Common Ground on the Hill 2016

Saturday Headliner José Feliciano

Common Ground on the Hill Roots Music Festival: July 9-10

22nd Annual Traditions Weeks: June 26 - July 8

www.CommonGroundOnTheHill.org
19th Annual
COMMON GROUND ON THE HILL
ROOTS MUSIC & ARTS FESTIVAL
Saturday-Sunday, July 9-10, 2016
Americana, Bluegrass, Blues, Celtic, Old-Time, Native American, Middle Eastern AND MORE!

FEATURING...
José Feliciano
Saturday Headliner

Professor Louie & the Crowmatix
with the Maryland Rock of Ages Horns
Sunday Headliner

WITH the Paul McKenna Band (Scotland); Robin Bullock; Scott Ainslie; Sperky & Rhonda Rucker; Vanaver Caravan; Eastman String Band; Wendy Stewart (Scotland); Alan Jabbour; Bob Lucas; Tareq Rantisi (Palestine); Walt Michael & Co.; Radim Zenkl (Czech Republic); Ted Ramirez (AZ); Pun Plamondon; Shelley Ensor; Earl White; Josh Hise

www.CommonGroundontheHill.org

...AND MORE

Festival Location: Carroll County Farm Museum 500 S Center Street Westminster, MD 21157
Common Ground on the Hill
Roots Music & Arts Festival
Saturday-Sunday, July 9-10, 2016

4 Stages  Juried Arts & Crafts  Wine/Beer Garden  Food

Common Ground

Ticket Prices

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Common Ground on the Town
Live Festival musicians at 5 great venues in downtown Westminster!
Saturday, July 9, 2016
9 PM - Midnight
Westminster Library
50 E Main St.
Maggie’s Restaurant
310 East Green St.
O’Lordans Irish Pub
14 Liberty St.
Rafael’s
32 W Main St.
Johanssons Dining House
4 W Main St.

Thanks to our sponsors:
www.CommonGroundOnTheHill.org
45th Annual Fiddlers’ Convention

A Maryland Tradition Since 1972

Saturday, June 11, 2016

Band and Individual Competitions

Instrument, Performance & $3000 in Cash Prizes

Southern Appalachian Clog Dancing Competition

Bluegrass Band
1st Place Prize:
Mainstage Performance at Gettysburg Bluegrass Festival
Aug. 18-21, 2016

Old-Time, Celtic & Clogging
1st Place Prize:
Performance at Common Ground Roots Music & Arts Festival, July 9-10, 2016

Instrumental
1st Place Prize:
Eastman: Guitar, Mandolin, Fiddle
Gold Tone: Banjo

Eastman Guitars/Mandolins at Special Deer Creek Prices!

Food Vendors

Wine & Beer Garden

On-Site Instrument Repair from Appalachian Bluegrass

Children’s Area

Juried Arts & Crafts

At the Carroll County Farm Museum
500 S Center Street, Westminster, MD 21157

Tickets: $12 for adults, $10 seniors 65+ and teens 17 and under. Children 12 and under FREE.

For details, tickets and early registration: CommonGroundOnTheHill.org  410-857-2771

Thanks to our sponsors:
In this catalog you will find a year's worth of events and activities that will enrich your life. Common Ground on the Hill is a traditional, roots-based music, arts and humanities organization founded in 1994, offering quality learning experiences with master musicians, artists, dancers, writers, filmmakers and educators while exploring cultural diversity in search of common ground among ethnic, gender, age, and racial groups. The Baltimore Sun has compared Common Ground on the Hill to the Chautauqua and Lyceum movements, precursors to this now venerable program.

Our world is one of immense diversity. As we explore and celebrate this diversity, we find that what we have in common with one another far outweighs our differences. Our common ground is our humanity, often best expressed by artistic traditions that have enriched human experience through the ages. We invite you to join us in searching for common ground as we assemble around the understanding that we can improve ourselves and our world by searching for the common ground in one another, through the lens of our artistic traditions. In a world filled with divisive, negative news, we seek to discover, create and celebrate good news.

“You owe it to yourself to attend one of the sessions… Common Ground on the Hill is a cornucopia of artistic expression.”

~ The Baltimore Sun
See full course descriptions, Faculty bios, and photos online!
www.CommonGroundOnTheHill.org
Traditions Weeks I & II at McDaniel College  
Workshops & Events ~ June 26-July 1 and July 3-8, 2016  
Common Ground on the Hill offers two separate Traditions Weeks of courses, performances and activities. Full-time enrollment entitles you to participate in all courses, activities and evening events throughout the week you are attending. Commuters and part-time students are welcome and may select individual evening events, which are also open to the public. We encourage families to attend Common Ground on the Hill. During both Traditions Weeks there is an extensive youth curriculum, “World Village.” For full residential students, arrival and registration is on Sunday afternoon (June 26 or July 3) at the McDaniel College campus in Westminster, MD, followed by a 4:30 PM fine arts reception, Sunday supper, a short orientation meeting and informal gatherings. Both residential and commuter students should attend the orientation and are invited to enjoy the activities of the evening. Monday (June 27 or July 4) is the first day of class. Each evening includes a concert, drama or lecture and on select evenings there will be a dance. All participants are encouraged to join in the various activities that will happen spontaneously during the week throughout the campus.

The 19th Annual Common Ground on the Hill Festival ~ July 9 & 10, 2016 and  
Common Ground on the Town ~ July 9 from 9 PM—Midnight  
The Common Ground on the Hill Festival is held at the nearby historic Carroll County Farm Museum. This two-day event features a host of Traditions Weeks musicians and artists, as well as featured performers including Saturday headliner Jose Feliciano and Sunday headliner Professor Louie & the Crowmatix with the Maryland Rock of Ages Horns, as well as the Paul McKenna Band (Scotland), Robin Bullock, Alan Jabbour, Bob Lucas, Scott Ainslie, Wendy Stewart (Scotland), Tareq Rantisi (Palestine), Radim Zenkl (Czech Republic), Teodoro “Ted” Ramirez, Eastman String Band, Earl White, Sparky & Rhonda Rucker, Pun Plamondon, Vanaver Caravan, Shelley Ensor, Sheila Arnold Jones, Walt Michael & Co., Josh Hise and many more. Following the last set on Saturday, move into Westminster for Common Ground on the Town where you can relax at Johanssons Dining House & Restaurant, Maggie’s Restaurant, O’Lordans Irish Pub, Rafael’s, and the Westminster Public Library while enjoying more Common Ground on the Hill musicians! See color pages at the front of the catalog for more information.

The Deer Creek Fiddlers’ Convention ~ June 11, 2016  
Common Ground on the Hill produces the 45th Annual Deer Creek Fiddlers’ Convention at the Carroll County Farm Museum, 500 South Center St., Westminster, MD. This unique Maryland tradition brings together bluegrass, old-time and Celtic musicians and dancers who take part in competitions for cash, instrument, and festival performance prizes in a wide variety of categories. Shade tree music abounds, as do Maryland crafts and foodways, and new this year, a wine and beer garden. See the color pages at the front of this catalog for details, or go to www.CommonGroundOnTheHill.org.

2016–2017 Concert Series: Westminster and Baltimore  
Common Ground on the Hill produces two monthly concert series from October through April at two locations: Fridays at Brown Memorial Woodbrook Presbyterian Church in Baltimore, MD, and Saturdays at the Carroll Arts Center Theater in Westminster, MD, featuring nationally and internationally renowned traditional roots-based artists. See the color pages at the back of this catalog for details.

Common Ground on the Border  
Look for the 4th year of our newest initiative in the 2016-17 program year. Common Ground on the Border, January 12-14, 2017, explores the sounds and stories, tensions and beauties of the Borderlands of Arizona. Make sure you are on our mailing list for the latest information!

Visit and find out more at our website! www.CommonGroundOnTheHill.org
Traditions Week 1
 mê June 26-July 1, 2016 mê
List of Classes and Events by Category

SPECIAL GATHERINGS pg. 5
The Search for Common Ground
Interracial Gospel Choir & Orchestra
Keynote Lecture – Ira Zepp and the Search for the Beloved Community

DISTINCTIVE LECTURES, LISTENING, FILM pg. 5
Beyond Borders
Building Thoreau’s Cabin
The Common Ground of Music
Hearts and Minds Films
Meaning of Homelessness
Native American Tribal Arts
Nonviolent Problem-Solving
Samaritans at the Border
STARTALK Integrating Chinese Language, Cultures & Community
Stories of the Civil Rights Movement
The Veterans Initiative
Why Black Lives Matter

LITERARY & PERFORMANCE ARTS pg. 6
Nature Writing: Envisioning Our Place in the World
The Poetry of Loss
Storytelling: Gaelic Stories
Theater for Social Change

10th ANNUAL DCBU BLUEGRASS & OLD-TIME MUSIC CAMP pg. 7

INSTRUMENTAL CLASSES pg. 7

Guitar pg. 7
Beginning Guitar
Altered Tunings for Guitar
Bluegrass Guitar I
Bluegrass Guitar II
Blues Electric Guitar
Bottleneck Blues Guitar
Brazilian Guitar & Song
Celtic Fingerstyle Guitar
DADGAD Guitar Tuning
East Coast Blues Guitar Repertoire
Guitar Accompaniment: Old-Time & Country Singing

Fiddle pg. 8
Beginning Fiddle
Bluegrass Fiddle I
Bluegrass Fiddle II
Cape Breton Fiddle
Old-Time Fiddle with Dave Bing
Traditional Irish Fiddle

Banjo pg. 8
Beginning Old-Time Banjo
Old-Time Banjo II
Bluegrass Banjo I
Bluegrass Banjo II
Old-Time Banjo with Dave Bing

Mandolin pg. 8
Bluegrass Mandolin I
Bluegrass Mandolin II
Blues Mandolin

Bass pg. 8
Bluegrass Bass I
Bluegrass Bass II

Harp pg. 9
Beginning Celtic Harp
Stress Free Harp

Dulcimers pg. 9
Beginning Hammered Dulcimer
Hammered Dulcimer with Ken Kolodner
Mountain Dulcimer Construction

Wind & Free Reed Instruments pg. 9
Blues Harmonica
Beginning Highland Bagpipe
Beginning English Concertina
Native American Flute & Flute Playing
Native American Flute Making
Tin Whistle

Piano pg. 9
Beginning Piano
Blues Piano

BAND WORKSHOPS & JAMS pg. 9

Bluegrass Jam
Brazilian Grooves for All Instruments
Celtic Session
Jug Band/Skiffle Band
Juke Joint Blues
Old-Time Jam

SINGING, SONGWRITING, THEORY pg. 10

Big Song Swap
Bluegrass Harmony Singing
Bluegrass Singing
Bluegrass Songwriting
Brazilian Guitar & Song (Bossa Nova)
Find Your Voice
Hungarian Song
Just Enough Music Theory
Rise Up Singing
Scottish Song
Singing with Shelley Ensor
Songwriting: Fishing with the Muse
Traditional Harmony Singing
Traditional Nova Scotia Songs

PERCUSSION pg. 10

African Drumming with Sankofa Dance Theater
Beginning Bodhran
Bodhran Construction
Brazilian Percussion Ensemble
World Percussion Drum Choir

DANCE & MOVEMENT pg. 11

African Dance
Bustin’ Loose
Cape Breton Step & Square Dance
Folk Dance
Latin Dance
The Rhythm Gym
YogaRhythms

HUMAN ARTS pg. 11

Acupressure and Self-Care
Bicycling
Feldenkrais: Awareness Through Movement
Gentle Yoga
Hatha Yoga
Morning Yoga
Tai Chi Chuan
Thai Cooking
YogaRhythms

YOUTH PROGRAM pg. 12

World Village

VISUAL ARTS pg. 12

2-Dimensional Arts pg. 12

Abstract to Realism for Pastel Painting
Cell Phone Photography
Digital Painting with Your Photographs
Drawing and Painting Portraits & Self-Portraits
Drawing Fundamentals
Manga
The Open Road: Photography
A Painting a Day: Small is Beautiful
Watercolor Monotypes
Wet Plate Collodion Process

3-Dimensional Arts pg. 12

Adventures in Glass Beadmaking
Carve a Beautiful Wooden Bowl
Carve a Wooden Spoon or Cup
Glass Boot Camp with Ragtime
Mosaics for Everyday Life
Shrine Carving and Painting
Splint Woven Basketry
Stained Glass Sun Catchers
Traditional Tewa Pueblo Redware Pottery
Trailed Slipware Making
Weave a Wall Basket
WOW! Metal is Cool

The Art of Making Instruments pg. 13

Bodhran Construction
Native American Flute Making
Mountain Dulcimer Construction

Fiber and Wearable Arts pg. 14

Adventures in Glass Beadmaking
Basics of Die Forming
Braided
Color on Metal
Digital Adornment
Hat Making
Natural Dyes for Natural Fibers
Puppets
Silk Scarf Painting: All Tied Up
WOW! Metal is Cool

Traditional and Native Skills pg. 14

Blacksmithing
Building Thoreau’s Cabin
Common Ground on the Grill
Having Your Way with Fire
Native American Flute & Flute Playing
Native American Flute Making
Native American Tribal Arts
Natural Dyes for Natural Fibers
Primal Skills
Traditional Tewa Pueblo Redware Pottery

EVENING EVENTS pg. 29

Art Exhibit & Lectures: 6:45 - 7:45 PM
Gospel Choir: 6:45 - 7:45 PM
Concerts: 8:00 - 10:00 PM
Dances: 10:00 - 11:30
The Search for Common Ground
In this, our flagship class, we draw from our experience as artists and human beings to have a dialog arising from our life together here and in the larger society. In an atmosphere of trust and safety and inspired by song and story, we will listen to and learn from the voices of our sisters and brothers from communities represented in our circle. We gather at Common Ground on the Hill in our twenty-second summer in the midst of a world experiencing continuing financial and ecological crises, wars, growing nuclear threats, racial crises, issues of immigration and the continued threat of terror, both foreign and domestic. Yet, we also find ourselves at a time of potential for great, needed change. We shall discuss and consider what we are doing, as artists and individuals, to bring about the changes that we desire. To inspire us and help focus our dialog, we will learn of the work of some of those in our circle. Richard Smith will open the week with the subject of his five-day class, “Why Black Lives Matter.” David Carrasco will join us on Tuesday, leading a discussion sparked by his Monday evening Keynote, “Ira Zepp: Search for the Beloved Community.” Shura Wallin of the Green Valley Samaritans, will bring us up to speed with the latest developments in immigration along our southern border, including the 3rd Annual Common Ground on the Border held this March. Singer/songwriter USMC Veteran Josh Hisle joins with filmmaker songwriter Dan Collins to showcase the release of their documentary “From War to Wisdom” in support of the Common Ground on the Hill Veterans Initiative. Charles Collyer and Pam Zappardino will bring into focus the work of the Ira and Mary Zepp Center for Peace and Nonviolence Education. Come to this class seeking knowledge and change, inspiring ourselves and others to walk that path. Period 5 ~ Walt Michael ~ Facilitator

Interracial Gospel Choir & Orchestra
Everyone attending and instructing is urged to take part in this daily after-dinner workshop. This community event is what sparked Common Ground on the Hill. It embodies our reason for existing here in this place. Horn players are welcome! After dinner (6:45–7:45 PM) led by Shelley Ensor & Alice Dorsey with A. J. Bodnar, Christopher James and others.

Keynote Lecture ~ David Carrasco
Ira Zepp and the Search for the Beloved Community: Reflections on Zepp’s Theology and Ethics
David Carrasco is an award winning teacher and public intellectual who serves as the Neil L. Rudenstine Professor of Latin America at Harvard Divinity School with a joint appointment in the Department of Anthropology. His undergraduate years at Western Maryland (McDaniel) College began a lifelong friendship and scholarly relationship with Ira G. Zepp, Jr., author of perhaps the best early intellectual biography of Martin Luther King, Jr., “Search for the Beloved Community.” In 2008, Carrasco assisted Zepp in publishing “Pedagogy of the Heart: A Teacher’s Credo.” Don’t miss this chance to learn more about the thinking, ethics and heart of the person who inspired so many students and teachers in our community and beyond. This lecture is highly recommended to the entire Common Ground on the Hill community and is open to the public. Alumni Hall ~ Monday, June 27, 8 PM

See full course descriptions, Faculty bios, and photos online!
www.CommonGroundOnTheHill.org

DISTINCTIVE LECTURES, LISTENING, FILM

Beyond Borders
Examine the Common Ground shared by all immigrants, gain historical context about past waves of immigration, explore immigration as a global issue, and examine the current policies in the Unites States. The current immigration debate is primarily centered on the U.S./Mexican border. Explore immigration beyond the border through testimonials from immigrants in our communities, political debate and historical discussion. Share your own immigration story. Period 4 ~ Ana C. Velasquez

Building Thoreau’s Cabin
See Traditional and Native Skills, pg. 15. Periods 1 & 2 ~ Ken Koons, Shel Browder

The Common Ground of Music
This class reveals the Common Ground between traditional music and what most consider “classical music.” Through a guided listening experience and discussion, the class will explore how millennia of folk music have shaped centuries of music that the developed world considers to be the greatest, most profound ever composed. This is a listening class intended to appeal to both non-musicians and musicians. No musical skill required. Period 2 ~ Bill Troxler

Hearts and Minds Film
Common Ground on the Hill and the Delaware-based Hearts and Minds Film Initiative once again partner to examine film and digital media as tools for social change. We will view powerful examples of documentary film and other forms of digital media that address the most critical issues in our global society. This class allows us to discuss controversial issues in a constructive environment, with special attention to media literacy and the search for solutions. Each year, we discuss enormous changes throughout the world, exploring vast leaps in media and technology, and digesting the explosion of information that reflects and defines the human experience. In this digital age, how can we increase our ability to understand and engage in the world around us? How can technology empower us to become more active citizens? What kind of world do we want to live in and how can we focus our efforts to have a positive impact? Period 3 ~ Dan Collins

The Meaning of Homelessness
Homelessness is “officially” defined, measured, and addressed according to its meaning to policymakers and service providers. Those who have experienced homelessness often have a different meaning which will be the focus of this course. It is being facilitated by McDaniel College Social Work professor Jim Kunz but taught by Damien Hausssling and members of the Baltimore Area “Faces of the Homeless” Speakers’ Bureau. The speakers, who are currently experiencing or formerly experienced homelessness, will address the meaning of homelessness and related topics — its causes and solutions, issues of homelessness among different groups (seniors, youth, Veterans, those with substance abuse or mental health issues), and recent efforts to further criminalize homelessness. Period 3 ~ Jim Kunz

Native American Tribal Arts—It’s Motifs, Techniques and Meaning
See Traditional and Native Skills, pg. 15. Period 5 ~ Sakim

Nonviolent Problem-Solving: Strategy, Script-breaking, and Disobedience
Explore the principles and the strategy of nonviolent social change and the lessons we can learn for everyday living. We will look in particular at examples of surprise in nonviolence — examples of unexpectedly breaking a script, a script that seemed to promise only violence. How is that done? Can it be learned? Let’s see. Period 2 ~ Charles Collyer and Pamela Zappardino
DISTINCTIVE LECTURES, LISTENING, FILM

Samaritans at the Border, Immigrants Among Us
Examine how globalization affects communities, which in turn stimulate immigration into our First World country. We will explore the plight of the migrant, describe the rich culture and climate of the Borderlands, and hear the story of a humanitarian group called the Samaritans, who give food, water and medical care to those whose lives are on the line. ◆ Period 1 ~ Shura Wallin CLASS CANCELLED

STARTALK Integrating Chinese Language, Cultures & Community
Offering an innovative, supportive, differentiated, and academically rigorous learning environment, individuals interested in teaching Chinese will improve their understanding of second language acquisition theories and implement high-yield teaching and learning strategies. By the end of the course, participants will improve their ability to communicate current and best theories of Second Language Acquisition; implement sound language teaching approaches and methodologies; and design curricula that moves students toward the attainment of carefully planned course, unit and lesson performance objectives. NOTE: Fluency in Chinese and an interest in teaching Chinese in K-12 settings is required. This course begins during Weeks 1 and continues in Week 2. ◆ Periods 1-5 ~ Co-Taught by Various Instructors

Stories of the Civil Rights Movement
Rosa Parks refused to give up her seat; Martin Luther King, Jr. had a dream. Many know these basic facts about the American Civil Rights Movement. Few people, however, know the personal stories of the people who were the movement, the people who made it happen, and the places where they stood strong. Pam and Charlie from our Zepp Center will share stories collected over 20 years of travel across the south. Stories of Amelia Boynton Robinson, John Lewis, Viola Liuzzo, Bernard LaFayette, Dorothy Cotton, JI Chestnut, and more will bring the movement alive for you, and give you new insight into the footsoldiers - and leaders - of the movement, and into why these stories are relevant today. ◆ Period 3 ~ Charles Collyer and Pamela Zappardino

The Veterans Initiative
In this trusting and supportive environment, military veteran scholarship recipients as well as other students and instructors will share and check in with one another, reflecting on the issues that affect their lives and the role that the arts can play in nurturing veterans and society as a whole. We will continue to explore how we may work together to build the Initiative into a national year-round arts program. The class will include song, story, writing and film. ◆ Period 2 ~ Josh Hisle and Dan Collins

Why Black Lives Matter
The Black Lives Matter movement has helped bring the continual injustices toward African-Americans into public view. However, some people see the movement as unnecessary, viewing the participants as troublemakers, race agitators and general nuisances to proper society. This course will not only clarify the purpose of this movement, but also will help us connect this movement to an ongoing legacy of African-American resistance against racial injustices. Explore the current social movement through a historical lens, why this movement is necessary, and what it says about us as a nation. ◆ Period 4 ~ Richard Smith

LITERARY & PERFORMANCE ARTS

Nature Writing: Envisioning Our Place in the World
In describing his two-year sojourn in the woods near Walden Pond, Thoreau famously wrote, “I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived.” We will spend the week discussing excerpts and ideas, not only from Thoreau, but from a variety of later writers who, like Thoreau, have struggled to understand their place in the natural world. The genre of nature writing, as it is often called, includes the likes of Edward Abbey, Rachel Carson, Annie Dillard, Barbara Kingsolver, and even Bill Bryson. We will read short bits from authors such as these, spend some time outside doing our own careful observations of the natural world near at hand, and write brief creative reflections. ◆ Period 1 ~ Bill Spence

The Poetry of Loss: Our Fearful Trip is Done
Explore how poets have dealt with loss and death for thousands of years and ways that our own poetry helps us deal with personal loss. We will draw on the wide variety of traditions poetry has to offer: from Ancient Greek philosophers, to prayers from Native American tribes and religious texts, to the romantic verse of England and America, to modern African American poetry. We will read the poems, prayers and blessings for the sick and dying. Create your own poems with the help of a variety of writing prompts and exercises. See website for a list of sample poems. ◆ Period 4 ~ Blaine Martin

Storytelling: Gaelic Stories
Scientists have recently discovered something that storytellers have long known: some stories are thousands of years old. The character, Jack, featured in the body of stories from Scotland and Ireland known as ‘Jack Tales’ have a Gaelic grandfather named Iain. This class will tell and examine stories that have been collected over the last several centuries in the Gaelic speaking areas of Scotland and Ireland. Many of them survived into the twentieth century in the oral traditions of Nova Scotia and the southern Appalachian Mountains. Iain (Jack) is everyman. He is all of us and a delight to know. ◆ Period 2 ~ Shel Browder

Theater for Social Change
Theater can be the mirror that reflects society as well as the hammer that works to shape it. Tackling controversial issues is theater’s very mission; that theater should not only entertain but also sometimes disturb and provoke so that we may ultimately explore tolerance, justice and social change. In this class we will investigate theater’s history and function as a forum to challenge perceptions of reality held by performer and audience. The class will culminate in a short performance open to the Common Ground community. No prior knowledge or experience is necessary to participate. All those interested in learning how to use theater as a tool for social change are welcome! ◆ Period 2 ~ Bobbi Vinson

See full course descriptions, Faculty bios, and photos online!
www.CommonGroundOnTheHill.org
10TH ANNUAL DCBU BLUEGRASS & OLD-TIME MUSIC CAMP

The greater Washington, D.C. area is home to some of the finest musicians and bands in bluegrass and old-time music. The region has been a hotbed of talent and creativity for more than sixty years and has birthed such major acts as the Stonemans, Reno and Smiley, Emmy Lou Harris, Hazel Dickens, Ola Belle Reed, Mike Seeger, the Country Gentlemen, the Johnson Mountain Boys, the Seldom Scene, and many others. Mindful of that tradition, the D.C. Bluegrass Union joins with Common Ground on the Hill to present a week of instrumental, band, and vocal classes taught by some of Washington’s best performers and teachers - plus some very special additions. We welcome beginning to advanced players of all ages to an unparalleled week of learning, jamming, singing, concerts, and bluegrass/old-time camaraderie. Students are also encouraged to enroll in any classes found throughout the entire Common Ground on the Hill curriculum. DCBU enrollees have the option to perform on Friday during 5th period. Parents - bring your kids and enroll them in World Village while you play music! Create your own schedule, including art, music, dance, and lecture classes.

