

# Fiddle Week

## August 6-12

Since the invention of the violin, the music of its unschooled alter-ego, the fiddle, has excited people to dance, evoked the devil and the spiritual, echoed the human voice and heart. It is an instrument that has made its way into the core of many different traditions and it speaks a language understood worldwide. Fiddle Week at the Swannanoa Gathering celebrates that universality with classes in traditional and contemporary styles ranging from Irish to Mexican, from Cajun and bluegrass to blues. This summer we are emphasizing playing by ear, developing a personal style and improvising in various genres. The week also includes classes in guitar, focusing on accompaniment in various styles, and there are related offerings for the fiddle's bigger siblings, the cello and bass. The class schedule has been structured in such a way as to allow students to explore a rich variety of fiddle styles each day. Each instructor teaches different levels in their area of expertise, and students are asked to place themselves in the appropriate level. Most classes are taught at the intermediate or advanced level, but we continue to offer a few introductory classes for students who want to gain confidence in learning and playing by ear, and for those who are newer to the instrument. Intermediate classes are appropriate for advanced players who would like to explore a style that is new to them, or for experienced players who need to get more fluent playing by ear. The advanced classes are designed to build on previous experience in the style. During the last hour of the day, there will be a special class time for students of any skill level to form bands, along with students from Mando & Banjo Week. With coaching from instructors, band members arrange tunes and rehearse with the option of performing at the student showcase on Friday evening. Fiddle Week runs concurrently with Mando & Banjo Week, (see page 49 for details), and students may take classes in either program. This year's Luthier's Exhibit features violin maker Joe Thrift and bow maker Roger Treat, who will be demonstrating their craft and will also have finished works on hand to sample. In addition, mandolin builder Steve Sorensen and Northfield Mandolins will be displaying their instruments and master luthier Lynn Dudenbostel will once again be on hand to offer repair services.



### CHRISTIAN HOWES

Since 2011, performer, educator and composer Christian Howes has been voted #1 in the *Downbeat* Critics Poll ("Rising Stars/Violin"), named among the top three jazz violinists in the *Jazz Times* critics poll, and nominated for "Violinist of the Year" by the Jazz Journalist Association. He received the Residency Partner Award through Chamber Music America for outreach in schools, earned a USArtists grant through the Mid-Atlantic Arts Foundation, and was

invited by the U.S. State Department for tours to Ukraine and Montenegro. His 2013 release on Resonance Records, *Southern Exposure*, earned recognition in the *New York Times*, *Wall Street Journal*, *Downbeat*, *Jazz Times*, as well as a six-night run at Lincoln Center in April, 2013. His 2015 release, *American Spirit* was named among the Best Jazz Albums of 2015 by the *Huffington Post*. Now living here in Asheville, Howes is the founder of Creative Strings, a 501(c)(3) non-profit organization with a mission to expand music education through the creation of online curriculum, an annual summer conference, and dozens of visits to schools annually teaching improvisation, contemporary styles, and related subjects. [www.creativestrings.org](http://www.creativestrings.org)

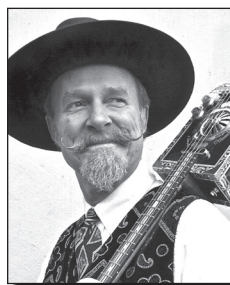


### MICHAEL DOUCET

Michael Doucet and his band, BeauSoleil, have been the premier ambassadors of the Cajun sound for more than four decades, offering music that is usually melodic and harmonically interesting, in addition to its riveting rhythmic drive. He grew up on his father's farm about five miles west of Lafayette, Louisiana, and by 1974,

Doucet was playing in local hangouts when a French promoter asked him and his band to come to France for two weeks to play at a folk festival. "It was the turning point of my life," he says, when he realized the correlations between old French songs from the Middle Ages and modern Cajun music. In 1975, he received a grant from the National Endowment for the Arts to study the music styles of such living Cajun music legends as Dennis McGee. Most of his time has been spent with double Grammy-winners BeauSoleil, and the group has toured throughout the states, Europe and the Middle East and recorded more than twenty albums. The band composed and recorded the sound track for the movie, *Belizaire the Cajun*, and the title song for the romantic thriller, *The Big Easy*. Doucet has collaborated with Richard Thompson, and the band

has made several appearances on NPR's radio show, *A Prairie Home Companion*, and at former President Jimmy Carter's inaugural gala. Keith Richards asked Doucet to play on his solo release, *Talk is Cheap*, and in 1990, BeauSoleil celebrated Mardi Gras with the Grateful Dead for 17,000 fans at Oakland Coliseum. In 2005, Doucet was awarded a National Heritage Fellowship from the National Endowment for the Arts. This will be his sixth year teaching here at what Michael calls "my favorite fiddling school!" [www.beausoleilmusic.com](http://www.beausoleilmusic.com)



