



2017 Afternoon Workshops

Workshops listed alphabetically by instructor's last name.

Document Version 1.0, 10 May 2017

Albert Alfonso: Bodhran

In this class students will learn the basics: how to hold the tipper and the drum, and how to get different sounds from the instrument. The class will also introduce basic reels, jigs, and triplets. Bring your own bodhran. Beginner workshops do not require any previous experience with the bodhran. Intermediate workshops are for people who can play a bit, and maybe has some experience playing at sessions, but would like to improve their skills.

Riley Baugus: Clawhammer Banjo

Riley represents the best of old time American banjo and song. His powerful singing voice and his expert musicianship place him squarely in the next generation of the quality American roots tradition. In Riley's banjo workshops, we'll be learning Southern Appalachian clawhammer banjo tunes and techniques, mainly in the "Round Peak" style, from NC. The afternoon workshops will be taught at the skill level advertised for each session.

Riley Baugus: Old-Time Songs

Riley represents the best of old time American banjo and song. His powerful singing voice and his expert musicianship place him squarely in the next generation of the quality American roots tradition. In this workshop, the focus is on the song, not the instrument. Riley will teach students how to approach the songs with appropriate old time instruments (guitar, banjo, or fiddle). You do not need to play an instrument to participate in this workshop.

Mari Black: Comping For Fiddlers

Ever played in a group or jam session that needed something...well, besides just the melody? Did you look around for a guitarist or piano and discover that *there weren't any there?! Oh no, who is going to accompany those tunes? Answer: YOU!!* Come learn some fun and hip techniques we fiddlers can use to contribute rich and interesting non-melodic parts to any tune! Topics will include creating rhythmic and melodic accompaniments, finding chords, chopping (tastefully!), constructing harmony lines, and more. Bring your fiddle and be ready to play play play!

Mari Black: Multistyle Mastery via Dance Detective work

So many of us fiddlers are now playing more than one style of music -- but how can we really make the tunes we play sound authentic, and distinctive from similar tunes of other styles? In this workshop, we'll learn how to zero in on authentic tune playing by looking outside the fiddle world and getting our clues from dancers! We'll learn how to translate dancers' steps into right and left-hand fiddle motions, and "follow the feet" to making subtle but key distinctions between different style feels. We'll dive into a bunch of examples, look at different dancers, and play several tunes to give you a chance to try out your skills. This exploration will delve deep into the heart of what makes each fiddle style distinctive, and show you how to start bringing out your best -- and most diversely authentic -- multistyle self!

Mike Boyd: Bodhran for Beginners

In this workshop students will learn how to hold a bodhran, how to use the tipper, and some basic beats such as jigs (6/8) and reels (4/4). No experience is required but you do need to bring your own drum with you.

Bob and Amy Buckingham: Blues on the Banjo

You can have the blues, no matter which instrument you play. Why not the banjo? Join Bob in playing well-known as well as somewhat obscure blues tunes, using a slide to fret the neck. You'll learn different tunings and chord progressions that are common in the blues.

Bob and Amy Buckingham: Stretching For Musicians

If you've ever been sore or tight after long hours of practice, this stretching really works. Amy explains and uses the principles of the John Barnes method of Myofascial Release (MFR) to help ease stiffness and discomfort musicians may experience during and/or after playing. Participants will learn MFR stretches for keeping musicians in shape to play their particular instrument, as well as in daily living.

Liz Carroll: Irish Fiddle Bowing Techniques

Fiddle tunes are played in Scottish, Old-Time, Cape Breton, and Irish styles. It is the approach to the tunes that makes them sound distinctive to one style or another. As one great fiddler once said: "The Irish fiddle style is what make the tunes sound Irish!" This workshop will focus on Liz Carroll's Irish fiddle technique. Students will learn Liz Carroll bowing, ornamentation double stops, cuts and more. The Advanced/Master class will move faster than the Intermediate-Advanced class. Please attend the class that is best suited for your level.

Liz Carroll: Tune Writing

Liz Carroll has written hundreds of great fiddle tunes that are played in sessions and kitchens all over the Irish music world. In this workshop Liz will introduce selected tunes on her fiddle. Participants may bring other instruments and play along, but fiddlers will get the most out of this workshop.