### Bluegrass Staff
- Frank Solivan – Mandolin
- Mike Munford – Banjo
- Chris Luquette – Guitar
- Jeremy Middleton – Bass
- Dede Wyland – Vocals
- David Morris – Songwriting
- Robin Bullock – Mandolin
- Randy Barrett – Banjo, Vocals

### Old-Time Staff
- Dave Bing – Fiddle, Banjo
- Ken Kolodner – Hammered Dulcimer, Fiddle
- Brad Kolodner – Banjo
- Jeanean Martin – Hammered Dulcimer
- Tom Jolin – Mountain Dulcimer Construction
- Martin Grosswendt – Guitar, Vocals
- Susanne Salem-Schatz – Guitar, Vocals
- Slim Harrison – Jugband, Folk Dance, Mountain Dulcimer Construction

### Celtic Staff
- Robin Bullock – Guitar, Mandolin
- Cassie & Maggie MacDonald – (Nova Scotia) Fiddle, Guitar, Dance
- Frank McGuire – (Scotland) Bodhran

## INSTRUMENTAL CLASSES

### Guitar

#### Beginning Guitar
For the true beginner. Learn to tune the guitar and play simple melodies; discover rudimentary music theory; the five basic first position chord shapes; try a capo; get started with basic right and left hand mechanics; decipher different types of notation and diagrams for guitar; and learn about useful resources and practices. **NOTE:** There are 2 separate sections of this class. Skill Level A ❖ Period 1 ~ Caleb Vaughan; Period 3 ~ Liza DiSavino

All of the following guitar classes require that students have taken or acquired the skills of Beginning Guitar, as described above.

#### Altered Tunings for Guitar
Robin will demystify the world of possibilities that altered tunings offer. We’ll play lots of music in various styles using these cool new sounds that you never knew your guitar had. An audio recorder is recommended. Skill Level B/C ❖ Period 3 ~ Robin Bullock

#### Bluegrass Guitar I
This guitar class will focus on getting you started on the road to playing solid bluegrass guitar, including rhythm and back-up playing, as well as learning easy flatpicking tunes and some basic scales, patterns and practice methods. Skill Level B/C ❖ Period 1 ~ Chris Luquette

#### Bluegrass Guitar II
This guitar class will focus on bluegrass lead guitar, including tunes, soloing, back-up, chord shapes and other nuances of bluegrass guitar. Explore music and chord theory, methods and concepts for approaching improvisation and expand your knowledge of the guitar neck. Skill Level C ❖ Period 2 ~ Chris Luquette

### Blues Electric Guitar
Muddy Waters, Howlin Wolf and Jimmy Reed laid the groundwork for the electric blues and rock and roll from the 50s & 60s to today. Electric and acoustic guitarists are welcome to join in as we learn the tunes and exciting interlocking guitar parts of these greats of Chicago Blues. Skill Level B/C ❖ Period 3 ~ Christopher James

### Bottleneck Blues Guitar
Bottleneck guitar—guitar played with a bottleneck or metal tube on one finger of the fretting hand—is one of the most compelling sounds to emerge from the American south. Explore tone, intonation, vibrato, damping techniques, single-string and chord work, and other fundamentals. **Students should bring** a bottleneck or other tubular slide. Students are urged to bring an audio recorder to class; videotaping allowed at the discretion of the instructor. Skill Level B/C ❖ Period 2 ~ Martin Grosswendt

### Brazilian Guitar & Song (Bossa Nova)
Sing and learn the accompaniment of the captivating Bossa Nova, including the basic rhythmic patterns used in the guitar accompaniment. Students will also have the opportunity to learn other traditional rhythmic patterns used in Brazilian guitar styles. Skill Level B/C ❖ Period 2 ~ Patricio Acevedo

### Celtic Fingerstyle Guitar
Explore traditional Irish, Scottish and Breton repertoire arranged for solo fingerstyle guitar. Some tablature will be offered, but students will also create their own individual settings of airs, jigs, reels, and the 18th-century harp music of Turlough O’Carolan. Alternate tunings such as DADGAD, CGCGCD and “Werewolf” tuning (CGDGAD) will be used. An audio recorder is recommended. Skill Level B/C ❖ Period 1 ~ Robin Bullock
DADGAD Guitar Tuning
An introduction to the DADGAD guitar tuning, this class will focus on basic chord structures for this unique tuning as well as strumming rhythms for accompanying jigs, reels, strathbys and marches. Skill Level B/C ⚫ Period 4 ~ Maggie MacDonald

East Coast Blues Guitar Repertoire
Blind Blake, Blind Willie McTell, Reverend Gary Davis, Blind Boy Fuller, Carl Martin, and Brownie McGhee: these iconic names embody the raggy, intricate genre known as East Coast guitar style. Learn the hand techniques that are the foundation for this engaging school of guitar. Students are urged to bring an audio recorder to class; videotaping will be allowed at the discretion of the instructor. Skill Level B/C ⚫ Period 3 ~ Martin Grosswendt

Guitar Accompaniment for Old-Time and Country Singing
Targeting advanced beginning to early intermediate players, we will work through familiar songs from the Carter Family, Hank Williams and others. We’ll focus on using melody lines, bass runs and chords to create guitar arrangements for singers. Skill Level B/C ⚫ Period 2 ~ Susanne Salem-Schatz

Fiddle

Beginning Fiddle
Learn basic bowing techniques and phrasing that define the old-time style. No prior fiddling experience is required. We will work with bow holds and left hand position as needed. As a supplement, written music with bowings will be provided for all tunes. Skill Level A ⚫ Period 3 ~ Ken Kolodner

Bluegrass Fiddle I
This class will teach the basics of bluegrass fiddle, including how to get a consistently good tone. Students will learn some entry-level tunes and be able to take home a beginning. Skill Level B/C ⚫ Period 1 ~ Randy Barrett

Bluegrass Fiddle II
Learn a variety of bluegrass styles! Tunes, backup, leads, kick-offs, tags, and a number of other skills will be addressed. Skill Level C ⚫ Period 4 ~ Frank Solivan

Cape Breton Fiddle
Learn the history and background of this unique and widely appreciated style of fiddling. Classes focus traditional jigs, reels and strathbys, and marches by ear (sheet music will be provided as well) with a particular emphasis on ornamentation and embellishments distinctive of the Cape Breton fiddling style. Bring a recording device to capture the tunes and play along at home. Skill Level B/C ⚫ Period 3 ~ Cassie MacDonald

Old-Time Fiddle with Dave Bing
For those who can learn tunes by ear and play at a reasonable speed. We will focus on several bowing approaches and left hand ornamentation. Standard and altered tunings will be used. To help move us along, written music with bowings will be provided for all tunes. Skill Level B/C ⚫ Period 4 ~ Dave Bing

Traditional Irish Fiddle
This class focuses on the “feel” of Irish fiddling. Learn ornaments, how to stylize a tune, how to put tune sets together and what to listen for when listening to traditional music. Sheet music, recording recommendations, and other materials provided. An audio recorder is recommended. Skill Level B/C ⚫ Period 2 ~ Finn Magill

Banjo

Beginning Old-Time Banjo
True beginners welcome. Gain the basic skills needed to play Clawhammer banjo. Whether helping you experience the rich and vibrant heritage of Appalachian string band music, accompanying you in a song, or just giving voice to a tune in your heart, the banjo will be your lifelong friend! Skill Level A ⚫ Period 1 ~ Brad Kolodner

Old-Time Banjo II
Explore techniques including but not limited to going up the neck, syncopated and melodic drop-thumb, ghost strums, bass-lines, triplet pull-offs, fretting the fifth string, back-up ideas, playing with others and achieving good tone. Skill Level B/C ⚫ Period 2 ~ Brad Kolodner

Bluegrass Banjo I – Scruggs 101
Learn to play the banjo in the style of the great Earl Scruggs, the cornerstone of bluegrass music. You will emerge from the class with a few Scruggs tunes under your belt, and a whole new lease on life. Skill Level B/C ⚫ Period 3 ~ Mike Munford

Bluegrass Banjo II
This class will cover advanced techniques including melodic and single-string style and how to blend them seamlessly with a driving Scruggs underpinning. Learn from a celebrated banjo master the best way to approach a banjo break that leaves listeners wondering how you possibly did what you just did. Skill Level C ⚫ Period 4 ~ Mike Munford

Old-Time Banjo with Dave Bing
Don’t miss this chance to spend a week with Dave Bing, a living library of musical heritage from West Virginia and beyond. This class, focusing on repertoire, will send students home with some special and bewitching tunes from Dave’s deep repertoire. Skill Level C ⚫ Period 3 ~ Dave Bing

Mandolin

Bluegrass Mandolin I
Learn all the basics: relaxing, how to hold the mandolin, holding the pick, tuning, pick direction, how to practice, playing solos, playing chords, bluegrass repertoire, left and right hand technique and coordination, how to listen and what to listen for, playing together with others. An audio recorder is recommended. Skill Level B/C ⚫ Period 2 ~ Robin Bullock

Bluegrass Mandolin II
Improve on technique, learn to incorporate double stops, increase chord knowledge and especially learn how to use chords that economize on movement. Advance your ability to hear what’s musical, learn to get a nice sound, and discover how to listen and hear how all instruments in a group work to complement each other. Skill Level C ⚫ Period 3 ~ Frank Solivan

Blues Mandolin
Explore the rich history of Mandolin Blues. Learn to play a blues scale and voicings for 7th chords. We will cover 12 bar and 8 bar blues progressions that can be used to play many tunes by blues giants such as Mississippi John Hurt and Robert Johnson. Skill Level B/C ⚫ Period 4 ~ Christopher James

Bass

Bluegrass Bass I
Learn how to hold the bass, right and left hand positions, and how to build a basic bass line in 4/4 and 3/4 time. We’ll talk about chords and do some ear training to help you find your way during a jam. Skill Level B/C ⚫ Period 1 ~ Jeremy Middleton
Bluegrass Bass II  
Expand your options for getting from one chord to the next, adding some color and shape in the low end. We’ll explore walking bass, the blues, and slap. Skill Level C  ❖  Period 2 ~ Jeremy Middleton

Harp

Beginning Celtic Harp  
For those who have never played the harp at all. Learn skills, technique, and some simple songs. Contact the instructor no later than June 15th at harp@triharpskel.com to arrange for a rental harp. For total beginners only, max. 10 students. Skill Level A  ❖  Period 1 ~ Jo Morrison

Stress Free Harp  
Learn tunes by ear. Phrases will be repeated many times for stress-free learning. Simple left-hand accompaniment will be taught as desired but it is not necessary to play both hands together during the class. For advanced beginners, people who want to learn slowly, or people returning to harp after a long absence. Max. of 12 students. Skill Level B/C  ❖  Period 2 ~ Jo Morrison

Dulcimers

A limited number of loan instruments are available. Contact the office to reserve one early!

Beginning Hammered Dulcimer  
For the true beginner. Learn the basic skills of hammering patterns, recognizing scale patterns, easy chord theory and even play a few tunes! Learn the dynamics of a percussive instrument with simple embellishments in a relaxed and fun environment. Note: This is a 2-period class. Skill Level A  ❖  Periods 3 & 4 ~ Jeanane Martin

Hammered Dulcimer with Ken Kolodner  
Learn to incorporate a variety of techniques in arranging (e.g. three note chords, valley rolls, bass lines, tremolos, arpeggio fills, etc.), develop hammering skill, learn application of chord theory, and accompaniment ideas. These techniques will be applied in a variety of traditional old-time and Celtic tunes which will be taught through demonstration, by ear, and using standard musical notation. Full written arrangements of the tunes also will be provided. Use of a recording device is highly recommended. Note: This is a 2-period class. Skill Level B/C  ❖  Periods 1 & 2 ~ Ken Kolodner

Mountain Dulcimer Construction  
See Art of Making Instruments, pg. 14.  ❖  Periods 3 & 4 ~ Tom Jolin

Wind & Free Reed

Blues Harmonica  
Learn to play and care for your harmonica without reading music. Explore different tones. A harmonica in the key of C will be provided by the instructor ($10 fee); it is recommended that students also bring a harmonica in the key of A (available in the Common Ground on the Hill store).  ❖  Period 1 ~ Wayne Werner

Beginning Highland Bagpipe  
Learn rudiments of playing the Great Highland Bagpipe. Basic fingering and embellishments will be taught. The different types of bagpipe music will be discussed and simple tunes will be taught. Students will learn on the bagpipe’s practice instrument, the practice chanter. Limited chanters available for loan. Contact the instructor at tewok@portrigh.com by June 1 to reserve a chanter. Skill Level A  ❖  Period 5 ~ Wayne Morrison

Beginning English Concertina  
Several simple tunes will be taught to gain familiarity with the English Concertina fingerboard and bellows technique. Basic fingering, phrasing, expression, and playing styles will be discussed. For beginners and advanced beginners only. For English concertinas ONLY. If you are unsure if you have an English concertina, contact the instructor at tewok@portrigh.com. Skill Level A  ❖  Period 4 ~ Wayne Morrison

Native American Flute and Flute Playing  
See Traditional & Native Skills, pg. 15.  ❖  Period 2 ~ Sakim

Native American Flute Making  
See Art of Making Instruments, pg. 14.  ❖  Periods 3 & 4 ~ Robin Tillery

Tin Whistle  
Tin whistle is one of the oldest, most portable and least complicated instruments in traditional music. Learn proper fingering, breathing technique, and embouchure-mouth position. A repertoire of fun and easy -to-play tunes from the American and Celtic traditions will be covered. Whistles in the key of D are required, available at the Common Ground on the Hill store.  ❖  Period 2 ~ Liza DiSavino

Piano

Beginning Piano: Blues, Rock & Folk  
Learn to improvise and play by ear, basic song progressions and rhythmic grooves; major and minor blues scales as the building blocks to improvisation; fundamental left-hand bass patterns; interesting chord inversions and turnarounds. Some knowledge of the keyboard is required for this class. If in doubt, feel free to e-mail Jesse at jesseteoons@aol.com. Skill Level A  ❖  Period 1 ~ Jesse Palidofsky

Blues Piano  
A class for students who already play some piano but want to learn to play blues. Learn some essential left-hand bass patterns as well as right-hand riffs, turnarounds, endings, and cool licks. Some knowledge of the keyboard is required for this class, especially basic major chords and octaves. Skill Level B/C  ❖  Period 2 ~ Jesse Palidofsky

Bluegrass Jam  
Put into practice the music learned during classes as well as playing material that students bring into the mix. Here we join in a supportive and nonthreatening environment to try your latest licks!  ❖  Period 5 ~ Frank Solivan & Dirty Kitchen, with Bluegrass Staff

Brazilian Grooves for All Instruments  
Understanding rhythm in Brazilian music is key to understanding Brazilian music. Turn your instrument (whatever it is) into a rhythmic tool. We will be teaching via guitar and violin, two instruments not typically associated together in Brazilian music. Turn rhythms into grooves and riffs that will immerse you in Brazilian music as well as give you some creative ideas for your own music.  ❖  Period 4 ~ Finn Magill, Patricio Acevedo

Celtic Session  
This late-afternoon session will be run in the tradition of a carefree Celtic session, encouraging everyone to take part.  ❖  Period 5 ~ Cassie & Maggie MacDonald, Finn Magill

Jug Band/Skiffle Band  
Explore a great American musical tradition. Bring jugs, kazoos, guitars, banjos, even horns. The only requirement is that you must have a good handle on your instrument (except jug, we’ll teach that) and can play a basic three-chord song in G or C at least.  ❖  Period 2 ~ Slim Harrison
INSTRUMENTAL CLASSES: BAND WORKSHOPS & JAMS

**Juke Joint Blues**
Learn and share blues repertoire in a nurturing, easygoing environment. All instruments welcome. ✤ Period 5 ~ Christopher James

**Old-Time Jam**
A great opportunity to play some old-time tunes until everyone gets ’em right. This late afternoon session is what old-time music is all about. All are welcome. ✤ Period 5 ~ Dave Bing, Brad Kolodner, Ken Kolodner

**SINGING, SONGWRITING, THEORY**

**Big Song Swap**
Faculty and students come together in a feast of good songs: traditional, original, old and new. In an era of musical hype and performance overload, this is a rare opportunity to sing, play and even just listen. Faculty will facilitate to make sure that all those who care to do so will share or lead a song. ✤ Period 5 ~ Dan Collins, Josh Hisle, Caleb Stine, Caleb Vaughn

**Bluegrass Harmony Singing**
This class will cover the classic lead, tenor, baritone arrangement as well as duet singing of the bluegrass tradition. Get ready to warm up your vocal chords and lean in close. ✤ Period 2 ~ Randy Barrett, Mike Munford, Dede Wyland

**Bluegrass Songwriting**
Craft memorable songs! We’ll cover everything from finding ideas and using imagery in lyrics to the etiquette of pitching your songs to recording artists. But mostly we’ll write, play and share ideas and constructive feedback. Bring a CD or mp3 of one of your songs (with lyrics) or bring an instrument and perform it for the class. ✤ Period 4 ~ David Morris

**Brazilian Guitar & Song (Bossa Nova)**
See Guitar, pg. 7. ✤ Period 2 ~ Patricio Acevedo

**Find Your Voice**
This class will help beginning or shy singers find their voice. Almost everyone can sing (as little as 2% of the population is actually tone deaf). We'll learn basic techniques, strategies to find and extend our range, and mostly how to have fun singing safely and comfortably with others or on your own. ✤ Period 3 ~ Susanne Salem-Schatz

**Hungarian Song**
Explore Hungarian music, which is built exclusively on the pentatonic, five note, scale. The class will learn and sing songs from the broad spectrum of Hungarian folk and popular song. Don't miss this opportunity to sing in a new language! ✤ Period 2 ~ A.J. Bodnar

**Just Enough Music Theory**
This class covers scales; how to create chords; how chords fit together to form a harmonic progression; how to select chords to support a melody. Especially good for guitar players and songwriters. All instruments, all voices, all levels. Reading music is very helpful, but not essential. This is a demonstration, and discussion course. Instruments are NOT required. ✤ Period 1 ~ Bill Troxler

**Rise Up Singing**
Liza will coax your larynx out of bed with her thirty years of music-teaching experience and extensive knowledge of vocalizing exercises. A.J. will then take over the second half by plugging your newly awakened voice into fun songs worth adding to any repertoire. Singers of every level are welcome! ✤ Period 1 ~ A.J. Bodner, Liza DiSavino

**Scottish Song**
Songs of love, songs of freedom, songs of loss, songs of emigration, protest songs, comic songs, and children’s songs. We will learn about the connection between Gaelic songs and songs from the gospel tradition. We will also learn songs that have crossed the ocean and been adopted into Appalachian traditions. We will learn about Scotland's national poet, a memorable song writer himself, Robert Burns. This class is for singers, musicians and listeners! ✤ Period 4 ~ May Mayberry

**Singing with Shelley Ensor**
Take this rare opportunity to sing with vocalist and choral director Shelley Ensor. This will be a freewheeling, fun-loving class including gospel, blues, jazz, musicals, Motown and more. Pianist Alice Dorsey will accompany. ✤ Period 4 ~ Shelley Ensor, Alice Dorsey

**Songwriting: Fishing with the Muse**
What lures can we pack in our Songwriting tackle box to be prepared when inspiration bubbles just under the surface? We’ll spend time dissecting songs from greats like Dylan and Hank, as well as our own. Scary sounding literary terms will be explained for what they are: songwriter's bread and butter. If you’ve written songs for years, or might want to start, dive deep into the oceans of Songwriting and explore the mysteries therein. Bring a notebook. ✤ Period 2 ~ Caleb Stine

**Traditional Harmony Singing**
Learn harmony parts to old time, early country, bluegrass and gospel standards and experience the thrill of singing close harmony with others. We will sing together, work in small groups, experiment with blend, and take home some new songs. Gain independence in holding your part when singing with others as you learn the simple theory of chords and intervals that form the basis for vocal harmony and will help you start finding harmony parts on your own. ✤ Period 4 ~ Martin Grosswendt, Susanne Salem-Schatz

**Traditional Nova Scotia Songs**
Join award winning multi-instrumentalist and singer Maggie MacDonald and learn several songs in both English and Scottish Gaelic popular in the Nova Scotian traditional/folk/roots repertoire. Songs will be taught by ear and learn several songs in both English and Scottish Gaelic popular in the Nova Scotian traditional/folk/roots repertoire. Songs will be taught by ear with lyric sheets provided. No singing experience required! ✤ Period 3 ~ Maggie MacDonald

**PERCUSSION**

**African Drumming with Sankofa Dance Theater**
Learn rudiments and nuances of African drumming as played for dance. Drumming is a community-building experience; teenage understudies from the Sankofa Youth Ensemble will assist principal Sankofa teachers. Students should supply their own drums. Some drums available for loan. ✤ Period 1 ~ Jumoke Ajanku

