

The Swannanoa Gathering

JUNE 30 - AUGUST 3, 2024 AT WARREN WILSON COLLEGE, ASHEVILLE, NC



The Swannanoa Gathering
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For college admission information contact: admit@warren-wilson.edu or 1-800-934-3536



Program Information

WARREN WILSON COLLEGE

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

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Dr. Jay Roberts
TBD
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
David Fee
TBD
TBD
Andrew Finn Magill
Jim Magill
Matt Watroba
Jim Magill
Erynn Marshall
Greg Ruby
Jim Magill
Melissa Hyman
Anna Dean

MASTER MUSIC MAKER AWARDS

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

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

FOUNDER'S AWARD

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

ADVISORY BOARD

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

COVID-19 SAFETY PROTOCOLS

The Covid-19 pandemic has presented unique challenges to the safe presentation of in-person gatherings of all types. Our safety protocols are guided by the findings of the national Centers for Disease Control (CDC), the Buncombe County Health Department and those of Warren Wilson College.

For the last two years, we have required documentation, verified with a photo ID, that all participants have received a COVID-19 vaccine primary series and have gotten the most recent booster dose recommended by the CDC.

Covid is still with us, but its prevalence has receded to the point where **we no longer require vaccination, but still strongly recommend it**. Anyone testing positive for Covid during the Gathering will be asked to leave in order to limit the spread of the virus among the participants. Participants will be updated throughout the spring of any changes or additions to these safety measures.

CLASS INFORMATION

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

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

Each week commences with supper, an orientation session, and jam sessions and socializing on the Sunday before classes begin. Most classes will meet for morning or afternoon sessions, Monday through Friday. Friday

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

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

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

SKILL LEVELS

Our students come from all backgrounds and skill levels, from complete beginners to serious hobbyists to professional musicians, and from countries as varied as France, Colombia, Japan and Australia, as well as Canada and all 50 states. Some class descriptions define required skills in detail, but when the following terms appear, **Beginner** refers to those with no experience at all, or those who play some but are not yet comfortable with the basics. **Intermediate** students should have mastered basic skills, and be able to tune their instruments, keep time, play the principal chords and scales cleanly, and know how to play a few tunes with confidence. **Advanced** students should be very comfortable with their instruments and able to focus on style, arrangement and ornamentation. Please assess your skill level carefully in order to derive the greatest benefit from your classes. Roman numerals after a class title indicate a difference in focus or skill level of the same subject, while capital letters denote different sections of the same class. Many classes may include musical notation, tablature or other handouts, though *in general, we emphasize learning by ear*. Our classes have no age restrictions, but *we require that all students, especially minors, be sincerely interested in the class subject and not a distraction to others*. Students 16 and under must be accompanied by an adult 18 or older.

TUITION

Tuition is **\$625** 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 **\$540** 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 **\$230** for a total housing fee of **\$770**. The College is catered by Sodexo (828-298-1041), and low-sodium and vegetarian meals are available. 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 **\$230** for the week *as long as 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.

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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 **\$540** housing fee and an activity fee of **\$200**, 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. 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	"The Shepard Posse"
High Lonesome Strings Bluegrass Assoc.	various anonymous donors
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.

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.

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

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

We offer a Children's Program during Traditional Song, Celtic and Old-Time Weeks for children ages 6-12. While music is a part of the program, it offers a variety of activities for kids. See the program description in the relevant weeks. Children must have turned 6 by July 1st to participate. We no longer offer late-night childcare.

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.

MOUNTAIN INSTITUTE

The college is thrilled to launch 24 on-campus and 3 worldwide courses for our second year of adult learner programming. The Mountain Institute (formerly Mountain Term) has expanded its offerings. Courses will run in May and July. Three of these weeks run concurrently with the Swannanoa Gathering, so if you're accompanying a Gathering participant and are looking for things to do during the day, be sure to come along and join the fun! These courses highlight the unique magic of Warren Wilson College, which has been a hub of experiential learning since its founding as the Asheville Farm School in 1894. Don't miss this great opportunity to be a part of our community and deepen your knowledge in subjects such as Art, History, Craft and Natural History. Follow this link to see the course offerings: mountaininstitute.warren-wilson.edu or email mountaininstitute@warren-wilson.edu for more information.

HOW TO GET HERE

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

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

Fiddle Week

June 30-July 6

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

Fiddle Week at the Swannanoa Gathering celebrates that universality with classes in traditional and contemporary styles from Ireland to Texas, from old-time to swing. Fiddle Week boasts some of the best fiddlers in the world from European traditions such as Irish and Klezmer, as well as some of the premier fiddlers from this side of the pond, teaching America's diverse fiddling traditions from Texas Swing to old-time to bluegrass and beyond. Fiddle Week doesn't just offer classes in genres, it offers classes using the fiddle as a form of self-expression with classes in improvisation and exploring your own creativity. The instructors for each topic are meticulously selected and among the best players and teachers in the world. To facilitate jamming, the week includes classes in guitar, focusing on accompaniment in various styles; and bass. For the classes with levels indicated, students are asked to place themselves in the appropriate level. Most classes are taught at the intermediate or advanced level. Intermediate classes are appropriate for advanced players who would like to explore a style that is new to them, or for experienced players who need to get more fluent playing by ear. The advanced classes are designed to build on previous experience in the style. During the last hour of the day, there will be a special class time for students of any skill level to form bands along with students from Mando & Banjo Week. With coaching from instructors, band members arrange tunes and rehearse with the option of performing at the student showcase on Friday evening.

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



EVAN PRICE

Evan Price is a versatile violinist and composer best known for his work with the paradigm-shifting chamber ensemble, The Turtle Island Quartet, and with The Hot Club of San Francisco, the most venerable gypsy jazz band in North America. A native of Detroit, he grew up studying classical violin while mixing with folk and jazz musicians of all stripes, learning to fiddle and improvise in various styles as well as teaching himself to play numerous folk instruments. He also

developed a love of chamber music and with it a taste for composing and arranging, greatly inspired by the early recordings of Turtle Island. He joined that group at age 24 and toured and recorded with them for 10 years, winning 2 Grammy awards. Shortly after his relocation to the Bay Area, he found himself also playing with the Hot Club of San Francisco, a musical association that has now endured for more than 25 years. In 2016, he composed and performed his first large-scale work, *Concerto for Jazz Violin and Orchestra*, and recorded his debut solo album, *Dialogues*. Both reveal an artist with not only the ability to traverse far-ranging genres with authority, but the maturity to assimilate them into a uniquely American voice. His current projects include leading his own jazz trio, continuing to perform with the HCSF, directing the International Space Orchestra, performing with the San Francisco Ballet and Opera Orchestras, and composing and arranging for ensembles large and small. In 2021, he launched the Transcription Of the Month Club, a subscription-based quest to build a library of transcribed jazz performances, edited for string players. He serves on the faculty of the California Jazz Conservatory and the University of California, Berkeley. www.evanpricemusic.com



NATALYA WEINSTEIN

Natalya Weinstein is an accomplished violinist/fiddler and teacher in a variety of styles including old-time, bluegrass and klezmer. She performs with her husband, John Cloyd Miller in Zoe & Cloyd, an internationally-touring bluegrass/folk band. Natalya was classically trained in her home state of Massachusetts before moving to Asheville in 2004. Her father is a master jazz pianist, and her grandfather, David Weinstein, originally from Russia, was a professional

klezmer musician. Performing at many prestigious festivals and events all across the country, Natalya is also a champion fiddler, winning old-time and bluegrass contests in both the north and south. She is also an instructor in the Traditional Music program at Warren Wilson College where she founded the school's first klezmer ensemble. Natalya holds an MA in Appalachian Studies from Appalachian State University, where her thesis was on the diverse roots of bluegrass fiddling. www.natalyaweinstein.com



SARA CASWELL

Grammy Nominee Sara Caswell is recognized as one of today's foremost jazz violinists through her lyricism and technical facility. Voted into *DownBeat* magazine's "Critics and Readers Polls" every year since 2013, Sara's artistry and unique sound led internationally-renowned jazz educator David Baker to write, "Sara Caswell is a brilliant, world-class violinist... one of the very best of the present generation of emerging young jazz stars." Sara has released three highly-acclaimed albums under her own name, the most recent of which is *The Way to You* (2023,

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

ing violin at age 5 and studied with two legendary giants: Josef Gingold (classical) and David Baker (jazz). She made her orchestral debut at 15, earned degrees from Indiana University and Manhattan School of Music, and amassed over 100 awards in the jazz and classical competition worlds. Jazz educator, author, and critic Dr. Herb Wong said: "A gifted starbright talent of the first magnitude, Sara is a top tier member of the young generation of major voices." www.saracaswell.com



JOE CRAVEN

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



EMMA McDOWELL

Emma McDowell has been teaching music to people of all ages and skill levels for over twenty years. She grew up playing music in western NC and the surrounding areas with her family band, and continued playing through her youth under her teacher and mentor, the legendary Arvil Freeman. She has performed with the Claire Lynch Band and the Jim Hurst Trio, and was invited to perform her original material at the 2008 and 2014 IBMA Songwriter Showcases. She now resides in a stretch of the Appalachian Mountains in Pennsylvania and performs most often in the eastern PA, northern VA and Baltimore areas.



LIBBY WEITNAUER

Libby Weitnauer is a fiddle player, violinist, songwriter, and educator currently based in Nashville, but raised in the foothills of the Great Smoky Mountains. She has earned degrees in classical violin performance from both DePaul University and New York University and has studied traditional music with Matt Brown, Rayna Gellert, and Grammy Award winner Dom Flemons among many others. While at NYU, Weitnauer served on adjunct faculty teaching undergraduate

students, and immersed herself in the musical community of New York City. It was during this time that she met banjo/fiddler Jake Blount with whom she formed the acclaimed duo, Tui. Tui's debut album *Pretty Little Mister* was named "Best North American Album of 2019" by World Music Central. Libby has more recently been touring with the Broadway revival of *Oklahoma!*, country singer Kelsey Waldon, and her own indie folk project, *Dallas Ugly*. In addition to performing, she has presented research at the Smithsonian Museum of American History and the Great Smoky Mountain Heritage Center on her body of work surrounding Blount County ballads, and received a 2021 Tennessee Arts Commission grant for her recent solo project, *Sixteen Kings' Daughters*. www.libbyweitnauer.com



ANDREW FINN MAGILL

Fiddle Week Coordinator Andrew Finn Magill grew up attending the Swannanoa Gathering where he became proficient in bluegrass, old-time, Irish, and swing. He has toured the world playing these genres with such artists as John Doyle and Rising Appalachia. He is a sought-after traditional Irish musician, with BBC Musician of the Year Martin Hayes calling Finn "a leading fiddler in a new generation of musicians." Finn has received acclaim from some of the foremost jazz violinists on the planet as well, including Snarky Puppy's Zach Brock, who says Magill displays "effortless virtuosity" and Berklee College's Matt Glaser who calls him "an extraordinary violin virtuoso." Finn tours the country with his original music project fusing Irish, Brazilian, and Jazz styles in a jazz quartet, and is represented by the prestigious Marsalis Mansion Artists agency. www.andrewfinnmagill.com



KATIE GLASSMAN

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



LIZ KNOWLES

Liz Knowles' fascination with music has always been rooted in how one can arrive, land, and leave a note. Although coming to music through the language of classical music, it is her more than thirty year journey through Irish music that has defined her musical style. She established herself as a dynamic performer and recording artist as soloist on the soundtrack for the film, *Michael Collins*, as fiddler with *Riverdance*, Broadway's *The Pirate Queen* and *The Green Bird*, soloist with the New York Pops, the National

Symphony and other orchestras and as featured artist for the Ireland 100 Festival at the Kennedy Center. She was music director and producer for several large-scale stage shows and recording projects that toured Europe, Asia and South America. Her compositions and arrangements of tunes and songs have been recorded by John Whelan, Flook, Chicago's Metropolis Symphony Orchestra, Liz Carroll, Beolach, Bachue, J.P. Cormier, Michael Black, John Doyle, and Ensemble Galilei. Liz is well-known as an active and engaging teacher at camps in the US and abroad and is on faculty at the New England Conservatory in Boston. Liz has composed and produced music for two exhibits featuring Irish art at the Art Institute in Chicago and at Notre Dame's Snite Museum. She is a member of The String Sisters, The Martin Hayes Quartet, and Open the Door for Three, and produces an ongoing podcast with fiddler Liz Carroll called *The Lizzes*. www.lizknowles.com



KEVIN KEHRBERG

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

GREG RUBY

(See bio in Guitar Week, pg. 45)

Classes

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

APPLIED MUSIC THEORY (Sarah Caswell)

During our week together, in this class for intermediate players we'll explore some of the fundamental chords, scales, and progressions used in jazz/fiddle tunes and ear-opening ways we might practice them, both melodically and harmonically. We'll also spend a portion of each class strengthening our skills reading rhythms. A partial list of topics to be covered include pentatonic and blues scales, the major scale and its modes, triads and 7th chords, chord outlining/voice leading through tunes, V7 I progressions, ii7 V7 I progressions, and rhythmic subdivisions. Printed materials will be provided.

JAZZ IMPROVISATION (Sarah Caswell)

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

INTERMEDIATE

BLUEGRASS SONGBOOK (Emma McDowell)

Do you want to be able approach a bluegrass jam session with confidence and enthusiasm? And be prepared when the lead is handed off to you? In this intermediate class we will be covering several songs that are bluegrass jam staples, from traditional standards by Flatt & Scruggs and Bill Monroe

to more modern standards, such as tunes by The Bluegrass Album Band. We will listen to the tunes as played by the original artists, review the chord progressions, and discuss many different approaches to taking leads/breaks/solos. We will also be talking about how to 'back-up' and complement other musicians and vocalists when not taking a solo. Suggested materials: audio recording device (phone app or USB hand-held), folder for organizing printed hand-outs. This class will be taught primarily by ear, but you'll have the option to take home printed materials that will reinforce the basics of what we'll be learning together.

MADISON CNTY BLUEGRASS (Emma McDowell)

As a student of the Appalachian Mountains and of many of the artists who reside in Western North Carolina, I am thrilled to share my experiences growing up with these incredibly unique and amazing musicians. In our time together, we will learn several tunes that my teacher and mentors passed down to me, as well as the various techniques that they used that made their voices unique. I will demonstrate how these techniques affect the interpretation and overall feel of the music, using the tunes that we will be learning together. We will explore many of the local musical dialects, intersections between traditional old-time, Celtic, and bluegrass tunes, as well as how these influenced each other and produced the music that is heard today in and around Madison County, NC. Suggested materials: audio recording device (phone app or USB hand-held), small folder for hand-outs. Material will be taught by ear, but you'll have the option to take home printed materials to reinforce the basics of what we'll be learning.

INTUITIVE IMPROVISATION (Joe Craven)

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

THE STRING PLAYER AS PERCUSSIONIST (Joe Craven)

The idea of hitting, tapping, shaking or singing something to create a beat has existed since the dawn of time... along with plucking the stretched string of a hunter's bow or blowing through the hollow bone of a bird's wing. Rhythm is where things go on the timeline of music. It's the backbone, and/or the heartbeat of a composition. In fact, for much of the music we play, notes can be negotiable... but pulse is not. Agreement to where things go in our music creates the groove we all seek with one another. Percussion's role is attention to the fundamentals and timbres of those rhythms, allowing melodies and harmonies and chords to connect to us deeply and emotionally. As a well-known percussionist himself, Joe will show you how to think like a percussionist on your bowed, strummed or plucked instrument, with polyrhythmic styles of roots music looped and different rhythmic parts explored. It's a fun week of toe tappin', head boppin' grooves!

PLAYING IN ALTERNATE TUNINGS (Libby Weitnauer)

In this intermediate class, we will explore the wide range of alternate tunings (cross-tuning, high bass tuning, calico tuning, GDAD, DDAD, etc.) used in the old-time fiddling tradition through repertoire learning. Open tunings such as these unlock a completely new world of sound and timbre on the fiddle and will demystify why a lot of old-time music and bowing sounds the way it does. While it might sound intimidating, people at any level quickly adjust to playing in a new tuning. It's a great tool to have for anyone hoping to participate in an old-time jam or square dance band, and it makes playing alone more fun, too!

SQUARE DANCE TUNES (Libby Weitnauer)

Old-time fiddling and square dances go hand in hand. We will be using this advanced class to work through repertoire that is always a hit in a square dance band! These tunes also happen to be some of the most iconic fiddle tunes in the old-time repertoire and are a great vehicle for digging into the intricacies of old-time bowing and groove. In addition to repertoire, we will talk about how to play in such a way that makes people want to dance, which is one of the fundamental qualities of old-time fiddling. We will sample tunes from North Carolina, Kentucky, Tennessee, and beyond, and hopefully, you'll leave feeling like you could sit in at your local square dance!

WESTERN SWING IMPROVISATION (Katie Glassman)

Western Swing music found its roots in classic country, breakdown fiddling, and early jazz. The combination of these regional styles formed a unique string-based, big-band sound in the 40s and 50s, centered around the seminal Western Swing band, Bob Wills and his Texas Playboys. Let's learn the classics AND how to improvise in a Western Swing style! Learn my "5 Elements of Improvisation," designed specifically to emulate those great Western Swing fiddlers within the context of your own voice on the fiddle. Next, we'll delve into my signature Western Swing Fiddle "block system" for improvisation. These blocks, which focus on patterns across two adjacent strings, are specifically designed to give people improvisation tools they can use right away. With these tools, it's easy to find the notes that give a Western Swing solo its special sound. Using guided repetition to solidify your skills, learn three songs top to bottom so you'll be ready to join the band with everything from melodies, twin fiddles, and vocals to playing with the chord changes and improvising in the style!

TEXAS STYLE FIDDLE (Katie Glassman)

Texas-style fiddle greats like Bob Wills grew up playing foot-stomping breakdowns for square dances, then they'd go to fiddle contests and pull out their waltzes, polkas, and rags. Let's take a dive into my collection of intermediate Texas-style fiddle tunes. We'll learn a breakdown (a reel or hornpipe suitable for square dancing), a waltz, and a rag. You know what that means? You'll be ready for a jam session or even a fiddle contest. There's a reason that Texas fiddling sounds so 'hot.' It's all in the bowing. And while learning each tune, I'll highlight the 10 bowing patterns used in Texas-style fiddling. With these patterns, you'll be able to learn any Texas-style tune, and who knows, perhaps they'll even improve your playing along the way. Come dip your toes in Texas-Style; I promise it'll be fun!

FIDDLE FROM SCRATCH (Natalya Weinstein)

Start strong! The fiddle is one of the most exciting and versatile instruments in traditional music, and having a solid foundation is essential for any style you choose to pursue. In this beginner level class we will focus on setting up an effective bow-hold and left-hand position, as well as developing a good tone. We will learn basic scales and four or five simple fiddle tunes by ear. Handouts of the songs will also be provided. Please come with a fiddle, a shoulder rest, a tuner, a recording device and a desire to learn!

INTERMEDIATE KLEZMER FIDDLE (Natalya Weinstein)

Laughing, Singing, Crying. Klezmer music originated in Eastern Europe with Ashkenazi Jews, then spread across the globe with the Jewish Diaspora, picking up various influences along the way. In this intermediate level class we will explore a variety of klezmer dances, tunes and styles, from horas and frailachs to doinas and khosids. We will also discuss the techniques and ornamentation of klezmer fiddle, such as 'krekbtsn,' and 'dreydlakh'. Tunes will be taught by ear although sheet music will be provided. Please bring your 'fidl' and a recording device!

MAKE YOUR FIDDLE SWING LIKE A HORN (Evan Price)

Praised by the L.A. Times for his "intricate, horn-like lines", Evan will share his knowledge and love of early jazz through the playing of seminal artists like Louis Armstrong, Sidney Bechet, and Lester Young. The class will learn some licks and riffs from the masters, focusing on phrasing, using the bow like a pair of lungs, and on what makes music swing.

Fiddle Week, June 30-July 6, 2024

7:30-8:30	Breakfast				
9:00-10:15	Applied Music Theory (Caswell)	The String Player As Percussionist (Craven)	Square Dance Tunes (Weitnauer)	Advanced Irish Fiddle (Knowles)	Swing Ensemble (Ruby)
10:15-10:45	Coffee/Tea Break				
10:45-12:00	Jazz Improvisation (Caswell)	Intuitive Improvisation (Craven)	Playing in Alternate Tunings (Weitnauer)	Intermediate Irish Fiddle (Knowles)	Guitar As a Second Language (Ruby)
11:30-1:00	Lunch				
1:15-2:30	Intermediate Bluegrass Songbook (McDowell)	Western Swing Improvisation (Glassman)	Advanced Gypsy Swing Fiddle (Price)	Fiddle From Scratch (Weinstein)	Bass As a Second Instrument (Kehrberg)
2:45-4:00	Madison County Bluegrass (McDowell)	Texas-Style Fiddling (Glassman)	Make Your Fiddle Swing Like a Horn (Price)	Intermediate Klezmer Fiddle (Weinstein)	
4:15-5:15	Luthiers Exhibit, Band Sessions & Daily Bluegrass Jam (Dodson)				
5:00-6:30	Supper				
7:30- ?	Evening Events (open mikes, concerts, jam sessions, etc.)				

ADVANCED GYPSY SWING FIDDLE (Evan Price)

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

INTERMEDIATE IRISH FIDDLE (Liz Knowles)

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

ADVANCED IRISH FIDDLE (Liz Knowles)

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

GUITAR AS A SECOND LANGUAGE (Greg Ruby)

Welcome mandolin, fiddle and banjo players! This hands-on beginners' class will introduce you to the skills needed to unlock the joy of playing guitar. 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 in a variety of styles. Participants should plan to have fun and play during class. Handouts will be in standard notation, tablature and chord diagrams.

SWING ENSEMBLE (Greg Ruby)

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

BASS AS A SECOND INSTRUMENT (Kevin Kehrberg)

Ever find yourself at a jam in need of an upright bass player? Ever wish you could step in and fill the role? If so, this class is for you. It will cover fundamentals of bass performance, timing, and feel with special consideration for folks approaching it as a second instrument. We'll discuss the basics of technique, getting a good sound, bass line construction, and simple accompaniment patterns, including bluegrass, honky-tonk, and swing. A limited number of shared basses are available during class for students without an instrument.

IRISH GUITAR ACCOMPANIMENT (Alan Murray)

This is a class to develop skills in rhythm, chording, and theory to put into practice when accompanying jigs, reels and other dance music in the Irish tradition, as well as song accompaniment. We'll cover alternate tunings, right-hand techniques, chord structures and substitutions, and more. Students should have an intermediate experience level on their instrument for this class. (Find this class in the Mando & Banjo Week Schedule on page 15)

BLUEGRASS GUITAR ACCOMPANIMENT (Ed Dodson)

This class focuses on how to play powerful bluegrass rhythm guitar. We will work on alternating-bass styles of playing as well as using bass runs and other motion within the chords to accent your vocals or the instrumentalists you're playing with. In addition to these basic building-block techniques, we will learn the rhythm accompaniment part to one bluegrass song or tune each day. The class will present songs/tunes that allow you to see the rhythm patterns that work effectively in most of the first-position chord families. We will also discuss how to use a capo to get the song in a key to fit your voice. All levels of participants are welcome. Familiarity with guitar chords and knowledge of guitar tablature is helpful, but not required. Participants are encouraged to bring recording devices to class and also encouraged to participate in the Bluegrass Jam that Ed will lead every afternoon, as a way to reinforce the techniques learned in class as well as learn additional songs/tunes. (Find this class in the Mando & Banjo Week Schedule on page 15).

ADVANCED BLUEGRASS GUITAR

ACCOMPANIMENT (Ed Dodson)

This course will delve into more advanced forms of bluegrass guitar rhythm playing. In addition to learning our way around the standard "boom-chuck" bass note and strum patterns that form the foundation of bluegrass rhythm guitar, we will explore more advanced moving bass lines, substitute chords and inversions, and even some basic three-note swing rhythm patterns to put some extra "sock" into your playing. Along

the way, we'll highlight the concepts of harmonic theory and how to select chords and chord patterns to strengthen the guitar's support of the vocalist and instrumentalist. Familiarity with flatpicking and guitar chords, along with knowledge of guitar tablature is highly recommended. While tablature will be provided for most techniques and songs covered in class, participants are strongly encouraged to bring recording devices to class as a memory aid, as we will be covering some fairly challenging material. (Find this class in the Mando & Banjo Week Schedule on page 15).

Other Events

DAILY BLUEGRASS JAM (Ed Dodson)

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

BAND SESSIONS (staff)

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

LUTHIER'S EXHIBIT

Throughout the week we will feature several fine luthiers displaying instruments, including mandolin builders Wes & Will Wienman www.vintagebydesign.com, bowmaker Sarah Bystrom Andal www.bystrombows.com, and violin maker Gordon Gross.