Liz Carroll and John Doyle: Tune Arrangements for Irish Music

Liz and John have performed and recorded numerous albums together. They were nominated for a Grammy award and invited to play at the White House for President Obama's St Patrick's Day party. Liz and John will focus on how to arrange Irish tunes with different instruments working together so that the whole is greater than the sum of the parts. They will deconstruct some of their most powerful sets and discuss how their arrangements are created. If you are interested in developing or improving your band arrangements, this workshop is for you.

Mairi Chaimbeul: Scottish Harp Tunes

In Mairi's harp workshops, we'll delve into some wonderful old Scottish tunes. What is it that makes traditional music come alive? We'll explore the impact of harmonic and rhythmic ideas, phrasing, tone, ornamentation and more. We'll also talk about zoning in on what is unique to the harp, with some tips and tricks for accompaniment and hot issues like damping and dexterity! Let's harness the power of this instrument to make beautiful music.

Lillian Chase: Old-time Cross Tunings

The focus of this class will be on old-time nonstandard tunings, such as Black Mountain Tuning (AEAC#) and one of my favorites, DDAD. Cross tuning is a hallmark of old-time playing; these tunings allowed for more drone strings, which helped single fiddlers sound more like an entire band, for house parties and square dances where there were few musicians. Depending on class input, we'll either do one song in several cross-tunings or a few songs in different tunings.

Baron Collins-Hill: Chord Theory (All Experience Levels, All Instruments)

Learn how and why chords are awesome and important, and how they affect the melody. No music theory knowledge required, I will cover the basics and then move onto the fun stuff!

Baron Collins-Hill Tenor Guitar: (All Experience Levels, bring an instrument in GDAD):

Come learn about my approach to playing the tenor guitar. If you play the bouzouki, come learn how the tenor guitar is played differently from the bouzouki! Bring your GDAD tuned instrument.

Jonathan Cooper: Violin making Lecture

Jonathan Cooper is a world class violin maker. His instruments are played by some of the best players in world. He is teaching fiddle making at the Trad Festival this year. In this workshop he will present to the non-expert audience a lesson on some of the techniques and challenges of making high quality instruments and what it is like to be a fiddle maker.

Kevin Crawford: Intro to Irish flute

This class offers an introduction to playing traditional Irish music on the flute for students who already have some experience with the basics of the instrument and can play some tunes at a slow pace with little or no ornamentation. We'll discuss a 'how-to-practice' method and how to approach session playing. We'll learn a few tunes but the emphasis will be on establishing foundations for you to take home and apply throughout your own learning as well as answering any questions you may have. Students will learn how to ornament tunes with rolls, cuts and tongueing. Tunes will be taught by ear so bring a D flute and a recording device. ABC notation will be provided for those who need it.

Kevin Crawford: Irish Flute for Intermediate and Advanced Players

This class is for students who are skilled enough to play tunes in a variety of rhythms (jigs, reels, etc.), with good technique and at a reasonable tempo. This course will expand on the skills and topics introduced in the intro class, with more attention given to ornamentation, breathing, style and repertoire, while continuing to emphasize rhythm and phrasing in the music. Tunes will be taught by ear so bring a D flute and a recording device. ABC notation will be provided for those who need it.

Croga: Irish Band Tune Arrangement

In this class, we'll be diving into the inner workings of being a band, arranging on the fly, and how to efficiently practice as a group. We'll also explain how we managed to bring our new album to life through Skype practices over international waters.

Allison de Groot: Clawhammer Banjo

For the beginners, we will start from the very beginning. Focusing on developing a strong foundation, we will learn the bum-ditty & double thumbing technique. I will teach a tune so you can play a melody while practicing your techniques.

For advanced Beginners you've got the basic bum-ditty down, now you're ready to build your tune list! We will learn a new tune, talk about double thumbing and address any technique questions you may have. For the intermediate student, we will learn a new tune, talk about bigger picture ideas as well as resources to help you build your playing.

Jack Devereux: Old Time Fiddle, Play Better Faster

Jack is a master of the old-time fiddle and a master fiddle maker. Want to learn how to play better faster? Then this is the workshop for you. Jack covers the basic nuts and bolts of how to improve your playing.

