

Contemporary Folk Week

July 22-28

Contemporary Folk Week continues its expanded lineup this year, welcoming back folk legend Tom Paxton, our first Master Music Maker, country star Kathy Mattea, Grammy-winners Jon Vezner and Don Henry, folk stalwarts Ellis Paul, Vance Gilbert, Cliff Eberhardt and Amy Speace, and vocal coaches Siobhan Quinn and Camela Widad. This year, we also welcome new staff members John Gorka and Nora Jane Struthers. Creative dynamo Joe Craven, a long-time stalwart of Fiddle Week and one of our Master Music Makers, makes his first appearance in Contemporary Folk Week, and we also welcome back Peter Mulvey to this year's staff.

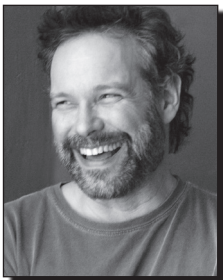
Drawing on tradition and innovation, our instructors bring a world of practical and imaginative experience to help you create and perform the music that makes your heart sing. Whether you're trying out material at a local 'open mike', a performer with some experience, a working musician looking for some help in reaching your next goal, or someone who would simply like to feel more confident pulling that guitar out in front of others, we're here to help, and our foundations are support, fun, and community. Our top-notch staff, knowledgeable in the various aspects of both the art and business of contemporary acoustic music, can help you achieve your goals. In addition, our limited enrollment and small campus encourage community-building at its best – frequent and informal interaction between students and staff, all doing our utmost to ensure that you go home energized and empowered to make the most of your music. Choose from a wide variety of songwriting, performance, vocal and creativity classes which all stress supportive interaction among staff and students and individual attention to students' needs. Each day's schedule will address both artistic and commercial questions and concerns, while also providing time for sharing music on an informal basis, and social activities will include open mikes, concerts, song circles, special events, and spontaneous music-making. Contemporary Folk Week runs concurrently with Guitar Week using the same schedule, so it's easy to take classes in either program. Please note, however, that the Contemporary Folk Week open mikes are open only to those who have declared themselves to be Contemporary Folk Week students and are taking at least two classes in the Contemporary Folk Week program.



KATHY MATTEA

Twice named Female Vocalist of the Year by the Country Music Association, Kathy Mattea established herself in the late 1980s and 1990s as an artist at ease both with country tradition and free-ranging innovation, with a penchant for songcatching. In 1990, the West Virginia native won the first of her two Grammy Awards, earning the Best Female Country Vocal Performance award for her moving "Where've You Been," co-written by husband Jon Vezner and Don Henry. She is among the most successful women in the genre's history, yet her creative spirit has led her to explore musical territory extending well beyond its confines. Her recent recordings have intertwined Celtic, gospel

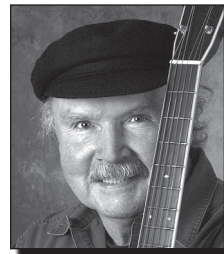
Appalachian and bluegrass influences with the folk and acoustic music that have always served as her artistic anchor. Increasingly in demand as a public speaker, Kathy regularly presents educational programs, both separately and in conjunction with concert appearances, at colleges and civic venues across the country. An early spokesperson and advocate for AIDS awareness and research, her more recent work has centered around the arts, climate change and other environmental issues, singing master classes, and the role music can play in social change. www.mattea.com



JOHN GORKA

Red House Records recording artist John Gorka is an award-winning songwriter who got his start hanging out at eastern Pennsylvania's venerable Godfrey Daniels coffeehouse, running sound and being inspired by the many legendary folk troubadours who appeared there. He soon began performing himself and went on to win the Kerrville Folk Festival's New Folk Award. After years of international touring, the list of his friends and collaborators reads like singer/songwriter royalty, including Mary Chapin Carpenter, Lucy Kaplansky, Patty Larkin, Nanci Griffith, Ani DiFranco, Jonatha Brooke, Eliza Gilkyson and more. In addition to his 14 critically-acclaimed albums, John has released a collector's edition box featuring a hi-definition DVD and companion CD called *The Gypsy Life*. Windham Hill also released a collection of John's greatest hits from the label called *Pure John Gorka*. Many well known artists have recorded and/or performed his songs, including

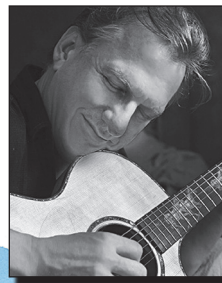
Mary Chapin Carpenter, Nanci Griffith, Mary Travers, Edwin McCain, David Wilcox and Maura O'Connell. John has graced the stage of *Austin City Limits*, *Mountain Stage*, *eTown* radio and has appeared on CNN. His song "Where No Monuments Stand" is featured in the documentary *Every War Has Two Losers* about activist and Oregon Poet Laureate William Stafford (1914-1993). www.johngorka.com