ON-SITE INSTRUMENT REPAIR (Lynn Dudenbostel)

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

Mando & Banjo Week

June 30-July 6

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 Brazilian, 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 more, while the banjo students can sample a variety of classes in the three-finger plucked bluegrass style, or two-finger and clawhammer old-time 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 mandolin builders Wes & Will Wienman, 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

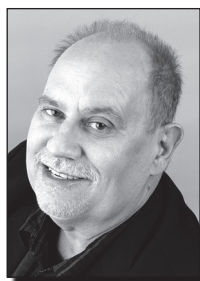
Preservation of Bluegrass Music of America (SPBGMA). His IBMA awards include 2019 and 2020 Mandolin Player Of The Year, 2020's Gospel Recording Of The Year for the highly-acclaimed recording *Gonna Rise & Shine*, Instrumental Album Of The Year, Album Of The Year and Recorded Event Of The Year, just to 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



MIKE MARSHALL

Three-time Grammy Nominee Mike Marshall is one of most accomplished and versatile mandolinists in the world today as well as a master of the mandocello, guitar and violin. Marshall cut his teeth on traditional American music in Florida and at the age of 19 joined the David Grisman Quintet which included jazz violinist Stéphane Grappelli, Tony Rice, Darol Anger, Todd Phillips and Mark O'Connor. Mike went on to create some of the most adventurous new acoustic music in America with his ensembles The Montreux Band, Psychograss, New Grange,

The Big Trio, The Modern Mandolin Quartet, and his Brazilian group Choro Famoso. Edgar Meyer and Mike recorded 2 cds for the Sony Classical label with violinist Joshua Bell, mandolinist Sam Bush and banjo wiz Bela Fleck. Mike loves performing in duet settings and has recorded and toured with Chris Thile, Hamilton de Holanda, Jovino Santos Neto and Darol Anger. Currently he has been touring with his partner, German classical mandolinist Caterina Lichtenberg. They have three cds out together as well as two lovely daughters. As an educator Marshall has taught hundreds of mandolinists online through the School of Mandolin at ArtistWorks. He and David Grisman ran the Mandolin Symposium in Santa Cruz for 10 years and Mike was the founder of the Savannah Music Festival's Acoustic Music Seminar. He and Caterina currently direct the Mandolin World Retreats workshops which they bring to beautiful locations around the world. Mike has released over 40 cds to date as well as numerous instructional books and DVDs and has recorded the Bach Cello Suites on the mandocello, available as downloads on his Bandcamp page. www.mikemarshall.net



EMORY LESTER

Emory Lester has been a notable fixture in the acoustic mandolin world for the past four decades, and is an innovator of mandolin technique and a renowned creative artist, multi-instrumentalist, and instructor. His large body of recorded work has placed him among the elite mandolinists of our time. He has inspired and influenced many of our current generation's mandolin players, and pointed the way with his clean, clear, fast and efficient mandolin technique. Emory has performed across the U.S., Canada, Europe, U.K. and Czech Republic, with 'clawgrass' banjoist Mark Johnson, Wayne Taylor and Appaloosa, and his own Emory Lester Set, as well as a roster of famous notables such as Del McCoury, Tony Rice, Steve Martin (on The David Letterman Show), Babik Reinhardt (son of Django), and Jim Hurst, to name a few. He has a long and impressive body of recordings

including nine solo albums, all of which showcase Emory's skills as a composer, arranger and creative multi-instrumentalist. A sought-after instructor of mandolin, banjo and guitar, he has a world-wide roster of online students and has taught at many prestigious music camps and workshops in the U.S., Canada, Europe and the U.K. for more than 25 years. www.emorylester.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 Pikelnny, 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



MATT BROWN

Matt Brown began teaching thumb-lead, two-finger banjo in 2011 at the Old Town School of Folk Music in Chicago. He now offers online lessons, classes, and workshops to students worldwide. He is the author of the tablature book *Thumb Lead Two-Finger Banjo*, which features his arrangements of forty old-time songs & tunes. Matt attended his first Swannanoa Gathering in 1999 as a fiddle student and recipient of the Ralph Blizard youth scholarship at Old-Time Week. He subsequently returned to teach fiddle. 2024 will be his first year as an instructor at Mando & Banjo Week. Before he turned his focus to teaching, Matt toured the country, performing on the Grand Ole Opry and at The Kennedy Center. He has produced ten albums, including *On Big Shoulders*, an all-star tribute to Chicago. Matt grew up learning old-time music and playing square dances in southeastern Pennsylvania. He lives in Kentucky with his family and is the program assistant at the Louisville Folk School. www.twofingerbanjo.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



DAVID BENEDICT

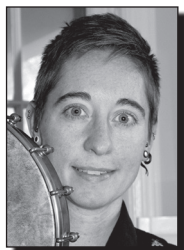
David Benedict is one of the leading figures and content creators in the mandolin world today. With a music degree in Mandolin Performance and three years experience in Nashville touring and recording with acclaimed bass player Missy Raines, David moved to Boston to join the bluegrass band Mile Twelve. The group received the 2017 IBMA Band Momentum Award, recorded three studio albums and won the 2020 IBMA New Artist of the Year Award before David stepped down from the band to pursue other projects. His most recent recording, *The Golden Angle*, produced by Grammy-nominated mandolinist Matt Flinner, displays a new level of musical maturity and individuality, featuring collaborations with a host of celebrated and award-winning bluegrass musicians such as David Grier, Mike Barnett, Missy Raines, Ross Martin, Stuart Duncan, and Wes Corbett. David received the 2018 IBMA Momentum Award for Instrumentalist of the Year, and in 2019 he was nominated for a Grammy as part of Missy Raines' album, *Royal Traveler*. His YouTube channel, with two million views and growing, features the popular, long-running weekly series, Mandolin Mondays, featured on the Mandolin Cafe, as well as David's prolific in-depth mandolin lessons. He now lives in Travelers Rest, SC, where he teaches full-time and performs regularly with his wife Tabitha in their new transatlantic folk project, The Foreign Landers. www.davidbenedictmandolin.com



BILL EVANS

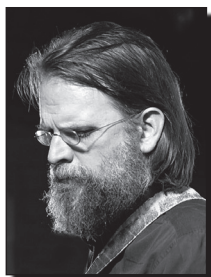
A recipient of the Steve Martin Banjo Prize, Bill Evans has been involved with bluegrass music and the banjo for over forty-five years as a player, teacher, composer, writer and historian. Bill occupies a unique niche in the banjo world: he is celebrated worldwide for both his traditional and progressive bluegrass banjo styles and his innovative original compositions. He also enjoys a reputation as an outstanding instructor as well as being an expert player of 19th and early 20th century minstrel and classic banjo styles, informed by his graduate-level training in American music history in at UC Berkeley. He has recorded four critically-acclaimed solo recordings, including *Things Are Simple* and *The Banjo in America*, a DVD/CD set covering music from the 1780's to the present day. He is the author of *Banjo For Dummies*, *Bluegrass Banjo For Dummies*, *Parking Lot Picker's Songbook: Banjo Edition* and *25 Great Bluegrass Banjo Solos*, co-authored with Kristin Scott Benson. He also hosts five online instructional courses for Peghead Nation. Bill counts his many teachers and mentors, including Ben Eldridge, Bill Keith, Tony Trischka, Alan Munde, Ron Thomason, Sonny Osborne and J. D. Crowe as crucial to his development as a musician. Bill currently tours with his solo show, *The Banjo in America* and performs with guitar legend Dan Crary and with the All-Star California Bluegrass Reunion with John Reischman. Over the years, Bill has performed with Dry Branch Fire Squad, David Grisman, Peter Rowan, Jody Stecher,

Tony Trischka, Kathy Kallick & Alan Munde, among many others. Bill has taught at over 200 banjo and bluegrass camps all over the world and 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. He makes his home in Mt. Sidney, Virginia. www.billevansbanjo.com



RACHEL EDDY

Rachel Eddy is a native of West Virginia who grew up in a musical family steeped in the traditions of Appalachian music and dance. Now based in Washington, D.C., they are known throughout the world as both a dynamic, emotionally powerful performer and an engaging, thoughtful teacher. Rachel's soulful singing and multi-instrumental finesse—including fiddle, banjo, guitar, and mandolin—may be heard on numerous solo and collaborative recordings as well as at dances and jam sessions, where Rachel is dedicated to fostering community and sharing a love of music with others. Rachel has performed as a member of various ensembles including the Ken and Brad Kolodner Quartet, the Early Mays, and a European tour with Uncle Earl. Rachel has taught at the Alabama Folk School, Augusta Heritage Center, Common Ground, Kauffman Kamp, Nashville Fiddle and Banjo Camp, Sore Fingers, and many others, and recordings include *The Morgantown Rounders*, *Hand on the Plough*, *Chilly Winds* and *Nothin' But Corn*. www.racheledmusic.com



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

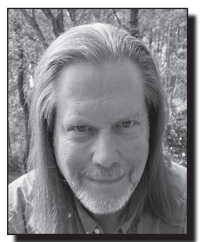
Hailed by David Grisman as a "wonderful mandolin player," and by Darol Anger as "one of the best mandolinists I've ever played with," Boston-based musician Joe K. Walsh is known for his exceptional tone and taste, and his years of collaborations with acoustic music luminaries such as banjo innovator 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



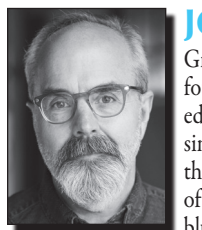
ALAN MURRAY

Alan Murray hails from Glasgow in Scotland, where he was introduced to the tinwhistle at an early age. He eventually turned to the guitar as his primary instrument, and later expanded his arsenal to include the bouzouki. After studying instrument-building and repair in Glasgow, he moved to the US to further pursue his musical career. He was soon playing and recording with some of the best musicians on the New York Irish scene and was featured on 2012's IMA-nominated *Manhattan Island Sessions* recording. He has taught at the Catskills Irish Arts Week and Fairbanks Summer Arts Festival and appeared at such well-known events as Denmark's Tønder Festival, Milwaukee Irish Fest and Celtic Connections. He has shared the stage with such artists as Karan Casey, Niall and Cillian Vallely, Eileen Ivers and Scotland's Battlefield Band, and has toured extensively across Ireland, Britain, Europe, Australia and the United States.



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.60wattcombo.com



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



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 eleventh 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 EXPRESSION (Emory Lester)

The joy and fun of playing confidently, creatively and musically, is the goal of many of us who play and study the mandolin. This class is intended to enlighten, open minds and widen perceptions of mandolin playing in any genre and setting. Using familiar tunes from several genres, we will learn how to establish accurate melody and then delve into the fine art of improvising and its endless possibilities. Learn how to recognize the tools of creativity, and how to freely explore your creative palette to treat yourself and your listeners to fresh ideas and creative mandolin playing. We will also cover inventive steps on how to take a standard familiar tune and turn it into a chord-melody presentation. Emory will take the class through creative improvisation exercises, and get you started on your way to creating great solos that are fun and always evolving. No preparation required, but just a fun class with lots to absorb, thinking 'outside of the box'. Handouts will be provided. Lots of questions are always useful and welcome, and often provide interesting and informative topics for exploration.

MANDOLIN SPECIFICS:

BLUEGRASS & BEYOND (Emory Lester)

This class will focus in-depth on developing your skill as a mandolin player and a musician, in a bluegrass band or jam setting, as well as reaching beyond into other related genres. We will cover foundational subjects such as overall technique, fretboard knowledge and language, use of mappings, and also delve

into favorite techniques such as tremolo, multi-string (crosspicking), and increasing speed by managing 'tension' and 'energy'. For bluegrass content, we'll cover how to 'kick off' tunes, get into and out of breaks, 'presentation' of melody, and approaches for improvising, as well as rhythm and chord choices, working with and controlling time, and how to use the mandolin in a band or jam setting to help yourself and others play and sound better. Thoughts on practicing and rehearsal strategy, as well as some fun 'unusual' practice techniques, will be discussed in this class. Emory will give tips and strategies on 'listening and interpreting', 'acting and reacting', to familiar and unfamiliar music around you, and concepts such as 'play first, think second', and 'play it again' will be presented and discussed. Handouts will be provided. Lots of questions are always useful and welcome, and often provide interesting and informative topic exploration.

THE DAWG HOUSE (Mike Marshall)

I joined the original David Grisman Quintet in 1978 and spent 5 years under the tutelage of David, Tony Rice, Darol Anger, Todd Phillips and a host of other bandmates who passed through the group during those years. I consider it my graduate school years as a musician. We'll learn some of David's iconic tunes, discuss the band's whole musical concept and how the Dawg pointed the way to so much of what is contemporary mandolin today. I'll give you some insights into what that music is all about and break it down into manageable parts for you.

BRAZILIAN CHORO MANDOLIN (Mike Marshall)

Back in our van-riding touring days of late 1970s, we used to listen to a bootleg cassette tape of Brazilian mandolinist Jacob do Bandolim. We had never heard of a pandeiro, a cavaquinho or a 7-string guitar. It would be many years before I would travel to Brazil and learn how this music was put together. I fell deeply in love with the genre and got to play with some of the greatest exponents of the style. I'll break down the rhythmic concept of the music for you and help you get your Brazilian groove on through some beautiful, classic tunes by Jacob, Pixinguinha, Waldir Azevedo and others.

JAM TUNE SOLOS (Alan Bibey)

A basic knowledge of some common jam tunes is helpful but not necessary for this intermediate class. We will learn basic melodies to some of your favorite bluegrass jam tunes as well as ways to make our solos more interesting and fun!! We'll work on finding the melody in different places on the fingerboard, position shifting, double-stops, improving your slides, hammer-ons and pull-offs. 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 "The North Shore." For uptempo bluegrass-style playing we will learn "Big Bug." For single-note fiddle tunes we will learn "Cazadero." For syncopated right-hand rhythms we will learn "La Arboleda." For more progressive bluegrass and New Acoustic music we will learn "Old Grey Coat" and "Cascadia." For jazz chord/melody we will learn "Somewhere Over the Rainbow." 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.

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 progression. We don't want to play random notes and hope for the best: we want to be able to anticipate how a note might sound 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.

JAZZ AND SWING MANDOLIN (Joe K. Walsh)

In this class we will examine and practice various approaches to soloing on jazz and swing tunes. Taking a cue from the truism "It's hard to play something if you don't know what it sounds like", we will examine melodic phrasing choices, licks, and solos from masterful jazz improvisors as a way of assimilating the language and aesthetic. We will also work on using 'harmonic analysis' on various songs/tunes as a way of deducing scalar options.

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.

KENNY BAKER FIDDLE TUNES (Casey Campbell)

By diving deep into the catalog of one of the most renowned fiddlers in bluegrass music, we will build strength in our ring- and pinky fingers and discover new shapes on the fretboard. From finger twisters like "First Day in Town" to flowing melodies like "Roxanna Waltz", students will come away with popular tunes ready to try out at jams and more difficult arrangements to tackle after camp. This class will also serve as an opportunity to strengthen ear training and pattern recognition to pick up any fiddle tune quicker at jams.

Banjo

ADVANCED DOUBLE-STOPS (Casey Campbell)

This class has been updated for the 2024 camp with new exercises and tunes! Come see why two notes are better than one as we look at interval studies, jumping positions up and down the neck, and try to build our own mini-mandolin orchestra. This class is geared towards upper-intermediate and advanced players who want to take that next step with their double-stops game.

ADVANCED FIDDLE TUNES (Matt Flinner)

Starting with a healthy dose of John Hartford Songs (ones we haven't covered 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.

PLAYING UP THE NECK (David Benedict)

Still struggling to get past 7th fret? Fret no more. This class for intermediates and up will be an in-depth look at how to traverse higher up the neck. Together, we'll explore fretboard navigation by using common shapes and techniques that professional players use to scale the neck. Along the way, we'll learn some familiar tunes in high places, and start to unravel the mysteries of the FFCP (Four Finger Closed Position) Method.

DOUBLE-STOPS & BEYOND (David Benedict)

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 for intermediate and advanced players will explore double-stops' many uses. 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.

IRISH BOUZOUKI (Alan Murray)

This class will guide and hone your playing of the larger, mandolin-family Irish bouzouki, covering techniques of accompaniment to jigs, reels, and other traditional dance music as well as songs. We'll focus on right- and left-hand positions, posture, picking and strumming patterns and rhythm, tone production, tunings, and capo use.

INTERMEDIATE BLUEGRASS BANJO (Bill Evans)

Developing great listening skills and being able to figure out melodies as quickly as possible are essential to becoming a successful banjo player in jams, in bands and in improvisation. In this brand-new workshop focus, Bill will present a method of learning melodies in which the key, scale and chord progression of any given song provides a road map to more easily find melodies in both open and closed banjo chord positions in any key. We'll figure out a few familiar melodies by trial-and-error using this method (and mistakes are welcome!) and discuss how to begin to construct a bluegrass banjo solo from what we discover. We'll add roll patterns, licks, and left-hand techniques in a step-by-step method that will give you confidence to create your own solos in a bluegrass style. In the process, we'll leave tablature behind (for the most part) and learn how to rely on our ears to more quickly become better banjo players.

ADVANCED BLUEGRASS BANJO (Bill Evans)

The three main techniques used in bluegrass banjo are Scruggs-style, melodic, and single-string banjo. In this session, we'll analyze each approach, unlocking the secrets that allow you to create your own music using each technique. Along the way, we'll discover the advantages and the challenges presented with each way of playing and when best to use each approach. We'll learn a few classic tunes that will open up the banjo fingerboard as well as illuminate how great players such as Earl Scruggs, J. D. Crowe, Bill Keith, Don Reno and others incorporated these techniques into their own playing. Students will get lots of individual attention in this class as they work up a solo on their own to present at the end of the week with the goal of more fully understanding each way of making music on the five-string banjo.

CLAWHAMMER BANJO (Rachel Eddy)

For this week of banjo classes, we will focus a lot on how to be solid players, and to use your thumb to make the banjo swing in different percussive ways. We will work through several tunes that have helpful techniques and licks, and talk about how to apply those ideas to tunes you already know. Some time will be spent addressing how to have good economy of motion with your claws, how to gain speed and drive, and easily be able to syncopate and texturize your playing by using phantom notes and drop-thumbs. For this class it is encouraged that you be comfortable using your drop-thumb on all the strings, be able to play in different tunings, and know the chords in each tuning. I teach only by ear, video recording is encouraged in a session at the end of class each day, and audio recording is always welcome.

MELODIC AND SOLO BANJO (Rachel Eddy)

In this workshop we will look at some repertoire that is really suited for the clawhammer banjo from a melodic perspective. So often banjo is the rhythmic accompaniment for fiddle tunes, but when we practice alone it's important to have pieces that really highlight the melodic aspect and possibilities of the instrument. Also, we will look at some ideas on how to accompany and complement singing, offering harmony lines on banjo to the sound of a voice. I teach only by ear, video recording is encouraged in a session at the end of class each day, and audio recording is always welcome.

Mando & Banjo Week, June 30-July 6, 2024

7:30- 8:30	Breakfast							
9:00- 10:15	The Dawg House (Marshall)	Jazz & Swing Mandolin (Walsh)	Rhythm Mandolin (Flinner)	Double-Stops & Beyond (Benedict)	Clawhammer Banjo (Eddy)	Old-Time/Early Bluegrass Mandolin (Reischman)	Bluegrass Guitar Accompaniment (Dodson)	
10:15- 10:45	Coffee/Tea Break							
10:45- 12:00	Brazilian Choro Mandolin (Marshall)	Playing the Changes (Walsh)	Melodic Mandolin (Reischman)	Jam Tune Solos (Bibey)	Melodic & Solo Banjo (Eddy)	Irish Bouzouki (Murray)	Intermediate Bluegrass Banjo (Evans)	Advanced Bluegrass Guitar Accompaniment (Dodson)
11:30- 1:00	Lunch							
1:15- 2:30	Mandolin Expression (Lester)	Kenny Baker Fiddle Tunes (Campbell)	Swing Ensemble (Ruby)	Playing Up the Neck (Benedict)	Advanced Fiddle Tunes (Flinner)	Classical Mandolin Basics (Lichtenberg)	Two-Finger Banjo Songs (Brown)	
2:45- 4:00	Mandolin Specifics: Bluegrass & Beyond (Lester)	Irish Guitar Accompaniment (Murray)	Advanced Bluegrass Mandolin (Bibey)	Advanced Double-Stops (Campbell)	Advanced Classical Mandolin (Lichtenberg)	Advanced Bluegrass Banjo (Evans)	Two-Finger Banjo Tunes (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.)							

TWO-FINGER BANJO TUNES (Matt Brown)

Two-finger banjo is a versatile way to play instrumental old-time music. It can be syncopated, driving, sharp, or sweet. You might have heard Nick Hornbuckle, Mike Seeger, or Kirk Sutphin play two-finger on stage or in the studio. In the thumb-lead style, the index finger plucks the first string and the thumb plucks the other four strings. This class will focus on thumb-lead versions of square dance tunes and jam favorites. Likely repertoire includes "Arkansas Traveler," "Cotton-Eyed Joe," "Ducks on the Millpond," "Mississippi Sawyer," and "Old Joe Clark." Matt will provide tablature for every tune, drawing arrangements from his book, *Thumb Lead Two-Finger Banjo*. This class is for intermediate and advanced banjoists but no prior experience with two-finger picking is required. We will make ample use of the slide, hammer-on, and pull-off and employ these tunings: gDGBD, aEAC#E, gCGCD, and aDADE. Please bring extra strings and your favorite capo.

TWO-FINGER BANJO SONGS (Matt Brown)

Many of the most revered thumb-lead, two-finger banjoists used the style to accompany their voices. If you have heard Roscoe Holcomb, Lee Sexton, Morgan Sexton, Paul Brown, or Nora Brown, you have heard musicians sing along with this charming style. You don't have to be an experienced singer to enjoy this class. If you like to sing or want to gain confidence playing with singers, this class is for you. Our focus will be on the banjo parts,

and students will be welcome to sing along whenever they would like. Lyrics will be provided. Matt will also provide tablature for all the songs, pulling from the arrangements in his book, *Thumb Lead Two-Finger Banjo*. This class is for intermediate and advanced banjoists but no prior experience with two-finger picking is required. We will make ample use of the slide, hammer-on, and pull-off. Please bring extra strings and your favorite capo.

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.

IRISH GUITAR ACCOMPANIMENT (Alan Murray)

This is a class to develop skills in rhythm, chording, and theory to put into practice when accompanying jigs, reels and other dance music in the Irish tradition, as well as song accompaniment. We’ll cover alternate tunings, right-hand techniques, chord structures and substitutions, and more. Students should have an intermediate experience level on their instrument for this class.

GUITAR AS A SECOND LANGUAGE (Greg Ruby)

Welcome mandolin, fiddle and banjo players! This hands-on beginners’ class will introduce you to the skills needed to unlock the joy of playing guitar. 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 in a variety of styles. 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 Fiddle 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 eighth notes, dynamics, part-playing, improvisation and good rhythm section practices. Materials will be provided in standard notation, tablature and chord diagrams. Open to intermediate and advanced players but no prior experience with swing music is required. (Find this class in the Fiddle Week Schedule on page 7)

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 mandolin builders Wes & Will Wienman www.vintage-bydesign.com, bowmaker Sarah Bystrom Andal www.bystrombows.com, and violin maker Gordon Gross.

ON-SITE INSTRUMENT REPAIR (Lynn Dudenbostel)

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

Traditional Song Week

July 7-13

Traditional Song Week realizes a dream of a comprehensive program completely devoted to traditional styles of singing. Unlike programs where singing takes a back seat to the instrumentalists, it is the main focus of this week, which aims to help restore the power of songs within the larger traditional music scene. Here, finally, is a place where you can develop and grow in confidence about your singing, and have lots of fun with other folks devoted to their own song journeys. Come gather with us to explore various traditional song genres under the guidance of experienced, top-notch instructors. When singers gather together, magical moments are bound to happen!

This year, Traditional Song Week is proud to present a gathering of highly influential singers and musicians who have remained devoted over the years to preserving and promoting traditional song. We will include many opportunities for students to perform for an audience. Beyond the student showcase on Friday, there will be opportunities to apply what you've learned to the delight of other students and staff. Our Community Gathering Time affords us the opportunity to experience together, as one group, diverse topics concerning our shared love of traditional song. We will carry on the tradition of gathering three of the five days directly after lunch from 1:15-2:15. This year's spotlight will feature panels on topics that reflect the styles of our diverse staff. These will include 'The African American Traditions,' 'How Songs Are Made,' and 'Traditional Southern Singing.' This summer will feature classes in both traditional and contemporary gospel, voice technique from a variety of perspectives, sea chanteys, Irish songs, blues, songs from movements & protests, as well as a variety of ways to build confidence with your instrumental accompaniment and your performance. You may choose to focus on writing in the tradition, learning duet harmony, singing ballads from the mountains that surround us or from across the ocean, or just simply experience the magic of community singing. The week will also feature concerts and nightly singing sessions, with ample opportunity to participate. Bring a friend and come join us for a week you will never forget!