**Beginning Bodhran**
Create the heartbeat of Celtic music. Learn to hold the drum and tipper or beater, create tones, rhythmic patterns of jigs and reels, and play triplets. Attention will be given to care and maintenance of the head. See how to make an inexpensive drum sound great. Lots of playing time. **Students must bring** their own drums. Skill Level A ✤ Period 4 ~ Frank McGuire

**Bodhran Construction**
See Art of Making Instruments, pg. 13. ✤ Periods 1 & 2 ~ Frank McGuire

See full course descriptions, Faculty bios, and photos online!

www.CommonGroundOnTheHill.org
Brazillian Percussion Ensemble Workshop  
Experience the excitement and exotic rhythms of carnival, learning the basic patterns of samba and Bahia styles, as well as other traditional rhythms such as Afoxe, Maracatu, and Baião. Instruments will be provided for a maximum of 16 students. **NOTE:** Students enrolling must commit to a Friday night performance.  
**Period 3 ~ Patricio Acevedo**

World Percussion Drum Workshop  
Create powerful ensemble percussion music using hand and finger playing techniques and types of call and response, dynamic effects, grease, juju, sonic duct tape and images, we conjure very expressive short aleatoric works. Participants are encouraged to lead more conventional drum circles to conclude each session. Participating in the *The Rhythm Gym* course is also recommended, see Dance, below.  
**Period 5 ~ Steve Bloom**

### DANCE & MOVEMENT

**African Dance**  
This class will follow the Sankofa drumming class and will teach the rudiments and nuances of African and American traditional dance. The class will include people of all ages and abilities.  
**Period 2 ~ Kibibi and Jumoke Ajanku**

**Bustin’ Loose**  
Eileen has collected and created many activities that anyone can do and presents them in a way that helps participants move beyond inhibitions. Students are energized and inspired by moving just for the fun of it.  
**Period 3 ~ Eileen Carson Schatz with Steve Bloom**

**Cape Breton Step & Square Dance**  
Cape Breton step dancing is a blend of several dancing traditions. Learn basic reel and strathsby steps, which become a form of musical percussion complimenting the music. Tap shoes or leather-soled shoes recommended. The class will also touch on traditional “Square Sets” the social group dancing still popular in Cape Breton today.  
**Period 4 ~ Cassie MacDonald**

**Folk Dance**  
Dance to live music in the fifth period with caller Slim Harrison at the helm, leading a wide variety of folk dances: contras, squares, circles, waltzes among others. This is a class for all ages and all levels. Children must be accompanied by an adult.  
**Period 5 ~ Slim Harrison and others**

**Latin Dance**  
Learn basic dance steps from every Latin style of music, the most common ones being Cumbia, Salsa, Merengue and Bachata. Come prepared to listen to good music and dance the week away. The class will include people of all ages and abilities.  
**Period 3 ~ Diana Cervantes**

**The Rhythm Gym**  
Experience a journey of intentional rhythmic movements-in-place, to powerful exotic music. Ideal for teachers, artists, and anyone striving for personal growth and continuing education. We will explore and build upon many connections between current breakthroughs in brain/body science and movement-with-music. Movement experience is not necessary!  
**Period 4 ~ Steve Bloom**

**YogaRhythms**  
This is primarily a dance class, not a yoga class, although this class draws upon a similar foundation of knowledge. It takes students on a peaceful and joyous journey through the seven energy areas of the body. It is for all bodies and requires no prior dance experience. **Students should bring** a yoga mat and water.  
**Period 3 ~ Marya Michael**

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**Period 3 ~ Marya Michael**

**Acupressure and Self Care**  
Greg will teach and demonstrate simple acupressure regimens to build immunity, release pain and tension, and address acute conditions such as allergies, colds/sinus problems, menstrual irregularities, pain and trauma, and more. Attendees will receive detailed handouts to help find the points in the future, as well as a deeper understanding of the energetic framework within the body as seen through the eyes of Chinese medicine. Limit: 16 students.  
**Period 3 ~ Greg Padrick**

**Bicycling**  
Get to know your bike, how to use the gears, proper riding technique, and simple maintenance. Become comfortable on your bike and get a nice workout to end your day. For the more advanced cyclists, we will go for longer rides and discuss more advanced bicycling, maintenance, and training techniques.  
**Period 5 ~ Geordie Mitchell**

**Feldenkrais: Awareness Through Movement**  
Group Feldenkrais awareness is a series of simple movements done lying on the floor that can reduce everyday stress and discomfort. While particularly useful for musicians, the lessons are also beneficial to anyone who wants to move with more freedom and ease. Must be able to lie on your back and bend your knees. **Students should bring** a blanket to lie on.  
**Period 1 ~ Jeri Eaton**

**Gentle Yoga**  
Gentle Yoga focuses on deep relaxation, rejuvenation and healing. It promotes physical and mental fitness through poses, breathing exercises, guided imagery and meditation. For all levels and ages, especially those new to yoga or seeking a soothing practice.  
**Period 5 ~ Erica Chesnik**

**Hatha Yoga**  
All ages and levels can participate in the instructor’s hatha style yoga class. Progress from breath exercises to the initial sitting positions, standing asanas, and deep relaxation. Help eliminate physical and mental toxins to leave you feeling recharged.  
**Period 5 ~ Aj Byle**

**Morning Yoga**  
A wonderful way to get centered and greet your morning at Common Ground on the Hill, this class is for everyone — those who have practiced Yoga for years and those who are eager to try it out. The class focuses on optimal alignment by increasing strength and flexibility as well as integrating the body, mind, and spirit to celebrate wholeness and inner peace. **NOTE:** This course is an additional $50 for full-time students.  
**7:00 AM ~ Aj Byle**

**Tai Chi Chuan**  
Tai Chi Chuan, roughly translated as “internal martial arts,” has achieved popularity in China and beyond. Tai Chi emphasizes relaxation, tranquility, concentration on the body parts, and harmony of both mind and body. Study 12 forms of Tai Chi Chuan. Tai Chi practitioners move their bodies in a slow, relaxed, and graceful manner, which has proved to have beneficial effects with respect to balance, fall prevention, and non-vertebral fractures, as well as many chronic diseases.  
**Period 4 ~ Peter Chen**

**Thai Cooking**  
Enjoy a hands-on introduction to the delicious food and colorful culture of Thailand. Students will help and observe while learning to make a number of Thai dishes that are sure to delight friends and family for years to come. Join instructor Roj Caswell and bring ‘The Land of Smiles’ into your kitchen and your home! Materials fee: TBD, payable to instructor, not to exceed $35.  
**Period 3 ~ Roj Caswell**

**YogaRhythms**  
See Dance, above.  
**Period 3 ~ Marya Michael**
### YOUTH PROGRAM

**World Village**

World Village offers a rich variety of activities for young people ages 5–12, attending with adult participants at Common Ground on the Hill. **Students must have completed kindergarten to be enrolled.** The Common Ground on the Hill theme of building community through the arts is embodied in this program. Activities include music, dance, drama, crafts and recreation, and the activities draw upon the traditions of many cultures from the U.S. and around the world. Common Ground musicians and artists make scheduled visits to World Village, sharing their music, dance and art with the youths. This year, children have an opportunity to explore Chinese language and the cultures of mainland China and Taiwan through fun and interactive activities, taught by native Chinese instructors. Enrollment is limited to 40 children, who are offered a choice of 3–4 age-specific workshops per period. There are four periods each day. Refreshments are offered morning and afternoon. Participants revert to their guardian’s care during lunch. **World Village ends at 4:00 PM,** after which there are a number of elective classes that can be attended with an adult guardian for an additional $50 fee.  

**Periods 1-4 ~ Debra Duffin, Slim Harrison and Visiting Artists**

See pg. 31 for more information about classes for tweens and teens.

### VISUAL ARTS

#### 2-Dimensional Arts

**Abstract to Realism for Pastel Painting**

Explore abstract backgrounds with the use of pastels, underpainting options with watercolor, oils and other mediums, and technical tricks: foreshortening, perspective. Special tips will be given on creating fur, feathers, texture in grasses, bark, light and reflection in the sky or water. [See website for materials list.](http://www.lindaharrisonparsons.com)  

**Cell Phone Photography**

Capture an image with a phone, tablet, or higher-end cameras using better light, focus, and composition. Improve understanding and use of any style camera from a digital point-and-shoot to a high end DSLR. Students will use their own cell phone during class, and will need comfortable walking shoes to explore the area. [www.waltercalahan.com](http://www.waltercalahan.com). All levels; limit 10 students ages 16 and older. Materials fee: $15.  

**Digital Painting with Your Photographs**

Explore digital pastels, charcoalcs, watercolors and oils using Photoshop and the instructor’s special techniques. Sue Bloom’s book, *Digital Collage and Painting,* is considered the “bible” for these techniques and has been published worldwide in over 12 languages. ([www.suebloom.com](http://www.suebloom.com) sbloom@mcdaniel.edu. Students should have some familiarity with Photoshop; limit 12 students ages 16 and older.  

**Drawing and Painting Portraits and Self-Portraits**

Integrate drawing and painting components through portraiture and self-portraiture. Using mirrors, models and photos, students will work from life as well as photos of loved ones brought from home. [See website for a full list of required materials.](http://www.suebloom.com) [Hampsj@yahoo.com](mailto:Hampsj@yahoo.com). All levels; limit 15 students ages 16 and older.

### YOUTH WEEK 1

**TRADITIONS WEEK 1**

**Drawing Fundamentals**

Learn drawing techniques using charcoal, conté and pencil with the goal of creating a convincing three-dimensional drawing. [jeaneansongcomartin6@gmail.com](mailto:jeaneansongcomartin6@gmail.com) All levels; limit 12 students; ages 12 and older. **Full materials list is online.**  

**Periods 1 & 2 ~ Jeanane Songco Martin**

**Manga**

Compose, draw, ink, and color your own manga page, while learning of the cultural relevance of manga in Japanese culture, and on the world stage. **Bring a color medium of your choice. Recommended:** for beginners, colored pencils or washable markers; for int/advanced students, watercolors or permanent markers like Prismacolor brand or similar brand markers. Other supplies provided. [Email the instructor at kaijusensei@gmail.com](mailto:kaijusensei@gmail.com) to ensure appropriate materials purchased. All levels; limit 15 students ages 12 and older. Materials fees: $10 (beginners); $15 (advanced - covers inks and fine brushes).  

**Period 5 ~ Kelsey Wailies**

**The Open Road: Photography**

Gain a better understanding of the basics of photography including exposure, composition and graphic impact. This is not a Photoshop course; it is a field-based workshop. Students may use a point-and-shoot digital camera; however, a digital single lens reflex cameras or smartphone cameras are preferred. Film cameras are not acceptable. Participants are expected to get their images printed at several nearby locations and share their work with fellow students. [pix4u@qis.net](mailto:pix4u@qis.net). All levels; limit 8 students ages 16 and older.  

**Periods 1 & 2 ~ Phil Grout**

**A Painting a Day: Small is Beautiful**

With daily topics, painting technique(s) and acrylic paint, we will delve into a “selfie” (self-portrait), explore the animal world, check out a natural subject, and play with design elements - all while working “small.” Bring your smart phone and/or a camera with you to class. ([See website for a full list of required materials.](http://www.artworkarchive.com) All levels; limit 10 students ages 16 and older. Materials Fee: $5.00.  

**Periods 1 & 2 ~ Barbara Steele**

**Watercolor Monotypes**

Learn the basics of the versatile technique of monotype printmaking using watercolors and a printing press to create original works of art. This workshop is appropriate for beginners as well as more experienced artists and will include a variety of subjects. ([https://www.artworkarchive.com/artwork/lee-newman/?page=4](https://www.artworkarchive.com/artwork/lee-newman/?page=4)). All levels; limit 15 students ages 12 and older.  

**Periods 1 & 2 ~ Lee Newman**

**Wet Plate Collodion Process**

This process was the leading mode of photography in the 1850s and 1860s. The three forms are tintypes (positives on tin), ambrotypes (positives on glass), and glass negatives (negatives on glass). Learn the basics of the process all the way through exposing, developing, fixing, and varnishing. **Students should bring** safety goggles and clothes they do not mind getting dirty. All materials will be supplied. [Lisaelmaleh@gmail.com](mailto:Lisaelmaleh@gmail.com). [http://lisaelmaleh.com](http://lisaelmaleh.com). All levels; limit 8 students ages 16 and older. Materials Fee: $100.  

**Periods 3 & 4 ~ Lisa Elmaleh**

**3-Dimensional Arts**

**Adventures in Glass Beadmaking**

Make and decorate glass beads using heat and gravity to bring the shape into focus. **Students should bring** 2-3 MAPP gas canisters (available in the plumbing department at Lowe’s or Home Depot); Hot Head torches and tools will be provided by the instructor. If you already have glass, please email the instructor to make sure your glass is compatible. Materials fee covers glass rods and other materials.  


**Periods 1 & 2 ~ Nolly Gelsinger**
Carve a Beautiful Wooden Bowl
Transform a humble log and sculpt it into a functional, one-of-a-kind wooden bowl. Learn shop safety, wood selection, and power tool carving techniques, as well as sanding and food-safe finishing. Personal safety gear (ear and eye protection, dust masks, gloves) will be available and all students must wear the full set. Please wear shoes that cover the toes. All other tools and wood will be provided. maverickjaillet@gmail.com. All levels; limit 6 students ages 16 and older. Materials fee: $100.  Periods 1 & 2 ~ Maverick Jaillet

Carve a Wooden Spoon or Cup
Hand-carving wooden cup or spoon is a centuries-old Norwegian tradition. We will bring this tradition into the 21st century by power carving a functional and beautiful wooden cup or spoon. Personal safety gear (ear and eye protection, dust masks, gloves) will be available and all students must wear the full set. Please wear shoes that cover the toes. All other tools and wood will be provided. maverickjaillet@gmail.com. All levels; limit 6 students ages 16 and older. Materials fee: $100.  Periods 1 & 2 ~ Maverick Jaillet

Glass Boot Camp with Ragtime
Enter the wonderful world of cutting glass and take the first steps towards creating a small pane with Ragtime, who has been creating stained glass for 45 years. Students will learn to cut, grind and foil glass, soldering techniques will be taught. Students should expect to leave with a finished piece of their own design. 1000pointsofpeace.net. ragtime33@frontier.com. All levels; limit 8 students ages 16 and older. Materials fee: $33.  Period 5 ~ Ragtime

Mosaics for Everyday Life
Learn basic modern and Byzantine mosaic techniques, beginning with basic mosaic design, breaking techniques and application processes. Advanced and returning mosaic students will learn reverse and indirect techniques. See website for materials list. For additional information contact instructor: Rebecca drayer@gmail.com. All levels; limit 14 students ages 14 and older. Materials fee $50.  Periods 1 & 2 ~ Rebecca Quattrone Drayer

Shrine Carving and Painting
Create a wooden, low relief, wall hung, shrine sculpture that opens using the copper foil technique. ‘Professor Dendrite’ will help you make your very own stamped cuff bracelet and small metal dish. Experience metals in their natural form. We will also pass around meteorites and discuss the ‘cosmic origins’ of metallic elements. Close supervision and assistance will be provided by the instructor. No tools are needed. NO FLAME USED. All levels/family friendly; limit 12 students. Appropriate for students ages 8-13 accompanied by a relative age 18 or older who is also taking the class. Appropriate for unaccompanied students ages 14 and older. *NOTE: Students/parents will need to sign a safety form.  Period 5 ~ Wayne Werner

Splint Woven Basketry
Beginners will make two functional baskets with color: an apple basket and a tote basket with splint woven construction. Int./Adv. students will use splint woven construction to make 2 bowl-shaped baskets with intricate twill designs incorporating color. See website for materials list. Please email the instructor six weeks in advance (jpsmaggie@yahoo.com) and indicate your skill level and what projects you wish to pursue (also be sure to note on registration form whether beginner or int./adv.) so adequate materials will be prepared. All levels; limit 12 students ages 16 and older. Materials fee: beginners $50; int./adv. will depend on project(s) discussed with instructor six weeks in advance of class.  Periods 1 & 2 ~ Joyce Schaum

Stained Glass Sun Catchers
Create a sun catcher type of stained glass piece using the copper foil technique. Participants may bring any special piece of glass they’ve been saving for a project and/or a not-to-complicated pattern: flower, peace sign, butterfly, meaningful symbol, etc. All materials and tools provided. Additional glass may be purchased locally at Carousel Stained Glass. Bring protective eye gear if you have it. Please wear closed toe shoes. Veronica@frogvalley.com www.frogvalley.com. All levels; limit 8 students ages 16 and older. Materials fee: $33.  Periods 3 & 4 ~ Veronica Wilson

Traditional Tewa Pueblo Redware Pottery
Enjoy a process of shared spirit rooted insights, awakening and renewal through a journey following the path of clay with Kathy Wan Povi Sanchez from the Maria Martinez family lineage of potters of San Ildefonso Pueblo. Learn processes of traditional southwestern Pueblo pottery and allow the clay to release spiritual connections and grounding to Mother Earth. Learn about the breath of life and the energy path of pottery making as it ties into the social and cultural context of communal pueblo living. Pottery is more than an object of beauty; it is a process of life, a journey following Clay Woman’s Path. Students will learn traditions and life ways and finish with an outdoor traditional oxidation pottery firing. wanpovi@hotmail.com. All levels, limit 12 students, ages 16 and older, materials fee $35.00.  Periods 1 & 2 ~ Kathy Sanchez Kathy Sanchez is this year’s recipient of the Common Ground on the Hill Award for Excellence in the Traditional and Fine Arts.

Trailed Slipware Making—Fluid Clay Surfaces
Slip, a liquid form of clay, is especially well suited for use to make surfaces come alive with fluid imagery. Create a set of four small dishes using hand building and fluid slip application. For returning and/or advanced students there will also be some demonstrations integrating hand building and throwing with slip trailing to assemble complex forms. All levels: limit 8 students ages 14 and older. Materials fee of $40.  Periods 3 & 4 ~ Robert Strasser

Weave a Wall Basket
Weave a ribbed key basket designed to hang flat against the wall, sometimes called a half egg basket or a wall basket. Learn a decorative pattern for the basket handle, a God’s eye and how to sight, whittle and insert primary and secondary ribs, and how to weave a neat decrease. See website for materials list. Please email the instructor at swschae@gmail.com with any specific questions or concerns. http://swschaeffer-baskets.blogspot.com. Previous basket weaving experience is helpful, but not required. All levels; limit 12 students ages 16 and older. Materials fee: $30.  Period 5 ~ Sharon Schaeffer

WOW!! Metal is Cool!!
‘Professor Dendrite’ will help you make your very own stamped cuff bracelet and small metal dish. Experience metals in their natural form. We will also pass around meteorites and discuss the ‘cosmic origins’ of metallic elements. Close supervision and assistance will be provided by the instructor. No tools are needed. NO FLAME USED. All levels/family friendly; limit 12 students. Appropriate for students ages 8-13 accompanied by a relative age 18 or older who is also taking the class. Appropriate for unaccompanied students ages 14 and older. *NOTE: Students/parents will need to sign a safety form.  Period 5 ~ Wayne Werner

Art of Making Instruments

Bodhrán Construction
Learn how to make the frame, apply the drum skin to the shell, and how to tune and decorate your very own bodhrán. A unique chance to build and learn to play this wonderful Celtic instrument. Taught by Frank McGuire, bodhrán player/maker and percussionist. frankmcguire79@hotmail.com All materials supplied by the instructor. All levels; limit 8 students; ages 16 and older. Materials fee: $40.  Periods 1 & 2 ~ Frank McGuire

See full course descriptions, Faculty bios, and photos online! www.CommonGroundOnTheHill.org
VISUAL ARTS: THE ART OF MAKING INSTRUMENTS

Native American Flute Making
Construct your own cedar or cane flute under the guidance of an experienced craftsman. Please register early for this class so that the instructor will be sure to have enough building materials on hand for all students. Students must be old enough to safely use power tools with instructions. Repeating students are welcome. There is a suggested related course: Native American Flute and Flute Playing with Sakim (see Traditional & Native Skills, page 7). All levels; limit 10 students; ages 12 and older. Materials fee: $30 to $40. – Periods 3 & 4 ~ Robin Tillery

Mountain Dulcimer Construction
Construct a straight-sided trapezoidal wooden mountain dulcimer with a lovely African mahogany top and sugar maple back. Builders will cut, rasp, sand, glue and fret materials that have been slightly worked to allow the project to be completed in one week. The mountain dulcimer will have four strings and use mechanical tuners which the builders will install. All tools and materials are provided as part of the materials fee. All levels; limit 8 students; ages 16 and older. Materials fee: $55. – Periods 3 & 4 ~ Tom Jolin

Fiber & Wearable Arts

Adventures in Glass Beadmaking
See 3-Dimensional Arts, page 12. – Periods 1 & 2 ~ Nolly Gelsinger

Basics of Die Forming
Die forming allows the maker to use thinner metal without sacrificing structural integrity, creating the illusion of mass or volume. Create beautiful hollow forms from bronze, copper, and/or silver using a hydraulic press and steel. Beginning students will make a few hollow beads; int./adv. students will make small boxes. Learn about wooden dies and dapping tools in place of steel dies and rubber or urethane as an alternative to the hydraulic press. Explore soldering hollow forms. Students who wish to work in silver should bring some sheet (22 – 26 gauge) and some wire (12 – 22 gauge). baynemetal@hotmail.com. All levels; limit 8 students ages 16 and older. Materials fee: $10 - $15 (both bronze and copper sheet as well as wire will be available from the instructor). – Periods 3 & 4 ~ Barbara Bayne

Braided: Intricate Hair and Beard Designs
Explore the history and importance of braiding in different cultures as well as the basics of how to create different types of French braids. Complete beginners are welcome! Students with experience will learn more advanced styles and also how to work on their own hair! Students should bring a brush, mirror and hair ties with you. https://www.facebook.com/ braidingbooth. All levels; limit 8 students; ages 16 and older. – Period 5 ~ Carly Miller

Color on Metal
Explore patinas, resin, image transfer, and color pencil. Experiment with color as a means of surface enrichment and personal expression. Students can expect to complete several jewelry pieces including earrings and pendants using a variety of color techniques. See website for materials list. kathrynosgood@hotmail.com. All levels; limit 8 students ages 16 and older. Materials fee: $30. – Periods 1 & 2 ~ Kathryn Osgood

Digital Adornment: Wearing Your Personal Statement
Design a tee shirt or other clothing and add effects to create an art transfer that will be applied to your new tee shirt, finishing with fabric paints and other embellishment techniques. Students should provide: 1 or 2 new cotton/cotton-polyester tee shirts in any color or size. Instructor will provide the transfers and extras. denisebwarfield@aol.com. All levels; limit 8 students ages 16 and older. Materials fee: $10. – Periods 3 & 4 ~ Denise B. Warfield