TOM PAXTON

Nanci Griffith has said, "I think we were all born singing Tom Paxton songs," and truly, there are few whose original work blends so seamlessly with those traditional songs distilled over generations of the oral tradition. Tom has been an integral part of the folk music community since the early 60's Greenwich Village scene and continues to be a primary influence on today's 'New Folk' performers. In the words of John Gorka, "I would give every hair on my head to be able

to write songs like Tom Paxton." In a career that spans more than four decades, Tom has performed thousands of concerts and continues to find new fans throughout the world. Paxton songbooks, award-winning children's recordings, and a catalog of thousands of songs, recorded by everyone from Willie Nelson to Placido Domingo, all serve to document a remarkable career, but his ultimate legacy is the profound influence and admiration his music has engendered among three generations of musicians and fans. In 1996, Tom received the first of our Master Music Maker Awards for lifetime achievement, and serves on our Advisory Board. He's also received Lifetime Achievement Awards from ASCAP and Folk Alliance International, and a special tribute from Britain's House of Commons. www.tompaxton.com



ELLIS PAUL

Ellis Paul's songwriting credentials are unassailable. They are as genuine as the 15 Boston Music Awards he has earned, as indelible as the tattoo of Woody Guthrie that adorns his arm, and as authentic as the musical roots he draws upon with every note he plays. At the invitation of Woody's daughter, Ellis wrote a song with Woody's unpublished lyrics and was given an honorary citizenship to Woody's hometown of Okemah, OK. Ellis is one of those gifted singer/songwriters who can tell their own story

through songs that also encapsulate the essence of people and places who have helped define our times and shared history. Traveling in the footsteps of Guthrie, Dylan and Springsteen, Ellis relates his own experiences to those with whom he shares a common bond. Some may refer to him as a folksinger, but he is also a singular storyteller, a musician whose words reach out from inside and yet also express the feelings, thoughts and sensibilities that most people can relate to in one way or another, regardless of age or upbringing. He has 19 recordings, a documentary film, a book of poems/short stories, and a children's book to his credit. Ellis' songs have been featured in films such as: *Me, Myself & Irene*, *Shallow Hal* and *Hall Pass*, as well as TV shows and documentary films. He has performed on stages at the Newport Folk Festival, Carnegie Hall, clubs and coffeehouses all over the world, and was awarded an Honorary Degree from the University of Maine and inducted into the Maine Music Hall of Fame. www.ellispaul.com



NORA JANE STRUTHERS

Nora Jane Struthers is guided by fire. "Struthers has come up with some of the most quietly powerful narratives within the new wave of Americana artists" – *NPR*. A singer-songwriter and bandleader with a clear and unaffected voice, Nora Jane grew up playing and singing bluegrass-brother duets with her banjo-playing dad. She moved to Nashville in 2008 to pursue a career in music and soon kick-started her career, winning the blue ribbon for "Best New Song" and placing first in the "Neo-Traditional" band competition at the Appalachian String Band Festival in Clifftop, WV. In 2010, she won first place in the band

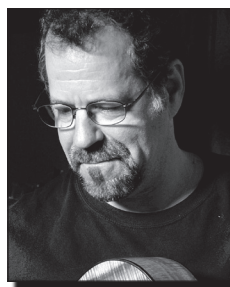
competition at the Telluride Bluegrass Festival (previous winners include Nickel Creek and The Dixie Chicks). Nora Jane has been touring full-time with her band The Party Line for the past five years. After her 2013 release, *Carnival*, a collection of story-songs written from a female perspective, *NPR* included Nora Jane in their End-Of-Year story, "Country Music's Year of The Woman" (along with Miranda Lambert, Casey Musgraves, Patti Griffin, and Holly Williams), calling her "quietly brilliant." Her 2017 release, *Champion*, is her most powerful work to date and landed a glowing review on *NPR's Fresh Air*. Nora Jane is thrilled to be joining the community of writers and musicians at Swannanoa for the first time this year. www.norajanestruthers.com



AMY SPEACE

Amy Speace "has one of the richest and loveliest voices in the genre and her songs are luxuriously smart," writes Craig Havighurst, host of Nashville's *Music City Roots*. "She's profoundly personal yet also a bit mythic." After being discovered and signed to folk-pop icon Judy Collins' Wildflower Records label, her song, "The Weight of the World" was named as the #4 Best Folk Song of the last decade by WFUV, NYC's premiere AAA radio station, and was recorded by Judy Collins. From her work as a

classically-trained actress with The National Shakespeare Company to the coffeehouses of Greenwich Village to her latest release, *That Kind Of Girl*, the thread that ties all of her work together is a palpable empathy for the small struggles of the human condition. Rock critic Dave Marsh, long a fan, wrote, "Amy Speace's songs hang together like a short story collection, united by a common vantage point and common predicaments...it's a gift to hear a heart so modest even when it's wide open." She has released 5 critically-acclaimed records, her latest a trio collaboration with Emily Barker and Amber Rubarth called *Applewood Road*, which *The London Sunday Times* called "a flawless set that has to be the most haunting release of the past year." Amy has been featured on *NPR's All Things Considered*, *Mountain Stage* and *Marketplace* and appeared at many folk festivals around the world. Her songs have been recorded by Judy Collins, Red Molly, Memphis Blues Hall of Fame artist Sid Selvidge and more. She has published essays in *The New York Times*, *American Songwriter* magazine, *The Blue Rock Literary Journal*, *Pop Matters* and has taught at The Berklee College of Music, The Rocky Mountain Folks Festival Song School, Sisters Americana Song Academy, Kerrville Folk Festival Song School and leads her own intimate songwriting retreats called "Songs From The Well." She is grateful to be returning to Swannanoa for her fifth year! www.amyspeace.com



