

The Swannanoa Gathering

JUNE 25 - JULY 29, 2023 AT WARREN WILSON COLLEGE, ASHEVILLE, NC



The Swannanoa Gathering
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shipping address: The Swannanoa Gathering, 701 Warren Wilson Rd., Swannanoa, NC 28778
For college admission information contact: admit@warren-wilson.edu or 1-800-934-3536

Program Information

WARREN WILSON COLLEGE

President (interim)
Provost
Vice President for Administration and Finance (interim)
Senior Director for Communications & Constituent Relations
Director for Diversity, Equity, and Inclusion Initiatives
Vice President for Enrollment, Marketing & Financial Aid (interim)

Bill Christy
Dr. Jay Roberts
Alan Russell
Mary Hay
Dr. M. Z Yehudah
Bob Nesmith

COVID-19 SAFETY PROTOCOLS

The Covid-19 pandemic has presented unique challenges to the safe presentation of in-person gatherings of all types. For next summer, our safety protocols will be guided by the recommendations of the national Centers for Disease Control (CDC), the Buncombe County Health Department and those of Warren Wilson College. **We anticipate that these measures will continue to evolve in response to the progress of the virus**, but as of this writing:

- All participants, including children, must provide documentation, verified with a photo ID, that they are up to date with a COVID-19 vaccine primary series and have gotten the most recent booster dose recommended by the CDC. For maximum immunity, please insure that your immunizations are up-to-date at least two weeks before your participation in the 2023 Swannanoa Gathering.
- We recommend that Gathering participants remain on campus throughout the week.
- Other Covid precautions may be imposed in the spring depending on conditions projected for July. Registrants will be notified in advance of additional safety protocols.
- Participants will be updated throughout the spring of any changes or additions to these safety measures.

THE SWANNANOA GATHERING

Director
Operations Manager
Logistics Coordinator
Housing Coordinator
Dorm Host
Coordinator, Fiddle Week
Coordinator, Mando & Banjo Week
Coordinator, Traditional Song Week
Coordinator, Celtic Week
Coordinator, Old-Time Music & Dance Week
Coordinator, Guitar Week
Coordinator, Contemporary Folk Week
Coordinator, Children's Programs
Coordinator, Work Exchange Crew

Jim Magill
Kimberly Ann Clark
TBD
Melissa McCormick
TBD
Andrew Finn Magill
Jim Magill
Matt Watroba
Jim Magill
Erynn Marshall
Greg Ruby
Jim Magill
Melissa Hyman
Anna Dean

MASTER MUSIC MAKER AWARDS

Ralph Blizard — 1996
Tom Paxton — 1996
Margaret Bennett — 1998
Fiona Ritchie — 2000
David Holt — 2001
Jean Ritchie — 2001
John McCutcheon — 2001
Séamus Connolly — 2002
Mike Seeger — 2003
Billy Jackson — 2004
Stranger Malone — 2005

Phil Jamison — 2008
Alice Gerrard — 2010
Al Petteway — 2013
Liz Carroll — 2016
Martin Hayes — 2016
John Doyle — 2016
Robin Bullock — 2016
Tony Trischka — 2016
Mike Marshall — 2016
Ginny Hawker
& Tracy Schwarz — 2016

CLASS INFORMATION

Founded in 1991, the Swannanoa Gathering is a continuing education program of Warren Wilson College. Our mission is to preserve, promote and pass on the traditions that will insure the future of our priceless folk heritage.

The workshops take place at various sites around the Warren Wilson campus and environs, (contact: admit@warren-wilson.edu or 1-800-934-3536 for college admission information) including classrooms, Kittredge Theatre, our Bryson Gym dancehall and campus Pavilion, the campus gardens and patios, and our own jam session tents. Each year we offer over 150 classes. Each class is a five-day course of study. *Students are free to create their own curriculum from any of the classes in any programs offered for each week.* Students may list a class choice and an alternate for each of our scheduled class periods, but concentration on two, or perhaps three classes is strongly recommended, and class selections are required for registration. We ask that you be thoughtful in making your selections, since we will consider them to be binding choices for which we will reserve you space. After the first class meeting, students have until 6pm on Monday of that week to switch into another open class if they find they have made an inappropriate choice, and are then expected to remain in those classes. We discourage dropping in and out of classes during the week. *Unless indicated in the class descriptions, classes have a maximum of 15 students,*

FOUNDER'S AWARD

Dr. Douglas M. Orr, Jr., President Emeritus – 2006

ADVISORY BOARD

David Holt • Tom Paxton • Fiona Ritchie • Doug MacLean • Barry Poss
Tommy Sands • David Wilcox • Si Kahn • Art Menius
John McCutcheon • Billy Edd Wheeler • Jennifer Pickering

and when those limits are reached, classes will be closed and additional students waitlisted. Registration is on a first-come, first-served basis. Look for updates and any corrections to this catalog on our website.

Each week commences with supper, an orientation session, and jam sessions and socializing on the Sunday before classes begin. Most classes will meet for morning or afternoon sessions, Monday through Friday. Friday evening's activities will conclude the week. Some classes may also meet in the evenings for performance critiques, rehearsals, or jam sessions. In addition to the scheduled classes and instructor staff, some programs may have various 'potluck sessions', guest instructors, and adjunct staff to lead picking sessions and 'slow jams', or tune-learning sessions. Check the program descriptions for details. We will also have several vendors on hand. Those wishing to rent instruments, or purchase special-order items, accessories, books, and other musical supplies should contact our local music shop, **Acoustic Corner** (828-669-5162 or www.acoustic-corner.com) in advance. The Gathering has grown steadily since its inception, and we expect growth to continue this year. Please note that both class size and total enrollment are limited for each calendar week, so **early registration is encouraged**. Our mountain campus is beautiful but hilly, and those with health problems may find it challenging. Before registering, students should give reasonable consideration to their ability to participate in the program without assistance. *Although we help where we can, we don't have the resources, personnel or expertise to provide assistance to those with prohibitive health issues.*

Our program's 'open' format, which encourages students to take several courses a day, allows a breadth of understanding of our folk traditions seldom found in workshops of this type. For example, a fiddler may take a class in her instrument in the morning, then, after lunch, a dance class that uses tunes from her fiddle class, and a folklore class in the afternoon describing the cultural context in which both tunes and dances developed. This may then contribute to a more complete grasp of the nuances of the style during her practice time, and a more authentic fiddle sound. We encourage all students to come to Swannanoa with an open mind and a willingness to try something new.

Students enrolled for instrumental instruction are expected to provide their own instruments, and most of our instructors encourage the use of small recording devices as a classroom memory aid. Students wishing to record video of their classes will be required to obtain the permission of the instructor prior to the first class meeting, and must sign a release form stating that no commercial use will be made of any recorded materials, nor will they be posted to any social media or other internet website. The Swannanoa Gathering reserves the right to cancel, add, and/or substitute classes and personnel where necessary. Call our office or visit our website for the latest program updates or corrections.

SKILL LEVELS

Our students come from all backgrounds and skill levels, from complete beginners to serious hobbyists to professional musicians, and from countries as varied as France, Colombia, Japan and Australia, as well as Canada and all 50 states. Some class descriptions define required skills in detail, but when the following terms appear, **Beginner** refers to those with no experience at all, or those who play some but are not yet comfortable with the basics. **Intermediate** students should have mastered basic skills, and be able to tune their instruments, keep time, play the principal chords and scales cleanly, and know how to play a few tunes with confidence. **Advanced** students should be very comfortable with their instruments and able to focus on style, arrangement and ornamentation. Please assess your skill level carefully in order to derive the greatest benefit from your classes. Roman numerals after a class title indicate a

difference in focus or skill level of the same subject, while capital letters denote different sections of the same class. Many classes may include musical notation, tablature or other handouts, though *in general, we emphasize learning by ear*. Our classes have no age restrictions, but *we require that all students, especially minors, be sincerely interested in the class subject and not a distraction to others*. Students 16 and under must be accompanied by an adult 18 or older.

TUITION

Tuition is \$600 per week, which includes a deposit of \$100 required for registration. **Full payment is required by May 31** to guarantee your class choices. After that date, your class reservations will be unconfirmed until we receive your balance. Payment in US dollars only, please. No foreign checks. **If we are holding a space for you in a class that is full, and your balance is unpaid after May 31, we may release that space to another student.** If possible, full payment with your registration is helpful and appreciated. Registrations after May 31 for any remaining spaces must be accompanied by full payment. Some classes may require materials- or other fees as specified in the course descriptions and should be paid directly to the instructor upon arrival.

HOUSING & MEALS

If you're considering joining us and are wondering what kind of environment you can expect, just remember that *the Swannanoa Gathering is not a conference center or resort, but a music camp held on a college campus*. Remember camp? Remember college? Housing is available for students and staff of the Swannanoa Gathering in the college dormitories. Rooms are double-occupancy with communal bath facilities. Small deposits for dorm keys and meal cards will be required on arrival. Linens are provided, but students may wish to bring extra items that will be listed in the Welcome Letter emailed to registrants in late spring. **Smoking is not permitted in or near any campus buildings**. No pets, please. Motor homes are not permitted on campus. The housing fee of \$500 includes a double occupancy room for six nights, supper on Sunday, three buffet-style meals a day at the college cafeteria in Gladfelder Student Center, and breakfast on Saturday at the end of the week. A limited number of single rooms are available at an additional fee of \$200 for a total housing fee of \$700. The College is catered by Sodexo (828-298-1041), and low-sodium and vegetarian meals are available. Vaccinated children 12 and under may stay in a room with two adults, at least one of whom is a registered student, at no charge, other than the cost of meals. Our rooms contain no more than two beds, so the accompanying adult must provide each child's bedding (cot, air mattress, etc.), and both adults must request the arrangement.

In the case of a single adult with child(ren), they will be housed together and charged an additional single-room fee of \$200 for the week *as long as*

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space permits. We do not offer Saturday stayovers except for those attending consecutive weeks and we cannot house those wishing to arrive a day early. Adults staying off-campus may purchase a meal ticket for **\$180**, and meal tickets for children 12 and under may be purchased for **\$140**. Meals may also be purchased individually.

As long as space permits, we will continue to allow a non-student living outside the Asheville area to accompany an enrolled student and be housed with them in student dorms for payment of the **\$500** housing fee and an activity fee of **\$185**, which allows admission to all events except classes. There is a **\$50** deposit required to register as a non-student. Since many of the social activities that foster the sense of community we are striving for take place outside of class – at mealtimes, in the evenings, and at jam sessions, all participants are encouraged to be in residence on campus during the week if at all possible. This will also help attendees avoid possible exposure to Covid-19. Those with special needs should include a detailed, written description of those needs with their registration materials.

CANCELLATIONS AND REFUNDS

The deposits required for registration are processing fees credited toward tuition and not student funds held in escrow, and are thus non-refundable and non-transferrable. Should an enrolled student need to cancel, we can refund all monies collected, other than the deposits, *if notified four weeks before his/her program begins.* **No refunds other than the cost of meals (\$180 for adults, \$140 for children) can be made within four weeks of the Sunday that begins a student's program week.**

YOUTH SCHOLARSHIPS & ENDOWMENTS

Each year, we award Youth Scholarships for the cost of tuition and housing in any of our programs to a number of promising young musicians and dancers. These scholarships are funded entirely by donations from our participants. Several of these are memorial scholarships awarded during Celtic Week in memory of **Tony Cuffe** and **Regis Malady**, during Old-Time Week in memory of **Ralph Blizard**, and during Contemporary Folk, Fiddle or Traditional Song Weeks in memory of **Freyda Epstein**, our dear friends and long-time staff members. In the past, several additional scholarships have been sponsored by the following individuals and groups:

Charlotte Folk Society	Tosco Music Parties
Robert Woodfin Foundation	Wilkes Acoustic Folk Society
Austin Friends of Traditional Music	<i>Banjo Gathering</i> CD proceeds
Green Grass Cloggers	Savannah Friends of Music
Measley Brothers Scholarship Fund	Dream Guitars
ArtistWorks Video Exchange Learning	Various anonymous donors
High Lonesome Strings Bluegrass Assoc.	“The Shepard Posse”
Jack of the Woods Sunday Early Seisún	

Other individuals and organizations are also welcome to sponsor Youth Scholars. Contact our office for details. Scholarship applicants should be under the age of 22 during the week they are applying for, and should submit to our office by **April 2** a completed application (available from the Youth Scholarship page at our website), a self-written letter of request for the specific week desired, giving background and contact information, including the applicant's age, prior musical experience and stating why (s)he should receive a scholarship, plus a

letter of recommendation from a mentor or other individual *knowledgeable in the applicant's area of folk music or dance.* Please do not send recordings. Priority will be given to those who have not received a scholarship before. An application fee is not required. Scholarships are merit-based, limited and competitive.

The Doug & Darcy Orr Music Endowment is an endowment fund established to provide long-term financial support for the work of the Swannanoa Gathering now, and for decades to come. Originally established with a generous gift from one of our workshop participants, interest from the fund provides financial support for the programs where it is most needed.

Interest from our **Youth Scholarship Endowment** directly funds youth scholars.

Our **Greatest Needs Fund** is the account that receives the interest from our two endowments. Tax-free contributions to the Doug & Darcy Orr Music Fund, the Youth Scholarship Endowment, and/or the Greatest Needs Fund are welcomed and may be included on the registration form.

SOCIAL EVENTS

In addition to scheduled classes, each week's activities may include concerts by staff instructors, song swaps, 'slow jam' sessions, open mikes and informal pickin' parties. The College's facilities include a gymnasium, weight room and tennis courts, as well as nature trails and a working farm. There are also a number of nearby scenic attractions, including historic Asheville and Black Mountain, the Biltmore Estate, the Blue Ridge Parkway, Folk Art Center, Pisgah National Forest, Great Smokies National Park and Mount Mitchell, the tallest peak in the eastern US.

CHILDREN'S PROGRAMS

As of this writing, while we continue to monitor Covid's progress, we plan on offering a Children's Program once again during Traditional Song, Celtic and Old-Time Weeks for children ages 6-12. Children must have turned 6 by July 1st to participate, and all children must provide documentation of vaccination against Covid. We will not be able to offer late-night childcare this year.

COURSE CREDIT

The North Carolina Department of Public Instruction has allowed three hours of Teaching Certificate Renewal Credit for each week of the Swannanoa Gathering. Interested teachers should contact their local school board for prior approval.

HOW TO GET HERE

The Asheville-Swannanoa area is easily reached by car from the east and west by I-40, and from the north and south by I-26. From I-40, take exit 55, and go north a quarter mile to Hwy 70. Go east approximately 1.6 miles to the next stoplight. Turn left onto Warren Wilson Rd. and go 1.4 miles to the College. *Follow the signs past the North Entrance to the parking lot behind Kittredge Theatre.* American, Allegiant, Delta and United provide daily service to the Asheville Regional Airport (AVL), located just south of Asheville.

For those wishing to find or share a ride to the Swannanoa Gathering, please visit the 'Rideshare' page at our website. It's a great way to meet new friends.

Fiddle Week

June 25-July 1

Since the invention of the violin, the music of its unschooled alter-ego, the fiddle, has excited people to dance, evoked the devil and the spiritual, echoed the human voice and heart. It is an instrument that has made its way into the core of many different traditions and it speaks a language understood worldwide.

Fiddle Week at the Swannanoa Gathering celebrates that universality with classes in traditional and contemporary styles from Ireland to Texas, from old-time to swing. Those who love 'northern' fiddle styles will be treated to an array of genres such as Scottish and Irish, while 'southern' fiddle music lovers will be thrilled with the varied offerings in old-time, Texas Swing and bluegrass. In addition to offering genre-based workshops, Fiddle Week also offers classes on some of the most exciting contemporary fiddle techniques today such as chopping and improvisation. The instructors for each topic are meticulously selected and among the best players and teachers in the world. To facilitate jamming, the week includes classes in guitar, focusing on accompaniment in various styles, and bass. For the classes with levels indicated, students are asked to place themselves in the appropriate level. Most classes are taught at the intermediate or advanced level. Intermediate classes are appropriate for advanced players who would like to explore a style that is new to them, or for experienced players who need to get more fluent playing by ear. The advanced classes are designed to build on previous experience in the style. During the last hour of the day, there will be a special class time for students of any skill level to form bands along with students from Mando & Banjo Week. With coaching from instructors, band members arrange tunes and rehearse with the option of performing at the student showcase on Friday evening.

Fiddle Week runs concurrently with Mando & Banjo Week and students may take classes in either program. This year's Luthier's Exhibit features violin maker Gordon Gross and bow maker Sarah Bystrom Andal, who will be demonstrating their craft and will also have finished works on hand to sample.



CASEY DRIESSEN

Described by southern rocker Zac Brown as "a mad scientist with a five-string fiddle," GRAMMY-nominated fiddler Casey Driessen loves to experiment, collaborate, teach, travel, and expand boundaries. Currently, that means pouring himself into *Otherlands: A Global Music Exploration*. Produced, performed, recorded and filmed by Driessen, *Otherlands* is a travelogue of on-location recordings, short films, photos and essays documenting musical collaborations

with local masters through Spain, Ireland, Scotland, India, Japan, Finland, Italy, the Czech Republic, and other locations. Casey recently spent four years as Program Director of the Contemporary Performance master's degree program at Berklee College of Music's first international campus in Valencia, Spain. In 2019, he spearheaded The Chop Notation Project, a free resource creating standardized music notation to read and write the percussive bowed-string technique known as chopping. Over the past 14 years, Casey has released four solo records, toured as a one-man live looping show called *The Singularity*; collaborated with Béla Fleck, Toumani Diabate, Abigail Washburn, Bootsie Collins, Steve Earle and others; produced and engineered records; and travelled the world playing music in 22 countries on four continents and counting—all while wearing red shoes. www.caseydriessen.com



EVAN PRICE

Evan Price is a violinist and fiddler best known for his work with The Turtle Island Quartet and The Hot Club of San Francisco (HCSF). He studied violin performance and music theory at the Cleveland Institute of Music and Berklee College of Music. He's won first place at the U.S. National Scottish Fiddling Championship, the Kentucky State Fiddling Championship and in the 18-and-under division of the Canadian Old-Time Fiddle Championship in Shelburne, Ontario, and has performed with many of his fiddling heroes including Stephane Grappelli, Vassar Clements, and Johnny Gimble. With Turtle Island, he spent ten years touring extensively in North America and Europe and recorded five acclaimed CDs with the group, two of which received Grammy awards. He continues to be a leading voice in gypsy jazz, primarily through his 23-plus years of performing and recording with the

HCSF. He was one of the fiddlers featured on *Fiddler* magazine's 20th Anniversary CD and tune book, *Fiddlers 20*, and in 2017, released his debut solo album, *Dialogues*, featuring unique interpretations of solo Bach, contrapuntal fiddle tunes, and reunions with old friends. The previous year, he debuted his own "Concerto for Jazz Violin and Orchestra" with the San Francisco Chamber Orchestra. The 2015 Swannanoa Gathering saw the premier performance of his unique, 4-string arrangement of "Improvisation No. 2," by Django Reinhardt, subsequently released as a viral video on social media. Evan continues to compose and arrange for himself and other ensembles, including Chanticleer, Vitamin Em, San Jose Chamber Orchestra (for which he also serves as Assistant Concertmaster), and numerous string quartets. He teaches jazz violin and improvisation at the California Jazz Conservatory and the University of California, Berkeley. www.evanpricemusic.com



JOE CRAVEN

After 40 years in the biz, Joe Craven wears a lot of hats; instrumentalist, vocalist, producer, actor, storyteller, visual artist, noisemaker, fashion insulstant, former museologist and creativity educator. He enjoys 'playing forward' folk tradition and process by mashing ideas and sound tools from a variety of unexpected places creating new music altogether. As a multi-instrumentalist, Joe has made music with Jerry Garcia, David Lindley, Alison Brown, Howard Levy, Vassar Clements, Rob Ickes and many other innovative artists. As an award-winning educator, he has taught with jazz vocalist Inga Swearingen, bassist Victor Wooten, children's music innovator Paul Reisler and jazz percussionist Jason Marsalis; been a featured artist/educator in the PBS television *Music Gone Public* series, and created music and sound effects for commercials, soundtracks, computer games and contributions to several Grammy-nominated projects. Joe is the Executive Director of Vocáli Voice Camp, RiverTunes Roots Music Camp and JAMBoree in California and he's presented at over 500 schools, universities, music camps and the American String Teachers Association. Joe is a keynote clinician at Wintergrass in Seattle and a coast-to-coast Master of Ceremonies, having emcee-ed at a wide variety of music festivals, including DelFest, Grand Targhee and Telluride Bluegrass. A recipient of a Folk Alliance Far-West Performer of the Year Award and the Swannanoa Gathering's Master Music Maker Award, Joe has consecutively taught for over a decade during our

Fiddle Week and also teaches creative process during Contemporary Folk Week. From Carnegie Hall to street corner busking around the world and back – Joe’s at home and loving every minute. “Everything Joe touches turns to music” – David Grisman www.joecraven.com



DAROL ANGER

One of the most influential fiddlers alive, Darol Anger is an innovative and popular clinician who works with teachers and students of all ages in school, university, camp and festival settings across the United States, helping promote interest in contemporary improvising and vernacular strings. He helped drive the evolution of the contemporary string band through his involvement with numerous path-breaking ensembles such as Mr Sun, with fellow virtuosos Grant Gordy and Joe K. Walsh, his Republic Of Strings, The

Turtle Island String Quartet, The David Grisman Quintet, Montreux, The Duo and other ensembles. Today Darol can be heard on the Sim City soundtracks and on NPR’s *Car Talk* theme every week, along with Earl Scruggs, David Grisman and Tony Rice. In addition to performing all over the world since 1977, he has recorded and produced scores of important recordings. He’s a MacDowell and UCross Fellow, and has received numerous composers’ residencies and grants. He has been a featured soloist on dozens of recordings and motion picture soundtracks. He received an IBMA Distinguished Achievement Award in 2020 and an ASTA Artist Teacher Award in 2023. As an Associate Professor at Berklee College Of Music, through his online Fiddle School at ArtistWorks.com, the Turtle Island String Quartet, the American String Teachers Association, and his performing groups, he brings over 40 years of experience to teaching and residencies in jazz, blues, fiddle, chamber and orchestra settings. Darol has a passion for intergenerational education and performance as a way to bridge imaginary borders of age and culture. He envisions a great nation of string players, embodied by The Republic of Strings: a floating intergenerational orchestra that plays music scooped from backyards, garages and kitchens in every continent. Darol is committed to promoting appreciation of musical diversity and the evolution of personal musical styles based on strong cultural roots throughout the world. www.darolanger.com



SARA CASWELL

Grammy nominee Sara Caswell is recognized as one of today’s foremost jazz violinists through her lyricism and technical facility. Voted into the *DownBeat Magazine* “Critics and Readers Polls” every year since 2013, Sara’s artistry and unique sound led internationally-renowned jazz educator David Baker to write, “Sara Caswell is a brilliant world-class violinist... one of the very best of the present generation of emerging young jazz stars.” Sara has released two highly-acclaimed albums

under her own name, *First Song* and *But Beautiful*, – and is slated to release her third in early 2023. She has been a member of groups led by Esperanza Spalding (Chamber Music Society), Linda Oh (Aventurine), and David Krakauer (The Big Picture), and has performed and/or recorded with artists and ensembles including the WDR Big Band, Brad Mehldau, Brian Blade, John Patitucci, Donny McCaslin, Fred Hersch, Henry Threadgill, Dave Stryker, Helen Sung, Miho Hazama, Christian Sands, Regina Carter, Kishi Bashi, and Bruce Springsteen. She is also a member of Joseph Brent’s 9 Horses trio, Chuck Owen’s The Jazz Surge, and the Caswell Sisters Quintet (a group she co-leads with her sister, vocalist Rachel Caswell). Sara has performed at Carnegie Hall, Village Vanguard, Birdland, Jazz at Lincoln Center, SFJazz, Disney Hall, Barbican, and Blue Note (NYC and Tokyo), and at jazz festivals including Newport, Montreal, Montreux, North Sea, Banlieues Bleues, and Saratoga Springs among others. Currently on faculty at the Berklee College of Music, Manhattan School of Music, The New School, and New York University, Sara’s formidable teaching experience also includes the Mark O’Connor String Camps, the Jamey Aebersold Summer Jazz Workshops, the Indiana University String Academy, and a private studio. She gives jazz string improvisation

workshops and masterclasses nationwide and is involved with Jazz Education Network and American String Teachers Association. Raised in a musical family, Sara began playing violin at age 5 and studied with two legendary giants: Josef Gingold (classical) and David Baker (jazz). She made her orchestral debut at 15, earned degrees from Indiana University and Manhattan School of Music, and amassed over 100 awards in the jazz and classical competition worlds. Jazz educator, author, and critic Dr. Herb Wong said: “A gifted starbright talent of the first magnitude, Sara is a top tier member of the young generation of major voices.” www.saracaswell.com



JENNA MOYNIHAN

Jenna Moynihan is regarded as one of the best of the new generation of freestyle fiddlers. Versatile and inventive, her fiddling style draws strongly from the Scottish tradition, but is also influenced by American, Irish, and Swedish styles. Jenna has performed and taught around the world, including performances at Celtic Connections, Celtic Colours, Scots Fiddle Festival, A Christmas Celtic Sojourn and Festival Interceltique, and has toured with The Milk Carton Kids, Old Blind

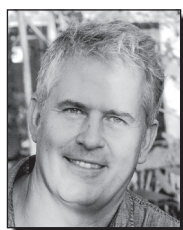
Dogs and Laura Cortese & The Dance Cards. She has performed as a soloist with The Boston Pops, and appeared on *Jimmy Kimmel Live!* and *CBS Sunday Morning*. Jenna is a graduate of Berklee College of Music, where she received the Fletcher Bright Award & The American Roots Music Scholarship, both given annually to one outstanding string-player. She released her debut solo album, *Woven* in 2015 and currently performs in a duo with harpist Máiri Chaimbeul. Jenna is also a dedicated teacher and teaches at various camps and courses throughout the year. www.jennamoynihan.com



ANDREW FINN MAGILL

Fiddle Week Coordinator Andrew Finn Magill grew up attending the Swannanoa Gathering where he became proficient in bluegrass, old-time, Irish, and swing. He has toured the world playing these genres with such artists as John Doyle and Rising Appalachia. He is a sought-after traditional Irish musician, with BBC Musician of the Year Martin Hayes calling Finn “a leading fiddler in a new generation of musicians.” Finn has received

acclaim from some of the foremost jazz violinists on the planet as well, including Snarky Puppy’s Zach Brock, who says Magill displays “effortless virtuosity” and Berklee College’s Matt Glaser who calls him “an extraordinary violin virtuoso.” Finn tours the country with his original music project fusing Irish, Brazilian, and Jazz styles in a jazz quartet, and is represented by the prestigious Marsalis Mansion Artists agency. www.andrewfinnmagill.com.



DIRK POWELL

Dirk Powell is a musician with deep roots in several rural American styles, including the Appalachian heritage of his Kentucky grandfather, from whom he learned banjo and fiddle, and the strong Cajun sounds of the Balfa family, into which he married at a young age. While traditional music will always be his ‘first language,’ Dirk has built on those foundations to create a career during which he has toured and recorded with Eric Clapton,

Joan Baez, Levon Helm, Linda Ronstadt, Jack White, and many others. He has worked extensively in film and television and is also in demand for his production work. As a teacher, he aspires to share more than simply notes or repertoire but the stories, meanings, and inflections integral to the music that can help students become ‘fluent’ in the kinds of expression that make the music so beloved in the first place. www.dirkpowell.org

GREG RUBY

(See bio in Guitar Week, pg. 45)



KATIE GLASSMAN

Katie is one of the country's most renowned and decorated Texas-style and swing fiddlers, as well as an accomplished songwriter, singer, and a highly sought after educator. Katie is a 4-time National Swing Fiddle Champion and 2-time National Divisional Champion, to mention a few of her accolades. Based in Denver, CO, For 6 years Katie toured and recorded with the renowned trio, The Western Flyers, winners of 2018 Ameripolitan Awards "Best Western Swing Group" and Western Music Association and the Academy of Western Artists "Western Swing Album of the Year" award for Wild Blue Yonder. As an educator, Katie is the founder, owner, and primary instructor at the online fiddle academy, FiddleSchool.com. Since Fiddle School opened in 2018, her thorough online curriculum has given fiddlers around the world the opportunity to learn, improve, and progress in Texas-style fiddling, western swing, and early jazz. Offering over 1,000 sequential instructional videos and countless webinars on fiddling and improvisation, Katie is also an innovator, creating a modern curriculum for a traditional American art form. www.fiddleschool.com



LIZ KNOWLES

Liz Knowles' fascination with music has always been rooted in how one can arrive, land, and leave a note. Her early foundations on the violin were in classical music and her discovery of Irish music connected the dots between memories of her grandfather's singing, a lifelong exploration of the modal melodies in Medieval and Early music, and the "In-Between", a conceptual theme that illuminates the juxtaposition of challenge and vitality in life's liminal places. Liz has established herself as a dynamic performer and recording artist as soloist on the soundtrack for *Michael Collins*, fiddler with *Riverdance*, Broadway's *The Pirate Queen* and *The Green Bird*, soloist with the New

York Pops, the National Symphony and other orchestras and as featured artist for the Ireland 100 Festival at the Kennedy Center. She was music director and producer for several large scale stage shows and recording projects that toured Europe, Asia and South America. Her compositions and arrangements of tunes and songs have been recorded by John Whelan, Flook, Chicago's Metropolis Symphony Orchestra, Liz Carroll, Beolach, Bachue, J.P. Cormier, Michael Black, John Doyle, and Ensemble Galilei. Liz is known as an active and engaging teacher at camps around the world as well as conducting her own online masterclasses, courses, and lessons and currently holds a teaching position at the New England Conservatory in Boston. Liz has composed and produced music for two exhibits featuring Irish art at the Art Institute in Chicago and most recently at Notre Dame's Snite Museum. She is a member of The String Sisters, The Martin Hayes Quartet, and Open the Door for Three and has just released a podcast with fiddler Liz Carroll called The Lizzes. www.lizknowles.com



KEVIN KEHRBERG

Kevin Kehrberg is an award-winning bassist who focuses on performing jazz and traditional music styles. He has toured nationally and internationally and is currently the bassist for Organic Records recording artist Zoe & Cloyd. He also performs widely as a sideman and session artist. His recent collaborative recording for *Bluegrass at the Crossroads* won IBMA's 2021 Instrumental Recording of the Year. Kevin has taught at many workshops and clinics in addition to being a professor of music at Warren Wilson College, where he maintains an active bass instruction studio and teaches various courses in music and culture.

Classes

(Unless otherwise indicated, all classes have a limit of 15)

THE WORLD OF CHOP (Casey Driessen)

Percussive string playing knows no bounds, nor should it! In this intermediate/advanced class I intend to enrich your rhythmic center and repertoire through the exploration of grooves based in different global traditions. I will share from my recent travels through Spain, Ireland, Scotland, India, Japan, Finland, Czech Republic and Italy as time allows. And, so we're all on the same technical page, the first day of this class begins with a review of chopping technique fundamentals. Previous chopping experience required. Audio recorders and/or manuscript paper and rosin are highly encouraged.

MUSIC FROM OTHERLANDS (Casey Driessen)

For each day of this intermediate/advanced class, we'll learn a traditional melody from another country, including chord structure if there's time. The music presented is based on travels around the world collaborating with and learning from local masters for my Otherlands: A Global Music Exploration project. Possible countries include Spain, Ireland, Scotland, Japan, Finland, Czech Republic, Italy, and Ukraine. Proceed With Caution (and excitement); time signatures, forms, and scales may differ from what you're used to. Audio recorders and/or manuscript paper and rosin are highly encouraged.

MUSIC THEORY (Sarah Caswell)

During our week together, in this class for intermediate players we'll explore some of the fundamental chords, scales, and progressions used in jazz/fiddle tunes and ear-opening ways we might practice them, both melodically and

harmonically. We'll also spend a portion of each class strengthening our skills reading rhythms. A partial list of topics to be covered: pentatonic and blues scales, the major scale and its modes, triads and 7th chords, chord outlining/voice leading through tunes, V7 I progressions, ii7 V7 I progressions, and rhythmic subdivisions. Printed materials will be provided.

JAZZ IMPROVISATION (Sarah Caswell)

During our week together, more advanced players will learn about a style of jazz called Bebop, crafted by master musicians like Charlie Parker, Dizzy Gillespie, and Thelonious Monk. Through our study of scales, phrases, ornamentation, and melodies, we'll gain a greater understanding of why this virtuosic music is a cornerstone in the development of one's jazz language. A partial list of topics to be covered: bebop dominant/minor/major scales, inversion exercises, core riffs and elongations, enclosures, approach tones, and learning melodies. Printed materials will be provided.

INTERMEDIATE

BLUEGRASS FIDDLE (Darol Anger)

If you're a fiddler who would like to learn the skills you need to play well in jams and casual gigs, Darol can help! Darol will draw from his vast bag of tricks developed over his years at Berklee College and his online school at Artistworks.com to find areas where we can grow as fiddlers and musicians. We'll play and analyze classic fiddle solos from first-generation greats, as well as more recent ideas from straight-ahead bluegrass fiddlers. We'll take the

licks from those solos and apply them to other keys, so you can widen your comfort zone without having learning a zillion other licks. We'll also delve into every aspect of being a good fiddler, including bowholds, kickoffs, endings, ideas for playing more in tune, how to play backup & fills (very important), working on our tone, and key basic improvisation skills. If you can tune your instrument, keep time, and play a few tunes all the way through at medium tempo, you're the perfect student for this class. Don't worry if you're not comfortable with playing double stops or playing up the neck – tunes and licks will be mostly in first position, and double stops are always optional. All material will be taught by ear in classic Fiddle Camp style (we go slow and don't move on until everyone's on board). You'll get handouts to take home so you can remember what you learned. Everything we'll do hinges on the idea that fiddling is Fun, and we get better so we can have more Fun!

ADVANCED

BLUEGRASS FIDDLE (Darol Anger)

If you're a fiddler who is reasonably comfortable in jams, want to step up your band skills and expand your technique and repertoire, this class is for you! Darol will draw from his vast bag of tricks developed over his years at Berklee College and his online school at Artistworks.com to find areas where we can grow as fiddlers and musicians. We'll work over classic fiddle solos from first-generation greats, and examine more recent ideas from the great history of bluegrass fiddlers, many of which Darol has met and played with. We'll go into just about every aspect of being a great fiddler, including kickoffs, endings, getting more in tune, chopping & fills, ideas about tone, improvisation skills, and tricks for grooving better, using tunes and musical examples to make it all relevant. If you can play tunes up to speed, have spent some time playing up the neck, and aren't afraid of double stops, you're the perfect student for this class. Material will be taught by ear, but you'll get a lot of printed material to reinforce what you're learning. Sign up now and come learn how to be a more resourceful fiddler with Darol's humor and knowledge leading the way.

INTUITIVE IMPROVISATION (Joe Craven)

How do you make better music in the moment, jam confidently with folks you've never met, and/or say something different every time you take a solo? Make it up...change it up! We'll deepen your connection to spontaneity, movement and seeing the value of not being attached to the outcome when letting your creative juices flow. Joe teaches musical improvisation more from a theater model rather than the requisite model of jazz. Therefore, this is not an ability-based class. Joe connects improvisation to what you already do and moves you forward from there. We'll focus on ways to think differently about sound, embrace fearlessness, and address the connection between spoken-word language and the language of music. Some of what we'll explore includes the mimicry of call and response, awareness/focus, creative mistakes, and the value of losing control. The exercises we do will help you play with others in new ways. In fact, this class may well change some of your perceptions of what music is. Exploring improvisation is a fun and often hilarious adventure into the unknown. It will set you free! It's a fun and enlightening romp, so come liberate yourself from the tyranny of common sense. All instruments are welcome.

FEELIN' THE BLUES (Joe Craven)

The blues are truly a foundation and inspiration for most traditional and contemporary vernacular American music. This adventure is open to all bowed instruments. We'll do a little listening to historical references from early recordings to the present. We'll play basic forms of the 8, 12 & 16-bar (& grill). We'll feel grooves from ballads to stomps, rumbas to shuffles, hand jive to swing. Like horn and wind players, we'll reference the melodic

guidepost of the human voice, bending long and short tones and learn some tunes/songs that reflect them. We'll also tackle how to translate the 'feel' of the grease, the groan and the growl of the blues to your instrument. We'll address taking your time sayin' a bunch... without playin' a bunch... of notes. Playin' the blues suggests the 'technique' of clarity over correctness – of intuition, release and expression of your personal emotion. Surrender to the feeling and you'll do it! We'll have a great time!

INTERMEDIATE OLD-TIME FIDDLE (Dirk Powell)

This class will focus on creating the kind of rhythmic feels and drives that let fiddlers feel the lift and power that comes from sitting in the middle of the best old-time jam. The class will start in A cross-tuning and focus on several tunes that can be expressed rhythmically and emotionally in different ways. This will evolve towards exploring unique feels, types of expression, inflections and shapes, etc. The goal, as always, will be to give students something more than just the notes but, rather, the deeper/higher things that drew them to the music in the first place. It's tempting, when learning, to pull the music out of its context. The goal here will be to let the music pull us further in.

ADVANCED OLD-TIME FIDDLE (Dirk Powell)

Dirk emphasizes cultural inflection and personal expression when teaching advanced Appalachian fiddle. It's fairly easy these days to get the bare notes for a seemingly endless stream of fiddle tunes. What's not as easy is being 'fluent' in the music, which comes from an immersion similar to that required to learn a spoken language. Dirk focuses on many of the things that can help fiddlers get to this point – expressive shaping of pitch, rhythmic feels and drives, use of drones, bowing patterns, etc. The goal is to help fiddlers come to a place where they can say what they have to say, personally, within the core language of the music. The advanced class will explore several different tunings and dig deep into different interpretations of the same tune.

WESTERN SWING IMPROVISATION (Katie Glassman)

Western Swing music found its roots in country, breakdown fiddling, and jazz. The combination of these regional styles formed a unique string-based, 'big band' sound in the 40s and 50s, centered around the seminal Western Swing band, Bob Wills and his Texas Playboys. In this class for intermediate/advanced players, we'll learn some twin fiddle tunes to capture the styling that gets us to the bowings and embellishments of the bands of that era, vital to capturing their authentic sound. After learning the melody and twin fiddle parts, we'll delve into my 5 key ingredients to improvising a Western Swing solo. Practicing each 'ingredient' with creativity and using guided repetition to solidify your skills, you'll become a Western Swing improviser in no time!

