

The Swannanoa Gathering

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



The Swannanoa Gathering
Warren Wilson College, PO Box 9000, Asheville, NC 28815-9000
phone/fax: (828) 298-3434
email: gathering@warren-wilson.edu website: www.swangathering.com
shipping address: The Swannanoa Gathering, 701 Warren Wilson Rd., Swannanoa, NC 28778
For college admission information contact: admit@warren-wilson.edu or 1-800-934-3536

Program Information

WARREN WILSON COLLEGE

President
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.

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

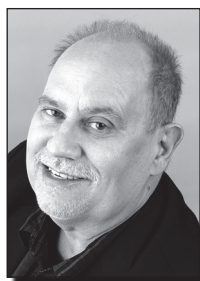
Preservation of Bluegrass Music of America (SPBGMA). His IBMA awards include 2019 and 2020 Mandolin Player Of The Year, 2020's Gospel Recording Of The Year for the highly-acclaimed recording *Gonna Rise & Shine*, Instrumental Album Of The Year, Album Of The Year and Recorded Event Of The Year, just to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

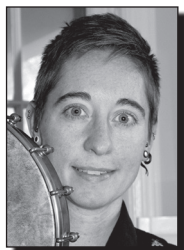
David Benedict is one of the leading figures and content creators in the mandolin world today. With a music degree in Mandolin Performance and three years experience in Nashville touring and recording with acclaimed bass player Missy Raines, David moved to Boston to join the bluegrass band Mile Twelve. 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

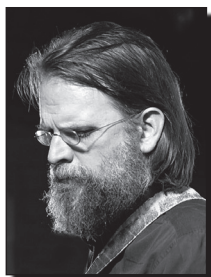
A recipient of the Steve Martin Banjo Prize, Bill Evans has been involved with bluegrass music and the banjo for over forty-five years as a player, teacher, composer, writer and historian. Bill occupies a unique niche in the banjo world: he is celebrated worldwide for both his traditional and progressive 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

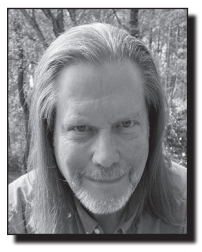
Hailed by David Grisman as a "wonderful mandolin player," and by Darol Anger as "one of the best mandolinists I've ever played with," Boston-based musician Joe K. Walsh is known for his exceptional tone and taste, and his years of collaborations with acoustic music luminaries such as banjo innovator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



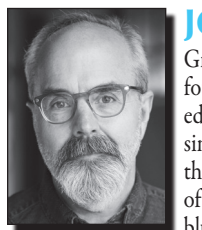
ALAN MURRAY

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