

Guitar Week

July 24-30

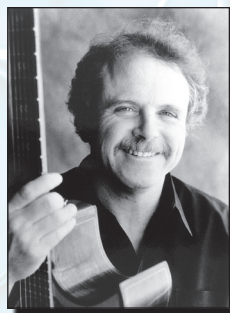
Guitar Week is one of the finest programs of its kind in the world, staffed by some of the best players and instructors available. We have been awarded both the Bronze Medal and Silver Medal Player's Choice Award for music camps by the readers of *Acoustic Guitar* magazine, and this high standard of quality is what keeps guitarists from across the globe coming back year after year.

For the 25th Anniversary of the Swannanoa Gathering, it seemed fitting to present some of our favorite instructors from past years. Steve James and Robin Bullock will be back along with Al Petteway, the Guitar Week Coordinator. All three were instructors during the very first Guitar Week. Since then, we've expanded from five to a whopping seventeen instructors teaching everything from gypsy jazz to blues ukulele to acoustic funk. Brand-new to the staff this time is contemporary Italian guitarist Peppino D'Agostino. Back by popular demand, last year's Guitar Week newcomer, Josh Goforth will be joining other all-time favorite instructors including Vicki Genfan, Greg Ruby, Sean McGowan, Steve Baughman, Gerald Ross, Del Rey, Muriel Anderson, Tony McManus, Pat Donohue, Sean McGowan, Scott Ainslie and Pete Kennedy. In addition to guitar classes, we will be offering four classes in ukulele ranging from beginning to advanced. Our world-class guitar instructors will be teaching flatpicking and fingerstyle classes in jazz, swing, Celtic, bluegrass, Appalachian, reggae, Brazilian, African, acoustic funk, blues and of course, contemporary fingerstyle for all skill levels. We will offer a variety of beginning level classes to accommodate those students who aren't quite ready for the intermediate-to-advanced levels, as well as a few classes suggested for more advanced players, so please read the descriptions carefully before you decide where you belong – we want everyone to get the most out of their week. For most of our classes it is recommended that students should play at least at an intermediate level: students should have mastered beginning skills, be able to tune their instruments, keep time, play scales cleanly, and know how to play a few tunes with confidence. For those who want some extra practice time at a slower pace, there will be a slow jam after lunch each day in the Pavilion. One of the country's top repairmen, Randy Hughes, will be available for consultations throughout the week. Our legendary Luthiers Exhibit will feature amazing guitars from a selection of the world's most respected builders including John Slobod, Michael Bashkin and Gerald Sheppard, as well as a selection of instruments from the inventory of the renowned guitar boutique, Dream Guitars. Guitar Week runs concurrently with Contemporary Folk Week, and students may take classes from either program.



PEPPINO D'AGOSTINO

Peppino D'Agostino emerged on the musical scene in the late 1980's and helped redefine the boundaries of the acoustic guitar. His virtuosic technique, penchant for open tunings, and percussive effects are the basis of his unique compositional style. He has performed in more than 26 countries; been featured at prestigious international music festivals in Montreal, Los Angeles, Vancouver, and Ravello; and performed in world-renowned venues such as the Kölner Philharmonie in Cologne, the Palace of Fine Arts in San Francisco, and the Cemal Reşit Rey Concert Hall in Istanbul. He frequently plays with such prominent artists as Tommy Emmanuel, Leo Kottke, Martin Taylor, and Eric Johnson. With 17 recordings to his credit, he has been hailed as "a guitarist's guitarist" by *Acoustic Guitar* magazine and "a giant of the acoustic guitar" by the *San Diego Reader*. D'Agostino was voted "Best Acoustic Guitarist" by *Guitar Player* magazine readers in 2007 and his album, *Every Step of the Way* was named one of the top three acoustic guitar albums of all time by *Acoustic Guitar* readers in 2008. In addition to performing, Peppino also makes time for teaching. He meets with individual students as well as providing group instruction and vacation learning packages like the Acoustic Guitar Cruises or Creative Vacances in La Moreau, France and online instructional videos for the company, Truefire. www.peppinodagostino.com



PAT DONOHUE

Pat is one of the most listened-to fingerpickers in the world. As songwriter and guitarist for Guy's All Star Shoe Band on NPR's *A Prairie Home Companion*, for twenty years Pat got to show off his savvy licks and distinctive original songs to millions of listeners each week. He now tours nationwide, conducts guitar workshops and teaches at such popular music camps as the Augusta Heritage Center, the Swannanoa Gathering and Puget Sound Guitar Camp. Pat's musical tastes are eclectic. Though he considers himself a folk guitarist, Pat's influences are rooted in bluesmen Blind Blake, Robert Johnson, Duke Ellington, Muddy Waters and Miles Davis. Pat manages to blend jazz and blues with folk, and he has captivated audiences with his unique original compositions, dazzling instrumentals and humorous song parodies, including "SushiYucki" and "Would You Like to Play the Guitar?" Honors include a 2005 Grammy for his participation on *Pink Guitar*, a compilation of Henry Mancini tunes on acoustic guitar, several Minnesota Music Awards, and a National Finger Picking Guitar Championship. His original tunes have been recorded by Chet Atkins, Suzy Bogguss and Kenny Rogers. Pat has also been a featured performer at major music festivals including the Newport, Telluride and Philadelphia Folk Festivals. The Martin Guitar Company recently introduced a Pat Donohue Signature Edition Series OM30DB guitar designed to his specifications. www.patdonohue.com



PETE KENNEDY

Guitarist Pete Kennedy has been on the road for over thirty years, touring with his wife Maura as The Kennedys, and backing artists like Mary Chapin Carpenter and Nanci Griffith on stage and in the studio. On Nanci's Grammy-winning CD *Other Voices, Other Rooms*, he shared the lead guitar duties with Leo Kottke and Chet Atkins. His solo guitar work reflects his wide experience as a sideman with artists ranging from Dr. John and Taj Mahal to Leonard Bernstein and the National Symphony. His mentors include Joe Pass, Johnny Smith, Doc Watson and Danny Gatton, and he spins some highly entertaining stories, drawn from his many years traveling up and down the highways of America and the British Isles. Pete considers himself a perpetual student of every facet of the guitar, and he loves to pass that lifelong experience and enthusiasm on to his students. www.petekennedy.com