Hat Making
Learn tricks of the millinery trade, shortcuts and uncommon use of materials such as found objects, vintage pieces, sticks, cloth pins, wire, etc. to create cut-and-sew soft style hats, or learn fascinator construction. Make hat decoration pieces, such as flowers and hat pins. All materials provided. Contact the instructor in advance if you would like to make a specific design. info@trhats.com. Basic sewing machine knowledge is helpful. Bring a sewing machine if you have one. All levels; limit 16 students ages 16 and older. Materials fee: $60. – Periods 3 & 4 ~ Tatiana Rahkmanina

Natural Dyes for Natural Fibers
See how natural dyes affect cotton, linen, wool, and silk. Try printing from rusted objects, or using mordant and stitching resists, over dyes, or clamping. Student will leave with a scarf, pillow case, fleece/yarn, yardage, and an illustrated booklet of history and recipes. See website for materials list. patbfarm@hotmail.com. All levels; limit 10 students; age 16 and older. Materials fee: $40. – Periods 1 & 2 ~ Pat Brodowski

Puppets: Creation and Construction
Design and build standard glove puppets and more complex rod puppets (like the Muppets). Advanced students may adapt stuffed animals or other found sources or materials. No previous sewing skill necessary, but bring a sewing machine if you have one. The instructor will supply patterns, adhesive, a sewing machine or two, a wide variety of materials such as buttons, felt scraps, yarn, etc. klapietra@gmail.com All levels; limit 15 students; ages 16 and older. Materials fee will be based on what the student brings and what the instructor has to supply. – Periods 1 & 2 ~ Katherine LaPlietra

Silk Scarf Painting: All Tied Up
Silk is the perfect fabric for natural dyeing, and can be used for personal adornment and home accents. We will use a discharge process to create a pattern on a silk scarf. Then we will use traditional silk techniques for adding graphics. Students should bring drawings to use for finished silk designs and at least ten 100% silk neckties (other fabrics will NOT work). No previous painting experience is needed. Contact the instructor at cattracksstudio@aol.com. www.cattracksstudio.com. All levels: limit 8 students ages 18 and older. Materials fee: $30. – Period 5 ~ Carolyn Seabolt

WOW! Metal is Cool!
See 3-Dimensional Arts, pg. 13. – Period 5 ~ Wayne Werner

Traditional & Native Skills

Blacksmithing: Beginner to Advanced
Learn skills for beginners up through experienced students. Projects vary from a J-hook for beginners to trivets, kitchen utensils, chains and more. Students must bring: Safety Glasses, long pants, closed toed shoes. Contact instructor for more information: stoniejuforge@embarqmail.com. NOTE: This course meets at The Blacksmith Guild of Central Maryland’s school at the Carroll County Farm Museum, 500 South Center St., Westminster, MD. http://www.bgcmonline.org. All levels; limit 8 students ages 16 and older. Materials fee: $50. – Periods 1 & 2 ~ Ted McNett

See full course descriptions, Faculty bios, and photos online!
www.CommonGroundOnTheHill.org

TRADITIONS WEEK 1
Building Thoreau’s Cabin

“I lived alone, in the woods, a mile from any neighbor, in a house which I had built myself, on the shore of Walden Pond, in Concord Massachusetts, and earned my living by the labor of my hands only,” wrote Henry David Thoreau in 1854. Timber frame buildings built hundreds of years ago still stand today. Use hand tools to build a facsimile of the single-story, timber frame building in which Thoreau lived for over two years, and about which he wrote in Walden. We will use hand saws, mallets, chisels, slicks and brace & bits to make timber framed pegged joints. Examine Thoreau’s ideas about simplifying our lives, integrating some of his philosophy into the process. Proper use of hand tools, safety, and how to maintain sharp tools will be shared. Includes a beam hewing demonstration. All levels; limited to students ages16 and older.  Periods 1 & 2 ~ Ken Koons, Shel Browder

Common Ground on the Grill

Learn about open fire cooking techniques, recipes, and experience the “common ground” of a communal, family style meal prepared over an open fire. Plan the next day’s meal and help clean-up. Meal ingredients come from local and sustainable harvest whenever possible. Students are required to bring a reusable ceramic style plate, bowl, mug, eating utensils, and an appropriate beverage of your choice to accompany your meal. The materials fee covers the cost of five meals and the necessary resources to prepare them. Dietary restrictions will try to be met for each meal. stonejugforge@embarquemail.com. All levels; limit 12 students; ages 16 and older. Materials fee: $60. NOTE: Period 4 students in Having Your Way with Fire have priority in signing up.  Period 5 ~ Ted McNett, Shel Browder, Gwen Handler

Having Your Way with Fire

Learn fire making, knife skills, food preparation, and other essentials for a successful meal. The meals prepared and cooked during this session will be shared during Period 5, Common Ground on the Grill. Learn basic fire making skills including flint and steel, making char cloth, tinder, and fire building for cooking; knife skills including selection and use, sharpening and care, and cutting techniques; food preparation which will include preparing meats, bread, side dishes (such as rice, corn and potatoes); plus desserts in a Dutch oven. stonejugforge@embarquemail.com. All levels; limit 8 students; ages 16 and older.  Period 4 ~ Ted McNett, Shel Browder, Gwen Handler

Native American Flute and Flute Playing

Learn basic fingering techniques, ancient traditions, and “flute-flosophy” from a traditional master of the Native American flute community. With a little luck, your Native Flute will be playing you in no time. Make your flute in Robin Tillery’s class or bring your own. Consider taking the related course: Native American Flute Making.  Period 2 ~ Sakim

Native American Flute Making

See Art of Making Instruments, pg. 14.  Periods 3 & 4 ~ Robin Tillery

Native American Tribal Arts

Pre-Contact North America had over 355 native language families and hundreds more tribal communities—more diversity than most places on earth. Yet despite such wide differences in, there are identifiable common elements in their artistic traditions. Beginning with the archaic and paleo foundations of native expressions, discover and explore six major cultural areas and their traditions, tools and techniques, motifs and meaning, the materials utilized, and, finally, the what, why, how and purposes of native arts. This year’s class will begin with the west coast native peoples and works eastward to the Atlantic and southeast. You may bring a native item for discussion. If you plan to take the class for credit, please bring a good book on Native American art and architecture for your text and reference.  Period 5 ~ Sakim

Natural Dyes for Natural Fibers

See Fiber and Wearable Arts, pg. 14.  Periods 1 & 2 ~ Pat Brodowski

Primal Skills

Step back in time to consider survival in a world where Nature is a powerful force. Spend a day making a survival bow and another making a bow string that can withstand the force of shooting. Make arrows and practice with the bow and arrows. Explore the function and operation of traps and snares. Use local clays to make vessels to serve up or store the bounty of a hunt. This class exercises skills in practical problem solving and also exercises the imagination. guyrneal@yahoo.com. All levels; limit 10 students ages 12 and older. Students ages 12-16 will need to be with a family member age 17 or older.  Periods 3 & 4 ~ Guy Neal

Traditional Tewa Pueblo Redware Pottery

See 3-Dimensional Arts, page 13.  Periods 1 & 2 ~ Kathy Sanchez
Traditions Week 2
July 3–8, 2016
List of Classes and Events by Category

SPECIAL GATHERINGS pg. 17
The Search for Common Ground
Interracial Gospel Choir & Orchestra
Keynoter Lecture—Mike Morningstar: Here’s to the Working Man with Filmmaker Richard Anderson

DISTINCTIVE LECTURES, LISTENING, FILM pg. 17
Building Thoreau’s Cabin
The Common Ground of Music
Conquering the Inevitable
Contemporary Native American Philosophy
Crossing Borders
Exploring China via Chinese
Global Peace Education
Hearts and Minds Film
Hidden Voices
Listening for a Change
Look & Listen: Beauty of the Blues
Making a Difference: Power of the Single Individual
Nonviolent Problem-Solving
Social Inequality, Culture Wars, and Current Events
STARTALK Integrating Chinese Language, Cultures & Community
Stories of the Civil Rights Movement
The Veterans Initiative

LITERARY & PERFORMANCE ARTS pg. 18
Great Story Swap
Performance
The Power of the Spoken Word
Sharing Our Stories
Theater Design for Teachers
Storytelling with Pun Plamondon
Storytelling with Sheila Arnold Jones

INSTRUMENTAL CLASSES pg. 19
Guitar & Bouzouki pg. 19
Beginning Guitar
Blues Electric Guitar
Bouzouki
Celtic Fingerstyle Guitar
Celtic Guitar Accompaniment
Delta & Piedmont Blues Guitar
Flatpicking Technique
Guitar Accompaniment for Fiddle Music
Old-Time Guitar I
Old-Time Guitar II with Danny Knicely
Open Tunings for Guitar
Pickin’ Them Blues

Fiddle pg. 19
Beginning Fiddle
Fiddle Tunes of Northern Europe
Old-Time Fiddle I
Old-Time Fiddle with Alan Jabbour
Scottish Fiddle I
Scottish Fiddle II

Banjo pg. 22
Irish Tenor Banjo
Beginning Old-Time Banjo
Old-Time Banjo II

Mandolin pg. 22
Beginning Mandolin
Celtic Mandolin
Jazz Mandolin: Blue Mando à la Monk
Mandolin with Danny Knicely
The World of Mandolin with Radim Zenkl

Harp pg. 22
Jigs for Celtic Harp
Riffs, Improvisation, Patterns for Celtic Harp
Spanish Medieval Music for Harp
Songs from the British Isles
Stunning Music for Harp from Around the World

Dulcimers: Mountain and Hammered pg. 23
Beginning Hammered Dulcimer
Beginning Jam & Play Hammered Dulcimer
Beginning Mountain Dulcimer
Mountain Dulcimer II

Wind & Free Reed Instruments pg. 23
Blues Harmonica
Celtic Flute & Whistle I
Celtic Flute & Whistle II
Didgeridoo
Overtone Flutes: Fujara and Koncovka
Native American Flute Making
Beginning Tin Whistle

Piano pg. 23
Blues Piano I
Blues Piano II with Professor Louie

BAND WORKSHOPS & JAMS pg. 24
Beginning Steel Drum
Black Stringband
Celtic Session
Juke Joint Blues
Middle Eastern Music
Music of The Band
Music of Turlough O’Carolan
Old-Time Jam
Songs from the British Isles
Swing Workshop

Dancing: 10:00
Concerts: 8:00
Gospel Choir: 6:45
Art Exhibits & Lectures: 6:45

SINGING, SONGWRITING, THEORY pg. 24
Appalachian Songs of Then and Now
Big Song Swap
Hungarian Song
Music of the Southwest
Rise Up Singing
Singing with Shelley Ensor
Scottish Song
Songwriting: Story into Song
Understanding the Modes
World Song

PERCUSSION pg. 25
Beginning Steel Drum
Beginning Bodhran
Bodhran II
Bodhran Construction
Riqq

DANCE & MOVEMENT pg. 25
Beginning Southern Appalachian Dance
Southern Appalachian Dance II
Swing Workshop
World Dance
YogaRhythmics

HUMAN ARTS pg. 25
Acupressure and Self Care
Gentle Yoga
Golf
Hatha Yoga
Morning Yoga
Tai Chi Fans
Taste the Seasons
YogaRhythmics

YOUTH PROGRAMS pg. 26

VISUAL ARTS pg. 26

2-Dimensional Arts pg. 26
Cell Phone Photography
Collage Art Journaling
Creating Layers
Glass Boot Camp
Journal Making: From Paper to Book
Pastel Painting: Color Drawing
Photoshop 101
Watercolor Exploration

3-Dimensional Arts pg. 26
Adventures in Glass Beadmaking II
Caricature Portraits
Creative Crafting
Pyssky: Egg Decorating
Seat Weaving with Shaker Tape
Small Wood Sculpture Carving
Weave an Egg Basket
Wheel Good Fun! Wheel Throwing
Art of Making Instruments pg. 27
Bodhran Construction
Native American Flute Making
Fiber and Wearable Arts pg. 27
Adventures in Glass Beadmaking II
Art Textiles: Japanese Tie Dyeing
Beginning Sewing
Braided
Designing a Tee Shirt
Diminished Diameter Forging Workshop
Jewelry
Porcelain Beads
Reviving the Art of Rya Rugs

Traditional & Native Skills pg. 28
Blacksmithing
Building Thoreau’s Cabin
Common Ground on the Grill
Contemporary Native American Philosophy
Having Your Way with Fire
Native American Flute Making
Primitive Skills
Sweetgrass Basketry
Vinegar Graining on Boxes and Frames

EVENING EVENTS pg. 29
Art Exhibits & Lectures: 6:45—7:45 PM
Gospel Choir: 6:45 - 7:45 PM
Concerts: 8:00 - 10:00 PM
Dances: 10:00 - 11:30 PM

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SPECIAL GATHERINGS

The Search for Common Ground
In this, our flagship class, we draw from our experience as artists and human beings to have a dialog arising from our life together here and in the larger society. In an atmosphere of trust and safety and inspired by song and story, we will listen to and learn from the voices of our sisters and brothers from communities represented in our circle. We gather at Common Ground on the Hill in our twenty-second summer in the midst of a world experiencing continuing financial and ecological crises, wars, growing nuclear threats, racial crises, issues of immigration and the continued threat of terror, both foreign and domestic. Yet, we also find ourselves at a time of potential for great, needed change. We shall discuss and consider what we are doing, as artists and individuals, to bring about the changes that we desire. To inspire us and help focus our dialog, we will learn of the work of some of those in our circle. Roxanna Harlow will open the week with the subject of her five-day class, “Social Inequality, Culture Wars, and Current Events: Race, Class, Gender and More” and focus on her groundbreaking work with youth in Carroll County, Higher Learning, Inc. Filmmaker Richard Anderson will join us on Tuesday to discuss singer-songwriter and environmental activist Mike Morningstar, the subject of his feature-length documentary Mike Morningstar: Here’s to the Working Man. Steve Nida will visit the subject of his five-day class “Making a Difference: The Power of the Single Individual” in encouraging “prosocial” behavior. Singer/songwriter USMC Veteran Josh Hisle joins with filmmaker songwriter Dan Collins to showcase the release of their documentary “From War to Wisdom” in support of the Common Ground on the Hill Veterans Initiative. Randy Mayer of the Green Valley Samaritans, will bring us up to speed with the latest realities of immigration along our southern border, including the 3rd Annual Common Ground on the Border and Randy’s advocacy work in Palestine, Europe and on Capitol Hill. Come to this class seeking knowledge and change, inspiring ourselves and others to walk that path. Period 5 ~ Walt Michael, Facilitator

Interracial Gospel Choir & Orchestra
This class is offered during both Weeks I & II. See description on page 5.
After dinner (6:45–7:45 PM) led by Shelley Ensor & Alice Dorsey with Harry Orlove, A.J. Bodnar and others

Keynote Lecture ~ Mike Morningstar: Here’s to the Working Man with Filmmaker Richard Anderson
Mike Morningstar’s music spans fifty years. From his initial foray into the Greenwich Village music scene to his time as a combat veteran in Vietnam to his life-long sojourn in his beloved mountains of West Virginia, he is a truth teller. Songs such as Nue-ba-Den and Buffalo Flood tell unforgettable stories. From appearances on NPR’s Mountain Stage to his inclusion in the CD “Still Moving Mountains: The Journey Home” alongside other great artists including Kathy Mattea and Del McCoury, Morningstar is a voice in and for our disappearing wilderness. This keynote presentation will include footage from filmmaker Richard Anderson’s feature length documentary, “Mike Morningstar: Here’s to the Working Man.” This lecture is highly recommended to the entire Common Ground on the Hill community and is open to the public. Alumni Hall ~ Monday, July 4, 8 PM

DISTINCTIVE LECTURES, LISTENING, FILM

Building Thoreau’s Cabin
This course is also offered in Week 1. See pg. 15. Periods 1 & 2 ~ Ken Koons

The Common Ground of Music
This course is also offered in Week 1. See pg. 5. Period 1 ~ Bill Troxler

Conquering the Inevitable
With advance preparation for the inevitable, thinking about one’s death is not a morbid subject. Preparation can bring a sense of comfort and final fulfillment as you wish it to be. We will demystify funeral homes, various ways bodies are prepared, types of cremation, green burials, organ donation, do-it-yourself family prep and home burials. We’ll explore death and dying customs from other cultures and the important steps in the transition from life to death. This class does not espouse a particular religious or spiritual view. Period 2 ~ Sakim

Contemporary Native American Philosophy & Religion in the Southeast
This course creates a foundation for understanding the vibrant Southeastern Native American cultures of today and their philosophy. It includes an introduction to Native languages, ceremonies and their public and private roles, the Great Duality of life and its many expressions, and the spiritual nature of foods, herbs and healing. We will touch on art, music, death and dying, family life and child-rearing. Time and interest permitting, we’ll try our hand at dance and crafts, and gain a taste of ceremony and food. This class is very interactive and hands-on with related text materials provided to all students. If taken for credit, please contact the instructor in advance for selected reading materials. There is no course fee, but contributions are welcome to offset the cost of materials and foods to be sampled. Period 5 ~ Sakim

Crossing Borders
We live in a world where fear and terror are sold as commodities and then fences, walls, and barriers are constructed to keep people supposedly safe. It is surprising how many of the walls and security structures are built by the same companies world-wide. Come and learn about the situation along the US/Mexico Border, the issues in Italy and Europe and the separation wall between Israel and Palestine. The instructor Randy Mayer has spent time in each of these places over the last year and is working to help people to cross not only physical borders but also borders between people and cultures. Period 4 ~ Randy Mayer, Shura Wallin

Exploring China via Chinese
Ties between Americans and Chinese are increasing through travel, immigration, commerce, and social networking. With its booming economy and vibrant culture, more people are recognizing the need to develop a deeper understanding of China’s people, language, and culture(s). Join this class for an exciting week of exploration where you will be treated to the sights, tastes, art, and culture of China while gaining an introductory knowledge of basic terms and phrases you can use when visiting this remarkable land (or even your local Chinatown or market). Period 3 ~ Co-Taught by Various Instructors

Global Peace Education
Scotsman Paul Creighton brings his award-winning peace education curriculum into our midst. This class will explore what makes Peace Education a memorable subject for students, examining many of the songs, poems, art, and films which have proven to be effective. The class will share stories of things that have worked and things best forgotten. Peace education is an emotional subject, so be prepared to laugh, cry, and even get angry. The only guarantee is that you will leave the class realizing that it’s not only teachers who can instruct young people about peace. Period 4 ~ Paul Creighton CLASS CANCELLED

See full course descriptions, Faculty bios, and photos online! www.CommonGroundOnTheHill.org
DISTINCTIVE LECTURES, LISTENING, FILM

Hearts and Minds Film
This course is also offered in Week 1. See pg. 5. ✤ Period 3 ~ Dan Collins

Hidden Voices
Lesbian, gay, bisexual, transgender, queer—folks of “orientation”—make important impacts on traditional music, but we rarely hear all the meaning in their stories. Uncover some of these previously hidden people and the music they made, especially in the blues, Appalachian mountain music, gospel, folk counterculture and Celtic music. Everyone is welcome to join the discussion, regardless of age, gender, or orientation. ✤ Period 2 ~ Ryan Koons

Listening for a Change
Become a vital part of the movement for social and political change by witnessing the growth of another’s narrative and reflective skills. The kind of listening that results from compassionate, non-verbal appreciation for the narrative performance of another person is an infectious sense of liberation that in time will tip the balance in this world. ✤ Period 1 ~ Michael & Carrie Kline

Look & Listen: The Power of the Blues
Blues is the underpinning of much of our best popular music: folk, jazz, rock, soul, R&B. Using classic and rare recordings and film, this multi-media course is guaranteed to open your ears and eyes to the blues and its mammoth impact on American culture. If you thought the blues was a bummer, think again! ✤ Period 3 ~ Cary Wolfson

Making a Difference: The Power of the Single Individual
A single person—equipped with the ability to recognize when these undesirable forces are at work—can often step forward to challenge their influence, thus changing situations in order to encourage prosocial behavior. This course will offer a host of examples reinforcing the theme that—even when standing alone—every single one of us has the power to make a difference. ✤ Period 4 ~ Steve Nida

Nonviolent Problem-Solving: Strategy, Script-breaking, and Disobedience
This course is also offered in Week 1. See pg. 5. ✤ Period 2 ~ Charles Collyer and Pamela Zappardino

Social Inequality, Culture Wars, and Current Events: Race, Class, Gender and More
The past few years have been marked by waves of protest and change related to social inequality. Differences are emphasized and people’s fears are inflamed. Discuss history and these issues, including the way our views are shaped by our own past and social position. How can we live successfully with those who challenge the very core of our belief system? How can we stay focused on the bigger picture of finding peace, equity, and common ground? ✤ Period 4 ~ Roxanna Harlow

STARTALK Integrating Chinese Language, Cultures & Community
This course begins during Week 1 and continues in Week 2. See pg. 6. ✤ Periods 1-5 ~ Co-Taught by Various Instructors

Stories of the Civil Rights Movement
This course is also offered in Week 1. See pg. 6. ✤ Period 3 ~ Charles Collyer and Pamela Zappardino

Veterans Initiative
This course is also offered in Week 1. See pg. 6. ✤ Period 2 ~ Josh Hisle, Dan Collins, Tim Scully, and others

See full course descriptions, Faculty bios, and photos online! www.CommonGroundOnTheHill.org

LITERARY & PERFORMANCE ARTS

TRADITIONS WEEK 2

The Great Story Swap
The vast talent and experience of Common Ground on the Hill’s facility and participants makes this story swap a gold mine that will enrich our lives, broaden our understanding and deepen our appreciation of the Common Ground community and experience. This is not a “slam” or competition, just a sharing of knowledge and experience through stories. Join us and tell a story, or just listen. ✤ Period 5 ~ Sheila Arnold Jones, Pun Plamondon

Performance
This class will focus on how best to project and transform your musical talents and material into a confident, enjoyable and successful presentation. The instructor will cover artistic intent, set structure, key changes, pace and content. Bring your songs to share with the class. Students will have the opportunity of doing simulated performances for one another in the safe, supportive environment of the class. ✤ Period 2 ~ Ted Ramirez

The Power of the Spoken Word
The spoken word can be a positive force for necessary change. Using the ancient tradition of spoken word, learn the mechanics of writing strong and speaking with power. Discover the individual voice and listen to poets and poetry that speak to the passion in the soul. Write and speak from the heart and learn to craft poems that make meaning and give strength. Find your voice, use it well, and find your power of the spoken word! ✤ Period 1 ~ Lee Francis IV

Sharing Our Stories
We all have stories to tell. In this workshop, appropriate for both novice and experienced writers, we’ll tell ours in memoirs we compose and then share. We will combine in-class writing exercises with instruction on subjects such as creating dynamic scenes and structuring your story. You will begin transforming your experiences into stories that will touch others. Bring your preferred writing materials. bmorrison@bmorrison.com. www.bmorrison.com. ✤ Period 3 ~ Barbara Morrison

