Common Ground on the Hill 2017

23rd Annual Traditions Weeks
June 25 - July 7

20th Anniversary Roots Music & Arts Festival
July 8
20th Annual
COMMON GROUND ON THE HILL
ROOTS MUSIC & ARTS FESTIVAL
Saturday, July 8, 2017
10 AM - 8:30 PM

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

FEATURING...
Guy Davis

AND Professor Louie, Robin Bullock; Urban Artistry; Frank McGuire (Scotland); Radim Zenkl (Czech Republic); Sparky & Rhonda Rucker; Jonathan Gilmore; Jumoke Ajanku; Dominick Murray; Pun Plamondon (Ottawa Nation); Ken & Brad Kolodner; The Vanavers; Shelley Ensor; Sheila Arnold Jones; Danny Knicely; Walt Michael & Co.; Josh Hisle; Port Righ; Bob Rychlik (Czech Republic); Rachel Eddy...

...AND MANY MORE

4 Stages Wine/Beer Garden Juried Arts & Crafts Food

Tickets $30 Regular; $25 Seniors & Teens 13-18. Children: ages 6-12 $10; ≤ 5 yrs. FREE with ticketed adult

www.CommonGroundontheHill.org

Festival Location: Carroll County Farm Museum 500 S Center Street Westminster, MD 21157
Common Ground on the Town
Live Festival musicians at 5 great venues in downtown Westminster!

Saturday, July 1, 2017
9 PM - Midnight
FREE ADMISSION at all venues!!

Wherligig
Celtic
O’Lordans Irish Pub
14 Liberty St.

Christopher James
Acoustic Blues
Rafael’s
32 W Main St.

Harry Orlove Band
Maggie’s Restaurant
310 East Green St.

Eastman String Band
Newgrass
Westminster Library
50 E Main St.

Henry’s Big Sleazy
New Orleans R & B and Zydeco
Johanssons Dining House
4 W Main St.

Thanks to our sponsors

More info at:
www.CommonGroundOnTheHill.org
46th Annual
Fiddlers’ Convention
A Maryland Tradition Since 1972
Saturday, June 3, 2017

Band and Individual Competitions

Instrument, Performance & $3000 in Cash Prizes

Southern Appalachian Clog Dancing Competition

NEW! Songwriting Competition

Bluegrass Band
1st Place Prize:
Mainstage Performance at Gettysburg Bluegrass Festival
Aug. 17-20, 2017

Old-Time, Celtic & Clogging
1st Place Prize:
Performance at Common Ground Roots Music & Arts Festival, July 8, 2017

Instrumental
1st Place Prize:
Eastman: Guitar, Mandolin, Fiddle
Caswell Banjos: Fretless Banjo

Eastman Guitars/Mandolins
at Special Deer Creek Prices!

On-Site Instrument Repair
from Appalachian Bluegrass

Food Vendors
Wine & Beer Garden
Children’s Area
Juried Arts & Crafts

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

Tickets: $12 for adults, $10 seniors 65+ and teens 17 and under. Children 12 and under FREE.
For details, tickets and early registration: CommonGroundOnTheHill.org 410-857-2771

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

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

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.”

~ The Baltimore Sun
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www.CommonGroundOnTheHill.org

Front cover art: Glenn Wong. Photos: Pamela Zappardino, Randall Gornowich, Ryan Koons and individual artists/agents/participants.
Traditions Weeks I & II at McDaniel College
Workshops & Events ~ June 25-30 and July 2-7, 2017

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 25 or July 2) 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 26 or July 3) is the first day of class. Each evening includes a concert, drama or lecture and on Monday evenings there are dances, most often immediately following the concert. All participants are encouraged to join in the various activities that will happen spontaneously during the week throughout the campus.

The 20th Annual Common Ground on the Hill Festival ~ July 8, 2017 from 10 AM-8:30 PM

The **Common Ground on the Hill Festival** is held at the nearby historic 140-acre Carroll County Farm Museum. This Saturday event features a host of Traditions Weeks musicians and artists, as well as featured performers including headliner bluesman Guy Davis, Professor Louie, Robin Bullock, Urban Artistry, Frank McGuire (Scotland), Radim Zenkl (Czech Republic), Sparky & Rhonda Rucker, Jonathan Gilmore, Sankofa Drums, Dominick Murray, Pun Plamondon (Ottowa Nation), Ken & Brad Kolodner, The Vanavers, Shelley Ensor, Sheila Arnold Jones, Danny Knicely, Walt Michael & Co., Josh Hise and many more. Common Ground on the Hill visual and craft artists display their works, food vendors abound and the wine and beer garden offers craft beverages. See color pages at the front of the catalog for more information about this award-winning, family-friendly event.

### Ticket Prices

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<th>Saturday, July 8</th>
<th>Adults</th>
<th>Seniors 65+; Teens 13-18</th>
<th>Children 6-12</th>
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<td></td>
<td>$30</td>
<td>$25</td>
<td>$10 per day with ticketed adult</td>
<td>FREE with ticketed adult</td>
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Common Ground on the Town ~ July 1 from 9 PM—Midnight

This year Common Ground on The town moves to the Saturday night in-between Traditions Weeks I & II. Enjoy a pub-crawl night out on the town and listen to Common Ground on the Hill musicians in a variety of venues including Johanssons Dining House & Restaurant, Maggie’s Restaurant, O’Lordans Irish Pub, Rafael’s Restaurant, and the Westminster Public Library. See color pages at the front of the catalog for details.

The Deer Creek Fiddlers’ Convention ~ June 3, 2017

Common Ground on the Hill produces the 46th 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—and **NEW** this year: songwriters—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. Enjoy the wine and beer garden while listening to traditional string band music! See the color pages at the front of this catalog for details, or go to www.CommonGroundOnTheHill.org.

**2017–2018 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 & Border Issues Fair

Beat the winter blues by attending the 5th year of Common Ground on the Border, January 12-13, 2018. This event in the magnificent Sonoran Desert joins hands with the 14th Annual Border Issue Fair, exploring 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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Gospel Choir: 6:45 - 7:45 PM
Concerts: 8:00 - 10:00 PM
Monday Dances: 10:00 - 11:30

2017 Common Ground on the Hill
**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-third summer in the midst of a world experiencing wars, growing nuclear threats, issues of immigration, continuing income disparity and ecological crises, racial crises 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 to help focus our dialog, we will learn of the work of some of those in our circle. McDaniel College sociology professor Richard Smith will present his enlightening, interactive lecture exploring the Black Lives Matter movement. Journalist and songwriter David Morris will join us on Tuesday, leading a discussion sparked by his Monday evening Keynote, “Fake News and the Decline of Civility.” Iraq War USMC Veteran and singer-songwriter Josh Hisle will bring ongoing veterans issues to our discussion and shine a light on the Common Ground on the Hill Veterans Initiative. Palestinian musician Tareq Rantisi will bring to our circle the music that has nourished his culture for centuries and discuss how that music creates pathways to peace. Royce Anderson, former Executive Director of the International Center of Worcester, will help us understand the importance of Cultural Competence in our diverse world. Come to this class seeking knowledge and change, inspiring ourselves and others to walk that path.

**World Music Community Chorus**
Join us for this exciting new addition to the community choral tradition at Common Ground on the Hill! Spend a portion of your evenings at Traditions Week 1 laughing, singing, making friends, and adding your voice to a diverse selection of songs that is sure to delight. This hallmark of our program culminates in a Friday evening main stage performance in the beautiful WMC Alumni Hall Theater at McDaniel College. It is our distinguished honor to welcome Diana Sáez as Choir Leader (please read her instructor bio on our website to find out why). This workshop will be fun and engaging and it will include simple choral arrangements, rounds, world music, and circle singing. Reading music is not necessary. Not to be missed! After dinner (6:45–7:45 PM) led by Diana Sáez

**Keynote Lecture ~ Fake News and the Decline of Civility**
David Morris
David Morris serves on the Common Ground on the Hill faculty as an award winning songwriter. This evening, he presents the Keynote Lecture as an award winning journalist. Deputy Managing Editor of The Kiplinger Letter and a Consultant for ABC News, David has spent much of his career as a wire service political reporter, including nearly 14 years with The Associated Press and as chief White House correspondent for Bloomberg News, covering Presidents Bill Clinton and George W. Bush. As citizens, we find ourselves in a new and evolving era of multiple news sources. Charges of “fake news” fly in all directions and the fourth estate is seemingly under siege. More than ever before, your personal news source(s) are most likely indicators of your political identity. What is journalism’s future? How shall we find common ground? How do we re-establish credible journalism in this age of fake news? This lecture is highly recommended to the entire Common Ground on the Hill community and is open to the public. Alumni Hall Monday, June 26, 8 PM

David Morris’s lecture will be the subject of Tuesday’s Search for Common Ground class, McDaniel Lounge.

**DISTINCTIVE LECTURES, LISTENING, FILM**

**ArtSmart Teaching: Arts Integration in the Classroom**
Teachers can discover methods to reach all of their students, no matter their learning style, using the arts. Explore ways to use kinesthetic, visual and musical art forms to deliver the language arts curriculum, as well as the STEM subjects. Help your students reach deeper into their learning while you also have more fun teaching!

**Building Thoreau’s Cabin**
See *Traditional and Native Skills*, pg. 15. Participants may choose any or all periods.

**The Common Ground of Music**
Millennia of folk music have shaped music that the developed world considers to be the greatest, most profound ever composed: story-telling, bardic traditions as the basis of opera; folk dances as a key element of the Baroque suite and classical symphony; folk melodies and folk scales as building blocks of the music of the Impressionists. Renowned composers such as Corelli, Handel, Debussy, Ravel, Mozart, Puccini, Verdi and others will be examined. This listening class is for non-musicians and musicians. No musical skill required.

**Exploring Diversity, Developing Cultural Competence**
Today more than ever, cultural diversity presents us with opportunities and challenges at the personal, professional, national, and global levels. This interactive workshop offers specific skills to help us interact with people of different ethnic, gender, socio-economic, religious, nationality, and political orientations.

**Gospel Music with Shelley Ensor**
Join with Shelley Ensor as she leads a singing and film history of black gospel music. Starting with spirituals as popularized by the Fisk Jubilee Singers, moving into early gospel music personified by Thomas Dorsey, focusing on great gospel singers of the civil rights era such as Mahalia Jackson and Mavis Staples and finally highlighting contemporary icons such as Walter Hawkins, Hezekiah Walker and Fred Hammond, this class will be both informative and inspiring.

**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. View powerful examples of documentary film and digital media addressing the most critical issues in our global society. Discuss controversial issues in a constructive environment, with special attention to media literacy and the search for solutions. How can we increase our ability to understand and engage in the world around us? How can technology empower us to become more active citizens? What kind of world do we want to live in and how can we focus our efforts to have a positive impact?

**Music & Healing: Body, Mind and Soul**
Recent neuro-scientific studies demonstrate how music touches our memories, emotions, senses, motor system and language in ways that the concept of “right brain/left brain” does not even begin to capture. This is why people with dementia who are not otherwise able to communicate are able to sing songs. We will share stories and songs; hear some of the latest remarkable findings in the emerging field of music and healing, drawing upon the work of Oliver Sacks, Daniel Levitin and others; and engage in exercises empowering us to think creatively and encourage us to share our music for healing in the world.

**Native American Tribal Arts—Its Motifs, Techniques and Meaning**
See *Traditional and Native Skills*, pg. 15.
Nonviolent Problem-Solving: Strategy, Script-breaking, and Disobedience

Explore the principles and the strategy of nonviolent social change and lessons we can learn for everyday living, including surprises in nonviolence—examples of unexpectedly breaking a script that seemed to promise only violence. How is that done? Can it be learned? Let’s see. Period 2 ~ Charles Collyer and Pamela Zappardino

Race: A Laughing Matter?

Historically, racial comedy has been used to enlighten Americans about systemic racism, racialized oppression, and the problems with racist stereotypes in American society. Watch comedy sketches, understand the history of racial comedy, discuss contemporary issues and recognize the effectiveness of racial comedy today. Learn principles from comedy leading to meaningful conversations about race and to work towards healing racial divides in our communities. Period 3 ~ Richard Smith

Social Responsibility in Science

Lead poisoning in Flint, Michigan, fraudulent claims connecting vaccines with Autism, and the immortal cells taken from Henrietta Lacks are just a few of the many examples in which science and society intersect. What role do scientists have in ensuring the socially responsible use of technology and scientific knowledge? What choices are open to individuals and the general public? Examine case studies, current events, and discussion to create a roadmap of the issues. Our goal is to find small steps enabling scientific advancements to benefit the broader needs of society. Teachers are strongly encouraged to join this discussion, but teenagers and adults of all backgrounds are welcome. Period 4 ~ Melanie Nilsson

STARTALK Integrating Chinese Language, Cultures & Community

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

Stories of the Civil Rights Movement

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

The Veterans Initiative

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

Costume Design on a Shoestring

See Fiber & Wearable Arts, pg. 14. See also the related class Set Design on a Shoestring in Week 2. Period 5 ~ Katherine LaPietra

Nature Writing: Envisioning Our Place in the World

In describing his two-year sojourn in the woods near Walden Pond, Thoreau famously wrote, “I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived.” Examine excerpts and ideas from Thoreau and others who have struggled to understand their place in the natural world. The genre of “nature writing” includes the likes of Edward Abbey, Rachel Carson, Annie Dillard, Barbara Kingsolver, and even Bill Bryson. We will read short bits from authors such as these, spend some time outside doing our own careful observations of the natural world near at hand, and write brief creative reflections. Participants may want to consider the related class Building Thoreau’s Cabin. Period 1 ~ Bill Spence

The Poetry of Loss: Our Fearful Trip is Done

Explore the ways poets have dealt with loss and death for thousands of years and the ways that our own poetry can help us deal with personal loss. Examine the wide variety of traditions poetry has to offer: prayers from Native American tribes and religious texts, romantic verse of England and America, British poets from World War 1, modern African American poetry, and songwriters. Read the poems of Lucille Clifton, Jeffrey McDaniel, Wilfred Owens, Ben Johnston, Langston Hughes, and more, including prayers and blessings for the sick and dying. Students will work on their own poems with the help of a variety of writing prompts and exercises. Students may choose to share their work. Develop a richer understanding of poetry, particularly as a vehicle to discuss loss, and have drafts of several new poems. Period 3 ~ Blaine Martin

Poetry of the Civil Rights Movement

Consider poetry that influenced, was written during, and was inspired by the Civil Rights Movement, including Sojourner Truth, W.E.B. Du Bois, Langston Hughes, and other pre-Civil Rights writers. Explore how these writers tackled issues of inequality in the period ranging from pre-abolition to the first half of the 20th century. Discuss the poems of Margaret Clock, Charlie Cobb, Lulu Westbrook Griffin, Abdul Azziz Khalais, Molly Watt, Annette Jones White, and others who wrote during the Civil Rights Movement. Finally, explore the poetry of Eve Merriam, Lucille Clifton, Yusef Komunyakaa, and others inspired by the Civil Rights Movement. Learn the importance of art and writing as a means of non-violent protest and how the written word can matter in the face of systems of violence and oppression. Guided writing exercises are completely optional. Period 4 ~ Blaine Martin

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

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

INSTRUMENTAL CLASSES

Guitar

Beginning Guitar
For the true beginner. Learn to tune the guitar and play simple melodies; explore the fretboard; unravel the mystery of rudimentary music theory; learn the five basic first position chord shapes; use a capo; get started with basic right and left hand mechanics; gain understanding of the different types of notation and diagrams for guitar; and learn about useful resources and practices for our guitar voyages. Skill Level A  Period 2 ~ Caleb Stine

Bass Guitar
See Bass, pg. 8.  Period 3 ~ Henry Reiff

Beyond Beginning Guitar
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. Skill Level A  Period 3 ~ Howie Bursen

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

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

Old-Time Staff
Joe Herrmann – Fiddle
Sally Rogers – Mountain Dulcimer
Howie Bursen – Banjo
Lydia Martin – Banjo
Slim Harrison – Jugband, Folk Dance
Matthew Olwell – Percussive Dance
Emily Oleson – Percussive Dance

Celtic Staff
The Jeremiahs – (Ireland) Guitar, Singing, Fiddle, Flute, Tin Whistle
Frank McGuire – (Scotland) Bodhran
Jo Morrison – Celtic Harp
Wayne Morrison – Bagpipe

Blue Guitar Strategies in Standard Tuning
Build the groundwork blues guitar techniques that are the foundation for rock ‘n’ roll and contemporary country music. Examine chord forms and techniques to understand how to find and employ these forms up the neck and how best to use them. Gain a few chords, a few licks, a simple strategy, and enough guitar information to hold it all together. Skill Level B/C  Period 3 ~ Scott Ainslie

Celtic Guitar I
Explore the techniques used for guitar accompaniment in Celtic music. Learn various tunings, chord shapes, rhythms, and the basics of playing guitar in this exciting context. Skill Level B  Period 3 ~ James Ryan

Celtic Guitar II
Explore the techniques used for guitar accompaniment in Celtic music. Learn various tunings, chord shapes, rhythms, and the basics of playing guitar in this exciting context. Skill Level B/C  Period 1 ~ James Ryan

Finger Picking Blues & Ragtime
Explore left and right hand moves that drive this great feel good, Piedmont guitar style. Explore syncopation, movable chords, alternating thumb, and improvisation. Students will come away with a tune a day and as well as tools to apply to their own arrangements. Both the ability to read tab and finger picking experience will be helpful. Students are encouraged to record the class (audio). Skill Level B/C  Period 4 ~ Mary Flower

Open Tuning Arrangements for Guitar
Mary will bring some of her favorite tunes to this class to demonstrate the primitive yet brilliant nature of open tuning. Blind Blake, Bo Carter and Skip James (to name a few) all slacked their strings for their unique sounds. Class will explore how to listen, improvise, and find melodies and chords in a variety of tunings. Taping the class is extremely helpful. Please make sure your strings are relatively new and that you have a backup set. Skill Level B/C  Period 2 ~ Mary Flower

Bluegrass Staff
Frank Solivan – Mandolin
Mike Munford – Banjo
Chris Luquettte – Guitar
Jeremy Middleton – Bass
Dede Wyland – Vocals
David Morris – Songwriting
Randy Barrett – Banjo, Vocals

Traditions Week One
INSTRUMENTAL CLASSES: GUITAR

Slide Technique and Repertoire in Standard & Open Tunings
This class begins with standard tuning, one string at a time, five new skills. Discover slide in standard tuning first and all the muting techniques necessary to make the music work without the harmonic support of open tunings. Students will come to understand and possess the keys to the kingdom of slide guitar. **Skill Level B/C  Period 1 ~ Scott Ainslie**

