

Mandolin Symposium 2008 Electives

Ashley Broder – Celtic

AB31 What is Celtic Music? - What makes Celtic music different from other styles? A brief overview with examples of Irish and Scottish tunes.

AB23 The Irish Groove - Playing rhythm, the use of pedals, chord substitutions and riffs when playing back up.

AB32 Arranging Medleys - So you found some tunes you like...now what? How to arrange a set of tunes in the Celtic tradition.

AB33 Celtic Ornamentation - Who, what, when, where, why, HOW?

Danilo Brito & Dudu Maia – Brazilian

DM31 Introduction to Choro 1870 - 2008 - Choro's history, philosophy, social aspects and instrumentation. Important composers and instrumentalists and an overview of the collision between European and African influences.

DM38 Choro Chord Theory - Understanding chord voicings in choro. An overview of counterpoint and choro accompaniment.

DM33 The Solo mandolin - Exercises based on usual choro progressions to develop harmonic and rhythmic tools that enable the students to create solo arrangements of their own. Tunes include "Preludio em Dm" and "Quando me Lembro" by Luperce Miranda, plus "Carinhoso" and "Um a Zero" by Pixinguinha.

DM34 Introduction to Choro Improvisation - Understanding the concept of improvisation in choro music contrasting with the jazz concept. Rhythmic and interpretative approaches, developing a musical vocabulary and building motifs on the edge where the improviser meets the basic melody.

DM35 Choro Repertoire I (intermediate) - "Carinhoso," "Doce de Coco," and "Lamentos."

DM39 Hearing Chord Changes in Choro - An overview on the most common harmonic progressions and modulations in choro. A scheme to understand and analyze how chords may function in certain key. Enable the students to understand and identify common choro progressions used in Brazilian music

DM32 Brazilian Rhythms - A basic understanding of the Brazilian percussion section and how these instruments interlock with each other and how the mandolin might fit in. Exercises based on patterns for the popular rhythm styles: choro, samba, maxixe and baião.

DM37 Brazilian Master Class Workshop II - A one-on-one critique of your rendition of a choro tune.

DM36 Choro Repertoire II (advanced) - "Noites Cariocas," "Vibracoes," "Cochichando," "Nao me Toques," "Receita de Samba" and "Brejeiro."

Debora Chen – Standard Notation for the Tab Addicted

(Note: instruments unnecessary for Classes 01 and 02. Bring them for Classes 03 and 04)

DC01 Interval Recognition - Covers how to relate knowledge common chord progressions like (ii V I, and I IV V I) to the staff, accelerating note recognition. Navigating the staff in a musicianly way. Knowledge of basic intervals is assumed.

DC02 Chords, arpeggios, and scale patterns - Notes in music, like letters in English, are meant to be read in groups, not one at a time. Class covers recognizing scales chords, and arpeggios; relating chord diagrams to the staff; useful short-hand notations you can use to help you read notes as musically meaningful groups instead of individual notes.

DC03 and DC04 Yellow brick road to Bach-anaglia - Using carefully devised exercises from Debora's book, "Standard Notation for the Tab-Addicted Mandolinist", we will begin with reading simple exercises in class III, and conclude in class IV with a tune derived from Bach's Partita III for Unaccompanied Violin, all without tab, equipping students with a concise way to approach any music they like.

Rich DelGrosso – Blues

RD22 Jug Band Mandolin - Learn from a set of the best of the 20s era southern jug bands.

RD31 The Blues/Bluegrass Connection - a detailed study of Phebel Wright's "Linthead Stomp." **with Ronnie McCoury**

RD21 Rags and Stomps - A set of black mandolin string band classics.

RD35 Urban Mandolin - Johnny Young brought the mandolin from rural Mississippi to Chicago's Southside. The result — a unique style rich with rhythms and chord voicings.

RD34 The Music of Charlie McCoy - One of America's finest mandolinists; from "Brown Mama Blues" to "The Hamfat Swing."

