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PUGET SOUND GUITAR WORKSHOP  
P.O. BOX 896  
BELLINGHAM, WA 98227-0896

PLEASE DRIVE  
**SLOWER**  
HUMANS  
AT WORK  
AND PLAY  
*Thank You*

# PUGET SOUND GUITAR WORKSHOP



Photography by John Romberger

**2019**

There is no better place to learn music than  
**PUGET SOUND GUITAR WORKSHOP**

**P**SGW provides inspiration and instruction for acoustic musicians at all skill levels as it has been doing since 1974. A week in the woods surrounded by enthusiastic musicians and outstanding teachers offers the support, technical information and encouragement you need to make strong, satisfying music now. PSGW is held in a gorgeous wooded setting about one and a half hours southwest of Seattle. We have been at the same site for many years and it really feels like home. The cozy cabins are carpeted and heated and have bathrooms with hot showers. Bedding and towels are provided. Each room accommodates two to five campers. There is also space for tenting/RVing. Three meals a day are served buffet-style in the main lodge, and vegetarians as well as those with other dietary restrictions are given special consideration. The private lake is excellent for swimming, canoeing and paddle boarding.

**S**etting sets the tone at PSGW, and the people create the experience. Teachers are selected for their superlative teaching skills just as much as for their inspiring musicianship. With a high ratio of teachers to students, there are plenty of teachers to share in music-making with students throughout the week. The atmosphere of openness and support promotes music risk-taking and growth.

**G**enerally, as many as thirty classes are offered each session during the three daily class periods. These range from level 1 (complete beginners) to level 4 (accomplished amateurs and professional musicians). The focus is on acoustic guitar styles including fingerpicking, flatpicking, country, blues, bluegrass, swing and jazz, although singing and songwriting are well represented, and special classes in other related instruments round out the offering. The curriculum is different each session and each year. Each session is unique!

**W**hen classes have finished, the day is filled with workshops, concerts, dances and jam sessions. Being away from everyday cares and responsibilities allows an intense focus on music; many students make major technical and conceptual strides during the week. Learning becomes much easier around people who have similar goals and who want you to succeed. Many participants think of camp as their musical family and return year after year. PSGW offers unique and stimulating learning experiences, exciting musical discoveries and encouraging friendships. We hope you will join us this year. If you would like to, don't wait; register now! Space is allocated on a first-come, first-served basis!

PREREGISTRATION IS REQUIRED - SPACE IS LIMITED

SESSION ONE: SATURDAY, JULY 27-FRIDAY, AUGUST 2

SESSION TWO: SATURDAY, AUGUST 3-FRIDAY, AUGUST 9

SESSION THREE: SATURDAY, AUGUST 10-FRIDAY, AUGUST 16

COST PER SESSION FOR TUITION, ROOM & BOARD: US \$1,100\*

\*US \$1,075 FOR STAYING IN YOUR TENT OR RV!

For general questions about PSGW and summer sessions:

Contact Janet Peterson and Elian Carbone (Camp Coordinators)

[info@pugetsoundguitarworkshop.org](mailto:info@pugetsoundguitarworkshop.org) / 360-647-0741

P.O. Box 896, Bellingham, WA 98227-0896 USA

Register online today! <http://www.pugetsoundguitarworkshop.org>





## THE PROGRAM

Each PSGW class includes six hours of intensive instruction spread over five days. Three class periods are offered each day. Classes cover a wide range of topics and skill level. In popular curriculum areas, you will find a number of similar classes differing in level designation, so you should be able to find classes that match your skills.

Students choose classes at camp after attending a series of class introductions and having an opportunity to discuss the classes with the teachers. No advance registration is required for any class.

Classes tend to be small so that students can be given individual attention, although some classes are designed to handle many students and can become quite large.

After the third class period each day, the remainder of the afternoon is devoted to attendee initiated (either student or staff) activities. Options include one-shot or ongoing workshops, practice sessions, jam sessions, swimming, hiking, socializing and napping.

Evenings are filled with music circles, jam sessions, concerts and a dance. Each session includes a student concert, providing every student with an opportunity to perform for the most appreciative audience on earth. Beyond these scheduled activities, participants can join in the spontaneous, never-to-be-repeated musical events that invariably crop up during the week.