Fiddle

Beginning Old-Time Fiddle
From scratch, for the complete beginner, or for those with just a little experience. This class will focus on all the basics and move on to learning tunes. You will leave the class with some tunes, practice techniques and an inspiration and confidence to follow your desire to play. Be sure to bring a recording device. Feel free to contact me about any concerns or questions. samjoe@juno.com **Skill Level A ~ Period 2 ~ Joe Herrmann**

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

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

Celtic Fiddle I
This is an opportunity for fiddle/violin players with a basic level proficiency to broaden and deepen their playing by learning a few Celtic tunes, learning to identify and play some different forms (jigs, marches, reels, etc.) and absorb some of the techniques that define the genre and the sound of Celtic music on the fiddle. **Skill Level B/C  Period 4 ~ JC Morel**

Celtic Fiddle II
This class focuses on Celtic fiddle repertoire, including marches, airs, reels, jigs, hornpipes, and more. In the course of teaching tunes, the instructor will stop along the way to divulge important instruction on technique and stylistic nuance. Don’t miss this opportunity to delve into this rich and vibrant musical tradition! **Skill Level C  Period 3 ~ JC Morel**

Old-Time Fiddle II
For people that have already developed the basics of playing the fiddle. We will draw from the old-time repertoire to explore techniques that give old-time fiddle tunes unique expression. Students will working by ear to gain confidence in one’s own ability to practice and learn new tunes. Areas of focus include tone, rhythm, bowing, intonation and melody. By using these elements to teach simple, fun tunes, students will be directed and given access to a path of musical enjoyment and participation. Be sure to bring a recording device. Feel free to contact me about any concerns or questions. samjoe@juno.com. **Skill Level B/C  Period 3 ~ Joe Herrmann**

Banjo

Beginning Old-Time Banjo
Lydia Sylvia Martin, well versed in clawhammer, two-finger, and three-finger banjo styles is an ideal teacher to provide an introduction to old-time banjo styles, with all their regional and historical variations. Much of that diversity is often overlooked in favor of a singular focus on the clawhammer style often found in contemporary old time banjo music; however, Lydia will provide students with clawhammer basics and more, a comprehensive introduction to all the wonderful right-hand techniques she has encountered in her extensive study of Appalachian music. If you’re ready to dive into the world of Old-Time Banjo, this is the class for you. **Skill Level A  Period 1 ~ Lydia Sylvia Martin**

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

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

Old-Time Banjo II
Explore new right and left hand techniques and some of the particular components of the instructor’s distinctive style. Take this opportunity to study with a phenomenol banjo stylist who can cover tunes, song accompaniment, and the techniques that help you unlock the rhythmic and melodic power of the banjo. **Skill Level B/C  Period 2 ~ Howie Bursen**

Mandolin

Bluegrass Mandolin I
Includes proper setup of the mandolin, flat-picking technique overview featuring four basic styles of right-hand picking and two left-hand positions, several chord forms organized into systems, various strumming patterns, two kinds of tremolo, cross-picking, tools for developing and maintaining speed, basic scales and arpeggios, improvising solos, jamming etiquette, ideas for backing-up songs and overview of the classic bluegrass instrumental repertoire. **Skill Level B/C  Period 2 ~ Radim Zenkl**

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

The World of Mandolin with Radim Zenkl
Open up the vast possibilities of the mandolin and expand your stylistic horizons! Radim will teach tunes from various genres, and examine and explain techniques, nuances and possibilities along the way. Players of other instruments may enroll, but should not expect playing instruction on instruments other than mandolin. Sample: https://www.youtube.com/watch?v=hJUnO9WeHU **Skill Level C  Period 1 ~ Radim Zenkl**

Bass

Bluegrass Bass I
Learn how to hold the bass, right and left hand positions, and how to build a basic bass line in 4/4 and 3/4 time. We’ll talk about chords and do some ear training to help you find your way during a jam. **Skill Level B/C  Period 1 ~ Jeremy Middleton**

Bluegrass Bass II
Expand your options for getting from one chord to the next, adding some color and shape in the low end. We’ll explore walking bass, the blues, and slap. **Skill Level C  Period 2 ~ Jeremy Middleton**

Bass Guitar
Henry has played bass for 40 years in a variety of bands and styles ranging from rhythm and blues to big band. This is an intro to the instrument and will show bass players the basics on how to play rock, country western, blues, and elemental jazz. Basic reading, using lead sheets, and understanding music theory included. **Period 3 ~ Henry Reiff**
**Harp**

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

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

**Dulcimers**

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

Mountain Dulcimer
The mountain dulcimer is known for its beautiful sound and ease of play. Basic strumming highlights the instrument’s drone qualities. All songs will be taught with multiple levels of difficulty. Folk songs and ballads with some introductory harmonies will be introduced. There will be a strong emphasis on learning by ear, the traditional way, but handouts will be available at the end of each class meeting. All students are encouraged to bring some kind of recording device. **Skill Level A  Period 5 ~ Sally Rogers**

Wind & Free Reed

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

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

Blues Harmonica
Learn to play and care for your harmonica. We will listen to some classic harmonica tunes and map out how to play them. A harmonica in the key of C will be provided by the instructor ($10 fee); it is recommended that students also bring a harmonica in the key of A (available in the Common Ground on the Hill store). **Period 1 ~ Wayne Werner**

Celtic Flute & Whistles I
The wooden flute is a centerpiece melody instrument of Irish session music and is now found in a number of Scottish ensembles. Learn about the different styles of Irish flute playing and the effects of ornamentation and emphasis. Tunes can be taught on both Boehm (silver) and traditional wooden style flutes, as well as on Tin Whistle. **Skill Level B/C  Period 2 ~ Julien Bruneteau**

Celtic Flute & Whistles II
Delve into tunes to expand students’ repertoires and improve their technique along the way. By allowing Boehm (silver) flutes, traditional wooden style flutes, as well as on Tin Whistle, this workshop will give students a perspective on the intricacies of these various instruments and how they contribute to Celtic music. **Skill Level C  Period 3 ~ Julien Bruneteau**

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

Native American Flute Making
See Art of Making Instruments, pg. 13. **Periods 1 & 2 ~ Robin Tillery**

**Piano**

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

**BAND WORKSHOPS & JAMS**

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

Celtic Session
This late-afternoon session will run in the tradition of a carefree Celtic session, encouraging everyone to take part. **Period 5 ~ TheJeremias, Frank McGuire, Radim Zenkl**

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

Juke Joint Blues
Learn and share blues repertoire in a nurturing, easygoing environment. All instruments welcome. **Period 5 ~ Mary Flower, Jesse Palidofsky, Henry Reiff**

Middle and Near Eastern Music
(Int.) Try a genre you (probably) haven’t played before. Learn about the modes and approach used in Middle and Near Eastern music. All instruments are encouraged and special tutelage will be offered on oud and ney should any students request this focus. This class will be taught by ear but sheet music will be provided for those wishing to read. **Period 2 ~ Tareq Rantisi, Kenan Adnawi**
Old-Time Jam & Dance Lab
At its heart, Appalachian dance and music is best when it is shared in an informal context that encourages communication, improvisation, and fun. Bring an instrument and your dancing shoes. On the dance side, we’ll do some freestyle flatfooting, and maybe a square dance or two! All are welcome. ✴️ Period 5 ~ Slim Harrison, Joe Herrmann, Lydia Sylvia Martin, Emily Oleson, Matthew Olwell

**SINGING, SONGWRITING, THEORY**

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

**Bluegrass Harmony Singing**
This class will cover the classic lead, tenor, baritone arrangement as well as duet singing of the bluegrass tradition. Get ready to warm up your vocal chords and lean in close. ✴️ Period 3 ~ Randy Barrett, Dede Wyeland

**Bluegrass Singing**
Good singing is rooted in proper breath control, posture and relaxation. Learn both the mechanics and the art of bluegrass singing from one of the best voice teachers around. ✴️ Period 1 ~ Dede Wyeland

**Bluegrass/Americana Songwriting**
Bring your song to life with image-filled lyrics. Write choruses that soar. Create melodies that match the mood of your song. Bring a song you wrote to the first class – burned to a CD and a copy of the lyrics. ✴️ Period 4 ~ David Morris

**Creating Melody**
Create unique compositions. Melodic development, structure, and defining memorable melodies, including “ear-worms.” Learn notation and recording. Ability to read standard musical notation is helpful but not necessary. ✴️ Period 4 ~ Bill Troxler

**Gospel Music with Shelley Ensor**
See Distinctive Lectures, pg. 5. ✴️ Period 2 ~ Shelley Ensor, Alice Dorsey

**Irish Song**
Irish song is a rich, uninterrupted, direct line of song tradition. Come learn some of the gems! Drawing on traditional and modern, from originals to Dublin street songs, this is sure to be a fun experience and include songs that sure to provide a lifetime of enjoyment. ✴️ Period 2 ~ Joe Gibney

**Just Enough Music Theory**
Learn about scales, chords and harmonic progression, and supporting a melody. Especially good for guitar players and songwriters. Reading music is very helpful, but not essential. This is a demonstration, and discussion course. Instruments are NOT required. ✴️ Period 1 ~ Bill Troxler

**Old-Time Song Repertoire**
Lydia Sylvia Martin has spent a lifetime traveling in pursuit of music and spending time with true-vine old-time musicians in the Southern Appalachian Mountains, discovering the depth of the musical and cultural origins of this uniquely American music. Learn and sing songs — but feel free to bring questions regarding banjo or guitar accompaniment. ✴️ Period 4 ~ Lydia Sylvia Martin

**Rise Up Singing**
Sally and Howie will prime you for your day of singing. Sally will coax your larynx out of bed with vocalizing exercises. Howie will then plug your newly awakened voice into fun songs worth adding to any repertoire. Singers of every level are welcome! ✴️ Period 1 ~ Sally Rogers, Howie Bursen

**Singing the Blues**
African-rooted aesthetics brought the art of singing in America to dramatically new territory and changed what we expect of pop singers today. Learn some of the differences between European and African traditions as well as techniques to use your own voice to greater emotional effect. No instruments required. All levels. ✴️ Period 4 ~ Scott Ainslie

**Singing with Shelley Ensor**
Take this rare opportunity to sing with vocalist and choral director Shelley Ensor. This will be a freewheeling, fun-loving class including gospel, blues, jazz, musicals, Motown and more. ✴️ Period 3 ~ Shelley Ensor, Alice Dorsey

**Songs from Latin America**
Learn songs from different countries of Latin America. Discover the history behind each song and explore the different cultural influences that contributed in their development. Music will include Afro-Caribbean rhythms such as the plena from Puerto Rico and Santería chants from Cuba; and rhythms from the Andes Mountain region such as the huayno. Gain an understanding and appreciation of the musical and cultural diversity of this magical region. ✴️ Period 2 ~ Diana V. Sáez

**Songwriting: Fishing with the Muse**
What lures can we pack in our Songwriting tackle box to be prepared when inspiration bubbles just under the surface? We’ll dissect songs from greats like Dylan and Hank, as well as our own. If you’ve written songs for years, or might want to start, dive deep into the oceans of Songwriting and explore the mysteries therein. Bring a notebook. ✴️ Period 1 ~ Caleb Stine

**PERCUSSION**

**Beginning Bodhran**
Learn tuning and tone production, hand and body alignment, and a variety of patterns for jigs and reels. Emphasis will be on playing by ear, musical sensitivity, and active listening. Hear how percussion is used in traditional Irish music and other forms, with a focus on ear development. Learn techniques from both top-end and double-ended styles of playing. Audio recording devices are encouraged. Students must bring their own drums. Skill Level A ✴️ Period 3 ~ Matthew Olwell

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

**Riqq**
The riqq, or deff, heard in folk, popular and classical music throughout the Mediterranean world, is the ancestor of the Western drumming, to its use in the military. Material will focus on basic techniques of the riqq with emphasis on typical Arab dance rhythms. Drums will be available for use during the week. ✴️ Period 3 ~ Tareq Rantisi, Kenan Adnawi

**Snare Drum NEW**
Although widely used in many genres, the snare drum’s roots and are tied to its use in the military. Learn rhythmic theory and the techniques of snare drumming, while examining the history of the snare drum in American military tradition and its adaptation into our everyday culture. Material will be prepared for students at a variety of levels. ✴️ Period 2 ~ Alex Hisle

See full course descriptions, Faculty bios, and photos online! www.CommonGroundOnTheHill.org
Modern Music Technology & How to Use It
Building on basic sound engineering concepts and musical knowledge, discover what technology is available and how to get that perfect recording or sound from your gear. Bring gear or questions to the class. Learn auto tune, compression, the sound software “Reason”, and much more to maximize your musical creativity and experimentation. Limit 12 students. ❖ Period 2 ~ Phil Spiess

Recording Your Music
Learn basic recording techniques that can be applied to any form of recording from digital to tape. You will learn the basic physics of sound, how to set up microphones, and how to record multitrack songs. The course will finish with recording yourself and your classmates (so bring a flash drive so that you will be able to receive copies of the class’ recordings). Limit 12 students. ❖ Periods 4 & 5 ~ Phil Spiess

DANCE & MOVEMENT

American Vernacular Dance Remix
Compare the similarities and differences in American social dances. Play with Appalachian flatfooting, some contemporary urban dances, and vernacular jazz dances like the Shorty George, Suzie Q, and Charleston. Through looking at these vintage dances of African American origins, we’ll attempt to return these social dances to their social (as in party) context, looking at some historical sources and sociopolitical issues along the way! ❖ Period 2 ~ Emily Oleson

Flatfooting & Clogging
A close cousin of American tap dance, Appalachian percussive dance is a blend of Irish, West African, and Native American Indian dances. While tap is often associated with swing and jazz, clogging and flatfooting have close ties to Appalachian old time music. Exploring the highly improvisational nature of these traditions, we will draw from both clogging and flatfooting vocabulary and examine the places where these forms intersect and overlap. Explore phrasing, musicality and economy of motion to acquire a solid foundation of rhythmic building blocks. No previous experience necessary. Leather-soled shoes are recommended but not required. ❖ Period 4 ~ Emily Oleson, Matthew Olwell

Jazz Era Party Dances
Try out jazz era “moves” like the Shorty George, Suzie Q, and the Charleston- vintage vernacular movement of African American origins done in the 1920s, 30s and 40s. We’ll attempt to return these social dances to their social (as in party) context, looking at some historical and sociopolitical context along the way! ❖ Period 3 ~ Emily Oleson

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

Old-Time Jam & Dance Lab
At its heart, Appalachian dance & music is best when it is shared in an informal context that encourages communication, improvisation, and fun. Come experience these traditions in their natural habitat. Bring an instrument and your dancing shoes. On the dance side, we’ll do some freestyle flatfooting, and maybe a square dance or two! All are welcome. ❖ Period 5 ~ Slim Harrison, Joe Herrmann, Lydia Sylvia Martin, Emily Oleson, Matthew Olwell

YogaRhythmics
Primarily a dance class, not a yoga class, this class provides a joyous approach to strengthen the mind/body/spirit connection. Align the seven energy areas of the body (chakras) associated with yoga. A structured sequence of movement patterns serve open, energize, and integrate these areas, providing greater energy flow in the body. The rhythms of dance and creative movement play into a dynamic expression of self-expression. It is for all bodies and requires no prior yoga or dance experience. Students should bring a yoga mat and water. ❖ Period 3 ~ Marya Michael

Acupressure and Self Care
Greg will teach and demonstrate simple acupressure regimens to build immunity, release pain and tension, and address acute conditions such as allergies, colds/sinus problems, menstrual irregularities, pain and trauma, and more. Attendees will receive detailed handouts to help find the points in the future, as well as a deeper understanding of the energetic framework within the body as seen through the eyes of Chinese medicine. Limit: 16 students. ❖ Period 4 ~ Greg Padrick

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

Hatha Yoga
All ages and levels can participate in the instructor’s hatha style yoga class. Progress from breath exercises to the initial sitting positions, standing asanas, and deep relaxation. Help eliminate physical and mental toxins to leave you feeling recharged. Gain working knowledge on how to start or deepen your own daily practice. ❖ Period 5 ~ AJ Blye

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

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

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

YogaRhythmics
See Dance, above. ❖ Period 3 ~ Marya Michael
World Village

World Village offers a rich variety of activities for young people ages 5–12, attending with adult Traditions Weeks participants. 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, with activities drawing on the traditions of many cultures from the U.S. and around the world. Teaching musicians and artists make scheduled visits to World Village, sharing their music, dance and art with the youths. This year, children 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 elective classes that can be attended with an adult guardian for an additional $50 fee. Periods 1–4 ~ Debra Duffin, Slim Harrison and Visiting Artists

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

VISUAL ARTS

2-Dimensional Arts

Anyone Can Draw

Learn to process visual information more accurately and explore fundamental concepts in composition and drawing technique. Throughout the week, we will do a series of simple to more complex exercises with a focus on the “process” of drawing and learning how to achieve the illusion of form and space. See website for materials. Advanced students may add materials or work in a larger format. All levels; limit 15 students, ages 16 and up. kbatista@pitt.edu Periods 1 & 2 ~ Ken Batista

Beginning-Advanced Manga

Manga, or Japanese comics, play a huge part in the world’s pop art culture today. Learn to compose, draw, ink, and color your own manga page while learning the relevance of manga in Japanese culture. Please see website for materials. Materials fees: $10 (beginners); $15 (advanced - covers inks and fine brushes). Limit 15 students, ages 12 and up. Please email Kelsey at kaijusensei@gmail.com so I can get a count of what to order. Periods 3 & 4 ~ Kelsey Wailes

Birds in Art: Pastel

Discover the art of painting birds in charcoal and soft pastels. Hashawha Environmental Center will bring raptors to the classroom, allowing us to draw and photograph live owls, hawks, or kestrels. Weather permitting, we will take a day trip to the Nature Center to sketch in the field. Special tips on creating feathers, reflections in animals’ eyes, texture in grasses, bark, leaves and shadows will be included, as well as tips on photographing and framing finished pastels. Please see website for materials. Materials fee $20. Limit 15 students, ages 16 and up. lindahp@lindaharrisonparsons.com www.lindaharrisonparsons.com Periods 3 & 4 ~ Linda Harrison-Parsons

Intermediate Photography

This course concentrates on processing “raw” images, so participants must have cameras that produce these images (most DSLRs). Explore processing in Lightroom and then move images into Photoshop to work in layers. Along the way, study content and composition. There will be some fees for printing photos at local venues. Limit 10 students, ages 16 and up, with an appropriate camera and some computer and photography experience. rboner@mcdaniel.edu Periods 1 & 2 ~ Bob Boner

Interweaving: An Artists’ Book Project

Design, carve, and print a small linoleum block with text (one page only) within the theme of ‘interweaving’. Consider how our lives, with all our differences and similarities, interconnect with each other and with the world we live in. We will combine all these wonderful threads and make them into unique and beautiful limited edition handmade books. Each participant will hand sew their own copy of the completed book. Materials fee $25. Limit 12 students, ages 16 and up. seanmhara@gmail.com Periods 1 & 2 ~ Shawn Lockhart

The Open Road: Photography

Learn the basics of photography including exposure, composition and graphic impact. This is not a Photoshop course; it is a field-based workshop. Students may use a point-and-shoot digital camera; however, a digital single lens reflex cameras or smartphone cameras are preferred. Film cameras are not acceptable. Participants are expected to get their images printed at several nearby locations and share their work with fellow students. pix4u@qis.net. All levels; limit 8 students ages 16 and older. Periods 1 & 2 ~ Phil Grout

A Painting a Day: Small is Beautiful

With daily topics, painting technique(s) and acrylic paint, we will delve into a “selfie” (self-portrait), explore the animal world, check out a natural subjects, and play with design elements - all while working “small.” Bring your smart phone and/or a camera with you to class. See website for a full list of required materials. All levels; limit 10 students ages 16 and older. Materials fee: $5.00. Periods 1 & 2 ~ Barbara Steele

3-Dimensional Arts

Adventures in Glass Beadmaking I

See Fabric/Wearable Arts, pg. 13. Materials fee $20. Limit 10 students, ages 16 and up. ngelsinger@gmail.com Periods 1 & 2 ~ Nolly Gelsinger

Custom Vinyl Toys

Custom collectable vinyl toys are becoming increasingly popular in today’s toy markets, from Mightymuggs to My Little Ponies. Make your own custom vinyl toy with a variety of blank toys and materials to work with. You can paint your toy, add on to your toy with polymer clay, fabric, metal or whatever materials will help make your toy your own unique creation. See website for materials. Materials fee $15. All levels; limit 15 students, ages 12 and older. kaijusensei@gmail.com Period 5 ~ Kelsey Wailes

Do You Need a Basket for Your Hen?

