

Guitar Week

July 30-August 5

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.

Many of our instructors are Grammy-winners and all are world-renowned in their individual styles of guitar playing and instruction. In addition to classes in acoustic guitar, we offer three classes in ukulele ranging from beginning to advanced. Our seventeen world-class instructors will be teaching acoustic guitar classes in jazz, swing, Celtic, bluegrass, ragtime, blues, Appalachian and of course, contemporary fingerstyle. We will offer 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 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 an easy pace, there will be a play-along session after lunch each day in the Pavilion, hosted by Al Petteway and Scott Ainslie. All are welcome. One of the country's top repairmen, Randy Hughes, will be available for consultations throughout the week, and our legendary Luthiers Exhibit will feature amazing guitars from a selection of the world's most respected builders including Leonardo Buendia, 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.



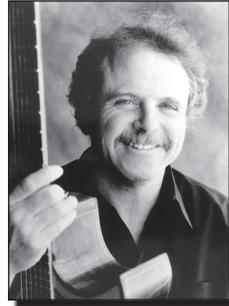
PEPPINO D'AGOSTINO

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, Germany, 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 18 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



CLIVE CARROLL

Guitar phenomenon Clive Carroll's masterful compositions, coupled with his versatility and unparalleled technical virtuosity, have rendered him one of today's most admired and respected guitarists. He earned a 1st Class Honours Degree in Composition and Guitar from the famed Trinity College of Music in London, all the while balancing his classical work with forays into the world of the steel-string guitar. A chance meeting with the late John Renbourn changed the course of Clive's musical career and the two toured the U.K. and North America together, with Renbourn encouraging Clive to release his first solo album in 2000. Since then, he has gone from strength to strength, touring solo around the world and alongside lauded guitarist Tommy Emmanuel. Clive has also composed music for major films and has been awarded an array of awards and accolades, such as inclusion in *Total Guitar* magazine's "Top 10 Acoustic Guitarists of All Time". Clive's newest CD, *The Furthest Tree*, is already being hailed as some of his finest work to date. www.clivecarroll.co.uk



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 "SushiYuck!" 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



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 2017 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*, 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 Chet Atkins CAAS Convention. 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



MARY FLOWER

An internationally-known and award-winning guitarist, singer/songwriter and teacher, Mary Flower continues to please crowds and critics at folk festivals and concert stages at home and abroad, including Merlefest, Kerrville, King Biscuit, *A Prairie Home Companion* and the Vancouver Folk Festival, among others. A two-time finalist at the National Fingerpicking Guitar Championships, a three-time nominee in for a Blues Music Award by the Blues Foundation, Flower embodies a luscious and lusty mix of rootsy, acoustic-blues guitar and vocal styles that span a number of idioms – from Piedmont to the Mississippi Delta, with stops in ragtime, swing, folk and hot jazz. Flower has recorded seven instructional DVDs and eleven CDs, including her last four for Memphis' famed Yellow Dog Records. She shows a deep command of and love for blues and ragtime string music that is never about re-creation. Her dedication to the art form is a vital contribution to America's music. After five decades of teaching experience, Mary continues to be in demand at such camps as Fur Peace Ranch, Augusta Heritage Center and Centrum Blues to name a few, as well as being artistic director at her own guitar camp, Blues in the Gorge. www.maryflower.com

ROBIN BULLOCK

(See bio in Celtic Week, page 12)



MIKE DOWLING

From bottleneck blues to classic swing, Mike Dowling is versatile, masterful, and difficult to pigeonhole. When the late, great Vassar Clements heard him play guitar back in 1975 he did the sensible thing. He hired him. Mike was the guitarist in Vassar's first touring band and Clements called him simply, "One of the finest guitarists there is, anywhere." Before embarking on a solo performance and teaching career, Mike also worked and recorded with mandolinist Jethro Burns and jazz great Joe Venuti. Since 1996, Mike has made his home in northwestern Wyoming where he and his wife started Wind River Guitar and began to host students who travel from around the world for the opportunity to study with Mike. His instructional material is available from Hometown Tapes and Acoustic Music Resource. Mike is an authorized ambassador for National Reso-phonic Guitars and shares a Grammy with ten of his fingerpicking peers for their solo acoustic arrangements of Henry Mancini tunes. www.mikedowling.com