### Patrice Haan (Oakland, CA)

**Songwriting Workbench** (level 2-4) Bring your unfinished songs. They might be old/stuck, they might be new/wobbly. Every day we'll gather with focus, humor, respect and compassion, intent on practicing deep listening to help each other uncover our best songs!

**Celtic Aires and Tunes: Learning by Ear** (level 2-4) So many beautiful harp tunes, so few harps! There's something to be said for being able to convert the playing of a tune on an instrument you don't play yourself into an arrangement on your instrument. Bring your strings and your ears!

### Wayne Henderson (Mouth of Wilson, VA)

**Finger-Flatpicking** (level 3-4) Learn more complex Southeastern, single-note fiddle tunes and popular melodies. You can either use a flat-pick or Wayne's pinch style.

**Flat-Fingerpicking** (level 3) Learn fiddle tunes and melodies from the Southeastern U.S. using Wayne's "pinch" style of finger-picking (or a flatpick). We will go over it, and over it!

### Matthew Van Den Heuvel (Seattle, WA)

**Breaking Down the Blues Riff** (level 2-3) We will deconstruct and demystify the riffs and licks of prominent blues guitarists and use them as a lens through which to explore the quintessential elements of blues playing.

**Anatomy of a Lick** (level 3-4) We will explore essential jazz lines from celebrated jazz guitarists and use them to further strengthen our own vocabulary practice.

### Cindy Kallet (Bloomington, IN)

**Open Tunings - Off the Beaten String** (level 2-4) Perhaps you've heard of "Open G" or "DADGAD," but not yet tried "FBCFAE" (I haven't either!). We'll have great fun visiting the more common alternate tunings as well as some more unusual ones. We'll invent our own, too, and discover how they can widen our guitar-playing horizons.

**Arranging Songs for Guitar and Voice** (level 2-4) We'll explore how the guitar can be not only a backup instrument but an equal partner with our voice in telling the story of a song. Sometimes all it takes are a few chord modifications, strumming variations, or the strategic placement of a melodic or harmonic line. Bring along a favorite song!

### David Keenan (Seattle, WA)

**Instrumentalist-Dave** is at your service for the week, musically speaking of course, and is fluent on guitar, banjo, mandolin and fiddle in a variety of styles. Let's pick!

### Carol McComb (Woodside, CA)

Sage-Carol is available to help with questions about pretty much any music related subject, whether it be vocal, instrumental, practical, fanciful, theoretical or about songwriting.

### Eric Schoenberg (Tiburon, CA)

**Intro to Fingerstyle Arranging** (level 2-3) The usual method of learning the style is to copy existing arrangements from the old masters, yet the blues is really an improvised form. We will learn the basics of how to create your own arrangements and improvisations.

**Intro to Fingerstyle Blues** (level 2-3) This class involves a melody-centric approach, instead of the more standard chord/pattern method. We'll use beautiful, slow melodies to develop the ability to hear and reproduce tunes smoothly on the guitar. We'll then add the other parts of the arrangement, finding chords (harmony) and the bass (accompaniment).

### Jennifer Scott (Vancouver, BC)

**Vocal Qigong** (level 1-4) Part simple body work, part vocal technique, we'll breathe, stretch and sing songs from around the world while getting to know our voices and bodies!

**Jazz, Blues & Bossa!** (level 3-4) Here's an assortment of beautiful songs to learn that are essential for any singer interested in jazz. Repertoire, techniques, improvisation and jazz concepts all covered in this class!

## SESSION 1

SATURDAY, JULY 27th - FRIDAY, AUGUST 2nd

### Ray Bieri (Oakland, CA)

**What's The Big Deal About Bob Dylan?** (level 1-4) We'll explore several themes in Dylan's songs, then muse, opine and maybe argue about them, and explore ways to sing and play some of the best ones. Each class session, we'll examine a different topic relating to Bob Dylan's songs and music.

**A Dozen Ways To Work A Flatpick** (level 2-3) Here's a chance to get comfortable with this strange and wonderful appliance. We'll start with a basic strum and then learn variations (at least 12!) that can be applied across the American musical landscape.