VICKI GENFAN

Guitar Player Magazine's 2008 "Guitar Superstar," Vicki Genfan defies categorization. A unique and fiercely original musical talent, she has been called the 'Jimi Hendrix of acoustic guitar.' "While others make noise with tapping stylings, Genfan understands the power of melody and instead makes music." – Kirk Albrecht, www.minor7th.com. Drawing from folk, jazz, pop, soul and world music, Vicki has a distinctive style that pushes the boundaries of the singer/songwriter genre. An international phenomena, Vicki has lit up stages in venues as diverse as the International Montreal Jazz Festival,

Germany's Open String Festival, Italy's Soave Guitar Festival and Festival Across Styles in the Czech Republic. She has four CDs to her credit and five instructional DVDs, and in 2009 Luna Guitars unveiled the Vicki Genfan Signature Guitar built by Luthier Gray Burchette. Vicki has enjoyed teaching privately and in groups for over 25 years and brings her warmth, humor and inspiration to all who have experienced her many workshops, clinics and classes. And... she's thrilled to be back at Swannanoa for the 2016 season! "If I could play like Vicki, I would stay home and entertain myself" – Steve Vai
www.vickigenfan.com



SEAN MCGOWAN

Sean McGowan is a fingerstyle jazz guitarist who combines many diverse musical influences with unconventional techniques to create a broad palette of textures within his compositions and arrangements for solo guitar. His first recording, *River Coffee*, won the Best Independent Release of the Year Award (2002) from *Acoustic Guitar* magazine and music from the recording has been published in Japan's *Acoustic Guitar* magazine and Mel Bay's *Master Anthology of Fingerstyle Guitar, Vol. 3*. His subsequent recordings, *Indigo*,

and *Sphere: the Music of Thelonious Monk* offer compelling portraits of jazz standards performed on solo electric archtop guitar. *Sphere* was named one of *Acoustic Guitar* magazine's "Essential Albums of 2011", and Sean was featured on the Summer 2012 cover of *Fingerstyle 360* magazine. His most recent recordings include *Thanksgiving & Christmas Tidings* is a collection of seasonal hymns and carols arranged for solo guitar, and *My Fair Lady* a collection of songs from Lerner & Loewe's masterpiece. As a soloist, Sean has performed at several festivals including the Novi Sad International Jazz Festival in Serbia, the Healdsburg Guitar Festival in Napa Valley, Copper Mountain Guitar Town, the Newport Guitar Festival, and the Classic American Guitar Show in New York. He has also collaborated with several dance and improv companies, as well as with jazz and acoustic musicians throughout the Rocky Mountain region. Sean is an avid arts educator and currently serves as an Associate Professor of Music and the Guitar Program Director at the University of Colorado, Denver. He earned a DMA in Guitar Performance from the University of Southern California in Los Angeles and conducts workshops at colleges throughout the country. As a strong advocate for injury prevention and health education for musicians, his workshops incorporate a holistic approach to playing. He is also a contributing editor and educational advisor for *Acoustic Guitar* magazine, and the author of the Stringletter book/DVD instructional projects, *Fingerstyle Jazz Guitar Essentials* and *Holiday Songs for Fingerstyle*.
www.seanmcgowanguitar.com



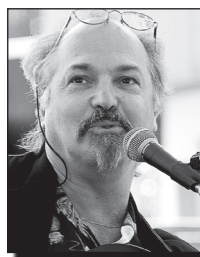
STEVE JAMES

Steve has recently relocated to Seattle from his long-time home in Texas, but the fabled fogs of the great northwest have not dampened his musical enthusiasm. He returns to the Swannanoa Guitar Week staff, (as he has done regularly since the very first Guitar Week), with a unique and informed fingerstyle and slide guitar repertoire to share. Although vocally proud of his "under the radar" status in the media-driven world of commodified music, Steve has been extensively recorded, and has played concert and

festival dates around the globe. He has also been heard live on NPR's *Morning Edition*, *A Prairie Home Companion* and *Austin City Limits*, to name a few. His extensive body of musical instruction has been the subject of books, print- and online lessons for *Acoustic Guitar* plus DVD workshops for Homespun Music. www.stevejames.com

ROBIN BULLOCK

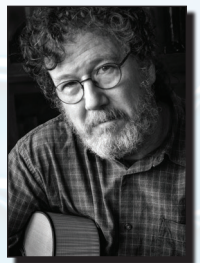
(See bio in Celtic Week, page 13)



PAUL ASBELL

From his early years, playing blues on Chicago's South Side, to his present multi-faceted career based out of northern Vermont, Paul has earned an underground reputation as a true "musician's musician". He has played and recorded with blues legends Muddy Waters, Paul Butterfield, Eric Clapton, Steve Winwood, John Lee Hooker and Lightnin' Hopkins; jazz greats Jon Hendricks, Betty Carter, Sonny Stitt, Biréli Lagrène, Joshua Redman and the Sun Ra Arkestra, folk icons

David Bromberg, Paul Siebel and Mary McCaslin. Performance venues are numerous and include the Kool Jazz Festival at SPAC, the Atlanta Jazz Festival, the Montreal Jazz Festival, MerleFest, the Montreux Jazz Festival in Switzerland, the Roskilde Festival in Copenhagen, the Java Jazz Festival in Jakarta, Indonesia, the Newport, Healdsburg, and Montreal Guitar Shows. Paul's solo CDs, have received glowing reviews in *Guitar Player*, *Vintage Guitar*, *Acoustic Guitar*, *Downbeat*, *Dirty Linen*, *Sing Out!*, and others. He has taught for years at the University of Vermont and Middlebury College, and has given master-classes at Skidmore College, Dartmouth College, Johnson State College, and Marlboro College. He presently sees between 10-25 private students/week, of every conceivable age group, stylistic orientation, and playing level. Past students have included professionals in jazz, rock, folk, etc, including Phish songwriter/guitarist/icon Trey Anastasio. www.paulasbell.com



