20 YEARS
Common Ground
ON THE HILL
2014
Traditions Weeks: June 29 - July 13
www.CommonGroundOnTheHill.org
See these and more images of the past 20 years online!
COMMON GROUND ON THE HILL
ROOTS MUSIC & ARTS FESTIVAL
Saturday, July 12, 10 AM - 9 PM
Sunday, July 13, 10 AM - 6 PM

FEATURING

Hot Tuna (Sat)
New Riders of the Purple Sage (Sun)
Professor Louie & the Crowmatix
with the Rock of Ages Horns
(Sat & Sun)
Réveillons! from Quebec (Sat & Sun)
Guy Davis (Sat)
Josh Hisle (Sat & Sun)
Walt Michael & Co. (Sat & Sun)
Ronstadt Generations (Sat & Sun)
Footworks (Sat)
Mary Flower (Sat)
Scott Ainslie (Sat)
Bob Lucas (Sat)
Eastman String Band (Sun)
AND MANY MORE!
See website for a complete list:
www.CommonGroundOnTheHill.org

Four Stages ~ Juried Arts ~ Food

Carroll County Farm Museum  *  500 South Center Street  *  Westminster, MD  21157

<table>
<thead>
<tr>
<th>TICKET PRICES</th>
<th>Adults</th>
<th>Seniors 65+; Teens 13-18</th>
<th>Children 6-12</th>
<th>Children ≤ 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>All Weekend</td>
<td>$50</td>
<td>$45</td>
<td>$10 per day with ticketed adult</td>
<td>FREE with ticketed adult</td>
</tr>
<tr>
<td>Saturday Only</td>
<td>$30</td>
<td>$25</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sunday Only</td>
<td>$25</td>
<td>$20</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Common Ground on the Hill  410-857-2771
COMMON GROUND ON THE TOWN
Saturday, July 12, 2014
9 PM – Midnight

After Hot Tuna’s final set at the Common Ground on the Hill Festival
Go into downtown Westminster for more music in an intimate setting!
Each venue is within easy walking distance of the other.
No admission charge. Plenty of free parking in two downtown parking garages.
Dinner reservations suggested for O’Lordan’s and Johannson’s.

Christopher James & Friends
Blues at
Johannson’s Dining House and Restaurant
4 West Main Street

Réveillons!
Traditional Celtic music from Quebec at
O’Lordan’s Irish Pub and Restaurant
14 Liberty Street

Eastman String Band
“Alt-Grass” at
The Westminster Public Library
50 East Main Street


Thanks to our official Common Ground on the Town sponsors:
And so it is said
In the beginning was Thought
and Thought became Word
and Word Became Story

The People were given Story
as a gift from the Creator
which they carried in their hearts

And joining together
they began to tell Story
and found the common ground
that was shared by all

And the Tellers brought Story
which they gave to their relations
and they traveled across the land
and all of creation rejoiced

And to celebrate Story
the People created
wonderful works of art
and poetry and songs

And the People sang
And the people danced
And the People sang
And the people danced

And so it is said
the Story was good
And so it is said
the Story was good.

Dr. Lee Francis III
Common Ground on the Hill, 1998

Pictured above: 20 years of Common Ground on the Hill catalogs.
Welcome to our 20th Year!

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

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

The picture above was taken twenty years ago at our very first concert. At the close of the evening, we sang the encore in a semi-circle. There’s plenty of room in this circle for everyone. Come on in!

Walt Michael, Founder & Executive Director
## Contents

20th Annual Common Ground on the Hill Overview .......................................................... 3  
The Common Ground on the Hill “Village” ..................................................................... 4  
  Board of Directors, Directors Emeriti and Advisory Board ........................................ 4  
  Staff ................................................................................................................................. 4  
  Sponsors ......................................................................................................................... 5  
Silent Auction .................................................................................................................. 5  
Donors & Special Scholarships ....................................................................................... 6-7  
Traditions Week 1 (List of Classes and Events by Category ) ..................................... 8  
  Special Gatherings ........................................................................................................ 9  
  Distinctive Lecture Series ............................................................................................ 9  
  Literary & Performance Arts, Recording ..................................................................... 13  
  DCBU Bluegrass & Old-Time Camp ........................................................................... 14  
  Music .............................................................................................................................. 14  
  Dance ............................................................................................................................. 23  
  Human Arts .................................................................................................................. 24  
  World Village ............................................................................................................. 26  
  Visual Arts ................................................................................................................... 26  
Traditions Week 2 (List of Classes and Events by Category ) ..................................... 34  
  Special Gatherings ........................................................................................................ 35  
  Distinctive Lecture Series ............................................................................................ 36  
  Literary & Performance Arts, Recording ..................................................................... 38  
  Music .............................................................................................................................. 39  
  Dance ............................................................................................................................. 50  
  Human Arts .................................................................................................................. 50  
  World Village ............................................................................................................. 51  
  Visual Arts ................................................................................................................... 51  
Traditions Weeks Schedule-At-A-Glance .................................................................... 44-45  
Instructors, Artists, Staff & Festival Headliners ......................................................... 58  
Evening Concerts and Events ....................................................................................... 77  
General Information ...................................................................................................... 78-80  
  Earning Academic Credit ............................................................................................ 80  
Registration Forms ........................................................................................................ 78  
Common Ground Raffle ................................................................................................ 83  
2013 Robert H. Chambers Award for Excellence in the Traditional Arts .................. 84  
Common Ground on the Hill Fine Arts & Crafts Award ............................................ 85  
Sponsor Pages ................................................................................................................ 86

*Photos: Pamela Zappardino, and individual artists/agents/participants. Archival photos on pgs 1 and 7 by Richard Anderson.*
Overview

20th Annual Common Ground on the Hill Overview

Traditions Weeks I & II at McDaniel College
Workshops & Events ~ June 29—July 4 and July 6—11, 2014
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 29 or July 6) 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 30 or July 7) is the first day of class. Each evening includes a concert, drama or lecture and on select evenings there will be a dance. All participants are encouraged to join in the various activities that will happen spontaneously during the week throughout the campus.

The 17th Annual Common Ground on the Hill Festival ~ July 12 & 13, 2014 and
Common Ground on the Town ~ July 12 from 9 PM—Midnight
The Common Ground on the Hill Festival is held at the nearby historic Carroll County Farm Museum. This two-day event features a host of Traditions Weeks musicians and artists, as well as featured performers including Hot Tuna, New Riders of the Purple Sage, Professor Louie & the Crowmatix with the Rock of Ages Horns, Guy Davis, Réveillons! From Quebec, Footworks, Sankofa Dance Theater, Sparky & Rhonda Rucker, Walt Michael & Co., Josh Hisle and many more. Following the last set on Saturday, move into Westminster for Common Ground on the Town where you can relax at Johansson's Dining House & Restaurant, O’Lordan’s Irish Pub and the Westminster Public Library while enjoying more Common Ground on the Hill musicians! See color pages at the front of the catalog for more information.

The Deer Creek Fiddlers’ Convention ~ June 14, 2014
Common Ground on the Hill produces the 42nd Anniversary Deer Creek Fiddlers’ Convention at the Carroll County Farm Museum, 500 South Center St., Westminster, MD. This unique Maryland tradition brings together bluegrass, old-time and Celtic musicians and dancers who take part in competitions for cash prizes in a wide variety of categories. Shade tree music abounds, as do Maryland crafts and foodways. See the color pages at the back of this catalog for details, or go to www.CommonGroundOnTheHill.org

2014–2015 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 and on Saturdays at the Carroll Arts Center Theater in Westminster, featuring nationally and internationally renowned traditional roots-based artists. See the color pages at the back of this catalog for details.

Common Ground on Seminary Ridge ~ September 26-28, 2014
In its third year, Common Ground on Seminary Ridge, taking place at the Lutheran Theological Seminary at Gettysburg, expands to a 3-day event in the Fall! Programming includes classes in photography, traditional music and historical lecture, concerts, “Songs & Stories of a Civil War Hospital,” and a Civil War era dance. See the Common Ground on Seminary Ridge color page at the back of the catalog for more information.

Common Ground on the Shore and Common Ground on the Border
Look for the 2nd year of our newest initiatives in the 2014-15 program year. Common Ground on the Shore (date to be announced) mingles the beauty of the shore with an in-depth music and arts experience. Common Ground on the Border, March 12-14, 2015, explores the sounds and stories, tensions and beauties of the Borderlands of Arizona. Make sure you are on our mailing list for the latest information!

Visit and find out more at our website! www.CommonGroundOnTheHill.org
Common Ground on the Hill, Ltd.

Board of Directors

G. William Troxler, Ph.D.  
*President*  
Walter M. Michael  
*Founder & Executive Director*  
Mark T. Scully, Esq.  
*Vice President*  
Pamela H. Zappardino, Ph.D.  
*Secretary*  
William D. Brown  
Larry L. Brumfield  
David L. Carrasco, Ph.D.  
Daniel Collins  
Stephen H. Davis  
Lee Francis, IV  
Joshua Hisle  
Debora Johnson-Ross, Ph.D  
George L. Mitchell, Jr.  
Brad Selko  
Linda Van Hart  
Ana C. Velasquez  
S. Lansing Williams

Directors Emeriti

Richard V. Boswell, Esq.  
Robert H. Chambers, Ph.D.  
Christina Collins Smith, *Co-founder Roots Music & Art Festival*

Michael W. Hunt  
Turhan E. Robinson, Esq.  
Gordon B. Shelton, D.D.S.

Advisory Board

Richard Anderson  
Margaret Boudreaux, Ph.D.  
Tom Chapin  
Mark Cherry  
Charles E. Collyer, Ph.D.  
Paul Dolan  
Ellen Von Dehseh Elmes  
Béla Fleck  
Red Grammer  
Andy Gross  
Jeanne Songeo Martin  
Rev. Rosemary Maxey  
Barry Mitterhoff  
Claes Nobel  
Wasyl Palijczuk  
Joyce J. Scott  
Pete Seeger  
Henry Reiff, Ph.D.

Staff

Executive Director: Walt Michael  
Office Administrator: Sarah LaCoss  
Director of Promotion and Development: Maria Wong  
Visual Arts Program Director: Linda Van Hart  
Academic Credit Coordinator/Official Photographer: Pamela Zappardino, Ph.D  
Sound Production: Rex Riley, Michael Atherton and Josh McCardle  
Stage Management: Josh McCardle  
Recording and Archiving: Michael Atherton and Gary Bowden  
Catalog Production Assistance: Barbara Olsh, Missy Marlin and Brad Zebal  
Summer Programs Volunteer Coordinator: Dorothy Scanlon  
Common Ground Store Manager: Missy Marlin  
Festival Hospitality: Shari Gallery
Visit our Fine Sponsors!

McDaniel College
Maryland States Arts Council
Carroll County Arts Council
The Carroll County Times
Barnes-Bollinger Insurance Services, Inc.
Berea College
Bluegrasscountry.org
The Boston Inn
Brown Memorial Woodbrook Presbyterian Church
Carroll Community Media Center
Carroll County Agricultural Center
Carroll County Chamber of Commerce
Carroll County Farm Museum
Carroll County Office of Tourism
The City of Westminster
Coyote Graphics
David’s Dulcimers
Dutch Corner Restaurant

Eastman Strings
Foundation for Bluegrass Music
Gypsy Music
Henry H. Hartman Steiner Sales
Hot August Blues
Ira & Mary Zepp Center for Nonviolence and Peace Education
Johen & Cornelia Hume Charitable Fund
Kiwanis Club
The Kiplinger Foundation
Latin American Community Center
Law Offices of Stoner, Preston & Boswell
Lutheran Theological Seminary at Gettysburg
Mid-Atlantic Arts Foundation
Orevero Corp.
Rolling Acres Elementary School
Toll House Studio
Walt Michael & Co.

Mandolin Silent Auction
In benefit to Veterans Initiative Scholarships

Gypsy’s Music Rosewood Octave Mandolin
Handcrafted by luthier Walt Kuhlman
Serial # 1003130077
Retail value $1,800

This Octave Gypsy Teardrop-style mandolin is built from Indian Rosewood with a Sitka Spruce top, (AAA grade), Ebony fingerboard, Ebony adjustable bridge, Mahogany neck, Grover roto-matic tuners and dual adjustable truss rod. The scale length is 20.” A heavy gig bag by Warwick is included.

Starting bid: $ 1,000
Increments of $ 25.00

Bidding ends July 13 at 5:00 PM E.S.T.

To place your bid, visit our Silent Auction website at http://www.commongroundonthehill.org/kuhlman-mando.html

See color photos of this beautiful instrument:

www.gypsysmusic.com
New Market, MD
Common Ground on the Hill’s Scholarship program is made possible by your generous tax deductible donations.

**Champions ($1,000+)**

Anonymous  
Aquinio Financial Group, LLC  
Susan Bollinger, MD  
Katharine Brooks  
Kathleen Callahan  
Debbie and Randy Cohen  
Carol Coley  
Stephen Davis  
Richard and Lisa Henneberry  
Mary Holt  
Hot August Blues, LLC  
John and Cornelia Hume Charitable Fund  
Reverend Sandra J. Lemke  
Bill and Dorothy Achor  
Barnes-Bollinger Insurance Services, Inc.  
Randi Barrett  
Frances Bartlett  
William and Janeen Bates  
Charles Bean  
Bederson LLP  
Leslie and Michael Berman  
Michael Bettis  
Adam Booth  
Richard Boswell  
Gary Bowden  
Judi and Tim Braggins  
Judith Braune  
Larry Brumfield  
Binu Chacko, MD and Susan Thomas  
Carolyn & Mark Cherry  
Karen Clark-Stone  
Judith Cox  
Robin Dennis  
William Deveny  
Joan Dowell and James A. Winship  
Don and Ellen Elmes  
Christopher Evans  
Philip Gallery  
Betsy and Jim Garrett  
Janet and Neil Gillies  
Sarva Girdhar  
Mark Giuliani and Cathy Raab  
Edward Goldman  
Deepak Gupta  
James Hammond  
Robin Heller  
Lloyd R. Helt, Jr  
Joseph Hickerson  
Kathleen Sue Holland  
Ruth Howell  
Dorothy Hudson and Harry Guffee  
Ann Huessner

**Advocates ($250+) cont.**

Charles Collyer  
Mee Curtis and Jeff Deschamps  
Frank Duus, Jr.  
Joe Healey  
Richard Hill  
Marla Holt  
Johansson's Dining House  
Wayne Laessig  
Jeanne McDougall  
Mary and Geordie Mitchell  
Michael Murphy  
O’Lordan’s Irish Pub, Inc.  
Barbara Olsh  
Patrick O’Neill and Eleanor Simon  
Catherine and Michael Shultz  
Eleanor Simon  
St. Paul’s United Church of Christ  
Maria Wong

**Friends ($100+)**

William and Dorothy Achor  
Barnes-Bollinger Insurance Services, Inc.  
Randi Barrett  
Frances Bartlett  
William and Janeen Bates  
Charles Bean  
Bederson LLP  
Leslie and Michael Berman  
Michael Bettis  
Adam Booth  
Richard Boswell  
Gary Bowden  
Judi and Tim Braggins  
Judith Braune  
Larry Brumfield  
Binu Chacko, MD and Susan Thomas  
Carolyn & Mark Cherry  
Karen Clark-Stone  
Judith Cox  
Robin Dennis  
William Deveny  
Joan Dowell and James A. Winship  
Don and Ellen Elmes  
Christopher Evans  
Philip Gallery  
Betsy and Jim Garrett  
Janet and Neil Gillies  
Sarva Girdhar  
Mark Giuliani and Cathy Raab  
Edward Goldman  
Deepak Gupta  
James Hammond  
Robin Heller  
Lloyd R. Helt, Jr  
Joseph Hickerson  
Kathleen Sue Holland  
Ruth Howell  
Dorothy Hudson and Harry Guffee  
Ann Huessner

**Friends ($100+) cont.**

Ram Javia  
Tom Jolin  
Jolin Folk Musicale  
Dinesh Kumar Kalaria  
Raman and Meena Kaneria  
Michael Lemke  
James Lightner  
Wilbur Long  
Kathy Mangan  
Robert Marciszewski  
Jeanne Songco Martin  
Thomas Martineau  
Rev. Paul and Rev. Rosemary Maxey  
Paul Mazeroff and Kelley Meriza  
Joan and Jeff Mckee  
James Mink  
Susan Mitchell  
Bill Mitchell and Becky Ross  
Charlie & Carol Moore  
Barbara Morrison  
Thomas Murray  
Uday Nanavaty  
Barbara Neel  
Steve and Becky Nida  
Tim O’Brien  
Richard Ottenstein  
Greg Padrick  
Anne Palmisano  
Jim and Debby Palumbo  
Sanjaykumar Patel  
Prafulchandra Patel, M.D.  
Sarah Pearre  
Marcus Primm  
Natvarlal Rajpara, M.D., P.A.  
Sue and Vic Ribaudo  
Cinda and Ted Rierson  
Marjorie Ross  
Matthew and Carolyn Rubin  
Bohuslav Rychlik  
George Michael Schlee  
Jeremy Schuhmann  
Robert and Carolyn Scott  
Ethan and Debbie Seidell  
Susan Shatzer  
Suresh and Sushma Sidh  
Patricia Skidmore  
Merton 'Smi y' Smith  
Matthew and Carolyn Rubin  
Bohuslav Rychlik  
George Michael Schlee  
Jeremy Schuhmann  
Robert and Carolyn Scott  
Ethan and Debbie Seidell  
Susan Shatzer  
Suresh and Sushma Sidh  
Patricia Skidmore  
Merton 'Smitty' Smith  
John Spangler  
Anne and Stewart Stack  
Christopher Stifel  
Tracy & Charlie Strunk  
Nagji Sureja, M.D.  
Shura Wallin and Richard Ramirez  
Daniel Williams  
Joan and James Winship  
Randy & Nancy Wolfinger  
Bradley Zebal

**M entors ($500+)**

Scott Ainslie  
Guy Alchon  
Joanne Bast  
Davis Library, Inc  
Rebecca Duex  
Bruce Dunlop Lighting Design  
Evelor Healthcare Consulting  
Brian Frosh, Esq.  
Donald and Roberta Gallagher  
Taylor Hale  
The Kiplinger Foundation, Inc  
Law Offices of Stoner, Preston & Boswell  
Maggie MacPherson  
Al McKegg  
Peter Michael  
Jo Morrison  
Frances Nyce  
Evelyn Purdum  
Tim Scully  
Seekers Church  
Van Horn Family Foundation  
Bruce and Sharril Wahlgren  
Lansing Williams and Sue Caswell  
Ralph Wilson

**Advocates ($250+)**

Josh and Kirsten Ambrose  
Richard Anderson Photography  
Becker Family  
Brown Memorial Woodbrook Presbyterian Church  
Computer Automated Management Systems, Inc.  
Elizabeth and David Champney

**Friends ($100+) cont.**

S.K. Vaswani  
Linda Van Hart  
Nagji Sureja, M.D.  
Shura Wallin and Richard Ramirez  
Daniel Williams  
Joan and James Winship  
Randy & Nancy Wolfinger  
Bradley Zebal
Partners ($25+)  
Gabriel Ainslie  
Janet Alibrandis  
Peter Babcox  
Renee Bauer-Wolf  
Caroline and Don Belluscio  
Linda and Kerney Bolton  
Janet Brennan  
Robert Chambers  
Convenience Catering  
Charles Courtney  
Paula Derry  
Paul Donohoe  
Rivka Elbein  
Dixie Elmes  
Barb Eshelman  
Donna and Al Fatur  
Henry Ferguson  
David Fisher  
Samuel & Peggy Fosdick  
Chris Foster and Bara Grimsdottir  
Sonia Friedman  
Cathy Frock  
Daniel Gallagher  
David Gerlitz  
Gerstell Academy, Inc.  
Gregory Gilleland  
Josh Hisle  
Patricia and Norman Hogeland  
Rachel Holmen  
Pamela Holmes  
LiPing Hudson  

Partners ($25+) cont.  
John Jackson  
Julianne Jasken  
Debora Johnson-Ross  
Philip and Rebecca Karras  
Jill Kartalia  
Harry Kelejian  
Debby Kern  
Bruce Knott  
Katherine Jeanne Lauter  
Claudia Lewis  
Susan Luborsky  
Missy Marlin  
Susan Matchet and Hal Gann  
Bonni McKeown  
Wanda and Mark Meinschein  
Elizabeth Melvin  
Jeffrey Miller  
Judith Milliken  
Gregory and Sandra Murphy  
Nancy Elizabeth Nimmich  
Terry O’Neill  
Priscilla Ord  
Catherine Orzolek Kronner  
Oksana and Wasyl Palijczuk  
Woodward Printz  
Gary and Ann Rader  
Eileen Reitmeyer  
R. Christine Royer  
Barry Sager  
Janet Siegmann Salter  
Melaney Sanchez  

Consider making an annual or endowed scholarship donation.  
Special Scholarship, Honoraria and Memorial Donations

Common Ground on the Town Fund
Traditions Scholarship fund
Indian Folk Artist fund
In Honor of Mary and Ira Zepp
In memory of Joseph August Colley
In honor of Sallie Mink
Juanita Brown Michael Scholarship Fund
Lavina Ellithorpe Memorial Scholarship Fund
Veteran Initiative, In Honor of John Van Horn Sr.
Veteran Initiative, in honor of Josh Hisle
Veteran Scholarship, In memory of Dr. Werner E. Lemke and in honor of Ret. Sgt. Michael J. Lemke's 54th birthday
Veterans Initiative Scholarships
Veterans Scholarship, In memory of Charlie Aboussie’s father, Rick Aboussie
Veterans Scholarship in memory of Salvatore Simonetti "Sal"
Matching Gift
General Fund

Photo: Richard Anderson
### INSTRUMENTAL CLASSES

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ukelele</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Mandolin</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Banjo</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Fiddle</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Guitar</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Bass</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Wind &amp; Free Reed Instruments</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Autoharp</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Harp</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Harp</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Mountain Dulcimers</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Guitar</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Electro/Acoustic Bass Guitar</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Roots &amp; Rhythm</strong></td>
<td></td>
</tr>
</tbody>
</table>

### DISTINCTIVE LECTURE SERIES

<table>
<thead>
<tr>
<th>Topic</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sacred Journeys</td>
<td></td>
</tr>
<tr>
<td>Appalshop Films</td>
<td></td>
</tr>
<tr>
<td>Beyond Borders</td>
<td></td>
</tr>
<tr>
<td>Dancing in the Sacred Circle</td>
<td></td>
</tr>
<tr>
<td>Old-Time Banjo II</td>
<td></td>
</tr>
<tr>
<td>Gourd Banjo I</td>
<td></td>
</tr>
<tr>
<td>Swedish Flute</td>
<td></td>
</tr>
<tr>
<td>Appalachian Flute</td>
<td></td>
</tr>
<tr>
<td>Nonviolent Problem-Solving</td>
<td></td>
</tr>
<tr>
<td>Samaritans at the Border</td>
<td></td>
</tr>
<tr>
<td>Survey of Native American Tribal Arts</td>
<td></td>
</tr>
<tr>
<td>Teaching for Eco-Justice</td>
<td></td>
</tr>
<tr>
<td>The Veterans Initiative</td>
<td></td>
</tr>
</tbody>
</table>

### LITERARY & PERFORMANCE ARTS/RECORDING

<table>
<thead>
<tr>
<th>Topic</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Odysseus in Symphony</td>
<td></td>
</tr>
<tr>
<td>Poetry to Change the World</td>
<td></td>
</tr>
<tr>
<td>Recording Your Music</td>
<td></td>
</tr>
<tr>
<td>Sharing Our Stories</td>
<td></td>
</tr>
<tr>
<td>Truth Be Told</td>
<td></td>
</tr>
</tbody>
</table>

### 8TH ANNUAL DCBU BLUEGRASS & OLD-TIME MUSIC CAMP

### INSTRUMENTAL CLASSES

In Search of the Right Instrument

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Beginning Ukulele</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Bluegrass Fiddle</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Old-Time Fiddle</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Old-Time Fiddle II</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Swedish Fiddle</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Beginning Fiddle</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Beginning Guitar</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Beyond Beginning Guitar</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Bluegrass Guitar</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Brazilian Guitar &amp; Song</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Intermediate Flatpicking</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Understanding the Fretboard</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Beginning Fiddle</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Beginning Guitar</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Bluegrass Fiddle</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Old-Time Fiddle</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Old-Time Fiddle II</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Brazilian Guitar &amp; Song</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Intermediate Flatpicking</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Understanding the Fretboard</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Beginning Guitar</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Beyond Beginning Guitar</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Bluegrass Guitar</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Brazilian Guitar &amp; Song</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Intermediate Flatpicking</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Understanding the Fretboard</strong></td>
<td></td>
</tr>
</tbody>
</table>

### BAND WORKSHOPS, JAMS & RECORDING

<table>
<thead>
<tr>
<th>Topic</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appalachian Song—Berea Archives</td>
<td></td>
</tr>
<tr>
<td><strong>Beginning Steel Drums</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Bluegrass Jam</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Celtic Session</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Jug Band/2-Foil Band</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Juke Joint Blues</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Masterclass of Roots</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Old-Time Jam</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Old-Time Slo-Mo Jam</strong></td>
<td></td>
</tr>
</tbody>
</table>

### SINGING, SONGS, SONGWRITING

<table>
<thead>
<tr>
<th>Topic</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appalachian Songs—Berea Archives</td>
<td></td>
</tr>
<tr>
<td><strong>Big Song Swap</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Bluegrass Singing</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Icelandic Song</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Just Enough Music Theory</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Meditational Music in the Jewish Tradition</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Rise Up Singing</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Songs of Ol’ Virginia</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Songwriting</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Traveling Soles</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Ubuntu Community Choir</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Use Your Voice—Solo &amp; Group Singing</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Won’t You Come and Sing with Me</strong></td>
<td></td>
</tr>
</tbody>
</table>

### PERCUSSION

<table>
<thead>
<tr>
<th>Topic</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>African Drumming with Sankofa Dance Theater</td>
<td></td>
</tr>
<tr>
<td><strong>Beginning Steel Drum</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Bodhran Construction</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Bodhran I</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Bodhran II</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Brazilian Percussion Ensemble</strong></td>
<td></td>
</tr>
</tbody>
</table>

### DANCE & MOVEMENT

<table>
<thead>
<tr>
<th>Topic</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>African Dance with Sankofa Dance Theater</td>
<td></td>
</tr>
<tr>
<td><strong>Folk Dance</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Latin Dance</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Mexican Folkloric Dance</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Roots &amp; Rhythm</strong></td>
<td></td>
</tr>
</tbody>
</table>

### YOUTH PROGRAM

<table>
<thead>
<tr>
<th>Topic</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>World Village</strong></td>
<td></td>
</tr>
</tbody>
</table>

### VISUAL ARTS

<table>
<thead>
<tr>
<th>Topic</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2-Dimensional Arts</strong></td>
<td></td>
</tr>
<tr>
<td><strong>3-Dimensional Arts</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Fibre and Wearable Arts</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Traditional and Native Skills</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Evening Events</strong></td>
<td></td>
</tr>
</tbody>
</table>

### HUMAN ARTS

<table>
<thead>
<tr>
<th>Topic</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Acupressure and Self-Care</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Being the Change</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Bicycling</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Feldenkrais</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Late Afternoon Yoga</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Morning Yoga</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Tai Chi Fans and Qigong</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Taste the Seasonis</strong></td>
<td></td>
</tr>
</tbody>
</table>

### EVENING EVENTS

<table>
<thead>
<tr>
<th>Topic</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Art Exhibit &amp; Lectures</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Gospel Choir</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Roots DJ Dancing</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Southern Appalachian Flatfooting &amp; Clogging</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Topic</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Roots DJ Dancing</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Southern Appalachian Flatfooting &amp; Clogging</strong></td>
<td></td>
</tr>
</tbody>
</table>

### SPECIAL GATHERINGS

<table>
<thead>
<tr>
<th>Topic</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Search for Common Ground</td>
<td></td>
</tr>
<tr>
<td>Interracial Gospel Choir &amp; Orchestra</td>
<td></td>
</tr>
<tr>
<td>Keynote Lecture — Sacred Journeys</td>
<td></td>
</tr>
<tr>
<td>Remembering Pete Seeger</td>
<td></td>
</tr>
</tbody>
</table>

### TRADITIONS WEEK 1

**June 29—July 4, 2014**

List of Classes and Events by Category
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 twentieth summer in the midst of a world experiencing continuing financial and ecological crises, wars, growing nuclear threats, issues of immigration and the continued threat of terror, both foreign and domestic. Yet, we also find ourselves at a time of potential for great, needed change. We shall discuss and consider what we are doing, as artists and individuals, to bring about the changes that we desire. To inspire us and help focus our dialog, we will learn of the work of some of those in our circle. Filmmaker Leo Eaton will join us on Tuesday, leading a discussion sparked by his Monday evening Keynote, “Sacred Journeys,” giving us a preview of his PBS Series by that same name. The Green Valley Samaritans, Randy Mayer and Shura Wallin, will bring us up to speed with the latest developments in immigration along our southern border, including the March 2014 launch of Common Ground on the Border. 60 Minutes and PBS documentary filmmaker John Carlos Frey, last year’s keynote lecturer, will join them. Singer-songwriter USMC Veteran Josh Hisle will bring us the latest developments of the Common Ground on the Hill Veterans Initiative as it strives toward a national presence. Foreign Language professor Carol Zaru will reveal the amazing 145-year history and work of the Friends School in Ramallah, Palestine. Ana Ce Velazquez will take us beyond borders to examine the Common Ground shared by all immigrants. Come to this class seeking knowledge and change, inspiring ourselves and others to walk that path.

Period 5, Walt Michael – Facilitator

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

Keynote Lecture ~ Leo Eaton
Sacred Journeys
For the past 21 months, Leo Eaton has been Series Director on a 6-part PBS documentary series titled Sacred Journeys, produced through WGBH in Boston. Each of the one-hour programs follows American pilgrims on some of the world’s greatest journeys of faith; to the Kumbh Mela on the banks of the Ganges in India, to Jerusalem and an African Yoruba sacred festival in Nigeria, on a 900-mile Buddhist pilgrimage around the Japanese island of Shikoku, following American Muslims on the Hajj to the holy city of Mecca, and traveling with wounded US soldiers on a journey of healing to the Catholic shrine of Lourdes. These are six pilgrimages to the heart of different faiths, exploring humanity’s timeless need to take sacred journeys in search of healing, enlightenment, self-discovery or a closer relationship with the Divine. In this keynote address, Eaton will show excerpts from Sacred Journeys and discuss the realities of pilgrimages in today’s world. This lecture is highly recommended to the entire Common Ground community and is open to the public. Alumni Hall Monday, June 30, 8 PM

Remembering Pete Seeger - a Musical Tribute
Immediately following the keynote speech, we will gather in Alumni Hall Theater to remember Pete Seeger in song. Pete was a great friend to Common Ground on the Hill. He graciously and enthusiastically joined our Advisory Board at our founding in 1994, lending credibility and muscle to the work that lay ahead. He visited us twice during our first 19 years, leading us in song, encouraging and reminding us that small organizations are capable of doing big things. We are forever grateful to this great man, this weaver of hope, this singer of songs.
Sacred Journeys
Expanding on themes discussed in his keynote address, Leo will explore the interfaith realities that such pilgrimages reveal, illustrating the classes with excerpts from the documentary series and questioning why pilgrim numbers should be increasing worldwide at a time when traditional religions are either losing ground or facing great challenges as they deal with the realities of the 21st Century. See Keynote Address, previous page. ❖ Period 1 ~ Leo Eaton

Appalshop Films – Exploring an Appalachian Perspective
For more than forty years, Appalshop has produced films that provide an Appalachian perspective on issues facing the region and the world. In this workshop, a former Appalshop board chair will present five Appalshop films that deal with issues of the environment, media stereotyping, economics, cultural identity and their relation to each other. Each day will feature one Appalshop film to be followed by a discussion. Students will be asked to keep a journal in which they respond to the films and react to discussion questions that build on and relate to each film in the series. Supplemental readings and a bibliography of related works will be provided for students who wish to explore the issues beyond the class discussion. Films to be announced. www.appalshop.org ❖ Period 4 ~ Derek Mullins

Beyond Borders
This course examines the Common Ground shared by all immigrants, provides some historical context about past waves of immigration, explores immigration as a global issue, and examines the current policies in the Unites States. Most of the focus around the immigration debate is centered in the U.S./Mexican border. This class seeks to explore immigration beyond the border through testimonials from immigrants in our communities, political debate and historical discussion. Class participants are encouraged to share their own immigration stories. ❖ Period 4 ~ Ana C. Velasquez

Dancing in the Sacred Circle of Life and Death

S/he not busy being born is busy dying.  Bob Dylan

Die before you die, so that when you die you do not have to die.