Theater Design for Teachers
Where do you start when you have been put in charge of the school musical/winter festival/fashion show/all of the above? Gain tools, shortcuts, and methods to prepare you to create/coordinate the working parts of a production. From costumes to set/backgrounds and props and a little bit of everything else, this hands-on class will explore practical solutions for production needs. klapietra@gmail.com. Limit 12 students ages 16 and older. NOTE: This is a 2 period class. ✤ Periods 3 & 4 ~ Katherine LaPietra

Storytelling with Pun Plamondon
Our starting point will be the traditional stories of the Ottawa as told by venerable First Nation’s storyteller Pun Plamondon. Through the course we will examine the role of stories in the life of our Nation, communities, families and lives. Participants will be encouraged to develop and share their own stories in a safe and supportive atmosphere. ✤ Period 2 ~ Pun Plamondon

Storytelling with Sheila Arnold Jones
Some of the first things children want to do when you spend time with them is “tell a story.” Find your stories again and learn how to tell those stories to others with the hope to inspire, encourage and motivate. Learn about personal narratives, historical stories, folktales, fairy tales, tall tales and short stories. By the end of the course, everyone would have presented a story or two, been given instruction on finer points in storytelling, and be ready to speak their first language again. ✤ Period 1 ~ Sheila Arnold Jones
**Guitar & Bouzouki**

**Beginning Guitar**
This course is also offered during Week I. See full description on page 7. Skill Level A  ~ Period 1 ~ Caleb Vaughn; Period 4 ~ Liza DiSavino

*All of the following guitar classes require that students have taken or have the acquired skills of Beginning Guitar, as described above.*

**Blues Electric Guitar**
Learn to play in the styles of B.B. King and Albert King. Discover how favorite players get their sounds. The instructor will take a look at each student’s guitar and perform a basic setup to optimize playability, and offer lots of advice concerning amps, effects pedal, etc.—whatever you want to know! Students are encouraged to bring a small amp to class, along with a tuner, guitar cable, and extension cord. Skill Level B/C  ~ Harry Orlove

**Bouzouki**
The bouzouki has a distinct and enchanting voice in contemporary Celtic music. This workshop is open to players of all levels, including people totally new to the instrument. Beginning players will get started on the right path; intermediate and advanced players will benefit from instruction on technique and delivery. All students can expect to leave with some new tunes and skills!  ~ Period 3 ~ Harry Orlove

**Celtic Fingerstyle Guitar**
Explore traditional Irish, Scottish and Breton repertoire arranged for solo fingerstyle guitar. Some tablature will be offered, but students will also create their own individual settings of airs, jigs, reels, and the 18th-century harp music of Turlough O’Carolan, sharing arrangement ideas in an informal, hands-on environment. Alternate tunings such as DADGAD, CGCGCD and “Werewolf” tuning (CGDGDA) will be used extensively. An audio recorder is recommended. Skill Level B/C  ~ Conor Markey

**Celtic Guitar Accompaniment**
Join Paul McKenna in a class that will explore the techniques used for guitar accompaniment in Celtic music. You will learn various tunings, chord shapes, and the basics (as well as the intricacies) of playing guitar in this exciting context. Skill Level B/C  ~ Paul McKenna

**Delta & Piedmont Blues Guitar**
(Int.) These two great branches of African American traditional blues form the backbones of country, boogie-woogie, rhythm ‘n’ blues, and rock ‘n’ roll. This class will explore some of the repertoire and showcase the differences between the ragtime-based, East Coast Piedmont styles with the more clearly African Delta Blues. Skill Level B/C  ~ Scott Ainslie

**Flatpicking Technique**
Guitarists and pickers of other stringed instruments welcome! Learn four basic styles of right-hand picking, two left-hand positions, several strumming patterns, ideas for developing and maintaining picking speed and accuracy, and a step-by-step method on improvisation for folk, bluegrass, blues and swing. Students should be able to move in rhythm between chords. Skill Level B/C  ~ Radim Zenkl

**Guitar Accompaniment for Fiddle Music**
Learn to accompany fiddle music. Various types of fiddle tunes will be featured including reels, jigs, marches, waltzes, hornpipes and more. Chord shapes, running bass lines, right hand/picking techniques, alternate tunings are among topics covered. While guitar-based, other instruments are welcome to join this workshop! Skill Level B/C  ~ Danny Knicely

**Jazz Guitar Topics—Versatile & Easy**
An introduction to 3-note “big band” chords, and improvising over chord changes. Learn a family of chord voicings and applying them to songs. Explore improvising by looking at what is probably the most common chord sequence in jazz, the II/V progression. Skill Level B/C  ~ Joe Selly

**Old-Time Guitar I**
Old-time Southern Appalachian instrumental music consists of playing both melody and rhythm. In most cases, fiddles and banjos are responsible for playing the melody of a tune, while the guitar provides the rhythm. Deceptively simple and minimalistic, well-played, flat-picked rhythm guitar can make or break a good old time music session. Students should know basic chords. Skill Level B/C  ~ Adrienne Davis

**Old-Time Guitar II with Danny Knicely**
Take your old-time guitar playing to a higher level without sacrificing the nuance of supportive old-time rhythm guitar. Students will learn tunes as well as accompaniment. Skill Level C  ~ Danny Knicely

**Open Tunings for Guitar**
Open-G, -D, -A, -E, -C tunings all share chord forms such that once you’ve learned one of them, you’ve sort of learned them all. We’ll have a look at these tunings and explore the fingerboard and harmony while looking at the blues among other things. Skill Level B/C  ~ Scott Ainslie

**Pickin’ Them Blues!**
(Int./Adv. Slide and Picking Styles) Explore BOTH slide guitar AND picking styles of blues guitar. Explore rudimentary “bottleneck” or “slide” guitar techniques, including different tunings, how to “hold the bottleneck,” etc. We’ll explore the songs and techniques of Robert Johnson, Fred McDowell, and John Shines, and the picking styles, songs and techniques of Blind Boy Fuller and Brownie McGee, etc. Skill Level B/C  ~ James “Sparky” Rucker

**Fiddle**

**Beginning Fiddle**
Gain the basics of playing the violin, with the goal of having students emerge from the class with the confidence and techniques necessary to play simple fiddle tunes, including tuning, bowing, scales, intonation, and tunes. For people who have never before picked up the fiddle/violin. If you are conversant with the instrument, it is recommended that you instead take classes that focus on style and/or genre. Skill Level A  ~ Ryan Koons

**Fiddle Tunes of Northern Europe**
Explore jigs, polskas, reels, schottises, and other tunes from Scandinavia, the British Isles, Iceland, Ireland, Norway, Scotland, the Shetland Islands, Sweden, and Wales. Learn about stylistic differences. All instruments or voice types welcome! Bring your recording device. Skill Level B/C  ~ Ryan Koons

**Old-Time Fiddle II**
For those who can learn tunes by ear and play at a reasonable speed. We will focus on several bowing approaches along with left hand ornamentation. Standard and altered tunings with be used (e.g. GDGD, ADAD, AEAЕ, DDAD). To help move us along, written music with bowings will be provided for all tunes. Skill Level C  ~ Earl White

**Old-Time Fiddle with Alan Jabbour**
Join one of this country’s most notable players, collectors, and historians of Appalachian fiddle tunes, for a rare opportunity to learn some of his tunes, techniques, and stories learned directly from some of the most important fiddlers of previous generations in the Upper South. Skill Level C  ~ Alan Jabbour
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<th>Period</th>
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<tr>
<td>1st Period</td>
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<td>5th Period</td>
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**Evening Events**
- **6:45—7:45 PM**: Art Exhibit & Lectures—Rice Gallery
- **6:45—7:45 PM**: Intercultural Gospel Choir & Orchestra
- **8:00 PM (Monday only)**: Keynote Lecture—David Carrasco
- **8—11:30 PM**: Concerts—Alumni Hall Theater
- **10—11:30 PM**: Dances—Alumni Hall Theater

**Dinner**
- 5:45 PM

**World Village**
- **6:45—7:45 PM**: Art Exhibit & Lectures—Rice Gallery
- **6:45—7:45 PM**: Intercultural Gospel Choir & Orchestra
- **8:00 PM (Monday only)**: Keynote Lecture—David Carrasco
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<tr>
<td>1st</td>
<td>9:00—10:15 AM</td>
<td>Appalachian Song &amp; Dance, Beginning Bass &amp; Cello I, Beginning Guitar I, Beginning Old-Time Banjo I, Beginning Tin whistle I, Beginning Fiddle I, Beginning Mandolin I, Beginning Ukulele I, Blacksmithing, World Dance, World Village</td>
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<td>3rd</td>
<td>1:00—2:15 PM</td>
<td>Appalachian Song &amp; Dance, Beginning Bass &amp; Cello III, Beginning Mandolin III, Beginning Ukulele III, Blacksmithing, World Dance, World Village</td>
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<td>4th</td>
<td>2:30—3:45 PM</td>
<td>Beginning Bass &amp; Cello IV, Beginning Mandolin IV, Beginning Ukulele IV, Blacksmithing, World Dance, World Village</td>
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<tr>
<td>5th</td>
<td>4:00—5:30 PM</td>
<td>Beginning Bass &amp; Cello V, Beginning Mandolin V, Beginning Ukulele V, Blacksmithing, World Dance, World Village</td>
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Scottish Fiddle I
Discover the fascinating fiddle tradition of Scotland. This is an opportunity for fiddle/violin players with a basic level proficiency to broaden and deepen their playing by learning a few Scottish tunes, learning to identify and play some different forms (jigs, marches, reels, etc) and absorb some of the techniques that define the genre and the sound of Scottish music on the fiddle. Skill Level B/C ~ Period 2 ~ Jack Smedley

Scottish Fiddle II
Learn Scottish fiddle repertoire, including marches, airs, reels, hornpipes, jigs, strathspeys, and more. In the course of teaching tunes, the instructor will stop along the way to divulge important instruction on technique and stylistic nuance. Skill Level C ~ Period 3 ~ Jack Smedley

Banjo

Irish Tenor Banjo
This lead melodic instrument often plays note for note with the fiddle and/or flute in Celtic music. A repertoire and technique class, this workshop will examine various tune types while imparting to students a mix of standard session tunes and some more obscure and wonderful selections, sure to delight. All levels welcome. ~ Period 4 ~ Conor Markey

Beginning Old-Time Banjo
Learn the basic techniques and skills needed to play old-time tunes in clawhammer style or accompany yourself in a song. Learn some basic tunings, how to frail, a few techniques such as hammering on and pulling off to spice up their playing. Skill Level A ~ Period 1 ~ Rhonda Rucker

Old-Time Banjo II
Bob Lucas is a repository of great old-time tunes both traditional and original. Take this opportunity to study with a phenomenal banjo stylist who can cover tunes, song accompaniment, and the techniques that will bring your playing and ability to unlock the expressive power of the banjo to a new level. Skill Level B/C ~ Period 2 ~ Bob Lucas

Mandolin

Beginning Mandolin
The mandolin is used in many styles of traditional music and is a great choice for first stringed instrument. If you already play something else, even better! This course will cover the basics of chords and accompaniment with introduction to tunes and melody. Skills for making music with others will also be emphasized. Skill Level A ~ Period 1 ~ Tim Porter

Celtic Mandolin
Explore the music of Ireland, Scotland, Brittany and other Celtic and Celtic-derived traditions, interpreted on mandolin. Learn to achieve optimum tone with efficient left- and right-hand technique, pick selection and grip, and discuss lift, ornamentation, the art of picking up tunes on the fly, and other facets of bringing the music to life. Audio recorder recommended. Skill Level B/C ~ Period 2 ~ Roblin Bullock

Jazz Mandolin: Blue Mando à la Monk
Learn Thelonious Monk’s twenty-four points of advice for jazz musicians. Students will “sit in” with guitar and/or bass accompaniment. We’ll also pay some attention to the works of Luiz Bonfa, Clifford Brown, Dizzy Gillespie, Sonny Rollins, Bobby Timmons, and Jerome Kerns., among others. Primarily for intermediate and beyond players. Skill Level B/C ~ Period 4 ~ Tim Porter, Joe Selly

Mandolin with Danny Knicely
This class will explore both old-time and bluegrass mandolin. From learning old-time and bluegrass tunes, song accompaniment and back-up techniques as well as rhythm support chords, take this opportunity to learn from a great player and teacher. Skill Level C ~ Period 1 ~ Danny Knicely

The World of Mandolin with Radim Zenkl
Learn tunes from various genres, and examine and explain techniques, nuances and possibilities along the way. Open to mandolin students at the beginner-intermediate level and up. Players of other instruments may enroll, but should not expect playing instruction on instruments other than mandolin. Skill Level C ~ Period 3 ~ Radim Zenkl

Ukulele

Beginning Ukulele
Gain the basics on the ukulele: tuning, chords and strumming patterns as well as fun ukulele tunes. Learn to play many styles of music in many keys. No music reading skills required. Standard tuning (GCEA) ukulele required for this class. Some ukuleles available for loan. Please email instructor if instrument is needed. Skill Level A ~ Period 3 ~ Sharrie George

Old-Time Ukulele
For those who have a bit of experience with the ukulele, know some chords and a few songs. Work on new strums, picking patterns and techniques and learn more about what else can be done on the ukulele. Learn a few melodies, more challenging tunes, as well as practicing techniques to help you at home. Skill Level B/C ~ Period 4 ~ Sharrie George

Bass, Cello

Beginning Bass & Cello
Beginning basics on bass and cello, as well as technique, basic theory, and tips for players just starting out on bass and/or cello, and those with some playing behind them but ready for an infusion of growth in their playing! Electric bass players are welcome. Skill Level A ~ Period 3 ~ Ralph Gordon

Bass & Cello II
Delve into technique, theory, and how the bass and cello interface with other band instruments in many genres. Gain insight from one of the most sought-after bassists and cellists in the industry! Electric bass players are welcome. Skill Level B/C ~ Period 4 ~ Ralph Gordon

Harp

Jigs for Celtic Harp
The dansest dance tunes from the Celtic countries. Whether 6/8 or 9/8, from Galicia or Ireland, slow or fast, jigs are a harpers delight, falling under the fingers like smooth flowing water... with practice! We’ll take it slowly and build up from the wee repeated patterns within the tunes to get the music dancing and the feet tapping. For all levels that already play harp. Skill Level B/C ~ Period 1 ~ Wendy Stewart

Riffs, Improvisation, Patterns for Celtic Harp
A class to bring out the creative harper in there. Wendy will use one of her own compositions to show how you can make up your own little sound world, for the moment or for posterity. We’ll work on theme, variation, bass lines, dynamics and many other aspects of creative harping. Bring any nuggets of ideas you already have. All levels of students who already play harp. Skill Level B/C ~ Period 5 ~ Wendy Stewart
Songs from the British Isles
Many great American songs and melodies have their origins in the Scottish, Irish, English, and Welsh traditions. It’s fascinating to see the links and note the differences an ocean makes. Celtic harp accompaniments will be simple but effective with easy chord patterns. For all levels that already play harp; other instruments welcome. ❖ Period 2 ~ Wendy Stewart

Spanish Medieval Music for Celtic Harp
There is an amazing collection of beautiful Medieval music from Spain, set in the form of praise songs called Cantigas. We will work to learn several of these Cantigas and perhaps one or two Medieval tunes. Tunes will be taught by ear with music provided after class. All levels of students who already play harp. Skill Level B/C ❖ Period 4 ~ Jo Morrison

Stunning Harp Music from Around the World
This is a continuation of a popular class from last year – all new tunes. Learn some of the more exotic, less-familiar tunes that still resonate with the Western ear. The tunes themselves will be kept simple enough for all levels, with more complex accompaniment options available. All levels that already play harp. Skill Level B/C ❖ Period 3 ~ Jo Morrison

Dulcimers

Beginning Hammered Dulcimer
For the true beginner. We will cover all the basics, from tuning to how to purchase your instrument. No previous musical experience is required. You do not have to read music. You will need an instrument, a pair of hammers, a tuning wrench, and a stand for your dulcimer. Free loaners available! An electronic tuner and a tape recorder are highly recommended. Note: This is a 2-period class. Skill Level A ❖ Periods 1 & 2 ~ Guy George

Beginning Jam & Play Hammered Dulcimer
Learn a few new tunes each day, practice, gain speed, review technique, and have fun adding to your repertoire! Intended for beginning HD players who would like to build their repertoire, also for beginning players from the morning classes to get more exposure to the instrument. Loaners available. Skill Level A ❖ Period 3 ~ Guy George

Beginning Mountain Dulcimer
The mountain dulcimer is a great instrument for those who have always wanted to play a stringed instrument but who may have been wary. For returning dulcimer students returning, a new curriculum will be covered this year, building on the foundation established in the past. The beautiful modal qualities of the mountain dulcimer will be shared and a brief history of the mountain dulcimer will be presented. Skill Level A ❖ Period 3 ~ Susan Boyer Haley

Mountain Dulcimer II
We’ll address rhythm, tempo, and playing in a variety of keys to play with other instruments and cover different vocal ranges on songs. Learn tunes to play with old-time, Celtic and Cajun and Doo-Wop musicians, as well as some bluegrass and blues. Music hand-outs will be distributed. Skill Level B/C ❖ Period 4 ~ Susan Boyer Haley

Wind & Free Reed

Blues Harmonica
Learn the fundamentals of playing blues on the harmonica: how to get single, clear notes, progressing to 12-bar blues. Acquire techniques including chugging, bending notes, and trills, as well as blues riffs and begin to improvise. Students should bring a working diatonic harmonica (something like a Marine Band) in the key of “A” for this class. If you have other keys, bring them for jams. A portable recorder is not necessary, but it can be helpful. ❖ Period 2 ~ Rhonda Rucker

Celtic Flute & Whistle I
The wooden flute is a centerpiece melody instrument of Irish session music and is now found in a number of Scottish ensembles. In this class you will learn about the different styles of Irish flute playing and the effects of ornamentation and emphasis. Tunes can be taught on both Boehm (silver) and traditional wooden style flutes, as well as on Tin Whistle. Skill Level B/C ❖ Period 1 ~ Sean Gray

Celtic Flute & Whistle II
In this class, Sean Gray will delve into his extensive collection of tunes to help students expand their repertoires and improve their technique along the way. By allowing Boehm (silver) flutes, traditional wooden style flutes, as well as on Tin Whistle, this workshop will also give students a perspective on the intricacies of these various instruments and how they best contribute to Celtic music. Skill Level C ❖ Period 2 ~ Sean Gray

Didgeridoo
No experience necessary! Learn tone production, breathing and different grooves, vocal ornaments, animal sound imitations, fine-tuning with embouchure and circular breathing. Bring your own didgeridoo in any key. If you do not have a didgeridoo and cannot borrow one, get a 2” diameter plastic pipe, 47” long, and a 2" to 1.5” coupling (for the mouth piece). Beginner and intermediate students welcome. ❖ Period 4 ~ Radim Zenkl

Overtone Flutes – Fujara and Koncovka
Receive instruction in both Fujara AND Koncovka, both of which are based on the overtone scale. Students will choose to concentrate on one instrument later in the course, but everybody will play both instruments. FUJARA is a large overtone flute with 3 side holes, a unique Slovak folk instrument. Loaner fujara flutes are available. If you bring your own fujara for the class, key of G is recommended. KONCOVKA is a small, easy-to-play overtone flute. If you bring your own koncovka, key of “C is recommended; you can also buy a beginner koncovka in class. Bring material for writing and a recording device if you have it. Contact the instructor for more information at fujara@gmail.com. ❖ Period 3 ~ Bob Rychlik

Native American Flute Making
See Art of Making Instruments, page 14. ❖ Periods 1 & 2 ~ Robin Tillery

Beginning Tin Whistle
Learn the fundamentals of the instrument, such as proper fingering, breathing technique, and embouchure-mouth position. A repertoire of fun and easy-to-play tunes from the American and Celtic traditions will be covered. Whistles in the key of D are required, and will be sold at the Common Ground on the Hill store. Skill Level A ❖ Period 3 ~ Liza DiSavino

Piano

Blues Piano I: Blues, Barrelhouse, and Boogie-Woogie
A class for students who already play some piano but want to learn to play blues. A step-by-step method leads you through what you need to play, whether as a soloist or as a member of a band. Learn some essential left-hand bass patterns as well as right-hand riffs, turnarounds, endings, and cool licks. Some knowledge of the keyboard is required for this class, especially basic major chords and octaves. If in doubt, feel free to email Rhonda at info@sparkyandrhonda.com. Skill Level B/C ❖ Period 4 ~ Rhonda Rucker

Blues Piano II with Professor Louie
(Int.) Want to learn blues, barrelhouse, boogie-woogie or rock playing? Begin with fairly simple rhythm patterns and expand into solo playing, build strength and agility, working up to complicated right- and left-hand patterns. Gain hints and pointers about playing in the traditional blues/rock & folk styles, both as a soloist and as a member of a band. Learn to sing along or accompany a singer while playing some “Band” songs and blues favorites. Skill Level B/C ❖ Period 3 ~ Professor Louie
INSTRUMENTAL: BAND WORKSHOPS & JAMS

BAND WORKSHOPS & JAMS

Beginning Steel Drums
This fun and easy-to-learn instrument will add that Caribbean flavor to any music group. We will learn tunes and harmonies, how to play a chord back-up, along with a little chord theory on the steel drum. Free loaner drums are provided, and available for sale. Skill Level A  Period 5 ~ Guy and Sharrie George

Black Stringband
African American musicians have made a significant contribution to the old-time genre. Learn some of the tunes and songs, as well as the stories behind the creators of this wonderful tradition.  Period 3 ~ Earl White, Tim Porter, Adrienne Davis, James “Sparky” Rucker

Celtic Session
This course is also offered in Week 1. See pg. 9.  Period 5 ~ Ewan Baird, Sean Gray, Conor Markey, Paul McKenna, Jack Smedley, Amy Papiransky

Juke Joint Blues
The blues were born in the juke joints of the rural South. This class is an opportunity for students to learn and share blues repertoire in a nurturing, freewheeling environment. Beginner to intermediate level players with all instruments are welcome.  Period 5 ~ Scott Ainslie, James “Sparky” Rucker, Professor Louie

Middle Eastern Music
Be adventurous and try a genre you (probably) haven’t played before. Learn about the modes and approach used in Middle and Near Eastern music. All instruments are encouraged and special tutelage will be offered on oud and ney should any students request this focus. This class will be taught by ear but sheet music will be provided for those wishing to read.  Period 2 ~ Tareq Rantisi, Kenan Adnawi, Jon Seligman

Music of The Band
This workshop features the music of the legendary group, The Band, led by its co-producer and keyboard player from the 90s, Professor Louie. Bring your instruments and your voices and play and sing some of these classic songs!  Period 4 ~ Professor Louie