### JOE CRAVEN

Creativity educator, former museum curator, visual artist, actor/storyteller, emcee and recipient of the 2009 Folk Alliance Far-West Performer of the Year, Joe has made music with many folks – from jazz violinist Stephane Grappelli, and Grateful Dead guitarist Jerry Garcia – to multi-strings guy David Lindley and harmonica wizard Howard Levy. Always looking for the next expression and object to make music with, he is a musical madman with anything that has strings attached – or not: violin,

mandolin, tin can, bedpan, cookie tin, tenor guitar/banjo, mouth bow, canjoe, cuatro, berimbau, balalaika, boot 'n lace and double-necked whatever. Joe has created music and sound effects for commercials, soundtracks, computer games and contributions to several Grammy-nominated projects. He has presented at numerous schools, universities and the American String Teacher's Association, is a keynote clinician at Wintergrass in Seattle, Executive Director of RiverTunes in California and a coast-to-coast emcee at a variety of music festivals, including DelFest and Telluride Bluegrass. No matter who he's connecting with – a community workshop in Costa Rica, a university lecture in Washington, jamming with Gnawa musicians in Morocco or on stage in front of thousands of school kids in Scotland, he's at home and loving every minute. "Everything Joe touches turns to music," says mandolinist David Grisman, with whom Joe played for almost 17 years. [www.joecraven.com](http://www.joecraven.com)

### LAURA RISK

(See bio in Celtic Week, page 11)



## EDÉN MACADAM-SOMER

Edén MacAdam-Somer is one of the most exciting and versatile musicians performing today. Hailed by the *New York Times* as reflecting “astonishing virtuosity and raw expression,” her music transcends genre through soaring violin, sweet vocals, and percussive dance, weaving in and out of the many cultures that have formed her experience. Her travels have carried her across the contiguous United States, Alaska and Hawaii, to Afghanistan, India, China, Iceland, Israel, and the UK. Edén is a full-time faculty member at the New

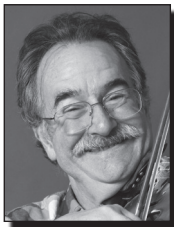
England Conservatory, where she teaches improvisation and serves as Co-Chair of the Department of Contemporary Improvisation. She also makes frequent visits to Kabul, Afghanistan, where she works with young Afghan musicians as guest faculty member at the Afghanistan National Institute of Music and collaborates with local artists. Her solo album, *My First Love Story*, was listed as one of the top ten jazz albums of 2015 in the *Boston Globe*. In addition to her work in Boston, Edén maintains an active international performance and recording career as a soloist and with such bands as Notorious Folk, the Klezmer Conservatory Band, and Hebrew National Salvage.



## PASCAL GEMME

Pascal Gemme is known as much for his original compositions as his fine interpretation of traditional Québécois tunes. He is the fiddler, singer and arranger of the band, Genticorum, whose CDs and shows have met with critical acclaim in more than 20 countries around the world. From a young age, the fiddle music and songs of his native Québec have captivated him. After graduating with a degree in composition and band arrangements at Montreal's St

Laurent College, he immersed himself in the traditional music around him, playing, collecting and recording music found all over Québec. Pascal has developed a vast knowledge and is a leading exponent of the music of “La Belle Province” and now is as much in demand as a teacher as a performer. He has been teaching weekly at the Ecole des Arts de la Veillée in Montreal since 2003, as well as at music workshops and master classes around the world, including the Irish World Academy of Music and Dance in Limerick (Ireland), the Goderich Celtic College (Canada), many appearances at The Festival of American Fiddle Tunes in Port Townsend, WA. (USA), Alasdair Fraser's Valley of the Moon and Sierra Fiddle Camps (USA) and recently the Quasitrad Music Camp (Australia). [www.pascalgemme.com](http://www.pascalgemme.com)



## PAUL ANASTASIO

Paul was born at an early age — at the age of zero, to be exact — in Chicago. He grew up in Bellingham, Washington, just north of Seattle. At 9 he began studying the violin, and before long he was exploring popular music. Bluegrass, old time fiddling, western swing, country, traditional jazz, swing and bebop were all fascinating to him. After studying jazz violin with the pioneering Joe Venuti, he spent many years working in the bands of Merle

Haggard, Asleep at the Wheel, Larry Gatlin, Loretta Lynn and many others. In 1996 he heard 84-year-old Mexican folk violinist Juan Reynoso and was mesmerized. Before long he was traveling to Guerrero and Michoacán states and studying with Juan and a dozen other violinists. Now, 3000 recorded hours and 800 Finale transcriptions later, he is very much looking forward to teaching this remarkable music at Swannanoa.



## MALCOLM PARSON

A native of New Orleans, cellist Malcolm Parson has been hailed as “the most creative cellist of his generation.” According to Grammy Award-winner Eugene Friesen, “He is that rare player with feet planted firmly in classical music and the music of our time while possessing perfect intonation, fluent technique and stylistic versatility.” Currently

a member of Turtle Island Quartet and The Carolina Chocolate Drops, Malcolm has shared the stage with musicians and bands such as Jim Lauderdale, Della Mae, Del McCoury, Old Crow Medicine Show, Marcus Mumford, Bela Fleck & Abigail Washburn, Ron Carter, Paquito D'Rivera, Patrice Rushen, Toshi Reagon, Cyrus Chestnut, Terri Lynn Carrington, and Dave Liebman as well as performing at major festivals such as Northsea Jazz Fest, New Orleans Jazz and Heritage Fest, Austin City Limits, Bonnaroo, and Stuttgart Jazz Fest. He plays a Montagnana model cello made by Jay Haide as a part of their *a l'ancienne* series. [www.malcolmparson.com](http://www.malcolmparson.com)