### Greg Canote (Seattle, WA)

**Intermediate Old Time Fiddle** (level 3) We'll spend some quality time with a handful of beautiful old tunes while we explore the left and right-hand techniques that really make it sound Old-Time. With the left hand, we'll explore ornaments, open string drones and double stops, and with the right, phrasing, simple patterns, dips and pulses.

**Instrumentalist**-if you are looking for an affable, musical side-kick that loves to sing and play the fiddle, look no further.

### Jere Canote (Port Townsend, WA)

**Beyond Boom-Chuck! The Joy of Bass Runs!** (level 2-3) Bass runs are the little low 2 or 3 note melodies that take you from one chord to the next. We'll learn and apply them in the context of folk songs and fiddle tunes that sound good played at a nice and easy pace.

**Old-Time Rhythm and Repertoire!** (level 2-3) We'll learn some vintage strums and picking patterns, pick some melodies with our thumbs, and explore some chords played up the neck! We'll play lots of old-time and novelty songs, from Charlie Pool to the Hoo-pier Hot Shots! Bring an uke tuned gCEA (high g tuning).

### Barry Crannell (Portland, OR)

**Beginning Fingerpicking** (level 2) We'll work on giving definition and specific patterns to your playing, work through chord changes and maintain tempo without breaking stride.

**Songwriting** (level 1-2) Truth or fiction, past or present, heartbreak or humor. What's your voice? We'll examine the beauty of melody, meter, chord voicing and structure. Bring a song and an open heart.

### Nova Devonie (Seattle, WA)

**Instigator-As Instigator**, Nova helps connect people with similar interests, helps students find the right classes, helps start jams, helps newcomers find their way around and generally serves as a source of musical wisdom and encouragement.

### Hilary Field (Seattle, WA)

**Classical Tricks** (levels 2-4) Discover tips and tricks from classical technique to play with more ease and dexterity in any style, and add color and variety to your sound. Learn by ear, tab or notation.

**Folk Orchestra** (levels 1-4) Everyone learns a part, from very simple to more complex, to play world folk music with an amazing full and rich group sound! All instruments (band/orchestra/world) are welcome!

Have a question or suggestion?  
Send it to [info@pugetsoundguitarworkshop.org](mailto:info@pugetsoundguitarworkshop.org)

### Cosy Sheridan (Maynard, MA)

**Songwriting - Finding Creative Lift-off** (level 1-4) How can we break out of our songwriting patterns? Find a new melody and shape? We'll look at using the scaffolding and energy of an already existing song to help us create a new song. If you've never written a song, this workshop is for you as well.

**Right Hand Facility** (level 2-4) We will learn a few percussive right hand picking patterns, and experiment with playing those new picking patterns while adding a moving chordal riff in the left hand. And, we'll learn a few songs that use these techniques.

### Beverly Smith (Marshall, NC)

**Old-Time Vocal Repertoire Class** (level 1-4) Using songs from the Carter Family, Blue Sky Boys, Stanley Brothers and many others, we will look at two and three part traditional harmony parts, what makes a harmony work and how to find one in a pinch.

**Old-Time Guitar Back Up** (level 2-3) We will learn to back up fiddle tunes and songs, using a flat pick and "boom chuck". We will hone our skills at alternating the bass notes and, using runs to move from chord to chord, how to get a great sound and groove and how to deal with chord choices.

### Laura Smith (Bellingham, WA)

**Intermediate Old-Time Banjo** (levels 2-3) Come learn about some of the embellishments that make Old-Time banjo a joy to play and listen to! We'll explore drop thumb, double thumbing, syncopation, life above the 5th fret and Old-Time finger picking. We will also learn tunes/songs that will help you integrate these new skills.

**Beginning Guitar** (level 1) This class is for those who've never played guitar and for those who need a reset! We'll begin by learning a couple of chords for your left hand and a couple of strums for your right hand. Then, we will apply these skills to a number of songs and you'll be on your way!

### Matt Weiner (Seattle, WA)

**Roots Bass Bootcamp** (level 1-4) A fun, not-too-difficult morning routine that will sharpen your bass skills without tearing your hands apart (that much). Exercises for intonation, timing and rhythm, tone & creating musical ideas. Bows are highly recommended.