AL PETTEWAY

Our Guitar Week Coordinator, Al Petteway is a Grammy and Indie Award-winning guitarist who has performed, toured and recorded with many of the best-known artists in folk and Celtic music. Though his primary instrument is the guitar, he also studied lute, string bass, percussion and music composition. Al's compositions and arrangements for acoustic fingerstyle guitar are strongly influenced by his love of Celtic, Appalachian, Folk, and Blues styles. His music is featured on dozens of CDs and

instructional DVDs as well as the soundtracks of numerous documentaries by filmmaker Ken Burns, most notably the Emmy-winning PBS series, *The National Parks-America's Best Idea*. Al was voted one of the "Top Fifty Acoustic Guitarists of All Time" by the readers of *Acoustic Guitar* magazine where he also won Silver and Bronze medals for Celtic and Fingerstyle guitar in the magazine's Player's Choice Awards. Al's CD, *Caledon Wood* was an "Editors' Pick" as one of the "Essential Albums of the Past Twenty Years" in *Acoustic Guitar's* 20th Anniversary issue. His most recent CD, *It's Only The Blues* was listed as one of the "Top Ten Essential Albums" of 2012 by two of the magazine's editors. In 2013, Al received the Gathering's Master Music Maker award "in celebration of a lifetime of musicianship and teaching." His most recent solo fingerstyle guitar CDs are *Dream Guitars, Vol II* and *Mountain Guitar* which was inspired by the Western North Carolina mountains where he lives. Al performs regularly with his wife Amy White, and as a soloist for various guitar festivals throughout North America. www.alandamy.com



TONY McMANUS

To find a unique voice on so ubiquitous an instrument as the acoustic guitar is quite an achievement: to do so within a centuries-old idiom where the instrument has no real history is truly remarkable. In little over ten years as a professional musician, Tony McManus has come to be recognized throughout the world as a leading guitarist in Celtic music. In Tony's hands the complex ornamentation normally associated with fiddles and pipes are accurately transferred to guitar in a

way that preserves the integrity and emotional impact of the music. His 2002 recording, *Ceol More*, was *Acoustic Guitar's* "Critic's Album of the Year" and named "Album of the Year" by the Live Ireland Awards. He is a regular performer at the Chet Atkins Festival in Nashville, and has appeared at guitar festivals in Soave and Pescantina, Italy; Frankston, Australia; Issoudun, France; Kirkmichael, Scotland; Bath and Kent, England; Bochum

and Osnabrueck, Germany and five of Steve Kaufman's Acoustic Kamps in Maryville, TN. Born in Scotland with strong Irish roots, he now lives in Canada and travels the world performing in numerous combinations, including intimate solo performances and various duos with friends Alain Genty, Bruce Molsky, and Alasdair Fraser, to the quartet, Men of Steel, with fellow guitarists Dan Crary, Beppe Gambetta and Don Ross. www.tonymcmanus.com.



STEVE BAUGHMAN

One of *digitaldreamdoor.com*'s Top 100 Acoustic Guitarists, Steve is a Rounder Records recording artist and a pioneering Celtic and old-time fingerstyle guitarist and banjo player. Steve produced and plays on the landmark *Banjo Gathering* double CD, which was recently described by *Bluegrass Unlimited* as "a momentous undertaking and a 'must' addition to any serious collection of old-time music." He is the author of five guitar books by Mel Bay Publications and a

DVD on clawhammer technique called *The Power of Claw*. Steve lives on a boat in San Francisco Bay. His most recent projects are a DVD called *Zen Banjo*, produced with Rev. Heng Sure, Director of the Berkeley Buddhist Monastery, and a duo album with Robin Bullock, *Alone and Together*, a followup to their famed *Celtic Guitar Summit* CD. www.celticguitar.com



DEL REY

Del Rey started playing guitar when she was four years old. At thirteen, she was immersed in the world of folk music, via the San Diego Folk Festival. She has tried to get her solo instrument to sound like a whole band from the beginning. This gives her music an interesting complexity, especially when applied to the ukulele. Rags, blues and tunes of the early 20th century are her specialty, even as she writes new music to add

to the tradition. She has taught and played all over the world, and brings her distinctive fingerstyle approach to guitar and ukulele to her teaching DVDs on Homespun: *Boogie-Woogie Guitar*, *The Music Of Memphis Minnie*, *Memphis Uke Party* and *Blue Uke*. She plays solo concerts world-wide and also presents a concert/lecture on women musicians called *Women In American Music*. She also collaborates and tours frequently with Steve James, Suzy Thompson and Adam Franklin and writes about music for various publications, including *Acoustic Guitar*. www.delreyplays.com



GERALD ROSS

Gerald Ross is comfortable with just about every type of "roots" music there is, from western swing, bluegrass, Hawaiian, blues, jug band music, jazz standards, Tin Pan Alley, New Orleans rhythms to boogie-woogie, and he plays it all on guitar, lap steel, Dobro and ukulele. He's performed in concert with Bonnie Raitt, Arlo Guthrie, Doc Watson, Johnny Gimble, Riders In The Sky, Brownie McGhee and many others. Gerald won the Solo Artist Category of the 1993 WEMU Jazz Competition and has appeared many times on *A Prairie Home Companion*. These days, Gerald is one of America's best-known performers, entertainers and advocates for the ukulele. He's released six ukulele CDs, published instructional materials, and is very much in demand as a music festival instructor. www.geraldross.com

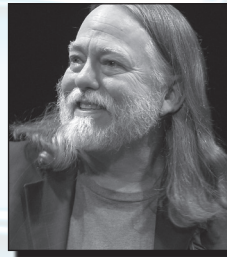
GREG RUBY

(See bio in Fiddle Week, page 44)



MURIEL ANDERSON

One of the world's foremost fingerstyle guitarists and harp-guitarists, Muriel Anderson is the first woman to have won the National Fingerstyle Guitar Championship. An engaging performer, her obvious joy of music, humor, and facility across musical genres is revered by guitarists worldwide. She has recorded with country legend Chet Atkins, performed in New York with Les Paul, at Chicago's Orchestra Hall with the Chicago Symphony and in Tennessee with the Nashville Chamber Orchestra. She is host and founder of the All-Star Guitar Night and the Music for Life Alliance charity. She is a prolific composer of music on guitar and harp guitar, and tours year round in North America, Europe and the Far East. Her new double CD, *Nightlight Daylight* is a culmination of her vision and is getting great attention as the first ever with an animated fiber optics cover. www.murielanderson.com



SCOTT AINSLIE

Scott Ainslie is a traditional acoustic blues singer, guitarist, historian and songwriter with personal roots in the Civil Rights era and a longstanding affection for cross-cultural exchange. A musician all his life, Ainslie took up guitar after hearing Virginia bluesman John Jackson play a couple of songs in the middle of one of Mike Seeger's concerts in Alexandria, VA in 1967. A Phi Beta Kappa and honors graduate of Washington & Lee University, Ainslie also

studied with elder musicians on both sides of the color line in the old-time southern Appalachian fiddle and banjo traditions, as well as with black gospel and blues musicians. He transcribed, wrote and published a book on Delta Blues legend Robert Johnson, *Robert Johnson/At The Crossroads* (Hal Leonard, 1992), and has an instructional DVD on Johnson's guitar work, *Robert Johnson's Guitar Techniques* (Hal Leonard, 1997) and in 2014 released his sixth solo CD, *The Last Shot Got Him*. Ainslie maintains an active recording, performing, and teaching schedule that carries him around the country, to Canada, and to Europe. He has received numerous awards and grants for his work documenting and presenting traditional music, including grants from the National Endowment for the Arts and the Folklife Section of the North Carolina Arts Council. www.cattailmusic.com