John Doyle: Alternate Guitar Tunings

John Doyle is one of the world's leading guitar players. His work spans flatpicking melodies, creative chord arrangements, and solid rhythmic approaches. In this workshop, John will teach students how to navigate and when to use different tunings. Many guitar players are familiar in the standard, drop-D, or DADGAD tunings. However, there are other, equally important tunings that can expand your abilities and are easy to master.

John Doyle: Ballads

John Doyle sings Ballads written about the struggles of the working people. He sings songs of immigration, mining under ground, fishing, and the associated labor struggles. In this workshop, John will teach some ballads from his vast repertoire.

John Doyle, Nuala Kennedy, Eamon O'Leary (the ALT): Irish Songs

This ALT is one of the very best bands performing Irish songs backed up by great instrumental music. There is simply no better act on the scene today. In this workshop, The ALT will teach some of their songs and with a focus on how to approach harmonies and melodies in Irish music. Songs will be taught to players who bring their instruments to the workshop; however, no instrument is required to come along and learn the songs and voicing of the music.

Dan & Liz Faiella: Irish Fiddle & Guitar Duo Performing

Learn a tune and explore the nuances of Irish fiddle playing and guitar accompaniment in this team-taught workshop. Fiddlers will pick up tips and tricks for Irish bowing and ornamentation, and guitarists will learn chord choices and varied rhythmic approaches. Plus, get answers to your questions about arranging, playing, and performing as a duo!

Kimberley Fraser: Cape Breton Dance

Cape Breton Dance is a distinctive fast step dance style that shares similarities with Irish, Scottish, and Acadian dance but has its own "close to the floor" sense about it. The Cape Breton style, with its focus on close-to-the-floor footwork, is more closely related to Acadian dance than to Irish. This course is designed for intermediate and advanced dancers. It is progressive from class I to class II; students are expected to have been in the previous day's class.

Kimberley Fraser: Cape Breton Fiddle

Description not yet available

Kimberley Fraser: Cape Breton Piano

Description not yet available

Colin Grant: Cape Breton Fiddle, New Tunemakers

Fiddlers of all ages and levels are welcome at the 'New Tunemakers' workshop, where Cape Breton fiddler Colin Grant will teach some contemporary Cape Breton tunes by musicians/composers Andrea Beaton, Shelly Campbell, Doug MacPhee, and others. Attendees have the option of learning by ear or with sheetmusic, and are welcome to bring copies of their own compositions for the class to try together. Other melody players are also welcome.

Colin Grant Cape Breton Fiddle Caper MSR techniques

We'll go into a bit more detail about what makes Scottish Cape Breton tunes sound the way they do, and try out some common bow and fingering techniques specific to the fiddling in this part of Nova Scotia. We'll learn a March, Strathspey, and a Reel from the traditional repertoire.

Christopher Gray: Pipes Demo

Bagpipes come in many different styles and sizes, and are quite different among the seven Celtic nations. Most are familiar with the Great Highland Bag Pipes, but there are many more pipes such as the Irish Uilleann, Scottish Border Pipes and small pipes (among others). Chris Gray is a master of the pipes, and will play tunes on several different pipes and talk about their history and differences.

Christopher Gray: Scottish Small Pipes

The Scottish small pipes are played for dances and other social gatherings. In this workshop, Chris will teach tunes and techniques on the Scottish small pipes.

David Greely: Cajun Fiddle Tunes

David Greely was nominated four times for a Grammy Award. He is truly one of the great masters of Cajun style fiddle. In this workshop, David Greely will provide repertoire that encompasses the style elements of Cajun fiddle- the details and ornaments that produce a convincing Cajun style.

David Greely: Cajun Songs

Cajun music and songs have roots in the French/Acadian culture of Canada. In Cajun music the fiddler often sings songs and plays the tune. Fiddler David Greely is a treasure chest of Cajun songs inspired by both the Acadian roots and life in Louisiana. In this workshop, David offers a fun and easy way to learn Cajun songs with group call-and-response singing in the basic farmer French of Louisiana, and talks about the roots and history of the music.