Found in both The Tibetan Book of the Dead and in The Koran

This is a class of mutual exploration. Some of the questions we might address include:
What would a healthy attitude toward death look like? What is the difference between physical cure and healing? What lessons for living can we learn from the dying? What do we lose at the soul level by living in a culture that demonizes dying? How can we free ourselves up to accompany others through the end of life process? How might music be an important gateway into the healing process at the end of life? Might our relationships with those who have gone before us somehow continue to be living relationships, growing and changing as we, ourselves, grow and change? What might be the potential gifts in our grief? What might the wisdom of the ancients be pointing toward when we are invited to “die before we die”? We will engage in experiential exercises; draw upon the wisdom of the ancients from many traditions, as well as contemporary resources such as Joan Halifax’s Being With Dying: Cultivating Compassion and Fearlessness in the Presence of Death; and Richard Grove’s The American Book of Dying: Lessons in Healing and Spiritual Pain; and draw upon the presenter’s twenty-six years of experience in working with the terminally ill and their families.
❖ Period 2 ~ Jesse Palidofsky

The Dugout Canoe Project

The romanticized image of the birch-bark canoe is the stereotypical American Indian boat, yet it exists only in the northern regions where the birch tree is native. The dugout canoe provided and still provides transportation for indigenous peoples around the world. This lecture-demonstration will focus on the archeological and cultural aspects of the dugout canoe while instructors continue to construct a 12-foot Sycamore dugout, with hand tools, that was started two summers ago. Class topics will include the types of construction, metal tools or stone tools and fire. Archeological information and Native American philosophy and community related to the dugout will be discussed. The last two summers a community formed around the making of the dugout canoe, so come join in on the fun and see what you can learn from the project. To experience some previous summers’ projects visit http://www.worldcommunityproductions.org/dugout.html to watch a documentary video on the web. Everyone invited.
❖ Periods 1-4: demonstration; Period 5: lecture ~ Ken Koons, Charlie Billie
Getting Real: Why and How We Need to Talk about Race
Race remains a critical topic that is not being fully addressed in our workplaces, schools and communities. In this course we will explore lingering institutional and systemic vestiges of racism in the United States, discuss the consequences, and map out ways to address these concerns in our workplaces, schools and communities. We will use a range of videos, readings, classroom discussions and other resources to unpack one of the thorniest issues still facing our society. By the end of the class, participants will have a greater understanding of racial justice issues and feel empowered to engage in deeper and more "real" dialogues. We will also explore a variety of initiatives underway across the United States, and assemble a tool kit of exercises to take back to our respective workplaces and communities. Depending on interest, class will also offer opportunities for field trips to important civil rights sites in the Baltimore area.

† Period 3 ~ Andrea Shalal-Esa

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

Hidden Voices
Common Ground has offered a variety of courses on roots traditions and the people who have made them great. But never before have many hidden voices, vital to their traditions, been heard. Lesbian, gay, bisexual, transgender, queer—folks of “orientation”—make important impacts on traditional music, but we rarely hear all the meaning in their stories. Why? In this course, we will 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. We will also explore themes of defiance, fear, secrets, desire, liberation, and acceptance. The music and ideas of Bessie Smith, Brían Ó hAirt, the Down Home Divas, Holly Near, and many others will make appearances as we break down stereotypes and learn from them and from each other. Everyone is welcome to join the discussion, regardless of age, gender, or orientation.

† Period 1 ~ Ryan Koons, Sam Gleaves

Imagining the World without War
Can you imagine the world without war? The premise of this class is that if we can’t imagine it it’s not likely to happen, because we’re not likely to make the effort. The interactive format, including guided imagery, personal reflection, small group dialogue and art and poetry, will stimulate our imaginations. The idea is to reach across the unknown (how to eliminate war) to another unknown (what such a world would look and feel like), and coax and challenge our imaginations to see beyond those unknowns. We will recognize those who have set directions (think Gandhi, Mandela, Havel, etc.) and lands that have experienced non-violent revolutions (think Philippines, Central Europe, etc.). We will be inspired by such human accomplishments as eliminating smallpox and learning to fly.

† Period 4 ~ Berne Weiss, Roman Branberger

Learning Arabic
Arabic is the fifth most spoken language in the world, yet few Americans know it. This daily course will introduce the participants to the language and culture of the Arab world. The teacher will help the participant develop beginner level skills in conversational Arabic. She will introduce basic vocabulary and structures, such as greetings, how to introduce yourself, how to ask and answer questions, how to count, and how to conduct a basic dialogue in Arabic.

† Period 3 ~ Carol Zaru

Learning Spanish
This class is the introduction to the Spanish language and culture. Participants will learn to introduce themselves, greet others, talk about their day/family, and order at a restaurant, all in Spanish! Emphasis is placed on oral expression, not on grammar or spelling. This class is for anyone wants to take the first step in learning a new language or for anyone who needs to brush up on their high school Spanish. Be prepared to explore the Spanish speaking world without leaving a McDaniel classroom. † Period 1 ~ Melissa Contreras
Native American Flute and Flute Playing

Become part of an immensely rich and ageless musical tradition. In this introductory class, you will have the unique opportunity to learn from a traditional master of the Native American flute community. Basic fingering techniques, ancient traditions, and “flute-flosophy” will all be covered in this course. With a little luck, your Native Flute will be playing you in no time. Make your flute in Robin Tillery’s class or bring your own. Sakim has been a flute player since childhood. His music can be heard in several films, NPR clips and in numerous filmed interviews. There is a suggested related course: Native American Flute Construction with Robin Tillery (see Art of Making Instruments, page 30). ❖ Period 2 ~ Sakim

Nonviolent Problem-Solving: Strategy, Script-breaking, and Disobedience

They don’t teach the details of nonviolence in schools (possibly because students might learn to “disobey” a bit too successfully?). But we do teach the details of nonviolent problem-solving at Common Ground. In this course we will explore the principles and the strategy of nonviolent social change and the lessons we can learn for everyday living. We will look in particular at examples of surprise in nonviolence — examples of unexpectedly breaking a script, a script that seemed to promise only violence. How is that done? Can it be learned? Let’s see. This course is offered during both Weeks 1 and 2. ❖ Period 2 ~ Charles Collyer and Pamela Zappardino

Samaritans at the Border, Immigrants Among Us

The United States has always been known as a country of immigrants. You need only to turn to the revered Statue of Liberty and read the chiseled words, “Give me your tired, your weak, your huddled masses...” to understand that immigration is central to us as a nation. In the last ten years there has been unprecedented immigration along our southern border, as “people made poor” from the effects of globalization have been pushed from their countries and pulled into the United States to work in our gardens, hotels, and kitchens. This workshop will focus on globalization and how it affects communities which in turn stimulate immigration into our First World country. It will lift up the plight of the migrant and illuminate the deep instinct of survival and love of family. It will describe and lay out the rich culture and climate of the Borderlands; and it will tell the story of a humanitarian group called the Samaritans, who give food, water and medical care to those whose lives are on the line. Many from the Common Ground on the Hill community have visited the Samaritans in Arizona to further understand their mission and work. John Carlos Frey will present one session on “How to Tell a Story with Images,” highlighting his acclaimed investigative work on borderland issues. ❖ Period 1 ~ Shura Wallin, Randy Mayer, Pablo Peregrina, John Carlos Frey

Survey of Native American Tribal Arts – Its Motifs, Techniques and Meaning (a wildly vivid romp through Native Artistic Traditions, Ancient and Modern)

Pre-Contact North America had over 355 native language families and hundreds more tribal communities—more diversity than most places on earth. Often, the various cultural diversities and traditions were different from each other as China is from America. Yet despite such wide differences in almost every area of human life, there are identifiable common elements in their artistic traditions. Expressive native arts aren’t stagnant and never have been. In this course, we’ll begin at the ancient time “When Animals Talked and We Listened” – the archaic and paleo foundations of native expressions. Next, "Why the Sun Grows Tired" – a narrative trip from the Atlantic to the Pacific to discover and explorer six major cultural areas and their traditions. Then, as the Creeks say, "Use It Up, Wear It Out, Do It Over Or Do Without" – an examination of tools and techniques, motifs and meaning and the materials utilized. Finally, "A Story Grandmother, Please" – the what, why, how and purposes of native arts. If possible and you have a native item you cherish or wonder about, please bring it with for the whole class to admire and enjoy as part of our daily end of class discussion. If you plan to take the class for credit, please acquire a copy of Peter Firth’s excellent book on American Indian Art and Architecture for your class text and reference or any good book on Native art you may have or check out from your local library. ❖ Period 5 ~ Sakim

Teaching for Eco-Justice

A special course designed with classroom teachers and educational leaders in mind. How we take care of our bodies, our land, and our globe are all ideals that are deeply rooted in social change and multicultural ways of being. This course will explore the intersections of ecology and social justice as we try to create education systems that are equitable and sustainable for our students and communities. We will look at current issues in education, ecology, and community development and brainstorm on ideas of how we can bring more awareness about ecological sustainability in our classrooms and teaching environments. Teachers, parents, administrators and community members are welcome. Creating sustainable communities is something we can all do together! ❖ Period 5 ~ Lee Francis, IV
The Veterans Initiative
This is the third year of the Common Ground on the Hill Veterans Initiative. In this class, in a 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. As well, the class 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. Come to this class prepared to learn and grow. ❖ Period 4 ~ Josh Hisle, with Tim Scully and others

LITERARY & PERFORMANCE ARTS, RECORDING

Odysseus in Symphony
Odysseus in Symphony is an ensemble workshop, attempting to share the burden of war through musical folklore provided by combat veterans of the Common Ground on the Hill Veterans Initiative. This composition focuses on the journey before, during, and after one’s combat experience. This is a collective project designed for intermediate to advanced musicians, as well as veterans and CGOTH members who are interested in acting and producing a theatrical performance. Instructor Nick Salcedo follows in the footsteps of artist Kimo Williams and songwriter Josh Hisle, using music and art as a means of healing after returning from combat in order to bring communities together, build resilience, and promote world peace. After Traditions Weeks, members of this course will remain in contact via the web to further collaborate with one another. ❖ Period 3 ~ Nick Salcedo

Performance
This class will focus on how best to project and transform your musical talents and material into a confident, enjoyable and successful presentation. The instructor will cover artistic intent, set structure, key changes, pace and content. Bring your songs to share with the class. Students will have the opportunity of doing simulated performances for one another in the safe, supportive environment of the class. ❖ Period 1 ~ Bryan Bowers

Poetry to Change the World
It has been said that poetry cannot change the world. A sad statement in tumultuous times, times when we desperately need more art and poetry to help us find our way. While poetry may not be able to change the world, it can change individuals - those that speak and those that listen. This workshop will explore how the written and spoken word can be a positive force for necessary change. Using the ancient tradition of spoken word, students will learn the mechanics of writing strong and speaking with power. We will explore and discover the individual voice and listen to poets and poetry that speak to the passion in the soul. Students will write and speak from the heart and learn how to craft poems that make meaning and give strength. Find your voice, use it well, and change the world! ❖ Period 4 ~ Lee Francis, IV

Recording Your Music
Thanks to the digital revolution, it is now possible to make professional quality sound recordings with relative ease and at a reasonable cost. This hands-on course will provide you with the tools and techniques to take advantage of this technology and record music in the comfort of your home. Using a digital audio work station, we will demystify the production recording process with simple principles that work, whether you’re recording a solo songwriter demo or a full -blown multi-track CD. Microphone selection and placement, stereo mixing, basic mixing, and mastering are some of the topics covered. You will have the opportunity to record a piece of your music during the course and take home a CD of the finished product. Lab fee $10. ❖ Periods 4 & 5 ~ Michael Atherton

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

Truth Be Told: Self-Exploration through Writing
Author and memoirist Anne Lamott calls the truth of reality “the bedrock and life” and says, “Good writing is about telling the truth.” Writing as a form of meditation, self-exploration, and truth seeking will be the focus of this class. We will read and discuss self-reflective narratives by such noted writers as Eudora Welty, Annie Dillard, and Dorothy Allison, and using their essays as models, we will write reflectively on poignant and memorable events in our own lives and rely on the transformative power of writing to give expression to our own truths. *This class will be offered in each of the two Traditions weeks; for those who opt to take it both weeks, the second week will build on the first. The class, open to everyone, is highly recommended for members of the Veterans Initiative. ❖ Period 3 ~ Suzanne Nida
8th ANNUAL DCBU BLUEGRASS & OLD-TIME MUSIC CAMP

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

**Bluegrass Staff**

Tony Trischka - banjo  
Roland White - mandolin  
Marcy Marxer - guitar  
Dudley Connell - guitar, vocals  
Sally Love - vocals  
Jon Glik - fiddle  
Mark Schatz - bass  
Randy Barrett - beginning banjo

**Old-Time Staff**

Cathy Fink - banjo  
Ken Kolodner - fiddle  
Brad Kolodner - banjo  
Bryan Bowers - autoharp  
Ralph Gordon - bass  
Michael & Carrie Kline - old-time song  
Amy Ferebee - beginning guitar  
Christopher James - beginning mandolin  
Lois Hornbostle & Ehukai Teves - mountain dulcimer

**Evenings**

Concerts 8:00 PM; Dances 10:00 PM; Jamming until you drop.

**INSTRUMENTAL CLASSES**

**In Search of the Right Instrument**

Whether you’ve never played, played the same one for years, or desire to become a multi-instrumentalist, this class will expose you to a wide range of usual and unusual acoustic, stringed and reed instruments. We’ll illustrate the advantages & disadvantages of each for accompanying singing, playing melodic solos, and playing with others. Each class will feature a different assortment of instruments, with hands-on participation. Songs will be used to demonstrate different playing styles in an effort to find the appropriate sound-texture for the music you love. Instruments: (Day 1) Guitars, (Day 2) Banjos, (Day 3) Autoharp, (Day 4) Concertina/squeeze-boxes, (Day 5) Various instruments, including Uke, Cittern, Jews harp, harmonica, spoons, etc., and a jam session! Bring instruments if you have them. Instruments provided.  

❖ **Period 1 ~ Bob Zentz**
Guitar

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

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

Beyond Beginning Guitar
Beyond Beginning Guitar is for those who have already taken beginning guitar or who play a bit but don’t feel ready for an intermediate level class. Reviewing, and then carrying on from where the beginner class ends, we will focus on solidifying and expanding our chord knowledge using simple songs. We will offer options for developing right hand rhythmic technique (both flat-pick & finger-style); go over types of notation; talk about jam strategies and types of repertoire; learn an easy pentatonic scale and how to use it; and learn an easy fiddle tune. Those students who are taking up the guitar after a long hiatus will find this class a good fit too. Period 2 ~ Amy Ferebee

Bluegrass Rhythm Guitar
The guitar is the rhythmic center of a bluegrass band. It fills the all-important “middle” of a group’s sound and supplies the drive that makes a band hum. Dudley Connell does just that for the Seldom Scene and he was a key part of the Johnson Mountain Boys’ explosive energy. In this class you will learn the right strumming patterns for both fast and slow songs from one of the very best players in bluegrass today. Period 1 ~ Dudley Connell

Blues Electric Guitar
Mississippi to Chicago: Country Blues goes electric! In this class we will explore the music of three of the greats who stand at the crossroads between acoustic and electric blues styles: Muddy Waters, Howlin Wolf and Jimmy Reed. All three grew up with the acoustic country blues of Mississippi and then laid the groundwork for the electric blues and rock & roll from the 50s & 60s to today. Electric and acoustic guitarists are welcome to join in as we learn the tunes and exciting interlocking guitar parts of these greats of Chicago Blues. Period 3 ~ Christopher James

Brazilian Guitar & Song (Bossa Nova)
This course is designed to give students a basic musical knowledge and appreciation of Brazilian music. The class will begin with a short introduction to Brazilian culture and the history of Brazilian music. Students will sing and learn the accompaniment of the captivating Bossa Nova and will learn the basic rhythmic patterns used in the guitar accompaniment of Bossa Nova. They will learn the lyrics of well-known and most popular Bossa Nova songs in Portuguese or English. Students will also have the opportunity to learn other traditional rhythmic patterns used in Brazilian guitar styles. Period 2 ~ Patricio Acevedo

English Style Guitar
When the guitar was introduced to the English folk scene in the 1960’s players had to find ways to make it fit with the specifics of the British repertoire. The result was a flowering of innovative and distinctive techniques and styles drawing on all manner of influences, both guitar based and from other instruments. Chris Foster is widely known for his thoughtful application of altered guitar tunings to accompany his largely English repertoire. He has also adapted his style to the Icelandic repertoire he plays with Bára Grímsdóttir. In this class, students will learn altered guitar tunings and how to use them to create accompaniments for songs. Chris will teach some of his own songs, tablature provided, and will also be glad to help students to work on their own material. This class is suitable for intermediate to experienced players. Period 1 ~ Chris Foster

Intermediate Flatpicking/”Flavor of the Day”
This class will focus on building guitar skills using music from classic country and fiddle tunes. Left and right hand techniques, an overview of the fingerboard and timing will be covered. The last 5 minutes of each class period will be reserved for reviewing, recording and questions. Handouts will be provided. Bring: Pencil with an eraser and a recording device. Prerequisite: Students should be comfortable changing basic chords and be comfortable with a flatpick. Period 4 ~ Marcy Marxer
Understanding the Fretboard
This class will explain a simple method for learning the notes up and down the whole fretboard on any fretted, stringed instrument including guitar, mandolin, banjo, ukulele and fretted bass. If you are new to your instrument or if you’ve been playing for a while and have blind spots in places this class can help you. We will take the often overwhelming task of learning all the notes and make it manageable by using scales and simple melodies that are already in your ears and your brain. ✿ Period 1 ~ Christopher James

### Fiddle

#### Beginning Fiddle
This beginning level class will teach the basics of playing the violin, with the goal of having students emerge from the class with the confidence and techniques necessary to play simple fiddle tunes. Tuning, bowing, scales, intonation, and tunes will be taught in this first step into the fascinating and fun world of fiddling. This course is designed for people who have never before picked up the fiddle/violin—if you are conversant with the instrument, it is recommended that you instead take classes that focus on style and/or genre. ✿ Period 4 ~ Ryan Koons

#### Bluegrass Fiddle I
(Beginning) This class will teach the basics of bluegrass fiddle. Students will learn some entry-level tunes and be able to take home a beginning repertoire of bluegrass fiddle tunes. ✿ Period 4 ~ Jon Glik

#### Bluegrass Fiddle II
(Intermed./Adv.) This class will teach a variety of bluegrass styles and will be tailored to the interest level of the students. Tunes, backup, leads, kick-offs, tags and a number of other skills will be addressed. You will emerge from this class with repertoire and technique. ✿ Period 2 ~ Jon Glik

#### Old-Time Fiddle I
This class will teach the basics of old-time Appalachian fiddle, and is a step stone to more advanced old-time. Students will learn the basic bowing techniques and phrasing that define the old-time style. Instructor will teach a variety of old-time tunes and students will emerge from this class with tunes to play! No prior fiddling experience is required. We will work with bow holds and left hand position as needed. As a supplement, written music with bowings will be provided for all tunes. ✿ Period 1 ~ Ken Kolodner

#### Old-Time Fiddle II
(Intermed./Adv.) This class is intended for those who can learn tunes by ear, and play at a reasonable speed. We will focus on several bowing approaches (e.g. the various uses of Nashville shuffles, 3-1 bowing, bow rocks, string-crossing, ghost bows, mid-bow pulses) along with left hand ornamentation (e.g. 4th finger unisons, double-stops, chords, slides, triplets, grace notes, drones etc.). Standard and altered tunings will be used (e.g. GDGD, ADAD, AEAE; DDAD). To help move us along, written music with bowings will be provided for all tunes. ✿ Period 4 ~ Ken Kolodner

#### Swedish fiddle
This class focuses on the fiddling tradition from the Swedish province of Jämtland and the traditions surrounding the nyckelharpa, or Swedish keyed fiddle. In addition to learning a variety of tunes (marches, polskas, polkas, waltzes, schottises), we will access the traditions through recordings made by tradition bearers. Other instruments such as the mandolin, flute, clarinet, dulcimer, etc. are welcome to attend. Teaching will be done by ear without sheet music; the use of a recording device is strongly recommended. ✿ Period 3 ~ Ryan Koons

### Banjo

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

#### Bluegrass Banjo I – Scruggs 101
(Beg./Intermed.) Any of the great bluegrass banjo players will tell you that if you want to learn correctly, begin your study (and return to it often) with the playing of Earl Scruggs. This class will teach you how to play in that great banjo style that is the rock-solid cornerstone of bluegrass music. You will emerge from the class with a few Scruggs tunes under your belt, and a whole new lease on life. ✿ Period 4 ~ Randy Barrett
Gourd Banjo 101

See Art of Making Instruments, page 29. ♦ Period 1 & 2 – Rob Caswell

Old-Time Banjo I

From haunting to exuberant, and from mournful to jovial, the wide range of the banjo’s expressive voice has delighted music lovers for generations. In this introduction to clawhammer style, we will examine and practice the fundamentals of this very accessible, very fun, and very far-reaching style of banjo playing. No banjo playing experience is necessary; true beginners are welcome. Upon completion of the course, you will have the basic techniques and skills needed to explore a world of musical enjoyment whose only limit is your imagination. 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! ♦ Period 3 ~ Brad Kolodner

Old-Time Banjo II

This class is for you if you already play clawhammer banjo: you can tune your banjo to G tuning, you can play several songs and tunes start to finish, you know basic chords in G tuning (G, C, D7, Em, Am) and you are ready for the next step. The next step will include: new tunings (C and Double C); drop thumb/double thumbing, slides, hammer-ons, pull-offs; new repertoire including songs & tunes in each tuning; and practice techniques. Class begins with each student playing something to assess their skill level and then building from there. Classes will include both teaching time and practice.

Mandolin

Bluegrass & Old-Time Mandolin I

We will cover all the basics: relaxing, how to hold the mandolin, holding the pick, tuning, pick direction, how to practice, playing solos, playing chords, double stops, bluegrass repertoire, left and right hand technique and coordination, how to listen and what to listen for, playing together with others. The instructor will address the class as a whole at times and at other times divide class into groups for more individual instruction. Each student’s goal will differ according to his/her needs. For the rank beginner we will teach basic coordination and technique, chords to accompany a few songs, playing in time, and a simple song or two. We hope to advance students’ ability to hear better: what’s musical, how to touch the instrument to get a nice sound, and how to listen to all instruments in a group and hear how they work to complement each other. Tape recorders are permitted. Videotaping is permitted, but the instructor reserves the right to ask a student to stop taping if it is interfering with the class. He will bring printed handouts at no extra charge to students. ♦ Period 1 ~ Cathy Fink

Bluegrass & Old-Time Mandolin II

(Adv. Beg./Intermed.) We hope to improve on technique, learn to incorporate double stops, increase chord knowledge and especially learn how to use chords that economize on movement. The instructor will address the class as a whole at times and at other times divide the class into groups for more individual instruction. Each student’s goal will differ according to his/her needs. For all students, we hope to advance their ability to hear better: what’s musical, how to touch the instrument to get a nice sound, and how to listen to all instruments in a group and hear how they work to complement each other. Tape recorders are permitted. Videotaping is permitted, but I prefer that the student be participating rather than fiddling with the camera. The instructor reserves the right to ask a student to stop taping if it is interfering with the class. He will bring printed handouts at no extra charge to students. ♦ Period 2 ~ Roland White

Ukelele

Beginning Ukulele

Find out why the ukulele is so much fun! It’s easy; no music reading skills required! Learn the basics on the ukulele; tuning, chords and strumming patterns as well as fun ukulele tunes. We’ll learn to play many styles of music in many keys. You’ll be playing great songs in no time - and be the hit at your next party!! Ukuleles are available to borrow for the class or to purchase. ♦ Period 1 ~ Sharrie George

Playing Tunes on the Ukulele

(Intermed.) Students must know the chord shapes for the keys of C and G on ukulele (similar to G and D on guitar), and be adventurous enough to play scales! Bring your own C uke (soprano, concert, or tenor size). For the even more adventurous, a string will be provided for those who want to tune the G an octave lower, so that you can play melodies in the right octave throughout. Students will become more familiar with the fingerboard and learn favorite tunes and songs from folk, old-time, and maybe even some pop, and learn techniques for adapting one or more of their own favorites as contributions to the class. ♦ Period 3 ~ Jeanne McDougall

Traditions Week One
Hawaiian Music on Ukulele
This class will focus on Hawaiian music from traditional to contemporary. If you have not played Hawaiian music, you will learn authentic strums and vamps that define the style, along with some great tunes. If you are a returning student, new music will also be offered this year. Ehukai *(pronounced A-hoo-kai)* is from Hawaii. His playing experience includes performing with his own family’s band and the Beamer Brothers. He will explain the Hawaiian alphabet, pronunciations and word definitions so you can also sing in Hawaiian! ✤ Period 4 ~ Ehukai Teves

**Bass**

**Bluegrass Bass I**
We’ll start at the very beginning in this class – how to hold the bass, right and left hand positions - and then move on to how to build a basic bass line in 4/4 and 3/4 time for bluegrass, old-time, folk, and country songs. We’ll talk about chords and do some ear training to help you find your way during a jam session. Acoustic and electric basses welcome. ✤ Period 4 ~ Mark Schatz

**Bluegrass Bass II**
This class is for those who already know the basics and have some experience playing in a band or jam session. We’ll expand your options for getting from one chord to the next, adding some color and shape in the low end. We’ll explore walking bass, the blues, and slap bass. Acoustic and Electric basses welcome. ✤ Period 2 ~ Mark Schatz

**Electric/Acoustic Bass Guitar**
Ehukai has played bass since his teen years and has led several award-winning bands in Hawaii and Panama. This class will show bass players how to play rock, country western, blues, old-time, Cajun, zydeco, Latin and other World Music. ✤ Period 1 ~ Ehukai Teves

**Mountain Dulcimers**

**Mountain Dulcimer I**
We’ll learn the basics of holding, tuning, strumming and noting your mountain dulcimer, playing by ear and from written music. We’ll cover melodies and then harmonies with simple chords and drones to accompany singing and other instruments. Lois plays many styles of music and has written 7 repertoire books for mountain dulcimer, so in addition to learning traditional Southern Appalachian music you’ll get to try out some Irish music, some blues, rock, Cajun and World Music on this simple-to-learn but versatile instrument! If you do not have a mountain dulcimer yet and would like to take the class, a few loaners will be available, so please try to register early and reserve one. ✤ Period 1 ~ Lois Hornbostel

**Mountain Dulcimer II: Developing Your Own Style**
Tired of sounding like everyone else when you play? If you have basic playing techniques, this class will help you build upon them and further your playing creativity. Using your basic skills you’ll learn to "dress up" and improvise simply on music you already play. Then, with an eye toward making creative decisions, you will learn new right and left-hand playing techniques and play arrangements in different music genres. Lois will help you find your strongpoints and focus on them to enrich your playing. ✤ Period 3 ~ Lois Hornbostel, Ehukai Teves

**Autoharp**

**Autoharp (Beginner)** This class will cover tuning and playing the autoharp and learning to play songs. Bryan will gear the class to the individual student’s needs. The goal is to become comfortable with your instrument and play music for your enjoyment. A limited number of loaner autoharps will be available. Dig out the autoharp that has been in your closet for years and bring it back to life. Learn to make some music—this is easy! ✤ Period 2 ~ Bryan Bowers
Harp

Introduction to Celtic Harp
Designed for those who have never played the harp at all. Several simple tunes will be taught during the course of learning your way around the instrument. The Instructor will introduce students to proper skills and technique for playing the Celtic harp. Purchase, tuning, and care of the instrument will be discussed, as well as ways to develop your own practice sessions once the class is over. Contact the instructor no later than June 15th by email at harp@triharpkel.com to arrange for a rental harp. Some rental harps may be available for rent or purchase at the end of the class if you want to continue your studies. For total beginners only, max. 10 students. ✤ Period 1 ~ Jo Morrison

Stress-Free Harp
In this class, we will learn a variety of tunes by ear, but written music will be provided as soon as the student requests. 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. For those who like to learn slowly regardless of level. 12 students maximum. ✤ Period 2 ~ Jo Morrison

Wind & Free Reed Instruments

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

Introduction to the Highland Bagpipe
The instructor will introduce students to the 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. This is a class for beginners, and as such, there will be no learning done on the bagpipe itself. Students will learn on the bagpipe’s practice instrument, the practice chanter. A limited number of practice chanters will be available for rent for the week. Contact the instructor at tewok@portrigh.com to reserve a chanter. ✤ Period 5 ~ Wayne Morrison

Melodica I
Good things come in small packages. Like the ocarina and the penny whistle, the melodica [ME-LÔ-DI-CA] is an instrument you can have as much fun with as you want, and then if you wish, go on to master it, playing everything from blues to Bach. Beginners will find it wonderfully accessible, while singers, piano players, harmonica players, accordionists, and organists will be surprised at how familiar the territory is (and finally an instrument that a keyboardist can jam on!) Students should come to class with a melodica, which they can order through most music stores if they don’t already have them in stock. They can also be purchased at the Common Ground on the Hill store. Come and learn how to play this fun instrument – one you can carry away, and be carried away by as well. ✤ Period 2 ~ A.J. Bodnar

Intermediate Melodica
The melodica [ME-LÔ-DI-CA] is an instrument you can have as much fun with as you want, and in this course, A.J. takes beginners to the next step, perfecting breathing technique and learning more intricate tunes. Picking up from where the beginner course leaves off, singers, piano players, harmonica players, accordionists, and organists will take delight in the familiar territory. Students should come to class with a melodica, which they can order through most music stores if they don’t already have them in stock. They can also be purchased at the Common Ground on the Hill store. It is strongly recommended that intermediate students first take the course for beginners. Come and continue the journey! Amateurs can continue to spread their wings, and players can make their way towards contemplating using this wonderful instrument for gigs. 'Like' Melodicism on Facebook! ✤ Period 4 ~ A.J. Bodnar

Native American Flute and Flute Playing
See Distinctive Lectures for full description, page 12. ✤ Period 2 ~ Sakim

Native American Flute Making
See Art of Making Instruments, page 30. ✤ Periods 3 & 4 ~ Robin Tillery
Overtone Flutes – Fujara and Koncovka

(BEGINNER TO ADVANCED) FUJARA is a large overtone flute with 3 side holes, a unique Slovak folk instrument with magic voice. Students will learn to play simple melodies, scatter, overblowing, and to access the whole tone range of fujara (2 octaves of full diatonic scale + upper registers). Advanced students will learn to play in different major and minor keys. Loaner fujara flutes are available. If you bring your own fujara for the class, key of G is recommended. Contact the instructor for more information at fujara@gmail.com.

(BEGINNER TO ADVANCED) KONCOVKA is a small overtone flute, very easy to play, and a perfect instrument for improvisation and jamming. Unlike a recorder it has no side holes and instead uses its natural overtone scale. Native to Scandinavia, Slovakia and other countries, overtone flutes have gained popularity in the USA for their unique tone and capabilities. Students will play simple melodies in the basic overtone scale, use “the other scale” with flute end closed, and then play melodies by combining both methods.

Students will learn overblowing, vibrato and sliding between tones, including the “blue notes.” By the 3rd day everybody is ready to jam blues, play in minor pentatonic, or major diatonic. Bring your own overtone flute in key of “C, or get a beginner koncovka in class ($20).

Bring material for writing and a recording device if you have it. Hear examples of fujara and koncovka overtone flutes at: http://www.youtube.com/watch?v=5YSfonkt8zQ Or search: “Library of Congress – fujara.”

Period 1 ~ Bob Rychlik

Recorder I – Folk Style

A class for those picking up the recorder for the first time or whistle players who want to learn how the recorder fits into the folk tradition. Students will learn the versatility of this simple chromatic instrument, using some major and relative minor keys while exploring different techniques and ornamentation used in various folk styles. By the end of the course you will learn that both sight-reading and playing by ear are your friends. You will have a beginning repertoire of folk recorder tunes, and learn the joy of recorder ensemble playing. Bring your own “C” soprano recorder or purchase an affordable Hohner recorder in the Common Ground store.

