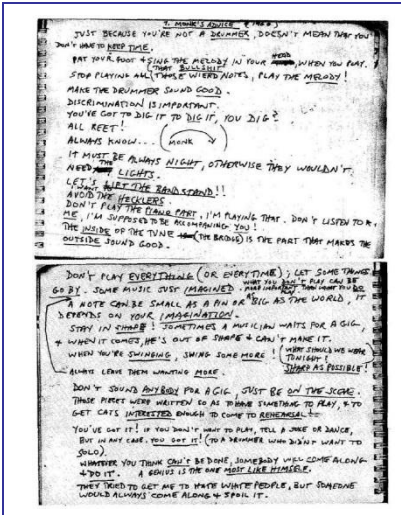


Accelerated Music Program[©] (AMP[©])



Thelonious Monk Quotes for Accelerated Music Program™



Thelonious Sphere Monk was an American jazz pianist and composer considered one of the giants of American music. Monk had a unique improvisational style and made numerous contributions to the standard jazz repertoire. Monk is the second most recorded jazz composer after Duke Ellington, which is particularly remarkable as Ellington composed over 1,000 songs while Monk wrote about 70. These are some of Monk's famous quotes that capture the spirit and character of the AMP music Program

"Tap your foot and sing the melody in your head when you play"

"Play the melody"

"Don't play everything (or every time)"

"Some music just imagined"

"Everybody in all countries tries to play jazz"

"A genius is the one who is most like himself"

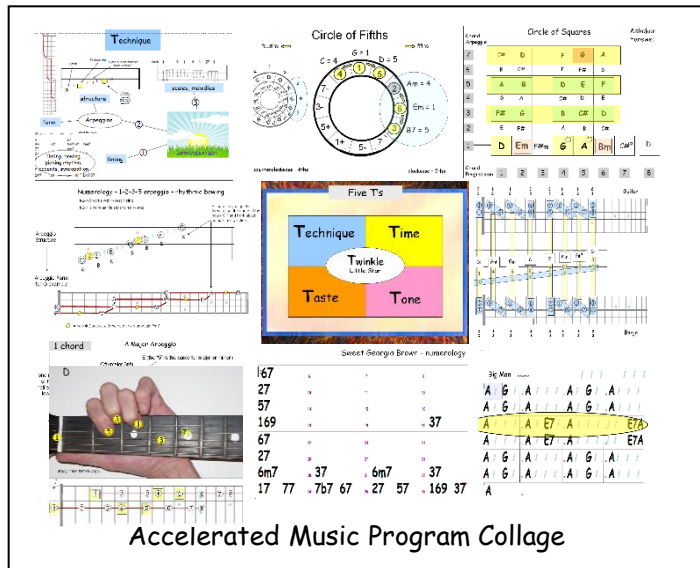
"Avoid the hecklers"

"If you don't want to play, tell a joke or dance"

Thelonious Monk

Accelerated Music Program™ (AMP™)

The **Accelerated Music Program (AMP)** was developed by Peter Tilton and is the heart of the workshop learning process. AMP is a combination of components that cover **all aspects of music and musicianship** required for creating and playing live spontaneous music with other people by site, sound and feel.



Major **learning & playing** goals of AMP include:

- speed up learning for people in busy lives with limited or people who are starting later in life and need a quick path to the enjoyment of playing
- develop a strategy to meet medium and long-term goals through the AMP planning process to target tactical areas and short-term practice plan for each student or participant
- remove obstacles to optimize learning and musicianship - areas range from muscle memory - simple music systems for theory - instrument tone - a wareness of all things
- participants and students commit to a one-year program and goals that are established through the AMP planning process, and with an established amount of time to a daily regimen of muscle memory and music numbering & instrument geometry exercises.
- lays the foundation for melody & improvisation and rhythm in a musical & technically sound manner so that the student is prepared to play many kinds of music or the music of their choice
- learning the feeling or spirit of music through dynamic playing with others where the musical energy raises everyone to a higher level of enjoyment and positive influence on the world

Accelerated Learning with AMP™

The whole idea behind the workshops and the targeted muscle memory practice at home is...that is all there is to it...!

The workshop approach attempts to bring all the learning and materials into one point so all that participants and students have to do is show up to the workshop with their instrument and practice 30 minutes a day.

