

Note: This is a listing of workshops only. Please refer to the program schedule for times of rehearsals and other scheduled events.

When	Who, where Room name	Title, Who for See Key below	Description
Wednesday p.m. 1:30 – 2:45 p.m.	Antonina Nigrelli Emerald A	Sight reading P, AL, AI	Practice in playing on first sight; what to look for and how to approach a new piece. Lots of new music, as usual! Transposed mandola and 'cello parts available
	Chris Acquavella Solarium	Music of Alison Stephens: education and expressive musicianship always P, L/D, Dis, M, AL	Alison Stephens wrote many great pieces that focus on teaching musical phrasing and specific techniques. This class will look at a few of Alison's compositions to help learn plectrum and other techniques, tonal shaping, phrasing and musicianship. Mandolins only, music only in treble clef.
Thursday a.m. 10 – 11:15 a.m.	Will Patton Emerald A	Chords, chords, chords! P, L/D, Dis, MFI, AL	This workshop, a favourite at the March Mandolin Fest over the years, will give you an overview of chords on the mandolin, including double stops, triads and inversions, the bluegrass chop chord, folkie progressions with moving bass notes, four-note chords, major and dominant sevenths – and a lot more.
	Tim Connell Jade	Introduction to Brazilian choro P, L/D, AI, Int./Adv.	A Brazilian cousin of Dixieland and Ragtime that prominently features the mandolin, choro has experienced a revival in the last few decades in Brazil and increased popularity in North America. In this workshop, we'll hear samples of the genre's form, rhythms and idiosyncrasies, and learn to play a few classics of the repertoire. Take-home sheet music provided.
	John Goodin and Joel Hobbs Solarium	Kickstarting the classical mandolin in North America L/D, Dis, everyone	John and Joel will talk about the crowd-sourcing phenomenon and how www.kickstarter.com has been used to raise money for classical mandolin projects. Hear about how this offers opportunities for CMSA members to fund their own projects and expand the audience for classical mandolin music in the process.
	Jim Bates Olive Lounge	Living with subdivisions P, L/D, AI, AL	This workshop is NOT about housing developments, but it IS about using the divisions of the pulse to improve your accuracy, to improve your practice and to improve your ensemble skills. Bring your instruments and a music stand.
Thursday p.m. 1:15 – 2:30 p.m.	Chris Acquavella Emerald A	Domenico Scarlatti, 1685-1757: Sonata for Mandolin K88 P, L/D, MFI, AL	Domenico Scarlatti is classified as a Baroque composer, although his music was influential in the development of the Classical style. This class will focus on one of his six mandolin sonatas, Sonata in G minor, K88. We will learn the mandolin part, talk about ornamentation, and play Chris's arrangement for full ensemble. Open to all mandolin-family instruments. Mandocello is very much needed.
	Mike Burdette Jade	Introduction to Brazilian Choro rhythms for guitar P, L/D, G, AL	In this guitar workshop, we'll look at several approaches to playing two of the most common rhythms in Brazilian choro: choro lento (the slow choro) and samba. We will play and discuss how the groove is built with chords, bass lines, and different right- and left-hand rhythmic devices. Sheet music and tablature, as well as chord charts and fingering diagrams.
	Bob Margo Solarium	Arranging pop (and other) music for solo mandolin P, L/D, Dis., M, Int./Adv.	There is a time-honoured tradition of arranging music – folk, popular, classical -- for solo mandolin. This workshop will discuss the history of such arrangements; consider some of the idiomatic techniques, such as duo style and cross-picking, that can be used; and look at a few of Bob's arrangements.
Friday a.m. 10 – 11:15 a.m.	Thal Aylward Olive Lounge	Basics of improvisation P, L/D, AI, AL	Thal will talk about and show places to begin improvising from, including spoken language. We'll all improvise!

