

Fiddle Week

July 31-August 6

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 Cajun, from bluegrass to blues. 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 allows 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 "Fiddle From Scratch" to help brand-new fiddlers get off to a good start. 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. Joe Craven's "Blues & Improvisation" class is open to all levels. 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 rehearse all week 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 several instrument builders, including mandolin builder Will Kimble, bowmaker Roger Treat, Northfield Mandolins and Lawrence K. Brown, renowned luthier from Weaverville, NC, who will be building a violin during the week and will also have finished instruments on hand to sample. Master luthier Lynn Dudenbostel will once again be on hand to offer repair services.



RODNEY MILLER

Rodney Miller was designated a "Master Fiddler" in 1983 by the National Endowment for the Arts. He is widely considered to be the foremost exponent of New England style fiddling, a uniquely American blend of French Canadian and Celtic influences. Over the past 35 years, he has toured the U.S., British Isles, Australia and Denmark, performed with contradance bands the Stringrays, Blue Ribbon Dance Band and the Rhythm Raptors, taught at hundreds of music and dance festivals, and recorded over ten fiddle albums. In 1999, Rodney represented the

state of New Hampshire, playing traditional fiddle music at the Smithsonian Folklife Festival in Washington, D.C. He has appeared on NPR's *A Prairie Home Companion*, performed live with the Twyla Tharp Modern Dance Company, performed at Lincoln Center in NY and was recorded on the album *Songs and Sounds of the Sea* for the National Geographic Society. In 2008, Rodney was asked to represent New Hampshire in the All-New England concert *Crossroads: Music Traditions of New England*, held in Quebec City to celebrate the 400th anniversary of the city's founding and the influence of French culture in North America. In 2014, he was appointed to a two-year term as New Hampshire's Artist Laureate by Gov. Maggie Hassan, the NH State Council on the Arts and the NH Dept. of Cultural Resources, for being a "Master of New England Fiddling, Crafter of exquisite violins, Composer, Recording Artist, Renowned dance fiddler, Student of the history and social function of music, and a Generous teacher of traditional arts." www.rodneymiller.net



MICHAEL DOUCET

Michael Doucet and his band, BeauSoleil, have been the premier ambassadors of the Cajun sound for more than three 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 Garrison Keillor'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 fifth year teaching here at what Michael calls "my favorite fiddling school!"



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-string 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; 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 of 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

LAURA RISK

(See bio in Celtic Week, page 11)



MATT GLASER

Matt Glaser is the Artistic Director of the American Roots Music Program at the Berklee College of Music, and was formerly chairman of the String Department at Berklee for 30 years. Glaser is the first non-classical string teacher to win ASTA's prestigious Artist Teacher Award, whose past recipients include Joseph Szigeti, Pablo Casals, Isaac Stern, Yehudi Menuhin, Dorothy DeLay, and Ivan Galamian.

Glaser has performed and recorded widely in a variety of idioms ranging from jazz to bluegrass to early music, and has published 12 books on contemporary violin styles including *Jazz Violin*, co-authored with the late Stephane Grappelli. He has performed with David Grisman, Bob Dylan, Stephane Grappelli, J Geils, Leo Kottke, Joe Lovano, Charlie Haden, Michael Brecker, Lee Konitz, Kenny Werner, Alison Krauss, Bela Fleck, the Waverly Consort, Fiddle Fever, and his own band, Wayfaring Strangers – a band that fuses jazz and folk music. *The Boston Herald* called him “possibly America’s most versatile violinist.” Matt served on the board of advisors of the Ken Burns’ *Jazz* documentary, and appears in the film as a ‘talking head.’ Matt served on the boards of directors of Chamber Music America and the American String Teachers Association. He has performed at the White House, and at Carnegie Hall with Yo-Yo Ma and Mark O’Connor as part of Stephane Grappelli’s 80th birthday concert. He has taught at the Mark O’Connor Fiddle Camp, University of Miami, American String Teacher Association conferences, International Association of Jazz Educator conferences, and many others.