In developing maintaining the Accelerated Music Program, Peter has made every effort to bring the best coverage, teaching methods and music to a point of delivery for the workshop person. For instance, Peter has collected and studied a large volume of reference materials, theory books, genre books, audio and multiple DVDs and youtubes from major learning sources.

As he describes to students, "I have watched all those DVDs and read all those books and played many of those exercises. That is all a major distraction and time waster for the person that needs the AMP approach for their life. I have tried to bring the best of that to you through the AMP teaching method. All you have to do is show up with your case and participate."

Peter also encourages people to participate in the jams after the workshop and in those around town because that is a required critical priority of the AMP program. Bluegrass is good for this because there are a lot of people who play and jam and know the same or similar material.

In the bluegrass example, it's not so much to go play bluegrass - it's about taking advantage of the opportunity to play with other people as often as possible. Bluegrass, Gypsy Jazz and Swing are well suited to that.

Part of the experience of AMP is to simulate through intense training what it would be like to sit around the gypsy campfire or Appalachian fiddle and jug...most of the original players of bluegrass and jazz learned by jamming for years around the "campfire" into the wee hours, not by reading music or slowing down recordings or using multimedia to speed up and enhance the approach.

Many students that might never leave their woodsheds are playing bluegrass and jazz songs in slow, friendly jams; they know about the circle of fifths or diminished arpeggio Peter helps lay a foundation for creating music.

People who are new to playing music often don't realize that it is a very long walk from the woodshed to the jam and then to the stage. There are things you can practice at home that will never come out right until you've played them with other people; there is absolutely nothing that can simulate the creative fire or drive of a live music situation. It is that unexplainable energy and rhythm that drives proficient musicians to their highest level.

AMP™ Workshop Series and Phases

Many people wonder if there is a start or end to the series of workshops. There is **no start or stop or end to the n.e.w. workshops.**

As Peter describes to new participants, "the workshop series is a rolling set of concepts, musical energy and intense playing & jamming with other people focused on learning by ear and experience. A wide variety of topics roll over every one to five weeks and the material addresses beginning to advanced material, with the appropriate material applied to you depending on your current experience.

"The most important thing you can do is attend most workshops each week to maximize the benefit and meet the quick learning goals of the Accelerated Music Program. There may be weeks where something seems over your head, but continued reinforcement over the next few months will "trick" you into learning it - you will absorb it". (SpongeBob is the mascot to that philosophy).

"The individual student basis of the program is to develop a 1-year plan to optimize your learning strategy. Part of that learning strategy will be to sit back and let the music and concepts sink in by attending all the workshops and as many jams as possible. I will give you individual help with your plan if you are a consistent student."

For students there are **three major phases.**

First, there is the **merging phase.** Students may spend one to many weeks settling into the workshop. However, once they are comfortable in the established flow, even a relative beginner or inexperienced player starts to get accelerated benefit out of the workshop.

Second is the **acceleration phase.** This is where the student has fully merged into the workshop and is into a steady pattern of attendance and muscle memory practice at a minimum. Some students come all the time and are almost merged in without the necessary practice, but they still make steady progress by attending the workshops. The workshop works any way you approach it.

Third is the **AMP facilitator stage** where a student has reached a level where they can truly help other students with learning and jams. This is the same expectation or hope of professional musicians and there are several that dedicate themselves to coming to the workshop. Fourth might be the **performance stage.**

All string instruments and others are welcome and the workshop is designed to address most needs and levels. Each topic has increasing levels of proficiency and understanding, so even an advanced student can gain something. In common, all instruments need to keep perfect time, focus on the right hand to achieve rhythm, be in perfect tune and most importantly, which instrument you play doesn't matter...understanding the music and musicianship matters...that can be applied to any instrument.

Value Proposition for the People

The **value proposition for the people** is truly amazing and that is easy to prove! Of course getting something worthwhile for **free** is almost always a good value proposition, even to those with no financial worries. Free piques everyone's interest and part of the goal is to recruit more people into the vision of the n.e.w world.

However, the value proposition is much more than that in economical terms. Within the context of workshop programs offered at bluegrass and gypsy jazz festivals, the value proposition calculates to a big number.

At a recent workshop, Peter asked participants if they thought they were getting the same or better value than a paid one-time workshop. The price range for that would be \$50-\$150 for a two or three hour workshop. Students and participants seemed unanimous in their agreement about the fantastic value and high quality of the n.e.w. workshop without regard to the \$0 cost.