Duncan Hardy & Chris Gray: Middle Eastern Music Fundamentals

Learn the fundamentals of music from the Middle East! Together we'll get to know the basic melodic (maqam) and rhythmic (iqa) elements of middle eastern music as well as exploring the art of improvisation known as Taqsim. This is an intermediate workshop open to all instruments. Knowledge of music notation is recommended but not a prerequisite.

Matt Heaton: Standard Tuning Irish Guitar

Is it possible to get that "sound" without having to retune? The answer is yes! There are numerous players who use standard tuning exclusively, and with some adapting of chord voicings, it can be a great sound in Irish music. In this workshop, we'll cover how to voice chords to make them sound "more Irish" without retuning.

Shannon Heaton: Irish Fiddle

In this workshop, Shannon will teach a tune by ear and work with players to advance fiddle skills (tone, playing with a strong rhythmic approach, fine tuning ornamentation, considering phrasing/where to breathe). Shannon will also introduce techniques for building confidence and comfort (setting a focus, avoiding common psychological pitfalls of learning and playing in public, starting sets, changing tunes).

Seán Heely: Scottish Fiddle

Seán is a U.S National Scottish Fiddle Champion with a degree in violin performance. In this series of workshops, Seán approaches the question: “What makes the Scottish style of fiddling different from Irish and other styles?” From elegant, haunting slow airs, mighty pipe marches, and the wild and rugged Strathspeys and Reels, Scottish music is distinctive from other styles. The tunes harken to the beautiful Scottish countryside and its rich musical culture. In these workshops you will learn the techniques and stylistic idioms of Scottish Fiddle music as well as common session tunes. Each workshop is self-contained, but if you take all three, you will have covered all the subject areas and be on your way to mastery of the Scottish fiddle. For returning students, this will be a new Marches Strathspeys and Reel set to expand your repertoire.

Ed Howe: Improvising the Tune

Ed Howe is a master of fiddle improv! He regularly sits in on sessions and live performances quickly capturing the essence of the tunes and complimenting the exacting melody that is being played by the band. In this workshop, Ed will teach techniques for taking tunes beyond their tight structure where you can add a new dimension of creativity to the music.

Ed Howe: Live Sound

Ed Howe is the owner of "Sound of Perfection" a Maine based live-performance sound company. Ed is a sound engineer for Acadia Trad School where he uses advanced equipment, including a wireless control system run from mobile devices. In this workshop, Ed will show students the festival sound setup in Gates Auditorium. He will discuss the technologies and their appropriate use.

Marilyn Inch: Whistle (Beginners and Intermediate)

Marilyn’s Beginner Whistle Workshop will assist you in discovering the fingering of the D Whistle, achieving a beautiful clear tone on your instrument and also how to begin adding tunes to your repertoire. A D Whistle will be required.

Marilyn’s Intermediate Whistle Workshop will be all about improving on what you already know. Alternative fingerings, phrasing the music and best breathing practices. A D Whistle will be required.

Nuala Kennedy with Eamon O’Leary: Traditional Sing Along

Nuala and Eamon will share songs from their extensive repertoires of mostly Irish traditional material. All participants will be encouraged to join in (sometimes in harmony) as we sing timeless stories of the sea, of love and courtship, of work and ritual, of emigration, of war, and the many other subjects these songs describe.

A welcoming and informal class, open to all ages and abilities-no prior singing experience is necessary. Members of the class will also be able to contribute songs of their own choosing and basic guidelines for accompaniment will be provided for those who play an instrument. Pop in for a relaxing afternoon sing along!

Gus La Casse: Slow Airs for Fast Players

For fiddlers who like to play fast, mastering the art of a slow air/listening piece can be a bit of a challenge. Focusing on Niel Gow’s Lament for his Second Wife, this workshop will deconstruct slow air techniques such as phrasing, bow work and fingerings. We’ll slow things down and learn as the Scottish say, “to bring tears tae a gless een” by playing from the heart.