Red House recording artist Cliff Eberhardt knew by age seven that he was going to be a singer and songwriter. As a child, Cliff taught himself to play guitar, piano, bass and drums. In his teens in Pennsylvania, Eberhardt was fortunate enough to live close to the Main Point (one of the best folk clubs on the East Coast), where he received an early and impressive tutorial in acoustic music from such artists as James Taylor, Joni Mitchell, Bruce Springsteen, Howlin' Wolf, Muddy Waters, Bonnie Raitt, and Mississippi John Hurt. A driving force of the Greenwich Village New Folk movement and well-known among his peers,

Cliff's songs have been covered by the likes of Richie Havens, Buffy St. Marie, Erasure, Lucy Kaplansky and the folk superstar band "Cry, Cry, Cry" (Dar Williams, Richard Shindell, Lucy Kaplansky). A consummate performer, Cliff engages the audience with funny-but-true stories tinged with irony, accompanied by an unparalleled guitar style. Cliff has been an acclaimed instructor at many songwriting camps, colleges, schools, and workshops, and is fulfilling one of his dreams – writing music for the theater. Never one to start small, he was asked to write all of the songs for, and perform in, the Folger Shakespeare Library's production of *The Taming of the Shrew*, in Washington, DC. We're pleased to welcome him back for his ninth Swannanoa Gathering. www.cliffeberhardt.net



JOE CRAVEN

35 years into the biz, Joe Craven wears a lot of hats; instrumentalist, vocalist, music producer, actor, storyteller, visual artist, carnival barker, noisemaker, fashion insultant, former museologist and creativity educator. He enjoys 'playing forward' folk tradition and process by mashing up ideas and sound tools from a variety of unexpected places, creating new music altogether. Joe has made music with Jerry Garcia, David Lindley, David Grisman, Alison Brown, Howard Levy, Vassar Clements, Rob Ickes and many other innovative artists. He is a featured artist/

educator in the PBS television series, *Music Gone Public*, and Joe has created music and sound effects for commercials, soundtracks, computer games and contributions to several Grammy-nominated projects. From Carnegie Hall to street-corner busking, around the world and back – Joe's at home and loving every minute. As an award-winning educator, Joe has taught with jazz vocalist Inga Szwedgen, bassist Victor Wooten, children's music innovator Paul Reisler and jazz percussionist Jason Marsalis. He's the Executive Director of Vocali Voice Camp and RiverTunes Roots Music Camp in California, the recipient of a Folk Alliance Far-West Performer of the Year Award and the Gathering's Master Music Maker Award where Joe taught for over a decade during our Fiddle Week. www.joecraven.com



PETER MULVEY

Peter Mulvey grew up in inner-city Milwaukee, playing the occasional coffee-house open mic, until a semester in Dublin, Ireland found him busking with the street musicians there. Shortly after that he became a subway musician in Boston and soon secured a regional following, signed with a booking agency and a record label, and lit out on the road, from Anchorage to the Hague, from Maine to Los Angeles. Well over a dozen records and thousands of shows later, he continues to work restlessly at his art, writing constantly

while absorbing new forms, from rock & roll to Tin-Pan Alley jazz to traditional music from a variety of traditions. Every year he does an autumn tour entirely by bicycle without a support vehicle. Every summer he plays the National Youth Science Camp, and he wraps up his travel each year by curating a one-room festival called the Lamplighter Sessions, both in Cambridge, MA at the venerable Club Passim, and in his spiritual home, the Cafe Carpe in Fort Atkinson, WI. His latest recording, *Are You Listening?*, was produced by Ani DiFranco and recorded in her home studio in New Orleans with her band with the addition of the great violinist and songwriter Anna Tivel. We're pleased to welcome him back for his fifth Gathering. www.petermulvey.com



VANCE GILBERT

Vance Gilbert burst onto the singer/songwriter scene in the early 90's when the buzz started spreading in the folk clubs of Boston about an ex-multicultural arts teacher and jazz singer who was knocking 'em dead at open mikes. The word spread to New York of this Philadelphia-area born and raised performer; Shawn Colvin invited Vance Gilbert to be a special guest on her Fat City tour, and Gilbert took audiences across the country by storm. "With the voice of an angel, the wit of a devil, and the guitar playing of a god, it was enough to earn him that rarity: an encore for an opener" wrote the *Fort Worth Star-Telegram* in its review of a show from that tour. Gilbert's first three albums for the Rounder/Philo label are all essential additions to the American singer-songwriter collection, and his subsequent seven releases cement his place in North American singer/songwriter-dom. His songwriting/performance combo workshops are legendary at such venues as the Rocky Mountain Song School and the Falcon Ridge Folk Festival. And now, after ten albums, a solid twenty-six-year solo career, two years opening tours for the late George Carlin, being the opener of choice for The Milk Carton Kids, Paul Reiser, and The Subdudes, and songwriting recognized by artists ranging from rocker Mike Posner to children's music icons Trout Fishing In America, his workshops are not to be missed. This is Vance's fifth Gathering. www.vancegilbert.com