**Bass Panorama** (levels 2-4) On day one, we'll come up with a schedule of bass techniques and concepts (at Matt's discretion of course!) and then spend the rest of the week diving deep into the nitty-gritty particulars of the bass. Past topics have included: walking, bowing, slapping, Afro-Cuban tumbao, soloing concepts, ensemble playing, etc.





SATURDAY, AUGUST 3rd - FRIDAY, AUGUST 9th

**Roy Berns (Pittsford, NY)**

**Beyond Bluegrass (level 4)** Playing melodies and solos that harken more to gypsy jazz, swing and bebop requires a new look at right-hand technique, "breathing" and syncopation. Students should be proficient taking breaks and going up the neck.

**Texas Backup (level 3-4)** Also known as "sock" style, these are swing chords with movable bass lines. It's a great way to change it up backing up fiddlers. If you slow it down, it's an introduction to swing guitar. Lots of playing.

**Richard Brandenburg (San Francisco, CA)**

**Holding Down the Flatpicking Fort! (level 2-3)** We'll dig into the basics of the boom-chuck rhythm, and then learn cool, easy walk-ups and walk-downs among the Noble Cowboy Chords. Add the vastly underrated capo, your solo singing, and you'll find new ways to contribute to groups and jams.

**Singing From Inside The Song (level 2-4)** Attentive, thoughtful group and individual coaching to help you sing folk, country and bluegrass with more confidence and pleasure, deepening your experience of putting melody and lyrics together with the voice that you already have!

**Flip Breskin (Bellingham, WA)**

**Beginning Guitar (level 1)** Wake up your ears, be thoughtful of your body, learn where to focus your attention. We'll find the rhythm and discover that we can hear chords change. Three chords and 100 songs to play with them. Let's get started!

**Intro to Fingerstyle Solos (level 3)** Play the melody and the accompaniment at the same time, without TAB. How to construct your own arrangements, with useful ways to focus your attention so your practice gets you further faster. You should already be able to accompany simple songs with basic chords, smoothly, by ear.

**Marco de Carvalho (Seattle, WA)**

**Rio Style Guitar (level 3)** Samba & Bossa Nova are distinctive styles of music that originated in Rio de Janeiro, Brazil. In this workshop, we'll explore the foundational elements of playing these beautiful styles on the guitar which includes rhythm, harmony & melody.

**Beginning Guitar (level 1)** We'll examine the fingerboard, learning the notes on each string at the first five frets. We'll focus on left hand positioning for clean-sounding chords & bar chords as well as right hand finger-pick position to get the best possible tone & versatility of attack. We'll coordinate between the hands to play songs in rhythm.

**Kristina Olsen (Venice, CA)**

**Seductive Slide Guitar (level 2-4)** We'll focus mostly on blues and slide in open tunings. Slide guitar is a great class to take when your left hand fingers are sore, no calluses needed! You don't need any previous experience with slide, but you do need fundamental knowledge of the guitar.

**Side-Person Strategies (level 4)**

Co-taught alongside Nina Gerber. See *Nina Gerber* for class description.

**Cliff Perry (Seattle, WA)**

**Instigator-Cliff** has enjoyed a lifelong love of singing and harmony and a passion to encourage others to sing and make music together. He looks forward to fostering such musical connections at camp this year!

**Karin Plato (Vancouver, BC)**

**Finding your own Voice (level 1-4)** We'll sing and play with ideas of becoming free and creative with our voices. Songs and improv games are a fun way of discovering all the possibilities within your own personal vocal sound and style. Participants are often surprised to find out there is much more "available" to access within their voices.

**Re-imagining Songs (level 1-4)** What happens when you take a song from one genre and try to offer it a new existence within a different genre? We'll explore arranging ideas for selecting a familiar song and taking it on a new journey. Karin will share some of the discoveries/arrangements she's come up with over the years.

**Tristan Scroggins (Nashville, TN)**

**Learn the Mandolin (level 1-2)** Learn the basics of the mandolin; tuning, how to hold the pick, open chords, scales and a few songs to go home and impress your friends with.

**Mandolin Jam Repertoire (level 3-4)** Learn a variety of tunes, some common, some more regional and how to fit into a jam. This class will include learning the skills of calling and leading a tune that not everyone knows and playing unfamiliar tunes in jams.

