Common Ground
on the Hill
2015

Traditions Weeks: June 28 - July 10, 2015
www.CommonGroundOnTheHill.org
18th Annual
COMMON GROUND ON THE HILL
ROOTS MUSIC & ARTS FESTIVAL
Saturday-Sunday, July 11-12, 2015

Americana, Bluegrass, Blues, Celtic, Old-Time, Native American, West African AND MORE!

FEATURING...

Professor Louie & the Crowmatix
Grammy Nominees

Frank Solivan & Dirty Kitchen
Grammy Nominees

Guy Davis
W.C. Handy Award Winner

Mollie O'Brien & Rich Moore
Grammy Winners

Bruce Molsky
Transatlantic Sessions

Footworks Percussive Dance

Ronstadt Generations

Sankofa Dance Theater

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 11-12, 2015

4 Stages  Juried Arts & Crafts  Wine/Beer Garden  Food

PUB DOG

Times

carroll county
arts council

MARYLAND STATE ARTS COUNCIL

Ticket Prices

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Common Ground on the Town

Live Festival musicians at 5 great venues in downtown Westminster!

Saturday, July 11, 2015
9 PM - Midnight

O’Lordans Irish Pub
14 Liberty St.

Carroll Arts Center
91 W Main St.

Christopher James

Johanssons Dining House
4 W Main St.

Rafael’s
32 W Main St.

Westminster Library
50 E Main St.

Thanks to our sponsors:

Info at www.CommonGroundOnTheHill.org
44th Annual
Fiddlers’ Convention
A Maryland Tradition Since 1972
Saturday, June 13, 2015

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. 13-16, 2015

Old-Time, Celtic & Clogging
1st Place Prize:
Performance at Common Ground Roots Music & Arts Festival, July 11-12, 2015

Instrumental
1st Place Prize:
Eastman: Guitar, Mandolin, Fiddle
Beard: Guitar
Gold Tone, Caswell: Banjos

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:
GETTYSBURG BLUEGRASS FESTIVAL
Friendly Farm Family Restaurant
Gold Tone
Maryland State Arts Council
Maryland Bluegrass Society
Welcome to Our 21st Year!

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.

Walt Michael, Founder & Executive Director

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

Photo by Walt Michael, 2015.
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www.CommonGroundOnTheHill.org

Photos: Pamela Zappardin, and individual artists/agents/participants.
21ST ANNUAL COMMON GROUND ON THE HILL OVERVIEW

Traditions Weeks I & II at McDaniel College
Workshops & Events ~ June 28-July 3 and July 5-10, 2015

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 28 or July 5) 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 29 or July 6) 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 18th Annual Common Ground on the Hill Festival ~ July 11 & 12, 2015 and
Common Ground on the Town ~ July 11 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 Professor Louie & the Crowmatix, Frank Solivan & Dirty Kitchen, Bruce Molsky, Guy Davis, Mollie O’Brien & Rich Moore, Ronstadt Generations, Footworks Percussive Dance, Wendy Stewart, Sankofa Dance Theater, Sparky & Rhonda Rucker, Walt Michael & Co., Josh Hisle 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, O’Lordans Irish Pub, Rafael’s, the Carroll Arts Center, 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.

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Saturday, July 11
Camping in-the-rough
$20 per person.
All interested parties must call ahead to reserve.

The Deer Creek Fiddlers' Convention ~ June 13, 2015

Common Ground on the Hill produces the 44th 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.

2015–2016 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 3rd year of our newest initiative in the 2015-16 program year. Common Ground on the Border, March 10-12, 2016, 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
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Open AA Meeting; 6:45 - 7:45 PM (Tues. & Thurs. only)  
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-first summer in the midst of a world experiencing continuing financial and ecological crises, wars, growing nuclear threats, 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. Ramzi Aburedwan and Tareq Rantisi will join us on Tuesday, leading a discussion sparked by their Monday evening Keynote, “Laying Down Stones and Picking Up Instruments.” Joining in this presentation will be foreign language professor Carol Zaru from the venerable Friends School in Ramallah. 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 2nd Annual Common Ground on the Border held this March. She will be joined by Ana Ce Velasquez who will help make us aware of the realities of being an immigrant in this country. Singer/songwriter USMC Veteran Josh Hisle joins with filmmaker songwriter Dan Collins to showcase their new documentary “From War to Wisdom” in support of the Common Ground on the Hill Veterans Initiative. Jim Kunz, Damien Haussling and members of the Baltimore Area “Faces of the Homeless” Speaker’s Bureau will bring the realities of urban homelessness into our circle. Eddie Cervantes, last with us as a youth dancer in Folkloric Group de Hanover, returns from Honduras and New Mexico to share his work and vision for creating a sustainable world. 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, Liza DiSavino, Christopher James and others.

Keynote Lecture ~ Ramzi Aburedwan with Tareq Rantisi, Accompanist: Laying Down Stones and Picking Up Instruments
Ramzi Aburedwan, Palestinian classical musician, grew up in the Al’Amir refugee camp in Ramallah, where the violence and occupation of the first intifada (1987–92) greatly marked his childhood and adolescence. At 16 years old he participated in a music workshop, an experience that changed his life. Studying in conservatories in Palestine and France, Ramzi encountered other students with whom he created Ensemble Dal’Ouna in 2000, dedicated to both Palestinian music and causes. He is a concert performer, bandleader of Ensemble Dal’Ouna, musical director of the Palestine National Arabic Music Ensemble, composer and arranger. In parallel, Ramzi’s deep engagement with humanity has led him to create the Al Kamandjâti Association in 2005 whose mission is to bring music education to Palestinian children, in particular, to those who are most vulnerable – the children of the refugee camps. This lecture is highly recommended to the entire Common Ground community and is open to the public. Alumni Hall ❧ Monday, June 29, 8 PM

Beyond Borders
Explore immigration beyond the border through testimonials from immigrants in our communities, political debate, and historical discussion. Class participants are encouraged to share their own immigration stories. ❧ Period 4 ~ Ana C. Velasquez

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 4 ~ Bill Troxler

The Dugout Canoe Project
The dugout canoe provided and still provides transportation for indigenous peoples around the world. This demonstration will focus on the archeological and cultural aspects of the dugout canoe while the construction of two 12-foot spruce dugouts, one made with hand tools and one with fire takes place in the grove studio. Class topics will include: types of construction, metal and stone tools and fire; archeological information related to dugout; archival photos of Seminole canoe construction. kckcreate@yahoo.com, shellbrowder@verizon.net. ❧ Period 1-4: demonstration; Period 5: lecture ~ Ken Koons, Sheldon Browder

Getting Real: Why and How We Need to Talk about Race
Explore lingering institutional and systemic vestiges of racism in the United States, discuss the consequences, and map out ways to address these concerns. Using a range of videos, readings, classroom discussions and other resources to unpack one of the thorniest issues still facing our society, we will gain a greater understanding of racial justice issues and engage in deeper and more “real” dialogues as we explore a variety of initiatives underway across the United States and assemble a tool kit of exercises to take back to our respective workplaces and communities. Depending on interest, class will also offer opportunities for field trips to important civil rights sites in the Baltimore area. ❧ Period 3 ~ Andrea Shalal-Esa

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. Discuss controversial issues in a constructive environment, with special attention to media literacy and the search for solutions. 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

Imaging the World without War
Guided imagery, personal reflection, small group dialogue, art, and poetry will stimulate our imaginations to coax and challenge our imaginations to see beyond the unknown (how to eliminate war) to another unknown (what such a world would look and feel like). We will recognize those who have set directions (think Gandhi, Mandela, Havel, etc.), lands that have experienced non-violent revolutions (think Philippines, Central Europe, etc.), and such human accomplishments as eliminating smallpox and learning to fly. ❧ Period 4 ~ Berne Weiss, Roman Branberger

Learning Arabic
This is an introduction to the fifth most spoken language in the world and its culture. Develop beginner level skills in conversational Arabic, including basic vocabulary and structures such as greetings, how to introduce yourself, how to ask and answer questions, how to count, and how to conduct a basic dialogue in Arabic. ❧ Period 2 ~ Carol Zaru

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

DISTINCTIVE LECTURE SERIES
The Meaning of Homelessness
Homelessness is “officially” defined, measured, and addressed according to its meaning to policymakers and service providers. For those who have experienced homelessness, it often has a different meaning. 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, and those with substance abuse or mental health issues), and recent efforts to further criminalize homelessness. ❖ Period 2 ~ Jim Kunz, Facilitator, with Damien Haussling and members of the Baltimore Area “Faces of the Homeless” Speaker’s Bureau

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. This course is offered during both Weeks 1 and 2. ❖ Period 2 ~ Charles Collyer and Pamela Zappardino

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, Pablo Peregrina

Survey of Native American Tribal Arts — Its Motifs, Techniques and Meaning
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 almost every area of human life, there are identifiable common elements in their artistic traditions. This course begins 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. You may bring a native item for discussion. If you plan to take the class for credit, please acquire a copy of Peter Firth’s excellent book on American Indian Art and Architecture for your class text and reference or any good book on native art you may have or checked out from your local library. ❖ Period 5 ~ Sakim

Sustainability and You
Learn about sustainability and sustainable development and how you and your lifestyle affect the world around you. Each day will include an analysis of a different aspect of sustainability as it pertains to humans and the environment. We will talk about sustainable food systems, energy supply systems, waste management, water supply management, transportation, housing and construction, ecosystems, and economic resilience. ❖ Period 1 ~ Eddie Cervantes

Teaching Communication and Culture in Chinese Language Programs
For those interested in teaching Chinese. Learn 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 in an innovative, supportive, differentiated, and academically rigorous learning environment. **NOTE:** Fluency in Chinese and an interest in teaching Chinese in K-12 settings is required. This course begins during Week 1 and continues in Week 2. ❖ Period 1-5 ~ Native Chinese Instructors

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 4 ~ Josh Hisle and Dan Collins

LITERARY & PERFORMANCE ARTS

Performance
Learn 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 to practice performing for one another in a safe, supportive environment. ❖ Period 1 ~ Bryan Bowers

Sharing Our Stories
In this workshop, appropriate for both novice and experienced writers, we’ll compose and share memoirs. After looking at different kinds of memoirs, we’ll discuss how to get started and then transform our experiences into stories. Bring to the workshop whatever materials you’ll need to begin writing. If possible, read at least one memoir before the first class. email: bmorrison@bmorrison.com. website: www.bmorrison.com ❖ Period 4 ~ Barbara Morrison

Storytelling: Re-Learning Our First Language
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 short stories. By the end of the course, everyone will have presented a story or two, been given instruction on finer points in storytelling, and be ready to speak their first language again. ❖ Period 3 ~ Sheila Arnold Jones

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

Guitar

Beginning Guitar
(Beg.) Have fun learning how to tune the guitar and play simple melodies and easy songs while exploring the order of the guitar fret board; discover the simple mystery of rudimentary music theory; try out the five basic, first position chord shapes in standard tuning; use a capo; get started with basic right and left hand mechanics (flat pick and finger style); gain understanding of the different types of notation and diagrams for guitar and learn about all the useful resources and practices to keep us afloat on our guitar voyages. ✡ Period 3 ~ Liza DiSavino

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

Bluegrass Guitar I
(Beg.) 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. ✡ Period 4 ~ Russ Barenberg

Bluegrass Guitar II
(Int./Adv.) This guitar class will focus on bluegrass lead guitar, including tunes, soloing, back-up, chord shapes and other nuances of bluegrass guitar. We’ll take a look at music and chord theory, methods and concepts for approaching improvisation and expanding your knowledge of the guitar neck. ✡ Period 2 ~ Russ Berenberg

Blues Electric Guitar
Explore the music of three of the greats of Chicago Blues who stand at the crossroads between acoustic and electric blues styles: Muddy Waters, Howlin Wolf and Jimmy Reed. All three grew up with the acoustic country blues of Mississippi and then laid the groundwork for the electric blues and rock and roll from the 50s and 60s to today. Electric and acoustic guitarists are welcome to join in. ✡ Period 3 ~ Christopher James

Brazilian Guitar & Song (Bossa Nova)
Gain a basic musical knowledge and appreciation of Brazilian music. Students will sing and learn the accompaniment of the captivating Bossa Nova and will learn the basic rhythmic patterns used in the guitar accompaniment of Bossa Nova. They will learn the lyrics of well-known and most popular Bossa Nova songs in Portuguese or English. Students will also have the opportunity to learn other traditional rhythmic patterns used in Brazilian guitar styles. ✡ Period 2 ~ Patricio Acevedo

Celtic Fingerstyle Guitar
Explore the world of possibilities presented by traditional Irish, Scottish and Breton repertoire arranged for solo fingerstyle guitar. Some tablature will be offered, but students will also create their own 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 (CGDGAD) will be used extensively to open up the instrument’s full sonic potential. An audio recorder is recommended. ✡ Period 1 ~ Robin Bullock

Electric/Acoustic Bass Guitar
See Bass/Cello, page 9. ✡ Period 1 ~ Ehukai Teves

Traditions Week One
**INSTRUMENTAL CLASSES: FIDDLE**

**Nova Scotia Guitar and Fiddle**
Come to this class and learn from two sisters whose deep family musical heritage is the launching pad for the finest Nova Scotia fiddle tunes, vocals and step dancing. Fiddle tunes, technique and guitar back-up will be taught.  
*Period 3 ~ Cassie & Maggie MacDonald*

**Sing and Play Hawaiian Music**
See **Ukulele**, below.  
*Period 4 ~ Ehukai Teves*

**Understanding the Fretboard**
Learn the notes on the whole fretboard on any fretted, stringed instrument including guitar, mandolin, banjo, ukulele and fretted bass. We will take the often overwhelming task of learning all the notes and make it manageable by using scales and simple melodies that are already in your ears and your brain.  
*Period 1 ~ Christopher James*

### Fiddle

**Bluegrass Fiddle I**
(Beg.) This class will teach the basics of bluegrass fiddle. Students will learn some entry-level tunes and be able to take home a beginning repertoire of bluegrass fiddle tunes.  
*Period 4 ~ Rickie Simpkins*

**Bluegrass Fiddle II**
(Int./Adv.) Learn a variety of bluegrass styles! Tunes, backup, leads, kick-offs, tags, and a number of other skills will be addressed.  
*Period 2 ~ Rickie Simpkins*