JON VEZNER

Grammy award-winning songwriter Jon Vezner is a tunesmith of rare sensitivity and dry wit. His catalogue of recorded songs, topped by the poignant "Where've You Been?" co-written with his good friend Don Henry, reflects his straight-to-the heart sensibility and sensitivity. Vezner weaves the particulars of his own feelings with the lives of people he has known, creating universal themes that deeply touch listeners' emotions. "Where've You Been?" won the Grammy as well as being voted song of the year by CMA (Country Music Association), ACM (Academy of Country Music) and NSAI (Nashville Songwriters Association International). Vezner was subsequently named "Songwriter of the Year" by the NSAI. Jon's songs have been recorded by a varied list of artists such as Martina McBride, Faith Hill, Janis Ian, Judy Collins, John Mellencamp, Nanci Griffith, Steve Wariner, Reba McEntire, Kathy Mattea, Lorrie Morgan, Vonda Shepard, Aaron Tippin, The Wiggins, Garth Brooks, Ronnie Milsap, Clay Walker, Bill Miller, Diamond Rio, and many more. Vezner also has quite a list of production credits, including projects for the wonderful and iconic Patti Page, Danny O'Keefe, John Berry, Victory Shaw, and Andrew Walesch. Jon is also one half of the duo The Don Juans, with his long time good buddy Don Henry. The Don Juans will be touring with Tom Paxton this year. Following the philosophy of "giving back," Jon has become very active as an instructor in various songwriting schools and workshops across the country. www.jonvezner.com



DON HENRY

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

on Miranda's record. Don tours extensively as a solo performer and as a member of The Don Juans with Jon Vezner – their debut album will be released this year. He also tours with Tom Kimmel and Sally Barris as The Waymores, whenever schedules allow. www.donhenry.com www.thedonjuans.com www.waymores.net



CAMELA WIDAD

A singer-songwriter whose roots started with her Dad's vinyl collection of Patsy Cline, The Everly Brothers and Roy Orbison, Camela's interest grew when she could check out her own records from the library and she listened to famed vocalist Karen Carpenter over and over again. A vocalist from a young age, Camela (like Pamela with a 'C') struggled with voice loss in a number of genres until she found a vocal training that helped her to clear the vocal struggles, relax into "her voice" and eliminate vocal fatigue when on the road singing 2-3 hours every night. She came back to her Americana roots with *Warriors of Love*, released in 2014 to critical acclaim. *No Depression* called her "a voice with clear resonance and deep roots-oriented discipline," and Remo Ricaldone of American Roots Radio Italy called her "A new troubadour that deserves attention." She has released five albums, tours with her Americana duo regularly, has taught weekend voice workshops coupled with house concerts across the US and offers the "Creative Soul" weekend creativity retreat every year. When not on the road or raising her daughter, a burgeoning ballerina, she maintains a thriving private vocal coaching practice in Central Pennsylvania and online through Skype sessions. www.widadmusic.com



SIOBHÁN QUINN

A profoundly versatile vocalist and teacher, Siobhán writes and performs songs in folk, blues and adult contemporary pop styles. She is known as a dynamic singer of Chicago & New Orleans style electric blues and has performed many other styles from jazz and big band to r&b and rock; early song to renaissance music, and medieval madrigals in five languages. Truly one of the most popular vocal instructors around, she tours internationally, and is accompanied at Swannanoa by her music partner and husband, songwriter Michael Bowers. Her careful attention to each individual is renowned, and students often return to her workshops, learning new tools each year. She has taught at such programs as WUMB Summer Acoustic Music Week, Kerrville Folk Festival, Rocky Mountain Folks Festival Song School, NERFA, Great American Masters Music Industry Workshop, and coached voice at the Summersongs & Wintersongs songwriting retreats. Newly relocated to Austin TX, Siobhán taught individuals, and coached vocal performance for recordings at her former home in Alexandria VA. She consistently updates her own credentials through such programs as the international British Voice Association Conference master classes in performance/otolaryngology, and CCM at Shenandoah Conservatory. Awarded a WAMMIE for Best Traditional Folk Vocalist, Siobhán has also been a top-five songwriting finalist in the prestigious Boston Folk Festival Songwriting and (with Michael Bowers) Kerrville New Folk Competitions and Emerging Artist at Falcon Ridge Folk Festival. www.dreamersloversandoutlaws.com



KIM RICHARDSON

A Kerrville New Folk Winner, Kim is a singer/songwriter, a former governor for The Recording Academy, a former president of SERFA (South East Regional Folk Alliance), and a regional coordinator for NSAI (Nashville Songwriters Assoc. Int.). She has self-released two CDs and continues to write songs in between improv acting and comedy performances and selling Subarus. Kim serves as the Host of Contemporary Folk Week. www.kimrichardsonmusic.com

Contemporary Folk Week, July 22-28, 2018

7:30- 8:30	Breakfast						
9:00- 10:15	Writing Melodies (Eberhardt)	Improv, Word Salad The Sound Catcher (Craven)	Works in Progress (Gorka)	Co-Writing (Vezner)	Beginning Vocal Mastery (Widad)	Performance & Songwriting (Gilbert)	Performing Fearlessly (Speace)
10:15- 10:45	Coffee/Tea Break						
10:45- 12:00	Introducing the Best You On Stage A (Paul)	Songwriting 101: Storytelling (Struthers)	Be Your Own Artistic Producer (Craven)	The Singer/Songwriter as Guitarist A (Mulvey)	What I Learned From Pete & Woody (Paxton)	Song Critiques (Vezner)	Vocal Clinic (Quinn)
11:30- 1:00	Lunch						
1:00- 2:15	Free Time						
2:15- 3:30	Introducing the Best You On Stage B (Paul)	Distillation (Struthers)	Everybody Has a Story (Gorka)	Vocal Master Class (Mattea)	The Muse Loves to See You at Work (Henry)	The Singer/Songwriter as Guitarist B (Mulvey)	It's All About the Song (Quinn)
3:45- 5:00	Finding Your Path (Mattea)	Don't Drop the Ball, Tear Down the Wall (Henry)	Advanced Vocal Mastery (Widad)	Writing a Traditional Song (Paxton)	Relatable Songs (Eberhardt)	Advanced Vance (Gilbert)	What Writer's Block? Let's Get Unstuck (Speace)
5:00- 6:30	Supper						
7:30- ?	Evening Events (open mikes, concerts, dances, jam sessions, etc.)						