TEXAS STYLE FIDDLE TUNES

WITH VARIATIONS (Katie Glassman)

One of the unique aspects of Texas Fiddling is that every tune has so many built-in variations. This is how fiddlers come up with such 'hot' versions of tunes to play at fiddle contests. This advanced class will look at the origins of the melody of a common Texas fiddle tune. The evolution of a fiddle tune is like playing the old game of telephone. As the tune gets passed down by ear, from generation to generation, and from fiddle to fiddler, small changes in the melody naturally occur; variations are added, and the tune grows over time. The melody of any fiddle tune can vary, especially as certain variations become part of a fiddler's standard interpretation. But because respect for the original melody of a fiddle tune is an unspoken code in Texas-style fiddling, even the oldest melodies remain recognizable over time. Yes, we'll learn a breakdown, waltz and if we have time, a tune of choice in this class. You know what that means? You'll be ready for a jam session or even a fiddle contest. Come dip your toes in Texas Style, I promise it'll be fun!

Fiddle Week, June 25-July 1, 2023

7:30-8:30	Breakfast					
9:00-10:15	Intermediate Bluegrass Fiddle (Anger)	Advanced Gypsy Swing Fiddle (Price)	Intermediate Scottish Fiddle (Moynihan)	Advanced Old-Time Fiddle (Powell)	Intuitive Improvisation (Craven)	
10:15-10:45	Coffee/Tea Break					
10:45-12:00	Advanced Bluegrass Fiddle (Anger)	Intermediate Swing Fiddle (Price)	Advanced Scottish Fiddle & Beyond (Moynihan)		Intermediate Old-Time Fiddle (Powell)	Feelin' the Blues (Craven)
11:30-1:00	Lunch					
1:15-2:30	Jazz Improvisation (Caswell)	Western Swing Improvisation (Glassman)	Intermediate Irish Fiddle (Knowles)	The World of Chop (Driessen)	Swing Ensemble (Ruby)	
2:45-4:00	Music Theory (Caswell)	Texas-Style Fiddle Tunes (Glassman)	Advanced Irish Fiddle (Knowles)	Music From Otherlands (Driessen)	Beginning Swing Guitar (Ruby)	Intermediate Bass (Kehrberg)
4:15-5:15	Luthiers Exhibit, Band Sessions & Daily Bluegrass Jam (Dodson)					
5:00-6:30	Supper					
7:30- ?	Evening Events (open mikes, concerts, jam sessions, etc.)					

INTERMEDIATE SCOTTISH FIDDLE (Jenna Moynihan)

In this class, we'll learn tunes by ear from the Scottish repertoire including marches, strathspeys, reels, jigs, slow airs – old and new favorites. We'll spend plenty of time learning melodies, as well as exploring embellishments, groove, plus some tips for practicing. For some tunes, we'll learn to play some basic chords. We'll also listen to some great recordings. Students should bring a recording device to each class.

ADVANCED SCOTTISH FIDDLE & BEYOND (Jenna Moynihan)

We'll learn lots of tunes in the Scottish repertoire by ear, but we'll also spend a good bit of time in the 'beyond' part of this course title. How can we approach these melodies thoughtfully? We'll be exploring lots of ways to express a melody, digging into all things bowing: phrasing, dynamics, groove. Students should bring a recording device to each class.

INTERMEDIATE SWING FIDDLE (Evan Price)

Let's get swingin'! Whether you have already started to improvise in your primary genre or not, this class will get you oriented to the fundamentals of generating the sound, the feel, and the lines of the great swing-era fiddlers like Stephane Grappelli, Svend Asmussen, and Stuff Smith. Learn to jam on a few standard swing tunes and to start thinking chordally on your fiddle. Some tried-and-true practice techniques will be covered, including how to build an improvisational vocabulary through arpeggios and related patterns, and how to create flowing, horizontally lines that glide through the changes. We will also talk about 'riffing,' an age-old jamming technique which not only gives horn players (that's us!) something to do during other people's solos but provides a great opportunity to practice and internalize the swing groove.

ADVANCED GYPSY SWING FIDDLE (Evan Price)

This class is appropriate for fiddlers who already have some swing experience but would like to expand their improvising vocabulary or perhaps learn some more advanced tunes. A greater focus will be placed on the music of Django Reinhardt and Stephane Grappelli and the finer points of recreating their sound. Depending on the general class level, we could learn to integrate various chord substitution techniques involving diminished and augmented chords, or practice building melodies using higher-tension notes like 9ths and 13ths. But don't be intimidated! If you can confidently jam on a swing tune and are comfortable in first and perhaps third position, you'll be right at home.

INTERMEDIATE IRISH FIDDLE (Liz Knowles)

Through the lens of both new and familiar tunes, we will explore Irish fiddle music – the various tune types, the wide world of bowings and ornamentation, an introduction to different fiddle styles, ways to explore and expand your tone as well as an understanding of the tone of well-known players, practice methods for increasing speed and an overall sense of pulse and rhythm. We will be doing a lot of playing and listening and the class will be taught entirely by ear. Some printed materials will be used as take-home references. Please bring a recorder and your questions!

ADVANCED IRISH FIDDLE (Liz Knowles)

The advanced fiddle course is for students who already have a general knowledge of Irish fiddle techniques, bowings and ornamentation and can comfortably play at speed in any session. This class will be less about technique and more about style and developing your own voice in the tunes while staying 'close to the well' of the tradition, its players, past and present. We will explore deeper aspects of style like gesture and tone, look at various approaches to improvisation, and hopefully inspire a more expansive practice of this music. Please bring your questions!

BEGINNING SWING GUITAR (Greg Ruby)

Whether you are new to swing music or the guitar, this hands-on beginners' class will introduce you to the skills that you need to play swing music. Using common repertoire, this class will provide a solid foundation for good chord voicings, rhythm guitar strumming patterns, pick technique, melody playing and accompaniment practices. Participants should plan to have fun and play during class. Handouts will be in standard notation, tablature and chord diagrams.

SWING ENSEMBLE (Greg Ruby)

Open to all instruments. This class will focus on performance practice through learning arranged swing repertoire. With parts divided between instruments and difficulty level, we will assemble a swing ensemble during class as we address the fundamental aspects of swing eighth notes, dynamics, part-playing, improvisation and good rhythm section practices. Materials will be provided in standard notation, tablature and chord diagrams. Open to intermediate and advanced players but no prior experience with swing music is required.

INTERMEDIATE BASS (Kevin Kehrberg)

This class will cover intermediate principles of bass performance and accompaniment applicable to various musical settings including jazz, swing, and traditional music styles. Topics include bass line construction, following chord progressions, timing and feel, and ear training. Concepts of bass soloing and improvisation will also be introduced. The class will mainly use pizzicato technique, although other techniques (bowing, slap, etc.) may be discussed if applicable. Students should possess fundamental technical skills and know basic scales.

CELTIC GUITAR ACCOMPANIMENT (Conor Hearn)

This class will cover a wide range of guitar-oriented subjects for players interested in guitar accompaniment in Irish and Scottish music. The class will be taught out of Drop-D tuning, but is open to players in DADGAD and standard tuning. Together, we will think about right-hand techniques and grooves for different types of common melodies, hearing harmonic movement within traditional tunes, counterpoint, different approaches to understanding and visualizing the fretboard, approaches for session playing, and cool guitar player jargon. The class will be taught by ear, though chord charts can be provided. (Find this class in the Mando & Banjo Week Schedule on page 15)

BLUEGRASS GUITAR ACCOMPANIMENT (Ed Dodson)

This class focuses on how to play powerful bluegrass rhythm guitar. We will work on alternating-bass styles of playing as well as using bass runs and other motion within the chords to accent your vocals or the instrumentalists you're playing with. In addition to these basic building-block techniques, we will learn the rhythm accompaniment part to one bluegrass song or tune each day. The class will present songs/tunes that allow you to see the rhythm patterns that work effectively in most of the first-position chord families. We will also discuss how to use a capo to get the song in a key to fit your voice. All levels of participants are welcome. Familiarity with guitar chords and knowledge of guitar tablature is helpful, but not required. Participants are encouraged

to bring recording devices to class and also encouraged to participate in the Bluegrass Jam that Ed will lead every afternoon, as a way to reinforce the techniques learned in class as well as learn additional songs/tunes. (Find this class in the Mando & Banjo Week Schedule on page 15).

ADVANCED BLUEGRASS GUITAR ACCOMPANIMENT (Ed Dodson)

This course will delve into more advanced forms of bluegrass guitar rhythm playing. In addition to learning our way around the standard "boom-chuck" bass note and strum patterns that form the foundation of bluegrass rhythm guitar, we will explore more advanced moving bass lines, substitute chords and inversions, and even some basic three-note swing rhythm patterns to put some extra "sock" into your playing. Along the way, we'll highlight the concepts of harmonic theory and how to select chords and chord patterns to strengthen the guitar's support of the vocalist and instrumentalist. Familiarity with flatpicking and guitar chords, along with knowledge of guitar tablature is highly recommended. While tablature will be provided for most techniques and songs covered in class, participants are strongly encouraged to bring recording devices to class as a memory aid, as we will be covering some fairly challenging material. (Find this class in the Mando & Banjo Week Schedule on page 15).

Other Events**DAILY BLUEGRASS JAM** (Ed Dodson)

In the last hour before supper, Ed will lead a non-threatening bluegrass jam for all levels and instruments. Come have fun channeling your inner Bill Monroe! (No class limit)

BAND SESSIONS (staff)

During the last hour before supper, there will be a special class time for students of any skill level to form bands, along with students from Mando & Banjo Week. With the guidance of instructors, band members arrange and rehearse with the option of performing at the Student Showcase on Friday evening. (Sign up for band sessions is at first band meeting time; no advanced registration required.)

LUTHIER'S EXHIBIT

Throughout the week we will feature several fine luthiers displaying instruments, including bowmaker Sarah Bystrom Andral www.bystrombows.com, and violin maker Gordon Gross.

ON-SITE INSTRUMENT REPAIR (Lynn Dudenbostel)

Master luthier Lynn Dudenbostel will be offering his repair services throughout the week. Contact him through his website for his rates: www.lynnndudenbostel.com/contact.htm

Mando & Banjo Week

June 25-July 1

Mando & Banjo Week features classes in two of the instruments that are at the core of several of the most popular folk genres we offer, including bluegrass, old-time, Irish and Scottish, as well as some of the more adventurous blendings of traditional and jazz flavors known as 'new acoustic' music. For the mandolin students, we also offer classes in improvisation, traditional swing/jazz, classical mandolin and blues, while the banjo students can sample a variety of classes in three-finger plucked or clawhammer styles. Mando & Banjo Week has been paired with our Fiddle Week, offering classes in similar styles, to encourage students from both programs to jam with each other, and, with guitar classes in both programs to provide rhythm players, the possibilities for impromptu bands and jam sessions are rich indeed. There will be concerts throughout the week featuring our world-class staff, and the Student Showcase at week's end will be an optional performance opportunity for those students who wish to show off what they have learned. Most classes are taught at the intermediate or advanced level, but we continue to offer a few introductory classes for students who want to gain confidence in learning and playing by ear, and for those who are newer to the instrument. For the intermediate classes, it is recommended that students have mastered beginning skills, be able to tune their instruments, keep time, play the principal scales cleanly, and know how to play a few tunes with confidence. This level is also appropriate for advanced players who would like to explore a style that is new to them, or for experienced players who need to get more fluent playing by ear. The advanced classes are designed to build on previous experience in the style. Advanced students should be able to easily learn by ear, have a basic repertoire in the style, and be comfortable playing in more challenging keys. During the last hour before supper, there will be a special class time for students of any skill level to form bands along with students from Fiddle Week, or participate in the Daily Bluegrass Jam, or visit our Luthier's Exhibit featuring several luthiers including bowmaker Sarah Bystrom Andal and violin maker Gordon Gross who will be demonstrating their craft and will also have finished works on hand to sample. Master luthier Lynn Dudenbostel will once again be on hand to offer repair services.



ALAN BIBEY

Since first hitting the professional scene in the early 1980's, Alan has made a name for himself as one of the most technically gifted mandolinists in bluegrass and acoustic music. He was an original member of such ground-breaking bands as The New Quicksilver, IIIrd Tyme Out, BlueRidge and, for the last 15 years, Alan Bibey & Grasstowne. He has been voted Mandolin Performer Of The Year eight times, including 2018 through 2022, by the Society for the Preservation of Bluegrass Music of America (SPBGMA). His IBMA awards include 2019 and 2020 Mandolin Player Of The Year, 2020's Gospel Recording Of The Year for the highly-acclaimed recording *Gonna Rise & Shine*, Instrumental Album Of The Year, Album Of The Year and Recorded Event Of The Year, just to name a few. Alan Bibey & Grasstowne have had over twenty #1 bluegrass songs. His BlueRidge project, *Side By Side*, for which he wrote the title track, was nominated for a Grammy. He was included in the Mel Bay book, *Greatest Mandolin Players of the Twentieth Century*, and in 2004, the Gibson Company put into production the Alan Bibey Signature line of mandolins, reaffirming his status as one of the most influential mandolin players in bluegrass and acoustic music history. www.alanbibey.com

40 of his own recordings on the Windham Hill, Sony Classical, Rounder, Sugar Hill, Compass and his own Adventure Music labels and performed and recorded with Edgar Meyer, Bela Fleck, Chris Thile, Hamilton De Holanda, Darol Anger, Joshua Bell, Mark O'Connor, Väsén and the Turtle Island Quartet. In 1995, after a trip to Brazil, Mike fell in love with Brazilian choro music and went on to spearhead a renaissance for that style of music here in the U.S. with his group, Choro Famoso, which has released two CDs. Mike is currently the director of the American Music Seminar at the Savannah Music Festival, where each spring he hand-selects 15 of the hottest young acoustic musicians from around the world to meet for a week-long intensive workshop. In 2015, Mike was presented with the Gathering's Master Music Maker award for lifetime achievement, and he has just launched his newest venture, the Mandolin World Retreats, an exquisite mandolin gathering at fabulous locations around the world. Mike tours and records these days with his wife, German classical mandolin virtuoso Caterina Lichtenberg. Together the two have bridged their very different mandolin worlds to create a cohesive whole while chasing after their two beautiful daughters, Josefine and Pauline. They have three CDs on the Adventure Music label including one of Johann Sebastian Bach duets for mandolin and mandocello, and their latest, entitled *Third Journey*, is a romp through their many musical worlds. www.mikemarshall.net



MIKE MARSHALL

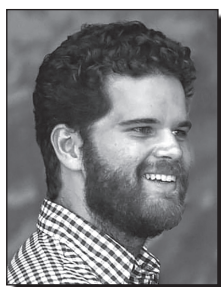
Mike Marshall is one of the most accomplished and versatile mandolinists in the world today. Since 2011, Mike has taught hundreds of mandolinists from around the world through his Mike Marshall School of Mandolin at the ArtistWorks website. Mike is a living compendium of musical styles and has created some of the most adventurous and interesting instrumental string-band music. Some of the groups that Mike helped found include The Montreux Band, The Modern Mandolin Quartet, New Grange, The Big Trio and Psychograss. Mike cut his teeth on traditional American music in Florida, but by age 19 he was snatched up by the David Grisman Quintet to tour and record with violin legend Stephane Grappelli. Since then, Mike has produced over



DON STIERNBERG

Don Stiernberg has been a professional musician for nearly 50 years. Along the way he has been involved in performing, writing, recording, producing and teaching, but is best known for his mandolin playing. His path was set very early on as he grew up north of Chicago. Emulating his older brother, he experimented with playing various stringed instruments, finally settling on the mandolin. Things got serious when an ad played on the radio: "Study mandolin with the great Jethro Burns" At his first lesson he discovered what he wanted to do: play the mandolin, be a musician, and try to be as cool as Jethro! Within a few short years he was playing professionally, first in a bluegrass band with his brother, later standing right next to his hero in The Jethro Burns

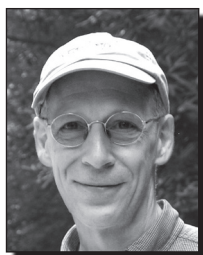
Quartet. There was no turning back, and thanks to encouragement and mentorship from his family and here he is still out there trying to achieve those early goals. Don is regarded as a leading exponent of jazz mandolin style, and a respected teacher. In June of 2020 his tenth recording project, *Straight Ahead* by the Don Stiernberg Quartet, was released and quickly garnered praise in *The Chicago Tribune* as one of the "Best Jazz Recordings of 2020". September 2022 saw the release of *Rhythm Twist* by Don and Swannanoa cohorts Greg Ruby, Evan Price, and Kevin Kehrberg. There are four online instructional courses for mandolinists at Soundslice.com, and the book *Jazz Mandolin Appetizers* is available from Mel Bay. In person, Don teaches at mandolin-focused camps and events from coast to coast and abroad, and covers the same territory performing at clubs, festivals, and concert halls with his own group. There's more of the same on the horizon: a dedicated pursuit of "the good notes" to share with audiences, listeners, and students. www.donstierberg.com



CASEY CAMPBELL

In a remarkably short time, Nashville native Casey Campbell has become one of the most influential young voices in bluegrass mandolin. His performing and recording resumé includes gigs with bluegrass legends Bryan Sutton, Del McCoury, Mac Wiseman, Jim Lauderdale, David Grier, the Nashville Bluegrass Band, Chris Stapleton, John Oates, Mac Wiseman, Vince Gill, Dierks Bentley, Roland White, Noam Pikelny, Becky Buller, and many more. Winner of the prestigious Momentum Award for Instrumentalist of the

Year from the International Bluegrass Music Association (IBMA) in 2017, Campbell currently records and performs with various artists in and around Nashville, TN. www.caseycampbell.org



PAUL BROWN

Paul Brown has been hooked on traditional southern music since early childhood, when he started picking up songs his mother had learned as a kid in piedmont Virginia. Paul took up banjo at age ten, and fiddle a bit later. His playing bears influences of the North Carolina and Virginia masters he sought out as a young adult, and he loves to share what he learned from these memorable players, and the styles and tunes he's created himself. He also loves dancing and playing

fiddle and banjo for square dances. Paul has appeared at camps and festivals around the U.S. since the early 1970s including many times at our Old-Time Week. He's recorded and produced highly-regarded traditional music albums, and won numerous banjo and fiddle contests. www.paulbrown.us.com

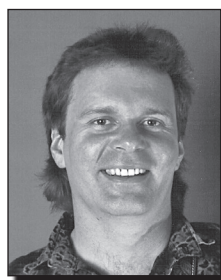


CATERINA LICHTENBERG

Caterina Lichtenberg is one of the premier classical mandolinists in the world today. In 2020, her CD, *Solo* was nominated for an OpusKlassik Award (The most prestigious award for classical music in Germany), along with YoYo Ma, Daniel Hope and Daniel Barenboim. As a featured soloist, Ms. Lichtenberg has performed with the New Century Orchestra under Nadja Salerno-Sonnenberg, the LA Guitar Quartet, the Brandenburgisches Staatsorchester of Frankfurt, under Diego

Fasolis, and the Aachen Chamber Orchestra. She has also performed with the Dresden Symphony Orchestra, the MDR Orchestra under Fabio Luisi, the Leipzig Gewandhaus Orchestra under Riccardo Chailly, the MDR Sinfonie Orchestra under Howard Arman, the Radio Symphony Orchestra of Berlin and the Bavarian Radio Symphony Orchestra under Lorin Maazel, and with Art Garfunkel on live German TV. Caterina currently

holds the only position in the world for Classical Mandolin at the Music Conservatory in Cologne, Germany but also teaches online through the ArtistWorks video exchange system where students can get personal feedback on their playing from Caterina from the company's patented Video Exchange System. She has also been a juror and a sought-after lecturer/teacher at numerous events around the world including the European Plucked String Orchestra in Logroño (Spain) and Bologna (Italy), the International Mandolin Festival in Kobe (Japan), The International Mandolin Convention in Washington, Minneapolis and San Diego (USA), The Mandolin Symposium in Santa Cruz California, and she has been a part of the Swannanoa Gathering Mando & Banjo Week since its inception. Caterina also has published numerous instructional books and filmed two DVD instructional videos for Homespun Tapes company. Her solo CDs are some of the most important recordings of classical mandolin music of our time and she continues to push the boundaries of her instrument and expand the mandolin repertoire. To date, Caterina has released ten CDs under her own leadership in a variety of chamber music settings, and five with guitarist Mirko Schrader. As a specialist on early period instruments, Caterina was invited to record on a 1775 mandolin from the Ferdinandeum Museum in Innsbruck, Austria. www.caterinalichtenberg.de



RADIM ZENKL

Radim Zenkl is a mandolin player, composer and instructor from the Czech Republic. He began playing the mandolin at thirteen, and discovered bluegrass by listening to records that were smuggled into this communist country. The sound of a bluegrass mandolin was the spark that launched a decision at the age of seventeen to play music as a career and subsequently led Radim beyond bluegrass to an eclectic array of styles. He escaped from Czechoslovakia four months before the fall of communism and settled in the

San Francisco Bay area. His style features progressive original and eastern European traditional music flavored with bluegrass, jazz, new age, flamenco, rock, classical and other influences. In 1992, he won the US National Mandolin Championship playing his own compositions. Radim is at the cutting edge of the mandolin's future, designing new mandolin family instruments and creating new playing styles. He has invented a masterful technique, the 'Zenkl style', in which a single mandolin sounds like two. According to David Grisman: "Zenkl has re-invented the mandolin in several different ways." Besides collaborating with the top musicians of the acoustic music scene, Radim has built up an extensive repertoire for solo mandolin, mandola and Irish bouzouki. He has recorded several solo CDs (released on Acoustic Disc, Shanachie and Ventana) and has appeared on more than eighty other recordings. His latest recording, *Eastern Grass* was released on Acoustic Disc in 2023. He is a current member of the Modern Mandolin Quartet and the Ger Mandolin Orchestra. Radim's worldwide performing and teaching credentials include guest appearances at prestigious music institutions such as the Berklee College of Music in Boston and the Sibelius Academy in Helsinki, Finland. www.zenkl.com



BILL EVANS

New Mexico-based player and Virginia native Bill Evans is a recipient of the 2022 Steve Martin Banjo Prize. He has been involved with bluegrass music and the banjo for over forty-five years as a player, teacher, composer, author and historian. His instruction is practical, down-to-earth and designed for the adult learner at any level, whether it be "how Earl & J.D. did it" or the latest in progressive melodic & single-string techniques. He has helped thousands of people to find joy in the banjo through his

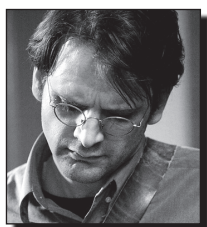
books, online courses and videos, workshops and one-on-one lessons. He feels that his greatest accomplishment has been to bring people together through the banjo. His books *Banjo For Dummies* and *Bluegrass Banjo For Dummies* along with his five online

courses for Peghead Nation and nine Homespun, Murphy Method and AcuTab DVD projects have set the modern standard for bluegrass banjo instruction. Bill has taught at almost every bluegrass camp in the world, in addition to hosting his own events in California and New Mexico. His own mentors include Sonny Osborne, J. D. Crowe, Ben Eldridge, Tony Trischka, Alan Munde, Bill Emerson and Bill Keith. These days, he tours with his solo show, *The Banjo in America* and performs with the California Bluegrass Reunion, a veritable supergroup featuring Darol Anger, John Reischman, and guitar legend Dan Crary. His latest recordings are *Things Are Simple*, and *The Banjo in America*, a DVD/CD set from Old-Time Tiki Parlour recordings featuring music from the 1780's to the present day. His latest online workshop is 'The Banjo Style of J. D. Crowe' from Peghead Nation. www.billevansbanjo.com



TERRI McMURRAY

Terri McMurray has a sharp wit, a memorable smile and great chops on 5-string banjo, banjo uke, and guitar. Music drew her to the southern Appalachian mountains in 1982. She looked and listened hard during her many years around some of the great master traditional musicians in North Carolina and southern Virginia, and it shows in her playing. She co-founded the Old Hollow String Band and played for more than 20 years with the Toast String Stretchers, the most active band in the well-known metropolis of Toast, NC, between Round Peak and Mount Airy. She currently plays with Paul Brown in the Mountain Birch Duo. Terri is a well-loved teacher known for her engaging manner, patience and ability to work with students of all ages.



MATT FLINNER

Grammy-nominated mandolinist Matt Flinner has made a career out of playing acoustic music in new ways. Whether it's with his own Matt Flinner Trio or with the Darrell Scott Bluegrass Band, Frank Vignola Quartet, Phillips, Grier & Flinner, Steve Martin, the Ying Quartet, Leftover Salmon or the Modern Mandolin Quartet, Flinner's style and compositional ability have established him as one of the most accomplished

and musically diverse mandolinists today. Originally a banjo prodigy who was playing bluegrass festivals before he entered his teens, Flinner later took up the mandolin, won the National Banjo Competition in Winfield, KS in 1990, and won the mandolin award there the following year. Matt now tours regularly with the Matt Flinner Trio, which is known for its off-the-cuff compositional daring, writing music the same day it's performed on most of their shows. He also tours semi-regularly with the Darrell Scott Bluegrass Band and the Vermont Mandolin Trio. Matt's compositions have been performed by the Ying Quartet, the Nashville Chamber Orchestra, the Expedition Quintet and the Modern Mandolin Quartet, among others. When not playing music, Matt practices goat wrangling and maple syrup-making at his home in Vermont. www.matfflinner.com



JOE K. WALSH

Hailed by David Grisman as a "wonderful mandolin player", and by Darol Anger as "one of the best mandolinists I've ever played with," Boston-based musician Joe K. Walsh is known for his exceptional tone and taste, and his years of collaborations with acoustic music luminaries such as banjo innovator Danny Barnes, fiddle legend Darol Anger, modern master fiddler Britany Haas, wildly creative flatpicker Grant Gordy, bluegrass stars the Gibson Brothers, and pop/grass darlings Joy Kills

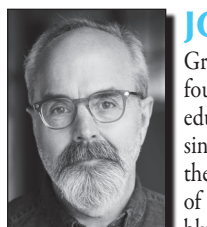
Sorrow, a band he co-founded. He's played with everyone from John Scofield to Bela Fleck to Emmylou Harris, and performed everywhere from festivals to laundromats to Nashville's Ryman Auditorium. After a number of award-winning years as mandolinist

with the Gibson Brothers, Joe currently splits his time between an inventive string band called Mr Sun (featuring Darol Anger, Grant Gordy and Aidan O'Donnell), a trio with Danny Barnes and Grant Gordy, and his own band. An avid educator, Joe is a professor at the Berklee College of Music, and he runs two mandolin instruction courses through Peghead Nation. Since 2007, he has taught at many of the most prominent mandolin and fiddle camps in North America and Europe, and he helps run the Ossipee Valley String Camp in Cornish, Maine. www.joekwalsh.com



CONOR HEARN

Conor Hearn is a stylistically diverse guitar player and instructor specializing in accompaniment of traditional Irish and Scottish fiddle playing. Hailing from the Irish music communities of Washington D.C. and Maryland, he grew up playing fiddle and guitar in trad. Irish music sessions. While working on his B.A in English Literature with a minor in Music at Tufts University, Conor started working as a professional guitarist with a panoply of traditional music groups and projects taking shape in the Boston area folk music scene. He has since performed on programs like Brian O'Donovan's *Celtic Sojourn* and teaches guitar at music festivals such as the Swannanoa Gathering, Valley of the Moon, Alasdair Fraser's Sierra Fiddle Camp, and many others. A versatile sideman, Conor tours with the traditional duo, Rakish, and the Afro-Celtic-Funk band, Soulsha, and performs with such renowned traditional music icons as Seamus Egan and Alasdair Fraser & Natalie Haas. Conor makes his home by the river in West Medford, MA where he performs and teaches regularly.



JOHN REISCHMAN

Grammy Award-winning musician John Reischman has been a foundational mandolinist, composer, bandleader, and musical educator in bluegrass and North American roots and folk music since emerging from the vibrant 'new acoustic' music scene of the San Francisco Bay Area in the 1980s. A founding member of the groundbreaking Tony Rice Unit, Reischman's mastery of bluegrass, old-time, swing, and multiple Latin American musical styles, coupled with an Old Masters sense of tone, taste and musicality, has brought him a global reputation as one of the finest mandolinists of his era. His latest CD, *New Time and Old Acoustic* on Corvus Records, blends a lifetime of musical influences into an engaging recording with some of today's top acoustic players, including flatpicking guitarists Molly Tuttle and Chris Eldridge, fiddler Alex Hargreaves, and bassist Todd Phillips. The 14-track album includes twelve new Reischman originals and a reinterpretation of his classic tune, "Salt Spring". *New Time and Old Acoustic* is the most mature, accomplished solo recording of Reischman's storied career. John's prior recordings, *North of the Border*, *Up In The Woods*, and *Walk Along John*, showcase his gifts as a composer and instrumentalist. Many of John's melodic mandolin tunes such as "Salt Spring", "Little Pine Siskin", and "Birdland Breakdown" have been adopted by the bluegrass community as standards and can be heard at jam sessions across the continent. In addition to his solo career, as leader of John Reischman and the Jaybirds, John and his talented U.S. and Canadian bandmates - Nick Hornbuckle, Trisha Gagnon, Patrick Sauber and Greg Spatz - have toured extensively throughout North America and abroad for two decades, bringing a uniquely Pacific Northwest sound to their brand of bluegrass and melodic fiddle tunes. They've earned two coveted Juno Award nominations for the best performances in the Canadian organisation's "Roots and Traditional" category, and have released seven albums during their 20-year tenure. Over the years, he's collaborated with a remarkably wide range of artists including bluegrass singer/songwriter Kathy Kallick, flatpicking guitarist Scott Nygaard, banjo wiz Tony Furtado, fingerstyle guitarist John Miller, Chinese music ensemble Red Chamber, Brazilian multi-instrumentalist Celso Machado, singer songwriter Susan Crowe, and more. A sought-after instructor at mandolin workshops and acoustic music camps, John teaches the popular Melodic Mandolin Tunes series on the highly regarded Peghead Nation music instructional

website. Considered by critics and audiences as one of the true masters of mandolin today, John Reischman remains committed to his original vision of exploring multiple mandolin genres in a style based on making each note and phrase sound uniquely rich and clear. One of those rare instrumental musicians who, like his mentor Tony Rice, can be recognized immediately within his first few notes, John's playing on his legendary 1924 Lloyd Loar-signed Gibson F-5 mandolin epitomizes tone and taste. A true musician's musician who serves the melody over instrumental flash and hot licks, John Reischman continues to explore the melodic possibilities of mandolin in fresh ways in the 21st Century, reaching new generations of fans with his impeccable musical taste and style. www.johnreischman.com



ED DODSON

Ed was the lead guitarist and singer for Wood & Steel, a bluegrass band based in the Piedmont region of North Carolina that featured the legendary Snuffy Smith on banjo and The Dukes of Drive's Joey Lemons on mandolin. *Bluegrass Unlimited* called their 2007 release, *Poor Boy*, "a masterpiece of hard-driving bluegrass." Tony Rice calls their music, "Bluegrass, in one of

its most pure, unfiltered forms; played by good musicians." Wood & Steel's music was featured nationally in Home & Garden Television's 2002 special, *Barns Revisited*, and Ed has recorded three albums with mandolin player/builder Skip Kelley, including their 2010 release, *Hopped That Train and...Gone*. In 2022, he released an all electric album with the Asheville-based band, *Catz in Pajamas*. Ed is an accomplished songwriter, and a powerful rhythm and lead player with a deep abiding love of traditional music. www.woodandsteelband.com



LYNN DUDENBOSTEL

Among many players, Lynn's instruments are some of the most highly prized, and he is usually listed among that rarefied group of the very best luthiers. Inspired by the vintage Martin guitars and Gibson mandolins of the 1920's and 1930's, Lynn became a full-time luthier in 1997 and continues to build traditional-style guitars and mandolins in his shop in Maryville, TN. This is Lynn's tenth year as our luthier-in-residence, offering repair services throughout the week. www.lynnudenbostel.com

Classes

(Unless otherwise indicated, all classes have a limit of 15)

Mandolin

MANDOLIN OVERVIEW (Mike Marshall)

This class will be an overview of the basics of my general approach to playing the mandolin. There will be a strong emphasis on the fundamentals, basic posture, right- and left-hand technique and exercises. We will work on some simple songs (TAB and music provided) play some of the easy-ish fiddle tunes and bluegrass songs together and discuss how each of you can move forward in your mandolin journey. We'll cover some of the basic moveable chord shapes and play in a few different keys and look at some rhythm patterns from a few different musical traditions. I'll keep the class at a reasonable pace, pretty light-hearted and fun.

MANDOLIN EXPANSION (Mike Marshall)

This more advanced class will go at a much quicker pace than my Mandolin Overview class. We will learn some more advanced fiddle tunes and talk about how to create variations and improvise on these kinds of tunes (music and TAB provided). We'll look into improvisation in the classic bluegrass repertoire and how to play fills on vocal tunes. We'll give you some tips to help you 'spruce up' your rhythm playing and from there we will dive deep into swing and jazz, which, of course leads to theory on the mandolin, arpeggios and scales and how to move them up and down the fingerboard, and how to find chords using three basic moveable shapes. We'll learn some Brazilian choro music and break down the mystery of those syncopated rhythms. We'll also do some call-and-response improvisational things and if anyone is playing any J.S. Bach these days I'm happy to give some pointers there too.

CONSTRUCTING SOLOS FOR BLUEGRASS SONGS (Alan Bibey)

A basic knowledge of the fingerboard including chords and double-stops will be helpful in this intermediate class. We'll build breaks to common bluegrass songs and instrumentals, finding the melody in different places on the fingerboard, position shifting, double-stops, improving your slides, hammer-ons and pull-offs. We will map out the breaks so they will be easily transferable to your other favorite bluegrass songs. We'll also cover playing rhythm with a band as well as your role in other ensembles, adding rhythmic variation, and groove. We'll cover how important it is to listen to music around you to find groove and play tastefully. We'll learn classic licks to make your bluegrass playing sound more authentic. Your questions are always appreciated. There will be some handouts but a lot of ear practice as well. It's gonna be fun!!

ADVANCED BLUEGRASS MANDOLIN (Alan Bibey)

This class will focus on some advanced techniques in bluegrass mandolin and mandolin in general. We'll look at standard bluegrass songs and some more obscure tunes as well as classic breaks in bluegrass. We will also explore how to play 'around the melody' tastefully with traditional as well as more modern approaches. We will talk about the journey to true improvisation as well as discussing how to alter some of your favorite licks to get much more out of them. This will be an exploration of the mandolin that will help you down the road to creating your own style! Bring plenty of questions. There will also be handouts in this class as well. Gonna be a blast!!

MELODIC MANDOLIN (John Reischman)

In this class we will learn some great traditional and original tunes in a variety of styles – old-time, bluegrass, New Acoustic, Latin, and jazz. In addition to the melodies, we will examine the techniques involved in playing the stylistically-varied tunes. For example, to work on double-stops and tremolo we will learn “Waltz in Bluegrass.” For uptempo bluegrass-style playing we will learn “Bluegrass Signal”. For single-note fiddle tunes we will learn “Little Pine Siskin”. For syncopated right-hand rhythms we will learn “La Arboleda.” For more progressive bluegrass and New Acoustic music we will learn “Birdland Breakdown” and “Devlin.” For jazz chord/melody we will learn “Yardbird Suite.” The rhythmic accompaniment for the various tunes and styles will be covered, as well as some improvisational ideas.

OLD-TIME/EARLY BLUEGRASS MANDOLIN (John Reischman)

In this class, the emphasis will be on learning to keep the basics in mind, i.e., playing a song’s melody cleanly with good tone and timing. We will learn some fiddle tunes and songs from the old-time repertoire, most in standard tuning, but some in cross tunings. The fiddle tunes will show the proper right-hand picking patterns. The songs will incorporate double-stops. We’ll look at the bluesy style of Bill Monroe and other early bluegrass practitioners like Everett Lilly and Pee Wee Lambert. We’ll also discuss basic technique, with emphasis on tone production. Prerequisites: students should know all the standard bluegrass closed chop chords, and know some fiddle tunes and be able to play them at a reasonable tempo.

INTERMEDIATE

SWING/JAZZ MANDOLIN (Don Stiernberg)

“Essentials of Swing” will focus on chord voicings, progressions and rhythm playing for time-honored favorites of swing, jazz, and related styles such as Western Swing and Gypsy jazz. We’ll learn how to work with progressions and forms – what to add, what to leave out. We’ll have chord diagrams, fakebook-style chord charts, and plenty of tunes. You bring a tuned-up mandolin and your ears. It’s good if you relate to chords and progressions by number (I-IV-V, ii-V-I, etc). Your friends will be amazed when they see you playing a seemingly different chord on every beat!

ADVANCED SWING/JAZZ MANDOLIN (Don Stiernberg)

“The Good Notes” is about single-note (melody) playing and improvisation. Improv is a two-part process where we choose pitches to play by what effect they have on the melodic line you are creating, plus we choose rhythm patterns to state things in. We’ll look at the process from a few angles: ornamenting a melody, coordinating scales or modes with chord tonalities, analyzing existing tunes, analyzing the choices made by great players, finding phrases that fit certain harmonic situations. Handouts will be in standard notation and TAB, but we’ll mostly be learning by ear and eye. Helpful fundamentals to prepare include the ability to find scales (major, minor, dominant 7th, diminished) in both all fretted moveable positions and with open strings included, and ability to readily transpose progressions. We’re going looking for The Good Notes!

PLAYING THE CHANGES (Joe K. Walsh)

As improvisors, we want to have a strong sense of the relationship between notes that we’re choosing and the underlying chords in a chord progression. We don’t want to play random notes and hope for the best: we want to be able to anticipate whether a note is going to sound good or bad against a given chord, and to make choices with these effects in mind. Our work in this class

will be centered around two main ideas: learning/practicing/internalizing arpeggios (starting with the simplest triads and moving to more complex varieties of 7th chords) as a way of finding and organizing chord tones and non-chord tones, and in using voice leading exercises and guide tone lines to transition into using arpeggios to create improvisational lines.

‘DAWG’ MANDOLIN (Joe K. Walsh)

David “Dawg” Grisman is one of the most influential mandolin players of all time, a prolific tune-writer, a hugely important band leader, and a champion of our beloved eight-string box. His compositional and arranging sensibilities expanded the collective definition of what is possible for the mandolin, and bluegrass in general, and his stylistically fluid body of recorded work laid out a genre-hopping path that many other mandolin players have followed. In this class we’ll take a closer look at all things Dawg, learning a number of his iconic tunes and solos, and breaking down some inventive and effective arrangements.

CLASSICAL MANDOLIN BASICS (Caterina Lichtenberg)

This class will bridge the gap between the folk mandolin and classical mandolin. We will begin by working on the fundamentals of sound production, and the philosophy of the classical mandolin sound, then move on to some basic mandolin techniques that include cross-picking, some warm-up exercises and some wonderful simple melodies. Lastly, we will work on coordination and speed, but we’ll keep the focus on having fun. The ability to read music will really help in this class.