RD36 Black Country Dance Music of Texas - The music of mandolinist Coley Jones and the Dallas String Band.

RD23 Mandolin Blues Masters I - The music of Howard Armstrong and Matthew Prater.

RD33 Black Snakes to Mudsteppers - the music of the 20s era Mississippi string bands.

RD24 Mandolin Blues Masters II - The music of Yank Rachell and others.

RD32 Doublestop Solos - An exploration of the music of W.Howard Armstrong and Carl Martin; learn the ins and outs of soloing with doublestops.

Paul Glasse – Swing & Jazz

MM38 Freeing the Improviser with Mike Marshall - Exercises for moving freely on the mandolin through all 12 major and minor keys. Commonly found chord progressions and melodic patterns in Jazz. Taking the fear out of Abm7(b5).

PG35 Deciphering Chord Charts II (advanced) - Exploring more complex charts and how to de-mystify them.

PG33 Turn it Up — Electric Mandolin - Explore the techniques of the amplified mandolin — vibrato, bending and picking. Options in instruments, tunings, strings and amps and how it informs acoustic playing

PG37 Introduction to Western Swing - A study of the playing of Bob Wills' veterans, Johnny Gimble and Tiny Moore.

TW34 Mandolin Basics IV - Putting it All Together - Building vocabulary, learning tunes and jamming with others - with **Tony Williamson**

PG36 Non-Bluegrass Rhythm Strategies - The art of comping in swing and jazz. Adapting rhythmic ideas from other instruments.

PG34 Deciphering Chord Charts I (beginner) - Learning to read simple charts quickly and easily.

PG38 Master Class (advanced) A one-on-one critique of your rendition of a jazz standard.

PG31 Chord Substitutions - As applied to rhythm playing, arranging and soloing.

PG32 Jazzing What You Already Know - Turn your fiddles tunes, bluegrass licks, and songs into jazz vehicles/

David Grisman – Various Styles

DG31 Compose Yourself I - Exploring various processes of composition with the mandolin. How to develop melodic themes, harmonic structures and rhythmic devices. Those that wish to will create a composition to be demonstrated and critiqued in **Compose Yourself II**.

MM37 Mandolin Magic - with Mike Marshall - The nature of inspiration and magic in music making. Where does it come from? Why and when does it happen or not. Can it be harnessed and taught?

TW33 Mandolin Basics III - More Technique -Tremolo, chords and rhythm playing; finger positions and scales - with **Tony Williamson**

DG34 The Bluegrass Roundtable - An exchange of ideas on bluegrass mandolin with **Herschel Sizemore** and **Ronnie McCoury**.

DG32 Dawgology - Dawg's Waltz - A look at various Dawg compositions in 3/4 time and various styles — “Mill Valley Waltz,” “O’Banion’s Wake.” “Steppin’ with Stephane” and “Dawg’s Waltz.”

DG 17 Simple Gifts - Approaches to playing simple melodies, tunes and solos, as well as how to edit your ideas and say more with less. “Grandfather’s Clock,” “’Tis a Gift to be Simple,” “Wildwood Flower.”

DG33 Playing with Expression - The nuances of technique — phrasing, dynamics, ornamentation and tone coloration. Also a discussion of the tremolo — when (and when not) to use it.

DG 14 Dawgology - Into the Hot - Playing Dawg’s faster compositions in various styles. Retaining rhythmic accuracy and tonal control at sprightly tempos.

DG36 Compose Yourself II - Understanding the composing process through an examination of material created from assignments in **Compose Yourself I**.

DG37 Dawgology - Master Class Workshop - A one-on-one critique of your rendition of a Dawg tune. Tunes will be submitted on a sign-in sheet in class.

Caterina Lichtenberg – Classical

CL31 Sound Advice - How to hold the pick. A little historical background Exercises on different positions of the pick (45° and 90°) Pieces: Riggieri - Furstemberg Variations (18 cent.)

CL32 Master Class I - One-on-one critique of pieces prepared by the participants. Also we will work together on duo-pieces by Mozart “Wiener Sonaten” Nr. 1 and by Denis “Vauderville”.