**Julian Smedley (Shoreline, WA)**

**Instrumentalist-To you** (who may be looking for emotional support, a sounding board for ideas, violin or viola solos, guitar back-up, vocal harmonies, help with musical arrangements, simplified music theory or simply making music), I humbly offer my services.

**Chic Street Man (Seattle, WA)**

**The Freedom of Expression (level 1-4)** Holding the attention of others requires the willingness to connect. This class explores "letting go and being yourself." We scat. We work with rhythms. You'll gain new confidence in your ability to communicate.

**Performance (level 1-4)** The stage becomes a metaphor for getting up, "getting down" and that willingness to share. Eye contact, mic technique, improvisation. Participants are encouraged to be honest, relaxed and to enjoy risk-taking and the creative process.

**Amy Friedricks (Larkspur, CA)**

**First Date with the Bass (level 1)** We'll start at the bottom & learn the basics of how to play the "grooviest" instrument. Get ready to become popular at any jam!

**Walkin' the Bass (level 2-3)** Learn how to create bass lines that groove and support the band. We'll build a toolkit of practical ideas for use in a jam setting.

**Nina Gerber (Cotati, CA)**

**Theory Applied to Guitar (level 2-4)** Designed to help you play lead and backup guitar, this class uses the CAGED method to provide an overview of the fretboard. We'll go slowly and thoroughly. Speed freaks need not apply.

**Side-Person Strategies (level 4)** This class explores how to approach being the second guitar player for a rhythm guitarist/vocalist. The focus here is on how to be a sensitive, tasteful and thoughtful side-person.

**Ed Johnson (Menlo Park, CA)**

**Sage**-Classical guitar, Brazilian, R&B, Jazz, Afro-Cuban, Folk, Popular Rock & Roll, harmony vocal arrangements, music theory, production? You've got questions, Ed has the answers!

**Caleb Klauder (Portland, OR)**

**Intro to Country Guitar (level 3)** Do you like Doc Watson, Maybelle Carter or Norman Blake? This class will be filled with fun and easy to play melodies that are based out of the G and C chord positions on the guitar fingerboard. We will discuss pick use and tone in an attempt to get the best sound from our instrument.

**Old-Time/Country Band Lab (level 1-4)** In this class, we will form a band(s). We will work out the roles of the instruments and the singers for specific songs and create arrangements for them. We will coach vocal harmonies and we will coach the overall band sound, with attention to creating dynamic performances.

**Rachel Manke (Yorktown, VA)**

**Lesser Known Songs of Early 20th Century (level 1-2)** We will learn a bunch of songs. Perhaps you've not heard of most of them! Along the way we'll learn stories about the songs or the artists and throw in a bit of technique here and there as the class directs.

**Roy Smeck Chord Solos and Right-Hand Technique (level 3-4)** Roy Smeck, known as the "Wizard of the Strings", was a popular Vaudeville performer who had an astounding technique and approach to our tiny ukulele. We will learn some of his chord solo arrangements and some of his flashy/tricky right hand techniques.

**Tony Marcus (Oakland, CA)**

**Introduction to Chord Melody (level 3-4)** Start with a few simple three note shapes, which look like chords you likely already know. Voice them so that the melody of a tune is on top. Sounds easy? It almost is!

**Band Lab (level 2-4)** We'll work on the tools used by actual bands...Who's in charge for this song, what key is best, what's the rhythm feel? How do we start and end it? What would make an interesting arrangement?

**Joe Newberry (Raleigh, NC)**

**Fingerstyle Guitar as Duet Partner (level 2-4)** Guitarist and singer, Joe Newberry, will share tips and techniques on how to accompany yourself singing, and then lead out on fingerstyle breaks, too.

**Songwriting (level 3-4)** IBMA Award-winning songwriter, Joe Newberry, will help you uncover the heart of different types of songs. Through writing and more writing, the song in your head can become the song on your lips!

**Reeb Willms (Portland, OR)**

**Old-Time/Country Band Lab (level 1-4)** Co-taught alongside Caleb Klauder. See *Caleb Klauder* for class description.

**Old-Time Harmony Singing (level 1-4)** Through a wonderful repertoire of Old-Time songs, we'll spend the week practicing concepts of lead and harmony singing: building confidence by first learning the melody, then finding the tonic & building a chord, adding tenor and baritone parts. We will pay special attention to lyrical and melodic phrasing, and most of all, have a lot of fun singing!