SARO LYNCH-THOMASON

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

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



REV. ROBERT JONES

Rev. Robert Jones, Sr. is an inspirational storyteller and musician celebrating the history, humor and power of American Roots music. An award-winning multi-instrumentalist, he plays guitar, harmonica, mandolin, banjo, ukulele and fiddle. His deep love for traditional African American and American traditional music is shared in live performances that interweave timeless stories with original and traditional songs. For more than forty years Robert has entertained

and educated audiences of all ages in schools, colleges, board rooms, libraries, union halls, prisons, churches and civil rights organizations. At the heart of his message is the belief that our cultural diversity tells a story that should celebrate, not just tolerate. In 2018 Robert was awarded a Kresge Fellowship, in recognition for his work in music and storytelling. www.revrobertjones.com



SUSAN CATTANEO

With her powerful voice, captivating melodies and finely-crafted lyrics, Susan Cattaneo is one of Boston's most respected singer/songwriters. Combining vivid storytelling with a modern songwriter's spin, Susan's music blends folk, rock and blues with hint of country. Susan's latest album, *All is Quiet* is an acoustic tour de force recorded with acclaimed guitarists Duke Levine and Kevin Barry. The album charted #2 and was

a top 25 Album of 2022 on the FAI Folk Radio chart. In her 20 plus years teaching Songwriting at Berklee College of Music, Susan has helped students work on over 15,000 songs in all musical genres and styles and mentored over 2,000 artists. She's taught master clinics both nationally and internationally and she's written for *American Songwriter* and *Guitar World* magazine. Susan won the CT Folk Festival and was nominated for "Singer Songwriter of the Year" at the 2022 Boston Music Awards. She has been a finalist or winner in the country's most prestigious songwriting and music contests including being a three-time Kerrville New Folk finalist. Her 2016 double album *The Hammer and The Heart* charted #1 on the *Billboard* Heatseekers chart and yielded a folk radio #1 single and top 10 album. www.susancattaneo.com



CATHIE RYAN

A former member of Cherish the Ladies, Cathie Ryan has devoted her life to singing Irish songs. Her 45-year career is distinguished by an unerring taste in song, critically acclaimed songwriting, and a history of excellence in recording and performance. She has released numerous CDs and tours internationally with her band headlining at performing arts centers, festivals, and with symphony orchestras. Born in

Detroit to Irish parents from Kerry and Tipperary, she grew up in a home steeped in song and storytelling and continues to research the myths and the old songs. Cathie has taught workshops on Irish traditional singing and myth & folklore throughout North America and Europe, including several years at the Gathering. www.cathieryan.com



CHRIS KOLDEWEY

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

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



SHIRLEY SMITH

Shirley Smith is a phenomenal vocal coach/music director, born and raised in Detroit, MI. She hails from a musical family and was exposed to several genres of music at an early age. She amazed her parents when she sat at the piano and played her first song at the tender age of 3 years old. Shirley started formal music training when she was 7. She began playing organ and piano in church at the age of 9. Her gift would continue to evolve as she studied voice, piano,

and harp under the tutelage of Patricia Terry-Ross at Cass Technical High School in Detroit, MI and with Professor Dennis J. Tini at Wayne State University in Detroit, MI. She has performed for over 42 years and has taught voice and piano for 35 years. Shirley's passion for music has introduced her to several types of venues including church, corporate events, and stage productions. Shirley is the founder and CEO of Journey Music Studios in Southfield, MI, where her skill, experience, honesty, confidence, and ability to help others realize growth and accomplishment in music and life emphasize her special touch that leaves such an indelible mark on the lives of all through her gift of music. She has been a gospel music coach in Australia and Jamaica and she is the original music director and vocal coach for the gospel stage play, *Perilous Times*, produced by her mentor TJ Hemphill. She has been the original Minister of Music for Bishop William H. Murphy III and the Dream Center Church, Atlanta, GA; and former Minister of Music at the Potter's House International Ministries, Bishop Vaughn McLaughlin, Jacksonville, FL, where she taught a 200-voice youth choir at the Shiloh Metropolitan Baptist Church. She is also currently working on an album project with Pamela English along with nationally acclaimed producer, Noel Hall.



REGGIE HARRIS

Songwriter/performer Reggie Harris has blessed the international folk scene with his joyful, creative presence for over 45 years. An innovative guitarist, storyteller, song leader and lecturer, Reggie is an International Folk Alliance Spirit of Folk award recipient who travels extensively around the world using music and the spoken word to impact education, human and civil rights, and the environment. Reggie also serves as director of music education for the UU

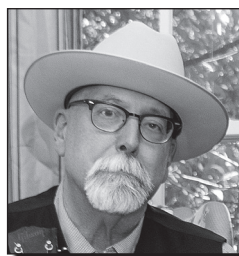
Living Legacy Project, leading civil rights pilgrimages in the southern U.S. A 35-plus year teaching artist in the John F Kennedy Center's Changing Education Through the Arts program, Reggie has taught songwriting, performance, and music history at the John F. Kennedy Center Summer Institute, Common Ground On the Hill, the WUMB Summer Acoustic Music Camp (SAMW) Summersongs, and at numerous other conferences including several years at the Gathering. With his latest chart-topping CD releases *Ready To Go* and *On Solid Ground*, Reggie has greatly enhanced his role as a musical community builder with a passion for creativity, global peace and justice. www.reggieharrismusic.com



SAM GLEAVES

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

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



JOE NEWBERRY

Known around the world for his clawhammer banjo playing, Joe Newberry is also a powerful guitarist, singer and songwriter. The Gibson Brothers' version of his song "Singing As We Rise," featuring guest vocalist Ricky Skaggs, won the 2012 IBMA "Best Gospel Recorded Performance" Award. With Eric Gibson, he shared the 2013 IBMA "Song of the Year" Award for "They Called It Music." A longtime and frequent guest on *A Prairie*

Home Companion, he was a featured singer on the Transatlantic Sessions 2016 tour of the U.K. with fiddler Aly Bain and Dobro master Jerry Douglas, and at the Transatlantic Session's debut at Merlefest in 2017 with fellow singers James Taylor, Sarah Jarosz, Declan O'Rourke, Karen Matheson, and Maura O'Connell. In addition to performing solo, he plays in a duo with mandolin icon Mike Compton, and also performs with the dynamic fiddler and step-dancer April Verch. Growing up in a family full of singers and dancers, he took up the guitar and banjo as a teenager and learned fiddle tunes from great Missouri fiddlers. Newberry moved to North Carolina as a young man and quickly became an anchor of the incredible music scene in the state. www.joenewberry.biz



MATT WATROBA

Traditional Song Week Coordinator Matt Watroba has spent most of his adult life sharing his knowledge and passion for folk music with just about anyone who would listen. As a performer, Matt has delivered thousands of shows in just about every imaginable setting. As a song leader, he is committed to inspiring or facilitating at least 100 community sings every year somewhere in the country. In 2019, Matt was inducted into the Folk DJ Hall

Of Fame as part of the Folk Alliance International conference in Montreal, honoring three decades of producing folk radio locally in Michigan, as well as in syndication all over the world. He currently hosts and produces the show, *Folk With Matt Watroba* for Michigan State Public Media and is host, writer and producer of the popular podcast, *No Root, No Fruit – A History of Folk, Roots, and Americana Music, One Record At A Time*. www.mattwatroba.net



PAMELA ENGLISH

Pam began playing for churches, directing, and teaching choirs at the age of 10. This continued throughout high school, college, and well into her adult musical career. In 1991, she recorded with Michael Mindingall & Communion, leading to the gospel hit single “Holy.” In 1995, writing and vocal production were her focus, and she landed her first song publishing deal, as co-writer of “You Encourage My Soul” and “Fly Away” on the female vocal group Virtue’s *Get Ready* album. This was the beginning of a blossoming music career. Pam has served as Worship Leader at Dunamis Outreach Ministries in Detroit since 1998, and was the vocal producer and writer for the 1999 recording, *Tears to Cheers* with the Dunamis Praise Team and traveled twice to London, England to perform. Her vocal production, recording, and songwriting extended to various artists locally and nationally, including work with super producers Tommy Walker and Mo’ Life Entertainment, and J Moss/PAJAM and Milleniera Writers. In 1999, Pam recorded her first solo project entitled, *Real Good*, and she has worked, written, and produced music with various artists, including: Virtue, Diana Ross, Kem, Tasha Page, Mitchell Jones & Fred Hammond, Dorinda Clark-Cole, J Moss, Karen Cark-Sheard, Dorinda Clark-Cole, The Nevels Sisters, Lexi, Darius Twyman, Charles Curry, Bishop William Murphy III, jazz artists Randy Scott, Demetrius Nabors and Daryl Beebe and more. Currently, Pam is the President of Journey a Music Studios (JMS) in Southfield, Michigan and is working on an album project with the CEO of JMS, Shirley Smith, along with super producer Noel Hall.



KAY JUSTICE

Kay Justice began singing and playing the guitar in the 1960’s when she discovered popular folk music. Later, while a student at Clinch Valley College, she became enthralled with the songs, tunes, and ballads of the Appalachian region. Over the years she played music with various individuals and groups during which time she honed her guitar playing and singing skills. She has recorded with Ginny Hawker and with the Herald Angel Band with Alice Gerrard and Gail Gillespie. Kay has taught at numerous music camps including the Augusta Heritage workshops, Mars Hill Blue Ridge Old Time Music Week, Southern Week at Ashoken, Alleghany Echoes and the Swannanoa Gathering. She has performed at festivals throughout the US and Canada and is widely respected as a patient and gentle instructor.



JOSH GOFORTH

Josh learned to play fiddle from legendary fiddlers Gordon and Arvil Freeman in his native Madison County, NC. A highly accomplished old-time, bluegrass, and swing musician, he attended East Tennessee State University to study music education, and to be a part of ETSU’s famous Bluegrass & Country Music Program. His fiddling was featured in the movie *Songcatcher*, both onscreen and on the soundtrack, and he has toured extensively with a variety of ensembles, including the ETSU bluegrass band, with David Holt and Laura Boosinger,

and with several bluegrass bands including Appalachian Trail, the Josh Goforth Trio, and Josh Goforth and the New Direction. He has shared stages with Ricky Skaggs, Bryan Sutton, The Yonder Mountain String Band, Open Road, and The Steep Canyon Rangers, and performed throughout the US, Europe, and in Japan. In 2000, 2003, and 2005, he was named “Fiddler of the Festival” at Fiddler’s Grove and, after winning his third title, was designated “Master Fiddler” and retired from that competition. He was nominated for a Grammy for his 2009 release with David Holt, entitled *Cutting Loose*.



MELISSA HYMAN

Children’s Program coordinator Melissa Hyman is involved with kids and music in all the many facets of her working life. She has taught music to elementary students at Asheville charter schools and coordinated children’s programming at regional music conferences. She is a touring and recording artist, cellist, bassist, singer and songwriter who works with many beloved Asheville bands including The Moon and You, Tina & Her Pony and Hannah Kaminer & the Wistfuls. She teaches rock band at French Broad River Academy middle school, in addition to private music students of all ages. She is also the Music Teacher for the Asheville chapter of Arts for Life (artsforlifenc.org), a non-profit providing art and music programming for patients in NC’s major children’s hospitals and outpatient clinics. In 2016 Melissa founded Arts For Life’s Heartbeat Sessions program (heartbeatsessions.org), in joyful collaboration with Echo Mountain Recording Studios and many talented members of the Asheville music community. Melissa looks forward to many more unforgettable summers in Swannanoa, leading a ragtag crew of amazing kids and counselors on adventures through space and time. She feels right at home in this world of messy games, silly songs, amazing crafts and fast friendships. www.themoonandyou.com

Classes

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

THE MASTER TOOLKIT (Susan Cattaneo)

Overcome creative paralysis in your songwriting. Struck by an unstoppable urge to write a song? Maybe you have a melody, chord progression, or a snippet of lyric, but then something happens, and you just can't write past it? Don't lose hope. Help is on the way. We'll focus on practical tools and tips that will help any level of songwriter get and stay inspired. Come prepared to write!

ME, MYSELF AND INSPIRATION (Susan Cattaneo)

What is your origin story? What are the wonderful details that all add up to making you who you are? And how can they be harnessed into writing great songs? Join me as we explore the roots, myths and magic that make you into the person (and songwriter) you are. We'll dive into specific songwriting prompts to get you thinking about your story and what makes you unique. Then, we'll work to craft these into songs.

SHAPE-NOTE SINGING (Josh Goforth)

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

MUSIC THEORY (Josh Goforth)

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

PLAY THE BLUES ON

ALMOST ANYTHING (Rev. Robert Jones)

The Blues is one of the most identifiable styles in American music. In this class we will explore the idea of incorporating the blues aesthetic on whatever instrument you play. Whether you play guitar, harmonica, ukulele, banjo or something else, you're just three chords and five notes away from playing the blues. It is this adaptability that has historically allowed musicians from different styles to find a common language in blues. We'll have fun getting

know the broad principles that underpin blues music. We'll look at things like call and response, basic rhythm, improvisation and blues structure. So, bring whatever instrument you play and we'll figure out how to play some blues on it.

THE SPIRIT OF THE BLUES (Rev. Robert Jones)

The blues is a style of music that represents the spine of American popular music. It is a music that is both traditional and, at the same time, improvisational. This is a class that will focus on both the roots and branches of the blues. We will explore spirituals, work songs, field hollers and chants as components that led to the creation of the blues style. We will then look at regional singing styles, phrasing, and the blues aesthetic. Finally, we will explore using the 'blues template' as a way to create new music in the style and genre. All are welcome, just come prepared to sing and to participate. (No class limit)

SEA CHANTEYS:

HOW THEY WERE USED (Chris Koldewey)

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

CONTEXT FROM CONTENT

IN MARITIME MUSIC (Chris Koldewey)

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

DUET HARMONY SINGING (Kay Justice & Sam Gleaves)

This is a class for those who enjoy the spine-tingling harmonies of Southern singing. Repertoire will include songs by the Blue Sky Boys, Jean Ritchie, the Louvin Brothers, the Carter Family, the Stanley Brothers, and more. We will learn parts by ear using repetition, singing melody and harmony separately before putting parts together. Participants will work with different

singing partners to experiment with harmony lines, match phrasing, and practice the stylistic elements of Southern singing. Lyrics will be provided. This class is beginner-friendly and open to everyone. No previous experience with harmony singing is needed. (Class limit: 14)

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

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

COMMUNITY SINGING: FOR THE SAKE OF THE SONG (Matt Watroba)

This class will be all about the singing and the song. This will be an opportunity for you to learn what you need to know to unleash the power of song in your community. Matt will share his experience as a song leader and community performer by teaching and leading a wide variety of songs in a wide variety of styles. After learning song-leading and Community Sing organizational techniques, participants will be encouraged to bring in songs and try out their song-leading talents on the class. You will sing every day and leave on Friday inspired to take what you've learned back into your community. (No class limit)

SONGWRITING INSPIRED BY TRADITION (Sam Gleaves)

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

SINGING WELL FOR A LIFETIME (Cathie Ryan)

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

techniques I have learned and practiced in my 45 years of singing, including breathing exercises to help support the tone and strength of your voice, vocal exercises to help you develop your range, simple vocal embellishments and stylistic techniques, how to take care of your voice, the rudiments and importance of a vocal practice, tips on how to deal with performance anxiety, and how to use a microphone. By the end of the week, you will have a basic understanding of vocal training and the tools to sing with more confidence and freedom for many years to come! Class size is limited to allow one-to-one work with each student. Please sign up early to assure a place!

SONGS FROM THE IRISH TRADITION (Cathie Ryan)

This course will feature songs in both Irish Gaelic and English that Cathie has collected through the years and new ones she has recently discovered, including love songs, newly-composed songs, children's songs, humorous songs, historic ballads, singalongs, and more. We will learn the songs 'by ear', so bring an audio recorder with you to class. And please bring a song you'd like to share with us! (No class limit)

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

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

MOVEMENT & PROTEST SONGS (Saro Lynch-Thomason)

In this class, we'll explore an energizing mix of songs from people's movements in the U.S. and abroad. From coal wars in Appalachia to 19th-century suffrage in the UK, civil rights movements in the U.S. and environmental campaigns in the modern era, we'll sing to connect with these powerful histories and celebrate their legacies. (No class limit)

COMMUNITY SINGING

FOR THE SOUL (Saro Lynch-Thomason)

Singing together brings joy, calms the nervous system, and releases oxytocin to generate feelings of trust and empathy. In this workshop participants will enjoy the sensations of sharing their voices together as Saro teaches work songs, hymns, rounds, hollers and more from a variety of American and North Atlantic Island traditions. Get ready to learn everything from sea chanteys and Shaker songs to Appalachian hymns, Catawba Indian songs and Scottish lullabies. Along the way, Saro will provide the historical background and context for each song. (No class limit)

Traditional Song Week, July 7-13, 2024						
7:30-8:30	Breakfast					
8:30- 8:50	Vocal warm-ups (Cara Valenti)					
9:00-10:15	Songs From the Irish Tradition (Ryan)	Sea Chanteys: How They Were Used (Koldewey)	I know My Chords; Now What? (Justice)	Mind Over Matter: Vocal Therapy (Smith, English)	Community Singing For the Soul (Lynch-Thomason)	Me, Myself and inspiration (Cattaneo)
10:15-10:45	Coffee/Tea Break					
10:45-12:00	Choices: How to Get the Most Out of Performing Your Songs (Watroba)	Songwriting Inspired by Tradition (Gleaves)	Fingerstyle Guitar for Singers (Newberry)	Movement & Protest Songs (Lynch-Thomason)	Singing Well for a Lifetime (Ryan)	Traditional Gospel Choir (Smith, English)
11:30-1:00	Lunch					
1:15-2:15	Community Gathering & Special Events					
	Monday		Tuesday		Wednesday	
	How Are Songs Made? (Cattaneo, Gleaves, Newberry)		The African American Tradition (Jones, Harris, English, Smith)		Traditional Southern Singing (Justice, Lynch-Thomason, Goforth)	
2:30-3:45	The Master Toolkit (Cattaneo)	Shape-Note Singing (Goforth)	From the Appalachians to the Ozarks (Newberry)	Play the Blues on Almost Anything (Jones)	Duet Harmony Singing (Gleaves, Justice)	Ain't You Got a Right To the Tree of Life? (Harris)
4:00-5:15	Community Singing: For the Sake of the Song (Watroba)	Songs of Hope & Freedom (Harris)	Context From Content in Maritime Music (Koldewey)	The Spirit of the Blues (Jones)	Music Theory (Goforth)	Comtemporary Gospel Choir (Smith, English)
5:00-6:30	Supper					
6:15-7:15	Singing Sessions by Genre (Tuesday: Ballads; Thursday: Bluegrass and Classic Country; Friday: Gospel)					
7:30-?	Evening Events (concerts, dances, jam sessions, etc.)					

FROM THE APPALACHIANS TO THE OZARKS (Joe Newberry)
Settlers who moved from the Appalachians to the Ozarks took all their worldly belongings, as well as their music with them. From ballads to popular songs of the day to newer-composed songs, this class will get folks up and singing, and will help build repertoire. (No class limit)

FINGERSTYLE GUITAR FOR SINGERS (Joe Newberry)
Tracing musical DNA from Doc Watson, Merle Travis, John Hurt, Maybelle Carter, Norman Blake, Leadbelly, and more, this class will have your fingers doing the walking and you doing the talking. Great for pickers who like to sing, and vice versa.

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



CONTEMPORARY

GOSPEL CHOIR (Pam English & Shirley Smith)

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

AIN'T YOU GOT A RIGHT TO THE TREE OF LIFE? (Reggie Harris)

Pete Seeger, Bernice Johnson Reagan, Bob Dylan and so many others used traditional song frames to inform and inspire their writing efforts as they expressed personal and global concerns. They also used song to highlight people and issues that were close to their hearts and minds. In this course we will make use of aspects of traditional song as we reflect on, address and celebrate the world, our elders and ourselves. Open to songwriters and non-writers alike. Come with an attitude of discovery and ready to have some fun. (Class limit: 20)

SONGS OF HOPE AND FREEDOM (Reggie Harris)

As human beings, we are physically and emotionally hardwired for song and story. They connect us with our past, make sense of our present, keep us aware of the struggles and joys and can provide a basis of hope for our future. By conveying information, inviting collaboration and perspective, songs shift mood, release frustration and can inspire us toward personal and societal transformation. In this course we will use our voices to sing spirituals, blues, shouts and various songs of hope and freedom as we explore the historical and personal connections that ground us for living in a world of complexity and isolation.

MIND OVER MATTER: VOCAL THERAPY (Shirley Smith)

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

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.

This year, our Children's Program theme is SUPERHERO ACADEMY!! Welcome to the Swannanoa Superhero Academy, where we train aspiring champions of the downtrodden in all the most important heroic skills: speaking up for what's right, flying, breathing underwater, x-ray vision, super strength and more. Get ready to don your cape and zoom into arts & crafts, music and games that tap into our amazing superpowers of creativity and fun. We'll also learn about real-life heroes through the ages, who inspire us to step up and be the greatest versions of ourselves. It'll be another unforgettable summer of friendship, silliness and discovery... and we hope you'll join us! With the help of a talented music teacher and our beloved drama instructor Miss Mary, we'll 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, swimming in the river, playing in the sprinkler and slip-n-slide madness; we'll definitely have movie night, messy games, and other favorites. Please bring at least one swimsuit with you. There will be a \$30 art/craft materials fee for this class, payable to Melissa on arrival.

Community Gathering Time

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

HOW ARE SONGS MADE

A panel discussion featuring instructors Susan Cattaneo, Sam Gleaves and Joe Newberry

THE AFRICAN AMERICAN TRADITION

A panel discussion featuring instructors Rev. Robert Jones, Reggie Harris, Pamela English and Shirley Smith

TRADITIONAL SOUTHERN SINGING

A panel discussion featuring instructors Kay Justice, Josh Goforth and Saro Lynch-Thomason

Celtic Week

July 14-20

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

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



BRIAN CONWAY

New York-born fiddler Brian Conway is a leading exponent of the highly-ornamented Sligo fiddling style made famous by the late Michael Coleman. The winner of two All-Ireland junior titles in 1973 and 1974, and the All-Ireland Senior Championship in 1986, Brian first studied fiddle with his father, Jim, of Plumbridge, Co. Tyrone, and with Limerick-born teacher/fiddler Martin Mulvihill. However, it was the legendary fiddler and composer Martin Wynne who taught him the nuances of the County Sligo style. Later, Brian met and befriended the great Andy McGann of New York, a direct student of Michael Coleman, who further shaped his precision and skill on the instrument, and he remains faithful to the rich tradition handed down to him. In 1979, Brian recorded a duet album, *The Apple in Winter*, with fellow New York fiddler Tony DeMarco. In July of 2002, Brian released his debut solo CD, *First Through the Gate*, on the Smithsonian-Folkways label, which was subsequently chosen as Album of the Year by *The Irish Echo*. He is also featured on the CD, *My Love is in America*, recorded at the Boston College Irish Fiddle Festival, and on the documentary, *Shore to Shore*, which highlights traditional Irish music in New York. With the release in 2008 of his second solo CD, *Consider the Source*, *The Irish Echo* selected Brian as their Traditional Irish Artist of the Year. One of the musical 'rocks' of the New York area, Brian has also performed all over North America, Ireland and the rest of Europe, and is a noted instructor who has mentored many fine fiddle players, including several All-Ireland champions as well as three students who went on to perform in Riverdance. In 2023 Brian published an instructional book which has received numerous accolades, and in 2024, Brian released a new solo CD, which will be available for sale at the Gathering. www.brianconway.com

LIZ KNOWLES

(See bio in Fiddle Week, pg. 4)



SEÁN GAVIN

Founder and director of the Irish Music Institute, Seán Gavin is one of the most highly regarded Irish musicians of his generation. He's the author of the popular new instructional book, *The Tin Whistle Method*, published by Hal Leonard, and in 2016 he became the first musician born outside Ireland to win the prestigious Seán Ó Riada Gold Medal. Seán tours regularly with his critically acclaimed new concert series, "From Shore to Shore," as well as with the groups Téada and Irish Christmas in America. In addition to performing, Seán was Musical Director for the PBS program *I Am Ireland*, and for the long running *Atlantic Steps*. He's one of the most highly sought-after instructors of Irish music, having lectured on the subject at institutions around the world including the University of Chicago, St. Andrew's University in Scotland, and Na Píobairí Uilleann in Dublin. Seán was encouraged in music by his father Mick, a fiddler from Co. Clare, and his brother Michael – a multi-instrumentalist. At age 12, he started work on the uilleann pipes with the late Al Purcell, former pupil of piper Leo Rowsome. Seán moved to Chicago at age 20 where he spent a decade playing and studying with the windy city's finest musicians, particularly Sligo flute legend Kevin Henry. Since then he has toured extensively around the globe, with multiple radio, TV, and festival appearances. After three years in Minnesota, where he was active in the nonprofit Center for Irish Music, Seán is back in his native Detroit where he continues to play, teach, and promote traditional Irish music. www.seangavinmusic.com



COLIN FARRELL

Born in Manchester, England, into a very musical family to parents from Co. Galway and Co. Cavan, Colin started playing the fiddle and tin whistle from an early age and won numerous titles at the Fleadh Cheoil. Since then, he has made a name for himself performing and recording with an array of great musicians in Europe and the US and has been a touring member of the band Lúnasa since 2010. In 2005, Colin was awarded a Master's degree

in music from Limerick University. Living in Florida since 2005, when not touring and teaching, Colin plays with Dave Curley in the 'Raglan Road Irish Pub' in Disney Springs. Colin's solo debut, *On The Move* was named one of 2010's 10 Best Albums by *The Irish Echo*, and his second album, *Make A Note*, released in 2015, was awarded Instrumental Album of the year by *Live Ireland*. At this year's Celtic Week, Colin will be releasing a book and CD of some of his own compositions. www.colinfarrellmusic.com



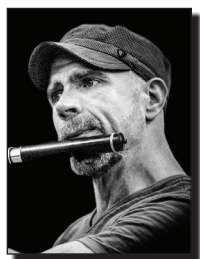
JOHN DOYLE

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



JENNA MOYNIHAN

Jenna Moynihan is regarded as one of the best of the new generation of freestyle fiddlers. Versatile and inventive, her fiddling style draws strongly from the Scottish tradition, but is also influenced by American, Irish, and Swedish styles. Jenna has performed and taught around the world, including performances at Celtic Connections, Celtic Colours, Scots Fiddle Festival, A Christmas Celtic Sojourn and Festival Interceltique, and has toured with The Milk Carton Kids, Old Blind Dogs and Laura Cortese & The Dance Cards. She has performed as a soloist with The Boston Pops, and appeared on *Jimmy Kimmel Live!* and *CBS Sunday Morning*. Jenna is a graduate of Berklee College of Music, where she received the Fletcher Bright Award & The American Roots Music Scholarship, both given annually to one outstanding string-player. In addition to her solo work, she currently performs with the Seamus Egan Project, Hanneke Cassel, and in a duo with Máiri Chaimbeul. Jenna also teaches at various camps and courses throughout the year, and is an Assistant Professor of Strings at Berklee College of Music in Boston, MA. www.jennamoynihan.com



KEVIN CRAWFORD

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

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



JOSH DUKES

Josh Dukes is an All-Ireland champion accompanist and a highly sought after music teacher in the Baltimore/Washington D.C. area. A multi-instrumentalist whose talents embrace the guitar, bouzouki, bodhran, flute, and tin whistle, Josh has established a reputation for providing sensitive, tasteful support for traditional Irish music. As a young high school student, Josh studied the oboe, tenor/alto saxophone, drum set and baritone horn. Outside of the classroom, he learned the art of ancient rudimental drumming under the tutelage of Dominick Cuccia, a widely respected instructor/performer in the fife & drum community. In 1997, Josh enlisted in the Army, earned the rank of Master Sergeant and served as one of three Drum Majors for the Old Guard Fife and Drum Corps, "The Official Escort to the President," the only military unit of its kind. Since retiring from the Army, Josh continues to perform Irish music, having shared the stage with such renowned musicians as John Doyle, Paddy Keenan, Billy and Sean McComiskey, Brendan Mulvihill, Skip Healy, Dylan Foley, Zan McLeod, and Myron Bretholz, and he can be seen performing regularly with The Old Bay Ceili Band



WILL MACMORRAN

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



GRÁINNE HAMBLY

Gráinne Hambly comes from Co. Mayo in the west of Ireland. She started to play Irish music on the tinwhistle at an early age, before moving on to the concertina and later the harp. She lived in Belfast for six years, where she completed a Master's Degree in Musicology at Queen's University. Her main research topic concerned folk music collections and the harp in 18th-century Ireland. In 1994, she was awarded first prize in the senior All-Ireland Fleadh Cheoil competitions for harp and concertina. As well as being an established performer touring extensively throughout Europe and North America, she is also a qualified teacher of traditional Irish music and is in great demand at summer schools and festivals both in Ireland and abroad. Gráinne was awarded the T.T.C.T. (a certificate for teaching traditional Irish music at advanced level, credited

by Comhaltas Ceoltóirí Éireann and the Irish Department of Education), and has also received her Graduate Diploma in Education (Music) from the University of Limerick. She has released three widely-acclaimed solo harp CDs and a collaborative CD with Billy Jackson, as well as appearing on a number of other recordings. www.grainnehambly.com



KATHLEEN CONNEELY

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



SHANE FARRELL

Shane Farrell is an All-Ireland champion multi-instrumentalist hailing from Manchester, UK. With an illustrious career spanning over 35 years, Shane's mastery of the mandolin has captivated audiences worldwide. Currently calling Orlando home, Shane has been the resident musician at 'Raglan Road', enchanting audiences at Walt Disney World and Universal Studios since 2012. His musical journey has seen him share the stage with renowned artists like The Irish Rovers, Brock McGuire Band, and Derek Warfield, amassing over 8000 live performances across the globe. Beyond his captivating stage presence, Shane is a dedicated educator, teaching mandolin, fiddle, and tenor banjo to numerous students through his engaging YouTube Channel. His commitment to preserving and sharing the rich tradition of Irish music makes him not only a performer but also a cherished mentor in the world of folk and traditional music. Shane has also been a past teacher at the prestigious O'Flaherty's Irish Music retreat.