Classes

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

Songwriting

SONGWRITING 101: STORYTELLING (Nora Jane Struthers)

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

DISTILLATION (Nora Jane Struthers)

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

SONG CRITIQUES (Jon Vezner)

Songs chosen for critique each day will be drawn from 'a hat.' Attendees will be encouraged to attend all sessions for it will be beneficial to be a part of the process whether your song has been chosen or not. Critiques will be very in-depth, and we'll hope to cover two to three songs per 75 minute session. We will address song form and structure, prosody, storyline, melody, arrangement and last but not least, commercial potential.

CO-WRITING (Jon Vezner)

The class will explore the benefits and advantages of co-writing, how to choose a co-writer, discussion of the co-writing process, and the division of copyright. Students will be paired up with someone in the first class session

to be their co-writer for the week. Co-writers will then work on their songs on their own time. Class time will be set aside each day to discuss progress, problems etc., and the songs (complete or incomplete) will be performed during the last day of class.

WHAT I LEARNED FROM PETE & WOODY (Tom Paxton)

This class will include songs by Pete Seeger, Woody Guthrie and others and how they shaped Tom's songwriting. We will write songs right from the news of the day. Bring 15 copies of anything of this kind you have written.

WRITING A TRADITIONAL SONG (Tom Paxton)

This is a songwriting class on traditional styles. Come explore what traditional songs have to teach us in the 21st century. We will write new verses for traditional songs, which will give us a new appreciation for this priceless heritage.

WHAT WRITER'S BLOCK?

LET'S GET UNSTUCK (Amy Speace)

When I feel I've got writer's block or I'm in that place where I feel like I've either got no new ideas or I'm just plain "stuck" - either stuck plagiarizing my last 3 songs, stuck in a groove rut, a lyric or a musical rut, that's when it's time for the Amusement Park of Songwriting. In this class, we'll be writing songs from Games to Get You Unstuck. Some of the fun we'll have: the 20 minute song (yes, you can write a fully-formed song in 20 minutes, I know you can, and you'd be surprised at how deep you go when you're not thinking so hard about it); The 20 Word-Limit Song; the 'everyone gets the same hook line' song; Songs from Improvisation; partnering and swapping stories for songs, etc. We'll also talk about techniques for writing exercises to try when you're already writing a song and are stuck, how to access deeper writing and the story to bring to that lyric, and we'll look at your own songs where you may be stuck and try to unstuck them.

WORKS IN PROGRESS (John Gorka)

My favorite place to be is in the middle of a song. I hope this class will find us all in the middle of a new one. Our purpose will be to write new songs and to a lesser degree, complete promising, unfinished pieces. The first day I will talk a little bit about what has worked for me as a performing songwriter. Then we will quickly shift the focus to the individual student's areas of interest or concern. Most of the week will be spent on actually cultivating new songs. I hope to create a positive atmosphere where writing a new song is not only possible but inevitable.

EVERYBODY HAS A STORY (John Gorka)

The purpose of this course is to develop new songs and provide tips on how to perform them. We will start new songs from scratch or work on songs newly begun in other classes or at home. Then we will focus on ways for you to connect with audiences in a live performance setting. You can benefit from my experience and decades of mistakes to find ways of crafting a set, telling your story, presenting you and your songs. Providing lyric sheets printed or with neat handwriting is encouraged!

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

It's a beautiful moment when a wave of inspiration hits you. However, if you're like most of us, it can be a long time between those moments. Fortunately, the Muse is kind to those who are busy at work! Inspiration never travels without the companion of craftsmanship, and we're going to use the whole toolbox: hard and soft rhymes, cadences and chord changes, cut and paste, puns and juxtapositions. In the process we'll conquer three challenges during the week: assignment writing, writing lyrics without an instrument, and putting music to a co-writer's lyrics. Come explore how creativity can blossom from boundaries.

**DONT DROP THE BALL,
TEAR DOWN THE WALL** (Don Henry)

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

WRITING MELODIES (Cliff Eberhardt)

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

RELATABLE SONGS (Cliff Eberhardt)

This class is about making your song more accessible to more people. We all want to share our feelings in song with the world. Most want to hear a song that we can identify with. I want everyone to bring in a song (with lyrics) and we will explore the message of your song and discuss different ways to approach redirecting your message so that everyone can relate to your story. We will consider irony and juxtaposition to make your work more interesting and concise.

VOCAL MASTER CLASS (Kathy Mattea)

In this class we'll do individual singing in front of the group, and play with techniques including phrasing, presence in the lyric, technical tips for breathing, relaxing, and getting out of our own way. This class is for anyone who wants to inhabit their own songs more comfortably. We work to create a safe environment to explore and take risks. Really fun!