ADVANCED

CLASSICAL MANDOLIN (Caterina Lichtenberg)

This class requires the ability to read music. We will build on the classical mandolin basics and the pieces will become a bit more challenging. We will give you an overview of the classical mandolin repertoire that spans 300 years. We will also work on speed, double-stops, coordination, tremolo, duo-style, and the harp arpeggio techniques from the 18th and 19th centuries. I always like to work up some ensemble pieces together featuring some beautiful original mandolin compositions for our performance on the last day.

MANDOLIN BASICS (Casey Campbell)

Let’s learn to play mandolin! For folks just starting out with this 8-stringed-wonder, this class is for you! Throughout this course you’ll learn all you need to know to start playing music with others right out of the gate. We’ll begin with some fundamentals, including an overview of mandolin technique and posture, right-hand picking theory, open/chop chord shapes and strum patterns, as well as some bluegrass and old-time melodies that you can play at the jam. Then as the week goes on we’ll dip our toes into some music theory, ear training, jam etiquette, and other concepts that will help give you the next steps you need to keep progressing and gain more confidence playing music with others.

ADVANCED DOUBLE-STOPS (Casey Campbell)

Double-stops are incredibly versatile shapes that are useful not only for a fuller sound, but as a way of better understanding and executing ideas along the fretboard. This class is geared towards upper-intermediate and advanced players who want to take that next step with their double-stops game. Together we’ll flesh out all the different facets and implications of this topic through interval studies, exercises, fretboard mapping, and advanced song arrangements in different genres using double-stops.

NEWGRASS MANDOLIN (Matt Flinner)

Starting with a healthy dose of John Hartford Songs (ones we have not looked at in past years), we'll look at a standard double-stop and position-playing approach to taking solos, and then branch out from there into some other "newgrass" approaches. Following the lead of players like Sam Bush and David Grisman, the course will explore ways of adding new elements to your playing, from fiddle tune phrasing to rock & roll to a bit of jazz and more.

RHYTHM MANDOLIN (Matt Flinner)

This course will focus solely on playing rhythm – something we do probably 90% of the time when we're playing with other people in a jam session or other group settings. So why not learn some new approaches? This course will help students learn ways of playing rhythm in bluegrass and folk music, with a bit of blues, swing and "newgrass" mixed in. Basic chord forms will be given, and the course will gradually build on these into chord inversions, double stops and melodic "fills." Songs will be taught in several keys to help students get more familiar with the fretboard and be able to play more comfortably in jam sessions.

MODERN MANDOLIN (Radim Zenkl)

In this class for intermediate and advanced level players we will cover the basics of blues, bluegrass and jazz (swing, Latin and modern styles) with the emphasis on improvisation in those styles, a step-by-step system on how to practice improvising, mapping out the whole fretboard, 'modern' chord forms and chord substitutions, open tunings, odd time signatures, slide mandolin technique and usage of the bottleneck slide in open and standard tunings, chord melody, arranging for solo mandolin, the 'duo style' and sound reinforcement ideas. Several handouts will be available.

EAR TRAINING FOR ALL PLAYERS (Radim Zenkl)

In order to grow as a musician, it is important to develop your ability to recognize what you hear in live music sessions and recordings, and then translate that to your instrument. This class will teach you to correctly recognize what you hear more quickly, allowing you to interpret and respond to music with greater conviction and expression because you are more certain of the notes you are hearing, playing and singing. It builds connections between your inner hearing (or aural imagination), your voice and your instrument. Melodic ear training: intervals, scales, modes. Harmonic ear training: harmonized scale, six basic types of chords and their extensions, chord progressions, key centers and modulations. It will be taught using well-known songs and tunes. The main emphasis will be on practical use of this skill, making you better at your playing, singing, improvising, arranging, transcribing, teaching and composing. Printed materials will be provided and audio recording is encouraged. This class will be taught using the mandolin, guitar and keyboard though it is open to players of any instruments, and all levels are welcome.

CELTIC MANDOLIN & TENOR BANJO (Conor Hearn)

This class will consider the variety of ways in which the tenor banjo and mandolin can function in Celtic music. The tuning and technical playing elements are similar for both the mandolin and the tenor banjo. With an emphasis on melodic playing of traditional Irish and Scottish tunes, we will explore ways of playing that are both idiomatic to the mandolin and tenor banjo and at home in traditional Celtic music contexts. We will develop

approaches for accompaniment and think about how to complement other melody players. We will also delve into techniques for good tone and projection, focus on technical stylistic elements like triplets and crosspicking, and further our understanding of the fretboard. Melodies will be taught by ear in GDAE tuning and sheet music will not be provided.

Banjo

INTERMEDIATE BLUEGRASS BANJO (Bill Evans)

Jam sessions and playing in bands require you to quickly master tunes and create solos, often with songs and tunes that you're hearing for the first time. In this practical, 'hands-on and let's-play' style of class, we'll develop a strategy for analyzing, learning and mastering new tunes by ear using a step-by-step approach to first identify song forms and chord progressions, find melodies in different keys and create great sounding solos and back-up. We'll start with what you already know and then take you to the next level by exploring the different approaches used to play a wide variety of bluegrass music, from classic vocal tunes, to fiddle & instrumental tunes, modal/blues songs, ¾ time songs and some of the more unusual songs often played in jams. The emphasis will be on moving you forward by setting individual personal goals for the week with short assignments given each day.

ADVANCED BLUEGRASS BANJO (Bill Evans)

Bill shows you how to turn technique-building exercises in Scruggs, melodic and single-string styles into powerful licks that you can use in everything from traditional bluegrass improvisations and solos to fiddle tunes and blues and jazz-tinged solos. The class will begin by exploring roll-based exercises and licks that will strengthen the clarity and drive of your Scruggs-style lead playing and backup. We'll then map out the fretboard and master major scales, octave shifts, chromatic licks and more in melodic and single-string styles while gaining a new understanding of the theory underlying these contemporary approaches. You'll be able to work up your own versions of tunes using melodic & single-string techniques after this class has ended! We'll even throw in a bunch of great tunes that put to use what you've discovered through these exercises. Short assignments will be given each day with the emphasis on keeping you moving you forward by setting individual personal goals for the week.

CLAWHAMMER BANJO BASICS (Terri McMurray)

Intrigued with the sound of clawhammer banjo? This is the class for you! We'll work on the basic clawhammer down-stroke style, develop some left-hand techniques (slides, hammer-ons & pull-offs) and pull these all together using some simple, yet great, southern tunes. This class is designed for players new to the banjo or new to the clawhammer style. I can promise a fun, comfortable pace. Singing and laughter is encouraged! I encourage you to bring a capo, extra strings, a strap and a recording device. Tablature will be provided for most of the tunes AFTER we've worked on them.

ROUND PEAK BANJO & BEYOND (Terri McMurray)

Although there isn't one specific Round Peak clawhammer banjo style, there are elements of style that contribute to a recognizable sound from the Round Peak region of northwest North Carolina. This intermediate/advanced class

Mando & Banjo Week, June 25-July 1, 2023

7:30- 8:30	Breakfast							
9:00- 10:15	Mandolin Overview (Marshall)	'Dawg' Mandolin (Walsh)	Rhythm Mandolin (Flinner)	Ear Training for All Players (Zenkl)	Clawhammer Banjo Basics (McMurray)	Old-Time/Early Bluegrass Mandolin (Reischman)	Bluegrass Guitar Accompaniment (Dodson)	
10:15- 10:45	Coffee/Tea Break							
10:45- 12:00	Mandolin Expansion (Marshall)	Playing the Changes (Walsh)	Melodic Mandolin (Reischman)	Constructing Solos For Bluegrass Songs (Bibey)	Round Peak Banjo & Beyond (McMurray)	Celtic Mandolin & Tenor Banjo (Hearn)	Intermediate Bluegrass Banjo (Evans)	Advanced Bluegrass Guitar Accompaniment (Dodson)
11:30- 1:00	Lunch							
1:15- 2:30	Advanced Swing/Jazz Mandolin (Stiernberg)	Mandolin Basics (Campbell)	Swing Ensemble (Ruby)	Modern Mandolin (Zenkl)	Newgrass Mandolin (Flinner)	Classical Mandolin Basics (Lichtenberg)	Intermediate Old-Time Banjo (Brown)	
2:45- 4:00	Intermediate Swing/Jazz Mandolin (Stiernberg)	Celtic Guitar Accompaniment (Hearn)	Advanced Bluegrass Mandolin (Bibey)	Advanced Double-Stops (Campbell)	Advanced Classical Mandolin (Lichtenberg)	Advanced Bluegrass Banjo (Evans)	Advanced Old-Time Banjo (Brown)	
4:15- 5:15	Luthiers Exhibit, Band Sessions & Daily Bluegrass Jam (Dodson)							
5:00- 6:30	Supper							
7:30- ?	Evening Events (open mikes, concerts, dances, jam sessions, etc.)							

will explore some well-known tunes from the great players of the Round Peak community as well some from nearby Galax and Independence, Virginia. We'll focus on the space, style and timing that make this music recognizable. We'll go at a comfortable pace in a safe, fun and encouraging environment and spend some time during each class listening to the masters playing the tunes we're learning. As the week progresses, we'll practice refining our tunes to the playing of a particular fiddler. For the most part, we'll play in the keys of A and D. I encourage you to bring a capo, extra strings, a strap and a recording device. Tablature will be provided for some of the tunes after we've worked on them.

INTERMEDIATE OLD-TIME BANJO (Paul Brown)

This clawhammer and fingerpicking class will help you build your skill and style on the banjo through a combination of repertoire, technique, practice and context. We will work on keeping excellent time, understanding melody, developing a personal musical voice, and refining style as we learn both classic and more obscure tunes of the southern mountains. Come prepared to explore repertoire of legacy players including Wade and Fields Ward, Matokie Slaughter, Giles Lephew of southwest Virginia; Tommy Jarrell and other Round Peak artists, and more. We will also consider the history and context of southern mountain banjo music through commentary listening to recordings. About three-quarters of our class time will be devoted to learning on the instrument, and about one quarter to context and guided listening to recordings of outstanding legacy artists. Come prepared to play your banjo, clap and sing. You'll have a great time and learn a lot. Please bring extra strings, a capo and, if possible, a banjo strap.

ADVANCED OLD-TIME BANJO (Paul Brown)

This class presents an opportunity to focus at an advanced level on tunes, tunings, technique, style and context. The class will be based in clawhammer style with fingerpicking instruction as well. You should arrive able to play comfortably in at least three keys in clawhammer style, and able to tune your instrument with some facility. We'll consider the core characteristics of the banjo – melody, drone, rhythm and percussion – and how to bring them out. We'll work on training the ear for melody, and we'll focus at a high level on keeping exquisite time. We will add repertoire, mostly from the southern mountains, in unusual as well as standard tunings. We will devote about a quarter of our time to the history and context of southern mountain traditional music, including guided listening to recordings of great players. This will provide understanding you need in order to best bring out the banjo's core characteristics at your level of playing. You'll have the chance to play in a duo with your instructor on the fiddle or guitar, further improving your understanding of timing and of interplay with other instruments and musicians. Please bring extra strings, a capo and, if possible, a banjo strap.

Guitar

BLUEGRASS GUITAR ACCOMPANIMENT (Ed Dodson)

This class focuses on how to play powerful bluegrass rhythm guitar. We will work on alternating-bass styles of playing as well as using bass runs and other motion within the chords to accent your vocals or the instrumentalists you're playing with. In addition to these basic building-block techniques, we will learn the rhythm accompaniment part to one bluegrass song or tune each day.

The class will present songs/tunes that allow you to see the rhythm patterns that work effectively in most of the first-position chord families. We will also discuss how to use a capo to get the song in a key to fit your voice. All levels of participants are welcome. Familiarity with guitar chords and knowledge of guitar tablature is helpful, but not required. Participants are encouraged to bring recording devices to class and also encouraged to participate in the Bluegrass Jam that Ed will lead every afternoon, as a way to reinforce the techniques learned in class as well as learn additional songs/tunes.

ADVANCED BLUEGRASS GUITAR ACCOMPANIMENT (Ed Dodson)

This course will delve into more advanced forms of bluegrass guitar rhythm playing. In addition to learning our way around the standard “boom-chuck” bass note and strum patterns that form the foundation of bluegrass rhythm guitar, we will explore more advanced moving bass lines, substitute chords and inversions, and even some basic three-note swing rhythm patterns to put some extra ‘sock’ into your playing. Along the way, we’ll highlight the concepts of harmonic theory and how to select chords and chord patterns to strengthen the guitar’s support of the vocalist and instrumentalist. Familiarity with flatpicking and guitar chords, along with knowledge of guitar tablature is highly recommended. While tablature will be provided for most techniques and songs covered in class, participants are strongly encouraged to bring recording devices to class as a memory aid, since we will be covering some fairly challenging material.

BEGINNING SWING GUITAR (Greg Ruby)

Whether you are new to swing music or the guitar, this hands-on beginners’ class will introduce you to the skills that you need to play swing music. Using common repertoire, this class will provide a solid foundation for good chord voicings, rhythm guitar strumming patterns, pick technique, melody playing and accompaniment practices. Participants should plan to have fun and play during class. Handouts will be in standard notation, tablature and chord diagrams. (Find this class in the Mando & Banjo Week Schedule on page 7)

SWING ENSEMBLE (Greg Ruby)

Open to all instruments. This class will focus on performance practice through learning arranged swing repertoire. With parts divided between instruments and difficulty level, we will assemble a swing ensemble during class as we address the fundamental aspects of swing 8th notes, dynamics, part-playing, improvisation and good rhythm section practices. Materials will be provided in standard notation, tablature and chord diagrams. Open to intermediate and advanced players but no prior experience with swing music is necessary. (Find this class in the Mando & Banjo Week Schedule on page 7)

CELTIC GUITAR ACCOMPANIMENT (Conor Hearn)

This class will cover a wide range of guitar-oriented subjects for players interested in guitar accompaniment in Irish and Scottish music. The class will be taught out of drop-D tuning, but is open to players in DADGAD and standard tuning. Together, we will think about right-hand techniques and grooves for different types of common melodies, hearing harmonic movement within traditional tunes, counterpoint, different approaches to understanding and visualizing the fretboard, approaches for session playing, and cool guitar player jargon. The class will be taught by ear, though chord charts can be provided.

Other Events

DAILY BLUEGRASS JAM (Ed Dodson)

In the last hour before supper, Ed will lead a non-threatening bluegrass jam for all levels and instruments. Come have fun channeling your inner Bill Monroe! (No class limit)

BAND SESSIONS (staff)

During the last hour before supper, there will be a special class time for students of any skill level to form bands, along with students from Mando & Banjo Week. With the guidance of instructors, band members arrange and rehearse with the option of performing at the Student Showcase on Friday evening. (Sign up for band sessions is at first band meeting time; no advanced registration required.)

LUTHIER’S EXHIBIT

Throughout the week we will feature several fine luthiers displaying instruments, including bowmaker Sarah Bystrom Andral www.bystrombows.com, and violin maker Gordon Gross.

ON-SITE INSTRUMENT REPAIR (Lynn Dudenbostel)

Master luthier Lynn Dudenbostel will be offering his repair services throughout the week. Contact him through his website to get on his schedule: www.lynnndudenbostel.com/contact.htm

Traditional Song Week

July 2-8

Traditional Song Week realizes a dream of a comprehensive program completely devoted to traditional styles of singing. Unlike programs where singing takes a back seat to the instrumentalists, it is the main focus of this week, which aims to help restore the power of songs within the larger traditional music scene. Here, finally, is a place where you can develop and grow in confidence about your singing, and have lots of fun with other folks devoted to their own song journeys. Come gather with us to explore various traditional song genres under the guidance of experienced, top-notch instructors. When singers gather together, magical moments are bound to happen! This year, Traditional Song Week is proud to present a gathering of highly influential singers and musicians who have remained devoted over the years to preserving and promoting traditional song. This year we will include many opportunities for students to perform for an audience. In addition to Friday's Student Showcase, there will be opportunities to apply what you've learned to the delight of other students and staff. Our Community Gathering Time affords us the opportunity to experience together, as a group, diverse topics concerning our shared love of traditional song. The past few years have seen special programs with such national treasures as Jean Ritchie, John Cohen, Charlie Louvin, Fiona Ritchie, David Holt, Josh Goforth, Betty Smith, Dáithí Sproule, Aidan O'Hara, Freddy LaBour, Cathie Ryan, Peter Yarrow, Bobby McMillon, Brian Peters, Tom Paxton, Doug & Darcy Orr, Cathy Jordan, Robin and Linda Williams, Tim O'Brien, Sheila Kay Adams, Beth Magill, Alan Reid, Len Graham, Tony Ellis, Laura Boosinger and others. We will carry on the tradition of gathering three of the five days directly after lunch from 1:15-2:15. This year's spotlight will feature panels on topics that reflect the styles of our diverse staff. This will include The Carter Family Meets the Copper Family, Sea Songs and Chanteys, and Queer & Feminist Folk Songs Today. This summer will feature classes in both traditional and contemporary gospel, voice technique from a variety of perspectives, sea chanteys, and songs from Ireland and England—including the English Music Hall. You may choose to focus on writing in the tradition, learning duet harmony, singing ballads from the mountains that surround us or from across the ocean, or expressing yourself through the Native American flute. The week will also feature nightly concerts and singing sessions, with ample opportunity to participate. Bring a friend and come join us for a week you will never forget!



SARO LYNCH-THOMASON

Saro Lynch-Thomason is an award-winning singer and song leader from Asheville, NC. She has studied and taught traditional song and balladry from Appalachia, the American South, the British Isles and Ireland for over a decade. Saro believes that old songs can help us understand the beliefs and struggles that shape human history, and that, in turn, these songs enable us to build a more compassionate and just future. She uses teaching, documentary, illustration and more to explore the amazing people and

history behind songs ranging from Appalachian lullabies to American labor anthems, southern work songs and Scottish ballads. Her projects include the *Songs that Speak* YouTube series, the CD and multimedia project, *Blair Mountain: A Musical Exploration of America's Largest Labor Uprising*, and several albums. Saro's song "There Are More Waters Rising" has gained international attention, becoming an anthem in the movement to end global warming and garnering praise in the *Huffington Post*. Saro holds an MA in Appalachian Studies from East Tennessee State University and a Certificate in Documentary Studies from Duke University. www.sarosings.com



JOHN ROBERTS

A native of Worcestershire, England, born of a Welsh family, John Roberts is a highly-regarded interpreter of the traditional folksongs of the British Isles. John's career as a solo singer began in high school when he bought a guitar and joined the local folk club, and continued through his time at Manchester University. He then came to the US as a graduate student at Cornell University where he met Tony Barrand, resulting in a singing

partnership that lasted for 50 years. Over the years he continued a concurrent solo career, while also performing most notably as a member of Nowell Sing We Clear, Ye Mariners All, and with Mick Moloney & The Green Fields of America, Debra Cowan, and longtime partner Lisa Preston. Whether *a cappella*, with banjo, or with concertina, he presents a wide repertoire of mostly traditional songs informed by a deep knowledge of the traditions that bore them. As a solo artist, he has performed at various folk festivals including the Mystic Sea Music Festival, the Newfoundland Folk Festival, New Bedford's Summerfest and Working Waterfront Festivals, the San Francisco Sea Music Festival, the Fox Valley (IL) Festival, and the Old Songs Festival, close to his home in the Capital Region of New York State. www.johnrobertsfolksong.com



CATHIE RYAN

Cathie Ryan has devoted her life to singing Irish songs. Her 45-year career is distinguished by an unerring taste in song, critically acclaimed songwriting, and a history of excellence in recording and performance. She has released numerous CDs, is featured on myriad compilations of Celtic music, and tours internationally with her band headlining at performing arts centers, festivals, and with symphony orchestras. Born in Detroit to Irish parents from Kerry and Tipperary, she grew up in a home steeped in song and storytelling and continues to research the myths and excavate the old songs. Cathie has taught workshops on Irish traditional singing and myth & folklore throughout North America and Europe, including several years at the Gathering. She makes her home in County Louth, Ireland. www.cathieryan.com



CHRIS KOLDEWEY

Chris Koldewey has been singing folk music since his teens, comes from a family rich in maritime traditions, and his lullabies as a child were traditional songs of the sea. He has performed in many states along the eastern seaboard of the US, the Maritime Provinces of Canada, and in the UK. A multi-instrumentalist, Chris might be heard playing guitar, concertina, banjo, or mandolin. He spent twenty years working in the Chantey

Department at Mystic Seaport Museum in Connecticut, where museum visitors could hear the songs and see the work for which they were used. Chris was privileged to sail and chantey on two historic vessels: the barque Picton Castle, out of Lunenburg, Nova Scotia, and the only wooden whaler left, the Charles W. Morgan, out of Mystic, CT. Chris uses his 32 years of experience as a public school music teacher to engage and inspire audiences and workshop students as they expand their participation and enjoyment of traditional music. www.chriskoldewey.com.



DAVID JONES

A born-and-bred Londoner, David's childhood included Cecil Sharp and S. Baring Gould's songbook for children at school, and listening to Burl Ives on the radio. When his work as an engineer brought him to the US in 1965 (for what was to be a few months) he found Gerdes Folk City in Greenwich Village and with his repertoire of English folksong, he soon became involved with the NYC folk scene. After

some years in California in the 60's he returned to the East Coast and became a U.S. citizen. He has sung at folk venues on both sides of the Atlantic, played featured roles in theatrical productions, and has performed across the US as a featured artist in *The Victorian Revels*, a production based on traditions of the Winter Solstice. He played the part of the great sailor Joshua Slocum in a production based on Slocum's book, *Sailing Alone Around the World*, and has provided narration for a number of PBS productions. He has made several recordings of folksong, both solo and with groups such as the Starboard List, the Bermuda Quadrangle, and Poor Old Horse. His CD of songs for young audiences, *Widdecombe Fair*, won a Parents' Choice Gold Award. He has a strong repertoire of English folksong, songs of the sea, and English Music Hall songs, and enjoys performing the works of many fine contemporary songwriters. davidjones.ws



SAM GLEAVES

Sam Gleaves studied old time music as a teenager in his home community of Wytheville, VA. As a student, Sam played for four years with the Berea College Bluegrass Ensemble directed by Al White. After graduation, Sam performed and taught in a variety of settings, including festivals, colleges, universities, and public schools. Sam teaches at many music camps, including Augusta's Vocal Week, Blue Ridge Old Time Music Week, Common Ground

on the Hill's Tradition Week, Folk College, and Cowan Creek Mountain Music School. With five studio recordings to his credit, Sam has shared music in the U.S., Canada, Italy, Ireland, England, and Japan. Appalachian author Lee Smith called Sam, "courageous as hell and country to the bone – the best young songwriter around." Respected musicians have invited Sam to perform with them including Cathy Fink, Marcy Marxer, Sheila Kay Adams, Kay Justice, Peggy Seeger, John McCutcheon, and Mary McPartlan. Sam currently serves as Bluegrass Ensemble Director and Appalachian Instruments Instructor at Berea College in Berea, KY. www.samgleaves.com



MATT WATROBA

Traditional Song Week Coordinator Matt Watroba has spent most of his adult life sharing his knowledge and passion for folk music with just about anyone who would listen. As a performer, Matt has delivered thousands of shows in just about every imaginable setting. As a song leader, he is committed to inspiring or facilitating at least 100 community sings every year somewhere in the country. In 2019, Matt was inducted into the Folk DJ Hall Of Fame as part of the Folk Alliance International conference in Montreal, honoring three decades of producing folk radio locally in Michigan, as well as in syndication all over the world. He currently hosts and produces the show, *Folk With Matt Watroba* for Michigan State Public Media and is host, writer and producer of the popular podcast, *No Root, No Fruit – A History of Folk, Roots, and Americana Music, One Record At A Time*. www.mattwatroba.com



WADE FERNANDEZ

Wade Fernandez / Wiciwen Apis-Mahwaw (Walks With The Black Wolf) is an international award-winning and touring musical artist, songwriter, and educator who lives among the ancient and heavily forested land of his ancestors on the Menominee Nation Reservation in Wisconsin. His performances range from Woodstock '94, to The Kennedy Center, to well over 60 international tours both performing and teaching. His awards include the Community Spirit Award (First People's Funds), Male Artist Of The Year (NAMMYS), Medal Of Honor (Menominee Indian Tribe), Storyteller Of The Year (Wordcraft Warriors), President's Award (Medical College Of WI), and numerous awards from many genres of music. He currently teaches a Native American History course at Marquette University but has also taught music workshops nationally and internationally on subjects including songwriting, Native American Flute playing, guitar improvisation, and more. www.wadefernandez.com



SHIRLEY SMITH

Shirley Smith is a phenomenal vocal coach/music director, born and raised in Detroit, MI. She hails from a musical family and was exposed to several genres of music at an early age. She amazed her parents when she sat at the piano and played her first song at the tender age of 3 years old. Shirley started formal music training when she was 7. She began playing organ and piano in church at the age of 9. Her gift would continue to evolve as she studied voice, piano, and harp under the tutelage of Patricia Terry-Ross at Cass Technical High School in Detroit, MI and with Professor Dennis J. Tini at Wayne State University in Detroit, MI. She has performed for over 42 years and has taught voice and piano for 35 years. Shirley's passion for music has introduced her to several types of venues including church, corporate events, and stage productions. Shirley is the founder and CEO of Journey Music Studios in Southfield, MI, where her skill, experience, honesty, confidence, and ability to help others realize growth and accomplishment in music and life emphasize her special touch that leaves such an indelible mark on the lives of all through her gift of music. She has been a gospel music coach in Australia and Jamaica and she is the original music director and vocal coach for the gospel stage play, *Perilous Times*, produced by her mentor TJ Hemphill. She has been the original Minister of Music for Bishop William H. Murphy III and the Dream Center Church, Atlanta, GA; and former Minister of Music at the Potter's House International Ministries, Bishop Vaughn McLaughlin,

Jacksonville, FL, where she taught a 200-voice youth choir at the Shiloh Metropolitan Baptist Church. She is also currently working on an album project with Pamela English along with nationally acclaimed producer, Noel Hall.



SHEILA KAY ADAMS

A seventh-generation ballad singer, storyteller, and musician, Sheila Kay Adams was born and raised in the Sodom Laurel community of Madison County, NC, an area renowned for its unbroken tradition of unaccompanied ballad singing that dates back to the early Scots/Irish and English settlers of the mid-17th century. In September, 2013, Adams received the nation's highest honor in the folk and traditional arts – the National

Endowment for the Arts National Heritage Fellowship Award which recognizes folk and traditional artists for their artistic excellence and efforts to conserve America's culture for future generations.



PAMELA ENGLISH

Pam began playing for churches, directing, and teaching choirs at the age of 10. This continued throughout high school, college, and well into her adult musical career. In 1991, she recorded with Michael Mindingall & Communion, leading to the gospel hit single "Holy." In 1995, writing and vocal production were her focus, and she landed her first song publishing deal, as co-writer of "You Encourage My Soul" and "Fly Away" on the female vocal group Virtue's *Get*

Ready album. This was the beginning of a blossoming music career. Pam has served as Worship Leader at Dunamis Outreach Ministries in Detroit since 1998, and was the vocal producer and writer for the 1999 recording, *Tears to Cheers* with the Dunamis Praise Team and traveled twice to London, England to perform. Her vocal production, recording, and songwriting extended to various artists locally and nationally, including work with super producers Tommy Walker and Mo' Life Entertainment, and J Moss/PAJAM and Milleniera Writers. In 1999, Pam recorded her first solo project entitled, *Real Good*, and she has worked, written, and produced music with various artists, including: Virtue, Diana Ross, Kem, Tasha Page, Mitchell Jones & Fred Hammond, Dorinda Clark-Cole, J Moss, Karen Cark-Sheard, Dorinda Clark-Cole, The Nevels Sisters, Lexi, Darius Twyman, Charles Curry, Bishop William Murphy III, jazz artists Randy Scott, Demetrius Nabors and Daryl Beebe and more. Currently, Pam is the President of Journey a Music Studios (JMS) in Southfield, Michigan and is working on an album project with the CEO of JMS, Shirley Smith, along with super producer Noel Hall.



KAY JUSTICE

Kay Justice began singing and playing the guitar in the 1960's when she discovered popular folk music. Later, while a student at Clinch Valley College, she became enthralled with the songs, tunes, and ballads of the Appalachian region. Over the years she played music with various individuals and groups during which time she honed her guitar playing and singing skills. She has recorded with Ginny Hawker and with the Herald Angel Band with Alice Gerrard and

Gail Gillespie. Kay has taught at numerous music camps including the Augusta Heritage workshops, Mars Hill Blue Ridge Old Time Music Week, Southern Week at Ashoken, Alleghany Echoes and the Swannanoa Gathering. She has performed at festivals throughout the US and Canada and is widely respected as a patient and gentle instructor.



JOSH GOFORTH

Josh learned to play fiddle from legendary fiddlers Gordon and Arvil Freeman in his native Madison County, NC. A highly accomplished old-time, bluegrass, and swing musician, he attended East Tennessee State University to study music education, and to be a part of ETSU's famous Bluegrass & Country Music Program. His fiddling was featured in the movie *Songcatcher*, both onscreen and on the soundtrack, and he has toured extensively with a variety of ensembles, including the ETSU bluegrass band, with David Holt and Laura Boosinger, and with several bluegrass bands including Appalachian Trail, the Josh Goforth Trio, and Josh Goforth and the New Direction. He has shared stages with Ricky Skaggs, Bryan Sutton, The Yonder Mountain String Band, Open Road, and The Steep Canyon Rangers, and performed throughout the US, Europe, and in Japan. In 2000, 2003, and 2005, he was named "Fiddler of the Festival" at Fiddler's Grove and, after winning his third title, was designated "Master Fiddler" and retired from that competition. He was nominated for a Grammy for his 2009 release with David Holt, entitled *Cutting Loose*.



MELISSA HYMAN

Children's Program coordinator Melissa Hyman is involved with kids and music in all the many facets of her working life. She has taught music to elementary students at Asheville charter schools and coordinated children's programming at regional music conferences. Her main gig is as a musician on the folk/indie circuit with The Moon and You, working full-time as a touring and recording artist, cellist, singer and songwriter. She is also the Music Teacher for the Asheville chapter of Arts for Life (artsforlifenc.org), a non-profit providing art and music programming for patients in NC's major children's hospitals and outpatient clinics. In 2016 Melissa founded Arts For Life's Heartbeat Sessions program (heartbeatsessions.org), in joyful collaboration with Echo Mountain Recording Studios and many talented members of the Asheville music community. Melissa looks forward to many more unforgettable summers in Swannanoa, leading a ragtag crew of amazing kids and counselors on adventures through space and time. She feels right at home in this world of messy games, silly songs, amazing crafts and fast friendships. www.themoonandyou.com

Classes

(Unless otherwise indicated, all classes have a limit of 15)

JUST GOOD SONGS (David Jones)

This session will cover traditional ballads and songs, as well as the works of such latter-day songwriters as Ewan MacColl, and Dillon Bustin, to name a few. Included will be musical settings of poems by the Australian poet, Henry Lawson, Rudyard Kipling, and others. I will supply song sheets for some of the songs I will bring, and attendees are encouraged to bring a song that they would like to share. We will also talk about presentation, song selection, and building a repertoire. There will be plenty of singing, and songs with choruses will be encouraged, as will a cappella singing. (No class limit)

MUSIC HALL: DOWN AT THE OLD BULL & BUSH (David Jones)

The English Music Hall began in coffee shops and taverns sometime in the 1840s. It rapidly gained in popularity, and the taverns were replaced by grand theaters where star performers had tremendous followings. Although the genre began to fade around the time of the First World War, the songs are still widely sung and enjoyed. Generally, the songs were about the pleasures and travails of working class life. Subjects included drink, domestic problems, and over the top patriotic songs, and, there were some grand recitations. We will listen to some of the legends of the Music Hall, i.e. Lily Morris who was a mighty singer and an accomplished clog dancer. One of her big hits was "Why Am I Always the Bridesmaid, Never the Blushing Bride?" Although Herman's Hermits didn't bother with the verses to their 60s hit remake of the Music Hall's "Henry The 8th", we will sing them. There will be plenty of singing for all. You don't have to have a beautiful voice, just be able to sing on key, more or less. (No class limit)

SHAPE-NOTE SINGING (Josh Goforth)

Western North Carolina has a long history of shape-note singing. From the haunting melodies of William Walker's Christian Harmony to the complex, moving parts of Stamps-Baxter Conventional Hymn Books, this class will be an exploration of the evolution of shape-note. You will be able to hear the differences through group singing. We will discuss a variety of singing styles that are most effective for each hymn and above all, have fun! Gospel harmony has always been an important part of traditional singing and you'll get the chance to hear where Josh, along with many others, got their start in music. We will begin by learning the shapes, so no prior experience is required. Get ready to have lots of fun hearing some amazing harmony and experiencing it with a full group in four parts. (No class limit)

MUSIC THEORY (Josh Goforth)

Ever hear a song and wonder why it's so pleasing to your ear? Have you always wanted to be able to sing in harmony without approaching it like a math problem? Have you tried to learn theory before and just didn't find it interesting in the least or just way too difficult? Perhaps you are thinking, "Why do I need music theory as a traditional singer, shouldn't it just come naturally?" Well, this class is for you! We will explore the advantages of visual and aural learning in traditional music. No experience or formal music training necessary! This is a good way to get pleasantly thrown into the deep end of music theory and ear-training basics.

UNACCOMPANIED BALLADS (Sheila Kay Adams)

In 1916, the esteemed British collector and ethnomusicologist, Cecil Sharp and his assistant, Maude Karpales, spent nine weeks collecting what he referred to as English and Scottish folk songs in the southern Appalachians. During their time in Madison County, Sharp collected twenty-five traditional ballads from my great-great aunt, Mary Sands. In this class I'll be reintroducing sixteen of these songs that have fallen out of the tradition! I'd like to offer you the words, tunes, some of the ornamentation and discussion about these lovely ballads and restore them to their rightful place within the singing tradition. We'll work on the way my family members bent and held notes and the little 'sigh' they put on the last word at the end of certain lines. Please bring something to write on and with, a recorder of some kind and an open heart and mind for songs that haven't been heard in over a hundred years! If you have questions you can email me at sheila31853@gmail.com. Hope to see you there! (No class limit)

OLD MEETING HOUSE SONGS (Sheila Kay Adams)

These are the songs I grew up singing in the many different Baptist churches in Sodom, NC. You'll recognize many of them: "I'll Fly Away", "Build Me a Cabin", "Where the Soul Never Dies", "Farther Along" and "Palms of Victory" are but a few. This class will ROCK! You can sing melody or find a harmony. I'll provide the words and music but we'll sing them without accompaniment. Come to this class ready to sing and sing some more! I love teaching this class! If you need to get in touch with me please email me at sheila31853@gmail.com. (No class limit)

SEA CHANTEYS: HOW THEY WERE USED (Chris Koldewey)

Ever wonder just how those old sea chanteys were used during the age of sail? Join Chris in singing and 'virtual' demonstration of the working of a 19th century square-rigged sailing vessel, and the specific songs that helped get the jobs done together and more easily. By use of a Powerpoint demonstration, and Chris' knowledge gained after a 20-year association as Chanteyman with the demonstration squad of Mystic Seaport Museum and sailing square-riggers, participants will 'sail' a 19th century vessel through Cyberspace, singing as we go. In addition to the songs themselves, we'll learn how the form, pace, and style changed depending on their specific use. We'll learn about shipboard life aboard a square-rigger as well as some of the 'rituals' that included their own songs. (No class limit)

CONTEXT FROM CONTENT IN MARITIME MUSIC (Chris Koldewey)

We'll decipher 'clues' that were left for us in the work songs and ballads of 19th and early 20th century maritime trades and folksongs. We'll look at singing the songs that might contain obscure, or confusing references and terms, and explore potential meanings and definitions in order to sing them with more intent and understanding. Although some chanteys may be used, the sources will be largely from the 'non-work song' maritime-themed ballads and songs. (No class limit)

DUET HARMONY SINGING (Kay Justice & Sam Gleaves)

This is a class for those who enjoy the spine-tingling harmonies of Southern singing. Repertoire will include songs by the Blue Sky Boys, Jean Ritchie, the Louvin Brothers, the Carter Family, the Stanley Brothers, and more. We will learn parts by ear using repetition, singing melody and harmony separately before putting parts together. Participants will work with different singing partners to experiment with harmony lines, match phrasing, and practice the stylistic elements of Southern singing. Lyrics will be provided. This class is beginner-friendly and open to everyone. No previous experience with harmony singing is needed. (Class limit: 14)

CHOICES: HOW TO GET THE MOST OUT OF PERFORMING YOUR SONGS (Matt Watroba)

Bringing your songs and performances alive is all about choices. In this interactive class, Matt will show you the choices great performers make to get the most out of their songs and time on stage. Participants will then be encouraged to apply what they've learned to the songs they choose to sing. This workshop promises to be a safe, friendly place where beginners and professionals alike will benefit from the wisdom of the instructor and the group. Phrasing, style, stage fright, and performance techniques are just a few of the areas this class will explore on the way to wowing any audience with the power of your music. (Class limit: 12)

SONGWRITING IN THE TRADITION (Sam Gleaves)

Many of Appalachia's best-known songwriters, such as Ola Belle Reed, Hazel Dickens, and the Carter Family, absorbed traditional songs as their first musical language. We will explore the sounds, styles, and structures used in traditional songs and apply those elements to songwriting. In class, we will listen to traditional songs, discuss the basic tools of songwriting, and work with individual and group songwriting prompts. Participants will be given the option to share their work in class but sharing is not required. All are welcome to participate. No previous experience with songwriting or playing an instrument is needed. Participants should bring their instrument (if they play one), paper, a writing utensil, and an audio recording device.

SONGS FROM THE IRISH TRADITION (Cathie Ryan)

Cathie Ryan grew up in a home steeped in Irish music and storytelling and learned the rudiments of the oral tradition of sean n6s (old style) singing from her father and his mother. In this course, we will explore songs in both Irish Gaelic and English which Cathie learned from family and from years of song collecting. Lyric sheets will be provided but we will learn by ear, so bring audio recorders with you to class. (No class limit)

VOCAL TECHNIQUE (Cathie Ryan)

Joan Baez, who is still singing beautifully at 81, uses regular vocal exercises and the support of a vocal coach to keep her voice strong and resonant. As she says, "At this stage, it constantly takes more tricks to hold it this way." This class is designed to teach you some of the tricks and techniques that will help

you sing well for a lifetime, including breathing exercises to help support the strength and tone of your voice, vocal exercises to help you develop your range and expression, simple vocal embellishments and stylistic techniques, how to take care of your voice, the rudiments of a singing practice, performance tips on how to be more comfortable when singing in front of an audience, and how to get the most out of using a microphone. By the end of the week, you will have a basic understanding of vocal training and the tools to sing with more freedom and confidence.

