

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
Mary Hay
Dr. M. Z Yehudah
Bob Nesmith

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*

CONTENTS

Program Information	Inside front cover
Fiddle Week	3
Mando & Banjo Week	9
Traditional Song Week	17
Celtic Week	24
Old-Time Music & Dance Week	34
Guitar Week	42
Contemporary Folk Week	50
Registration Information	Inside back cover

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.

Old-Time Music & Dance Week

July 16-22

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



ERYNN MARSHALL

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



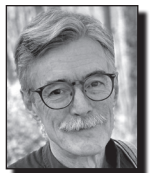
APRIL VERCH

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



BEN NELSON

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



PHIL JAMISON

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

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



LIGHTNIN' WELLS

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



EDDIE BOND

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



ADAM TANNER

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



CARY FRIDLEY

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



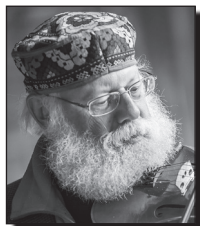
ELIZABETH LAPRELLE

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



TYLER HUGHES

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



RON PEN

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



ALICE GERRARD

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

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



KARI SICKENBERGER

Kari has been coaching and leading singing classes and workshops since 2004. With NC artist Laurelyn Dossett, she is a founding member of the original roots country band, Polecat Creek, and with musical partner, Vollie McKenzie, she sings country and honky-tonk in various configurations. She has toured widely, recorded four albums, and has toured and recorded with WV musicians Ginny Hawker and Tracy Schwarz.

She draws on her experience as a Spanish and English teacher and her lifelong love for and experience with traditional and original roots music to create a safe and encouraging teaching environment for new and experienced singers alike. www.karisickenberger.com



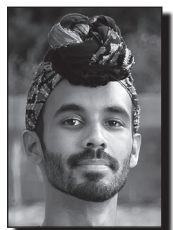
VOLLIE MCKENZIE

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



ELLIE GRACE

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



JAKE BLOUNT

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



BEVERLY SMITH

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

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



JANIE ROTHFIELD

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



DAN GELLERT

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



EMILY SCHAAD

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



HUBBY JENKINS

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



GORDY HINNERS

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



PHYLLIS GASKINS

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



BECKY HILL

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



CARY MOSKOVITZ

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



TRAVIS STUART

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

Guest Master Artists



JIM & JOYCE CAUTHEN

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



MACK SAMPLES

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



BRUCE GREENE & DON PEDI

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

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



MAC TRAYNHAM & SHAY GARRIOCK

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



ANDY CAHAN & JOE DECOSIMO

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

Classes

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

Fiddle

FIDDLE I A (April Verch)

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

FIDDLE II A (Emily Schaad)

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

FIDDLE II B (Erynn Marshall)

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

FIDDLE II C (Jake Blount)

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

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

FIDDLE II D (Adam Tanner)

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

FIDDLE III A (Eddie Bond)

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

FIDDLE III B (Emily Schaad)

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

FIDDLE III C (April Verch)

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

FIDDLE III D (Jake Blount)

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

FIDDLE & BANJO DUETS (Dan Gellert & Hubby Jenkins)

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

Banjo

BANJO I (Ben Nelson)

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

BANJO II A (SONGS) (Elizabeth LaPrelle)

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

BANJO II B (Janie Rothfield)

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

BANJO II C (FINGERPICKING) (Travis Stuart)

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

BANJO III A (Dan Gellert)

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

BANJO III B (Gordy Hinners)

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

BANJO III C (FINGERPICKING) (Travis Stuart)

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

Guitar & Mandolin

MANDOLIN I (Ellie Grace)

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

MANDOLIN II (Adam Tanner)

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

GUITAR I (Alice Gerrard)

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

GIUITAR II A (Phil Jamison)

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

GIUITAR II B (Cary Moskowitz)

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

GIUITAR III A (Beverly Smith)

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

GIUITAR III B (Lightnin' Wells)

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

Other Instruments

OLD-TIME BAND 101 (Eddie Bond)

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

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

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

AUTOHARP (Tyler Hughes)

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

HARMONICA (Cary Moskowitz)

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

UKE I (Tyler Hughes)

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

UKE II (Lightnin' Wells)

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

MOUNTAIN DULCIMER (Phyllis Gaskins)

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

BASS (Cary Fridley)

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

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

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

TEEN GATHERING (Becky Hill)

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

BONES 101 (Hubby Jenkins)

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

Song & Folklore

SHAPE-NOTE SINGING (Ron Pen)

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

SOUTHERN

TRADITIONAL SINGING (Alice Gerrard)

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

CARTER FAMILY SONGS (Beverly Smith)

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

LOUVIN BROTHERS HARMONY (Kari Sickenberger)

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

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

CLASSIC COUNTRY

HARMONY (Kari Sickenberger & Vellie McKenzie)

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

BALLADS (Elizabeth LaPrelle)

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

HISTORY OF OLD-TIME MUSIC (Ron Pen)

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

Dance

CLOGGING I (Becky Hill)

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

CLOGGING II (Ellie Grace)

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

SQUARE-DANCE & DANCE-CALLING (Phil Jamison)

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

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

Children's Program

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

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

Special Events

POTLUCK SESSIONS

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

SLOW JAMS & SINGING

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

YOUNG OLD-TIME (Ben Nelson)

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

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.***