

MORE DETAILS ABOUT WF 2013 HAMMERED DULCIMER WORKSHOPS

TINA BERGMANN

SYNCOPIATION & RHYTHMIC TOMFOOLERY INT-ADV

We'll learn parts of Ships are Sailing, a fun modal jam tune, and apply all manner of exercises and rhythmic twists and turns to broaden your syncopation vocabulary. Even if you only master the first of the exercises, which are presented in order of difficulty, you'll be able to apply the syncopation freely to other tunes in your repertoire.

HAND SEPARATION INTERMEDIATE

We'll learn Goddesses, a medieval tune arranged to have a right hand ostinato while the left hand takes the lead, plus some exercises to strengthen your skills and familiarize you with the experience of moving your hands in opposite directions. We'll also discuss and experiment with ways to easily create variations.

INFUSING RHYTHM INTO FIDDLE TUNES (REPertoire) INT/ADV

Good fiddling is all about the underlying rhythm and subtle variation. Too often dulcimer players strip away the rhythm of a fiddle tune, leaving a melodic skeleton that's exciting neither to players no listeners. We'll explore methods to add rhythm back into your playing by learning Poplar Bluff, a melodically and harmonically unusual tune that will catch your ear and make you want to pick up your bow---er, I mean hammers.

RAGTIME PERFORMANCE TECHNIQUES INT/ADV

We'll learn a ragtime piece and examine the techniques that make it jump. Syncopation, phrasing, constantly shifting dynamics and hammering will be among the concepts discussed.

JOHN CARDASCIA

CHORDS I

CHORDS II

Substitute or Alternative chords assumes some knowledge of what a chord is and how it works so it is for slightly more advanced folks.

RUSSELL COOK

ALL THINGS CONSIDERED ALL LEVELS

Bring your hammered dulcimer-related questions and he will share anything he knows, including festival promotion, performing, marketing, producing a recording, traveling with the dulcimer, playing with other instruments, teaching, hammered dulcimer contests, upgrading size, sound, chromatics, dampers, stands, hammers, etc.

PRINCESS HARRIS

HOW IT ALL BEGINS: HAMMERED DULCIMER 101

This workshop is for those who just acquired their instrument and want a bit of instruction to get started. Lots of information and support so you can continue to learn at home. Bring your list of questions!

BEGINNING: TIPS FOR SUCCESS

Come and get some information on practice techniques, learning tunes by ear or music, jamming and more.

RANDY MARCHANY

TUNES & EXERCISES - Learn some practice techniques and drills to improve your playing skills. You'll learn hammer techniques, scale and transposition exercises, chromatic and improvisation drills. Pointers on varying your playing style depending on whether you're playing for a dance, concert or background gig. You'll also learn some songs that use the techniques shown in class.

IMPROVISATION TIME - We'll go over the basics of improvisation starting with learning to recognize chord progressions. We'll go over some basic progressions that can be used. We'll take some popular old time, Celtic and swing tunes and practice improvising against their chord progressions.

LEARNING FROM A BUNCH OF NO STRINGS ATTACHED ORIGINALS AND FAVORITES like "Princess Waltz", "Isles of Langerhans", "Rusty Piper", "Slipped Disc", and some new ones in the works. We'll go over some classical, Celtic, jazz/swing and originals. Some of the workshop exercises will include improvisational skills, chord backup, chord progressions, arranging some of the tunes taught in the workshop, learning how to play in solo, backup, ensemble and lead modes.

LINDA LOWE THOMPSON

BEGINNING

"Starting from Scratch": How to start playing dulcimer. How to continue to learn and improve your playing

BEGINNING CHORDS:

I'll show you the 3 basic chords used by MANY of the tunes you'll hear. Then, you'll play backup with those chords while I play melody to different tunes. After a while, we'll change keys but keep the same patterns. SO much easier than you've imagined!

REVIEW of BEGINNING WORKSHOPS:

A chance for you to ask any questions that have come up, review what you've learned and pull it all into perspective.

MARY ELLEN ROBERTSON

LA PARTITA A waltz from South American in A minor. Some chromatics, with a challenging B part. Intermediate level

A traditional Celtic waltz. Intermediate level. A good arpeggio workout.

JUDY SCHMIDT

THE LONE WILD BIRD

ADVANCED BEGINNING

1835, southern, Native American in origin. Adding bass notes, other simple embellishments

IN THE MOOD

ADVANCED

BLACKBERRY QUADRILLE

INTERMEDIATE

A French Canadian jig learned from Paul Van Arsdale. Hammer patterns for a jig, so that variations are possible without throwing off the hammering.

GENTLE ANNIE

ADVANCED BEGINNING

Tune by Stephen Foster. Adding bass and chords.