AL PETTEWAY

Our Guitar Week Coordinator, Al Petteway is a recipient of The Swannanoa Gathering's Master Music Maker Award and is a Grammy and Indie Award-winning guitarist who has performed, toured and recorded with many of acoustic music's best-known artists including Jethro Burns, Peter Rowan, Jonathan Edwards, Tom Paxton, Debi Smith, Cheryl Wheeler, Bonnie Rideout, Maggie Sansone and many more. In addition, he was an on-call backup musician at The Birchmere Music Hall in Alexandria, VA for many years and a session musician at Bias Recordings. 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 on the soundtracks of 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. To date, Al has released ten solo albums and nine duo albums with his wife Amy White. His album *A Scottish Christmas* with Bonnie Rideout and Maggie Sansone continues to be a best-selling holiday album. www.alandamy.com



PATRICK LANDEZA

When Patrick Landeza became the first mainland-based artist to win the Nā Hōkū Hanohano award in 2013, he told the audience that "being born and raised on the mainland never made me any less Hawaiian." Having initially learned slack-key from family, Landeza later apprenticed with slack-key legend Raymond Kane and was mentored by slack-key masters Cyril Pahinui, George Kuo, and Dennis Kamakahi. Landeza is a well respected slack-key instructor and has taught in classes and music camps nationwide, as well as having lessons published in *Acoustic Guitar* magazine. After successful forays into radio, catering, and concert production, Landeza is beginning to focus his attention on future generations. He authored a children's book, *Danny's Hawaiian Journey*, and has partnered with Kala Ukulele to provide cultural education through ukulele lessons in grade school classes. Landeza's efforts and enthusiasm have not gone unrecognized. Aside from the Nā Hōkū Hanohano award, he also became the youngest recipient of the Kapalakiko Aloha Spirit award at the age of 34. In 2011, he won the Hawaiian Music Award, and in 2012 he shared his music and aloha spirit with an audience at Carnegie Hall. In 2017, Patrick will be releasing his latest slack-key offering *Ho'oman'o* (to remember) along with his book, *From the Island of Berkeley, CA* and ending the year with his film documentary entitled *Aloha Everywhere: The Story of Patrick Landeza*, telling the story of his journey and discovery of cultural identity through slack-key guitar and Hawaiian music. Landeza also has a successful clothing line called "Aloha Everywhere," a fruit jam company,

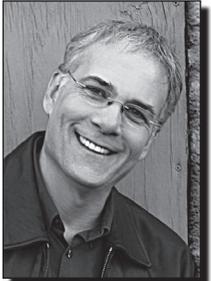
Kanikapila Jams, and a jewelry line, Patrick Landeza Designs' hand crafted earrings and bracelets. Patrick is in his 19th year in education and teaches at Moreau Catholic High School in Hayward, CA. www.patricklandeza.com



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, a DVD on

clawhammer technique called *The Power of Claw*, and appears on the Rounder Records *Celtic Fingerstyle Guitar* series. Several of Steve's albums have made the yearly "Editor's Pick" list at *Acoustic Guitar* magazine. One recent project is a DVD called *Zen Banjo*, produced with Rev. Heng Sure, Director of the Berkeley Buddhist Monastery, who will be assisting Steve in his "Music, Meditation & Performance" class. www.celticguitar.com



RUSS BARENBERG

Grammy-nominated acoustic guitarist and composer Russ Barenberg is known for his melodic playing, beautiful tone and memorable instrumental compositions. Long at the creative forefront of the acoustic music scene, he has collaborated with many of its finest artists, including Alison Krauss, James Taylor, Jerry Douglas, Edgar Meyer, Bela Fleck, Emmy Lou Harris, Maura O'Connell, Jesse Winchester and Tim O'Brien. Russ's most recent album, *When At Last*, earned Russ a Grammy nomination for Best Country Instrumental

Performance and was nominated for the International Bluegrass Music Association's Instrumental Album of the Year. Russ has also recorded with legendary jazz bassist Charlie Haden and with actor and Grammy-winning banjo player, Steve Martin. His playing has graced numerous film soundtracks, most notably Ken Burns' documentary, *The Civil War* and the 2010 release, *Get Low*, starring Robert Duvall and Bill Murray. Since 1995, he has been a member of the house band as well as a featured performer on the acclaimed BBC television programs, *The Transatlantic Sessions*, which feature collaborative performances by top musicians from America and the British Isles. www.russbarenberg.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

