

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

Dr. Damián J. Fernández
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.

Guitar Week

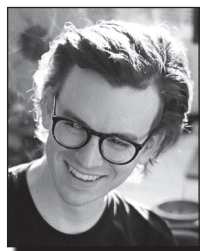
July 28-August 3

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



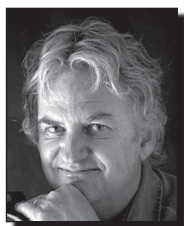
JUSTIN FIRMEZA

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

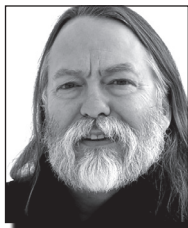
Petteway. *The Abbot*, Clive's latest release, is already being hailed as a modern-day classic. Featuring the music of British guitar legend John Renbourn, *The Abbot* sees Clive joined by 20 guest musicians and a medieval ensemble. Renbourn's finest compositions stand alongside several of his never-before-heard 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.littletobywalker.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.