EAMON O'LEARY

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

CATHIE RYAN

(See bio in Traditional Song Week, pg. 18)



JOHN SKELTON

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



MARI BLACK

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



DAVE CURLEY

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

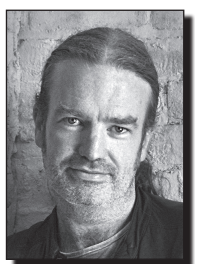
ANDREW FINN MAGILL

(See bio in Fiddle Week, pg. 4)



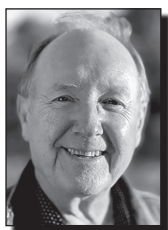
BILLY JACKSON

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



CILLIAN VALLELY

At age seven, Cillian Vallely began learning the whistle and pipes from his parents, Brian and Eithne at the Armagh Pipers Club, a group that has fostered the revival of traditional music in the north of Ireland for over four decades. Since leaving college, he has played professionally and toured all over North America, Europe, Asia and Australia. He appears on over seventy albums including guest spots with Bruce Springsteen, Natalie Merchant and Alan Simon's *Excalibur* project with Fairport Convention and the Moody Blues. He has also performed and toured with *Riverdance*, Tim O'Brien, Mary Chapin Carpenter, Whirligig, Declan O'Rourke and the Celtic Jazz Collective. Since 1999, he has been a member of Lúnasa, one of the world's premier Irish bands, with whom he has recorded ten albums and played at many major festivals and venues including WOMAD, Glastonbury, Edmonton Folk Festival, Carnegie Hall and The Hollywood Bowl. In November 2023, he released a new duet CD with fiddler David Doocey. www.cillianvallely.com



ALLAN CARR

Allan Carr is one of Scotland's finest traditional singers, whose repertoire of songs, ballads and stories reflects the culturally-rich region of his native North East of Scotland. Born and raised in Aberdeen, Allan grew up in a musical family of singers, fiddlers, pipers and accordion players. Allan's "resonant vocals have a depth found only in the rarest of singers" (*Boston Globe*) and he sings in an easy, relaxed style with fine accompaniment on guitar and mandocello. He began singing traditional songs in his teens, learning from such source singers as Jeannie Robertson, Lizzie Higgins, Jimmy McBeath and Stanley Robertson, and winning traditional singing competitions at the Traditional Music Association of Scotland festivals. He has toured extensively in the USA and Europe, initially with Jane Rothfield and Martin Hadden (of Silly Wizard fame) and later solo and in several configurations with his wife Jane. His singing and playing are featured on recordings on Temple, Green Linnet, Shanachie and Lismor labels, along with many others, including a 2013 solo album *Songs of Northeast Scotland*. He and Jane have also just recorded a duo album, to be released in the spring of 2024. Allan is an experienced teacher, having taught ballads at John C. Campbell folk school, and many workshops and music camps in the UK and USA. www.allancarrmusic.com

ROBIN BULLOCK

(See bio in Guitar Week, page 42)



CAITLIN WARBELOW

Originally from Fairbanks, Alaska, Caitlin Warbelow is a violinist and fiddler based in Manhattan. For seven years, she was the violinist/fiddler for the Tony-award winning Broadway musical, *Come From Away*, and performed previously with *Riverdance's Heartbeat of Home* as well as Sting's Broadway musical, *The Last Ship*. She has toured with Cherish the Ladies, The Alt, Mick Moloney and the Green Fields of America, Michael Londra & Celtic Fire, Trinity Dance Company, and the Cathie Ryan Band, among many others. Caitlin is the co-founder of Tune Supply, a pandemic-era online traditional music platform. Caitlin performs, records, and teaches extensively in a variety of traditional and popular Irish and American genres, and occasionally returns to her roots as a classical violinist. Caitlin holds honors from the National Foundation for the Advancement of the Arts, the National Suzuki Conference, the New England Fiddle Championship, and the Fleadh Cheoil, and she is on the faculty at Manhattan's Irish Arts Center, the Fairbanks Summer Arts Festival, and the Far North Fiddle Festival. Caitlin holds a Masters degree in Urban Planning from Columbia University and two Bachelors degrees from Boston University, in Violin Performance and Anthropology. www.caitlinwarbelow.com



ANNA COLLITON

Anna Colliton's distinctively buoyant and imaginative playing has made her one of the leading exponents of the bodhrán, the traditional Irish frame drum. Anna has appeared with Eileen Ivers, Cherish the Ladies, Comas, and the Paul McKenna Band among others, worked as a dedicated sub for the Broadway hit musical, *Come From Away*, and completed a three-year residency at Walt Disney World in Orlando, Florida. She has performed and taught at dozens of festivals across the country, including Catskills Irish Arts Week, The Swananoa Gathering Celtic Week, Fairbanks Summer Arts Festival, The O'Flaherty Irish Music Retreat, The St. Louis Tionol, CCE MAD Week, The Gulf Coast Cruinniú, Tune Junkie Weekend, and Augusta Celtic Week. As a teacher dedicated to advancing the tradition of bodhrán playing, Anna inspires students of all levels to incorporate both 'the old' and 'the new' into their playing, emphasizing the importance of personal style in traditional music. Anna is also the author of *Hide and Seek*, an ears-first approach to interpreting rhythm and variation in Irish traditional melody for the bodhrán, and a funny little bodhrán book for intermediate and advanced players. www.annacolliton.com



NUALA KENNEDY

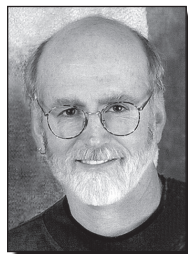
Nuala Kennedy's thematic recording, *Shorelines*, her fifth solo release, is receiving accolades from press and audiences around the world. "Tales of fortitude and resilience, endurance and grit fuel this exceptional concept album," says the *Irish Times*. It explores themes of female empowerment in a maritime setting, through traditional song and new composition. Dundalk-born Kennedy is known for her creative reworking of traditional songs and for a unique flute style. She is a musical adventurer who is respected world-wide as a singer and superlative live performer. Kennedy's roots are first and foremost in Irish music, but she is "something of a genre bender" (*Living Tradition* magazine). She holds a Masters degree in Music and trained as a classical pianist with Prof. John O'Connor. She has toured and recorded with Indie-Poet Will Oldham/Bonnie Prince Billy, with Norman Blake, Euros Childs, and with cutting-edge Canadian composer, the late Oliver Schroer. She worked on composer Brian Reitzell's improvised score for the hit television series, *American Gods* and with piper Eric Rigler (*Braveheart*, *Titanic*) on the national U.S. Public Broadcasting show, *Celtic Journeys*. Kennedy was a featured artist on Janis Ian's 2022 Grammy-nominated release *End of The Line*. www.nualakennedy.com



SHANNON DUNNE

Shannon Dunne is an acclaimed sean-nós dancer, concertina player, singer, community organizer, and educator. She is an Adjunct Assistant Teaching Professor for the Department of Irish Language and Literature, and the founder/director of the University of Notre Dame Céilí Band. Her work with master sean-nós dancers such as Róisín Ní Mhainín, Pádraig Ó hOibicín, Gearóid and Patrick Devane, to name but a few, has given her intimate

access to the tight-knit Connemara dance community, and has afforded her a place among the top sean-nós dancers in North America. *The Washington Post* called her dancing, "Playful musicality! Spirited and fun!" and she was a qualifier for the All Ireland Fleadh in 2017, as MidAtlantic Champion. Her set dance instruction and calling has been developed through working closely with Pádraig MacEnaney and Jim Keenan, and heavily influenced by Máirtín and Eamon de Cógáin. Her multi-generational dance company, Shannon Dunne Dance has many titles and commendations to their name, including two All-Ireland medalists and one All-Ireland special commendation. Shannon's talents and abilities have been recognized by the DC Commission on the Arts and Humanities and the National Endowment for the Arts. Her collaborative nature has seen her dance on stages across the globe, like the Millennium Stage, Symphony Space, and the Smithsonian Folklife Festival, with groups such as Mick Moloney's Celtic Appalachia and Green Fields of America, Kitchen Quartet, Childsplay, and Washington Sound Museum. In 2016 she released *The Connemara Stockings*, an instructional dance DVD and a CD of accompanying music. In 2019, her duo Sineadh Fada (with All-Ireland multi-instrumentalist Alex Boatright) released *Won't You Stay for Tea?* featuring Shannon's dancing and singing. The album is said to be "One to check out if you love the pure drop!" (Dan Neely, *Irish Echo*). www.shannondunnedance.com



JIM MAGILL

The Coordinator of Celtic Week is an award-winning songwriter and instrumentalist and the founding Director of the Swannanoa Gathering Folk Arts Workshops at Warren Wilson College. He holds Bachelor's and Master's degrees in anthropology from the University of North Carolina at Chapel Hill, and also acts as Coordinator for our Contemporary Folk and Mando & Banjo Weeks. He directed the Celtic Series of Mainstage Concerts at Asheville's Diana Wortham Theatre for more than

twenty years, and was awarded the first Fellowship in Songwriting and Composition from the North Carolina Arts Council. He performs solo on guitar, mandolin and vocals, and with his wife Beth (flute) and son Andrew Finn (fiddle) as the Celtic trio, The Magills. With numerous album and performance credits, including performances with Emmy Lou Harris and Tom Paxton, Jim's original songs have been covered by such artists as Mike Cross, The Smith Sisters, Cucanandy and the Shaw Brothers, and have been featured numerous times on NPR's *Thistle & Shamrock*. In the world of graphic arts, his cover designs for the Gathering's catalogs have won fifteen design awards; he's twice been a finalist for Photoshop World's Guru Awards, and he has served as a consultant on website design for several luthiers. www.magillarts.com

Classes

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

Fiddle

INTERMEDIATE IRISH FIDDLE A (Colin Farrell)

In this class for intermediate players we will cover the basics of Irish fiddle technique: bowing, ornamentation and tempo, rhythm and tone. We will be learning new tunes, taught simply, phrase by phrase, before demonstrating how to incorporate various techniques into the tune. We will also take some standard session tunes and look at adding variations and different ornamentations. We will also be listening to recordings of fiddle players and studying the different styles and techniques. Tunes will be taught by ear, but sheet music will be provided for those who need it. (Class limit: 30)

INTERMEDIATE IRISH FIDDLE B (Andrew Finn Magill)

As intermediate players you should have a repertoire of commonly played session tunes and a basic understanding of the most commonly used ornaments. In this class we will strive to take your playing to the next level by working on phrasing and stylizing your playing with those things we term

'lilt,' 'lift,' and 'drive.' We will do this by looking at specific bowings, ornaments and fingerings. We will also look at the notion of 'style' and some of the techniques the fiddlers before us used. To that end, we will listen to a lot of the great fiddle players, which is one of the most fun parts of the class! We will compare and contrast and really dig into how diverse Irish fiddling can be. Having said that, we will focus on establishing a firm foundation of fundamentals. I have lots of exercises and ideas as to how to achieve this. For those of us who read music, I will bring a few fiddle transcriptions, but this class will be first and foremost an ear-training class. We might learn a hornpipe or two, fiddle-friendly reels and maybe even something more exotic like a slide or a set dance. The goal of the week is to inspire, inspire, inspire, while giving you the tools you need to practice more efficiently and meet your musical goals. All music will be recorded before camp and notated for all who wish it. (Class limit: 30)

ADVANCED IRISH FIDDLE A (Liz Knowles)

The advanced fiddle class is for fiddlers who already know and use Irish fiddle techniques, bowings and ornamentation and can comfortably play at speed in any session. This class will be less about technique and more about style and developing your own voice in the tunes while staying 'close to the well' of the tradition, its players, past and present. We will explore deeper aspects of style like gesture and tone, look at various approaches to improvisation, and hopefully inspire a more expansive exploration and practice of this music. Please bring a recorder and your questions! (Class limit: 30)

ADVANCED IRISH FIDDLE B (Brian Conway)

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

FIDDLE FOR COMPLETE BEGINNERS (Caitlin Warbelow)

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

FIDDLE TECHNIQUE (Caitlin Warbelow)

Oftentimes, technique becomes a limiting factor on the journey to fiddle mastery. This often-neglected topic is well worth studying if you want to improve your sound quality, increase your speed while keeping a clean tone, expand your technical ability, and prevent unnecessary aches and pains. This class is for those who already play fiddle at an intermediate level, but wish to improve their technical skills. Over the week, we'll put together a toolbox of technical skills (bowings and bow technique, ornamentation and left-hand technique, string crossings, a discussion of lilt, basic music theory, posture, troubleshooting strategies for common issues, etc.) that you can use in pursuit of good tone and ease of playing. While discussing technique, we'll learn a few tunes by ear, so please bring a device to record tunes each day. The class will be customized to the needs of the students, so feel free to bring questions of interest! All tunes will be taught by ear; some handouts will be distributed as well. (Class limit: 20)

INTERMEDIATE SCOTTISH FIDDLE (Mari Black)

Are you searching for your authentic Scottish voice? Looking for more sparkle in your playing? Want to get grooving with a real Scottish fiddle accent? This class is a fun, yet intensive odyssey that delves into creating a believable stylistic Scottish feel. We'll learn many traditional tunes: driving reels and jigs, stately marches, mighty strathspeys (the signature Scottish tune type!), and haunting slow airs. We'll discover how to capture the stylistic essence of each tune type through good choices in bowing, ornamentation, phrasing, and rhythmic groove. We'll polish up your dance feel so you know how to get everyone's feet tapping, and we'll put together complete 'MSR' sets that you

could use for a traditional Scottish performance or competition. All tunes will be taught by ear, so definitely bring your audio recorders, but don't worry – notated sheet music for all tunes we learn will be given out at the end of the week to help you keep practicing once you get home! (Class limit: 30)

ADVANCED SCOTTISH FIDDLE (Jenna Moynihan)

In this class, we'll delve deep into the Scottish tradition and learn lots of great tunes: reels, strathspeys, jigs, marches, airs. We'll explore using left-hand embellishments & bowing to authentically bring these melodies to life. Particular attention will be given to unlocking the groove & swing in the music. This class is geared towards advanced players, who are quick to learn by ear & comfortable playing in all keys. All tunes will be taught by ear, and students are strongly encouraged to bring a recording device. (Class limit: 30)

Reeds

UILEANN PIPES (Cillian Valley)

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

ANGLO CONCERTINA (Gráinne Hambly)

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

PLAYING IN SESSIONS (Josh Dukes)

Participating in musical sessions can be a challenging endeavor, particularly when exploring new sessions while on the go. Every area has a different repertoire, feel, and culture that has to be identified and navigated quickly so all can enjoy. It is crucial to recognize the significance of session etiquette, not only for personal benefit but for the collective experience. Knowing when to actively engage in playing and when to observe is a fundamental aspect of fostering a harmonious session environment. In this class we will focus on proper session etiquette, choosing appropriate tunes and overall musicality when playing with others. (No class limit)

Celtic Week, July 14-20, 2024

7:30-8:30	Breakfast													
9:00-10:15	Intro to Celtic Harp (Jackson, Hambly)	Int. Scottish Fiddle (Black)	Adv. Scottish Fiddle (Moynihan)	Irish Traditional & Newly Composed Song (Ryan)	The Bloody Wars Are Blast & Blawn (Carr)	Celtic Bouzouki (Doyle)	Session Guitar Accomp. I (MacMorran)	Fiddle for Complete Beginners (Warbelow)	Bodhran I (Colliton)	Intro to Irish Flute B (Skelton)	Intro to Irish Whistle A (Conneely)	Intro to Irish Whistle B (Gavin)	Int./Adv. Flute C (Kennedy)	
10:15-10:45	Coffee/Tea Break													
10:45-12:00	Social & Set Dance (Dunne)	Session Guitar Accomp. II (Doyle)	Int. Scottish Fiddle (cont'd)	Adv. Scottish Fiddle (cont'd)	Vocal Technique (Ryan)	Luve Sangs (Carr)	Songs of Connacht (Curley)	Tinwhistle for Complete Beginners (Jackson)	Fiddle Technique (Warbelow)	DADGAD Song Accomp. (O'Leary)	Int./Adv. Flute B (Skelton)	Int./Adv. Whistle A (Conneely)	Int./Adv. Whistle B (Gavin)	Mandolin I (S. Farrell)
11:30-1:00	Lunch													
1:15-2:30	Int./Adv. Celtic Harp (Jackson, Hambly)	Connemara Sean Nós Dance (Dunne)	Int. Irish Fiddle A (C. Farrell)	Int. Irish Fiddle B (Magill)	Adv. Irish Fiddle A (Knowles)	Adv. Irish Fiddle B (Conway)	Celtic Fingerstyle Guitar I (Bullock)	Working Songs (Curley)	Playing in Sessions (Dukes)	The Big Sing (Kennedy)	Drop-D Guitar Accomp. (MacMorran)	Intro to Irish Flute A (Crawford)	Mandolin II (S. Farrell)	Uilleann Pipes (Valley)
2:45-4:00	Irish Flute for Complete Beginners (Dukes)		Int. Irish Fiddle A (cont'd)	Int. Irish Fiddle B (cont'd)	Adv. Irish Fiddle A (cont'd)	Adv. Irish Fiddle B (cont'd)	Bodhran II (Colliton)	Anglo Concertina (Hambly)		Tenor Banjo (O'Leary)	Celtic Fingerstyle Guitar II (Bullock)		Int./Adv. Flute A (Crawford)	Uilleann Pipes (cont'd)
4:15-5:15	Potluck Sessions & free time													
5:00-6:30	Supper													
6:00-7:00	Slow Jams/Song Swaps													
7:30-?	Evening Events (concerts, jam sessions, etc.)													

Fretted Instruments

MANDOLIN I (Shane Farrell)

Dive into the essentials of Irish music on the mandolin. You'll gain a solid understanding of the fretboard, posture, and picking mechanics, as well as techniques such as scales, picking exercises, and effective practice methods. We'll delve into tune types and rhythms, focusing on easy-to-learn tunes. In the beginner stage, we'll focus on mastering basic melodies and foundational techniques. The emphasis will be on efficient picking, rhythmic accents, and essential topics like setup, rhythm, and tone. Join us for a concise journey into the world of Irish music, blending skill and artistry.

MANDOLIN II (Shane Farrell)

Take your mandolin skills to new heights in this intermediate/advanced course, building on 'Mandolin I's foundations. We'll focus on detailed ornamentation and crafting unique variations. We'll meticulously explore exciting ornamentation techniques such as triplets, hammer-ons, pull-offs, double stops, and chords. Combine these with the intricacies of adding melodic and rhythmic variations, empowering you to craft your unique interpretation of each tune. This class hones your playing style, technical mastery, and advanced techniques. We'll work on a personalized repertoire, fully developing tunes with emphasis on phrasing, ornamentation, and harmonic elements. We'll discuss notable Irish musicians to aid in developing your unique style.

DADGAD SONG ACCOMPANIMENT (Eamon O'Leary)

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

CELTIC FINGERSTYLE GUITAR I (Robin Bullock)

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

CELTIC FINGERSTYLE GUITAR II (Robin Bullock)

This class will cover similar material to Celtic Fingerstyle I but move at a somewhat faster pace and dive more deeply into the subtleties of solo guitar arrangement (moving bass lines, internal harmonies, chord substitution, creation of medleys, etc.). We'll work with more advanced material including jigs and reels played at or near conventional dance speed, develop authentic-sounding melodic ornamentation, and discuss the challenges inherent in adapting music for pipes, fiddle, harp, and other traditional Celtic instruments to guitar. A capo will be essential and an audio recorder is recommended.

SESSION GUITAR

ACCOMPANIMENT I (Will MacMorran)

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

SESSION GUITAR

ACCOMPANIMENT II (John Doyle)

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

DROP-D GUITAR ACCOMPANIMENT (Will MacMorran)

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

CELTIC BOUZOUKI (John Doyle)

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

TENOR BANJO (Eamon O'Leary)

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

Flute & Tinwhistle

TINWHISTLE FOR

COMPLETE BEGINNERS (Billy Jackson)

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

INTRO TO IRISH TINWHISTLE A (Kathleen Conneely)

This class is for students who already have some experience with the basics of the instrument, and can play some tunes at a slow pace with little or no ornamentation. Beginners will learn how to ornament tunes with rolls, cuts and tonguing. Emphasis will be placed on rhythm and phrasing. Tunes will be taught aurally, so bring a D whistle and a recording device. Sheet music will be provided for those who need it.

INTRO TO IRISH TINWHISTLE B (Seán Gavin)

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

INTERMEDIATE/ADVANCED IRISH

TINWHISTLE A (Kathleen Conneely)

This class is for students who are skilled enough to play tunes in a variety of rhythms (jigs, reels, etc), with good technique and at a reasonable tempo. This course will expand on the skills and topics introduced in the beginners class, with more attention given to ornamentation, breathing, style and repertoire, while continuing to emphasize rhythm and phrasing in the music. Tunes will be taught aurally, so bring a D whistle and recording device. Sheet music will be provided for those who need it.

INTERMEDIATE/ADVANCED IRISH

TINWHISTLE B (Seán Gavin)

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

IRISH FLUTE FOR

COMPLETE BEGINNERS (Josh Dukes)

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

INTRO TO IRISH FLUTE A (Kevin Crawford)

This class offers an introduction to playing traditional Irish music on the flute for students who already have some experience with the basics of the instrument and can play some tunes at a slow pace with little or no ornamentation. We'll discuss a 'how-to-practice' method and how to approach session playing. We'll learn a few tunes but the emphasis will be on establishing foundations for you to take home and apply throughout your own learning as well as answering any questions you may have. Students will learn how to ornament tunes with rolls, cuts and tongue-ing. Tunes will be taught by ear so bring a D flute and a recording device. ABC notation will be provided for those who need it.