Period 1 ~ Jeanne McDougall

Tin Whistle I

(BEGINNER) Tin whistle is one of the oldest, most portable and least complicated instruments in traditional music. Ever wish you could play it? Multi-instrumentalist Liza DiSavino will show you how by teaching the fundamentals of the instrument, such as proper fingering, breathing technique, and embouchure-mouth position. A repertoire of fun and easy -to -play tunes from the American and Celtic traditions will be covered. Whistles in the key of D are required, and will be sold at the Common Ground on the Hill store.

Period 2 ~ Liza DiSavino

Tin Whistle II

Learn more than just tunes on the whistle! Learn chromatics, technique, tone, breathing, tonguing, duets, playing in different keys, different styles, and more! Jazz up your playing! Have a difficult tune? Squeaky notes? Bring it all here! Have problem areas, questions, you name it - this class is designed to give you what you can’t get anywhere else! Oh, and we will learn tunes! We’ll even learn to play chords on the whistle! Great for back-up, solos and embellishing!

Period 3 ~ Guy George

Appalachian Song – Berea Archives


Period 3 ~ Sam Gleaves

Beginning Steel Drums

See Percussion, page 23

Period 5 ~ Guy & Sharrie George

Bluegrass Jam

This jam class will focus on playing tunes at appropriate tempos so that intermediate/advanced students can enjoy playing with other students and teaching staff. The aim is to put into practice the music learned during classes as well as playing material that students bring into the mix. Various groups will form in this class.

Period 5 ~ Jon Glik, Roland White and others

Celtic Session

This late-afternoon session will be run in the tradition of a free-wheeling Celtic session, encouraging everyone to take part. Session leaders will be sure to include students in this rare opportunity. Come, play, sing, listen!

Period 5 ~ Jo Morrison, Frank McGuire, Jeanne McDougall, Ryan Koons
Jug Band/Skiffle Band
Get ready to explore a great American musical tradition. Jugband music is all at once the blues, Dixieland jazz, old-time bluegrass, and traditional country music all rolled up into one. Skiffle is a variation of Jugband that often includes sax, clarinet, cornet and other brass/wind instruments as well as more contemporary “Pop” tunes. Students are encouraged to bring jugs, kazoos, guitars, banjos, even horns. The only requirement is that you must have a good handle on your instrument (except jug, we’ll teach that) and can play a basic three-chord song in G or C at least. Bring an open mind and heart and let’s have a good time! ✯ 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. Beginnings to intermediate level players with all instruments are welcome. ✯ Period 5 ~ Christopher James

Masterclass of Roots Music – Master Artists
Don’t miss this chance to learn from this assemblage of master artists. A different artist will present each day, covering a different topic in a relaxed, informal and informative atmosphere. All are welcome. ✯ Period 3 ~ Tony Trischka, Dudley Connell & Sally Love with Roland White, Cathy Fink & Marcy Marxer, Bryan Bowers, Jon Glik

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

Old-Time Slo-Mo Jam
This slow jam is designed to be completely accessible to beginners and anyone who wants to participate in slowing tunes down to an easy-to-learn-level. It’s an old-time music session for those who want to build confidence in trying new music, and in playing with other people and other instruments. Try your workshop tunes, or share any old-time music that you want to get better acquainted with. This is a chance for everyone to get out and socialize musically with no pressure and lots of support. All instruments welcome. ✯ Period 5 ~ Lois Hornbostel, Ehukai Teves and Old-Time Staff

Appalachian Song: The Berea Archives
Explore the diverse traditions of Appalachian song by lifting your voice in ballads old and new, mountain spirituals and lighthearted songs. Learn the fascinating stories that surround the songs, their singers and the communities they come from. Songs taught in this course include those learned in the oral tradition by the instructor and songs sourced from field recordings housed in Berea College’s Special Collections and Archives. Come prepared to sing and listen; instruments welcome. ✯ Period 3 ~ Sam Gleaves

Big Song Swap
This late afternoon class will bring faculty and students 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. Teachable songs with good choruses highly encouraged! Faculty will facilitate the class, making sure that all those who care to do so will share or lead a song. ✯ Period 5 ~ Josh Hisle, Dan Collins, Pablo Peregrina, Bryan Bowers, Chris Foster, Bára Grímssdóttir, Bob Zentz, Carrie & Michael Kline, Tim Scully

Bluegrass Singing
Bluey, soulful and straight from the heart. Done right, bluegrass singing will make you drop whatever you’re doing to listen. In this class, you will learn tone, phrasing, and song selection from one of the great masters of the genre. Dudley Connell, along with wife Sally, will also cover harmonies and vocal arrangement. The Connells seldom teach so this is an outstanding opportunity to learn from the very best. ✯ Period 4 ~ Dudley Connell & Sally Love

Icelandic Song
Iceland has a rich thousand years singing tradition going back to the Viking settlers and taking in ancient modal melodies also found in medieval church music. The workshop will focus on the unique quintsong style of two part harmony singing. It will also include an introduction to other styles of Icelandic song including Rimur, Kvaedalag, and Vikivaki, the old style of singing story songs while dancing in a circle, the roots of the ballad tradition. Bára will weave in background information about the songs including archive recordings, DVD footage of her grandfather singing and PowerPoint images illustrating the songs and places they come from. At the end of the week there will be a grand singing of all the songs from the week and final questions and feedback session. The workshops are suitable for male and female voices and all abilities. Song sheets will be provided in Icelandic, with phonetic spellings for non-Icelandic English speakers. ✯ Period 2 ~ Bára Grímssdóttir, Chris Foster, Ryan Koons

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

| Period 1 | Bill Troxler |

**Meditational Music in the Jewish Tradition**

This workshop is open and welcoming to participants from all backgrounds. This course aims to help participants develop a repertoire of songs and melodies that can be used to facilitate meditation. It also aims to help participants develop a personal vocabulary for discussing spiritual practices, and understanding the vocabularies used by others to describe similar practices. This will use the vocabulary of Jewish spirituality as the starting point. No particular knowledge of meditation, music or Jewish tradition is assumed. Workshop activities will include learning melodies and songs, so willingness to sing is encouraged. Those who would prefer to learn the melodies with instruments, or to accompany the songs with instruments are encouraged to bring their instruments to the workshop, but no instruction is planned for any particular instrument other than the human voice. Participants are encouraged to bring a portable recording device to capture the music for later reference.  

| Period 4 | Shuviel Ma’aravi |

**Rise Up Singing – Breakfast for the Voice**
Liza & A.J. will prime you for your day of singing at Common Ground on the Hill. In the first half of the class, Liza will coax your larynx out of bed with her thirty years of music-teaching experience and extensive knowledge of vocalizing exercises. A.J. will then playfully take over the second-half by plugging your newly awakened voice into fun songs worth adding to any repertoire. Everything from warbling out the morning’s first notes to the joy of vocal improvising will be covered. Singers of every level are welcome!  

| Period 1 | A.J. Bodner, Liza DiSavino |

**Songs of Ol’ Virginia (from the Mountains to the Sea)**
A musical field trip through the geography, history, instruments, singers and songs of the Old Dominion State. We’ll explore the evolution of instruments like banjo, autoharp and dulcimer. Build repertoire, with songs and tunes, ranging from Old-Time and Bluegrass to Piedmont Blues, Railroad Songs, Gospel and Sea Chanteys. Instruments, voices and recording devices welcome ... as are singers, instrumentalists and listeners!  

| Period 2 | Bob Zentz, Jeanne McDougall |

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

| Period 2 | Josh Hisle, Dan Collins |

**Traveling Soles - Songs of the Border**
Join singer-songwriter Pablo Peregrina in learning about the southwest borderlands through songs of the region. Bring your instruments and voices and come to know the people who inspired Pablo to "become a voice for those who do not have one." You will emerge from this class with new songs to sing and stories to tell.  

| Period 4 | Pablo Peregrina |

**Ubuntu Community Choir**
The Ubuntu Choir Network is a growing association of community choirs in the U.S. and Canada, based on the welcoming principles of inclusivity and community. In an Ubuntu choir, a person who initially sings timidly or off key is welcomed. In close proximity to stronger voices, a novice voice naturally grows in confidence. Led by choir director and multi-instrumentalist Elizabeth Melvin, we will sing songs of spirit, work, protest and humor from around the corner and around the world. The Ubuntu choir repertoire draws from the rich song traditions of old time southern gospel, South African freedom songs, Taizé chant, Australian outback songs, Americana and much more. We will learn parts by rote, by call and response, in the oral tradition. If you’ve never sung in a choir or are already an experienced harmony singer, you will find a place to spread your vocal wings in this class.  

| Period 4 | Elizabeth Melvin |

**Use Your Voice - Solo and Group Singing**
We will build confidence and skills in our singing both solo and ensemble. Everyone is welcome. We will include vocal warm ups, easy unison songs, two and three part harmonies, care and feeding of the singing voice and a repertoire of songs that loan themselves to a fun vocal ensemble sound.  

| Period 2 | Cathy Fink & Marcy Marxer |
Won’t You Come and Sing with Me/You Can Duet
The Klines’ high mountain harmony duets are at the core of their love of singing, and have evolved from listening to and sharing in many styles and arrangements, from high church choirs to back porch fiddle stomps. They will teach a cappella, duet singing, reviewing parts patiently as they draw from a wealth of popular and little known gems of coal mining and country love songs. Harmony singing will bring a spring to your step and a deep, settled peace to your soul. ❖ Period 3 – Carrie & Michael Kline

PERCUSSION

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

Beginning Steel Drum
Play a professional quality beginner steel drum! Start with the basics, learn some great Caribbean tunes as well as how to play back-up for all kinds of music. This fun and easy to learn instrument will add that Caribbean flavor to any music group. We will learn tunes and harmonies, how to play a chord back-up, along with a little chord theory on the steel drum. Free loaner drums are provided, and available for sale. ❖ Period 5 – Guy & Sharrie George

Bodhran Construction
See Art of Making Instruments for full description, page 29. ❖ Periods 3 & 4 – Frank McGuire

Bodhran – Irish Frame Drum
This class will teach beginners on the bodhran how to create the heartbeat of Celtic music. Topics covered will include: holding the drum, holding the tipper or beater, creating tones, rhythmic patterns of jigs and reels and how to play triplets. Attention will be given to care and maintenance of the head. Demonstration will show how to make an inexpensive drum sound great. Lots of playing time. Students should bring their own drums. However, lacking a drum, bring an unused, medium-size pizza box and a wooden dowel that is 9 inches long and ¼ inch in diameter. The pizza box and dowel will allow a student to explore the bodhran before deciding to buy a drum. Common Ground does not supply either drums or pizza boxes! ❖ Period 2 – Bill Troxler

Bodhran II
The class will cover rim shots, triplets, tonal playing, tppers options, top end style, uncommon time signatures, contemporary styles for non-Celtic music, and practice techniques. The class will cover 9|8 (slip jigs – Irish tunes) and explore 5|4 (a jazz meter) and 7|8 (Middle Eastern rhythms). Lots of playing time. Students must bring their own drums. ❖ Period 4 – Bill Troxler

Brazilian Percussion Ensemble Workshop
This course is designed to give students a basic knowledge and appreciation of Brazilian music. We will begin with a short introduction of Brazilian culture and history of Brazilian music. Students will experience the excitement and exotic rhythms of carnival, learning the basic patterns of samba and Bahia styles, as well as other traditional rhythms such as Afoxe, Maracatu, and Baiao. Instruments will be provided for a maximum of 16 students. NOTE: Students enrolling must commit to a Friday night performance. ❖ Period 3 – Patricio Acevedo

DANCE & MOVEMENT

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

Folk Dance
A great way to end your day of classes at Common Ground on the Hill. Dance to live music in the fifth period with caller Slim Harrison at the helm, leading a wide variety of folk dances: contras, squares, circles, waltzes among others. Participants are encouraged to lead a dance if they so choose! This is a class for all ages and all levels. Children must be accompanied by an adult. ❖ Period 5 – Slim Harrison, A.J. Bodner, Liza DiSavino and others
Latin Dance
If you're looking to have a great time while dancing, then this class is for you! Diana Cervantes will teach you basic dance steps from every Latin style of music; the most common ones being Cumbia, Salsa, Merengue and Bachata. Come prepared to listen to good music and dance the week away. The class will include people of all ages and abilities. ✶ Period 3 ~ Diana Cervantes

Mexican Folkloric Dance
Class participants will experience a delicious taste of folklore from Mexico. Isabel will teach the Shotis or El Baile de Jalon and La Polka. The Shotis and Polka were very popular throughout Mexico from 1815 to 1910. The class will include people of all ages and abilities. Come and have lots of fun! ✶ Period 4 ~ Isabel Sosa

Roots & Rhythm with Footworks
Come feel the common ground of many traditions with Eileen Carson Schatz while we explore simple and fun foot rhythms, songs and chants, and hand and body percussion from the different roots and branches of American percussive dance. The material in the class will give you a deeper connection to our diverse heritage by learning and feeling different culture’s grooves and easy ways of moving and creating rhythm. Folks from traditions all over the world have gathered to sing and dance for the sheer joy of it, to lift spirits, to feel connected to others, and to provide a vehicle of expression for the individual participants. The class captures the feeling of a porch or kitchen party, where people all over the world gather informally with their family, friends, and neighbors to celebrate and just have fun, and this atmosphere encourages any level of talent and experience. ✶ Period 2 ~ Eileen Carson Schatz, Elizabeth Melvin

Roots DJ Dancing
A place to come collect after your busy day: listen, dance and be merry while you learn about the music itself. Music will span the spectrum of the 20th century: Hootenannies Honky Tonk; Barrelhouse Juke Joint; Bobby Sock Hop; Discotheque Invasion; Dancehall Club Soul. Note: This course is free to fulltime students; an additional $50 for all others. ✶ 6:45 PM ~ Josh McCardle

Southern Appalachian Flatfooting and Clogging
Eileen has over 35 years of experience teaching and performing flatfooting and clogging, part of her Appalachian family heritage and still her all-time favorite percussive dance form. 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 is skilled at breaking down the steps and making them fun and accessible to all and the class will be a guaranteed great time! Yeeehoooo!
✶ Period 5 ~ Eileen Carson Schatz, Mark Schatz and Old-Time Staff

Acupressure and Self Care
The theories and principles of Chinese medicine lead to an astonishing range of treatment methods, including acupuncture, dietary/nutritional therapy, herbal medicine, breathing techniques, martial arts, and even sexual techniques that are designed to treat the body, mind, and spirit of each individual. Acupressure, the stimulation of energetic points in the body using finger (or suitable substitute) pressure is one of these pillars. Along with other forms of massage, acupressure pre-dates acupuncture (stimulating the same points with a thin needle) by millennia—in fact, scholars of Chinese history and medicine agree that for as long as people have existed, we have relied upon touch for relief of pain, release of trauma and illnesses, and stimulation of the immune system. In this class attendees will learn several methods of stimulating acupressure points for self-care, as well as for the treatment of friends and family. Greg will teach and demonstrate simple acupressure regimens that any person can perform to build the immunity, release pain and tension, and address acute conditions such as allergies, colds/sinus problems, menstrual irregularities, pain and trauma, and more. Attendees will receive detailed handouts to help find the points in the future, as well as a deeper understanding of the energetic framework within the body as seen through the eyes of Chinese medicine. Limit: 16 students. ✶ Period 3 ~ Greg Padrick
Being the Change: Purpose, Joy and Power
This class is designed for anyone who aspires to live a life that is in greater harmony and alignment with one’s life purpose. It is not designed to be a “quick fix,” but rather, an opportunity to awaken an innate and chosen “blueprint” for actualizing a more satisfying and creative version of life. The nature of this class will be uplifting, interactive, creative, inspiring and often light-hearted. Students will be guided to explore such questions as: “How is my life purpose playing out now?” “To what degree was I guided to discover and apply my passions and gifts in childhood? What is holding me back now?” “How does joy impact my mind, health, life and overall energy?” Please bring a journal.

Period 1 ~ Marya Michael

Bicycling
This course is for all levels of cyclist – from those who would like to become more serious about bike riding to those who already love to ride and do so often. If you are relatively new to the sport, we will introduce you to your bike, how to use the gears, proper riding technique, and simple maintenance. We will go for appropriate length rides so that you become comfortable on your bike and get a nice workout to end your day. For the more advanced cyclists, we will go for longer rides and discuss more advanced bicycling, maintenance, and training techniques. A bike is a beautiful instrument, and Carroll County is a wonderful place to learn how to make it sing! Period 5 ~ Geordie Mitchell

Feldenkrais
Known as “Awareness Through Movement,” group Feldenkrais lessons are a series of simple movements done lying on the floor that help a person rediscover how they learned to move as a child. The result is easy movement that can reduce everyday stress and discomfort. While particularly useful for musicians, the lessons are also beneficial to anyone who wants to move with more freedom and ease. Come lie on the floor and rediscover how pleasant movement can be. Lessons requirements are a sense of curiosity and the ability to lie on your back and bend your knees. Please bring a blanket to lie on.

Period 4 ~ Jeri Eaton

Late Afternoon Yoga
Hatha Yoga - All ages and levels can participate in the instructor’s hatha style yoga class. Since her classes will be "open level" she will lead the students through a gentle flow, usually beginning with breath exercises to thread into the initial sitting positions, followed by a sequence of standing asanas and ending with a deep relaxation in a few restorative poses. Her classes with bring your awareness to both breath and the practice of "letting go" to help eliminate physical and mental toxins to leave you feeling recharged and more receptive. The week is cumulative and students will get the most out of the lessons by attending classes every day. By the end of the week students will have working knowledge on how to start their own daily practice, or for those who already practice they will have knowledge for how to further deepen their devoted practice. Every Body needs yoga!

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.

McDaniel Lounge, 7:00 AM ~ AJ Blye

Tai Chi Fans and Qigong (Eight Silk Brocade)
The Tai Chi Fan routine incorporates the movements of Tai Chi Chuan. This routine combines the characteristics of Tai Chi Chuan with the artistic and martial functions of the fan. Practicing the Tai Chi Fan can help develop flexibility, strength, balance, health, and further Tai Chi practice. Whether you practice Tai Chi as a martial art or for health and enjoyment, one will find Tai Chi Fan a wonderful addition to one’s overall Tai Chi regimen. The Eight Silk Brocade is one type of Qigong with a combination of eight beautiful movements. It helps to stretch and relax human bodies, promoting the circulation of qi and blood throughout the body. The simplicity of the eight movements allows the sequence to be quickly learned and easily practiced.

Period 1 ~ Peter Chen

Taste the Seasons
Eating foods when nature provides them is what people all over the world have done naturally through most of history, before mega grocery stores took over the landscape and processed foods became the norm. Seasonal eating is also the foundation of many ancient and holistic medical traditions, which view it as essential to good health and emotional balance. In this class, students will learn how to prepare seasonal and locally grown foods that benefit our bodies, minds, spirits, and the earth that we share. We will use freshly harvested produce and other ingredients from local farmers to create delicious dishes to sample and share. Recipes will be provided.

NOTE: This course takes place at the Union Street Church Social Hall (22 Union Street, Westminster MD) just off-campus.

Period 3 ~ Lisa Simon
World Village
World Village offers a rich variety of activities for young people ages 5–12, attending with Common Ground on the Hill participants. **Students must have completed kindergarten to be enrolled.** The Common Ground on the Hill theme of building community through the arts is carried throughout this program. Activities include music, dance, drama, crafts and recreation, and the activities draw upon the traditions of many cultures from the U.S. and around the world. Common Ground musicians and artists make scheduled visits to World Village, sharing their music, dance and art with the youths. Enrollment is limited to 40 youths, who are offered a choice of 3–4 age-specific workshops per period. There are four periods each day. Refreshments are offered morning and afternoon. Participants revert to their guardian’s care during lunch. World Village ends at 4:00 PM, after which there are a number of elective classes that can be attended with an adult/parent/guardian, for an additional $50 fee. ❖ **Period 1-4 ~ Ruth Chamelin, Slim Harrison and Visiting Artists**

VISUAL ARTS

Art courses have a limited enrollment, so sign up for your favorite workshops as soon as possible! Most art courses are designed for persons ages 16 and older, unless otherwise stated. If email addresses are listed, you may contact instructors directly with questions. All materials fees are paid directly to the instructor at the beginning of the class unless otherwise indicated in the class description.

**SEE INDIVIDUAL COURSE DESCRIPTIONS ON THE COMMON GROUND ON THE HILL WEBSITE:**
WWW.COMMONGROUNDONTHEHILL.ORG FOR DETAILED MATERIALS LISTS AND COLOR EXAMPLES OF WORKS PRODUCED.

**2-Dimensional Arts**

**Ancestor Portrait Painting in Oils**

Students will complete a portrait painting in oils of an ancestor based on a high quality photograph (at least 8 x 10 inches). Ideal subjects are well lit with 3/4 “Rembrandt” lighting using natural (not flash) lighting. New for this year’s class: we will discuss how to colorize a black and white photo reference as we are painting. Please also bring something that relates to the portrait subject (for example, a map, a photo of their home, reference to their profession, etc.) to be incorporated into the portrait. We will discuss anatomy and composition of portraits and underpainting. Various skin tone palettes will complete the color layers to finish the portrait. Students should be aware that oil paints and solvents will be in use. If you are sensitive to them, please take appropriate protective measures (latex gloves, barrier cream, etc.). Odorless mineral spirits are required. All levels; limit 16 students ages 16 and older. Please see the Common Ground website for a supply list. ❖ **Periods 3 & 4 ~ Jaime Cooper**

**The Body Beautiful**

This is a drawing class that will explore the human form through drawing. Students will learn how to construct the figure beginning with simple block shapes that emphasize form, structure and volume moving to more complex interpretations with detail. They will learn how to see and draw correct proportion and measuring techniques used by the École Des Beaux Arts and begin to understand what true expressive gesture and movement actually is. There will be demonstrations and various class exercises using a variety of techniques and a wide range of drawing materials, including graphite, charcoal, conté & ink. This class will use Bargue drawings, plaster cast, semi-nude and clothed models for reference. jeaneansongcomartin6@gmail.com All levels; limit 16 students ages 15 and older. Please see the Common Ground website for a supply list. ❖ **Periods 3 & 4 ~ Jeanean Martin**
Digital Painting with Your Photographs
Take your photos to the next level. Use them as your source for painting digitally. This course will explore digital pastels, charcoal, watercolors and oils, using Photoshop and Sue’s special techniques. Sue’s book Digital Collage and Painting is considered the “bible” for these techniques and has been published worldwide in over 12 languages. Learn from the person that quite literally “wrote the book” on this art form. www.suebloom.com **Familiarity with Photoshop highly recommended;** limit 12 students ages 16 and older. ❖ **Periods 1 & 2 ~ Sue Bloom**

Pastels: Exploring a Versatile Medium of Color Drawing
Students will use soft pastels to create a wide range of subjects from realistic to more abstract styles. Students will explore application techniques as well as mixing techniques with pastels. The course will place emphasis on developing the use of color, composition, value, form, texture, and movement. Most of the works done in class will be from observation of the subject or landscape. We will also discuss how pastels are now used as a more final medium of expression and how they are similar to painting. rmaseth@comcast.net All levels; limit 16 students ages 16 and older. Please see the Common Ground website for a supply list. ❖ **Periods 1 & 2 ~ Susan Maseth**

Photoshop 101: A Moment in Time
Just as singular moments are captured by individual photos, so too, are significant moments in a person’s life often preserved by clusters of photos—weddings, graduations, parades, music festivals, birthday parties, anniversaries, celebrations, vacations. The theme of this course will be to create a collage from photos of one such meaningful moment. Of necessity, aspects of digital photography and elements of design will be incorporated within the class, but the focus of the course will be on the tools and techniques that are used in the digital darkroom and on workflow practices. Students are expected to supply their own imagery, either photos taken with their own cameras or photos from the past that can be digitally scanned that capture a meaningful time in their lives. This is a class for beginners but covers a great deal of information. Students should bring a digital camera, USB flash drive, several blank CD’s, and sufficient cash for printing the final image. don.elmes@sw.edu All levels; limit 10 students ages 16 and older. ❖ **Periods 3 & 4 ~ Don Elmes**

Stained Glass Sun Catchers
Students will create a "sun catcher" type of stained glass piece, using the copper foil method. Hands-on learning proceeds from choosing a pattern, choosing colors of glass, cutting glass, assembling the pieces and then admiring your finished glass window hanging. If you have a special piece of glass you’ve been saving for something, bring it along and you can use it. Materials fee covers glass, foil, solder and chain. Tools will be provided. **Bring protective eye gear** if you have it. Additional glass may be purchased locally at Carousel Stained Glass It is also possible to make your creation into body adornment. Students can bring a pattern of something not too complicated - flower, peace sign, butterfly, meaningful symbol, etc. ragtime33@frontier.com All levels; limit 8 students ages 16 and older; materials fee: $33. ❖ **Period 5 ~ Ragtime**

WaterCOLOR: The Color IS the Concept
As a participant in this workshop, (beginners and well-practiced painters are all welcome!), you are asked to arrive with a chosen color in mind and, if desired, some reference materials of images that you associate with your chosen color. We will begin by learning how to develop an “under-painting” of loose washes of your chosen color as well as two other related colors. Through the week, you’ll learn techniques to make defined images emerge from the fuzzy under-painting by expanding your use of colors, (thus creating contrast and depth in your painting), and by controlling graded washes to render clean, crisp edges. If you wish to bring your own materials, a list is provided on the Common Ground website. All levels; limit 20 students ages 16 and older; materials fee: $15 (covers brushes, paper and paints). ❖ **Periods 1 & 2 ~ Ellen Elmes**

What Can You Do With All That Paper?
Discovered by the Chinese more than two thousand years ago, paper had been revered as almost sacred, and the secret of its production was kept closely guarded. Over the centuries the formulas for paper have changed, and the demand for what paper can be used for has also changed. Have you ever thought about all the beautiful paper you see every day? It’s everywhere, and its uses are amazing. But it has become one of the major disposables of our society. This class will focus on how to use paper for art and craft. Cutting, punching, folding, embossing, assembly, weaving, making ornaments, jewelry, the list goes on and on. **Students should bring:** all types of paper to use and share (from good quality magazines such as National Geographic, to wrapping paper, wall paper books, foils, tissue papers, handmade papers, paper bags, paint samples, any paper you can find). You never know what might inspire you. cattracksstudio@aol.com All levels; limit 10 students ages 18 and older; materials fee: $20. ❖ **Period 5 ~ Carolyn Seabolt**
3-Dimensional Arts

Basic Wooden Bowl and Utensil Carving with Power Tools
Learn basic wooden bowl and wooden utensil making techniques with a power tool master. Basic shop safety, wood selection, carving techniques, as well as sanding and finishing will be covered. Students will take home a functional wooden bowl and their choice of utensils they created themselves, and the skills to create more! All wood and tools will be provided. Personal safety gear (earplugs, dust masks, face shields, gloves) will be available. Beginner to intermediate level students will go home satisfied! Class size is limited due to power tool safety and availability.
maverickjaillet@gmail.com  All levels; limit 8 students ages 16 and older; materials fee: $100.

Cherokee Paddle-Stamped Pottery
Students will learn the combined method of slab and coil built Cherokee pottery. The wooden paddle that is carved with Cherokee symbols is stamped directly into the wet clay. Paddle stamping was primarily used for cooking vessels and is a two thousand year old tradition. The stamping served several purposes as well as decorating the vessel. The significance of using this Cherokee tradition of paddle stamping and the symbols carved into the paddles will be a focus of this class. Wooden stamped paddles and many tools will be provided. Students may bring their own tools and work aprons with heavy plastic bags to control drying. 25 pounds of terra cotta or grey clay can be purchased at the McDaniel College store. jane@yahoo.com  All levels; limit 10 students ages 16 and older; materials fee: $19.  Periods 1 & 2 ~ Jane Osti

Creativity with Clay and Wood Firing
Get ready for an adventure with clay! Beginner as well as advanced students will enjoy and have something to learn from this class. Beginning students will learn slab and coil forming methods. Advanced students will be able to focus on the skills of the pottery wheel. We will create basic forms and experiment with surface texture, handles, spouts and attachments to bring variation and excitement to these forms. Bring an idea, function, or concept to serve as the basis of your clay project. Balancing creativity with tradition, we will learn about clay traditions to influence our work. On the final day of the workshop, we will fire our work to 2400°F in the instructor’s wood fired pottery kiln located in Hampstead, MD (15 minute drive from Common Ground). Carpooling and ride-sharing to kiln firing on final day of class will be arranged for those without means of transportation. Students of all skill levels are welcome to participate in this class. Bring your creativity, interest in clay, and a fun texture, idea, form or function to serve as the basis of your work. 25 pounds of clay may be purchased at the college store. The instructor will provide basic clay working tools, clay, glazes and the wood kiln firing. All levels; limit 10 students ages 16 and older; materials fee: $35.  Periods 3 & 4 ~ Nick Corso

Custom Vinyl Toys!
Custom collectable vinyl toys are becoming increasingly popular in today’s toy markets, from Mighty Muggs 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 and add on to your toy with polymer clay, fabric, metal or whatever materials will help make your toy your own unique creation. The materials fee covers 2 blank vinyl toys, acrylic paints, white Sculpey, clay tools, X-acto blades and brushes. Students can bring: personal clay tools, color Sculpey, acrylic paints, and/or vinyl toys. You can find blank vinyl toys at art stores like AC Moore or Michaels, Barnes and Noble, or even at Wal-Mart or Target. Any questions can be sent to kaijusensei@gmail.com  All levels; limit 12 students ages 12 and older; materials fee $15.  Periods 1 & 2 ~ Kelsey Wailes

Introductory-Advanced Mosaic
Learn basic Modern and Byzantine mosaic techniques in this course while having lots of fun! The class begins with basic mosaic design, breaking techniques and application processes. Returning Mosaic students will experience advanced techniques building on previous skills. Create garden stepping stones, 2D artworks, coasters, trays, and picture frames! Each student will complete a stepping stone and a small work. Students will also have the opportunity to participate in a collaborative work celebrating Common Ground’s 20th Anniversary! Sign up with a friend! Students should bring the following: Small notebook, 2B pencil, eraser, apron, sectioned snack tray and an empty yogurt container, work gloves, hand lotion.  Rebeccaquattrone@gmail.com  www.rebeccaquattrone.com  All levels; limit 12 students ages 12 and older; materials fee: $45.00.  Periods 3 & 4 ~ Rebecca Quattrone
Life Casting - Memory Box
Accessible to all experience levels, life casting artist Ann Curtis and her partner Derek Weaver work in tandem to give each student a safe hands-on experience in this intensive 5 day workshop. All will come away with life casting skills including; face, hands, and body. From these lessons, students will leave fully prepared to cast the features of family and friends and have the necessary background to make fine art pieces for all. Finished works from the perfect mold of the features will be used to create a "Memory Box," collaged with mementos from each student’s life. Life casting is the profound and fascinating process of portraiture used by artists for more than 600 years, to understand the human form, to capture faces from antiquity, to bring their true image down to us through the ages. With this process you will be opened up to your own ancestral heritage, while being guided towards your future history. The "Memory Box" will be a way for generations to come to know you in ways that are quickly being lost in our technological age. Students should bring: a frame or shadowbox, mementos and any additional art supplies. All other casting supplies and art supplies for the project will be provided. To see examples of workshop castings and finished works: www.lifecasting.net/workshop.html. All levels; limit 12 students ages 14 and older; materials fee: $40.  ➤ Periods 1 & 2 ~ Ann Curtis

Puppets - They're ba-ack!!! (again)
Puppets have made a comeback and they aren’t just for kids anymore! Puppets have recently won nationwide talent contests, helped in therapy sessions, assisted in ministry, helped educators teach concepts, served as oral tradition storytellers, performed for children and adults and—on top of that—they’re just fun!!! This class will introduce students to a variety of puppet types: from standard glove puppets to larger, more complex rod puppets – and allow them to design and build their own creation(s). Students should come with an idea or ideas of how they want to utilize their puppets and we will try to figure out the best form/type fits. The Instructor will endeavor to tailor the class to the needs of each student and help to improve their puppet building skills and foster their creativity. No previous sewing skill is necessary, but bring a sewing machine if you have one. Please email the instructor at lapietrk@ferris.edu for a list of supplies that you can bring. All levels; limit 15 students ages 16 and older; materials fee varies based on what the student brings.  ➤ Periods 1 & 2 ~ Kathryn La Pietra