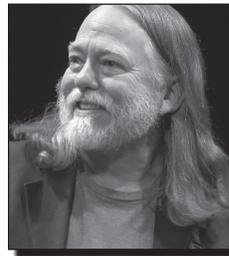
GREG RUBY

(See bio in Fiddle Week, page 44)



JAMIE STILLWAY

Since moving to Portland, Oregon in 2002, Jamie Stillway has quietly been making her mark in the world of fingerstyle guitar. She has become an in-demand instructor, having taught at the Healdsburg Guitar Festival, California Coast Music Camp, Puget Sound Guitar Workshop, and Peghead Nation's online course, Advanced Fingerstyle Workshop. Stillway has toured nationally and internationally, and is an endorsing artist for Stevens Guitars of Munich, the Santa Cruz Guitar Company, and Shubb capos. She has self-released 3 albums of original compositions, the most recent of which is a collection of solo compositions recorded live in the studio. *Jazz Times* magazine notes, "Mixing up genres without pretension, the nimble Stillway moves freely with wit and creative restlessness." Additionally, a transcription of one of Stillway's compositions was recently published in *Acoustic Guitar*, and she has also become a contributing author for the magazine. "One of the best fingerstyle guitarists around today." – *Fretboard Journal*. www.jamiestillway.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)

Clawhammer is a powerful banjo-based right-hand technique that gives solo guitar playing rhythm, melody, bass and chords, all from one repetitive pattern. This class will be a total boot camp immersion in clawhammer technique. We will groove on the basic pattern to get it in our blood. Then we will begin applying it to simple tunes and basic vocal accompaniment. This class is for players who already have basic fingerpicking skills.

CELTIC FINGERSTYLE: A TUNE A DAY (Steve Baughman)

In this class for intermediate and advanced players we will not only increase our repertoire of tunes, but also strive to gain a better understanding on what goes into arranging Celtic pieces on the guitar. We will talk about tuning choices, ornamentation and approaches to arranging the tunes of Ireland, Scotland and Brittany.

MUSIC, MEDITATION

& PERFORMANCE (Steve Baughman & Rev. Heng Sure)

In this class we will explore ways to achieve a deeper sense of connection and awareness while playing the guitar. Rev. Heng Sure will guide the class in focusing the breath and calming the mind, and will teach a variety of contemplative tools useful to musicians. Steve will lead the class in a number of rhythmic and musical exercises that integrate the contemplative format of this class into musical performance. Students can expect daily hands-on grooving as a group. We will also discuss performance tools and encourage each student to perform at least once for the class.

ARRANGING TRADITIONAL TUNES FOR FINGERSTYLE IN DADGAD (Al Petteway)

There's nothing more effective in music than a simple, beautiful melody. And luckily, we guitarists have an endless supply to choose from in the archives of traditional music. They are also royalty free, if you decide to record them or play them in a public venue. In this class I will share some of my own versions of traditional tunes and the approaches that I used to come up with simple and effective arrangements. I also plan to work with the class on arranging one or two tunes from scratch. We will cover the most common ornaments and how to harmonize a melody against chords of a particular key and then we'll change keys and start again. During this process we will learn simple DADGAD chords and scales in a variety of keys. Of course, I would expect everyone to have his or her own creative approach, so this class is designed to welcome any and all ideas. It will be a fun and relaxing class because the focus will be on keeping it simple and beautiful so that our friends and relatives can enjoy listening to our playing as much as we do.

MUSIC THEORY & EAR TRAINING FOR GUITARISTS (Russ Barenberg)

Learn the basics of scale and chord construction and how you can use this knowledge at any level to expand your perception of music and of the fingerboard. We will combine this knowledge with ear training in a way that helps you learn melodies faster and find them on the guitar. This work will also help you better understand what you already play. The idea is to eventually merge three things into a kind of second nature musical ability – the sound of the note(s); the knowledge of what's going on theoretically; and the mechanics of what it looks like on the fingerboard. We'll also work on hearing chord changes and on how scales and note choices relate to chord changes. And I'll give you an organized way to learn the fingerboard so that wherever you are on it, you will know your surroundings.