ANDREA HOAG

Since hearing the Holy Modal Rounders at the age of 15, Andrea Hoag has been drawn to fiddle traditions where the serrated coincides with the sublime. This fascination led her inevitably to Sweden, where she studied with elder fiddlers Päckos Gustaf, Pähl Olle, and Nils Agenmark on a fellowship from the Skandia Music Foundation. Andrea was the first non-Swede to graduate from Malungs Folkhögskola’s Folk

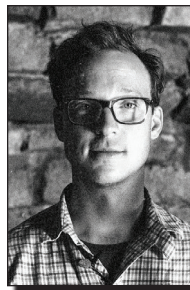
Violin Pedagogy program, in 1984. Since then she has performed and recorded in numerous combinations across the U.S. and overseas. Career highlights include a Grammy nomination for her CD, *Hambo in the Snow* with Loretta Kelley and Charlie Pilzer; a collaborative recording with Jacqueline Schwab, Bruce Molsky and others; leading Seattle’s Skandia Spelmanslag on a performance tour of Sweden; and the daily privilege of playing music for a living. A dedicated teacher, Andrea has been a guest instructor for the American String Teachers Association and the Berklee College of Music. Her music has been featured on NPR’s *All Things Considered* and *Performance Today*, at the Kennedy Center and Library of Congress, and at numerous venues around the U.S. and in Sweden. www.andreaHoag.com



LISA ORNSTEIN

Lisa Ornstein is best known as an outstanding interpreter of the traditional music of Québec. She’s also a tune hunter, the kind of musician who is passionate about putting back into circulation all-but-forgotten gems she’s learned at the feet of old masters. A Connecticut-born Midwesterner, Lisa was befriended by North Carolina fiddle legend Tommy Jarrell while she was in her teens. She was an accomplished old-time musician when she became friends with Franco-American

fiddler Louis Beaudoin and his family. That friendship inspired a twelve-year stay in Québec, with tunes until dawn in kitchens and dance halls across the province, and a stint in La Bortine Souriante, the powerhouse trad group most responsible for kickstarting Québec’s folk revival. After directing a cultural heritage center in an Acadian region of northern Maine, Lisa moved with her family to Portland, Oregon, where she now teaches fiddle and makes musical mischief with musicians such as Johnny B. Connolly and Leela Grace. She can often be seen heading for the airport on her way to another gig with Québec’s Le Bruit Court Dans La Ville (The Buzz Around Town) with André Marchand and Normand Miron. www.lisaornstein.com



BEN SOLLEE

Ben Sollee is an American cellist, singer-songwriter, and composer known for his innovative playing style, genre-bending songwriting, electrifying performances, and political and environmental activism. A native Kentuckian, Sollee has composed for stage and screen at home and abroad. Following a performance at the Lincoln Center’s *American Songbook* series, the *New York Times* remarked how Sollee’s “...meticulous, fluent arrangements continually morphed from one thing to another.

Appalachian mountain music gave way to the blues, and one song was appended with a fragment from a Bach cello suite, beautifully played.” Sollee’s musical career has also expanded beyond the stage into film and TV, with his songs featured on ABC’s *Parenthood* and HBO’s *Weeds*. In partnership with the design group Public Works Collaborative, Ben helped create a massive eco-art and tech installation called Livestream. The sculpture was recently awarded a grant from the NEA and will be installed this fall in Lexington, KY. His upcoming record, *Steeple*, will see a return to the basic ingredients of Sollee’s music: cello, voice, and storytelling. www.bensollee.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 in 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.



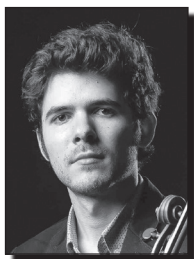
GREG CANOTE

Greg Canote has been teased about his funny ears since he was born, but he got even by holding a violin for fifty years and playing the fiddle for almost forty of those. He has spent most of his musical life singing and playing with his twin brother Jere as The Canote Brothers. He still remembers the first time he heard old-time fiddling at the Berkeley Fiddler’s convention in 1970: “Sounded like a beehive on fire!” He has played hundreds of square dances with his brother and with