Farmers used to take their hens to market in Ribbed Hen Baskets. Discover the history of this basket style, emphasizing the round-ribbed technique in basket construction. Baskets will measure approximately 10” tall and 10” wide. Learn to sight, whittle and insert primary and secondary ribs, and how to weave a neat decrease. See website for materials. Beginners welcome. Materials fee: $30. Limit 12 students, ages 16 and older. swschae@gmail.com Period 5 ~ Sharon Schaeffer

Glass Camp with Ragtime

Learn everything needed to begin a journey into the wonderful world of cutting glass and the first steps towards creating a small panel. Students will learn to cut, grind and foil glass. Soldering techniques will be taught, and students can expect to leave with a finished piece of their own design. Please bring a design idea, 10 inches round or square. Materials fee: $33. All levels; limit 8 students, ages 16 and older. 1000pointsofpeace.net ragtime33@frontier.com Period 5 ~ Ragtime

See full course descriptions, Faculty bios, and photos online! www.CommonGroundOnTheHill.org
**The Luna Moth Project**
A collaborative memorial project with the Common Ground on the Hill Veteran’s Initiative. Visitors are welcome to stop by to see the progress. The life-size luna moths will be included in a second memorial sculpture or may be taken/given to a family member in memory of a veteran. Please see website for additional information about this memorial project. Limit 4 students; preference given to members of the Veterans Initiative.

\* Periods 1 & 2 ~ Ted McNett

**Masks & Tiles: Finding Your Creative Voice with Clay**
Coils and slabs, carving, stamping and painting patterns all give ceramic surfaces richness. Focusing on two forms, the mask and the tile, mask making techniques include building up and carving away, texturing, and brushing. Student will create an original brushed-on composition of their own design on a blank, pre-fired tile. Materials fee $25. Limit 12, all ages and experience levels welcome. \* Periods 1 & 2 ~ Robert Strasser

**Make a Metal Bead a Day**
See *Fiber/Wearable Arts*, pg. 14. Materials fee: $10 - $15; McDaniel Lab Fee $10. Limit 8 students, ages 16 and up. baynemetal@hotmail.com

\* Periods 3 & 4 ~ Barbara Bayne

**Make Synclastic Bracelets**
See *Fiber/Wearable Arts*, pg. 14. Materials fee beginning at $10; McDaniel Lab Fee $5. Limit 8 students, ages 12 and up. waynewerner@mindspring.com

\* Period 5 ~ Wayne Werner

**Model and Cast a Half Life-Size Caricature Portrait**
We poke fun at ourselves or others by creating a humorous portrait (caricature) first modeled in clay. Then we make a casting and substitute the clay with another material through the mold-making process. Learn the tricks of observation and caricature exaggeration. Learn how to model specific features such as eyes, lips, noses or other features. Also learn about the process of patinas and surface coloration. All students must contact Jim at jpausen@towson.edu or 410 344 7761 to split costs of clay and materials. See website for materials. Limit 10 students, ages 16 and up.

\* Period 5 ~ Jim Paulsen

**Mosaics for Everyday Life—Introduction**
Create mosaic birdbaths, flower pots, table tops, and garden stepping stones while learning basic modern and Byzantine mosaic techniques in this introductory course. The class begins with basic mosaic design, breaking techniques and application processes. Please see website for materials information. Materials fee $50. All levels, limit 14 students, ages 14 and up. rebeccadrayer@gmail.com \* Periods 1 & 2 ~ Rebecca Quattrone Drayer

**Mosaics for Everyday Life—Advanced**
Students will learn to design, execute, and install larger, more elaborate projects that can be installed on a wall, floor, or countertop. Students will experience more challenging techniques, such as Reverse and Indirect Technique that will allow them to create unique household mosaics, such as kitchen/bathroom back-splashes, wall and floor mosaics, even fountain and pool mosaics! Please see website for materials information. Materials fee $50. Limit 14 students, ages 14 and up. rebeccadrayer@gmail.com \* Periods 3 & 4 ~ Rebecca Quattrone Drayer

**Sculpture Carving: Positive & Negative Space**
Learn about wood carving while creating a small relief wood sculpture. Your design can be an abstract suggested by pattern in wood grain or your imagination, or realistic and representational. Students should arrive with some ideas for the pattern or concept they want to carve, drawn to scale. Learn proper sharpening of tools, layout of design, carving techniques, and finishing techniques. See website for tools and materials. Limit 10 students, ages 14 and up. csantiago@gmail.com \* Periods 3 & 4 ~ Clifton Santiago

**Splint Woven Basketry**
Beginners will make 2 functional baskets with splint woven construction and color: an apple basket and a tote basket. Advanced students will be learning to work with brown ash and make 2 miniature baskets. Students are encouraged to bring questions and/or projects using twill design, splint woven construction and/or shaping. See website for materials. Materials fee: beginners $50; intermediate/advanced depends on project, approx. $55. Email jpsmaggie@yahoo.com 6 weeks in advance to inform what level weaver you are for materials order and for additional information. All levels; limit 12 students, ages 16 and up. \* Periods 3 & 4 ~ Joyce Schaum

**Vinegar Graining on Boxes and Frames**
Vinegar graining is an Early American art form for creating decorative finishes on boxes, frames and furniture. This old art form will help you recycle and decorate some of your “junk furniture”. You will learn formulas for vinegar paint, wood preparation, texturing techniques, use of graining tools and varnishing. By the end of the week, you will have decorated a small jewelry box and a collection of small frames to take home with you, as well as the knowledge you will need to work on larger pieces of furniture. Former students can bring small pieces of furniture to work on but must email me 3 weeks in advance of class so I can see photos of the furniture. See website for materials. Materials fee $28. Beginner to advanced. Limit 8 students, ages 16 and up. kristin.helberg@verizon.net

**Wheel and Dream Catchers**
See *Traditional & Native Skills*, pg. 15. Limit 10 students, ages 14 and up.

\* Periods 3 & 4 ~ Jeramy Wright

**Art of Making Instruments**

**Native American Flute Making**
If you’ve been inspired by the haunting sound of the woodland flute of Native Americans, consider constructing your own personal cedar or cane flute under the guidance of an experienced craftsman. Repeating students are welcome. Materials fee: $30 to $40. All levels; limit 10 students ages 12 and older. Please register early for this class so that instructor will be sure to have enough building materials on hand for all students. There is a suggested related course: Native American Flute and Flute Playing with Sakim (see *Wind & Free Reed*, page 9). All levels; limit 10 students; ages 12 and older. Materials fee: $30 to $40. \* Periods 1 & 2 ~ Robin Tillery

**Fiber & Wearable Arts**

**Adventures in Glass Beadmaking**
An introductory course in this fascinating and ancient beadmaking technique, students will learn the basic skills to make glass beads over a torch. A brief history of glass beadmaking, studio safety, and an overview of materials will be included. Class includes plenty of practice time. Learn how to make round beads using heat and gravity to bring the shape into focus, as well as enhance beads with a variety of decorative techniques. See website for materials information. Materials fee $20. Limit 10 students, ages 16 and up. ngelsinger@gmail.com \* Periods 1 & 2 ~ Nolly Gelsinger

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**VISUAL ARTS: FIBER & WEARABLE ARTS**

**The Luna Moth Project**

**Masks & Tiles: Finding Your Creative Voice with Clay**

**Make a Metal Bead a Day**

**Make Synclastic Bracelets**

**Model and Cast a Half Life-Size Caricature Portrait**

**Mosaics for Everyday Life—Introduction**

**Mosaics for Everyday Life—Advanced**

**Sculpture Carving: Positive & Negative Space**

**Splint Woven Basketry**

**Vinegar Graining on Boxes and Frames**

**Wheel and Dream Catchers**

**Art of Making Instruments**

**Native American Flute Making**

**Fiber & Wearable Arts**

**Adventures in Glass Beadmaking**
Beginning Harness Floor Loom Weaving  
Learn how to warp a loom, the basics of weaving, and design and weave a scarf on a 4 harness loom. This is a hands-on class in which students will learn the basics of design and how to setup the loom in preparation for projects. The students will begin with a small sampler to learn the basic skills and will have the opportunity to develop their technical and creative skills in weaving on a floor loom. They will leave with at least one finished project. Materials fee approximately $30 depending on choices. Limit 8 students, 16 years or older. Ellen.hartge@verizon.net  Periods 3 & 4 ~ Ellen Hartge

Beginning Sewing: Basic, Easy!  
Learn how to use your sewing machine! Instruction in making hems, selecting fabric for function, various means of connecting fabrics, taking basic measurements to figure out patterns, and altering garments will be demonstrated. Create a patch work pillow or shoulder bag with a zipper! Students should bring: notions or tools: sewing machine, hand needles, chalk, scissors, ruler, and a variety of thread. NOTE: contact the instructor if you do not have your own machine. There will be at least 2 extra provided. Beginning level; limit 8 students, ages 12 and older. jennyruth01@hotmail.com  Periods 1 & 2 ~ Virginia Harrison

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

Costume Design and Creation on a Shoestring  
Design and create the costumes for a school play, Halloween, or a Faire. Explore simple but good design choices for costumes as well as ways to create something viable from what you have sitting around in a closet or thrift store finds, plus a few items from a craft or dollar store. Students should bring basic clothing pieces and various supplies (a list will be sent directly to each registered student). This year we will create a ‘matching’ Renaissance Lord and Lady (European style). Pieces created can include gown, tunic, hats, and possibly other accessories. Limit 12 students, ages 16 and up. klapietra@gmail.com  Period 5 ~ Katherine La Pietra

Creating a Triangular Pattern Knitted Scarf  
In this class you will learn to mix different types of yarn and also make an original design. The triangular pattern is made of many small triangles knitted in one continuous piece and can be of one or many colors. This is a good way to use up leftovers (variegated yarn works very well for this design). Please see website for additional materials information. All levels; limit 10 students, ages 16 and up. brwknit@comcast.net  Periods 3 & 4 ~ Bobbi Ward

Crochet Critters!  
Learn to crochet a critter using basic stitches associated with the techniques of amigurumi. Stitches include, but are not limited to, slip, chain, single crochet, crocheting in the round, changing colors and more. Learn to use polyester stuffing and safety eyes for their projects. Includes a brief history of amigurumi as well as how to read pattern instructions. Only the most basic skills are required for this class (knowing beginner level stitches, the correct weight of the yarn, the appropriate hook size, the use of blunt [tapestry] needles, and scissors). Materials fee $20. Available to students with rudimentary skills; limit 10 students, ages 16 and up. tfedoruk@outlook.com  Periods 1 & 2 ~ Trista Fedoruk

Forming Sheet Metal into Wearable or Functional Objects  
Using sheet metal (copper, nugold, or silver), the student will learn techniques for forming low or high relief as well as texturing, defining, and delineating. Demonstrations and practice will allow a better understanding of the plasticity of metal and the ways in which it can be formed. Wearables can be made. Materials fee based on student’s metals choice: estimate $10-20; McDaniel Lab $10. All levels; limit 8 students, ages 16 and up. suesachs1@gmail.com  Periods 1 & 2 ~ Sue Sachs

Hat Making  
Beautiful couture hats can be yours for the making! Create cut-and-sew soft style hats or try fascinating construction. Learn tricks of the millinery trade, shortcuts and uncommon use of materials such as found objects, vintage pieces, sticks, cloth pins, wire, etc., as well as hat decoration pieces, such as flowers and hat pins. Please contact the instructor in advance if you would like to make a specific design or for any other questions. Materials fee $60. Basic sewing machine knowledge helpful. All levels; limit 12 students, ages 16 and up. info@trhats.com  Periods 3 & 4 ~ Tatiana Rahkmanina

Make a Metal Bead a Day  
Explore different ways to make hollow beads in metal using techniques including dapping and fabricating. Soldering and cold connection techniques will be used to complete the beads. Students will make enough beads to make a few pairs of earrings or a bracelet. We will explore embellishing beads by texturing or adding other elements such as jump rings or twisted wire. Please see website for details on materials and fees. Materials fee: $10 - $15; McDaniel Lab Fee $10. Limit 8 students, ages 16 and up. baynemetal@hotmail.com  Periods 3 & 4 ~ Barbara Bayne

Make Synclastic Bracelets  
Discover bracelets with domed forms and wild textures. Use synclastic forming to produce wide, durable, textured cuffs. Use available tools or make custom forming blocks from hardwood. See website for details and materials information. Materials fee beginning at $10; McDaniel Lab Fee $5. Limit 8 students, ages 12 and up. waynewerner@mindspring.com  Period 5 ~ Wayne Werner

Natural Dyes for Natural Fibers  
See how natural dyes affect cotton, linen, wool, and silk. Learn to print from rusted objects, use mordants, resists, over-dyeing, and clamping. Students leave with a scarf, pillow case, swatches, and an illustrated booklet of history and recipes. Class is outdoors using an open fire. Materials cost $50, more items available. Please contact the instructor prior to class: patbfarm@hotmail.com. Limit 10 students, ages 14 and up.  Periods 1 & 2 ~ Pat Brodowski

Southern Plains Buckskin Moccasins  
Sue Sachs  Periods 3 & 4 - Sue Sachs

T-Shirt Design  
Create unique personalized t-shirt designs. You may even create your own customized Common Ground design. Students will learn to scan pictures and manipulate them in Photoshop. Color theory and drawing skills will be introduced as students create t-shirt designs using fabric pens and Sharpies. Students should bring 2-3 washed T shirts and other garments for transfer, and a bucket. Materials fee $14. Limit 10 students, ages 14 and up. randallartphotos@yahoo.com  Periods 3 & 4 ~ Randall Gornowich

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

Blacksmithing: Fire, Iron, and a Hammer
Beginning students learn hot forging methods, bending, twisting, splitting and welding in the forge by making several useful items. Advanced students can design their own projects to refresh and further skills already learned. All classes are taught in the blacksmith shop at the Farm Museum. Long pants and closed shoes are REQUIRED. No shorts or sandals. Materials fee: $50 (covers coal, steel, consumables, and the use of the blacksmith school equipment). All levels, limit 8 students ages 16 and older. ∗ Periods 1 & 2 ~ Ted McNett

Building Thoreau’s Cabin
Help build a facsimile of the single-story, timber frame building in which Henry David Thoreau lived for over two years, and about which he wrote in Walden. Use hand saws, mallets, chisels, bricks and brace & bits to make timber framed pegged joints that will stand the test of time while discussing Thoreau’s ideas. Proper use of hand tools, safety, and how to maintain sharp tools will be shared. Includes beam hewing demonstration. All levels; limited to students ages 16 and older. kckcreate@yahoo.com Periods may choose any or all periods. Participants may want to consider the related course Nature Writing: Envisioning Our Place in the World in Literary & Performing Arts. See pg. 6. ∗ Periods 1-5 ~ Ken Koons

Common Ground on the Grill
Learn about open fire cooking techniques, recipes, and experience the “common ground” of a communal, family style meal. Assist with fire maintenance, Dutch oven baking, and preparing and cooking “quick” dishes to accompany the main meal. Help plan the next day’s meal and clean-up. Meal ingredients come from local and sustainable harvest whenever possible. We will try to meet dietary restrictions for each meal. Students should bring a reusable ceramic style plate, bowl, mug, eating utensils, and an appropriate beverage to accompany your meal. Materials fee $60. Limit 10 students, ages 16 and up. stonejugforge@embarqmail.com gwenhandler@gmail.com shelbrowder@gmail.com ∗ Period 5 ~ Ted McNett, Shel Browder, Gwen Handler

Common Ground on the Grill: Dutch Ovens
Explore outdoor fire making, food preparation, and cooking skills. Learn the basics of breadmaking (recipes, dough preparation, and baking), and preparation of desserts (apple and blueberry pies, cobblers) in a Dutch oven, as well as open fire cooking techniques and recipes. The meals prepared and cooked will be shared during Period 5. Students should bring a reusable ceramic style plate, bowl, mug, and eating utensils, as well as an appropriate beverage of your choice. We will try to meet dietary restrictions for each meal. Materials fee $60. Limit 5 students, ages 16 and older. stonejugforge@embarqmail.com gwenhandler@gmail.com shelbrowder@gmail.com ∗ Periods 4 & 5 ~ Ted McNett, Shel Browder, Gwen Handler

Native American Flute and Flute Playing
See Wind & Free Reeds, pg. 9. ∗ Period 3 ~ Sakim

Native American Flute Making
See Art of Making Instruments, pg. 13. ∗ Periods 1 & 2 ~ Robin Tillery