RANDY HUGHES

Randy Hughes has earned a reputation throughout the southeast as the kind of instrument repairman to whom you could entrust your priceless vintage guitar without a second thought. A superb luthier with a thriving repair business, Randy first came to Guitar Week in 2001 to inspect and adjust students' instruments and share his vast store of maintenance tips. He is also an exceptional guitarist and taught fingerstyle jazz at the Gathering for two years.

Randy will be here after lunch several days during the week to examine and evaluate the playing condition of participants' instruments. www.randyhughesguitars.com

JOSH GOFORTH

(See bio in Traditional Song Week, page 5)

Classes

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

CLAWHAMMER GUITAR (Steve Baughman)

This class is about All Things Clawhammer for guitar. We will begin with the basic pattern and spend some time internalizing it. Then we will move on to the various pyro-picking techniques that Steve demonstrates in his YouTube video lesson, "Wasilla Weed." This class is for fairly advanced players and it is recommended that participants spend some time working on the YouTube lesson before camp starts. Class is gonna be rigorous, and fun!

ORKNEY TUNING (Steve Baughman)

Do you feel stuck in a musical rut? Does your guitar playing sound to you clichéd, predictable and dull? Tune to Orkney (CGDGCD) and instantly experience a new lease on your musical life. In this total-immersion class we will learn chord shapes, riffs, textures, vocal accompaniment tools and maybe an instrumental tune. There will also be a chance for students to share their explorations and discoveries with the class. Great for singer/songwriters as well as instrumentalists.

RHYTHM (Steve Baughman)

Rhythm is everything. You can know all the notes and the chords, but putting them together is what makes it musical. In this class we will spend lots of time grooving on various rhythms, beginning with simple rhythms where we focus on locking with each other and keeping good time. We will then experiment with odd rhythms like seven and eleven and even a twenty five. The goal will be to learn to play better with others and to break away from the rhythmic ruts that we tend to find ourselves trapped in. Beginners to advanced players welcome.

THE CELTIC/APPALACHIAN CONNECTION: SOLO FINGERSTYLE ARRANGEMENTS

IN DADGAD (Al Petteway)

The first acoustic guitar solos I remember learning were flatpicking arrangements of traditional fiddle tunes by guitarists like Doc Watson and Clarence White. After playing tunes like Red-Haired Boy, Frosty Morn, Bonaparte's Retreat, Shady Grove and others for many years in bluegrass bands, my interest in their origins led me back to the British Isles. Many of the tunes survived the crossing of the ocean almost unchanged while others had evolved into similar tunes with slightly different melodies and names. After playing for a few years in Scottish and Irish groups and being corrected from all sides as to which was the proper version of any given tune, I decided to come up with my own arrangements for solo fingerstyle guitar. Of course, a solo player without a band to provide backup has to find a way to create their own accompaniment. I found DADGAD tuning to be perfectly suited for this since I could use my fingers to play the melodies across the strings, much like a banjo or harp, while playing the bass with my thumb. In this class, we will explore, step by step, the process I go through when arranging traditional tunes and demonstrate some of the more important techniques and ornaments used to spice up these arrangements. It's just one more small step to composing your own "traditional" tunes, but we'll have to save that for another class!

CELTIC FLATPICKING (Tony McManus)

Intermediate/advanced players already with some flatpicking facility can find some techniques to make jigs and reels work in this style of guitar. How does "Celtic" flatpicking differ from bluegrass? What rhythms are typical to Celtic music? We'll look at jigs/reels/slip jigs etc. What ornaments can we steal from, say, fiddlers to make the guitar more idiomatic? How might we accompany jigs and reels? Come to this class and find out!

CELTIC FINGERSTYLE (Tony McManus)

We'll look at the meaning of the term "Celtic Music" and how the guitar fits into it. We'll look at music from Scotland, Ireland, Spain, Brittany and the different rhythms and grooves in these tunes and look at some altered tunings (DADGAD, CGCGCD, DAAEAE) as well as standard to make these tunes come alive for fingerstyle guitar.

CELTIC GUITAR (Tony McManus)

I have found some really beautiful tunes over the years that make ideal entry level guitar pieces. Come and explore airs, strathspeys, marches etc. We'll cover some basic ideas in DADGAD and Dropped D tunings – basic enough that they can be used by those who first picked up a guitar two weeks ago, but useful for more experienced players also.

BLUES/ROOTS FINGERSTYLE BASICS (Steve James)

Using simple but attractive and bluesy song arrangements for solo guitar as a vehicle, these classes will offer a "hands-on" approach to syncopated thumb-and-finger picking combined with the essentials of blues harmony. Steve will quote some past masters and also demonstrate some of his own tunes and techniques. Some tab/handouts will be supplied at the conclusion of each session, and accommodation will be made for participants who wish to use portable recording devices.

VASTOPOL-AMERICAN ROOTS GUITAR

IN OPEN-D TUNING (Steve James)

As its common name suggests, this open tuning (D-A-D-F#-A-d or, more exactly, I-V-I-III-V-I) has a long history. Called "the learning key" by Furry Lewis, it was the modal weapon of choice for slide guitar icons from Tampa Red to Elmore James; and found its way into various styles—from the pristine parlor/country of Harvey and Copeland to the kinetic Texas skrank of Frankie Lee Sims. Steve will host a hands-on excursion through a tonal territory full of musical surprises. Some tab/handouts will be supplied at the conclusion of each session, and accommodation will be made for participants who wish to use portable recording devices.

BLUES GUITAR TOOLBOX (Steve James)

Basing these sessions around some of his more popular workshop themes over past decades, Steve will demonstrate some of his favorite song arrangement ideas. Expanding on these, the sessions will cover topics including chord harmony, picking "behind the beat", and getting good tone quality and intonation with a bottleneck slide. Hands-on as always, with Q & A encouraged.