INTERMEDIATE FLATPICKING (Russ Barenberg)

For students who have played rhythm guitar and some tunes or solos. We'll learn tunes to build repertoire and expand technique while focusing on the most important fundamentals of playing and practicing so that you can make everything you play sound better.

ADVANCED FLATPICKING (Russ Barenberg)

For students with more extensive experience with flatpicking. Improve the way you practice. Listen closer to your playing. Pay more attention to the most important fundamentals, and use common sense problem-solving to guide you to better technique, better sound and deeper musicality. We'll learn some great tunes and take some time for individual coaching. We'll also work on discovering your own ideas and growing strong and coherent solos using simple embellishments to the melody.

BEGINNING SLACK-KEY GUITAR (Patrick Landeza)

This class for the beginner focuses on technique and how to develop the slack-key sound. We will work on the open-G tuning (Taro Patch Tuning) and touch on slack-key scales, vamps and licks, which will lead to a song. (or two!) If you have limited guitar skills, that's fine, you will be in a comfortable environment that will make it easy for you to learn the basics.

INTERMEDIATE/ADVANCED SLACK-KEY GUITAR (Patrick Landeza)

In this class we will primarily work on slack-key songs and techniques. We will review the styles of the great slack-key masters and teach a song from each style. We will be using the G-tuning, Drop-G tuning, C-tuning and possibly others. We'll be working at a faster pace and you should have knowledge of the guitar and finger picking styles!

LEARN A RAGTIME TUNE (Clive Carroll)

In this introduction to the world of ragtime, students will learn Clive's "Montreal Rag," (by the end of the week!) which uses an alternating-string thumb technique. For those who want to further develop their individual interpretations, Clive will also be bringing variations which incorporate arpeggios, walking bass lines and more!

IRISH JIGS & REELS (Clive Carroll)

Learn a selection of Irish traditional jigs and reels. We will take a detailed look at ornamentation, variations, harmony and accompaniment while exploring some of the regional dialects within Irish music.

GUITAR GROUP! (Clive Carroll)

The group will explore three pieces in contrasting genres. This will be a great opportunity to play with other guitarists in a relaxed and informal setting and there will be some fun challenges for players of all abilities! This class is open to all players, regardless of experience.

MISSISSIPPI JOHN HURT (Scott Ainslie)

John S. Hurt developed his ragtime, blues, and popular song-influenced guitar style in the early years of the 20th Century. He recorded in 1928 in Memphis and in New York City. When the market crash came in 1929, the recording industry went down as well, taking Hurt's recording career with it. The greater nation didn't hear from him again until 1963 when he was 're-discovered' in the folk revival. He died in 1966, having transformed it with his gentle kindness, beguiling manner, and deceptively

simple sounding guitar style. This class for intermediate/advanced players will explore Hurt tunes in keys he commonly played in with a focus on developing a strong and steady right hand as we play steady alternating bass on the low strings while beginning to integrate melodic picking on the treble strings. A familiarity with fingerpicking is necessary for this class. (If you only play with a flat pick, put it in your pocket and play with your fingers until July...). And listen to his work. Get that sound in your ears.

SLIDE GUITAR IN OPEN TUNINGS (Scott Ainslie)

This class will build on the basic slide techniques and examine the intricacies of some of Robert Johnson's slide masterpieces in Open-G and Open-D (though Johnson played in Open A and Open E). We'll also examine a D5 tuning. Our focus will be on fine-tuning the hand skills necessary to control the slide while exploring specific pieces from the repertoire. Bring a slide that fits snugly on your little finger. For some notes on choosing a slide for acoustic instruments, please see: <http://cattailmusic.com/ForGuitarPlayers/choosing-a-slide.htm>

BASIC SLIDE TECHNIQUES (Scott Ainslie)

We'll begin in standard tuning, and, taking one string at a time, develop five new hand skills. We'll look at 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 several different 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 and fine-tuning of basics will be useful. The music of Muddy Waters, David Honeyboy Edwards, Robert Johnson, Mississippi John Hurt will be featured. Bring a slide that fits snugly on your little finger. For notes on choosing a slide for acoustic instruments, please see: <http://cattailmusic.com/ForGuitarPlayers/choosing-a-slide.htm>