Native American Tribal Arts
This course begins with the archaic and paleo foundations of native expressions. Discover and explore major cultural areas and their traditions, tools and techniques, motifs and meaning, the materials utilized, and, finally, the what, why, how and purposes of native arts. This year’s class will begin with the West Coast native peoples and work our way eastward to the Atlantic and Southeast. You may bring a native item for discussion. If you plan to take the class for credit, please bring a good book on American Indian Art and Architecture for your class text and reference. ∗ Period 5 ~ Sakim

Natural Dyes for Natural Fibers
See Fiber and Wearable Arts, pg. 14. Materials cost $50, more items available. Please contact the instructor prior to class: patbfarm@hotmail.com. Limit 10 students, ages 14 and up. ∗ Periods 1 & 2 ~ Pat Brodowski

Primitive Skills: Making a Green Wood Bow
In nature, good bow woods are somewhat rare. Survival bows are not "character" bows. The object of this class is to select a blank that can be worked "green" into a functioning bow with the least amount of difficulty. Students will select and form a hunting bow of at least 40 pounds from green wood. This class will emphasize bow design strategies and why some woods make the best bows. Each student will be able to take their bow home. We will practice with demonstration arrows on the final day of class. Materials fee $20.00. All levels; limit 8 students ages 16 and older. guynearl@yahoo.com ∗ Periods 3 & 4 ~ Guy Neal

Southern Plains Buckskin Moccasins
Learn the culture, traditions, and significance of the style and design of Native American moccasins. Make a pair of baby moccasins with beadwork in class and prepare an adult pair which can be finished, beaded, and worn later. Learn to measure, develop a custom pattern, cut and sew the footwear. Applying the appropriate style of beadwork will be demonstrated. We will talk about Native American history, mythology, culture and traditions. Materials fee: $6 for baby mocs only or $32 for both baby and adult mocs. All levels; ages 14 and older. littlebearfink@wildblue.net ∗ Periods 3 & 4 ~ Bobby Little Bear

Vinegar Graining on Boxes and Frames
See 3-Dimensional Arts, pg. 13. Materials fee $28. Beginner to advanced. Limit 8 students, ages 16 and up. kristin.helberg@verizon.net ∗ Periods 3 & 4 ~ Kristin Helberg

Wheel and Dream Catchers
Learn techniques and skills needed to throw pottery on the wheel. Hand building techniques will be used to enhance wheel thrown designs. Students will make beads and use them to make dream catchers. Advanced students can explore wheel thrown stacked vessels with sculpted figures and the use of piercing and carving techniques. See website for materials needed. Limit 10 students, ages 14 and up. ∗ Periods 3 & 4 ~ Jeremy Wright

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Exploring China via Chinese
Exploring Diversity, Developing Cultural Competence
Gender
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Hearts and Minds Film
Hidden Voices
Look & Listen: Beauty of the Blues
Martin’s Dream: Black Culture & the Arts
Migration Sketches: Music of the Diaspora
The National Security State Through Film
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Ostracism, Social Exclusion, and Bullying
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East Coast Blues Guitar Repertoire
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Art Exhibits & Lectures: 6:45—7:45 PM
Gospel Choir: 6:45 – 7:45 PM
Concerts: 8:00 - 10:00 PM
Monday Dance: 10:00 - 11:30 PM
Dr. Buterbaugh’s lecture will be the subject of to the entire Common Ground on the Hill community and is open to the as Chad highlights a selection of the wonderful traditional artists who make awards, and the annual Maryland Folklife Festival. Enjoy this presentation identify, support, and safeguard Maryland folklife through grants, heritage programs and its importance to our diverse Maryland communities. Steve Nida, Chair of the Psychology Department at the Citadel, will visit the subject of his five-day class on Ostracism and Bullying. Members of the STARTALK summer workshops, teachers of critical-need foreign languages, will share their experiences of diversity and community in the United States. Shura Wallin, of the Green Valley Samartians, will bring us up to speed with the latest realities of immigration along our southern border, including the upcoming 5th Annual Common Ground on the Border and Border Issues Fair. Come to this class seeking knowledge and change, inspiring ourselves and others to walk that path. ✤ Period 5 ~ Walt Michael, Facilitator

Interracial Gospel Choir
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. The choir will perform on Friday night. ✤ After dinner (6:45 – 7:45 PM) led by Jonathan Gilmore with Professor Louie, accompanist

Keynote Lecture ~ Safeguarding and Nurturing the Traditional Arts in Maryland. Dr. Chad Buterbaugh
Common Ground on the Hill’s mission is to seek common ground through teaching, learning and sharing the traditional arts. While federal funding for the arts is being threatened in the current political climate, the State of Maryland continues with its dedicated, robust support for a wide spectrum of the arts. Chad Buterbaugh is a folklorist trained in oral tradition, ethnographic methods, and public folklore. He is Director of the Maryland Traditions folklife program at the Maryland State Arts Council working to identify, support, and safeguard Maryland folklife through grants, heritage awards, and the annual Maryland Folklife Festival. Enjoy this presentation as Chad highlights a selection of the wonderful traditional artists who make up the rich artistic identity of our state. This lecture is highly recommended to the entire Common Ground on the Hill community and is open to the public. Alumni Hall ✤ Monday, July 3, 8 PM

Dr. Buterbaugh’s lecture will be the subject of Tuesday’s Search for Common Ground class, McDaniel Lounge. ✤ Tuesday, July 4th, 4 PM

DISTINCTIVE LECTURES, LISTENING, FILM

Building Thoreau’s Cabin
This course is also offered in Week 1. See pg. 15. ✤ Periods 1-5 ~ Ken Koons

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

Conquering the Inevitable
With advance preparation for the inevitable, thinking about one’s death is not a morbid subject. Preparation can bring a sense of comfort and final fulfillment as you wish it to be. We will demystify funeral homes, various 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 1 ~ Sakim

Contemporary Native American Philosophy & Religion in the Southeast
Discover the vibrant Southeastern Native American cultures of today and their philosophy. Includes an introduction to Native languages, ceremonies and their public and private roles, the Great Duality of life and its many expressions, and the spiritual nature of foods, herbs and healing. Try your hand at dance and crafts, and gain a taste of ceremony and food. This class is very interactive and hands-on with related text materials provided to all students. If taken for credit, please contact the instructor in advance for selected reading materials. Contributions are welcome to offset the cost of materials and foods. ✤ Period 5 ~ Sakim

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

Exploring Diversity, Developing Cultural Competence
This course is also offered in Week 1. See pg. 5. ✤ Period 3 ~ Royce Anderson

Gender – Understanding the Complexities of a Seemingly Simple Term
The past few years have been marked by controversy related to gender and gender identity. In this course, we’ll tackle the concept of gender starting with the basics (sex vs gender & the LGBTQ alphabet soup). We’ll quickly move to more complex issues (gender identity vs sexuality). We’ll then discuss the current social, political, legal, and civil rights issues related to gender from men’s and women’s rights, to same sex marriage, to religious “right of refusal” laws, to transgender rights and existing debates around these topics. ✤ Period 4 ~ Roxanna Harlow

Gospel Music with Shelley Ensor
This course is also offered in Week 1. See pg. 5. ✤ Period 2 ~ Shelley Ensor, Alice Dorsey

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

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

See full course descriptions, Faculty bios, and photos online!
www.CommonGroundOnTheHill.org
Look & Listen: The Power of the Blues
Blues is the underpinning of much of our best popular music: folk, jazz, rock, soul, R&B. Using classic and rare recordings and film, this multi-media course is guaranteed to open your ears and eyes to the blues and its mammont impact on American culture. If you thought the blues was a bummer, think again!   Period 2 ~ Cary Wolfson

Martin’s Dream: Black Culture and the Arts After the Civil Rights Movement
How did the music around the Civil Rights movement affect the Black community? What is Post Traumatic Slave Disorder? Embark on a multimedia journey through "the souls of Black folk," including the roots of hip hop and its negative and positive concepts; taboos including the "N" word, and stereotypes that plague Black people. All are welcome to this unique class—prepare to sing, dance, write, and discuss the experiences of the Afrikan/Blacks in America while discovering yourself as well.   Period 4 ~ Jonathan Gilmore

Migration Sketches: Music of the Diasporas
Migrations have characterized much of human history. This timely program focuses on immigrants, migrations and associated music, including the exodus of Roma people more than a thousand years ago from Northern India to Europe, the socially driven "Great Migration" from the US South to Urban centers, the economy-driven movement of people from the Caribbean to the US; the persecution-driven migration of people from Europe to the US, the famine induced movement of people from Ireland, and the commerce-driven "Middle Passage" of enslaved people from Africa.   Period 4 ~ Tim Porter, Joe Selly

The National Security State Through Film NEW
Since 1945, the United States has been routinely at war or violently interventionist, managed by the concomitant rise of a Presidential National Security State of notably expanded secrecy, surveillance, and war powers. Through film, feature and documentary, this course introduces aspects of this larger story.   Periods 3 & 4 ~ Guy Alchon

Nonviolent Problem-Solving: Strategy, Script-breaking, and Disobedience
This course is also offered in Week 1. See pg. 6.   Period 2 ~ Charles Collyer and Pamela Zappardino

Ostracism, Social Exclusion, and Bullying
Research suggests that ostracism may actually be even more damaging than bullying. Examine social ostracism—how it works, its impact, and its consequences, and consider strategies for countering their effects through interventions and public policy. Discover how the kindness of an individual can negate the impact of such behaviors, reinforcing the theme that each one of us has the power to make a difference.   Period 1 ~ Steve Nida

Samaritans at the Border, Immigrants Among Us
Examine the effects of globalization on communities which in turn stimulate immigration into our First World country. Discover the plight of the migrant and the deep instinct of survival and love of family. Hear the rich culture and climate of the borderlands, and 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, Randy Mayer

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

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

Traditions Today: Community Installations
A multi-disciplinary examination at traditions. Look into the ways in which we use traditions today, and the significance of these lasting methods. An introduction to installation, performance, and community art will lead to group collaboration(s) taking the form of a celebration, parade, service, environment alteration, or performance on campus to include fellow members of the Common Ground on the Hill community in the investigations of traditions today.   Period 4 ~ Stevie Dissinger

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

Why Science and Technology Need the Arts
Incorporating the arts into STEM fields (science, technology, engineering, and math) has been popularized by the STEAM movement. All perspectives are welcomed as we chart this interdisciplinary territory and see what the arts can offer STEM, and what STEM can offer the arts. Teachers are strongly encouraged to join this discussion, but teenagers and adults of all backgrounds are welcome.   Period 4 ~ Melanie Nilsson

Folktales, Fairytales & Social Justice
Fairytales can engage us in the imaginary and hopeful. Folktales give us glimpses into cultural thoughts and norms. This session will combine hopes and cultural thoughts to address social justice issues, like suicide, PTSD, poverty, immigration, race reconciliation, etc. Hear a story combining fairy tale and a current issue, and then join a group discussion and brainstorm how we can use the oldest stories as vehicles for awareness and change. This class will convene on Monday in the Search for Common Ground Class.   Period 1 ~ Sheila Arnold Jones

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

Set Design on a Shoestring
Gain tools, short-cuts, and methods to create-coordinate the working parts of a production. From costumes to set/backgrounds and props and a little bit of everything else, this hands-on class will explore practical solutions for production needs. klapietra@gmail.com. Limit 12 students ages 16 and older. See also the related class Costume Design on a Shoestring in Week 1. See pg. 14.   Periods 3 & 4 ~ Katherine LaPietra

Sharing Our Stories
Compose and share your story in a memoir. We will combine in-class writing exercises with instruction in creating dynamic scenes and story structure. Transform your experiences into stories that will touch others. Bring your preferred writing materials. bmorrison@bmorrison.com. www.bmorrison.com.   Period 1 ~ Barbara Morrison

Storytelling with Pun Plamondon
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
**INSTRUMENTAL**

**Guitar**

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

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

**Blues Electric Guitar**
Learn to play in the styles of B.B. King and Albert King. Discover how favorite players get their sounds. The instructor will take a look at each student’s guitar and perform a basic setup to optimize playability, and offer lots of advice concerning amps, effects pedal, etc.—whatever you want to know! **Students should bring** a small amp to class, a tuner, guitar cable, and extension cord. **Skill Level B/C ⊻ Period 4** ◊ **Harry Orlove**

**Brazilian Guitar & Song (Bossa Nova)**
Discover Brazilian culture and the history of Brazilian music. Sing and learn the accompaniment of the captivating Bossa Nova and the basic rhythmic patterns used in its guitar accompaniment. Learn the lyrics of well-known and most popular Bossa Nova songs in Portuguese or English. **Skill Level B/C ⊻ Period 4** ◊ **Patricio Acevedo**

**East Coast Blues Guitar Repertoire**
Blind Blake, Blind Willie McTell, Reverend Gary Davis, Blind Boy Fuller, Carl Martin, and Brownie McGhee are just a few of the iconic names associated with the intricate genre known as East Coast guitar style. In this class we’ll look at some classic arrangements, focusing on the right- and left-hand techniques that are the foundation for this engaging school of guitar.

Students are urged to bring an audio recorder to class; videotaping will be allowed at the discretion of the instructor. **Skill Level B/C ⊻ Period 2** ◊ **Martin Grosswendt**

**Guitar According to Robin Bullock**
Survey diverse musical genres and techniques as Robin shares his approach to interpreting and arranging music for the guitar. Robin will present selections that highlight his use of various right hand techniques, alternate tunings and more. He will offer insight into his unique style and help students, by unlocking the guitar’s versatility, find their own. **Skill Level C ⊻ Period 1** ◊ **Robin Bullock**

**Intermediate Slide Guitar: Slidin’ the Blues**
Learn the rudiments of “bottleneck” or “slide” guitar techniques, including different tunings, how to “hold the bottleneck,” etc. We’ll explore the techniques of Rev. Pearly Brown, Johnny Shines, Robert Johnson and Fred McDowell. Students must bring: a **steel stringed** guitar (NO plastic or gut stringed instruments). One medium to heavy **metal slide** (heavy glass slide OK). Songs learned will be tailored to skill level of the class. **Skill Level B/C ◊ Period 1** ◊ **Sparky Rucker**

**Intro to Swing Rhythm Guitar: Three Strings, No Waiting**
Playing swing rhythm is big fun, and easier than you think. Using just a few easy chords and hand techniques, you’re on your way to four-beat heaven. Learn the basic three-finger chord fingerings and the best way to move from one chord to the next, as well as left-hand muting that giving swing rhythm its distinctive sound. Using simple, easy-to-understand rhythm charts, we’ll be playing great swing standards in no time. **Students should bring** an audio recorder to class; video recording will be at the discretion of the instructor. **Skill Level B/C ◊ Period 3** ◊ **Martin Grosswendt**

**Jazz Guitar Topics—Versatile & Easy**
An introduction to 3-note “big band” chords, and improvising over chord changes. Learn a family of chord voicings and applying them to songs. Explore improvising by looking at what is probably the most common chord sequence in jazz, the II/V progression. **Skill Level B/C ◊ Period 2** ◊ **Joe Kelly**

**Mariachi Guitar**
Learn the style, rhythms, and chord progressions of Mariachi music through slow practice and repetition. In addition to rhythms and chords, learn 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. **Skill Level B/C ◊ Period 3** ◊ **Michael Ronstadt**

**Old-Time Guitar with Danny Knicely**
Take your old-time guitar playing to a higher level without sacrificing the nuance of supportive old-time rhythm guitar. Students will learn tunes as well as accompaniment. **Skill Level C ◊ Period 2** ◊ **Danny Knicely**

**Play the Blues with Guy Davis**
From the traditional to the contemporary, rural to the urbane, Guy Davis’ mastery of the blues knows no limits. Guy will provide students with an example of the sincere approach to music that has made him one of one of the true stars of blues music today. This is a guitar-based workshop, but singers, harmonica players, and others are welcome to attend. **Skill Level B/C ◊ Period 4** ◊ **Guy Davis**

**Fiddle**

**Beginning Fiddle**
Gain the basics of playing the fiddle with the confidence and techniques necessary to play simple fiddle tunes, including tuning, bowing, scales, intonation, and tunes. For people who have never before picked up the fiddle/violin. If you are conversant with the instrument, it is recommended that you instead take classes that focus on style and/or genre. **Skill Level A ◊ Period 4** ◊ **Ken Kolodner**

**Celtic Fiddle**
Enter the world of Celtic music with one of its most iconic instruments: the fiddle! This is an opportunity for fiddle/violin players with a basic level of proficiency to broaden and deepen their playing by learning a few Celtic tunes, learning to identify and play some different forms (jigs, marches, reels, etc) and absorbing some of the techniques that define the genre and the sound of Celtic music on the fiddle. **Skill Level B/C ◊ Period 1** ◊ **Ryan Koons**

**Estonian Folk Dance, Music & Craft**
Experience an authentic multi-disciplinary cross-cultural exchange while learning about these rich traditions. Learn Estonian folk songs on fiddle through listening and repetition, without written materials. **Please see the website for more information**. Presented in partnership with The Westminster – Paide Partner City Program. ◊ **Period 3** ◊ **Members of the Paide Gymnasium Folk Dance Group**
### 1st Period
9:00 — 10:15 AM
- 7 AM — Morning Yoga
- Beg. Celtic Harp
- Beg. Old-Time Banjo
- Bluegrass Bass I
- Bluegrass Fiddle I
- Bluegrass Guitar I
- Bluegrass Mandolin
- Blues Harmonica
- Building Thoreau’s Cabin
- Celtic Guitar II
- Exploring Diversity
- Just Enough Music Theory
- Latin Dance
- Nature Writing
- Rise Up Singing
- Slide Guitar Techniques
- Songwriting
- STARTALK
- World of Mandolin

### 2nd Period
10:30 — 11:45 AM
- American Vernacular Dance
- ArtSmart
- Beg. Guitar
- Beg. Old-Time Fiddle
- Bluegrass Bass II
- Bluegrass Guitar II
- Bluegrass Mandolin I
- Blue Piano
- Building Thoreau’s Cabin
- Celtic Flutes & Whistles I
- Common Ground Music
- Gospel Music w/ Shelley
- Irish Song
- Jug Band
- Middle & Near Eastern Music
- Modern Music Technology
- Nonviolent Problem-Solving
- Open Tuning Arrangements
- Old-Time Banjo II
- Snare Drum NEW
- Songs of Latin America
- Stress Free Harp
- STARTALK
- Veterans Initiative