I KNOW MY CHORDS; NOW WHAT? (Kay Justice)

This class is designed for early intermediate level guitar players and will concentrate on learning to accompany songs rather than fiddle tunes. Each day will be devoted to a particular subject including various strumming patterns, the use of a flat pick, various strumming patterns, use of a capo, runs between chords and matching the accompaniment to the song. Students should be able to comfortably change chords in the keys of C, D, G and A prior to enrolling in the class. Please bring a playable acoustic guitar, flat pick, thumb and finger picks, if desired, capo and tuning device. A recording device may be helpful but not required. (Class limit: 12)

A TOUR OF ENGLISH

FOLK SONG GENRES (John Roberts)

The variety of English folksongs cover the gamut of human feelings, attitudes and reactions through a wide range of personal and worldly circumstances. There are songs of the working man (or woman!), their pride in their work or the dissatisfaction of their underpaid labor. There are songs of love and seduction, of fidelity and betrayal. There are songs of outlaws and criminals, their exploits and punishments. Conversely, there are songs sung for pleasure, such as humorous songs, joke songs, and songs of conviviality. Then there are newer songs written in a similar traditional style by more recent composers. In this session we will explore all of these, and sing our way through this 'tour' of songs. Bring your voices and suggestions of songs to share, or songs you would like to know. (No class limit)

SINGING THE BALLADS (John Roberts)

The 'big' ballads, particularly those in the Child collection, have fascinated literary scholars for centuries. Often taught as literature, they are but shadows until they are reunited with their tunes, and sung as they should be. We will look at some of these ballads, and consider some of their variants with regard to melody, text and style. Lyric sheets will be provided and tunes will be taught, so we may sing them. Practical approaches to ballad singing and interpretation will be discussed. The ancient ballads demonstrate human strength and frailty, the conflict of good and evil, and the striving for love and redemption. Quite often they involve the realm of the supernatural. These classic ballads have everything! (No class limit)

Traditional Song Week, July 2-8, 2023

7:30-8:30	Breakfast					
8:30- 8:50	Vocal warm-ups (staff)					
9:00-10:15	Songs From the Irish Tradition (Cathie Ryan)	Sea Chanteys: How They Were Used (Koldewey)	I know My Chords – Now What? (Justice)	Mind Over Matter: Vocal Therapy (Smith)	Community Singing For the Soul (Lynch-Thomason)	A Tour of English Folk Song Genres (Roberts)
10:15-10:45	Coffee/Tea Break					
10:45-12:00	Choices: How to Get the Most Out of Performing Your Songs (Watroba)	Songwriting in the Tradition (Gleaves)	Finding Your Voice With the Native American Flute (Fernandez)	Badass Women in Folk Song (Lynch-Thomason)	Just Good Songs (Jones)	Traditional Gospel Choir (Smith, English)
11:30-1:00	Lunch					
1:15-2:15	Community Gathering & Special Events					
	Monday		Tuesday		Wednesday	
	The Copper Family Meets the Carter Family (staff)		Queer & Feminist Folksongs Today (Gleaves, Lynch-Thomason)		Sea Songs & Chanteys (Roberts, Koldewey, Jones)	
2:30-3:45	The Evolution of Gospel Music (English)	Shape Note Singing (Goforth)	Singing the Ballads (Roberts)	Finding Your Voice in Songwriting & Performing (Fernandez)	Old Meeting House Songs (Adams)	Music Hall: Down at the Old Bull & Bush (Jones)
4:00-5:15	Unaccompanied Ballads (Adams)	Vocal Technique (Ryan)	Context From Content in Maritime Music (Koldewey)	Duet Harmony Singing (Justice, Gleaves)	Music Theory (Goforth)	Contemporary Gospel Choir (Smith, English)
5:00-6:30	Supper					
6:15-7:15	Singing Sessions by Genre (Monday: open; Tuesday: Ballad Singing Session; Wednesday: open; Thursday: Pub Sing; Friday: Gospel)					
7:30-?	Evening Events (concerts, dances, jam sessions, etc.)					

BADASS WOMEN IN FOLK SONG (Saro Lynch-Thomason)
Many of us feel drawn to folk songs and ballads from England, Scotland and Appalachia. Yet so often, these songs tell stories in which women are victims in a world they can't control. While these songs reflect important historical realities, there are also plenty of songs that flip the script: songs about women as witches, warriors, adventurers, survivors and justice-seekers. In this class, we'll learn a mix of traditional ballads and folk songs in which women live fiercely, outwit assailants and use magic to achieve their ends. Lyric sheets will be provided. (No class limit)

COMMUNITY SINGING

FOR THE SOUL (Saro Lynch-Thomason)
Singing together brings joy, calms the nervous system, and releases oxytocin to generate feelings of trust and empathy. In this workshop participants will enjoy the sensations of sharing their voices together as Saro teaches work songs, hymns, rounds, hollers and more from a variety of American and North Atlantic Island traditions. Get ready to learn everything from

sea chanteys and Shaker songs to Appalachian hymns, Catawba Indian songs and Scottish lullabies. Along the way, Saro will provide the historical background and context for each song. (No class limit)

THE EVOLUTION OF GOSPEL MUSIC

(Pam English)
For centuries, gospel music has been the center focus of musical expression within African American culture. No matter the denomination, gospel music is the thread that stitches together various religious experiences and expressions through the singing of spirituals, hymns, and songs spreading the gospel. Even in times of extreme difficulty, gospel music is the genre that helps bring people together to focus on the common good and promote positive changes within our communities. Gospel music is inspiring, uplifting, and encouraging. It creates a platform for musical expression, so no matter who you are or where you're from, we can all sing the good news together in one voice. In this class, Pam will take you on a musical journey that highlights the beginning of gospel and takes you through its evolution to the present impact of its message and influence on current church culture. (No class limit)

MIND OVER MATTER:

VOCAL THERAPY (Shirley Smith)

There are important components buried deep in the mind of the singer that can aid them in performing beautiful music or hinder their best musical expression. This class will show you how important your mind is in the overall equation of what makes or breaks a great vocal performance. We will delve into the psyche of great singing and singers. We'll share musical and mental strategies needed to execute your notes with precision and confidence. And we will provide essential information on vocal health and maintenance. This class has been curated to help vocal musicians understand how his/her instrument works in order to achieve pristine musicality.

TRADITIONAL

GOSPEL CHOIR (Pam English & Shirley Smith)

This class is all about singing some amazing and spirited music that will move your very soul. These songs are not only graced with great uplifting energy, but they will also encourage you to clap your hands, pat your feet, and sing with a joyful sound. This class will include two different styles of gospel music: the traditional style that includes hymns like "Precious Lord", penned by the prolific composer, Thomas A. Dorsey and congregational style that includes songs like "Down Through the Years". We encourage you to bring your passion and leave your inhibitions at the door. You will leave this class everyday humming and rocking with a song in your heart and soul. You won't have to bring your hymnals because handouts will be provided. (No class limit)

CONTEMPORARY

GOSPEL CHOIR (Pam English & Shirley Smith)

The focus for this class is to share a varied style of gospel music that has been common since the early 1970s. This style infuses syncopated rhythms and fun harmonies to explore. We will teach songs made popular by some of gospel music's most prolific composers and musicians, like Andrae Crouch, Walter Hawkins, and Hezekiah Walker. The songs and skills obtained in this class will certainly keep you inspired and encouraged. Opportunities to perform solos and duets come with this class, as well as encouragement to bring small hand instruments, like a tambourine. Don't worry about having a perfect voice! Just bring your enthusiasm and we'll bring our years of love for this great style of music for every student. Handouts will be provided. (No class limit)

FINDING YOUR VOICE IN

SONGWRITING & PERFORMING (Wade Fernandez)

We were all born with unique gifts but it takes courage and healing to truly set our voice free. Our audiences, whether they be one child or a packed house, deserve all that we truly can give to the moment and to the music. This is also true for our own personal relationship with music and life. This class will dig deep down to open up our hearts and loosen our musical spirits so that they may soar through to deliver the music we love unhindered. (Class limit: 12)

FINDING YOUR VOICE WITH

THE NATIVE AMERICAN FLUTE (Wade Fernandez)

Everyone has a musical voice that is unique and comes from deep within. This is a class based around an ancient-voiced instrument that helps you to set that voice free and to use it as musical medicine for yourself and all whom you may share it with. Students will be required to purchase a Native

American flute (around \$100) specifically for this class so that all students will have the same type of flute, with the same tuning, and in the same key. Wade can provide a source for these.

Children's Program

We offer a full-day program taught by Melissa Hyman, for children ages 6-12. Children must have turned 6 by July 1st to participate. No exceptions please. Bathroom independence is a non-negotiable prerequisite. Maximum age is 12 on July 1. Some older children (age 12-16) may be able to work as junior counselors. Please email Melissa ASAP if interested in a junior counselor position, even if you've discussed it with her before: melissa.hyman@gmail.com. We are no longer able to provide evening childcare.

We are so excited for the return of the Children's Program! This year, our theme is UNDER THE SEA!! Welcome to the Swannanoa Sea-Pod, where we explore the depths, biodiversity and magical legends of the briny deep. Together, our seafaring crew will set sail for an underwater world of arts & crafts, music and games. We'll even meet some magical mer-folk, and read stories of sea creatures real and imagined. It'll be another unforgettable summer of friendship, water balloon fights, scavenger hunts, and discovery... and we hope you'll join us! With the help of a talented music teacher, we will write our own original song and perform for the whole Gathering at the student showcase on Friday. We'll also have visits throughout the week from other Gathering staff, who will teach and perform just for our kids. Weather permitting we'll continue our traditions of shaving cream hairdos and slip-n-slide madness; we'll definitely have movie night, messy games, and other old favorites. Please bring at least one swimsuit with you, for cooling-down activities like running in the sprinkler. Get ready for a week celebrating curiosity, exploration and wacky fun! There will be a \$30 art/craft materials fee for this class, payable to Melissa on arrival.

Community Gathering Time

(Note: A highlight of the day's schedule is when we gather together each day after lunch for these special events. No advance registration necessary.)

THE COPPER FAMILY MEETS THE CARTER FAMILY

In many ways, the Copper family was to England what the Carter Family was to America. We have several instructors steeped in both traditions. Join us to sing and explore this rich repertoire of songs.

QUEER & FEMINIST FOLK SONGS TODAY

Sam Gleaves & Saro Lynch Thomason will lead both the songs and the discussion surrounding this fascinating and relevant topic.

SEA SONGS & CHANTEYS

Led By John Roberts, David Jones & Chris Koldeway, this workshop will explore the vast tradition of songs of the sea.

Celtic Week

July 9-15

The musical traditions of Scotland and Ireland, possessing separate, distinctive personalities, nonetheless share a common heritage. Many of western North Carolina's early white settlers were either Highlanders or 'Ulster Scots' – the Scots-Irish. Our Celtic Week acknowledges that varied heritage with a program that features some of the best from those traditions.

Celtic Week welcomes a few new staff members, several old friends we haven't seen in a while, and a lineup that features present or former members of the supergroups Lúnasa, Ossian, Solas, The Chieftains, Cherish the Ladies, Slide, Runa, The House Band, Skylark, Moving Cloud, Comas, We Banjo 3 and the Alt, plus the return of an outstanding group of veteran staff members. The week will feature classes, potluck sessions, concerts, and jams. For those taking any of the style classes for fiddle, it is recommended that students should play at an Intermediate level: students should have mastered beginning skills, be able to tune their instruments, keep time, play the principal scales cleanly, and know how to play a few tunes with confidence. Fiddle classes are double-length, and students may take *either* intermediate *or* advanced classes, but not both. The uilleann pipes class is also double-length. Fiddlers who plan on taking both Irish and Scottish fiddle should consider their stamina and the available practice time before registering for two daily 2 ½ hour classes. For novices, "Fiddle for Complete Beginners" will cover the basics and two sections of "Fiddle Technique" will address technical problems for all players, while "Tinwhistle for Complete Beginners" will provide new whistle players with a repertoire of simple tunes.



BRIAN CONWAY

New York-born fiddler Brian Conway is a leading exponent of the highly-ornamented Sligo fiddling style made famous by the late Michael Coleman. The winner of two All-Ireland junior titles in 1973 and 1974, and the All-Ireland Senior Championship in 1986, Brian first studied fiddle with his father, Jim, of Plumbridge, Co. Tyrone, and with Limerick-born teacher/fiddler Martin Mulvihill. However, it was the legendary fiddler and composer Martin Wynne who taught him the nuances of the County Sligo style. Later, Brian met and befriended the great Andy McGann of New York, a direct student of Michael Coleman, who further shaped his precision and skill on the instrument, and he remains faithful to the rich tradition handed down to him. In 1979, Brian recorded a duet album, *The Apple in Winter*, with fellow New York fiddler Tony DeMarco. In July of 2002, Brian released his debut solo CD, *First Through the Gate*, on the Smithsonian-Folkways label, which was subsequently chosen as Album of the Year by *The Irish Echo*. He is also featured on the CD, *My Love is in America*, recorded at the Boston College Irish Fiddle Festival, and on the documentary, *Shore to Shore*, which highlights traditional Irish music in New York. With the release in 2008 of his second solo CD, *Consider the Source*, *The Irish Echo* selected Brian as their Traditional Irish Artist of the Year. One of the musical 'rocks' of the New York area, Brian has also performed all over North America, Ireland and the rest of Europe, and is a noted instructor who has mentored many fine fiddle players, including several All-Ireland champions as well as three students who went on to perform in *Riverdance*. www.brianconway.com



GERRY O'CONNOR

Gerry O'Connor comes from Dundalk in Co. Louth, and was taught by his mother, Rose, who was a descendant of three generations of fiddle players. With a focus on his local music of the Oriel region, he is known worldwide as a soloist and as a founding band member of Lá Lugh, Skylark and Oirialla. His playing is noted for its vibrancy and pulsating rhythm which he attributes to his early years of step-dancing. He has recorded 14 albums, with his first solo album, *Journeyman* hailed as a landmark album of Irish fiddle music, and he has performed with all of the leading performers of the Irish music world including members of the Chieftains, Boys of the Lough, Planxty, De Dannan and the Bothy Band. Gerry has published a book of Cathal McConnell's songs, *I Have Travelled This Country*, and his recent publication, *The Rose in the Gap*, is a collection

of the dance music of Oriel recorded at the turn of the 20th century. A winner of the prestigious Ródaíocht Bardic Award at the the 2018 All Ireland Fleadh for his valuable cultural contribution to Irish music, Gerry is also highly regarded as a violin-maker and music producer, and is in constant demand as a music tutor. His second solo album, *Last Night's Joy* is now available on Lughnasa Music. www.gerryoconnor.net



JOHN DOYLE

John Doyle is one of Ireland's most talented and innovative musicians. Originally from Dublin, and now a longtime resident of Asheville, John is an accomplished singer and songwriter, multi-Grammy nominee, and an extraordinary master of the Irish guitar whose hard-driving style has influenced generations of players. A founding member of the acclaimed group Solas, his powerful guitar playing provided the signature rhythmic backbone for the band, and his sensitive and emotional finger-style playing and creative vocal harmonies can be heard on four of Solas' recordings as well as dozens of other recordings. John regularly performs solo, and has also toured the world with such artists as Joan Baez, Mary Chapin Carpenter, Linda Thompson, Jerry Douglas, The Alt, Usher's Island, Liz Carroll, Eileen Ivers, Tim O'Brien, Michael McGoldrick & John McCusker, Alison Brown, Mick Moloney, Kate Rusby and a host of other world-class performers. John has been featured on over 100 recordings of traditional and contemporary Irish, folk and Americana music, and is a great lover of traditional song, and an encouraging and enthusiastic teacher. We're pleased to welcome one of our Master Music Makers back for his sixteenth Gathering. www.johndoylemusic.com



ALASDAIR WHITE

Alasdair White is an exceptional exponent of west coast Scottish music and is widely regarded as one of the foremost Scottish fiddler players of his generation. He was born and brought up on the Isle of Lewis in the Outer Hebrides, a chain of islands of singular importance to Gaelic Scotland's musical heritage and he's perhaps best known as having been a member of Scotland's seminal Battlefield Band for over 16 years, touring extensively in

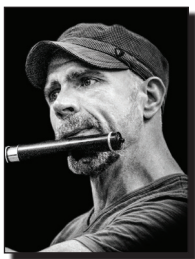
that time throughout North America, Europe and Asia. Now resident in New York, Alasdair has performed and recorded as a guest with many of the most renowned artists in Scottish, Irish and Breton traditional music. Current ongoing projects include Gaelic supergroup, Dàimh, Loud Weather, a duo with Mike Katz, and his own solo performances. His composition and recording work includes an original commission entitled *An Iuchair*, and a featured performance on the soundtrack of the award-winning Lewis-set movie, *The Road Dance*. www.alasdairwhite.com



LIZ CARROLL

Since she was 18, when she astounded the Celtic music world by winning the Senior All-Ireland Fiddle Championship, Liz Carroll has been amazing audiences around the globe. She has been called a “virtuoso” (*The Irish Times*), a “celebrated torchbearer” (*Lexington Herald-Leader*), and a “master of Irish traditional music” (NPR’s *The Thistle & Shamrock*). She is a NEA National Heritage Fellow, a 2009 Grammy nominee (“Best Traditional World Album,” *Double Play* with John Doyle), one of our Master

Music Makers, and the first American-born recipient of the TG4 Gradam Cheoil for Cumadaoir/Composer – Ireland’s most significant music prize. Liz’s recordings are, in the majority, her own compositions, and they have given her a stature equal to that of her playing. She is celebrated for invigorating the traditional styles of Irish music, and her compositions have entered the repertoire of Irish and Celtic performers throughout the world. Highlights from 2022 included composing music for the *Who Do We Say We Are?* project for Trinity College’s Long Room and Notre Dame’s Snite Museum; composing music and appearing alongside forty young fiddlers from Ireland and Scotland for the opening night of the All-Ireland Fleadh Cheoil in Mullingar; and dressing up, in April, for her induction into the Irish-American Hall of Fame. She continues to talk about composition through her Patreon site, and is working with Liz Knowles on a series of podcasts called, *The Lizzes*, also on Patreon. Finally, Liz is over the moon excited to return to the Swannanoa Gathering! www.lizcarroll.com



KEVIN CRAWFORD

Born in Birmingham, England, Kevin Crawford’s early life was one long journey into Irish music and Co. Clare, where he eventually moved while in his 20’s. He was a founding member of Moving Cloud, the Clare-based band who recorded such critically-acclaimed albums as *Moving Cloud* and *Foxglove*, and he has also recorded with Grianin, Raise the Rafters, Joe Derrane, Natalie Merchant, Susan McKeown and Sean Tyrrell. Kevin appears on the 1992 recording, *The Maiden Voyage*,

recorded live at Peppers Bar, Feakle, Co. Clare, and appears on the 1994 recording, *The Sanctuary Sessions*, recorded live in Cruise’s Bar, Ennis, Co. Clare. He now tours the world with Ireland’s cutting-edge traditional band, Lúnasa, called by some the “Bothy Band of the 21st Century,” with nine ground-breaking albums to their credit. A recent project is the Teetotallers, a supergroup trio that also features Martin Hayes and John Doyle. A virtuoso flute player, Kevin has also recorded several solo albums including *The ‘D’ Flute Album*, *In Good Company*, *On Common Ground*, *Carrying the Tune*, a duo recording with Lúnasa’s piper, Cillian Vallely, and a trio project with Dylan Foley & Patrick Doocey, *The Drunken Gaugers*. www.lunasa.ie

ANDREW FINN MAGILL

(See bio in Fiddle Week, pg. 4)



JOHN WHELAN

Born in London, in his youth John was blessed to play with some great names of an older generation of players, such as Lucy Farr, Brian Rooney and Bobby Casey, to name but a few. After winning three All-Ireland button accordion competitions, he recorded his first LP, *The Pride of Wexford*, at the age of fourteen and an EP with Christine Considine, produced by the legendary Finbarr Dwyer. He made several appearances on RTE and British television before moving to the US in 1980 where he teamed up with Eileen Ivers, culminating in the recording, *Fresh Takes* with Mark Simos on guitar. In 1996, he signed with Narada Records and wrote, recorded and produced seven CDs, bringing him into the Top Ten on the *Billboard* World Music charts with sales in excess of one million. John has taught no less than four All-Ireland Button Accordion Champions, two of whom became professional players. Teaching has always been a passion for John and is not limited to just button accordion: he also taught the great Karen Tweed, five-time All-Ireland Piano Accordion Champion. John has also appeared on the *Conan O’Brien Show* and in two films, *Ride with the Devil*, directed by Ang Lee and *Gods & Generals*, directed by Ron Maxwell. He recently formed a new band called Gailfean, featuring lifelong friend Brian Conway, with Máirtín de Cógáin and Don Penzien. www.johnwhelanmusic.com



SEÁN GAVIN

A master of the uilleann pipes, Irish flute, and tin whistle, Seán Gavin is one of the most highly regarded Irish musicians of his generation. He was encouraged in music by his father Mick, a fiddler from Co. Clare, and his multi-instrumentalist brother Michael. At age 12, he began study on the uilleann pipes with the late Al Purcell, former pupil of piper Leo Rowsome. Seán moved to Chicago at age 20 where he spent a decade playing and studying with the windy city’s finest musicians, particularly Sligo flute-legend Kevin Henry. He is the first and only musician born outside Ireland to win the prestigious Seán Ó Riada Gold Medal. His most recent recording, *Music from the Lost Continent*, with fiddler Jesse Smith, accompanist John Blake, and bodhran player Johnny “Ringo” McDonagh, was hailed by *The Irish Echo* as “traditional music at its best!” Seán tours regularly with the groups Bua and Téada, both of which have gleaned top praise from Irish music critics around the globe. Currently, Seán lives in his native Detroit where he continues to play, teach, and promote traditional Irish music. www.seangavinmusic.com



GRÁINNE HAMBLY

Gráinne Hambly comes from Co. Mayo in the west of Ireland. She started to play Irish music on the tinwhistle at an early age, before moving on to the concertina and later the harp. She lived in Belfast for six years, where she completed a Master’s Degree in Musicology at Queen’s University. Her main research topic concerned folk music collections and the harp in 18th-century Ireland. In 1994, she was awarded first prize in the senior All-Ireland Fleadh Cheoil competitions for harp and concertina. As well as being an established performer touring extensively throughout Europe and North America, she is also a qualified teacher of traditional Irish music and is in great demand at summer schools and festivals both in Ireland and abroad. Gráinne was awarded the T.T.C.T. (a certificate for teaching traditional Irish music at advanced level, credited by Comhaltas Ceoltóirí Éireann and the Irish Department of Education), and has also received her Graduate Diploma in Education (Music) from the University of Limerick. She has released three widely-acclaimed solo harp CDs and a collaborative CD with Billy Jackson, as well as appearing on a number of other recordings. www.grainnehambly.com



WILL MACMORRAN

Will MacMorran is a multi-talented musician, audio engineer, and educator based in Johnson City, TN. Will has had the honor of touring with The Chieftains as their guitar player for the past few years and has spent 15 years touring nationally and internationally with well-known artists in the Celtic, pop, and country genres. Will started piping at a young age and quickly added the guitar, whistles, accordion, and bouzouki, among other instruments, to his skillset. In addition to touring, Will currently teaches in East Tennessee State University's Bluegrass, Old Time, and Country Music Studies Program and is the Department Head of Entertainment Technology at Northeast State Community College. www.willmacmorran.com



KATHLEEN CONNEELY

Born in Bedford, England, to Irish parents from Galway and Longford, Kathleen began playing Irish music at age twelve, along with her siblings, Bernadette, Michael & Pauline. She took lessons from Co. Clare musician, Brendan Mulker, a well-regarded teacher in and around London. Her father Michael is a fiddle, accordion, and tin whistle player from Errislannan, Co. Galway, and the Conneely home was always filled with music from records and live sessions with many visiting musicians. Over the years, Kathleen has lived in London, Dublin, Chicago, Rhode Island & Boston, where there was always a lively traditional Irish music scene, which has helped to sustain her passion for the music. She has taught for Comhaltas Ceoltoiri Eireann both in Dublin and Boston, at the Boston College Irish Studies program; Gaelic Roots, the Catskills Irish Arts Week, the Swannanoa Gathering and at various Trad Festivals throughout the U.S. In 2012, she released her first solo CD, *The Coming of Spring*, and in 2022 released a new CD, *All Jokes Aside*, collaborating with fellow musicians and friends Sean Clohessy and John Coyne in Boston.



MARTIN HOWLEY

Martin Howley has been at the forefront of Irish mandolin and banjo for over a decade. He is a seven-time All-Ireland Champion on mandolin and banjo and was the first Irish banjo and mandolinist to play at the hallowed Grand Ole Opry in Nashville, TN. Martin is a founding member of We Banjo 3, one of the biggest bands to come out of Ireland in the last two decades, with two *Billboard* World No.1 albums and a *Billboard* Bluegrass No.1 record, as well as recognition as RTE's "Folk Album of the Year". We Banjo 3 were architects of a genre fusing Irish with Americana and bluegrass, having headlined many of the major Irish, bluegrass and folk festivals across the US with tours as far afield as Colombia and Japan. Martin is the mandolin and guitar soloist on the first national tour of Broadway's Tony Award-winning *Come From Away*, playing in some of North America's most prestigious venues including the Kennedy Center in DC, Boston Opera House, & Place Des Arts, Montreal. He is leading the vanguard of Irish mandolin, bringing the instrument to new levels of virtuosity and innovation, and introducing Irish banjo and mandolin to new audiences throughout the world. He has performed with The Chieftains, Bela Fleck, Ricky Skaggs, Eileen Ivers, Sharon Shannon, Carlos Nunez, Steve Earle, Altan and Mumford & Sons among others. www.webanjo3.com

JENNA MOYNIHAN

(See bio in Fiddle Week, pg. 4)



EAMON O'LEARY

Originally from Dublin, Eamon has lived in New York City for the last twenty years. He has toured extensively throughout North America and Europe, performing and recording with many of Irish music's great players. In addition to his performance schedule, Eamon has taught at numerous music programs including the Augusta Heritage Center, the Catskills Irish Arts Week, the Alaska Irish Music Camp and many years at the Gathering. In 2004, he and Patrick Ourceau released a live recording, *Live at Mona's*, documenting their many years hosting a session on New York's Lower East Side, and in 2012, Eamon released a recording of traditional songs, *The Murphy Beds*, with Jefferson Hamer, described by the *Huffington Post* as "ten beautiful, crystalline songs." He has also teamed up with old friends John Doyle and Nuala Kennedy to form The Alt. Their self-titled debut album was released in November 2014. www.eamonolearymusic.com



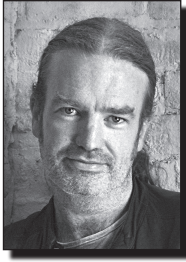
JOHN SKELTON

London-born flute and whistle player John Skelton is probably best known to American audiences from his work with The House Band, with whom he recorded eight albums on the Green Linnet label. He has also released a solo album, *One At a Time*, and *Double Barrelled*, a highly regarded album of flute duets with Kieran O'Hare, as well as a series of tune collection books, imaginatively titled *A Few Tunes*, *A Few More Tunes*, *Yet More Tunes* and *Some Breton Tunes*. John has performed at most of the major folk festivals in North America, Europe and Australia. He is an experienced teacher, and has taught at summer schools in the United States, Europe and Africa, and nineteen previous years at the Gathering. In addition to his background in Irish music, John is also well-schooled in the music of Brittany. He visits there regularly, and is a highly-regarded player of the Breton bombarde, a double-reed folk shawm. NPR's *Thistle & Shamrock* described him as "the finest bombarde player outside of Brittany." He also plays the 'Piston' (Low Bombarde), the 'Veuze' (the bagpipe of eastern Brittany) and the 'Gaita Gallega' (Galician pipes). In 2014, John and Kieran O'Hare recorded the CD, *Two Tone*, a follow-up to *Double-Barrelled*. John serves as the Celtic Week Host.



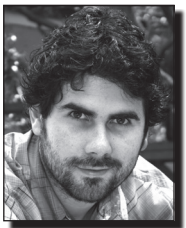
MARI BLACK

Called "One of the brightest fiddlers around today" by WGBH radio's *A Celtic Sojourn* host Brian O'Donovan, multistyle violinist Mari Black has delighted audiences around the world with her energetic playing, sparkling stage presence, and dazzlingly virtuosic fiddling. Mari made her entrance onto the international stage when she became the Glenfiddich Fiddle Champion of Scotland, a two-time U.S. National Scottish Fiddle Champion, and a two-time Canadian Maritime Fiddle champion, all within a three-year period. She's performed at Celtic festivals, Highland Games, celebrated folk venues, world music concert series, and acclaimed classical concert venues including Carnegie Hall. She's performed in Brazil, Scotland, Canada, China, Korea, Zimbabwe, Hungary, Poland, the Czech Republic, Italy and France, and works as a teacher, performance coach, dancer, competition judge and musical ambassador dedicated to connecting people through music. Mari has taught workshops at the Acadia Trad School, the Jink & Diddle School of Scottish Fiddling, the Mark O'Connor fiddle camp, the Tanglewood Festival, the Yale School of Music, and more. Her compositions have won several awards, including a Gold Medal from the MASC International Songwriting Competition. www.mariblack.com



CILLIAN VALLEY

At age seven, Cillian Valley began learning the whistle and pipes from his parents, Brian and Eithne at the Armagh Pipers Club, a group that has fostered the revival of traditional music in the north of Ireland for over four decades. Since leaving college, he has played professionally and toured all over North America, Europe, Asia and Australia. He appears on over sixty albums including guest spots with Bruce Springsteen, Natalie Merchant and Alan Simon's *Excalibur* project with Fairport Convention and the Moody Blues. He has also performed and toured with *Riverdance*, Tim O'Brien, Mary Chapin Carpenter, Whirligig, and the Celtic Jazz Collective. Since 1999, he has been a member of Lúnasa, one of the world's premier Irish bands, with whom he has recorded nine albums and played at many major festivals and venues including WOMAD, Glastonbury, Edmonton Folk Festival, Carnegie Hall and The Hollywood Bowl. www.cillianvalley.com



MÁIRTÍN DE CÓGÁIN

Máirtín de Cógáin is a singing, dancing, tale-spinning bodhrán player, playwright and actor descended from a long line of storytellers with two All-Ireland titles for Storytelling under his belt. Máirtín grew up in Carrigaline, Co. Cork, where house parties were frequent, and everyone had to have their 'party piece' to perform. His father Barry taught him nearly all he knows, along with great yarnspinnners like Éamon Kelly, Pat 'the Hat' Speith, Bob Jennings, Éamonn de Barra and many more. Máirtín is also a true promoter of the Ballad and learned from many famous Irish singers such as Danni Maichi Ua Súilleabháin, Séamus Mac Mathúna, and Ciarán Dwyer. A fluent speaker of Irish (Gaelic), he grew up in a bilingual home and later earned a degree in the Irish language from University College Cork. Máirtín has taught the art of storytelling at many festivals and camps, including the Catskills Irish Arts Week, August's Irish Week, Spanish Peaks International Celtic Music Festival as well as major US festivals including the Kansas City Irish Fest, Milwaukee Irish Fest, CelticFest Mississippi, Minnesota Irish Fair, and La Crosse IrishFest. Máirtín is delighted to be back at the Gathering and looking forward to exploring deeper into the tradition www.mairtinmusic.com

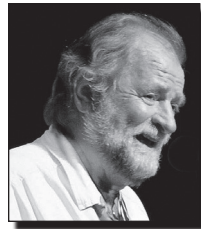


BILLY JACKSON

Billy Jackson was a founding member of the influential folk group Ossian in 1976, a band whose outstanding recordings remain a benchmark for Scottish music, and a member of the Scottish Traditional Music Hall of Fame. Acclaimed for his musicality on the Celtic harp, he is also a renowned composer whose work is inspired by the history and landscape of Scotland. In 1999, his song, "Land of Light" was selected as the winner of *The Glasgow Herald's* year-long "Song For Scotland" competition, coinciding with the restoration of the Scottish Parliament, to select a "new anthem for a new era in Scotland." As a solo performer, he has toured extensively throughout Europe and North America, and has taught harp at many international festivals. Billy is also a trained music therapist, and in 2004, he received our Master Music Maker Award for lifetime achievement. Billy has performed with, and composed for, a variety of orchestras including The Scottish Chamber Orchestra, Asheville Symphony and Cape Cod Symphony. Billy headed the music therapy program at Mission Hospital in Asheville for 10 years, and he now works part-time in music therapy in Sligo, Ireland. www.wjarp.com

CATHIE RYAN

(See bio in Traditional Song Week, pg. 17)



ED MILLER

From the folk clubs of Scotland in the 1960s and 70s to the festivals, coffeehouses and music camps of America, Ed Miller has steadily established himself as one of the finest Scottish singers of both contemporary and traditional songs. He has been a regular staff member of Swannanoa's Celtic Week for three decades, where his love and knowledge of Scots song, paired with a droll sense of humor, made him an excellent and popular teacher. Originally from Edinburgh, Ed has been based in Austin, TX for many years, where he received a PhD in Folklore from the University of Texas, but over the past 35 years he has gradually moved from academia to full-time performing. He hosts *Across the Pond* on SunRadio in Austin (KDRP.org), leads folk music tours to Scotland each summer, and has released ten CDs of traditional and contemporary Scottish song, including his most recent, *Follow the Music*. www.songsofscotland.com



DAVE CURLEY

Dave Curley is one of Ireland's leading multi-instrumentalists, vocalists and a champion step dancer. Hailing from Co. Galway on the west coast of Ireland, Curley has worked with the award-winning traditional group, Slide, for the past ten years and also spent five successful years with award-winning American Roots band, Runa. More recently, Curley has joined forces with musically diverse multi-instrumentalist Andrew Finn Magill, and is also a creative member of Crannua, featuring Moya Brennan, John Doyle, Ashley Davis, Mick McCauley and Eamonn & Cormac DeBarra. Curley has a BA in Irish Music and Dance from the University of Limerick, four years teaching experience at The Music Academy, State College PA, and has taught at O'Flaherty's Retreat in Texas, the Milwaukee Irish Fest School of Music, and has presented many music workshops at colleges, festivals and music schools around the US with Slide, Runa and Sligo fiddler, Manus McGuire. www.davecurleymusic.com



KIANA JUNE WEBER

Kiana June combines her classical training with her love for American and Irish folk music. Kiana graduated with a BM in violin performance from University of Michigan SMTD, and gave the commencement speech to her graduating class. At only 19, she was scouted by the violin troupe Barrage and toured internationally for three years. In 2012 she made a splash as the fiddler player in one of Celtic music's most popular bands, Gaelic Storm, with whom she recorded 4 *Billboard* World No.1 albums. In 2017, she left the band to pursue her own career and toured as a special guest with Grammy award-winning artist, Carlos Nunez. In 2018, she was the fiddle player for the first national tour of Broadway's hit, *Come From Away*. Kiana is an educator par excellence, with a unique pedagogic philosophy that yields measurable success in all learning styles. She founded her own company to further contemporary violin education. American-born and living in the west of Ireland, Kiana tours internationally much of the year and enjoys openly sharing her experience. www.kianajune.com



ANNA COLLITON

Anna Colliton's distinctively buoyant and imaginative playing has made her one of the leading exponents of the bodhrán, the traditional Irish frame drum. Anna has appeared with Cherish the Ladies, Eileen Ivers, Comas and the Paul McKenna Band among others, worked as a dedicated sub for the Broadway hit musical, *Come From Away*, and completed a three-year residency at Walt Disney World in Orlando, Florida. She has performed and taught

at dozens of festivals across the country, including Catskills Irish Arts Week, The Swannanoa Gathering Celtic Week, Fairbanks Summer Arts Festival, The O'Flaherty Irish Music Retreat, The St. Louis Tionol, CCE MAD Week, Tune Junkie Weekend, and Augusta Celtic Week. As a teacher dedicated to advancing the tradition of bodhrán playing, Anna inspires students of all levels to incorporate both 'the old' and 'the new' into their playing, emphasizing the importance of personal style in traditional music. www.annacolliton.com



NUALA KENNEDY

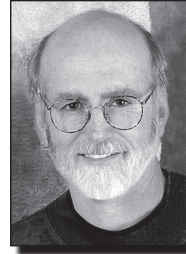
Nuala is known for her creative reworking and reimagining of traditional songs and for her unique Irish flute style, formed in Dundalk, Co. Louth and honed in her long-time adopted home of Edinburgh, Scotland. With four solo albums to her credit, and a new record *Shorelines* in shops this year, Nuala is a musical adventurer who is known world-wide as a superlative performer of traditional music. She has graced the cover of *Irish Music* magazine, *Sing Out!* and regularly appears on the mainstage at festivals around the world. Her roots are first and foremost in Irish music, but she's "something of a genre bender" according to *Living Tradition* magazine. Nuala performs with Oirialla, playing music from her native area alongside fiddler Gerry O' Connor, and with The Alt (John Doyle and Eamon O'Leary) whose second album *Day is Come* was released last year on Under the Arch Records. www.nualakennedy.com



SIOBHAN BUTLER

Siobhan is an acclaimed performer and teacher of Irish traditional dances. She has collaborated and performed with leading artists including Kevin Burke, Nuala Kennedy, Nic Gareiss, Cherish the Ladies, Tony Demarco, Kieran Jordan, and Sandy Silva, along with a European tour with the renowned dance show, *Rhythm of the Dance*. Inspired by the rich history of set dance battering from County Clare, Siobhan's

dancing is at once musical and rooted in tradition. She is informed by over 20 years of study and ethnographic research and her expertise in Irish dance styles can be seen through her in-demand workshops, demonstrations, and lectures. In 2022, Siobhan launched her new online education platform for Irish dance: *Bánóg Irish Dance*. She is a graduate of Goddard College and the University of Limerick, where she received a BA in Anthropology and MA in Ethnochoreology respectively. www.siobhanbutler.com/www.banogirishdance.com



JIM MAGILL

The Coordinator of Celtic Week is an award-winning songwriter and instrumentalist and the founding Director of the Swannanoa Gathering Folk Arts Workshops at Warren Wilson College. He holds Bachelor's and Master's degrees in anthropology from the University of North Carolina at Chapel Hill, and also acts as Coordinator for our Contemporary Folk and Mando & Banjo Weeks. He directed the Celtic Series of Mainstage Concerts at Asheville's Diana Wortham Theatre for more than twenty years, and was awarded the first Fellowship in Songwriting and Composition from the North Carolina Arts Council. He performs solo on guitar, mandolin and vocals, and with his wife Beth (flute) and son Andrew Finn (fiddle) as the Celtic trio, The Magills. With numerous album and performance credits, including performances with Emmy Lou Harris and Tom Paxton, Jim's original songs have been covered by such artists as Mike Cross, The Smith Sisters, Cucanandy and the Shaw Brothers, and have been featured numerous times on NPR's *Thistle & Shamrock*. In the world of graphic arts, his cover designs for the Gathering's catalogs have won fifteen design awards; he's twice been a finalist for Photoshop World's Guru Awards; and he has served as a consultant on website design for several luthiers. www.magillarts.com

ROBIN BULLOCK

(See bio in Celtic Week, page 43)

Classes

(Unless otherwise indicated, all classes have a limit of 15)

Fiddle

INTERMEDIATE IRISH FIDDLE A (Gerry O'Connor)

The bowing and articulation of bow patterns in the playing of jigs and other familiar dance rhythms introduced in the early part of the class will provide the basis for a systematic approach to a generic playing of Irish fiddle music suitable for intermediate/advanced fiddlers. This will enable the student to identify some repetitive patterns of bowing which, although non-specific, will aid the student in understanding the non-random activity of bow movement in Irish fiddle playing. Audio and selective video recording is encouraged. While some experience in learning by ear would be an advantage, a positive approach to attempting to learn by watching and listening is essential. The notation of the workshop tunes with some typical bowing motifs indicated will be forwarded in .pdf format by email after the class. (Class limit: 30)

INTERMEDIATE IRISH FIDDLE B (Andrew Finn Magill)

As intermediate players you've built a little repertoire and mastered some basic ornaments. In this class we will work on phrasing and stylizing your playing with those things we term 'lilt,' 'lift,' and 'drive' by looking at specific

bowings, ornaments and fingerings. We will also look at the notion of 'style' and some of the techniques the great fiddlers before us used. For those who read music, I will bring a few fiddle transcriptions, but this class will be first and foremost an ear-training class. We will learn one or two rare hornpipes, fiddle-friendly reels (think G minor) and maybe even something more exotic like a slide or a set dance. The goal of the week is to inspire, inspire, inspire, while giving you the tools you need to practice more efficiently and meet your musical goals. All music will be recorded before camp and notated for all who wish it. (Class limit: 30)

ADVANCED IRISH FIDDLE A (Liz Carroll)

This advanced fiddle class will work on good bowing and ornamentation, and we'll tackle interesting and challenging tunes. We'll learn some new tunes and brush up on some old ones, and we'll even learn a 'Liz tune' or two. A relaxed pace will be the order of the day as we delve into all the elements of Irish fiddling. (Class limit: 30)

ADVANCED IRISH FIDDLE B (Brian Conway)

In this course for advanced players we will cover the use of phrasing, ornamentation and bowing in traditional Irish music. We'll discuss a 'bow-to-practice' method, how to approach session playing, and how to learn tunes from recorded media. We will learn a few tunes, but the emphasis will be on advanced technique and the use of variations as well as answering any questions you may have. The tunes taught in this class will be, for the most part, traditional Irish tunes rather than newer compositions and Brian is open to teaching tunes requested by the students. Sheet music will be provided for those who need it. Please bring an audio recorder. (Class limit: 30)

FIDDLE FOR COMPLETE BEGINNERS (Kiana June Weber)

Learning to play the fiddle might seem daunting, but believe it or not, it's possible to learn the basics (as well as a tune or two!) in a week. That's what we'll do in this class, starting with a foundation of great left-hand and bow-grip technique, and moving on to finessing your sound production, string crossings, and intonation. By the end of the week, you'll be able to play basic scales as well as a simple polka. Please make sure to bring a fiddle and bow in playable condition and a shoulder rest.