SWING GUITAR WORKSHOP (Mike Dowling)

Swing's the thing and rhythm's where it's at. Starting with solid four-to-the-bar rhythm techniques and jump style syncopations, Mike teaches the basics of playing 10th chords, diminished chords, chord substitutions, and his own unique chord 'code' for the classic swing repertoire. Mike likes to treat this class like a big swing guitar band with a solid rhythm section holding down the beat for more adventuresome students learning to solo over changes. There will be lots of playing in class with no stressing allowed. For intermediate to advanced students who feel ready to play "up the neck". Tab reading will be helpful. Audio recorders encouraged, no video cameras, please.

OPEN TUNINGS BLUES & BEYOND (Mike Dowling)

Using original compositions as well as his haunting arrangements of traditional tunes like "The Cuckoo", Mike will teach D, D minor, G and G minor tunings. The focus will be on syncopations, chord shapes, turnarounds and alternating thumb techniques. Bring a slide if you have one and Mike will teach you how to use it to add color and expression to tunes both in and out of the traditional blues songbag. Intermediate to advanced. Audio recorders encouraged, no video cameras, please.

BOOGIE WOOGIE BOOT CAMP (Mike Dowling)

The fun is as infectious as the music in Mike's very hands-on, guitar band approach to this unique 12-bar style for intermediate and above players. From the hillbilly boogies of the Delmore Bros to the hip stylings of Louis Jordan, recruits will learn new tunes with cool licks, bass runs, and single-

string soloing techniques guaranteed to 'drill' that eight-to-the-bar boogie bounce into your music and your repertoire. Audio recorders encouraged, no video cameras, please.

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. We'll learn exercises to improve your facility in making barre chords and how to choose the most suitable fingering.

SOLO STYLES & 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 with some original guitar etudes: 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.)? We'll also explore the use of dynamics and musical expression.

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 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

Guitar Week, July 30-August 5, 2017

7:30-8:30	Breakfast												
9:00-10:15	Chord Melody for Solo Ukulele (Ross)	Stealin' From Chet (Donohue)	Intermed. Flatpicking (Barenberg)	Raggin' It Up the Neck (Stillway)	Jazz Guitar Technique (McGowan)	Basic Slide Techniques (Ainslie)	Int/Adv Slack-Key Guitar (Landeza)	Guitar for Beginners (Goforth)	Irish Jigs & Reels (Carroll)	Solo Styles & Techniques (D'Agostino)	Acoustic Grateful Dead (Bullock)	Music, Meditation & Performance (Baughman, Rev. Heng Sure)	
10:15-10:45	Coffee/Tea Break												
10:45-12:00	Intro to Swing Ukulele (Ross)	Flat-picking Fiddle Tunes (Bullock)	Intro to Percussive Techniques for Guitar (Genfan)	Beginning Slack-Key Guitar (Landeza)	Slide Guitar In Open Tunings (Ainslie)	Blues Guitar Repertoire (Flower)	Fingerstyle Guitar Basics (D'Agostino)	Bebop & Western Swing (McGowan)	Hot Jazz Guitar Basics (Ruby)	Slick Licks & Tricks (Donohue)	Swing Guitar Workshop (Dowling)	Arranging Traditional Tunes For Fingerstyle in DADGAD (Petteway)	
11:30-1:00	Lunch												
1:00-2:15	Guitar Maintenance & Repair, Luthier's Exhibit, Daily Jam Session												
2:15-3:30	From Shannon to Shenandoah (Bullock)	The Bluesy Side of Lap Slide Guitar (Flower)	Clawhammer Guitar (Baughman)	Learn a Ragtime Tune (Carroll)	Mississippi John Hurt (Ainslie)	Swing and Hot Jazz Rhythm Guitar (Ruby)	Open Tunings, Blues & Beyond (Dowling)	Rhythm for Guitarists & Everyone Else! (Genfan)	Bluegrass Guitar Backup (Goforth)	Advanced Flatpicking (Barenberg)	Composing for Fingerstyle Guitar (D'Agostino)	The Well-Tempered Guitarist (Stillway)	
3:45-5:00	Improvising Bluegrass Guitar (Goforth)	Great Fingerstyle Blues Arrangements (Flower)	The Joy of Finger-picking (Stillway)	Jazz Harmony in Popular Music (McGowan)	Lead Guitar – Django Style (Ruby)	Celtic Fingerstyle: A Tune a Day (Baughman)	Open Tunings for All Guitarists (Genfan)	Guitar Group! (Carroll)	Blues Moves (Donohue)	Music Theory and Ear Training For Guitarists (Barenberg)	Boogie Woogie Boot Camp (Dowling)	Ukulele From Scratch (Ross)	
5:00-6:30	Supper												
7:30-?	Evening Events (concerts, dances, jam sessions, etc.)												