MM34 J.S. Bach on Mandolin with Mike Marshall - An intimate look into the Solo Violin Sonatas and Partitas of J.S. Bach. Fingerings, mandolinistic shifting ideas versus violin fingerings, phrasing, shaping, coloring, memorizing. Analyzing chord structures. Master class approach for those who would like to play.

CL35 All about Tremolo I - A little historical background and then exercises on the tremolo working from Caterina's book *Highlights* p. 13 (solo, duo, duo-style) and p. 11 (B)

CL36 All about Tremolo II - Working on techniques of the romantic repertoire: tremolo details and arpeggio techniques, duo style and pieces by Calace (Duo Nr. 2 & Nr. 4).

CL33 Arpeggio Techniques I - A basic review of the fundamentals of playing arpeggios culled from Caterina's book *Highlights*. She will be working from the exercises on pages 10 & 11; 28 & 30.

CL34 Arpeggio Techniques II - How to use Caterina's philosophy of arpeggio techniques in violin pieces- for example: J. S. Bach cello-suite nr. 1 (Prelude) and Gabriele Leone - Menuetto II & III (Faximile)

CL37 Building Technique - Technique basics: sound - coordination - condition - arpeggios Tremolo. “Every-day-warm up” in 15 minutes and from Caterina's book *Highlights* Exercises on p. 18 And Munier *Danza delle furie*, op. 200 (first part)

CL39 Harp-arpeggio Techniques and Tremolo - We will study pieces: Marlo Strauß - Gelb and work together from her book *Highlights* p. 19 & 20 (Cerclier - Duo)

CL38 Master Class II - One on one critique on pieces prepared by the participants. Also working together on Raffaele Calace - Duo 8 - for two mandolins and Munier *Danza delle furie*, op. 200 (first and second part)

Mike Marshall – Various Styles

MM38 Freeing the Improviser - with Paul Glasse - Exercises for moving freely on the mandolin through all 12 major and minor keys. Commonly found chord progressions and melodic patterns in Jazz. Taking the fear out of Abm7(b5).

MM36 Mandolin Magic - with David Grisman - The nature of inspiration and magic in music making. Where does it come from? Why and when does it happen or not. Can it be harnessed and taught?

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MM08 Mandocellos and Mandolas - Tackling the big gators. Exploring the role of these instruments in ensemble playing. (The mandocello as a bass. The mandola as a guitar) Fingering differences between these instruments and the mandolin. “Gator Strut,” J.S. Bach: “Prelude in G for Cello”. (Some instruments will be available)

MM37 Chords, Chords and more Chords - A simple, clear approach to understanding mandolin chord theory. Finding chords using three basic triad positions. Using open strings to enhance a variety of chords. Chord scales, suspending tones over moving chords. (low and high). Melody within your chord playing. Extended chord voicings.

MM31 The Global Mandolin - As the mandolin made it's journey from Italy to France, Sweden, Brazil, Venezuela and Bulgaria it learned something new in each place. Mike will share some tunes as well as insights into each style.

MM33 Odd Time Signatures (making them not so odd) - A rhythm class for tunes that are in 5, 7, 9, 10, 11 and 25. Making these meters 'swing' and feel relaxed. Also we will explore playing odd length phases against even metered grooves.

MM35 Mandolin Special Effects - Cross picking, Harmonics, Improvising with Octaves, playing chords with open strings, left hand muting, percussion effects, whisper tremolo, playing with a pencil, peddle string improvising, 3 note chord improvising.

MM03 Finger Busters - Clean up your technique and develop articulation, strength and agility. Right hand open-string exercises as well as a variety of left hand finger combinations across all strings culled from Mike's book.

MM32 Composition Master Class - Come play your piece for Mike for discussion and critique. Bring an unfinished tune or snippet and we'll explore some possibilities of where to take it next.

Ronnie McCoury – Contemporary Bluegrass

RM32 Pickin' & Singin' - How to play while singing as well as creating effective back-up while singing is happening in the bluegrass context.