dance icon Sandy Bradley (Small Wonder String Band). While his first love is old-time, over the years, he has also dipped his toes and fingers into bluegrass with Curly Maple, 1920’s tunes with Volunteer Park Conservatory Orchestra, ragtime with the Bing Bang Boys, country with El Rancho Cowboys, swing with the Canote Brothers and honky-tonk with the Honky Tonk Review. For thirteen years, Greg and Jere were the affable, musical side-kicks on National Public Radio’s *Sandy Bradley’s Potluck* out of Seattle, and the two have led a successful, ongoing stringband workshop since 1983. Greg has been on staff at many festivals and workshops in the states, including: Old Time Week at the Swannanoa Gathering, the Augusta Heritage Workshops, Pinewoods, Puget Sound Guitar Workshop, The Festival of American Fiddle Tunes, and American Banjo Camp. www.canote.com

ANDREW FINN MAGILL

(See bio in Celtic Week, page 12)



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 Pikelny. 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



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 concert stages and festivals across the world. Her auspicious beginnings as the fiddler for *Riverdance*, and as soloist on the soundtrack for the film, *Michael Collins* established her as a virtuosic and versatile performer, and she has since performed as soloist with the New York Pops, recorded with the Cincinnati Pops, and performed with artists such as Don

Henley, Rachel Barton, and Marcus Roberts. Liz was a member of the renowned group Cherish the Ladies, played on Broadway with *The Pirate Queen*, and has traveled the world as music director, producer and performer with two Irish music and dance shows, *Celtic Legends* and *Celtic Dances*. Today she performs with another all-star female super-group, the highly acclaimed String Sisters, and her new trio, Open the Door for Three, with Kieran O'Hare and Pat Broaders. 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 plays diverse styles of vintage jazz. Described as "truly hot jazz" by *Vintage Guitar* magazine, his CD, *Look Both Ways*, celebrated the 100th birthday of gypsy jazz guitarist Django Reinhardt with 12 original compositions, and 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 Bric-a-brac Trio. A former member of the group, Pearl Django, Greg has toured throughout the United States, Canada and Europe and appeared with the group at the prestigious Django Reinhardt Festival in Samoëns sur Seine, France. As founding member of Hot Club Sandwich, Greg can be heard on all four of the band's recordings and produced their 2010 release, *And If Only*, featuring legendary vocalist Dan Hicks. Greg's compositions have been heard on television and documentaries including NBC's *Parks and Recreation*. He's published the *Pearl Django Play-Along Book Vol.1* through Djangobooks.com and recently completed a play-along CD/book on the swing guitar mastery of Oscar Aleman. www.gregrubyguitar.com



JULIA WEATHERFORD

Fiddle Week Coordinator Julia Weatherford has been a full time artist/musician for more than 30 years. She played cello for 13 seasons with the Asheville Symphony while moonlighting as a square dance fiddler. Julia has toured internationally as a dance musician, and performed with dance bands Far Horizons and Fly by Night. Currently she performs regionally with the Akira Satake Band, and Firefly. Among her performance and teaching venues are the LEAF festival, the Black Mountain Festival, Berea Country Dance School, Pinewoods, Folkmoot International, and the Biltmore Estate. She was the Artistic Director of the legendary Black Mountain Festival for many years, and as a textile artist, Julia is a long-time member of the Southern Highlands Crafts Guild. Julia has also been the Swannanoa Gathering Logistics Coordinator since 2005. www.juliaweatherford.com



KEVIN KEHRBERG

As a bassist in both jazz and traditional music, Kevin Kehrberg has toured nationally and internationally, including Canada, Japan, and U.S. State Department tours of Kyrgyzstan and Ecuador. He has performed with Slide Hampton, Roger Humphries, Jean Ritchie, and Art Stamper, among others, and his album credits include recordings with the Kentucky Jazz Repertory Orchestra, Billy Contreras, Rayna Gellert, David Long, Chris Sharp and the Red State Ramblers. 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 currently serves as Chair of the Department of Music at Warren Wilson College.

ERYNN MARSHALL

(See bio in Old-Time Week, page 20)

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.