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=wiEDePep-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!

JAZZ HARMONY IN POPULAR MUSIC (Sean McGowan)

This intermediate class will explore and analyze the use of diatonic, non-diatonic, and modal practices of jazz composition applied to pop music. By examining songs from artists such as Donald Fagan, Stevie Wonder, and Earth, Wind & Fire, we'll analyze chord substitutions, voicing techniques, and arranging possibilities, to incorporate into your own writing and improvising. Handouts of harmonic progressions will be provided, and a basic understanding of diatonic harmony and music theory (triads, 7th chords, basic scales) is strongly recommended.

BEBOB & WESTERN SWING (Sean McGowan)

In this intermediate/advanced class, we'll explore two classic American musical styles: bebop and western swing. These musical first cousins from the 1940s share several commonalities including many great (albeit lesser

known) guitar players. Using a series of handouts and recorded examples, the class will work through Texas and swing rhythm styles, developing solid picking technique, and essential soloing vocabulary of guitarists from West 52nd Street to West Texas. Specifically, we'll play through works by Christian, DeArango, Shamblin, Kessel, Wyble, Ellis and Garland.

JAZZ GUITAR TECHNIQUE (Sean McGowan)

In this class for intermediate/advanced players, we'll take a look at and work through some standard techniques of jazz guitar. These will include various styles of picking (alternate, directional, hybrid, "Benson"), using octaves and block chords, fingerstyle and thumb techniques, plus exercises for developing facility with the fretting hand in multiple positions. Handouts will include a number of technical exercises and excerpts from transcriptions of recorded masterworks.

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. A recording device is 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. A recording device is 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. A recording device is recommended.

RAGGIN' IT UP THE NECK (Jamie Stillway)

If you've got some basic fingerpicking patterns up your sleeve and can keep a steady rhythm, you're prepared for this intermediate/advanced class. We'll discuss the importance of thumb/finger independence, and how to start playing chords up the neck and understanding the fretboard in ways you never imagined possible. We'll also spend one day dabbling in an open tuning, to show you that it's really not as intimidating as you may have once thought. By the end of the week, you'll have learned some easy classics in the ragtime guitar genre, and some of Jamie's original tunes. Tablature will be provided.

THE WELL-TEMPERED GUITARIST (Jamie Stillway)

One of the questions many students like to ask is, "how do you practice?" Often, aspiring guitarists have ideas of how and what they want to play, but often lack the patience to get there. This class for all levels will be a journey

through the vast terrain of practicing, and will provide you with many tips to keep you motivated and focused when you sit down to play. We'll talk basic ideas for including improvising during practice, ways to enhance your accompaniment styles, mindful practice techniques, and last but not least, ways to develop a meaningful relationship with your metronome. Fingerpickers, flatpickers, and questions are welcome.

THE JOY OF FINGERPICKING (Jamie Stillway)

Are you tired of looking for that flatpick you dropped on the floor? Despite what you may have heard, fingerpicking is nothing to be afraid of, and you can play many styles of music with just a few simple patterns and basic understanding of rhythm. If you know the majority of your first-position chords and often find yourself tiring of the same old strum pattern, this class is for you! We'll discuss the what, why, and how of fingerpicking. You'll learn basic arpeggio patterns that can be applied to several styles of music, ways to weave simple melodies into your picking, and the fundamentals of Travis picking. Tablature will be provided.

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.