Music of Turlough O’Carolan
The blind harper Turlough O’Carolan (1670-1738) was the greatest of the Irish bards. Learn many of O’Carolan’s tunes, both well-known and more obscure, learning them either from sheet music and/or by ear. We’ll also discuss O’Carolan’s life, times and place in Irish music (recommended reading: O’Carolan: The Life, Times and Music of an Irish Harper by Donal O’Sullivan). Audio recorder recommended.  Period 4 ~ Robin Bullock

Old-Time Jam
This course is also offered in Week 1. See pg. 10.  Period 5 ~ Danny Knicely, Earl White

Songs from the British Isles
Many great American songs and melodies have their origins in the Scottish, Irish, English, and Welsh traditions. It’s fascinating to see the links and note the differences an ocean makes. Celtic harp accompaniments will be simple but effective with easy chord patterns. For all levels of students who have some experience playing harp; other instruments welcome.  Period 2 ~ Wendy Stewart

See full course descriptions, Faculty bios, and photos online! www.CommonGroundOnTheHill.org

TRADITIONS WEEK 2

Swing Workshop
A Traditions Weeks premiere, this collaborative and multi-faceted workshop will surely draw your attention! Join guitarist Harry Orlove, bassist Ralph Gordon, and mandolinist Radim Zenkl for break-out sessions as well as ensemble playing (other instruments, and all levels are welcome). Don’t miss the chance to do some swing dancing! This is going to be one fun-packed, swinging, rocking good time!  Period 5 ~ Harry Orlove, Ralph Gordon, Radim Zenkl, Miranda ten Broeke, Lee Francis IV

SINGING, SONGWRITING, THEORY

Appalachian Songs of Then and Now
Become immersed in rich imagery and melodically haunting songs, making deep connections with the culture, landscapes and history of this region, and connecting with singers from generations past. Discover the hidden sources of strength of the oral tradition in these Allegheny Highlands and why it persists into our own time.  Period 2 ~ Michael & Carrie Kline

Big Song Swap
This course is also offered in Week 1. See pg. 10.  Period 5 ~ Susan Boyer Haley, Dan Collins, Teodoro “Ted” Ramirez, Bill and Livia Vanaver

Hungarian Song
This course is also offered in Week 1. See pg. 10.  Period 2 ~ A.J. Bodnar

Music of the Southwest
Explore the mysteries and beauty found in the folk music and the culture of the Southwest. Examine the positive and negative impact of immigration, religion and politics on the region and the affect they have on folk music. He will also discuss the unique technical components found in this special category of folk music.  Period 3 ~ Ted Ramirez

Rise Up Singing
This course is also offered in Week 1. See pg. 10.  Period 1 ~ A.J. Bodnar, Liza DiSavino

Singing with Shelley Ensor
This course is also offered in Week 1. See pg. 10.  Period 3 ~ Shelley Ensor, Alice Dorsey

Scottish Song
Learn to sing songs of love, songs of freedom, songs of loss, songs of emigration, protest songs, comic songs, and children’s songs. Discover the connection between Gaelic songs and songs from the gospel tradition and learn songs that have crossed the ocean and been adopted into Appalachian traditions. Meet Scotland’s national poet, a memorable song writer himself, Robert Burns. This class is for singers, musicians and listeners!  Period 4 ~ Paul McKenna, Paul Creighton, May Mayberry, Amy Papiransky

Songwriting: Story into Song
The best songs tell compelling stories. Let’s tell a story. Let’s write a song. Songwriter and playwright Bob Lucas will join students in collecting stories and examining the art of story delivery through song. Don’t miss this opportunity to bring your story to life in a supportive, creative environment.  Period 1 ~ Bob Lucas

Understanding the Modes
The familiar do-re-me scale is the starting point for six other, but less familiar diatonic scales. Modes are an important musical element. Explore the four most commonly used modes: Ionian, Dorian, Mixolydian, and Aeolian as well as the less common modes of Phrygian, Lydian, and Locrian. Learn what modes are, the scales that define them, how they relate to and interact with each other and what chords work. This is a demonstration and discussion course. Instruments are not required.  Period 4 ~ Bill Troxler
World Song
Take a musical trip around the world with recordings, reminiscences, and demonstrations of music from around the globe. Gain an overview of various singing styles, learn how to count odd rhythms in flamenco and the Balkans, gain insights about the social roles of music styles from Bali to bluegrass, and hear how cross cultural “mixing,” urbanization, and commercialization change musical forms. We’ll also have opportunities to play and sing music from many backgrounds, so bring an instrument or just your voice and ears. ★ Period 4 ~ Bill & Livia Vanaver

PERCUSSION

Beginning Steel Drums
See Band Workshops & Jams, pg. 24. ★ Period 5 ~ Guy & Sharrie George

Beginning Bodhran
Experience the enigmatic sound of the Irish frame drum, the bodhran, and learn the basics of this unique instrument. In addition to basic playing technique and care of the drum, students will learn about playing in several varied rhythmic settings in Celtic music (jigs, reels, marches, etc). Start your journey with one of Scotland’s top players! ★ Period 3 ~ Ewan Baird

Bodhran II
The bodhran is much more than just the rhythm-keeper of Celtic music; when played with care it is capable of great expressive power and nuance. In this class, the instructor will delve into the finer points of playing that can unlock the instrument’s full potential. Advanced techniques may include unusual tunes and rhythms, accompanying vocalists, various dance rhythms, and session etiquette. ★ Period 4 ~ Ewan Baird

Bodhran Construction
This course is also offered in Week I. See pg. 13. ★ Periods 1 & 2 ~ Frank McGuire

Riqq
The riqq, or deff, heard in folk, popular and classical music throughout the Mediterranean world, is the ancestor of the Western tambourine. This class will focus on basic techniques of the riqq with emphasis on typical Arab dance rhythms. Drums will be available for use during the week. ★ Period 3 ~ Tareq Rantisi, Jon Seligman

DANCE & MOVEMENT

Beginning Southern Appalachian Dance
Come and learn how to keep time with your feet as Eileen shares steps from the many masters that have influenced her over the years. She will break down the steps and make them fun and accessible to all. Skill Level A ★ Period 2 ~ Eileen Carson Schatz, Mark Schatz

Southern Appalachian Dance II
For those who have previous experience in flatfooting and clogging, who have mastered some of the basic steps, and who are able to learn at a faster pace. The class is also for students who take the Beginning Clogging class earlier in the day and who want to go further in their study. Steps will range from traditional flatfooting and clogging to some of Eileen’s original steps to some contemporary steps. Skill Level B/C ★ Period 3 ~ Eileen Carson Schatz, Mark Schatz

Swing Workshop
A Traditions Weeks premiere, this collaborative and multi-faceted workshop will surely draw your attention! Do some swing dancing with Miranda Ten Broeke of the Vanaver Caravan and Lee Francis IV! Also not to be missed is the chance for instrumentalists to join guitarist Harry Orlove, bassist Ralph Gordon, and mandolinist Radim Zenkl for break-out sessions as well as ensemble playing (other instruments, and all levels are welcome). This is going to be one fun-packed, swinging, rocking good time! ★ Period 5 ~ Miranda ten Broeke, Lee Francis IV, Harry Orlove, Joe Selly, Ralph Gordon, Radim Zenkl

World Dance
Over the past 42 years, Bill and Livia Vanaver, along with their dance and music company, The Vanaver Caravan, have performed and collected dances from all over the world. They will teach a selection of dances from around the world. This class is designed for all levels. Teachers will gather exciting and informative material for their own multicultural curriculum. Dance DVDs and information will be given at the end of the week. This class is accompanied by live music from some of Common Ground on the Hill’s most exquisite musicians. ★ Period 1 ~ Bill & Livia Vanaver, Miranda Wilde ten Broeke, Tareq Rantisi, Kenan Adnawi, Jonathan Seligman

YogaRhythms
This class is also offered in Week I. See Dance, page 11. ★ Period 3 ~ Marya Michael

HUMAN ARTS

Acupressure and Self Care
This course is also offered during Week 1. See pg. 11. ★ Period 4 ~ Greg Padrick

Gentle Yoga
This course is also offered during Week 1. See pg. 11. ★ Period 5 ~ Erica Chesnik

Golf
Learn how to stay out of the woods and move your ball from tee to hole in as few strokes as possible. Meet on the practice green of the college course by nine each morning. Daily costs will be $10 for walking and $20 for riding. In case of rain, the class may relocate to the local driving range. Max. 14 students. Note that this is a 2-period class! ★ Periods 1 & 2 ~ Phil Gallery

Hatha Yoga
This course is also offered during Week 1. See pg. 11. ★ Period 5 ~ AJ Blye

Morning Yoga
This course is also offered during Week 1. See pg. 11. NOTE: This course is an additional $50 for full-time students. ★ 7:00 AM ~ AJ Blye

Tai Chi Fans
Tai Chi Fan is a form of Tai Chi practice, in which the fan is viewed as an extension of body, not a separate part of Tai Chi practice. Over centuries of development, Tai Chi Fan has evolved into a fitness exercise, intended to improve health and which uses the fan as a mind-body exercise. We will learn 18 forms of Tai Chi Fan, a popular and basic set of practice. Practitioners will learn correct external forms, relaxed physical body, concentrated mind, and proper breathing. ★ Period 4 ~ Peter Chen

Taste the Seasons
Learn to prepare seasonal and locally grown foods that benefit our bodies, minds, spirits, and the earth that we share. We will use freshly harvested produce and other ingredients from local farmers to create delicious dishes to sample and share. Recipes provided. NOTE: This course takes place at the Union Street Church Social Hall (22 Union Street, Westminster MD) just south of campus. Materials fee: $20. ★ Period 3 ~ Lisa Simons
YogaRhythms
This course is also offered during Week 1. See pg. 11.  ❖ Period 3 ~ Marya Michael

World Village
This course is also offered in Week I. See World Village on page 12.  ❖ Periods 1-4 ~ Debra Duffin, Slim Harrison, Miranda ten Broeke, and Visiting Artists
See pg. 31 for more information about classes for tweens and teens.

VISUAL ARTS

2-Dimensional Arts

Cell Phone Photography: From the “Selfie” to Artistic Self Expression
This class is also offered during Week 1. See pg. 12.  ❖ Periods 3 & 4 ~ Walter Calahan

Collage Art Journaling
Create a personal images-and-words journal. Learn a variety of techniques, aiming for a densely colored, textured, and patterned journal page. Returning students will learn new techniques. The instructor will provide journals, scissors, and a range of beautiful materials, but encourages class members to bring in their own art media, personal photocopies, cards, papers, and anything else they might wish to include. riki@rikischnejer.com  All levels; limit 10 students; ages 16 and older. Materials fee: $35.  ❖ Periods 3 & 4 ~ Riki Schneyer

Creating Layers: Photography, Photoshop, & Cold Wax
If you have always wanted to try applying wax to your artwork, but haven’t wanted to worry about the complicated encaustic process, this is a course for you! Learn the process involved in creating a photo collage mounted to a cradled panel, with cold wax applied as a final finish. Students must have a digital camera, and know the fundamentals of Adobe Photoshop. See website for materials list and additional details. Contact katie@katiegiganti.com  with questions. All levels; limit 8 students ages 16 and older. Materials fee: $18.  ❖ Periods 1 & 2 ~ Katie Giganti

Glass Boot Camp with Ragtime
This class is also offered during Week I. See pg. _._.  ❖ Period 5 ~ Ragtime

Journal Making: From Paper to Book
Create unique and beautiful handmade journals, including everything from simple paper marbleizing to how to design and construct your own personal soft and hardcover books using Japanese stab binding and pamphlet stitches. Embellish your books with twigs, feathers, beads, your own drawings, photos. Students are welcome bring their own specialty papers, colored card stock, and embellishments. Basic supplies and tools will be provided by the instructor. All levels, limit 8 students ages 16 and older. Materials fee: $20.  ❖ Periods 3 & 4 ~ Shawn Lockhart

Pastel Painting: Color Drawing
Use pastels to create a wide range of subjects in realistic and more abstract styles. Explore a variety of application and mixing techniques with an emphasis on developing composition, color, value, form, depth, texture, and movement. Homework pieces will function as practice and experimentation. Students will complete 3-4 class works during studio time focusing on the fundamental objectives for the class and each student will complete one (1) work outside of class that meet specific requirements using pastels. Every effort should be made to attend all five class sessions. See website for full materials list. susan.maseth@fcps.org  All levels; limit 10 students ages 16 and older.  ❖ Periods 1 & 2 ~ Susan Maseth

Photoshop 101: Using Collage to Preserve Memories
Capture the essence of an event, person, or place by combining multiple images into a singular piece, preserving a far richer “memory” of the subject matter. Learn techniques to improving individual photographs while creating a collage. This is a class for beginners but covers a great deal of information. Students should bring a digital camera, USB flash drive, imagery (either photos taken with their own cameras or photos that can be digitally scanned that capture aspects of the subject portrayed). don.elmes1@gmail.com  Beginning level; limit 12 students ages 16 and older. Materials fee: sufficient cash for printing the final image.  ❖ Periods 3 & 4 ~ Don Elmes

Watercolor Exploration: Shades of White
Discover the multiple colors in white shadows and learn how to preserve the white paper for white highlights. Explore complementary colored subject matter and two-color applied exercises. Learn basic watercolor lifting, glazing, and masking techniques. NOTE: High school art teachers will benefit from learning how to bring basic watercolor techniques to teens inexperienced in the sometimes intimidating realm of watercolor painting. See website for full materials list and suggested resources. Call or email instructor with any questions: 276-881-8941, ellen.elmes@gmail.com  All levels; limit 16 students ages 16 and older. Materials fee: $20.  ❖ Periods 1 & 2 ~ Ellen Elmes

3-Dimensional Arts

Adventures in Glass Beadmaking II
This class is limited to students who have made beads within the last three years and can reliably light a torch and make a round bead. Increase your beadmaking repertoire to include a variety of bead shapes, decoration with metals, surface application, hollow bead forms and stringer work. Studio safety and an overview of materials will be included. We will wrap up our week with a half-class on using your beads in jewelry. Students should bring 2-3 MAPP gas canisters (available in the plumbing department at Lowe’s and Home Depot). Hot Head torches and tools will be provided by the instructor. The materials fee covers glass rods and other materials used in class. Additional materials available at cost from the instructor. Please bring materials or use those provided by the instructor. nolly@nollysfollycom.  wwww.nollysfollycom.  Intermediate/Advanced level; limit 8 students ages 16 and older. Materials fee: $20.  ❖ Periods 1 & 2 ~ Nolly Gelsinger

Caricature Portrait
Model and cast a ½ life size caricature of yourself or someone else, such as a popular public figure. Create a humorous portrait in clay, then make a plaster casting and substitute the clay for another material through the mold making process. Learn the tricks of observation and caricature exaggeration, as well as how to model specific features such as eyes, lips, noses, or other features. Learn about the process of patinas and surface coloration. Students should bring clay, plaster, modeling tool (purchased or self-made), small plastic bowl and plastic bags. Optional: mold rubber and small mirror. All levels; limit 8 students ages 16 and older.  ❖ Periods 1 & 2 ~ Jim Paulsen

See full course descriptions, Faculty bios, and photos online!
www.CommonGroundOnTheHill.org
**Creative Crafting and Fine Art Creations**

Make art using craft and fine art media. Learn about inks, markers, glues, tapes, fasteners, paints and other materials, and a multitude of techniques. Projects including: embossing, glass etching, paper crafts, wood burning, card making, rubber stamping, scratchboard and painting with paint, found objects and paper. No previous experience is required. Teachers can learn to incorporate appropriate, creative, artistic activities into their classrooms from a master art teacher. cattracksstudio@aol.com. www.cattracksstudiodc.com. All levels; limit 8 students ages 18 and older.

Materials fee: $30.  ◊ Periods 1 & 2 ~ Carolyn Seabolt

**Pysanky: Egg Decorating**

Pysanky is the Ukrainian art of decorating eggs in which eggs are dyed using a wax-resist method. Learn about the cultural origins of this art and the symbolism behind the intricate designs. Designs will be demonstrated and discussed, ranging from basic to more detailed, and students will complete several eggs in class. **Students should bring:** a roll of absorbent paper towels, a pencil, an egg carton, and two to four clean white chicken eggs. The materials fee covers the cost of dyes, kistky (writing tools), beeswax, candles, and additional eggs and supplies. All levels; limit 12 students ages 16 and older. Materials fee: $15. ◊ Periods 1 & 2 ~ Mandy Chappell

**Seat Weaving with Shaker Tape**

Use Shaker Tape to first weave a seat on a stool (frame provided). **For the second project** bring a chair/stool of your own to weave a seat. The chair/ stool should have a rung on each side of the seat level and have already been stained/painted. Fast weavers may be able to begin a third project (materials not included in fee). *(PLEASE NOTE: If you want specific colors for each project email jpsmaggie@yahoo.com. Also: if you don’t have a chair/stool for the second or third project, instructor can pre-order, but needs an 8-week lead time to have it for the class. This will be an additional cost. Please call or email if you wish to do this: jpsmaggie@yahoo.com or 410-346-6617. See website for full materials list.)* All levels; limit 12 students ages 12 and older. Materials fee $66. ◊ Periods 1 & 2 ~ Joyce Schaum

**Small Wood Sculpture Carving**

Learn wood carving from an established sculptor. Each student will carve a small wood sculpture 12 inches or less. The sculpture can be an abstract artwork to instructor in advance of the class: denisebwarfield@aolcom. All levels; limit 8 students ages 18 and older; Materials fee: $30. ◊ Periods 3 & 4 ~ Mimi Hay

**Wheel Good Fun! Wheel Throwing Skills**

Prepare clay, center, open, pull up the walls, and form your piece. Add features like lids, handles, and spouts. Create pieces using stoneware clays and basic glazes, and fire them in the electric kilns at the college. Students with some wheel experience will get more from the class. Slab and coil options will be offered for those who become frustrated with the wheel. The instructor will bring a selection of essential clay working tools to share. Individuals may bring any clay working tools as they desire. Materials fee covers glaze materials. **Students should purchase clay** from the McDaniel College store ($10-$20) on Monday, July 4 from 8-9 AM. nick@woodfiredclaycom. All levels; limit 10 students ages 16 and older. Materials fee: $5. ◊ Periods 3 & 4 ~ Nick Corso

**Art of Making Instruments**

**Bodhran Construction**

is class is also offered during **Week I. See pg. 13. ◊ Periods 1 & 2 ~ Frank McGuire**

**Native American Flute Making**

This class is also offered during **Week I. See pg. 14. ◊ Periods 1 & 2 ~ Robin Tillery**

**Fiber & Wearable Arts**

**Adventures in Glass Beadmaking II**

See 3-Dimensional Arts, above. ◊ Periods 1 & 2 ~ Nolly Gelsinger

**Art Textiles: Japanese Tie Dyeing (Shibori)**

Explore Japanese tie dye techniques: Arashi Shibori (tying silk fabric on a pole), Bomaki (scrunching and tying fabric on a pole), Itajime (folding and clamping), Adire Alessio (cloud-like whirling and bunching fabric). The MX fiber-reactive dyes are easy to use, as well as discharging color and embellishment with shiva paint sticks used free-hand or with stencils and texturing plates. No prior experience is needed. **See website for full materials list.** mimihay7@yahoo.com. All levels; limit 8 students ages 16 and older; Materials fee: $30. ◊ Periods 3 & 4 ~ Mimi Hay

**Beginning Sewing**

Addressing issues from how to use your sewing machine to what works best for you. Make hems and select fabric for function. Buttons, button holes, or hooks and eye and zippers will be demonstrated as a mean of connecting fabrics. Understanding patterns and altering garments will be demonstrated. Create a patchwork pillow or shoulder bag with a zipper! **NOTE:** contact the instructor if you do not have your own machine. There will be at least 2 extra provided. **Students should bring:** notion, sewing machine (if possible), hand needles, chalk, scissors, ruler, and a variety of thread. charrison5506@gmailcom. Beginning level; limit 8 students ages 12 and older. ◊ Periods 1 & 2 ~ Virginia Harrison

**Braided: Intricate Hair and Beard Designs**

This class is also offered during **Week I. See pg. 14. ◊ Period 5 ~ Carly Miller**

**Designing Tee Shirt: Wearing Your Own Art**

Young participants can design a tee shirt with original artwork, photographs or writing. The instructors will demonstrate transferring designs onto tee shirts with a heat press. Finish your original shirt with fabric paint markers anduffy paint. **Students must bring:** 1-2 new cotton/cotton-polyester tee shirts, any color/size. Transfers and extras provided. **NOTE TO PARENTS** of younger students: good quality photos of your child’s art work can be brought to class as digital images on a flash drive OR email your child’s artwork to instructor in advance of the class: denisebwarfield@aolcom. This class is designed for participants ages 9 - 15 and limited to 8 students. Materials fee: $10. ◊ Period 5 ~ Denise Warfield, Owen Warfield
VISUAL ARTS: FIBER & WEARABLE ARTS

Diminished Diameter Forging Workshop
Create graceful earrings, pendants, pins of copper or silver using diminished forging on one end of an 8-10 gauge wire. Experienced students may solder several pieces of diminished diameter wire to make more complex patterns. Returning students may combine this technique with reticulation or granulation for truly spectacular compositions. Students are encouraged to bring their own personal hammer and tools, as well as any copper or sterling 0-10 gauge wire. All levels; limit 8 students ages 16 and older. Lab fee: $10 for consumables. Materials fees vary according to student choice of metals available from the instructor. www.tollhousestudio.com. Periods 3 & 4 ~ Linda Van Hart

Jewelry: Saw, File, Solder
Learn essential jewelry making skills: sawing, filing, and soldering, with an emphasis on good technique and safety. Students with some metalworking experience receive hands on guidance to improve their skills and designs. Advanced students may bring unfinished problem pieces for analysis and ideas on how to complete them. Additional topics will include some basics of metal forming, the use of paper models as a design tool, and some methods of transferring designs from paper to metal. See website for full materials list. All levels; limit 8 students ages 16 and older. Materials fee: $20. Note: McDaniel College has a shop fee to cover the shop tools and supplies, such as solder, acetylene, etc. tinachisena@verizon.net. Periods 1 & 2 ~ Tina Chisena

Porcelain Beads
Explore pattern and texture on a scale of 1-3 inches to make pendants and beads. Make a necklace, bracelet, pritped beads, and/or other items. We will work with hand tools, brushes, fine tipped applicators for glaze paste, and underglazes in a full palette of colors to brighten up your work and make it pop. Materials fee covers all materials including cord and wire needed to complete pendants. Basic tools provided, but students are encouraged to bring very fine tipped brushes for pigment application. All levels; limit 8 students ages 14 and older. Materials fee: $25. Period 5 ~ Robert Strasser