**Nova Scotia Guitar and Fiddle**
See **Guitar**, above.  
*Period 3 ~ Cassie & Maggie MacDonald*

**Old-Time Fiddle I**
Learn the basic bowing techniques and phrasing that defines the old-time style. Instructor will teach a variety of old-time tunes and students will emerge from this class with tunes to play! 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.  
*Period 1 ~ Joe Herrmann*

**Old-Time Fiddle II**
(Int./Adv.) For those who can learn tunes by ear and play at a reasonable speed. Learn several bowing approaches (e.g. Nashville shuffles, 3-1 bowing, bow rocks, string-crossing, ghost bows, mid-bow pulses) along with left hand ornamentation (e.g. 4th finger unisons, double-stops, chords, slides, triplets, grace notes, drones etc.). Standard and altered tunings with be used (e.g. GDGD, ADAD, AEAE; DDAD). Written music with bowings will be provided for all tunes.  
*Period 4 ~ Joe Herrmann*

### Banjo

**Bluegrass Banjo I – Scruggs 101**
(Beg./Int.) Learn to play in the banjo 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.  
*Period 3 ~ Randy Barrett*

**Bluegrass Banjo II**
(Int./Adv.) This class will cover a wide range of topics, especially as indicated and requested by student interest. Pick up some tunes and get lots of in-depth instruction in technique from one of the most influential banjo players in the history of bluegrass music.  
*Period 2 ~ Tony Trischka*

**Old-Time Banjo I**
(Beg.) Upon completion of the course, you will have the basic techniques and skills needed to explore a world of musical enjoyment whose only limit is your imagination. No banjo playing experience is necessary; true beginners are welcome.  
*Period 3 ~ Sam Gleaves*

### Ukulele

**Beginning Ukulele**
(Beg.) 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. Ukuleles are available to borrow for the class or to purchase. No music reading skills required.  
*Period 1 ~ Sharrie George*

**Intermediate Ukulele**
(Int.) For those who have a bit of experience with the ukulele, know some chords and a few songs. Learn some new songs, strums, picking patterns and techniques. Bring along any songs you’d like to work on further.  
*Period 2 ~ Sharrie George*

**Melostrumming for Uke**
(Int.) For students who already know the chord shapes for the keys of C and G on Uke (the same as G and D on guitar). Bring your own C Uke (soprano, concert, or tenor size). Become more familiar with the fingerboard, learn tunes and songs from folk, old-time, and pop, and learn techniques to adapt one of your own favorites as contributions to the class.  
*Period 3 ~ Jeanne McDougall*

### Mandolin

**Bluegrass Mandolin I**
(Beg.) 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. Tape recorders are permitted. Videotaping is permitted, but the instructor reserves the right to ask a student to stop taping if it is interfering with the class.  
*Period 2 ~ Danny Kniceley*

**Bluegrass Mandolin II**
(Adv. Beg./ Int.) Improve on technique, learn to incorporate double stops, increase chord knowledge and especially learn how to use chords that economize on movement. Each student's goal will differ according to his/her needs. For all students, we hope to advance their ability to hear: what's musical, how to touch the instrument to get a nice sound, and how to listen to all instruments in a group and hear how they work to complement each other. Tape recorders are permitted. Videotaping is permitted, but active participation is strongly recommended. The instructor reserves the right to ask a student to stop taping if it is interfering with the class. He will bring printed handouts at no extra charge to students.  
*Period 4 ~ Danny Kniceley*

**Celtic Mandolin**
This class will explore the music of Ireland, Scotland, Brittany and other Celtic and Celtic-derived traditions, interpreted on mandolin. We'll work toward achieving optimum tone and a flowing melodic sound with efficient left- and right-hand technique, pick selection and grip, and discuss lift, ornamentation, the fine art of picking up tunes by ear on the fly, and other facets of bringing the music to life on this "newcomer" of an instrument. An audio recorder is recommended.  
*Period 3 ~ Robin Bullock*
Sing and Play Hawaiian Music
Bring your ukulele or guitar and your voice and learn Hawaiian music from traditional to contemporary. Instrumentally you will learn authentic strums and vamps that define the style. Vocally, you’ll learn Hawaiian pronunciations and English translations of the words. ✤ Period 4 ~ Ehukai Teves

Bass, Cello

Bluegrass & Old-Time 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 session. Acoustic and electric basses welcome. ✤ Period 1 ~ Marshall Wilborn

Bluegrass & Old-Time Bass II
(Int.) 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 bass. Acoustic and electric basses welcome. ✤ Period 2 ~ Marshall Wilborn

Electric/Acoustic Bass Guitar
Learn the basics on how to play rock, country western, blues, old-time, Latin, and other world music. Music theory included. This class will be helpful to musicians in bluegrass bands, which are increasingly using electric bass. ✤ Period 1 ~ Ehukai Teves

Harp

Introduction to 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@trihrarpskel.com to arrange for a rental harp. For total beginners only, max. 10 students. ✤ 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. ✤ Period 2 ~ Jo Morrison

Dulcimers

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

Beginning Hammered Dulcimer
(Beg.) Tune, play scales in the keys of D and G, play several tunes, perform warm-up drills, locate all the notes on the instrument, and design practice sessions to advance playing techniques. Students will need an instrument, a pair of hammers, a tuning wrench, and a stand for your dulcimer. An electronic tuner and a tape recorder are extremely helpful tools too. Ability to read music is not required. Note: This is a 2-period class. ✤ Periods 3 & 4 ~ Jeanene Martin

Intermediate/Advanced Hammered Dulcimer
Learn a variety of techniques in arranging (e.g. three note chords, valley rolls, bass lines, tremolos, arpeggio fills, etc.), the development of hammering skill, the 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. ✤ Periods 1 & 2 ~ Guy George

Mountain Dulcimer I—Basic Skills
Learn simple, charming melodies and skills including holding, tuning, strumming, left-hand fingering & using a noter, memorizing songs, and as much music theory as you need for this level of playing. Southern Appalachian music and more! Written versions included ✤ Period 1 ~ Lois Hornbostel

Mountain Dulcimer II: How to Play Along with Other Instruments
We’ll address rhythm, tempo, and playing in a variety of keys to play with other instruments and cover different vocal ranges on songs. Ehukai will teach his method of playing in eight keys in DAD mountain dulcimer tuning, as well as some bluegrass and blues. Lois will teach tunes to play with old-time, Celtic and Cajun and Doo-Wop musicians. Music hand-outs will be distributed. ✤ Period 3 ~ Lois Hornbostel, Ehukai Teves

Autoharp

Autoharp
(Beg.) This class will cover tuning and playing the autoharp and learning to play songs. A limited number of loaner autoharps will be available. ✤ Period 2 ~ Bryan Bowers

Wind & Free Reed

Beginning Squeeze-Box
(Anglo Concertina and/or Diatonic Button Accordion) Play familiar tunes, become acquainted with the history and various musical playing styles, and learn to accompany songs. Music reading ability not necessary. Personal recording devices are welcome! Instruments in the key of C/G required. Free loaner instruments available on request. ✤ Period 3 ~ Bob Zentz

Melodica
The melodica [ME-LÔ-DI-CA] is wonderfully accessible, and singers, piano players, harmonica players, accordionists, and organists will be surprised at how familiar the territory is. Students should bring a melodica, which they can purchase at the Common Ground on the Hill store. Come and learn how to play this fun instrument – one you can carry away, and be carried away by as well. ✤ Period 2 ~ A.J. Bodnar

Native American Flute and Flute Playing
Become part of an immensely rich and ageless musical tradition. Basic fingering techniques, ancient traditions, and “flute-osophy” will all be covered in this course. There is a suggested related course: Native American Flute Making with Robin Tillery (see Art of Making Instruments, page 14). ✤ Period 2 ~ Sakim

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

Overtone Flutes — Fujara and Koncovka
(Beg. to Adv.) 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 1 ~ Bob Rychlik
INSTRUMENTAL CLASSES: WIND & FREE REED

**Recorder I – Folk Style**
For both beginners and whistle players. Learn the versatility of this simple chromatic instrument, using some major and relative minor keys while exploring different techniques and ornamentation used in various folk styles. Gain a beginning repertoire of folk recorder tunes. Bring your own “C” soprano recorder or purchase an affordable Hohner recorder in the Common Ground store. ✤ Period 1 ~ Jeanne McDougall

**Tin Whistle I**
(Beg.) Tin whistle is one of the oldest, most portable and least complicated instruments in traditional music. Discover 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. ✤ Period 2 ~ Liza Di Savino

**Piano**
**Beginning Piano: Blues, Rock & Folk**
A class for students who already play some piano but want to learn how to improvise and play by ear. Learn basic song progressions and rhythmic grooves; major and minor blues scales; 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 jessetoons@aol.com. ✤ Period 1 ~ Jesse Palidofsky

**Nova Scotia Piano with Cassie & Maggie MacDonald**
Learn the dynamic piano style that helps define Nova Scotia fiddle and dance music. The piano and fiddle are inseparable in the traditional music of Nova Scotia, the piano providing the rhythmic stride that encourages the fiddle to shine. ✤ Period 2 ~ Cassie & Maggie MacDonald

**BAND WORKSHOPS, JAMS, RECORDING**

**Beginning Steel Drums**
See Percussion, page 11. ✤ Period 5 ~ Guy and Sharrie George

**Bluegrass Jam**
(Int./Adv.) Put into practice the music learned during classes as well as playing material that students bring into the mix. Various groups will form in this class. ✤ Period 5 ~ Bluegrass Staff

**Celtic Session**
This late-afternoon session will be run in the tradition of a carefree Celtic session, encouraging everyone to take part. ✤ Period 5 ~ Frank McGuire, Jeanne McDougall, Robin Bullock, Cassie & Maggie MacDonald, Dominick Murray

**Jug Band/Skiffle Band**
Bring an instrument with a good handle and experience the free-wheeling fun of Jug/Skiffle band. Students need to be able to play a basic three-chord song in G or C at least. ✤ Period 2 ~ Slim Harrison

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

**Bluegrass Masterclass – Master Artists**
Don’t miss this chance to learn from this assemblage of master artists. A different artist will present each day, covering a different topic in a relaxed, informal and informative atmosphere. All are welcome. ✤ Period 3 ~ Tony Trischka, Claire Lynch, Russ Barenberg, Danny Knicely, Rickie Simpkins, Marshall Wilborn

**Old-Time & Slo-Mo Jam**
A great opportunity to play some old-time tunes until everyone gets ‘em right. Build confidence in trying new music and playing with other people and instruments by playing tunes slowed down to an easy-to-learn level. This late afternoon session is what old-time music is all about. All are welcome. ✤ Period 5 ~ Sam Gleaves, Joe Herrmann, Lois Hornbostel, Ehukai Teves and Old-Time Staff

**Performance**
See Literary and Performance Arts, page 6. ✤ Period 1 ~ Bryan Bowers

**Recording Your Music**
Using a digital audio work station, we will demystify the production recording process with simple principles. Microphone selection and placement, stereo mixing, basic mixing, and mastering are some of the topics covered. Students will record a piece of music and take home a CD of the finished product. Lab fee $10. ✤ Periods 4 & 5 ~ Phil Speiss

**Appalachian Song: The Berea Archives**
Explore the diverse traditions and stories of Appalachian song through ballads old and new, mountain spirituals and lighthearted songs. Songs taught in this course include those learned in the oral tradition by the instructor and songs sourced from field recordings housed in Berea College’s Special Collections and Archives. Sing and listen. Instruments welcome. ✤ Period 2 ~ Sam Gleaves

**Ballads from the British Isles and Beyond**
Explore some source materials ranging from collectors notebooks, to archive recordings, and films – all with a view to making our own versions and arrangements. Listen, sing, share, learn to convert raw material into performable songs. The class is open to anyone with an interest in singing ballads or listening to other people singing them, with or without instrumental accompaniment. ✤ Period 4 ~ Chris Foster

**Big Song Swap**
Faculty and students come together for a feast of good songs: traditional, original, old and new. This is a rare opportunity to sing, play and even just listen. Teachable songs with good choruses highly encouraged! Faculty will facilitate the class, making sure that all those who care to do so will share or lead a song. ✤ Period 5 ~ Chris Foster, Bára Grímsdóttir, Josh Hisle, Bryan Bowers, Dan Collins, Bob Zentz, Pablo Peregrina

**Bluegrass Singing**
Bluesy, soulful and straight from the heart. Done right, bluegrass singing will make you drop whatever you’re doing to listen. In this class, you will learn tone, phrasing, and song selection from one of the great masters of the genre. Claire will also cover harmonies and vocal arrangement. ✤ Period 4 ~ Claire Lynch, Randy Barrett

**Bluegrass Songwriting**
Join one of bluegrass music’s premiere singer-songwriters in crafting songs with a story you wish to tell. Good, singable songs are informed by knowledge of song structure as well as the wealth of songs that we all love to sing and play. **Students should bring a** recording (mp3 or CD) of a song they most admire. Get out your paper and pen, bring your instrument of choice, and let’s write some good ones! ✤ Period 1 ~ Claire Lynch
Canons, Madrigals and More
A singing class in 2, 3, and 4-part harmony. Ranging from 16th century ‘singer-songwriter’ John Dowland to anonymous broadsides, folk songs, love songs, drinking songs, comic songs and more. No previous choir experience necessary. Music will be taught by ear; word sheets and music notation will be available. Recording devices welcome. ✯ Period 2 ~ Bára Grímsdóttir, Chris Foster

Irish Song: It’s All About the Story
One of the more attractive aspects of the Irish tradition is the storytelling. It was nearly required that all would have a “party piece” - the poem, song, or recitation to share when people got together. During this class, we’ll develop a repertoire of stories. Emigration, love, reminiscence, heroes, tributes...there’s a song for all reasons. ✯ Period 2 ~ Bára Grímsdóttir, Chris Foster

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

Meditational Music in the Jewish Tradition
For participants of all backgrounds and levels of experience. Develop a repertoire of songs and melodies that can be used to facilitate meditation and a personal vocabulary for discussing spiritual practices and understanding the vocabularies used by others to describe similar practices. Instruments are welcome. Portable recording device are encouraged. ✯ Period 4 ~ Shuviei Ma’aravi

Nueva Cancion and Political Music – Then and Now
Concurrent with the protest song movement of the 1960s and 1970s, Nueva Cancion, the New Song movement blossomed in Latin America. Explore the friendship and music of Chilean Victor Jara and American protest singer Phil Ochs, and other Latin American sources of nueva canción. We will also examine contemporary heirs of the nueva canción/protest song movement across the globe. ✯ Period 4 ~ Jesse Palidofsky, Patricio Acevedo