INTERMEDIATE SWING FIDDLE (Matt Glaser)

We will learn a few standard tunes, and we will listen to recordings of great players playing those tunes. We will then develop variations and improvisations based on the melody, the rhythm and the harmony of each tune. We'll play along with a metronome to work on the "swing" in swing fiddle and learn to sing the melody of each song while playing the chords on the fiddle.

ADVANCED SWING FIDDLE (Matt Glaser)

This class will follow the same approach as the intermediate class above, but geared toward more advanced players.

OLD-TIME FIDDLE: DRONE & PULSE (Greg Canote)

Are you ready to push your old-time fiddle sound up a notch? In this class for intermediates, we'll spend some quality time with a handful of beautiful old tunes, while we explore some of the easy left- and right-hand techniques that really make it sound old-time including ornaments, open-string drones and double-stops. We'll also work on becoming the bosses of our bows with phrasing, simple patterns, doodads, dips, and pulses. We'll make good use of different keys and take advantage of more relaxed tempos that will allow us to enjoy the internal rhythm and the magical order of notes. Arcane and not so arcane secrets revealed!

OLD-TIME FIDDLE:

ALTERNATE TUNINGS (Greg Canote)

In this advanced class, we will apply all those tasty goodies that make it sound like old-time fiddling, and we will concentrate on tunes in two specific tunings. In DDAD, we'll look at Bill Stepp's "Piney Ridge," Marcus Martin's "Boatsman," and "Yell in the Shoats" from Cecil Seeley. We'll also look at AEAC# (also known as Calico) with such tunes as Mose Coffman's "Lost Indian," "The Scolding Wife," from Marion Reese, and Marcus Martin's "Wounded Hoosier." The tunings really add color to the tunes. AND they make their own gravy!

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. Here we will talk about creating a mood/emotion with your solo, tension & release, and interaction with fellow musicians. However, there will still be plenty of focus on key elements including rhythm/groove, melody/voice leading and harmony. Bring a notebook and a recording device.

INTERMEDIATE OLD-TIME FIDDLE (Erynn Marshall)

This is a class for intermediate fiddlers who wish to expand their repertoire and get that real old-time sound. We'll also delve into ways to play with ease, spice up tunes, and jump into jams. The focus in class will be on learning by ear, old-time bowing patterns and ornamentation at a relaxed pace. Recording devices are recommended. We will learn a number of fine southern tunes that you'll enjoy playing for years to come. Bring your adventurous fiddling spirit!

ADVANCED OLD-TIME FIDDLE A (Erynn Marshall)

This class is for advanced fiddlers who wish to explore a variety of old-time fiddle styles from the Virginias, Kentucky, North Carolina and beyond. We will delve into left-hand ornamentation, blue notes, alternate tunings and the intricacies of bowing (rocks, pulses and dwells) and other nuances typical of traditional southern fiddling. Secrets to great tone and playing with ease will also be shared. Recording devices are recommended. Fiddlers should be comfortable playing by ear, have good facility on their instrument, and appreciate beautiful, old tunes.

INTERMEDIATE QUÉBÉCOIS FIDDLE (Lisa Ornstein)

This class will help you get a start or rev up your playing of the spirited dance music of Québec. We'll explore a variety of different tune types, including reels, waltzes, and quadrilles, work on bowing, swing, syncopation and ornamentation, and get you going with foot percussion. Core playing technique, such as playing nimbly with good articulation, timing, and 'oomph,' will be included as appropriate. The class will proceed at a pace appropriate for intermediate players. All tunes will be taught by ear with some sheet music for take-home; bring a small audio recorder if you can.

ADVANCED QUÉBÉCOIS FIDDLE (Lisa Ornstein)

Come take a musical and cultural tour through Québec, with visits to Franco-American New England and French-speaking Maritime communities. We'll highlight the music of master musicians, from vintage 78 rpm-era players to iconic regional players such as Louis "Pitou" Boudreault, Jules Verret, Louis Beaudoin and Avila LeBlanc, plus a look at some recent compositions from accordianists and young upstarts. Along the way, we will explore a variety of different tune genres (reels, quadrilles, marches, giges, waltzes, etc.), tun-

ings, and (watch out!) degrees of “crookedness.” Emphasis will be on putting swing and syncopation into your bowing language, along with ornamentation, rhythmic variation, and foot percussion. The class will proceed at a pace appropriate for advanced players. All tunes will be taught by ear with some sheet music for take-home; bring a small audio recorder if you can.

