

The Swannanoa Gathering

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



The Swannanoa Gathering
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phone/fax: (828) 298-3434
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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)

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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

FOUNDER'S AWARD

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

ADVISORY BOARD

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

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.

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,*

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 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 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 Blizzard**, 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

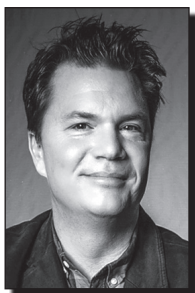
The Asheville-Swannanoa area is easily reached by car from the east and west by I- 40, and from the north and south by I- 26. From I- 40, take exit 55, and go north a quarter mile to Hwy 70. Go east approximately 1.6 miles to the next stoplight. Turn left onto Warren Wilson Rd. and go 1.4 miles to the 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.

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.christielencee.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

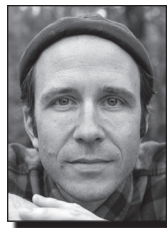


CESAR GARABINI

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 *Moonshiners*, *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.littletobywalker.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

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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 (Kinicely)	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 (Kinicely)	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 Improvisor’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 Gordys 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 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.***