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

Sailor’s Songbag
Based on literature, folklore, and personal experience, this “Song-Cycle of Sea Travel” will also explore the contents of a sailor’s sea chest, invite you to haul on a line and bring in a net, and explore up close and personal the world’s cetaceans – the whales and dolphins that sing along with us, telling us a story that’s very similar to our own. Bring your voices and hearts for a hearty tour from the Seven Seas to our own Chesapeake Bay. ✯ Period 2 ~ Bob Zentz, Jeanne McDougall

Songwriting
Josh Hisle and Dan Collins, both songwriters who pull from the depths of their experience to deliver music that hits hard, will take you on a new journey in songwriting. This class will ask you as a songwriter to dig deep within yourself to find that song that has been burning inside you. Songwriting with purpose, songwriting with pride, songwriting without boundaries. ✯ Period 2 ~ Josh Hisle, Dan Collins

Ubuntu Community Choir
In close proximity to stronger voices, a novice voice naturally grows in confidence. We will sing songs of spirit, work, protest and humor from around the corner and around the world, drawing from the rich song traditions of old time southern gospel, South African freedom songs, Taizé chant, Australian outback songs, Americana and much more. We will learn parts by rote, by call and response, in the oral tradition. For those who have never sung in a choir as well as experienced harmony singers. ✯ Period 4 ~ Elizabeth Melvin

African Drumming with Sankofa Dance Theater
This morning course will teach the rudiments and nuances of African drumming as played for dance. Drumming is a community-building experience; teenage underseachers from the Sankofa Youth Ensemble will assist principal Sankofa teachers. Students should supply their own drums. Some drums will be available and can be purchased before the course convenes. ✯ Period 1 ~ Jumoke Ajakun

Beginning Steel Drums
Play a professional quality beginner steel drum! Start with the basics, learn some great Caribbean tunes as well as how to play back-up for all kinds of music. 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. ✯ Period 5 ~ Guy and Sharrie George

Bodhran
This class will teach beginners on the bodhran how create the heartbeat of Celtic music. Topics covered will include: holding the drum, holding the tipper or beater, creating tones, rhythmic patterns of jigs and reels and how to 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. ✯ Period 4 ~ Frank McGuire

Brazilian Percussion Ensemble Workshop
Gain a basic knowledge and appreciation of Brazilian music. Students will 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 Afro-Peru, 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

Bodhran Construction
See Art of Making Instruments, page 14. ✯ Periods 1 & 2 ~ Frank McGuire

Songwriting
Josh Hisle and Dan Collins, both songwriters who pull from the depths of their experience to deliver music that hits hard, will take you on a new journey in songwriting. This class will ask you as a songwriter to dig deep within yourself to find that song that has been burning inside you. Songwriting with purpose, songwriting with pride, songwriting without boundaries. ✯ Period 2 ~ Josh Hisle, Dan Collins

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

Beginning Southern Appalachian Flatfooting and Clogging
Learn how to keep time with your feet as Eileen shares steps from the many masters that have influenced her over the years. She is skilled at breaking down the steps and making them fun and accessible. This class will be a guaranteed great time! ✯ Period 2 ~ Eileen Carson Schatz, Mark Schatz
DANCE

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, Liza DiSavino, Jeanean Martin and others

Intermediate Southern Appalachian Flatfooting and Clogging
This class is for folks who have previous experience in flatfooting and clogging, have mastered some of the basic steps, and are able to dance at a faster pace. The class is also for students who take the Beginning Clogging class earlier in the day who want to go further in their study. ✭ Period 3 ~ Eileen Carson Schatz, Mark Schatz

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 1 ~ Diana Cervantes

Nova Scotia Dance
Come to this class that will focus on step dancing as well as community folk dancing as enjoyed in Nova Scotia, a vibrant repository of Scottish musical traditions. Be ready to enjoy great fiddling and piano playing while getting your daily exercise. ✭ Period 4 ~ Cassie & Maggie MacDonald

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. Bring a yoga mat and water. ✭ Period 3 ~ Marya Michael

HUMAN ARTS

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

Feldenkrais
Known as “Awareness through Movement,” group Feldenkrais lessons are 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. Lesson requirements are a sense of curiosity and the ability to lie on your back and bend your knees. Students should bring a blanket to lie on. ✭ Period 4 ~ Jeri Eaton

Late Afternoon Yoga
Hatha Yoga - All ages and levels can participate in the instructor’s hatha style yoga class. Classes will be “open level.” Progress from breath exercises into the initial sitting positions, followed by a sequence of standing asanas, and ending with a deep relaxation in a few restorative poses. Bring your awareness to both breath and the practice of “letting go” to help eliminate physical and mental toxins to leave you feeling recharged and more receptive. By the end of the week students will have working knowledge on how to start their own daily practice; those who already practice will learn to deepen their devoted practice. ✭ Period 5 ~ AJ Blye

Morning Yoga
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 Blye

Taste the Seasons
Learn to prepare seasonal and locally grown foods. We will use freshly harvested produce and other ingredients from local farmers to create delicious dishes to sample and share. Recipes will be 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
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 ~ Ruth Chamelin, Slim Harrison, Native Chinese Instructors, and Visiting Artists

See page 31 for a list of recommended classes for tweens and teens.

VISUAL ARTS

2-Dimensional Arts
Creative Photoshop: Taking your Skills to the Next Level
For those with prior experience with Photoshop. Use the type mask tool and typography more creatively. Explore layers and brushes, creating new brushes, applying clipping paths, using blending modes, and learning the shortcuts that make quick work of Photoshop time. Create a 11” x 14” Photoshop collage or graphic design. Students should bring a flash drive with their pictures and room to save the new creations. There is no lab fee unless printing services are needed. Contact instructor Denise Warfield for additional information at: denisebwarfield@aol.com Intermediate level; limit 12 students; ages 16 and older. ✭ Periods 3 & 4 ~ Denise B. Warfield

See full course descriptions, Faculty bios, and photos online! www.CommonGroundOnTheHill.org
Digital Painting with Your Photographs
Use your photos as your source for painting digitally. Explore digital pastels, charcoal, watercolors and oils using Photoshop and Sue’s special techniques.  www.suebloom.com sbloom@mcdaniel.edu Students should have some familiarity with Photoshop; limit 12 students; ages 16 and older.  ✤ Periods 1 & 2 ~ Susan Ruddick Bloom

Drawing Fundamentals
Learn drawing techniques using charcoal, conte and pencil with the goal of creating a convincing three-dimensional drawing.  jeaneansongmartin@gmail.com All levels; limit 16 students; ages 12 and older.  Full materials list is online. ✤ Periods 1 & 2 ~ Jeanene Songco Martin

Painting: Strength in Nature, Voice of Paintings
Use Native American myth and mythology to develop paintings highlighting environmental influences: plants, animals, birds and elements which speak to us and give us voice. Learn new techniques and enhance skills. Bobby will share history, culture and traditions of Native Americans and painting.  Students should bring acrylics and/or gouache, a selection of brushes and papers as desired.  littlebearfink@wildblue.net All levels; limit 10 students; ages 16 and older.  ✤ Periods 1 & 2 ~ Bobby Little Bear

Pastels: Color Drawing with an Expressive Medium
Explore application and mixing techniques using chalk (soft) pastels, with emphasis on composition, color, value, form, depth, texture, and movement. Complete 3-4 class works during studio time focusing on the fundamental objectives for the class and one work outside of class. Every effort should be made to attend all five class sessions. susan.maseth@fcps.org All levels; limit 10 students; ages 16 and older.  Full materials list is online. ✤ Periods 3 & 4 ~ Susan Maseth

Stained Glass Sun Catchers
Create a stained glass “sun catcher” using the copper foil method. If you have a special piece of glass you've been saving, bring it along to use. Materials fee covers glass, foil, solder and chain. Tools will be provided. Bring protective eye gear if you have it. Additional glass may be purchased locally at Carousel Stained Glass. Bring a pattern of something not too complicated - flower, peace sign, butterfly, meaningful symbol, etc. ragtime33@frontier.com All levels; limit 8 students; ages 16 and older. Materials fee: $33. ✤ Period 5 ~ Ragtime

3-Dimensional Arts

Adventures in Glass Beadmaking!
Make beads using heat and gravity to bring the shape into focus. Decorate your base bead with dot, frit, and stringer techniques.  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. The materials fee covers glass rods and other materials. ngelisnger@gmail.com All levels; limit 8 students; ages 16 and older. Materials fee: $20. ✤ Periods 1 & 2 ~ Nolly Gelsinger

Basic Wooden Bowl Carving with Power Tools
Learn wooden bowl and spoon making techniques using power tools. Basic safety, wood selection, carving techniques, as well as sanding and finishing will be covered. Students will take home a functional wooden bowl and spoon that they created themselves, and the skills to create more! Personal safety gear (earplugs, dust masks, face shields, 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 including wooden bowl blanks, spoon blanks, angle grinders, vices, sanding systems, sandpaper, and food safe finishing products. maverickjailet@gmail.com All levels; limit 6 students; ages 16 and older. Materials fee: $100. ✤ Periods 1 & 2 ~ Maverick Jailet

Hot Connections: Zen and the Art of Soldering
See Fibre & Wearable Arts, page 14. ✤ Periods 3 & 4 ~ Wayne Werner with Barbara Bayne

Life Casting a Time Capsule/Memory Box
Send a postcard to the future! Learn to cast the features of friends and family. Finished works will be used in making the “perfect” Time Capsule/ Memory Box, collaged with mementos from your life.  Students should bring: a frame, deep box vessel, or shadowbox that will fit the size of their face or hands, plus mementos and any additional art supplies that you feel are particularly important to creating your artwork. All casting supplies and numerous art supplies will be provided, as well as reference materials and instructional handouts.  ann_lyneah@yahoo.com All levels; limit 12 students; ages 14 and older. Materials fee: $40. ✤ Periods 3 & 4 ~ Ann Curtis with Derek Weaver

Marbled Slipware Making: Exploring Fluid Surfaces
Slip, a liquid form of clay, has many uses in ceramics, including as surface decoration on thin slabs that can be used to make flatware such as plates, tiles or wall hangings. Learn to apply homogenized slips in ways similar to marbled paper making. Variations on other traditional and contemporary patterns such as feathering and decorative motifs will also be demonstrated. All necessary tools and materials as well as firing costs will be provided. Students are asked to bring a piece of scrap bed sheet or similar weight fabric to make 4 pieces measuring 1 square foot. robertcs11@hotmail.com All levels; limit 12 students; age 16 and older. Materials fee: $35. ✤ Periods 1 & 2 ~ Robert Strasser

Southwest Tile Mosaics
This class will have two components: creating your own tiles and then including them in a Southwest mosaic, featuring multi-colored Mexican Talvera. Enjoy this class led by two Southwestern artist/instructors from our sister organization, Common Ground on the Border.  ✤ Periods 3 & 4 ~ Pablo Peregrina, Rich Ramirez

Splint Woven Basketry
Beginners will make 2 functional baskets with color: an apple basket and a tote basket with splint woven construction. Intermediate/Advanced students will use splint woven construction to make a feather basket: cathead basket with quadrifoil captured lid AND a divided basket for silver/plastic ware. Please email 3 weeks in advance if you are a beginner and note on registration form whether intermediate or beginner. schaum.jps@gmail.com Beginner to Advanced; limit 12 students; ages 16 and older. Materials fee: $50.  Full materials list is online. ✤ Periods 1 & 2 ~ Joyce Schaum

Sweetgrass Basketry
Gain a historical overview and origin of sweetgrass basketry, along with basic construction methods, materials, and tools used in making them. Returning students may choose to investigate making a basket with a handle or create an original design. Participants will need to bring a pair of scissors.  weavenok@yahoo.com All levels; limit 10 students; ages 16 and older. Materials fee: $50. ✤ Periods 3 & 4 ~ Mary Graham-Grant

Vinegar Graining on Boxes and Frames
Vinegar graining is an Early American art form that was popular from the late 1700s to 1860 from New England through the Mid-Atlantic states. Learn the mixing formulas for vinegar paint, wood preparation, texturing techniques and use of graining tools as well as proper finishing varnish. Create a small grained jewelry box and a collection of small frames to take home, as well as the knowledge needed to make large pieces in the home workshop. The materials fee covers consumable materials and the cost of a jewelry box and picture frames. kristin.helberg@verizon.net www.kristinhelberg.com All levels; limit 8 students; ages 16 and older. Materials fee: $28. Full materials list is online. ✤ Periods 1 & 2 ~ Kristin Helberg

Traditions Week One
VISUAL ARTS: 3-DIMENSIONAL ARTS

Wheel Good Fun!! - Wheel Throwing Skills
Learning to prepare clay, center, open, pull up the walls, and form various pieces. From the most basic wheel throwing skills to making mugs, lids, pitchers, plates, jugs, vases, and closed forms. Throw pots using stoneware clays and basic glazes, and fire them in the electric kilns at the college. The $5 materials fee covers glaze materials. Students should buy clay from the McDaniel College store ($10-$20). The instructor will bring a selection of the essential clay working tools to share. Students may also bring clay working tools. nick@woodfiredclay.com All levels; limit 10 students ages 16 and older. Materials fee: $5. Periods 3 & 4 ~ Nick Corso

Art of Making Instruments

Bodhran Construction
Learn how to make the frame, apply the drum skin to the shell, and how to tune and decorate your very own Bodhran. A unique chance to build and learn to play this wonderful Celtic instrument. Taught by Frank McGuire, Bodhran 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

Native American Flute Making
Construct your own cedar or cane flute under the guidance of an experienced craftsman. Please pre-register 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 Wind & Free Reed Instruments, page 9). All levels; limit 16 students; ages 12 and older. Materials fee: $30 to $40. Periods 3 & 4 ~ Robin Tillery

Fiber & Wearable Arts

Adventures in Glass Beadmaking I
See 3-Dimensional Arts, page 13. Periods 1 & 2 ~ Nolly Gelsinger

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. Make hat decoration pieces, such as flowers and hat pins. The instructor will supply materials including fabric and supplies such as interfacing, wire, base materials, ribbons, feathers, etc. Students should contact the instructor in advance if they would like to make a specific design: info@trhats.com Basic sewing machine knowledge would be helpful. Bring a machine if you have one. All levels; limit 16 students; ages 16 and older. Materials fee: $80. Periods 3 & 4 ~ Tatiana Rahkmanina

