

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.

CONTENTS

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

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.

Old-Time Music & Dance Week

July 21-27

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



ERYNN MARSHALL

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



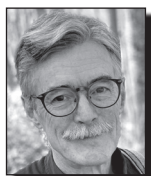
CHAS JUSTUS

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



BEN NELSON

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



PHIL JAMISON

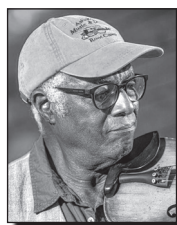
Founding Coordinator of Old-Time Music & Dance Week, Phil is nationally-known as a dance caller, flatfoot dancer, and old-time musician on banjo, fiddle, and guitar. He has called dances, performed, and taught at music festivals and dance events throughout the U.S. and abroad, including over forty years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

traditional Southern square dancing, in 2004, he co-founded Dare To Be Square!, a weekend workshop for square dance callers. Phil has done extensive research for many years on Appalachian dance, resulting in his book, *Hoedowns, Reels, and Frolics: Roots and Branches of Southern Appalachian Dance*. A 2017 inductee to the Blue Ridge Music Hall of Fame, and a 2022 inductee to America's Clogging Hall of Fame, Phil has recently retired from teaching traditional Appalachian music and dance at Warren Wilson College. www.philjamison.com



RHYS JONES

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



EARL WHITE

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



KELLI JONES

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



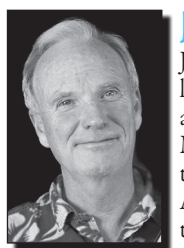
CARY FRIDLEY

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



REED STUTZ

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



JOHN HOLLANDSWORTH

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



RON PEN

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



RINA ROSSI

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



TESSA MCCOY

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



CHANCE MCCOY

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



ELLIE GRACE

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



RODNEY SUTTON

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



AJ SRUBAS

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



GINA DILG

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

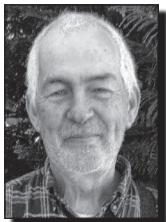
Airy, and Galax Fiddler's conventions. Her dance style is percussive yet smooth, and has been described as "fiddling with her feet." Gina plays in a duo with her husband Jason Dilg as The Lovely Mountaineers and in an all-woman driving string band, The Mustard Cutters. www.ginaandjason.com



MEREDITH MCINTOSH

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

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



JOHN HERRMANN

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

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



CARL JONES

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

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



GORDY HINNERS

Gordy Hinnners, known for his driving fretless banjo style and his masterful, rhythmic flatfooting, has been performing traditional Appalachian music and dance for over 50 years. He spent many years touring with the well-known and influential dance company, the Green Grass Cloggers, and for over 20 years with the New Southern Ramblers and master fiddler and National Heritage Fellow, Ralph

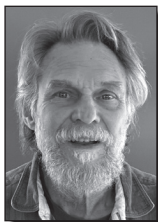
Blizard. He has won many awards for both his dancing and banjo playing, and has participated in every edition of our Old Time Week but one. Gordy lives in the high country of North Carolina with his wife, musician and dancer, Rebecca Keeter.



JACKIE MERRITT

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

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



MARK OLITSKY

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

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



CARY MOSKOVITZ

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

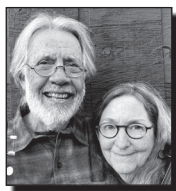
North Carolina Breakdown: Old-Time Fiddle Tunes on Harmonica, and two albums of banjo duets with Mark Olitsky—*Duets* and *Pretty Little Cats*. www.carymosk.com



AARON O'ROURKE

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

Guest Master Artists



BETTY VORNBROCK & BILLY CORNETTE

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



EMILY SPENCER & FRIENDS

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



THOMAS MAUPIN WITH DANIEL ROTHWELL

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

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



MICK & EVAN KINNEY

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



BRUCE GREENE & DON PEDI

Bruce Greene, fiddle, and Don Pedi, mountain dulcimer, have been friends and musical partners for more than twenty years, working, playing music, and living alongside old time country musicians in NC, TN, and KY. They love the old fiddle tunes, and will share music and stories of several musicians they got to know.

Classes

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

Fiddle

FIDDLE I (Meredith McIntosh)

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

FIDDLE II A (Earl White)

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

FIDDLE II B (AJ Srubas)

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

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

FIDDLE II C (Rhys Jones)

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

FIDDLE II D (Erynn Marshall)

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

FIDDLE II E (Tessa McCoy)

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

FIDDLE III A (Tessa McCoy)

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

FIDDLE III B (Rhys Jones)

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

FIDDLE III C (AJ Srubas)

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

FIDDLE III D (Chance McCoy)

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

FIDDLE & BANJO DUETS (Gordy Hinnners & Earl White)

There's nothing like sitting knee to knee with your fiddle, and 'locking in' with a banjo player and vice versa. This class will explore and share some of the many ways the banjo and fiddle can complement and encourage each other in an intimate song & dance that gives rise to beautiful music. We will give demonstrations with simple tunes and you too will have an opportunity to 'dance' with the instructors and each other. Most of all, we'll have a lot of fun. (Class limit: 16)

Banjo

BANJO I (Ben Nelson)

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

BANJO II A (John Herrmann)

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

BANJO II B (Mark Olitsky)

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

BANJO II C (Gordy Hinnners)

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

BANJO III A (FINGERPICKING) (Reed Stutz)

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

BANJO III B (Mark Olitsky)