Splint Woven Basketry
Beginners will make 2 functional baskets with color: an apple basket and a tote basket with splint woven construction. Intermediate/Advanced students will use splint woven construction to make basket of their choice. For discussion, students are encouraged to bring questions and/or projects using twill design, splint woven construction and/or shaping. Students should bring (required): sharp scissors, pencils, wooden spring clothes pins (at least 2 dozen), flat headed screwdriver (or weave rite), old towel, large bucket/dishpan, and spray bottle. Students may also bring: small wood plane, 2” spring clamps. NOTE: When signing up for class, email jpsmaggie@yahoo.com at least 6 weeks in advance to let instructor know if you are a beginner or intermediate/advanced student. Intermediate/advanced students must let instructor know whether you will bring your own materials or buy materials at cost from instructor. All levels; limit 12 students ages 16 and older; materials fee: $47 (beginners), fees for intermediate/advanced students depend on projects selected. Please see the Common Ground website for a supply list.  ➤ Periods 3 & 4 ~ Joyce Schaum

The Art of Making Instruments
Bodhran Construction
Learn how to make the frame, apply the drum skin to the shell, how to tune and decorate your very own Bodhran. A unique chance to build and learn to play this wonderful Celtic instrument. Taught by Frank McGuire: Bodhran player/ maker and percussionist. All materials supplied. Materials fee $35.  ➤ Periods 1 & 2 ~ Frank McGuire

Gourd Banjo 101
This workshop will be a celebration of the simple and liberating act of making your own musical instrument – a fretless gourd banjo! Whether it's the design process, the sculptural element, the opportunity to work wood with hand tools, the unique earthy and organic sound of gourd instruments, or the expressive character of a fretless instrument that you're after, you're sure to be rewarded by this project. In an age when store-bought and ready-made is perhaps too often the norm, here is a chance to craft something truly beautiful and unique with your own hands. Whether you're a seasoned banjo player or a banjo newbie, a woodworking whiz or hopeless with a hammer, come on in and join us. In a week’s time you'll emerge with something you can enjoy for years to come. If you have tools (saw, chisel/mallet, plane(s), file, drill, etc) please bring them! Materials fee includes all banjo making supplies and use of some special purpose tools provided by the instructor. All levels, limit 6 students, ages 16 and older, materials fee: $125.00.  ➤ Periods 1 & 2 ~ Rob Caswell
Native American Flute Making
If you have ever been inspired by the sound of the haunting woodland flute of Native Americans, consider constructing your own personal cedar or cane flute under the guidance of an experienced craftsman. Your personal flute will be an ideal companion for personal meditation. Easy to play, you’ll enjoy hours of contented music-making alone or with other instruments. Please pre-register for this class so that instructor will be sure to have enough building materials on hand for all students. Students must be old enough to safely use power tools with instructions. Repeating students are welcome. All levels; limit 16 students, ages 12 and older. Materials fee $30 to $40. ✔ Periods 3 & 4 – Robin Tillery

Fibre and Wearable Arts
Adventures in Glass Beadmaking I
This is an introductory course for anyone interested in learning this fascinating and ancient beadmaking technique. The class will provide the student with 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, as well as lively discussion while we work. Students will bring 2-3 MAPP gas canisters (available in the plumbing department at Lowe’s or Home Depot); Hot Head torches and tools will be provided by the instructor. If you already have glass, please email the instructor to make sure your glass is compatible. This class will be presented in a demo/hands-on format which will allow the student plenty of time to practice the skills demonstrated. Expect to learn how to make a round bead, using heat and gravity to bring the shape into focus. Decorate your base bead with dot, frit, and stringer techniques. The materials fee covers glass rods and other materials. ngelsinger@gmail.com (410) 259-0518 All levels; limit 8 students ages 16 and older; materials fee: $20. ✔ Periods 1 & 2 – Nolly Gelsinger

Designing Drapery for Soft Bodies in Hard Metals
This exciting class will hone the design skills of metal smiths who have lots of experience piercing, forging, and forming metal. The idea of draping hard metal gracefully on the human body is a design and construction challenge. Rather than finish the class with finished art, metal smiths will finish with lots of patterns, new techniques and enough inspiration and enthusiasm to run to their studios to create a new body of work! This class is mental floss for the metal smith! Students should bring: sketchbooks, drawing and cutting tools for pattern making, tracing paper, cameras/video, safety glasses. www.jaclyndavidson.com This is a class for experienced metal smiths who work with ferrous and/or non-ferrous metals. Beginners are asked to choose another class; limit 8 students ages 18 and older. ✔ Periods 1 & 2 – Jaclyn Davidson

Exploring Wet and Dry Felting Using Navajo Churo Wool
See Traditional & Native Skills for a full description, page 32. ✔ Periods 3 & 4 – Roy Kady

Funky Junque Sculpture and Jewelry
Join us for a fun, free-spirited exploration assembling found objects and recycled materials. Choose to work on a small scale or large scale, creating anything from expressive jewelry to sculptural pieces for home décor. Experience an open studio format where you are encouraged to follow your inspiration. The principles of design guide us as we bring together the many skills acquired as artists, exploring new and exciting possibilities, putting pieces together using various methods of assembly including wire wrapping, gluing, sewing, weaving, etc. Students should try to bring: pliers, wire cutters, tweezers, various types of wire, hot glue gun and glue sticks, jeweler’s glue, Goop, various fibers, chain, beads, even broken jewelry. Rummage through your old jewelry, and junk drawers. Visit yard sales or hit the thrift store to find interesting materials to work with. patrinkets@verizon.net All Levels; limit 14 students ages 16 and older; materials fee varies with choices made from instructor’s collection. ✔ Periods 1 & 2 – Sara Murphy
Hat Making
Beautiful couture hats can be yours for the making! In this class you will learn to create cut-and-sew soft style hats, or you may choose to learn fascinator construction (ever wondered how in the world they stay on?!). You may choose to learn fabric manipulation, to sculpt with sinamay straw, create fabric or sinamay flowers, paint and dye materials, or learn to use bits and pieces such as found objects, nature stuff, old clothes, etc. In the words of Oscar Wilde, “You can make a hat out of anything!” all the while having lots of fun in the company of like-minded hat lovers! At the end of the week you may choose to enter your creation into a competition with a grand prize being a hat by Tatiana. The instructor will supply all the necessary materials. The materials fee includes fabric and other supplies such as interfacing, wire, base materials, ribbons, feathers and such, enough to complete one piece. You may choose to bring your own fabric or old clothes to refashion into a new hat. If possible bring your own sewing machine. (Basic sewing machine knowledge is helpful.) www.trhats.com info@trhats.com All levels; limit 16 students, ages 16 and older. Materials fee: $45.00.

Periods 3 & 4 ~ Tatiana Rakhmanina

Natural Dyes
The instructor will lead your exploration of ancient traditions of foraging for color from natural materials. In tandem with exploring dye plants with mordants and modifiers, students will learn techniques to manipulate their application to surfaces using printing, clamping, and resists, for use in making authentic colors for historic clothing, fiber arts, and basketry, and for creating drawing and printing inks. A range of a dozen dyes, including indigo, will be introduced on successive days with time for overdyeing and experimentation. Students should bring: organic materials to test in dye pots, journals to compose notes and designs, and even plants that are potential sources of dye. Also bring (with your name on them): sharpie markers, scissors, hot mitts for hot pots, waterproof gloves for handling dyed fibers, zip lock bags to take home wet items; and wear old clothes that can withstand dye and working over an open fire. Projects planned are a silk scarf, cotton apron and skein of wool, plus a complete swatch book of dyes on cotton and wool. Students may bring other garments or fabric to dye. patbfarm@hotmail.com All levels; limit 10 students ages 16 and older; materials fee: $35. Periods 1 & 2 ~ Pat Brodowski

Puppets - They’re ba-ack!!! (again)
See 3-Dimensional Arts for full description, page 29. Periods 1 & 2 ~ Kathryn La Pietra

Stone Setting for the First Timer and Old Timer
Enhance your metalsmithing projects by learning different stone setting techniques. Students of all levels will be able to advance their understanding of ‘capturing’ stones in metal. Introductory students are welcome and advanced students will be challenged as we do a whirlwind tour of bezels, prongs and tube setting from demo to your finished project!! Even if you have never set a stone before you will be able to create a simple ring or pendant to take with you at the end of class. Beginning students can use pre-made bezel cups for square and round stones. Intermediate students can explore hand making bezels for all shaped stones. Advanced students will be able to challenge themselves by doing tube, and prong settings...and maybe even the elusive flush setting!!! Bench tricks, shortcuts, customizing and tool making will be explored. All this and more will be done while listening to blues music and playing with FIRE!!!! What more could you ask for in this fast paced fun workshop? Students are welcome to bring in stones to DISCUSS. Materials for ring shanks and bases will be on hand to purchase. There will also be an ‘Advanced’ metalsmithing assistant to help with soldering for beginners. Specific questions pertaining to this class may be directed to the instructor via smoke signals or email at waynewerner@mindspring.com All levels; limit 8 students ages 16 and older; materials fee: $30-$50 (depending on the settings you wish to explore). Periods 3 & 4 ~ Wayne Werner

Traditional and Native Skills

Common Ground on the Grill
Experience the “common ground” of a communal, family style meal prepared over an open fire. There will be some opportunity for students to assist with fire maintenance, Dutch oven baking as well as prepare and cook “quick” dishes and accompaniments to the main meal. Students will also contribute to planning the next day’s meal and clean-up. All students will positively contribute as needed to accomplish a successful dinner. The meal ingredients will come from local and sustainable harvest whenever possible. Students should bring: a reusable ceramic style plate, bowl, mug, and eating utensils. We recommend exploring the Common Ground Store for some fantastic handmade dinnerware items. We also recommend checking the Goodwill store on Route 140 for some bargains. You may bring an appropriate beverage of your choice to accompany your meal. Dietary restrictions will try to be met for each meal. Please contact the instructors to discuss your questions or concerns. All levels; limit 15 students ages 16 and older (Period 4 Having Your Way with Fire students have priority to sign up); materials fee: $60 (covers the cost of your meal and necessary resources to prepare it). Recipes available on the Common Ground website. Period 5 ~ Sheldon Browder, Gwen Handler, Ted McNett
The Dugout Canoe Project
See Distinctive Lectures for a full description, page 10.  Periods 1-4, work continues on the canoe; Period 5 (lecture) ~ Ken Koons and Charlie Billie

Early American Vinegar Graining
Vinegar graining is the Early American art form that was popular from the late 1700s to 1860 from New England through the mid-Atlantic states. Students will learn the mixing formulas for vinegar paint, wood preparation, texturing techniques and use of graining tools as well as proper finishing varnish. All textures will be demonstrated and students will experiment on practice boards. By the end of the week each person will have created a small grained box and a faux marble mirror to take home, as well as the knowledge they will need to make larger pieces. This is a great way to recycle old furniture. info@kristinhelberg.com  www.kristinhelberg.com All levels; limit 8 students ages 16 and older; materials fee: $28 (covers box, mirror kit and consumables). Please see the Common Ground website for a supply list.

Periods 1 & 2 ~ Kristin Helberg

Exploring Wet and Dry Felting Using Navajo Churo Wool
Students will explore wet and dry felting techniques using wool grown by the instructor. Churo wool has very special characteristics and is rare. The students will learn about the basic processes of wet and dry felting and produce hot oven pads using the molding technique, a small bag using the resist felting technique and make embellishments, buttons, beads using both techniques. The students will embellish all their creations and finally will design and create a piece using all of the techniques learned during the week. NOTE: The materials fee includes hand-gathered churo wool shipped from the Navajo Nation specifically for this class. The length and processing of the churo fiber is different than normal commercial wools or acrylic fibers. Students will be able to purchase additional churo wool and other unique supplies as needed from the instructor. A special note to teachers who hope to use these techniques in their classes: you are encouraged to experiment with other more readily available quality wools and acrylics BEFORE trying these techniques with your students. The churo fiber has very unique qualities that make this felting different than other styles. Speak with the instructor about using other fibers before trying them with your students. roykady@dinenwoven.com All levels; limit 10 students ages 16 and older; materials fee: $100 (covers a selection of wool, beads, threads, dry felting needles and all other consumables). Periods 3 & 4 ~ Roy Kady

Having Your Way with Fire
This course will allow the students to explore outdoor cooking skills and food preparation. Students will learn, fire making, knife skills, food preparation, and other essentials for a successful meal. The meals prepared and cooked during this session will be shared during Period 5, Common Ground on the Grill. All levels; limit 8 students ages 16 and older.

Period 4 ~ Sheldon Browder, Gwen Handler, and Ted McNett

Herb Gardening for Use and Delight - Culinary, Medicinal, Fragrance
We will explore the vast possibilities of herb garden design unique to your needs. Design an herb garden for your space—be it a "pocket garden" or a traditional four square design. Work on your own personalized herbal design and a scaled drawing of your proposed garden. Have "hands on" fun with herbs while learning the skills to make your own culinary blends, teas, salves, and potpourris. Each student will select an herb that they really would like to study, make a sketch, and use watercolor, pen and ink, colored pencils, mixed media and continue to work on this botanical presentation for the show at the end of the week! Students should bring: sketch book c14”x17, #2 pencils, erasers, ruler, any drawing media (watercolors, colored pencils, fine tip pens). There will be a field trip to Alloway Creek Gardens. www.allowaycreekgardens.com All levels; limit 12 students ages 16 and older; materials fee: $10.

Periods 3 & 4 ~ Barbara Steele

The Next Steps to Advance Your Inner Blacksmith
Through individual, independent instruction students off all levels will be able to advance their blacksmith skills and techniques. This course is appropriate for beginner to advanced. Through appropriate hands-on projects your skills will be challenged and improved. Beginner skills will include: using a coal forge, drawing, tapering, twisting, upsetting. Projects will start with a J-hook and develop with the individual student’s ability and progress. Intermediate/Advanced skills include: riveting, forge welding, splitting, drifting. These skills will be learned with a variety of projects to include trivets, kitchen utensils, chain making, shelf brackets, and decorative sample grilles. Other skills may include tool making, hardening, and tempering. Student-designed projects may be included depending on the individual’s skill and ability. Styles may range from traditional to artistic and abstract. NOTE: This course meets at The Blacksmith Guild of Central Maryland’s school at the Carroll County Farm Museum, 500 South Center St., Westminster, MD. http://www.bgcmoline.org/ Safety Glasses, long pants, and closed toed shoes required. Contact Ted McNett for more information: stonjugforge@embarqmail.com All levels; limit 8 students ages 16 and older; materials fee: $50 (covers coal, steel, consumables and the use of the blacksmith school equipment). Periods 1 & 2 ~ Ted McNett

NOTE: The materials fee includes hand-gathered churo wool shipped from the Navajo Nation specifically for this class. The length and processing of the churo fiber is different than normal commercial wools or acrylic fibers. Students will be able to purchase additional churo wool and other unique supplies as needed from the instructor.

A special note to teachers who hope to use these techniques in their classes: you are encouraged to experiment with other more readily available quality wools and acrylics BEFORE trying these techniques with your students. The churo fiber has very unique qualities that make this felting different than other styles. Speak with the instructor about using other fibers before trying them with your students. roykady@dinenwoven.com All levels; limit 10 students ages 16 and older; materials fee: $100 (covers a selection of wool, beads, threads, dry felting needles and all other consumables).
**Primitive Skills: Stone, Bone, Wood and Fire**

Primitive means "first" and primitive technology allowed mankind to emerge from the Neolithic age with an amazing array of tools. This class will teach the basics of flint knapping. The course will allow **beginning students** to learn basic skills, such as pressure flaking, direct and indirect percussion, "pecking" and grinding of stone and fire by friction. Students will learn about Cherokee-style blowguns, their manufacture from river cane or bamboo, and the construction of Cherokee blowgun darts made from black locust wood and thistle down fletching. **Returning students** have the opportunity to learn how to split bone, and to grind it to make awls, needles, and alternate cutting tools. Returning students would also have the opportunity to manufacture a Borneo-style crossbow. This course will also teach students a variety of skills and techniques to manufacture gourds into containers, bottles, bowls etc. Each student will make a basic friction fire tool set, a blowgun, set of darts, a canteen or bowl, a flint flake knife and whatever projectile points they manufacture during the course as well as their entire flint knapping kit. A sturdy knife with a locking blade, goggles or safety glasses, long pants and closed shoes are required. For students who wish to bring their own tools or purchase their own tools, I recommend that they go to the 3 Rivers Archery Catalog where most knapping tools can be obtained. All levels; limit 10 students ages 16 and older; materials fee: $30. ✡ **Periods 3 & 4 ~ F. Kirk Dreier**

**Survey of Native American Tribal Arts – Its Motifs, Techniques and Meaning**

See **Distinctive Lectures** for a full description on page 12. ✡ **Period 5 ~ Sakim**
Traditions Week 2  
July 6—11, 2014  
List of Classes and Events by Category

SPECIAL GATHERINGS
The Search for Common Ground  
Interracial Gospel Choir & Orchestra  
Keynote Lecture—Policing & Politicizing the Commons  
Remembering Pete Seeger

DISTINCTIVE LECTURE SERIES
Conquering the Inevitable  
Contemporary Native American Philosophy  
The Dugout Canoe Project  
Human Trafficking in the United States  
Imagining the World without War  
Let’s Tell a Story  
Martin’s Dream  
The Meaning of Homelessness  
Music & Healing: Body, Mind & Soul  
Nonviolent Problem-Solving  
Religion & Culture in Tribal India  
Roots of Jazz  
Samaritans at the Border  
Slavery Roots  
Traditional Quebecois Music, Song & Culture  
Treasures from the Folk Archive  
The Veterans Initiative

LITERARY & PERFORMANCE ARTS, RECORDING/BROADCASTING
The Art of Performing Poetry  
Blues with a Feeling  
A Change is Gonna Come  
Great Story Swap  
Language Diversity and Prejudice in English  
Let’s Tell a Story  
Radio Production & Broadcasting Workshop  
Truth Be Told: Self-Narrative  
Wordcraft Circle  
Writing Verse for an Audience

INSTRUMENTAL CLASSES
Guitar  
Beginning Guitar  
Beyond Beginning Guitar  
Acoustic Blues Guitar  
Blues and the Electric Guitar  
Jazz Guitar Topics  
Blues in Open Tunings  
Quebecois Guitar  
Roots Guitar Styles  
Slide Technique & Repertoire  
Swing guitar  
Thumb & Thumps

Fiddle  
Bowed Instruments Workshop  
Old-Time Fiddle I  
Overview of Fiddle Styles  
Quebecois Traditional Fiddle Repertoire

Banjo  
Old-time Banjo Symposium

Mandolin  
Beginning Mandolin  
Blue Mando à la Monk  
Mandolin Pickin’

Ukulele/Oud/Domra/Balalaika  
Beginning Ukulele  
Intermediate Ukulele

Learn Traditional String Instruments from Russia  
Oud

Bass  
Acoustic Bass Tutorial  
Bowed Instruments Workshop

Harp  
Beautiful Slow Airs  
Waltzes from Around the World  
Building Tune Sets  
Stunning Music from the Farthest Reaches

Dulcimers: Mountain and Hammered  
Beginning Hammered Dulcimer  
Hammered Dulcimer Backup  
Intermediate/Advanced Hammered Dulcimer  
Building and Playing Mountain Dulcimer  
Playing Mountain Dulcimer

Harmonica  
Blues Harmonica I  
Blues Harmonica II

Wind & Free Reed Instruments  
Ney  
Pan Flute Building (Quills)  
Recorder – Folk Style  
Tin Whistle I  
Tin Whistle II

Piano  
Piano I – Blues  
Piano II – Blues, Rock & Folk

Band Workshops (Band & Jam)  
Beginning Steel Drum  
Juke Joint Blues  
Music of “The Band”  
Old-Time Banjo Symposium  
Quebecois Session

SINGING, SONGS, SONGWRITING, MUSIC THEORY
Balkan Singing  
Big Song Swap  
Cancoens de mi Padre—The Ronstadt Family  
Rise Up Singing  
Russian Folk Music from Siberia  
Singalong for Parents and Little Ones  
Singing for the Shy  
Sing Out Loud  
Songs and Stories of the West  
Songwriting  
Traditional Quebecois Music, Song & Culture  
Traveling Soles  
Understanding the Modes  
Women Song Weavers

PERCUSSION  
Beginning Steel Drum  
Bodhran I  
Bodhran II  
Bones  
Drumming: Steal My Gig

DANCE & MOVEMENT  
Intro to Swing Dancing  
Quebecois Traditional Social & Step Dances  
Roots DJ Dancing  
World Dance

HUMAN ARTS
Acupressure and Self Care  
Afternoon Yoga  
Golf in the Morning  
Morning Yoga  
Tai Chi Chuan and Qigong

YOUTH PROGRAMS
World Village

VISUAL ARTS
2-Dimensional Arts  
Abstract Painting  
Anyone Can Draw!  
Blooming Silks  
Cell Phone Photography  
Collage Art Journaling  
Journal Making  
Manga  
The Open Road  
Painting from a Talking Spirit  
Painting with Pastels  
Stained Glass Sun Catchers  
Using Cyberspace … Your Family History  
“Writing” Pitohras

3-Dimensional Arts  
Color on Metal  
Fire, Iron, and a Hammer—Blacksmithing  
Fluidity on Clay—Marbled Slipware Making  
Hammered Metal into Three Dimensional Forms  
Wheel Throwing

Art of Making Instruments  
Building & Playing Mountain Dulcimer  
Pan Flute Building (Quills)

Fibre and Wearable Arts  
Adventures in Glass Beadmaking II  
Blooming Silks  
Polymer Clay  
Seat Weaving with Shaker Tape  
Reuse, Repurpose, Refashion  
Spinning  
Wearable Art Coats

Traditional & Native Skills  
Beading, Gourd Stitch  
Bowl Carving with Hand Tools  
Common Ground on the Grill  
The Dugout Canoe Project  
Exploring Felting w/Navajo Churo Wool II  
Having Your Way with Fire  
Shell Gorgets

Evening Events  
Art Exhibits & Lectures: 6:30—7:45 PM  
Gospel Choir: 6:45 - 7:45 PM  
Roots DJ Dancing: 6:45 - 7:45 PM  
Concerts: 8:00 - 10:00 PM  
Dances: 10:00 - 11:30 PM
The Search for Common Ground
In this, our flagship class, we draw from our experience as artists and human beings to have a dialog arising from our life together here and in the larger society. In an atmosphere of trust and safety, and inspired by song and story, we will listen to and learn from the voices of our sisters and brothers from communities represented in our circle. We gather at Common Ground on the Hill in our twentieth summer in the midst of a world experiencing continuing financial and ecological crises, wars, growing nuclear threats, issues of immigration and the continued threat of terror, both foreign and domestic. Yet, we also find ourselves at a time of potential for great, needed change. We shall discuss and consider what we are doing, as artists and individuals, to bring about the changes that we desire. To inspire us and help focus our dialog, we will learn of the work of some of those in our circle. Jeff Singer, a leading advocate for the poor and homeless in Baltimore will join us on Tuesday, leading a discussion sparked by his Monday evening keynote about the growing trend of criminalization of homelessness. The Green Valley Samaritans, Randy Mayer and Shura Wallin, will bring us up to speed with the latest developments in immigration along our southern border, including the March 2014 launch of Common Ground on the Border. Singer-songwriter USMC Veteran Josh Hisle will bring us the latest developments of the Common Ground on the Hill Veterans Initiative as it strives toward a national presence. Berne Weiss comes to us from Hungary to inspire us to imagine a world without war. Jeanne Allert and Amanda Grant will bring human trafficking in the United States into focus. Come to this class seeking knowledge and change, inspiring ourselves and others to walk that path. © Period 5 ~ Walt Michael, Facilitator

Interracial Gospel Choir & Orchestra
This class is offered during both Weeks I & II. See description on page 9. © After dinner (6:45–7:45 PM) led by Shelley Ensor & Alice Dorsey with Jon Seligman, Harry Orilove and others

Keynote ~ Jeff Singer
Policing and Politicizing the Commons: the Criminalization of Homelessness and the Struggle for Justice
Jeff Singer, community organizer, clinical social worker, and public policy advocate will deliver this keynote in the wake of more than forty years of working with Baltimore’s disenfranchised poor. Poverty and homelessness are criminalized: individuals without money are arrested for seeking assistance from passersby and those without housing risk incarceration for sleeping on public property. By recognizing the historical and structural issues that maintain inequality and oppression, we may build a movement for justice based on a political economy oriented not toward individual profits but toward meeting the needs of the populace - that is, restoring the commons. Be sure to attend this keynote that will ripple throughout our week at Common Ground on the Hill and remind us of the importance of the arts in community. © Monday, July 7, 8 PM

Remembering Pete Seeger - a Musical Tribute
Immediately following the keynote speech, we will gather in Alumni Hall Theater to remember Pete Seeger in song. Pete was a great friend to Common Ground on the Hill. He graciously and enthusiastically joined our Advisory Board at our founding in 1994, lending credibility and muscle to the work that lay ahead. He visited us twice during our first 19 years, leading us in song, encouraging and reminding us that small organizations are capable of doing big things. We are forever grateful to this great man, this weaver of hope, this singer of songs.
Conquering the Inevitable: Practical, useful information about death and dying, a non-morbid, almost humorous, look at your "End Times" and how to face it with dignity but on the cheap.

First, this is not a bereavement class. Common Ground offers a wonderful healing experience for those facing an immediate loss or recovering from a recent loss of a loved. The instructors are sensitive, trained and caring. They will help you find comfort and ease in your time of bereavement. With advance preparation for the inevitable, thinking about one’s death (hopefully in the distant future) is not a morbid subject. Preparation can bring a sense of comfort and final fulfillment as you wish it to be. At one time, fears and terrors associated with the final act of a living person did not loom large. Death was an intimate event that usually occurred at home in the presence of family and friends. There was little that was unknown; this was usually great comfort to all parties, the dying and the survivors. Let this class help you recover that intimacy of former times and the comfort that comes with the knowledge to make informed decisions. We will demystify funeral homes, various ways bodies are prepared, types of cremation, green burials, organ donation, do-it-yourself family prep and home burials. We’ll explore death and dying customs from other cultures and the important steps in the transition from life to death. Warning: this class is not without its humorous element, does not espouse a particular religious or spiritual view or advocate anything particular except broadening knowledge. The instructor has nearly seventy years of experience in all phases of the funeral industry, hospice and counseling. ✡ Period 3 ~ Sakim

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

The Dugout Canoe Project
This course is also offered in Week I. See full description on page 10. ✡ Periods 1-4, Lecture Period 5 ~ Ken Koons, Charlie Billie

Human Trafficking in the United States
In 2010, the United States was named the number one consumer of slaves in the world. Spending between $11 to $14 billion dollars a year on slavery, the Land of the Free has a long way to go before truly earning its name. The Samaritan Women and Maryland Rescue and Restore Coalition work towards the healing of victims of human trafficking while raising awareness about the issue throughout the state. In this workshop we’ll be taking an in-depth look at the issue of modern day slavery. From the victims to the perpetrators, we’ll be discussing what fuels this atrocity, and what steps you can take to combat human trafficking. ✡ Period 2 ~ Jean Allert, Amanda Grant

Imagining the World without War (repeat from Wk1)
This course is also offered in Week I. See full description on page 11. ✡ Period 1 ~ Berne Weiss, Roman Branberger

Let's Tell a Story-No Homework-No Power Points
Our starting point will be the traditional stories of the Ottawa as told by venerable First Nation's storyteller Pun Plamondon. Through the course we will examine the role of stories in the life of our Nation, communities, families and lives. Participants will be encouraged to develop and share their own stories in a safe and supportive atmosphere. ✡ Period 2 ~ Pun Plamondon

Martin's Dream: (The Life and Legacy of Martin L. King) Black Culture and the Arts after the Civil Rights Movement
Have you wondered about the generations that followed after Martin Luther King? How did the music before and after affect the Black community? Who is the Black community? What is Post Traumatic Slave Disorder? Using music, poetry and fine art to study the ongoing civil rights movement, this class will take you on a multimedia journey through "the souls of Black folk." We will explore the roots of hip hop and discuss its negative and positive concepts. We will discuss taboos including the "N" word, answer difficult questions, and explore stereotypes that plague Black people. All are welcome to this class—prepare to sing, dance, write, and discuss the experiences of the Afrikan/Blacks in America while discovering yourself as well. ✡ Period 3 ~ Jonathan Gilmore
The Meaning of Homelessness
Homelessness is “officially” defined, measured, and addressed according to its meaning to policymakers and service providers. Those who have experienced homelessness often have a different meaning, which will be the focus of this course. It is being facilitated by McDaniel College Social Work professor Jim Kunz but taught by Damien Haussling and members of the Baltimore Area “Faces of the Homeless” Speakers’ Bureau. The speakers, who are currently experiencing or formerly experienced homelessness, will address the meaning of homelessness and related topics – its causes and solutions, issues of homelessness among different groups (seniors, youth, Veterans, those with substance abuse or mental health issues), and recent efforts to further criminalize homelessness. ✤ Period 4 ~ Jim Kunz, Damien Haussling and members of the Baltimore Area “Faces of the Homeless” Speaker’s Bureau

Music & Healing: Body, Mind and Soul

The power of music to integrate and cure...is quite fundamental. It is the profoundest non-chemical medication. 
Oliver Sacks M.D.  Awakenings

Most of us have personally experienced the healing power of music, either as listeners or dancers or players. And yet there are ways in which music is much more powerful than we can even imagine! 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. Music is one of the most complex activities that human beings partake of—both as makers of music and as listeners. This is why people with dementia who do not know their own name or 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 experiential exercises that will empower us to think outside of the box and encourage us to share our live music for healing in the world. ✤ Period 2 ~ Jesse Palidofsky

Nonviolent Problem-Solving: Strategy, Script-breaking, and Disobedience
This course is also offered in Week I. See full description on page 12. ✤ Period 2 ~ Charles Collyer and Pamela Zappardino

Religion and Culture in Tribal India
India is home to roughly 100,000,000 indigenous people, more than live in any other country on earth. Often called “tribals,” these people frequently refer to themselves as adivasis, “original inhabitants.” They consider themselves original inhabitants in contrast not to European colonizers but to the “mainstream” society made up of caste Hindus, Muslims, Jains, Sikhs, Parsis, Christians, and even Dalits, the former untouchables. Although adivasis are the subject of attention in India and Europe, they are largely ignored by North Americans, academics and non-academics alike. In this lecture course, Prof. Arjun Rathva (M.C. Rathva Arts College, Pavi-Jetpur, Gujarat) will join Prof. Greg Alles (McDaniel College) in exploring the religions and cultures of India’s tribal peoples. Special attention will be given to the religions and cultures of indigenous people in eastern Gujarat, where the community to which Prof. Rathva belongs (the Rathvas) are a prominent group and where Prof. Alles does fieldwork. The course is intended to establish a context for understanding the Pithoras being painted in the morning workshop, “‘Writing’ Pithoras.” ✤ Period 3 ~ Gregory Alles

Roots of Jazz
Spirituals. Gospel. Blues. Ragtime. African rhythms. European melodies. Juke joint dance music. These are all the roots of the most important American contribution to the arts - JAZZ. In this course, we will examine and explore how these diverse forms came together, creating the musical gumbo we call jazz. And what a better way to taste gumbo than to look at this amazing synthesis where it all began - New Orleans. Join us in talking about, reading about, watching (film) and listening to, and maybe even playing the roots of jazz. ✤ Period 3 ~ Henry Reiff

Samaritans at the Border
This course is also offered in Week I. See full description on page 12. ✤ Period 4 ~ Randy Mayer, Shura Wallin, Pablo Peregrina

Slavery Roots: A Quest for the Past
This workshop will focus on paths that help us to discover the slave roots of local African American communities. We will study the laws governing slavery and the use of government documents to trace family lines back to the 19th Century and beyond. Instruction in the use of a computer based genealogical application will be central to recording family history. While the focus of this workshop is investigating African American history, the techniques learned are applicable to researching the lineage of any family. Therefore, participants will be given ample time and assistance to research their own family, should they desire to do so. Those wishing to research their own family are strongly encouraged to bring to the workshop basic family records that could be used in constructing a database (full names, dates, locations, etc. of all known direct ancestors – parents, grandparents, etc.). email: rhsmith@mcdaniel.edu websites: www.frederickroots.com & www.accomacroots.com Instructional manual charge $10.00. ✤ Periods 3 and 4 ~ Rick Smith
Traditional Quebecois Music, Song and Culture
See Singing/Songwriting for a full description, page 49. ✤ Period 2 ~ Réveillons!