The timeframe context for the n.e.w workshop program is 52 weeks or one year. A student is considered an excellent attendee if they can make at least 40 out of the 52 workshops, and they receive the benefits of individual sessions, an extensive chord book, a large volume and variety of online resources created by Peter, and other benefits.

The math is simple. For example, say a serious student attends some festivals and some local workshops. Perhaps they take five formal workshops a year at \$60 a session, a conservative example for a total annual cost of \$300. If n.e.w. was a paid affair, 40 workshops could equal \$2,400! It also makes other non-profit priced workshops look very attractive at, say, \$20.

The n.e.w model provides comprehensive ongoing workshops, any which would be of comparable or better material than paid workshops. Concepts and play-along demonstrations in one-time workshops are great, but most people will tell you that is it hard to retain or use all but the surface impressions a month following the experience.

The n.e.w workshop series uses weeks and weeks of repetition and reinforcement in a way that allows the student to both retain what they learn and build on what they learn...mostly through absorption, site, sound and feel. SpongeBob is the mascot to effective learning in the n.e.w. world.

The student or participant achieves the merging phase and becomes a member of a long-term community focused on playing and learning with like-minded friendly people.

The learning is even more enhanced from the jam sessions which are friendly and encourage you to stick your neck out to solo or improvise on material you are learning. You can also play on the stage and get other deep musical experiences.

Accelerated Music Program™ Setup

For the group workshops, the **AMP™ setup** is key to proper delivery of the program. The stage set up includes a PA system, computer, projector and large screen. There is also a large selection of instruments for use or sale and the atmosphere is music, music, music.

A computer program is used to provide backup music tracks for warm-up, demonstration and playing throughout the workshop. The music plays over the PA system for demonstrations and live playing.

A variety of visual aids are projected on a large screen. The workshops are a continuous combination of presenting and playing with Peter demonstrating concepts for exercises on the various string instruments which is usually followed with the group playing together.

Peter intermixes lecture style analysis using AMP visual aids and photos & videos of instrument necks, depictions of the math to geometry approach and live demonstrations.

Students often get up on the stage to play in the warmup program or other spots. This is another level of the AMP program to get people on stage to gain the feeling and drive of heightened awareness.

The setup is a major build up and tear down operation. People often comment how hard Peter works to get it all done and that is the commitment to the inspiration. Having the venue under n.e.w. control will go a long-way toward creating a more permanent set up so time is focused on more critical activities. There will also be more volunteers with a more formalized n.e.w. operation.



AMP™ Objectives

The following are the AMP™ objectives that are designed to meet the needs of average people in a busy world who want to bring more art, music and spirit into their lives.

Basic principles include:

- Students understand that later on there will not be time to achieve proficiency in basic AMP facility on their instrument...later "busy people" will be driven to learn songs and arrangements and not have time for basics. Students must adhere strictly to the daily practice & muscle memory routines for at least a year.
- AMP limits things that take up too much time for too little benefit. Students are not trying to get a PhD in music and there is no time for that. Students agree to limit written music and tablature and to only use aids or DVDs as context for their playing. The simple of approach of AMP will be confused by other methods however standard they may be...students should avoid anti-acceleration and distractions that don't directly add to the one-year plan or the one-day practice plan.
- With that as an understanding, AMP eschews rules and regulations. In the end analysis, whatever method increases acceleration in a compatible mode is good. For instance, a sight music reader can quickly learn a melody and then throw the written music in the fire and use the heat to focus the site, sound and feel.

Students will commit to a one-year program following an AMP plan developed for their learning & busy-person situation:

- guaranteed method to improve if you follow program
- speed up learning for people who have limited time or are starting late
- removing obstacles to optimize learning music and musicianship
- provide a vision, strategy and plan for plotting musical path and tactical plan (practice focus)
- optimize awareness - learn by playing, listening and following and observing
- apply numbers & geometry for the mental or intellectual foundation to connect with your instrument
- don't learn more than necessary to arrive at playing proficiently quickly - follow AMP to a "T"
- lay foundation for playing proficient rhythm & chord understanding on various styles of music, and technical proficiency for melody and improvisation

AMP™ Student & Participant Program

Students lean toward serious participation and practice, and **participants** are more casual.

The overall workshop is designed like a college course with lectures, demonstrations and participation by group of people playing together facing forward for more than 2 hours, with a lab to follow....the jam. Any serious student should feel like they are in a professional education environment and many have commented on that quality.