BEGINNING VOCAL MASTERY (Camela Widad)

This course will cover lots of introductory ground on all things Voice. We will begin each class with specific vocal warm ups. We will learn the physiology of the vocal chords (vocal fold muscles) and the surrounding tissues so that we can understand how to use the voice, honoring its structure & function, learn to care for your voice throughout any age, sickness, over-use or just being ready for the "2 hour gig 3 nights in a row", recovery tools & techniques, and most importantly how to honor, love and embrace the unique voice that only you have. We will learn what each voice is: chest, head, falsetto, what I call "the mix" and how to make transitions between these voices. We will use basic songs sung as a group, as tools to see a before-and-after experience of how the exercises are transforming, strengthening and relaxing your voice. Be prepared to bring 16-32 measures of a song to sing the first day in the group, that we will come back to at the last class to see the difference. It can be a cappella or with your instrument of choice. Camela creates a gentle, 'no-judgement' zone and permission to make mistakes, because how else do we truly learn? Bring water to drink during class. Bring a notebook if you like to take notes. Students are welcome to record audio of the class warm-ups.

ADVANCED VOCAL MASTERY (Camela Widad)

This class is for those who have a good grasp on their voice and feel confident doing advanced exercises but may still have more they want to learn or specific struggles they would like to address. We will briefly review much of the Beginner/Experienced Vocal Mastery class to get on the same page. We'll do exercises to understand how you are using your voice: are you in some vocal patterns that you need to break free from, has tension set in along your vocal range, are you stretching past your comfort zone during your exercises, are you stuck using only chest voice, head voice, do you work in "the mix"? We will introduce advanced vocal techniques that are more challenging, including isolating exercises for each voice (head, chest, mix, falsetto) and talk about the importance of head voice to balance the tone of your voice. Bring a song to share that we will return to at the end of the week. Bring water to drink during class and a notebook if you like to take notes. Students are welcome to record audio of the class warm-ups and specific exercises.

VOCAL CLINIC (Siobhán Quinn)

This class is for road-weary, occasional and even "never before" singers, especially guitarists! Everyone has a unique sound from the physical make-up of their vocal cords and body; learning vocal technique will help you claim your songs with your voice! Siobhán uses classical/modern technique as a foundation for vocal flexibility while helping you to maintain individual vocal personality. We'll work individually to explore and enhance your voice and you will develop a personal basic regimen to maintain skills you learn during the week. Michael Bowers often assists and will provide additional nuggets of instrumental and interpretive wisdom. Be prepared to work on two songs – one you love to sing, and one you really want to sing. They do not have to be your own and a cappella is just fine. We will cover 1) vocal/breath warm-ups leading up to advanced workouts, 2) physiology of the voice, how to use each part – knowledge crucial to getting the most out of your instrument, including vocal health issues, 3) specific issues and exercises for songwriters/guitarists, such as posture with instrument, lack of breath, singing flexibly within your range, positioning and strengthening exercises to shake out the unsteady parts of your voice. In the second half of the week we'll learn how to translate the emotional intention of a song effectively.

IT'S ALL ABOUT THE SONG (Siobhán Quinn)

This is intended as the next step for prior students of the Vocal Clinic class, and is intended for anyone with prior vocal experience seeking to interpret songs (your own or others). It's ok to contact Siobhan to discuss before registration. We'll spend the first day on instrumental basics covered in Vocal Clinic. We will get everyone on the same page, then focus promptly on instrumental and interpretive tools to capture your absolute best performance in full songs of your choice. There will be individual work/performance and interactive vocal work each day. Everyone will learn crucial vocal and performance skills for translating technical singing skills into excellent vocal performance of songs – whether humorous, sensitive, deep, dark songs, or the wailing blues. Please do a light warm-up before the class each day so we can get to work quickly as a group and individually.

Performance

PERFORMANCE & SONGWRITING (Vance Gilbert)

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

ADVANCED VANCE (Vance Gilbert)

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

INTRODUCING

THE BEST YOU ON STAGE A & B (Ellis Paul)

(NOTE: This class is offered twice. Each section covers the same material) *Would it be surprising to find out that 90 percent of the impact of a communication was visual? Your clothing, hair, posture, poise impacts the story you tell through your songs. We will address the visual aspect of performing as well as the dynamics of the presentation sonically as well – a checklist of what you are bringing on stage, stories, songs, and the visual – as well as what the venue provides – lights, sound environment. This class will teach you how to get the most out of your performances, find the soul of your songs, and make the most out of the venues you play!*

PERFORMING FEARLESSLY (Amy Speace)

A comprehensive look at Performance as its own art of Truth-telling. We write to connect to our own Truth. We sing and perform for others to connect our experience with theirs. To move them, shake them, make them feel. To say, 'You are not alone.' That is the deepest form of performance. It is a calling and deeply spiritual. We heal ourselves by writing our songs. We heal the audience by sharing them, and we can all heal the world by experiencing this together. We'll look at performance from the stillness at the center of your song, asking a few questions of the song and of you, the performer, to get you more connected and give you tools to connect to your song each time you perform it. Of course, this is 'show business,' but there's a difference between simple entertainment and profoundly meaningful performance. This class helps you to reach your best, most authentic performance. We'll look at everything it takes to create a show, from song choices to banter to putting a set list together and even just getting up the nerve to get out there. This is a fun, active, on-your-feet week, so be prepared with a song (your own or another's) that you know by heart. Bring your instrument, a copy of

your lyrics and an open, curious mind. There are no right' or 'wrong' moves in this class, only that which rings true. You will be moved and surprised by your own power. There's definitely a money back guarantee to this class (or at least I'll scoop you some ice cream at dinner if you hate it)!!!