Treasures from the Folk Archive: My 60+ Years in the World of Folk Music.
Travel with this world-renowned folksinger, songfinder, folklorist, ethnomusicologist and archivist for an exploration of his amazing career, including 35+ years (1963-1998) as Librarian and Director of the Archive of Folk Song/Culture at the Library of Congress. This class will delve into the history of collecting and archiving with copious examples from the Library of Congress Folk Archive and Joe’s extensive repertoire of songs and recordings. He will cover such topics as the folksong revival, women folksong collectors, folksongs of the Catskills, folksongs of the Washington DC area, and more. There will be no quiz, but you can quiz Joe as much as you like! Special guest Keith McHenry, former President of Australia’s National Folk Festival, will join us for one day to talk about Australia’s greatest song collector, John Meredith, and a social history of the Australian folk revival. ✤ Period 2 ~ Joe Hickerson, Keith McKenry

Veterans Initiative
This course is also offered in Week I. See full description on page 13. ✤ Period 2 ~ Josh Hisle and others

The Art of Performing Poetry
Taught by one of Australia’s top performance poets, this participatory class will include reading vs. reciting, is the medium the message?, drawing from the tradition, crawling inside the poem, the poet as communicator-actor-storyteller, choosing material, building a bracket, respecting/stretching your audience, and practicing your art.
✤ Period 3 ~ Keith McKenry

Blues with a Feeling

“We’re gonna do our best to try and move you. If you like the blues, I think we can.” ~ B.B. King.

Have you ever experienced music that touches you someplace so deep you don’t even have a name for it? Then you’ve felt the blues – a rare beast that transforms pain and sadness into exultation. Blues is the underpinning of some, if not the majority, of our best popular music: folk, jazz, rock, soul, rhythm ‘n blues. While most music lovers and musicians pay lip service to that truth, far fewer have spent much time actually listening to the diverse range of blues artists who are responsible for the heart and soul of our musical heritage. Using classic and rare recordings and film, this course – which Cary is presenting for the 18th year at Common Ground – is guaranteed to open your ears and eyes to the blues and its mammoth impact on American culture. Count on a good time when Cary, producer of the syndicated radio show Blues From the Red Rooster Lounge, shares his experiences as a fan, radio host and magazine publisher, along with a bevy of examples from his vast audio and video collection. Neophytes and veteran blues-lovers alike will come away from this immersion in blues with a greater enjoyment of a unique art form. ✤ Period 3 ~ Cary Wolfson

A Change is Gonna Come: Reading (and Writing) the Protest Poem
Poetry has been a powerful vehicle in bringing public attention to social injustice for centuries, perhaps never more so than when protest poems and songs played a vital role in the U.S. movements for peace and civil rights over the past hundred years. A compelling poem of protest calls attention to inequalities and injustices; the poets/songwriters of the 20th and 21st centuries use their passion and words to stir their readers/listeners to action, leading to change. Crafting language as a form of moral persuasion, protest poets have fought against war, racism, gender & sexual discrimination, worker exploitation, and environmental degradation. Our class will explore the works by some of the major modern American protest poets and songwriters, including Allen Ginsberg, Adrienne Rich, Langston Hughes, Bob Dylan, Amiri Baraka, Wendell Berry, Audre Lorde, Yusef Komunyakaa, Pete Seeger, and other voices. Class members may try their hand at writing (and performing) their own protest poem or song at week’s end. ✤ Period 3 ~ Kathy Mangan

Great Story Swap – Tell a Story/Learn a Story
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 ~ Pun Plamondon, Keith McKenry
Language Diversity and Prejudice in English

Everyone has opinions about how other people talk, and often those opinions are highly critical: Southerners talk too slow; New Yorkers talk too fast; people who put an ‘r’ in the word “wash” sound stupid; someone who uses the word “brung” doesn’t know how to speak real English. Many of us who wouldn’t dream of criticizing another’s ethnicity, gender, or sexual orientation will nonetheless laugh at how some people talk. In this course we will examine our assumptions about language by looking at some of the many dialects of English and how they developed, along with the beliefs and prejudices that educated people often hold toward so-called non-standard varieties and those who speak them. Along the way, we will consider well-known varieties like Appalachian English, African-American English, Boston English, and, of course, Bawlmoresce (Baltimore English). We will ask ourselves about accents and slang, about old ways of talking and new ways of communicating (such as texting), about holding on and letting go. Is change in language inevitable? Is linguistic variety a curse for English or something to celebrate? ✤ Period 4 ~ Bill Spence

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

See Distinctive Lectures for full description, page 36. ✤ Period 2 ~ Pun Plamondon

Radio Production & Broadcasting Workshop

Join award-winning radio veteran Cary Wolfson and sound engineer Mike Atherton in this unique broadcasting and production workshop. The workshop’s focus is the concept of music programming as an art form and community radio as a vital medium for preserving and protecting our musical traditions and introducing them to new audiences. Participants will be expected to create a brief “on air” production with the help of the instructors. Emphasis will be on in-studio broadcasting techniques, with additional attention to artist interviews, live concert recording and audio editing. The Common Ground musical community and events of the week will present many broadcasting and recording opportunities for the class. No previous experience required. ✤ Period 5 ~ Cary Wolfson, Michael Atherton

Truth Be Told: Self-Exploration through Writing

This class is also offered during Week I. See page 13 for a full description. ✤ Period 3 ~ Suzanne Nida

Wordcraft Circle of Native Writers and Storytellers

This workshop celebrates the common ground of our humanity while exploring its many poetic voices. Native American poet Lee Francis IV will lead participants in a poetry workshop that will include writing as well as sharing original and favorite poetry. Come ready to be inspired by everyone in this writer’s circle, including yourself. Read more about Wordcraft Circle below. ✤ Period 4 ~ Lee Francis, IV

The Wordcraft Circle was founded in 1992 by Lee Francis III after attending the first Returning the Gift gathering of Native writers and storytellers in Norman, Oklahoma. Dr. Francis wanted to honor the memory of a former student who had passed away during the gathering by creating an organization that would continue to promote the work of Native American writers and storytellers. For over ten years, Wordcraft connected hundreds of Native writers in gatherings throughout the U.S. In 2003, Dr. Francis passed away after a short struggle with cancer and the organization was inherited by Dr. Kimberly Roppolo and Lee Francis IV. In 2010, Lee Francis IV was appointed the full-time National Director and President of the Board to continue his father’s legacy and further the work of Native writers and storytellers throughout the world!

Writing Verse for an Audience

Taught by one of Australia’s top performance poets, this class will help direct your writing skills toward the listener. Topics will include: having something to say, personal vs. universal, knowing your audience, rhyme vs. free verse, lyric vs. ballad, parodies, topical verse/social comment, tall stories, comic verse and emotion: tension and laughter. A hands-on, participatory class! ✤ Period 1 ~ Keith McKeny

Instrumental Classes

Guitar

Beginning Guitar

This class will give you all that you need for a lifetime of enjoyment with one of the world’s most beloved instruments, the guitar. The instructor will cover posture, tuning, and instrument care as well as learning standard chords, and various right-hand techniques. Our survey of the guitar’s far-reaching potential will also include alternate tunings, song accompaniment, playing with other musicians, use of capo, and more. Whether you’re a true beginner or you already have a few chords down pat but need some one-on-one guidance to take you to the next level, you’ll be sure to benefit from this workshop. Patience, support, and encouragement come standard! ✤ Period 2 ~ Howie Bursen

All of the following guitar classes require that students have taken or have the acquired skills of Beginning Guitar, as described above.
Beyond Beginning Guitar
This guitar class is for those who have already taken beginning guitar or who play a bit and don’t feel ready for a full intermediate guitar class. This class carries on from where beginner classes leave off, focusing on both finger picking and flat picking, and learning some enjoyable songs. Those students who are taking up the guitar after a long hiatus will find this class a good fit too. ✤ Period 4 ~ Howie Bursen

Acoustic Blues Guitar & Song
Andy Cohen will teach songs, instrumentals, guitar stylings and licks from his vast repertoire of Piedmont, Delta and country blues music. His first hand musical knowledge of the music of Rev. Gary Davis, Pink Andersen, Honeyboy Edwards, Rev. Dan Smith, Jim Brewer, Daniel Womack and others will be shared with students. The instructor’s infectious and energetic love of this music will inspire you. ✤ Period 2 ~ Andy Cohen

Blues and the Electric Guitar
In this class we’ll acquire the basic skills to organize the fingerboard and learn to play in the styles of B.B. King and Albert King. It’s easier than you think! We’ll also discuss the techniques of many other favorite players and how they get their sounds. The instructor will take a look at each student’s guitar and perform a basic setup to optimize playability, and offer lots of advice concerning amps, effects pedal, etc.—whatever you want to know! Students are encouraged to bring a small amp to class, along with a tuner, guitar cable and extension cord. ✤ Period 3 ~ Harry Orlove

Jazz Guitar Topics – Versatile & Easy
Did you ever entertain playing jazz or swing guitar but hesitate because you thought it too difficult? Well, relax and jump in. This class is an introduction to 3-note “big band” chords, and an introduction to improvising over chord changes. We’ll look at chords by learning a family of chord voicing and applying them to songs such as “Honeysuckle Rose,” “I Got Rhythm,” and others; and we’ll approach improvising by looking at what is probably the most common chord sequence in jazz, the II/V progression, learning by example through compositions of Dizzy Gillespie, Charlie Parker, and others. ✤ Period 1 ~ Joe Selly

Blues in Open Tuning
(Level Adv. Beginner to Intermed.) Mary will bring some of her favorite tunes to this class to demonstrate the simple 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. Mary will teach a number of tunes in open tunings and students will find it easier on the fingers than standard tuning! Taping the class is encouraged and ability to read tabs is extremely helpful. NOTE: Please make sure your strings are relatively new and that you have a backup set. ✤ Period 3 ~ Mary Flower

Quebecois Guitar – Song & Reel Accompaniment
This guitar class will teach basic, intermediate and/or advanced (depending upon enrollment) accompaniment instruction including basic progression, harmonic substitutions, rhythmical development, technical exercises and theory in standard guitar tunings. Demonstrations and exercises will be based on Quebec’s repertoire of songs and reels. ✤ Period 4 ~ Andrew Gagne – Réveillons!

Roots Guitar Styles
A good teacher can point the way, but the student has to walk through the door and down the path alone. In this class, we’ll explore what Scott Ainslie learned from the music of Mississippi John Hurt, John Jackson, Robert Johnson, Rev. Gary Davis, and what he taught himself about open tunings and slide guitar. We’ll pursue the interests of the guitarists in the group. It will be good to have a basic grounding in first position chords and fingerpicking technique, but all will be welcome. ✤ Period 4 ~ Scott Ainslie

Slide Technique and Repertoire in Standard & Open Tunings
I’ve been teaching slide guitar for more than twenty years. Last spring, I envisioned reversing the order in which I teach the skill sets necessary to control the slide and the magnificent sounds it can make. In subsequent classes, I had large groups of people successfully making musical sounds with their slides in one class period that I had failed to solicit in an entire week of classes previously. That’s how we’ll begin Monday: standard tuning, one string at a time, five new skills. We’ll look at slide in standard tuning first and all the muting techniques necessary to make the music work without the harmonic support of open tunings. Then, having established the basics, we’ll move to open tunings. When we’re done, you’ll understand and possess the keys to the kingdom of slide guitar. I’m excited to bring this new teaching technique to the Common Ground community. ✤ Period 1 ~ Scott Ainslie
Swing Guitar
(Intermed./Adv.) Ever watched a Swing band play and wondered “What’s that guy doing up there? What are all those chords?” In this class, we’ll explore the “closed” chord voicings and progressions that define Swing. Whether it’s 1920’s American popular music, classic sounds from the Big Band era, Gypsy Jazz or even Be-Bop, the fundamental tools of Swing Guitar are common to every style. We’ll learn about rhythmic “feel,” chord substitutions, scale and arpeggio soloing and delve into the mysterious world of the diminished scale. This is a great class for all you bluegrass players looking to enhance your playing and step up your game. ❖ Period 5 ~ Harry Orlove

Thumb and Thumps
Guitarist Walter Liniger has always been attracted by simplicity. James Son Thomas’ (1926-1993) guitar style still embodied many elements of the earlier blues guitar styles originating in Mississippi: strong thumb & index finger attack when “rapping/thumping the guitar,” walking bass lines & driving rhythms when playing a shuffle, and the moving of simple chord formations. Of course, all this makes more sense when supporting our most important instrument, our voice. Let’s give it a shot! ❖ Period 4 ~ Walter Liniger

Fiddle
Bowed Instruments Workshop
(All levels welcome) This class is open to anyone who plays a bowed instrument, including cello, fiddle, viola and string bass. The goal of the class will be to play these bowed instruments as an ensemble, with an eye towards some of the modern arrangements and techniques. Often overlooked, the cello has long been featured in various types of American roots music. Far easier to transport than the string bass, the cello can often be found “holding down the bottom end” of a string band, while doing double-duty as a beautiful lead melody instrument. The class will 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 taught, as well as how to create bass lines and melodic accompaniment to songs and tunes, and how to employ rhythmic bowing techniques. ❖ Period 3 ~ Ralph Gordon, Michael G. Ronstadt, Ken Kolodner, Alexander Mitchell

Old-Time Fiddle I
This course is also offered in Week I. See full description on page 16. ❖ Period 4 ~ Ken Kolodner

Overview of Fiddle Styles
In this class we are going to review some of the different languages of the fiddle. On the first three days, tunes will be presented in different styles, including Irish and Scottish, bluegrass and old-time, and swing and blues. On the fourth and fifth days, the classes will choose some tunes from the first three days to work on and come up with simple arrangements. Written music will be handed out in class, but reading skills are not necessary as long as students without those skills are willing to work with the general pace of the class. Music stands are helpful. Recording devices are welcome. ❖ Period 1 ~ Alexander Mitchell

Quebecois Traditional Fiddle Repertoire
Fiddler Richard Forest shares his rich knowledge of the Quebecois repertoire. Based on the amalgam of French, Scottish and Irish styles, the Quebecois repertoire has developed into one of the liveliest and best loved fiddle music in North America. Don’t miss this opportunity to learn from one of the best. ❖ Period 4 ~ Richard Forest of Réveillons!

Banjo
Old-Time Banjo Symposium
(All levels welcome) Four veteran banjo instructors will team-teach this class for all levels. In the not-so-distant past, there were almost as many different styles of banjo playing as there were players themselves. The instructors, all stylists in their own right, will illustrate and teach a wide variety of styles that they learned from a variety of sources including true-vine traditional players. They will also focus on the all-too-often forgotten art of singing with the banjo. The goal of the class will be for you to learn new specific techniques of banjo playing, all the while reinforcing the fact that it is all about loving the sound of your instrument and understanding that there is no ONE right way to play it. ❖ Period 3 ~ Howie Bursen, Bob Lucas, Bill Vanaver, and Andy Cohen

Mandolin
Beginning Mandolin
Because of its small size and orderly fingerboard, the mandolin is used in many styles of traditional music and is a great choice for first stringed instrument. If you already play something else, even better! This course will cover the basics of chords and accompaniment with introduction to tunes and melody. Skills for making music with others will also be emphasized. ❖ Period 3 ~ Tim Porter
Blue Mando à la Monk
The jazz mandolinist’s repertoire may include various forms of swing, Bebop, Brazilian, and other styles of jazz, and reflects as well the underlying role of the Blues in much of this music. Thelonious Monk, ever mindful of the collaboration that must exist among musicians while performing, developed twenty-four points of advice for jazz musicians. We’ll cover those points and much more as the course this year focuses on many tunes not taught before in this course, such as: *Afternoon In Paris* by John Lewis, *Boplicity* by Miles Davis, *Nuage* by Django Reinhardt, *Now Is The Time* by Charlie Parker, *You Don’t Know What Love Is* by Raye and DePaul, *Carinhoso* by Pixinguinha, and of course *Blue Monk* by Monk. These are among the tunes whose melodies, harmonies, and improvisation we’ll explore in a combo-like setting permitting students to “sit in” with guitar and/or bass accompaniment. We’ll also pay some attention to the works of Luiz Bonfa, Clifford Brown, Dizzy Gillespie, Sonny Rollins, Bobby Timmons, and Jerome Kerns. The course is taught by long-time CGOTH mandolinist Tim Porter, with jazz guitarist, Joe Selly, and is primarily for intermediate and beyond players, although beginners may find it worthwhile.  Period 4 ~ Tim Porter, Joe Selly

Mandolin Pickin’ ~ Intermediate
In this workshop we’ll cover backup skills for some bluegrass and old-time tunes, as well as work on some tunes from vocal and fiddle tune repertoire that are popular with mandolin players. We’ll also cover intro and outro work. EVERYONE should come to class already tuned up. You don’t need to read music but it will help: some standard notation will be used in this class. Music stands are helpful; recording devices welcome.  Period 4 ~ Tim Porter, Joe Selly

Ukulele/Oud/Domra/Balalaika

Beginning Ukulele
This class is also offered during Week I. See full description on page 17.  Period 1 ~ Sharrie George

Intermediate Ukulele
This class is for those who have a bit of experience with the ukulele, know some chords and a few songs, and would like to continue to get more and more comfortable with the instrument. We’ll learn some new songs, strums, picking patterns and techniques. Students are encouraged to bring along any songs they’d like to work on further.  Period 2 ~ Skye Zentz

Learn Traditional String Instruments from Russia
Learn to play the domra and the balalaika, which are not readily found in the USA. The domra, a long-necked Russian string instrument of the lute family, has a round body with three metal strings and is played with a plectrum. In 1896, the domra was introduced into the Orchestra of Russian Folk instruments. Today, the three-stringed domra is used almost exclusively in Russia and would be great in a bluegrass, folk or Americana ensemble. The balalaika is a Russian folk stringed instrument with a characteristic triangular body with three strings. The balalaika family includes instruments of various sizes. All have three-sided bodies, spruce, evergreen, or fir tops and backs made of three to nine wooden sections (usually maple). They are typically strung with three strings. Come and learn the domra and balalaika and add them to your arsenal of string instruments. They can be played in string bands, solo or duo and musicians of all levels can learn how to play these instruments. Bring your mandolin, banjo, guitar or any string instrument you play. A limited amount of domra and balalaika’s will be provided. Professor Louie frequently tours and teaches in Russia. He has known Alexey for many years. Professor Louie will help facilitate the class.  Period 1 ~ Alexey Aleksandrov, with Professor Louie

Oud – Eastern Improvisations for Western Musicians
The guitar-like oud is the grandfather of all stringed instruments, often viewed as a fretless Middle Eastern lute, the predecessor to the European lute. The instructor will discuss concept and importance of improvisation in Arabic music and how it can be useful to western musicians, especially guitarists, to enhance their playing. Students will learn and practice new techniques for improvisation. Topics covered are: maqam theory; taqsim(improvisation); song forms within the Middle Eastern and North African repertoire; and all aspects of producing a good sound with the correct technique. If you do not have an Oud, the instructor can help you find and purchase one. Please contact him at Hoopoe@ix.netcom.com. Students need not be musicians to enjoy this class. Listeners welcome!  Period 3 ~ Tom

Chess with Jon Seligman

Acoustic Bass Tutorial
This class will cover technique, theory and how the bass interfaces with other band instruments in many genres, including bluegrass, Celtic, blues, old-time and folk music. All levels of students are welcome. The instructors will be teaching from the perspective of acoustic bass, but electric bass players are welcome.  Period 4 ~ Ralph Gordon, Chris Westhoff
Bowed Instruments Workshop
See Fiddle for a full description, page 41.  ❖  Period 3 ~ Ralph Gordon, Michael G. Ronstadt, Ken Kolodner, Alexander Mitchell

Harp

Beautiful Slow Airs
A variety of beautiful slow tunes and lullabies from across the Celtic regions will be taught with emphasis on expression and making the tunes suit your level. Tunes will be taught by ear, progressing to simple left hand shapes, with a more complicated arrangement also provided for advanced players or something to work toward. This class is for all levels, with ideas presented for the more advanced player to work on while more beginner players work towards tune familiarity.  **There will be no class on Friday**, the replacement class will run Monday 5th period. All levels.  ❖  Period 1 ~ Cheyenne Brown

Waltzes from Around the World
The 3/4, the first dance at a wedding, the gentle one - two - three... It's hard to not love the waltz. They can be slow, they can be reasonably fast, it's up to you! Waltzes also tend to lie well under the fingers for the harp. A collection of tunes from around the world will be taught by ear to all levels, with both easy and more advanced arrangements available, and maybe some duet options!  **There will be no class on Friday**, the replacement class will run Tuesday 5th period. All levels.  ❖  Period 2 ~ Cheyenne Brown

Building Tune Sets
A variety of Celtic tunes will be taught the first couple of days of class, and then the class will learn how to combine these tunes into groups that sound good together as a set. The tunes will be kept simple enough for all levels, but the accompaniment options and set-building skills will be challenging for even advanced harpers. All levels.  ❖  Period 3 ~ Jo Morrison

Stunning Music from the Farthest Reaches
There are a huge number of beautiful tunes that we rarely hear because they are not of the Western tradition. This class will learn some of the more exotic, less-familiar tunes that still resonate with the Western ear. Be prepared to play in unusual tunings and to have flexible ideas about music. Some tunes will be in standard tunings. The tunes themselves will be kept simple enough for all levels, with more complex accompaniment options available. You may find yourself charmed by a whole new genre of music. All levels.  ❖  Period 4 ~ Jo Morrison

Dulcimers: Mountain and Hammered

A limited number of loaner instruments are available. Reserve one early!

Beginning Hammered Dulcimer
This course is intended to move the student from complete unfamiliarity with the instrument to the ability to tune, play and practice with confidence and joy. You need an instrument, a pair of hammers, a tuning wrench and a stand for your dulcimer. An electronic tuner and a tape recorder are extremely helpful tools too. No previous musical experience is required. You do not have to read music. In addition to playing skills, the class will cover instrument maintenance, how to go about buying a dulcimer, an introduction to chords and how to make use of ABC notation. At the conclusion of the course, beginners will be able to tune the dulcimer, play scales in the keys of D and G, play several tunes from the standard repertoire of dulcimer music, perform warm-up drills, locate all the notes on the instrument and design practice sessions to advance their playing techniques. Students will have access to online PDF files of the class notes and podcasts of practice drills.  ❖  Periods 1 & 2 ~ David Lindsey, Joe Healey

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

Intermediate/Advanced Hammered Dulcimer
The focus of this two-period morning course is on incorporating a variety of techniques in arranging (e.g. three note chords, valley rolls, bass lines, tremolos, arpeggio fills, etc.), the development of hammering skill, the application of chord theory and accompaniment ideas. These techniques will be applied in a variety of traditional old-time and Celtic tunes which will be taught through demonstration, by ear and using standard musical notation. Full written arrangements of the tunes also will be provided. Use of a recording device is highly recommended.  ❖  Periods 1 & 2 ~ Ken Kolodner

Traditions Week Two 43
<table>
<thead>
<tr>
<th>1st Period</th>
<th>2nd Period</th>
<th>3rd Period</th>
<th>4th Period</th>
<th>5th Period</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00—10:15 AM</td>
<td>10:30—11:45 AM</td>
<td>1:00—2:15 PM</td>
<td>2:30—3:45 PM</td>
<td>4:00—5:30 PM</td>
</tr>
<tr>
<td>7 AM — Morning Yoga</td>
<td>Advanced Bluegrass Banjo</td>
<td>Acupressure &amp; Self-Care</td>
<td>Appalshop Films</td>
<td>Beginning Steel Drums</td>
</tr>
<tr>
<td>African Drumming</td>
<td>African Dance</td>
<td>Appalachian Song—Berea Archives</td>
<td>Beginning Fiddle</td>
<td>Bicycling</td>
</tr>
<tr>
<td>Beginning Ukulele</td>
<td>Autoharp</td>
<td>Beginning Guitar</td>
<td>Beyond Borders</td>
<td>Big Song Swap</td>
</tr>
<tr>
<td>Being the Change</td>
<td>Beyond Beginning Guitar</td>
<td>Blues Electric Guitar</td>
<td>Bluegrass &amp; Old-Time Mandolin</td>
<td>Bluegrass Jam</td>
</tr>
<tr>
<td>Bluegrass Rhythm Guitar</td>
<td>Bluegrass &amp; Old-Time Mandolin</td>
<td>Brazilian Percussion Ensemble</td>
<td>Bluegrass Banjo</td>
<td>Celtic Session</td>
</tr>
<tr>
<td>Dugout Canoe (Periods 1-4 demo)</td>
<td>Bluegrass Bass II</td>
<td>Dugout Canoe (Periods 1-4 demo)</td>
<td>Bluegrass Bass I</td>
<td>Common Ground on the Grill</td>
</tr>
<tr>
<td>Electric/Acoustic Bass Guitar</td>
<td>Bluegrass Fiddle II</td>
<td>Getting Real</td>
<td>Bluegrass Fiddle I</td>
<td>Dugout Canoe (lecture)</td>
</tr>
<tr>
<td>English Style Guitar</td>
<td>Bodhran I</td>
<td>Hearts &amp; Minds Film</td>
<td>Bluegrass Singing</td>
<td>Folk Dance</td>
</tr>
<tr>
<td>Hidden Voices</td>
<td>Brazilian Guitar</td>
<td>Latin Dance</td>
<td>Bodhran II</td>
<td>Introduction to Highland Bagpipe</td>
</tr>
<tr>
<td>In Search of the Right Instrument</td>
<td>Dancing in the Sacred Circle</td>
<td>Learning Arabic</td>
<td>Dugout Canoe (Periods 1-4 demo)</td>
<td>Juke Joint Blues</td>
</tr>
<tr>
<td>Introduction to Celtic Harp</td>
<td>Icelandic Song</td>
<td>Masterclass of Roots Music</td>
<td>Today's Jam</td>
<td>Late Afternoon Yoga</td>
</tr>
<tr>
<td>Just Enough Music Theory</td>
<td>Jug Band/Skiffle Band</td>
<td>Mountain Dulcimer II</td>
<td>Hawaiian Music on Ukulele</td>
<td>Old-Time Jam</td>
</tr>
<tr>
<td>Learning Spanish</td>
<td>Melodica I</td>
<td>Old-Time Banjo II</td>
<td>Imagining the World without War</td>
<td>Old-Time Slo-Mo Jam</td>
</tr>
<tr>
<td>Mountain Dulcimer I</td>
<td>Native American Flute/Flute Playing</td>
<td>Playing Tunes on the Ukulele</td>
<td>Intermediate Flatpicking</td>
<td>Search for Common Ground</td>
</tr>
<tr>
<td>Old-Time Fiddle I</td>
<td>Nonviolent Problem-Solving</td>
<td>Swedish Fiddle</td>
<td>Introduction to English Concertina</td>
<td>Southern Appalachian Flatfooting</td>
</tr>
<tr>
<td>Old-Time Banjo II</td>
<td>Roots &amp; Rhythm</td>
<td>Taste the Seasons</td>
<td>Medolica II</td>
<td>Stained Glass Sun Catchers</td>
</tr>
<tr>
<td>Overtone Flute</td>
<td>Songs of O’ Virginia</td>
<td>Tin Whistle II</td>
<td>Mexican Folkloric Dance</td>
<td>Survey of Native American Tribal Arts</td>
</tr>
<tr>
<td>Performance</td>
<td>Songwriting</td>
<td>Truth Be Told</td>
<td>Old-Time Fiddle II</td>
<td>Teaching for Eco-Justice</td>
</tr>
<tr>
<td>Recorder I</td>
<td>Stress-Free Harp</td>
<td>Won’t You Come and Sing with Me</td>
<td>Poetry to Change the World</td>
<td>What Can You Do with All That Paper?</td>
</tr>
<tr>
<td>Rise Up Singing</td>
<td>Tin Whistle I</td>
<td>Bolded Classes Continue into Period 4</td>
<td>Sharing Our Stories</td>
<td><strong>DINNER 5:45 pm</strong></td>
</tr>
<tr>
<td>Sacred Journeys</td>
<td>Use Your Voice</td>
<td>World Village</td>
<td>Traveling Soles</td>
<td><strong>EVENING EVENTS</strong></td>
</tr>
<tr>
<td>Samaritans at the Border</td>
<td></td>
<td></td>
<td>Ubuntu Choir</td>
<td>6:45—7:45 PM</td>
</tr>
<tr>
<td>Tai Chi Fans and Qigong</td>
<td></td>
<td></td>
<td>Veterans Initiative</td>
<td>Art Exhibit &amp; Lectures—Rice Gallery</td>
</tr>
<tr>
<td>Understanding the Fretboard</td>
<td></td>
<td></td>
<td>Recording Your Music (Pd 4 &amp; 5)</td>
<td>6:45—7:45 PM</td>
</tr>
<tr>
<td><strong>Bolded Classes Continue from Period 2</strong></td>
<td></td>
<td></td>
<td><strong>Bolded Classes Continue from Period 4</strong></td>
<td>6:45—7:45 PM</td>
</tr>
<tr>
<td>Adventures in Glass Beadmaking I</td>
<td></td>
<td></td>
<td>Ancestor Portrait Painting</td>
<td>Concerts—Alumni Hall Theater</td>
</tr>
<tr>
<td>Basic Wooden Bowl &amp; Utensil Carving</td>
<td></td>
<td></td>
<td>The Body Beautiful</td>
<td>8—10 PM</td>
</tr>
<tr>
<td>Bodhran Construction</td>
<td></td>
<td></td>
<td>Creativity with Clay &amp; Wood Firing</td>
<td>Roots DJ Dancing</td>
</tr>
<tr>
<td>Cherokee Paddle-Stamped Pottery</td>
<td></td>
<td></td>
<td>Exploring Felting ... Navajo Churro</td>
<td>8:00 PM (Monday only)</td>
</tr>
<tr>
<td>Custom Vinyl Toys</td>
<td></td>
<td></td>
<td>Wool Hat Making</td>
<td>Keynote Lecture—John Carlos Frey</td>
</tr>
<tr>
<td>Designing Drapery for Soft Bodies</td>
<td></td>
<td></td>
<td>Herb Gardening for Use &amp; Delight</td>
<td>8—10 PM</td>
</tr>
<tr>
<td>Digital Painting with Your Photographs</td>
<td></td>
<td></td>
<td>Introductory-Advanced Mosaic</td>
<td>Concerts—Alumni Hall Theater</td>
</tr>
<tr>
<td>Early American Vinegar Graining</td>
<td></td>
<td></td>
<td>Native American Flute Making</td>
<td>10—11:30 PM</td>
</tr>
<tr>
<td>Funky Junque</td>
<td></td>
<td></td>
<td>Photoshop 101</td>
<td>Dances—Alumni Hall Theater</td>
</tr>
<tr>
<td>Gourd Banjo 101</td>
<td></td>
<td></td>
<td>Primate Skills</td>
<td></td>
</tr>
<tr>
<td>1st Period</td>
<td>2nd Period</td>
<td>3rd Period</td>
<td>4th Period</td>
<td>5th Period</td>
</tr>
<tr>
<td>------------</td>
<td>------------</td>
<td>------------</td>
<td>------------</td>
<td>------------</td>
</tr>
<tr>
<td>9:00—10:15 AM</td>
<td>10:30—11:45 AM</td>
<td>1:00—2:15 PM</td>
<td>2:30—3:45 PM</td>
<td>4:00—5:30 PM</td>
</tr>
<tr>
<td>7 AM – Morning Yoga</td>
<td>Acoustic Blues Guitar</td>
<td>A Change is Gonna Come</td>
<td>Acoustic Bass Tutorial</td>
<td>Afternoon Yoga</td>
</tr>
<tr>
<td>Beautiful Slow Airs</td>
<td>Balkan Singing</td>
<td>Art of Performing Poetry</td>
<td>Acupressure &amp; Self Care</td>
<td>Beginning Steel Drums</td>
</tr>
<tr>
<td>Beginning Ukulele</td>
<td>Beginning Guitar</td>
<td>Beginning Mandolin</td>
<td>Beyond Beginning Guitar</td>
<td>Big Song Swap</td>
</tr>
<tr>
<td>Blues Harmonica II</td>
<td>Blues Harmonica I</td>
<td>Blues &amp; Electric Guitar</td>
<td>Blue Mando à la Monk</td>
<td>Blooming Silks</td>
</tr>
<tr>
<td>Blues Piano I</td>
<td>Bodhran I</td>
<td>Blues in Open Tunings</td>
<td>Bodhran II</td>
<td>Common Ground on the Grill</td>
</tr>
<tr>
<td>Dugout Canoe (demonstration)</td>
<td>Bones</td>
<td>Blues with a Feeling</td>
<td>Cancones de Mi Padre</td>
<td>Contemporary Native Amer. Philosophy</td>
</tr>
<tr>
<td>Imagining the World without War</td>
<td>Dugout Canoe (demonstration)</td>
<td>Bowed Instruments</td>
<td>Drumming: Steal My Gig</td>
<td>Dugout Canoe (Lecture)</td>
</tr>
<tr>
<td>Jazz Guitar Topics</td>
<td>Human Trafficking in the United States</td>
<td>Building Tune Sets</td>
<td>Having Your Way with Fire</td>
<td>Great Story Swap</td>
</tr>
<tr>
<td>Learn Trad. String Instruments from Russia</td>
<td>Intermediate Ukulele</td>
<td>Conquering the Inevitable</td>
<td>Language Diversity &amp; Prejudice</td>
<td>Intro to Swing Dancing</td>
</tr>
<tr>
<td>Overview of Fiddle Styles</td>
<td>Let’s Tell a Story</td>
<td>Dugout Canoe (demonstration)</td>
<td>Meaning of Homelessness</td>
<td>Juke Joint Blues</td>
</tr>
<tr>
<td>Rise Up Singing</td>
<td>Mandolin Pickin’</td>
<td>Martin’s Dream</td>
<td>Music of “The Band”</td>
<td>Pan Flute Building</td>
</tr>
<tr>
<td>Slide Guitar Techniques</td>
<td>Music &amp; Healing</td>
<td>Old-Time Banjo Symposium</td>
<td>Ney</td>
<td>Quebecois Session</td>
</tr>
<tr>
<td>Songwriting</td>
<td>Nonviolent Problem-Solving</td>
<td>Oud</td>
<td>Old-Time Fiddle</td>
<td>Quebecois Session Radio Production &amp; Broadcasting</td>
</tr>
<tr>
<td>Tin Whistle I</td>
<td>Playing Mountain Dulcimer</td>
<td>Quebec Traditional Social &amp; Step Dances</td>
<td>Quebecois Traditional Fiddle Repertoire</td>
<td>Search for Common Ground</td>
</tr>
<tr>
<td>World Dance</td>
<td>Quebec Traditional Music, Song &amp; Culture</td>
<td>Religion &amp; Culture in Tribal India</td>
<td>Roots Guitar</td>
<td>Singalong for Parents &amp; Little Ones</td>
</tr>
<tr>
<td>Writing Verse for an Audience</td>
<td>Russian Folk Music from Siberia</td>
<td>Roots of Jazz</td>
<td>Samaritans at the Border</td>
<td>Stained Glass Sun Catchers</td>
</tr>
<tr>
<td><strong>Bolded Classes Continue into Period 2</strong></td>
<td>Sing Out Loud</td>
<td>Singing for the Shy</td>
<td>Stunning Music from the Farthest Reaches</td>
<td>Swing Guitar</td>
</tr>
<tr>
<td>Abstract Painting</td>
<td>Tai Chi Chuan &amp; Qigong</td>
<td>Songs of the West</td>
<td>Thumb and Thumps</td>
<td><strong>DINNER 5:45 pm</strong></td>
</tr>
<tr>
<td>Anyone Can Draw</td>
<td>Traveling Soles</td>
<td>Tin Whistle II</td>
<td>Understanding the Modes</td>
<td>Evening Events</td>
</tr>
<tr>
<td>Beginning Hammered Dulcimer</td>
<td>Treasures from the Folk Archive</td>
<td>Truth Be Told</td>
<td>Women Song Weavers</td>
<td>6:45—7:45 PM</td>
</tr>
<tr>
<td>Bow Carving</td>
<td>Waitzes from Around the World</td>
<td><strong>Bolded Classes Continue from Period 1</strong></td>
<td>Wordcraft Circle</td>
<td>Art Exhibit &amp; Lectures—Rice Gallery</td>
</tr>
<tr>
<td>Fluidity on Clay</td>
<td>Veterans Initiative</td>
<td>World Village</td>
<td></td>
<td>6:45—7:45 PM</td>
</tr>
<tr>
<td>Color on Metal</td>
<td></td>
<td></td>
<td></td>
<td>Interacial Gospel Choir &amp; Orchestra</td>
</tr>
<tr>
<td>Using Cyberspace ... Family History</td>
<td></td>
<td></td>
<td></td>
<td>6:45—7:45 PM</td>
</tr>
<tr>
<td>Fire, Iron &amp; Hammer</td>
<td></td>
<td></td>
<td></td>
<td>Roots DJ Dancing</td>
</tr>
<tr>
<td>Golf in the Morning</td>
<td></td>
<td></td>
<td></td>
<td>8:00 PM (Monday Only)</td>
</tr>
<tr>
<td>Int/Adv. Hammered Dulcimer</td>
<td></td>
<td></td>
<td></td>
<td>Keynote Lecture—Brian Frosh</td>
</tr>
<tr>
<td>Journal Making</td>
<td></td>
<td></td>
<td></td>
<td>8:00—10:00 PM</td>
</tr>
<tr>
<td>Exploring Felting ... Navajo Churro Wool</td>
<td></td>
<td></td>
<td></td>
<td>Concerts—Alumni Hall Theater</td>
</tr>
<tr>
<td>Open Road Photography</td>
<td></td>
<td></td>
<td></td>
<td>10:00—11:30 PM</td>
</tr>
<tr>
<td>Polymer Clay</td>
<td></td>
<td></td>
<td></td>
<td>Dances—Alumni Hall Theater</td>
</tr>
<tr>
<td>Seat Weaving</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shell Gorgets</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Building and Playing Mountain Dulcimer
See Art of Making Instruments, page 55. ✤ Period 3 & 4 – Slim Harrison, Tom Jolin