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.

BRAZILIAN CHORO FOR FIDDLERS (Andrew Finn Magill)

Brazilian choro, an entirely instrumental genre originating in Rio de Janeiro in the 1870s has become a national musical language for Brazilian instrumentalists across genres. This class is catered toward fiddlers and as such we will spend a good portion learning the various grooves and rhythms which make up choro, samba, forró and other Brazilian styles. We will learn a choro and learn how to stylize it as a Brazilian musician might: which ornaments to use and where, how to interpret the tune, and how to improvise within the tune. We will divide the class into groups and get the class grooving on a simple samba or choro form. The ability to read music is a plus but not a requirement and as always, a recording device is highly recommended.

INTERMEDIATE SCOTTISH FIDDLE (Laura Risk)

(NOTE: The Intermediate and Advanced Scottish Fiddle courses will be similar in content. However, the Intermediate class will move at a slower pace and will focus on level-appropriate repertoire and stylistic techniques.) This course explores the stylistic nuances of Scottish fiddling. We'll work on ornamentation and bowing, phrasing and expression, playing 'in the groove', improvising melodic variations, and using accents to create rhythmic excitement. We'll also discuss Scotland's regional fiddle styles and listen to recordings of players from each style. 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. (Class limit: 20)

ADVANCED SCOTTISH FIDDLE (Laura Risk)

(NOTE: The Advanced and Intermediate Scottish Fiddle courses will be similar in content. However, the Advanced class will move at a faster pace, learn more difficult tunes, and address more complex stylistic techniques.) This course explores the stylistic nuances of Scottish fiddling. We'll work on ornamentation and bowing, phrasing and expression, playing 'in the groove', improvising melodic variations, and using accents to create rhythmic excitement. We'll also look at the art of playing second fiddle in Scottish music and work on improvising harmonies and chordal backup parts. We'll discuss Scotland's regional fiddle styles and listen to recordings of players from each style. 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. (Class limit: 20)

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 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 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.

INTERMEDIATE CONTRA DANCE FIDDLE (Rodney Miller)

Rodney will be teaching dance fiddling techniques with which to individualize tunes. In class, he will cover a variety of tunes used to play for contradances and teach some easy to mid-level tunes applying more basic dance fiddle techniques.

ADVANCED CONTRA DANCE FIDDLE (Rodney Miller)

This class will teach advanced dance fiddling techniques, including the essence of the 'dancing' bow, and various finger- and bow-ornamentations/techniques with which to individualize tunes. In class, he will cover a variety of tunes used to play for contradances, teach tunes, and explore improvisation and the different processes of writing new fiddle tunes.

INTERMEDIATE SWEDISH FIDDLE (Andrea Hoag)

Rhythms that swirl like snow and nip like fire. Tonalities that conjure the deep forest and the midnight sun – Swedish fiddling is a wonderfully complex tradition with thousands of tunes, and though we can't learn all of them this week, we'll spend some time listening and learning about the culture. We'll explore walking tunes, schottis, hambo, polska, and ceremonial tunes. We'll also look at harmony parts (a distinctive part of the tradition) and how to create them. Tunes will be taught by ear, with transcriptions provided at the end of the week. No experience with Scandinavian fiddling is expected. Be ready for an adventure!