SIX EXERCISES TO IMPROVE

YOUR PLAYING (Pete Kennedy)

Pete has been incredibly lucky to play guitar everyday for decades without encountering the common pitfalls of muscle tension, musical boredom or frustration with technique. He's managed to avoid these creative obstacles with a few techniques that his mentors, including great players like Joe Pass, Tony Rice and Doc Watson, showed him early on. In this workshop, he will pass those tips along to you. We will 1) cover a basic daily warmup that includes a hand relaxation routine, 2) learn an easy exercise to keep the fingers strong and flexible, 3) discover a short cut to learning all the notes on the neck, 4) begin some right hand exercises to increase your picking skills, 5) learn how triads will open the upper reaches of the neck, and 6) get an introduction to some techniques using harmonics that will make you feel like you are playing a whole new instrument. These exercises are all things you can start doing right away, and you will see results quickly, even if you have limited time to practice at home.

FIVE TUNINGS IN FIVE DAYS (Pete Kennedy)

As great as standard tuning is, there is an alternate world of sound when the guitar is tuned to resonances that bring out a tone that is often darker, deeper and richer. Pete will introduce you to a different tuning each day and include songs and stories from some of the players noted for their exploration of open tuning. In the course of learning the basics of G tuning, Sawmill tuning, Open D, DADGAD and D minor tunings, we will hear how Ry Cooder influenced the Rolling Stones, Taj Mahal influenced the Allman Brothers, and we will see what Joni Mitchell and Keith Richards have in common. We will also look at some licks that will unlock some of the secrets of Robert Johnson and the mysterious Skip James. This is a basic introduction for intermediate players. We won't be doing any exotic tunings, multiple capos, etc., just getting a thorough overview of the most common open tunings.

GROOVES: ACOUSTIC FUNK, REGGAE, BRAZILIAN & AFRICAN (Pete Kennedy)

This is going to be fun! These rhythms require ensemble playing, so there will be class participation. I will teach the simple component parts of these wonderfully orchestrated styles. We will work up a James Brown tune, a Jamaican reggae "riddim", learn the secret to Brazilian guitar, and put together a multi-layered African Soukous piece that is guaranteed to make you smile while you groove along. None of the parts are difficult, but they will require intermediate level ability to play riffs around the fretboard.

SONG ACCOMPANIMENT LAB: QUICK ARRANGEMENT ENHANCEMENTS (Scott Ainslie)

Do you have a guitar accompaniment that you think could sound better? Feel stuck in what you know? For this class for all levels, bring a song you're in the middle of working out (or have played forever) and we'll listen to your accompaniment and dress it up, expanding your technique, knowledge, and musical thinking in the process. We'll look at guitar alternatives in the accompaniment you already have established: chord forms, altered tunings, strategic use of the capo, bass runs, use of dynamics, delivering on the emotions of the lyrics with both guitar and vocal coaching. Most musicians get through building one accompaniment, heave a sigh of relief and turn to the next song. Our goal is to take the next step, make another version of the accompaniment and strengthen the piece by using all the artistic tools at your disposal. The beauty this course is that these are five minute fixes, not "Go home and practice your minor pentatonic scales in all keys starting on the sixth string, the fifth string, the fourth string - then play them in thirds, fourths, etc." We'll explore concrete guitar instruction built solidly on the foundation of what you already know.

PIEDMONT & DELTA BLUES (Scott Ainslie)

These two great branches of African American traditional blues form the backbones of country, boogie-woogie, rhythm 'n' blues, and rock 'n' roll. This intermediate class will explore some of the repertoire and showcase the differences between the ragtime-based, East Coast/Piedmont styles with the more clearly African rhythms of the Delta Blues. We'll look at Robert Johnson pieces in both traditions and examine common figures in the usual solo blues guitar keys in both styles. This course will function as a lexicon for developing expertise and new arrangements based on those who have gone before.

FINGERSTYLE ESSENTIALS (Muriel Anderson)

Improve your technique and interpretation organically through cool new easy tunes handpicked for this intermediate class, including "Settling the Spirit." Based on Muriel's Essentials Fingerstyle course, Muriel will first perform an arrangement and then break it down, measure-by-measure emphasizing key concepts, techniques and creative approaches.

EASY FINGERSTYLE ARRANGEMENTS (Muriel Anderson)

In this intermediate class, we'll go through the process of creating easy fingerstyle arrangements of popular and handy seasonal tunes such as "Auld Lang Syne" and more.

ADVANCED FINGERSTYLE

MASTER CLASS (Muriel Anderson)

In this class Muriel will focus on advanced techniques and interpretation, teaching some of her own arrangements, as well as giving individualized instruction to each student on his/her own arrangements and playing styles.

FINGERSTYLE GUITAR BASICS (Peppino D'Agostino)

In this class for beginning/intermediate players we will learn right- and left-hand exercises to improve strength and precision. We will also examine a few simple tunes in different musical styles using ear training and basic theory that can be applied immediately to the guitar fingerboard.

SOLO STYLES AND TECHNIQUES (Peppino D'Agostino)

In this intermediate class we will explore different musical styles, techniques and rhythms from various cultures: Fingerstyle, Bossanova, Country, Blues, Classical. How are these styles adapted to the acoustic guitar and what techniques are necessary to make them interesting and effective in solo guitar arrangements? The following acoustic sound effects will be demonstrated and explained: string bending, percussive techniques, slide techniques, bent harmonics.

COMPOSING FOR FINGERSTYLE GUITAR (Peppino D'Agostino)

A variety of composing techniques will be covered in this class using Peppino's own compositions. The challenges in composing for steel-string guitar are multiple and difficult to overcome. The general tendency is to either relax into predictable and boring musical territory or to show off with useless displays of speed. As a composition instrument, the steel-string guitar will be approached as an orchestra with infinite possibilities. Where can guitarists look for inspiration when composing and how will their compositions be used (video games, movies, documentaries, etc.)?