Hot Connections: Zen and the Art of Soldering
Demos include torch use and safety, wire, jump ring and flat sheet soldering. Explore hollow forms and multiple soldering applications. We will discuss the different soldering pads, tweezers and heat sinks. Beginning students will make a simple ring or pair of earrings. Intermediate and advanced students can try hollow form beads, boxes, and rings, or even combine different elements to challenge themselves. Learn why things work...and sometimes don’t. Students who wish to work in silver should bring some sheet (18-24 gauge) and some wire (11-24 gauge). Bronze and copper sheet and wire will be available from instructor for $10 - $15. waynewerner@mindspring.com All levels; limit 8 students; ages 16 and older. Studio Fee: $10. Full materials list is online. Periods 3 & 4 ~ Wayne Werner with Barbara Bayne

Icelandic Knitting
Learn the Icelandic (or continental) knitting style. From casting on and basic stitches to decorative patterns to finishing, students will learn to make projects including wrist or leg warmers, scarves and blankets. A materials list will be sent to students upon signup. All levels; limit 10 students; ages 16 and older. Periods 3 & 4 ~ Bára Grímsdóttir

Metal Texturing for Jewelry Fabrication
(Int./Adv.) Modify metal to create textured surfaces. Hammer textures, stamping, roller printing and ferric chloride etching will be covered. Emphasis will be on creating textured pieces of metal rather than on completed projects. For roller printing, things such as ribbon, thread, thin copper wire, or rough textured papers are very useful. Instructor will bring supplies. Students may bring their own copper or other copper based alloys. Copper will be available for purchase from the instructor, cost about $15. tinachisena@verizon.net Intermediate/Advanced; limit 8 students; ages 16 and older. Materials fee: $20 (covers everything except the metal). Full materials list is online. Periods 1 & 2 ~ Tina Chisena

Natural Dyes for Natural Fibers
See how natural dyes affect cotton, linen, wool, and silk. Try printing from rusted objects, or using mordant and staining resists, over dyes, or clamping. Student will leave with a scarf, pillow case, fleece/yarn, yardage, and an illustrated booklet of history and recipes. Students should bring scissors, heat-proof rubber gloves, zip lock bags, clamps, rusted objects, personal textiles or basket reed, and should wear an apron or clothes that can be stained. 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. Full materials list is online. Periods 1 & 2 ~ Katherine LaPietra

Torch Fired Enamels: Glass, Metal and Fire
Add color to jewelry and metalwork using vitreous enamels. Torch firing provides a quick and fun way to add glass to metal. Explore color in jewelry using enameling techniques including sifting, stenciling, layering opaques and transparents, sugar fusing, and fusing glass beads. Create several torch fired enamel pendants and earrings during this class. Instructor will provide all enamels and copper sheet. If you have a jeweler’s saw and blades, files, and needle files, please bring them along. kathrynogood@hotmail.com All levels; limit 8 students; ages 16 and older. Materials fee: $30. Period 5 ~ Kathryn Osgood

See full course descriptions, Faculty bios, and photos online! www.CommonGroundOnTheHill.org
Tradition & Native Skills

Blacksmithing
Beginner skills include using a coal forge, drawing, tapering, twisting, and upsetting. Start with a J-hook. Intermediate/Advanced skills include riveting, forge welding, splitting, and drifting. Projects to include trivets, kitchen utensils, chain making, shelf brackets, and decorative sample grilles. Other skills may include tool making, hardening, and tempering. Capable students may forge tomahawk heads with a forge welded high carbon steel bit and or try forge welding Damascus or patter-welded steel billets. Students should bring: Safety Glasses, long pants, and closed toeed shoes required. 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. stonejugforge@embarqmail.com All levels; limit 8 students; ages 16 and older. Materials fee: $50 (covers coal, steel, consumables and the use of the blacksmith school equipment). ✤ Periods 1 & 2 ~ Ted McNett

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. Assist with fire maintenance, Dutch oven baking, and preparing and cooking “quick” dishes and accompaniments to the main meal. 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@embarqmail.com All levels; limit 15 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, Sheldon Browder, Gwen Handler

The Dugout Canoe Project
See Distinctive Lectures, page 5. ✤ Periods 1-4 (Demonstration), Period 5 (Lecture) ~ Ken Koons, Sheldon Browder

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 deserts in a Dutch oven. stonejugforge@embarqmail.com All levels; limit 8 students; ages 16 and older. ✤ Period 4 ~ Ted McNett, Sheldon Browder, Gwen Handler

Natural Dyes for Natural Fibers
See Fibre and Wearable Arts, page 14. ✤ Periods 1 & 2 ~ Pat Brodowski

Primitive Skills: Stone, Bone, Wood and Fire
Learn flint knapping basics such as pressure flaking, direct and indirect percussion, “pecking,” grinding of stone, and fire by friction. Includes Cherokee style blowguns and the construction of blowgun darts from black locust wood and thistle down. Students should bring a sturdy knife with a 2-3 inch blade, a flint or mica flake, and projectile points. Students should bring a sturdy knife with a locking blade, and goggles or safety glasses. Long pants and closed shoes are required. For students who wish to bring their own tools or purchase their own tools, I recommend that they go to the 3 Rivers Archery Catalog where most knapping tools can be obtained. All levels; limit 10 students; ages 16 and older. Materials fee: $20. ✤ Periods 3 & 4 ~ F. Kirk Dreier

Survey of Native American Tribal Arts – Its Motifs, Techniques and Meaning
See Distinctive Lectures, page 6. ✤ Period 5 ~ Sakim

Sweetgrass Basketry
See 3-Dimensional Arts, page 13. ✤ Periods 3 & 4 ~ Mary Graham-Grant

Vinegar Graining on Boxes and Frames
See 3-Dimensional Arts, page 13. ✤ Periods 1 & 2 ~ Kristin Helberg
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July 5-10, 2015  
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- Let’s Tell a Story
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- Gospel Choir: 6:45 - 7:45 PM
- Concerts: 8:00 - 10:00 PM
- Dances: 10:00 - 11:30 PM
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-first summer in the midst of a world experiencing continuing financial and ecological crises, wars, growing nuclear threats, 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. On Monday, Dr. Richard Smith will discuss “Why Race Still Matters,” certainly a timely and important topic resurfing throughout our society this year. On Tuesday, Dr. Frederick Foote, leads a discussion sparked by his Monday evening keynote “Medic Against Bomb: A Doctor’s Poetry of War.” 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 2nd Annual Common Ground on the Border held this March. Singer/songwriter USMC Veteran Josh Hisle joins with filmmaker songwriter Dan Collins to showcase their new documentary “From War to Wisdom” in support of the Common Ground on the Hill Veterans Initiative. Jim Kunz, Damien Haussling and members of the Baltimore Area “Faces of the Homeless” Speaker’s Bureau will bring the realities of urban homelessness into our circle. Come to this class to know and appreciate the power of the arts they represent. We will invite ourselves to bring about the changes and improvements we desire.

Keynote Lecture ~ Dr. Frederick Foote
Medic Against Bomb: A Doctor’s Poetry of War
Frederick O. Foote, MD, retired U.S. Navy physician, leads the Epidaurus Project of the Institute for Integrative Health which aims to integrate whole-person care in hospitals and clinics throughout the U.S. Military Health System. His poems on the wounded of the Iraq/Afghan wars comprise Medic Against Bomb: A Doctor’s Poetry of War and won the 2013 Grayson Books Poetry Prize. This lecture is highly recommended to the entire Common Ground community and is open to the public. Alumni Hall

Monday, July 6, 8 PM

DISTINCTIVE LECTURES

The Common Ground of Music
This course is also offered in Week 1. See Distinctive Lectures, page 5.

Period 3 ~ 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
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. If taken for credit, please contact the instructor in advance for selected reading materials. There is no materials fee, but contributions are welcome to offset the cost of materials and foods to be sampled.

Period 5 ~ Sakim

The Dugout Canoe Project
This course is also offered in Week 1. See Distinctive Lectures, page 5.

Periods 1-4, Lecture Period 5 ~ Ken Koons, Sheldon Browder

Exploring China via Chinese
With China’s 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 ~ Native Chinese Instructors

Healing & the Poetry of War
Join Week II keynote speaker Frederick Foote in this participatory class which will focus on his award winning poetry and groundbreaking work on integrative health.

Period 4 ~ Frederick Foote

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. Explore the music and ideas of Bessie Smith, Brian Ó hAirt, the Down Home Divas, Holly Near, and many others as we break down stereotypes and learn from them and from each other. Everyone is welcome to join the discussion, regardless of age, gender, or orientation.

Period 3 ~ Ryan Koons

Let’s Tell a Story ~ No Homework ~ No Power Points
See Literary & Performing Arts, page 18. Period 2 ~ Pun Plamondon

Language Diversity and Prejudice in English
Examine assumptions about language by looking at some of the many dialects of English and how they developed, along with the beliefs and prejudices that educated people often hold toward so-called non-standard varieties and those who speak them. Along the way, we will consider well-known varieties like Appalachian English, African-American English, and other regional varieties. We will ask ourselves about accents and slang, about old ways of talking and new ways of communicating (such as texting). Is change in language inevitable? Is linguistic variety a curse for English or something to celebrate?

Period 4 ~ Bill Spence

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

www.CommonGroundOnTheHill.org
**LITERARY & PERFORMANCE ARTS**

**Great Story Swap – Tell a Story/Learn a Story**
The vast talent and experience of Common Ground on the Hill’s faculty 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 ~ Pun Plamondon

**Healing & the Poetry of War**
Join Week II keynote speaker Frederick Foote in this participatory class which will focus on his award winning poetry and groundbreaking work on integrative health. ◾ Period 4 ~ Frederick Foote

**Let’s Tell a Story – No Homework – No Power Points**
Hear 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

**Odysseus in Symphony**
Odysseus in Symphony is an ensemble workshop, attempting to share the burden of war through musical folklore provided by combat veterans of the Common Ground on the Hill Veterans Initiative. This composition focuses on the journey before, during, and after one’s combat experience. This is a collective project designed for intermediate to advanced musicians, as well as veterans and CGOTH members who are interested in acting and producing a theatrical performance. After Traditions Weeks, members of this course will remain in contact via the web to further collaborate with one another. ◾ Period 3 ~ Nick Salcedo; choreography by Livia Vanaver; with BárÁ Grímsdóttir and Chris Foster

**INSTRUMENTAL**

**Choosing the Right Instrument**
Try out more than 100 folk instruments at Todd’s Musical Petting Zoo. Todd can offer spot lessons on the basics of an instrument. Some instruments will be available for overnight loan and/or joining a Common Ground class. ◾ Period 1 ~ Todd Crowley

**Guitar**

**Beginning Guitar**
This class will cover posture, tuning, and instrument care as well as learning standard chords, and various right-hand techniques. Our survey of the guitar’s far-reaching potential will also include alternate tunings, song accompaniment, playing with other musicians, use of capo, and more. For both the true beginner and the intermediate player looking for one-on-one guidance to move to the next level. ◾ Period 2 ~ Howie Bursen

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

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

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**DISTINCTIVE LECTURE SERIES**

**Liberation Movement – Where Ancient Technology Meets Modern Musical Ritual**
An exploration of Peruvian shamanism, alchemical healing and evolutionary potential in the synthesis of ancient and modern cultural music tradition with Grant Chambers of the Heavyweight Dub Champion Project and DJ singer-songwriter Sasha Rose, also known as Sasha Butterfly. ◾ Period 4 ~ Grant Chambers, Sasha Rose

**The Meaning of Homelessness**
This course is also offered in Week I. See Distinctive Lectures, page 6. ◾ Period 1 ~ Jim Kunz, Damien Haussling and members of the Baltimore Area “Faces of the Homeless” Speaker’s Bureau

**Nonviolent Problem-Solving: Strategy, Script-breaking, and Disobedience**
This course is also offered in Week I. See Distinctive Lectures, page 6. ◾ Period 2 ~ Charles Collyer and Pamela Zappardino

**Peace Education in the Classroom**
Scotsman Paul Creighton brings his award-winning peace education curriculum into our midst. 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. 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. You will leave the class realizing that it’s not only teachers who can instruct young people about peace. ◾ Period 3 ~ Paul Creighton

**Samaritans at the Border**
This course is also offered in Week I. See Distinctive Lectures, page 6. ◾ Period 2 ~ Shura Wallin, Pablo Peregrina

**Teaching Communication and Culture in Chinese Language Programs**
This course begins during Week I and continues in Week 2. NOTE: Fluency in Chinese and an interest in teaching Chinese in K-12 settings is required. See Distinctive Lectures, page 6. ◾ Periods 1-5 ~ Native Chinese instructors

**Veterans Initiative**
This course is also offered in Week I. See Distinctive Lectures, page 6. ◾ Period 2 ~ Josh Hisle, Frederick Foote, Tim Scully, and others

**Why Race Still Matters**
With the Black Lives Matter protests and the division of Americans across the nation, one point remains: race still matters. However, many people do not know or understand exactly why race matters, how much it matters, or the degree to which it still divides the US. We will discuss current events such as the deaths of black men that led to racialized debates in the US, how and why race still influences many of our social debates, and what we can do in our own lives and spheres of influence to work towards a more racially egalitarian society. ◾ Period 4 ~ Richard Smith

**World Music**
Join Bill Vanaver on 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 Balkan music, gain insights about the social roles of music styles from Balinese 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 Vanaver
Beyond Beginning Guitar
This guitar class is for those who have already taken Beginning Guitar or who play a bit and don’t feel ready for a full intermediate guitar class. This class carries on from where beginner classes leave off, focusing on both finger picking and flat picking, and learning some enjoyable songs. Those students who are taking up the guitar after a long hiatus will find this class a good fit too. ❖ Period 4 ~ Howie Bursen

Blues and the Electric Guitar
Acquire the basic skills to organize the fingerboard and learn to play in the styles of B.B. King and Albert King. We’ll also discuss the techniques of many other favorite players and how they 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. Students are encouraged to bring a small amp to class, along with a tuner, guitar cable and extension cord. ❖ Period 3 ~ Harry Orlove

Blues Guitar with Guy Davis
Guy Davis is a consummate blues guitarist, reflecting the styles of the great acoustic masters as well as bringing a lot of his own guitar artistry to the plate. Don’t miss this chance to learn from one of the greats. ❖ Period 4 ~ Guy Davis

