

The Swannanoa Gathering

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



The Swannanoa Gathering
Warren Wilson College, PO Box 9000, Asheville, NC 28815-9000
phone/fax: (828) 298-3434
email: gathering@warren-wilson.edu website: www.swangathering.com
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
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Dr. M. Z Yehudah
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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

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.

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

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.

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

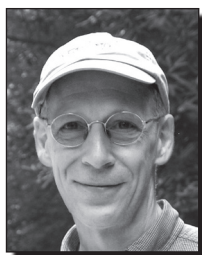
Quartet. There was no turning back, and thanks to encouragement and mentorship from his family and hero he is still out there trying to achieve those early goals. Don is regarded as a leading exponent of jazz mandolin style, and a respected teacher. In June of 2020 his tenth recording project, *Straight 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.donsternberg.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

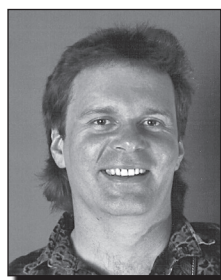


CATERINA LICHTENBERG

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.billefansbanjo.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.mattflinner.com

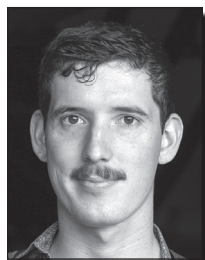


JOE K. WALSH

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 Brittany 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

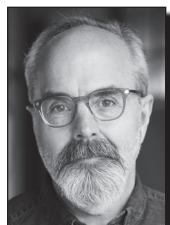
with the Gibson Brothers, Joe currently splits his time between an inventive string band called Mr Sun (featuring Darol Anger, Grant Gordy and Aidan O'Donnell), a trio with Danny Barnes and Grant Gordy, and his own band. An avid educator, Joe is a professor at the Berklee College of Music, and he runs 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

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.***