Fiddle Week, July 31-August-6, 2016

7:30-8:30	Breakfast							
9:00-10:15	Intermediate Bluegrass Fiddle (Combs)	Advanced Cajun & Creole Fiddle (Doucet)	Intermediate Contra Dance Fiddle A (Miller)	Advanced Irish Fiddle (Knowles)	Advanced Québécois Fiddle (Ornstein)	Improvisation (Craven)	Intermediate Old-Time Fiddle (Marshall)	Beg. Swing Guitar (Ruby)
10:15-10:45	Coffee/Tea Break							
10:45-12:00	Advanced Bluegrass Fiddle (Combs)	Intermediate Cajun & Creole Fiddle (Doucet)	Advanced Contra Dance Fiddle A (Miller)	Intermediate Irish Fiddle (Knowles)	Advanced Old-Time Fiddle (Marshall)	Feelin' the Blues (Craven)	Intermediate Québécois Fiddle (Ornstein)	Intermediate/Advanced Swing Guitar (Ruby)
11:30-1:00	Lunch							
1:15-2:30	Fiddle Repertoire/Styles (Hargreaves)	Advanced Swedish Fiddle (Hoag)	Advanced Swing Fiddle (Glaser)	Intermediate Scottish Fiddle (Risk)	Fiddle From Scratch (Lengnick)	Intermediate Old-Time Fiddle: Drone & Pulse (Canote)	Brazilian Choro for Fiddlers (Magill)	Intermediate Cello (Sollee)
2:45-4:00	Advanced Improvisation (Hargreaves)	Intermediate Swedish Fiddle (Hoag)	Intermediate Swing Fiddle (Glaser)	Advanced Scottish Fiddle (Risk)	Advanced Old-Time Fiddle: Alternate Tunings (Canote)	Intermediate Bass (Kehrberg)	Advanced Cello (Sollee)	
4:15-5:15	Luthiers Exhibit, Band Sessions & Daily Bluegrass Jam (Dodson)							
5:00-6:30	Supper							
7:30- ?	Evening Events (open mikes, concerts, dances, jam sessions, etc.)							

ADVANCED SWEDISH FIDDLE: POLSKA! (Andrea Hoag)

The polska is the delectable dance form at the center of Swedish fiddling. It's lyrical, rugged, luscious, transporting. With its many variations on 3/4 rhythm, polska bends the mind and steals the heart. In this class, we'll take an overview of regional and local styles and then delve deeply into the southern slängpolska and one of the rich variants from Dalarna. Depending on class interest, we'll work with harmonies as well as melodies. You needn't have any experience with Scandinavian fiddling, but should be comfortable with trying new bowing patterns and scales, and ready to think outside the box.

IMPROVISATION: IN THE MOMENT, WITHOUT A NET (Joe Craven)

How do you make better music in the moment, jam confidently with folks you've never met, and/or say something different every time you take a solo? This class for ALL instruments will help deepen one's connection to spontaneity and flow through organized sound. Joe teaches musical improvisation more from a theater model rather than the requisite model of jazz. Therefore, this is not an ability-based class. If you're an advanced player seeking a 'theory & technique'-oriented foray into improvisation from a jazz architecture, this class may not be for you. Joe connects improvisation to what you already do and moves you forward from there. We'll focus on ways to think differently about sound, embrace fearlessness, and address the connection between spoken-word language and the language of music. Showing up empty-handed, mimicry, mistakes & metaphor, sending/receiving and the value of losing control are just some what we'll apply to our music making

in class. Lots of exercises and opportunity to play with others in new ways. The class will stretch you and may well change some of your perceptions of what music is. It's a fun and enlightening romp!

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 recordings 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! This class uses time-tested methods that are sure to get you started making fun fiddling memories. You will learn how to hold your fiddle, how to tune it, and some

basic bowing and fingering skills as you learn how to back up and to 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 (Ben Sollee)

For the cellist proficient in bowing and comfortable shifting, the class will explore techniques and concepts that will allow you to jam with other musicians and accompany yourself. Come ready to loosen up that bow arm and learn to create unique rhythms that can drive fiddle tunes or provide movement for a vocalist. Most of the instruction will be aural and, yes, there will be some singing.

ADVANCED CELLO (Ben Sollee)

For the cellist who has gained significant skills in bowing and pizzicato, this class turns over a new leaf in the approach to the cello. The class will open up the palette of pizzicato with three-finger techniques and chords, use the bow to create "chop" rhythms, and explore melodic improvisation with an ear towards songwriting and accompaniment. Instruction will be aural as well as notated.

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 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, mandolin builder Will Kimble www.kimblemandolins.com, violin maker Lawrence K. Brown and Northfield Mandolins 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.lynnndudenbostel.com/contact.htm