Blues Guitar with Martin Grosswendt
Martin Grosswendt has been exploring the roots and branches of American acoustic music for more than 40 years. A master of pre-war blues and other southern traditional music, his fingerpicking, bottleneck playing and singing amaze and move audiences, critics and other musicians alike. Take this opportunity to learn roots guitar from one of the best musicians and teachers in the idiom. ❖ Period 1 ~ Martin Grosswendt

Brazilian Guitar & Song
is also offered in Week I. See Guitar, page 7. ❖ Period 3 ~ Patricio Acevedo

Guitar Skills with Rich Moore
Expand your guitar skills with Rich Moore! Instruction in the world of using dropped D tuning, chords and voicings; open tunings for the beginner; turn-arounds; employing the moving thumb and the “pinch” in a basic picking pattern; and accompanying the singer, including where not to play. ❖ Period 2 ~ Rich Moore, Mollie O’Brien

Jazz Guitar Topics – Versatile & Easy
This class is an introduction to 3-note “big band” chords and improvising over chord changes. We’ll look at chords by learning a family of chord voicing and applying them to songs such as “Honeysuckle Rose,” “I Got Rhythm,” and others; and we’ll approach improvising by looking at what is probably the most common chord sequence in jazz, the II/V progression, learning by example through compositions of Dizzy Gillespie, Charlie Parker, and others. ❖ Period 1 ~ Joe Salley

Mariachi
See Band Workshops, Jams, Recording, page 23. ❖ Period 3 ~ Ronstadt Generations, Ralph Gordon

Pickin’ Them Blues!
(Int./Adv.) Beginning/intermediate blues slide and picking styles – singing AND playing. This is NOT Beginning Guitar – students MUST KNOW SOME CHORDS!!! Learn the rudimentary “bottleneck” or “slide” guitar techniques, including different tunings, how to “hold the bottleneck,” etc. Explore the techniques of Robert Johnson, Fred McDowell, and picking styles, songs and techniques of blues guitarists of Blind Boy Fuller and Brownie McGee. Students must bring: STEEL STRINGED guitar (NO plastic or gut stringed instruments will work for “bottleneck” or slide playing) and one medium to heavy metal slide (NOTE: Glass OK, but needs to be HEAVY glass OR a spark plug socket wrench works!). Tape recorder ENCORED!!! ❖ Period 3 ~ Sparky Rucker

Swing Guitar
(Int./Adv.) We’ll explore the “closed” chord voicings and progressions that define swing. Whether it’s 1920s American popular music, classic sounds from the Big Band era, Gypsy Jazz or even Be-Bop, the fundamental tools of swing guitar are common to every style. We’ll learn about rhythmic “feel,” chord substitutions, scale and arpeggio soloing and delve into the mysterious world of the diminished scale. ❖ Period 5 ~ Harry Orlove

Fiddle

Beginning Fiddle
(Beg.) Learn 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. Tuning, bowing, scales, intonation, and tunes will be taught. This course is designed 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. ❖ Period 4 ~ Ryan Koons

Old-Time Fiddle I
(Beg.) Acquire the basics of old-time Appalachian fiddle, the stepping stone to more advanced old-time. Learn basic bowing techniques and phrasing that defines the old-time style. The instructor will teach a variety of old-time tunes and students will emerge from this class with tunes to play! 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. ❖ Period 3 ~ Ken Kolodner

Old-Time Fiddle II
(Int./Adv.) 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 with be used (e.g. GDGD, ADAD, AEAE; DDAD). To help move us along, written music with bowings will be provided for all tunes. ❖ Period 4 ~ Bruce Molsky

Banjo

Banjo with Martin Grosswendt: Dock Boggs and Clawhammer
Learn old-time banjo from a master musician and teacher who is equally at home with early banjo stylings and the drop-thumb techniques of today’s more acrobatic players. It has been said that “Martin lives at the intersection of old-time and the blues, comfortably at home with the likes of Dock Boggs, Son House, and Joseph Spence.” ❖ Period 3 ~ Martin Grosswendt

Drumming: Percussion Accompaniment with Sticks, Hands and Brushes
Learn percussion on the banjo! See Percussion, page 25. ❖ Period 3 ~ Steve Bloom

Old-Time Banjo I
(Beg.) Upon completion of the course, you will have the basic techniques and skills needed to explore a world of musical enjoyment which only limit is your imagination. No banjo playing experience is necessary; true beginners are welcome. ❖ Period 1 ~ Brad Kolodner

Old-Time Banjo II
For students who can tune their banjo to G tuning, play several songs and tunes start to finish, and who know basic chords in G tuning (G, C, D7, Em, Am). After assessing skills, students will learn new tunings (C and Double C); drop thumb/double thumbing, slides, hammer-ons, and pull-offs; new repertoire including songs & tunes in each tuning; and practice techniques. ❖ Period 2 ~ Bruce Molsky
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<th>Time</th>
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<td>9:00—10:15 AM</td>
<td>Morning Yoga</td>
<td>African Dance</td>
<td>Appalachian Song</td>
<td>Celtic Fingerstyle Guitar</td>
<td>Folk Dance</td>
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<td>10:30—11:45 AM</td>
<td>Beginning Guitar</td>
<td>Bluegrass Mandolin I</td>
<td>Brazilian Guitar</td>
<td>Electric/Acoustic Bass</td>
<td>Bodhran</td>
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<td>1:00—2:15 PM</td>
<td>Mandolin I</td>
<td>Guitar I</td>
<td>Irish Song</td>
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<td>2:30—3:45 PM</td>
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<td>Banjo I</td>
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<td>Harp</td>
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<td>4:00—5:30 PM</td>
<td>Mandolin I</td>
<td>Banjo I</td>
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**Evening Events**

- **5:45 PM**: Dinner
- **6:45 PM**: Art Exhibit & Lectures
- **6:45 PM**: Concerts
- **7:00 PM**: Keynote Lecture
- **8:00 PM**: Concerts

**World Village**

- **8:30 PM**: Concerts
- **8:30 PM**: Concerts
- **8:30 PM**: Concerts
- **8:30 PM**: Concerts

**SCHEDULE-AT-A-GLANCE**

- **7 AM - 7:45 AM**: Morning Yoga
- **7:30 AM - 8:45 AM**: Breakfast
- **8:00 AM - 12:00 PM**: Classes
- **12:00 PM - 2:00 PM**: Lunch
- **2:30 PM - 4:30 PM**: Classes
- **4:30 PM - 6:30 PM**: Dinners
- **6:30 PM - 8:30 PM**: Social Events

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<td>7 AM — Morning Yoga</td>
<td>Banjo with Martin Grosswendt</td>
<td>Acoustic Bass Tutorial</td>
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<td>Business &amp; Self Care</td>
<td>All Tied Up Silk Scarf Painting</td>
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<td>Beginning Ukulele</td>
<td>Blues Harmonica I</td>
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<td>Blues Guitar with Martin Grosswendt</td>
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<td>Blues Piano I</td>
<td>Conquering the Inevitable</td>
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<td>Choosing the Right Instrument</td>
<td>Creating a Musical Bond - Autoharp</td>
<td>Blue Mando à la Monk</td>
<td>Big Song Swap</td>
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<td>Dugout Canoe (Periods 1-4 demo)</td>
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<td>Blues Guitar with Guy Davis</td>
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<td>Jazz Guitar Topics</td>
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<td>Common Ground on the Grill</td>
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<td>Meaning of Homelessness</td>
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<td>Contemp. Native Amer. Philosophy</td>
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<td>Dugout Canoe (Lecture)</td>
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<td>Old-Time Jam</td>
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<td>Liberation Movement</td>
<td>Radio Production &amp; Broadcasting</td>
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<td>Songs of Scotland</td>
<td>Minstrel Show</td>
<td>Scottish Dance Tunes for Harp</td>
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<td><strong>Bolded Classes Continue into Period 2</strong></td>
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<td>Music of “The Band”</td>
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<td>Bodhran Construction</td>
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<td>Stained Glass Sun Catchers</td>
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<td>Bowl &amp; Spoon Carving</td>
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<td>Custom Vinyl Toys</td>
<td>Ubuntu Choir</td>
<td>Teaching Comm. &amp; Culture in Chinese</td>
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<td>Designing a Scandinavian Rya Rug</td>
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<td>Developing Decorative Imagery for Ceramics</td>
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**DINNER 5:45 PM**

- **Evening Events**
  - 6:45—7:45 PM: Art Exhibit & Lectures — Rice Gallery
  - 6:45—7:45 PM: Interracial Gospel Choir & Orchestra
  - 6:45—7:45 PM (Tues & Thurs only): Open AA Meeting
  - 8:00 PM (Monday Only): Keynote Lecture—Dr. Frederick Foote
  - 8:00—10:00 PM: Concerts—Alumni Hall Theater
  - 10:00—11:30 PM: Dances—Alumni Hall Theater
**Mandolin**

**Beginning Mandolin**
Because of its small size and orderly fingerboard, 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. ✤ Period 3 ~ Tim Porter

**Blue Mando à la Monk**
The Thelonious Monk, ever mindful of the collaboration that must exist among musicians while performing, developed twenty-four points of advice for jazz musicians. We'll cover those points and much more as the course this year focuses on many tunes not taught before in this course, such as: *Afternoon in Paris* by John Lewis, *Boplicity* by Miles Davis, *Nuage* by Django Reinhardt, *Now Is The Time* by Charlie Parker, *You Don't Know What Love Is* by Raye and DePaul, *Carinhaso* by Pixinuinha, and of course *Blue Monk* by Monk. These are among the tunes whose melodies, harmonies, and improvisation we’ll explore in a combo-like setting permitting students to “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. The course is primarily for intermediate and beyond players, although beginners may find it worthwhile. ✤ Period 4 ~ Tim Porter, Joe Selly

**Ukulele**

**Beginning Ukulele**
This class is also offered during Week I. See Ukulele on page 8. ✤ Period 1 ~ Sharrie George

**Intermediate Ukulele**
This class is also offered during Week I. See Ukulele on page 8. ✤ Period 2 ~ Sharrie George

**Bass, Cello**

**Acoustic Bass Tutorial**
This class will cover technique, theory and how the bass interfaces with other band instruments in many genres including bluegrass, Celtic, blues, old-time, and folk music. All levels of students are welcome. Acoustic and Electric basses are welcome. ✤ Period 4 ~ Ralph Gordon, Chris Westhoff

**Harp**

**Beyond the Basics: Harp**
This class will discuss ways to push yourself to improve your skills and to work towards more challenging music, including discussion of practice techniques, relaxation, visualization, and skill assessment. (Many of these techniques will work with other musical instruments and even other skills beyond music.) We will work with a tune or parts of tunes to apply these techniques, and students can also bring tunes they want to work on for use to refine the techniques during the class. All levels. ✤ Period 4 ~ Jo Morrison

**Scottish and Gaelic Slow Airs**
We’ll learn what makes Scottish airs so special, from ancient clarsach ports to modern evocative tunes. Teaching will be slow and relaxed, building layers of sound to create some beautiful music. All levels that already play harp. ✤ Period 2 ~ Wendy Stewart

**Scottish and Gaelic Song with Harp (or other instrument) Accompaniment**
Suitable for singers, instrumentalists or both, this class will cover simple Gaelic work songs, Border ballads, traditional and newer material. We’ll talk about effective but simple ways to accompany and harmonize Scottish folk songs and explore the stories and histories behind the words and tunes. ✤ Period 1 ~ Wendy Stewart

**Scottish Dance Tunes for Harp**
(Int./Adv.) The pace will need to be a bit faster but simplified tunes and easier bass lines also taught - power harping! Less advanced harpers are welcome to come observe and absorb what they can. Folks interested in just dancing also welcome to come, get a feel for the tunes and then make them visible for us. ✤ Period 5 ~ Wendy Stewart

**Stunning 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. ✤ Period 3 ~ Jo Morrison

**Dulcimers**

**Hammered Dulcimer Backup**
(Int./Adv.) Learn to play back-up on the hammered dulcimer! We will start by learning chords all over the instrument in a way that's easy to apply and easy to remember. As we learn tunes, we'll discover different back-up methods for different styles of music, from calypso to folk, jazz to gospel. Become familiar with great rhythms while learning different ways to accompany almost any kind of tune! Note: This is a 2-period class. ✤ Periods 3 & 4 ~ Guy George

**Intermediate/Advanced Hammered Dulcimer**
Discover how to incorporate a variety of techniques in arranging (e.g. three note chords, valley rolls, bass lines, tremolos, arpeggio fills, etc.), develop hammering skill, the application of chord theory, and accompaniment ideas in a variety of traditional old-time and Celtic tunes. Music 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. ✤ Periods 1 & 2 ~ Ken Kolodner

**Mountain Dulcimer Construction**
See Art of Making Instruments, page 27. ✤ Periods 3 & 4 ~ Tom Jolin

**Autoharp**

**Creating a Musical Bond with the Autoharp**
Learn autoharp ergonomics, strumming patterns, chord progressions, singing in different keys, and melody pinching. Free loaners available. ✤ Period 2 ~ Todd Crowley, Jim Weed

**Harmonica**

**Backup Harmonica**
(Int./Adv.) Participants learn how chords and single notes can be used to support the prominent voice. What do I need to change when my harp becomes the leading instrument? Participants should be familiar with breathing patterns and single note playing. We will also review the technique of “bending notes” as this will greatly enhance our versatility. Students should bring a diatonic harmonica in the key of A. ✤ Period 1 ~ Walter Liniger
**Blues Harmonica I: Whooping and Wailing**
Learn the fundamentals of playing blues on the harmonica. Students will start out learning how to get single, clear notes, then quickly progress to 12-bar blues. Acquire techniques including chugging, bending notes, and trills. Rhonda will teach blues riffs and help students 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

**Wind & Free Reed**

**Introduction to English Concertina**
Several simple tunes will be taught to gain familiarity with the English Concertina fingeringboard 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.  
*Period 4* ~ Wayne Morrison

**Introduction to the Highland Bagpipe**
Learn the rudiments of playing the Great Highland Bagpipe including basic fingering and embellishments. The different types of bagpipe music will be discussed and simple tunes will be taught. This is a class for beginners, and as such, there will be no learning done on the bagpipe itself. Students will learn on the bagpipe’s practice instrument, the practice chanter. A limited number of practice chanters will be available for rent for the week. Contact the instructor at tewok@portrigh.com to reserve a chanter.  
*Period 5* ~ Wayne Morrison

**Tin Whistle I**
Learn finger positions of the whistle, articulations, embouchure and diaphragm control. Play in different keys, add easy chromatic notes, and learn some helpful tips and tricks as we learn some great tunes! A “D” whistle is needed for this class. Inexpensive, great sounding whistles will be available at the start of class.  
*Period 1* ~ Guy George