Playing Mountain Dulcimer
(Beginning/Novice) The mountain dulcimer is known for its beautiful sound and ease of play. It is a great instrument for those who have always wanted to play a stringed instrument but who may have been wary. This class will begin in the Ionian mode and start with basic strumming across all the strings to enjoy the drone qualities of the instrument. For dulcimer students returning to Common Ground, a new curriculum will be covered this year, building 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, learning the melodies together. ✤ Period 2 ~ Susan Boyer Haley

 Harmonica

Blues Harmonica I: Whooping and Wailing!
Join Rhonda Rucker as she teaches the fundamentals of playing blues on the harmonica. Students will start out learning how to get single, clear notes, then quickly progress to 12-bar blues. Then the class will expand to techniques such as chugging, bending notes, and trills. Rhonda will teach blues riffs and help students begin to improvise. 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 might be helpful. ✤ Period 2 ~ Rhonda Rucker

Blues Harmonica II
(Intermediate/Advanced) Students should be familiar with breathing patterns and be able to play strong single notes. We will review the technique of “bending notes.” These notes not only allow for a more chromatic approach, but they also help us personalize our sound & style. They introduce us to different playing positions as well. The class encourages singing 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). ✤ Period 1 ~ Walter Liniger

 Wind & Free Reed Instruments

Ney
One of the oldest musical instruments still in use, the ney is an end-blown flute that figures prominently in Persian, Turkish, and Arabic music. Depictions of ney players appearing in wall paintings in the Egyptian pyramids and actual neys being found in the excavations at Ur, indicate that the ney has been played continuously for 4,500–5,000 years. Topics covered are: maqam theory; taqsim (improvisation); song forms within the Middle Eastern and North African repertoire; and all aspects of producing a good sound with the correct technique. If you do not have a ney, contact the instructor and he can help you find and purchase one. Email: Hoopoe@ix.netcom.com. ✤ Period 4 ~ Tom Chess with Jon Seligman

Pan Flute Building (Quills)
See Art of Making Instruments, page 55. ✤ Period 5 ~ Barry Sager

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

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

 Piano

Beginning Blues Piano I: Blues, Barrelhouse, and Boogie-Woogie
A class for students who already play some piano but want to learn how to play blues. A step-by-step method leads you through what you need to play, whether as a soloist or as a member of a band. Rhonda shows you some essential left-hand bass patterns as well as right-hand riffs, turnarounds, endings, and cool licks. Some knowledge of the keyboard is required for this class, especially basic major chords and octaves. If in doubt, feel free to email Rhonda at info@sparkyandrhonda.com ✤ Period 1 ~ Rhonda Rucker
Piano II – Blues, Rock & Folk  
(Intermediate) If you already play piano and are ready to get into blues, barrelhouse, boogie-woogie or rock playing, Louie starts with fairly simple rhythm patterns, expanding into solo playing. He systematically builds strength and agility, first in the right hand, then in the left, until you are playing complicated right- and left-hand patterns and are on your way to playing both lead and rhythm piano. He gives hints and pointers about playing in the traditional blues/rock & folk styles, both as a soloist and as a member of a band. Learn how to sing along or accompany a singer while playing some “Band” songs and blues favorites. ❖ Period 3 ~ Professor Louie

---

BAND WORKSHOPS AND JAMS

Beginning Steel Drums  
This class is also offered in Week I. See Percussion, page 23 for a full description. ❖ Period 5 ~ Guy & Sharrie George

Juke Joint Blues  
The blues were born in the juke joints of the rural South. This class is an opportunity for students to learn and share blues repertoire in a nurturing, freewheeling environment. Beginning to intermediate level players with all instruments are welcome. ❖ Period 5 ~ Mike Baytop, Scott Ainslie, Mary Flower, Professor Louie, Walter Liniger, Andy Cohen, Jeremy Wright

Music of “The Band”  
Did you ever want to play in Bob Dylan’s band? Well, now you can! This workshop will feature the music of the legendary group, The Band, and will be led by its co-producer and keyboard player from the 90’s, Professor Louie. Bring your instruments, your voices, and play and sing some of the classics such as “The Night They Drove Old Dixie Down,” “I Shall Be Released,” “The Shape I’m In,” “The Weight” and so many more! ❖ Period 4 ~ Professor Louie, Harry Orlove

Old-Time Banjo Symposium  
See Banjo, page 41. ❖ Period 3 ~ Howie Bursen, Bob Lucas, Bill Vanaver, Andy Cohen

Quebecois Session  
Quebecois (traditional French Canadian) music is composed of a wonderful fiddle, song and dance tradition bearing the same infectious energy as Appalachian old-time music. This is a chance to learn from and play with one of the best Quebecois bands touring today. All are welcome. ❖ Period 5 ~ Réveillons!

---

SINGING, SONGS, SONGWRITING, MUSIC THEORY

Balkan Singing  
Balkan singing styles are drawn from Macedonia, Croatia, Serbia, & Greece, which embody bright vocalizations & rich traditional harmonies. This workshop makes for a beautiful and powerful community gathering. Some of the songs we choose will be based on who attends. Bill Vanaver has been performing Balkan music for 50 years and was the musical accompanist for “The Pennywhistlers” in the early 70s. Livia Drapkin Vanaver was a founding member of “Zenska Pesna,” a women’s village-style Balkan singing group in the late 70s. ❖ Period 2 ~ Bill & Livia Vanaver

Big Song Swap  
This class is also offered during Week I. See description on page 21. ❖ Period 5 ~ Joe Hickerson, Josh Hisle, Pablo Peregrina, Susan Boyer Haley, Ronstadt Generations, Sparky & Rhonda Rucker, Jonathan Gilmore

Canciones de Mi Padre: The Ronstadt Family  
The music and history through an historical context of the old Southwest, Mexico, and its German roots-Michael J., Michael G., and Pete Ronstadt present a musical history of the Ronstadt family dating back to the mid-1800’s with Federico Ronstadt. Follow the grand musical tradition that has been handed down through more than five generations as we explore vast musical styles, including polka, mariachi, huapango, classical, folk, early rock, and the diverse original songwriting of today’s generation. Make sure to bring your instruments and voices as we celebrate family tradition. ❖ Period 4 ~ The Ronstadt Generations Project
Rise Up Singing
Looking for a great way to start your day at Common Ground on the Hill? Join two of folk music's best song leaders in greeting the morning with song. Singers of every level are welcome! ◀ Period 1 ~ Howie Bursen & Susan Boyer Haley

Russian Folk Music from Siberia
The focus of this workshop will be an introduction to Russian folk songs and their history. These folk songs are an integral part of daily life. This music has its roots in centuries of old oral traditional songs and lyrical ballads. The music in the Siberian area of the Southern Altai has many different forms. Learn healing, seasonal, ritual, work songs and more. Through these songs learn the history of the Russian people, the landscape and the character and qualities of the folks living there as well as the ethics and rules of social life. These folk songs are real treasures that have been preserved to date. They can be classified in various genres such as ritual and non-ritual songs. Topics covered will be singing styles, solo singing, harmony singing, duos, trios and quartets and learning new melodies. This class is suitable for male and female voices of all abilities. Come and sing the rich repertoire of traditional folk songs from this region. Song sheets will be provided in Russian with phonetic spellings for English. The class will be taught by two singers who grew up in Novosibirsk, Siberia. Bring your voices for a wonderful learning experience and have some fun! Professor Louie frequently tours, performs and teaches in Russia. He has known Ksenia & Daria for many years and will help facilitate their class. ◀ Period 2 ~ Ksenia Korepanova & Daria Rzhannikova, with Professor Louie

Singalong for Parents and Little Ones
In this class, give your little Common Grounders an afternoon treat and bring them along with you for a fun and silly Singalong with Skye. Singers AND non-singers are welcome here, we’ll let the little ones help us find our big voices! During our time together, we’ll learn and sing a variety of lovable, easy to sing children’s songs. From finger rhymes to ticklers, lullabies and many creatively engaging tunes, you'll come away from this class with a huge range of material to sing with your youngster at home. Infants-5 year olds are welcome, dress comfortably for singing, play along, or just listen. This will be a great class in which to expand your repertoire. ◀ Period 3 ~ Sally Rogers

Singing for the Shy
Sally Rogers has been known to convince a stick to sing! Many people who say they can’t sing remember the very moment that they learned to “shut up and play the drum.” Someone told them their voice was better used for speaking than singing and they never sang again. If you are one of these people and you would like to regain your birthright of freedom; being able to sing your emotions out loud, this class is for you. Sally Rogers will help you find your voice. Be brave! Come sing again! ◀ Period 3 ~ Sally Rogers

Sing Out Loud: Blues Shouting, Soul Singing, Hip Swaying, and Writing
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? Well, the “Sing Out Loud” is your opportunity to learn soul singing techniques in a fun supportive environment. Soul, Blues, Jazz, and Gospel are about freedom; being able to sing your emotions and create your own individual sound beyond the written music. This class will empower anyone who loves singing. You will learn to control your voice and release mentally as well as learn some of the origins of this popular singing style that has influenced the world’s music. You will have an opportunity to write your own song. It’s time to get loose and free in a supportive group singing atmosphere. First timers, old timers, whatever you are, come have some fun! ◀ Period 2 ~ Jonathan Gilmore

Songs and Stories of the West: Buffalo, Eagle and Silver Spur
Join the Ruckers and the Ronstadt Generations Project as they sing songs and tell stories from the glorious western regions of our country. They’ll include both old and new songs as well as stories relating to the West. In addition to celebrating the folk traditions of the European Americans who settled the frontier, the class will include minority contributions. The theme, “Buffalo, Eagle, and Silver Spur,” relates to the African Americans (e.g. the Buffalo Soldiers and Exodusters), the Native Americans who lived there first, and the Hispanic cultures which introduced many of the songs, foods, and clothing associated with the West. In addition, much of our image of the American cowboy arose from the vaquero traditions. Participants will be encouraged to sing, play along, or just listen. This will be a great class in which to expand your repertoire. ◀ Period 3 ~ Sparky & Rhonda Rucker, The Ronstadt Generations Project

Songwriting – Old Forms, New Words
Instructor Bob Lucas's songwriting is informed by a deep knowledge of "old songs" and bluegrass and old-time song forms, as well as a thorough understanding of how the voice carries lyrics to our ears. His songs have been recorded by the likes of Alison Krauss and the New Grass Revival. Join Bob and Mad River Theater songwriter Chris Westhoff in this workshop that will both inspire you and teach you to find the songwriter within yourself. Bring your instrument, paper and pencil, perhaps a recording device, and most of all, your interest in writing a song. Students are encouraged to bring songs they have written, unfinished songs and even fragments of a song idea. ◀ Period 1 ~ Bob Lucas, Chris Westhoff
Traditional Quebecois Music, Song and Culture
From sources such as family heritage, collections and research carried out at the Laval University archives, David Berthiaume will teach his repertoire of French traditional songs covering various topics and many different areas of Quebec. He will also reference the cultural and historical influences that helped shape the style of the traditional music of Quebec, including immigration and interbreeding; canoeing, agriculture and lumber camps; isolation and Catholicism. Needs no familiarity with the language: words of the songs will be typed up and meaning explained. Come listen and sing! Period 2 ~ Réveillons!

Traveling Soles - Songs of the Border
This class is offered during both Weeks I & II. See description on page 22. Period 2 ~ Pablo Peregrina

Understanding the Modes
(Intermediate–Advanced) The familiar do-re-me-fa-so-la-di-do scale is the starting point for six other, but less familiar diatonic scales. Each of these scales begins at a different starting point and defines a mode of the scale. Whether the music is old time, southern Appalachian, Celtic or Chinese, modes are an important musical element. In five days this class will explore the four, most commonly used modes: Ionian, Dorian, Mixolydian and Aeolian. The less common modes of Phrygian, Lydian and Locrian will also be covered. The class will cover what modes are, the scales that define the modes, how modes relate to and interact with each other and what chords work in the modes. Each day a different mode will be examined and a tune or two will be explored. This is a demonstration, and discussion course. Instruments are not required. Period 4 ~ Bill Troxler

Women Song-Weavers: The Fabric of a Changing World
Be prepared to sing, laugh and maybe get a little misty-eyed as we explore a wealth of women's songs you've never heard before! We will dive in to a diverse and eclectic group of women songwriters from Malvina Reynolds to Lady Gaga, Hazel Dickens to Ani DiFranco. We'll listen to and sing songs on different themes each day and discuss what makes them powerful and evocative to us. We'll explore universal songs of mythology, faith, struggle, hope and humor! Period 4 ~ Skye Zentz, Sally Rogers

PERCUSSION

Beginning Steel Drum
This course is also offered during Week I. See full description on page 23. Period 5 ~ Guy & Sharrie George

Bodhran I
This class will teach beginners on the bodhran how create the heartbeat of Celtic music. Topics covered will include: holding the drum, holding the tipper or beater, creating tones, rhythmic patterns of jigs and reels and how to play triplets. Attention will be given to care and maintenance of the head. Demonstration will show how to make an inexpensive drum sound great. Lots of playing time. Students must bring their own drums. Period 2 ~ Frank McGuire

Bodhran II
Learn advanced bodhran techniques from one of the great drummers on the Quebecois music scene. Many sessions are plagued by bodhran players who "over-play." Knowing the tunes you accompany is the key to being "in" the music. This class will take you a long way down the path of being a welcome plus at traditional sessions. Period 4 ~ Jean-François Berthiaume

Bones
Learn to play the bones! Rhythm bones date back almost as far as recorded civilization, are sets of slabs or sticks, held two in each hand, and made to strike each other to make snapping and rolling sounds. Early English and Irish settlers introduced the bones into North America and were used as an accompaniment to jigs and reels. Bones became associated with the music of African-Americans, and grew to be a cornerstone of minstrel shows. Today there is a renewed interest in the bones, and they can be found in a wide spectrum of roots music. This will be a fun class, and participants will have opportunities to play along with live music. Bones may be ordered through the Common Ground office. Period 2 ~ Mike Baytop, Jeremy Wright
Drumming: Steal My Gig! Percussion Accompaniment with Sticks, Hands and Brushes
Develop basic technique and “feel” with drumsticks, hands, fingers, and brushes. Students will learn tasteful accompaniment strategies for small ensemble situations, and also a bit about improvisation within a “drum choir” setting. Since 1969, Bloom has collaborated in thousands of recording and performance dates on percussion and congas throughout the world, with an extensive roster of artists, including Tito Puente and Babatunde Olatunji. He draws upon this range of experience in designing this rhythm and drumming workshop. Bloom’s progressive approach uses “nesting” rhythms that lend themselves to call-and-response and other games, and also to easy mastery by the musical novice. Please bring your percussion instruments before the last day, if you desire specialized coaching on it/them. (Special note for banjo players: that membrane pines for some special attention like this!) Class size is limited to 16.

Period 4 ~ Steve Bloom

DANCE

Intro to Swing Dancing
Folks have been swinging, jiving, and flying for more than 70 years and now it’s your turn. Join Lee Francis and Miranda Wilde ten Broeke as we teach the basics of Lindy and East Coast swing dancing. You’ll learn the basic three-count footwork and some twists and turns to give you a solid foundation to take your skills to any swing dance around. All ages and skill levels are welcome and we will even be demonstrating some techniques for more advanced students later in the week. Bring a partner or find one on the dance floor, either way it’s time to Swing!  Period 5 ~ Lee Francis, IV, Miranda Wilde ten Broeke

Quebecois Traditional Social & Step Dances
Come and learn dances from different areas of Quebec with various patterns of squares, contra and quadrille dances. Step dancing will focus on the basic jig and reel steps and patterns. Students are encouraged to proceed at individual rates and all are welcome. It only requires a willingness to learn and can be enjoyed by everyone.

Period 3 ~ Réveillons!

Roots DJ Dancing
This course is also offered in Week I. See page 24 for a full description. Note: This course is free to fulltime students; an additional $50 for all others.  Period 5 ~ Josh McCardle

World Dance
Over the past 42 years, Bill and Livia Vanaver, along with their Dance & Music Company, The Vanaver Caravan, have been performing and collecting dances from all over the world. They will be teaching a selection of dances from Syria, Morocco, Israel, India, Bulgaria, Macedonia, and Greece, along with a dance from China, Italy and Canada. This class is designed for all levels and for teachers to gather exciting and informative material for their own multi-cultural curriculum. Dance DVDs and information will be given at the end of the week. This class is accompanied by live music with some of CGOTH’s most exquisite musicians.

Period 1 ~ Bill & Livia Vanaver, Miranda Wilde ten Broeke with Jonathan Seligman, Tom Chess, Steve Bloom

HUMAN ARTS

Accupressure & Self Care
See Week 1 for course description. See page 24 for a full description. Limit: 16 students.  Period 4 ~ Greg Padrick

Afternoon Yoga Class
The afternoon yoga class will use Yin Yoga to help you to stretch and relax at the end of your day of classes and gain energy for a lively evening of music and fun. Traditional Chinese Medicine holds that our life force (chi) flows throughout our meridian system contained within our connective tissue (tendons, ligaments, and fascia.) Yin yoga works this energetic system by stretching the connective tissue of the knees, hips, pelvis, and spine, thereby facilitating the flow of chi for our general health. 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. This class is suitable for all levels.

Period 5 ~ Cinda Rierson
**Golf in the Morning**
This activity is offered for nature lovers who enjoy taking long strolls in the woods looking for lost objects. If you would like, your guide, Phil Gallery, will provide tips on how to stay out of the woods and move your ball from tee to hole in as few strokes as possible. If you work and study real hard, after taking this course you may never have to yell "fore" again. Players will meet on the practice green of the college course by nine each morning. Following fifteen minutes or so of short game practice, players will play the college's nine-hole course. Daily costs will be $10 for walking and $20 for riding. In case of rain, the class may relocate to the local driving range. **Note that this is a 2 period class!**

- Periods 1 & 2 ~ Phil Gallery

**Morning Yoga Class**
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 is a series of asanas or yoga poses with emphasis on alignment, coordinated with the breath, to build strength and increase flexibility, self-awareness and ending in deep relaxation to integrate the practice. These classes emphasize precision and body awareness and use props such as blocks and straps to facilitate movement into the poses. Hands-on assists are offered to ensure optimal alignment. Options are offered for beginners and to allow more advanced students to go deeper into the poses.

- McDaniel Lounge, 7:00 AM ~ Cinda Rierson

**Tai Chi Chuan and Qigong (White Crane)**
Tai Chi Chuan, roughly translated as “internal martial arts,” has achieved popularity in China and beyond. It is not uncommon to see Tai Chi practitioners practicing in a park, by a lake, or in a neighborhood on winter mornings or summer evenings. In general, Chinese of all ages engage in this slow and graceful, healthy activity. Tai Chi emphasizes relaxation, concentration on the body parts, tranquility, and harmony of both mind and body. In this course, we will study 16 forms of Tai Chi Chuan, which includes various movements. Tai Chi practitioners move their bodies in a slow, relaxed, and graceful manner through 16 forms, which has proved to have beneficial effects with respect to balance, fall preventions, and non-vertebral fractures, as well as many chronic diseases. White Crane Qigong is especially beneficial to the functions of the lungs. It consists of 8 forms and each form imitates the movements of White Crane. When practiced regularly, one may feel a great sensation of the Qi.

- Period 2 ~ Peter Chen

---

**YOUTH PROGRAMS**

---

**World Village**
This class is also offered in **Week I.** See page 26 for a full description.

- Periods 1-4 ~ Ruth Chamelin, Slim Harrison, Barry Sager and visiting artists

---

**VISUAL ARTS**

Art courses have a limited enrollment, so sign up as soon as possible! Most art courses are designed for persons ages 16 and older, unless otherwise stated. If email addresses are listed, you may contact instructors directly with questions. All materials fees are paid directly to the instructor at the beginning of the class unless otherwise indicated in the class description.

**See individual course descriptions on the Common Ground on the Hill website:**
**WWW.COMMONGROUNDONTHEHILL.ORG FOR DETAILED MATERIALS LISTS AND COLOR EXAMPLES OF WORKS PRODUCED.**
2- Dimensional Arts

Abstract Painting
The focus of this week-long workshop will be on the expressive possibilities of mark-making, color, and symbolism as we investigate the stories of daily life through visual forms. Each session [in studio or outside, weather permitting] will be focused studio work on paper and canvas using a wide range of media. In addition, each class session will culminate with an informal critique/discussion of the work undertaken during the painting session. The instructor will provide canvases, artist papers in various sizes, gesso and acrylic gloss medium, black India ink, charcoal sticks, drawing pencils or graphite stick, glue, utility brushes and other odds and ends. mmunoz@bridgew.edu All levels; limit 16 students ages 16 and older. Please see the Common Ground website for a supply list.  ❖ Periods 1 & 2 ~ Mercedes Nuñez

Anyone Can Draw!
This workshop will teach you how to learn to see as it relates to drawing and will introduce fundamental concepts in composition and developing drawing skills. If you’ve always felt that you have no “talent” or if your talents lie elsewhere, this will be time well spent. If you have been drawing for a while and look to overcome schematic habits or to generally improve your skills, this workshop will also be of benefit. Throughout the week, we will do a series of exercises with a particular focus on the “process” of drawing and learning how to achieve the illusion of form and space. Students should attend every day and participate in the Student Exhibition at the end of the week. All levels; limit 16 students. Please see the Common Ground website for a supply list.  ❖ Periods 1 & 2 ~ Kenneth Batista

Blooming Silks
See Fibre & Wearable Arts for full description, page 55. ❖ Period 5 ~ Carolyn Seabolt

Cell Phone Photography: From the “Selfie” to Artistic Self Expression
Cell phones and tablets are transitioning photography to a new form of image capture. Whether you are an Apple OS or an Android OS user, whether you are a beginning photographer or have years of experience, this class is designed to help you see and be more playful when taking photographs with your phone, tablet, or higher end cameras. By understanding the limits of this new technology, and through easy to master exercises, your skills will be developed to capture an image using better light, focus, and composition. We will explore the particular challenge when composing for Instagram. Alternative camera apps other than the standard camera that comes with your phone or tablet will also be demonstrated. Students will use their own cell phone during class, as well as needing comfortable walking shoes to explore McDaniel’s campus and Westminster. Finally, the knowledge gleaned from this class will help you better understand and use any style camera from a digital point and shoot or a high end DSLR. http://www.walterpcalahan.com All levels; limit 10 students ages 16 and older.  ❖ Periods 3 & 4 ~ Walter Calahan

Collage Art Journaling
Using a 12-page 9” by 12” spiral watercolor pad and a broad variety of materials, students will be encouraged to experiment with form, color, and texture to create their own personal images—and -words art journal. Students should bring any personal materials they wish to use. Repeat students experience new techniques and a deepening sense of color, design, and composition. All students, regardless of experience level, should come away from the class with a sense of pride and exhilaration in their own abilities. riki@rikischneyer.com www.rikischneyer.com. All levels; limit 10 students ages 12 and older; materials fee: $35.  ❖ Periods 3 & 4 ~ Riki Schneyer

Journal Making: From Paper to Book
You are going to create unique and beautiful handmade journals! Learning everything from simple paper marbleizing to how to design and construct your own personal soft and hardcover books, using Japanese stab binding and pamphlet stitches. You can choose to embellish your books with twigs, feathers, beads, your own drawings, photos....whatever you wish. Students are welcome bring their own specialty papers, colored card stock, and embellishments. Basic supplies and tools will be provided by the instructor. All levels; limit 8 students ages 16 and older; materials fee: $20.  ❖ Periods 1 & 2 ~ Shawn Lockhart

Manga
Manga, or Japanese comics, play a huge part in the world’s pop art culture today. Comics are a universal form of storytelling through pictures, but manga has a distinct art style and pattern of storytelling. In this class, students will learn how to compose, draw, ink, and color their own manga page, while learning of the cultural relevance of manga in Japanese culture, and the world stage for art. A very interactive and hands on class, beginner and advanced students welcome. Bring what you have, other supplies will be provided for you including inks and fine brushes for advanced students. Please email me at kaijusensei@gmail.com so I can get a count of what supplies to order. All levels; limit 15 students ages 12 and older; materials fee: $10 (beginners), $15 (advanced students). Please see the Common Ground website for a supply list.  ❖ Periods 3 & 4 ~ Kelsey Wailes
The Open Road
There’s a goldmine of photo opportunities in the small town/rural landscape surrounding the home of Common Ground in Carroll County. Photo instructor Phil Grout knows this place well. 2014 marks Phil’s 44th anniversary traveling these back roads with his camera, photographing slices of life which would otherwise pass us by. It’s hard to tell what Phil and his students will find on the “Open Road,” but it’s certain to be memorable. While hunting unique images of the region, students will gain a better understanding of the basics of photography including exposure, composition and graphic impact. By the end of this five-day session, students will have learned some new tools to sharpen their vision to better see what they’re looking at and to hold onto moments which would otherwise pass them by. This is not a Photoshop course. It is a field course learning the basics of photography and building on shooting skills. Students may use a point-and-shoot digital camera; however, a digital single lens reflex camera is preferred. Photography students will be expected to get their images printed at several nearby locations and share their work with fellow students. For a YouTube video of the 2010 Open Road Class go to: http://www.youtube.com/watch?v=-PjyeP8arpc All levels; limit 8 students ages 16 and older.   Periods 1 & 2 ~ Phil Grout

Painting from a Talking Spirit
Through Native American stories and lively discussions of culture, traditions and history we will discover the Spirits that guide each of us and then communicate through our painting. By identifying our own strengths and the relationship of our Spirit we can then channel that positive energy into creativity. Fine Art and commercial techniques, materials, styles and design discussions will heighten your skills and appreciation. Students should bring: acrylics, gouache, brushes, paper and "sense of humor." This is all about COMMUNICATION so send questions, littlebearfink@wildblue.net. All levels; limit 10 students ages 16 and older.  Periods 3 & 4 ~ Bobbi Little Bear

Painting with Pastels: Nature and Wildlife
Learn to take traditional pastel techniques and make them your own. This hands-on class will introduce soft pastels and a variety of papers, sanded, cotton rag and hand-made. Learn to use a reductive process of painting on cotton rag paper, direct painting on sanded paper and alternative papers such as hand-made papers. Individual attention is given to each student along with class demonstrations. Learn tips and tricks to add color, work with underpainting and adding details to works inspired by nature. Projects will include working inside, optional outside, using photographs or real objects these methods are designed. http://www.lindaharrisonparsons.com All levels; limit 16 students ages 16 and older.  Periods 3 & 4 ~ Linda Harrison-Parsons

Stained Glass Sun Catchers
This course is also offered in Week I. See full description on page 27.   Period 5 ~ Ragtime

Using Cyberspace to Launch Your Own Family History/ Living Story
In this hands-on, self-paced class, photographic storyteller Denise Barnes Warfield will give you the information, steps and skills necessary to create a vibrant, expandable, multimedia family history. Using digital equipment, software, scanners and cyberspace, Denise will walk you through each step of the process and answer your questions. Students will plan, set up and organize their own family history project using their own photos, videos, documents and anecdotes. Through the miracle of cyber space & storage, you will be able to share with family members anywhere in the world, and continue the project for generations to come. At the end of the week, you will have your Family History Cyber Project set up, and you will have the confidence and skills necessary to share the process with your family, so that they too, can carry on your family’s story. In this weeklong workshop, Denise will help you learn how to organize, scan and save your family pictures, videos and documents in cyberspace. All levels; limit 12 students ages 16 and older.   Periods 1 & 2 ~ Denise Warfield

“Writing” Pithoras
Pithora painting is a traditional art among the Rathvas, an indigenous (adivasi or “tribal”) community in eastern Gujarat, India. It is painted on the interior walls of houses by lakharas (literally, “writers”) in fulfillment of a religious vow, most often taken because of an illness in the family, and dedicated in a ceremony in which various dev ("gods"), including those in the painting, manifest themselves through the person of a badvo ("shaman"). Today Pithoras are also being made on cloth and, for better or worse, are beginning to enter the international art market. In this class, two lakharas, Haribhai Rathva (Malaja village) and Parveshbhai Rathva (originally from Kavant taluka, now living in Ahmedabad), will teach the art of Pithora painting. In the process of making their own Pithoras, students will learn by doing how to prepare the cloth, make brushes from bamboo, prepare the colors in banana-leaf bowls, cut templates for the most important figures, and dispose, draw and paint all of the figures, sacred and profane, that traditionally populate Pithora paintings. These figures represent key elements of traditional Rathva life. Haribhai and Parveshbhai speak little to no English, so they will be assisted by Arjun Rathva, Professor of English at M.C. Rathva Arts College in Pavi-Jetpur, Gujarat.   Periods 1 & 2 ~ Arjun Rathva, Haribhai Rathva and Parveshbhai Rathva, with Gregory Alles, Facilitator
3-Dimensional Arts

Color on Metal
Would you like to add color and texture to your jewelry and metalwork? Explore color through the use of traditional and alternative methods of color on metal including patinas, resin, image transfer, and color pencil. In this class we will experiment with color and texture as a means of surface enrichment and personal expression. Students can expect to create pendants or earrings using a variety of color techniques. **Students should bring:** color images that you would like to incorporate in a jewelry piece, wet/dry sandpaper (220,320,400,600). If you have a jeweler’s saw, files, and needle files, please bring them along. The instructor will have tools available for student use if necessary. Instructor will supply: 22 gauge copper or brass sheet, Prismacolor pencils (assorted colors), 2 ton epoxy resin, copper tubing, and Image transfer paper. kathryn_osgood@albemarle.edu All levels; limit 8 students ages 16 and older; materials fee: $20.