### 3rd Period
1:00 — 2:15 PM
- Bass Guitar
- Beg. Bodhran
- Beyond Beg. Guitar
- Bluegrass Banjo I
- Bluegrass Harmony Singing
- Bluegrass Mandolin II
- Blues Guitar Strategies
- Building Thoreau’s Cabin
- Celtic Flute & Whistles II
- Celtic Guitar I
- Hearts and Minds Film
- Jazz Era Party Dances
- Music & Healing
- Native Am. Flute Playing
- Old-Time Fiddle II
- Poetry of Loss
- Riqq
- Singing with Shelley Ensor
- Social Responsibility in Science
- STARTALK
- Stories of the Civil Rights Movement
- Thai Cooking
- Yoga Rythmics

### 4th Period
2:30 — 3:45 PM
- Acupressure & Self-Care
- Beg. English Concertina
- Bluegrass/Americana Songwriting
- Bluegrass Banjo II
- Bluegrass Fiddle II
- Building Thoreau’s Cabin
- Celtic Fiddle I
- Creating Melody
- Didgeridoo
- Finger Picking Blues
- Flatfooting & Clogging
- Old-Time Song Repertoire
- Poetry of the Civil Rights Movement
- Race: A Laughing Matter?
- Singing the Blues
- STARTALK
- Tai Chi Chuan

### 5th Period
4:00 — 5:30 PM
- Beg. Highland Bagpipes
- Big Song Swap
- Bluegrass Jam
- Braided
- Building Thoreau’s Cabin
- Celtic Session
- Common Ground on the Grill
- Costume Design
- Custom Vinyl Toys
- Gentle Yoga
- Glass Camp with Ragtime
- Hatha Yoga
- Hen Basket
- Jade Joint Blues
- Make Synclastic Bracelets
- Model & Cast a Caricature Portrait
- Mt. Dulcimer
- Native Am. Tribal Arts
- Old-Time Jam & Dance
- Search for Common Ground
- STARTALK

#### DINNER 5:45 PM
- World Village

#### EVENING EVENTS
- 6:45 — 7:45 PM
- Art Exhibit & Lectures
- Rice Gallery
- 6:45 — 7:45 PM
- World Music Community Chorus
- 8:00 PM (Monday only)
- Keynote Lecture
- 8 — 10 PM
- Concerts
- Alumni Hall Theater
- 10 — 11:30 PM (Monday only)
- Dance
- Alumni Hall Theater
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**Old-Time Fiddle I**
This class will teach the basics of old-time fiddling and is a stepping stone to more advanced playing. We will focus on learning traditional fiddle tunes and styles from the Appalachian region and on the basic bowing techniques and phrasing that define the old-time style. The class will be taught by ear keeping with the oral tradition, but sheet music can be provided upon request. Some knowledge of how to read the instrument is helpful but old-time experience is not required. **Skill Level B/C  Period 3 ~ Rachel Eddy**

**Old-Time Fiddle II**
Help your fiddling sound better and more driving. For those who can learn tunes by ear and play at a reasonable speed. Learn how to use bow pulses, bowing phrases, and note combinations to give fiddle tunes a shape and groove. Explore ways to improve consistency, realizing how important that is to leadership in jams. Emphasis is on learning tunes that utilize certain helpful techniques, and really working hard to know them before you leave. There will be lots of playing time, as fingers on strings is the best way to take home what you learn! **Skill Level B/C  Period 4 ~ Rachel Eddy**

**Banjo**

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

**Old-Time Banjo II: Beyond the Bum-Ditty**
Explore a variety of techniques and ideas including going up the neck, syncopated and melodic drop-thumb, ghost strums, bass-lines, triplet pull-offs, fretting the fifth string, back-up ideas, playing with others and achieving good tone. Gain new tips and tricks to implement in your playing. **Skill Level B/C  Period 2 ~ Brad Kolodner**

**Mandolin**

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

**Blues Mandolin**
Explore the rich history of Mando Blues. Learn to play a blues scale and voicings for 7th chords, which are essential for playing the blues. We will cover 12 bar and 8 bar blues progressions that can be used to play many tunes by blues giants such as Mississippi John Hurt and Robert Johnson. **Skill Level B/C  Period 2 ~ Christopher James**

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

**Jazz Mandolin & Jazz Guitar**
Learn Thelonious Monk’s twenty-four points of advice for jazz musicians. Students will “sit in” with guitar and/or bass accompaniment. We’ll also pay some attention to the works of Luiz Bonfa, Clifford Brown, Dizzy Gillespie, Sonny Rollins, Bobby Timmons, and Jerome Kerns, among others. **Skill Level B/C  Period 1 ~ Tim Porter, Joe Selly**

**Old-Time Mandolin I**
Learn tunes and accompaniment and investigate the underlying rhythmic factors attached to the melodies that make Old-Time music so foot-tapable. **Skill Level B  Period 4 ~ Danny Knicely**

**Old-Time Mandolin II**
Learn tunes complete with ornamentation and explore new ways of filling out a melody with open strings and double-stops. We’ll also be spicing up our accompaniment with counterpoint and chord variations. **Skill Level B/C  Period 1 ~ Danny Knicely**

**Swing Mandolin**
Learn the standard chord progressions, playing backup rhythm ear training, standard jazz repertoire and more. **Skill Level C  Period 4 ~ Radim Zenkl**

**The World of Mandolin with Radim Zenkl**
This course is also offered in Week 1. See pg. 8. **Skill Level C  Period 3 ~ Radim Zenkl**

**Ukulele**

**Beginning Ukulele**
Gain the basics on the ukulele: tuning, chords and strumming patterns as well as fun ukulele tunes. No music reading skills required. Folks with some playing experience can work on new strums, picking patterns and techniques and more about what else can be done on the ukulele. Some loaner ukuleles available — please email instructor if instrument is needed. **Skill Level A  Period 3 ~ Christopher James**

**Bass, Cello**

**Bass Tutorial**
Learn beginning basics on bass, as well as technique, basic theory, and lots of other useful information and tips for beginners as well as those ready for an infusion of growth in their playing. The instructor will be teaching from the perspective of acoustic bass, but electric bass players are welcome. **Skill Level A  Period 2 ~ Ralph Gordon**

**Cello Tutorial**
Learn beginning basics on cello, as well as technique, basic theory, and other useful information and tips for players ranging from beginner to more advanced. For those with more cello experience, we will look at cello playing from the many roles it can play like a large fiddle, or as a miniature and portable bass, as a guitar, and as a lead instrument. **Skill Level A  Period 1 ~ Michael Ronstadt**

**Harp**

**Cantigas de Santa Maria for Harp**
Arrange these tunes for harp and learn how to use them as a basis for creating new music. **Skill Level B/C  Period 5 ~ Therese Honey**

**Jo’s Harp Favorites**
Jo shares some of her favorite tunes, complete with harp arrangements. These will be simple tunes with complex possibilities for harmonization. We will learn each tune thoroughly and take time to discuss options for harmonizations. Tunes will range from shape-note tunes to Celtic favorites. **Skill Level B/C  Period 3 ~ Jo Morrison**

**Medieval Improvisation for Harp**
An adventure in Medieval improvisation using diatonic modes and phrases from actual Medieval music. Improvisation is about playing some things, not all things. Learn how to make choices based on Medieval musical phrases and style. **Skill Level B/C  Period 1 ~ Therese Honey**
Stunning Harp Music from Around the World
This is a continuation of a popular class from last year – all new tunes. Learn some of the more exotic, less-familiar tunes that still resonate with the Western ear. The tunes themselves will be kept simple enough for all levels, with more complex accompaniment options available. **Skill Level B/C**  
**Period 4 ~ Jo Morrison**

Traditional Aires for Harp
Aires can be a challenge to play with sensitivity and expressiveness. Our goal is to play the harp sounding as if we were singing. Explore ‘sean-nos’ singing and ornamentation aspects of creative harping. Bring any nuggets of ideas you already have. **Skill Level B/C ~ Period 2 ~ Therese Honey**

**Dulcimers**

**Free loaner instruments available!**

Hammered Dulcimer with Ken Kolodner
Learn 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, 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 will be provided. Use of a recording device highly recommended. **NOTE:** This is a 2 period class. **Skill Level A ~ Periods 1 & 2 ~ Ken Kolodner**

Mountain Dulcimer
The mountain dulcimer is known for its beautiful sound and ease of play. Start with basic strumming to enjoy the drone qualities of the instrument. For returning dulcimer students, a new curriculum will build on the foundation established in the past. The joy of singing folk songs and ballads with the mountain dulcimer with some introductory harmonies will be introduced. The beautiful modal qualities of the mountain dulcimer will be shared and a brief history of the mountain dulcimer will be presented. The class will progress at a relaxed pace while learning the melodies together. **Skill Level A ~ Period 3 ~ Susan Boyer Haley**

**Wind & Free Reed**

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

Beginning Fujara and Koncovka Overtone Flutes
No music experience necessary to learn to play the easy instruments intuitively first, using overtone scale and no fingering, then add additional tones, play simple traditional melodies and Amazing Grace by the end of the week. Everybody starts on both instruments and can choose to concentrate on one later on. Fujara in G and koncovka in C is recommended, there will be loaner instruments available in class. Recording device recommended. **Skill Level A ~ Period 3 ~ Bob Rychlik**

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

Blue Harmonica II
Students should be familiar with breathing patterns and be able to play strong single notes. We will review the technique of “bending notes,” which not only allow for a more chromatic approach, but also help personalize our sound & style. Singing is encouraged in order to learn more about phrasing: when we sing we don’t play, and vice versa. We each have a unique inner dance - lose the fear of using it in order to express its lyricism. Participants need a diatonic harmonica in the key of A (if you have additional keys, such as D and G, bring them as well). **Skill Level B/C ~ Period 3 ~ Guy Davis**

Didgeridoo
This class is also offered in Week 1. See pg. 9. **Period 2 ~ Radim Zenkl**

Fujara and Koncovka Overtone Flutes II
Advance your playing to next level by extending range, improving performance and effects, adding melodic introductions to songs, play in more major and minor keys, playing more traditional and current music, playing in duo and group. Fujara in G and koncovka in C is recommended, there will be loaner instruments available in class. Recording device recommended. **Skill Level B/C ~ Period 4 ~ Bob Rychlik**

Native American Flute Making
This class is also offered in Week 1. See pg. 13. **Periods 1 & 2 ~ Robin Tillery**

Play the Blues with Guy Davis
See **Guitar**, pg. 19. **Skill Level B/C ~ Period 4 ~ Guy Davis**

**Piano**

Beginning Piano
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 as the building blocks to improvisation; fundamental left-hand bass patterns; interesting chord inversions and turnarounds. Some knowledge of the keyboard is required for this class. **Skill Level A ~ Period 2 ~ A.J. Bodnar**

Blues Piano I
Learn some essential left-hand bass patterns as well as right-hand riffs, turnarounds, endings, and cool licks step by step. 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@sparkyandronda.com. **Skill Level B ~ Period 3 ~ Rhonda Rucker**

Blues Piano II with Professor Louie
Want to learn blues, barrelhouse, boogie-woogie or rock playing? Begin with fairly simple rhythm patterns and expand into solo playing, build strength and agility, working up to complicated right- and left-hand patterns. Gain hints and pointers about playing in the traditional blues/rock & folk styles, both as a soloist and as a member of a band. Learn to sing along or accompany a singer while playing some “Band” songs and blues favorites. **Skill Level B/C ~ Period 4 ~ Professor Louie**

**Bowed String Ensemble**
For anyone who plays a bowed instrument, including cello, fiddle, viola and string bass. Play as an ensemble, with an eye towards some of the modern arrangements and techniques. Explore the ways the bowed instrument family is used in traditional and contemporary Americana music. Fiddle tunes from old-time, contra dance, Scottish, and Irish repertoires will be included, as well as bass lines, harmonies, melodic accompaniment, and rhythmic bowing techniques. **Skill Level B/C ~ Period 4 ~ Ralph Gordon, Ryan Koons, Michael Ronstadt**
**BAND WORKSHOPS & JAMS**

**Celtic Session**
This course is also offered in Week 1. See pg. 9.  Period 5 ~ Robin Bullock, Ryan Koons, Frank McGuire, Dominick Murray

**Jug Band/Skiffle Band**
This course is also offered in Week 1. See pg. 9.  Period 2 ~ Slim Harrison

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

**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 3 ~ Professor Louie, Harry Orlove

**Old-Time Jam & Dance**
This course is also offered in Week 1. See pg. 10.  Period 5 ~ Slim Harrison, Rachel Eddy, Danny Knicely, Brad Kolodner, Ken Kolodner, Eileen Carson Schatz, Mark Schatz

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

**SINGING, SONGWRITING, THEORY**

**Big Song Swap**
This course is also offered in Week 1. See pg. 10.  Period 5 ~ Susan Boyer Haley, A.J. Bodnar, Dan Collins, Caleb Stine, Livia Vanaver

**Creating Melody**
This class is also offered in Week 1. See pg. 10.  Period 3 ~ Bill Troxler

**Gospel Music with Shelley Ensor**
This class is also offered in Week 1. See pg. 10.  Period 2 ~ Shelley Ensor, Alice Dorsey

**How Can I Keep from Singing?**
For students who enjoy and want to sing. The music is based on the American folk song tradition. The song material covered will be meaningful, soulful, loving, humorous, and fun. These songs can then be shared with your families and communities in the year ahead, or simply enjoyed by YOU!  Period 2 ~ Susan Boyer Haley

**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. Develop a repertoire of stories: emigration, love, reminiscence, heroes, tributes...there's a song for all reasons. And the ones we'll learn will tell a story.  Period 4 ~ Dominick Murray

**Just Enough Music Theory**
This class is also offered in Week 1. See pg. 10.  Period 4 ~ Bill Troxler

**PERCUSSION**

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

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

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

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

**Sing out Loud: Blues Shouting**
Have you ever wanted to sing Soul or Blues Music? Have you ever wanted to scat like Ella, growl like Otis, and do a run like Aretha? Soul, Blues, Jazz, and Gospel are about freedom; being able to sing your emotions and create your own individual sound beyond the written music. Learn to control your voice and release mentally. Students will have the opportunity to write a song! It’s time to get loose and get free in a great group singing atmosphere...first timers, old timers, whatever you are, come have some fun!  Period 5 ~ Jonathan Gilmore

**Songs of Political Change**
Sparky and Rhonda will explore a host of songs for social change, music that lends itself to wonderful harmonies. They’ll draw material from the Underground Railroad, voting rights, labor unions, the civil rights movement, and the struggles against strip mining and mountaintop removal. In this class, you’ll find that the movements for justice have produced some of the most inspiring songs and stories in our history.  Period 4 ~ Sparky & Rhonda Rucker

**Songwriting: Fishing with the Muse**
This class is also offered in Week 1. See pg. 10.  Period 4 ~ Caleb Stine

**Songwriting with Others (and Living to Tell About It)**
Sometimes, two heads are better than one. Some of the most memorable songs were co-writes. (Lennon and McCartney ring a bell?) We’ll write together, in pairs, learning along the way about resolving disagreements, solving problems, knowing when to give in and when to stand your ground. Yes, co-writing is a lot like dating. Bring an idea for a song — a title, perhaps, or a line or two — and we’ll start collaborating.  Period 3 ~ David Morris

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

**World Song**
Take a musical trip around the world with recordings, reminiscences, and demonstrations of music from around the globe. Gain an overview of various singing styles, learn how to count odd rhythms in flamenco and the Balkans, gain insights about the social roles of music styles from Bali to bluegrass, and hear how cross cultural "mixing," urbanization, and commercialization change musical forms. We’ll also have opportunities to play and sing music from many backgrounds, so bring an instrument or just your voice and ears.  Period 2 ~ Bill & Livia Vanaver
Bodhran Construction
This course is also offered in Week 1. See pg. 13. ❧ Periods 1 & 2 – Frank McGuire

Brazilian Percussion Ensemble Workshop
The riqq, or deff, heard in folk, popular and classical music throughout the Mediterranean world, is the ancestor of the Western tambourine. This class will focus on basic techniques of the riqq with emphasis on typical Arab dance rhythms. Drums will be available for use during the week. ❧ Period 3 ~ Patricio Acevedo

So You Wanna Make a CD?
Learn to organize a project, including arranging material, contracting musicians, choosing an appropriate recording facility, and a myriad of other factors that go into producing a successful recording project. The instructor, Harry Orlove, who has produced countless projects in L.A., will demonstrate how all the pieces fit together in the Common Ground recording studio on the last day of class. ❧ Period 2 ~ Harry Orlove

African Dance
This class will follow the African Drumming class and will teach the rudiments and nuances of African and African-American traditional dance. For people of all ages and abilities. ❧ Period 2 ~ Jumoke Ajanku

Bustin’ Loose
Eileen has collected and created many activities that anyone can do and presents them in a way that helps participants move beyond inhibitions. Students are energized and inspired by moving just for the fun of it. ❧ Period 2 ~ Eileen Carson Schatz, Mark Schatz

Estonian Folk Dance, Music & Craft NEW
Discover Estonian folk dance, music and craft of their home country, from young Estonian artists. Experience an authentic multi-disciplinary cross-cultural exchange while learning first-hand about these rich traditions. Please see the website for more information. Presented in partnership with The Westminster – Paide Partner City Program. ❧ Period 3 ~ Members of the Paide Gymnasium Folk Dance Group

Intro to House Dance: The House That Jack Built
“Jack” refers to jacking, considered to be the foundation of house dance culture. Learn the basic movements and historical underpinnings of the House dance experience, including jacking, footwork, and lofting. Gain an understanding of participating, learning, and growing in the cypher as it pertains to the constant evolution and relevance of house dance culture. Gain the foundational techniques and vocabulary that lead to confidence and intention in performance, battle, and cypher settings. ❧ Period 3 ~ Junious “House” Brickhouse

Intro to Popping/Boogaloo
Popping/Boogaloo (poppin’, pop n’ lock, pop and lock, or even poplocking) is a dance that has its roots in Oakland, CA during the 1960’s, born out of a time of social and political awareness. Traditionally, it was done to funk and soul music as a solo and group dance, pulling from many sources. A “boogaloo” is a dancer that understands a variety of sub-styles. This class is geared for those interested in learning the basic movements and historical underpinnings of popping and boogaloing. Students will be taught fundamental techniques such as posing, popping, twisto-flex, waving, isolations, robotics, gliding, tutting, and more. ❧ Period 1 ~ Ryan “Future” Webb

Old-Time Jam & Dance
This class is also offered during Week 1. See pg. 10. ❧ Period 5 ~ Rachel Eddy, Slim Harrison, Danny Knicely, Brad Kolodner, Ken Kolodner, Eileen Carson Schatz, Mark Schatz