## MATT COMBS

Matt has provided masterful fiddle work for some of the best-known names in country, bluegrass, and old-time music including John Hartford, Jerry Douglas, Patty Loveless, Suzy Bogguss, Maura O'Connell, John Oates, Mike Snider, Ray Price, Kevin Costner, Charlie Daniels, Jimmy Martin, Marty Stuart, Uncle Josh Graves, Kenny Baker, The Indigo Girls, Norman and Nancy Blake and Doc Watson. He has also performed with The Nashville Mandolin Ensemble, The Tennessee Mafia

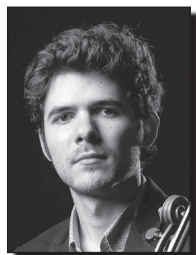
Jug Band, The Nashville Bluegrass Band, The Nashville Chamber Orchestra, and the Nashville Opera. Matt was the staff fiddler for the Grand Ole Opry from 2014-15. He has been an instructor at Mark O'Connor's Fiddle Camp, at The International Fiddle School, and has led clinics at The New England Conservatory, Wichita State University, and elsewhere. In addition, since 2006, Matt has presented educational seminars in conjunction with the Nashville Symphony and the Country Music Hall of Fame, entitled “Is It Fiddle or Violin?” He fronts The Driven Bow, a nine-piece fiddle ensemble including some of Nashville's finest fiddlers and maintains an active schedule lending his talents on fiddle, mandolin, old time banjo and guitar to numerous recording projects.



## EDDIE BOND

A native of Grayson County, VA, Eddie Bond has been performing old-time music since he was a child. Growing up with music on both sides of his family, he was steeped in the musical traditions of the Blue Ridge at an early age. All four of his great-grandfathers were old-time banjo players, and he was raised by his grandmother, who was a singer and guitar player. Eddie is now one of the region's most respected old-time fiddlers, and he has won first place on fiddle, banjo, and autoharp at the Galax Old-Time

Fiddlers Convention. Since 2001, he has been the fiddler and lead singer for the New Ballard's Branch Bogtrotters, one of Virginia's best-known old-time string bands, and he has performed at the Smithsonian Folklife Festival, the National Folk Festival, the Kennedy Center, the Library of Congress, the Montana Folk Festival, the Berkeley Old Time Music Festival and the Gainsborough (England) Old-Time Festival, and he has carried his music to Ireland, Scotland, and Australia. In 2015, Eddie's band once again took first place at the Galax (VA) Fiddlers Convention.



## ALEX HARGREAVES

Alex is one of the most acclaimed fiddlers of his generation. He has received numerous honors including the Daniel Pearl Memorial Violin from Mark O'Connor's Strings Conference, as well as being the youngest ever (age 15) to win the National Oldtime Fiddlers' Contest in Weiser, Idaho. In 2010, at the Monterey Jazz Festival, Alex was awarded the Jimmy Lyons Scholarship, and a full tuition scholarship to the Berklee College of Music, where he completed the prestigious Berklee

Global Jazz Institute. Under the artistic direction of world-renowned pianist Danilo Perez, this new program admits only a handful of students each year, providing them with the opportunity to work one-on-one with a select group of faculty. He has toured with Mike Marshall's Big Trio, Jerry Douglas, David Grisman, Bela Fleck, Danilo Perez,

Darol Anger and singer/multi-instrumentalist Sarah Jarosz, appearing on three of her critically-acclaimed albums, as well as her Grammy-nominated instrumental, “Mansinneedof.” His debut album, *Prelude* featured master acoustic musicians Mike Marshall, Grant Gordy and Paul Kowert, and special guests Bela Fleck and Noam Pikelný. Alex is an active performer and has played on stages around the world including *Austin City Limits*, *A Prairie Home Companion*, Panama Jazz Festival, Bonnaroo, Newport Jazz and Folk Festivals, and the Telluride Bluegrass Festival, as well as venues in Europe and South Korea. [www.alexhargreaves.net](http://www.alexhargreaves.net)



## LIZ KNOWLES

Liz Knowles has brought her distinctive sound – the fire and finesse of Irish fiddle music combined with the tonal richness of the classical violin – to countless venues around the world, including Carnegie Hall, Broadway, and the Kennedy Center, l’Olympia in Paris, and theatres and festivals from Shanghai to São Paulo to Sarawak. A virtuosic and versatile performer, Liz was the fiddler for *Riverdance* and soloist on the soundtrack for the film *Michael Collins*. She has performed with such diverse artists as The New York Pops, Don Henley, Rachel Barton, Marcus Roberts, Steve Reich, Liz Carroll, Cherish the Ladies, and most recently, with actress Fiona Shaw in collaboration for a special performance for the Kennedy Center’s Ireland Festival 100. Her career today combines the roles of performer, composer, arranger, and producer in theatrical and recording projects and she is highly regarded as a teacher for music camps and workshops. Today, she most regularly performs with her trio, Open the Door for Three, the all-star fiddle ensemble String Sisters, and as a member of a new and exciting project, the Martin Hayes Quartet. [www.lizknowles.com](http://www.lizknowles.com)