Key to Codes:**P:** Includes Playing**L/D:** Lecture/Demonstration**Dis:** Discussion**AL:** All Levels**Int./Adv.:** Intermediate/advanced Level**AI:** All Instruments**MFI:** Mandolin Family Instruments**M:** Mandolin only**G:** Guitar only

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Friday a.m. 10 – 11:15 a.m.	Steffi Rauch Emerald A	Bach, or the miracle of ensemble playing P, L/D, AI, AL	How can a number of individuals develop the same feeling about the flow of music and create a unique experience every time? In this workshop we'll focus on a Bach piece, looking at the required ensemble skills and different musical parameters – which all create the miracle of ensemble playing.
	Mike Burdette Jade	Introduction to Gypsy Jazz rhythms for guitar P, L/D, G, AL	This workshop will focus on playing swing rhythm in the context of Django Reinhardt's Hot Club of France and its modern interpretations. We'll look at right- and left-hand topics as well as the chord voicing the gypsies use. Chord charts and diagrams of several popular gypsy songs will be provided, as well as the fingerings used.
	James Kellaris Solarium	Composing, arranging and orchestrating for plucked strings L/D, Dis, AI, AL	This workshop is not just for experienced composers/ arrangers, but also for those with limited experience or merely contemplating writing for the first time. It will cover applying design and aesthetic principles to the process. Topics include: (1) Basics of creating melodies and accompaniments: how to tease listeners' expectations and create interest. (2) How to develop a short idea into a longer and/or more complex piece. (3) How to pass the theme from section to section.
Friday p.m. 2:00 – 3:15 p.m.	Steffi Rauch Jade	Tremolo & articulation: the secrets of mandolin ensembles P, L/D, Dis, AI, Int./Adv.	This workshop will look into improving tremolo sound within an ensemble setting. We'll work on a piece and combine this with our experience in ensemble playing. Experience what a difference it makes when we vary the speed of our tremolo together, use dynamics carefully and use different ways of articulation to shape the music and charm an audience!
	Tim Connell Solarium	Gypsy jazz and swing chords for mandolin: <i>Ear Training, Theory and Chord Fingerings for the two most common jazz progressions: "Rhythm" Changes and The Blues.</i> P, L/D, MFI, Int./Adv.	Have you ever wondered how jazz players can possibly remember all those chords in a song? Using ear training, "chord diamond" visual aids and hands-on playing, Tim helps the student break chord-filled, seemingly complex progressions down to their basic building blocks. Students will learn easy 3-finger chords for the entire Blues changes and "Rhythm" changes in G major. Handouts provided: progressions, chord diamond visual aids and all fingerings.
	Jim Bates Olive Lounge	Effective baton technique - no majorettes allowed P, L/D, AI, AL	A workshop for conductors, or aspiring conductors, wishing to improve their stick technique and communicate better with their players. Bring specific questions and score examples you'd like to discuss, plus your instrument and music stand.
Saturday a.m. 10 – 11:15 a.m.	Antonina Nigrelli Emerald A	Sight reading P, AL, AI	Practice in playing on first sight; what to look for and how to approach a new piece. Lots of new music, as usual! Transposed mandola and 'cello parts available
	Will Patton Jade	Playing closed arpeggios P, L/D, MFI, AL	While <i>not</i> a classically oriented "positions" workshop, this class explores patterns created by closed arpeggio playing. We go through simple triads from the lowest to the higher reaches of the mandolin range and how to develop a sense of where you are anywhere on the fretboard. We'll learn some simple tunes in closed positions and connecting scales in all octaves.
	Bob Margo Solarium	Approaching Raffaele Calace's <i>Ten Preludes</i> P, L/D, Dis, M, Adv.	These <i>Preludes</i> are among the most important – and most difficult – works for solo mandolin. We'll discuss their history and performance; available editions and recordings; and exercises that can be used to develop the technical skills needed.
	Mark Davis Olive Lounge	Make it musical P, L/D, AI, AL	Make your playing more expressive through better utilizing dynamics, tone colour and articulation. A hands-on workshop with printed handouts – for all musicians.

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