Peter guarantees students and participants that the program works to achieve personal musical goals that are established through a two-hour AMP planning process with each person. If a person keeps to their daily commitment, in one year or the student receives private workshops discounted or free.

Many people have fallen short of their one-year commitment because of the busy life, so they may not have achieved 100% of their guaranteed goal. But many of those people reach 70-80% and are thrilled to be playing competently with other folks.

Falling short on one's commitment is not the point. It is about playing and practicing in the here and now to make steady progress on a defined goal. It will go faster or slower depending on consistent daily available time to commit for each person.

Peter often presents the scenario in his workshops..."if you come to 40 out of 50 workshops in one year, then you have achieved an amazing commitment and you will see how close you have come to your one-year goal." That might be 9 months for one person and 18 months for another.

The program has drawn a wide variety of people with backgrounds ranging from bluegrass to classical. Many of the players are bluegrass oriented or people who are attracted to the singing and feeling of bluegrass music or the highly technical skills required to be a proficient instrumentalist. Many others want to play swing and gypsy jazz which is a natural progression from bluegrass to a more proficient or technical level of playing.

Many people love the workshops and it is the high point of their week. Some of these people haven't missed many weeks and are concerned what was covered when they do. Other people might drift away but four out of five come back when they are re-inspired or the events in their life settle down. The beauty of AMP is to accommodate that.

The free workshop is open to all string instruments and others that fit in from a volume and tone perspective. There has even been a saxophone, which normally would be considered a "no"; he played quietly and fit in well.

Students & Participants

Students & Participant opportunities: AMP™ workshops are a fantastic opportunity for almost any musician at any level to participate. For students and participants, the workshop is designed to address beginning to advanced levels of players. The general target would be players trying to achieve a strong intermediate level that will allow them to express themselves in playing music with other players or listeners of the heart.

The main workshop is open to anyone playing at any level, although beginner beginners need to have some basic chord knowledge on their instruments. Arrangements are made for that and if necessary, a student might be referred for some initial private instruction.

However, many people can get in the groove by attending many workshops which usually allows the absorption of concepts through playing and provides a slow merge into the program.

Players vary from beginner to some advanced players who also help with students during or after the workshops. Less advanced players will feel comfortable in workshops and jams. Players can even sit in the "second row" of the jam to work on their rhythms and chord progressions. It is easy to be anonymous, although most people have found a family-like community to interact with.

The goal of continuous workshops is to teach music and musicianship and not any particular form of music. The course can lay a foundation for almost any type of music. The concepts are simple and universal. The instrumental foundation is based on well-rounded technique and a self-learning by ear approach to music.

The heart of the technical, timing and tone foundation is to train the mind and the muscles to synchronize with perfect timing and good technique through specially designed exercises. Targeted exercises and plans are determined for each individual student in a private assessment & planning workshop session. In the plan, each student will determine their direction such as instrumentalist, instrumental backup for vocal, or expert skill on their instrument or many instruments.

Workshops are for all serious students of string instruments from any background. For instance, they can provide a great alternative for classical players who want to play by ear more readily and learn alternative styles of music, such as violin players branching out to swing jazz violin or bluegrass fiddle. Perhaps a player can go back and forth between classical style bowing and the looser wrist style of competent fiddlers.

AMP™ Effectiveness

The Seattle program started with a 10 participants and has grown to a peak group of 40 or more with others in the front café room in a 2nd 10-person jam session. At least 80 people have been to the program one or more times, and sometimes participants that get busy come back eventually. Many people rarely miss a workshop.

The nature of the workshops is ongoing so players of many levels can merge in and stay with it indefinitely....many students have taken that route!

Many players have improved dramatically over a year and have made testimonials that are included at the beginning of the proposal

As a milestone of success and effectiveness, the students and participants got together and gave Peter a big gratuity basket and more than \$1,000 in donations at workshop #52, the one year mark of the school. That was a nice surprise and comment on the workshop and the effort and dedication Peter has put forward.

The philosophical foundation of n.e.w. for the experienced, advanced or pro musician is engaging with workshop people and jammers to share their skills, approach and philosophies on playing music. The other milestone of effectiveness is that the program has attracted some gracious musicians who want to help and pass on their skills, music, experience and personal philosophies of or on music.

