true to the period? Here you go. We'll learn how to harmonize a melody with both straight bar positions and slants, maybe even getting a little steel guitar-ish in places. Some tunes we might touch on are I Can't Stop Loving You, Crazy, Bootheel Drag, Making Believe, and Walkin' After Midnight. Be able to play a forward slant in tune. We'll be playing in this class and there will be no written material. (Hi Int/A)

1930s Dobro (All levels)

If you think you might be suffering from the brain cloudy blues by Sunday, you might enjoy this

mellow look at the early years of dobro playing. Before bluegrass, the African American approach to dobro mixed Blues sounds with Hawaiian influence. We'll look at songs from Oscar "Buddy" Woods, Casey Bill Weldon, Sylvester Weaver, and others of the period in both G and D tuning. We'll learn a song or two, listen to some tunes, and talk about some dobro history.)

Randy Kohrs

***Note:** Randy will be teaching 3 workshops at ResoSummit, all in Friday. 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!

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!

Landry McMeans

(formerly with Gangstagrass)

Electrified Dobro and Signature Sound Sphere - offered twice, one class geared for HI/A and one geared for LI/HI.

Landry's journey on the dobro certainly hasn't been typical. In this class, she will cover a wide variety of techniques and approaches that make her style and sound unique - a dreamlike cadence in conjunction with a fiery attack, resulting in a "cosmic, sultry yet driving sound sphere." She'll explore her style of singing and comping herself on dobro, in a solo or duo performance; benefits of playing in open D; how playing in a hip-hop bluegrass band changed her playing for the better; her electrified dobro setup; and some of her go-to techniques, including octave drone on dual strings, licks in D with capo, slants, harmonics and delay effects, making minor chords in open D, and blue scale.

In short, this workshop should be different - and mind-opening. Landry says, "if you'd like to achieve a thick low end with an ambient sparkly finish, and throw a few fireballs around in between - this class is for you."

Landry will also participate in these sessions:

Rob Anderlik's Jam Lab: Playing and singing at the same time, w/Landry McMeans (G tuning) - HI

Live performance gear shootout (Friday, Activity Hour) - hosted by Rob Anderlik, and described in his listings.

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. 2019 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. If you want a shorter workshop, take the "Fine Points" workshop listed above. 2018 rating, 4.8; 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.

Sally Van Meter

Improvisational Soloing- New ideas and when/where- HI (LI if room) - offered twice

Do you often feel stuck in what to do beyond playing it safe with straight melody in your solos and feel like your solos should offer so much more? Then this is a class for you. There is so much more beyond just melody only and we will take a simple melody-only tablature piece provided (I've Endured- Tim O'Briens' version) and move beyond what is on the written page. We are going to explore the music elements that make it sound like *you* when working out a solo: lyrical style, knowing what space is available beyond the melody, phrasing, scales, and reconnection and work them into your solo. It will be challenging and fun, and can open the door to see beyond the safe straight melody and a few hot licks. As well, we will work on the instrumental 'Rebecca' (tab provided). There will be a fair amount of playing participation and discussion. This class is designed to push beyond the boundaries you may have placed on your soloing, and bring in fresh musical ideas.

Intro to Swing-style on Dobro- B/LI

Swing style is about how you phrase your melody lines and the types of licks you can use to cover a lot of bases when you end up in a swing-jam session late at night. You don't need to play like Benny Goodman, you just need to feel those rhythms and phrases that give swing its feel. Swing-style Dobro is fun, bluesy, and full of energy simply from the phrasing that gives it that wonderful 'bounce'. We will work off of one simple tabbed- out swing tune (Lady Be Good), and

also incorporate some fun and easy blues/swings licks that you can take home with you and play with more confidence at that next jam session.

Open-D Tuning for Ballads and Hymns (HI)

This class takes on the beautiful and very expressive Open-D Tuning (DADF#AD). It is perfect for waltzes, ballads and hymns. We'll take the simple ballad '(The Water is Wide) (tabbed) and explore the elements of D-tuning that provides the color to the tune. Finally we will use the beautiful hymn 'Doxology' (simple tab provided) and work up a rubato-style version to understand how this tuning incorporates dynamics and nuance. You need to be somewhat familiar with DADF#AD tuning to have a more successful venture into alternate tunings for slide playing. Please have your instrument tuned down to this tuning before class time if possible, as it takes some time adjustment for the guitar to remain in tune in such a low tuning.

Classic Josh Graves' stylistic Dobro – A lasting influence on Dobro players (HI)

To learn Josh Graves tunes is the perfect springboard to up your game because his tunes are not as easy as they sound to play. Many Dobro players started out on Dobro (Jerry D among those) influenced by his ability to compete for the same kind of feel and drive as Earl in Flatt & Scruggs, and by his love of playing melody-driven sweet tunes. We will learn as much of two Josh tunes- Rock Away and Kentucky - in this class as time allows (tablature provided). Come to this class ready to spend a few minutes discussing and listening, then on to the tunes. Learning Josh tunes is fun and adds to a strong repertoire for great jamming because everyone will know them!

Woodshedding & Practice Routine- the Why and How To Improve- LI/HI

Woodshedding is essential and probably the most important aspect to becoming a good player *beyond* being inspired by such a beautiful instrument. When you commit to a regular technical practice routine and spend time exploring soloing ideas, it is the opportunity to build up your technical skills and advance your technique and delivery on the Dobro with more confidence. Players you admire are committed to practicing the technical side of playing and also spending time expanding their ideas, often both at the same time. We will run through the ideas of how to practice scales of different kinds, how to build up speed, build up strong tone and clarity, how to work with a metronome, and more. Questions of all kinds are encouraged in this class and playing is mandatory in a friendly and fun way. There will be some tab provided in terms of scales but learning by ear is always encouraged.

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. 2018 rating: 4.7; 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. 2018 rating: 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 ability - its ability to mimic the human voice. We will study the playing of Sacred Steel masters Aubrey 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. 2018 rating: 4.7

Ashokan Farewell: A Case Study In Advanced Fretboard Approaches (A, VA)

In this class, we'll use Ashokan Farewell in D 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 play this from 2 positions with multiple variations. 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. 2018 rating for this workshop using the song Tennessee Waltz: 5.0

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. 2018 rating: 4.8

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. 2019 rating: 5.0

Decoding Jerry Douglas: Strength in Numbers - One Winter's Night (HI/A)

We'll study and learn Jerry's solo to One Winter's Night from the seminal Strength in Numbers album, as we decode Jerry's signature technique and sound.

<https://www.youtube.com/watch?v=ZvX4bqQsbjY>

Decoding Jerry Douglas: Strength in Numbers - Duke and Cookie (A/VA)

Duke and Cookie will be the A/VA vehicle for decoding Jerry. We'll channel Jerry as we learn this solo and take a granular approach to Jerry's signature technique and sound.

<https://www.youtube.com/watch?v=Yhnzrpyyv7I>

Master Class (A/VA; HI if room and courage)

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! 2019 rating: 4.8