## LAURA LENGNICK

Laura Lengnick is well known for a contra dance fiddling style that powers a danceable groove while staying solidly grounded in the New England tradition. Drawing on a large repertoire of old and new tunes from the Northern, Southern and Celtic traditions, Laura has played with many of the best dance musicians in the country and is widely respected for her ability to add sparkle and drive to any musical combination. She has more than 20 years of experience teaching fiddlers of all ages and skill levels, but particularly enjoys teaching fiddle to adult beginners (she was one, so she understands the challenges!) and to recovering classical violinists looking to discover their inner fiddler. Laura has taught workshops in dance fiddling and dance ensemble playing across the U.S. and in Europe, has published articles about the art of playing for contra dances, and is an accomplished band leader. Laura’s nationally-acclaimed band, Laura and the Lava Lamps, helped to shape modern contra dance music through their innovative CD *Primordial Groove* released in 2001. Laura regularly plays contra dances in the Asheville region and beyond with Hot Sonata, Good and Plenty, and Curious George. Laura is also a fine singer of classic swing, traditional folk, southern gospel and Americana, and she loves singing just about anything *a capella*.



## GREG RUBY

Seattle-based guitarist and composer Greg Ruby performs and writes in many styles of vintage jazz. Described as “truly hot jazz” by *Vintage Guitar* magazine, his CD, *Look Both Ways*, reached #1 on the *Roots Music Review*’s jazz chart. Greg leads The Greg Ruby Quartet, a Hot Club jazz group dedicated to all-original compositions. He collaborates with New York and New Orleans musicians in The Rhythm Runners, a

Prohibition-era dance band, and plays Valse musette and European café jazz with the Bric-a-brac Trio. Greg is a former member of the venerable group Pearl Django, and has performed at the esteemed Django Reinhardt Festival in Samois sur Seine, France. Leading his own groups, he performs at swing dances, concert halls and festivals. As a respected music instructor, he teaches at schools, camps and clinics and has authored the *Pearl Django Play-Along Book Vol.1* and the *Oscar Aleman Play-Along Book*. Recently, he has received funding from 4Culture’s Heritage and Arts Projects to investigate, record and republish the nearly lost compositions of Seattle’s 1920s jazz pioneer Frank D. Waldron. Greg holds a Bachelor of Music degree from Cornish College of the Arts, Seattle, WA. [www.gregrubyguitar.com](http://www.gregrubyguitar.com)



## JULIA WEATHERFORD

Fiddle Week Coordinator Julia Weatherford has been a full-time artist/musician for as long as anyone can remember. She is veteran performer on both cello and fiddle with notable performing groups that range from The Asheville Symphony to the world fusion Akira Satake Band to the contra dance band Far Horizons. In the contra dance world, Julia is known as a driving old-time fiddler and grooving cellist with bands such as Firefly, and Sugar High. She has toured internationally as a dance musician and taught and performed at Berea’s Christmas Country Dance School, Folkmoot International, Pinewoods Camp, The LEAF, and The CDSS Centennial Tour. Currently she performs regionally with StrathSpan and The Free Range Ensemble. Julia was the Artistic Director of the legendary Black Mountain Festival for many years, and has also been the Swannanoa Gathering Logistics Coordinator since 2005. [www.juliaweatherford.com](http://www.juliaweatherford.com)



## KEVIN KEHRBERG

As a bassist in both jazz and traditional music, Kevin Kehrborg has toured nationally and internationally, including Canada, Japan, and U.S. State Department tours of Kyrgyzstan and Ecuador. He has performed with Howard Alden, Slide Hampton, Roger Humphries and Jean Ritchie among others, and is a sought-after sideman and session artist. He has taught at many workshops and clinics, including the Swannanoa Gathering and the Cowan Creek Mountain Music School. Kevin also actively records and performs as a backup guitarist for old-time fiddlers. He holds a Ph.D. in musicology and is a member of the music faculty at Warren Wilson College.



## EMILY SCHAAD

Emily Schaad has been playing and teaching music for nearly her whole life. With a background in classical music and public school music education, she first came to North Carolina to learn from well-known fiddle masters and earn an MA in Appalachian Studies. She is known for a complex and powerful fiddling style, and has taken first place in numerous stringband and fiddle contests, including the Appalachian Stringband Festival in Clifftop, WV. Emily currently performs with the old-time string band Old Buck, conducts youth orchestras, teaches fiddle and violin, and is working toward a doctorate in Music Education. [www.oldbuckmusic.com](http://www.oldbuckmusic.com)

## Classes

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

### INTERMEDIATE BLUEGRASS FIDDLE (Matt Combs)

*In this class for intermediate players, we will start with the classic fiddle kickoffs of familiar Monroe and Flatt & Scruggs standards that every bluegrass fiddle player should have in their repertoire such as "Foot Prints in the Snow," "Uncle Pen," and "Why Did You Wander?" We will cover the chord changes of each song, and learn how to apply that knowledge to creating fills behind the singer and how to create an instrumental break. We will also learn several classic bluegrass instrumentals, and likewise cover the chords and how to create interesting breaks.*