The workshops have so far been fortunate with four or more very dedicated pros and there are growing number of pros from various music genres who are showing up at the later hours of the jam. You just never know what you might miss if you don't stay!

n.e.w
Workshop Music World

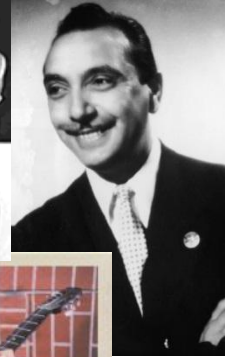


AMP Music Icons

These are the core music icons that pioneered gypsy jazz and bluegrass, the two essential acoustic music forms that require astounding technique at the highest level and which encourage people to play together and jam, attend festivals and concerts, write music and become involved with vibrant musical communities.



Django



DJANGO REINHARDT

Jean "Django" Reinhardt (23 January 1910 – 16 May 1953) was a pioneering virtuoso jazz guitarist and composer. Reinhardt was born into a family of Manouche gypsies and invented an entirely new style of jazz guitar technique (sometimes called 'hot' jazz guitar) that has since become a living musical tradition within French gypsy culture. With violinist Stéphane Grappelli, he co-founded the Quintette du Hot Club de France, described by critics one of the most original bands in the history of recorded jazz.

Not only did Reinhardt put his stamp upon jazz, his "hot" string band music also had an impact upon the parallel development of Texas's western swing string bands, which eventually fed into the wellspring of what is now called country music.

At the age of 18, Reinhardt was injured in a fire that ravaged the caravan where he lived. They were very poor, and to supplement their income Bella, Django's wife, made imitation flowers out of celluloid and paper. Consequently, their home was full of this highly flammable material. Returning from a performance late one night, Reinhardt apparently knocked over a candle on his way to bed. While his family and neighbors were quick to pull him to safety, he received first- and second-degree burns over half his body. His right leg was paralyzed and the third and fourth fingers of his left hand were badly burned. Doctors believed that he would never play guitar again and intended to amputate one of his legs. Reinhardt refused to have the surgery and left the hospital after a short time; he was able to walk within a year with the aid of a cane.

With rehabilitation and practice he relearned his craft in a completely new way, even as his third and fourth fingers remained partially paralyzed. He played all of his guitar solos with only two fingers, and used the two injured digits only for chord work. Ask almost any guitar player and they will tell you Django was the most influential guitar player in history!