FIDDLE TECHNIQUE A (Kiana June Weber)

This will be a 'how to sound like a fiddler' technique class. It's for those who already play fiddle at an intermediate to advanced level, but want to learn techniques to take their playing and sound to the next level. Throughout the week we will focus on specific fiddle techniques that are part of the recipe for authentic style: lilt (aka swing), turns, double-stops, slides, cuts, grace notes, tone, and 'crunch'. We will also learn when and how to implement these, how to troubleshoot, and how to practice for success. Expect to leave this week with some really cool sounds you can actually use right away. Bring a recording device, and all your questions – class will be tailored to the needs of the students. (Class limit: 20)

FIDDLE TECHNIQUE B (Jenna Moynihan)

In this class we'll explore the instrument beyond tune-learning, zooming in with a holistic focus on both understanding & investigating the mechanics and nuances involved in playing the fiddle. Unlocking the next level of your playing can often be inhibited by some technical challenges, and adjustments to technique, posture, bowing (and so much more!) can help you progress further. We'll discuss tone, bowing, and how we might bring a tune to life and find our own voice within these traditions. This class will be geared towards intermediate players and students are encouraged to bring their personal questions and queries to the class. (Class limit: 20)

CAPE BRETON FIDDLE (Jenna Moynihan)

In this class, we'll look at what makes Cape Breton music different from other fiddle styles. We'll talk a lot about bowing and how this gives the fiddle style its 'accent,' as well as common left-hand embellishments that you'll hear in the style. Listening to recordings will also be a part of the class. We'll use this as part of our ear training to identify common stylistic features and apply them in our own music. The class will be taught mostly by ear and we'll talk about ways to improve your ear training. Sheet music will be provided for reference at the end of the week. We'll learn jigs and reels, and march, strathspey & reel sets, as the class desires. (Class limit: 25)

INTERMEDIATE SCOTTISH FIDDLE (Mari Black)

Are you searching for your authentic Scottish voice? Looking for more sparkle in your playing? Want to get grooving with a real Scottish fiddle accent? This class is a fun, yet intensive odyssey that delves into creating a believable stylistic Scottish feel. We'll learn many traditional tunes: driving reels and jigs, stately marches, mighty strathspeys (the signature Scottish tune type!), and haunting slow airs. We'll discover how to capture the stylistic essence of

each tune type through good choices in bowing, ornamentation, phrasing, and rhythmic groove. We'll polish up your dance feel so you know how to get everyone's feet tapping, and we'll put together complete 'MSR' sets that you could use for a traditional Scottish performance or competition. All tunes will be taught by ear, so definitely bring your audio recorders, but don't worry – notated sheet music for all tunes we learn will be given out at the end of the week to help you keep practicing once you get home! (Class limit: 30)

ADVANCED SCOTTISH FIDDLE (Alasdair White)

In this class we'll mainly cover tunes from the rich Gaelic traditions of the Highlands and North West coast of Scotland and the stylistic means to play them, focusing on grace notes and bowed articulation to give your playing authenticity and swing. Particular attention will be paid to the tunes and idioms from 'puirt a' beul' music and the piping tradition, music perhaps seldom heard very widely. We'll also talk about the history and background of the tunes and discuss other regional musical styles of Scotland. Teaching will be primarily by ear but sheet music for some of the tunes covered will be available during classes. All sheet music will be provided by the end of the camp. The reason for this distinction is that it will allow us greater flexibility and spontaneity within the class. If we're enjoying a particular type of tune we can maybe look at another similar one, for example, rather than sticking to a rigid curriculum the whole time. It will be very useful to you to have some kind of audio recorder (be it your phone or a dictaphone) for future reference. (Class limit: 30)

Reeds

UILLEANN PIPES (Cillian Vallely)

This class will focus on tunes from the standard piping repertoire and their associated piping techniques. Through the teaching of new tunes, we will examine standard piping elements such as rolls, crans and triplets, and also look at how to get the best sound from the instrument in terms of tone and tuning. We will spend some time looking at the various styles of playing and how to develop the music from the basic melody through the use of ornamentation and melodic and rhythmic variation. We will also look at regulator accompaniment for those with full sets and we will try to cover the various tune types associated with traditional music. A device to record the classes will be essential as the class will be taught by ear and it is expected that a lot of what you learn at the class will be of use between classes. For those who require it, musical notation can be made available at the end to take home. Intermediate and advanced players will benefit the most from this class.

ANGLO CONCERTINA (Gráinne Hambly)

This class is intended for students playing Anglo C/G concertinas, and is open to all levels, from beginners with some basic playing experience upwards. It is not suitable for complete beginners, however, and all participants should be familiar with their instrument (location of the notes, etc). Basics of technique and style (e.g. bellows control, phrasing, alternative fingerings) will be covered, as well as ornamentation in the context of Irish traditional dance tunes. Participants are encouraged to bring an audio recorder. Written music will also be provided.

BUTTON ACCORDION (John Whelan)

In this class for B/C accordion, a specific tune will be assigned to the class each day, and learned by ear. Attention will be paid to posture in general, fingering technique, hand position, air button control, the understanding/internalizing of a tune, phrasing and ornamentation. Different playing styles will be demonstrated and discussed, along with listening recommendations for representative box-players. Students will also be encouraged to showcase

Celtic Week, July 9-15, 2023

7:30-8:30	Breakfast														
9:00-10:15	Intro to Celtic Harp (Jackson, Hambly)	Int. Scottish Fiddle (Black)	Adv. Scottish Fiddle (White)	Storytelling (de Cógáin)	Scotland in Song (Miller)	Working Songs (Curley)	Session Guitar Accomp. I (MacMorran)	Fiddle for Complete Beginners (Weber)	Bodhran I (Colliton)	Intro to Irish Flute B (Skelton)	Intro to Irish Whistle A (Conneely)	Intro to Irish Whistle B (Gavin)	Int./Adv. Flute C (Kennedy)	Mandolin I (Howley)	
10:15-10:45	Coffee/Tea Break														
10:45-12:00	Intro to Irish Dance (Butler)	Celtic Bouzouki (Doyle)	Int. Scottish Fiddle (cont'd)	Adv. Scottish Fiddle (cont'd)	Who's Who in Irish Mythology (de Cógáin)	Singing Scottish Songs (Miller)	Songs of Connacht (Curley)	Tinwhistle for Complete Beginners (Jackson)	Fiddle Technique A (Weber)	Fiddle Technique B (Moynihan)	DADGAD Song Accomp. (O'Leary)	Int./Adv. Flute B (Skelton)	Int./Adv. Whistle A (Conneely)	Int./Adv. Whistle B (Gavin)	Mandolin II (Howley)
11:30-1:00	Lunch														
1:15-2:30	Int./Adv. Celtic Harp (Jackson, Hambly)	Sean Nós Dance (Butler)	Int. Irish Fiddle A (O'Connor)	Int. Irish Fiddle B (Magill)	Adv. Irish Fiddle A (Carroll)	Adv. Irish Fiddle B (Conway)	Flatpicking Celtic Guitar (Bullock)	Irish Traditional Song (Ryan)	Playing in Sessions (Whelan)	Session Guitar Accomp. II (Doyle)	Cape Breton Fiddle (Moynihan)	Accompany Tunes on the Fly... (MacMorran)	Intro to Irish Flute A (Crawford)	The Big Sing (Kennedy)	Uilleann Pipes (Valley)
2:45-4:00	Singing for a Lifetime (Ryan)	Int. Irish Fiddle A (cont'd)	Int. Irish Fiddle B (cont'd)	Adv. Irish Fiddle A (cont'd)	Adv. Irish Fiddle B (cont'd)	Bodhran II (Colliton)	Anglo Concertina (Hambly)	Tenor Banjo (O'Leary)	Button Accordion (Whelan)	Celtic Fingerstyle Guitar (Bullock)		Int./Adv. Flute A (Crawford)	Uilleann Pipes (cont'd)		
4:15-5:15	Potluck Sessions & free time														
5:00-6:30	Supper														
6:00-7:00	Slow Jams/Song Swaps														
7:30-?	Evening Events (concerts, jam sessions, etc.)														

their progress to their classmates. Classes will be taught by ear. Students are encouraged to bring audio recorders, pen and paper, and to ask as many questions as possible. Videotaping is not permitted.

PLAYING IN SESSIONS (John Whelan)

Playing in sessions can be a daunting task sometimes, especially if you are venturing into a new one when traveling around, so being prepared is a good way to keep your mind and nerves at ease. I will focus on what are the best session tunes played around the country. Session etiquette is very important not just for you but for everyone – when to play and when not to play. Learn to use your experience to learn new tunes without interfering with others in the session and gain more confidence. We will also focus on how to improve your current community's session to get more enjoyment from it and to understand that you, along with your peers, are all equally responsible for sustaining a vibrant musical experience for each other and your community especially in a public session. (No class limit)

Fretted Instruments

MANDOLIN I (Martin Howley)

This will be foundational exploration of Irish music on the mandolin. We will gain a fundamental understanding of the fretboard, posture & picking mechanics, and explore a range of techniques and rudiments such as scales, picking exercises, and the establishment of good practice. We will learn tune types and rhythms, working on a balanced selection of basic easy-to-learn tunes. We will work with notation and playing by ear throughout the week. Bring a recording device!

MANDOLIN II (Martin Howley)

This class will focus on honing our playing style, our technical mastery and our overall advanced techniques. We will work an advanced repertoire tailored to the class, and develop these tunes fully, exploring phrasing, or-

namentation, variation, harmonic/chordal underpinnings. We will discuss and disseminate particular examples of Irish musicians and how to develop one's own personal style while exploring and paying homage to other artists. Bring a recording device!

DADGAD SONG ACCOMPANIMENT (Eamon O'Leary)

This class will focus on approaches to song accompaniment using the unique DADGAD tuning. We'll start with an introduction to the tuning, so no previous experience is necessary, and then we'll explore the different rhythmic and harmonic possibilities that it affords. Particular emphasis will be placed on chord voicings and rhythm-hand techniques. Participants need not be singers and most of what we cover will also be applicable to dance tune accompaniment.

FLATPICKING CELTIC GUITAR (Robin Bullock)

This intermediate-level class will focus on making traditional Celtic tunes come to life, flatpicked on steel-string guitar. We'll discuss technique, lift, ornamentation, and other facets of making Irish, Scottish and Breton tunes sound authentic on guitar, as well as alternate tunings, capo techniques and methods for picking up tunes by ear. Sheet music and tab will be available if required. Students should bring a capo and an audio recorder is recommended.

CELTIC FINGERSTYLE GUITAR (Robin Bullock)

This class will explore the world of possibilities presented by traditional Irish, Scottish and Breton repertoire arranged for solo fingerstyle guitar. Some tablature will be offered, but students will also create their own individual settings of airs, jigs, reels and the 18th-century harp music of Turlough O'Carolan, sharing arrangement ideas in an informal, hands-on environment. Alternate tunings such as DADGAD, 'Canine' tuning (CGCGCD) and 'Werewolf' tuning (CGDGAD) will be used extensively to open up the instrument's full sonic potential. A good time will be had by all. An audio recorder is recommended.

SESSION GUITAR

ACCOMPANIMENT I (Will MacMorran)

This class is for newer guitarists and those new to Irish traditional music. Students will learn chord shapes and patterns for DADGAD guitar tuning and strumming patterns for jigs, reels and other melodies. We will focus on common keys within Irish traditional music, how to be creative with your own playing, and also discuss the 'ins and outs' of playing with others. An audio recorder is recommended, and chord charts will be provided.

SESSION GUITAR

ACCOMPANIMENT II (John Doyle)

In this class for advanced students, players will further master different strumming techniques to a variety of types of tunes, add dynamics to their playing through syncopation and emphasis, confident chord substitutions, fingerpicking techniques, tips and tricks for playing in sessions, how to work out the right chords for tunes and alternate tunings for the guitar. Students should be familiar and comfortable with strumming, have a good working knowledge of Irish music and of music theory. Chord sheets in dropped-D tuning will be provided. Students should bring a capo.

ACCOMPANY TUNES ON THE FLY & THE NASHVILLE NUMBER SYSTEM (Will MacMorran)

In this intermediate/advanced level class, we will strengthen our knowledge of the guitar's fretboard while building an array of right-hand rhythmic possibilities. We will also learn to use the Nashville Number System as it pertains to chording traditional music. Using DADGAD tuning for counter-melodies, syncopation, and reharmonization, we will explore ways to be an invaluable addition to any musical setting. By the end of class, we will have explored techniques to accompany tunes on the fly, and given new life to the music you already play.

CELTIC BOUZOUKI (John Doyle)

In this class we will explore the first basic chord structures for backing tunes and songs, rhythmic patterns in Celtic music, and then explore further into counter-melodies, hammer-ons, and other techniques used to make bouzouki accompaniment dynamic and unique. Students should bring a bouzouki, pick, capo and recording device.

TENOR BANJO (Eamon O'Leary)

In this course for banjoists of all levels, Eamon will cover right- and left-hand technique, ornamentation, tune settings, and different banjo styles. Tunes that are particularly well-suited to the banjo will also be incorporated into the class. Students are advised to bring a recording device.

Flute & Tinwhistle

TINWHISTLE FOR

COMPLETE BEGINNERS (Billy Jackson)

This class is for students with no prior experience of the tinwhistle. Instruction will start with the most fundamental techniques and a few very simple tunes. By the end of the week, you'll be well on your way to playing. Please bring along a recording device and a tinwhistle in the key of D.

INTRO TO IRISH TINWHISTLE A (Kathleen Conneely)

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. Sheet music will be provided for those who need it.

INTRO TO IRISH TINWHISTLE B (Seán Gavin)

This class will focus on the fundamentals of the instrument. Seán will teach simple traditional tunes, and use those tunes as a vehicle for learning other foundational techniques such as embouchure, finger position, intonation, rhythm, phrasing, and basic ornamentation. Students can also expect some discussion and analysis of great players from the past and present. Participants will need a tin whistle in the key of D.

INTERMEDIATE/ADVANCED IRISH

TINWHISTLE A (Kathleen Conneely)

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 beginners 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 aurally, so bring a D whistle and recording device. Sheet music will be provided for those who need it.

INTERMEDIATE/ADVANCED IRISH

TINWHISTLE B (Seán Gavin)

In this class, Seán will teach traditional tunes with a focus on musical thinking. Students can expect to learn ornamentation (cuts, taps, rolls and more) while also covering articulation on a variety of Irish tune types. While students can expect to expand their repertoire, the emphasis of the class will be on the intangibles such as rhythm, phrasing, and the placement of breaths. There will also be some discussion and analysis of regional styles, as well as great players of the past and present. Participants will need a tin whistle in the key of D.

INTRO TO IRISH FLUTE A (Kevin Crawford)

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 tongue-ing. 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.

INTRO TO IRISH FLUTE B (John Skelton)

This class is designed for those who have just started playing Irish music on the flute. It will cover the basics of ornamentation and phrasing. Some time will be spent on tone production and the mechanics of playing a flute. Players coming from the tinwhistle or from another flute discipline will find this class particularly useful. The class is taught by ear but sheet music is available for those that need it.

INTERMEDIATE/ADVANCED FLUTE A (Kevin Crawford)

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.

INTERMEDIATE/ADVANCED FLUTE B (John Skelton)

This class covers all of the aspects of Irish flute playing – ornamentation, phrasing, breathing and rhythm. Some time will also be spent on repertoire and in developing a personal style. We will learn a few tunes and then 'de-

construct' those tunes to help us understand different styles. Students should be proficient in playing tunes at a moderate tempo. The class is taught by ear but sheet music is available for those that need it.

INTERMEDIATE/ADVANCED FLUTE C (Nuala Kennedy)

Nuala grew up playing traditional Irish music in Dundalk, Co. Louth and has spent many years living and playing music in Edinburgh, Scotland. She is also influenced by the music of her friend and mentor Cathal McConnell. In this workshop, she will explore some of the repertoire from these three sources, looking at a variety of tune types, ornamentation, and discussing how to make this music your own. Students will play in a range of keys. Written music is not provided, however students are free to notate, and are encouraged to bring a recording device.

Harp

INTRO TO CELTIC HARP (Billy Jackson & Gráinne Hambly)

The beginning student will be introduced to the fundamentals of this grand and ancient instrument, including basic harp technique (e.g. hand position, posture, exercises). Arrangements of simple Scottish and Irish melodies will be taught by ear, with written music provided as back-up. Billy and Gráinne will each lead the class at various times during the week. In order for classes to commence on time, students are kindly requested to be tuned and prepared well in advance, and to ensure their instruments are in good working order. Students are also encouraged to bring a recording device, music stand, and spare strings.

INTERMEDIATE/ADVANCED

CELTIC HARP (Billy Jackson & Gráinne Hambly)

Class topics will include arranging, ornamentation, and accompanying voice and other instruments. A selection of Scottish and Irish material will be taught at a more advanced level and individual interests of participants will be taken into account. Billy and Gráinne will each lead the class at various times during the week. In order for classes to commence on time, students are kindly requested to be tuned and prepared well in advance, and to ensure their instruments are in good working order. Students are also encouraged to bring a recording device, music stand, and spare strings.

Song & Folklore

THE BIG SING (Nuala Kennedy)

Everyone is welcome at The Big Sing, where we will sing a range of beautiful Celtic songs plus a few wild cards thrown in, and arrange them together to create the powerful group sound for which this class is known. No skills in reading music are required. No singing skills either! This is a safe musical haven for all ages and abilities: a love of song is the only prerequisite. If you love harmony singing, love belting out a song or poem, or if you are shy about performing but want to improve, then this is the class for you! It's an enjoyable and informal way to broaden your repertoire and add your voice to the group. Please come ready to say hello; share a song or poem (or even tell us a joke!) that you enjoy. Lyric sheets will be provided. Bring a recording device if you have one. (No class limit)

STORYTELLING (Máirtín de Cógáin)

Máirtín gets no more joy out of life than the telling of stories. In this class he will use urban legends to demonstrate and teach two main ideas of the Yarnspinner: that of the Mask of the Storyteller and The Game between listener and teller, which are crucial elements to anyone telling stories at any level. He will also impart how to make a story your own, along with discussions about important nuances in storytelling such as presentation and cadence of speech. You may be asked to take the stage during class if you are so inclined. There are no skill levels required or any other prerequisites needed for this class. (No class limit)

WHO'S WHO IN IRISH MYTHOLOGY (Máirtín de Cógáin)

Did you ever wonder what the Fhiannaíocht was all about? What about the Rúraíocht? Do you find understanding which one came first a challenge? Or do you, like so many, find these stories inaccessible because you simply get lost in the Irish names? We understand, but help is on the way. Join Máirtín in this survey of Irish mythology in which he will delve into works like The Ulster Cycle, The Fenian Cycle, the 12th century writings, the International Traveling Folktales, and maybe even a few of the lesser known Fairy stories, in his own inimitable and highly entertaining style. Together, we will bring the main players of these tales to life and discuss what will make them so compelling. You'll not only come away with a better understanding of Irish mythology's 'hits', but you'll also be in a position to better explore these seminal works of Irish folklore on your own, worry free. There are no skill levels required or any other prerequisites needed for this class. (No class limit)

THE SONGS OF CONNACHT (Dave Curley)

In this class we will be singing songs from the western province of Connacht – Counties Galway, Mayo, Leitrim, Sligo and Roscommon. Connacht has a rich tradition of singing and songwriting and its songs preserve so much of its history. We will explore the context of these songs, learning by ear and lyrics will be provided. We will also listen to recordings of notable singers from this region as we go. (No class limit)

WORKING SONGS (Dave Curley)

We'll look at working songs and songs that chronicle the journey of the Irish people looking for a better chance at life. Most laboured and toiled, many didn't survive and some made it to the height of power all over the world. Mines, railroads, skyscrapers, ditches, sailors, politics, military, servants, – the Irish have left a strong legacy in the physical and political landscapes of many countries. We will learn by ear with the aid of lyrics. We will also listen to recordings of notable singers in this category. (No class limit)

IRISH TRADITIONAL SONG (Cathie Ryan)

This course will feature songs in both Irish and English that Cathie has collected through the years and new ones she has recently discovered, including love songs, newly-composed songs written in the old style, children's songs, humorous songs, historic ballads, singalongs, Christmas songs and more. We will focus on the oral tradition of sean nós (old style) singing and utilize those rudiments to deepen and develop our own individual singing styles. We will learn the songs aurally so bring audio recorders with you to class. And please bring a beloved song you'd like to share with the group as we will sing for each other and learn from each other. (No class limit)

SINGING FOR A LIFETIME (Cathie Ryan)

Even the most casual traditional singer needs to sing regularly to sing well. If you plan on singing for a lifetime, vocal training will help give you a voice you can depend on. In this class I will teach some of the vocal techniques I

have learned and practiced in my 45 years of singing, including breathing exercises to help support the tone and strength of your voice, vocal exercises to help you develop your range, simple vocal embellishments and stylistic techniques, how to take care of your voice, the rudiments and importance of a vocal practice, tips on how to deal with performance anxiety, and how to use a microphone. By the end of the week, you will have a basic understanding of vocal training and the tools to sing with more confidence and freedom for many years to come!

SINGING SCOTTISH SONGS (Ed Miller)

Each day will focus on two or three songs, learning them by hearing and singing them over several times. We'll also listen to recordings by a variety of singers to hear how they present, express and decorate a song. Songbooks will be available and the language and social context of the songs will be explained. Emphasis will be on learning a selection of traditional and more recent songs aurally and orally by repetition. (No class limit)

SCOTLAND IN SONG (Ed Miller)

The songs of the Scottish folk revival of the past 50 years cover everything from politics and social change to urban renewal and personal experience. In this class, we'll listen to, talk about and SING serious and humorous songs by Adam McNaughtan, Ewan MacColl, Alan Reid, Hamish Henderson, Robin Laing, Andy M. Stewart, Dougie MacLean and others, all of whom are keeping the Scottish song repertoire refreshed, vibrant and relevant. Songbooks will be available. (No class limit)

Percussion & Dance

BODHRÁN I (Anna Colliton)

In this class, we'll cover basic position and technique for playing the bodhrán, focusing on developing speed, comfort, and versatility, and with the long-term goal of creating skilled and knowledgeable players who are able to accompany in whatever style they choose. Students will learn several 'no fail' approaches to accompanying jigs and reels, and begin to enhance their playing with ornamentation, fills, and tonal variation. We'll cover other types of traditional tunes, time-permitting and/or according to the wishes of the class. There will be something for everyone, so students are strongly encouraged to bring questions, favorite recordings, and topics of discussion to class! Total beginners are welcome, as are more experienced players wanting a refresher. Written notation will be used in class but we'll leave time at the end of class for students wishing to make audio or video recordings for reference. (Class limit: 25)

BODHRÁN II (Anna Colliton)

In this class, we'll learn to further enhance our playing with tonal variation, alternate sticking patterns, syncopated rhythms, and ornamentation (double and/or single-ended triplets and rolls), and begin to craft fully-formed parts to accompany traditional melodies. We'll deepen our understanding of jigs and reels, and develop approaches to other types of traditional tunes according to the wishes of the class. And, we'll learn how to break out of any rhythmical ruts we may be stuck in! Students should already be comfortable accompanying both jigs and reels and be able to play with consistent timing, and are strongly encouraged to bring questions, favorite recordings, and topics of discussion to class – we're going to have fun! Written notation will be used in class but we'll leave time at the end of class for students wishing to make audio or video recordings for reference. (Class limit: 25)

SEAN-NÓS DANCE

Sean-nós Dance is an improvised and low impact dance form, with close links to the rhythms and melodies of Irish traditional music. This class will be a complete introduction into the common movements and phrases found in sean-nós dance. With its emphasis on music structure and rhythm, it is the ideal class for musicians to better understand the rhythms and melodies of Irish traditional music and dance. Open to beginners or folks with some dance experience. Please bring water bottle and notebook or phone.

INTRODUCTION TO IRISH DANCE

'Irish Dance' is an umbrella term that represents the many styles of dancing from Ireland. Students will learn the stylistic differences between most types of Irish dance in a mixed format of presentation and practical. This class will provide historical contexts of Irish dance and music, teaching basic movements of the different styles, and helping musicians develop practical skills for accompanying dancers. Ideal for absolute beginners, please bring notebooks and/or phones.

Children's Program

We offer a full-day program taught by Melissa Hyman, for children ages 6-12. Children must have turned 6 by July 1st to participate. No exceptions please. Bathroom independence is a non-negotiable prerequisite. Maximum age is 12 on July 1. Some older children (age 12-16) may be able to work as junior counselors. Please email Melissa ASAP if interested in a junior counselor position, even if you've discussed it with her before: melissa.hyman@gmail.com. We are no longer able to provide evening childcare.

We are so excited for the return of the Children's Program! This year, our theme is UNDER THE SEA!! Welcome to the Swannanoa Sea-Pod, where we explore the depths, biodiversity and magical legends of the briny deep. Together, our seafaring crew will set sail for an underwater world of arts & crafts, music and games. We'll even meet some magical mer-folk, and read stories of sea creatures real and imagined. It'll be another unforgettable summer of friendship, water balloon fights, scavenger hunts, and discovery... and we hope you'll join us! With the help of a talented music teacher, we will write our own original song and perform for the whole Gathering at the student showcase on Friday. We'll also have visits throughout the week from other Gathering staff, who will teach and perform just for our kids. Weather permitting we'll continue our traditions of shaving cream hairdos and slip-n-slide madness; we'll definitely have movie night, messy games, and other old favorites. Please bring at least one swimsuit with you, for cooling-down activities like running in the sprinkler. Get ready for a week celebrating curiosity, exploration and wacky fun! There will be a \$30 art/craft materials fee for this class, payable to Melissa on arrival.

Other Events

SLOW JAMS & SINGING

After supper each night, students have the opportunity to participate in slow jams and singing sessions. At the slow jams, common tunes are played at a speed that is accessible even to beginners. The singing sessions are a chance to share your voice and songs.

POTLUCK SESSIONS

In addition to the regular class sessions, each afternoon several staff members will offer Potluck Sessions serving up a different menu of one-hour workshops

Old-Time Music & Dance Week

July 16-22

Our oldest program, Old-Time Music & Dance Week at the Swannanoa Gathering features fabulous jams, great food, a beautiful location and the best old-time musical line-up in the country! The week explores the rich music, dance, and singing traditions of the southern Appalachian region through a wide variety of classes taught by an experienced and supportive staff. The many diverse offerings enable students to explore new areas; fiddlers sing, singers dance, and dancers learn to play instruments. Students enroll in as many as three regular classes during the week, and each afternoon a variety of short workshop topics are offered during the Potluck Sessions. The daily Communal Gathering features guest master musicians, singers, and dancers. Evening activities include jam sessions, singing, clogging, concerts, the Old-Time Social open mic and the popular Late-Night Honky-Tonk! To accommodate families, we offer the Teen Gathering, a class specifically for teenagers, Young Old-Time, an evening jam for young players, and a Children's Program for ages 6-12.



ERYNN MARSHALL

Erynn Marshall is a fiddler known internationally as a performing artist and for her knowledge of fiddle traditions. Erynn learned the nuances of Appalachian old-time fiddling from her visits with 80-95 year-old southern fiddlers. Erynn and music-partner/husband Carl Jones, have performed across the US, Canada, Europe, Australia and China. She has won blue ribbons at Clifftop and Mt Airy fiddlers' conventions, written one book, produced several recordings and appeared in five films. Erynn is Coordinator of Old-Time Music & Dance Week and has directed music programs at the Blue Ridge Music Center (Galax, VA) and Alleghany JAM (Junior Appalachian Musicians) a non-profit organization that helps children learn traditional music in afterschool programs. www.dittyville.com



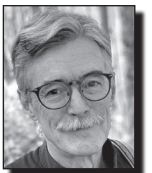
APRIL VERCH

April Verch is perhaps best known for her step-dancing and for playing traditional fiddle styles from her native Ottawa Valley (Ontario, Canada), but her performances include old-time American, classic country and beyond, for a well-rounded tour-de-force of traditional sounds. April has released fourteen albums, an instructional step-dance DVD, a book of original fiddle tunes, and a Canadian Fiddle Tune teaching method for Mel Bay. She's been touring full time and internationally since 2000, and is in demand for her enthusiastic, clear and concise teaching abilities at music camps far and wide. www.aprilverch.com



BEN NELSON

Ben Nelson grew up in a family of old-time musicians in the Virginia mountains. A passionate educator and community builder, he has worked as an elementary school science instructor, naturalist, traditional music teacher, and square-dance caller. Ben has taught music and dance at Warren Wilson College, the Junior Appalachian Musicians program (JAM), and traditional music camps throughout the U.S. He is a founding member of the prize-winning young string band The Moose Whisperers, and was a Thomas J. Watson Fellow in 2005.



PHIL JAMISON

Founding Coordinator of Old-Time Music & Dance Week, Phil is nationally-known as a dance caller, flatfoot dancer, and old-time musician on banjo, fiddle, and guitar. He has called dances, performed, and taught at music festivals and dance events throughout the U.S. and abroad, including over forty years as a member of the Green Grass Cloggers and twenty-two years with Tennessee fiddler Ralph Blizard & the New Southern Ramblers. His flatfoot dancing was featured in the film, *Songcatcher*, for which he also served as Traditional Dance consultant. A longtime proponent of traditional Southern square dancing, in 2004, he co-founded Dare To Be Square!, a weekend workshop for square dance callers. Phil has done extensive research for many years on Ap-

palachian dance, resulting in his book, *Hoedowns, Reels, and Frolics: Roots and Branches of Southern Appalachian Dance*. A 2017 inductee to the Blue Ridge Music Hall of Fame, Phil teaches traditional Appalachian music and dance at Warren Wilson College. www.philjamison.com



LIGHTNIN' WELLS

Mike "Lightnin'" Wells was raised in eastern North Carolina and began his interest in and love for old-time and traditional music nearly 50 years ago. He has worked extensively with traditional artists such as Big Boy Henry, Algia Mae Hinton and John Dee Holeman and is recognized in the U.S. and abroad as one of the finest practitioners of traditional blues. His latest CD, *O Lightnin' Where Art Thou* received rave reviews in *Living Blues* magazine and features Piedmont and Delta blues, mountain and hillbilly tunes, and songs from the American songbag. Lightnin' is also one of the finest ukulele players in the state of North Carolina and he'll be sharing his skills and expertise on this small but mighty instrument this year during Old Time Week. www.lightninwells.com



EDDIE BOND

Eddie was born in Galax, VA and learned the old style of Appalachian singing and playing from friends and neighbors. His maternal grandmother taught Eddie to flat-foot and play the guitar. Grandpa Bond played guitar and sang duets with Eddie's Grandma who played autoharp and taught Eddie many of the old mountain ballads. Great-uncle Leon Hill took Eddie to visit many mountain fiddlers and musicians who would visit Uncle Leon's house in return. Eddie has won first place in Fiddle, Banjo, and Autoharp at the Galax Old Fiddlers Convention as well as many other contests, and in 2018, he was awarded the National Heritage Fellowship, our nation's highest honor for a folk artist. Currently, Eddie teaches the next generation of old-time musicians at the local high school of Grayson County, VA.



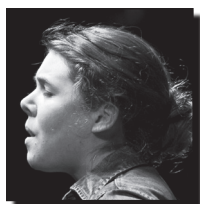
ADAM TANNER

Adam grew up in northern California, and was exposed to old-time, acoustic blues, bluegrass and early country music in his early teens. Proficient on fiddle, mandolin, guitar and vocals, Adam draws his greatest inspiration from early 78rpm discs and field recordings. He has toured in both the US and Europe as a member of The Crooked Jades, The Hunger Mountain Boys, The Twilite Broadcasters, and most recently, The Vaden Landers Band. He has taught old-time fiddle, guitar and mandolin at the Swannanoa Gathering, Mars Hill College Blue Ridge Old-Time Week, Augusta Heritage Old-Time Week, The Port Townsend Acoustic Blues Workshop and Mike Compton's Monroe Mandolin Camp. He's made eight recordings and written an e-book on old-time mandolin entitled *Shuffle of the Pick*, available in Apple eBooks and Amazon. Adam is currently on staff at East Tennessee State University's, Bluegrass, Old-Time and Country Music program. www.adamtannermusic.com



CARY FRIDLEY

Cary Fridley is an Appalachian singer, instrumentalist and innovative educator. Born in the Virginia mountains, Cary began playing the banjo at a young age. In the 90's, she joined the Freight Hoppers, singing and playing traditional old-time guitar. During her six years with the group, they produced three albums and toured throughout the U.S. and abroad. She's a familiar face on the Asheville music scene with her own country band and as a freelance bassist. She has three solo albums of traditional songs and tunes and is a member of the Fine Arts Faculty at AB-Tech in Asheville. She teaches old-time music at three regional JAM (Junior Appalachian Musician) programs in Buncombe, Haywood and Madison counties, and offers traditional music classes for adults at the Black Mountain Center for the Arts and the Folkmoot Center in Waynesville, NC. She has a Masters in Music Education from UNCG and has taught at Mars Hill Old-Time Music Week, LEAF, Dusty Strings Traditional Workshops in Seattle, WA, and at the Augusta Heritage Center in Elkins, WV. www.caryfridley.com/



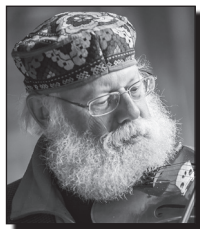
ELIZABETH LAPRELLE

Elizabeth LaPrelle is a scholar and singer of Appalachian ballads from Rural Retreat, VA. She built her style and repertoire from mentors like Ginny Hawker and Sheila Kay Adams, family and friends, and research into archival recordings. She received her undergraduate degree from the College of William and Mary with a major in Southern Appalachian Traditional Performance, and now tours the US regularly performing and teaching. She's also a banjo player, and a visual and interdisciplinary artist.



TYLER HUGHES

Hailing from Big Stone Gap, VA, Tyler Hughes has been practicing Appalachia's musical and dance traditions for over a decade. A multi-instrumentalist, square-dance caller and educator, Tyler's music draws on his own family's history in the Virginia coal mines to tell the stories of resilient people and places. He has performed on such stages as the historic Carter Family Fold, Jazz at Lincoln Center, and WSM's Grand Ole Opry. www.tylerhughesmusic.com



RON PEN

Ron is a performer and scholar of the music of the Appalachian region. A founding member of the Appalachian Association of Sacred Harp Singers, with whom he performed on NPR's *A Prairie Home Companion*, Ron began fiddling fifty years ago in Rockbridge County, VA and has since participated in various workshops and festivals across the region including Hindman Settlement School's Appalachian Family Folk Week, Augusta's Old-Time and Singing weeks, Berea's Christmas Dance School, The Dulcimer Homecoming, and many times at Swannanoa. He also performed music across the globe with the Red State Ramblers and collaborated on a social art project sharing shape-note singing with Sufi chant in Lancashire, England. He loves weekly participation in the Lexington and Berea weekly old time jams.



ALICE GERRARD

A singer and songwriter, Alice's recordings with Hazel Dickens during the 1960s and '70s influenced a generation of women musicians from Laurie Lewis to the Judds. Her songs have been recorded by Kathy Mattea, Cathy Fink and Marcy Marxer, Tatiana Hargreaves and Allison deGoot, and Rhiannon Giddens, among others. One of our Master Music Makers, Alice was

nominated for a Grammy in 2015 and was inducted into the International Bluegrass Music Association Hall of Fame in 2017. A documentary film about Alice, *You Gave Me a Song*, premiered at the Full Frame Independent Film Festival in 2019.