**Tin Whistle II**
Take your tin whistle to the next level with chromatics, technique, tone, breathing, tonguing, duets, playing in different keys, different styles, and more! Great for back-up, solos and embellishing! A “D” whistle is needed for this class.  
*Period 3* ~ Frank McGuire

**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.  
*Period 1* ~ Rhonda Rucker

**Piano II – Blues, Rock & Folk**
(Int.) If you already play piano and are ready to get into blues, barrelhouse, boogie-woogie or rock playing, Louie starts with fairly simple rhythm patterns, expanding into solo playing. He systematically builds strength and agility, first in the right hand, then in the left, until you are playing complicated right- and left-hand patterns and are on your way to playing both lead and rhythm piano. He gives hints and pointers about playing in the traditional blues/rock & folk styles, both as a soloist and as a member of a band. Learn how to sing along or accompany a singer while playing some “Band” songs and blues favorites.  
*Period 3* ~ Professor Louie

**Beginning Steel Drums**
This class is also offered in **Week I.** See *Percussion,* page 11.  
*Period 5* ~ Guy & Sharrie George

**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. Beginning to intermediate level players with all instruments are welcome.  
*Period 5* ~ Guy Davis, Professor Louie, Walter Liniger, Martin Grosswendt

**Mariachi**
Learn the style, rhythms, and chord progressions of mariachi music as well as some of the traditional solo picking material for songs like Cascabel, La Bamba, Guantanamera, La Negra, and more! Come prepared with any instrument that you can strum, pick, and/or play chords.  
*Period 3* ~ Ronstadt Generations, Ralph Gordon

**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, Harry Orlove

**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* ~ Brad Kolodner, Ken Kolodner, Bob Lucas, Bruce Molsky

**An Organic Approach to Sound Reinforcement for Live and Recorded Acoustic Music**
Learn to mic and reinforce any type of instrument or voice, use dynamic processing and EQ, and mix all of these elements for all genres in both recorded and live music. Students will also learn some tips and tricks to interact with performers to make the live sound experience as pleasurable as possible for all parties involved.  
*Period 2* ~ Pete Ronstadt

**Radio Production & Broadcasting Workshop**
Learn in-studio broadcasting techniques, with additional attention to artist interviews, live concert recording and audio editing. Create a brief “on air” production with the help of the instructors. No previous experience required.  
*Period 5* ~ Cary Wolfson, Phil Speiss

**Scandinavian Music**
This two-period class will include specific instruction on Scandinavian fiddle and nykelharpa, and all instruments including guitar are welcome. Scandinavian singing will be included. The class will build a repertoire and work toward an informal performance.  
*Note:* 2 period class.  
*Periods 1 & 2* ~ Peter ‘Puma’ Hedlund, Bárå Grímsdóttir, Chris Foster, Ryan Koons

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

Big Song Swap
This class is also offered during Week I. See description on page 10.  
.stub Period 5 – Chris Foster, Bára Grimsdóttir, Josh Hisle, Paul Creighton, Mollie O’Brien, Rich Moore, Sparky & Rhonda Rucker, Bill Vanaver, Sasha Rose, Pablo Peregrina, Tim Scully

Blues with a Feeling
Blues is the underpinning of some, if not the majority, of our best popular music: folk, jazz, rock, soul, rhythm ‘n blues. Using classic and rare recordings and film, this course is guaranteed to open your ears and eyes to the blues and its mammoth impact on American culture. Count on a good time when Cary, producer of the syndicated radio show Blues from the Red Rooster Lounge, shares his experiences as a fan, radio host and magazine publisher, along with a bevy of examples from his vast audio and video collection.  
.stub Period 3 ~ Cary Wolfson

Men & the Blues
This class will consider men and the blues and how gender influences the narrative of this truly American musical genre born of slavery and Jim Crow. Four modern bluesmen will lead this class which will include playing, singing and learning about the classic and perhaps little-known bluesmen who define the idiom. Bring your guitar!  
.stub Period 2 ~ Guy Davis, Walter Liniger, Martin Grosswendt, Sparky Rucker

Middle and Near Eastern Tunes and Modes
(Int.) Be adventuresome and try a genre you (probably) haven’t played before. Work on a song together including harmonies that you can take home with you. There’ll be some handouts included. Bringing a song to work on is encouraged and welcomed. All levels welcome.  
.stub Period 3 ~ Mollie O’Brien, Rich Moore

Singing for the Shy
Many people who say they can’t sing remember the very moment that someone told them their voice was better suited for speaking than singing and they never sang again. If you are one of these people and you would like to regain your birthright of song, Sally Rogers will help you find your voice. Be brave! Come sing again!  
.stub Period 3 ~ Sally Rogers

Singing with Mollie O’Brien
After 10-15 minutes of warm ups, we’ll work on skills including interpreting songs, arranging, finding the key that works for you, breathing, dynamics, helpful critiquing and more. For the last ½ hour or so of each class we’ll work on a song together including harmonies that you can take home with you. There’ll be some handouts included. Bringing a song to work on is encouraged and welcomed. All levels welcome.  
.stub Period 3 ~ Mollie O’Brien, Rich Moore

Songs of Scotland
Explore some of the things which make such a small country so big in peoples’ memories. Hear and learn to sing songs of love, songs of freedom, songs of loss, songs of emigration, protest songs, comic songs, and children’s songs. Learn about the connection between Gaelic songs and songs from the gospel tradition, as well as 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!  
.stub Period 2 ~ Paul Creighton

Songs of the Southwest - Canciones de mi Padre
The Ronstadt Generations – Michael J. (Linda’s brother) and sons Michael G. and Pete narrate and demonstrate the colorful music and history of their family. Dating back five generations to Federico “Fred” Ronstadt in the 1800s, music reflects their mixed Mexican, Southwestern and German roots. Explore polka, mariachi, huapango, classical, folk, early rock, and the diverse original songwriting of today’s generation. Share your family music histories and traditions as well, time permitting. Handouts will include lead sheets for chords and lyrics.  
.stub Period 4 ~ Ronstadt Generations

Songwriting – Old Forms, New Words
This workshop will both inspire you and teach you to find the songwriter within yourself. Bring your instrument, paper and pencil, perhaps a recording device, and most of all, your interest in writing a song. Students are encouraged to bring songs they have written, unfinished songs and even fragments of a song idea.  
.stub Period 1 ~ Bob Lucas, Chris Westhoff

Ubuntu Choir
This course is also offered during Week I. See Singing, Songwriting, Theory, page 11.  
.stub Period 2 ~ Elizabeth Melvin

Understanding the Modes
(Int.—Adv.) The familiar do-re-me/fa-so-la-ti-do scale is the starting point for six other, but less familiar diatonic scales. Whether the music is old-time, Southern Appalachian, Celtic or Chinese, 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.  
.stub Period 4 ~ Bill Troxler

World Music
See Distinctive Lectures for complete description on page 18.  
.stub Period 4 ~ Bill Vanaver

PERCUSSION

Beginning Steel Drums
This course is also offered in Week I. See Percussion on page 11.  
.stub Period 5 ~ Guy & Sharrie George

Bodhran
This course is also offered in Week I. See Percussion on page 11.  
.stub Period 4 ~ Frank McGuire

Bodhran Construction
This course is also offered in Week I. See Art of Making Instruments, page 14.  
.stub Periods 1 & 2 ~ Frank McGuire

Brazilian Percussion Ensemble Workshop
This course is also offered in Week I. See Percussion on page 11.  
.stub Period 4 ~ Patricio Acevedo
Bloom
Livia Vanaver, Miranda Wilde ten Broeke, Jon Seligman, Tom Chess, Steve

Acupressure and Self Care
This course is also offered during Week 1. See Human Arts, page 12.

VISUAL ARTS

VISUAL ARTS: 2-DIMENSIONAL ARTS

Drumming: Percussion Accompaniment with Sticks, Hands and Brushes
Develop basic technique and “feel” with drumsticks, hands, fingers, and brushes. Learn tasteful accompaniment strategies for small ensemble situations, and also a bit about improvisation within a “drum choir” setting. The instructor’s progressive approach uses “nesting” rhythms that lend themselves to call- and- response and other games, and also to easy mastery by the musical novice. Please bring your percussion instruments before the last day, if you desire specialized coaching on it/them. (Special note for banjo players: learn percussion on the banjo!) Class size is limited to 16.  ❖ Period 3 ~ Steve Bloom

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. The instructor has studied riqq for 20 years under the direction of Michel Merhej and Glen Velez. Drums will be available for use during the week.  ❖ Period 3 ~ Jon Seligman

DANCE

Bustin’ Loose
Enjoy moving in this class with easy and fun games and activities designed to tap into the individual’s own playfulness and creativity without being judged or assessed. The class does not require learning specific steps, so students move freely and are energized and inspired by moving just for the fun of it, including students who will be focused on their instrument, art, or craft for most of the day.  ❖ Period 4 ~ Eileen Carson Schatz with Steve Bloom

World Dance
Learn a selection of dances from Syria, Morocco, Israel, India, Bulgaria, Macedonia, and Greece, along with dances from China, Italy and Canada. This class is designed for all levels and for teachers to gather exciting and informative material for their own multicultural curriculum. Dance DVDs and information will be given at the end of the week.  ❖ Period 1 ~ Bill & Livia Vanaver, Miranda Wilde ten Broeke, Jon Seligman, Tom Chess, Steve Bloom

Yoga Rhythms
This class is also offered in Week 1. See Dance, page 12.  ❖ Period 4 ~ Marya Michael

VISUAL ARTS

2-Dimensional Arts
Botanic Drawing and Painting
Discover basic botany and learn about the inner workings of flowers, with fresh-cut herbs and flowers to observe in the studio. Bring a digital camera to take photos of the flowers and herbs for use later. Take a garden walk and create potpourri and other herbal products. The final project will begin with sketch pad and pencil, colored pencil for the preliminary design and then on to acrylics or watercolor. steelfarm@embarqmail.com All levels; limit 10 students; ages 16 and older. Full materials and reading lists are online.  ❖ Periods 3 & 4 ~ Barbara Steele

Bicycling
This course is for all levels of cyclist. For relative beginners, we will introduce you to your bike, how to use the gears, proper riding technique, and simple maintenance. We will go for appropriate length rides so that you 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

Bustin’ Loose
See Dance, above.  ❖ Period 4 ~ Eileen Carson Schatz with Steve Bloom

Golf in the Morning
Gain tips on how to stay out of the woods and move your ball from tee to hole in as few strokes as possible. Players will meet on the practice green of the college course by nine each morning. Following fifteen minutes or so of short game practice, players will play the college’s nine-hole course. 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: this is a 2 period class!  ❖ Periods 1 & 2 ~ Phil Gallery

Morning Yoga Class
This class is for everyone – those who have practiced Yoga for years and those who are eager to try it out. The class is a series of asanas or yoga poses with emphasis on alignment, coordinated with the breath, to build strength and increase flexibility, self-awareness and ending in deep relaxation to integrate the practice. These classes emphasize precision and body awareness and use props such as blocks and straps to facilitate movement into the poses. Hands-on assists are offered to ensure optimal alignment. Options are offered for beginners and to allow more advanced students to go deeper into the poses. Note: This course is an additional $50 for full-time students.  ❖ 7:00 AM ~ Cindy Rierson

Yoga Rhythms
This class is also offered during Week 1. See Dance, page 12.  ❖ Period 4 ~ Marya Michael

YOUTH PROGRAM

World Village
This course is also offered in Week 1. See World Village on page 12.

VISUAL ARTS

Human Arts

Afternoon Yoga Class
Traditional Chinese Medicine holds that our life force (chi) flows throughout our meridian system contained within our connective tissue (tendons, ligaments, and fascia.) Yin yoga works this energetic system by stretching the connective tissue of the knees, hips, pelvis, and spine, thereby facilitating the flow of chi for our general health. Poses are held for 3-5 minutes (no standing poses). Yin Yoga encourages a greater capacity for mindful awareness and helps us realize a deep sense of peacefulness and ease. This class is suitable for all levels.  ❖ Period 5 ~ Cindy Rierson
VISUAL ARTS: 2-DIMENSIONAL ARTS

Cell Phone Photography: From the “Selfie” to Artistic Self Expression
Capture images using better light, focus, and composition. Explore composing for Instagram. Alternative camera apps will also be demonstrated. Increase your ability to use any style camera from a digital point-and-shoot to a high end DSLR. **Students should bring** their own cell phone, as well as comfortable walking shoes to explore McDaniel’s campus and Westminster. For all levels and OS types.
http://www.walterpcalahan.com All levels; limit 10 students; ages 16 and older. ✅ Periods 3 & 4 ~ Walter Calahan

Collage Art Journaling
Create a personal images-and-words journal using paints, markers, oil pastels, decorative papers, magazines, photocopies, stamps, ribbons, and more. 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@rikischneyer.com All levels; limit 10 students; ages 16 and older.
Materials fee: $35. ✅ Periods 3 & 4 ~ Riki Schneyer

Knots & Spirals: Celtic Imagery and Relief Printmaking
Unravel the secrets of simple Celtic knots and spirals as you carve a “stony” linoleum block. Design, carve, and print your image on paper and fabric. **Students should bring** an old apron and disposable gloves. Students may also want to bring their own paper, if desired, and a pre-washed, plain T-shirt or other lightweight fabric to print. Caution! Sharp tools are used. Hand strength is needed. www.facebook.com/mara.artsworks seanmhara@gmail.com All levels; limit 8 students, ages 16 and older.
Materials fee: $20. ✅ Periods 3 & 4 ~ Shawn Lockhart

Manga
Learn to compose, draw, ink, and color a manga page, while learning of the cultural relevance of manga in Japanese culture, and the world stage for art. **Students should bring** a color medium of your choice. For beginners, colored pencils or washable markers are recommended; for more advanced students: watercolors or permanent markers like Prismacolor colored pencils or washable markers are recommended; for more advanced students: watercolors or permanent markers like Prismacolor. Basic principles of landscape painting “en plein air” including composition, perspective, color and value will be discussed. Demonstrations in color mixing and beginning the painting with a loose monochrome underpainting will be demonstrated by the instructor. There will be a power point presentation: “Painting the Landscape with a Limited Palette.” jeaneansongmartin6@gmail.com All levels, limit 12 students; ages 16 and older. Full materials list is online. ✅ Periods 1 & 2 ~ Don Elmes