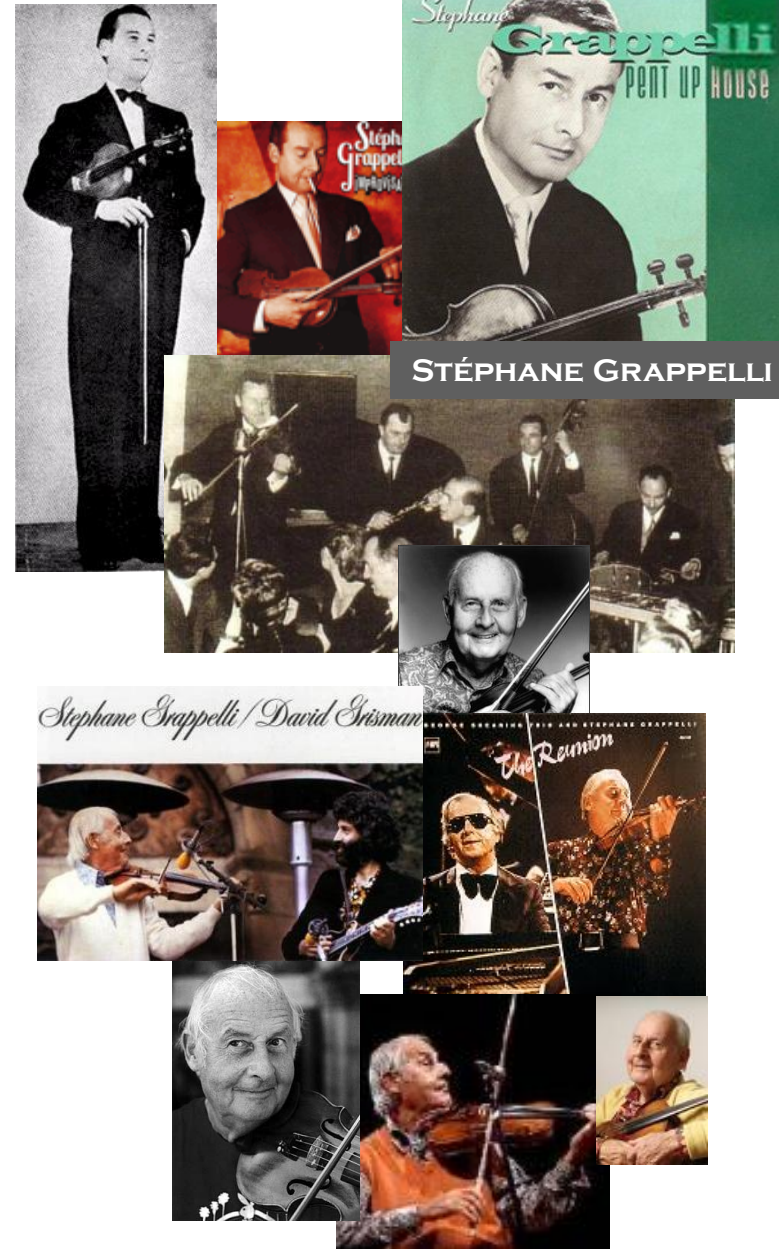
Stéphane Grappelli

When jazz erupted in America, its influence spread quickly. The first country where the music really took root abroad and fed a significant influence back to America was France, where the Gypsy guitar of Django Reinhardt and the mellifluous, swinging violin of Stéphane Grappelli took flight. Along with Joe Venuti, Stuff Smith and Claude Williams, Grappelli defined the role of swing jazz violin.

Grappelli was born Jan. 26, 1908, in Paris. He had some formal training, but was largely self-taught, playing piano, then violin, from 1927, for silent pictures and in dance bands. A backstage jam session with Reinhardt, in which the two experimented with the already established guitar/violin style of Venuti and Eddie Lang, led to the formation of the Quintet of the Hot Club of France in 1934, which performed and recorded until 1939. The Hot Club recordings, which chugged along with a three-guitar back-up, are among the most effervescent, delightful jazz recordings ever made. Grappelli and Reinhardt co-wrote many of the tunes, including "Minor Swing" and "Djangology."

In 1940, Grappelli began an association with pianist George Shearing, in England, then reunited sporadically with Reinhardt after World War II, until the guitarist's death in 1953. Grappelli's career languished in the 1950s, but his American debut at the Newport Jazz Festival in 1969, plus a 1973 comeback performance in Cambridge, England, combined with the folk revival of roots music, from ragtime to bluegrass, made Grappelli an international star. Grappelli's sweet, singing tone, sweeping lyrical lines, bubbly elegance and limber way with the bow made him popular with jazz and non-jazz audiences alike.

In addition to the gems with Reinhardt, Grappelli recorded more than 100 albums with a wide variety of players including Duke Ellington, Benny Carter, David Grisman, Coleman Hawkins, Bill Coleman, Earl Hines, Martial Solal and McCoy Tyner. A series of albums with classical violinist Yehudi Menuhin, beginning in 1973, gave the violinist further mainstream appeal. Late in life, Grappelli recorded with Venuti and Grisman, the latter whom vigorously championed the French violinist in the 1970s. Grappelli died Dec. 1, 1997, in Paris.



In 1934 Louis Vola - future bass player of Le Quintette du Hot Club de France - hired Grappelli as violinist and Django as guitarist to his orchestra playing then at the thés dansants of the hotel Claridge in Champs Elysées. The band played in the afternoons taking turns with a tango-orchestra. When the other musicians of Vola's band went to a nearby bistro to spend their time while waiting for their next set, Django usually stayed at the back stage of Claridge playing his guitar.

Eventually the inevitable had to happen: when Grappelli once stayed with Django behind the stage curtain in Claridge, they started playing around on the basis of familiar jazzy tunes like Dinah. It went so well that after that incident Grappelli started to spend his breaks regularly jamming with Django at Claridge. Sometimes they were joined by Vola and the band's second guitarist Roger Chaput, sometimes by Django's guitar playing brother Joseph; the foundations of Le Quintette were thus laid, and a few weeks later they held their first concert, which was an immediate success in spite of the revolutionary line-up - a jazz combo without drums or horns.

Although the quintet consisted only of guitars, a violin and a double bass, the sound they produced hinted to a much greater instrumental variation. The rhythm guitars provided a solid percussive accompaniment - la pompe manouche - with tasty accents and occasional tremolos, thus replacing both drums and piano in a conventional jazz rhythm section. Django himself took even more liberties when playing rhythm, which made Grappelli describe his sentiments later in an interview of the French Jazz Magazine: "When I played with Django, I had the impression of having the philharmonic orchestra backing me".