### ADVANCED BLUEGRASS FIDDLE (Matt Combs)

*This class will cover similar traditional bluegrass material, moving on to more difficult classic songs and tunes, and proceeding at a faster pace. We will also cover creating harmony parts for twin fiddling.*

### FUNCTIONAL MUSICIANSHIP & CREATIVE PRACTICES – INTERMEDIATE (Christian Howes)

*This class for intermediate players is open to other instruments. Throughout the week we will cover many contrasting approaches to functional musicianship, as well as contrasting approaches to the creative practices of improvisation, arranging, and composition. Stylistically, we will be all over the map from fiddle styles to blues, funk, traditional jazz and "free" playing. We will break out into small groups at times, play together at times, and allow some times for everyone to do their own thing. If you don't want your mind blown this isn't for you. We will go from the concrete to the abstract! Concrete: modes and scales – practical approaches to applying understanding of modal approach to improvisation and composition; voice leading and a chord tone based approach; learning to playing bass lines and inner voice parts in a range of styles. Abstract: non-tonal improvisation and composition games; selecting parameters from an infinite universe as a way of articulating a cohesive musical value system and expand creativity. Think: "Play the color purple". Oh, and we'll talk about jazz, i.e. "swing" too.*

### FUNCTIONAL MUSICIANSHIP & CREATIVE PRACTICES – ADVANCED (Christian Howes)

*This class will cover the same topics as in the class description above, but at a pace and level more appropriate for advanced players.*

### INTERMEDIATE OLD-TIME FIDDLE A (Eddie Bond)

*This class is for intermediate fiddlers. We will learn some of Eddie's favorite tunes, especially tunes he would consider good fiddlers' convention tunes (tunes with a lot of drive). Emphasis will be placed on bowing and expanding your repertoire. We will try to learn at least two tunes a day if possible. Students are encouraged to bring recording devices to this class. Come prepared to have a good time as well! We will talk about different regional styles of southern Appalachia, and the different influences they have had on Eddie's personal style. He will be teaching tunes in standard tuning as well as cross-key, and we may even cross the border of Virginia into the West Virginia repertoire! Eddie tries to show up at least 20 minutes early each day and go over what we have learned so far that week, a sort of warm-up session before the class. A CD of the tunes that we will learn (slowed down version) will be provided as well.*

### ADVANCED OLD-TIME FIDDLE A (Eddie Bond)

*This class will cover the same topics as in the class description above, but at a pace and level more appropriate for advanced players.*

### INTERMEDIATE OLD-TIME FIDDLE B (Emily Schaad)

*We will learn a handful of old-time fiddle chestnuts, and use them to explore some techniques for rhythmic bowing. Tunes will be taught by ear in the keys of A, D, G, and C. Possible discussion topics include learning by ear, developing intonation, playing with others, and making a beautiful tone. Please bring a recording device, a tuner, and extra strings.*

### ADVANCED OLD-TIME FIDDLE B (Emily Schaad)

*This class will be focused on building repertoire, getting rhythm in the bow, and developing style in old-time fiddling. Tunes will be drawn from a variety of fiddlers from NC, KY, VA, and WV, exploring different techniques that are used for accentuating rhythm. We will discuss making choices while learning new tunes, varying rhythms while playing, and some basic ideas for breaking free from playing a tune the same way each time. Some discussion of improving mechanics (tone, articulation, ergonomics) and exposure to source recordings will be included. Please bring a recording device and be prepared to play in a few different keys and tunings.*

### FIDDLE REPERTOIRE/STYLES (Alex Hargreaves)

*In this intermediate class, we will explore the similarities and differences of bluegrass, western swing/Texas style, and jazz. Although these styles have many unique qualities, there is also quite a bit of overlap in repertoire and vocabulary. This is primarily a repertoire-based class, so students can expect to come away with a number of standard (and maybe obscure) tunes in each genre. In addition, we will also use these tunes as vehicles to talk about basic improvising. Some experience with learning by ear is suggested. There will be no sheet music so please bring a recording device.*

### ADVANCED IMPROVISATION (Alex Hargreaves)

*Improvisation is often thought of as this high-pressure moment in the spotlight to show off your licks. While there is nothing wrong with that in moderation, my favorite improvisers often seem to have a more communal approach to the whole thing. In this class, we will primarily focus on rhythm/groove, melody/voice leading and harmony. However, we will also explore how these fundamental techniques can help create a mood/emotion with your solo, and open up your ears to interacting with fellow musicians. Please bring a notebook and a recording device.*

### INTERMEDIATE QUÉBÉCOIS FIDDLE (Pascal Gemme)

*If you are curious about the music of La Belle Province than these workshops are for you. You'll have the opportunity of learning all kinds of Québécois repertoire including Brandys (3/4), Galops, Cotillions, Jigs, Marches and 'straight' reels with an even or odd number of parts. This class' pace will be averaged from the sum of the levels of the participants (intermediate level suggested). Please bring a small recording device as all melodies will be taught by ear. Bowing and ornamentation will be discussed and taught as well as how to incorporate the music in your own personal style. No sheet music will be given in class.*