KARI SICKENBERGER

Kari has been coaching and leading singing classes and workshops since 2004. With NC artist Laurelyn Dossett, she is a founding member of the original roots country band, Polecat Creek, and with musical partner, Vollie McKenzie, she sings country and honky-tonk in various configurations. She has toured widely, recorded four albums, and has toured and recorded with WV musicians Ginny Hawker and Tracy Schwarz. She draws on her experience as a Spanish and English teacher and her lifelong love for and experience with traditional and original roots music to create a safe and encouraging teaching environment for new and experienced singers alike. www.karisickenberger.com



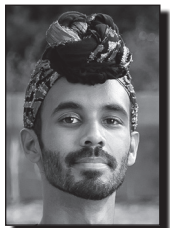
VOLLIE MCKENZIE

Vollie McKenzie is a guitarist, vocalist and songwriter and a fixture on the Asheville music scene, delighting audiences and dance floors with his playing and singing. He has played in various swing bands, old-time groups and with Kari Sickenberger in one of Asheville's favorite local bands, The Western Wildcats, performing vintage country and honky-tonk classics. In his home state of SC, Vollie played in several duos opening for Doc Watson at the Quarter Moon in Columbia and at the Charleston Folk Concert Series.



ELLIE GRACE

Ellie Grace was born into a deep musical tradition and began clogging at the ripe old age of five. She has toured internationally as a singer, multi-instrumentalist, songwriter, and dancer. Ellie holds an MFA in Dance and has directed schools of folk music and dance in Missouri and North Carolina as well as being on faculty at Smith College, Mount Holyoke College, and the University of North Carolina. With an undying commitment to using the performing arts to build community and lift others up, she leads a folk community chorus in Kansas City, MO. At the end of 2019, she released a highly-anticipated solo album of all original songs, *On the Side of Love*. In 2021, Ellie became a mama and is delighted to be bringing her kiddo to Swannanoa for the first time! www.elliegracearts.com



JAKE BLOUNT

Jake Blount is a multi-instrumentalist and singer based in Providence, RI. He was the recipient of the 2020 Steve Martin Banjo Prize, and has placed first in the Traditional Band and Banjo contests at Clifftop. A specialist in traditional Black folk music, Blount has released two full-length albums to widespread critical acclaim, most recently, *The New Faith*, as part of Smithsonian Folkways Recordings' African American Legacy Series. www.jakeblount.com/



BEVERLY SMITH

Beverly Smith is a singer, songwriter and dance caller who plays fiddle, banjo, mandolin and guitar. Praised for her recordings of early country duets with Carl Jones, Alice Gerrard and John Grimm, her guitar playing has been featured on recordings by fiddlers Bruce Molsky, Rafe Stefanini, Tara Nevins and Matt Brown, and her singing with Mick Moloney, John Doyle, Laurie Lewis and

others. A founding member of The Heartbeats Rhythm Quartet, she's also played with Big Hoedown and The Rockinghams. She's taught guitar, fiddle, singing and dance at camps throughout the US, UK, Finland, Canada and Spain and co-directs the Roots of American Music Week at Mars Hill. She has appeared on *A Prairie Home Companion*, *E-Town*, *Mountain Stage* and *Voice of America*, and was featured in the October 2000 issue of *Acoustic Guitar Magazine*. www.beverlydalesmith.com



JANIE ROTHFIELD

Janie Rothfield is an American fiddler, clawhammer banjo and guitar player who is widely recognized for her inventive style, her groove and award-winning original tunes. She is a full-time touring musician playing concerts, workshops, festivals, and dances around the world and online. She has taught fiddle, banjo and guitar at many music camps including Janie's Jumpstart, Midwest Banjo Camp, Great Lakes Music Camp, Fiddle Hell, Mandolin Camp North, Banjo Camp North, John C Campbell Folk School, Swannanoa Gathering Old-Time Week, Festival of American Fiddle Tunes, FOAOTMAD (UK) Music Camps and more!! www.janierothfield.com



DAN GELLERT

Dan Gellert started playing and singing at hootenannies during the folk song boom of the early 1960's, and soon became obsessed with old music, old musicians, and old recordings. Thankful to have survived long enough to be officially called 'old' himself, he continues to have a luminous good time being a musical reactionary, and an amateur musician in the most literal sense. He's never been a full-time professional, but has performed and taught at venues throughout the US for over 40 years.



EMILY SCHAAD

Emily Schaad is known for a complex and powerful fiddling style and has taken first place in numerous stringband and fiddle contests, including the Appalachian Stringband Music Festival in Clifftop, WV. Emily came to the music of the southern Appalachians as a classical violist and string teacher, and once the archaic and driving sound of the fiddle and banjo found her, she never looked back. Originally from the Hudson Valley of New York, she relocated to western NC to study Appalachian culture and music at Appalachian State University. She was fortunate enough to spend time visiting with such old-time music greats as Clyde Davenport, Benton Flippen, Joe Thompson, and Chester MacMillian. She is currently on the music faculty of Clemson University.



HUBBY JENKINS

Hubby Jenkins is a talented multi-instrumentalist who endeavors to share his love and knowledge of old-time American music. Born and raised in Brooklyn, he delved into his southern roots, following the thread of African American history that wove itself through America's traditional music forms. As an integral member of the Carolina Chocolate Drops and later the Rhiannon Giddens band, Hubby has performed at festivals and venues worldwide, earning himself Grammy and Americana Award nominations. Today he shares his knowledge and love of old-time American music through his dynamic solo performances and engaging workshops. www.hubbyjenkins.com



GORDY HINNERS

Gordy Hinnners, known for his driving fretless banjo style and his masterful, rhythmic flatfooting, has been performing traditional Appalachian music and dance for over 40 years. He spent many years touring with the well-known and influential dance company, the Green Grass Cloggers, and for over 20 years with the New Southern Ramblers and master fiddler and National Heritage Fellow, Ralph Blizard. He has won many awards for both his dancing and banjo playing, and has participated in every edition of our Old Time Week but one.



PHYLLIS GASKINS

Phyllis Gaskins specializes in the "Galax Noter/Drone Style" dulcimer she learned to play over 45 years ago from Galax dulcimer player and maker Raymond Melton. This style goes back in Raymond's family to the middle of the 1800s. Born and raised in the foothills of Virginia's Blue Ridge Mountains, Phyllis learned mountain-style singing from her grandmother and mother. She has won numerous dulcimer competitions, taught at various dulcimer festivals, and has been recognized as a "Virginia Master Folk Artist" by the Virginia Foundation for the Humanities. Since retiring from teaching elementary school, she has put her energies into writing *Galax Dulcimer*, a *Job of Journeywork*, and her Covid lockdown project, *Pig in the Pen*, *Fiddle Tunes for the Galax Dulcimer and other Hogfiddles*. www.virginiadulcimer.com



BECKY HILL

Becky Hill is a percussive dancer, choreographer and square dance caller. She has studied with many percussive dance visionaries, organizes Helvetia Hoot, was a 2021 Strathmore Artist-in-Residence and a 2018 U.S. State Department One-Beat Fellow. She holds a MFA in Dance from the University of Maryland, co-created *Reel 'Em Boys, Reel 'Em*, a documentary on WV dance traditions, the Mountain Dance Trail of the Augusta Heritage Center and performs with the T-Mart Rounders and others www.rebeccahill.org



CARY MOSKOVITZ

Cary grew up in Greensboro, NC in a family of musicians. He began playing guitar at age 12, joined his first band at 15, and began giving guitar lessons while still in high school. Cary performs a variety of American string-band genres including old-time, blues, and swing, and is proficient on guitar, four-string banjo, and harmonica. He has won many ribbons for guitar, harmonica, and singing and is the author of *How to Play Old-Time Fiddle Tunes on Harmonica*. His recordings include *Papa Charlie Done Sung That Song: A Tribute to Papa Charlie Jackson*, and most recently, *North Carolina Breakdown: Old-Time Fiddle Tunes on Harmonica*.



TRAVIS STUART

Travis began playing the banjo as a teen in Haywood County, NC. A respected multi-instrumentalist known for his rich style and accompaniment, he's especially known for his banjo/fiddle duets with his late brother Trevor. He learned from old-time masters like the Smathers family, Oscar "Red" Wilson, Snuffy Jenkins, Byard Ray and Tommy Hunter, and has toured throughout the US and several foreign countries as a member of several bluegrass and old-time bands. He appears on a number of recordings, teaches in the old-time music program at ETSU and has led the Haywood County JAM for many years.

Guest Master Artists



JIM & JOYCE CAUTHEN

Joyce and Jim Cauthen have played old-time music since the mid-'70s. Joyce is the author of *With Fiddle and Well-Rosined Bow: The History of Old-Time Fiddling in Alabama*, and the two have contributed tunes for the album *Possum Up A Gum Stump: Home, Field, and Commercial Recordings of Alabama Fiddlers*.



MACK SAMPLES

WV native, multi-instrumentalist, dancer and dance-caller, Mack is a winner of the Vandalia Award, WV's highest honor for the preservation of traditional music and life. He has always been active in traditional music and continues a busy schedule with the Samples Brothers Band.



BRUCE GREENE & DON PEDI

Bruce Greene, fiddle, and Don Pedi, mountain dulcimer, have been friends and musical partners for more than twenty years, working, playing music, and living alongside old time

country musicians in NC, TN, and KY. They love the old fiddle tunes, and will share music and stories of several musicians they got to know.



MAC TRAYNHAM & SHAY GARRIOCK

Mac Traynham and Shay Garriock are an old-time duo specializing in the traditional banjo and fiddle music of Southwest VA. They have won numerous contest prizes, as individuals and also together in various stringbands.



ANDY CAHAN & JOE DECOSIMO

After a trip to Mt. Airy in 1979, Andy immersed himself in traditional music with musicians in NC, VA, WV, KY and TN, playing banjo with Earnest East and the Pine Ridge Boys and Patsy for over a decade. Joseph Decosimo, who learned from Charlie Acuff, Clyde Davenport, and other older players, will be joining Andy.

Classes

In keeping with the tradition and nature of Appalachian music, learning by ear is encouraged. Some instructors may provide tablature and other handouts as memory aids. **Hand-held audio (not video) recorders are recommended for all instrumental and singing classes.** Unless otherwise indicated, all classes have a limit of 15. Fiddle classes are offered at three different levels: I – Beginner/Advanced-Beginner; II – Intermediate; III – Advanced (see definitions on pg. 1). Please consider your skill level carefully when registering for classes.

Fiddle

FIDDLE I A (April Verch)

Especially for beginners who can play a few tunes slowly in standard tuning, this class will focus on the basics of right- and left-hand technique, including intonation, tone production, and bowing patterns. We will also explore ear-training tips and tricks, and build repertoire by learning a few tunes by ear. Bring your tuner, recording device, curiosity, questions and love of old time. We'll work hard and play harder!

FIDDLE II A (Emily Schaad)

Through a handful of tunes learned by ear throughout the week, gain knowledge of bowing methods that take simple tunes to the next level, how to practice and play with others, and key elements of fiddle technique. We will explore a few different tunings.

FIDDLE II B (Erynn Marshall)

In this class, we will learn tunes that use an array of old-time bowing including pulses, shuffle bow and a variety of bow rocks. Often ornaments in southern fiddling are achieved with the bow hand but some noting-hand ornaments will be covered also. We'll learn great tunes, bowing accents, and explore the rhythmic skeleton of the tune. Put the know into your bow!

FIDDLE II C (Jake Blount)

This class will focus on building fiddle tune repertoire and bowing patterns. Informed choices about how to use the bow make tunes more exciting, make

them easier for jam partners to pick up, and also make them easier to play. Participants should come expecting to learn relatively straightforward tunes along with bowings that make them groove.

FIDDLE II D (Adam Tanner)

Get ready to learn both breakdowns and bluesy fiddle tunes sourced from some of the great fiddle performances of the 1920s and 30s. If you already play a handful of tunes in standard tuning and want to put longer, smoother phrases under your bow using slides and chords this class is for you.

FIDDLE III A (Eddie Bond)

This year we will concentrate on Galax-style fiddling from the repertoire of Emmett Lundy, Charlie Higgins, and Luther Davis. We will learn the tunes in a traditional call-&-response method, and recording devices are encouraged.

FIDDLE III B (Emily Schaad)

This class will be focused on building repertoire, getting rhythm in the bow, and developing style in old-time fiddling. We will draw tunes from a variety of fiddlers and regions, exploring different regional techniques that are used for accentuating rhythm. Some discussion of improving mechanics (tone, articulation, ergonomics) and exposure to source recordings will be included. Please bring a recording device and be prepared to play in a few different keys and tunings.

FIDDLE III C (April Verch)

If you've got a bunch of tunes under your belt but need help finding the groove and making the tunes sound like your own, this class might be a great fit for you! We'll learn some tunes from different regions and fiddlers, while exploring the left- and right-hand techniques that help to achieve that old-timey sound, danceable rhythm, and navigate the balance between being true to tradition, and finding your own style and sound. We'll bounce around to a few different tunings and time signatures along the way. I'll be teaching by ear, so plan to bring along your recording device, and a digital tuner will also come in handy. Expect to play a lot and leave happy!

FIDDLE III D (Jake Blount)

This class will focus on advanced fiddle tune repertoire, complete with bowings. Participants should come prepared to learn challenging tunes by ear - including "crooked" tunes with mixed meters, and tunes in less-than-usual keys. We will consult source recordings as we go, paying mind to the pitches and phrasing used by the fiddlers we're learning from.

FIDDLE & BANJO DUETS (Dan Gellert & Hubby Jenkins)

Rock-n-roll, country, funk, swing, ragtime - a whole lot of the music the world has been dancing to for the last two centuries has roots in the uniquely American-Afro-European hybrid that is the fiddle-banjo duet. We'll learn what it takes to get that little combo into a groove that makes it impossible for anyone with ears to sit still. We'll keep the tunes simple and tempos moderate. If you can keep reasonably steady time on your instrument and have even a handful of easy tunes you can play without sweating too much, you should find enough fun and learning here to well outweigh the bits you don't quite get yet. There will also be plenty for an advanced player. (Class limit: 16)

Banjo**BANJO I** (Ben Nelson)

This class for total beginners, as well as novice banjo players hoping to reinforce their fundamentals, will build a solid banjo foundation layer by layer. We'll learn to feel the drive of the clawhammer rhythm, to make the banjo ring with clear tone, and to listen intentionally to ourselves and other musicians. Our focus will be on technique, not repertoire; but we'll learn at least one common old-time tune that we can play together by the end of the week. Most importantly, we'll create a warm and welcoming musical community that offers an encouraging environment for learning! Please bring a recording device, an electronic tuner, a functioning 5-string banjo, and an open mind.

BANJO II A (SONGS) (Elizabeth LaPrelle)

I started playing banjo mostly as an accompaniment for singing, and that's still one of my favorite ways it's used! We'll learn a few different songs and ballads that traditionally feature banjo, practice playing and singing simultaneously, and talk about how voice and banjo can complement each other for an unforgettable sound. Lyrics provided, all music taught by ear.

BANJO II B (Janie Rothfield)

This class is for clawhammer players who can play at a moderate speed using the basic bum-ditty rhythm with hammer-ons and slides. Janie will review these skills with you, adding in drop-thumb, ghosting and other 'moves' throughout the week. She will share her easy-to-learn strategies for how to pick up a tune more easily (and quickly) by ear and how to add drive, syncopation and speed to your playing. By the end of the class, you will learn many wonderful old-time tunes and songs from a variety of traditional and contemporary sources to add to your repertoire!

BANJO II C (FINGERPICKING) (Travis Stuart)

This class will cover old-time 2- and 3-finger techniques used by pre-bluegrass players such as Snuffy Jenkins, George Pegram and Dock Boggs for 3-finger, along with some western North Carolina 2-finger players like Bill McElreath, Jerry Adams, Etta Baker and Samantha Baumgartner. Right-hand rolls and patterns for these styles will be shown as well alternate tunings. We will also explore using these styles in jam sessions or band settings along with playing waltzes and accompaniment for songs.

BANJO III A (Dan Gellert)

Let's get lazy! It can be great fun to wrestle a complex, technically challenging piece into submission, but getting the real old-time sound is much more about keeping it simple, and making it easy! We'll look at old-time banjo (primarily frailing/clawhammer/knockdown style) from several perspectives: right- and left-hand mechanics, various individual and regional styles, choosing of notes, scales, tunings and rhythmic riffs, instrumental tone and setup, etc., all with the goals of efficiency, comfort, and control. This is supposed to be an advanced class, but anyone past a very basic novice level should find a lot of useful stuff here. Bring an audio recorder, and you can go back and revisit any parts that go flying way over your head in class.

BANJO III B (Gordy Hanners)

In this class, we will focus on keeping the drive in southern clawhammer banjo playing, while adding to your 'tool box' of flicks with both the right and left hands in several tunings. All tunes will be taught by ear, and hopefully we'll have some fun along the way.

BANJO III C (FINGERPICKING) (Travis Stuart)

This class will cover 2-finger up-picking as well as index-and-thumb lead patterns and rolls for playing fiddle tunes and solo banjo styles. Students will learn rolls and patterns to adapt tunes from clawhammer to fingerpicking style. Tunings will be G (gDGBD) for general rolls for thumb and finger lead, Classical C (gCGBD) for playing along with waltz songs, and alternative tunings of F tuning (fDGCD) and Open D (#DF#AD) for solo tunes.

Guitar & Mandolin**MANDOLIN I** (Ellie Grace)

This class for beginners will explore the driving rhythms and sweet melodies you can create on the mandolin! You will learn healthy and approachable techniques to playing melody on a tune or two and will explore some practical music theory. You will also work on basic chords and strum patterns and practice backing up both tunes and songs. Most of all, you will experience a reminder of the joy of making music!

MANDOLIN II (Adam Tanner)

This class is recommended for intermediate mandolin players who want to learn a few new tunes and add more flavor to the tunes they already know. Techniques covered include double-stops, slides, drones and tremolo.

GUITAR I (Alice Gerrard)

Backup guitar is the bedrock of old-time stringband music, and crucial to fiddlers, banjo players, mandolin players, etc., in holding down the rhythm and supporting and complementing a tune or song. We'll focus on song backup but will also do tune backup. Students should have knowledge of the 1, 4, and 5 chords in these keys: G, C, D, A and E. We'll learn to use a capo, and figure out what chords go where. Please bring a useable guitar, recording device, notebook, extra strings and a capo. Note: I do not do tablature or notation, but there will be plenty of people who do if you need to write tunes/songs down. If you have any questions email me at: alice@alicegerrard.com

GUITAR IIA (Phil Jamison)

In an old-time ensemble the guitar plays a crucial role by providing a solid rhythmic base in support of the fiddle, banjo, and vocals. If you know a handful of basic chords and can hold on to a flatpick, then you are ready for this class. Topics will include: boom-chuck rhythm, chord choices for fiddle tunes and songs in the common keys of C, G, D, A, and E, bass notes and runs, keeping time, tuning, learning to listen, right-hand techniques to achieve a variety of rhythmic patterns, and putting it all together to play rock-solid back-up guitar in an old-time stringband. Bring a tuner, capo, flatpick, and extra strings.

GUITAR IIB (Cary Moskowitz)

Old-time guitar can provide the rhythmic foundation that adds drive to an old-time band. In this class, we'll focus on the factors that create that drive: timing, articulation, changing chords quickly, basic bass runs, and appropriate volume. We'll also work on valuable skills such as figuring out chords by ear, understanding chord numbers, playing with and without a bass player, choosing a pick, staying in tune, and good jam etiquette. Our main goal will be learning to play in a way that makes other musicians feel that they play better when playing with you! This class is for those who can already play along with basic fiddle tunes in the keys of G, A, and D at a medium tempo. Bring an acoustic guitar, a few flat picks, and a capo.

GUITAR IIIA (Beverly Smith)

For those who know the basic chords and can sustain a 'boom-chuck' rhythm moving between chords, we'll dive deeper into what makes great back up for old-time fiddle tunes, i.e., how to listen, create pocket & groove, make appropriate chord choices and sustain a great sound. We'll learn some cool runs, how to back up crooked tunes and waltzes, how to work up speed and how to create melody lines for songs a la Maybelle Carter. I will be using a flat pick for most of the class but we'll also venture into Maybelle-style thumb-and-finger picking if there is enough interest.

GUITAR IIIB (Lightnin' Wells)

In this class we will explore fingerstyle guitar as performed by such old-time artists as Maybelle Carter, Sam McGhee and Hobart Smith, featuring such tunes as "Cannonball Blues", "Railroad Bill" and "John Henry". We will learn several tunes in the alternate guitar tunings of open G and D as well as standard tuning. Students should have some fingerpicking guitar skills and be able to play using the alternating bass technique.

Other Instruments

OLD-TIME BAND 101 (Eddie Bond)

Have you been playing alone all this time? Well, it is time to broaden your horizons. Eddie will teach you what it is like to play as a cohesive group. This is one of Eddie's favorite experiences in teaching at Grayson County High School. Learn what each instrument's job is in order to make the band sound great! (Class limit: 20)

OLD-TIME BAND LAB (Gordy Hinnners & Janie Rothfield)

Students will learn how to form and perform with their own old-time stringband! Instructors will be available all week long to guide and coach you on how to achieve your own unique old-time band sound and have fun, too! Many things go into making a band, starting with how to really LISTEN! Other skills include how to collaboratively choose your songs and tunes for the band repertoire, best key choices for singers, how to start and end a tune, how to agree as a band on rhythm, tempo, lead and back-up responsibilities, chord choices, singing (including harmony), and/or how to play for dances or a concert performance. The bands will be encouraged to perform at the optional student band showcase. (Class limit: 20)

AUTOHARP (Tyler Hughes)

Perhaps one of the most underrated instruments in traditional music, the autoharp is one of the most versatile! This course will explore the origins of autoharp playing from its invention in the late 1800s to modern day techniques. Students will learn a variety of strum patterns, accompanied with left-hand techniques that will allow you to play either the rhythm, melody, or both in a host of musical genres.

HARMONICA (Cary Moskowitz)

The harmonica is a wonderful instrument for playing old-time tunes – and you can take it wherever you go! While people often think of the harmonica as a toy, it is actually a remarkably complex instrument capable of great expressiveness. In this class, we'll begin with a few simple tunes while learning the basics: articulating clear single notes, getting a good tone, and moving fluidly around the instrument. We'll then move to tunes with more complexity, working on breath control and phrasing with a fiddler's feel. Along the way you'll learn to read harmonica tablature and how the notes are laid out across the instrument. We'll end with how to choose a harmonica and basic harmonica maintenance. All are welcome – from beginners to those with experience playing other styles who want to learn to play fiddle tunes. You'll need a good harmonica in the key of A in "Paddy Richter" tuning (the standard tuning of most diatonic harmonicas). These will be provided on loan or for sale for those who need them.

UKE I (Tyler Hughes)

From the islands to the mountains, Uke I will get you strumming along to some of your favorite folk songs. Students will be introduced to a variety of rhythms, strumming patterns, and learn about the ukulele's unique role in traditional Appalachian music. The course music will not be limited to just Appalachian songs, but will cover songs from various folk traditions across North America.

UKE II (Lightnin' Wells)

This class is for more advanced uke players who have some knowledge of chords and strums and can already play a few tunes. It will be taught using the C tuning (G-C-A-E). We will explore some second and third ukulele chord positions as well as sliding chords and alternate strumming patterns such as the triplet. The class will touch on employing the thumb on the right hand and possibly playing a melody. We will learn a number of tunes from America's 'Golden Age' of the uke (1920s) and a bit of history about some of the great old mainland uke players. A suggested book is Treasury Of Ukulele Chords by Roy Sakuma, a valuable resource providing over 800 chord diagrams in all keys.

MOUNTAIN DULCIMER (Phyllis Gaskins)

Step into the 1800s world of the Blue Ridge Mountains and valleys, where the Melton family made and played one of the earliest melody-drone-style lap dulcimers. They were used to play solo and accompany singing, but were especially used for playing in stringbands well before the 1960 dulcimer revival. Bring your own dulcimer or play one of Phyllis's Virginia dulcimers. Learn some tunes by ear and take home TAB. All levels will be accommodated and there will be fun for all!

BASS (Cary Fridley)

This class will focus on how to get a good tone on the bass, learning the patterns for common chords used in old-time tunes, finding the groove and feel of a tune, and learning how to read chords from the guitar player. Once we learn the bass-ics, we will practice playing a slow rhythm to traditional fiddle tunes and songs with coaching and instruction about how to provide the most solid rhythm and appropriate chords in a traditional music setting. Topics covered include accompanying fiddlers and singers, hearing chord progressions and tune forms, finding tasteful runs and walks, and helpful music theory advice for traditional rhythm playing.

Old-Time Music & Dance Week, July 16-22, 2023

7:30-8:30	Breakfast														
9:00-10:15	Fiddle I A (Verch)	Fiddle II A (Schaad)	Fiddle III D (Blount)	Banjo I (Nelson)	Banjo II B (Rothfield)	Banjo III C (Stuart)	Guitar II B (Moskovitz)	Guitar III B (Wells)	Mandolin II (Tanner)	Mountain Dulcimer (Gaskins)	OT Band 101 (Bond)	Fiddle & Banjo Duets (Gellert, Jenkins)	Southern Trad. Singing (Gerrard)	Shape-Note Singing (Pen)	Clogging II (Grace)
10:15-10:45	Coffee/Tea Break														
10:45-12:00	Fiddle II C (Blount)	Fiddle II D (Tanner)	Fiddle III B (Schaad)	Banjo II A (LaPrelle)	Banjo III B (Hinners)	Guitar I (Gerrard)	Guitar II A (Jamison)	Uke I (Hughes)	Mandolin I (Grace)	Bass (Fridley)	Carter Family Songs (Smith)	Louvin Brothers Harmony (Sickenberger)	History of OT Music (Pen)	Harmonica (Moskovitz)	Clogging I (Hill)
11:30-1:00	Lunch														
1:15-2:15	Communal Gathering (Guest Master Artists, announcements)														
2:30-3:45	Fiddle II B (Marshall)	Fiddle III A (Bond)	Fiddle III C (Verch)	Banjo II C (Stuart)	Banjo III A (Gellert)	Guitar III A (Smith)	Autoharp (Hughes)	Uke II (Wells)	Bones 101 (Jenkins)	OT Band Lab (Hinners, Rothfield)	Ballads (LaPrelle)	Classic Country Harmony (Sickenberger, McKenzie)	Teen Gathering (Hill)	Square Dance Calling (Jamison)	
4:00-5:00	Potluck Sessions														
5:00-6:30	Supper														
6:15-7:15	Slow Jams & Singing														
7:30-?	Evening Events (concerts, jam sessions, etc.), Late-Night Song Swap (nightly except Thursday)														

TEEN GATHERING (Becky Hill)

This is a chance for Swannanoa teens to bang, dance, sing, play games, and more. Activities will include body percussion, improvisation, practicing two-steps line-dance and waltzes for the Honky Tonk, learning to call and create your own square dance, clogging and much more. We'll choose our own adventures and create our own traditions together. No previous experience necessary. All creative proposals will be considered, come with an idea or two! (Class limit: 20)

BONES 101 (Hubby Jenkins)

Since the dawn of man, the rhythm bones have passed from hand to hand becoming one of the most widely played instruments in the world. After many travels, the bones made their way to America and became an integral part of American popular music. Hubby will demonstrate how to hold the bones and also how to play simple rhythms that'll get you playing in no time. There will be lots of practice as we play along to different types of music ranging from Charlie Poole to Al Green. Come learn a bit more about the history and playing of this unique instrument.

Song & Folklore

SHAPE-NOTE SINGING (Ron Pen)

We will live in musical and social harmony through recreation of a rural 19th-century singing school. Singing from the Sacred Harp tune book (1991 edition), which features intoxicating harmonies printed in a unique four-shape notation of triangles, squares, circles, and diamonds makes learning to read music easy and enjoyable. Background historical and social context will freely flow. Songs from related traditions will be explored, including the Southern Harmony, and the Christian Harmony. The class will embrace total beginners as well as veteran singers. Books will be available to borrow for class use. At the end of the week, members of the class are invited and encouraged to participate in the annual Swannanoa Singing with dinner on the grounds held on Saturday, July 22 from 10:00 AM-3:00 PM at the Morris Pavilion of Warren Wilson College. (No class limit)

SOUTHERN

TRADITIONAL SINGING (Alice Gerrard)

When I'm talking about Traditional Southern Singing I'm talking about singing that was strongly influenced by African American music and singing. This is what gives traditional southern music its syncopation, blue notes, bent notes, slides and a myriad other details. It was this mix, along with other influences that gave us Traditional Southern Singing. You can't swing a stick anywhere in the south and not hit a musician that was influenced by Black music (whether they know it or not). We'll dig into some of the details that go into singing styles. We'll talk about finding keys, finding your voice; and we'll try different kinds of songs. I'll sing; you'll sing; we'll learn songs and break them down. We'll listen to recordings of source musicians. I'll provide songs and a source list that might be helpful for continued listening. And you may have a song you've been working on... bring it to the class. You will need some kind of recording device too and if anyone has questions about this class you may contact me at alice@alicegerrard.com (Class limit 20)

CARTER FAMILY SONGS (Beverly Smith)

The Carter Family is rightly known as the "First Family of Country Music". They recorded over 300 sides and are cited as major influences by nearly every country artist that followed. We'll learn to sing a bunch of their songs, both the popular and the more obscure, and learn some of their 2- and 3-part harmonies as well as solo songs and quirky rhythmic phrasing in some of their wonderful source recordings. If you are not already a Carter Family fan be ready to fall in love!

LOUVIN BROTHERS HARMONY (Kari Sickenberger)

The Louvin Brothers took harmony singing to a new level. They had a unique duet sound that had a profound effect on early country singing. Originally a gospel act, the Louvins branched out in the 1950s to put out several secular hits as well. Their skillful songwriting and musicianship, coupled with their very own close harmony innovations made these brothers' songs live on to this day, inspiring discriminating music lovers and singers - like us! In this class, we will focus on one Louvin Brothers song each day, examining their singing styles and harmony parts and honing in on the tricks and talents

that carried these two country boys from a poor Alabama farm to the Grand Ole Opry and beyond. If you love to sing with another person, this class is for you. We will sing a lot! Optional reading material: Satan is Real: The Ballad of the Louvin Brothers by Charlie Louvin and Benjamin Whitmer. (Class limit: 26)

CLASSIC COUNTRY

HARMONY (Kari Sickenberger & Vollie McKenzie)

The world of Classic Country music is wide, but the 'Golden Age' only lasted for about 50 years, from the 1920s-70s. It is from this time period that several stand-out harmony duets emerged, among them, Porter Wagoner & Dolly Parton, George Jones & Tammy Wynette, and Buck Owens & Don Rich. In this class, we will draw from the cream of this crop and have a lot of fun learning both the melody and harmony parts of some standards as well as some lesser-known classic country gems. Be prepared to stretch yourself, sing a lot, and have fun! (Class limit: 26)

BALLADS (Elizabeth LaPrelle)

We'll learn as many ballads as we can cram in a week! We'll also spend time talking about how they are traditionally sung, and some of the regional and stylistic vocal approaches that can make them shine as solo storytelling pieces. Lyrics and listening examples provided, but a notebook and pen are recommended. All melodies taught by ear.

HISTORY OF OLD-TIME MUSIC (Ron Pen)

What IS old-time music? How does bluegrass differ from old-time? What are drop-thumb, clawhammer, and two-finger banjo styles? Who are Lily May Ledford, Moonshine Kate, and Estill Bingham? Where are Galax, Clifftop, and Mount Airy? What makes a 'crooked' fiddle-tune crooked? This class will present a panorama of the history and social context of old-time music. Focused presentations on "Bonaparte's Retreat," the Georgia Fiddle Contest of 1924, 'Affrilachia,' and 'Hillbilly music' will provide insight into the style and culture. Discussions accompanied by PowerPoint presentations, recordings, films, and guest presentations will nurture an overview of the history from regional roots to international phenomena. (No class limit)

Dance

CLOGGING I (Becky Hill)

This class will be a deep dive into the Appalachian percussive dance form of clogging. We will learn some basic clogging vocabulary from legendary dancers, while exploring musicality, syncopation, and improvisation. We will focus on dancing the tune, and holding a solid groove. We'll work on basic partnering skills and weave our way through a little bit of choreography that utilizes square dance figures. We will construct-to-deconstruct with the hopes that everyone will walk away with new tools and footwork vocabulary to use on the dance floor. This class will be accommodating for all levels, come as you are. Leather bottom shoes suggested. (No class limit)

CLOGGING II (Ellie Grace)

This is a welcoming and energetic class for folks who have prior percussive dance experience. We will explore the technique, musicality, and rhythmic possibilities of foundational flatfooting and clogging steps! There will be simple choreography to learn, and we will dabble our toes in the waters of percussive improvisation and variation. (Class limit 20)

SQUARE-DANCE & DANCE-CALLING (Phil Jamison)

This class, open to dancers as well as dance caller of all levels, will focus on the traditional square-dances of the southern Appalachian region. No prior

experience is required. We will learn about, and dance four-couple squares as well as Southern big circle dances, and students will have the opportunity to try their hand (or voice) at calling out the dance figures. Dance callers of all levels will have the opportunity to expand their repertoire and receive feedback to improve their calling skills. We'll have fun dancing and learning about the traditions of southern Appalachian square-dances.

Children's Program

We offer a full-day program taught by Melissa Hyman, for children ages 6-12. Children must have turned 6 by July 1st to participate. No exceptions please. Bathroom independence is a non-negotiable prerequisite. Maximum age is 12 on July 1. Some older children (age 12-16) may be able to work as junior counselors. Please email Melissa ASAP if interested in a junior counselor position, even if you've discussed it with her before: melissa.hyman@gmail.com. We are no longer able to provide evening childcare.

We are so excited for the return of the Children's Program! This year, our theme is UNDER THE SEA!! Welcome to the Swannanoa Sea-Pod, where we explore the depths, biodiversity and magical legends of the briny deep. Together, our seafaring crew will set sail for an underwater world of arts & crafts, music and games. We'll even meet some magical mer-folk, and read stories of sea creatures real and imagined. It'll be another unforgettable summer of friendship, water balloon fights, scavenger hunts, and discovery... and we hope you'll join us! With the help of a talented music teacher, we will write our own original song and perform for the whole Gathering at the student showcase on Friday. We'll also have visits throughout the week from other Gathering staff, who will teach and perform just for our kids. Weather permitting we'll continue our traditions of shaving cream hairdos and slip-n-slide madness; we'll definitely have movie night, messy games, and other old favorites. Please bring at least one swimsuit with you, for cooling-down activities like running in the sprinkler. Get ready for a week celebrating curiosity, exploration and wacky fun! There will be a \$30 art/craft materials fee for this class, payable to Melissa on arrival.

Special Events

POTLUCK SESSIONS

In addition to the regular class sessions, Potluck Sessions are offered on most afternoons. These one-hour mini-classes give students access to the entire teaching staff, and provide a wide variety of class offerings to choose from. No advance registration necessary. If limits need to be imposed, students will be admitted on a first-come-first-served basis.

SLOW JAMS & SINGING

After supper each night, students have the opportunity to participate in slow jams and singing sessions. At the slow jams, common tunes are played at a speed that is accessible even to beginners. The singing sessions are a chance to share your voice and songs.

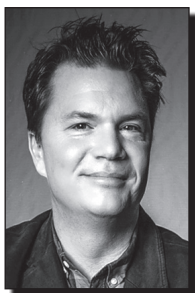
YOUNG OLD-TIME (Ben Nelson)

Young players have the opportunity to get together each evening after supper for a young-folks-only hour of music and socializing facilitated by Ben Nelson. The Young Old-Time band that forms at this jam session will have the opportunity to play for the square dance on Wednesday night, and at the Friday class showcase! Young string players, singers, dancers, and non-musicians are all welcome.

Guitar Week

July 23-29

Since 1991, the Swannanoa Gathering's Guitar Week has brought together a world-class staff of teaching artists and dedicated students to the beautiful setting of the Blue Ridge Mountains for a week of classes, concerts and jamming. Removed from the pressures and schedules of everyday life, participants are immersed in what one student has called "guitar utopia." Hosted near Asheville, NC on the Warren Wilson College campus, the Swannanoa Gathering is one of the finest programs of its kind in the world, having received both the Bronze and Silver Medal Player's Choice Award for Music Camps by the readers of *Acoustic Guitar* magazine. Each year, Guitar Week attracts award-winning faculty, including this year's Clive Carroll (*Total Guitar* Magazine's "Top 10 Acoustic Guitarists of All Time"), Christie Lenée (International Fingerstyle Guitar Champion), and Robin Bullock (Swannanoa Gathering's Master Music Maker Award). Providing quality guitar instruction at every level and in multiple genres and traditions, a week at the Swannanoa Gathering will help you grow as a musician in a supportive community of acoustic guitar lovers, many of whom will become lifelong friends. Whether you are a beginner just learning your first chords, an intermediate player exploring a new genre or a gigging musician hoping to bring your playing to a new level, you will be challenged, nurtured and nearly guaranteed to have a good time. With classes in blues, bluegrass, bossa nova, jazz, swing, African fingerpicking, choro, Celtic, composition, technique, beginning guitar, songwriting, flatpicking, percussive and fingerstyle, there is something for everyone in every class period. This year will welcome back all-time favorite instructors from years past including Mary Flower, Jamie Stillway, Clive Carroll, Toby Walker and Grant Gordy along with veteran staff Robin Bullock, Sean McGowan, Tony McManus, Christie Lenée, Ed Dodson, Cory Seznec, Danny Knicely and Greg Ruby. Joining Guitar Week for the first time will be Lisa Liu and Cesar Garabini. Please read the class descriptions carefully and self-assess your level before registering. Typically, beginning level classes move at a slower pace and develop foundational guitar skills, while intermediate classes move a bit quicker with the expectation to have the basics under your fingers with advanced levels taking a deeper dive into technique, theory, genre or arranging. For the majority of our classes, it is recommended that students play at an intermediate level – be able to tune their instruments, keep time, play scales cleanly, and know how to play a few tunes with confidence. Ed Dodson will be leading daily 'slow jams' where participants can learn easy songs in a relaxed environment. Our Luthiers Exhibit will feature guitars from respected builders John Slobod, John Kinnaird and Judson Riviere. Guitar Week runs concurrently with Contemporary Folk Week, and students may take classes from either program.