Reviving the Art of Rya Rugs from Scandinavia
Rya is the word for woven shag rugs and bed coverings woven in Scandinavia since the Viking era. Learn to design and knot a pillow size rya, a wall-hanging, or small rug. Very basic designs as well as more intricate ones will be discussed and demonstrated. Advanced techniques will be shared with advanced students. See website for materials list and additional details. Email instructor for specifics on design possibilities and materials costs. byrdcallstudio@gmail.com. www.byrdcallstudio.com. All levels; limit 12 students ages 15 and older. Materials fee: $100 and up depending on project size. Periods 3 & 4 ~ Melinda Byrd

Traditional & Native Skills

Blacksmithing
Learn skills for beginners up through experienced students. Projects vary from a J-hook for beginners to trivets, kitchen utensils, chains and more. Hardening and tempering will be included in tool making. Students must bring: Safety Glasses, long pants, and closed toe shoes required. Note: Meet at The Blacksmith Guild of Central Maryland’s school at the Carroll County Farm Museum, 500 South Center St., Westminster, MD. mankyoungrs@verizon.net. All levels; limit 8 students; ages 16 and older. Materials fee: $50. Periods 1 & 2 ~ Steve Mankowski

Building Thoreau’s Cabin
This course is also offered in Week 1. See pg. 13. Periods 1 & 2 ~ Ken Koons

Common Ground on the Grill
This course is also offered in Week 1. See pg. 15. Period 5 ~ Ted McNett, Sheldon Browder and Gwen Handler

Contemporary Native American Philosophy & Religion in the Southeast
See Distinctive Lectures, Listening, Film, pg. 17. Period 5 ~ Sakim

Having Your Way with Fire
This course is also offered in Week 1. See pg. 15. Period 4 ~ Ted McNett, Sheldon Browder and Gwen Handler

Native American Flute Making
This course is also offered in Week 1. See pg. 14. Periods 1 & 2 ~ Robin Tillery

Primitive Skills: Stone, Bone, Wood & Fire
Primitive technology allowed mankind to emerge from the Neolithic age with an amazing array of tools. Learn basic skills, such as pressure flaking, direct and indirect percussion, “pecking” and grinding of stone. The course will also cover the construction of Cherokee style blowguns and darts and skills and techniques to manufacture gourds into containers, bottles, bowls etc. Each student will make a blowgun, set of darts, a canteen or bowl, a flint knife and what ever projectile points they manufacture during the course as well as their entire flint knapping kit. Students should bring a sturdy knife with a locking blade. Note: goggles or safety glasses, long pants and closed shoes are required. All levels; limit 10 students; ages 16 and older. Materials fee: $20. Periods 3 & 4 ~ Kirk Dreier

Sweetgrass Basketry
Gain a historical overview on the origins of sweetgrass basketry along with basic construction methods, materials, and tools used in making them. Participants who have taken the course before have the opportunity to make more intricate baskets (for example: adding handles, loops, different shapes). The materials fee includes sweetgrass, pine needles, palmetto and nail bone. Students should bring a pair of scissors. weavensnok@yahoo.com. All levels; limit 10 students ages 16 and older. Materials fee: $55 (supplies to make additional baskets may also be purchased). Periods 3 & 4 ~ Mary Graham Grant

Vinegar Graining on Boxes and Frames
Vinegar graining is an Early American art form for creating decorative finishes on boxes, frames and furniture. Learn formulas for vinegar paint, wood preparation, texturing techniques, use of graining tools and varnishing. By the end of the week participants will have decorated a small jewelry box and a collection of small frames to take home. Materials fee covers consumable materials as well as the cost of the jewelry box and frames. Former students can bring small pieces of furniture to work on but must email me three weeks in advance of class with photos of the furniture so necessary supplies can be determined. See website for full materials list, kristin.helberg@verizon.net. All levels; limit 8 students ages 16 and older. Materials fee $28. Periods 3 & 4 ~ Kristen Helberg

See full course descriptions, Faculty bios, and photos online!
www.CommonGroundOnTheHill.org
Traditions Week I

Sunday, June 26
4:30-5:30 PM Art Opening Reception
5:30 PM Dinner
8 PM Camp Orientation, Alumni Hall
9:30 PM Opening Dance, Alumni Hall

Monday, June 27
6:45 PM Two Dimensional Art Forms, Rice Gallery
6:45 PM Choir, Levine Rm 100
8 PM Keynote Lecture ~ David Carrasco: Ira Zepp and the Search for the Beloved Community, Alumni Hall

Tuesday, June 28
6:45 PM Three Dimensional Art Forms, Rice Gallery
6:45 PM Choir, Levine Rm 100
8 PM Staff Concert: Old-Time Night, Alumni Hall
10 PM Old-Time Dance, Alumni Hall

Wednesday, June 29
6:45 PM Fiber & Wearable Arts, Rice Gallery
6:45 PM Choir, Levine Rm 100
8 PM Staff Concert: Celtic Night, Alumni Hall
10 PM Celtic Dance, Alumni Hall

Thursday, June 30
6:45 PM Traditional & Native Skills, Rice Gallery
6:45 PM Choir, Levine Rm 100
8 PM Frank Solivan & Dirty Kitchen and Bluegrass Staff, Alumni Hall
10 PM Dance, Alumni Hall

Friday, July 1
6:45 PM Student Art Show, Art Studio & Peterson Computer Lab
6:45 PM Choir, Levine Rm 100
8—11PM Staff Concert, Alumni Hall

Traditions Week II

Sunday, July 3
4:30-5:30 PM Art Opening Reception
5:30 PM Dinner
8 PM Camp Orientation, Alumni Hall

Monday, July 4
6:45 PM Two Dimensional Art Forms, Rice Gallery
6:45 PM Choir, Levine Rm 100
8 PM Keynote Lecture ~ Mike Morningstar, Here’s to the Working Man with Filmmaker Richard Anderson, Alumni Hall

Tuesday, July 5
6:45 PM Three Dimensional, Rice Gallery
6:45 PM Choir, Levine Rm 100
8 PM Concert: Celtic Night with Paul McKenna Band and Celtic Staff, Alumni Hall
10 PM Celtic Dance, Alumni Hall

Wednesday, July 6
6:45 PM Fiber & Wearable Arts, Rice Gallery
6:45 PM Choir, Levine Rm 100
8 PM Staff Concert: Old-Time Night, Alumni Hall
10 PM Old-Time Dance, Alumni Hall

Thursday, July 7
6:45 PM Traditional and Native Skills, Rice Gallery
6:45 PM Choir, Levine Rm 100
8 PM Staff Concert: Blues Night, Alumni Hall
10 PM Juke Joint Dance, Alumni Hall

Friday, July 8
6:45 PM Student Art Show, Art Studio & Peterson Computer Lab
8—11PM Staff Concert, Alumni Hall

Saturday, July 9th—Sunday, July 10th
Common Ground on the Hill
Music & Arts Festival
(See Festival Page)

AND

Saturday, July 9th
9 PM—Midnight
Common Ground on the Hill

Admission for evening concerts/dances is $10, children 12 and under free.

Go to www.commongroundonthehill.org for concert schedules and lineups.
Course Fees:
- **Full-time**: $465 per week (includes all classes and evening events; Festival tickets NOT included)
- **Part-time**:
  - 1 class period: $215
  - 2 class periods: $305 (NOTE: Most Visual Arts classes are 2 periods)
  - 3 class periods: $385
- **World Village**: (for children post-kindergarten to 12 years old)
  - $220 per week for the first child (periods 1-4);
  - $170 per week for each additional child (periods 1-4);
  - $50 per child per week to enroll a World Village child in a 5th period class

Notes:
- A $100 deposit is due with each registration form; **$50 of the deposit fee is non-refundable**. Total balances are due by **June 15th, 2015**, to hold your spot in class unless otherwise arranged. All fees paid are **non-refundable after June 15th**.
- All rates quoted are **per week/per individual**.
- Some class workshops include an extra **materials fee** which is payable directly to the instructor at the first class.
- Tickets for the Common Ground on the Hill’s Roots Music and Arts Festival, July 9 and 10, may be purchased with registration.

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<tr>
<th>TICKET PRICES</th>
<th>Adults</th>
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**Early Registration Special** In order to help us plan ahead and reduce Common Ground’s office costs, those individuals registering as **full-time participants** and **paying in full** by **April 1, 2016**, will pay only **$435** for a full week’s tuition! You save $30 and help Common Ground at the same time.

**Registration**
Fill out a blank registration form and submit **one form per week** for each person attending. If you are attending both weeks, please fill out a **separate form for each week**. Please PRINT clearly all of the necessary information. Class selections are required for registration. Some classes have a maximum enrollment limit and **registration is on a first come first served basis**. We strongly urge you to enroll early before class limits are reached.

Each class workshop is 1 or 2 periods and meets for 5 days (See Schedule-At-A-Glance, pgs. 20-21).

You may register online (www.CommonGroundOnTheHill.org) or by mail:
Common Ground on the Hill
2 College Hill, Westminster, MD 21157
Phone: 410-857-2771 Email: CommonGroundOnTheHill@gmail.com

**Room & Board**
Residential participants stay in on-campus dormitory housing with cafeteria-style meals included for an additional $350-$390 per week, depending on housing option selected. **McDaniel College requires a $56 dorm room key deposit at check-in. Please bring check/cash/money order. Checks must be made out to McDaniel College.** This will be held and returned to you when you return your key at checkout.

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost w/out Linens</th>
<th>Cost w/Linens</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level 1 Air-conditioned dormitory-style housing</td>
<td>$350</td>
<td>$370</td>
</tr>
<tr>
<td>Level 2 Air-conditioned suite-style housing</td>
<td>$370</td>
<td>$390</td>
</tr>
</tbody>
</table>

Rented linens include 2 towels, washcloth, sheets, blanket, pillow and pillowcase.

Dormitory rooms are double occupancy, two beds to a room. Suite rooms are double occupancy, 2 beds to a room as part of a suite. Due to space limitations, we cannot guarantee single occupancy.

Children ages 2 years old and under, not using a college bed are free. Common Ground on the Hill does **NOT** provide child care for those under age five; however, if advised in advance, we will try to help you find care for which you can contract directly.

Dorms must be vacated by **9:00 AM on Saturday**. For those staying to attend the Roots Music & Arts Festival, food and camping are available at the Festival.
A list of area motels is available upon request. We suggest our friendly sponsor, the Boston Inn: 410-848-9095  www.boston-inn.com

Meals:
- Residential meals: 3 meals per day Monday–Friday, plus Sunday dinner and Saturday breakfast. Vegetarian meals are available.
- Commuter participants may purchase meals on a pay-as-you-go basis in McDaniel College's cafeteria during the week, or purchase a complete meal pass through Common Ground on the Hill. Children 5 and under are free; all others ($140).

A Word about Your Skill Level
Common Ground on the Hill welcomes participants at all skill levels, from beginners to advanced. Please refer to What’s the Right Workshop Skill Level for Me? (below) to help you understand our guidelines for placing students interested in studying a musical instrument in the workshops that will be of the most benefit to them as individuals and also benefit whole classes and the camp. It is also important to note that instructors will observe individual students’ skills the general skill level of a class and adjust his or her presentation accordingly in order to arrive at the most productive and enjoyable instructional experience possible.

Common Ground on the Hill for Young People
We encourage families to attend Traditions Weeks! No one under the age of 18 may attend Traditions Weeks without a parent or legal guardian. The accompanying parent or legal guardian must also be an enrolled student. There are a number of options for young people who enroll in Traditions Weeks:

World Village: Our youth program, World Village, is available to children who have completed kindergarten and children up to the age of 12. World Village runs in periods 1-4. There are a number of elective classes held during Period 5 that children may attend with a parent/guardian for an additional $50 fee. **NOTE: Students must have completed kindergarten to be enrolled in World Village.**

Courses for Tweens: Young people between the ages of 11 and 15 are encouraged to enroll in workshops with their parents. If a student between the ages of 11 and 15 intends to take a workshop without a parent present, that young person’s parent(s) **MUST** contact the Common Ground on the Hill office to obtain permission. See General Information page on website for a list of suggested classes.

Students 16 years of age and older may enroll in the workshops of their choice without any additional required steps.

What's the Right Workshop Skill Level for Me?
Please note that the guidelines below apply to instrumental (and in some cases dance) workshops ONLY

<table>
<thead>
<tr>
<th>Terms We Use, Explained:</th>
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</thead>
<tbody>
<tr>
<td>True Beginner</td>
<td>A total novice; someone completely new to the instrument, dance, etc.</td>
</tr>
<tr>
<td>Advancing Beginner</td>
<td>Rudimentary experience; ready to learn and move forward with basic skills (chords and chord changes, playing in time, learning scales, etc.)</td>
</tr>
<tr>
<td>Beginner/Intermediate</td>
<td>Some facility with basic skills (can play and change chords in time, may have some facility with playing scales, tunes, etc.)</td>
</tr>
<tr>
<td>Intermediate</td>
<td>Competent in basic skills as above, shows some musicality and perhaps awareness of stylistic elements of genre(s) etc.</td>
</tr>
<tr>
<td>Advanced</td>
<td>Competent in basic and intermediate skills, is able to learn new tunes and techniques with relative ease and speed, plays with noticeable musicality</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Our Skill Levels, Explained:</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Skill Level</td>
<td>Best for:</td>
</tr>
<tr>
<td>A</td>
<td>True Beginner, Advancing Beginner</td>
</tr>
<tr>
<td>B</td>
<td>Advancing Beginner, Beginner/Intermediate, Intermediate</td>
</tr>
<tr>
<td>C</td>
<td>Beginner/Intermediate, Intermediate, Advanced</td>
</tr>
</tbody>
</table>

To help you understand the nomenclature of our workshop titles:
If a workshop title includes the word "Beginning," it will correlate to Skill Level A. Workshops titles that include a Roman numeral I correlate to Skill Level B. Workshop titles that feature a Roman Numeral II, or include an instructor’s name (ie. Oldtime Banjo with Dave Bing) correlate to Skill Level C. Some workshops will have none of these indicators in title, but the workshop description may still include a Skill Level suggestion. Workshop descriptions that do not indicate a Skill Level are open to students of all Skill Levels.
GENERAL INFORMATION

Safety

Common Ground on the Hill will do its best to help provide for your safe and comfortable participation during events but does not accept responsibility for personal property lost on the McDaniel College campus, Carroll County Farm Museum or elsewhere during this time. Please be sure to safeguard your property, including the Participant Badge issued to you at registration. This personal Participant Badge is your passport to events. The Resident’s Wristband provides entry to the cafeteria for meals. The Participant Badge and Resident Wristband are ONLY for the person to whom they have been issued.

Americans with Disabilities Act

Common Ground on the Hill supports the purposes and goals of the Americans with Disabilities Act and is committed to providing equal access for all individuals with disabilities. As a program affiliated with McDaniel College, Common Ground on the Hill adheres to that institution’s policy of offering an environment free of discrimination and bias in matters involving and affecting individuals with disabilities. The text of this catalog is printed in Calibri type. The catalog can be provided in a large print or Braille format with advanced request. The Americans with Disabilities Act applies to the Carroll County Government and its programs, services, activities, and facilities. Anyone requiring an auxiliary aid or service for effective communication or who has a complaint should contact Madeline M. Morey, The Americans with Disabilities Act Coordinator, 410-386-3800, 1-888-302-8978, MD Relay 7-1-1/1-800-735-2258 or email mmorey@ccg.carr.org as soon as possible but no later than 72 hours before the scheduled event.

Earning Academic Credit at Common Ground on the Hill

Academic Credit Coordinator: Dr. Pamela Zappardino zapinator@aol.com

Students may elect to earn 3 graduate or 3-4 undergraduate credits per week. Students will be assigned an Instructor of Record who is a member of the McDaniel College Faculty and who will supervise their work, assign additional work in the form of reflections, papers, readings, and/or products to be completed after the Traditions Weeks are over and also assign the student’s grade.

Academic Credit Available:

- **Undergraduate**: 3 or 4 credits per week in English, Art, Music or Interdisciplinary Studies for an additional $125 per credit beyond the Common Ground fees
- **Graduate**: 3 credits per week in English, Art, Music, Education, or Humanities for an additional $150 per credit. Credit designation is based on your workshop selections. If your workshops span two or more of these areas, you may focus your follow-up work in the area in which you would like your credits designated.
- **CCPS Employees Continuing Education**: 3 graduate credits per week, designated as EDU 551, Diversity Education, unless special arrangements have been made to designate them otherwise. You may take any combination of courses for the 5 periods per day. Common Ground will direct bill CCPS for all of your fees, including cost of registration. You MUST contact your HR Department for authorization PRIOR to registering with Common Ground on the Hill.

NOTE:

- Credits are awarded by McDaniel College and are generally transferable to other institutions. Students should check with their own institution for questions about transferability.
- McDaniel College requires a one-time $75 application processing fee for first-time McDaniel College registrants. Please include this fee along with credit fees on the registration form.
- Teachers may apply credits earned toward continuing education requirements and should check with their school districts as to reimbursement policies. (Most will reimburse for credits earned through Common Ground on the Hill.
- Credit is awarded for overall participation in Common Ground on the Hill activities. In order to earn credits during either Traditions Week I or Traditions Week II, students must register for a full-time schedule of classes – 5 periods per day – AND plan on participating in evening activities as well: concerts, dances, lectures, etc.
- Do not contact or submit payment to McDaniel College directly. By agreement, Common Ground on the Hill administers registration and fee collection for all Traditions Weeks credits.

To earn academic credits, please fill out the appropriate sections of the registration form and include the credit fees with your payment to Common Ground on the Hill. You will receive more specific information shortly after you complete your Common Ground Registration.

ALL completed credit registration forms must be return to the Common Ground on the Hill office by June 15. We are unable to do on-site registrations for credit. Please see the Common Ground on the Hill General Information page for a complete timeline and requirements.

More questions? See our online General Information and FAQ pages for more information!
Visit our Fine Sponsors & Supporters!

McDaniel College  
Maryland States Arts Council  
Carroll County Arts Council  
The Carroll County Times  
Appalachian Bluegrass Shoppe  
Barnes-Bollinger Insurance Services, Inc.  
Beard Guitars  
Berea College  
Bluegrasscountry.org  
The Boston Inn  
Brown Memorial Woodbrook Presbyterian Church  
Carroll Community Media Center  
Carroll County Agricultural Center  
Carroll County Chamber of Commerce  
Carroll County Farm Museum  
Carroll County Office of Tourism  
Carroll County Public Libraries  
Caswell Banjos  
The City of Westminster  
Coyote Graphics  
Eastman Strings  
Foundation for Bluegrass Music  
Friendly Farm Family Restaurant  
Gettysburg Bluegrass Festival  
Gold Tone Banjos  
Guy & Sharrie George  
Henry H. Hartman Steiner Sales  
Hot August Blues  
Ira & Mary Zepp Center for Nonviolence and Peace Education  
Johanssons Dining House  
Johen & Cornelia Hume Charitable Fund  
Kiwanis Club  
The Kiplinger Foundation  
Latin American Community Center  
Law Offices of Stoner, Preston & Boswell  
Maryland Sheep & Wool Festival  
Mid-Atlantic Arts Foundation  
O’Lordans Irish Pub  
Orevero Corp.  
Pub Dog  
Rafael’s Restaurant  
Rolling Acres Elementary School  
Toll House Studio  
Towson Presbyterian Church  
Walt Michael & Co.  
Zauner & Mtimet, P.A.

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President

Walter M. Michael,  
Founder & Executive Director

Daniel Collins,  
Vice President

Pamela H. Zappardino, Ph.D.,  
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William D. Brown  
Christina Collins Smith, Co-founder Roots Music & Art Festival

George L. Mitchell, Jr.  
G. William Troxler, Ph.D.  
Linda Van Hart  
Ana C. Velasquez  
S. Lansing Williams

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Red Grammer  
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Jesse Palidofsky

Barry Mitterhoff  
Claes Nobel  
Wasyl Palijczuk  
Joyce J. Scott  
Brad Selko  
Henry Reiff, Ph.D.

Staff

Executive Director: Walt Michael  
Program Director: Rob Caswell  
Director of Promotion: Maria Wong  
Visual Arts Program Director: Linda Van Hart  
Academic Credit Coordinator: Pamela Zappardino, Ph.D  
Sound Production: Rex Riley  
Stage Management: Josh McCardle

Recording and Archiving: Gary Bowden  
Catalog Production Assistance: Barbara Olsh, Missy Marlin  
Summer Programs Volunteer Coordinator: Dorothy Scanlon  
Common Ground Store Manager: Missy Marlin  
Photography: Pamela Zappardino, Ryan Koons, Thomas Walker
Common Ground on the Hill 2016 Registration Form (See instructions on pg. 30)

Please fill in a separate form for each individual registering by copying this blank form.

Name: ___________________________________________________________
Address: __________________________________________________________
City: __________________________________ State: __________ Zip: __________
Home Phone: ______________________ Cell: ______________________
E-Mail: __________________________________________________________

I am registering for: Week 1: June 26 – July 1 ________ Week 2: July 3 – July 8 ________
I want to register for the following classes:

AM Period:

Period 1: _______________________________________________________
Period 2: _______________________________________________________
Period 3: _______________________________________________________
Period 4: _______________________________________________________
Period 5: _______________________________________________________

I am: ___ Male  __ Female             ___ an Early Bird  ___ a Night Owl        My age is ____

Special needs: ___________________________________________________

In case of an emergency please contact ______________________________________

I prefer to room with __________________________________________________

Registration Fees: (NOTE: Materials fees are payable directly to instructor at first class)

$_______ Full Time Student: regular tuition - $465; Early Bird Special if PAID IN FULL by April 1, 2016 - $435

$_______ Morning Yoga: Full-Time Students - additional $50; Part Time Students, count as 1 class period as below

$_______ Part Time Student, per individual class periods:  (1) $215;  (2) $305;  (3) $385

$_______ Resident (see page 30 for description. Housing availability as below:)

  Week I: Level 1_______ Level 2_______ Check here for Linens_______
  Week II: Level 1_______ Level 2_______ Check here for Linens_______

$_______ World Village ($220 for 1st child; $170 each additional child; add $50 per child per week for 5th period class)

$_______ Commuter Meal Bracelet # needed:_______($140 each)

$_______ McDaniel Undergraduate credit, _____ credit hours ($125 per credit hour); Graduate credit, _____ credit hours ($150 per credit hour) NOTE: Contact Dr. Pamela Zappardino for more information. See page 32 for details.