### ADVANCED QUÉBÉCOIS FIDDLE (Pascal Gemme)

*This advanced class will be geared toward players who already have a good knowledge of the music of Québec and/or are at a high level of proficiency on their instrument. We will dig deep into Québec's well of 'free metered' and 'square' tunes and the accents that bring them to life. Rhythmic and melodic variations will be discussed and taught with the purpose of adding them to your fiddling bag of tricks. Foot percussion will also be on the menu along with how to embark on the road of accompanying yourself by multitasking foot-tapping and melody-playing all at once. Please bring a small recording device as all melodies will be taught by ear. No sheet music will be given in class.*

### INTERMEDIATE IRISH FIDDLE (Liz Knowles)

*You should have a basic understanding of where all of the notes are in first position, basic bowing patterns, and basic sound production. You may or may not have had specific instruction in Irish fiddling before but hopefully you have heard it before and maybe even play a couple of Irish tunes already. I will cover basics for learning by ear, some technique as it applies to Irish music, practice techniques for ornamentation and bowing in an Irish style and we will learn as many tunes as the general class level allows, touching on various types of tunes, jigs, reels, hornpipes, marches, etc. I will happily provide sheet music for tunes and anything else we cover in the class. Please come with a recorder of some kind (\*most important\*), a pencil and your questions.*

### ADVANCED IRISH FIDDLE (Liz Knowles)

*For this class, we will use tunes you already know (as well as new tunes that I will teach in the class) to explore variations, ornamentation, style, and bowings. You should have more than two years of experience in learning by ear and should have a list of Irish fiddle players that you have listened to regularly. We will not cover much basic technique in this class but might touch on specific topics like learning harmony and theory through Irish music, dealing with the issues that arise from learning various types of tunes and some good practice techniques applicable to all styles of fiddling. I will provide some sheet music for specific topics like ornamentation and bowing and I hope to give you a tune a day, touching on the various types of tunes in Irish music, jigs, reels, hornpipes, marches, etc. Please come with a recorder of some kind (\*most important\*), a pencil and your questions.*

### SCOTTISH FIDDLE (Laura Risk)

*This course explores the diverse repertoire and playing styles of Scottish fiddling. We'll learn tunes and work on ornamentation and bowing, phrasing and expression, and playing "in the groove." We'll also discuss Scotland's regional fiddle styles and fiddling history, and listen to recordings of players from different styles. Technique and theory topics – tone, practice methods, simple chord theory, playing with speed and precision – will be included as appropriate. All tunes, including strathspeys, reels, jigs, marches, and slow airs, will be taught by ear. Students are encouraged to bring a small audio recorder to record musical examples and repertoire.*

### EAR AEROBICS (Laura Risk)

*Do you want to learn tunes faster? Be able to hear a tune and then just play it? This course will help you develop the all-important skill of transferring a melody from your ear to your instrument. We'll explore different listening, singing, visualization, audiation, and playing exercises that can strengthen your aural learning skills and get your ear, brain, and fingers all working together. We'll learn to listen for form and patterns, use basic chord theory to help figure out the notes of a tune, and let our ears guide us to explore*

*our instruments in new ways. We'll also learn a few tunes in the process! All instruments are welcome. Students may be at any playing level, but should have at least a basic facility on their instrument.*

### INTERMEDIATE CAJUN & CREOLE FIDDLE (Michael Doucet)

*In this class we will make our way through the history of Cajun fiddling and culture from 1929 to the present. We will cover the spectrum of Cajun and creole fiddle styles highlighting fiddlers such as Dennis McGee, Canray Fontenot, Doc Guidry, Will and Dewey Balfa. We will delve into stylistic variations throughout southwestern Louisiana, such as the Texas influence on players like Harry Choats. We will learn aspects of the style including double stops, fiddling as an integral part of song, bowing and rhythm. This class will proceed at an appropriate pace for intermediate fiddle players, and will be directed by student interests and experience.*

### ADVANCED CAJUN & CREOLE FIDDLE (Michael Doucet)

*This class will cover essentially the same material as the intermediate section above, but at a pace more appropriate for advanced players, and once again, the class will be directed by student interests and experience.*

### IMPROVISATION

#### FROM AROUND THE WORLD (Eden MacAdam-Somer)

*This class will explore melodic and harmonic improvisation using techniques common to aural traditions from many cultures, including America, Eastern Europe, the Balkans, and the Middle East. We'll work on soloing without fear, playing what you hear, jamming in every key, learning how to practice, harmony, rhythm, and groove and writing our own class tune (improvisation frozen in a moment). Everyone should be prepared to do some singing as well as playing. You are encouraged to bring a notebook and a recording device.*

### ADVANCED

#### KLEZMER FIDDLE (Eden MacAdam-Somer)

*This class is for advanced musicians who are interested in exploring Jewish fiddle traditions from Eastern Europe. We'll learn how to play melody, harmony, and accompaniment (all traditional roles for fiddles in this genre!), and will also work on ornamentation and bow technique. Participants should be comfortable learning by ear and have good facility on their instrument. Please bring a recording device to class.*