Ray Lambert Workshop/jam: Quebecois Music on the Harmonica

Ever since its origin, the harmonica has played an important role in traditional music. Ray has been playing this music – mostly Quebecois – on tremolo, chromatic, and ten-hole diatonic harmonicas for about 15 years. In 2010, he co-authored the book “The Harmonica and Traditional Quebecois Music: history, techniques, scores, and players” (<http://bklondike.e-monsite.com/pages/welcome/>). In this workshop/jam session, Ray will teach some of the tunes he plays and discuss and demonstrate the various types of harmonicas and techniques he uses to play them. Bring a tremolo harmonica in the key of G – and, if you can afford another, in the key of D also. Hohner makes an inexpensive beginner tremolo, model “455 Echo Celeste”. If you have trouble finding a Celeste tremolo, try the East Village Music Store (<http://www.evmnyc.com/harmonicas.html>), telephone 212 991 4930. They’re available there, in all twelve keys, for \$20.99. Bring other harmonicas, a recording device, and other instruments. Hopefully, there will be time for jamming.

Emmanuelle LeBlanc: Acadian Tunes, Songs and Steps

Emma LeBlanc is a member of Vishten and an outstanding multi-instrumentalist, singer and dancer in the Acadian tradition. In this workshop, students will learn some Acadian repertoire. Bring an instrument, your voice and some comfortable shoes.

Emmanuelle LeBlanc: Acadian Piano Accompaniment

Students in this class will learn rhythms and techniques used in accompanying tune players, more specifically Acadian/East Coast tunes. Chording approaches, bass lines and syncopated rhythms for jigs and reels will be explored.

Emmanuelle LeBlanc: Acadian Tunes

Come learn some of the hottest Acadian tunes of the moment! We'll be learning by ear, any instrument is welcome.

Pastelle LeBlanc: Acadian Dance

This class is for dance students who are already familiar with at least one style of step dance. In this two-part progressive workshop you will be introduced to many of the important steps and styles of Acadian dance. The Acadian style of step-dancing is very lively and percussive. Students will be learn to dance jigs and reels as well as podorythmie (foot percussion). This class will be progressive; students should plan to attend both classes if possible.

Emmanuelle LeBlanc and Pastelle LeBlanc: Acadian Tunes, Songs and Steps

Emma and Pastelle LeBlanc will conduct this workshop where students will learn some Acadian repertoire. Bring an instrument, your voice and some comfortable shoes.

Troy MacGillivray: Cape Breton fiddle

Troy is truly one of Cape Breton's greatest musical representatives. His high-energy fiddle and approach define the Cape Breton style. In this workshop students will learn Cape Breton tunes and techniques from the best.

Troy MacGillivray: Cape Breton piano

When it comes to accompanying Cape Breton fiddlers, Troy MacGillivray is known as one of Cape Breton's best piano players. In this workshop, students will learn rhythm techniques, how work the right and left hand to add textures and other approaches from the master.

Cassie and Maggie MacDonald: Cape Breton Tunes

Do you want to learn Cape Breton tunes!? Here's your chance. This sister duo from Cape Breton are touring world wide and people are taking notice. Learn some new tunes, some techniques, and meet two of Cape Breton's next generation best!

Pauleena MacDougall: Beginners Irish Dance

This workshop is designed for students who have little or no experience and will teach the basic steps in Irish dance: the 3s 7s and jig or rising step. Depending on the student interest, we will teach a routine for either jig or reel dances. Dance can be performed in any shoe that allows foot to glide on the floor.

Scott MacMillan, Celtic Guitar

The guitar workshop will concentrate on Celtic accompaniment techniques. Scott will be using a flat pick but the workshop can also apply to finger style. He will cover basic theory, (number) names of chords in a key, picking and strumming techniques, major and minor scales, Alternate voicings for basic chords, chord substitutions, bass lines, working with a metronome, learn two tunes, (jig and a reel). Using the ears, accompanying tunes that one has not heard before (putting theory to use).

Finn Magill: Irish Fiddle

How do we find our own musical voice playing traditional music? We can instantly recognize the playing of Tommy Peoples, Liz Carroll and Kevin Burke after a mere phrase.. how do we create our *own* distinctive voice within this music? Whether you realize it or not, if you play Irish music you already have a unique voice, but there's always more you can do to develop it. In this workshop we will take an Irish tune or two and reconstruct them in a variety of ways and interpretations. My goal is not to teach you ornaments and bowings, but to give you a framework for using these tools in an inventive and distinct way. This class is catered more toward intermediate/advanced students and bringing a tape recorder is highly recommended.