Guitar & Creativity

FINDING YOUR PATH (Kathy Mattea)

This is a class to share experiences, struggles and victories around the place that music sits in our lives. I realized a few years ago that there were some pivotal moments in my own journey with music, and when I looked closer at those moments, I discovered that there were some iconic questions that led me to the right answer in that moment. I have come to believe that we all have our own answers, floating around inside us, about life, music, and the conversation that art opens up between us, and the communities it creates. But, for me, there is a skill in hanging out with the question, and sitting in the uncomfortable open-ended-ness of it long enough so that the answer reveals itself. I'm interested in supporting each other as we ask these deeper questions, and explore where music is leading each of us in our lives, and what it has to teach us about ourselves, being human, and creating community. And about the larger conversation with ourselves, with that quiet voice within that guides us, and with each other. My experience is that the group is a rich place to learn from each other, and it's enlightening and inspiring to spend five days immersed in this conversation with others who are also finding their way.

BE YOUR OWN ARTISTIC PRODUCER (Joe Craven)

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

IMPROV, WORD SALAD

& THE SOUND CATCHER (Joe Craven)

Joe will introduce frameworks for 'intuitive improvisation' in music based on what you already do, show you different ways to look at and interpret existing tunes or songs and how to fearlessly jam with others. There is no jazz theory requiring advanced mental or technical prerequisites. We'll connect movement and sound to working with what you already know (which is more than you think), including awareness/focus, sending/receiving, the value of losing control, making mistakes and mimicry. These exercises will help you play with others in new ways and with greater confidence.

THE SINGER/SONGWRITER

AS GUITARIST A & B (Peter Mulvey)

(NOTE: This class is offered twice. Each section covers the same material) *This course will have an emphasis on the guitar as a machine to be put into service supporting songs. Beginning with his own works, Peter will demonstrate various guitar mechanics by taking the compositions apart, and then delve into students' work. Single-string theory, the fundamentals of rhythm, alternate tunings, and simplicity will be explored in the context of performing a song. Intermediate to advanced guitar players will benefit the most from this class, and Guitar Week students are especially welcome.*

How to Register

1. Stop and think about what classes you wish to take. Do you really want to take a class in every period? Although our 'open format' allows students to take as many classes as the schedule will allow, many students find that two or perhaps three classes give them plenty to work on, and use the free periods for practice. Remember, also, that class size is limited to 15 unless indicated otherwise in the course descriptions, so out of consideration for others, "take all you want, but want all you take."
2. **You may register online by visiting our website and clicking on the 'Register' link. This is the fastest way to register**, and since many of our classes fill up in a relatively short period of time, **we recommend this method** as giving you the best chance to get into the classes you want. **Online registration goes live at 5pm, EST on Friday, March 9.**
3. If you choose to use the print registration form, find the schedule for your week printed elsewhere in this catalog.
4. Referring to the schedule to avoid time conflicts, make your class selections and write them in the spaces provided under 'Class Choices' on the Registration form.
5. In the event that one or more of the classes you select are full, you may select Alternate classes, again using the schedule to avoid conflicts, and write them in the 'Alternate' spaces on the form. If you list Alternates for classes that are full, we will process your registration assigning you to your Alternate choices.
6. If one or more of your class selections is full, and you wish to have no Alternates, check the box indicated and we will notify you of the situation and await your instructions before we process your registration.
7. Cut out or photocopy the completed form, attach your payment (please note that we can only take credit card payments online), and mail it to us at the address indicated. When your registration is processed, you will be notified of the amount received, any balance due, and the classes for which you are registered. Registrants will receive an information packet later in the spring. Classes will be assigned on a first-come, first-served basis. If you wish to make changes in your class choices, please notify us immediately. Once a program week begins, students may switch after the first class meeting into another open class if they find they have made an inappropriate choice. The add/drop period ends at 6pm on Monday of each program week. After this 'settling-in' period, we expect students to remain in those classes, and we discourage dropping in and out of classes during the week.

Fees, etc.

Tuition is \$555 per week. This includes a deposit of \$100 which is required for each week's registration. **Full payment is required by June 1** to guarantee your class choices. After that date, your class reservations will be unconfirmed until we receive your balance. ***If we are holding a space for you in a class that is full, and your balance is unpaid after June 1, we may release that space to another student. There is no deadline for class registrations.*** Registrations after June 1 for any remaining spaces must be accompanied by full payment. Payment in US dollars only, please. No foreign checks. Some classes may require materials- or other fees as specified in the course descriptions and can be paid directly to the instructor upon arrival. Tuition for the Children's Program for ages 6-12 during Traditional Song, Celtic, and Old-Time Weeks, is \$180 per child per week (includes evening childcare), with a \$25 deposit required. The Children's Program also has an additional materials fee of \$30 payable to the coordinator on arrival. Children must have turned 6 by July 1st to participate. No exceptions, please.