INTRO TO IRISH FLUTE B (John Skelton)

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

INTERMEDIATE/ADVANCED FLUTE A (Kevin Crawford)

This class is for students who are skilled enough to play tunes in a variety of rhythms (jigs, reels, etc.), with good technique and at a reasonable tempo. This course will expand on the skills and topics introduced in the intro class, with more attention given to ornamentation, breathing, style and repertoire, while continuing to emphasize rhythm and phrasing in the music. Tunes will be taught by ear so bring a D flute and a recording device. ABC notation will be provided for those who need it.

INTERMEDIATE/ADVANCED FLUTE B (John Skelton)

This class covers all of the aspects of Irish flute playing – ornamentation, phrasing, breathing and rhythm. Some time will also be spent on repertoire and in developing a personal style. We will learn a few tunes and then ‘deconstruct’ those tunes to help us understand different styles. Students should be proficient in playing tunes at a moderate tempo. The class is taught by ear but sheet music is available for those that need it.

INTERMEDIATE/ADVANCED FLUTE C (Nuala Kennedy)

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

Harp

INTRO TO CELTIC HARP (Billy Jackson & Gráinne Hambly)

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

INTERMEDIATE/ADVANCED**CELTIC HARP** (Billy Jackson & Gráinne Hambly)

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

Song & Folklore

THE BIG SING (Nuala Kennedy)

Welcome to The Big Sing, where we will sing a range of beautiful traditional songs from Scotland and Ireland, with a few wild cards thrown in. We will arrange them together to create the powerful group sound for which this class is known. Suitable for all lovers of song; all age and abilities are welcome. No skills in reading music are required. This class is an enjoyable and informal way to broaden your repertoire and add your voice to the group. Please come ready share a song or poem that you enjoy. Lyric sheets will be provided. Bring a recording device if you have one. (No class limit)

THE SONGS OF CONNACHT (Dave Curley)

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

WORKING SONGS (Dave Curley)

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

IRISH TRADITIONAL & NEWLY COMPOSED SONG (Cathie Ryan)

In this course, we will be singing songs in both Irish and English which Cathie learned from family and from years of searching for great old traditional and newly composed songs to sing and share. We will learn ‘by ear,’ so bring audio recorders with you to class. And please bring a song you'd like to share as we will sing for and learn from each other. Joy! (No class limit)

VOCAL TECHNIQUE (Cathie Ryan)

Joan Baez, who is still singing beautifully at 82, uses regular vocal exercises and the support of a vocal coach to keep her voice strong and resonant. As she says, “At this stage, it constantly takes more tricks to hold it this way.” This class is designed to teach you some of the tricks and techniques that will help you sing well for a lifetime, including breathing exercises to help support the strength and tone of your voice, vocal exercises to help you develop your range and expression, simple vocal embellishments and stylistic techniques, how to take care of your voice, the rudiments of a singing practice, tips on how to be more comfortable when singing in front of an audience, and how to get the most out of using a microphone. By the end of the week, you will have a basic understanding of vocal training and the tools to sing with more freedom and confidence. Class size is limited to allow one-to-one work with each student. Please sign up early to assure a place!

THE BLOODY WARS**ARE BLAST AND BLAWN** (Allan Carr)

In this class we will focus on singing traditional Scots songs and ballads about the turbulent experience of war over the centuries. We'll discuss how to interpret these songs with your own authentic voice, learning by ear, with the aid of provided lyric sheets and recordings. The Scots language used and contexts will be explained. We will also listen to recordings by a variety of notable Scots singers, illustrating the social and historical contexts of the songs. No skill levels required, a recording device is highly recommended. (No class limit)

LUVE SANGS (Allan Carr)

In this class we will be singing Scottish songs and ballads of love in many forms, some bawdy, some beautiful, with an emphasis on the rich North East Doric tradition. We'll discuss how to interpret these songs with your own authentic voice, learning by ear, with the aid of provided lyric sheets and

recordings, and the Scots language used and contexts will be explained. We will also listen to recordings by a variety of notable Scots singers, discuss the social aspects and historical context of the songs. No skill levels required, a recording device is highly recommended. (No class limit)

Percussion & Dance

BODHRÁN I (Anna Colliton)

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

BODHRÁN II (Anna Colliton)

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

CONNEMARA SEAN NÓS DANCE (Shannon Dunne)

Sean-nós dance is an improvised, battering-style step dance characterized by a loose upper body, and steps close to the floor. The class will introduce students to the style of sean-nós from Connemara, specifically the movement/sound vocabulary (taps, shuffles, stamps) and approaches to improvisation (beat-based, groove-based, 8-bar steps) used by Connemara dancers. Students are expected to be able to march to a beat if enrolling in this class. This is a perfect class for musicians who would like to learn to dance, as sean-nós dancers are equal parts percussionist and dancer! Please wear leather-soled shoes- no sneakers, no taps or fiberglass tips. Men's oxford style is the most popular.

SOCIAL AND SET DANCING (Shannon Dunne)

Social dancing has a rich history in Ireland, with documentation dating back to the 16th century as part of calendar rituals. In present day Ireland, each region has its own preferred dances and style. This class will develop confident dancers who are fluent in the language of social dancing both on and off the dance floor. Students will receive practical movement coaching as well as an overview of social dance as a 'form' in

the landscape of Irish dancing. Each class will include a combination of 2-hand 'kitchen' dances and 'sets' (dances done in a square of 8 people). Special attention will be given to the common movements done in most sets, to develop confident and fluid dancers. Please wear leather-soled shoes. Rubber soles/sneakers stick to the floor and hinder the movements. (No class limit)

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.

This year, our Children's Program theme is SUPERHERO ACADEMY!! Welcome to the Swannanoa Superhero Academy, where we train aspiring champions of the downtrodden in all the most important heroic skills: speaking up for what's right, flying, breathing underwater, x-ray vision, super strength and more. Get ready to don your cape and zoom into arts & crafts, music and games that tap into our amazing superpowers of creativity and fun. We'll also learn about real-life heroes through the ages, who inspire us to step up and be the greatest versions of ourselves. It'll be another unforgettable summer of friendship, silliness and discovery... and we hope you'll join us! With the help of a talented music teacher and our beloved drama instructor Miss Mary, we'll 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, swimming in the river, playing in the sprinkler and slip-n-slide madness; we'll definitely have movie night, messy games, and other favorites. Please bring at least one swimsuit with you. There will be a \$30 art/craft materials fee for this class, payable to Melissa on arrival.

Other Events

SLOW JAMS & SINGING

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

POTLUCK SESSIONS

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

Old-Time Music & Dance Week

July 21-27

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, squaredances, 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. Food and the craft beer trucks are open nightly. It's hard to beat the fun, community vibe at late night jams during the pleasantly warm evenings at Swannanoa nestled in the mountains of North Carolina.



ERYNN MARSHALL

Erynn Marshall is a fiddler known internationally for her music. She loves to teach tunes from the repertoire of traditional fiddlers she visited over the last 25 years, or to sleuth out playing secrets from archival recordings. She has won blue ribbons at Clifftop (the 1st woman to do so) and Mt. Airy fiddlers' conventions, and has performed across Europe, Australia and China with her multi-instrumentalist/husband, Carl Jones. Erynn has produced several recordings and is featured in three books, five films and the 'Women of Old-Time Music' exhibit at the Birthplace of Country Music Museum (VA). Erynn is Coordinator of Swannanoa's Old-Time Music & Dance Week. www.dittyville.com



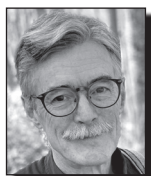
CHAS JUSTUS

A founding member of the Red Stick Ramblers, Chas has performed with such artists as T-Bone Burnett, Linda Ronstadt, Jay Ungar, Tim O'Brien, Flaco Jimenez, and Asleep at the Wheel. He tours with the Grammy-nominated Cajun/zydeco/swamp pop outfit The Revelers, and his band, Chas Justus & the Jury. He co-founded Lafayette's Blackpot Festival and is the co-founder and artistic director of Blackpot Camp in Eunice, LA. Chas has also produced two albums of his original material, and has worked on film scores, served as a music consultant and co-produced an EP of translated Louisiana Christmas music called *Joyeux Noël, Bon Chrismeusse*.



BEN NELSON

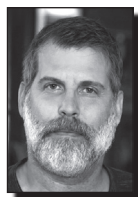
Ben Nelson grew up in a family of old-time musicians in the Virginia mountains. A passionate educator and community builder, he has worked as an elementary school science instructor, naturalist, traditional music teacher, and square-dance caller. Ben has taught music and dance at Warren Wilson College, 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

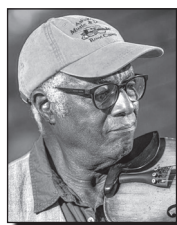
Founding Coordinator of Old-Time Music & Dance Week, Phil is nationally-known as a dance caller, flatfoot dancer, and old-time musician on banjo, fiddle, and guitar. He has called dances, performed, and taught at music festivals and dance events throughout the U.S. and abroad, including over forty years 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 Appalachian 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, and a 2022 inductee to America's Clogging Hall of Fame, Phil has recently retired from teaching traditional Appalachian music and dance at Warren Wilson College. www.philjamison.com



RHYS JONES

Rhys took up fiddle when he was 6 years old, and learned from the older generation of West Virginia fiddlers like Wilson Douglas, Glen Smith, Ernie Carpenter and Melvin Wine. Rhys is equally comfortable with a number of regional styles of fiddling and has appeared everywhere from Carnegie Hall to the Kennedy Center, won the Clifftop Fiddle contest twice, recorded five albums, was featured in PBS documentaries, and appeared on the BBC. His band, Bigfoot has been performing old-time music around the world for the last 10 years, and received the Blue Ribbon at Clifftop multiple times.



EARL WHITE

Fiddling Earl White has been a mainstay in the old-time, folk and dance community for more 45 years. An original and founding member of the famed Green Grass Cloggers, Earl is one of few Black Americans preserving and playing Appalachian style old-time music. Old-time music was once an intricate part of Black communities and formed the foundation of American music of today. Earl has played in numerous old-time string bands, and he currently leads the Earl White String Band, which has emerged as a favored dance band for both square and contra dances. The band performs at festivals and instructional music camp throughout the US and abroad.



KELLI JONES

Kelli Jones moves so effortlessly between genres, traditions, and musical concepts that it's clear she was born with an insatiable artistic curiosity. From her deeply musical Appalachian and old-time roots, she grew into a prominent figure of the vibrant Lafayette, Louisiana music scene while studying dance at the University of Louisiana at Lafayette, and simultaneously learning Cajun French, while writing and singing songs in dual languages with progressive Cajun bands like Grammy-nominated Feufollet and T'Monde. *Queen of the In Between*, her debut solo record, knits together everything from classic country to psychedelic rock to contemporary indie roots singer-songwriters.



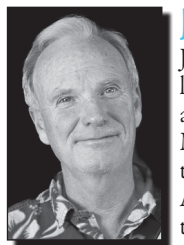
CARY FRIDLEY

Originating from the Alleghany Highlands of Virginia, Cary Fridley's dedication to upholding and sharing the musical traditions of the mountains began at an early age when she started playing the banjo. In her 20's she served as the lead vocalist and guitarist for The Freight Hoppers old-time string band for 6 years during its influential period in the late 1990s, traveling internationally and creating 3 albums with the group. Now living in Asheville, NC, Cary performs as a singer and instrumentalist, collaborating with renowned musicians like Travis Stuart in the Haywood Ramblers and fronting her own band, Down South. Cary holds a Master's Degree in Music Education from UNCG, and her teaching blends academic acumen with 30+ years experience in the old-time and traditional mountain music community. www.caryfridleymusic.com



REED STUTZ

Multi-instrumentalist and singer Reed Stutz is recognized for his soulful delivery of stringband music and powerful rhythmic sensibility. He plays with a variety of groups including Molsky's Mountain Drifters (Bruce Molsky, Allison de Groot), the Alice Gerrard Band, the Nokosee Fields Trio, and Steam Machine. Close attention to early recordings anchor Reed's sound, through which he relays essential qualities of stringband music that blur the lines between old-time and bluegrass. "I love the fact that Reed deep dives into his music, searching for the secrets that might reveal its soul." - Alice Gerrard. www.reedstutz.com



JOHN HOLLANDSWORTH

John Hollandsworth of Christiansburg, VA, has performed and led autoharp workshops at festivals and schools all across the U.S. and in the UK. In 1991, he was the first winner of the prestigious Mountain Laurel Autoharp Championship, and was inducted into the Autoharp Hall of Fame in 2010. He has been named the "Best All-Around Performer" of the Galax Old Fiddlers' Convention three times. His custom-made Blue Ridge Autoharps are highly sought after by discriminating players around the world.



RON PEN

Ron is a performer and scholar of the music of the Appalachian region. He was a founding member of the Appalachian Association of Sacred Harp Singers, with whom he performed on *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.



RINA ROSSI

Rina was born in Ann Arbor, MI and grew up immersed in the local traditional dance scene. She studied classical bass and later she moved to Minneapolis, joined the Wild Goose Chase Cloggers, and fell deep into the vibrant midwest old-time scene. She toured with WGCC for 10 years, learned to call square dances, took up fiddle and guitar, and returned to bass. Currently, she plays guitar with the old-time/bluegrass project, Steam Machine, and bass with a number of other bands. She has taught guitar, bass, and dance workshops at many camps and festivals.



TESSA MCCOY

Tessa (Dillon) McCoy is a five-time WV State Fiddle Champion and is the current Grand Master Traditional Fiddle Champion. Her driving and intricate style comes from a long lineage of fiddlers from the Kanawha Valley such as Bobby Taylor and Clark Kessinger. She is a passionate educator and teaches and performs year round. Tessa, along with husband Chance and step-son Edwin, won 1st place in the traditional band contest at Clifftop in 2023 as The McCoys. She now lives in Greenville, WV where she and Chance run a recording studio near their home. www.learnoldtimefiddle.com



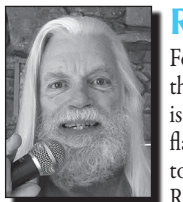
CHANCE MCCOY

Chance McCoy is a Grammy-winning old-time and Indie Folk musician, music producer and film composer. Well-known for his debut old-time album, *Chance McCoy and the Appalachian Stringband*, Chance was also a member of Old Crow Medicine Show for 7 years. He now resides in Greenville, WV with his wife, Tessa, where they run Hunter Springs Studio - a world class audio and video recording studio. www.chancemccoy.com



ELLIE GRACE

Ellie Grace was born into a deep musical tradition and began her life-long love affair with Appalachian clogging at the ripe old age of five. She has spent her life touring 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 University of North Carolina. She holds an undying commitment to using the performing arts to build community and lift others up. When not on the road, Ellie leads a folk community chorus in Kansas City. At the end of 2019, she released a highly-anticipated solo album of all original songs, *On the Side of Love*. At the end of 2021, Ellie became a mama and is delighted to be bringing her kiddo for his second summer at Swannanoa! www.elliegracearts.com



RODNEY SUTTON

For over 50 years, Rodney Sutton has arguably taught more folks the basics of clogging and flatfooting than any other dancer! He is particularly known as a traditional step-dancer, adept at both flatfooting and clogging, and also as a dance caller. He continues to teach locally, online, and nationally at workshops and festivals! Rodney prides himself on being able to teach anyone who can walk how to do clogging and flatfoot dance steps that will turn them into percussive dancers and allow them to be a foot drummer to any kind of music!



AJ SRUBAS

AJ grew up in a musical Wisconsin household and began fiddling at age 10. The great Wisconsin fiddler, Chirps Smith introduced him to the rich old-time repertoire of the midwest, and he was also influenced by Dwight Lamb and Al Murphy who in turn played with Missouri fiddlers Cyril Stinnett, Lyman Enloe, and Gene Goforth. His fiddling has earned ribbons in various fiddle and band contests, including first place at Clifftop and second in bluegrass at the Mt. Airy Fiddlers Convention. Currently touring regionally and nationally with various projects including Steam Machine and The Old Fashioned Aces, he has taught private lessons for over 10 years and taught fiddle at many music camps and festivals.



GINA DILG

Gina Dilg is a fiddler, flatfoot dancer, and visual artist who grew up in an old-time music-playing family. She found her voice in the driving fiddling of Southwest Virginia upon moving to the area in 2017. She was inspired by musicians and dancers at the Floyd Country Store, and was soon teaching dance workshops at the Friday Night Jamboree, and winning ribbons at the Clifftop, Mt

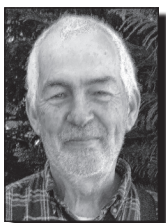
Airy, and Galax Fiddler's conventions. Her dance style is percussive yet smooth, and has been described as "fiddling with her feet." Gina plays in a duo with her husband Jason Dilg as The Lovely Mountaineers and in an all-woman driving string band, The Mustard Cutters. www.ginaandjason.com



MEREDITH MCINTOSH

With a degree in music education and a great love for old-time music, Meredith is known as a patient and enthusiastic teacher who will make you laugh. She teaches how to think and play music with ease to hopefully prevent injury. Meredith is a multi-instrumentalist and songwriter who has played bass with the New Southern Ramblers and Bigfoot, as well as with Alice Gerrard, Balfa Toujours, The Freight Hoppers, and The Bucking Mules.

She has recorded with a variety of people including Art Stamper, Dirk Powell, and Si Kahn. She lives in Asheville, NC where she is a certified Alexander Technique teacher and a licensed massage therapist.



JOHN HERRMANN

John has been traveling the world playing old-time music for over forty years. He plays fiddle with the New Southern Ramblers, but he has performed with many bands including the Henrie Brothers (1st place Galax, 1976), Critton Hollow, the Wandering Ramblers, One-Eyed Dog and the Rockinghams. Equally adept on banjo, fiddle, mandolin, guitar, and bass, in Japan he is known as the "Father of Old-Time Music"(!), and the originator of the 'slow

jam.' John has been on staff at numerous music camps from coast to coast. He lives in Madison Co., NC.



CARL JONES

Carl Jones is a southern American songwriter and musician widely respected for his instrumental talents and original songs about the joys and tribulations of life in the south. Carl's songs have been recorded by The Nashville Bluegrass Band, Kate Campbell, Rickie Simpkins w/ Tony Rice, and others. His song "Last Time On The Road" was on the Grammy Award-winning album *Unleashed*, by The Nashville

Bluegrass Band. He has recorded with Beverly Smith, James Bryan, and with Norman & Nancy Blake's Rising Fawn String Ensemble. For many years now, he has recorded and tours with his wife, fiddler Erynn Marshall. Their latest releases are entitled *Old Tin* and *Old Time Sweethearts Vol 1 & 2*. www.dittyville.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 50 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

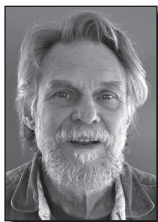
Blizard. He has won many awards for both his dancing and banjo playing, and has participated in every edition of our Old Time Week but one. Gordy lives in the high country of North Carolina with his wife, musician and dancer, Rebecca Keeter.



JACKIE MERRITT

'Renaissance Woman' Jackie Merritt is a multi-instrumentalist, songwriter and visual artist. She is a member of M.S.G. Acoustic Blues Trio with Miles Spicer & Resa Gibbs, and the duo, Jackie & Resa. The trio was featured in *Living Blues* magazine, and Jackie had an original song featured on the CD, *Blues Harp Women*, which celebrated female harmonica players from around the world. Jackie & Resa were accepted into the Library

of Congress' "Americana Women: Roots Musicians – Women's Tales and Tunes" as part of the MusicBox Project collection. An instructor of harmonica and rhythm bones, she has taught at numerous music camps, and has taught painting/drawing at the university level. www.jackiemerritt.com



MARK OLITSKY

Mark Olitsky began playing clawhammer banjo after being introduced to old-time string band music while in art school in Cleveland, Ohio. He has played and recorded with various fiddlers and string bands in Virginia and North Carolina and taught workshops in Ohio, West Virginia and Virginia - along the way being interviewed and reviewed in the *Old-Time Herald*, *Banjo Newsletter* and *Bluegrass Unlimited*. Mark was awarded a Seth Rosenberg prize for

his playing by the Creative Workforce Fellowship program presented by the Cleveland Community Partnership of Arts and Culture and was selected to represent old-time banjo in PBS' Idea Stream *First Voice* film project showcasing Ohio roots musicians.



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. He has won many competition ribbons for guitar, banjo, 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*;

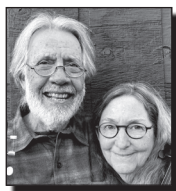
North Carolina Breakdown: Old-Time Fiddle Tunes on Harmonica, and two albums of banjo duets with Mark Olitsky—*Duets* and *Pretty Little Cats*. www.carymosk.com



AARON O'ROURKE

Aaron O'Rourke has been teaching and performing on the mountain dulcimer for the last two decades. He has authored over 20 instructional books for the mountain dulcimer covering topics such as old-time and Celtic repertoire, accompaniment, and improvisation, as well as more technique-focused subjects like exercises and etudes. Aaron has won numerous competitions including the National Mountain Dulcimer Championship and Southeastern Regional Dulcimer Competition. Aaron currently lives in Signal Mountain, TN.

Guest Master Artists



BETTY VORNBROCK & BILLY CORNETTE

Betty and Billy met in 1990, and their band, Reed Island Rounders, is well-known for lively and haunting music of WV, VA, KY and southwest VA. They will draw on their friendships with elder masters to share stories and tunes from a bygone day.



EMILY SPENCER & FRIENDS

Emily Spencer has been playing music and singing since childhood. She came to SW VA in the 1970's and met her husband, fiddler Thornton Spencer. They formed the Whitetop Mountain Band, one of the most popular dance bands in the Blue Ridge. Emily began teaching mountain music in 1980 at public schools, colleges and JAM (Junior Appalachian Musicians). Along with Albert Hash, Audrey Hash-Ham and Thornton, Emily started the Albert Hash Memorial Band program which has influenced generations of area musicians, including her own children, Kilby and Martha Spencer.



THOMAS MAUPIN WITH DANIEL ROTHWELL

Thomas Maupin is a self-taught buckdancer who has won first place in the senior flatfooting competition at Clifftop and the Silver Stars contest at the Ryman Auditorium in Nashville. Thomas was featured in a recent

documentary film, *Let Your Feet Do the Talkin'*, and in 2013, he was inducted into the American Clogging Hall of Fame. Joining him is his grandson, Daniel Rothwell, who plays banjo, sings, and tells stories. The two have appeared at the Grand Ole Opry, the Museum of Appalachia's Fall Homecoming, Uncle Dave Macon Days, the Berkeley Old-Time Music Convention, and the National Folk Festival. Thomas has received a Tennessee Folklife Heritage Award, and the NEA's National Heritage Fellowship, this country's highest award for traditional artists.



MICK & EVAN KINNEY

With their family band The Griddle Lickers, Mick and his son Evan are dedicated to the preservation and performance of Georgia old-time tunes and songs. As collectors of material from local fiddlers and field recordings, they have been featured instructors at many traditional music camps and folk schools.



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.

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 (Meredith McIntosh)

This class is for beginners who can play a few tunes slowly. It will include a few bowing patterns, bow rocking, rhythmic explorations, tone production, listening skills, basic music theory and good body use. All of the above will be applied to learning a few common tunes and opening the door for that Old Time fiddle sound to come in!

FIDDLE II A (Earl White)

This intermediate fiddle class is designed to help you 'get your jam on.' We will focus a bit on some bowing techniques and ways to enhance your playing for just jamming or performance. We will explore and learn a slew of little-known and infrequently-played regional fiddle tunes and styles from across the US, with particular notice given to Appalachia.

FIDDLE II B (AJ Srubas)

This class will focus on both repertoire, tone and technique. We will learn tunes in both standard and cross-A tunings from a few different regions including the midwest. As we learn tunes, we will take time to look at how to

get the most out of your instrument and talk about how our bodies interact with the fiddle. We'll learn by ear, and talk about tips for doing that. Bring a recording device if you have one (audio and video are great!)

FIDDLE II C (Rhys Jones)

Students will gain articulation, clarity and precision in their bowing, using tunes from the repertoire of southern West Virginia, Kentucky, and the Midwest as a basis for teaching. We will explore common bowing patterns found in many tunes, and learn to apply them. Special attention will be given to improving control of rock-bows, pulses, drones and double-stops while significantly expanding repertoire.

FIDDLE II D (Erynn Marshall)

In this class, we will learn tunes that uses an array of old-time bowing techniques, 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 for good measure. We'll learn great tunes, bowing accents, and explore the rhythmic skeleton of the tune. Put the know into your bow!

FIDDLE II E (Tessa McCoy)

This class will be great for the fiddler who already plays a good number of standard tunes and is looking to add some new, jam friendly tunes to their repertoire! We'll work on new melodies broken down into smaller sections and build in natural bowing patterns that will give our new tunes good and solid phrasing.

FIDDLE III A (Tessa McCoy)

Big River Tunes - Fiddling from the Kanawha and Ohio River Valleys. In this class, we'll take a trip through the regions I grew up in and work on tunes from fiddlers like Ed Haley, Buddy Thomas and a few others. We'll talk about tips and tricks for relating to and tackling trickier tunes while adding some really fun tunes to your repertoire.

FIDDLE III B (Rhys Jones)

In this class we will examine the nuances and details of a broad range of tunes from southern West Virginia and parts of the Midwest, learning to preserve the essential components of traditional style while expressing musical individuality. Attention will be focused on strengthening rhythm through efficient bow use, introducing variation, and learning how bowing choices can influence both rhythm and style.