Fire, Iron, and a Hammer - Blacksmithing at Common Ground
Blacksmithing for new and returning students who wish to experience the joy of moving hot metal into new shapes. It was the ability to shape iron and steel that brought us to the modern world. Art, tools and artful tools are all the products of those who forge iron and steel. Beginning students will learn hot forging methods, bending, twisting, splitting and welding in the forge by making several useful items. Advanced students will have the opportunity to design their own projects to further and refresh skills already learned. All classes will be taught at the blacksmith shop at the Farm Museum. **Long pants and closed shoes are required. No shorts or sandals.** All levels; limit 8 students ages 16 and older; materials fee: $50 (covers coal, steel, consumables and the use of the blacksmith school equipment).

Fluidity on Clay – Marbled Slipware Making
Slip, a liquid clay, has many uses in ceramics. This course will focus on its use for surface decoration on thin slabs. Once decorated, these slabs can be used creatively to make flatware such as plates, tiles or wall hangings, rolled into cylinders for cups and other forms, or cut and assembled and shaped in whatever other ways the artists choose. The method to be explored is described in an article called "Wet Slip Inlay," published by the instructor, Robert Strasser, in Ceramics Monthly’s September 2013 issue. It consists of applying homogenized liquid slips to flat surfaces in patterns using trailers, and then altering the patterns to get marbling, and/or shaking them to stretch out the patterns into designs very difficult to get using any other technique. Variations on traditional feathering patterns will also be demonstrated. This course will have a narrow focus in order to get the work completed in the short time frame. Difficulty level is beginning to intermediate. Work in wet clay will begin the first day and finish by Wednesday in order to dry in time for glaze application and firing. The goal will be to make one to 12 pieces of red ware using a palette of one clay body and three slips - light, medium and dark, and a low fire (cone 04) clear glaze. **All necessary tools will be provided, but the instructor asks that students bring their own slip trailers if they have access to them and a third of a yard of scrap fabric such as old sheets or clothing that can be cut up to use in the process.** robertcs11@hotmail.com All levels; limit 12 students ages 16 and older; materials fee: $30 (covers all materials to make up to three square feet of stock to shape into finished work. 

Hammering Metal into Three Dimensional Forms
Repoussé is an ancient metalsmithing technique used to sculpt three dimensional forms by hammering. Students should arrive with patterns of flowers, leaves, shells, or animals they will transform in sterling, copper or brass. Students will choose the function of each piece: pendant, earrings, bracelet, belt buckle, wall sculpture, mobile etc. Pattern making, beading, sawing, soldering and other skills will be explored as the sculptures emerge. lvanhart@mcdaniel.edu All levels (previous experience is appreciated but not required); limit 8 students ages 16 and older; materials fee: bring your own metal and tools OR pay a $10 lab fee to use tools provided, and buy metals wholesale from the instructor.

Wheel Throwing
In this courses wheel throwers of all ability levels will be reconnected to the techniques and skills needed to produce one-of-a-kind forms. Beginners will learn the importance of wedging, centering, and basic shop etiquette. Students will learn about the tools and techniques needed to further enrich their experiences in the clay world. Intermediate and advanced students will be encouraged to venture out of their comfort zones and attempt new forms and techniques. Advanced students will be faced with issues of form, trimming, lids, and conceptual development applying to place, time and message for the vessels. Some of the vessels produced in this course will be cylinders, bowls and jars. Techniques for lids and handle creation will be covered in detail. Functional or non-functional work will be left to the creator’s discretion. We will be using stoneware clay and food-safe glazes. jeremy@wrightdesigns.com All levels; limit 12 students, ages 16 and older. Materials fee $20.00. 

Periods 1 & 2 ~ Jeremy Wright

Periods 3 & 4 ~ Linda Van Hart

Periods 1 & 2 ~ Robert Strasser
The Art of Making Musical Instruments

Building and Playing Mountain Dulcimer
Participants will construct a straight sided trapezoidal wooden mountain dulcimer made with a lovely African mahogany top/sugar maple back. The mahogany has a rich orange color. Builders will cut, rasp, sand, glue and fret materials that have been slightly worked to allow the project to be completed in one week. The mountain dulcimer will have four strings and use mechanical tuners, which the builders will install. All tools and materials are provided as part of the fee. This course is mainly construction, but loaner dulcimers are available to learn how to play, while students work on their mountain dulcimers. All levels; limit 8 students ages 16 and older; materials fee: $55.  ❖ Periods 3 & 4 ~ Tom Jolin, Slim Harrison

Pan Flute Building (Quills)
In this class each student will build his/her own thirteen tone pan flute. These flutes will be in the key of “C” running from G to E. The focus of this workshop is listening and becoming aware of the process of tuning. While building the flute students develop the rudimentary skills needed to play them. No previous experience is required. sagerbarry33@gmail.com All levels; limit 10 students ages 12 and older; materials fee: $25.  ❖ Period 5 ~ Barry Sager

Fibre and Wearable Arts

Adventures in Glass Beadmaking II
This is an intermediate course in glass beadmaking for students who want to improve and advance their skills and knowledge. This class is limited to students who have made beads within the last three years and can comfortably light a torch and make a round bead. Students should expect to increase their beadmaking repertoire to include a variety of bead shapes, decoration with metals, surface application, hollow bead forms and stringer work. Studio safety and an overview of materials will be included, as well as lively discussion while we work. Students will come to class equipped with: 2-3 MAPP gas canisters (available in the plumbing department at Lowe’s and Home Depot). Hot Head torches and tools will be provided by the instructor. When you develop heat control, a new world of bead styles opens up for you! ngelsinger@gmail.com (410) 259-0518 All levels; limit 8 students ages 16 and older; materials fee: $20 (additional materials at cost).  ❖ Periods 3 & 4 ~ Nolly Gelsinger

Blooming Silks
Silk is a natural fabric that has inspired artists throughout history, dating back 4000 years to China. Over the millennia the art of silk decoration has developed into a complex craft, using techniques that have been passed down through the generations in many cultures. Silk is created from the cocoons of the Bombyx mori moth which eats a diet consisting solely of the leaves of the white mulberry tree. Silk is the perfect fabric for natural dyeing, and can be used for personal adornment and home accents. In this class we will explore the many different types of silk available in today’s marketplace, different types of dyes used for decoration, and working with the gutta serra resist, and watercolor technique. The theme for this class is “Flowers.” Students should bring several drawings of flowers that will fit a piece of silk 14” x 14”. Your finished silk painting will become a pillow. cattracksstudio@aol.com All levels; limit 8 students ages 18 and older; materials fee: $30.  ❖ Period 5 ~ Carolyn Seabolt

Polymer Clay – From Nature to Bling
Students will learn a variety of techniques for handling this versatile medium, combined with continuing emphasis on principles of design. This year’s class will focus on inspirations and techniques found in the world around us. Although the emphasis of the course is on jewelry; functional objects, wall art, and other projects which teachers can use in their classrooms will be included. Techniques for beginners and advanced students include basic conditioning, color mixing, gradient blends, pearlescent and translucent clays, textures, stamps and impressions, millefiori, mokume gane, surface embellishments, and inclusions. Returning or advanced students may choose face canes, landscape canes, vessel construction, or other projects and should email the instructor about their preferences. Students may wish to bring a shallow box such as a shirt or sweater gift box in order to contain work in progress. Also, they may bring items to cover with polymer, such as small glass vases or small bottles, smooth wood frames, metal tins, amber colored medicine bottles or metal water bottles. Students who already work in jewelry may prefer to bring their own pliers and other jewelry tools. Please email lenora@lenorastudio.com if you are bringing your own materials. All levels; limit 9 students ages 16 and older; materials fee: $25 (waived for students who wish to provide ALL of their own materials and tools). Please see the Common Ground website for a supply list.  ❖ Periods 1 & 2 ~ Lenora Kandiner
Seat Weaving with Shaker Tape
Students will use shataple to weave a seat on a stool (frame provided). For a second project, each student should bring a chair/stool of their 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 as you desire. Fast weavers may be able to begin a third project (materials not included in fee). **Students must bring:** 2-1” or 2” spring clamps (like spring clothespins only larger/stronger), large long flat-headed screwdriver, sharp scissors, tape measure, felt-tip marker, clothespins, heavy sewing needle, thimble, needle-nose pliers (extra tools and supplies will be available for purchase). **NOTE:** Instructor can pre-order a chair/stool and for the second or third project if requested by May 5. Please call or email jpsmaggie@yahoo.com or 410-346-6617 to pre-order and to request specific colors. All levels; limited to 12 students ages 12 and older; materials fee: $66. ✤ **Periods 1 & 2 ~ Joyce Schaum**

Reuse, Repurpose, Refashion
Join the newest trend in fashion by recreating clothing from up-cycled materials. Give new life to cast-off goods from thrift stores, yard sales or your own closet and keep wear-worthy textiles out of landfills. Class activities include cutting and rejoining apparel components, layering and embellishing anything from sweaters, t-shirts, skirts, men’s shirts and bedding. Materials provided include miscellaneous fabrics, notions, trims and decorations. We’ll start with the ever-versatile t-shirt and let the creative juices take us from there. expresssew@comcast.net All levels; limit 12 students ages 16 and older; materials fee: $25. Please see the Common Ground website for a supply list. ✤ **Periods 3 & 4 ~ Sheila Zent**

Spinning
Fiber from sheep, goats, alpaca and rabbits is truly sustainable and renewable. From ultrathin lace weight to bulky novelty, yarn made by hand is unique and special. Students will learn how to select wool and mohair (needles, thread, wax, glue) and measuring and cutting tools necessary to be able to use this technique to bead around ANY tubular item, regardless of its size. Suggested uses include garments, accessories and rejoining apparel components, layering and embellishing anything from sweaters, t-shirts, skirts, men’s shirts and bedding. Materials provided include miscellaneous fabrics, notions, trims and decorations. We’ll start with the ever-versatile t-shirt and let the creative juices take us from there. expresssew@comcast.net All levels; limit 12 students ages 16 and older; materials fee: $25. Please see the Common Ground website for a supply list. ✤ **Periods 3 & 4 ~ Lisa Check**

Wearable Art Coats
The key concept of this class is ‘taking art off the wall and onto the moving body.’ Students have the opportunity to combine some or all of their fabric and ornament treasures into a fanciful designer coat. Students may further personalize the coat by adding hand or machine embroidery or other fancy stitches. Students will create a wearable art coat using one of 3 patterns from the Dana Marie Design Co. http://www.danamarie.com/general/whats_new.htm (1022 Kowloon Coat or 1002 To Dye For Duster or 1007 Kimono Jacket & Vest) Each student will purchase one of these patterns and create a muslin version of that chosen pattern before the first class. Students will have self-selected their main fabric fashions and fabrics, if desired, a Mola or batik painting as a center piece for the center back. Students will learn to affix fabrics to a foundation muslin, creating a jacket that is then decorated with embroidery, paint, trims, decorative stitching, beads and other embellishments. Bring your sewing machine! (843) 259-8108. Intermediate level; limit 12 students ages 16 and older. Please see the Common Ground website for a supply list. ✤ **Periods 1 & 2 ~ Cookie Washington**

Traditional & Native Skills

Beading, Gourd Stitch
This class covers the 3 Drop – Even Count – Tubular - Gourd Stitch Beading Technique. The class project will be a trekking pole/cane/walking stick. I’ve published an eBook on this technique that includes easy-to-follow step-by-step instructions accompanied by many full color photographs. The eBook will be included in the class fee. The student will learn the 3 steps necessary to be able to use this technique to bead around ANY tubular item, regardless of its size. Suggested uses in addition to the walking stick or cane would be a flashlight or key fob. Materials (leather and beads) and supplies (needles, thread, wax, glue) and measuring and cutting tools will be provided by the Instructor. **Students will need to bring:** a Trekking Pole/Cane/Walking Stick to bead around. All levels; limit 15 students ages 14 and older (ages 12 & 13 with an adult family member in the class also); materials fee: $35 (additional supplies available at cost). ✤ **Periods 3 & 4 ~ Donna Wiggins**

Bowl Carving with Hand Tools
This class will teach you how to use hand tools to carve a wooden bowl. In the shade of the coffee trees at the grove studio, we will shape wood with hatchets, adzes, gouges and scrapers to create a bowl out of cherry, walnut or maple wood. Proper use of hand tools, safety, and how to maintain sharp tools will be shared. Using wood directly from the tree, as opposed to buying kiln dried lumber, will be discussed. Carving wood can be very therapeutic. Working without the din of motorized power tools allows the body to relax and find the rhythm of working with your hands. All levels; limit 8 students ages 16 and older; materials fee: $5. ✤ **Periods 1 & 2 ~ Ken Koons**
Common Ground on the Grill
This course is also offered in Week I. See full description on page 31.  
Period 5 ~ Sheldon Browder, Gwen Handler, Ted McNett

The Dugout Canoe Project
This course is also offered in Week I. See full description on page 10.  
Periods 1-4, work continues on the canoe; Period 5 (lecture) ~ Ken Koons and Charlie Billie

Exploring Felting Using Navajo Churo Wool II
Students will continue to increase their skills with the wet and dry felting techniques learned in the basic class. With their instructor’s guidance they will explore more complicated projects and have the opportunity to design and create works of art. **NOTE:** The materials fee includes hand-gathered churo wool shipped from the Navajo Nation specifically for this class. The length and processing of the churo fiber is different than normal commercial wools or acrylic fibers. Students will be able to purchase additional churo wool and other unique supplies as needed from the instructor. **A special note to teachers** who hope to use these techniques in their classes: you are encouraged to experiment with other more readily available quality wools and acrylics BEFORE trying these techniques with your students. **NOTE:** The materials fee includes hand-gathered churo wool shipped from the Navajo Nation specifically for this class. The length and processing of the churo fiber is different than normal commercial wools or acrylic fibers. Students will be able to purchase additional churo wool and other unique supplies as needed from the instructor. **A special note to teachers** who hope to use these techniques in their classes: you are encouraged to experiment with other more readily available quality wools and acrylics BEFORE trying these techniques with your students. roykady@dinenwoven.com All levels; limit 10 students ages 16 and older; materials fee: $100.00 (covers a selection of wool, beads, threads, dry felting needles and all other consumables).  
Periods 1 & 2 ~ Roy Kady

Having Your Way with Fire
This course is also offered in Week I. See full description on page 32.  
Period 4 ~ Sheldon Browder, Gwen Handler, and Ted McNett

Shell Gorgets: Icons of Ancient America
Students will develop personal symbolic designs based on historic Native American symbols and ceremony to carve into the surface of shells using hand and power tools. The instructor will help each student discover an appropriate design to express your own being. Spiders, birds, serpents, mystical beings, heavenly patterns: which will grace your carved treasure? To defray costs, students may bring their own flexible shaft and dental burrs and buffs, dremel tool with dental burrs and buffs, and dust masks or respirators. tillrod@gmail.com All levels; limit 6 students ages 16 and older; materials fee $40 (cash only). The materials fee covers supplies and protection masks and can vary depending on student choice of shell, and need for instructor supplied tools.  
Periods 1 & 2 ~ Robin Tillery
Patricio Acevedo specializes in Latin American stringed instruments such as the Andean charango, the Venezuelan cuatro, the Brazilian cavaquinho, and the Colombian tiple. He currently teaches Music Theory at the Creative Arts High School in Camden, N.J. Patricio is a founding member of Philadelphia groups Páramo (Chilean nueva canción) and Alô Brasil (Brazilian carnaval). (TW1: Brazilian Percussion Ensemble; Brazilian Guitar & Song)


Jumoke Ajanku (See Sankofa Dance Theater) (TW1: African Drumming; African Dance)

Kibibi Ajanku (See Sankofa Dance Theater) (TW1: African Dance)

Alexey Aleksandrov’s ethno-jazz project, Shake, which won prizes at international jazz festivals and won the Ethno-Music Prize The Gold Iria (July, 2010). Alexey tours extensively and performs with the ensemble of artist and sound producer Aleksandr Zavolokin Vechorka. (TW2: Learn Traditional String Instruments from Russia)

Jeanne Allert, Founder and Executive Director of Samaritan Women, is an international public speaker, technical trainer, industry author, and has served as adjunct faculty for several universities. Jeanne holds a Bachelors in English, a Masters of Education and is pursuing a second masters in Divinity specializing in Urban Ministry. She is also on the Board of Advisors for the Abolition International Shelter Association. (TW2: Human Trafficking in the United States; Search for Common Ground)

Gregory Alles teaches in the areas of Hinduism, Buddhism, and methods and theories in the study of religions. Twice a Fulbright research scholar in India, his current research interests focus on adivasis (indigenous people) in western India. A past president of the North American Association for the Study of Religions, he co-edits, with Olav Hammer (Odense), Numen, the journal of the International Association for the History of Religions. (TW2: “Writing” Pithoras; Religion & Culture in Tribal India)

Michael Atherton is a musician and recording engineer based in Trego, Montana. He recently retired from a 20-year career teaching public school music and maintains a busy recording and performing schedule and is the recording engineer at Common Ground on the Hill. (TW1: Recording Your Music; TW2: Radio Production)

Randy Barrett is a fixture in the Washington, DC, bluegrass scene as a singer, songwriter and multi-instrumentalist. Randy appears regularly as a member of the band Mama Tried, with Dede Wyland. Randy is also president of the DC Bluegrass Union, a non-profit dedicated to promoting bluegrass music in the greater Washington area. (TW1: Bluegrass Banjo I)

Kenneth Batista is Associate Professor in the Studio Arts Department at the University of Pittsburgh. He also produces and hosts a specialty show on WYEP 91.3 FM in Pittsburgh called An American Sampler which streams live every Sunday evening from 5:00-7:00 (eastern) at www.wyep.org. (TW2: Anyone Can Draw)

Mike Baytop is the Director of the Archie Edwards Blues Foundation, plays blues harmonica, bones and guitar, and has been a central figure in the acoustic blues scene in Washington D.C. for several years. He and the Archie Edwards Blues Foundation were recipients of the 2013 Robert H. Chambers Award for Excellence in the Traditional Arts. (TW2: Bones; Juke Joint Blues)
Jean-François Berthiaume (See Réveillons!)  (TW2: Quebec Traditional Social & Step dances; Traditional Quebec Music, Song & Culture; Quebec Session; Bodhran II)

David Berthiaume (See Réveillons!)  (TW2: Quebec Traditional Social & Step Dances; Traditional Quebec Music, Song & Culture; Quebec Session)

Charlie Billie is a member of the American Indian Florida Seminole tribe and the Muskogee Pine Arbor Tribal Town. Charlie is studying to become a leader of ceremony and a ceremonial dance leader. He is the great-grandson of the well-known Seminole Maker of Medicine Josie Billie who aided ethnomusicologist Francis Densmore in her study of Seminole music in the early 1900s. (TW1 & 2: Dugout Canoe)

Susan Ruddick Bloom uses alternative photographic processes and digital manipulation. She is a professor and former Chair of the Department of Art and Art History at McDaniel College. Her book, Digital Collage and Painting, has been translated into Chinese and Russian. Sue is also the author of Digital Painting in Photoshop. Her work may be viewed at www.suebloom.com. (TW1: Digital Painting with Your Photographs)

Steve Bloom has performed and recorded in Europe, the Middle East, Africa and throughout North and South America. Steve received initiation from elder bata masters to play Cuban fundamento. He co-founded the Dance Place, is the director of Havana Select, an Afro-Cuban folkloric music and dance ensemble, and co-director of the SAMA Ensemble, a Persian Percussion and Vocal group. (TW2: Drumming; World Dance)

AJ Blye studied with Senior Level Iyengar teachers John Schumacker and Joan White. Her mission is to help anyone (at any age) who is interested in yoga to begin and continue their journey for any or all reasons that motivate them to learn, practice and grow. (TW1: Morning Yoga; Afternoon Yoga)

A.J. Bodnar (See Liza & A.J.)  (TW1: Melodica I; Melodica II; Rise Up Singing; Folk Dancing; Gospel Choir)

Bryan Bowers was inducted into Frets Magazine’s First Gallery of the Greats after five years of winning the stringed instrument, open category of the magazine’s readers’ poll. In 1993, Bryan was inducted into the Autoharp Hall of Fame as the first living member. (TW1: Autoharp; Performance; Masterclass of Roots; Big Song Swap)

Roman Branberger works as a business consultant, soft skill trainer, facilitator and coach. His background as a Quaker interested in peace issues led to close cooperation with Berne Weiss and involvement in Imagining the World without War workshops. He currently lives in Prague, Czech Republic. (TW1 & 2: Imagining the World without War)

Pat Brodowski, a former historian/educator at the Carroll County Farm Museum, now offers natural dye workshops to fiber arts groups in the Charlottesville, VA, area and at Thomas Jefferson’s Monticello, where she is the Heirloom Vegetable Specialist and a vegetable gardener. Pat offers sessions at Monticello on making wreaths, swags and other botanical architectural adornment. (TW1: Natural Dyes)

Sheldon Browder moved to Newbern, NC, in 1985 and established a blacksmith program at Tryon Palace. In 1993, he went to work in the public blacksmith shop at Colonial Williamsburg where he earned his journeyman papers under former Master Blacksmith, Peter Ross. He is also involved in recreating early processes of smelting iron from iron ore. (TW1 & 2: Having Your Way with Fire; Common Ground on the Grill. TW2: Fire, Iron & Hammer)

Cheyenne Brown is a Scottish-based Celtic harpist who teaches and performs across Europe and North America with a variety of bands. Originally from Alaska, she combines American and Scottish styles and repertoires. She teaches regularly in Scotland, Holland and Germany and likes inspiring with fun! www.cheyenneharp.com (TW2: Beautiful Slow Airs; Waltzes from Around the World)

Howie Bursen Chicago Magazine said, "Stunning guitar arrangement... easily one of the finest banjo players ever heard" while Frets magazine said, "He has the ability to dazzle audiences with displays of virtuosity and instrumental cuts on his album contain some of the most intricate clawhammer banjo work ever recorded." Pete Seeger, Arlo Guthrie, Holly Near and others have recorded Howie's songs www.sallyrogers.com/howie (TW2: Beginning Guitar; Beyond Beginning Guitar; OT Banjo Symposium; Rise Up Singing)

Walter Calahan’s photography has appeared in hundreds of magazines, including National Geographic Society, Tim, Smithsonian and Vanity Fair. General Electric, Harvard Business School, and more have asked him to illustrate their publications and advertisements. He teaches photography at Stevenson University and McDaniel College. http://www.walterpcalahan.com (TW2: Cell Phone Photography)
Rob Caswell is a multi-instrumentalist, songwriter, and teacher. He spent several years as intern and then staff member at CGOTH, soaking up the styles and nuances of various genres of roots music and performed with Walt Michael & Co. in the United States and Europe. (TW1: Gourd Banjo 101)

Diana Cervantes was born in Mexico but moved to the United States at the age of four. Highly influenced by her mother, Cristina Huertas, and brother, Eddie Cervantes, and growing up in a Hispanic community, she has learned to master several types of styles such as Bachata, Merengue, Salsa, and Cumbia. (TW1: Latin Dance)

Ruth Chamelin has served as chairman of the Maryland Ag Land Preservation Foundation for Carroll County, school representative for the Carroll County Education Association, and co-chair of the School Improvement team as well as many other leadership positions in the community including church, 4-H, and school activities. (TW1 & 2: World Village)

Lisa Check is the owner of Flying Goat Farm raising fine wool sheep and Angora goats. She has been a fiber artist over 30 years and a fiber farmer for nearly 10 years. She teaches spinning, weaving, dyeing and knitting workshops for such groups as Spectrum Dye Study Group, Southern California Handweavers Guild, and Seaside Weavers. www.flyinggoatfarm.com (TW2: Spinning)

Peter Chen was born in China. He is currently a board member of Tai Chi Friends Club of Greater Washington and participates in various Tai Chi events in the Greater Washington DC region. (TW1: Tai Chi Fans and Qigong; TW2: Tai Chi Chuan and Qigong)

Tom Chess is a multi-instrumentalist/improviser/composer. He plays reeds, western flute, Arabic/Turkish ney flute, oud, and guitar. He also has a history of using electronics/sampling/live-sampling/loops/fx. He has studied Middle/Near Eastern and West African music, spending time in West Africa playing and performing. He has studied with Bassam Saba, Omer Ergoduglar, Tidiani Bangoura, Abdul Aziz Tourè and Mohammad Camarra. (TW2: Oud; Ney; World Dance)

Andy Cohen, sings the songs that present day traditions were built upon, with a special focus on "Piedmont" style country blues. He is a student of Rev. Gary Davis. He is also a musicologist of sorts, teaching workshops on how music theory applies to the picking of Rev. Gary Davis. He recently received several Lifetime Achievement awards. (TW2: Acoustic Blues Guitar & Song; OT Banjo Symposium; Juke Joint Blues)

Daniel R. Collins is an award-winning filmmaker, founder of an independent media production company (Dan Collins Media, L.L.C.), and the director of development and outreach for the Delaware-based non-profit media initiative, Hearts and Minds Film. Dan is also an actively performing musician and published poet, currently based in Philadelphia. www.teleduction.com www.heartsandmindsfilm.org (TW1: Hearts and Minds Film; Songwriting; Big Song Swap)

Charles Collyer and Pamela Zappardino are nonviolence educators, authors and trainers with a long history of activism. They studied and continue to work with Dr. Bernard LaFayette, who was a member of Martin Luther King, Jr.'s executive staff, and is today's principal spokesperson for Kingian nonviolence. Charlie plays "bad guitar" and teaches at the University of Rhode Island, where he co-founded the Center for Nonviolence and Peace Studies. A photographer and art critic, Pam is the president of PlanWorks Consulting, a nonviolence educator, and is on the board of directors of Common Ground on the Hill. Charlie and Pam co-founded and serve as Directors of the Ira and Mary Zepp Center for Nonviolence and Peace Education at Common Ground. (TW1 & 2: Nonviolent Problem-Solving)

Dudley Connell is a multi-instrumentalist/impresario/composer. He plays reeds, western flute, Arabic/Turkish ney flute, oud, and guitar. He also has a history of using electronics/sampling/live-sampling/loops/fx. He has studied Middle/Near Eastern and West African music, spending time in West Africa playing and performing. He has studied with Bassam Saba, Omer Ergoduglar, Tidiani Bangoura, Abdul Aziz Tourè and Mohammad Camarra. (TW2: Oud; Ney; World Dance)

Melissa de Jesús Contreras has coordinated programs such as Mis Quince Años, Una Taza de Café, Baby Think It Over, Spanish for Native Speakers, and Language of Music. She has also worked closely with VIDA Charter School which offers dual immersion bilingual education in Gettysburg. She is currently a graduate student at Millersville University. (TW1: Learning Spanish)

Jaime Cooper graduated from Pennsylvania State University with a master's degree in genetics and then decided to pursue art full time. Her science training has given her a great understanding of the natural world and she likes to place people into context and tell a story with her paintings. (TW1: Ancestor Portrait Painting in Oils)

Nick Corso is a wood firing potter based in Baltimore County, Maryland. Nick has been working in clay for 15 years, firing his wood fired pottery kiln for 9 years. After college, Nick attended a kiln building class at Penland School of Crafts in 2004 and returned home inspired to build his own wood fired kiln. (TW1: Creativity with Clay & Wood Firing)
Ann Lyneah Curtis, discovered the Life Casting arts while attending college in 1979. Ann now travels from coast to coast offering custom orders of face and body castings.  www.lifecasting.net  (TW1: Life Casting - Memory Boxes)

C. Randall Daniels (See Sakim)

Jaclyn Davidson is a nationally renowned jeweler and artist, specializing in sculptural elements using bold combinations of materials and colors that are visually compelling. Honoring her craft for over 30 years, Jaclyn has had many public and private showings, and her work resides in galleries across the country. She participates in notable shows such as The American Crafts Council and SOFA.  www.jaclyndavidson.com  (TW1: Designing Drapery for Soft Bodies in Hard Metals)

Guy Davis has some Blind Willie McTell and some Fats Waller, some Buddy Guy and some Taj Mahal. He's got some Zora Neale Hurston, some Garrison Keillor, and some Ossie (his father) and Laura (his grandmother) Davis. He's a musician, composer, actor, director, and writer but most importantly, Guy Davis is a bluesman. "It's difficult to know where to begin with NYC bluesman Guy Davis. Davis makes the term multi-talented woefully inadequate." Icon Magazine His most recent album, Juba Dance, topped charts and was nominated for Best Acoustic Blues Album by the Blues Foundation.  www.guydavis.com  (Festival Headliner)

Liza DiSavino (See Liza & A.J.)  (TW1: Tin Whistle I; Rise Up Singing; Folk Dancing; Gospel Choir)

Alice Chase Dorsey is a pianist, keyboard player and organist who has played for a number of churches in Baltimore and the Voices of Freedom choir at Social Security in Baltimore. Since 1987, Alice has accompanied her daughters, the Sisters in Harmony, anchored by Shelley Ensor. Alice is the pianist for the McDaniel College Gospel Choir.  (TW2: Gospel Choir)