FROM SHANNON TO SHENANDOAH: CELTIC & AMERICAN FINGERSTYLE (Robin Bullock)

This intermediate-and-up class will explore the world of possibilities presented by traditional Irish, Scottish, Breton and American folk music interpreted on solo fingerstyle guitar. We'll look at the connections and the differences between tunes from the two sides of the pond and discuss how techniques to bring them authenticity can be balanced with personal expression and innovation. We'll start with basic settings of relatively simple tunes and proceed from there, using alternate tunings such as DADGAD, CGCGCD and "Werewolf" tuning (CGDGAD), which will not only make playing the tunes easier but open up magical sounds that you never knew your guitar had. Along the way we'll also discuss fingerstyle playing technique and how to get the fullest, richest tone with the minimum of physical effort. A good time will be had by all. 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.

HOT JAZZ GUITAR BASICS (Greg Ruby)

The hot jazz guitar pioneered by Django Reinhardt and the Quintet of the Hot Club of France is fun and accessible. This hands-on class is intended for either a beginning guitar player or a player new to playing jazz, swing or Django style guitar. Using repertoire common to the genre, you will learn the basics of chord voicings, strumming styles, pick technique, and melody articulation. Plan to be jamming with the class by the week's end.

SWING & HOT JAZZ RHYTHM GUITAR (Greg Ruby)

This class will expand your understanding of rhythm guitar by focusing on the essential elements that drive a "Hot Club" jazz ensemble. Using repertoire common to the genre, participants learn 'la pompe,' 'four to the bar,' 'samba,' 'bossa,' and swing waltz rhythms. Launch into chord inversions to expand your chordal vocabulary and develop your ability to play "up the neck."

LEAD GUITAR - DJANGO-STYLE (Greg Ruby)

Add Django's fire into your playing! This class will focus on the key elements to effective lead guitar playing in the exciting hot jazz guitar style of Django Reinhardt. Using repertoire common to the genre, the class will investigate melody interpretation, improvising, better tone through right-hand technique, stylistic nuance, 'Django licks' and chordal leads.

GREAT FINGERSTYLE

BLUES ARRANGEMENTS (Mary Flower)

This class will take on a song a day from a diverse catalog of solo players who had a "band in the hand" technique. Through these tunes, this class for advanced players will learn how a solo player holds down the bass, the rhythm and melody. These songs will utilize syncopation, bass runs, moveable chords and an alternating thumb. Students will come away with new tools to apply to their own arrangements. The ability to read tablature is essential and students are encouraged to audio tape the class.

THE BLUESY SIDE

OF LAP SLIDE GUITAR (Mary Flower)

Bring your Dobros, Weissenborns or lap steels along with a tone bar of some kind. (This is not a bottleneck class.) In the world of country blues, Casey Bill Weldon and Black Ace preferred lap-style to bottleneck guitar. This class for all levels will explore basic techniques like vibrato and tone while learning scales, melodies and songs for solo and group playing. The ability to read tablature is important and students are encouraged to audio tape the class.

BASIC BLUES GUITAR REPERTOIRE (Mary Flower)

Mary will share some good-time songs that should be in every musician's repertoire. This intermediate class will explore tunes in different keys each day and the turnarounds, patterns, moveable chords and licks that work in each key. Students will come away with a good sense of how this music works from the Mississippi Delta to the Piedmont area. The ability to read tablature is important and students are encouraged to audio tape the class.

UKULELE FROM SCRATCH (Gerald Ross)

The ukulele is experiencing a world-wide resurgence in popularity. Why? Because it's the one of the easiest fretted instruments to get started on. Everybody sounds good on it very quickly. It's perfect for accompanying vocals. It's easy to travel with and simply... very cool! We will start with basic chords and strumming patterns. You will be playing a song by the close of the first class - guaranteed! By the end of the week you will be able to sing and ac-

company yourself on basic folk, country and pop tunes. Any sized uke tuned GCEA will work. No previous musical or stringed instrument experience 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. It's 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 their instruments, including guitars by Gerald Sheppard, www.sheppardguitars.com, Michael Bashkin, www.bashkinguitars.com, John Slobod, www.circaguitars.com, and newcomer Leonardo Buendia, www.buendiaguitars.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.

THE GUITAR WEEK LUAU

A Friday tradition returns! Come experience a real Hawaiian luau catered by our own slack-key master Patrick Landeza!