And on top of all that there were the breath-taking solos and fascinating musical dialogues of the two maestros. The International Exposition of Paris in 1937 meant final breakthrough for Django and Grappelli. The city was full of artists, reporters and curious audience from all over the world. Growing number of American jazz musicians were eager to hear the legendary Gypsy and perhaps even perform or record with him. Many did, and the fame kept spreading.

Django Reinhardt & Stéphane Grappelli

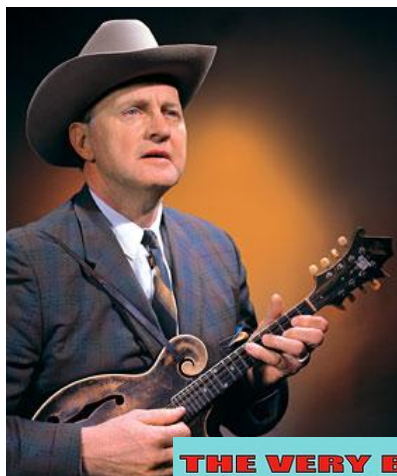


Icons of Swing - Jazz

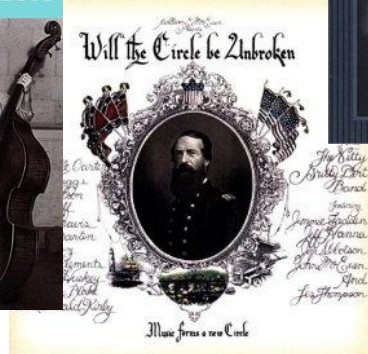
These are a few of the most talented and accomplished musicians in the world that have both preserved the original styles and pioneered new styles and hybrids and crossovers.



Bill Monroe



**THE VERY BEST OF
BILL MONROE & HIS BLUE GRASS BOYS**



BILL MONROE

Many of Bill's Bluegrass Boys went on to make big names in bluegrass & country music. Lester Flatt, became a popular entertainer throughout the south and by 1944 was a feature of the Grand Ole Opry. He then joined Bill Monroe's Bluegrass Boys where he later met banjoist Earl Scruggs. The two musicians left Monroe in 1948 and, as Flatt And Scruggs, redefined the modern bluegrass sound. There were many others including great fiddlers Kenny Baker, Bobby Hicks and Vassar Clements.

In 1972 the Nitty Gritty Dirt Band brought together a collaboration of many traditional famous bluegrass and country western bands including Roy Acuff, Mother Maybelle Carter, Doc Watson, Earl Scruggs, Merle Travis, Bashful Brother Oswald, Norman Blake, Jimmy Martin, and others. This helped bridge the old and new generations of musicians and created legions of famous pickers, singers and songwriters and many offshoots of bluegrass with crossover music such as David Grisman and swing-jazz.

William Smith Monroe (September 13, 1911 - September 9, 1996) was an American musician who created the style of music known as bluegrass, which takes its name from his band, the "Blue Grass Boys," named for Monroe's home state of Kentucky. Monroe's performing career spanned 60 years as a singer, instrumentalist, composer and bandleader. He is often referred to as The Father of Bluegrass.

In all the history of bluegrass music there are two essential people that made bluegrass what it is today. One is Bill Monroe and the other is Earl Scruggs. John Hartford said if it wasn't for Earl Scruggs, you wouldn't be worried about who invented bluegrass. Few doubt the importance of Earl Scruggs and his fancy banjo playing.

Modern Icons of Bluegrass & Progressive Crossover

Progressive Crossover is an elusive category, perhaps an intentionally vague by nature. From the AMP perspective there are no rules or limits and any form of acoustic-style original music that combines elements of jazz, bluegrass, swing, gypsy jazz, Americana, Latin, classical and more captures the quintessential spirit of n.e.w. Creating original and spontaneous music with other people both playing and listening counterbalances negative forces of the world with the spirit of peace, harmony and community. Bringing new original music to the people deepens the experience and broadens the horizons and possibilities to equalize the undesirable elements that work against truth and justice and good communities.



These are a few of the most talented and accomplished musicians in the world that have both preserved the original styles and pioneered new styles and hybrids and crossovers.