Southern Appalachian Dance
Come and learn how to keep time with your feet as Eileen shares steps from the many masters that have influenced her over the years. She will break down the steps and make them fun and accessible to all. ❧ Period 4 ~ Eileen Carson Schatz, Mark Schatz

Swing Band & Swing Dance
See Band Workshops & Jams, pg. 24. Period 5 ~ Ralph Gordon, Joe Selly, Radim Zenkl, Miranda ten Broeke, Bill Vanaver

World Dance
Bill and Livia Vanaver will teach a selection of dances that they have gathered over 42 years from around the world. This class is designed for all levels. Teachers will gather exciting and informative material for their own multicultural curriculum. Dance DVDs and information will be given at the end of the week. ❧ Period 3 ~ Bill & Livia Vanaver, Miranda Wilde ten Broeke

YogaRhythmics
This class is also offered in Week 1. See Dance, pg. 11. ❧ Period 1 ~ Marya Michael

Afternoon Yoga
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 system by stretching the connective tissue of the knees, hips, pelvis, and spine, facilitating the flow of chi for our general health. With its deeply nourishing poses that 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. Suitable for all levels ❧ Period 5 ~ Cinda Rierson

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

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

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

Morning Yoga
This class is a series of asanas or yoga poses emphasizing alignment and coordinated with the breath, to build strength and increase flexibility, self-awareness and ending in deep relaxation. We will 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. Beginner and advanced options. NOTE: This course is an additional $50 for full-time students. ❧ 7:00 AM ~ Cinda Rierson
**HUMAN ARTS**

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

**Period 4 ~ Peter Chen**

**YogaRhythms**
This course is also offered during Week 1. See pg. 11.  
**Period 1 ~ Marya Michael**

**VISUAL ARTS**

**2-Dimensional Arts**

**Basic Skills in Photoshop**
For those with little or no knowledge of Photoshop. Learn techniques for improving your photographs, including layering, masking and selection techniques; transformation techniques; adding type to imagery; preparing images for the web or for printing; and more.  
**Students should bring** a USB flash drive containing the photos with which they wish to work. Because of limited time and printing constraints, no finished projects will be undertaken. Beginner; limit 12 students, ages tweens and up.  
**don.elmes1@gmail.com**  
**Period 5 ~ Don Elmes**

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

**Figure Drawing for Teens: From Human to Hero**
For “tweens” and teens who want to learn to draw the human figure both realistically and super-hero style. Middle and high school teachers are also welcome to take this course to adapt these techniques and concepts in their classrooms. Invent and transform drawings of a posed model into a super hero. Learn drawing techniques such as contour line, gesture, proportion and perspective.  
**Students should bring** a spiral bound sketch book (at least 9”x12”), colored pencils and markers. Limit 15 students, ages 10-15.  
**ellen.elmes@gmail.com**  
**Periods 3 & 4 ~ Ellen Elmes**

**Geometric Origami for Teachers**
Primarily for middle and high school teachers and home-schooling parents. Explore two-dimensional figures (polygons) and its relation to kirigami, three dimensional figures (polyhedra) and especially Platonic solids, Froebel squares and hexagons, basics of Euclidean compass construction as translated into paper folding, and informal and constructionist elements of proof and logical thinking. Learn how to fold the models we discuss with both digital and paper instructions. Limited 15 students, ages 16 and up.  
**kandel.david@gmail.com**  
**Periods 1 & 2 ~ David Kandel**

**Making Your Photos Pop with Adobe Lightroom**
Use Adobe Lightroom’s library module to organize and select photos. Use the Develop module to bring photos to life. Lightroom handles about 90% of any photographers’ needs, but when it doesn’t we will explore Photoshop techniques. Bring a camera capable of shooting RAW images and/or other images to work on. A $5+ fee for prints to display during the week and at the student art show. Limit 10 students, ages 16 and up with some experience on camera and computer.  
**cary@bluesaccess.com**  
**Periods 3 & 4 ~ Cary Wolfson**

**Mastering the Basics of Geometric Origami (Teens)**
Do you like geometry? Have you done a little bit of origami now and then? Come explore the best of both worlds. The field of geometry and origami has exploded in the last ten years: modulars, tesselations, and corrugations. Explore a whole range of geometry models, simple underlying math principles, learn to read folding and creasing diagrams, experiment with different types of paper, and discover the beauty of the constructed and folded world. Limit 15 students, middle-school aged and up. All materials will be supplied.  
**Period 5 ~ David Kandel**

**Monotype & Drypoint Printmaking**
Create small original prints using monotype and drypoint printmaking techniques. Students should bring a set of watercolors, brushes, a sketch pad 11x14 or smaller, and some basic drawing materials. The instructor will provide all materials. Materials fee $15. Limit 12 students aged 16 and up.  
**Periods 3 & 4 ~ Lee Newman**

**Painting Watercolors with Expressive Color**
Autumn can be a time and place of emotional impact, bringing to the surface intensified feelings ranging from uplifting joy to longing melancholy. Create two small watercolors using identical imagery and composition: one featuring bright fall colors expressing a joyful mood; the other with cooler colors. Practice basic watercolor techniques and color mixing, discovering how different color schemes can enhance the expressiveness of paintings. Materials fee $20 or students can bring their own.  
**hampsj@yahoo.com**  
See the essential supply list on the website. Limit 15 students, ages 16 and up with some watercolor experience.  
**ellen.elmes@gmail.com**  
**Periods 1 & 2 ~ Ellen Elmes**

**Portrait Drawing**
Working from life and photographic references, learn basics of portrait drawing. Basic ideas about the human head, various approaches by past and present artists and various issues associated with portraiture will be discussed.  
**hampsj@yahoo.com**  
**Periods 1 & 2 ~ John Hampshire**

**Portrait Painting**
Working from life and photographic references, learn basics of portrait painting. Basic ideas about the human head, various approaches by past and present artists and various issues associated with portraiture will be discussed, as well as color relationships, paint application and methods. Projects will include working from a grisaille underpainting to color glazes and working from burnt umber wiping towards building color.  
**hampsj@yahoo.com**  
**Periods 3 & 4 ~ John Hampshire**
Scanner Art
Learn to use the scanner as if it were a camera, scanning objects from flowers and leaves to fossils and insects. Then we will combine scanner images, using Photoshop, to create multi-layered and textured digital collages. Available to 10 students ages 16 and up who should plan to have $10 or more to print some of their finished images at the copy center (11x17” for 60 cents) or at Staples in town. sue@suebloom.com ❖ Periods 1 & 2 ~ Sue Bloom

3-Dimensional Arts

Adventures in Glass Beadmaking II
See Fiber/Wearable Arts, pg. 28. $20 materials fee. Additional materials available at cost from the instructor. Limited 10 students, ages 16 and up. ngelsinger@gmail.com ❖ Periods 1 & 2 ~ Nolly Gelsinger

Creating a Personalized Amulet
See Fiber & Wearable Arts, pg. 28. Materials fee $15. Any skill level; limit 8 students, ages 16 and up. joelproper@charter.net kathrynosgood@hotmail.com ❖ Period 5 ~ Joel Proper & Kathryn Osgood

Glass Camp with Ragtime
This class is also offered during Week I. See pg. 12. ❖ Period 5 ~ Ragtime

The Luna Moth Project
This class is also offered during Week I. See pg. 13. Limit 8 students, with preference given to Veterans Initiative members. ❖ Periods 1 & 2 ~ Ted McNett

Make YOUR Mark on Clay
Use hand building to explore the tactile potential of clay, including coil and slab, building functional vessels, and making and using tools to mark and decorate those vessels. These techniques are informed by Japanese ceramic traditions to reflect the natural patterns and designs observed in the world. See website for materials information. Limit 12 students, ages 16 and up. absartorius@gmail.com ❖ Periods 1 & 2 ~ Andrew Sartorius

Opening Doors: Shrine Carving & Painting
Create a wooden, low relief, wall hung, shrine sculpture. Learn techniques of using hand and power tools. Understand wood types, grain, carving, and finishing. Instructor will provide wood, hammers, chisels, routers, rotary carving tools, engraver, paint, and brushes. Bring an idea or find it in the wood. Materials fee $20. All levels; limit 12 students, ages 14 and up. thomas-sterner@outlook.com ❖ Periods 3 & 4 ~ Tom Sterner

Pizza/Bread Oven Building
Learn to build a masonry wood-fired oven. We will build an oven together on a trailer. Gain the information and experience needed to build your own oven at home, including understanding designs of masonry ovens and materials and costs required. Create arches within the fireplace. Cook wood-fired pizza and bread using the oven. See website for materials. Limit 10 students, ages 14 and up. thomas-sterner@outlook.com ❖ Periods 1 & 2 ~ Thomas Sterner

Porcelain Beads: Working Small with Color, Texture, Pattern
Form wet clay into fired beads and pendants. Finished work is ideal for use in jewelry, clothing or decorative elements in other creative projects. Work with hand tools, brushes, and fine tipped applicators for glaze paste and underglazes. A full palette of colors will be provided to brighten up your work. Material fee $25. Limit 12, all ages and experience levels. rcss2025@gmail.com ❖ Period 5 ~ Robert Strasser

Pysanky: Ukrainian Egg Decorating
Learn about the cultural origins of this art and the symbolism behind the intricate designs. Eggs are not painted, but are dyed using a wax-resist method. Designs will be demonstrated and discussed, and students will complete several eggs in class. Students should bring: a roll of absorbent paper towels, a pencil, an egg carton, and four clean white raw chicken eggs. Materials fee $20. Limit 15 students, ages 16 and up. amchapp@carrollk12.org ❖ Periods 3 & 4 ~ Mandy Chappell

Raku Kiln Building
Build and fire a portable and easy to use raku kiln as a group, as an experiential guide to later building your own. Discover the tradition of raku in Japan and America, and do a firing or two to learn how to safely use the kiln built to fire up to 1900-2000 degrees. We will make some small cups and kiln buttons which will be fired in the kiln. See website for materials information. Fiber wool is used in the construction of these kilns, so all students must bring a respirator or face mask and a pair of garden or work gloves. Materials fee $30. Limit 10 students, ages 16 and up. absartorius@gmail.com ❖ Periods 3 & 4 ~ Andrew Sartorius

Reticulation: Flat & Hollow Forms
Learn the basics of torch techniques, concentrating on creating and finishing a flat or gently curved pendant and/or earrings. More advanced students will design and create hollow forms to use as beads, pendants or containers. Soldering techniques will be introduced and reviewed. There will be a demo on creating findings such as jump rings and clasps. See website for materials. Materials fee $25; McDaniel Lab fee $10. Limit 8 students, ages 16 and up. ivanhart@mcdaniel.edu ❖ Periods 3 & 4 ~ Linda Van Hart

Seat Weaving with Shaker Tape
Use Shaker Tape to first weave a seat on a stool (frame provided). For the second project bring a chair/stool of your own to weave a seat. The chair/stool should have a rung on each side of the seat level and have already been stained/painted. PLEASE NOTE: instructor can pre-order at additional cost if you need a chair/stool for the second project, , but needs an 8-week lead time to have it for the class. Please call or email: 410-346-6617; jpsmaggie@yahoo.com. See website for full materials list. All levels; limit 12 students ages 12 and up. Materials fee $66. ❖ Periods 1 & 2 ~ Joyce Schaum

Southwest Tile Mosaics
Create a tiles and then including it in a Southwest mosaic, featuring multi-colored Mexican Talvera. Be inspired by art from the ancient petroglyphs seen in the Sonoran Desert, or use the flora from the many desert blossoms to decorate your tile. Use the colors of Mexico and the Southwest to add brilliance to your projects. See website for materials. Materials fee $50. Limit 20 students ages 16 and up. azrichgv@msn.com ❖ Periods 1 & 2 ~ Rich Ramirez

Stained Glass Sun Catchers
Create a stained glass sun catcher piece using the copper foil technique. Hands-on learning proceeds from choosing a pattern, choosing colors of glass, cutting glass, assembling the pieces and then admiring a finished glass window hanging. Participants are asked to find a pattern, such as a flower, peace sign, butterfly, or other meaningful symbol, and to bring any special piece of glass that they want to incorporate. Materials fee covers glass, foil, solder and chain. Tools will be provided. Additional glass may be purchased locally at Carousel Stained Glass. Bring protective eye gear if you have it. Please wear closed toe shoes. Materials fee: $33. All levels; limit 8 students, ages 16 and up. Veronica@frogvalley.com www.frogvalley.com ❖ Periods 3 & 4 ~ Veronica Wilson
**VISUAL ARTS: 3-DIMENSIONAL ARTS**

**Torch-Fired Enamels: Glass, Metal, & Fire**
Torch firing provides a quick and fun way to add glass to metal. Explore color in your jewelry using enameling techniques including sifting, stenciling, layering opaques and transparencies, sugar firing, and fusing glass beads. Students can expect to 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. Materials fee $30. Studio fee $10. All levels are welcome. Limit 8 students ages 16 and up. kathrynosgood@hotmail.com  Periods 1 & 2 ~ Kathryn Osgood

**Weave an Egg Basket**
Using oak hoops, natural ribs, and flat weavers, students will weave a cream-colored reed basket with color highlights of their choosing. Students will learn to weave a decorative pattern for the basket handle, weave a God’s eye, and to sight, whittle, and insert primary and secondary ribs. Please email the instructor prior to the class to select your hoop size at swschae@gmail.com. See website for full materials list and additional information. Materials fee: $30-40. All levels; limit 12 students ages 16 and older.  Periods 3 & 4 ~ Sharon Schaeffer

**Fiber & Wearable Arts**

**Adventures in Glass Beadmaking II**
This class is limited to students who have made beads within the last three years and can reliably light a torch and make a round bead. Increase your beadmaking repertoire to include a variety of bead shapes, decoration with metals, surface application, hollow bead forms and stringer work, as well as using your beads in jewelry. Students should bring: 2-3 MAPP gas canisters (available in the plumbing department at Lowe’s and Home Depot), jewelry making materials (if desired). Hot Head torches and tools will be provided by the instructor. $20 materials fee. Additional materials available at cost from the instructor. Limited 10 students, ages 16 and up. ngelsinger@gmail.com  Periods 1 & 2 ~ Nolly Gelsinger

**Artistic Tie Dyeing—Japanese Style**
Enliven older garments or restyle some old favorites with Japanese tie dyeing techniques including shibori and texturizing, wood grain dying (mokume), casual pleating and ruching (bosaki), folding and clamping (tajime), reverse negative dying and removing color. Also try foil ing and shiva fabric paints for embellishment. Students will complete two silk scarves and garments brought from home as well as sample squares to be added to garments or bags. See website for materials list. Materials fee $35. Limit 10 students ages 16 and up.  Periods 3 & 4 ~ Mimi Hay

**Braided: Intricate Hair and Beard Designs**
This class is also offered during Week 1. This class is also offered during Week 1. See pg. 13.  Periods 1 & 2 ~ Frank McGuire

**Native American Flute Making**
This class is also offered during Week 1. See pg. 13.  Periods 1 & 2 ~ Robin Tillery

**Traditional & Native Skills**

**Building Thoreau’s Cabin**
This class is also offered in Week 1. See pg. 15.  Periods 1-5 ~ Ken Koons

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

**Common Ground on the Grill: Dutch Ovens**
This class is also offered in Week 1. See pg. 15.  Periods 4 & 5 ~ Ted McNett, Shel Browder and Gwen Handler

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

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**Primitive Skills: Stone, Bone, Wood, & Fire**
Learn the principles of flint knapping and get used to new tools. The second part of the day includes a new work project, which could include the manufacture of a Cherokee blowgun from river cane, or how to produce the black locust dart, used in the blowgun and in fire making. Students should bring a sturdy knife with a locking blade. NOTE: goggles or safety glasses, long pants and closed shoes are required. Materials fee of $20. Limit 10 students ages 16 and up. kdreier@baltimorecountymd.gov  Periods 3 & 4 ~ Kirk Dreier

**Traditional Blacksmithing: Beginner to Advanced**
Advance your blacksmith skills. Beginner skills include: using a coal forge, proper fire tending skills, drawing, upsetting, and twisting to make an “S” or “J” hook and progress to more challenging projects as the student’s ability develops. More advanced skills include punching, drifting, riveting, and forge welding, learned on a variety of traditional items including kitchen utensils, trivets, clevis hook with chain attached, a small belt axe, and a small garden hoe. Limit 8 students aged 16 and up. mankyoungrs@verizon.net  Periods 1 & 2 ~ Steve Mankowski

**Creative Silk Painting**
Explore painting on silk using a discharge process to create a pattern on a silk scarf followed by the traditional Gutta Serta technique for adding graphics. No previous painting experience required. See website for materials. Limit of 8 students, ages 18 and older. Materials fee $30.00. cattracksstudio@gmail.com  Periods 1 & 2 ~ Caroline Seabolt

**Design Your Own Rya Rug**
Rya is the word for woven shag rugs and bed coverings crafted in Scandinavia since the Viking era. Design and knot a pillow-size rug, a wall hanging, or small rug. Bring any past abstract artwork you have created such as mosaics, quilts, weavings, watercolor paintings, or photographs; Melinda will help you use your inspiration to design a rya. Gain the confidence to complete work on your own if not completed during class. See website for materials information. Material fees: $75 and up, depending on size. All levels; limit 12 students age 15 and older. byrdcallstudio@gmail.com  Periods 1 & 2 ~ Melinda Byrd

**Knit a Two Color Reversible Rib Scarf**
Use two contrasting colors of yarn to create a reversible rib scarf of mosaic origin. The instructor has a vast collection of patterns to share with experienced knitters but the patience to work with novices. See website for materials information. All skill levels; limit 10 students ages 16 and up. brunknit@comcast.net  Periods 1 & 2 ~ Bobbi Ward

**Bodhran Construction**
This class is also offered during Week 1. See pg. 13.  Periods 1 & 2 ~ Frank McGuire

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**Braided: Intricate Hair and Beard Designs**
This class is also offered during Week 1. See pg. 14.  Period 5 ~ Carly Miller

**Creating a Personalized Amulet**
Explore Five Element Theory, a cornerstone of traditional Chinese medicine. Discover your personal element (wood, water, fire, earth, or metal). Design and create a stamped metal amulet featuring a gemstone that relates to their element. Materials fee $15. Any skill level; limit 8 students, ages 16 and up. joelproper@charter.net kathrynosgood@hotmail.com  Period 5 ~ Joel Proper & Kathryn Osgood