INTRO TO SLIDE TECHNIQUES (Scott Ainslie)

For this intermediate class, we'll begin in standard tuning, taking one string at a time, and developing five new skills. We'll look at slide in standard tuning first and all the muting techniques necessary to make the music work without the harmonic support of open tunings. Then, having established the basics, we'll move to open tunings. When we're done, you'll understand and possess the keys to the kingdom of slide guitar. Hand and guitar posture, controlled slide movement, getting a decent tone and developing several types of vibrato will all be covered as we proceed through slide in several major and modal open tunings and take a look at solo and ensemble slide playing in standard tuning as well. Even if you currently play some slide guitar, this review of basics will be useful. The music of Muddy Waters, Robert Johnson, Mississippi John Hurt as well as my slide arrangements will be featured. Bring a slide that fits snugly on your little finger. For notes on choosing a slide see: <http://cattailmusic.com/ForGuitarPlayers/choosing-a-slide.htm>

INTRO TO PERCUSSIVE TECHNIQUES FOR GUITAR (Vicki Genfan)

This intermediate class is for any player who would like to learn some of the percussive techniques used by Vicki and players like Michael Hedges, Don Ross, Kaki King, Jon Gomm, Andy McKee, and many others. We'll cover finding the drum sounds on your guitar, playing simple strum-drum patterns, harmonics, thumb slapping, and growing your "rhythm chops." We will play in open tuning as well as standard. Handouts galore! Bring a tuner! Check this video for a taste: <https://www.youtube.com/watch?v=JHEECO9JdI>

RHYTHM FOR GUITARISTS - AND EVERYONE ELSE! (Vicki Genfan)

This class is for all levels, no experience necessary, and guitars are not required! Drawing from eastern and western traditions, we'll sharpen our rhythmic awareness and expand our rhythmic vocabularies by combining

Guitar Week, July 24-30, 2016

7:30-8:30	Breakfast												
9:00-10:15	Chord Melody for Solo Ukulele (Ross)	Stealin' From Chet (Donohue)	Six Exercises to Improve Your Playing (Kennedy)	Easy Fingerstyle Arrangements (Anderson)	Boss Guitar (McGowan)	Intro to Slide Techniques (Ainslie)	Blues/Roots Fingerstyle Basics (James)	Guitar for Beginners (Goforth)	Celtic Flatpicking (McManus)	Solo Styles & Techniques (D'Agostino)	Music of Turlough O'Carolan (Bullock)	Gypsy Jazz: Lead Guitar (Ruby)	
10:15-10:45	Coffee/Tea Break												
10:45-12:00	Intro to Swing Ukulele (Ross)	Acoustic Grateful Dead (Bullock)	Intro to Percussive Techniques (Genfan)	Bluegrass Guitar Backup (Goforth)	Piedmont & Delta Blues (Ainslie)	Memphis Minnie Songbook (Rey)	Fingerstyle Guitar Basics (D'Agostino)	Fingerstyle Jazz Essentials (McGowan)	Celtic/Appalachian Connection (Petteway)	Slick Licks & Tricks (Donohue)	Swing/Jazz Guitar Styles (Asbell)	Vastopol: American Roots Guitar in Open D (James)	Rhythm (Baughman)
11:30-1:00	Lunch												
1:00-2:15	Guitar Maintenance & Repair, Luthier's Exhibit, Slow Jam												
2:15-3:30	Flatpicking Fiddle Tunes (Bullock)	Blue Uke (Rey)	Claw-hammer Guitar (Baughman)	Blues Guitar Toolbox (James)	Song Accompaniment Lab (Ainslie)	Gypsy Jazz: Rhythm Guitar (Ruby)	What Do I Need Theory For? (Asbell)	Rhythm for Guitarists & Everyone Else (Genfan)	Five Tunings in Five Days (Kennedy)	Celtic Guitar (McManus)	Composing for Fingerstyle Guitar (D'Agostino)	Advanced Fingerstyle Master Class (Anderson)	
3:45-5:00	Improvising Bluegrass Guitar (Goforth)	Ukulele Parlor Orchestra (Rey)	Orkney Tuning (Baughman)	Intro to Jazz Guitar (McGowan)	Gypsy Jazz: Guitar Basics (Ruby)	Fingerstyle Essentials (Anderson)	Open Tunings for All Guitarists (Genfan)	Celtic Fingerstyle (McManus)	Blues Moves (Donohue)	Grooves (Kennedy)	Fingerstyle Blues (Asbell)	Intro to Swing Rhythm (Ross)	
5:00-6:30	Supper												
7:30-?	Evening Events (concerts, dances, jam sessions, etc.)												

inner (meditative) work with outer (walking, chanting, moving) rhythm exercises. Through group rhythm circles, we'll explore pulsation, syncopation, beat, off-beats, sub-division and more – all with a sense of spontaneity, flow (Boom Whackers, of course!) and FUN!!

OPEN TUNINGS FOR ALL GUITARISTS (Vicki Genfan)

This intermediate/advanced class is for any player who wants to dive into the world of open or alternate tunings, in a safe and fun environment! Drawing from Vicki's instructional course, Essentials: Open Tunings, we will explore 4 or 5 open tunings, from the more common to the sublime. We'll learn arrangements of popular songs specially created around each tuning. Some examples: CGDEAD - What's Going On <https://www.youtube.com/watch?v=sB5bxcQuw70>; DADEAD - Norwegian Wood <https://www.youtube.com/watch?v=wiEdPeP-3k>; CGEbFBbD - Free Falling <https://www.youtube.com/watch?v=4Obd0L9TXrs>. Arrangements will be available to accommodate both Intermediate and Advanced levels. Handouts included. Bring a tuner, extra strings AND a capo!

BOSS GUITAR (Sean McGowan)

This advanced class will explore the styles of 'Boss Guitarists' Wes Montgomery and George Benson. Through a study of transcriptions and playing through examples, we'll examine rhythm and post-bop vocabulary, octave & block chord technique, and how to adapt jazz language in blues, and the blues in jazz standards.

FINGERSTYLE JAZZ ESSENTIALS (Sean McGowan)

In this intermediate/advanced class, we'll take a look at and work through the nuts and bolts of solo fingerstyle jazz guitar. Topics of discussion and practice will include practical chord voicings and substitutions, walking basslines, 'piano-style' concepts, playing multiple parts, rhythm and phrasing, and ideas for improvisation. We'll take a look at a few extended fretting techniques to add color to arrangements of jazz standards and other songs. Included will be a module on how to organize practice sessions at home, and developing repertoire and strategies for solo gigs in local venues. This class will be of interest to fingerstyle players who want to add some jazz elements to their arrangements, and also to jazz guitarists who primarily play with a pick, but would like to explore some fingerstyle techniques.

INTRO TO JAZZ GUITAR (Sean McGowan)

This intermediate class will provide a basic overview of jazz guitar styles through comping and improvising over tunes from the Great American Songbook. This class will not emphasize theory but rather direct application using basic chord shapes and rhythmic ideas, plus solo lines based on the melody, vertical arpeggios, and pentatonic substitutions.