Jenna Moynihan: Scottish Fiddle

"...it is clear through her soft touch and unblemished phrasing that her heart lies with the Scottish fiddle tradition. This young player does not simply mimic the style, but instead holds it safely against her chest," (Folk Radio UK Jenna's style of playing draws most heavily from the Scottish tradition, while bearing influences from other Celtic styles and Appalachian music. We'll learn some old Scottish tunes by ear, and explore the subtleties of the traditions, through bowing, embellishments, feel & groove - what brings these tunes to life.

Jenna Moynihan and Mairi Chaimbeul: Beyond Trad

Jenna (fiddle) and Mairi (harp) have an intricate musical relationship, working together to support and challenge the roles of their instrument. In this workshop, Jenna and Mairi will talk about how they approach arranging tunes, working in a duo, and will share their tricks and tools for two individuals working to create a cohesive and complete sound as a unit. They'll talk through an example of their process, arranging a bit of a new tune on the spot. Students are encouraged to bring their instruments and questions.

Nancy Neff: Morning Warm Up

Even before you even unpack your instrument for the day, get your body ready to play! Back in the day, you would have a full day of physical work before you had a chance to play. Not so much these days. Just as tuning your instrument is essential to making beautiful music, keeping your posture aligned and your body flexible will help you play your best and aid in preventing common injuries. We will do a daily 20 minute warm up to improve posture and flexibility and deepen your breathing. You don't even have to be fully awake to participate! Join Nancy Neff at the Gates Auditorium any morning from 8:30 to 8:50.

Eamon O'Leary with Nuala Kennedy: Traditional Singalong

Nuala and Eamon will share songs from their extensive repertoires of mostly Irish traditional material. All participants will be encouraged to join in (sometimes in harmony) as we sing timeless stories of the sea, of love and courtship, of work and ritual, of emigration, of war, and the many other subjects these songs describe.

A welcoming and informal class, open to all ages and abilities-no prior singing experience is necessary. Members of the class will also be able to contribute songs of their own choosing and basic guidelines for accompaniment will be provided for those who play an instrument. Pop in for a relaxing afternoon sing along!

Danielle Paus: Intermediate Irish Harp

The Irish Harp is a signature instrument of Irish music dating back to the 15th century. Bards and traveling musicians in Ireland played the harp in homes and gatherings. Harp workshops with Danielle are designed for beginner to intermediate players who know their way around the harp but might be intimidated by a more advanced class. We'll learn a tune slowly by ear and discuss left hand/accompaniment theory and patterns. Sheet music will be provided at the end of class. Bring your own harp.

Nicole Rabata: Irish Whistle

Nicole spent several years in Ennis, County Clare honing her technique on Irish flute and whistle. In this class, we will cover the basics of breathing, hand position, ornamentation and articulation. We will discuss various regional styles of playing, and an emphasis will be placed on listening and imitation. A variety of simple tunes will be taught by ear, and bringing a recording device with you is strongly recommended. This workshop is open to all levels.

Nicole Rabata: Irish Flute

Nicole spent several years in Ennis, County Clare honing her technique on Irish flute and whistle. In this class, we will cover the basics of breathing, hand position, ornamentation and articulation. We will discuss various regional styles of playing, and an emphasis will be placed on listening and imitation. A variety of simple tunes will be taught by ear, and bringing a recording device with you is strongly recommended. Skill level: late beginner to advanced.

Nicole Rabata: Music Theory 101

“Music Theory” sounds hard, but it really is not. It is just a bunch of patterns that, once you know about them, your musical life will make more sense! In this workshop, Nicole will go over the basics: scales, mode, chords and the like. No experience necessary, and there is no test at the end of the workshop!

Alex Rubin: Guitar

This workshop aims to provide the building blocks for you to reach the next level of guitar playing, no matter your starting point. We will discuss the basics of the right and left hand, tone, finding your way around the fretboard, and learning melodies and chords by ear. We will not only learn what the essential skills are, but how to practice and improve on them, and how to really integrate them into your playing. For the more advanced players, we will cover flatpicking fiddle tunes and improvising solos in bluegrass and old-time. Any and all skill levels are welcome and the topics discussed will absolutely be tailored to the attendees.