FIDDLE III C (AJ Srubas)

In this class we will use some fun tunes to take a deeper look at nuances in rhythm, phrasing and variation. Focusing on mostly midwest repertoire, which tends to be notey and includes less common keys (F, Bb and standard tuned A), we'll discuss the musical building blocks of the tunes and learn why understanding things like chord structures can help us become better fiddlers. All material will be taught by ear so bring a recording device if you have one (audio and video are great!)

FIDDLE III D (Chance McCoy)

This advanced fiddle class will explore the beauty of Calico (AEAC#) tunes. Add a new dimension to your repertoire with Calico tunes from West Virginia, Kentucky and North Carolina.

FIDDLE & BANJO DUETS (Gordy Hinnners & Earl White)

There's nothing like sitting knee to knee with your fiddle, and 'locking in' with a banjo player and vice versa. This class will explore and share some of the many ways the banjo and fiddle can complement and encourage each other in an intimate song & dance that gives rise to beautiful music. We will give demonstrations with simple tunes and you too will have an opportunity to 'dance' with the instructors and each other. Most of all, we'll have a lot of fun. (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 (John Herrmann)

In Banjo II the topics included are: how to play tunes you don't know, syncopations, useful licks for playing with a fiddler, how to play off chords, abstracting the tune, basics of 'Round-Peak' banjo.

BANJO II B (Mark Olitsky)

Clawhammer banjo can be used for playing back-up for a fiddle (or string band) and as a solo instrument playing banjo/fiddle tunes. This class is for players that are comfortable playing with a basic bum-ditty rhythm at a moderate speed. We'll learn how to play a tune by ear so that you won't have to sit out during any tunes in a jam. We'll also build repertoire that covers how, why and when to modify the basic bum-ditty rhythm. Players will be encouraged to bring any banjo questions or concerns about set-up, jam etiquette, difficulties etc. Consider bringing a recording device.

BANJO II C (Gordy Hinnners)

Goal One of playing the banjo is to have fun, and we'll have that in this class! We'll explore some techniques, licks, etc. that will expand your repertoire of clawhammer tools to help you develop your own playing style. We'll learn some tunes and tunings with some variations that will help us learn to adapt to different playing styles, tunes, and versions of tunes and work some on learning new tunes on your own. As an intermediate class, students should have some facility with basic clawhammer rhythm(s) and know a few tunes.

BANJO III A (FINGERPICKING) (Reed Stutz)

This class will explore the world of fingerpicking banjo, with a focus on backup. 3- and 2-finger techniques will be discussed. We will look at roll patterns, chord shapes, phrasing and how to use them to accompany a fiddle tune or vocal melody. Picks or no picks, no problem.

BANJO III B (Mark Olitsky)

We'll have fun exploring some techniques, licks, etc. that will expand your repertoire of clawhammer tools and help you develop your own playing style. We'll learn some tunes and tunings with some variations that will help us learn to adapt to different playing styles, tunes, and versions of tunes, and work some on learning new tunes on your own. As an intermediate class, students should have some facility with basic clawhammer rhythm(s) and know a few tunes.

Guitar & Mandolin

MANDOLIN (Reed Stutz)

Here we will dive into mandolin techniques and how to apply them across different spheres of old-time music. Fiddle tune backup, vocal accompaniment, stringband rhythm, and mandolin tunes are all on the table. We will discuss things like double stops, tremolo, right-hand technique, fretboard awareness, and how these all weave together.

GUITAR I (Phil Jamison)

In this class for novice guitar players, we will learn basic rhythm guitar technique to accompany old-time fiddle tunes and songs. Topics will include chord choices, right-hand technique, bass runs, and capo use, as well as some basic music theory that will make it easier to pick out the chord changes of songs and tunes on the fly. Although we will start at the very beginning, it would help if students know the basic guitar chords (G, C, D, F, E, A, Am, Em) in advance. We'll be learning by ear, so a recording device may be helpful. Please bring extra strings, a capo, and a few flatpicks.

GUITAR II A (Chas Justus)

In this intermediate guitar class you'll expand your skill set beyond basic accompaniment, obtaining tools to make you a higher-functioning guitar player. You'll learn different approaches from Mother Maybelle Carter to 'black string band' (Mississippi Sheiks, Memphis Jug Band), ragtime, tasteful bass runs, and a bit of simple fingerpicking. All this will give you a broader range in backing up fiddlers, playing in string band ensembles and accompanying yourself.

GUITAR II B (Rina Rossi)

Rhythm guitar can make or break a good session, and there are few things more satisfying than creating a solid pocket and using your playing to compliment and lift up other musicians playing with you. This class will dig into various elements of old-time rhythm guitar, including timing, articulation, bearing chords, bass notes, and bass runs. We'll listen to examples of different regional back up styles and leave with strategies for continued learning. We'll work on understanding chord numbers in A, G, D, C, and E, using a capo to play in other keys, and talk about working with a bass player and playing in jams. This class is for those who can play standard chords and use a pick. You'll want a guitar, tuner, flat picks, a capo, and something to write on!

GUITAR III A (Carl Jones)

In this class we will learn tools to improve our fiddle tune back-up and add variety to our playing. We will work on ways to gain better pick control and how to use 2 and 3-string chord shapes to play easily in many keys. A dab of music theory will lead the way to better bass runs, arrangement ideas, melody playing and song back-up to boot. Using classic tunes and songs, we will see just how fun and amazing playing the guitar can be.

Other Instruments

OLD-TIME BAND 101 (Chance McCoy)

Add 'plays well with others' to your old-time resume! In this class, we'll get comfortable playing with a mix of instrumentation. We'll work on listening and the fundamentals of playing in a group including timing, style and etiquette. (Class limit: 20)

OLD-TIME BAND LAB (John Herrmann & Meredith McIntosh)

Students will learn how to play in their own old-time band. Instructors help form bands the first day and will be available all week to coach you on how to achieve a good band sound by learning such skills as listening to yourself AND other players, settling into a deep rhythmic groove, choosing tempos, considering chord choices, how to start and end tunes, and thinking about arrangements for performance especially with singing. While it is optional, the bands will be encouraged to perform at either the student showcase or a dance with a student caller on Friday evening. (Class limit: 20)

AUTOHARP (John Hollandsworth)

This is a class for beginning and intermediate autoharp players. We will work together to refine your playing skills, covering strum patterns, chord changes, timing, beginning and intermediate melody playing techniques, and playing well with others. The class will all work on the same tune at the same time, but tailored to your own skill level. Some time will be devoted to individual practice so that we will be able to play tunes together as a group. It should be fun! I hope you join us.

HARMONICA (Cary Moskowitz)

While people often think of the harmonica as a toy, it is actually a remarkably complex instrument capable of great expressiveness. We'll begin with a few simple tunes while learning the basics: articulating clear single notes, getting a good tone, and moving 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; these will be provided on loan or for sale for those who need them. For those who have taken my class before, we'll be focusing on some new tunes!

UKE (Carl Jones)

In this class we will discover just how wonderful playing the ukulele can be. We will start with easy chords and old-time songs, but also be learning music theory and advanced techniques. My goal is to have newer players and more experienced ones learn together as they enjoy becoming a musical ensemble. All ukes are welcome (C tuning preferred for soprano uke: G-C-E-A)

MOUNTAIN DULCIMER (Aaron O'Rourke)

In this class, we'll be exploring the world of old-time fiddle tunes and adapting them to the mountain dulcimer fretboard. We'll cover simple strategies for helping you hang with the fiddles when the jams get fast, as well as some right-hand and left-hand techniques to help you play relaxed while getting the best tone out of your dulcimer. We'll start the week in DAd tuning and branch out from there to play in other tunings/keys. We'll also learn some fun tunes in the process.

BASS (Rina Rossi)

Bass players don't usually play tons of notes per measure in an old-time setting, so it's how you play each note that counts. In this class we'll dig into how to be a bumping bass player. We'll start with some basics like technique, tone, attack and length of sustain, and go over chords/bass notes in the keys of G, D, A, and C. We'll then move on to pushing and pulling the beat, note choices, strategies for playing by ear in jams, basic theory/chord patterns that you see in traditional music, and getting comfortable backing up tunes at medium speeds.

TEEN GATHERING (Gina Dilg)

This class is for the teens at the Gathering to get together and have fun through music, dance, art and whatever else we are excited to explore. We may practice two-steps and line dances for Honky Tonk night, make old time arrangements of our favorite pop songs, create a group art collage project, or learn basic screen-printing techniques. Bring a few ideas to share; no experience necessary!

BONES (Jackie Merritt)

The rhythm bones are considered one of the oldest instruments known to humankind, along with the voice. Jackie learned from the legendary Mr. Richard "Bones" Thomas and Mike Baytop at the original Archie Edwards Blues Heritage Barbershop. Her style of playing bones reflects many years of being a bass player, holding down the 'bottom' and staying 'in the pocket' of a song. Our class sessions will focus on learning one- and two-hand playing techniques, including taps, doubles, and triplets. An assortment of different types of bones will be provided to sample in class, ranging from wood, plastic, to real rib bones.

Old-Time Music & Dance Week, July 21-27, 2024														
7:30-8:30	Breakfast, Qigong (Laura Wheeler)													
9:00-10:15	Fiddle II B (Srubas)	Fiddle III A (T.McCoy)	Banjo I (Nelson)	Banjo II B (Olitsky)	Banjo III A (Stutz)	Guitar II B (Rossi)	Guitar III A (C. Jones)	Flatfoot Dance (Dilg)	Mountain Dulcimer (O'Rourke)	OT Band 101 (C. McCoy)	Fiddle & Banjo Duets (White, Hinners)	Old-Time Singing (Moskovitz)	Shape-Note Singing (Pen)	Clogging II (Grace)
10:15-10:45	Coffee/Tea Break													
10:45-12:00	Fiddle I (McIntosh)	Fiddle II A (White)	Fiddle II C (R. Jones)	Fiddle III C (Srubas)	Banjo II A (Herrmann)	Banjo III B (Olitsky)	Guitar I (Jamison)	Guitar II A (Justus)	Mandolin (Stutz)	Bass (Rossi)	History of OT Music (Pen)	OT Women Singers (K. Jones)	Harmony Singing (Grace)	Ballads (Fridley)
11:30-1:00	Lunch													
1:15-2:15	Communal Gathering (Guest Master Artists, announcements)													
2:30-3:45	Fiddle II D (Marshall)	Fiddle II E (T.McCoy)	Fiddle III B (R. Jones)	Fiddle III D (C. McCoy)	Banjo II C (Hinners)	Harmonica (Moskovitz)	Autoharp (Hollandsworth)	Uke (C. Jones)	OT Band Lab (McIntosh, Herrmann)	Bones (Merritt)	Mountain Songs (Fridley)	Southern Harmony (K. Jones, Justus)	Teen Gathering (Dilg)	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)													

Song & Folklore

SHAPE-NOTE SINGING (Ron Pen)

We will engage in musical and social harmony through recreation of a rural 19th-century singing school. Singing from the Sacred Harp tune book (1991 edition) features intoxicating harmonies printed in a unique four-shape notation of triangles, squares, circles, and diamonds, that 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 27nd from 10:00 AM-3:00 PM at the Morris Pavilion of Warren Wilson College. (No class limit)

HARMONY SINGING (Ellie Grace)

In this welcoming class, you'll learn a small repertoire of roots and old-time music in two, three, and four-part harmony. We'll explore healthy singing technique, quality and style, skills for harmonizing, and working as a unified whole. Most of all, we will sing together! All music will be taught by ear and no previous experience is required.

OLD-TIME SINGING (Cary Moskovitz)

This class is all about improving your ability to sing old-time—whether in a jam setting or performance. We'll focus on practical skills such as projecting so you can be heard, finding the right key for your voice (and knowing when you'll have a choice of key!), and making your singing interesting through phrasing, articulation and the use of 'blue notes'. We'll also cover choosing versions of songs and memorizing lyrics. For those who sing while playing an instrument, we'll address the challenges and learn how to do this well. We'll explore a wide range of songs within the broad old-time tradition. Most importantly, we'll have lots of fun and you'll learn a bunch of songs! Handouts with lyrics and chords will be provided.

MOUNTAIN SONGS (Cary Fridley)

This class is a survey of songs from old 78's, field recordings, and popular old-time festival songs from the Southern Appalachians around VA, WV, and Western NC. We will sing songs from around the Clinch Valley area of VA which includes The Carter Family, early Stanley Brothers, traditional mountain ballads, and songs from the 1927 recording sessions in Bristol. Instruction will be provided about how to sing in the mountain style, as well as how to project your voice, support long notes and high notes, finding resonance, tips on phrasing and breathing, and how to deal with nervousness. Instruments welcome, and lyrics and source information will be provided for each song.

SOUTHERN HARMONY (Kelli Jones & Chas Justice)

Much of the focus will be on Southern harmony singing, everything from The Carter Family and the Louvin Brothers, to classic country duets such as George Jones & Melba Montgomery. kelli & Chas will be sharing their knowledge about working with a group (kick offs, fills, rhythms, etc.) They also have a great respect and appreciation for the history of the music and give insight into different eras and styles, honoring each person and region from which it sprang. (Class limit: 26)

OLD-TIME WOMEN SINGERS (Kelli Jones)

In this class we'll delve into the singing and songwriting styles of influential and inspiring women throughout the history of old-time music. Though we may only scratch the surface of this wealth of material we'll learn songs from Ola Belle Reed, the Carter Family, Hazel Dickens, Alice Gerrard, and more!

BALLADS (Cary Fridley)

In this class participants will learn to sing two to three ballads in each session, drawing from traditional ballads of western North Carolina where Cary has lived for 25 years, and from around West Virginia and Virginia, where Cary

grew up. Words, pitch map, and source information provided. Instruction will be provided on full-voice singing, phrasing, breathing, and finding your natural voice. Ballad singers covered include Dellie Norton, Berzilla Wallin, Dillard Chandler, Doug and Jack Wallin, Maggie Hammons, and others.

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 (Rodney Sutton)

This class features a 'Fool'-proof process of teaching anyone the basics of American clogging and flatfoot percussive dance. Although the class is geared for beginners or those who have not yet convinced themselves that they are dancers, everyone at any experience level is welcome – especially those who have tried before without success. Rodney will also weave stories into the history of each step with the history of who they were collected from – many personal friends of the instructor such as Willard Watson and Robert Dotson along with many of the early Green Grass Cloggers! NO Taps – smooth bottomed, low-heeled oxford type laced-up shoes are recommended – leather soles are best! (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)

FLATFOOTING (Gina Dilg)

Flatfoot dance uses low-to-the-ground, percussive steps following the rhythm and syncopation typical of Appalachian fiddle music — and it's a fun and exciting way to participate! We'll explore basic flatfoot and buckdance steps, and build from there to develop your own personal style. We will discover the dialogue between instruments and feet, as well as the historical and cultural significance of percussive dance in old-time music. Bring comfortable shoes — ones with leather soles work best, but any smooth soled shoes will do!

SQUARE-DANCE & DANCE-CALLING (Phil Jamison)

This class, focusing on the traditional square dances of the southern Appalachian region, is open to dancers with all levels of experience. 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. No prior experience is required. Mainly, we'll have fun dancing and learning about this southern Appalachian dance tradition.

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.

This year, our Children's Program theme is SUPERHERO ACADEMY!! Welcome to the Swannanoa Superhero Academy, where we train aspiring champions of the downtrodden in all the most important heroic skills: speaking up for what's right, flying, breathing underwater, x-ray vision, super strength and more. Get ready to don your cape and zoom into arts & crafts, music and games that tap into our amazing superpowers of creativity and fun. We'll also learn about real-life heroes through the ages, who inspire us to step up and be the greatest versions of ourselves. It'll be another unforgettable summer of friendship, silliness and discovery... and we hope you'll join us! With the help of a talented music teacher and our beloved drama instructor Miss Mary, we'll 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, swimming in the river, playing in the sprinkler and slip-n-slide madness; we'll definitely have movie night, messy games, and other favorites. Please bring at least one swimsuit with you. There will be a \$30 art/craft materials fee for this class, payable to Melissa on arrival.

Special Events

POTLUCK SESSIONS

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

SLOW JAMS & SINGING

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

YOUNG OLD-TIME (Ben Nelson)

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

Guitar Week

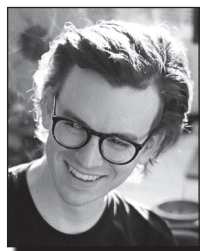
July 28-August 3

Since 1991, the Swannanoa Gathering Guitar Week has brought together a world-class staff of teaching artists and dedicated students to the beautiful setting of the Blue Ridge Mountains for a week of classes, concerts and jamming. Removed from the pressures and schedules of everyday life, participants are immersed in what one student has called 'guitar utopia.' Held on the Warren Wilson College campus near Asheville, NC, the Swannanoa Gathering is one of the finest programs of its kind in the world, having received both the Bronze and Silver Medal Player's Choice Award for Music Camps by the readers of *Acoustic Guitar* magazine. Each year, Guitar Week attracts award-winning faculty, including this year's Vicki Genfan (*Guitar Player* magazine's 2008 "Guitar Superstar,") Clive Carroll (*Total Guitar* magazine's "Top 10 Acoustic Guitarists of All Time,") and Robin Bullock (Swannanoa Gathering's Master Music Maker Award.) Providing quality guitar instruction at every level and in multiple genres and traditions, a week at the Swannanoa Gathering will help you grow as a musician in a supportive community of acoustic guitar lovers, many of whom will become lifelong friends. Whether you are a beginner just learning your first chords, an intermediate player exploring a new genre or a gigging musician hoping to bring your playing to a new level, you will be challenged, nurtured and nearly guaranteed to have a good time. With classes in blues, swing, boogie woogie, bluegrass, bossa nova, jazz, Celtic, Hawai'ian, composition, theory, flatpicking, percussive and fingerstyle, there is something for everyone in every class period. This year will welcome back all-time favorite instructors from years past including Mike Dowling, Vicki Genfan, Scott Ainslie, Clive Carroll, Patrick Landeza and Ray Chesna along with veteran staff Robin Bullock, Sean McGowan, Tony McManus, Danny Knicely, Ed Dodson, Grant Gordy, Toby Walker, Cesar Garabini and Guitar Week Coordinator Greg Ruby. Joining Guitar Week as an instructor for the first time will be former Guitar Week student Josh Turner. Please read the class descriptions carefully and self-assess your level before registering. Typically, beginning level classes move at a slower pace and develop foundational guitar skills, while intermediate classes move a bit quicker with the expectation to have the basics under your fingers with advanced levels taking a deeper dive into technique, theory, genre or arranging. For the majority of our classes, it is recommended that students play at an intermediate level – be able to tune their instruments, keep time, play scales cleanly, and know how to play a few tunes with confidence. Ed Dodson will be leading daily 'slow jams' where participants can learn easy songs in a relaxed environment and an afternoon 'Django Djam' will occur in the Bryson Gym. Our Luthiers Exhibit will feature guitars from several respected builders. Guitar Week runs concurrently with Contemporary Folk Week, and students may take classes from either program. Founding Guitar Week Coordinator Al Petteway's passing in September 2023 was an immense loss to the Swannanoa Gathering community and this year's Guitar Week will commemorate his legacy. This year's concerts will be dedicated to his music and on the Friday of Guitar Week, Patrick Landeza will be hosting a Luau. Please plan on attending so we can all share our stories about Al and raise a glass in his memory.



SEAN MCGOWAN

Sean McGowan is a fingerstyle jazz guitarist who combines many diverse musical influences with unconventional techniques to create a broad palette of textures within his compositions and arrangements for solo guitar. His recordings *Indigo* and *Sphere: the Music of Thelonious Monk* offer compelling portraits of classic jazz standards performed on solo electric archtop guitar. *Sphere* was named one of *Acoustic Guitar* magazine's "Essential Albums of 2011", and Sean was featured on the cover of *Fingerstyle 360* magazine. His most recent solo guitar recordings include *Thanksgiving & Christmas Tidings*, a collection of seasonal hymns and carols arranged for acoustic guitar, *My Fair Lady*, a collection of songs from Lerner & Loewe's masterpiece, and *Union Station*, a collection of original compositions for jazz organ trio. His most recent recording is *Portmanteau*, which features timeless jazz standards & songs from the great American composers arranged for solo guitar. Sean is an avid arts educator and currently serves as Professor of Music and Chair of the Music & Entertainment Industry Studies department at the University of Colorado, Denver, one of the largest contemporary music programs in the country. He earned a DMA in Guitar Performance from the University of Southern California in Los Angeles and has conducted workshops at colleges and guitar organizations throughout the country. Sean is a strong advocate for injury prevention and health education for musicians, and his workshops incorporate a holistic approach to playing. He is also a contributing editor and educational advisor for *Acoustic Guitar* magazine. He is the author of *Fingerstyle Jazz Guitar Solos* and the String Letter Media book/video instruction methods *The Acoustic Jazz Guitarist*, *Fingerstyle Jazz Guitar Essentials*, and *Holiday Songs for Fingerstyle Guitar*. Sean has also produced over a dozen courses for TrueFire, covering the topics of fingerstyle jazz, improvisation, and comping. www.seanmcgowanguitar.com



JOSH TURNER

Despite musical influences primarily from the mid-20th century, Josh Turner has taken a decidedly modern approach to growing an audience as a guitarist. Starting his YouTube channel, *Josh Turner Guitar* at the age of 15, he slowly grew a loyal following for his innovative fingerstyle interpretations of classic songs and fearless disregard for genre. The channel now has Josh playing half a dozen instruments, singing in half a dozen languages, and performing in styles from blues to bossa nova, R&B to classical, old-time to psych-rock – and around 700,000 subscribers have decided to come along for the journey. Despite such broad tastes, Josh has always been most heavily influenced by the British folk revival and 'American Primitive' guitar movements, and his own compositions draw clear inspiration from Davy Graham, Nick Drake and Leo Kottke. He performed on *Good Morning America* in 2014, starred in *A Celebration of Paul Simon's Graceland* (UK) in 2019, and has amassed a global following with over 200 million views across his channel. A transplant to Brooklyn, Josh has toured internationally as part of folk duo, The Other Favorites, and is touring internationally with singer Allison Young as The Bygones in support of their eponymous debut album. An 8-year alumnus as a student at the Gathering, Josh is delighted and honored to be joining the staff for the first time. www.joshualecturner.com



ROBIN BULLOCK

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

prestigious INDIE Award (with the world-music trio Helicon), multiple Washington Area Music Association WAMMIE Awards and the Gathering's Master Music Maker Award. Robin performs solo, with guitarist/banjoist Steve Baughman, and with four-time National Scottish Harp Champion Sue Richards; he's also played several hundred concerts as a sideman with Grammy award-winning folk legend Tom Paxton, including four "Together At Last" tours with Tom's fellow Grammy-winner Janis Ian. An experienced and articulate teacher, Robin has led workshops all over North America and been a staff instructor at every Swannanoa Gathering since 1996. Now a resident of nearby Black Mountain, Robin hosts the monthly Carolina Celtic concert series at White Horse Black Mountain and teaches guitar, mandolin and cittern from his home studio via Zoom and Skype. This year Robin celebrates three decades as a solo recording artist with the compilation CD, *Wolf Tracks: A Retrospective 1993-2022*. www.robinbullock.com



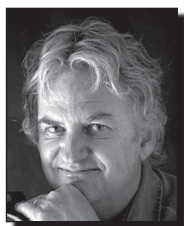
JUSTIN FIRMEZA

Justin Firmeza is considered to be a leading figure in the next generation of Hawai'iian musicians. A jazz pianist, his love for Hawai'iian music began in high school when he took up 'ukulele. When he graduated, Justin was apprenticed to steel guitar master Alan Akaka. Patrick Landeza says, "Of all my students, Justin has shown not only dedication but aloha and respect for the music and culture and is my finest apprentice." Patrick, Justin and Patrick Jr. tour together as Patrick Landeza & Sons.