### TIERRA CALIENTE FIDDLE (Paul Anastasio)

*The traditional violin-driven music of southwestern Mexico's Tierra Caliente comprises a dozen styles, ranging from highly syncopated 6/8 dance music to hauntingly beautiful waltzes, danzones, boleros, tangos, foxtrots, marches, pasodobles, polkas, funeral pieces and more. The music's crazy-quilt roots stretch from Africa to Europe and from Cuba to Argentina. I'll have both recordings and sheet music of all of the pieces we'll be learning, allowing ear players as well as note readers to participate. This music is gorgeous, sophisticated and eminently playable, totally different from the better-known Mariachi and Tex-Mex styles often associated with Mexican violin music. Join me and check out the sizzling music of the Hot Lands!*

### TIERRA CALIENTE BAND (Paul Anastasio)

*Juan Reynoso, my main violin teacher, was a harmony nut. He was enamored of a unique Mexican style of three-part, close-voiced harmony quite different from the western swing, bluegrass or big band harmony we're accustomed to hearing. During our lessons, learning the melody was only the first step.*

# Fiddle Week, August 6-12, 2017

7:30-8:30	Breakfast							
9:00-10:15	Advanced Bluegrass Fiddle (Combs)	Advanced Cajun & Creole Fiddle (Doucet)	Scottish Fiddle (Risk)	Improvisation From Around the World (MacAdam-Somer)	Intermediate Old-Time Fiddle A (Bond)	Free Range Folk (Craven)	Beg. Swing Guitar (Ruby)	
10:15-10:45	Coffee/Tea Break							
10:45-12:00	Intermediate Bluegrass Fiddle (Combs)	Intermediate Cajun & Creole Fiddle (Doucet)	Ear Aerobics (Risk)	Advanced Klezmer Fiddle (MacAdam-Somer)	Advanced Old-Time Fiddle A (Bond)	Feelin' the Blues (Craven)	Intermediate/Advanced Swing Guitar (Ruby)	
11:30-1:00	Lunch							
1:15-2:30	Fiddle Repertoire/Styles (Hargreaves)	Tierra Caliente Band (Anastasio)	Functional Musicianship – Advanced (Howes)	Intermediate Irish Fiddle (Knowles)	Advanced Québécois Fiddle (Gemme)	Intermediate Old-Time Fiddle B (Schaad)	Fiddle from Scratch (Lengnick)	Intermediate Cello (Parson)
2:45-4:00	Advanced Improvisation (Hargreaves)	Tierra Caliente Fiddle (Anastasio)	Functional Musicianship – Intermediate (Howes)	Advanced Irish Fiddle (Knowles)	Intermediate Québécois Fiddle (Gemme)	Advanced Old-Time Fiddle B (Schaad)	Intermed. Bass (Kehrberg)	Advanced Cello (Parson)
4:15-5:15	Luthiers Exhibit, Band Sessions & Daily Bluegrass Jams (Dodson)							
5:00-6:30	Supper							
7:30- ?	Evening Events (open mikes, concerts, dances, jam sessions, etc.)							

*A tune didn't leave Juan's casita until it was completely harmonized for violin trio. I've expanded many of these arrangements to include cello, bass, plucked strings, wind and brass instruments and percussion. At some music camps I have been fortunate to lead Mexican bands as large as 18 pieces, at times including cellos, oboes, clarinets, trumpets, mandolins, guitars and, of course, lots of fiddles. Vocalists are always welcome as well, and I'll provide lyric sheets. You'll dig the trio harmonies, contracantos (counter-melodies) and over-the-top romantic bolero lyrics. Grande fun is guaranteed!*

## FREE-RANGE FOLK: PURSUING POSSIBILITY IN A TUNE OR SONG (Joe Craven)

*Explore the value of twisting, tweaking, building up and stripping down the content and how it sounds in musical stories. Take a tune "shopping" for new clothes. Play "dress up" with existing songs. Mix and match musical styles in 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 tune and 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. Learning to not become attached to an outcome enables one to move and flow with variety and new ideas. 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 Free Range Folk.*

## FEELIN' THE BLUES (Joe Craven)

*The blues are truly a foundation and inspiration for most traditional and contemporary vernacular American music. This adventure is open to all bowed instruments. We'll listen to historical references from early record-*

*ings to the present. We'll play basic forms (the 8, 12 and 16 bar and grill). We'll feel the grooves from ballads to stomps, rumbas to shuffles, hand jive to swing. We'll reference the melodic guidepost of the human voice, bending long and short tones and learn some tunes/songs that reflect them. We'll also tackle how to translate the "feel" of the grease, the groan and the growl of the blues to your instrument, and importantly, we'll address taking your time sayin' a bunch without playin' a bunch of notes. Playin' the blues suggests the "technique" of clarity over correctness – of intuition, release and expression of your personal emotion. Surrender to the feeling and you'll do it! We'll have a great time!*

## FIDDLE FROM SCRATCH (Laura Lengnick)

*Dust off that fiddle you've been saving for when you have more time to practice and make your plans now to join us for Fiddle Week! Using time-tested methods, Laura will help beginners get started making fun-fiddling memories and novice fiddlers review basic fiddling skills. Take this class if you want to learn how to hold your fiddle, tune it, finger and bow it so that you can back up and play classic fiddle tunes from the old-time and Celtic traditions. Emphasis will be placed on learning by ear, but printed notations of tunes and exercises will be provided. You will get the most out of this class if you bring a fiddle and bow in playable condition, an extra set of strings, rosin, a shoulder rest, and an electronic tuner.*