Housing is \$435 per week, and includes double occupancy accommodations for six nights, supper on Sunday, three buffet-style meals a day at the Gladfelter Student Center, and breakfast on Saturday at the end of the week. A limited number of single rooms are available at an additional fee of \$175 for a total housing fee of \$610. The college is catered by Sodexo (828-298-1041), and low-sodium and vegetarian meals are available. Adults staying off-campus may purchase a meal ticket for \$152, and meal tickets for children 12 and under may be purchased for \$114. Meals may also be purchased individually. See the 'Housing & Meals' section on page 1 of this catalog for our policy regarding children's housing. Some may find our hilly campus challenging, and students should give reasonable consideration to their ability to get around without assistance. Although we help where we can, we don't have the resources to provide mobility assistance to all that require it. Those with special needs should include a detailed, written description of those needs with their registration.

As long as space permits, a non-student living outside the Asheville area may accompany an enrolled student and be housed with them in student dorms for payment of the \$435 housing fee and an activities fee of \$160, which allows admission to all events except classes. There is a \$50 deposit required to register as a non-student. If possible, full payment with your registration is helpful and appreciated.

Cancellations and Refunds

The deposits are processing fees credited toward tuition and not student funds held in escrow, and are thus non-refundable and non-transferrable. Should an enrolled student need to cancel, we can refund all monies received other than the deposits, ***if notified four weeks before the student's program begins. No refunds other than the cost of meals (\$152 for adults, \$114 for children) can be made for cancellations within four weeks of the student's program week.***

Swannanoa Gathering Registration Form

PLEASE PRINT!

Housing

Name _____ Sex _____

Address _____

City _____ State/Prov. _____ Zip/Post Code _____

Country (if outside US) _____

Primary Phone _____ Secondary Phone _____

Email _____

Emergency contact (name & phone number): _____

- I prefer future communication by email only.
 I will be bringing a vehicle (no motor homes please).
 I am eligible for a special parking permit due to mobility impairment

NOTE: All attendees receive a list, with the home city, state and email (not phone), of program participants so that they might pursue friendships made at the Gathering. If you would prefer **NOT** to be included on this list, please check this box:

Please initial here to indicate that you have read and understand our policy on Cancellations and Refunds printed on pages 2 and 56: _____

Programs

I would like to register for:

- Traditional Song Week, July 1-7
 Celtic Week, July 8-14
 Old-Time Music & Dance Week, July 15-21
 Guitar Week, July 22-28
 Contemporary Folk Week, July 22-28
 Fiddle Week, July 29-August 4
 Mando & Banjo Week, July 29-August 4
 I am a non-student accompanying the following registered student:
(student's name) _____

CLASS CHOICES:

Period 1. _____

Period 2. _____

Period 3. _____

Period 4 (if applicable) _____

No Alternates. Please notify me of full classes before processing my registration.

ALTERNATES:

Period 1. _____

Period 2. _____

Period 3. _____

Period 4 (if applicable) _____

For information on admission to Warren Wilson College,
contact: admit@warren-wilson.edu or 1-800-934-3536

- I will require housing/meals. I will require a meal ticket only.

I prefer to room with (name): _____

- I prefer a single room, if available (additional fee of \$175)

- I have special medical needs (please attach description)

My age:

List age if under 21 _____ 21-30 31-45 46-65 over 65

I am a smoker non-smoker early bird night owl

I am registering (#) _____ children in the Children's Program (for ages 6-12)

(NOTE: programs for children in Traditional Song, Celtic & Old-Time weeks only)
Children's names & ages _____

I am bringing (#) _____ additional children under the age of 12 not enrolled in the Children's Program.

Children's names & ages _____

I'm arriving by air; sign me up for the airport shuttle at noon 3pm 5pm

My flight #, arrival & departure times are: _____

Fees

Amount previously paid: (deposit, etc.) \$ _____

Tuition - \$555 per week (required deposit \$100): \$ _____

Housing/meals - \$435 (double occupancy, no deposit required): \$ _____

Housing/meals - \$610 (single room, no deposit required): \$ _____

Non-student Activity Fee - \$160 per week (required deposit \$50): \$ _____

Children's Program total - \$180 per week (required deposit \$25): \$ _____

Meal ticket only - \$152 adult; \$114 per child per week: \$ _____

Other amount for _____: \$ _____

Tax-free donations to The Swannanoa Gathering (see pg. 2):

Doug & Darcy Orr Endowment Youth Scholarship Endowment \$ _____

Greatest Needs Fund TOTAL enclosed \$ _____

I am paying by Check (preferred) #: _____, or Money Order.

NOTE: We can no longer take credit card payments through the mail or by phone. If you wish to register with a credit card, please visit the "Register" page at our website: www.swangathering.com. If you have already registered and wish to make an additional credit card payment, contact our office at: gathering@warren-wilson.edu

Tuition is \$555 per week. Housing with meals is \$435 per week. Non-students accompanying students pay the Housing fee and a \$160 Activities Fee. **The deposits are required for registration and are non-refundable and non-transferable. Full payment required by June 1 to guarantee class choices. No deadline for registrations.** Registrations after June 1 for any remaining spaces must be accompanied by full payment. Children's Program is \$180 per child per week. Please make checks payable to: "The Swannanoa Gathering", and mail with this form to:

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