VICKI GENFAN

Winning the esteemed *Guitar Player* magazine's "Guitar Superstar" award in 2008, Vicki plays her own percussive technique of 'slap-tap' acoustic guitar, and has been showcased as one of the world's top guitarists at festivals such as The International Montreal Jazz Festival, Germany's Open Strings Guitar Festival, and hundreds of venues and Performing Arts Centers across the US and abroad. In addition to being a dazzling instrumentalist, Vicki is an award-winning singer/songwriter with a high-energy stage presence. Drawing from folk, jazz, pop, soul and world music, Vicki's distinctive style pushes the boundaries of the singer/songwriter genre into new territories. While hopping between continents for performances, master classes and clinics, Vicki loves teaching and has ten instructional DVDs to her credit and is in high demand at clinics and music camps all over the world. She has two CDs released on Germany's *Acoustic Music Records* and three self-released CDs. She is currently collaborating with long-time touring and writing partner Sally Barker from the UK, and up-and-coming guitarist, Ali Tod from Scotland on a new musical project. "If I could play like Vicki, I'd stay home and entertain myself." - Steve Vai www.vickigenfan.com



MIKE DOWLING

When the late, great Vassar Clements heard Mike Dowling play guitar way back in 1975, he did the sensible thing. He hired him. Clements called him simply "One of the finest guitarists there is, anywhere", a sentiment that's been echoed by peers and fans alike throughout his long career. Grammy award-winning Mike is widely known for teaching as well as he plays. He's mentored countless students from throughout the world at music camps, guitar workshops, in studio, and via the internet. He currently lives near St. Paul, MN where he continues a busy schedule performing, teaching, composing. And fly fishing. www.mikedowling.com

ED DODSON

(See bio in Mando & Banjo Week, page 11)



CESAR GARABINI

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



GRANT GORDY

For many guitarists, landing a gig with bluegrass mandolinist David Grisman's groundbreaking bluegrass/jazz quintet would be the culmination of a career in music. But for Grant Gordy, it was more of a beginning, an apprenticeship in combining bluegrass and jazz that served as a launchpad for his own music. How far he has traveled since then can be heard on *Peripheral Visions*, his stunning new quartet recording and welcome successor to his eponymous 2010 debut. The New York City-based guitarist and educator has emerged as a major voice on the American 'acoustic music' scene, and become one of the most highly-regarded young instrumentalists of his generation, performing in various capacities all over North America, Europe and in India. His music has been heard on NPR's *All Things Considered* and *Tiny Desk Concerts* and he's received attention from numerous international music periodicals like *Jazz Guitar Today* and *Acoustic Guitar* magazine, both of whom featured Gordy as the cover story for their respective March/April 2023 issues. In addition to freelancing as a soloist and collaborator as an acoustic guitarist, and on electric in the NYC's thriving jazz scene, Grant's current bands include Mr Sun, a collaborative acoustic supergroup of sorts with Darol Anger (violin), Joe K. Walsh (mandolin) and Aidan O'Donnell (bass), a duo with guitarist Ross Martin, and his own Quartet featuring prodigious acoustic talents Alex Hargreaves (violin) and Dominick Leslie (mandolin). "An exciting young player who, despite a plethora of influences, now sounds like nobody but himself." - *Fretboard Journal* www.grantgordy.com



TONY McMANUS

To find a unique voice on so ubiquitous an instrument as the acoustic guitar is quite an achievement. To do so within a centuries-old idiom where the instrument has no real history is truly remarkable. In thirty years as a professional musician, Tony McManus came to be recognized throughout the world as a leading guitarist in Celtic music. In Tony's hands, the complex ornamentation normally associated with fiddles and pipes are accurately transferred to guitar in a way that preserves the integrity and emotional impact of the music. His 2002 recording, *Ceol More*, was *Acoustic Guitar*'s "Critic's Album of the Year" and named "Album of the Year" by the Live Ireland Awards. A couple of years ago he was named as one of "50 Transcendent Acoustic Guitarists of All Time" - in between (alphabetically at least) John McLaughlin and Joni Mitchell. He has appeared at guitar festivals in Soave and Pescantina, Italy; Frankston, Australia; Issoudun, France; Kirkmichael, Scotland; Bath and Kent, England; Bochum and Osna-brueck, Germany, five of Steve Kaufman's Acoustic Kamps and ten times at our Guitar Week. Born in Scotland with strong Irish roots, he now lives in Canada and travels the world performing in numerous combinations, including intimate solo performances and various duos with friends Alain Genty, Bruce Molsky, and Alasdair Fraser, to the quartet, Men of Steel, with fellow guitarists Dan Crary, Beppe Gambetta and Don Ross. www.tonymcmanus.com



PATRICK LANDEZA

When Patrick Landeza became the first mainland-based artist to win the Nā Hōkū Hanohano award (Hawai'i's Grammy), he told the audience, "Being born and raised on the mainland never made me any less Hawai'ian." He went on to win it again and was awarded the Nā Hōkū Hanohano Ki Ho'alu Foundation Legacy Award in 2019, an honor recognizing Hawai'ian slack-key's legacy in Hawai'ian music. Having initially learned

how to play slack-key guitar from family members, Landeza later apprenticed with slack-key legend, Raymond Kane, and was mentored by slack key masters such as Cyril Pahinui, George Kuo, and Dennis Kamakahi. Landeza has taught slack-key in classes and music camps nationwide, had lessons published in *Acoustic Guitar* magazine, and was the youngest recipient of the Kapalakiko Aloha Spirit award. His book, *From The Island Of Berkeley*, and film documentary, *Aloha Everywhere*, told the story of his journey and discovery of cultural identity through slack-key guitar and Hawai'ian music. www.patricklandezamusic.com



CLIVE CARROLL

Clive Carroll made his musical debut at age two as a banjo-strumming cowboy singing nursery rhymes, and went on to earn a 1st Class Honours Degree in Composition and Guitar from the famed Trinity College of Music in London. Clive's solo tours have taken him around the world, and he has been recognised with an array of awards, composed scores for major films, and collaborated with guitar greats such as John Renbourn, John Williams, Tommy Emmanuel, Xuefei Yang, Ralph Towner, Vishwa Mohan Bhatt, and Al

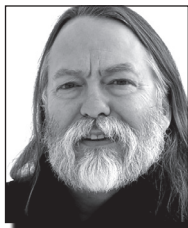
Petteway. *The Abbot*, Clive's latest release, is already being hailed as a modern-day classic. Featuring the music of British guitar legend John Renbourn, *The Abbot* sees Clive joined by 20 guest musicians and a medieval ensemble. Renbourn's finest compositions stand alongside several of his never-before-heard pieces, all presented in new arrangements that Clive delivers with his own unique musical voice. Clive is also a sought-after teacher, and has given workshops and masterclasses at University of Wisconsin/Milwaukee, Aldeburgh Music's Britten-Piers Foundation, Bristol and Brighton Institutes of Modern Music, Colchester Institute, Marlborough College, the Irish World Academy at the University of Limerick, Newcastle University, The Academy of Contemporary Music in Guildford, and The Swannanoa Gathering, among others. www.clivecarroll.co.uk



DANNY KNICELY

Danny Knically comes from a musical family steeped in a mountain music tradition for generations. He first learned music from his grandfather, who played dances and social events in the Shenandoah Valley of Virginia as far back as the 1930s. Danny has shared his music and collaborated with musicians in over a dozen countries spanning four continents, including U.S. State Department tours in Tunisia, Morocco, Russia and Cabo Verde. He has won many awards for his mandolin, guitar, fiddle and flat-foot dance

expertise in local and national contests and has taught at some of the leading music camps in the U.S. including Augusta Heritage Center, Common Ground on the Hill, Fairbanks Summer Arts Festival, Millwood Blues Week and Louis Jay Meyers Music Camp. Danny has performed with many of the greatest artists in bluegrass music including Vassar Clements, Mac Wiseman, Charlie Waller, Tony Rice, Tim O'Brien, Curtis Burch, Russ Barenberg and Charles Sawtelle. www.dannynknicely.com



SCOTT AINSLIE

One of our instructors who consistently receives rave reviews regardless of what he's teaching, Scott brings a wealth of musical and historical experience with him into the classroom and takes the community of the Swannanoa Gathering to heart. Coming of age during the Civil Rights era and the protests against the Vietnam War, Scott continues to have a deep reverence for cross-cultural exchange and a commitment to social justice.

He is the author of *Robert Johnson/At The Crossroads* and the video instructor on the instructional DVD, *Robert Johnson: Signature Licks*. With six solo recordings to his credit, Scott's latest, the award-winning *The Last Shot Got Him*, garnered strong reviews here and in Europe. www.cattailmusic.com



TOBY WALKER

Internationally acclaimed Toby Walker is an award-winning, roots music fingerstyle guitar virtuoso and songwriter who has toured the US, the United Kingdom, Canada and Europe. Blending the styles of blues, ragtime, country, bluegrass, old-time jazz and rock, Walker has developed his own style and received numerous awards, including 1st Place at the International Blues Challenge Award in Memphis, and the NY Music Award for best instrumental CD. Walker has been inducted into

the NY Blues Hall Of Fame, and is a nationally-recognized guitar instructor, having taught at Jorma Kaukonen's Fur Peace Ranch, Woody Mann's Guitar Seminars, The Swannanoa Gathering, the Big Jersey Guitar Camp and the Guitar Intensive in Maine. Walker also has eight instructional DVD's on Happy Traum's Homespun Music Instruction label and has produced hundreds of instructional videos for his own website. Toby's passion for blues, rags, folk, and other traditional American music drove him to leave an apartment crammed full of recordings, books and instruments for the Mississippi Delta, Virginia and the Carolinas where he tracked down some of the more obscure, but immensely talented music makers of an earlier era. He learned directly from Eugene Powell, James "Son" Thomas, Etta Baker, and R.L. Burnside, among others. www.littletoebywalker.com



RAY CHESNA

An accomplished guitarist and songwriter, Ray Chesna has developed his performance abilities in many styles, but especially western swing, blues and bluegrass, all represented on his CDs. Originally from the Northeast, Ray relocated first to Georgia and finally to Asheville. Atlanta's *Creative Loafing* called him "...a local treasure who sings with the teddy-bear softness of Leon Redbone while playing some of the gentlest, most appealing ...guitar you're likely to hear".

Ray has appeared on stage in bands with Hazel Dickens, Kenny Baker and Josh Graves, Bela Fleck and others, and he has shared the stage with Taj Mahal, Jimmy Rogers, Chris Smither, Geoff Muldaur and Peter Rowan. Along with performing and his instrument repair business he has been a private music teacher since 1971. Ray has also been on staff at the Augusta Heritage Center, at the Kerrville Folk Festival as a featured performer and teacher, at Guitar Intensives, Bar Harbor, at Club Passim in Cambridge MA. and here at the Swannanoa Gathering. Currently he can be seen around western NC in the acoustic trio, Bones Creak, and the jug band, Moonshine, Stills & Mash. At his studio he continues to teach guitar, mandolin and bass guitar. www.raychesna.com



GREG RUBY

Born in Toronto, Ruby's early years were spent near Pittsburgh before moving to the west coast in the late 1990's. On the forefront of the Django Reinhardt renaissance, he co-founded the seminal group, Hot Club Sandwich, and later joined Seattle's Pearl Django. With appearances at the burgeoning west coast Django festivals, Ruby accompanied such jazz guitar greats as Howard Alden, Patrick Saussois, Frank Vignola, Gonzalo Bergara and John Jorgensen. By 2010, Ruby stepped out on his own and released *Look*

Both Ways, an album of all original compositions which Dan Hicks (of the Hot Licks) declared "is a soundtrack in search of a movie." The album reached #1 on the *Roots Music Review* radio chart. In 2015, Ruby's attention turned to the roots of jazz in the

Pacific Northwest with *Syncopated Classic* – a project which unearthed, restored and recorded the lost compositions of 1920's Seattle jazz pioneer Frank D. Waldron. The record was awarded "Northwest Jazz Recording of the Year." His most recent album, *Corner Café*, cowritten with accordionist Steve Rice, evokes mid-century Parisian swing bands. Ruby is the Coordinator for the Swannanoa Gathering's Guitar Week, and has taught extensively including Django in June, DjangoFest NW, and the Seattle Jazz Night School. He authored the *Pearl Django Play-Along Book Vol. 1* (2005), *Frank D. Waldron: Seattle's Syncopated Classic* (2018), the *Oscar Alemán Play-Along Songbook Vol. 1* (2019) and is a contributing author for *Acoustic Guitar* magazine. Ruby recently moved to Los Angeles & set up a studio in Venice Beach where he continues to live a creative life composing, recording and teaching online guitar lessons. www.gregrubymusic.com

Classes

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

GUITAR FOR BEGINNERS (Ed Dodson)

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

BLUEGRASS SONGBOOK (Ed Dodson)

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

DEEP BLUEGRASS GUITAR (Ed Dodson)

This course (as the name implies) is for the intermediate to advanced player who really wants to take it to the next level. During the week, we will cover a variety of techniques, including flatpicking leads and playing creative accompaniment behind singers and pickers, using the concept of playing licks around chord shapes, and building effective solos for bluegrass songs. We will start the week learning a few essential 'grassy' licks from the Rice and Watson schools of flatpicking. We will then emphasize picking-out the basic melody of a song or tune, then analyzing where the melody fits within the shapes of the accompanying chord progression. We will then look for

spaces within the melody line where one could insert some hot licks to create an interesting solo. This class will build upon the techniques covered in my instructional book, Deep Bluegrass Guitar. Please note that we will be covering some challenging technique during the week, but with a little bit of elbow grease, along with the tablature that I will provide to you, the motivated participant should emerge with plenty of material to learn and master during the coming year. Familiarity with guitar tablature is very helpful, but not absolutely required. Students are encouraged to bring audio recorders to class.

ACOUSTIC GRATEFUL DEAD (Robin Bullock)

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

CELTIC ACCOMPANIMENT (Robin Bullock)

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

CELTIC FINGERSTYLE GUITAR (Robin Bullock)

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

JAMMIN' GUMBO (Toby Walker)

So many folks at Swanannoa simply love to jam with each other. In this intermediate to advanced course I'll show you how to invent easy, and different ways of playing a simple song like "Your Cheating Heart" by Hank Williams and a 12 bar blues (so common in jams) called "Baby What You Want Me to Do" by Jimmy Reed. You'll learn how to play the melody, how to harmonize it, how to play moving bass lines with those cowboy chords, how to add easy-to-play swing chords and some nice lead licks. Then at the end of the week we'll all do the different parts in an ensemble!! Not only will you learn how to do this with any song, but when it's your turn to pick a song in future jams, you'll have tons of new things to play!

FINGERPICKING

GREENWICH VILLAGE (Toby Walker)

Folks like Bob Dylan, Dave Van Ronk and Tom Paxton came out with some very popular songs which embodied the spirit of a burgeoning music scene in the sixties. We'll learn fingerpicking arrangements of Bob Dylan's "Don't Think Twice, It's Alright", Tom Paxton's "Bottle of Wine" and Dave Van Ronk's "Green, Green Rocky Road." You should be an intermediate player comfortable with basic 'Travis Style' picking - playing an alternating bass with an independent melody on top.

INTRO TO 'TRAVIS PICKING' (Toby Walker)

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

MAKING IT EMOTIONAL: LESSONS FROM A WHITE BLUES SINGER (Scott Ainslie)

A transformative, participatory masterclass that aims at both the audience and the singer's experience of specific phrasing and lyric delivery strategies gleaned from listening to powerful black rhythm & blues, soul, blues and jazz singers. This is a private, safe class for singers to experiment one-on-one with the instructor, using their classmates for the audience.

HOW DID ROBERT JOHNSON DO THAT? (Scott Ainslie)

Born in 1911, dead at just 27, Delta Blues legend Robert Johnson has had an outsized impact on the development of rock & roll. Bringing conventions from the piano blues of the early 1930s to the guitar, Johnson created a musical vocabulary of solo acoustic blues that became a model that has stood the test of time. We will explore Johnson's guitar vocabulary in various keys in standard tuning, dropped-D, and open tunings with an eye to opening up his guitar parts and expanding our understanding of the acoustic guitar as a solo accompaniment instrument. These strategies will serve you whether you

play blues or not. It will be good to immerse yourself in Johnson's recordings and be familiar with the sounds he made before walking in the door. There will surely be a day on essential slide guitar techniques, as well.

MUSIC OF MISSISSIPPI JOHN HURT (Scott Ainslie)

Mississippi John Hurt first recorded in 1927 and 1928. The Great Depression deep-sixed his nascent career and the wider public didn't hear from him again until 1963. By 1966, he was gone. Hurt's spirited playing and basic kindness left an indelible mark on the folk music revival. We'll work to assemble the vocabulary of hand skills necessary to play his work, concentrating on his ragtime fingerpicking style and gradually building up a picking vocabulary that will eventually have you playing Hurt's music with ease. The week will give you a significant head start on playing in this style. As with all courses, you should be listening to Hurt's work before class starts and getting immersed in the sounds he made. It will simplify things.

HOT CLUB JAZZ (Greg Ruby)

Django Reinhardt's pioneering ensemble, Le Quintette du Hot Club de France, utilized all string instruments while inventing a sub-genre of jazz. Using repertoire common to the genre, the class will investigate the guitar's role through melodic interpretation, improvising with chord tones, better tone through right-hand technique, and how to learn and internalize 'Django licks.' Additionally, the class will focus on good rhythm guitar practices. All material will be in standard notation, chord diagrams and TAB so reading music is not required.

CREATIVE CHORDS (Grant Gordy)

From bluegrass to jazz to rock to folk, adding color through extensions, alterations and reharmonizations can make a chord progression more expressive and transform the emotional impact of a melody. In this class we'll work on developing understanding of the hows, whens and whys of chordal exploration, while enriching your harmonic vocabulary and expanding your understanding of how harmonic progressions work.

ARRANGEMENT & PERFORMANCE (Grant Gordy)

In this class we'll take a favorite standard tune (TBD) and work on arranging it into a guitar ensemble piece. Through this process, you'll develop valuable insight into good rhythm section practices, shaping an arrangement, soloing over changes and harmonizing a melody. Plan to be assigned a 'part,' and to perform it at the student showcase on Friday.

MAPPING THE FRETBOARD (Grant Gordy)

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

DIY AUDIO & VIDEO RECORDING FOR GUITARISTS (Josh Turner)

Whether you want to post on social media, share with friends and family, or record yourself as a practice tool, a little recording know-how can go a long way. This class is a primer in audio and video recording and the basics of mic and camera placement, as well as the basics of lighting and room acoustics, and the role they play in any recording. Finally, we'll talk about synchronizing audio and video recorded separately, and we'll be recording ourselves and each other. We'll bust myths about expensive gear! Our focus is on maximizing quality at minimum expense. It's recommended but not required that students bring headphones and an audio recording solution beyond a phone (i.e. a Zoom recorder, etc.).

Guitar Week, July 28-August 3, 2024

7:30-8:30	Breakfast											
9:00-10:15	Guitar for Beginners (Dodson)	How Did Robert Johnson Do That? (Ainslie)	Classic Swing Guitar (Dowling)	Slowest Flatpicking Class Ever (Knicey)	Advanced Guitar Workshop (Carroll)	The Celtic World (McManus)	Mapping the Fretboard (Gordy)	Acoustic Grateful Dead (Bullock)	Fingerpicking Greenwich Village (Walker)	Slack-Key Guitar (Landeza)	The Holistic Guitarist (McGowan)	
10:15-10:45	Coffee/Tea Break											
10:45-12:00	Theory for Guitar I (Chesna)	Bluegrass Songbook (Dodson)	Slide-Ways: Blues & Beyond (Dowling)	Forming Solos from Chords (Knicey)	Brazilian Guitar Accompaniment Styles (Garabini)	Jammin' Gumbo (Walker)	Hawai'ian Melodies (Firmeza)	Jazz Guitar Ensemble (McGowan)	Playing A Song (Carroll)	Composing & Arranging with Percussive Techniques (Genfan)	British Folk Revival Fingerstylists (Turner)	
11:30-1:00	Lunch											
1:00-2:15	Luthier's Exhibit, Daily Django Jam Session											
2:15-3:30	DIY Recording for Guitarists (Turner)	Flatpicking & Rhythm Tricks (Knicey)	Intro to Travis Picking (Walker)	Creative Chords (Gordy)	Let's Get Funky (Chesna)	Music of Mississippi John Hurt (Ainslie)	Solo Brazilian Guitar (Garabini)	Rhythm Play (Genfan)	Jazz Harmony in Pop Music (McGowan)	Bert & John (Carroll)	Celtic Fingerstyle Guitar (Bullock)	
3:45-5:00	Celtic Accompaniment (Bullock)	Deep Bluegrass Guitar (Dodson)	Hot Club Jazz (Ruby)	The Guitar of Joni Mitchell (McManus)	Making It Emotional: Lessons From a White Blues Singer (Ainslie)	Arrangement & Performance (Gordy)	Theory for Guitar II (Chesna)	Recreating Songs in Open Tunings (Genfan)	Brazilian Guitar for Beginners (Garabini)	Boogie Woogie Boot Camp (Dowling)	Beginning Fingerstyle Arranging (Turner)	
5:00-6:30	Supper											
7:30-?	Evening Events (concerts, dances, jam sessions, etc.)											

BRITISH FOLK REVIVAL FINGERSTYLISTS (Josh Turner)

This intermediate to advanced fingerpicking class takes a deep dive into the world of the players who defined the sound of the acoustic guitar in the 60's and 70's: Davy Graham, Bert Jansch, John Martyn, and Nick Drake. We'll learn one piece by each player, looking at the influence they had on one another (and beyond), the idiosyncrasies of their respective styles, and the way they blended British and global sounds into something totally new.

BEGINNING FINGERSTYLE ARRANGING (Josh Turner)

Ever wanted to take something not written for guitar, and play it on guitar but don't know where to start? Ever wanted to condense down a full band arrangement onto just one instrument? This class is for you. We'll learn how to decide if a song is suitable for guitar, and then learn to distill it down to its core elements so we can work with our limitations rather than against them. We'll talk about developing right-hand independence, and discuss how to find a key and a tuning that will work best if the original isn't feasible. Students are encouraged to bring song ideas, as we'll be working on the songs you want to learn!

RECREATING SONGS IN OPEN TUNINGS (Vicki Genfan)

In this class Vicki will take you through a simple process that enables you to learn songs you know or have written in standard tuning using various open tunings. No previous experience with open tunings needed. Please bring a tuner and your curiosity! Late beginners and more advanced students welcome - the ability to learn and change chords fairly fluently will be helpful!

RHYTHM PLAY (Vicki Genfan)

This class is designed to improve your sense of timing and rhythm. Drawing from eastern and western traditions, we'll practice listening, moving, clapping and speaking in ways that embody rhythmic principles like pulse, syncopation, beat and off-beat, subdivision and more, all without having to engage our thinking minds. We'll end each class by grabbing our guitars and applying what we've learned to ten basic strumming patterns. All levels welcome.

COMPOSING AND ARRANGING WITH PERCUSSIVE TECHNIQUES (Vicki Genfan)

This class will give students an opportunity to look at, experiment with, share and get feedback about different ways to incorporate percussive and unusual techniques into covers or original songs. Whether you're an instrumentalist, or using the guitar to accompany your singing, these techniques, used by so many contemporary players, can add depth and color to your original songs, arrangements and performances. NOTE: This is not a class where we will focus on learning specific techniques, rather we will focus on how to think about incorporating these kinds of techniques in a musical and tasteful fashion. Vicki will share examples from her own arrangements and compositions. All levels welcome.

BOOGIE WOOGIE BOOT CAMP (Mike Dowling)

The fun is as infectious as the music in Mike's hands-on guitar band approach to this unique 12-bar style. From the hillbilly boogies of the Delmore Brothers to the hip stylings of Louis Jordan, recruits will learn new tunes with cool licks, bass runs, and single-string soloing techniques guaranteed to 'drill' that eight-to-the-bar boogie bounce into your music and your repertoire. For intermediates and above. Handouts provided, audio recorders welcome.

CLASSIC SWING GUITAR (Mike Dowling)

This is a workshop for guitar students who have some experience playing swing rhythm. Mike takes it to the next level, exploring riffs, arpeggios, 10th chords, melodic embellishments, and his own unique chord 'code' for the classic swing repertoire. Learn new musical devices that will get you started creating your own swinging solos. There will be lots of playing in class with no stressing allowed. Handouts provided, audio recorders encouraged.

SLIDE-WAYS:**BOTTLENECK BLUES & BEYOND** (Mike Dowling)

Explorations in slide guitar for open D and G tunings. Learn how to use a bottleneck slide to add expression, color, and texture to your playing. The emphasis will be on tone and technique for creating slide ideas based on time-honored songs from artists like Mississippi Fred McDowell and Tampa Red, as well as tunes from Mike's own original bottleneck slide repertoire. Students should be able to play a simple alternating-bass fingerpicking pattern. Handouts provided, audio recorders welcome.

BRAZILIAN GUITAR FOR BEGINNERS (Cesar Garabini)

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

BRAZILIAN GUITAR**ACCOMPANIMENT** (Cesar Garabini)

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

SOLO BRAZILIAN GUITAR (Cesar Garabini)

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

BERT & JOHN (Clive Carroll)

I was lucky enough to share the stage with both Bert Jansch and John Renbourn, and in this class I will offer tips and studies on their contrasting playing styles, along with a selection of duets and solo pieces. We'll cover duos such as "Orlando" and "The Time Has Come", and solos will include "Lady Nothing's Toye Puffe" and "Buffalo". I look forward to exploring the styles of these two innovative figures in the history of British fingerstyle guitar (with the occasional anecdote along the way!)

PLAYING A SONG (Clive Carroll)

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

ADVANCED GUITAR WORKSHOP (Clive Carroll)

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

SLOWEST FLATPICKING CLASS EVER (Danny Knicely)

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

FLATPICKING & RHYTHM TRICKS (Danny Knicely)

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

FORMING SOLOS FROM CHORDS (Danny Knicely)

This class is inspired by the playing of the great Charlie Christian. It's geared toward getting you solo-ing on blues and swing standards without having to learn and memorize a lot of music theory. We'll learn how to find the right notes by examining the chords. The class will be taught by ear. All you need is a guitar, an open mind and perhaps a portable recording device and a notepad.

INTRO TO CELTIC GUITAR (Tony McManus)

This class is open to all levels. Over the years I've collected a repertoire of tunes that are as beautiful as they are approachable. These are pieces that speak directly to the heart and can do so as they work their way beneath your fingers. These can be song airs, laments, dance tunes... even Christmas carols (perfect for July!). We will look at these tunes often in altered tunings- be not afraid, these allow the tunes to breathe and all will be explained at a gentle level. We will mostly be in Dropped-D (DADGBE), or the famous DADGAD. Far from complicating, these tunings make things easier and, particularly in DADGAD we can play across the strings to get sweet, harp-like effects. Think of these pieces, not as dumbed-down exercises (they're not) but as gateway pieces: complete packages of melody, harmony, rhythm and soul! Music and tablature will be provided.