## PSGW-SPONSORED EVENTS CALENDAR

## PSGW Retreats

Recharge your batteries between summers. No classes! Just jam and hang out!

Spring Retreat 2019 - May 2nd-5th

New Year's Retreat 2019-2020 - December 28th-January 1st

Winter Retreat 2020 - February 14th-17th

Spring Retreat 2020 - April 30th - May 3rd

Flip Breskin - 360-671-4511 - flip@breskin.com

Workshop Workshop 2019- July 22nd-25th

Everyone's a teacher. Everyone's a student.

Jenna and Karee - www.theworkshopworkshop.camp

Northwest Writers' Weekend 2019- October 31st-November 3rd

A carve of time for your brilliance and confusion. Songwriting, Creative Non-Fiction, Poetry, Plays

Karee Wardrop - kareewardrop@gmail.com

Visit our website for schedules for all the camps:

<http://www.pugetsoundguitarworkshop.org/camps>



## SATURDAY, AUGUST 10th - FRIDAY, AUGUST 16th

**Steve Baughman (San Francisco, CA)**

**Clawhammer Banjo / Tunes and Techniques (level 2-4)** Banjo boot camp, lots of right hand drilling on the bum-ditty and its exotic variations. Plus a new tune or so every day. We will also look at how to accompany vocals and play with a fiddler.

**Fingerstyle Celtic Guitar (level 3-4)** We will immerse ourselves in two alternate tunings and explore their usefulness in playing fiddle, harp and pipe tunes. We will take an in depth look at several gorgeous Irish, Scottish and Breton tunes and also talk about the process of arranging the ancient melodies for guitar.

**Caitlin Belem (Seattle, WA)**

**Intro to Improvisation (level 3)** In this class, open to all instruments, we will think about different ways to play a solo. We'll work to build off of and vary melody lines, understand harmonic structures and develop our musical intuition and style.

**Repertoire from Around the World (level 3)** We'll be learning songs and tunes from around the world possibly including: Brazilian, Cuban, Quebecois, Basque, Cajun, Klezmer and more! All instruments are welcome and come prepared to sing.

**Kat Bula (Seattle, WA)**

**Camp Instrumentalist-Kat** is around to help support teachers and campers who can use a fiddle, mandolin, rhythm guitar or harmony singing for classes and concerts.

**Nan Collie (Portland, OR)**

**Instigator-Need** help connecting with other musicians, figuring out what classes might suit you best, or feeling nervous about jamming, sharing a new song, playing in the student concert or any other unsettling thoughts? Nan would love to listen, encourage, play along or help you find other folks to play with.

**Mike Dowling (Cuernavaca, Mexico)**

**Swing Guitar Workshop (level 3-4)** What to do when the Singer Says, "Take it." No need to panic, just take this class! Designed for students who can already play easy swing rhythm accompaniment, this class is designed to take the mystery out of improvising swinging solo breaks.

**Bottleneck Blues & Beyond (level 3-4)** Explorations in bottleneck guitar styles in open G and D tunings. The emphasis is on tone and technique. You will learn how to use the slide to add expression, color and texture to your playing.

**Chuck Ervin (Oakland, CA)**

**Easy Bass (levels 1-2)** You'll learn easy songs in several styles—bluegrass, country, folk, and blues—as we focus on the very basics: technique, timing, tone, theory. We'll use the root-fifth technique and learn bass runs, plus enough theory to build your own.

**Bass Grooves for the Bandstand (levels 3-4)** Versatility is the lifeblood of the bassist, so we'll study the styles you'll need on stage sooner or later: swing, bossa nova, honky-tonk, blues, bluegrass, pop, waltzes and more. Some facility with arpeggios will be helpful.

**Albanie Faletta (Monroe, LA)**

**Beginning Jazz Vocals (levels 1-4)** We'll learn the building blocks for singing jazz. I'll present my favorite warmups for strengthening the diaphragm and training the vocal cords to sing in tune and produce a great tone. We will also explore improvisation!