**Design Your Own Rya Rug**
Rya is the word for woven shag rugs and bed coverings crafted in Scandinavia since the Viking era. Design and knot a pillow-size rug, a wall hanging, or small rug. Bring any past abstract artwork you have created such as mosaics, quilts, weavings, watercolor paintings, or photographs; Melinda will help you use your inspiration to design a rya. Gain the confidence to complete work on your own if not completed during class. See website for materials information. Material fees: $75 and up, depending on size. All levels; limit 12 students age 15 and older. byrdcallstudio@gmail.com  Periods 1 & 2 ~ Melinda Byrd

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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  Evening Choir, Levine Rm. 100
8:00—9:45 PM  Concert
10:00—11:00 PM Dance (Mondays only)

Traditions Week I

Sunday, June 25
4:30-5:30 PM  Art Opening Reception
5:30 PM  Dinner
8 PM  Camp Orientation, Alumni Hall

Monday, June 26
6:45 PM  Two Dimensional Art Forms, Rice Gallery
6:45 PM  World Community Chorus, Levine Rm 100
8 PM  Keynote Lecture ~ David Morris: Fake News and the Decline of Civility, Alumni Hall
10 PM  Dance, Alumni Hall

Tuesday, June 27
6:45 PM  Three Dimensional Art Forms, Rice Gallery
6:45 PM  World Community Chorus, Levine Rm 100
8 PM  Staff Concert: Old-Time Night, Alumni Hall

Wednesday, June 28
6:45 PM  Fiber & Wearable Arts, Rice Gallery
6:45 PM  World Community Chorus, Levine Rm 100
8 PM  The Jeremiahs and Celtic Staff, Alumni Hall

Thursday, June 29
6:45 PM  Traditional & Native Skills, Rice Gallery
6:45 PM  World Community Chorus, Levine Rm 100
8 PM  Frank Solivan & Dirty Kitchen and Bluegrass Staff, Alumni Hall

Friday, June 30
6:45 PM  Student Art Show, Art Studio & Peterson Computer Lab
6:45 PM  World Community Chorus, Levine Rm 100
8—11PM  Staff Concert, Alumni Hall

Traditions Week II

Sunday, July 2
4:30-5:30 PM  Art Opening Reception
5:30 PM  Dinner
8 PM  Camp Orientation, Alumni Hall

Monday, July 3
6:45 PM  Two Dimensional Art Forms, Rice Gallery
6:45 PM  Gospel Choir, Levine Rm 100
8 PM  Keynote Lecture ~ Chad Buterbaugh: Safeguarding and Nurturing the Traditional Arts in Maryland, Alumni Hall
10 PM  Dance, Alumni Hall

Tuesday, July 4
6:45 PM  Three Dimensional, Rice Gallery
6:45 PM  Gospel Choir, Levine Rm 100
8 PM  Staff Concert: Celtic Night, Alumni Hall

Wednesday, July 5
6:45 PM  Fiber & Wearable Arts, Rice Gallery
6:45 PM  World Community Chorus, Levine Rm 100
8 PM  Staff Concert: Old-Time Night, Alumni Hall

Thursday, July 6
6:45 PM  Traditional and Native Skills, Rice Gallery
6:45 PM  Gospel Choir, Levine Rm 100
8 PM  Staff Concert: Old-Time Night, Alumni Hall

Friday, July 7
6:45 PM  Student Art Show, Art Studio & Peterson Computer Lab
6:45 PM  Gospel Choir, Levine Rm 100
8—11PM  Staff Concert, Alumni Hall

Saturday, July 1st
from 9 PM—Midnight
Common Ground on the Town
(See color page at front of catalog)

Saturday, July 8th
Common Ground on the Hill Music & Arts Festival
(See color page at front of catalog)

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:** $480 per week (includes all classes and evening events; Festival tickets NOT included)

- 1 class period: $230
- 2 class periods: $320 (NOTE: Most Visual Arts classes are 2 periods)
- 3 class periods: $400

**Part-time:**
- 1 class period: $230
- 2 class periods: $320
- 3 class periods: $400

**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, 2017, to hold your spot in class unless otherwise arranged. All fees paid are non-refundable after June 15th.
- All rates quoted are per week/per individual.
- Some class workshops include an extra materials fee which is payable directly to the instructor at the first class.
- Tickets for the Common Ground on the Hill’s Roots Music and Arts Festival, July 8, may be purchased with registration.

### Ticket Prices

<table>
<thead>
<tr>
<th>Description</th>
<th>Adults</th>
<th>Seniors 65+; Teens 13-18</th>
<th>Children 6-12</th>
<th>Children ≤ 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saturday Only</td>
<td>$30</td>
<td>$25</td>
<td>$10 per day with ticketed adult</td>
<td>FREE with ticketed adult</td>
</tr>
</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 March 15, 2017, will pay only $450 for a full week’s tuition! You save $30 and help Common Ground at the same time.

**Registration**

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

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

You may register online (www.CommonGroundOnTheHill.org) or by mail:

Common Ground on the Hill
2 College Hill, Westminster, MD 21157

Phone: 410-857-2771 Email: CommonGroundOnTheHill@gmail.com

**Room & Board**

Residential participants stay in on-campus dormitory housing with cafeteria-style meals included for an additional $360-$400 per week, depending on housing option selected. McDaniel College requires a $56 dorm room key deposit at check-in. Please bring check/cash/money order. Checks must be made out to McDaniel College. This will be held and returned to you when you return your key at checkout.

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost w/out Linens</th>
<th>Cost w/Linens</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level 1 Air-conditioned dormitory-style housing</td>
<td>$360</td>
<td>$380</td>
</tr>
<tr>
<td>Level 2 Air-conditioned suite-style housing</td>
<td>$380</td>
<td>$400</td>
</tr>
</tbody>
</table>

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

**Dormitory rooms** are double occupancy, two beds to a room. **Suite rooms** are double occupancy, 2 beds to a room as part of a suite. A limited number of single rooms are available. First come, first served. Additional $50 REQUIRED to secure a single room. If no longer available, payment will be refunded.

**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.
Meals:
- Residential meals: 3 meals per day Monday–Friday, plus Sunday dinner and Saturday breakfast. Vegetarian meals are available.
- Commuter participants may purchase meals on a pay-as-you-go basis in McDaniel College’s cafeteria during the week, or purchase a complete meal pass through Common Ground on the Hill. Children 5 and under are free; all others ($150).

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

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

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

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

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

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

### Terms We Use, Explained:

<table>
<thead>
<tr>
<th>Skill Level</th>
<th>Best for:</th>
<th>Not so good for:</th>
<th>Example Workshop:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A</strong></td>
<td>True Beginner, Advancing Beginner</td>
<td>Beginner/Intermediate, Intermediate, Advanced</td>
<td>Beginning Guitar</td>
</tr>
<tr>
<td><strong>B</strong></td>
<td>Advancing Beginner, Beginner/Intermediate, Intermediate</td>
<td>True Beginner, Advanced</td>
<td>Old-Time Guitar I</td>
</tr>
<tr>
<td><strong>C</strong></td>
<td>Beginner/Intermediate, Intermediate, Advanced</td>
<td>True Beginner, Advancing Beginner</td>
<td>Old-Time Guitar II</td>
</tr>
</tbody>
</table>

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

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

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

Earning Academic Credit at Common Ground on the Hill

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

Academic Credit Available:

- **Undergraduate**: 3 or 4 credits per week in English, Art, Music or Interdisciplinary Studies for an additional $125 per credit beyond the Common Ground on the Hill fees
- **Graduate**: 3 credits per week in English, Art, Music, Education, or Humanities for an additional $150 per credit beyond the Common Ground on the Hill fees (total $450 per week). Credit designation based on your workshop selections. If your workshops span two or more of these areas, you may focus your follow-up work in the area in which you would like your credits designated.
- **CCPS Employees Continuing Education**: 3 graduate credits per week, designated as EDU 551, Diversity Education, unless special arrangements have been made to designate them otherwise. You may take any combination of courses for the 5 periods per day. Common Ground on the Hill will direct bill CCPS for your Common Ground and credit registration fees. You will be responsible for any materials fees and, if this is your first time enrolling at McDaniel College, the $75 application fee. You MUST contact your HR Department for authorization PRIOR to registering with Common Ground on the Hill.

NOTE:

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

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

ALL completed credit registration forms must be return to the Common Ground on the Hill office by June 13. We are unable to do on-site registrations for credit.

You must submit your follow-up coursework and any projects to your Instructor of Record by August 8, 2017.

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

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

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Summer Programs Volunteer Coordinator: Dorothy Scanlon
Common Ground Store Manager: Missy Marlin
Photography: Pamela Zappardino, Randall Gornowich,
Ryan Koons
Common Ground on the Hill 2017 Registration Form (See instructions on pg. 30)

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

Name: ___________________________________________ ___________________________________________
Address: ___________________________________________________________ State: ________ Zip: ____________
City: ___________________________________________________________ Cell: ___________________
Home Phone: ___________________________________ E-Mail: ________________________________

I am registering for: Week 1: June 25 – June 30 ________ Week 2: July 2 – July 7 ________

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 - $480; Early Bird Special if PAID IN FULL by March 15, 2017 - $450

$ _______ 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) $230; (2) $320; (3) $400

$ _______ Resident (see page 30 for description. Housing availability as below:) Check here for Single Occupancy ($50 extra) _____

Week I: Level 1 ________ Level 2 ________ Check here for Linens ________
Week II: Level 1 ________ Level 2 ________ Check here for Linens ________

$ _______ Registrants for BOTH weeks ONLY: Lodging for Saturday, July 1 - $50 per person

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

$ _______ Commuter Meal Bracelet # needed: ______ (150 each)

$ _______ McDaniel Credit: Undergraduate: circle one:  3   4  credit hours ($125 per credit hour); Graduate: 3 credit hours ($450 per week)

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) ___________________________

$ _______ TOTAL DUE (If paid in full by March 1, 2017, 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, 2017

I am paying for ______ myself and ___________________________________________________________

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

Method of Payment: _____ Credit Card ______ Check ______ Other

Credit Card Number ___________________________ Expiration Date ________ CCV code ______
Signature ______________________________________________________________________________

Please make checks/money orders payable to Common Ground on the Hill and mail to:
Common Ground on the Hill, 2 College Hill, Westminster, MD 21157

Registration can also be made by telephone: 410-857-2771, or via the web at www.commongroundonthehill.org
Common Ground on the Hill 2017 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 25–June 30 ________  **Week 2**: July 2–July 7 ________

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 - $480; Early Bird Special if PAID IN FULL by March 15, 2017 - $450
$ _________ 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) $230; (2) $320; (3) $400
$ _________ Resident (see page 30 for description. Housing availability as below:) Check here for Single Occupancy ($50 extra) ______

Week I: Level 1 ______ Level 2 ______ Check here for Linens ______
Week II: Level 1 ______ Level 2 ______ Check here for Linens ______

$ _________ Registrants for BOTH weeks ONLY: Lodging for Saturday, July 1 - $50 per person
$ _________ World Village ($220 for 1st child; $170 each additional child; add $50 per child per week for 5th period class)
$ _________ Commuter Meal Bracelet # needed:______ ($150 each)
$ _________ McDaniel Credit: Undergraduate: circle one:  3  4  credit hours ($125 per credit hour); Graduate: 3 credit hours ($450 per week)
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) ________________________________

$ _________ TOTAL DUE (If paid in full by March 1, 2017, 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, 2017

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
Guy Davis

Recipient of the 2017 Robert H. Chambers Award for Excellence in the Traditional Arts
to be presented Saturday, July 8, 2017, at the Common Ground on the Hill Festival

Guy Davis is a musician, storyteller, author, and actor considered to be “America’s greatest link to the blues right now.” He has been turning out chart-topping, award-winning blues since his debut in 1995. His album Kokomo Kid was named 2016 Acoustic Record of the Year by Blues Blast Magazine and received nominations for the Blues Music Association Acoustic Album of the Year and Acoustic Artist of the Year. These awards follow his 2014 Blues Music Association nominations for Acoustic Album of the Year (Juba Dance) and Acoustic Artist of the Year.

The son of famed actor/civil rights activists Ruby Dee and Ossie Davis, Guy celebrates and expands the music and stories he learned at the knees of his parents and grandparents. The Robert H. Chambers Award continues Guy’s history of honors, including awards from National Public Radio and the Blues Foundation, specifically the W.C. Handy Keeping the Blues Alive Award, nine Handy Award nominations, as well as acclaim on and off-Broadway. Guy has been a revered instructor, supporter and friend to all at Common Ground on the Hill throughout its 23-year history. One is just as likely to encounter Guy sharing a song with a campus worker as to hear him in full concert. He embodies all that is good and true about traditional music. We are grateful for Guy’s constant presence in our work and are delighted to present him with the 2017 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. The award is named in honor of Robert H. Chambers III, 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. The award is presented at the Roots Music & Arts Festival held in early July. Recipients have been Doc Watson, Pete & Toshi Seeger, Odetta, Etta Baker, Roger McGuinn, Ramblin’ Jack Elliott, Joe Hickerson, Richie Havens, Jean Ritchie, Guy and Candi Carawan, Tom Paxton, Ralph Stanley, Hazel Dickens, Mike Seeger, Buckwheat Zydeco, Jesse McReynolds, John Hammond, Mike Baytop & The Archie Edwards Blues Foundation, Hot Tuna, Professor Louie and Jose Felciano.
Norm Sartorius has traveled a winding path to fulfillment in his craft. The magic began with an apprenticeship to Phil and Sandye Jurus who ran the acclaimed Jurus Studios in Baltimore. Ultimately, Norm worked alone in a cabin in West Virginia, exploring his growing technical skill in carving and marketing functional things at craft fairs including spoons—always spoons.

For the past 40 years, Norm has participated in the best high end juried craft shows in the nation including the Smithsonian, the Baltimore & Atlanta American Craft Council Shows, Philadelphia Museum of Art Craft Show, the American Craft Exposition (Evanston, IL) among others. He won the Smithsonian Craft Show Award of Excellence four times, most recently in 2015. He won the Collectors of Wood Art Award for Excellence at the ACC Baltimore show in February 2015. He also won the Wharton Esherick Best of Show Award at the Philadelphia Museum of Art and Best In Wood awards at both the Washington Craft Expo and the American Craft Exposition in Evanston, IL among dozens of other awards. In 2014, he was awarded a Fellowship by the Tamarack Artisan Foundation for lifetime achievement in the arts.

In addition to prestigious private collections, works by Norm are in permanent collections at over 20 museums and universities including the Carnegie Museum of Art; the Center for Art in Wood; the Fuller Craft Museum; the Minneapolis Institute of Arts; the Museum of Art and Design; the Houston Museum of Fine Arts; the Philadelphia Museum of Art; the Smithsonian American Art Museum's Renwick Gallery; and the Yale University Art Gallery.

Norm's carving, work ethic and philosophy have been published in many periodicals and books, including A Gathering of Spoons. Since 2008, he has collaborated with woodworkers Phil Jurus and Barry Gordon on a research project about American master craftsman Emil Milan. This has resulted in several exhibits which also included works by Norm.

For his passion about fine craftsmanship, his exemplary creation of Spoons that Stir the Soul, and his respect and renown in the art world, for his research on Emil Milan, and his past teaching with us, Common Ground on the Hill confers the 2017 Common Ground on the Hill Fine Arts & Crafts Award for Excellence in the Traditional Arts on Norm Sartorius.

Elizabeth Talford Scott Scholarship Winner Kylis P. Winborne is a Baltimore-based artist who has been creating for 40 years. He worked as a graphic designer for The Maryland Center for Public Broadcasting, where his designs won many awards. He then spent 28 years as a staff artist at WJZ-TV in Baltimore. His compositions are characterized by intensely vibrant colors and bold form. He is inspired by transforming the mundane into the beautiful. He has most recently been working in the digital genre.

Past Recipients:

LIST OF INSTRUCTORS AND COURSES

Patricio Acevedo (TW2: Brazilian Guitar & Song; Brazilian Percussion Ensemble)
Kenan Adnawi (TW1: Middle Eastern Music; Riqq)
Scott Ainslie (TW1: Blues Guitar Strategies; Singing the Blues; Slide Guitar Technique & Repertoire)
Jumoke Ajanku (TW2: African Drumming; African Dance)
Guy Alchon (TW2: The National Security State Through Film)
Royce Anderson (TW1: Exploring Diversity, Developing Cultural Competence; Search for Common Ground. TW2: Exploring Diversity, Developing Cultural Competence)
Sheila Arnold Jones (TW2: Folktails, Fairytales & Social Justice; Great Story Swap; Search for Common Ground)
Randy Barrett (TW1: Bluegrass Harmony Singing; Bluegrass Fiddle I; Bluegrass Jam)
Kenneth Batista (TW1: Anyone Can Draw)
Barbara Bayne (TW1: Make a Metal Bead)
Robert Boner (TW1: Intermed. Photography)
Susan Ruddick Bloom (TW2: Scanner Art)
AJ Blye (TW1: Morning Yoga; Hatha Yoga)
A.J. Bodnar (TW2: Rise Up Singing; Beg. Piano; Big Song Swap)
Bob Boner (TW1: Intermediate Photography)
Susan Boyer Haley (TW2: Mountain Dulcimer; How Can I Keep from Singing; Big Song Swap)
Junious Brickhouse (TW2: Intro House Dance)
Pat Brodowski (TW1: Natural Dyes for Natural Fibers)
Shelton Browder (TW1: Blacksmithing; CG on the Grill Dutch Ovens; CG on the Grill. TW2: CG on the Grill Dutch Ovens; CG on the Grill)
Julien Bruneteau (TW1: Celtic Flute & Whistles I; Celtic Flute & Whistles II; Celtic Session)
Robin Bullock (TW2: Guitar According to Robin Bullock; Celtic Mandolin; Celtic Session)
Howie Bursen (TW1: Rise Up Singing; Beyond Beg. Guitar; Old-Time Banjo II)
Dr. Chad Edward Buterbaugh (TW2: Keynote Lecture; Search for Common Ground)
Melinda Byrd (TW2: Design Your Own Rya Rug)
Roj Caswell (TW1: Thai Cooking)
Diana Cervantes (TW1: Latin Dance)
Mandy Chappell (TW2: Pysanky: Ukrainian Egg Decorating)
Peter Chen (TW1: Tai Chi Chuan. TW2: Tai Chi Fans)
Erica Chesnik (TW1 & TW2: Gentle Yoga)
Daniel R. Collins (TW1: Hearts and Minds Film; Veterans Initiative; Big Song Swap. TW2: Hearts and Minds Film; Big Song Swap; Veterans Initiative)
Charles Collyer (TW1 & 2: Nonviolent Problem Solving; Stories of the Civil Rights Movement)
Guy Davis (TW2: Play the Blues with Guy Davis; Blues Harmonica II; Juke Joint Blues)
Liza DiSavino (TW2: Beg. Tin Whistle; Rise Up Singing; Beg. Guitar)
Stevie Dissinger (TW2: Traditions Today: Community Installations)
Alice Dorsey (TW 1 & TW2: Gospel Music with Shelley Ensor; Singing with ShelleyEnsor)
Kirk Dreier (TW2: Primitive Skills)
Debra Duffin (TW1 & TW2: World Village)
Rachel Eddy (TW2: Old-Time Fiddle I; Old-Time Fiddle II; Old-Time Jam/Dance)
Don Elmes (TW2: Basic Skills in Photoshop)
Ellen Elmes (TW2: Painting Watercolors; Figure Drawing for Teens)
Shelley Ensor (TW 1 & TW2: Gospel Music with Shelley Ensor; Singing with Shelley Ensor)
Trista Fedoruk (TW1: Crochet Critters)
Mary Flower (TW1: Finger Picking Blues & Ragtime; Open Tuning Arrangements; Juke Joint Blues)
Phil Gallery (TW2: Golf)
Nolly Gelsinger (TW1: Adventures in Glass Beadmaking I. TW2: Adventures in Glass Beadmaking II)
Joe Gibney (TW1: Irish Song; Celtic Session)
Jonathan Gilmore (TW2: Gospel Choir; Sing Out Loud; Martin’s Dream; Writing a Political Poem; Search for Common Ground)
Ralph Gordon (TW2: Swing Band/Dance Workshop; Bass Tutorial; Bowed String Ensemble)
Randall A. Gornowich (TW1: T-Shirt Design)
Martin Grosswendt (TW1: Intro to Swing Rhythm Guitar; East Coast Blues Guitar Repertoire; Juke Joint Blues)
Phil Grout (TW1: The Open Road)
John Hampshire (TW2: Portrait Drawing; Portrait Painting)
Gwen Handler (TW1 & TW2: CG on the Grill Dutch Ovens; CG on the Grill)
Dr. Roxanna Harlow (TW2: Gender: Understanding the Complexities of a Seemingly Simple Term)
Slim Harrison (TW1 & TW2: Jugband; Old-Time Jam/Dance; World Village)
Virginia Harrison (TW1: Beg. Sewing)
Linda Harrison-Parsons (TW1: Birds in Art: Pastel)
Ellen Hartge (TW1: Beg. Harness Floor Loom Weaving)
Mimi Hay (TW2: Artistic Tie Dyeing - Japanese Style)
Kristin Helberg (TW1: Vinegar Graining)
Joe Herrmann (TW1: Beg. Old-Time Fiddle; Old-Time Fiddle II; Old-Time Jam/Dance)
Josh Hisle (TW1: Veterans Initiative; Big Song Swap; Search for Common Ground. TW2: Veterans Initiative)
Vincent “Alex” Hisle(TW1: Snare Drum)
Therese Honey (TW2: Medieval Improvisation for Harp; Traditional Aires for Harp; Cantigas de Santa Maria for Harp)
Christopher James (TW2: Blues Mandolin; Beg. Ukulele; Beg. Mandolin; Juke Joint Blues)
David Kandel (TW2: Geometric Origami for Teachers; Mastering the Basics of Geometric Origami)
Danny Knecely (TW2: Old-Time Mandolin I; Old-Time Mandolin II; Old-Time Guitar; Old-Time Jam/Dance)
Brad Kolodner (TW2: Beg. Old-Time Banjo; Old-Time Banjo II; Old-Time Jam/Dance)
Ken Kolodner (TW2: Hammered Dulcimer; Beg. Fiddle; Old-Time Jam/Dance)
Ken Koons (TW1 & TW2: Building Thoreau’s Cabin)
Ryan Koons (TW2: Celtic Fiddle; Hidden Voices; Bowed String Ensemble; Celtic Session)
Katherine La Pietra (TW1: Costume Design on a Shoestring Budget. TW2: Set Design on a Shoestring Budget)
Bobby A. Little Bear (TW1: Southern Plains Buckskin Moccasins)
Shawn M. Lockhart (TW1: Interweaving: Artist’s Book Project)
Professor Louie (TW2: Music of The Band; Blues Piano with Professor Louie; Juke Joint Blues; Gospel Choir)
Chris Luquette (TW1: Bluegrass Guitar I; Bluegrass Guitar II; Bluegrass Jam)
Stephen Mankowski (TW2: Traditional Blacksmithing)
Blaine C. Martin (TW1: The Poetry of Loss; Poetry of the Civil Rights Movement)
Lydia Sylvia Martin (TW1: Beg. Old-Time Banjo; Old-Time Song Repertoire; Old-Time Jam/ Dance)
Randy Mayer (TW2: Samaritans at the Border)
Frank McGuire (TW1: Bodhran Construction; Celtic Session. TW2: Bodhran Construction; Beg. Bodhran; Celtic Session)
Ted McNett (TW1 & TW2: The Luna Moth Project; CG on the Grill Dutch Ovens; CG on the Grill. )
Marya Michael (TW1 & TW2: YogaRhythms)
Walt Michael (TW1 & 2: Search for Common Ground)
Jeremy Middleton (TW1: Bluegrass Bass I; Bluegrass Bass II; Bluegrass Jam)
<table>
<thead>
<tr>
<th>LIST OF INSTRUCTORS AND COURSES</th>
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</thead>
<tbody>
<tr>
<td>Carly Miller (TW1 &amp; TW2): Braided</td>
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<tr>
<td>Geordie Mitchell (TW2): Bicycling</td>
</tr>
<tr>
<td>JC Morel (TW1: Celtic Fiddle I; Celtic Fiddle II; Celtic Session)</td>
</tr>
<tr>
<td>David Morris (TW1: Bluegrass/Americana Songwriting; Bluegrass Jam; Search for Common Ground; Keynote Lecture. TW2: Songwriting with Others)</td>
</tr>
<tr>
<td>Barbara Morrison (TW2: Sharing Our Stories)</td>
</tr>
<tr>
<td>Jo Morrison (TW1: Beg. Celtic Harp; Stress-Free Harp. TW2: Jo’s Harp Favorites; Stunning Harp Music from Around the World.)</td>
</tr>
<tr>
<td>Wayne Morrison (TW1: Beg. Highland Bagpipe; Beg. English Concertina)</td>
</tr>
<tr>
<td>Mike Munford (TW1: Bluegrass Banjo I; Bluegrass Banjo II; Bluegrass Jam)</td>
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<tr>
<td>Dominick Murray (TW1: Irish Song; Celtic Session)</td>
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<tr>
<td>Guy R. Neal (TW1: Primitive Skills: Making a Green Wood Bow)</td>
</tr>
<tr>
<td>Lee Newman (TW2: Monotype &amp; Drypoint Printmaking)</td>
</tr>
<tr>
<td>Steve Nida (TW2: Ostracism, Social Exclusion &amp; Bullying; Search for Common Ground)</td>
</tr>
<tr>
<td>Melanie Nilsson (TW1: Social Responsibility in Science. TW2: Why Science and Technology Need the Arts)</td>
</tr>
<tr>
<td>Emily Oleson (TW1: American Vernacular Dance Remix; Jazz Era Party Dances; Flatfooting &amp; Clogging; Old-Time Jam/Dance)</td>
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<tr>
<td>Matthew Olwell (TW1: Beg. Bodhran; Flatfooting &amp; Clogging; Old-Time Jam/Dance)</td>
</tr>
<tr>
<td>Harry Orlove (TW2: Blues Elec Guitar; Music of the Band; So You Wanna Make a CD)</td>
</tr>
<tr>
<td>Kathryn Osgood (TW2: Torch-Fired Enamels; Creating a Personalized Amulet)</td>
</tr>
<tr>
<td>Greg Padrick (TW1: Acupressure and Self Care)</td>
</tr>
<tr>
<td>Paide Gymnasium Folk Dance Group (TW2: Estonian Folk Dance, Music, &amp; Craft)</td>
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<tr>
<td>Jesse Palidofsky (TW1: Healing &amp; Music; Blues Piano; Juke Joint Blues)</td>
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<tr>
<td>Jim Paulsen (TW1: Model &amp; Cast a Half Life-Size Caricature Portrait)</td>
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<tr>
<td>Pun Plamondon (TW2: Storytelling with Pun Plamondon; Great Story Swap; Search for Common Ground)</td>
</tr>
<tr>
<td>Tim Porter (TW2: Jazz Mandolin &amp; Jazz Guitar; Migration Sketches: Music of the Diaspora)</td>
</tr>
<tr>
<td>Joel Proper (TW2: Creating a Personalized Amulet)</td>
</tr>
<tr>
<td>Rebecca Quattromine Drayer (TW1: Mosaics for Everyday Life: Intro; Mosaics for Everyday Life: Advanced)</td>
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<tr>
<td>Ragtime (TW1 &amp; TW2: Glass Camp with Ragtime)</td>
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<tr>
<td>Tatiana Rakhmanina (TW1: Hat Making)</td>
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<tr>
<td>Rich Ramirez (TW2: Southwest Tile Mosaic)</td>
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<tr>
<td>Tareq Rantisi (TW1: Middle Eastern Music; Riqq; Search for Common Ground)</td>
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<tr>
<td>Henry Reiff (TW1: Bass Guitar; Juke Joint Blues)</td>
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<tr>
<td>Cindy Rierson (TW2: Morning Yoga; Afternoon Yoga)</td>
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<tr>
<td>Sally Rogers (TW1: Rise Up Singing; ArtSmart; Mountain Dulcimer)</td>
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<tr>
<td>Michael G. Ronstadt (TW2: Cello Tutorial; Mariachi Guitar; Bowed String Ensemble)</td>
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<tr>
<td>Rhonda Rucker (TW2: Blues Piano I, Beg. Blues Harmonica, Songs of Political Change; Juke Joint Blues)</td>
</tr>
<tr>
<td>Sparky Rucker (TW2: Intermediate Slide Guitar, Songs of Change; Juke Joint Blues)</td>
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<tr>
<td>James Ryan (TW1: Celtic Guitar I; Celtic Guitar II; Celtic Session)</td>
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<tr>
<td>Bohuslav “Bob” Rychlik (TW2: Beg. Fujara/ Koncovka Overtone Flutes; Fujara/Koncovka Overtone Flutes II)</td>
</tr>
<tr>
<td>Sue Sachs (TW1: Forming Sheet Metal into Functional Objects)</td>
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<tr>
<td>Diana Sáez (TW1: Songs from Latin America; World Music Community Chorus)</td>
</tr>
<tr>
<td>Sakim (C. Randall Daniels) (TW1: Native Amer. Flute Playing; Native Amer. Tribal Arts. TW2: Conquering the Inevitable; Contemporary Native American Philosophy)</td>
</tr>
<tr>
<td>Clifton Santiago (TW1: Sculpture Carving)</td>
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<tr>
<td>Andrew Sartorius (TW2: Make Your Mark on Clay; Raku Kiln Building)</td>
</tr>
<tr>
<td>Sharon Schaeffer (TW1: Do You Need a Basket for Your Hen?; TW2: Weave an Egg Basket)</td>
</tr>
<tr>
<td>Eileen Carson Schatz (TW2: Bustin’ Loose; Southern Appalachian Dance; Old-Time Jam/Dance)</td>
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<tr>
<td>Riki Schneyer (TW2: Collage Art Journaling)</td>
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<tr>
<td>Tim Scully (TW2: Veterans Initiative, Big Song Swap)</td>
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<tr>
<td>David Seabolt (TW1: Creative Silk Painting)</td>
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<tr>
<td>Joe Selby (TW2: Jazz Mandolin &amp; Jazz Guitar; Jazz Guitar Topics; Migration Sketches: Music of the Diaspora; Swing Band/Dance)</td>
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<tr>
<td>Richard M. Smith (TW1: Race: A Laughing Matter?; Search for Common Ground)</td>
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<tr>
<td>Frank Solivan (TW1: Bluegrass Mandolin II; Bluegrass Fiddle II; Bluegrass Jam)</td>
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<tr>
<td>Carol Spence (TW1: Nature Writing: Envisioning Our Place in the World)</td>
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<tr>
<td>Philip Spies (TW1: Recording Your Music; Modern Music Technology)</td>
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<tr>
<td>Barbara Steele (TW1: A Painting a Day)</td>
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<tr>
<td>Thomas Sterner (TW2: Opening Doors: Shrine Carving &amp; Painting; Pizza Oven Construction)</td>
</tr>
<tr>
<td>Caleb Stine (TW1: Beg. Guitar; Songwriting: Fishing with the Muse; Big Song Swap. TW2: Beg. Guitar; Songwriting: Fishing with the Muse; Big Song Swap)</td>
</tr>
<tr>
<td>Robert Strasser (TW1: Masks &amp; Tiles. TW2: Porcelain Beads)</td>
</tr>
<tr>
<td>Miranda Wilde ten Broeke (TW2: World Village; World Dance; Swing Band/Dance)</td>
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<tr>
<td>Robin Tillery (TW1 &amp; TW2: Native American Flute Making)</td>
</tr>
<tr>
<td>Bill Troxler (TW1 &amp; 2: Common Ground of Music; Just Enough Music Theory; Creating Melody)</td>
</tr>
<tr>
<td>Linda Van Hart (TW2: Reticulation: Flat &amp; Hollow Forms)</td>
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<tr>
<td>Bill Vanaver (TW2: Bill - World Dance; World Song; Swing Band/Dance)</td>
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<tr>
<td>Livia Vanaver (TW2: World Dance; World Song; Big Song Swap)</td>
</tr>
<tr>
<td>Kelsey Wailes (TW1: Beg.-Adv. Manga; Custom Vinyl Toys)</td>
</tr>
<tr>
<td>Shura Wallin (TW2: Samaritans at the Border; Search for Common Ground)</td>
</tr>
<tr>
<td>Bobbi Ward (TW1: Creating Triangular Pattern Knit Scarf. TW2: Two-Color Reversible Knit Scarf)</td>
</tr>
<tr>
<td>Ryan “Future” Webb (TW2: Intro to Popping/Boogaloo)</td>
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<tr>
<td>Wayne Werner (TW1: Blues Harmonica; Make Synclastic Bracelets)</td>
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<tr>
<td>Veronica Wilson (TW2: Stained Glass Sun Catchers)</td>
</tr>
<tr>
<td>Cary Wolfson (TW2: Look &amp; Listen: Power of the Blues; Making Your Photos Pop with Adobe Lightroom)</td>
</tr>
<tr>
<td>Jeremy Wright (TW1: Wheel &amp; Dream Catchers)</td>
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<tr>
<td>Dede Wylond (TW1: Bluegrass Singing; Bluegrass Harmony Singing; Bluegrass Jam)</td>
</tr>
<tr>
<td>Pamela Zappardino (TW1 &amp; TW2: Nonviolent Problem Solving; Stories of the Civil Rights Movement)</td>
</tr>
<tr>
<td>Radim Zentki (TW1: Bluegrass Mandolin I; World of Mandolin; Didgeridoo; Celtic Session. TW2: Didgeridoo; Swing Mandolin; Swing Band/Dance; World of Mandolin)</td>
</tr>
</tbody>
</table>
Common Ground on the Hill
Concert Series in Baltimore and Westminster

Special Concert Event
THE KRÜGER BROTHERS
BLUEGRASS, AMERICANA, & CLASSICAL

Saturday, March 18 at 8 pm
WMC Alumni Hall at McDaniel College
Hersh Avenue & W. Main Street
Westminster, MD 21157

1 of only 2 appearances in the area: Common Ground on the Hill and the National Gallery of Art in Washington, D.C.!

2016-17 Concert Season

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

Friday, March 3
Eric Byrd Trio
Jazz Ambassadors

Friday, April 21
The High Ridge Ramblers
West Virginia Old-Time Masters
* Old-Time Workshop Sat., April 22, 1-4 PM

Saturdays in Westminster
Carroll Arts Center
91 W Main Street  Westminster, MD 21057
Westminster, MD 21157

Saturday, March 4
Bruce Molsky & Molsky's Mountain Drifters
Old-Time Masters
* Old-Time Workshop Saturday, March 4, 1-3 PM

Saturday, April 1
Phil Wiggins & Eleanor Ellis
Acoustic Blues

* See www.CommonGroundOnTheHill.org for workshop details

Stay tuned for 2017-18 Concert Series lineup:

BALTIMORE
October 6, 2017: Caroline Doctorow
November 3, 2017: Mary Flower
December 1, 2017: Walt Michael & Co.
February 2, 2018: TBA
March 2, 2018: TBA
April 6, 2018: TBA

WESTMINSTER
October 7, 2017: Valerie Smith/Liberty Pike
November 4, 2017: TBA
February 3, 2018: TBA
March 3, 2018: Mile 12
April 21, 2018: TBA

All performances begin at 8 PM. Doors open at 7:30 PM.
Sign up for our newsletters and mailing list!
www.CommonGroundOnTheHill.org or call 410-857-2771
Common Ground on the Border and Border Issues Fair
January 12-13, 2018
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.

Now partnering with the Border Issues Fair!

More information at www.CommonGroundOnTheHill.org
Common Ground
ON THE HILL

Your donation helps create opportunities for...

- 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.
- 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

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<tr>
<th>Common Ground on the Hill Annual Fund Contribution Form</th>
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<td>Name: ____________________________</td>
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<td>Address: ____________________________</td>
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<td>City: ____________________ State: _______ Zip: _______</td>
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Do you work for a “Matching Gift” company? If yes, please be sure to provide contact information: Phone ____________________________

Company Name: ____________________________ Address: ____________________________

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<th>My tax-deductible contribution to the Annual Fund Drive:</th>
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<td>— $35 — $50 — $75 — $100</td>
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<td>— $250 — $500 — $750 — $1000</td>
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<td>— $1500 — $5000 — Other: ____________________________</td>
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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: ____________________________ |

Credit Card # ____________________________ Expiration Date: ____________________________

Your Signature: ____________________________

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

* Endowments can be funded over many years. Contact us to work out a plan that creates this powerful and enduring gift.
Traditions Weeks 2017
June 25 - June 30 and
July 2 - July 7
McDaniel College
Westminster, MD

20th Annual Common Ground on the Hill Festival
Saturday, July 8, 2017
10 AM - 8:30 PM
Carroll County Farm Museum
Westminster, MD

Common Ground on the Town 2017
Saturday, July 1
9 PM - Midnight
Westminster, MD

46th Annual Deer Creek Fiddlers’ Convention
Saturday, June 3, 2017
Carroll County Farm Museum
Westminster, MD

Common Ground on the Border
January 12 - 13, 2018
Sahuarita, AZ

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

www.CommonGroundOnTheHill.org