IMPROVISING BLUEGRASS GUITAR (Josh Goforth)

Bluegrass is a melting pot of folk music styles that work together to create a unique sound. Learning to improvise within the parameters of this sound can be a daunting task. We will approach the topic both academically and aurally. This will ensure that no matter your learning style, you will be find a way to discover your own creativity. We will focus on pairing your

ears to your fingers... sounds weird but that is our main goal. Let's create some bluegrass music together in a relaxed environment surrounded by the inspiring western North Carolina Mountains.

GUITAR FOR BEGINNERS (Josh Goforth)

Have you always wanted to learn guitar but didn't think you had the time? This is the class for you! We will focus on the basics in a fun and engaging way. The goal is to teach you how to teach yourself through practice techniques and motor skill methods that will cut your learning time in half. All you need is a guitar and an ear ready to be trained. Let's have fun learning together.

BLUEGRASS GUITAR BACKUP (Josh Goforth)

There is nothing more important in bluegrass music than learning how to make others sound good. Sure, taking a break is fun but nothing beats lending support to the rhythmic and dynamic sound that is bluegrass. In this class we will focus on rhythm styles, chord selection, and DYNAMICS! Whether playing in a jam, bluegrass band, or backing yourself up while singing, you will learn the tools to take your backup guitar playing to the next level.

STEALIN' FROM CHET (Pat Donohue)

In this intermediate/advanced class we will explore the exhilarating world of Chet Atkins' guitar style, and American fingerpicking in general. Starting with the alternating right-hand thumb pattern and moving to left-hand phrases, fingerings and licks that will put some "Thumb Style" in your style. We will steal from Chet, as many have, in terms of licks, tunes and arranging techniques for guitar. We won't focus on note for note arrangements, but more pieces and parts that can be used in YOUR music. Recording device recommended.

BLUES MOVES (Pat Donohue)

Here is a strong intermediate fingerstyle class aimed at adding some movement to your guitar playing in both the left and right hand. We'll cover common chord sequences and positions, mini progressions, bass lines, some single string soloing and other ways of playing what you play more spontaneously. We will take all these things and create a blues in G from the most simple to advanced and study how these devices can be used in thousands of songs. Recording device recommended.

SLICK LICKS & TRICKS (Pat Donohue)

Need a little pizzazz in your guitar playing? This intermediate/advanced class will focus on "cheap tricks" which as everyone knows, work every time. We will look at bass runs, licks using open and fretted notes together, pull-off licks, hammer-on licks, string-bending licks, slides, harmonics, and more importantly how to create them yourself which makes them not cheap tricks at all, but ways of keeping your audience (and yourself!) engaged and entertained by your playing. Recording device recommended.

WHAT DO I NEED THEORY FOR? (Paul Asbell)

Ever asked this rhetorical question? For a lot of guitarists, the words "music theory" suggests a dry, soul-killing bunch of "do's and don'ts" that get used to dictate what is and what isn't allowed in music-making. In reality, it's not that at all. Rather, it's a language which musicians use to express how our ears collectively hear stuff... and, armed with that language, guitarists can develop their own fingerings for chords and scales they need, figure out without trial and error what scales to play over progressions, and make educated guesses as to which chords are likely to sound good with one another in a song. For most guitarists, it's the biggest "weak link" in the chain of creative personal expression... but it doesn't need to be as obtuse as it's sometimes made to appear. In this class, we'll examine how to "decode" the jargon and make practical, musical use of basic theory concepts, including

major scale and chord construction, ear training, transposing keys, etc. Many worksheets will get handed out, and assignments that will pull the veil of mystery from this extremely misunderstood topic!

FINGERSTYLE BLUES (Paul Asbell)

Fingerstyle blues guitar instruction in the styles of Mississippi John Hurt, Lightnin' Hopkins, Robert Johnson, Blind Blake, Merle Travis, Dave van Ronk, and others. Topics will include right-hand fundamentals, such as alternate-bass technique, Delta-style drones, palm-muting, and exercises to create effortless dexterity, syncopations and strong grooves. Left-hand issues range from basic chord concepts to sophisticated jazz and ragtime chord substitutions, moving bass lines, "guide tones," etc. There will be added emphasis on creating your own licks, turnarounds and variations within the style. All levels welcome, but many ideas will be geared to the evolved player. Many worksheets will get handed out, with exercises, TAB transcriptions, chord fingerings, etc... enough to keep you busy for many months afterwards!

SWING/JAZZ GUITAR STYLES (Paul Asbell)

Jazz has its own language... and for most guitarists, it's a foreign language. This workshop explores the skills you need to play Swing Jazz in an ensemble, or solo. This overview will cover chord progressions and rhythm skills, technique-building exercises for soloing, chord-melody approaches, bass-line comping, jazz harmony and terminology, and basic theory concepts that enable you to apply these skills to jazz standards. All levels are welcomed, but some experience with jazz will be necessary, as advanced topics will be covered. Many hand-out sheets will be provided, so you'll have plenty of material to work on for years to come!

ACOUSTIC GRATEFUL DEAD (Robin Bullock)

The Grateful Dead, the rock band synonymous with the '60s hippie culture and one of the top-grossing live acts of all time, started out as a jug band and never lost touch with their traditional-music roots. American folk archetypes sprang up constantly in their original songs, even at their most electric and psychedelic; they covered a vast amount of folk, bluegrass and country material, and recorded several albums featuring acoustic guitars predominantly or entirely. This intermediate-level class will examine a wide range of the Dead's material, particularly the songs of Jerry Garcia and Robert Hunter, and explore possible acoustic guitar interpretations of it. We'll also have a look at Garcia's free-flying lead guitar work and Bob Weir's innovative rhythm style, and listen to some of their lesser-known acoustic recordings. Tie-dye t-shirts optional.

MUSIC OF TURLOUGH O'CAROLAN (Robin Bullock)

The blind harper Turlough O'Carolan (1670-1738) was the greatest of the Irish bards, whose 200-plus surviving melodies, a unique and beautiful blend of Celtic and Baroque influences, have become an integral part of the traditional Irish repertoire – and are perfect for fingerstyle guitar. In this intermediate-and-above class we'll learn several of Carolan's pieces and discuss the art of arranging them for guitar, in the process exploring how altered tunings and "harp-style" melody playing can evoke the otherworldly sound of the ancient brass-strung Irish harp. Audio recorders recommended.