**Beginning Fingerstyle Blues (level 2-3)** Learn to play piano on your guitar! In this class we'll learn the basics of early acoustic fingerstyle blues guitar that is rooted in the Mississippi Delta and across the South. Think bass, melody, chords and singing all at the same time!

**John Miller (Bellingham, WA)**

**Writing Melodies (level 3-4)** Develop skills and vocabulary to use in your writing of melodies for songs and instrumental tunes. We'll emphasize hearing and development of melodic ideas. We'll work with pentatonic, modal and chromatic melodies, and have assignments to create melodies which we'll then de-brief and discuss in class.

**Hearing You Can Use (level 2-4)** We'll work on enabling you to figure out chord progressions & melodies by ear. We'll see how knowing blues forms can tell you what chord comes next, learn to hear where melodies sit in the scale & learn to identify guitar positions.

**Karla Mundy (Vancouver, BC)**

**World Music Choir (level 1-4)** Together we'll explore some of the stunning harmony singing traditions from around the world. We'll sing polyphony from South Africa, Corsica, Georgia, the Balkans & North America. We'll learn from written scores & by ear.

**Harmony Singing/Vocal Technique (level 1-4)** We'll be learning songs in 2, 3 & possibly 4 part harmony! We'll explore vocal technique & develop our ears for singing harmonies! We'll draw on American rep; Brother Harmonies, Appalachian, Folk & Gospel.

**Del Rey (Seattle, WA)**

**Ukulele Blues Party (levels 2-4)** Jugband and blues songs orchestrated for the ukulele. We'll work on getting that Old-Timey sound on your uke. Parts for basic chords, strumming, picking and singing. Reentrant (high G) tuning preferred.

**Blues Was The Start of It All Repertoire (levels 2-4)** Listening and repertoire from W.C. Handy to Jesse Mae Robinson. We'll listen to various versions in class to hear how a tune like WC Handy's "Beale Street Blues" sounds played by a brass band (WC himself), a pop singer (Marion Harris) and a dark-souled hillbilly (Charlie Poole). We'll try singing them ourselves. Tunes about cities, roads, ghosts and parties. Open to all instruments/voice.

**Cayley Schmid (Bellingham, WA)**

**Fiddle for the Absolute Beginner (level 1)** We'll start from the very beginning, how to hold the fiddle and bow, where to find the notes, how to make a pleasant sound, and work up to some simple melodies that we can play together.

**Pan-Celtic Melodies for All Instruments (level 3)** Come learn wonderful new and traditional tunes from Scotland, Ireland, Canada and beyond. Tunes will be taught on the fiddle by ear, all instruments encouraged.

**Cyd Smith (Seattle, WA)**

**Swing Chord Voicings and Inversions (level 4)** We'll learn some 4-note shapes for basic swing chords in different inversions and play them until we get the shapes hard-wired into our fingers. We'll apply them to songs and also ingest tidbits of chord theory.

**First Swing Guitar Class (with uke audit track) (level 2-3)** We'll get you familiar with swing feel, a few moveable 6th, 7th, and minor 7th guitar chords, and some great swing tunes. Uke players are welcome!

**Jamie Stilway (Portland, OR)**

**Developing Your Own Style in Fingerstyle (level 4)** This class is intended to give you some new ways to practice and to set your own path as a fingerstyle player. We'll discuss ways to integrate scales, harmonized string pairs and develop arrangements.

**Raggin' it up the Neck (level 3)** We'll discuss the importance of thumb/finger independence and learn moveable chords up the neck in order to better understand the fretboard. We'll talk basic ideas for practicing improvisation, ways to embellish your accompaniment styles, mindful practice techniques and how to creatively use a metronome.

**Kenny Feinstein (Los Angeles, CA)**

**Flatpicking Fiddle Tunes (level 2-3)** We will deeply study the melody of our most beloved fiddle tunes. We will learn one note at a time.

**Practice Makes Better (level 1-4)** A study in how our brain and our bodies learn. We will cover how to practice in short bursts while accomplishing many "firsts".