## INTERMEDIATE CELLO (Malcolm Parson)

*For cellists who are interested in playing a key role in accompanying fellow musicians and colleagues, we will focus more on utilizing the cello as a bass through jazz, swing, and traditional music styles. Come ready to explore pizzicato techniques, constructing successful bass lines, and the beginning phases of improvising a cohesive solo. Instruction will be aural with small fragments of handouts and written assignments.*

**ADVANCED CELLO** (Malcolm Parson)

*Continuing with concepts from the intermediate class, we will expand upon these ideas by discussing more ways to accompany as a bass as well as other improvisational techniques. Come ready to discuss muted pizzicato, playing slow over fast, chordal comping, and accessing different tonalities over more complex tunes. Instruction will be aural with small fragments of handouts and written assignments.*

**INTERMEDIATE BASS** (Kevin Kehrberg)

*This class will cover intermediate principles of bass performance and accompaniment applicable to various musical settings including jazz, swing, and traditional music styles. Topics include bass line construction, following chord progressions, timing and feel, and ear training. Concepts of bass soloing and improvisation will also be introduced. The class will mainly use pizzicato technique, although other techniques may be discussed if applicable (e.g., slap technique, bowing). Students should possess fundamental technical skills and know basic scales.*

**BEGINNING SWING GUITAR** (Greg Ruby)

*Swing guitar is fun and accessible. This hands-on class is intended for either a beginning guitarist or someone new to playing guitar in a swing style. We will use tunes common to the repertoire to learn the basics of chord voicings, pick technique, melody playing and accompaniment practices. Plan to be jamming over your favorite tunes by the week's end.*

**INTERMEDIATE/ADVANCED SWING GUITAR** (Greg Ruby)

*This hands-on class will deepen your understanding of swing guitar. We will examine the guitar styles of Freddie Green, Eddie Lang, Django Reinhardt and Oscar Aleman and will utilize elements from each player. Plan to expand your chord knowledge, learn how to develop thoughtful accompaniment practices, play energetic chord solos and add some "hot" guitar licks into your vocabulary.*

**CELTIC GUITAR ACCOMPANIMENT** (David Surette)

*This class will cover the basic skills essential to providing good Irish session guitar accompaniment. Conducted in standard tuning, a number of the concepts could also be applied to other tunings. The student will learn basic chord shapes, modal chords, chord inversions, and a variety of progressions for effective accompaniment in the principal keys used in Irish music. We will focus on jigs and reels, with detours for other dance tune forms and perhaps a song or two, but it's worth mentioning that many of these skills can also be applied to other musical genres and styles. Classes will be taught mainly by ear. Students are encouraged to bring an audio recorder, pen and notebook. (Find this class in the Mando & Banjo Week Schedule on page 55)*

**BLUEGRASS GUITAR ACCOMPANIMENT** (Ed Dodson)

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

*participate in the Bluegrass Jam that Ed will lead every afternoon, as a way to reinforce the techniques learned in class as well as learn additional songs/tunes. (Find this class in the Mando & Banjo Week Schedule on page 55).*

**ADVANCED BLUEGRASS GUITAR ACCOMPANIMENT** (Ed Dodson)

*This course will delve into more advanced forms of bluegrass guitar rhythm playing. In addition to learning our way around the standard "boom-chuck" bass note and strum patterns that form the foundation of bluegrass rhythm guitar, we will explore more advanced moving bass lines, substitute chords and inversions, and even some basic three-note swing rhythm patterns to put some extra "sock" into your playing. Along the way, we'll highlight the concepts of harmonic theory and how to select chords and chord patterns to strengthen the guitar's support of the vocalist and instrumentalist. Familiarity with flatpicking and guitar chords, along with knowledge of guitar tablature is highly recommended. While tablature will be provided for most techniques and songs covered in class, participants are strongly encouraged to bring recording devices to class as a memory aid, as we will be covering some fairly challenging material. (Find this class in the Mando & Banjo Week Schedule on page 55)*

**Other Events****DAILY BLUEGRASS JAM** (Ed Dodson)

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

**BAND SESSIONS** (staff)

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

**LUTHIER'S EXHIBIT**

*Throughout the week we will feature several fine luthiers displaying instruments, including bowmaker Roger Treat [www.rogertreat.com](http://www.rogertreat.com), mandolin builder Steve Sorensen [www.sorensenstrings.com](http://www.sorensenstrings.com), violin maker Joe Thrift [www.josephthriftviolinmaker.com](http://www.josephthriftviolinmaker.com) and the folks from Northfield Mandolins [www.northfieldinstruments.com](http://www.northfieldinstruments.com).*

**ON-SITE INSTRUMENT REPAIR** (Lynn Dudenbostel)

*Master luthier Lynn Dudenbostel will be offering his repair services throughout the week. Contact him through his website for his rates: [www.lynnudenbostel.com/contact.htm](http://www.lynnudenbostel.com/contact.htm)*