Plein Air Oil Painting
Explore the use of a limited palette (3 primary colors) as it applies to landscape painting. Working with fewer color options is a great way to learn color harmony and understanding temperature relationships. Learn how to “mix” the colors needed rather than relying on a multitude of colors. Basic principles of landscape painting on location “en plein air” including composition, perspective, color and value will be discussed. Students should bring a variety of pastels they have or purchase a medium hard pastel or similar brand markers, available online or at art stores like Michael’s. Additional supplies will be provided. Advanced students may bring pastels they have or purchase a medium hard pastel or similar brand markers, available online or at art stores like Michael’s. Additional supplies will be provided. Advanced students may bring pastels they have or purchase a medium hard pastel or similar brand markers, available online or at art stores like Michael’s. Additional supplies will be provided. Advanced students materials fee covers inks and fine brushes. To provide sufficient inks and fine brushes. Full materials list is online. ✅ Periods 3 & 4 ~ Linda Harrison-Parsons

Stained Glass Sun Catchers
This course is also offered in Week 1. See 3-Dimensional Arts, page 13. ✅ Period 5 ~ Ragtime

Watercolor Exploration: Gaia and the Green Man
The spirit of nature and the earth is often visualized and personified as “Gaia” (from Greek mythology) or the “Green Man” (Celtic origins). Participants will choose one of these two ancient icons to develop a figure-centered expression of praise for our natural world. Reference images provided. Learn basic watercolor lifting and glazing techniques to bring out the figure emerging from a loose wet-on-wet background. Painters will work from the central figure outward, adding less-detailed imagery of natural forms that each chosen spirit figure might embody. High school art teachers could particularly benefit from learning this means of bringing basic watercolor techniques to teens. Students may bring their own supplies in lieu of materials fee. ellen.elmes@gmail.com All levels; limit 16 students; ages 16 and older.
Materials fee: $15. Full materials list is online. ✅ Periods 1 & 2 ~ Ellen Elmes

See full course descriptions, Faculty bios, and photos online!
www.CommonGroundOnTheHill.org
3-Dimensional Arts

Adventures in Glass Beadmaking II
(Int.) For those who have made beads within the last three years and can comfortably 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. 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. ngelsinger@gmail.com Intermediate level; limit 8 students; ages 16 and older. Materials fee: $20. (additional materials at cost).  Periods 3 & 4 ~ Nolly Gelsinger

Appalachian Egg Basket
An egg basket’s form is dictated by function. This class will discuss the history of the egg basket and emphasize the round ribbed technique in basket construction. Using 10” oak hoops, natural ribs and flat weavers, students will weave a finished basket that will measure approximately 12” in length, 12” tall and 10” diameter opening. Learn to weave a decorative pattern for the basket handle, weave a God’s eye, and sight, whittle, and insert primary and secondary ribs. Learn how to weave so that the basket ‘sets’ well and weave a neat decrease. Experiment with various color reed combinations to add individual patterns. sswscha@gmail.com All levels; limit 12 students; ages 16 and older. Materials fee: $30. Full materials list is online. Period 5 ~ Sharon Schaeffer

Custom Vinyl Toys!
Customize a vinyl toy with a variety of blank toys and materials to work with. The toy can be painted, added to with polymer clay, fabric, metal, or whatever materials will help make the toy a uniquely personal creation. The materials fee covers two blank vinyl toys, acrylic paints, white Sculpey, clay tools, X-acto blades and brushes. Students can bring in personal clay toys, color Sculpey, acrylic paints, and/or vinyl toys. Blank vinyl toys can be found at art stores like AC Moore or Michaels, Barnes and Noble, or even at Walmart or Target. Any questions can be sent to kajusensei@gmail.com All levels; limit 15 students; ages 12 and older. Materials fee: $15. Periods 1 & 2 ~ Kelsey Wailes

Developing Decorative Imagery for Ceramics
Learn to develop decorative elements for ceramics, both utilitarian and/or architectural. Choose concept-pertinent imagery, and then learn various forming techniques and methods of application. Students may bring their own tools or a pottery tool kit ($17.95) is available from Baltimore Clayworks Supply. The materials fee covers a 50 lb. box of Laguna Soldaate 60 sculptural stoneware clay. Together, the class will build a paper kiln, made of newspaper and clay slip. The construction and firing of which will be a day event, with the firing finishing in the evening hours. danielcavey@hotmail.com All levels; limit 8 students; ages 16 and older. Materials fee: $28. Periods 1 & 2 ~ Daniel Cavey

Exploring Sculptural Forms: Hand-Building Techniques
Create the illusion of movement through the repetition of modular forms using Laguna Soldate 60 clay. Students may bring their own tools or a pottery tool kit ($17.95) is available from Baltimore Clayworks Supply. In addition to working on hand-building techniques at the end of the course, the class will build together a paper kiln, made of newspaper and clay slip. The construction and firing will be a day event, with the firing finishing in the evening hours. All levels; limit 8 students; ages 16 and older. Materials fee: $28. Periods 3 & 4 ~ Angelica Tulimiero

Introductory and Advanced Mosaics
Learn basic Modern and Byzantine mosaic techniques, beginning with basic mosaic design, breaking techniques and application processes. Returning Mosaic students will learn advanced techniques and will create a furniture mosaic that includes and builds on previous introductory skills. Create garden stepping stones, 2-D artworks, coasters, trays, and picture frames! Beginning students will complete a stepping stone and a small work. For both beginners and advanced students. rebeccadrayer@gmail.com Rebeccaquattrone.com All levels; limit 12 students; ages 12 and older. Materials fee: $50. Full materials list is online. Periods 1 & 2 ~ Rebecca Quattrone-Drayer

Polymer Clay – Technique Sampler
Create jewelry, functional objects, wall art, and other projects which teachers can use in their classrooms. Techniques include basic conditioning, color mixing, gradient blends, pearlescent and translucent clays, textures, stamps and impressions, millefiori, mokume gane, surface embellishments, imitative techniques, and inclusions. Returning or advanced students may choose face canes, landscape canes, vessel construction, or other projects and should email the instructor about their preferences. lenora@lenorastudio.com All levels; limit 9 students; ages 16 and older. Materials fee: $25 (waived for students who wish to provide ALL of their own materials and tools). Full materials list is online. Periods 1 & 2 ~ Lenora Kandiner

Reticulation: Torch and Hammer
Reticulation is known as “painting with a torch.” Students will learn this HOT process along with some spontaneous granulation and hot connections. Forming wire by forging and sheet with repousssé techniques will also be demonstrated. Previous experience is helpful but not required. Students should bring metals and any tools that you have, or prepare to buy supplies at wholesale prices from the instructor. Eye protection and a dust mask are strongly suggested! Returning students: come with a design incorporating a hollow reticulated form, repousssé and diminished diameter forging! Ivanhart@mcdaniel.edu All levels (previous experience is appreciated but not required); limit 8 students; ages 16 and older. Materials fee: $10 for consumables and many tools provided. Periods 3 & 4 ~ Linda Van Hart

Southwest Tile Mosaics
This course is also offered in Week 1. See 3-Dimensional Arts, page 13. Periods 3 & 4 ~ Pablo Peregrina, Rich Ramirez

Art of Making Instruments

Bodhran Construction
This course is also offered in Week 1. See Art of Making Instruments, page 11. Periods 1 & 2 ~ Frank McGuire

Mountain Dulcimer Construction
Construct a straight-sided trapezoidal wooden mountain dulcimer made 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 II
See 3-Dimensional Arts, above. Periods 3 & 4 ~ Nolly Gelsinger
VISUAL ARTS: FIBER & WEARABLE ARTS

All Tied Up Silk Scarf Painting
Use a discharge process to create a pattern on a silk scarf. Then we will use traditional silk techniques for adding graphics using the Gutta Serta technique. Students should bring drawings to use for your finished silk designs. No previous painting experience is needed. cattracksstudio@aol.com All levels; limit 8 students; ages 18 and older. Materials fee: $30. Period 5 ~ Carolyn Seabolt

Braided: Intricate Hair and Beard Designs
Learn about 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 should bring: a brush, mirror, and hair ties. https://www.facebook.com/bralooningboot All levels; limit 8 students; ages 16 and older. Period 5 ~ Carly Miller

Designing and Creating a Scandinavian Rya Rug
Rya describes 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. Students will gain the skills to complete projects on their own. Participants should bring: tote bag for supplies, notebook, pencil, eraser, good scissors, and potential design inspirations. NOTE: Email instructor for specifics on design possibilities and materials costs: byrdocallstudio@gmail.com www.byrdcallasstudio.com. All levels; limit 12 students; ages 15 and older. Material fees: $115 and up depending on size of project. Periods 1 & 2 ~ Melinda Byrd

Fashion Fantasy Collage: Wearable Art
Create a fantasy collage purse or bag and jewelry pouch using elements of surface design such as faux chenille layering and slashing, appliqué and free motion stitching with machine. Explore French ruching and darting for texture, plus collage and embellishment with fabric paint markers and gold leafing with metallic foils. Another project will begin with a photo transfer onto fabric and embellishment with a collage of trims, zippers, laces, antique jewelry trinkets, and vintage buttons. Basic experience with sewing machines is helpful but not necessary. All levels; limit 12 students; ages 16 and older. Full materials list is online. Periods 3 & 4 ~ Mimi Hay

Funky Junk Jewelry and Sculpture
Create anything from expressive jewelry to sculptural pieces for home décor. Learn principles of design using various methods of assembly including wire wrapping, gluing, sewing, weaving, etc. Participants are encouraged to rummage through old jewelry, junk drawers, visit yard sales or hit the thrift store to find interesting materials with which to work. Materials vary with the choices made from instructor’s collection. patrinkets@verizon.net All levels; limit 14 students; ages 16 and older. Full materials list is online. Periods 1 & 2 ~ Sara Murphy

Loom Bead Weaving
Create beautiful loom beaded objects including the mysterious Wolf Eyes design. Make custom sized looms. Create patterns to scale, make beading looms from commonly available materials, and learn the Endless Warp, Pulled Warp, and beaded closures (used for making bracelets). We will use Size 11/0 Czech Seed beads. The instructor will supply all materials including beads, loom making materials, needles, thread, wax, patterns and drawing, measuring and cutting tools. barkingwaters@gmail.com All levels; limit 10 students; ages 16 and older. Materials fee: $25 (additional beading supplies available for purchase from instructor). Periods 3 & 4 ~ Donna Wiggins

Southern Plains Moccasins
See Traditional & Native Skills, below. Periods 1 & 2 ~ Bobby Little Bear

Traditional & Native Skills

Bowl and Spoon Carving with Hand Tools
Shape wood with hatchets, adzes, gouges and scrapers to create a wooden bowl or spoon. Proper use of hand tools, safety, and how to maintain sharp tools will be shared. We will discuss using wood directly from the tree, as opposed to buying kiln dried lumber. kckcreate@yahoo.com All levels; limit 8 students; ages 16 and older. Materials fee: $25. Periods 1 & 2 ~ Ken Koons

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

The Dugout Canoe Project
This course is also offered in Week 1. See Distinctive Lectures for a full description, page 5. Periods 1-4 (Demonstration), Period 5 (Lecture) ~ Ken Koons, Sheldon Browder

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

Loom Bead Weaving
See Fibre and Wearable Arts, above. Periods 3 & 4 ~ Donna Wiggins

Shell Gorgets: Icons of Ancient America
Develop personal symbolic designs based on historic Native American symbols and ceremony to carve into the surface of shells using hand and power tools. Discover an appropriate design to express your own being. To defray costs, students may bring their own flexible shall and dental burs and buffs, dremel tool with dental burrs and buffs, and dust masks or respirators. The materials fee covers supplies and protection masks, and can vary depending on student choice of shell and need for instructor supplied tools. tillrod@gmail.com All levels; limit 6 students; ages 16 and older. Materials fee $40 (cash only). Periods 1 & 2 ~ Robin Tillery

Southern Plains Moccasins
Learn the significance of the style and design of Native American Moccasins. Make either a pair of baby moccasins with beadwork or an adult pair which can be worn and beaded later. Learn to measure, develop a custom pattern, cut and sew the footwear, and to do the appropriate style of beadwork will be discussed. Then the class will enjoy “Rock Your Mocs Day.” littlebearfink@wildblue.net All levels; limit 10 students; ages 16 and older. Materials Fee: $6 (Baby Mocs) or $22 (Adult Mocs). Periods 1 & 2 ~ Bobby Little Bear

Traditional Blacksmithing
Beginner skills include using a coal forge, proper fire tending skills, drawing, upsetting, and twisting. Projects will start with an “S” hooked or “J” hook and develop to more challenging projects. Intermediate/Advanced skills include punching, drifting, riveting, forge welding. Skills will be learned with a variety of traditional items including kitchen utensils, trivets, clevis hook, a small belt axe, and small garden hoe. Hardening and tempering will be included in tool making. Students must bring: Safety Glasses, long pants, and closed toed 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

See full course descriptions, Faculty bios, and photos online! www.CommonGroundOnTheHill.org
Traditions Weeks Nightly Concerts, Dances & Art Gatherings
Art Lectures & Shows in Rice Gallery, Peterson Hall
Concerts & Dance in Alumni Hall

General Schedule

6:45—7:45 PM Art Lectures & Shows, Rice Gallery in Peterson Hall
6:45—7:45 PM Interracial Choir & Orchestra, Levine Rm. 100
6:45—7:45 PM Open Alcoholics Anonymous meeting, McDaniel Lounge (Tues. and Thurs. only)
8:00—9:45 PM Concert
10:00—11:00 PM Dance

Traditions Week I

Sunday, June 28
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 29
6:45 PM Two Dimensional Art Forms, Rice Gallery
6:45 PM Choir, Levine Rm 100
8 PM Keynote Lecture ~ Ramzi Aburedwan & Tareq Rantisi Laying Down Stones and Picking Up Instruments, Alumni Hall

Tuesday, June 30
6:45 PM Three Dimensional Art Forms, Rice Gallery
6:45 PM Choir, Levine Rm 100
6:45 PM Open AA Meeting, McDaniel Lounge
8 PM Staff Concert, Alumni Hall
10 PM Dance, Alumni Hall

Wednesday, July 1
6:45 PM Fibre & Wearable Arts, Rice Gallery
6:45 PM Choir, Levine Rm 100
8 PM Staff Concert, Alumni Hall
10 PM Dance, Alumni Hall

Thursday, July 2
6:45 PM Traditional & Native Skills, Rice Gallery
6:45 PM Choir, Levine Rm 100
6:45 PM Open AA Meeting, McDaniel Lounge
8 PM Staff Concert: Bluegrass Night, Alumni Hall
10 PM Dance, Alumni Hall

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

Monday, July 6
6:45 PM Two Dimensional Art Forms, Rice Gallery
6:45 PM Choir, Levine Rm 100
8 PM Keynote Lecture ~ Dr. Frederick Foote, Medic Against Bombs: A Doctor’s Poetry of War, Alumni Hall

Tuesday, July 7
6:45 PM Three Dimensional, Rice Gallery
6:45 PM Choir, Levine Rm 100
6:45 PM Open AA Meeting, McDaniel Lounge
8 PM Staff Concert, Alumni Hall
10 PM Dance, Alumni Hall

Wednesday, July 8
6:45 PM Fibre & Wearable Arts, Rice Gallery
6:45 PM Choir, Levine Rm 100
8 PM Staff Concert, Alumni Hall
10 PM Dance, Alumni Hall

Thursday, July 9
6:45 PM Traditional and Native Skills, Rice Gallery
6:45 PM Choir, Levine Rm 100
6:45 PM Open AA Meeting, McDaniel Lounge
8 PM Staff Concert: Blues Night, Alumni Hall
10 PM Dance, Alumni Hall

Friday, July 10
6:45 PM Student Art Show, Art Studio & Peterson Computer Lab
8—11PM Staff Concert, Alumni Hall

Saturday, July 11th—Sunday, July 12th
Common Ground on the Hill
Music & Arts Festival
(See Festival Page)

AND

Saturday, July 11th
9 PM—Midnight
Common Ground on the Town

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**: $450 per week (includes all classes and evening events; Festival tickets NOT included)

**Part-time**:
- 1 class period: $200
- 2 class periods: $290 (NOTE: Most Visual Arts classes are 2 periods)
- 3 class periods: $370

**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.
- For full-time students, Morning Yoga and Roots DJ Dancing is an **additional $50**. For part-time students, these courses count as 1 class period.
- Tickets for the **Common Ground on the Hill’s Roots Music and Arts Festival**, July 11 and 12, may be purchased with registration.