**Marla Fibish (Larkspur, CA)**

**Irish Music on the Mandolin (levels 2-4)** This class is all about getting the feel, pulse and flow of Irish music into your mandolin playing. We'll focus on understanding and developing techniques for playing the many forms of Irish dance music on the mandolin - jigs, reels, slip jigs, hop jigs, polkas, slides, waltzes, etc.

**It's Not a Guitar! Beginning Mandolin (level 1-2)** Get started on the mandolin! Learn to play the music you love with beautiful tone, rhythm and articulation on this portable and versatile instrument. It's set up perfectly for playing melodies, so we'll learn some sweet ones, and explore some harmonic ideas around them.

**Aaron Guest (Bellingham, WA)**

**Songwriting Launchpad (level 1-4)** Let's explore how lyrics, chords, melodies and rhythms can come together in easy and fun ways. We'll listen to songs, dissect lyrics and use these prompts as a platform to write together as well as do some writing on our own.

**Guitar Basics (level 1-2)** Learn how to hold a pick comfortably and make it an extension of your body. We'll go through some basic fingerpicking patterns as well. The focus will be on groove and tone. Knowledge of basic chords needed.

**Sylvia Herold (Oakland, CA)**

**Swing Guitar Repertoire (level 3)** Learn to accompany the Great Songs of the '30s and '40s! We'll cover fun-to-sing gems from jazz ballads to Western roadhouse romps. Come prepared to play a solo (if inclined) or sing lead.

**Adventurous Folk Guitar (level 3)** Sing and play moody traditional folk songs and the cream of modern songwriters. Guitar arrangements will be approachable but with an eye to mastering open-sounding chords, power strums, riffs, bass lines and more.

**John Knowles (Nashville, TN)**

**Sage-Need** help navigating the fretboard? Demystifying the music theory world? Discovering more economical ways to play your favorite tunes? John is in your corner! Ask away!



## THE SMALL PRINT

**Advance registration is required.** No guests or visitors please. Registrations will be processed (and receipts sent) as they are received, starting March 15th.

**Total camp cost** (aka "tuition") is \$1,100 per session if you plan on staying in a cabin and \$1,075 if you plan on bringing a tent or RV. All dollar amounts are in U.S. funds. A deposit of \$200 reserves a space. The balance is due on arrival at camp.

**Refunds** of \$100 will be given for cancellations prior to July 4th and of \$75 for cancellations between July 4th and two days before the session starts. No refunds will be given after that time. Of course, if at any time we refuse your registration (e.g., for lack of space), your entire deposit will be returned.

**Scholarships** of up to half of tuition are available for students who couldn't afford to attend otherwise. A completed preregistration with full deposit is required to receive a scholarship application form (check the appropriate box on your registration to get a form). Your entire deposit will be returned and your registration voided if we can't offer you a scholarship. Completed scholarship applications must be received by June 1st.

**Our scholarship program is supported by donations.** We wish to thank the many individuals whose contributions have helped make scholarships possible. If you would like to become one of the people we thank, simply include some extra funds in your check and mention your gift on the registration form.

**Puget Sound Guitar Workshop is a camp for adults of all ages**, but please consult with us by phone or email prior to registering adults under age 18.

All registrations must include a deposit made payable to "Puget Sound Guitar Workshop"

**Mail to: PSGW ~ P.O. BOX 896 ~ BELLINGHAM, WA ~ 98227-0896 ~ USA**



Name .....

Street Address .....

City, State, Zip .....

Phone .....

E-mail .....

Register me for:

- ☐ Session 1: July 27th - August 2nd  
☐ Session 2: August 3rd - August 9th  
☐ Session 3: August 10th - August 16th

If this session is full I wish to:

- ☐ be wait-listed for my session.  
☐ try for session \_\_\_\_\_  
☐ be put on the shortest wait list.  
☐ have my deposit returned.

I plan on staying:

- ☐ in a cabin. ☐ in my tent/RV (\$25 discount).  
☐ I have not attended PSGW before  
☐ Send me a scholarship application  
☐ I can't attend this year, but add my address to next year's mailing list.

Comments or special needs:

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I enclose \$ \_\_\_\_\_ tuition deposit.

I enclose \$ \_\_\_\_\_ in addition as a

tax-deductible contribution to PSGW.

Total: \$ \_\_\_\_\_ (U.S. funds)