FLATPICKING FIDDLE TUNES (Robin Bullock)

Love the lilting, dancing sound of a bluegrass or old-time fiddle tune flatpicked on guitar in the tradition of Doc Watson, Norman Blake or David Grier? Want to create some of that magic yourself? This intermediate-and-up class will take an organic approach to the music, liberating us from dependence on tablature and bringing the tunes to life while opening up the path to creative expression and improvisation within the melody. We'll learn some cool tunes, learn how to pick up tunes by ear on the fly, and do lots of playing together. Audio recorders recommended.

GYPSY JAZZ: GUITAR BASICS (Greg Ruby)

Gypsy jazz is fun and accessible. This hands-on class is intended for either a beginning guitar player or a player new to Gypsy jazz. We will use tunes from the repertoire to learn the basics of chord voicings, rhythm guitar, pick technique, melodies and using licks to build a solo. Plan to be jamming over your favorite tunes by the week's end.

GYPSY JAZZ: RHYTHM GUITAR (Greg Ruby)

This workshop will expand your understanding of Gypsy jazz rhythm guitar by focusing on the essential elements that drive an ensemble. Using repertoire common to the genre, participants learn 'la pompe', 'four to the bar', Gypsy bossa, and swing waltz rhythms. Launch into chord inversions to expand your chordal vocabulary.

GYPSY JAZZ: LEAD GUITAR (Greg Ruby)

This workshop will focus on the key elements to effective lead guitar playing in the Gypsy jazz realm. Using a variety of tunes, we will investigate melody interpretation, improvising, and adding chordal elements into your solos. We will also look at ways to learn and add Gypsy jazz licks and ideas to your vocabulary.

MEMPHIS MINNIE SONGBOOK FOR FINGERSTYLE GUITAR (Del Rey)

You should be able to maintain an alternating bass with your thumb and be comfortable with first position chords. We'll learn the guitar vocabulary you need to figure out most any Memphis Minnie song you might want to learn. Since her style is such a big influence on early 20th century guitar blues, you will be able to apply this vocabulary to other musicians like Big Bill Broonzy, Lonnie Johnson Bumble Bee Slim etc. This class is organized by keys-G, C, E, D. We'll listen to a selection of Memphis Minnie originals in each key in class and learn how to figure them out. We'll also learn ways to make duet guitar parts work on solo guitar (Minnie often worked with a partner). Recorders encouraged.

BLUE UKE: FINGERPICKING BLUES ON UKULELE (Del Rey)

You should be familiar with basic chords and be able to keep time while changing them. This class will give you an introduction to right-hand fingerpicking and to what makes a melody "blue". We'll listen and learn a song each day (by ear-no tab) in class. You will soon be picking solo arrangements of great old tunes from Gus Cannon, the Memphis Jug Band, Frank Stokes, Bo Carter and other giants of '20s string band music. Recorders encouraged. Re-entrant tuning preferred.

UKULELE PARLOR ORCHESTRA (Del Rey)

Parlor music is something interesting and important from our musical past. Getting together to play beautiful songs was a favorite musical activity. In this intermediate/advanced class, we'll learn the oddly-named "Yaaka Hula Hickey Doola" one of the first Tin Pan Alley tunes to cash in on the Hawaiian music craze of the 1910s. There will be 3 parts, taught by ear, music and tablature and we'll work on listening and playing with one another as a group. Recorders encouraged.

INTRO TO SWING RHYTHM GUITAR (Gerald Ross)

Swing rhythm guitar is fun to play and easy to learn. As the rhythm guitarist in a swing session you "drive" the band with a steady pulse and dance-able beat. We will begin with basic barre chords and use classic tunes from the Swing Era songbook to transform you into a rhythm-machine! We will also touch upon the three-note rhythm chord style made famous by Freddie Green of the Count Basie Orchestra. This class will teach you how to get the swing feel in your playing, movable chords, flat-pick and finger-style techniques. At the end of the week you will be able to confidently sit-in on swing jam

sessions. A steel string acoustic guitar with fairly low action is recommended (we will play chords up-the-neck). No music theory needed. No music reading required. Please contact me with any questions: gerald@geraldross.com.

INTRO TO SWING UKULELE (Gerald Ross)

The 1930s and 40s were a magical time in the history of popular music. Swing was mainstream. The ukulele was made for swing music! Any uke song can swing and sound jazzy. Its easy to make your instrumental accompaniment more interesting through chord substitutions, syncopation, strumming patterns and single note lead work. The material covered in this intermediate class is not exclusive to the jazz/swing world – it can be used for all styles of music. No music theory needed. No music reading required. No knuckle-busting chord shapes to learn. Just fun! A concert or tenor sized uke tuned GCEA is recommended. Please contact me with any questions: gerald@geraldross.com

CHORD/MELODY FOR SOLO UKULELE (Gerald Ross)

Chord Melody is a solo approach to fretted instrument playing where both the chord and melody line are played at the same time. This is a very popular style in the guitar world where many virtuoso players exist – look no further than the Swannanoa faculty for excellent examples. Can this solo style of playing be achieved on the tiny ukulele with its four strings and very short scale? Yes it can! Have no fear – this class could actually be titled "Four strings are plenty enough!" This fingerstyle technique will use chord substitutions and single-note lines to craft complete, stand-alone arrangements. Songs from the Swing Era will be used as tools to learn this very rewarding technique. We'll start with easy melodies and progress as the week goes on. A concert or tenor sized uke tuned GCEA is recommended. Some basic right-hand fingerpicking skills under your belt will speed you along as well. No music theory needed. No music reading required. No knuckle-busting chord shapes to learn. Please contact me with any questions: gerald@geraldross.com

Special Events

(Note: There is no advance registration necessary for the following events.)

GUITAR MAINTENANCE & REPAIR (Randy Hughes)

Come have your instrument checked out and pick up a few 'care & feeding' tips.

LUTHIERS EXHIBIT

Throughout the week we will have several of the finest luthiers in America on hand displaying some of their instruments, including Gerald Sheppard, www.sheppardguitars.com, Michael Bashkin, www.bashkinguitars.com, and John Slobod, www.circaguitars.com, as well as a display of some of the amazing inventory from Dream Guitars, www.dreamguitars.com, an award-winning local shop specializing in the world's finest high-end instruments.

SLOW JAMS (various)

Each day, after lunch, a staff member will lead jam sessions of common tunes at a tempo slow enough for folks to learn the tunes as they play.

DIS-ORIENTATION DINNER

On Friday, come experience Happy Hour and a special final dinner to end Guitar Week.