SEAN MCGOWAN

Sean McGowan is a fingerstyle jazz guitarist who combines many diverse musical influences with unconventional techniques to create a broad palette of textures within his compositions and arrangements for solo guitar. His first recording, *River Coffee*, won the Best Independent Release of the Year Award (2002) from *Acoustic Guitar* magazine and music from the recording has been published in Japan's *Acoustic Guitar* magazine and Mel Bay's *Master Anthology of Fingerstyle Guitar, Vol. 3* (2005). His subsequent recordings, *Indigo* (2008),

and *Sphere: the Music of Thelonious Monk* offer compelling portraits of classic jazz standards performed on solo electric archtop guitar. *Sphere* was named one of *Acoustic Guitar* magazine's "Essential Albums of 2011", and Sean was featured on the Summer 2012 cover of *Fingerstyle 360* magazine. His most recent solo guitar recordings include *Thanksgiving & Christmas Tidings* (2014), a collection of seasonal hymns and carols arranged for solo guitar, *My Fair Lady* (2015), a collection of songs from Lerner & Loewe's masterpiece, and *Union Station* (2021), a collection of original compositions for jazz organ trio. As a soloist, Sean has performed at several festivals including the Novi Sad International Jazz Festival in Serbia, the Healdsburg Guitar Festival, Copper Mountain Guitar Town, the La Conner Guitar Festival, the Chet Atkins CAAS Convention, and the Artisan Guitar Show with Jimmy Bruno and Brent Mason. He has also collaborated with several dance and improv companies, as well as with jazz and acoustic musicians throughout the Rocky Mountain region. Sean is an avid arts educator and currently serves as Professor of Music and Chair of the Music & Entertainment Industry Studies department at the University of Colorado Denver, one of the largest contemporary music programs in the country. He earned a DMA in Guitar Performance from the University of Southern California in Los Angeles and has conducted workshops at colleges and

guitar organizations throughout the country. He has also presented and performed at the Jazz Education Network conference in New Orleans, the International Symposium for the Performing Arts Medicine Association in Aspen, CO, and numerous College Music Society national and regional conferences. Sean is a strong advocate for injury prevention and health education for musicians, and his workshops incorporate a holistic approach to playing. He is also a contributing editor and educational advisor for *Acoustic Guitar* magazine, and the author of *Fingerstyle Jazz Guitar Solos* and the Stringletter book/DVD instructional projects, *The Acoustic Jazz Guitarist*, *Fingerstyle Jazz Guitar Essentials* and *Holiday Songs for Fingerstyle Guitar*. Sean has also produced a dozen courses for TrueFire, covering the topics of fingerstyle jazz, improvisation, and comping. www.seanmcgowanguitar.com



CHRISTIE LENÉE

Music Radar's "Acoustic Guitarist of the Year", singer/songwriter Christie Lenée has been described as 'Michael Hedges meets Joni Mitchell and Dave Matthews,' integrating melodic pop lyricism with catchy hooks and percussive, harmonic textures. Her captivating performances have shared stages with Tommy Emmanuel, Tim Reynolds (Dave Matthews Band), Andy McKee, Amy Ray (Indigo Girls), Melissa Etheridge, Antigone Rising, Kaki King, Jake Shimabukuro and Christopher Cross to name a few. Featured on the Grammy

Museum's virtual program streaming from Los Angeles, along with a variety of articles in *Guitar Player* magazine, *Acoustic Guitar* magazine, and a recent designation as one of the "Best Acoustic Guitarists in the World Right Now" (*Guitar World* magazine),

Christie continues to awe crowds with the unique essence of her music. Christie's newly released album, *Coming Alive*, is a chronicle of joy and hope, of self-confidence and empowerment, of renewal and light. *Coming Alive* features a bevy of talented musicians, including co-producer Matthew Odmark (Jars of Clay), drummer Keith Carlock (Steely Dan, Toto, String, John Mayer), bassist Adam Nitti (Kenny Loggins, Carrie Underwood, Susan Tedeschi), and keyboardist Charlie Lowell (Jars of Clay). Christie was recently featured in *Go* magazine, *Americana Highways*, *Bluegrass Situation* and *Acoustic Guitar* magazine. With an Official Showcase at AmericanaFest 2022 and a new album in hand, she's 'coming alive' – right on time. www.christielence.com



ROBIN BULLOCK

Ranked among the "100 Greatest Acoustic Guitarists" by DigitalDreamDoor.com, Robin Bullock has been hailed as "one of the best folk instrumentalists in the business" by *Sing Out!* magazine, "breathtaking" by *Guitar Player* magazine and a "Celtic guitar god" by *Baltimore City Paper*. His honors include Editor's Pick and Player's Choice Awards from *Acoustic Guitar* magazine, the Association for Independent Music's prestigious

INDIE Award (with the world-music trio Helicon), multiple Washington Area Music Association WAMMIE Awards, a Governor's Award from the Maryland State Arts Council, a bronze medal at the National Mandolin Championships in Winfield, KS and the Gathering's Master Music Maker Award. Robin maintains a busy international touring schedule, performing solo, with Guitar Week colleague Steve Baughman, and with four-time National Scottish Harp Champion Sue Richards. He's also played several hundred concerts as a sideman with Grammy Award-winning folk legend Tom Paxton, including four "Together At Last" tours with Tom's fellow Grammy-winner Janis Ian. Robin's discography of nearly two dozen solo, collaborative and group CDs includes the first volume of the Bach Cello Suites on solo mandolin; *The Carolan Collection*, a compilation of the legendary Irish bard's compositions, sales of which benefit North Carolina animal rescue organizations; and most recently, *Helicon and Friends Live at the Winter Solstice Concert*. An experienced and articulate instructor, Robin has taught workshops all over North America and now teaches guitar and mandolin anywhere in the world via Zoom and Skype. Now a proud resident of nearby Black Mountain, Robin has been a staff instructor at every Swannanoa Gathering since 1996. www.robinbullock.com

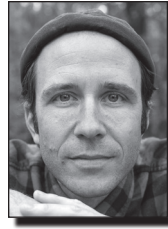


CESAR GARABINI

Originally from Minas Gerais, Brazil, Cesar Garabini is in demand internationally as a virtuoso 7-string guitarist. He especially loves choro, the historical precedent to samba and bossa nova. Choro emerged in Rio De Janeiro in the 1890s as an infectious mix of European classical music and African rhythms. Cesar is equally at home with samba, bossa nova, jazz and Portuguese fado. He has performed at Jazz at Lincoln Center, the Jazz Standard, Birdland, Columbia University, and the Herbst Theater. He has shared the stage with Leny Andrade, Marcos Sacramento, Badi Assad, Anat Cohen, Olli Soikkeli and Douglas Lora and has been featured on NPR, NBC and Global TV in Brazil. Cesar hosts a monthly Roda with the choro group Regional de New York and is on the faculty at Choro Camp New England. www.cesargarabini.weebly.com

ED DODSON

(See bio in Mando & Banjo Week, page 12)



CORY SEZNEC

Somewhere between musical wanderer and uncertified ethnomusicologist dwells Cory Seznec and his unique world. Busking misadventures with Malian musicians in the Paris metro led him to Songhai songsters in Timbuktu and ancient omutibo guitarists in western Kenya. Feverish touring with the world-roots trio Groanbox gave him his sea-legs, but a three-year stint in Ethiopia cracked everything open. Seznec held a weekly gig in Mulatu

Astatke's jazz club while recording two albums with musicians in Addis and embarking on rugged field recording trips across the Ethiopian highlands. These experiences shaped Seznec into an artist who traces the through-line across musical cultures and whose songs let the past reverberate in the present. A French-American in Paris, Seznec's fingerstyle guitar-playing is syncopated, polyrhythmic, cross-pollinated, and idiosyncratic. He also sings, plays old-time banjo, and wades in the deep river of American song. Seznec is currently at work on three projects—a solo album entitled *Deep of Time*; a collaboration with Senegalese musician Amadou Diagne called *Touki*; and a research project celebrating the life and music of Malawian musician Daniel Kachamba (1947-1987). www.coryseznec.com



GRANT GORDY

For several years Brooklyn-based guitarist Grant Gordy has been a major voice on the American 'acoustic music' scene, and one of the most highly-regarded young instrumentalists of his generation. Having held the 'guitar chair' in the legendary David Grisman Quintet for six years, he's also worked alongside such musical luminaries as Edgar Meyer, Steve Martin, Tony Trischka and Darol Anger. Grant has performed all over North America and Europe, everywhere from Carnegie Hall to the Montreal Jazz

Festival to Jazz at Lincoln Center to Bonnaroo. His music has been heard on NPR's *Morning Edition*, *All Things Considered* and *Tiny Desk Concerts*, and he's received attention from international music periodicals such as *The Fretboard Journal*, *Acoustic Guitar* magazine, Japanese bluegrass publication *Moonshiner*, *Just Jazz Guitar* and *Flatpicking Guitar* magazine. In addition to freelancing as a soloist and collaborator in New York City as an acoustic guitarist, and on electric in the city's thriving jazz scene, Grant's current bands include Mr Sun, an acoustic supergroup of sorts with Darol Anger (violin), Joe K. Walsh (mandolin) and Aidan O'Donnell (bass), a duo with guitarist Ross Martin – their debut, *Year of the Dog* was released in 2016 – and his own Quartet featuring prodigious acoustic talents Alex Hargreaves (violin) and Dominick Leslie (mandolin). www.grantgordy.com



JAMIE STILLWAY

Jamie Stillway has been quietly making her mark on the acoustic guitar world for over 25 years. Hailed by *Fretboard Journal* as "one of the top fingerstyle guitarists of her generation," Stillway is widely regarded as a master of her craft who plays like a woman with nothing to prove. She has released seven albums to widespread critical acclaim, including four solo albums of original compositions. Her album, *City Static*, was named by *Paste* magazine as one of the best albums of the year, and her most

recent album, *Lullaby for a Stranger* was released in late 2022 on Portland's Fluff and Gravy Records. She is a regular contributor to *Acoustic Guitar* magazine and the current co-host of their *Acoustic Guitar* podcast. She is one half of an esoteric flatpicking duo with guitarist Eric Skye, and has been an in-demand guitar instructor and composer for over 20 years, with her unique, minimalist compositions and elegant guitar style which have inspired players all over the globe. www.jamiestillway.com



TONY McMANUS

To find a unique voice on so ubiquitous an instrument as the acoustic guitar is quite an achievement. To do so within a centuries-old idiom where the instrument has no real history is truly remarkable. In little over ten years as a professional musician, Tony McManus came to be recognized throughout the world as a leading guitarist in Celtic music. In Tony's hands, the complex ornamentation normally associated with fiddles and pipes are accurately transferred to guitar in a way that preserves the integrity and emotional impact of the music. His 2002 recording, *Ceol More*, was *Acoustic Guitar's* "Critics' Album of the Year" and named "Album of the Year" by the Live Ireland Awards. He is a regular performer at the Chet Atkins Festival in Nashville, and has appeared at guitar festivals in Soave and Pescantina, Italy; Frankston, Australia; Issoudun, France; Kirkmichael, Scotland; Bath and Kent, England; Bochum and Osnabrueck, Germany and five of Steve Kaufman's Acoustic Kamps in Maryville, TN. Born in Scotland with strong Irish roots, he now lives in Canada and travels the world performing in numerous combinations, including intimate solo performances and various duos with friends Alain Genty, Bruce Molsky, and Alasdair Fraser, to the quartet, Men of Steel, with fellow guitarists Dan Crary, Beppe Gambetta and Don Ross. www.tonymcmanus.com



CLIVE CARROLL

Guitar phenomenon Clive Carroll's masterful compositions, coupled with his versatility and unparalleled technical virtuosity, have rendered him one of today's most admired and respected guitarists. He earned a 1st Class Honours Degree in Composition and Guitar from the famed Trinity College of Music in London, all the while balancing his classical work with forays into the world of the steel-string guitar. A chance meeting with the late John Renbourn changed the course of Clive's musical career and the two toured the U.K. and North America together, with Renbourn encouraging Clive to release his first solo album in 2000. Since then, he has gone from strength to strength, touring solo around the world and alongside lauded guitarist Tommy Emmanuel. Clive has also composed music for major films and has received an array of awards and accolades, such as inclusion in *Total Guitar* magazine's "Top 10 Acoustic Guitarists of All Time". Clive's most recent CD, *The Furthest Tree*, is already being hailed as some of his finest work to date. www.clivecarroll.co.uk



DANNY KNICELY

Danny Knicely comes from a musical family steeped in a mountain music tradition for generations. He first learned music from his grandfather, who played dances and social events in the Shenandoah Valley of Virginia as far back as the 1930s. Danny has shared his music and collaborated with musicians in over a dozen countries spanning four continents, including U.S. State Department tours in Tunisia, Morocco, Russia and Cabo Verde. He has won many awards for his mandolin, guitar, fiddle and flat-foot dance expertise in local and national contests and has taught at some of the leading music camps in the U.S. including Augusta Heritage Center, Common Ground on the Hill, Fairbanks Summer Arts Festival, Millwood Blues Week and Louis Jay Meyers Music Camp. Danny has performed with many of the greatest artists in bluegrass music including Vassar Clements, Mac Wiseman, Charlie Waller, Tony Rice, Tim O'Brien, Curtis Burch, Russ Barenberg and Charles Sawtelle. www.dannyknicely.com



MARY FLOWER

Mary Flower has been described by no less an authority than legendary Jefferson Airplane/Hot Tuna guitarist Jorma Kaukonen as "a national treasure in your own backyard." Indeed, the internationally renowned, award-winning singer/guitarist/songwriter is a prodigious talent whose seasoned skills have established her as one of America's foremost roots performers. Flower combines a deep historical knowledge with a restless creativity that keeps her music evolving into new creative territory while echoing influences from Piedmont to the Mississippi Delta, with additional stops at ragtime, swing, folk, and hot jazz. A midwest native, Flower relocated from Denver to the vibrant Portland music scene in 2004. Since then, she's continued to impress crowds and critics at folk festivals in America and abroad, including Merlefest, Waterfront Blues Fest, *King Biscuit*, *A Prairie Home Companion* and the Vancouver Folk Festival, while maintaining a parallel career as a renowned guitar teacher. Mary has shared her guitar skills at over 25 guitar camps and is about to celebrate 10 years at her own guitar intensive near Portland, Oregon, *Blues in the Gorge*. Along the way, she's twice been a finalist in the International Fingerstyle Guitar Championship, as well as being nominated three times for the Blues Foundation's prestigious Blues Music Award. Mary is a contributing writer for *Acoustic Guitar* magazine and has recorded several instructional DVDs for the Homespun label. www.maryflower.com



TOBY WALKER

Internationally acclaimed Toby Walker is an award-winning, roots music fingerstyle guitar virtuoso and songwriter who has toured the US, the United Kingdom, Canada and Europe. Blending the styles of blues, ragtime, country, bluegrass, old-time jazz and rock, Walker has developed his own style and received numerous awards, including 1st Place at the International Blues Challenge Award in Memphis, and the NY Music Award for best instrumental CD. Walker has been inducted into the NY Blues Hall Of Fame, and is a nationally-recognized guitar instructor, having taught at Jorma Kaukonen's Fur Peace Ranch, Woody Mann's Guitar Seminars, The Swanannoa Gathering, the Big Jersey Guitar Camp and the Guitar Intensive in Maine. Walker also has eight instructional DVD's on Happy Traum's Homespun Music Instruction label and has produced hundreds of instructional videos for his own website. Toby's passion for blues, rags, folk, and other traditional American music drove him to leave an apartment crammed full of recordings, books and instruments for the Mississippi Delta, Virginia and the Carolinas where he tracked down some of the more obscure, but immensely talented music makers of an earlier era. He learned directly from Eugene Powell, James "Son" Thomas, Etta Baker, and R.L. Burnside, among others. www.littletoobywalker.com



LISA LIU

Lisa Liu is a Brooklyn-based guitarist who plays jazz, folk, rock and solo guitar. Liu is an Artist Ambassador for Santa Cruz Guitar, Sadowsky Guitars and Krivo Pickups. Liu has performed at Birdland Jazz Club and on Broadway in *Six, The Musical*. She has been featured in *Acoustic Guitar* magazine and has taught alongside Martin Taylor and John Knowles, CGP. She loves ocean swimming and tacos. www.lisaliuguitar.com



GREG RUBY

The Coordinator of Guitar Week, “Greg Ruby lives and breathes guitar” states the *Fretboard Journal*. From acoustic swing to jazz manouche to surf guitar, New York-based Ruby inhabits many musical forms and brings his compositional voice to each of them. On the forefront of the Django Reinhardt renaissance of the early 2000’s, Ruby co-founded the seminal group Hot Club Sandwich and later joined Seattle’s Pearl Django. His rock-solid rhythm guitar work propelled the group through multiple recordings and extensive touring – including their debut at the Festival Django Reinhardt in Samois-sur-seine, France. Ruby has performed with jazz guitar luminaries Howard Alden, Patrick Saussois, Frank Vignola, Gonzalo Bergara and John Jorgensen and by 2010, Greg stepped out on his own and released *Look Both Ways*, an album of all original compositions which Dan Hicks (of the Hot Licks) declared “is a soundtrack in search of a movie.” The album reached #1 on the

Roots Music Review radio chart. In 2015, Greg’s attention turned to the roots of jazz in the Pacific Northwest with *Syncopated Classic* – a project which unearthed, restored and recorded the lost compositions of 1920’s Seattle jazz pioneer Frank D. Waldron. The resulting record was awarded *Earshot Jazz* magazine’s “Northwest Jazz Recording of the Year.” His most recent album, *Corner Café*, was co-written with accordionist Steve Rice and evokes the sound of mid-century Parisian swing bands. Ruby has taught at Django in June, DjangoFest, NW, the Seattle Jazz Night School and Millwood Blues Week. He authored the *Pearl Django Play-Along Book Vol.1* (2005), *Frank D. Waldron: Seattle’s Syncopated Classic* (2018), the *Oscar Alemán Play-Along Songbook Vol. 1* (2019) and is a contributing writer for *Acoustic Guitar* magazine. Greg moved to New York City just months before the city shuttered due to COVID-19. At the onset of the pandemic, he took the A Train south to Rockaway Beach, where he now lives, surfs, and lives a creative life composing, recording and giving online and private lessons. www.gregrubymusic.com

Classes

(Unless otherwise indicated, all classes have a limit of 15)

GUITAR FOR BEGINNERS (Ed Dodson)

This class will cover the very basics of playing and enjoying guitar. Topics will include: tuning your guitar, basic chord shapes and patterns, basic rhythm patterns, simple right-hand technique (both flatpick and fingerpick), care and feeding of your guitar, and practice tips. By the end of the week, we will work in a tune or two for you to work on at home. Knowledge of guitar tablature is helpful, but not required. Students are encouraged to bring audio recorders to class and to attend the daily Jam Session that Ed will lead directly after lunch.

BLUEGRASS SONGBOOK (Ed Dodson)

This class focuses on how to play powerful bluegrass rhythm guitar. We will work on ‘alternating bass’ styles of playing as well as using bass runs and other motion within the chords to accent your vocals or the instrumentalists you’re playing with. In addition to these basic building-block techniques, we will learn one bluegrass song each day. Lyrics will also be provided, so you can learn the words and add these songs to your jam sessions at home. The class will present songs that allow you to see the rhythm patterns conducive to most of the first position chord shapes. We will also discuss how to use a capo to get the song in a key to fit your voice. All levels of participants are welcome. Familiarity with guitar chords and knowledge of guitar tablature is helpful, but not required. Students are encouraged to bring audio recorders to class and also encouraged to participate in the Jam Session that Ed leads every afternoon, following lunch, as a way to reinforce the techniques learned in class as well as learn additional songs/tunes.

DEEP BLUEGRASS GUITAR (Ed Dodson)

This course (as the name implies) is for the intermediate to advanced player who really wants to take it to the next level. During the week, we will cover a variety of techniques, including flatpicking leads and playing creative

accompaniment behind singers and pickers, using the concept of playing licks around chord shapes, and building effective solos for bluegrass songs. We will start the week learning a few essential ‘grassy’ licks from the Rice and Watson schools of flatpicking. We will then emphasize picking out the basic melody of a song or tune, then analyzing where the melody fits within the shapes of the accompanying chord progression. We will then look for spaces within the melody line where one could insert some hot licks to create an interesting solo. This class will build upon the techniques covered in my instructional book, Deep Bluegrass Guitar. Please note that we will be covering some challenging technique during the week, but with a little bit of elbow grease, along with the tablature that I will provide to you, the motivated participant should emerge with plenty of material to learn and master during the coming year. Familiarity with guitar tablature is very helpful, but not absolutely required. Students are encouraged to bring audio recorders to class.

ACOUSTIC GRATEFUL DEAD (Robin Bullock)

The Grateful Dead, the rock band synonymous with the ‘60s hippie culture and one of the top-grossing live acts of all time, started out as a jug band and never lost touch with their traditional-music roots. American folk archetypes sprang up constantly in their original songs, even at their most electric and psychedelic; they covered a vast amount of folk, bluegrass and country material, and recorded several albums featuring acoustic guitars predominantly or entirely. This intermediate-level class will examine a wide range of the Dead’s material, particularly the songs of Jerry Garcia and Robert Hunter, and explore possible acoustic guitar interpretations of it. We’ll also have a look at Garcia’s free-flying lead guitar work and Bob Weir’s innovative rhythm style, and listen to some of their lesser-known acoustic recordings. Tie-dyed t-shirts optional.

CELTIC ACCOMPANIMENT (Robin Bullock)

By popular request: an exploration of how to create guitar accompaniment that's stylistically appropriate for Celtic music. What does the guitar player do at an Irish session? How do we back up jigs, reels, hornpipes and so on in a way that makes the guitar sound like it belongs? How do we accompany singing in a convincingly Irish or Scottish idiom? What is a mode, anyway, and how do modes work? We'll delve into these questions and more, using both flatpicking and fingerpicking techniques and taking advantage of altered tunings, particularly the much-beloved DADGAD. No previous knowledge of Celtic music is necessary, however, you will definitely need a capo!

CELTIC FINGERSTYLE GUITAR (Robin Bullock)

This intermediate-and-up class will explore the world of possibilities presented by traditional Irish, Scottish and Breton repertoire arranged for solo fingerstyle guitar. Some tablature will be offered, but students will also create their own individual settings of airs, jigs, reels and the 18th-century harp music of Turlough O'Carolan, sharing arrangement ideas in an informal, hands-on environment. Alternate tunings such as DADGAD, 'Canine' tuning (CGCGCD) and 'Werewolf' tuning (CGDGAD) will be used extensively to open up the instrument's full sonic potential. A good time will be had by all.

THE MAGIC CHORDS (Toby Walker)

This intermediate class is for those who can fingerpick an alternating bass while playing simple melodies on top. Why play a song the same way over and over again? Think of 'Magic Chords' as the Swiss Army knife of blues, folk, country and ragtime fingerpicking guitar playing. These moveable, Magic Chords are chock full of dozens of variations which you'll be able to apply to tons of songs. Speaking of songs, you'll also learn new ways of playing tunes by Big Bill Broonzy, Mississippi John Hurt, Reverend Gary Davis and many others.

BAND IN YOUR HAND FINGERPICKING (Toby Walker)

If you know your basic open chords, this class is for you. Did you ever wonder how some guitar players can make their instrument sound like two guitars playing at once? In this class I'll teach you how in a basic, step-by-step way how to play an alternating bass while adding some cool notes on top at the same time. This style has a few names you may have heard of like 'Travis' or 'Piedmont' fingerpicking. Once you have the foundational basics down you'll come away playing your first instrumental and perhaps a song or two by Etta Baker and Mississippi John Hurt. This style can be applied to many blues, folk, country, pop and ragtime songs.

ACOUSTIC LEAD GUITAR:

COUNTRY & BLUES STYLES (Toby Walker)

For those who know their basic open chords, and who have never played lead guitar but always wondered how folks made it look so easy, this class is for you! Literally starting from the ground up, I'll break down the process using country and blues styles in a very simple, easy to follow way so you can play meaningful solos without breaking any speed limits or just noodling around. You'll also learn how to utilize some wonderful backing tracks to practice your new skills.

BLUES GUITAR SMORGASBORD (Mary Flower)

This advanced/intermediate class will get familiar with many styles and tunings. Our roadmap will come from Mary's collection of original exercises and tunes as well as some you may know. Along the way, we'll play some

Delta guitar, with its steady or monotonic muted bass, Piedmont, with alternating bass, and boogie woogie, with its moving bass. Once the bass is established, we'll add melodies, some from moveable shapes, some from open strings. We'll use drop-D, C-tunings and more, giving you new arrangement options and helping you become a solid player. Ability to read tab helpful and recording is encouraged

BLUESY SIDE OF LAP SLIDE GUITAR (Mary Flower)

Bring your Dobros, Weissenborns or lap steels with raised action and a tone bar of some kind. This is not a bottleneck class. In the world of country blues, Casey Bill Weldon and Black Ace preferred lap-style to bottleneck guitar. This class for all levels will explore basics like vibrato, tone, and how to hold the bar while learning scales, melodies and songs for solo and accompaniment/group playing. We'll use G-tuning as well as D-tuning. The ability to read tablature will be helpful and students are encouraged to audio or video record any parts of the class. If you don't have a lap steel or equivalent but still want to see what it's all about, Mary will have a few extra slides and nut extenders on hand.

CLASSIC BLUES WOMEN:

WHERE IT ALL STARTED (Mary Flower)

This will be a class for advanced beginners and up on the guitar & repertoire of early country and classic blues women, where we'll pay tribute to the ones who started the craze – Mamie, Minnie, Bessie, Sippie and more. We'll examine their lyrics and singing, talk a little history and work on guitar accompaniment. They don't write 'em like they used to and we'll delve into this century-old songbag of humor, love gone wrong and double entendres. Ability to read tab is helpful and audio/video recording is encouraged.

CHORD MELODY MADE EASY (Greg Ruby)

Chord Melody playing is the art of playing chords and melody simultaneously and is a wonderful solo acoustic jazz guitar practice. This class will expand your understanding of chords and their inversions while immediately applying the concepts to melody and playing 'up the fretboard.' Using a concise method, we will combine inversions and melody while applying techniques directly to repertoire. All handouts will be in standard notation, tablature and chord diagrams so note reading is not required. Open to all levels.

ADVANCED FINGERSTYLE

SUPPORT GROUP (Jamie Stillway)

As many fingerstyle pieces are learned by rote, a guitarist may have a lot of tunes under their fingertips but lack the tools to develop the pieces any further. The goal of this class, intended for advanced students only, is to foster techniques to help one navigate off the plateau. Dynamics, tone production, harmony, and song structure are a small sample of the topics we will cover. As a prerequisite, each student will need to have written one original fingerstyle tune and be prepared to share it with the class. The other prerequisites are questions, open minds, and curiosity.

THE WELL-TEMPERED GUITARIST (Jamie Stillway)

One of the most common questions I get asked by students is "How do you practice?" Aspiring guitarists often have ideas of how and what they want to play, but can sometimes lack clarity around methods to achieve those goals. This class will be a collaborative journey through the vast and varied terrain of what it means to practice, and will provide you with methods to keep you motivated and inspired. We'll discuss ideas for integrating improvisation

Guitar Week, July 23-29, 2023

7:30-8:30	Breakfast										
9:00-10:15	Guitar for Beginners (Dodson)	New Orleans Rumba, Ragtime & Ballads (Seznec)	Celtic Accompaniment (Bullock)	The Magic Chords (Walker)	Guitar Group! (Carroll)	The Guitar of Joni Mitchell (McManus)	Solo Brazilian Guitar (Garabini)	Theory for Guitar (Lenée)	Flatpicking & Rhythm Tricks (Knicely)	The Everything Chord (Liu)	Fingerstyle Jazz Essentials (McGowan)
10:15-10:45	Coffee/Tea Break										
10:45-12:00	Intro to Fingerstyle Guitar (Seznec)	Bluegrass Songbook (Dodson)	Acoustic Lead Guitar: Country & Blues Styles (Walker)	Slowest Flatpicking Class Ever (Knicely)	Classic Blues Women: Where It All Started (Flower)	Celtic Fingerstyle Guitar (Bullock)	The Well-Tempered Guitarist (Stillway)	Guitar Style of George Benson (McGowan)	Music of John Renbourn (Carroll)	'Dawg' Music: Where It Comes From & Where It's Going (Gordy)	Modern Fingerstyle with Tappings & Open Tunings (Lenée)
11:30-1:00	Lunch										
1:00-2:15	Luthier's Exhibit, Daily Jam Session										
2:15-3:30	Brazilian Guitar for Beginners (Garabini)	Advanced Flatpicking (Knicely)	Band In Your Hand Fingerpicking (Walker)	Jazz Guitar Ensemble (McGowan)	East African Fingerstyle Guitar (Seznec)	Advanced Fingerstyle Support Group (Stillway)	Mapping the Fretboard (Gordy)	Celtic Guitar (McManus)	Bluesy Side of Lap Slide Guitar (Flower)	Lead Guitar (Liu)	Chord Melody Made Easy (Ruby)
3:45-5:00	The Joy of Fingerpicking (Stillway)	Deep Bluegrass Guitar (Dodson)	Acoustic Grateful Dead (Bullock)	An Improviser's Toolkit (Gordy)	Writing Memorable Guitar Riffs (Lenée)	Brazilian Guitar Accompaniment Styles (Garabini)	How to Play in a Celtic Jam (McManus)	Hot Club Rhythm (Liu)	Blues Guitar Smorgasbord (Flower)	Advanced Guitar Workshop (Carroll)	
5:00-6:30	Supper										
7:30-?	Evening Events (concerts, dances, jam sessions, etc.)										

into your practice routine, mindfulness techniques as it relates to music, and most importantly, ideas for fostering a meaningful relationship with your metronome. Fingerpickers, flatpickers, and all levels are welcome.

THE JOY OF FINGERPICKING (Jamie Stillway)

Despite what you may have heard, fingerpicking is nothing to be afraid of, and you can play many styles of music with a few simple patterns and a basic understanding of rhythm. If you consider yourself a beginning to intermediate level guitarist that knows the majority of your first-position chords, this class is for you. We'll discuss the what, why, and how of fingerpicking. You'll learn basic arpeggio patterns that can be applied to several styles of music, ways to weave simple melodies into your picking, and the fundamentals of "Travis" picking. Tablature will be provided.

MAPPING THE FRETBOARD (Grant Gordy)

We'll learn a system of demystifying the forest of lines and dots, and using it to expand our understanding of harmony, theory and melody. This in turn deepens our ability to learn and understand tunes, to break out of our ruts of boxed-in improvisation, and even train our ears.

DAWG MUSIC: WHERE IT COMES FROM AND WHERE IT'S GOING (Grant Gordy)

The revolutionary music of David 'Dawg' Grisman helped open a floodgate of innovation in the world of stringband music, paving the way for the Béla Flecks, Punch Brothers and even Grant Gordy's of the world. We'll take a

look at this groundbreaking body of work and the critical role of the guitar in its development, and also examine the myriad artists and styles that Dawg music draws from, refracted through the prism of David's unique mind. We'll also look at some of the players whose work in turn draws from and carries the Dawg influence forward.

AN IMPROVISER'S TOOLKIT (Grant Gordy)

Soloing is an aspect of improvising, but improvising is a lot more than just soloing! It's a state of mind, a way of flexibly interacting with the world and fellow musicians. In this class we'll talk about what it means to be an improvising guitarist, and look at the building blocks of its development and practice, from finding new ways to relate to rhythm, to deepening our understanding of harmony, and, yes, how to take hot solos!

WRITING MEMORABLE GUITAR RIFFS (Christie Lenée)

This intermediate class will focus on creating memorable 'hook' guitar riffs. We will look at some of the classic riffs that make all guitar lovers drool, break them down and translate them into a conceptual vocabulary and language that can be applied to your own music. All students will be encouraged to write new riffs throughout the week and share them with the class. Next, we will look at how to integrate these riffs into your songs, how to create variations of the riffs and use them to transition into song sections.

THEORY FOR GUITAR (Christie Lenée)

This class for all levels will explain music theory for the guitar in a way that feels accessible for both those who read music and those who don't. We'll dive deep into the Circle of 5ths and learn keys, how to memorize them, and practice methods for studying and integrating the concepts of scales and chord patterns. In application to the guitar, we will memorize sounds and shapes to help apply the knowledge to your musical vocabulary. Basic ear training will be included, and all levels of players are welcome.

MODERN FINGERSTYLE GUITAR WITH TAPPINGS & OPEN TUNINGS (Christie Lenée)

This intermediate/advanced class will cover pieces played in modern fingerstyle guitar using open tunings. Attendees will receive sheet music (tabs and standard notation) from select fingerstyle tunes and the songs will be taught in sections throughout the week. We will also attend to right- and left-hand patterns which are used in the songs, including two-part rhythm coordination, right-hand fingerstyle guitar technique, and tapping guitar exercises to develop hand strength and muscle memory. Christie's songs will be broken down into bite-sized parts, and while we may not get to cover the entire songs, all students will be encouraged to continue working on them and developing the techniques required to play them.

BRAZILIAN GUITAR FOR BEGINNERS (Cesar Garabini)

Explore the rhythms of Brazil in this hands-on class for beginners. Plan to learn the basic of guitar accompaniment for bossa nova and choro and deepen your rhythmic understanding. Music reading not necessary.

BRAZILIAN GUITAR ACCOMPANIMENT STYLES (Cesar Garabini)

Deepen your understanding of bossa nova, choro and samba. This class will dive into more complex accompaniment rhythms and begin to develop "baixarias" (bass lines mixed with comping).

SOLO BRAZILIAN GUITAR (Cesar Garabini)

Add a Brazilian guitar piece to your solo guitar repertoire. This class will put together chordal accompaniment and melody to create solo guitar arrangements. We will use the repertoire common to the genre to develop these ideas.

HOT CLUB RHYTHM (Lisa Liu)

Django Reinhardt and Stephane Grapelli's pioneering ensemble, Quintette du Hot Club de France, was unique in that the rhythm section was driven by the acoustic guitar. We will demystify the secrets of this rhythm guitar style. Expect to expand your chord vocabulary while learning rhythms such as 'la pompe', 'swing valse', 'samba', 'bolero' and 'bossa'. Open to beginner and intermediate levels.

THE EVERYTHING CHORD (Lisa Liu)

In this intermediate class, we'll take an in-depth look at the amazing "everything" chord and how it can have three functions: as a diminished 7th, minor 6th, and half-diminished 7th chord in jazz. This chord brings movement and voice leading into your playing. We'll take a look at how to apply this versatile chord in rhythm guitar and lead guitar situations.

LEAD GUITAR (Lisa Liu)

Lisa will show you her method on how to solo and play lead guitar in gypsy jazz. You'll learn her approach to improvisation using arpeggios, chromatic embellishments, chord voicings and rhythmic phrasing techniques. PDF handouts will be provided. Beginner and Intermediate levels welcome.

THE MUSIC OF JOHN RENBOURN (Clive Carroll)

I had a close connection with John in that we shared similar musical tastes, we toured together extensively (including the USA) and we collaborated together on duets and music for film. In this class we will delve into John's vast treasure trove of compositions and arrangements exploring pieces such as "Judy", "The Dark Isle", "Buffalo", and "Little Niles". I look forward to exploring Renbourn's styles with you, with the occasional anecdote along the way!

GUITAR GROUP! (Clive Carroll)

In this class for all levels, the group will explore three contrasting pieces: a 16th century dance tune, a swing number from the 40's and something more up-to-date! We will be using TAB and chord charts and playing parts. This is a rare opportunity for guitar players of all abilities to play together in a relaxed and informal setting.

ADVANCED GUITAR WORKSHOP (Clive Carroll)

Three contrasting pieces will be sent to each player in advance. They will be in sheet music/TAB form and will include a jazz number, an American fingerstyle classic, and an Irish tune. You do not have to learn these pieces from memory(!) but it would be useful to have a few play-throughs and to familiarize yourself with the music by listening to versions on YouTube, for example. Aspects of each piece may lead on to discussion about various techniques, exercises, and ideas for improvisation.

SLOWEST FLATPICKING CLASS EVER (Danny Knicely)

This class is great for beginners or for those who know chords and strumming, but haven't yet worked with single notes or melodies. We'll work on basic right- and left-hand technique and take time to savor each note while we learn some tunes at a very slow pace. This class is taught by ear and folks are welcome to bring small recording devices or take notes.

FLATPICKING & RHYTHM TRICKS (Danny Knicely)

We'll learn a few flatpicking tunes and work on the picking hand's shuffle and 'boom- ditty' that drives the music rhythmically. Do you ever wear yourself out trying to keep up with the tempo of a fast tune? We'll develop some tricks to increase our tempo and stamina. I will also share some of my favorite bass runs, fills and passing chords in the open keys for spicing up all of your favorite songs and tunes. This intermediate class is taught by ear and folks are welcome to bring small recording devices or take notes.

ADVANCED FLATPICKING (Danny Knicely)

In Advanced Flatpicking, we'll expand our repertoire with some less common tunes as well as learn how to improvise and create variations on some well-known classics. We'll be focusing on the subtleties of flatpicking and working on refining our technique to get a good sound and tempo for the music. This class is taught by ear and folks are welcome to bring small recording devices or take notes.

EAST AFRICAN FINGERSTYLE GUITAR (Cory Seznec)

This is a survey of guitar styles and traditions predominantly from the eastern side of the African continent (but also dipping into West Africa here and there!). Cory will be discussing players of yore like Mwenda Jean Bosco (Congo), Daniel Kachamba (Malawi), and George Mukabi (Kenya), as well as others from guitar-heavy places like Madagascar, Zimbabwe, Mali, Senegal and more. Through the use of tabs, audio files and live demonstrations, Cory will delve into different tunings, scales, polyrhythms and two-finger picking patterns. Having spent three years living in Ethiopia, Cory will also discuss his approach to adapting Ethiopian music for solo guitar. The

ultimate goal of the class is less about mastering a specific style and more about learning and incorporating these different approaches to the guitar into students' preexisting repertoires.

NEW ORLEANS RUMBA, RAGTIME BLUES AND GROOVY BALLADS (Cory Seznec)

This intermediate/advanced class will provide a 'bag of tricks' for fingerstyle guitarists seeking to explore new techniques. The goal of will be to help develop different right-hand techniques: rumba style, thumb dragging, flamenco-esque strumming and polyrhythms, and to help the player develop left-hand techniques such as passing chords, inversions, New Orleanian ornamentation, and more. This will be a bit of a one-stop-shop lesson that delves deeply into Cory's personal approach to the guitar, but with extra emphasis on American fingerstyle guitar players/traditions. Students will be encouraged to apply techniques learned in class to songs they already play! Tabs will be provided as support.

INTRO TO FINGERSTYLE GUITAR (Cory Seznec)

In this class for beginner/intermediate players eager to develop basic finger-picking guitar techniques, Cory will break down the mechanics of alternate bass picking à la Mississippi John Hurt, and will introduce basic riffs, licks, and rhythmic feels to help the player in their quest to expand their game. This class will be less about how to be 'virtuosic' and more about how to have songs 'speak' in different ways. Students will be encouraged to arrange or rearrange a song they already know and perform it for the class at the end of the week! Tab exercises and songs will be provided as support for the lesson.

CELTIC GUITAR (Tony McManus)

This class is often assumed to be Irish music, and mostly airs, arranged for guitar. This won't be ignored at all, but we'll go a bit deeper and broader. We'll look at some of the other Celtic regions: Scotland, Brittany in France, Galicia in Spain and look at the dance music of each. How does the instrumentation affect the music? What are the peculiarities of each region? What are the rhythms associated with each? And, of course, we'll look at various ways these tunes can be arranged on guitar. Some of that will involve ornamentation, sometimes suggesting other instruments eg. How DADGAD tuning in particular can evoke the sounds of the harp, or how right-hand techniques can make the music "fiddle-like". Hopefully some of this beautiful music will be under your fingers by the end of the week!