<table>
<thead>
<tr>
<th>TICKET PRICES</th>
<th>Adults</th>
<th>Seniors 65+; Teens 13-18</th>
<th>Children 6-12</th>
<th>Children ≤ 5</th>
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<tr>
<td>All Weekend</td>
<td>$50</td>
<td>$45</td>
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<tr>
<td></td>
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</tr>
<tr>
<td>Saturday Only</td>
<td>$30</td>
<td>$25</td>
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</tr>
<tr>
<td>Sunday Only</td>
<td>$25</td>
<td>$20</td>
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<td></td>
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</tbody>
</table>

**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 May 15, 2015, will pay only **$420** 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](http://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

**Housing**

Residential participants stay in on-campus dormitory housing with cafeteria-style meals for an additional $315–$380 per week, depending on housing option selected.

<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>$315</td>
<td>$335</td>
</tr>
<tr>
<td>Level 2: Air-conditioned suite-style housing</td>
<td>$360</td>
<td>$380</td>
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</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.

**Residential participants:** McDaniel College requires a $56 dorm room key deposit at check-in. Please bring check/cash/money order for your key. Checks must be made out to McDaniel College. This will be held and returned to you when you return your key at checkout.

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:**

- Meals commence with a Sunday evening dinner; 3 meals per day Monday–Friday. Vegetarian meals are available. The final meal is breakfast on Saturday morning.
- Residential participants: meals are included in fee for Room & Board. Fee varies from $315 - $380 depending on housing choice.
- 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 ($130).

**A Word about Your Skill Level**

Common Ground on the Hill welcomes participants at all skill levels, from beginners to advanced. Those taking instrumental classes should have achieved beginning skills before taking intermediate or advanced level classes. Instructors assess students’ skills and the general skill level of the class, striving for common ground. Instructors will also focus on students’ individual needs 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!

**World Village:** This program is designed for children between the ages of 5-12 who are attending Traditions Weeks with adult participants. 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 (ages 12-15):** Many courses are available that tweens (age 12 - 15) may attend alone or with an adult/guardian. If there is another course that you would like your tween to attend, we will help you contact the instructor for permission. Tweens who enter adult classes should be able to concentrate and participate for the length of a 75-minute class. An adult/guardian must attend visual arts courses with their tween except where noted in the course description. The following courses are recommended for tweens:

**Week 1:**

- **Visual Arts:** Postcards to the Future—Lifecasting; Hats; Bodhran Construction; Wheel Throwing; Natural Dyes
- **Music:** Melodica; African Drumming; Big Song Swap; Gospel Choir; Beginning Guitar, Beginning Hammered Dulcimer; Beginning Ukulele, Tin Whistle I
- **Other:** African Dance; Beginning Southern Appalachian Flat Footing; Latin Dance

Most singing classes and beginning-level instrumental classes, subject to instructor approval

**Week 2:**

- **Visual Arts:** Manga; Custom Vinyl Toys; Braids; Cell Phone Photography; Bodhran Construction; Botanical Drawing; Funky Junque Jewelry & Sculpture
- **Music:** Gospel Choir; Big Song Swap; Beginning Ukulele; Choosing the Right Instrument; Drumming; Tin Whistle I
- **Other:** Golf; World Dance

Most singing classes and beginning-level instrumental classes, subject to instructor approval

**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.

See full course descriptions, Faculty bios, and photos online!  
www.CommonGroundOnTheHill.org
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 our workshop selections and your Instructor of Record will also be assigned on this basis. 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.**

**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.)
- Credit is awarded for overall participation in Common Ground 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 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.

**Note:** Due to changes in McDaniel’s registration schedule, all Common Ground Credit Registrations must be completed before the beginning of Traditions Weeks. **We will be unable to do onsite registrations for credit.**

Contact Dr. Zappardino with questions or for more information at zapinator@aol.com

More questions? See our online FAQ page for more information!
www.CommonGroundOnTheHill.org
Common Ground on the Hill 2015 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 28 – July 3 ______  **Week 2**: July 5 – July 10 ______

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 - $450; Early Bird Special if PAID IN FULL by May 15, 2015 - $420

$ _________ 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) $200; (2) $290; (3) $370

$ _________ 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:______ ($130 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 11: $20 per person

$ _________ TOTAL DUE (If paid in full by May 15, 2015, 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, 2015

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
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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 ____

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Registration can also be made by telephone: 410-857-2771, or via the web at www.commongroundonthehill.org

Registration: Common Ground on the Hill Traditions Weeks 35
Aaron "Professor Louie" Hurwitz was born in Peekskill, New York and was immersed in music throughout his youth, including leading bands that backed up greats such as Fats Domino. By the time he was 18, Louie was touring throughout the country playing piano and organ with Mercury Records recording artists, the Mighty Gospel Giants of Brooklyn.

Louie continued to study and perfect his musical abilities, performing in New York City and becoming a sought-after record producer/engineer. He moved to Woodstock, NY, and began work with the legendary group, The Band. Louie co-produced, engineered, and performed on The Band’s last three albums in the 1990s as well as solo projects with Levon Helm, Rick Danko & Garth Hudson. He was tagged “Professor Louie” by The Band’s vocalist/bass player Rick Danko while traveling and performing as a duo here and abroad. Other productions include work with Dave Brubeck, Artie Traum, Livingston Taylor, Guy Davis Buckwheat Zydeco, Graham Parker, Jesse McReynolds, Commander Cody and countless others. Since 2000, Professor Louie and the Crowmatix have recorded and toured throughout the United States, Canada and Europe, with regular sojourns in Siberia. Louie’s generosity of spirit and his tireless commitment to both performing and teaching at Common Ground on the Hill have earned him a deserved place among honored recipients of the Robert H. Chambers Award for Excellence in the Traditional Arts.

Common Ground on the Hill has presented the Robert H. Chambers Award for Excellence in the Traditional Arts every year since 2000. This year’s award will be presented at 7 PM on July 11th at the Common Ground on the Hill Festival. The award is named in honor of Robert H. Chambers, who, as President of Western Maryland College (now McDaniel College) and as a Founding Director of Common Ground on the Hill, understood the innate power and potential of the traditional arts to help foster understanding among people of different cultures. His unwavering support was essential in the early development of Common Ground on the Hill and is remembered gratefully in the naming of this annual award.

**Past Recipients:**

<table>
<thead>
<tr>
<th>Year</th>
<th>Recipient</th>
</tr>
</thead>
<tbody>
<tr>
<td>2000</td>
<td>Doc Watson</td>
</tr>
<tr>
<td>2001</td>
<td>Pete &amp; Toshi Seeger</td>
</tr>
<tr>
<td>2002</td>
<td>Odetta</td>
</tr>
<tr>
<td>2002</td>
<td>Etta Baker</td>
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<tr>
<td>2003</td>
<td>Roger McGuinn</td>
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<tr>
<td>2004</td>
<td>Ramblin' Jack Elliott</td>
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<td>2005</td>
<td>Joe Hickerson</td>
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<td>2006</td>
<td>Richie Havens</td>
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<tr>
<td>2007</td>
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<td>Guy &amp; Candi Carawan</td>
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<td>Tom Paxton</td>
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<td>Ralph Stanley</td>
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<td>Hazel Dickens</td>
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<td>Mike Seeger</td>
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<td>2011</td>
<td>Buckwheat Zydeco</td>
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<td>2011</td>
<td>Jesse McReynolds</td>
</tr>
<tr>
<td>2012</td>
<td>John Hammond</td>
</tr>
<tr>
<td>2013</td>
<td>Mike Baytop &amp; The Archie Edwards Blues Heritage Foundation</td>
</tr>
<tr>
<td>2014</td>
<td>Hot Tuna</td>
</tr>
</tbody>
</table>
Joyce J. Scott is an only child. In the wide world of art she is the only one in her category and that category is constantly morphing into a larger entity as she continues to explore provocative narratives that cross issues of gender, race, slavery, violence and stereotypes in in media usually reserved for body or architectural adornment. A Maryland native, Scott’s recent show at New York’s Museum of Art & Design highlighted her international scope in more than title. Maryland to Murano brings her infamous neckpieces together with her blown glass sculptures for the first time in a series made both in her Baltimore Studio and in the Berengo Studio on Murano Island near Venice, Italy. Her work is in many museums and private collections around the world.

Because of her scope and celebration as a visual and musical artist of considerable reknown, lending her support to Common Ground in the early years brought positive attention from a wider audience to the issues Scott has explored with us in concert, in the classroom and as our keynote speaker. Her generosity of spirit and knee slapping sense of humor have shocked and enlightened many of our participants and literally brought others to tears.

Two years ago she founded the Elizabeth Talford Scott Scholarship to honor a gifted emerging local artist who may not otherwise have access to Common Ground. Her mother was a recognized quilter who ate mischief for breakfast just like her daughter Joyce. Last year Melani Douglas was the first recipient. This year Calvin McCormack will enjoy a week at Common Ground as the second recipient of Mother Scott’s scholarship.

Elizabeth Talford Scott Scholarship Winner Calvin McCormack
Calvin McCormack is a jazz guitarist, multi-instrumentalist, composer, educator, and native to the Baltimore area. A recent graduate from the School of Music, Theater, and Dance at the University of Michigan, Calvin received a Bachelor of Fine Arts in Jazz Studies this past summer. In the summer of 2012, Calvin studied Carnatic music, specifically the Saraswati Veena, in Mysore, India. Since graduation, Calvin has returned to Baltimore, teaching and performing regularly throughout the area. This past year, Calvin has written a guitar method book: Guitar Treks: A Guitar Guide for Beginners, which is due to be published Summer 2015.

Past Recipients:
Ellen Elmes - 2013
Roy Kady—2014
Visit our Fine Sponsors & Supporters!

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Walter M. Michael  
*Founder & Executive Director*
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Common Ground on the Hill
2015-16 Concert Series in Baltimore and Westminster

Fridays in Baltimore
Brown Memorial Woodbrook Presbyterian Church
6200 N Charles Street
Baltimore, MD 21212

October 2, 2015
Paul McKenna Band

November 6, 2015
Phil Wiggins Trio

December 4, 2015
Walt Michael & Co.
with Pete Clark & Gregor Lowry

January 8, 2016
Magpie

February 5, 2016
Scott Ainslie

March 4, 2016
Blind Boy Paxton

April 1, 2016
Bob Lucas

Saturdays in Westminster
Carroll Arts Center
91 W Main Street
Westminster, MD 21157

October 3, 2015
Paul McKenna Band

November 7, 2015
Footworks

December 5, 2015
Walt Michael & Co.
with Pete Clark & Gregor Lowry

January 9, 2016
Yves Lambert Trio

February 6, 2016
Frank Solivan & Dirty Kitchen

March 5, 2016
Lonesome River Band

April 16, 2016
Ramzi Aburedwan
with the Dal’Ouna Ensemble

All performances begin at 8 PM. Doors open at 7:30 PM.
Sign up for our newsletters and mailing list here:
Www.CommonGroundOnTheHill.org or call 410-857-2771
Common Ground on the Border
March 10-12, 2016
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

When you donate, you help create...

Moments that touch others

Healing community

Performance of “Where Have All the Flowers Gone”

Members of the Veterans Initiative, 2014

Opportunities

With your help...

- 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

Donate online! www.CommonGroundOnTheHill.org/Donate.html

Common Ground on the Hill Annual Fund Contribution Form

Name
Address
Email Address
City
State
Zip
Phone
Do you work for a “Matching Gift” company? If yes, please be sure to provide contact information below:

Company Name
Phone

<table>
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<th>My tax-deductible contribution to the Annual Fund Drive:</th>
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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

- Tuition Only Scholarship $500 Mentor level
- Tuition, Room & Board Scholarship $750 Benefactor level
- Permanently Endowed Scholarship Founder Level

* 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 2015
June 28 - July 3 and
July 5 - July 10
McDaniel College
Westminster, MD

18th Annual Common Ground on the Hill Festival
Saturday & Sunday
July 11 - 12, 2015
Carroll County Farm Museum
Westminster, MD

Common Ground on the Town 2014
Saturday, July 11
9 PM - Midnight
Westminster, MD

44th Annual Deer Creek Fiddlers’ Convention
Saturday, June 13, 2015
Carroll County Farm Museum
Westminster, MD

Common Ground on the Border
March 10 - 12, 2015
Sahuarita, AZ

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