Angela Szucs: Cape Breton Dance

In Cape Breton dance came with the music from the "old country" when the settlers from Scotland, Ireland, and France settled on the great Island at the northern end of Nova Scotia. Over the centuries, a distinctive dance style was established that is related to the styles of their ancestors, but is clearly different. In this workshop, students will be introduced to the Cape Breton style over a progressive series of classes (I, II). Beginner dancers can start at class I. Level II classes require some knowledge of dance.

Katie Trautz: American Harmony Singing

Katie Trautz is one of New England's sought after singing instructors! In this workshop students will learn country, gospel and Appalachian folk songs in two and three part harmony. No singing experience necessary, join the folk choir!

Katie Trautz: American Ballads Singing

Learn traditional ballads from southern Appalachia and New England, from the singing of Jean Richie, Ginny Hawker and Suzannah Park.

Katie Trautz: Shape-Note Singing

Sing beautiful hymns with three and four part harmonies, written in fancy shapes on the page. No experience necessary, learn about the history of this New England tradition of group singing.

Katie Trautz: Swedish Fiddle

Katie will teach a few unique Swedish fiddle tunes she picked up while traveling through Scandinavia. Open to all instruments.

Katie Trautz: Cajun Dance

Learn how to two-step and waltz, Cajun style. If you can count to 2, you can two-step!

Cillian Vallely: Irish Whistle

This class is for students who already have some experience with the basics of the instrument, and can play some tunes at a slow pace with little or no ornamentation. Beginners will learn how to ornament tunes with rolls, cuts and tonguing. Emphasis will be placed on rhythm and phrasing. Tunes will be taught aurally, so bring a D whistle and a recording device.

April Verch: Old Time Fiddle

Old Time can mean many things, and I happen to love them all! In this class, we'll discuss the various regional styles of fiddling in Canada from coast to coast, explain "Old Time Canadian" fiddling, and then contrast all of that with some of the Old Time American styles. We will learn to play an Old Time Tune and experiment with how it might sound in the various styles, applying bowing patterns and ornamentation techniques that correspond to the various styles.

April Verch: Performance and Practice Tips

It's one thing to play in the privacy of your living room, and another to play in front of an audience. We'll deal with ideas and questions that will help you do your best when performing in public. Part of this will be working on practice strategies that help you progress and bring out the best in your playing/singing/dancing whether you're planning to perform publicly or not!

April Verch: Ottawa Valley Step Dance

The Ottawa Valley step dance tradition is a melting pot of a lot of different dance styles including Irish hard shoe, clogging and tap, to name a few. In this workshop we will cover the history of Ottawa Valley step dancing, discuss the basics of the style, study the different tools used to form "steps", and then students will learn a dance routine to a reel. No dance experience of any type is required for participation in this workshop. Supportive shoes, preferably hard or leather soled are best. Dance shoes with taps are also fine to wear.

Cody Walters: Claw Hammer Banjo

In the claw hammer banjo workshop we will be covering basic right hand techniques as well as more advanced drop thumb and double thumb techniques. Basic left-hand techniques such as hammer-ons, pull offs, and slides will be covered as well. We will learn these techniques and apply them, as we learn tunes by ear, so the use of a recording device is recommended. All skill levels are welcome to attend this workshop, and we'll address any questions and topics that interest participants so that we can learn from each other!

Anna Whiteley: Making a Song Your Own

Start with a favorite song, and learn how to make it your own. Basic traditional Irish and Scottish vocal embellishments will be taught in the tradition of Irish 'Sean-nós' and Scottish Traveller 'Conyach' styles; as well as interpretive theory and pointers to help students feel comfortable performing their songs for others.

Chuck Whitney: Whistle and Reed Making

Chuck Whitney has been making whistles and flutes for over a decade. His whistles have been played by some of the world's top whistle players and are now common in local Maine sessions. In this workshop, Chuck will present the theory and techniques of making whistles and flutes at home from many different types of materials, from wood to PVC. He will also offer interested students information on how to construct spruce reeds for Uilleann chanters.