RD31 The Blues / Bluegrass Connection - a detailed study of Phebel Wright's "Linthead Stomp." **with Rich DelGrosso**

RM33 The McCoury Songbook - Exploring some of the classic Del McCoury songs and Ronnie's original mandolin instrumentals.

DG34 The Bluegrass Roundtable - An exchange of ideas on bluegrass mandolin with **Herschel Sizemore** and **David Grisman**.

Herschel Sizemore – Traditional Bluegrass

HS36 The Bluegrass Tremolo - How to develop and use the tremolo technique in bluegrass music.

HS31 Learning to Play Bluegrass Melodies - The importance of learning the melody utilizing classic bluegrass songs as repertoire.

HS32 Phrasing like a Fiddle - How to adapt the language of fiddle music to the mandolin in bluegrass music.

DG34 The Bluegrass Roundtable - An exchange of ideas on bluegrass mandolin with **Herschel Sizemore** and **David Grisman**.

HS37 Playing with Good Tone - The Sizemore approach to tone production and right hand technique.

HS33 Double Stops - Using double stops to add color to your playing. How to harmonize simple bluegrass songs.

HS34 Playing out of Closed Chord Positions - Developing left hand shifting from open 1st position playing to upper positions utilizing closed chord patterns.

HS39 Monroe to Sizemore - The development of Herschel's own personal style in relation to the Monroe style of bluegrass. Herschel and Bill were close personal friends who spent many hours playing together.

HS35 "My Style" - Herschel's prolific talents as a composer are revealed in this study of his original tunes, such as "Rebecca" and others.

HS38 How to Work in a Band - How to function in a bluegrass ensemble and adapt to various styles within that context.

Andy Statman – World/Jazz/Grass

- AS34 Stretching the Bluegrass Boundaries** - Expanding your vocabulary from the inside while maintaining the bluegrass feel.
- AS33 Understanding Modes** - Exploring several common and uncommon modes and understanding what they express.
- AS31 Improvising from Scratch** - How to create spontaneous melodies and ideas from your own musical experience, regardless of level.
- AS32 Ethnic Melodies in Odd Meters** - Learning simple Greek, Turkish and Bulgarian tunes in unusual time signatures by ear.

Tony Williamson – Various Styles

- TW31 Mandolin Basics I** - Intonation: Tuning with and without the tuner; using the metronome; correcting intonation and action on your mandolin.
- TW32 Mandolin Basics II** - Technique: Holding the mandolin, posture; right hand: down stroke, up and down stroke. Left hand: efficient technique, hand placement.
- TW33 Mandolin Basics III** - More Technique: Tremolo; chords and rhythm playing; finger positions; scales - with **David Grisman**
- TW21 Breakthru Breaks** - Exceptional solos that were influential mandolin statements in the history bluegrass music, utilizing transcriptions of the originals. (Last year we did Bill Monroe's "When You Are Lonely," Ricky Skaggs' "Old Home Place" and Jethro Burns' "Back Up and Push")
- TW34 Mandolin Basics IV** - Putting it All Together: Building vocabulary, learning tunes and jamming with others - with **Paul Glasse**
- TW36 Bluegrass Jamming for non-Bluegrass Players** - The role of the mandolin in a bluegrass band, designed for musicians competent in other genres to learn to have fun jamming with their country cousins
- TW37 Creative Accompaniment** - Techniques to support and embellish melodies while remaining in the background, such as using Texas style changes to support a simple fiddle tune.
- TW35 Taste or Trash?** - Constructing an improvised solo tastefully: from enhancing the melody to dazzling your audience.
- TW38 Tone Poetry: the Sound of the American Mandolin** - Rather than an historical or chronological progression, approach it from an aspect of bias: How does it sound? What aesthetic appeal does it have? How do we play it to get the best sound from it?
- TW23 Finding Your Own Voicings** - Using the rules of harmony to transform a simple melody into a unique chord solo.