$_______ first-time McDaniel Student fee (for students receiving college credit ONLY) - $75 one-time fee

$_______ Common Ground on the Hill Festival tickets (Indicate # and type of tickets) __________________________

$_______ Camping in the rough, Saturday, July 9: $20 per person

$_______ TOTAL DUE (If paid in full by April 1, 2016, Early Bird Tuition discount applies)

$_______ AMOUNT PAID TODAY (NOTE: a $100 deposit is required - $50 of deposit is non refundable after June 1st)

$_______ BALANCE DUE by June 15, 2016

I am paying for ______ myself and

(If paying for someone else, please clip forms together)

Method of Payment: _____ Credit Card        ______Check        _____ Other

Credit Card Number __________________________ Expiration Date ___________ CCV code _______

Signature _____________________________________________________________________________

Please make checks/money orders payable to Common Ground on the Hill and mail to:
  Common Ground on the Hill, 2 College Hill, Westminster, MD 21157
Registration can also be made by telephone: 410-857-2771, or via the web at www.commongroundonthehill.org
Common Ground on the Hill 2016 Registration Form (See instructions on pg. 30)

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AM Period:

Period 1: ________________________________________________

Period 2: ________________________________________________

Period 3: ________________________________________________

Period 4: ________________________________________________

Period 5: ________________________________________________

I am: ___ Male  __ Female                   ___ an Early Bird  ___ a Night Owl                   My age is __________

Special needs:

In case of an emergency please contact ____________________________________________

I prefer to room with ____________________________________________

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Week I: Level 1_______ Level 2_______ Check here for Linens_______

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I am paying for ______ myself and ____________________________

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Method of Payment: _____ Credit Card        ______Check        ______ Other

Credit Card Number ________________________________ Expiration Date ___________ CCV code_______

Signature ______________________________________________________________________________

Please make checks/money orders payable to Common Ground on the Hill and mail to: Common Ground on the Hill, 2 College Hill, Westminster, MD 21157
Registration can also be made by telephone: 410-857-2771, or via the web at www.commongroundonthehill.org
Born blind in Puerto Rico to humble beginnings, José Feliciano moved to New York City at age five. He learned to play the concertina at age six, using a handful of records as his teacher. At eight, he entertained his classmates at PS 57, and at nine, performed at The Puerto Rican Theater in the Bronx. Venturing beyond the accordion, he taught himself to play the guitar with undaunted determination and again, with nothing but records as his teacher, practicing for as many as 14 hours a day. Exposed to the Rock ‘n’ Roll of the 50s, José was then inspired to sing. At 17, he starting playing in coffee houses in Greenwich Village and clubs and cafes from Boston to Cleveland to Detroit, Chicago and Denver. A music critic from the New York Times, referred to him as a “10-fingered wizard who romps, runs, rolls, picks and reverberates his six strings in an incomparable fashion.” He added, “If you want to witness the birth of a star, catch Mr. Feliciano before he leaves tomorrow night.” An A&R executive from RCA, went to the Village, saw José perform and signed him to RCA. This was, indeed, the Birth of a Star.

José Feliciano is recognized as the first Latin Artist to cross over into the English music market, opening he doors for other artists who now play an important role in the American music industry. Referred to as “The Picasso of his Realm,” José’s accomplishments are highly celebrated. He’s been awarded over forty-five Gold and Platinum records; he has won nineteen Grammy nominations, earning nine Grammy Awards, including the “LARAS Award for Lifetime Achievement.” His musical career has been immortalized with a Star on Hollywood’s Walk of Fame. New York City has honored him by re-naming Public School 155 in East Harlem, “The José Feliciano Performing Arts School.” The Equestrian Order of the Holy Sepulchre, an ancient and prestigious Papal Order of the Catholic Church, knighted José at Saint Patrick’s Cathedral. He received a Doctor of Humane Letters degree from Sacred Heart University in Fairfield, Connecticut, for his musical, as well as humanitarian, contributions to the world. Guitar Player Magazine awarded him “Best Pop Guitarist,” placing him in their “Gallery of the Greats,” and he was voted both “Best Jazz and Best Rock Guitarist” in the Playboy Magazine reader’s poll. In 1996, José received Billboard Magazine’s “Lifetime Achievement Award.” José’s gifts of time, treasure and talent have earned him the reputation of great humanitarian and “Ambassador of Good Will” throughout the world. “I'll never forget where I came from or the people who helped my family or me along the way.” For this reason, José will often lend a hand or his name in support of causes that he believes are important. Common Ground on the Hill is honored to welcome José Feliciano to its stage, to hear his soulful music and award him The 2016 Robert H. Chambers Award for Excellence in the Traditional Arts.
**Common Ground on the Hill Fine Arts and Crafts Award for Excellence in the Traditional Arts**

**Recipient of the Third Annual Common Ground on the Hill Fine Arts and Crafts Award for Excellence in the Traditional Arts**

to be presented **Friday, July 1, 2016** at the **Traditions Week I Evening Concert**

**Kathy "Wan Povi" Sanchez**

“I love to work with clay because it gives me a way of sharing myself and my eco-systematic messages with others. Sharing is an integral part in maintaining our interconnectedness to all life upon our Mother Earth.”

~ Kathy Wan Povi Sanchez

Kathy Sanchez, an Indigenous American potter from the historic San Ildefonso Pueblo, carries on the tradition of her late great-grandmother, Maria Martinez, a world-famous potter. Known as blackware, her pottery is carried on through the extended family of San Ildefonso Pueblo potters. This traditional ware is now sought after and prized throughout the world.

Sanchez’ pottery is an outlet for her visions, insights and feelings that reflect upon our cultural and environmental situations. She has received numerous awards, including the Smithsonian Native American Scholar Fellowship to research archival museum artifacts and a National Endowment for the Arts grant to produce “Pi’ee Quiyo Spirit Woman of Clay,” a video chronicling six generations of Martinez blackware traditional pottery. She is Co-Director of Tewa Women United, a group comprised of women from eight pueblos in the Santa Fe area dedicated to focusing “...self-esteem building, values clarification, communication skills, assertiveness training, adjustment to life transitions, alcohol education, issues of co-dependency and goal setting.” Her most recent involvement in this issue was her attendance at the International Women’s Conference held in Beijing.

**Elizabeth Talford Scott Scholarship Winner Dominic “Shodekeh” Bouma**

Shodekeh is a ground-breaking beatboxer and vocal percussionist who has been pushing the limits of the human voice for over a quarter century. Currently on the faculty of Towson University, Shodekeh is also the Founding Director of Embody, a festival of the vocal arts. In recent years, Shodekeh has moved from Beatboxing’s Hip Hop roots to explore innovative collaborations with a wide range of traditional artists, including Tuvan Throat Singing, Lithuanian Folk Music, Experimental, Funk, Jazz, Rock, Classical, Ballet & various forms & techniques of Modern Dance. He is constantly striving to rhythmically channel the vast spectrum of sounds around him, not just through Music, but also via the channels of Science, Culture, History, Mathematics & Ethnomusicology.

Past Recipients:

**Ellen Elmes - 2013**  
**Roy Kady - 2014**  
**Joyce Scott - 2015**
### LIST OF INSTRUCTORS AND COURSES

<table>
<thead>
<tr>
<th>Instructor</th>
<th>TW1</th>
<th>TW2</th>
<th>TW1 &amp; TW2</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Patricio Acevedo</td>
<td>Brazilian Guitar &amp; Song; Brazilian Percussion Ensemble; Brazilian Grooves for All Instruments</td>
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<tr>
<td>Kenan Adnawi</td>
<td>World Dance; Middle Eastern Music</td>
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<tr>
<td>Scott Ainslie</td>
<td>Delta &amp; Piedmont Blues Guitar; Open Tunings for Guitar; Jukejoint Blues</td>
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<tr>
<td>Jumoke Ajanku</td>
<td>African Drumming; African Dance</td>
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<tr>
<td>Kibibi Ajanku</td>
<td>African Dance</td>
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<td>Richard Anderson</td>
<td>Keynote Lecture; Search for Common Ground</td>
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<tr>
<td>Sheila Arnold Jones</td>
<td>Storytelling with Sheila Arnold; Great Story Swap</td>
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<tr>
<td>Ewan Baird</td>
<td>Beginning Bodhran; Bodhran II; Celtic Session</td>
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<tr>
<td>Randy Barrett</td>
<td>Bluegrass Harmony Singing; Bluegrass Jam; Bluegrass Fiddle I</td>
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<tr>
<td>Barbara Bayne</td>
<td>Basics of Die Forming</td>
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<tr>
<td>Dave Bing</td>
<td>Old-Time Banjo w/Dave Bing; Old-Time Fiddle with Dave Bing; Old-Time Jam</td>
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<tr>
<td>Steve Bloom</td>
<td>Bustin’ Loose; World Percussion Drum Choir; The Rhythm Gym</td>
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<tr>
<td>Susan Rudderick Bloom</td>
<td>Digital Painting with Your Photographs</td>
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<tr>
<td>AJ Byle</td>
<td>Morning Yoga; Hatha Yoga</td>
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<tr>
<td>A.J. Bodnar</td>
<td>Rise Up Singing; Hungarian Song; Gospel Choir</td>
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<tr>
<td>Susan Boyer Haley</td>
<td>Beg. Mountain Dulcimer; Mountain Dulcimer II; Big Song Swap</td>
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<tr>
<td>Pat Brodowski</td>
<td>Natural Dyes</td>
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<tr>
<td>Shel Browder</td>
<td>Storytelling; Having Your Way with Fire; Common Ground on the Grill. TW2: Having Your Way with Fire; Common Ground on the Grill</td>
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<tr>
<td>Robin Bullock</td>
<td>Celtic Fingerstyle Guitar; Bluegrass Mandolin I; Altered Tunings for Guitar. TW2: Celtic Fingerstyle Guitar; Celtic Mando; Music of Turlough O’Carolan</td>
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<tr>
<td>Melinda Byrd</td>
<td>Reviving the Art of Rya Rugs</td>
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<td>David Carasco</td>
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<td>Diana Cervantes</td>
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<td>Tai Chi Chuan. TW2: Tai Chi Fans</td>
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<td>Charles Collyer and Pamela Zappardino</td>
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<td>Sharrie George</td>
<td>Beg. Uke; Ukulele II; Beg. Steel Drums</td>
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<td>Katie Giganti</td>
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<td>Ralph Gordon</td>
<td>Swing Workshop; Bass &amp; Cello I; Bass &amp; Cello II</td>
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<td>Mary Graham-Grant</td>
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<td>Robin Greig</td>
<td>Scottish Fiddle I; Scottish Fiddle II; Celtic Session</td>
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<td>Drawing and Painting Portraits and Self Portraits</td>
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<td>Slim Harrison</td>
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<td>Virginia Harrison</td>
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<td>Linda Harrison-Parsons</td>
<td>Abstract to Realism for Pastel Painting</td>
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<td>Mimi Hay</td>
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<td>Kristin Helberg</td>
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<td>Josh Hisle</td>
<td>Veterans Initiative; Search for Common Ground.</td>
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<td>Alan Jabbour</td>
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<td>Maverick Jaislet</td>
<td>Carve - Wooden Bowl; Carve - Spoon or Cup</td>
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<td>Christopher James</td>
<td>Blues Mando; Blues Electric Guitar; Jukejoint Blues; Gospel Choir</td>
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<td>Tom Jolin</td>
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<td>Michael and Carrie Kline</td>
<td>Appalachian Songs of Then and Now; Listening for a Change</td>
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<td>Danny Knicey</td>
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<td>Brad Kolodner</td>
<td>Beg. Old-Time Banjo; Old-Time Banjo II; Old-Time Jam</td>
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<td>Ken Kolodner</td>
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<td>Ryan Koons</td>
<td>Beg. Fiddle; Hidden Voices; Fiddle Tunes of Northern Europe</td>
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<td>Jim Kunz</td>
<td>The Meaning of Homelessness</td>
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<td>Katherine La Pietra</td>
<td>Puppets. TW2: Theater Design for Teachers</td>
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<td>Professor Louie</td>
<td>Music of The Band; Blues Piano with Professor Louie; Jukejoint Blues</td>
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<td>Bob Lucas</td>
<td>Old-Time Banjo II; Story into Song</td>
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<td>Cassie &amp; Maggie MacDonald</td>
<td>Cap Breton Fiddle; Cape Breton Step &amp; Square Dance; Celtic Session. Maggie – DADGAD Guitar; Traditional Nova Scotian Songs; Celtic Session</td>
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<td>Andrew Finn Magill</td>
<td>Brazilian Grooves for All Instruments; Trad. Irish Fiddle; Celtic Session</td>
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<td>Stephen Mankowski</td>
<td>Traditional Blacksmithing</td>
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<td>Conor Markey</td>
<td>Bouzouki; Irish Tenor Banjo; Celtic Session</td>
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<td>Blaine C. Martin</td>
<td>The Poetry of Loss</td>
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</tbody>
</table>
LIST OF INSTRUCTORS AND COURSES

Jeanette Songco Martin (TW1: Drawing Fundamentals; Beg. Hammered Dulcimer)
Susan Lucy Maseth (TW2: Pastels)
May Mayberry (TW1 & 2: Scottish Song)
Randy Mayer (TW2: Crossing Borders; Search for Common Ground)
Frank McGuire (TW 1: Bodhran Construction. TW2: Bodhran Construction)
Paul McKenna Band (TW2: Paul McKenna – Scottish Song; Celtic Session; Celtic Guitar Accompaniment. Sean Gray – Celtic Flute & Whistle I; Celtic Flute & Whistle Flute II; Celtic Session. Robin Greig – Scottish Fiddle I; Scottish Fiddle II; Celtic Session. Connor Markey – Bouzouki; Irish Tenor Banjo; Celtic Session Ewan Baird – Beginning Bodhran; Bodhran II; Celtic Session)
Ted McNett (TW1: Blacksmithing; Having Your Way with Fire; Common Ground on the Grill. TW2: Having Your Way with Fire; Common Ground on the Grill)
Marya Michael (TW1 & TW2: Yoga Rhythms)
Walt Michael (TW1 & TW2: Search for Common Ground)
Jeremy Middleton (TW1: Bluegrass Bass I; Bluegrass Bass II; Bluegrass Jam)
Carly Miller (TW1 & 2: Braided)
Geordie Mitchell (TW1: Bicycling)
Mike Morningstar (TW2: Keynote Lecture; Search for Common Ground)
David Morris (TW1: Bluegrass Songwriting)
Barbara Morrison (TW2: Sharing Our Stories)
Mike Munford (TW1: Bluegrass Banjo I; Bluegrass Banjo II; Bluegrass Harmony Singing)
Guy R. Neal (TW1: Primal Skills)
Lee Newman (TW1: Watercolor Monotypes)
Steve Nida (TW2: Making a Difference; Search for Common Ground)
Harry Orlove (TW2: Swing Workshop; Blues Electric Guitar; Gospel Choir)
Kathryn Osgood (TW1: Color on Metal)
Greg Padrick (TW1 & 2: Acupressure and Self Care)
Jesse Palidofsky (TW1: Beg. Piano; Blues Piano)
Amy Papiransky (TW2: Scottish Song; Celtic Session)
Jim Paulsen (TW2: Caricature Portrait)
Pun Plamondon (TW2: Storytelling with Pun Plamondon; Great Story Swap)
Tim Porter (TW2: Black Stringband; Beg Mandolin; Jazz Mandolin)
Ragtime (TW1 & 2: Glass Boot Camp)

Tatiana Rahkmanina (TW1: Hat Making)
Teodoro “Ted” Ramirez (TW2: Music of the Southwest; Big Song Swap; Performance)
Tareq Rantisi (TW2: Middle Eastern Music; World Dance; Riqq)
Sparksy & Rhonda Rucker (TW2: Rhonda – Beg. Old-Time Banjo; Blues Harmonica; Blues Piano 1. Sparsky – Pickin’ Them Blues; Black Stringband; Juke Joint Blues)
Bohuslav “Bob” Rychlik (TW2: Overtone Flute)
Sakim (C. Randall Daniels) (TW1: Native American Flute Playing; Native Amer. Tribal Arts. TW2: Conquering the Inevitable; Contemporary Native American Philosophy)
Susanne Salem-Schatz (TW1: Find Your Voice; Guitar Accompaniment for Old-Time & Country Singing; Traditional Harmony Singing)
Kathy "Wan Povi" Sanchez (TW1: Traditional Tewa Pueblo Redware)
Sankofa Dance Theater (TW2: Jumoke Ajanku: African Drumming; African Dance; Jumoke & Kibibi Ajanku: African Dance)
Cliff Santiago (TW2: Small Wood Sculpture Carving)
Sharon Schaeffer (TW1: Weave a Wall Basket. TW2: Weave an Egg Basket)
Mark Schatz (TW2: Beginning Southern Appalachian Dance; Southern Appalachian Dance II)
Joyce Schaum (TW1: Splint Woven Basketry. TW2: Seat Weaving)
Riki Schneyer (TW2: Collage Art Journaling)
Tim Scully (TW2: Veterans Initiative)
Carolyn Seabolt (TW1: All Tied Up: Scarf Painting. TW2: Creative Crafting & Fine Art Creations)
Jon Seligman (TW2: Riqq; World Dance; Middle Eastern Music)
Joe Selly (TW2: Jazz Guitar Topics; Jazz Mandolin; Swing Workshop)
Lisa Simons (TW2: Taste the Seasons)
Jack Smedley (TW2: Scottish Fiddle I; Scottish Fiddle II; Celtic Session) \* Replaced by Robin Greig
Richard M. Smith (TW1: Why Black Lives Matter)
Frank Solivan & Dirty Kitchen (TW1: Frank Solivan – Bluegrass Mandolin II; Bluegrass Fiddle II; Bluegrass Jam. Chris Luquette – Bluegrass Guitar I; Bluegrass Guitar II; Bluegrass Jam. Mike Munford - Bluegrass Banjo I; Bluegrass Banjo II; Bluegrass Harmony Singing. Jeremy Middleton - Bluegrass Bass I; Bluegrass Bass II; Bluegrass Jam)
Bill Spence (TW1: Nature Writing: Envisioning Our Place in the World)
Barbara Steele (TW1: A Painting a Day)
Thomas Sterner. (TW1: Shrine Carving and Painting)

Wendy Stewart (TW2: Jigs for Celtic Harp; Harp Songs from the British Isles; Riffs, Improvisation, Patterns for Celtic Harp)
Caleb Stone (TW1: Songwriting)
Robert Strasser (TW1: Trailed Slipware Making. TW2: Porcelain Beads)
Miranda Wilde ten Broeke (TW2: Swing Workshop; World Village; World Dance)
Robin Tillery (TW1 & 2: Native American Flute Making)
Bill Troxler (TW1: Common Ground of Music; Just Enough Music Theory. TW2: Common Ground of Music; Understanding the Modes)
Linda Van Hart (TW2: Diminished Diameter Forging)
Ana Ce Velasquez (TW1: Beyond Borders)
Bill and Livia Vanaver (TW2: World Dance; World Song; Big Song Swap)
Caleb Vaughn (TW1 & TW2: Beg. Guitar)
Bobbi Vinson (TW1: Theater for Social Change)
Kelsey Walles (TW1: Manga)
Shura Wallin (TW1: Samaritans at the Border. Search for Common Ground CANCELLED; TW2: Crossing Borders)
Denise Warfield (TW1: Digital Adornment. TW2: Designing a Tee Shirt)
Wayne Werner (TW1: Wow! Metal is Cool; Blues Harmonica)
Earl White (TW2: Black Stringband; Old-Time Fiddle II; Old-Time Jam)
Veronica Wilson (TW1: Stained Glass Sun Catchers)
Cary Wolfson (TW2: Look & Listen: The Power of the Blues)
Dede Wyland (TW1: Bluegrass Singing; Bluegrass Harmony Singing)
Pamela Zappardino (TW1 & TW2: - Nonviolent Problem Solving; Stories of the Civil Rights Movement)
Radim Zenkl (TW2: Didgeridoo; Flatpicking Technique; Swing Workshop; World of Mandolin)
Common Ground on the Hill
2016-17 Concert Series in Baltimore and Westminster

Stay tuned to the Common Ground on the Hill website for concert lineup:
www.CommonGroundOnTheHill.org

Fridays in Baltimore
Brown Memorial Woodbrook Presbyterian Church
5200 N Charles Street  Baltimore, MD 21212

October 7, 2016
November 4, 2016
December 2, 2016
January 6, 2017
February 3, 2017
March 3, 2017
April 21, 2017

Join Walt Michael and Company and special guests in December for the annual Common Ground on the Hill holiday concerts in Baltimore and Westminster.

Saturdays in Westminster
Carroll Arts Center
91 W Main Street Westminster, MD 21057

October 8, 2016
November 5, 2016
December 3, 2016
January 7, 2017
February 4, 2017
March 4, 2017
April 22, 2017

All performances begin at 8 PM. Doors open at 7:30 PM.
Sign up for our newsletters and mailing list!
www.CommonGroundOnTheHill.org or call 410-857-2771
Common Ground on the Border

January 12-14, 2017
Sahuarita, Arizona

Discover the beauties and challenges of the Borderlands of Arizona through courses in music, dance, art, and lecture.

Enjoy evening concerts and explore this extraordinary landscape.

For more information go to
www.CommonGroundOnTheHill.org
Common Ground
ON THE HILL

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Healing community

Opportunities

Members of the Veterans Initiative, 2015

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♦ One-fourth of Traditions Week participants receive scholarship aid, including Native Americans; children at risk; Appalachian, inner-city and migrant students; single parents; and military veterans.

♦ 99 public school teachers take what they have learned in Traditions Weeks back into their classrooms.

♦ Common Ground on the Hill has proven to be a gateway experience to higher education for those who thought it impossible.

Cut here and return with your tax deductible contribution

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Common Ground on the Hill Annual Fund Contribution Form

Name ____________________________________________
Address ____________________________________________
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Phone

Do you work for a “Matching Gift” company? If yes, please be sure to provide contact information below:
Company Name ____________________________

Phone ____________________________

My tax-deductible contribution to the Annual Fund Drive:

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Scholarship Donations may be made in the name of person(s) whom you would like to honor. At the donor’s discretion, the honoree’s name will be published on the Common Ground on the Hill website.

Name of Honoree

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<th>Scholarship Type</th>
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<td>Tuition, Room &amp; Board Scholarship</td>
<td>$750 Benefactor level</td>
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<tr>
<td>Permanently Endowed Scholarship</td>
<td>Founder Level</td>
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* Endowments can be funded over many years. Contact us to work out a plan that creates this powerful and enduring gift.

You may also contribute by phone at 410-857-2771 or online at:
www.CommonGroundOnTheHill.org/donate.html

Common Ground on the Hill is a 501(c)(3) nonprofit.
Traditions Weeks 2016
June 25 - July 1 and
July 3 - July 8
McDaniel College
Westminster, MD

19th Annual Common Ground on the Hill Festival
Saturday & Sunday
July 9 - 10, 2016
Carroll County Farm Museum
Westminster, MD

Common Ground on the Town 2016
Saturday, July 9
9 PM - Midnight
Westminster, MD

45th Annual Deer Creek Fiddlers’ Convention
Saturday, June 11, 2016
Carroll County Farm Museum
Westminster, MD

Common Ground on the Border
January 12 - 14, 2017
Sahuarita, AZ

Westminster & Baltimore Concert Series
Monthly, October - April
~ Carroll Arts Center
Westminster, MD
~ Brown Memorial Woodbrook Presbyterian Church
Baltimore, MD