THE CELTIC WORLD (Tony McManus)

Or... how the Celts took over Europe, weren't very good at it, and ended up on the barren, western fringes of the continent with music to match the weather. Alright, the truth: The Celts have a presence in Ireland, Scotland and Wales...but also Brittany in France, Galicia and Asturias in Spain and elsewhere. The traditional music of these regions is glorious and varied. A 'jig' in Ireland becomes a 'muniera' in Galicia. What might sound like a reel from Scotland could be a 'rond de Loudiac' from Brittany. We'll cover some of the standard fare of Scotland and Ireland (the music I grew up with) but let's go on a journey to Europe and to the diaspora! Through emigration this music has influenced the traditional cultures of the Appalachians, Cape Breton, Nova Scotia and elsewhere in North America. We'll dig into some of these connections. Most of the material will be fingerstyle but adaptable for your inner flatpicker too. Some altered tunings will crop up- but nothing too frightening. Music and tablature will be provided.

THE GUITAR OF JONI MITCHELL (Tony McManus)

This course grew out of a pre- Covid, one-off, informal class offered at lunch-time where I tried to cover in 1 ½ hours as much as I could about the guitar work of one of the most iconic musicians alive. It has been a real pleasure to dig into music I truly love that's a few time zones removed from my usual focus. If you are aching to play her part to "Big Yellow Taxi" or "Hejira"

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

THE HOLISTIC GUITARIST (Sean McGowan)

This class, open to all levels, will cover health & wellness for guitarists with an overview of common physical injuries, preventative measures, and resources; mental aspects of practice including focus, developing repertoire, and performance anxiety; how to integrate creativity and structure into your practice sessions.

JAZZ HARMONY IN POP MUSIC (Sean McGowan)

This class for intermediate players will explore and analyze the use of diatonic, non-diatonic, and modal practices of jazz composition applied to pop music. By looking at and listening to songs from artists such as Donald Fagan, Stevie Wonder, Michael McDonald, and Earth, Wind & Fire, we'll analyze chord substitutions, voicing techniques, and arranging possibilities, to incorporate into your own writing and improvising. Handouts of harmonic progressions will be provided, and a basic understanding of diatonic harmony and music theory (triads, 7th chords, basic scales) is highly recommended.

JAZZ GUITAR ENSEMBLE (Sean McGowan)

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

SLACK-KEY GUITAR (Patrick Landeza)

Slack-key or ki ho'alu is a distinctively Hawai'ian style of guitar playing based on a variety of open tunings. This class is for the beginner but you must have some knowledge of guitar. We'll focus on technique and how to develop the slack-key sound in the open-G tuning (Taro Patch Tuning) and touch on slack key scales, vamps and licks, which will lead to a song! Even with basic guitar skills, you will be in a comfortable environment that will make it easy for you to learn the basics.

HAWAIIAN MELODIES (Justin Firmeza)

This class is for those who want to learn basic Hawai'ian chords, strums and melodies. Bring your steel guitar, 'ukulele or guitar and let's make Hawai'ian music magic! With plenty of aloha, this class will add Hawai'ian music to your private or public performance repertoire. We'll be using what we learned at the Friday Swannanoa Luau, so get ready to share some SWANALOHA!!

THEORY FOR GUITAR I (Ray Chesna)

In this course we will explore music theory from the ground up, with the goal of applying our newfound understanding to the guitar. Scales, intervals, chords, keys, progressions and other musical devices are what we will be digging into. I have some unique devices that make learning and, more importantly, putting the tools to use in your music, very quickly achievable. As the week progresses we'll be using theory to examine several well-known

songs in an effort to understand "where'd he come up with that?" Certainly students with some theory are welcome, however, no previous experience is required to benefit from this workshop. It is not uncommon for folks who have attended in previous years to sign up for another look. All guitarists and songwriter/guitarists are encouraged to enjoy this fun peek into how music 'works.' Bring your guitar and some materials to take notes. Workshop handouts are provided.

THEORY FOR GUITAR II (Ray Chesna)

This workshop picks up where Theory I leaves off. First we'll do a quick review of basic Theory I stuff. Then, among other things, we will investigate seventh chords, diminished chords, chord extensions, playing melody in harmony, modes, V chord uses, chord 'morphing', and of course, the Blues. All with comprehensive ways of finding and playing all this on the guitar. Bring some materials for note taking and of course bring your guitar. Be prepared to work and to have some fun..

LET'S GET FUNKY (Ray Chesna)

We will, in this course, put together a multi-guitar arrangement of a classic Funk tune. In place of an original instrument's part of the arrangement there will be a guitar version of that part. The object being to experience how timing, section playing, dynamics and polyrhythms each add up to become an extremely exhilarating sound. Each guitarist will be learning all of the parts so some ability with single note playing will be helpful. As James Brown said, "One thing that can solve all of our problems is dancing." When we play our song for everyone at the showcase we'll strive to prove it.

Special Events

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

LUTHIERS EXHIBIT

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

DJANGO JAM (staff)

Jam session of gypsy jazz tunes every day at 1 pm.

DAILY JAM SESSION (Ed Dodson)

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

Contemporary Folk Week

July 28-August 3

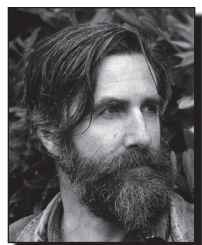
Contemporary Folk Week welcomes newcomers Tyler Ramsey and Crys Matthews, and welcomes back our old friends Elise Witt and Grammy-winner Don Henry to a staff that includes folk veterans John Gorka, Cliff Eberhardt, Joe Craven, Ellis Paul, David Wilcox, Nora Jane Struthers, Greg Greenway, Laurie MacAllister,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



CRYS MATTHEWS

A troubadour of truth, Nashville resident Crys Matthews is among the brightest stars of the new generation of social justice music-makers. An award-winning, prolific lyricist and composer, Matthews blends Americana, folk, blues, bluegrass, and funk into a bold, complex performance steeped in traditional melodies, punctuated by honest, original lyrics. She is made for these times. Of Matthews, ASCAP VP & Creative Director Eric Philbrook says, "By wrapping honest emotions around her socially-conscious messages and

dynamically delivering them with a warm heart and a strong voice, she lifts our spirits just when we need it most in these troubled times." Justin Hiltner of *Bluegrass Situation* adds that her gift is a "reminder of what beauty can occur when we bridge those divides." In her own words, Matthews says her mission is: to amplify the voices of the unheard, to shed light on the unseen, and to be a steadfast reminder that hope and love are the truest pathways to equity and justice. Crys Matthews has taught at Sisters Folk Festival's American Songwriting Academy, Miles of Music Camp, Rocky Mountain Song School, the Ola Belle Reed Songwriting Retreat, Dar Williams's How to Write a Song That Matters Retreat, and others. www.crysmatthews.com



TYLER RAMSEY

Praised by NPR, Stereogum, WNYC and *The Huffington Post*, Tyler Ramsey is known as a talented fingerstyle guitarist and singer-songwriter who is perhaps most immediately recognizable, until his departure, as the guitarist and a co-writer in Band Of Horses, having played with them since 2007, prior to the release of their breakthrough album, *Cease To Begin*. A well-established and acclaimed guitar player and singer in the

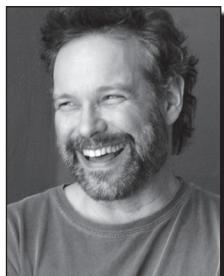
burgeoning western North Carolina music scene, where he calls home, he first learned to play music on piano before moving to the guitar. Ramsey grew up listening to and studying country-blues guitar players like Mance Lipscomb and Mississippi John Hurt, and American fingerpickers like John Fahey and Leo Kottke, absorbing their sound and making it all his own. Ramsey's latest recording, *New Lost Ages*, released this year, was captured at the legendary Avast! Recording Co. in Seattle, Washington, by storied producer Phil Ek (Fleet Foxes, Father John Misty, The Shins, Built to Spill). The 10-song LP is an ongoing sonic quest within Ramsey, an undulating tone of indie, rock and folk stylings meticulously wandering across the musical landscape. www.tylerramsey.com



NORA JANE STRUTHERS

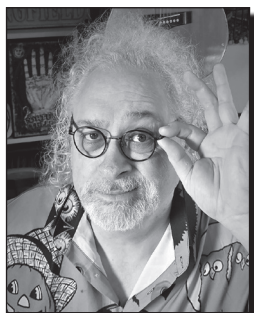
Nora Jane Struthers is guided by fire. "Struthers has come up with some of the most quietly powerful narratives within the new wave of Americana artists" – National Public Radio (NPR). A singer-songwriter and bandleader with a clear and unaffected voice, Nora Jane grew up playing and singing bluegrass-brother duets with her banjo-playing dad. She moved to Nashville in 2008 to pursue music and soon kick-started her career, winning the blue ribbon for "Best New Song" and placing first in the "Neo-Traditional" band competition at the Appalachian String Band Festival in Clifftop, WV. In 2010, she won first place in the band competition at the Telluride Bluegrass Festival (previous winners include Nickel Creek and The Dixie Chicks). Nora Jane has been touring full-time with her band, The Party Line, for the past five years. After her 2013 release, *Carnival*, a collection of story-songs written from a female perspective, NPR included Nora Jane in their end-of-year story, "Country Music's Year of The Woman" (along with Miranda Lambert, Casey Musgraves, Patti Griffin, and Holly Williams), calling her "quietly brilliant." Her 2017 release, *Champion*, landed a

glowing review on NPR's *Fresh Air* and was heralded by *Rolling Stone* and *No Depression* as one of the year's top under-the-radar albums. Nora Jane's most recent album, *Bright Lights, Long Drives, First Words* was released in February and is her most powerful work to date. She is thrilled to be rejoining the community of writers and musicians at Swannanoa for the fifth time. www.norajanestruthers.com



JOHN GORKA

Red House Records recording artist John Gorka is an award-winning songwriter who got his start hanging out at eastern Pennsylvania's venerable Godfrey Daniels coffeehouse, running sound and being inspired by the many legendary folk troubadours who appeared there. He soon began performing himself and went on to win the Kerrville Folk Festival's New Folk Award. After decades of national and international touring, the list of his friends and collaborators reads like singer/songwriter royalty, including Peter, Paul and Mary, Lucy Kaplansky, Patty Larkin, Nanci Griffith, Ani DiFranco, Jonatha Brooke, Eliza Gilkyson and more. In addition to his 14 critically-acclaimed albums, John has released a collector's edition box featuring a hi-definition DVD and companion CD called *The Gypsy Life*. Windham Hill also released a "best of" collection of John's recordings from the label called *Pure John Gorka*. Many artists have recorded and/or performed his songs, including Mary Chapin Carpenter, Nanci Griffith, Mary Travers, Edwin McCain, Mary Black, David Wilcox and Maura O'Connell, among others. John has graced the stage of Austin City Limits, Mountain Stage, eTown radio and Carnegie Hall. He has released two volumes of *Tales from the Tavern*, a DVD/CD set of live shows in Santa Inez, California. During the pandemic John produced a weekly *One Song Concert* series still available on YouTube. This will be his fifth season at Swannanoa. www.johngorka.com



DON HENRY

Grammy-winner Don Henry has written songs recorded by legends Ray Charles, Patti Page, Conway Twitty, Gene Watson, and B.J. Thomas, as well as by young hitmakers Blake Shelton, Lonestar, and Miranda Lambert. Don's played with performers as diverse as Joey Ramone at New York's famous Bottom Line and Keith Urban at Nashville's legendary Bluebird Cafe. The wit and wisdom of Don's songs are widely renowned, from campfire favorites like the hilarious "B.F.D." and biker lullaby, "Harley," to the wonderfully poignant tribute to Martin Luther King, "Beautiful Fool." Kathy Mattea's version of the Grammy Award-winning "Where've You Been," also won Don and co-writer Jon Vezner 'Song of the Year' honors from the ACM, the CMA, and the Nashville Songwriters Association International, the first song in country music history to be awarded all four honors in the same year! Miranda Lambert had a big hit in 2013 with Don and Phillip Coleman's song, "All Kinds Of Kinds," with Don singing background vocals on Miranda's record. Don tours extensively as a solo performer and as a member of The Don Juans with Jon Vezner. For the past few years the Don Juans have been touring with the legendary Tom Paxton and the three of them released a live record in 2019. www.donhenry.com

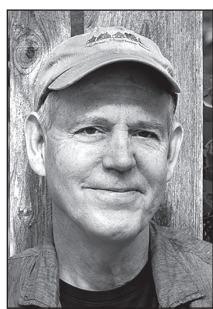
JOE CRAVEN

(See bio in Fiddle Week, page 4)



ELLIS PAUL

Ellis Paul is a songwriter, author, illustrator, and teacher. He has been a constant presence on the American folk circuit for over twenty-five years, and in that time he has released twenty albums of original music and performed over 5,000 shows. His work has been featured in blockbuster films such as: *Me, Myself & Irene*, *Shallow Hal* and *Hall Pass*, and been recorded by country artists. His songs have been described as "descriptive narratives of people at a crossroads in their lives". Despite the nature of their stories, they seem to be about all of us. His stage performance is a combination of humor, improv, and poignant story songs. He has performed on stages at the Newport Folk Festival, Carnegie Hall, clubs and coffeehouses all over the world, and was awarded an Honorary Degree from the University of Maine and inducted into the Maine Music Hall of Fame. His latest album, released in 2019, is called *The Storyteller's Suitcase*. www.ellispaull.com



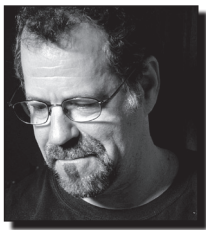
DAVID WILCOX

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



LAURIE MacALLISTER

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



CLIFF EBERHARDT

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

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



VANCE GILBERT

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

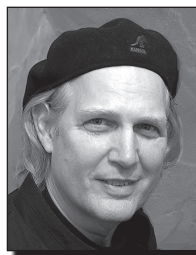
wrote the *Fort Worth Star-Telegram* in its review of a show from that tour. Gilbert's first three albums for the Rounder/Philo label are all essential additions to the American singer-songwriter collection, and his subsequent eleven releases cement his place in the pantheon of North American singer/songwriters.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



ELISE WITT

Elise's concerts of Global, Local & Homemade Songs™ and her Impromptu Glorious Chorus™ workshops create and connect singing communities around the world. Born in Switzerland, raised in NC, and living in Atlanta since 1977, Elise speaks five languages fluently and sings in at least a dozen more. Elise has released twelve recordings on EMWorld Records and she recently published fifty-eight original songs in *All Singing: The Elise Witt Songbook*. In addition to her global touring, Elise serves as Director of Music Programs at the Global Village Project, a special

purpose middle school for teenage refugee girls in Decatur, Georgia. She is the recipient of numerous awards including Music Composer for the National League of American Pen Women, the William L. Womack Creative Arts Award, and she represented the State of Georgia at the Kennedy Center's 25th Anniversary. Elise loves teaching and collaborating with multi-disciplinary artists around the world. www.elisewitt.com/web/



GREG GREENWAY

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

ending process of a musical omnivore. He has played at such venues as Carnegie Hall and been heard on NPR's *All Things Considered* and *Mountain Stage*. Greg considers it a career achievement that his song "Driving in Massachusetts" was played on *Car Talk*. His eight-year collaboration with Pat Wictor and Joe Jencks as Brother Sun reached thousands of fans with their intricate three-part harmonies being heard in festivals and concert halls across the US and Canada. Two of their CDs reached #1 on the Folk DJ list. His newest project with his beloved friend of 35 years, Reggie Harris, is a musical presentation on race in America called *Deeper Than The Skin*. It is the bringing together of both of their stories, born three years apart, passing through the same portal of Richmond, VA. One is African-American, one white; together they convey a quintessential American story. *Between Hello and Goodbye*, Greg's latest recording, was the #1 CD for April '23 on the Folk DJ list and with songs #2, #5, & #7 for that month, he was the #1 Artist. *The Boston Globe* wrote, "Confessional one moment, rambunctiously disarming the next, few modern folk singers can own a coffeehouse stage as completely as Greenway." www.greggreenway.com

Contemporary Folk Week, July 28-August 3, 2024

7:30- 8:30	Breakfast							
9:00- 10:15	Simple Skills (Wilcox)	Song-etry: From 5 Min. Poem to Song (Craven)		Works in Progress (Gorka)	Singing for Fun for Everyone (Witt)	Performance & Songwriting (Gilbert)	Call Them In: A Social Justice Songwriting Masterclass (Matthews)	
10:15- 10:45	Coffee/Tea Break							
10:45- 12:00	Finding Your Power In Performance (Greenway)		Songwriting 101: Storytelling (Struthers)	Be Your Own Artistic Producer (Craven)	Making the Personal Universal (Matthews)	Don't Drop the Ball Tear Down the Wall (Henry)		The Authentic, Believable Singer A (MacAllister)
11:30- 1:00	Lunch							
1:00- 2:15	Free Time							
2:15- 3:30	Finding Your Joy In Performance (Greenway)	Distillation (Struthers)	Everybody Has a Story (Gorka)	A Simple Song (Ramsey)	The Snow Globe Songs A (Paul)	Guitar Arrangements for Songwriters (Eberhardt)		The Authentic, Believable Singer B (MacAllister)
3:45- 5:00	Writing Melodies (Eberhardt)	The Snow Globe Songs B (Paul)	An Impromptu Glorious Chorus (Witt)	The Muse Loves to See You at Work (Henry)	Water From a Deeper Well (Wilcox)	Advanced Vance (Gilbert)	Catching Sparks (Ramsey)	
5:00- 6:30	Supper							
7:30- ?	Evening Events (open mikes, concerts, dances, jam sessions, etc.)							

Classes

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

Songwriting

WORKS IN PROGRESS (John Gorka)

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

EVERYBODY HAS A STORY (John Gorka)

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

SONGWRITING 101: STORYTELLING (Nora Jane Struthers)

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

DISTILLATION (Nora Jane Struthers)

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

A SIMPLE SONG (Tyler Ramsey)

Some of my favorite songs and styles of music are so beautifully simple: modal jazz tunes that dance over the most basic bed of chords; trance-inducing Classical Indian music moving around a single drone; old country blues and folk tunes that weave emotion from three chords on a guitar and a simple vocal melody. Music doesn't need to be complicated. A mood can be established with a single tone. We'll talk about the moods we can convey in music and the way that music can magnify our emotions when we recognize how powerful it really is. I will walk through one of my simple songs and try to rebuild the process I went through to write it. I will also bring in some pawn shop gadgets that I often use as tools in my studio. I am looking forward to spending this class with fellow creative folks and hoping we all walk away with some inspiration!

CATCHING SPARKS (Tyler Ramsey)

A song begins with that first glowing idea that we either stumble across, or track down with determination and skill. From there our own process, or lack of process, will build the bed for the spark to grow. I love to discuss this part of songwriting – where we go for ideas, when do you know you have an idea that you will see through, and what is your intention? What motivates us to spend our time in this particular creative process? Will this spark build a fire in your woodstove to warm your house and your loved ones, or are you wanting a huge bonfire outside to gather people together? Ok- enough with the fire metaphors- I am excited to have the opportunity to spend time with some of you and be in a creative space together!

THE MUSE LOVES TO SEE YOU AT WORK (Don Henry)

It's a beautiful moment when a wave of inspiration hits you. However, if you're like most of us, it can be a long time between those moments. Fortunately, the Muse is kind to those who are busy at work! Inspiration never travels without the companion of craftsmanship, and we're going to use the whole toolbox: hard and soft rhymes, cadences and chord changes, cut &

paste, puns and juxtapositions. In the process we'll conquer three challenges during the week: assignment writing, writing lyrics without an instrument, and putting music to a co-writer's lyrics. Come explore how creativity can blossom from boundaries.

**DON'T DROP THE BALL
TEAR DOWN THE WALL** (Don Henry)

Tired of writing yourself into a corner? How often have you found yourself up against the wall of writer's block? Have no fear, there's always a way through, and we're gonna find it together. In the process, you'll acquire some tools that can help you overcome future writer's block. Bring a problem song, 16 copies of the lyrics, and together we'll tame that sucker!

**CALL THEM IN: A SOCIAL JUSTICE
SONGWRITING MASTER CLASS** (Crys Matthews)

In his book, Why We Can't Wait, Rev. Dr. Martin Luther King, Jr. said, "Freedom songs are the soul of the movement. They are more than just incantations of clever phrases designed to invigorate a campaign...[they are] the sorrow songs, the shouts for joy, the battle hymns and the anthems of our movement." But, in a world where justice and equity have somehow become synonymous with 'being too political,' are hope and empowerment enough? How do we use music to not only call out, but to also call in?

MAKING THE PERSONAL UNIVERSAL (Crys Matthews)

When it comes to songwriting, the music can be good, but the thing that makes the lyrics great is their ability to be relatable. That's as true for social justice music as it is for songs about love and life. Learn some best practices for how to make the personal universal.

THE SNOW GLOBE SONGS A & B (Ellis Paul)

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

Vocal

WRITING MELODIES (Cliff Eberhardt)

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

GUITAR ARRANGEMENTS FOR SONGWRITERS (Cliff Eberhardt)

When you are performing with a guitar, your guitar is your whole band, your orchestra and your rhythm section. Every song needs an arrangement to accompany the song. You can be a beginner or an advanced player, there will be something for everyone. We will explore different rhythms, bass lines and simple lead parts

WATER FROM A DEEPER WELL (David Wilcox)

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

SIMPLE SKILLS (David Wilcox)

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

AN IMPROMPTU GLORIOUS CHORUS (Elise Witt)

Low pressure, high pleasure community singing! Elise teaches in a style so easy that, before you know it, the room is in perfect harmony. Drawing from her love of diverse melodies and rhythms, Elise may introduce a Brazilian samba, an Italian round, 4-part harmonies from Zimbabwe, and of course songs in English, including songs from the African American tradition, quirky rounds, food songs, Bobby McFerrin-style circle songs, and Elise originals. We'll explore the far reaches of our vocal color palettes. Singers of all abilities, styles, and experience are welcome. No music reading required.

SINGING FOR FUN FOR EVERYONE (Elise Witt)

Discover, explore, and expand your natural voice. Explore fresh, physical ways into songwriting while at the same time strengthening your confidence, clarity and presence. We'll include body and voice integration, calling in elements of Qigong, Alexander Technique, and Vocal Improvisation to focus on breath and creativity. We'll learn songs that explore the wild and vast expressions of harmony. All songs are broken down into easily learnable parts and become thrilling to sing in a group. Even shy singers, in no time, find themselves part of a harmonious community and find new inspiration for their own songwriting.

THE AUTHENTIC, BELIEVABLE SINGER A & B (Laurie MacAllister)

(Note: This class is offered twice. Each section covers the same material.) Genuine honest singing, from the heart, has the power to captivate listeners and leave them wanting more. This course will help you to increase the believability of your voice, to have a greater impact on your audience. The very best performances are ones that move a listener emotionally. In this class, we'll explore a wide variety of things that will allow you to achieve greater authenticity in your vocals, including deeply inhabiting your material, creating a strong connection to your audience, and clearly enunciating your lyrics, so that you are fully understood. We'll also look at how intentional variety in phrasing, and intentional variety in volume (dynamics) can increase the power of your delivery. We'll take a deep dive into the concept of stage fright and how to overcome it, in order to sing your very best. We'll look at what gets in the way of delivering your best performance, and how to remove those barriers, allowing your voice to shine. We'll get creative with our vocals, purposely altering melodies to add sparkle and interest. And of course we'll hit on important concepts like the power of regular practice, and the critical importance of health. I'll sing for you to illustrate skills and concepts, and we'll also listen to some inspiring examples of authentic believable singing by my musical heroes. Please come prepared to sing a song for us! This class will be experiential, allowing you to try out new things right in class, and learn from other students as they try out new things. The environment will be warm and supportive, judgement-free, and focused on improvement and growth. Please bring water, your favorite notebook, and your favorite pen/pencil. If you play guitar or another instrument, do bring it, along with any needed gear (tuner, capo, picks, etc.). You'll leave this class a better singer than when you started!

Performance

FINDING YOUR JOY

IN PERFORMANCE (Greg Greenway)

The inner workings of performing can be tempestuous. You invite so many voices into your own head when you make the decision to step to the front of the room and ask for everyone's best attention. It's one of the most stressful situations in life. Finding that original joy, the thing that made you fall in love with music and song can be elusive. Getting everything else out of the way can be incredibly difficult. And that can apply to the most experienced performers. This class will invite you to perform many times and get to the root of what is standing in your way. It will help you with your choices; with focus, intimacy, confidence, and ultimately, joy.

FINDING YOUR POWER

IN PERFORMANCE (Greg Greenway)

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

PERFORMANCE & SONGWRITING (Vance Gilbert)

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

ADVANCED VANCE (Vance Gilbert)

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

Creativity

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

Join us for an e-ticket ride upon the pursuit of possibility. You'll be asked to write a series of poems to share throughout the week with only 5 minutes to construct each one. You won't be able to prepare for what will happen, so just get ready to have fun and be surprised and impressed with your and your friends' ideas created under pressure. 'Song-etry' connects something that just about everyone has already done (writing poems) to the newer art of writing songs. Joe will guide you with the approach of story first and then the music to serve the written word. This class is geared towards entry level songwriting, but anyone can benefit from the process. Bring a spiral ring notebook, a pen or pencil, and (importantly) a recording device. Bring an instrument too if you want, although it's not required.

BE YOUR OWN ARTISTIC PRODUCER (Joe Craven)

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

Special Events

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

LUTHIERS EXHIBIT

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

DAILY JAM SESSION (Ed Dodson)

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