HOW TO PLAY IN A CELTIC JAM (Tony McManus)

The role of the guitar in this music is most often accompaniment. We are usually the engine room of the session- driving the rhythm. There is nothing better than powering a rake of jigs and reels to lift the spirits. If you've been in this environment and wondered whether to get the guitar out and join in the party- this course will give you some tools to do that in a creative and inspiring way. We will look at the different dance rhythms and how we can articulate these on guitar, some common chord ideas, some modes that come up frequently and how we accommodate this in the chords we chose. We'll pick individual tunes and find ways of backing them creatively to lift the melodies to a new level.

THE GUITAR OF JONI MITCHELL (Tony McManus)

This course grew out of a pre-Covid one-off informal class offered at lunch-time where I tried to cover in 1 ½ hours as much as I could about the guitar work of one of the most iconic musicians alive. If you are aching to play her part to Big Yellow Taxi or Hejira or.... we can cover that (requests can be handled). If you want some insight into patterns in her approach that may be

applicable to your own music we will cover that too. Her strumming patterns are unusual and are sometimes overlooked in the focus on her unique and inventive tunings. Her tunings range from the well-known (open C, D, G, etc.) to the exotic and beautiful. The big takeaway is that simple, and often transposable, chord shapes can, with the use of altered tunings, generate rich and inspiring voicings. We'll examine this idea and its applications in some detail! It was a good omen that on the day I travelled from Nova Scotia to Swannanoa to teach this course last year, Joni stunned the music world giving her first live concert in 22 years.

FINGERSTYLE JAZZ ESSENTIALS (Sean McGowan)

In this intermediate level class, we'll examine and work through the nuts and bolts of solo fingerstyle jazz guitar. Topics of discussion and practice will include practical chord voicings and substitutions, walking basslines, 'piano-style' concepts, playing multiple parts, rhythm and phrasing, and ideas for improvisation. We'll also take a look at a few extended fretting techniques to add color to arrangements of jazz standards and other songs. This class will be of interest to fingerstyle players who want to add some jazz elements to their arrangements, and also to jazz guitarists who primarily play with a pick, but would like to explore some fingerstyle techniques.

THE GUITAR STYLE

OF GEORGE BENSON (Sean McGowan)

This class will explore the style of legendary jazz guitarist & American pop star George Benson, particularly his early solo recordings and work with Brother Jack McDuff. Through transcriptions, examples, and analysis, we'll learn how Benson forged his own inimitable style while being heavily influenced by Grant Green, Wes Montgomery, Hank Garland, and Kenny Burrell. This intermediate level class will take a deep dive into the techniques of block chords, reharmonization, "Benson" picking, jazz guitar tone, pentatonics, octaves/fifths, and the blues.

JAZZ GUITAR ENSEMBLE (Sean McGowan)

In this intermediate/advanced class, we'll play through arrangements and improvise on some of the most beloved classic American songbook standards. We'll learn ensemble techniques such as blending, timbre, reading chord charts (reading music will not be necessary), soloing & comping through a song form, and listening & playing with other guitarists.

Special Events

(Note: There is no advance registration necessary for the following events.)

LUTHIERS EXHIBIT

Throughout the week, we will have several of the finest luthiers in America on hand displaying their instruments, including guitars by John Slobod, www.circaguitars.com, Judson Riviere, www.riviereguitars.com and John Kinnaid, www.johnkinnaidguitars.com. In addition, Dream Guitars, www.dreamguitars.com from nearby Weaverville, NC, who specialize in fine, luthier-built instruments, will also be on hand to display a selection of their stunning guitars.

DAILY JAM SESSION (Ed Dodson)

Each day, after lunch, Ed will lead the playing of common, easy songs at a tempo slow enough for folks to learn the tunes as they play.

Contemporary Folk Week

July 23-29

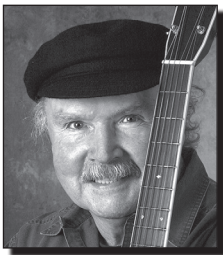
Contemporary Folk Week welcomes newcomer Dar Williams to a staff that includes Grammy-winners Tom Paxton and Jim Lauderdale, vocal instructors Moira Smiley and Red Molly's Laurie MacAllister, and folk veterans John Gorka, Cliff Eberhardt, Joe Craven, Ellis Paul, David Wilcox, Nora Jane Struthers, Greg Greenway and Vance Gilbert to form a stellar team of veteran singer/songwriters. Drawing on tradition and innovation, our instructors bring a world of practical and imaginative experience to help you create and perform the music that makes your heart sing. Whether you're trying out material at a local 'open mike', a performer gaining some experience, a working musician looking for some help in reaching your next goal, or someone who would simply like to feel more confident pulling that guitar out in front of others, we're here to help. Our top-notch staff, knowledgeable in the various aspects of both the art and business of contemporary acoustic music, can help you achieve your goals. In addition, our limited enrollment and small campus encourage community-building at its best with frequent and informal interaction between students and staff, all doing our utmost to ensure that you go home energized and empowered to make the most of your music. Choose from a wide variety of songwriting, performance, vocal and creativity classes which all stress supportive interaction among staff and students and individual attention to students' needs. Each day's schedule will address both artistic and commercial questions and concerns, while also providing time for sharing music on an informal basis, and social activities will include open mikes, concerts, song circles, and spontaneous music-making. Contemporary Folk Week runs concurrently with Guitar Week, using the same schedule, so it's easy to take classes in either program. Please note, however, that the Contemporary Folk Week open mikes are open only to those who have declared themselves to be Contemporary Folk Week students and are taking at least two classes in the Contemporary Folk Week program.



JIM LAUDERDALE

Jim Lauderdale is a two-time Grammy-winning musician and one of the most respected artists working in the bluegrass, country and Americana music communities today. One of Nashville's A-list songwriters, his songs have been recorded by such artists as Patty Loveless, George Jones, Solomon Burke, Del McCoury, Elvis Costello, The Chicks, Old Crow Medicine Show, Buddy and Julie Miller, George Strait, and many others, and Jim was a long time collaborator with Grateful Dead lyricist Robert Hunter. Jim's 35th album,

Game Changer, came out last August with several other projects scheduled for release in 2023. www.jimlaurerdale.com



TOM PAXTON

Nanci Griffith said, "I think we were all born singing Tom Paxton songs," and truly, there are few whose original work blends so seamlessly with those traditional songs distilled over generations of the oral tradition. Tom has been an integral part of the folk music community since the early 60's Greenwich Village scene and continues to be a primary influence on today's 'New Folk' performers. In the words of John Gorka, "I would give every hair on my head to be

able to write songs like Tom Paxton." In a career spanning more than six decades, Tom has performed thousands of concerts and continues to find new fans throughout the world. His songbooks, award-winning children's recordings, and a catalog of thousands of songs, recorded by everyone from Willie Nelson to Placido Domingo, all serve to document a remarkable career, but his ultimate legacy is the profound influence and admiration his music has engendered among three generations of musicians and fans.

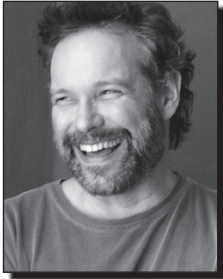
In 1996, Tom received the first of our Master Music Maker Awards for lifetime achievement. He's also received Lifetime Achievement Awards from the Grammys, ASCAP, Folk Alliance International, and a special tribute from Britain's House of Commons. www.tompaxton.com



NORA JANE STRUTHERS

Nora Jane Struthers is guided by fire. "Struthers has come up with some of the most quietly powerful narratives within the new wave of Americana artists" – National Public Radio (NPR). A singer-songwriter and bandleader with a clear and unaffected voice, Nora Jane grew up playing and singing bluegrass-brother duets with her banjo-playing dad. She moved to Nashville in 2008 to pursue music and soon kick-started her career, winning the blue ribbon for "Best New Song" and placing first in the "Neo-Traditional" band competition at the Appalachian String Band Festival

in Clifftop, WV. In 2010, she won first place in the band competition at the Telluride Bluegrass Festival (previous winners include Nickel Creek and The Dixie Chicks). Nora Jane has been touring full-time with her band, The Party Line, for the past five years. After her 2013 release, *Carnival*, a collection of story-songs written from a female perspective, NPR included Nora Jane in their end-of-year story, "Country Music's Year of The Woman" (along with Miranda Lambert, Casey Musgraves, Patti Griffin, and Holly Williams), calling her "quietly brilliant." Her 2017 release, *Champion*, landed a glowing review on NPR's *Fresh Air* and was heralded by *Rolling Stone* and *No Depression* as one of the year's top under-the-radar albums. Nora Jane's most recent album, *Bright Lights, Long Drives, First Words* was released in February and is her most powerful work to date. She is thrilled to be rejoining the community of writers and musicians at Swannanoa for the fourth time. www.norajanestruthers.com



JOHN GORKA

Red House Records recording artist John Gorka is an award-winning songwriter who got his start hanging out at eastern Pennsylvania's venerable Godfrey Daniels coffeehouse, running sound and being inspired by the many legendary folk troubadours who appeared there. He soon began performing himself and went on to win the Kerrville Folk Festival's New Folk Award. After decades of international touring, the list of his friends and collaborators reads like singer/songwriter royalty, including Peter, Paul and Mary, Mary Chapin Carpenter, Lucy Kaplansky, Patty Larkin, Nanci Griffith, Ani DiFranco, Jonatha Brooke, Eliza Gilkyson and more. In addition to his 14 critically-acclaimed albums, John has released a collector's edition box featuring a hi-definition DVD and companion CD called *The Gypsy Life*. Windham Hill also released a collection of John's greatest hits from the label called *Pure John Gorka*. Many well-known artists have recorded and/or performed his songs, including Mary Chapin Carpenter, Nanci Griffith, Mary Travers, Edwin McCain, Mary Black, David Wilcox and Maura O'Connell. John has graced the stage of *Austin City Limits*, *Mountain Stage*, *eTown* radio and Carnegie Hall. His song "Where No Monuments Stand" is featured in the documentary *Every War Has Two Losers* about activist and Oregon Poet Laureate William Stafford. He has released two volumes of *Tales from the Tavern*, a DVD/CD set of live shows in Santa Inez, California. This will be his fourth season at Swannanoa. www.johngorka.com



DAR WILLIAMS

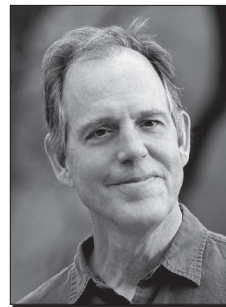
Dar Williams has been writing songs and touring for over twenty-five years, drawing inspiration from her travels on four continents and from the Hudson Valley where she lives. She has recorded ten studio albums (eight with Razor & Tie Records), clocked in over 2,000 gigs, and has enjoyed teaching at the Rocky Mountain Folks Festival song school, Jorma Kaukonen's Fur Peace Ranch, Steve Earle's Camp Copperhead and in conjunction with the music programs at many high schools and colleges. Teaching an undergraduate course at Wesleyan University about music movements and democracy renewed Dar's faith in the importance of making music and also in the intrinsic, life-affirming value of creating songs, a process she is excited to be sharing at Swannanoa from her neck of the woods. www.darwilliams.com



ELLIS PAUL

Ellis Paul is a songwriter, author, illustrator, and teacher. He has been a constant presence on the American folk circuit for over twenty-five years, and in that time he has released twenty albums of original music and performed over 5,000 shows. His work has been featured in blockbuster films such as: *Me, Myself & Irene*, *Shallow Hal* and *Hall Pass*, and been recorded by country artists. His songs have been described as 'descriptive narratives of people at a crossroads in their lives.' Despite the nature of their stories, they seem to be about all

of us. His stage performance is a combination of humor, improv, and poignant story songs. He has performed on stages at the Newport Folk Festival, Carnegie Hall, clubs and coffeehouses all over the world, and was awarded an Honorary Degree from the University of Maine and inducted into the Maine Music Hall of Fame. His newest album, released in 2019, is called *The Storyteller's Suitcase*. www.ellispaull.com



DAVID WILCOX

David Wilcox was first inspired to play guitar after hearing a fellow college student playing in a stairwell. Wilcox is now more than 20 recordings into a career marked by personal revelation and wildly loyal fans. His lyrical insight is matched by a smooth baritone voice, virtuosic guitar chops, and creative open tunings, giving him a range and tenderness rare in folk music. Wilcox released *View From the Edge* and was named the Grand Prize Winner in the 2018 USA Songwriting Contest. Considered a 'songwriter's songwriter', his songs have been covered by artists such as k.d. lang and many others. He holds audiences rapt with nothing more than a guitar, well-written songs, and a fearless ability to mine the depths of human emotions of joy, sorrow and everything in between, all tempered by a quick and wry wit. "David Wilcox's ongoing musical journey is compelling and richly deserving of a listen." – *Rolling Stone*. www.davidwilcox.com



LAURIE MACALLISTER

As a young girl, Laurie dreamed of being a singer. Her career began when, on a dare, she sang spontaneously for a crowd in Washington Square Park, and soon she was singing at a steady stream of open mic stages around New York City. Her first album of original songs was called *These Old Clothes*. She discovered a passion for harmony singing while touring the country with folk luminary Cliff Eberhardt, who produced Laurie's next album, *The Things I Choose To Do*. While at the Falcon Ridge Folk Festival, Laurie began making music with a few campmates, and the Americana trio Red Molly was born. With a focus on beautiful songs, soaring harmonies, and a deep relationship with their fans, Red Molly quickly became the darlings of the folk/Americana scene and for eighteen years they have shared their voices with a growing fanbase around the world from America to Australia. Laurie's voice has been featured in a national television commercial for Folgers Coffee, and in 2018, she released a solo album called *The Lies the Poets Tell*, featuring duets with six male vocalists, including the late Americana master Jimmy LaFave. She's written and sung harmony parts on dozens of recordings, including those by Cliff Eberhardt, Susan Werner, and Ellis Paul. Laurie has taught singing and performance around the country, at such venues as Folk Alliance International, Targhee Music Camp, and the New England Songwriters Retreat. www.redmolly.com

JOE CRAVEN

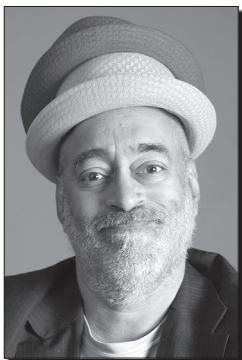
(See bio in Fiddle Week, page 3)



CLIFF EBERHARDT

Cliff Eberhardt knew by age seven that he was going to be a singer and songwriter. As a child, Cliff taught himself to play guitar, piano, bass and drums. In his teens in Pennsylvania, he was fortunate enough to live close to the Main Point (one of the best folk clubs on the East Coast), where he received an early and impressive tutorial in acoustic music from such artists as James Taylor, Joni Mitchell, Bruce Springsteen,

Howlin' Wolf, Muddy Waters, Bonnie Raitt, and Mississippi John Hurt. A driving force of the Greenwich Village New Folk movement, Cliff's songs have been covered by the likes of Richie Havens, Buffy St. Marie, Erasure, Lucy Kaplansky and the folk superstar band "Cry, Cry, Cry" (Dar Williams, Richard Shindell, Lucy Kaplansky). A consummate performer, Cliff engages the audience with funny-but-true stories tinged with irony, accompanied by an unparalleled guitar style. Cliff has been an acclaimed instructor at many songwriting camps, colleges, schools, and workshops, and is fulfilling one of his dreams – writing music for the theater. Never one to start small, he was asked to write all of the songs for, and perform in, the Folger Shakespeare Library's production of *The Taming of the Shrew*, in Washington, DC and the production was awarded a coveted Helen Hayes Award for 'Best Play' and 'Best Ensemble.' A collection of his songs has been published in *The Cliff Eberhardt Songbook* (Cherry Lane Publishing), and his latest release is a collection of original songs for a NEW play by Aaron Posner called *The Heal*, which debuted at the Getty Villa in Malibu, CA. We're pleased to welcome him back for his twelfth Swannanoa Gathering. www.cliffeberhardt.net



VANCE GILBERT

Vance Gilbert burst onto the singer/songwriter scene in the early 90's when the buzz started spreading in the folk clubs of Boston about an ex-multicultural arts teacher and jazz singer who was knocking 'em dead at open mikes. The word spread to New York of this Philadelphia-area born and raised performer; Shawn Colvin invited Vance Gilbert to be a special guest on her Fat City tour, and Gilbert took audiences across the country by storm. "With the voice of an angel, the wit of a devil, and the guitar playing of a god, it was enough to earn him that rarity: an encore for an opener" wrote the *Fort Worth Star-Telegram* in its review of a show from that tour.

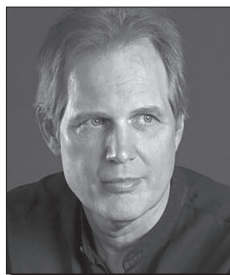
Gilbert's first three albums for the Rounder/Philo label are all essential additions to the American singer-songwriter collection, and his subsequent eleven releases cement his place in North American singer/songwriter-dom. His songwriting/performance combo workshops are legendary at such venues as the Rocky Mountain Song School and the Falcon Ridge Folk Festival, Berklee College of Music, and the University of Colorado. And now, after 14 albums, a solid forty-year solo career, two years opening tours for the late George Carlin, being the opener of choice for The Milk Carton Kids, Paul Reiser, and The Subdudes, and songwriting recognized by artists ranging from rocker Mike Posner to children's music icons Trout Fishing In America (with a song on their Grammy-nominated album *Infinity*), his workshops are not to be missed. www.vancegilbert.com



MOIRA SMILEY

Singer/composer Moira Smiley travels the world creating new works for voices and accompanying her performances with her banjo, accordion, piano, and percussive movement. Her recordings feature spare, vocally-driven collections of warped traditional songs and original polyphony. Smiley's voice and compositions have been featured in TED conferences, on BBC Radio and TV, NPR, ABC Australia, and live at countless venues from Lincoln Center and Carnegie Hall to Walt Disney Concert Hall and Royal Festival Hall, London. When she's not leading her own vocal group,

Moira Smiley & VOOCO, Moira tours and records with pop artist, Tune-Yards; Irish super-group, Solas; The Lomax and Folklife Projects; and Billy Childs' Grammy Award-winning *Laura Nyro Re-Imagined*. Moira premiered her solo album, *Unzip The Horizon* at the prestigious Savannah Music Festival in 2018, and published its companion choral songbook in 2019. In February, 2021 she released the vocal album, *In Our Voices*. Moira recently appeared with Tune-Yards on *Jimmy Kimmel Live*, *Live on KEXP At Home*, and *The Late Show with Stephen Colbert*.



GREG GREENWAY

Born in the shadows of the now-famous fallen statues of Richmond, VA, Greg Greenway moved to Boston for its rich folk music tradition and has since become one of its most unique and superlative emissaries. Musically raised on the magically percussive right hand of Richie Havens, and the flowing lyricism of Eric Andersen, these seminal influences became the DNA of his own unique and continuing voice. He has blended them into a multi-instrumental, genre-crossing style: the never-ending process of a musical

omnivore. He has played at such venues as Carnegie Hall and been heard on NPR's *All Things Considered* and *Mountain Stage*. Greg considers it a career achievement that his song "Driving in Massachusetts" was played on *Car Talk*. His eight-year collaboration with Pat Wictor and Joe Jencks as Brother Sun reached thousands of fans with their intricate three-part harmonies being heard in festivals and concert halls across the US and Canada. Two of their CDs reached #1 on the Folk DJ list. His newest project with his beloved friend of 35 years, Reggie Harris, is a musical presentation on race in America called *Deeper Than The Skin*. It is the bringing together of both of their stories, born three years apart, passing through the same portal of Richmond, VA. One is African-American, one white; together they convey a quintessential American story. *The Boston Globe* wrote, "Confessional one moment, rambunctiously disarming the next, few modern folk singers can own a coffeehouse stage as completely as Greenway." www.greggreenway.com

Contemporary Folk Week, July 23-29, 2023

7:30- 8:30	Breakfast						
9:00- 10:15	Simple Skills (Wilcox)	Song-etry: From 5 Min. Poem to Song (Craven)	Works in Progress (Gorka)	Wild Wild Voice (Smiley)	Performance & Songwriting (Gilbert)	Building on Your Songwriting A (Lauderdale)	
10:15- 10:45	Coffee/Tea Break						
10:45- 12:00	Finding Your Power In Performance (Greenway)	Songwriting 101: Storytelling (Struthers)	Be Your Own Artistic Producer (Craven)	Building on Your Songwriting B (Lauderdale)	Your Song – Finished A (Paxton)	The Authentic, Believable Singer I (MacAllister)	
11:30- 1:00	Lunch						
1:00- 2:15	Free Time						
2:15- 3:30	Finding Your Joy In Performance (Greenway)	Distillation (Struthers)	Everybody Has a Story (Gorka)	Writing a Song That Matters (Williams)	The Snow Globe Songs A (Paul)	Relatable Songs (Eberhardt)	The Authentic, Believable Singer II (MacAllister)
3:45- 5:00	Writing Melodies (Eberhardt)	The Snow Globe Songs B (Paul)	Songs, Movement & Improvisation (Smiley)	Your Song – Finished B (Paxton)	Water From a Deeper Well (Wilcox)	Advanced Vance (Gilbert)	Writing Our Histories (Williams)
5:00- 6:30	Supper						
7:30- ?	Evening Events (open mikes, concerts, dances, jam sessions, etc.)						

Classes

(Unless otherwise indicated, all classes have a limit of 15)

Songwriting

WORKS IN PROGRESS (John Gorka)

The Sound of the Feeling. My favorite place to be is in the middle of a song. I hope this class will find us all in the middle of a new one. Our purpose will be to write new songs and to complete promising, unfinished pieces. The first day I will talk a little bit about what has worked for me as a performing songwriter. Then we will quickly shift the focus to the individual student's areas of interest or concern. There is no one right way to write a song. I hope to address various approaches to beginning and completing songs be they lyric- or music-driven and create a positive atmosphere where writing a song is not only possible but inevitable. This year I would also like to add some ideas about how to spice up your chord progressions which can open new places for your melodies to go. Experienced and novice songwriters are welcome!

EVERYBODY HAS A STORY (John Gorka)

This course will focus on songwriting as well as presenting your songs in a live setting. We will spend some time working on writing new songs and the craft of songwriting, based on your interests and questions. Then we will focus on ways to connect with an audience: ways to introduce a song, how to pace a set, when a song needs no introduction, considerations when you are an opening act, sound system advice and mic technique. You can benefit from my experience and my many, many mistakes to find ways of telling your story, presenting yourself and your songs. If you have them, please bring printed lyric sheets along to the session. I don't have a one-size-fits-all approach as a song coach but I will adapt to the individual needs and interests of the attending songwriters.

SONGWRITING 101: STORYTELLING (Nora Jane Struthers)

Stories help us understand and process the world we live in. A story set to music possesses an added power to penetrate hearts and minds. In this class for all levels we will work on honing the craft of telling a story through song. Whether you seek to write a modern-day folk-hero classic, magnify a fragment of forgotten history, paint a picture of your hometown, or immortalize a series of events from your family history or your own life, this class will give you the tools to craft something memorable and meaningful.

DISTILLATION (Nora Jane Struthers)

As writers, we all attempt to find and convey truths. When we sit down to work on a song, the first question we should ask ourselves is “What am I trying to say?” The second question is “How can I best say it?” In this class we will work first on distilling our intentions down to their essence and then on our delivery of those intentions, through lyrics, melody, and performance. Bring a song or a piece of a song that you feel has promise but lacks focus. We will create a safe space to generate, hone, and share our work together.

BUILDING ON YOUR**SONGWRITING A & B** (Jim Lauderdale)

(Note: This class is offered twice. Each section covers the same material.)
We will examine the songwriting process and look for ways to improve it to consistently produce better songs. We will explore such topics as writing alone, co-writing, performing, writing for other artists, the business of music, and helpful hints for the writer. The class will have a certain flexibility built-in, so that topics of interest to the class and individual student needs can be explored in some detail.

YOUR SONG – FINISHED A & B (Tom Paxton)

(Note: This class is offered twice. Each section covers the same material.)
We will take your song and, as a class, get it over the goal line. You will learn a new love: the pleasure of finding just the right word, the right phrase, to bring your song home. That’s where the fun is.

WRITING A SONG THAT MATTERS (Dar Williams)

We will look at the ‘Voice’ (the feel, the music, the language) of our developing songs and listen for the cues and clues of how to proceed with thematically unified, interesting narratives that matter to us.

WRITING OUR HISTORIES (Dar Williams)

Let’s tell a great story! When we are writing about anything from historical events to personal memories, we have to decide how to tell that story, finding the heart and locating the themes we will follow to communicate, lyrically and musically, what ‘happened’.

THE SNOW GLOBE SONGS A & B (Ellis Paul)

(Note: This class is offered twice. Each section covers the same material.)
I’ve always thought that a great song is like peering into a snow globe. You look through the glass at someone’s three dimensional world. You’re pulled

into the imagery and story by the narrator, and then the real world disappears around you and pop! There you are! Inside the snow globe! You’re walking down the actual street of a Dylan song, but you’ve exchanged the details he had written with the characters, the places, the experiences of your own life and imagination. In this magical way, a listener can co-create the scene with their own autobiography by rewriting details provided by the songwriter with images from their own life. It’s a jumble of their ideas and yours, which makes the entire experience even more personal. This is why people say, “That’s my song”, because the music told their life story so vividly that they claim ownership of it. How do we pull people in like that? How do you engage them to the point that the outside world disappears? What makes a song believable? Moving? We will start with the birth of great ideas, and walk through the editing process, with tools of the trade that will trigger listeners’ imagination into the snow globe of your song.

WRITING MELODIES (Cliff Eberhardt)

We’ll start with a brief history of melodic writing and then show how to incorporate a melodic vocabulary into your songs, including what to look for to get out of melodic repetition. Bring in songs that are incomplete or songs that you feel need improvement, not songs that you are married to or have already recorded. You’ll be asked to start with just a verse and a chorus to work on, no complete songs until later in the week. We’ll talk about how to insert different chords and use different intervals of your existing songs to improve your melodies, how to make the songs have more memorable melodies, and how to insert intros, bridges and endings. By the end of the week we will try to reconstruct your work into a complete, beautiful song. Usually during the week most students start to get it and add their own suggestions. That’s when I get to take cat naps. The point is, I’ve never taught this class where the students didn’t have a great time.

RELATABLE SONGS (Cliff Eberhardt)

This class is about making your song more accessible to more people. We all want to share our feelings in song with the world. Most want to hear a song that we can identify with. I want everyone to bring in a song (with lyrics) and we will explore the message of your song and discuss different ways to approach redirecting your message so that everyone can relate to your story. We will consider irony and juxtaposition to make your work more interesting and concise

WATER FROM A DEEPER WELL (David Wilcox)

The source of our best songs is often a subtle stirring in our deep heart. In this class we will practice asking a few simple questions that will help us hear what our hearts are trying to say. We will start with whatever you bring – be it words or melody or a story, and we will follow the emotion to understand what the song can become. Our skill and cleverness as writers may be useful, but songs usually turn out better if our cleverness is in service to the truth behind the song.

SIMPLE SKILLS (David Wilcox)

I still love practicing the simple skills that make up the craft of songwriting. When we do them together, we can make them fun. It's a confidence builder to remember that our complex craft is made up of simple skills that can be practiced one at a time. For example, we will all take 15 minutes to write our own little melody to two lines of lyrics on a blackboard, and then we will all be welcome to share and talk about how we did it. What clues did the words give us? How did we discern the rhythm? All the different possibilities open our imaginations. Then, for the next exercise, I give everyone the same short piece of melody on your phone and we each take 15 minutes to write words that fit it. The rise and fall of the melody determines what syllables are accented, so it's really just a word puzzle. We don't feel self-conscious because this isn't a song, it's just a game of finding words that have a particular pattern of accent and rhythm. You could start with some nonsense combinations of words. There are no wrong answers. The momentum and freedom we feel from simple exercises gives us confidence to be more playful with our writing.

Vocal**WILD, WILD VOICE** (Moira Smiley)

The human voice has astonishing range, and, like our lungs & our brains, we may not use it to its full glory! Here's a class to explore the far reaches of our vocal color palettes. We'll spend some time listening to and discussing recordings of truly wild singing that 'wow' us, from many genres. We'll break down and try out elements of singing that define 'style' and our relation to it. We'll write mini-songs to explore this in ourselves and learn about the contexts for singing that bring unique, expressive singing forward. We'll learn a few unusual traditional folk songs primarily from Eastern European and Appalachian traditions to enjoy different vocal colors together. Moira will playfully draw out techniques, timbres, ornaments, laments and laughter you always knew were in you as a singer or writer of songs, but maybe hadn't felt you could bring out!

SONGS, MOVEMENT**& IMPROVISATION** (Moira Smiley)

Body percussion, vocal & theatrical improvisation, gesture work, breath work... these will form our playful exercises, discussions and musical games. We'll break into pairs to create with and support each other. We'll learn and create body percussion as a way of making your singing and songwriting more embodied and free. Moira is unfailingly gentle and playful when teaching movement, so 'non-movers' are encouraged and welcome to come. Group vocal improvisation (circle songs and other structures) will alternate with more personal/solo songwriting and performance exercises. Explore fresh, physical ways into songwriting while at the same time strengthening your confidence, clarity and presence.

THE AUTHENTIC,**BELIEVABLE SINGER I** (Laurie MacAllister)

This class is for those who have a small to moderate amount of experience singing in public. It covers foundation-level work on increasing the authenticity and believability of your singing to have a greater impact on your listeners. There are lots of different ways to go about becoming a better singer; this class will focus on one highly effective approach: increasing the believability of your voice. Genuine, honest singing from the heart has the power to captivate listeners and leave them wanting more. The very best performances are ones that move a listener emotionally. In this class, we'll explore a wide variety of things that will allow you to achieve greater authenticity in your vocals, including ways to connect more deeply with your audience by fully inhabiting the meaning of a song, choosing the right key, grounding yourself in the present, using body language to reinforce connection, holding notes, using wordless vocalizations, using vocal dynamics, etc. We'll consider big-picture concepts to improve your singing, such as fun, gratitude, vulnerability, etc. and how to remove barriers to powerful, connected singing, allowing your voice to shine. We'll examine vocal technique as it relates to delivering emotionally authentic performances, including vocal health, vocal warmups, enunciation of lyrics, etc. We'll review inspiring examples of authentic believable singing by my musical heroes and ask the class to share examples, as well. Please come prepared to sing your songs for us! This class will be experiential, allowing you to try out new things right in class, and learn from other students as they try out new things. The environment will be warm and supportive, judgement-free, and focused on improvement and growth. Please bring water, your favorite notebook, and your favorite pen/pencil. If you play guitar or another instrument, feel free to have it handy, along with any needed gear (tuner, capo, picks, etc.). You'll leave this class a better singer than when you started!

THE AUTHENTIC,**BELIEVABLE SINGER II** (Laurie MacAllister)

This class dives more deeply into the material covered in the Level I class above. It's for those who have a lot of experience singing in public, who have a good understanding of and confidence in their voice, but want to learn more and/or address specific singing challenges.

Performance**FINDING YOUR JOY****IN PERFORMANCE** (Greg Greenway)

The inner workings of performing can be tempestuous. You invite so many voices into your own head when you make the decision to step to the front of the room and ask for everyone's best attention. It's one of the most stressful situations in life. Finding that original joy, the thing that made you fall in

love with music and song can be elusive. Getting everything else out of the way can be incredibly difficult. And that can apply to the most experienced performers. This class will invite you to perform many times and get to the root of what is standing in your way. It will help you with your choices; with focus, intimacy, confidence, and ultimately, joy.

FINDING YOUR POWER

IN PERFORMANCE (Greg Greenway)

As a songwriter and performer, you are asking to be handed the sorcerer's wand. You have the power to take the audience on a journey – one of your choosing, but with their permission. This dynamic is what makes every performance unique. It calls upon every talent and skill you have. It asks for a unique awareness of yourself, and what is going on around you – even as you're running on all cylinders internally. A Native American definition of power is 'what works.' Discovering what works for you and how that moves audiences is a lifelong adventure, but it starts with your intention. This class will help you be clear with who you are and help you bring that to the stage. Then the wand will be in your hands.

PERFORMANCE & SONGWRITING (Vance Gilbert)

Vance's dicta is that songwriting and performance are inextricable entities, so his classes will focus more on one or the other aspect, depending on individual need. All of this is done in a supportive atmosphere as if it were an 'instructive open mike,' – Vance working with one student as the others watch. Then it's YOUR turn! In these practical classes Vance gets 'under the hood' of what you do and want to do in a supportive and very entertaining way. This stage/song boot camp is a class you don't want to miss.

ADVANCED VANCE (Vance Gilbert)

This offering is for any of you 'graduates' who want to go further in performance and songwriting with one of the best. Got the basics? Then here's an opportunity to dig into the performance/songwriting connection a little bit deeper. Patter, pacing, and constructing a set, are among the advanced performance points you can review in this class. It's a great opportunity to tweak and hone skills previously acquired in a 'Vance' class, or heck, sure, if you missed the first one, c'mon in – there's plenty for you to do here too.

Guitar & Creativity

SONG-ETRY: FROM 5 MIN. POEM TO SONG (Joe Craven)

Join us for an e-ticket ride upon the pursuit of possibility. You'll be asked to write a series of poems to share throughout the week with only 5 minutes to construct each one. You won't be able to prepare for what will happen, so just get ready to have fun and be surprised and impressed with your and

your friends' ideas created under pressure. "Song-etry" connects something that just about everyone has already done (writing poems) to the newer art of writing songs. Joe will guide you with the approach of story first and then the music to serve the written word. This class is geared towards entry level songwriting, but anyone can benefit from the process. Bring a spiral ring notebook, a pen or pencil, and (importantly) a recording device. Bring an instrument too if you want, although it's not required.

BE YOUR OWN ARTISTIC PRODUCER (Joe Craven)

Explore the value of twisting, tweaking, building up and stripping down content and how it enhances and flexes intention in musical stories. Mix & match musical styles to a composition. See how packaging changes the way we connect to the content of a song or tune – yours or other people's. Bring material you'd like to explore. Joe will provide song examples as well. We'll all be surprised at the results. From detailing with tiny paint brushes to bold strokes with a paint roller – with or without a drop-cloth – it's all about fearless possibility in creativity. Re-framing words, rhythms and melodies reminds us of the long, historical love affair between tradition and innovation. Everyone has a place and space to create anew from the old, the borrowed and the blue. Let's liberate ourselves from the tyranny of common sense while exploring our Home on the (Free) Range of Contemporary Folk.

Special Events

(Note: There is no advance registration necessary for the following events.)

LUTHIERS EXHIBIT

Throughout the week, we will have several of the finest luthiers in America on hand displaying their instruments, including guitars by John Slobod, www.circaguitars.com, Judson Riviere, www.riviereguitars.com and John Kinnaird, www.johnkinnairdguitars.com. In addition, Dream Guitars, www.dreamguitars.com from nearby Weaverville, NC, who specialize in fine, luthier-built instruments, will also be on hand to display a selection of their stunning guitars.

DAILY JAM SESSION (Ed Dodson)

Each day, after lunch, Ed will lead the playing of common, easy songs at a tempo slow enough for folks to learn the tunes as they play.

How to Register

1. Stop and think about what classes you wish to take. Do you really want to take a class in every period? Although our 'open format' allows students to take as many classes as the schedule will allow, many students find that two or perhaps three classes give them plenty to work on, and use the free periods for practice. Remember, also, that class size is limited to 15 unless indicated otherwise in the course descriptions, so out of consideration for others, 'take all you want, but want all you take.'

2. **You may register online by visiting our website and clicking on the 'Register' link. This is the fastest way to register**, and since many of our classes fill up in a relatively short period of time, **we recommend this method** as giving you the best chance to get into the classes you want. **General registration opens online in March.** Please visit our website's registration page for the specific date.

3. **Before beginning online registration, be sure to have digital images handy (.jpg, .tif, .png, etc.) of the following two items:**

– Proof of your full Covid-19 vaccination, including a booster

– Your photo ID

These items are required and will be uploaded as a part of your registration. (Those who prefer to pay their fees with a check or money order can still register online and then mail their payment in. Please note that we can only take credit card payments online.)

4. If you are unable to register using the online form, please visit <<https://swangathering.com/register/information/options/>> , email us at <gathering@warren-wilson.edu>, or call our office (828-298-3434) for assistance. Due to the volume of calls, please limit phone calls to those who do not have online access or who are experiencing technical difficulties with online communications.

5. Please read thoroughly all the information on our website's registration page and on the registration form. Email additional questions to <gathering@warren-wilson.edu>

6. Registrants will receive an information packet later in the spring. Classes will be assigned on a first-come, first-served basis through our website on a date to be determined later in the spring. If you wish to make changes in your class choices, please notify us immediately. Once a program week begins, students may switch after the first class meeting into another open class if they find they have made an inappropriate choice. The add/drop period ends at 6pm on Monday of each program week. After this 'settling-in' period, we expect students to remain in those classes, and we discourage dropping in and out of classes during the week.

Fees, etc.

Tuition is \$600 per week. This includes a deposit of \$100 which is required for each week's registration. **Full payment is required by May 31** to guarantee your class choices. After that date, your class reservations will be unconfirmed until we receive your balance. **If we are holding a space for you in a class that is full, and your balance is unpaid after May 31, we may release that space to another student. There is no deadline for class registrations.** Registrations after May 31 for any remaining spaces must be accompanied by full payment. Payment in US dollars only, please. No foreign checks. Some classes may require materials- or other fees as specified in the course descriptions and can be paid directly to the instructor upon arrival.

Housing is \$500 per week, and includes double occupancy accommodations for six nights, supper on Sunday, three buffet-style meals a day at the Gladfelter Student Center, and breakfast on Saturday at the end of the week. A limited number of single rooms are available at an additional fee of \$200 for a total housing fee of \$700. The college is catered by Sodexo (828-298-1041), and low-sodium and vegetarian meals are available. Vaccinated adults staying off-campus may purchase a meal ticket for \$180, and meal tickets for children 12 and under may be purchased for \$140. Meals may also be purchased individually. See the 'Housing & Meals' section on page 1 of this catalog for our policy regarding children's housing. Some may find our hilly campus challenging, and students should give reasonable consideration to their ability to get around without assistance. Although we help where we can, we don't have the resources to provide mobility assistance to all that require it. Those with special needs should include a detailed, written description of those needs with their registration.

As long as space permits, a non-student living outside the Asheville area may accompany an enrolled student and be housed with them in student dorms for payment of the \$500 housing fee and an activities fee of \$185, which allows admission to all events except classes. There is a \$50 deposit required to register as a non-student. If possible, full payment with your registration is helpful and appreciated.

Cancellations and Refunds

The deposits are processing fees credited toward tuition and not student funds held in escrow, and are thus non-refundable and non-transferrable. Should an enrolled student need to cancel, we can refund all monies received other than the deposits, **if notified four weeks before the student's program begins. No refunds other than the cost of meals (\$180 for adults, \$140 for children) can be made within four weeks of the Sunday that begins a student's program week.**