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

Guitar & Mandolin

MANDOLIN (Reed Stutz)

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

GUITAR I (Phil Jamison)

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

GUITAR II A (Chas Justus)

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

GUITAR II B (Rina Rossi)

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

GUITAR III A (Carl Jones)

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

Other Instruments

OLD-TIME BAND 101 (Chance McCoy)

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

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

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

AUTOHARP (John Hollandsworth)

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

HARMONICA (Cary Moskowitz)

While people often think of the harmonica as a toy, it is actually a remarkably complex instrument capable of great expressiveness. We'll begin with a few simple tunes while learning the basics: articulating clear single notes, getting a good tone, and moving around the instrument. We'll then move to tunes with more complexity, working on breath control and phrasing with a fiddler's feel. Along the way you'll learn to read harmonica tablature and how the notes are laid out across the instrument. We'll end with how to choose a harmonica and basic harmonica maintenance. All are welcome—from beginners to those with experience playing other styles who want to learn to play fiddle tunes. You'll need a good harmonica in the key of A in "paddy richter" tuning; these will be provided on loan or for sale for those who need them. For those who have taken my class before, we'll be focusing on some new tunes!

UKE (Carl Jones)

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

MOUNTAIN DULCIMER (Aaron O'Rourke)

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

BASS (Rina Rossi)

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

TEEN GATHERING (Gina Dilg)

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

BONES (Jackie Merritt)

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

Old-Time Music & Dance Week, July 21-27, 2024														
7:30-8:30	Breakfast, Qigong (Laura Wheeler)													
9:00-10:15	Fiddle II B (Srubas)	Fiddle III A (T.McCoy)	Banjo I (Nelson)	Banjo II B (Olitsky)	Banjo III A (Stutz)	Guitar II B (Rossi)	Guitar III A (C. Jones)	Flatfoot Dance (Dilg)	Mountain Dulcimer (O'Rourke)	OT Band 101 (C. McCoy)	Fiddle & Banjo Duets (White, Hinners)	Old-Time Singing (Moskovitz)	Shape-Note Singing (Pen)	Clogging II (Grace)
10:15-10:45	Coffee/Tea Break													
10:45-12:00	Fiddle I (McIntosh)	Fiddle II A (White)	Fiddle II C (R. Jones)	Fiddle III C (Srubas)	Banjo II A (Herrmann)	Banjo III B (Olitsky)	Guitar I (Jamison)	Guitar II A (Justus)	Mandolin (Stutz)	Bass (Rossi)	History of OT Music (Pen)	OT Women Singers (K. Jones)	Harmony Singing (Grace)	Ballads (Fridley)
11:30-1:00	Lunch													
1:15-2:15	Communal Gathering (Guest Master Artists, announcements)													
2:30-3:45	Fiddle II D (Marshall)	Fiddle II E (T.McCoy)	Fiddle III B (R. Jones)	Fiddle III D (C. McCoy)	Banjo II C (Hinners)	Harmonica (Moskovitz)	Autoharp (Hollandsworth)	Uke (C. Jones)	OT Band Lab (McIntosh, Herrmann)	Bones (Merritt)	Mountain Songs (Fridley)	Southern Harmony (K. Jones, Justus)	Teen Gathering (Dilg)	Square Dance Calling (Jamison)
4:00-5:00	Potluck Sessions													
5:00-6:30	Supper													
6:15-7:15	Slow Jams & Singing													
7:30-?	Evening Events (concerts, jam sessions, etc.), Late-Night Song Swap (nightly except Thursday)													

Song & Folklore

SHAPE-NOTE SINGING (Ron Pen)

We will engage in musical and social harmony through recreation of a rural 19th-century singing school. Singing from the Sacred Harp tune book (1991 edition) features intoxicating harmonies printed in a unique four-shape notation of triangles, squares, circles, and diamonds, that makes learning to read music easy and enjoyable. Background historical and social context will freely flow. Songs from related traditions will be explored, including the Southern Harmony and the Christian Harmony. The class will embrace total beginners as well as veteran singers. Books will be available to borrow for class use. At the end of the week, members of the class are invited and encouraged to participate in the annual Swannanoa Singing with dinner on the grounds held on Saturday, July 27nd from 10:00 AM-3:00 PM at the Morris Pavilion of Warren Wilson College. (No class limit)

HARMONY SINGING (Ellie Grace)

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

OLD-TIME SINGING (Cary Moskovitz)

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

MOUNTAIN SONGS (Cary Fridley)

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

SOUTHERN HARMONY (Kelli Jones & Chas Justice)

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

OLD-TIME WOMEN SINGERS (Kelli Jones)

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

BALLADS (Cary Fridley)

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

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

HISTORY OF OLD-TIME MUSIC (Ron Pen)

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

Dance

CLOGGING I (Rodney Sutton)

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

CLOGGING II (Ellie Grace)

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

FLATFOOTING (Gina Dilg)

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

SQUARE-DANCE & DANCE-CALLING (Phil Jamison)

This class, focusing on the traditional square dances of the southern Appalachian region, is open to dancers with all levels of experience. We will learn about and dance four-couple squares as well as southern 'big circle' dances, and students will have the opportunity to try their hand (or voice) at calling out the dance figures. No prior experience is required. Mainly, we'll have fun dancing and learning about this southern Appalachian dance tradition.

Children's Program

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

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

Special Events

POTLUCK SESSIONS

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

SLOW JAMS & SINGING

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

YOUNG OLD-TIME (Ben Nelson)

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