F. Kirk Dreier is a park naturalist and Director of Baltimore County Department of Recreation and Parks, Marshy Point Nature Center. Kirk has been practicing primitive technology for 30 years. Dr. Errett Callahan was his first teacher and taught Kirk the fundamentals of how stone fractures and why. Finally, repetition and practice and hundreds of pounds of stone later, Kirk Dreier reached the level of proficiency that he now shares with others.  (TW1: Primitive Skills)

Jeri Eaton is a Guild Certified Feldenkrais Practitioner® who enjoys introducing people to the discoveries of their own bodies and minds that is possible with the Feldenkrais Method®. She teaches group classes and gives individual lessons to a wide range of individuals from children to movement-impaired seniors, helping them regain their natural ability to move with ease and grace.  (TW1: Feldenkrais)

Leo Eaton Emmy award-winning filmmaker Leo Eaton has produced, directed and written documentary and dramatic television and film in Europe and the U.S. for more than 3 decades, and been honored with most of television's top awards. He's produced for PBS, A&E, National Geographic, Discovery, the Outdoor Life Network, BBC-TV, and many other international television networks. His latest 6-hour series, Sacred Journeys, will receive its initial primetime broadcast by PBS across the US in July & August, 2014.  (TW1: Keynote Lecture; Sacred Journeys; Search for Common Ground)

Don Elmes provides classes, seminars, and workshops in photography and framing both for art students at Southwest Virginia Community College and for entrepreneurs and artisans in his region. As a member of 'Round the Mountain', he exhibits and displays his photographic works at Heartwood in Abingdon, Virginia, and at the Appalachian Arts Center. don.elmes@sw.edu  (TW1: Photoshop 101)

Ellen Elmes’ art thrives on the landscape, community, and life rhythms of her rural environment – from paintings inspired by the music of Carter and Ralph Stanley to watercolor expressions of outrage over the destruction of mountaintop removal in the coalfields, to murals depicting the history and heart of small-town communities. She is currently working on a mural telling the stories of travel and work on the N&W Railroad for the coal mining town of Richlands, Virginia.  www.ellenelmes.com  (TW1: WaterCOLOR)
Shelley Ensor is the vocalist on many CDs and directs numerous choirs as well. Shelley has led the Common Ground Gospel Choir for nineteen years and is revered at Common Ground on the Hill as one of its most inspired, respected instructors. Shelley is accompanied on piano by her mother and mentor, Alice Dorsey. (TW1 & 2: Gospel Choir)

Amy Ferebee has been honing her unique musical skills and delighting audiences from D.C. to Dallas and entertaining widely in the Mid-Atlantic Region for more than thirty years. She currently teaches guitar privately and through the Norfolk Parks & Recreation Department as well as Alpha Music in Virginia Beach, Va. Amy also plays with the Tidewater Classical Guitar Orchestra. http://amyferebee001.wix.com/officialsite (TW1: Beginning Guitar; Beyond Beginning Guitar)

Cathy Fink, two-time Grammy® award winner, is a performer, producer and songwriter specializing in roots music that includes traditional and contemporary folk, old-time country, swing, and bluegrass. She began her career in 1972 in folk clubs in Montreal, Canada and since 1984 has primarily worked in a duo with string-wizard and songwriter Marcy Marxer. Cathy is a champion clawhammer banjo player, world class yodeler and multi-instrumentalist. (TW1: Old-Time Banjo 2; Use Your Voice; Masterclass of Roots)

Mary Flower, hailing from Portland, OR, has performed at festivals and taught at guitar workshops for four decades. She is an award-winning guitarist and lap slide player, a Blues Music Award nominee and twice a finalist at the International Fingerpicking Guitar Championship. A seasoned teacher, Mary has a handful of Instructional DVDS and has taught at Fur Peace Ranch, Swannanoa Gathering and Centrum Blues. www.maryflower.com (TW1: Beginning Guitar; Beyond Beginning Guitar)

Richard Forest (See Réveillons!) (TW2: Quebec Traditional Social & Step Dances; Traditional Quebec Music, Song & Culture; Quebec Traditional Fiddle Repertoire; Quebec Session)

Chris Foster (See FUNI) (TW1: English Style Guitar; Icelandic Song; Big Song Swap)

Lee Francis, IV (Laguna Pueblo) is an educator, activist and poet with over fifteen years of experience teaching and conducting workshops with minority populations, especially in and around Indigenous and Native American communities in North America. He currently serves as the National Director of a Native American community-youth development organization, Wordcraft Circle, Inc. He will complete his PhD from Texas State in August, 2014. (TW1: Teaching for Eco-Justice; Poetry to Change the World. TW2: Intro to Swing Dancing; Wordcraft Circle)

John Carlos Frey is an Investigative Fund Fellow at The Nation Institute. He is a two time Emmy-nominated freelance investigative reporter and documentary filmmaker based in Los Angeles. His work reveals a seldom seen world of marginalized communities through his vast reporting along the US-Mexico border and Latino community. His first-hand approach to reporting has gained him national and international notoriety. (TW1: Samaritans at the Border; Search for Common Ground)

FUNI As a duo, under the name FUNI, Bára Grímsdóttir and Chris Foster are known as interpreters of the traditional folk songs of Iceland, perhaps one of the least known song traditions in Europe. Bára Grímsdóttir is simply one of Iceland’s best traditional singers and a composer, especially of vocal music. Bára has a special interest in the old kvæðalög and tvísöng styles of Icelandic folk music, but she also sings in other secular and religious styles. Chris Foster grew up in the south west of England. A master of his trade, he was recently described as “one of the finest singers and most thoughtful inventive guitar accompanists of English folk songs, meriting legend status.” Since meeting Bára in 2000, he has learned to play the traditional Icelandic langspil and fidla, as well as adapting his innovative English guitar style to the modal melodies of Icelandic folk music. www.funi-iceland.com (TW1. Chris: English Style Guitar. Chris & Bára: Icelandic Song; Big Song Swap)

Andre Gagne (see Réveillons!) (TW2: Quebec Traditional Social & Step Dances; Traditional Quebec Music, Song & Culture; Quebec Guitar - Song & Reel Accompaniment; Quebec Session)

Phil Gallery has played golf courses throughout the United States, Asia, and Scotland, including Prestwick and the Old Course at St. Andrews. He will be happy to share his ideas on golf and life--two things he often gets mixed up. Or, if you prefer, he will simply join you in the woods for a stroll. (TW2: Golf in the Morning)
Nolly Gelsinger has served on the boards of both the International Society of Glass Beadmakers and the Mid-Atlantic Society of Glass Beadmakers, organizations that promote glass bead making as an art form. Gelsinger’s glass bead jewelry work has been included in exhibits in the US and Japan. www.nollysfolly.com ngelsinger@gmail.com (TW1: Adventures in Glass Beadmaking I. TW2: Adventures in Glass Beadmaking II)

Guy George is a multi-faceted instrumentalist with jazz influenced roots. He has made his mark in the dulcimer world as a performer, instructor, author/ publisher and recording artist. He plays the hammered dulcimer, steel drum, pennywhistle, and saxophone and has authored 14 books arranged for hammered dulcimer, steel drum, pennywhistle, and other instruments. (TW1: Beginning Steel Drums; Tin Whistle II. TW2: Beginning Steel Drums; Tin Whistle I; Hammered Dulcimer Backup)

Sharrie George plays guitar, ukulele, and mountain dulcimer. She has been a music and youth director for a local church and is still involved with the music program there. She and her husband Guy play festivals around the US. (TW1: Beginning Ukulele; Beginning Steel Drums. TW2: Beginning Ukulele; Beginning Steel Drums; Hammered Dulcimer Backup)

Jonathan Gilmore is a soul singer currently recording his first EP. Jonathan had his start in musical theater performing in 10 musicals as well as performing solo and has taught poetry and music for 6 years. Between gigs and studies Jonathan also works with many community organizations to aid in the improvement of all people. (TW2: Martin’s Dream; Sing Out Loud; Big Song Swap)

Sam Gleaves is a folksinger and multi-instrumentalist from Southwest Virginia. He learned to play guitar, clawhammer banjo and fiddle in Jim Lloyd’s barber shop in Wythe County and went on to study ballads with acclaimed Western North Carolina singer Sheila Kay Adams. While pursuing a degree in Folklore at Berea College, Gleaves performed with the Berea College Bluegrass Ensemble directed by Al White. (TW1: Hidden Voices; Appalachian Song; Old-Time Jam)

Jon Glik started his bluegrass career fiddling with Walter Hensley’s Dukes of Bluegrass. He has toured and recorded with well-known bluegrass artists including Frank Wakefield, Peter Rowan, Bob and Dan Paisley, Del McCoury, David Grisman, Dave Evans, and the Forbes Family. He is currently freelancing and performing with the Eastman String Band, Bluestone, and The Hard Travelers. (TW1: Bluegrass Fiddle I; Bluegrass Fiddle II; Masterclass of Roots; Bluegrass Jam)

Ralph Gordon performs internationally and teaches in the Washington, DC area. He is classically trained and performs in a variety of styles including folk, classical, Celtic, blues and jazz. Ralph appears on well over one hundred recordings, including albums with John McCutcheon, Holly Near, Trapezoid, Alexander Mitchell and Rhythm Ranch. www.ralphgordonmusic.com (TW2: Acoustic Bass Tutorial; Bowed Instruments)

Amanda Grant was first introduced to The Samaritan Women in 2008. A 2011 internship led to her position as Community Coordinator. In 2013 she became Deputy Communications Director, where her primary role is overseeing how the TSW Story is told on a national, regional and local level. (TW2: Human Trafficking in the United States; Search for Common Ground)

Bára Grímsdóttir (See FUNI) (TW1: Icelandic Song; Big Song Swap)

Phil Grout has worked as a photojournalist locally and across the Americas as well as Africa, India and Asia for newspapers, magazines, wire services and book publishers. He is the author of three critically acclaimed books of photography and prose and several self-published works. He currently works as a freelance photojournalist covering Maryland and the Mid-Atlantic region for newspapers and magazines. (TW2: The Open Road)

Susan Boyer Haley’s repertoire of folk music draws on the traditional music of America, her Celtic roots, the Missouri music tradition, and Appalachia. Susan makes her home with her husband of over thirty years, Bill Haley, in Clearwater, Florida, where she teaches mountain dulcimer and guitar students. (TW2: Playing Mountain Dulcimer; Big Song Swap; Rise Up Singing)

Gwen Handler is chairperson of the prestigious Maryland Sheep and Wool Festival and has taught weaving, photography and ceramics at the Sandy Springs Friends School for over 30 years. She has traveled with students extensively through the U.K. Gwen knows the weaving process from ”sheep to shawl." www.hillfarm.biz/hillfarm (TW1 & 2: Having Your Way with Fire; Common Ground on the Grill)

Slim Harrison founded the Barnstormers, Piney Mountain String Band and the Sunnyland Skiffle Band. He builds banjos & dulcimers in his workshop at Sugartree Farm & leads workshops with children making everything from whammy-diddles to stomper-doodles. He performs on fiddle & fiddlesticks, banjo, autoharp, mountain & hammered dulcimer, 6 & 12 string guitar, resophonic guitar, harmonica, mouthbow, jaws harp, jug, skiffleboards, washtub bass and his one-of-a-kind “Kazoozafone.” www.sunnylandmusic.com (TW1: World Village; Jug Band; Folk Dance. TW2: World Village; Building & Playing Mountain Dulcimer)

Instructors, Artists & Staff 63
Linda Harrison-Parsons  A Maryland Institute, College of Art BFA graduate, Linda studied with Abbey Sangiamo finding her passion in drawing and applies her style to reductive technique using soft pastel on handmade cotton paper. She received an MFA from George Washington University and became a certified Artist in Residence through the Maryland State Arts Council, working with special needs students since 1994. lhp5536@aol.com (TW2: Painting with Pastels)

Damien Haussling received his B.S. in Psychology and Mathematics from the University of Mary Washington (formerly Mary Washington College). After experiencing homelessness, Haussling resolved to work to end it. He co-taught classes with members of the Faces of Homelessness Speakers’ Bureau on Health and Homelessness at Johns Hopkins University and McDaniel College. He is currently serves as a VISTA volunteer with the Baltimore Area Faces of the Homeless Speakers’ Bureau. (TW2: The Meaning of Homelessness)

Joe Healey is a sociologist and textbook author specializing in American minority groups. Recently retired from his position as a university professor, he is devoting more time to music and exploring new instruments, including the tenor banjo. (TW2: Beginning Hammered Dulcimer)

Kristin Helberg is a painter in Baltimore City. She is currently featured at the gift shop of the National Archives Museum in Washington, DC. Since 2010, Kristin has been a visiting artisan conducting a series of vinegar-graining demonstrations in Colonial Williamsburg, VA. (TW1: Early American Vinegar Graining)

Joe Hickerson’s repertoire includes a vast array of folksongs and allied forms in the English language. He has recordings on the Folk Legacy and Folkways labels, beginning as early as 1957. For 35+ years (1963-1998), he was Librarian and Director of the Archive of Folk Song/Culture at the Library of Congress. In 2005, Joe received the Common Ground on the Hill’s Award for Excellence in the Traditional Arts. (TW2: Treasures from the Folk Archive; Big Song Swap)

Josh Hisle, a Marine Corps veteran of the Iraq war, is one of the most honest and passionate songwriters today. His work with Neil Young and Crosby, Stills and Nash in the film "Deja Vu" jettisoned him into a life of honest songwriting and solo performance. Hisle’s work has been reviewed by critics from Rolling Stone Magazine, Glide Magazine and Variety. He was crowned "Neil Young's latest discovery" in 2008 and has opened for Stephen Stills. Josh has worked closely with Common Ground on the Hill to develop its Veterans Scholarship Initiative. (TW1: Veterans Initiative; Songwriting; Big Song Swap, Search for Common Ground. TW2: Veterans Initiative; Big Song Swap, Search for Common Ground)

Lois Hornbostel has been one of the most versatile and influential musicians in the renaissance of the mountain dulcimer. She plays old-time, Celtic, contemporary and World music with special authenticity and variety on the mountain dulcimer. Lois and Ehukai Teves play concerts, teach and tour together. Their website is www.DulcimerMusic.Net (TW1: Mountain Dulcimer I; Mountain Dulcimer II; Old-Time Slo-Mo Jam)

Hot Tuna consists of co-founders Jorma Kaukonen (guitar) and Jack Casady (bass) of Jefferson Airplane of the Rock and Roll Hall of Fame, with mandolin virtuoso Barry Mitterhoff. Hot Tuna brings the edgy rock music energy of The Jefferson Airplane to their roots in blues, jazz, bluegrass and folk music, creating a synergy that has drawn fans for 50 years. Hot Tuna is this year’s recipient of the Robert H. Chambers Award for Excellence in the Traditional Arts. (Festival Headliners)

Maverick Jailet has been with King Arthur’s Tools for three years, serving as Camelot’s Woodworking Studio power carving instructor and Sales Representative. He has conducted classes in Alaska, Florida, and California. He has extensive experience in all phases of construction and is an accomplished carver, power carving instructor and demonstrator. (TW1: Basic Wooden Bowl & Utensil Carving)

Christopher James While still in his teens Christopher headed south to live in the land where blues began performing with various blues groups from Clarksdale, Mississippi to Dallas, Texas. Through teaching, recording, writing and performing Christopher “Singing Hawk” James shares his hope, excitement and passion for music and its endless possibilities. www.christopherjames.com (TW1: Understanding the Fretboard; Blues Electric Guitar; Juke Joint Blues)

Tom Jolin was a founding member of The West Orrtanna String Band, ('72-'87) which specialized in Southern Appalachian string band music and also performed with the Orrtanna Mountain Steamers. Tom and Slim Harrison, The Barnstormers, have played together since 1980. Tom is also an instrument builder, specializing in the hammered dulcimer, mountain dulcimer, and bowed psaltery. www.thomasjolin.com jolin@pa.net (TW2: Building and Playing Mountain Dulcimer)

Roy Kady is a well-established sheep herder and a male weaver residing in the Diné (Navajo) community of Goats Spring on the outskirts of Teec Nos Pos, Arizona. He is a Master Weaver and a Leader with a Blessing Way ceremony for beauty, balance and harmony. Roy is this year’s recipient of the Common Ground on the Hill Award for Excellence in the Visual Arts. (TW1: Exploring Wet & Dry Felting Using Navajo Churo Wool. TW2: Exploring Wet & Dry Felting II)
Lenora Kandiner is a member of the New Jersey Polymer Clay Guild and Philadelphia Area Polymer Clay Guild and has been on the board of the National Polymer Clay Guild and the International Polymer Clay Lenora now creates with polymer full time. In addition to polymer, Lenora creates wearable fiber art and water color paintings. She plays flute and fiddle for contra dances and is trying to learn to play nyckelharpa. www.lenorastudio.com (TW2: Polymer Clay)

Michael and Carrie Kline weave West Virginia stories and folklore with spine tingling harmonies on voice and guitar. They have spent years recording music and spoken narrative. The Klines' high mountain harmonies meld with their intertwining bass lines on two guitars, with Michael's melodic flat-picking and Carrie's rhythmic backup. (TW1: Won't You Come and Sing With Me; Big Song Swap)

Brad Kolodner plays a highly rhythmic and driving style of banjo called “clawhammer,” which predates the more widely known Bluegrass style. Kolodner is a performer, teacher, Strathmore Artist in Residence, jam leader, community builder and ambassador for Appalachian folk music. He co-founded the wildly popular Baltimore Old-Time Jam and spearheaded the creation of the Baltimore Square Dance. He hosts "The Brad Kolodner Show" on WAMU’s Bluegrass Country, a 24/7 bluegrass and folk station in DC. (TW1: Old-Time Jam; Old-Time Banjo I)

Ken Kolodner is widely recognized as one of “one of today’s most accomplished, musical hammered dulcimer artists...” and a fine old-time fiddler. In 2010 Ken completed a book/CD on Appalachian fiddling and recently released two new books on playing the hammered dulcimer. Ken founded The 10th Annual Sandbridge Dulcimer Retreat, a series of three weeks of master classes which attracts advanced players from around the U.S. and beyond. http://www.kenkolodner.com/ (TW1: Old-Time Jam; Old-Time Fiddle I; Old-Time Fiddle II. TW2: Int/Adv. Hammered Dulcimer; Old-Time Fiddle; Bowed Instruments)

Ken Koons is a photojournalist, luthier, carpenter, potter, blacksmith and builder of his log home and the wooden furniture it contains. He is also a professional musician, playing traditional Celtic and Nordic music in the Mid-Atlantic area. See www.wherligig.com. He researches traditional hand tool working methods and joinery, timber framing and makes, restores hand-tools and creates instructional videos on disappearing arts. See http://www.worldcommunityproductions.org/handcraftedtraditions.html (TW1: Dugout Canoe. TW2: Dugout Canoe; Bowl Carving with Hand Tools)

Ryan Koons, an ethnomusicologist and multi-instrumentalist, is currently completing his PhD at the University of California, Los Angeles. He studies Native American traditions, baroque performance practice, and LGBTQ experiences in traditional music. Koons performs and teaches early music and traditional music from Scandinavia, Eastern Europe, and the Celtic lands. (TW1: Hidden Voices; Beginning Fiddle; Swedish Fiddle; Icelandic Song; Celtic Session)

Ksenia Korepanova performs as the duet “Inspiration” with Daria Rzhannikova. Ksenia works as an English language teacher and as a freelance translator. She will graduate from the Foreign Languages department at Novosibirsk State University in 2014. (TW2: Russian Folk Music from Siberia)

Jim Kunz is an Associate Professor and Director of the Social Work Program at McDaniel College. He was formerly the Public Policy Coordinator of the Maryland Food Committee (an anti-hunger organization) and is one of the founding members of Maryland Alliance for the Poor. His research and practice interests are in poverty and homelessness and he spent the Fall of 2012 as the “researcher-in-residence” at Health Care for the Homeless in Baltimore, MD. (TW2: The Meaning of Homelessness)

Katherine La Pietra has taught theatre for over 15 years, directing over 50 shows, and has worked as a designer, technician and performer. She has been working with puppets on and off throughout her career and currently serves as the Theatre Performance Professor, Director and Costume Designer at Ferris State University in Michigan. lapietrk@ferris.edu (TW1: Puppets)
David Lindsey's hammered dulcimers are renowned as high quality instruments with a distinctive sound, and are played throughout the U.S. Along with Dana Hamilton, David and his wife, pianist Annette Lindsey, founded the Sweet Song String Band, performing authentic 19th-century dance music. www.sweetsongstringband.com. David is a driving force behind the Lonestar State Dulcimer Festival, held every May in Glen Rose, Texas. (TW2: Beginning Hammered Dulcimer)

Walter "Wale" Liniger, recipient of the Swiss Blues Award (2006) and a W.C. Handy Blues Award (1989) for his musical partnership with Mississippi bluesman James Son Thomas, teaches classes on southern literature and music at the University of South Carolina. Walter is currently involved in an archival recording project chronicling his work with National Folk Heritage Award recipient Etta Baker, James Son Thomas and many others. (TW2: Blues Harmonica II; Juke Joint Blues; Thumb & Thumps)

Bobby A. Little Bear, Wa Sha She (Osage Nation, Wa Xa Ko Li District, Oklahoma) now resides on Oso Ridge in the Zuni Mountains of western New Mexico. Bobby was Chairman of the Maryland Commission on Indian Affairs for 6 years. She is a traditional dancer, beadworker, ribbon worker, feather worker, painter and lecturer on Native American Myths and Mythology. littlebearfink@wildblue.net (TW2: Painting from a Talking Spirit)

Liza & A.J. (Liza DiSavino and A.J. Bodnar) are recording artists, performers, and founding members of Illegal Contraband, a concert/dance ensemble with an emphasis on high-energy New England and Irish folk dance tunes. Liza is Assistant Professor of Music and Music Education in the Music Department of Berea College, an award-winning songwriter, in addition to being a vocalist, multi-instrumentalist, and concert French horn player with performances from Broadway to Carnegie Hall. A.J. is an exciting singer with a soaring tenor voice, expert melodicist, and virtuoso keyboard player who has toured America and Europe as a jazz musician, songwriter and folk musician. (TW1: A.J.: Melodica I; Liza - Tin Whistle I. Liza & A.J.: Rise Up Singing; Folk Dancing; Gospel Choir)

Shawn M. Lockhart (Mara) has been a relief printmaker for over 40 years. Shawn makes both soft and hardcover journals with her original prints on the covers and marbles her own paper. In 1998, Shawn realized her dream of making a completely handmade, hand-printed book, Invocation: The Song of Amergin. www.shawnlockhart.net www.facebook.com/mara.artworks seanmhara@gmail.com (TW2: Journal Making)

Professor Louie (aka Aaron Louis Hurwitz), five time Grammy® nominee, keyboardist, accordionist and vocalist, co-produced and played on CDs for the Rock 'n' Roll Hall of Fame group "The Band" in the 90s. His group, Professor Louie & The Crowmatix, have been touring far and wide for the past fourteen years. More info www.professorlouie.com (TW2: Piano II; Music of "The Band"; Juke Joint Blues; Russian Folk Music from Siberia; Traditional Stringed Instruments From Russia)

Professor Louie & the Crowmatix with the Rock of Ages Horns The great repertoire of The Rock n'Roll Hall Of Fame group The Band continues to evolve with Professor Louie, collaborator with The Band, and it’s individual members for over 15 years. For this special concert, Grammy®-nominated Professor Louie & The Crowmatix from Woodstock, NY, with the Rock of Ages Horns will perform Band songs and original songs – Americana & classic rhythm & blues. Bob Coffey of Coffey Music in Westminster is assembling the ace horn section for the Festival. Professor Louie & The Crowmatix were the backing musicians on recordings by Levon Helm, Rick Danko and Garth Hudson. They have been inducted into The New York State Blues Hall of Fame and The Southern Canada Blues Hall of Fame and continue to perform internationally. For more info: www.thecrowmatix.com (Festival Headliners)

Sally Love sings lead/harmony vocals. A 2003 Wammie winner for best bluegrass vocalist in the Washington area, Sally is in demand as a lead and back-up vocalist, and has performed with various acoustic and bluegrass groups in the Washington DC area, such as Seneca Rocks and Gary Ferguson. (TW1: Bluegrass Singing, Masterclass of Roots)

Bob Lucas is a songwriter, actor, singer & multi-instrumentalist. He has lived in Ohio the last sixteen years working for the Mad River Theater Works where he holds the position of Music Director and Songwriter in Residence. While at Mad River he has written music for and performed in twenty-five original plays. Two CD's, Rushsylvania and Kin have received critical acclaim. www.boblucasmusic.com (TW2: Old-Time Banjo Symposium; Songwriting)
Rabbi Shuviel Ma’aravi's intense interest in Torah led him to study at Yeshivath Ahavath Torah in Jerusalem eventually receiving semicha from Rabbi Zalman Nehemia Goldberg. It was natural for the Rabbi to have a growing interest in the rich Ladino (Judeo-Spanish) musical tradition, seeing parallels between the themes of love, loss, exile and redemption. (TW1: Meditational Music in the Jewish Tradition)

Kathy Mangan is a poet and an English professor at McDaniel College. She currently holds the Joan Develin Coley Chair in Creative Expression and the Arts at the College. Kathy's areas of teaching are Creative Writing, American Literature and Women's Literature. She is the author of *Above the Tree Line* (Carnegie Mellon University Press, 1995) and her poetry has been published in former U.S. Poet Laureate Ted Kooser's column, "American Life in Poetry." (TW2: A Change is Gonna Come)

Jeanean Martin has been a painter and an art educator for thirty years. She is currently a resident artist and instructor at the Griffin Art Center, and an adjunct professor at Carroll Community College. She has conducted plein-air workshops nationally and internationally. Jeanean is a member of the Oil Painters of America, Portrait Society of America, Maryland Federation of Art.  www.jeaneansongcomartin.com  jeaneansongcomartin@gmail.com (TW1: Body Beautiful)

Marcy Marxer is a multi-instrumentalist, studio musician, performer, songwriter and producer. She has played acoustic music on over 50 recordings and instructional materials created with her partner, Cathy Fink. Marcy specializes in folk, swing, children’s and roots music. Marcy's guitar playing spans a variety of styles- swing rhythm and lead, bluegrass, old time, Celtic fingerpicking, folk fingerpicking and some of the most tasteful backup you can hear. (TW1: Intermediate Flatpicking Guitar/"Flavor of the Day"); Use Your Voice; Masterclass of Roots)

Sue Maseth is an alumnus of McDaniel College, then Western Maryland College, and a high school art teacher for the past 30 years in Frederick County. In 1986, she was accepted into the MFA-AE Program at Maryland Institute, College of Art completing their 60 hour masters for art educator in five. She graduated from MICA in 1991. (TW1: Painting with Pastels)

Rev. Randy J. Mayer, a Green Valley Samaritan, is the Pastor of the Good Shepherd United Church of Christ in Sahuarita, Arizona. For the past fifteen years Randy has served The Good Shepherd United Church of Christ as their Lead Pastor where he has carefully blended his love of church camp and mission work into a very unique ministry of action, compassion and inclusion of all. He is a founding member of most of the border humanitarian groups and seeks to follow and teach about a "God That Is Still Speaking." www.gysamaritans.org/ and www.thegoodshepherducc.com/Staff.html (TW1 & 2: Samaritans at the Border; Search for Common Ground)

Josh McCardle performs as singer-songwriter Tommy Heardt and released three CD's in 2013, compilations of music he has recorded during the past 10 years. Josh has been dancing since the age of two when he toured with the Green Grass Cloggers throughout the US and Canada. Josh serves as sound technician for the Common Ground on the Hill Baltimore concert series. (TW1 & 2: Roots DJ Dancing)

Jeanne McDougall is a Ph.D. candidate in History at the University of Southern California studying music in the early modern Atlantic world. A native of eastern Virginia, she specializes in various periods of American, British and Celtic music, and provides lead vocals, guitar, recorders/whistles and dulcimers for the San Diego-based group The Westlin Weavers. (TW1: Recorder I – Folk Style; Playing Tunes on Ukes; Songs of Ol’ Virginia; Celtic Session)

Frank McGuire is a talented percussionist, Bodhran and whistle player from Scotland. Frankie recorded with the legendary viol de gamba player and composer Jordi Savall from Catalan and harpist Andrew Lawrence King, resulting in one of the highest awards in music, the Premio De La Musica, for the album *Celtic Viol Vol 2*. He now tours as part of a trio with Jordi and Andrew. He is also a founding member of the band Drever McGuire Young. (TW1: Bodhran Construction; Celtic Session. TW2: Bodhran I; Tin Whistle II)

Keith McKenry, a published poet, has been a consultant to the OECD Environment Directorate, headed the Australian Government’s Arts Branch, chaired UNESCO’s Committee of Technical and Legal Experts on the Safeguarding of Folklore, and was President of Australia’s National Folk Festival. He also designed Australia’s largest oral history project. His doctorate is in wilderness management. Keith wrote a social history of the Australian folk music revival, to be published this year. (TW2: The Art of Performing Poetry; Writing Verse for an Audience; Treasures from the Folk Archive; Great Story Swap)

Ted McNett is President of the Blacksmith Guild of Central Maryland, Inc. and Assistant Supervisor of Career and Technology Education for Carroll County Public Schools. He started blacksmithing in 1996 through an interest in living history, traditional arts, and woodworking. Since then his historical and traditional inspirations have evolved into the abstract, artistic, and sculptural. He teaches blacksmithing classes at the Carroll County Farm Museum’s Traditional Arts Academy. (TW1: Next Steps to Advance Your Inner Blacksmith. TW1 & 2: Having Your Way with Fire; Common Ground on the Grill)
Elizabeth Melvin founded world music group Mama Jama, performing on keyboard and marimba and singing backing vocals. She has studied conga and djembe drumming with a variety of master teachers. She is the founder and director of two Ubuntu-style choirs in Annapolis, MD, LifeSongs Community Choir and the Annapolis Morning Song Circle. Elizabeth is a graduate of the Community Choir Leadership Training Institute. (TW1: Ubuntu Choir; Roots & Rhythm)

Marya Michael, M. Ed., is a skilled and experienced mentor, speaker and facilitator of individuals and families. For over thirty years, Marya’s classes have included themes of stress reduction, self-esteem, personal transformation, peace education, dance and multicultural education awareness. www.gatewayforprofessionals.com www.maryamichael.com www.spiritualcoachingforchildren.com email: soulfulalignment@gmail.com (TW1: Being the Change)

Walter Michael Considered to be a virtuoso of tremendous influence in the revival of the hammered dulcimer, Walt’s wide repertoire ranges from old-time Southern Appalachian, to Celtic, to original compositions. His various musical incarnations, including Bottle Hill, Michael, McCreech & Campbell and Walt Michael & Co. have taken him from the coal camps of Appalachia to the Closing Ceremonies of the 13th Olympic Winter Games. As a band leader, vocalist and multi-instrumentalist he has recorded fourteen albums, appeared at the Lincoln and Kennedy Centers and toured internationally. His music has been heard on ABC-TV, NBC’s Tonight Show, Broadway, BBC, TNN, CBC and PBS. Walt is the Founder, Artistic and Executive Director of Common Ground on the Hill, and the Artist in Residence at McDaniel College. www.waltmichael.com (TW1 & 2: Search for Common Ground)

Alexander Mitchell’s primary instruments are fiddle, guitar and mandolin. He has appeared in stage and film productions and has worked with many notable ensembles. Alexander maintains a rigorous teaching schedule and has served as fiddle staff coordinator at Common Ground on the Hill. http://alexandermitchell.net/home.html (TW2: Fiddle Styles; Mandolin Pickin'; Bowed Instruments)

Geordie Mitchell is the Director of Enrollment Management at Buckingham Browne & Nichols School in Cambridge, MA. He has extensive coaching experience, including two high school bike teams. Geordie has raced bikes both on and off road, has built several bikes from scratch, and done extensive touring. (TW1: Bicycling)

Barbara Morrison’s award-winning work has been published in anthologies and magazines. She conducts writing workshops and speaks on women’s and poverty-related issues. She is also the owner of a small press and speaks about publishing and marketing. She has maintained her Monday Morning Books blog since 2006 and tweets regularly about poetry. @bmorrison9. For more information, visit her website and blog at www.bmorrison.com. (TW1: Sharing Our Stories)

Jo and Wayne Morrison are Port Righ, specializing in Scottish music with harp, bagpipe, concertina, and voice. Port Righ may be heard on their CD, Na Bi Gorach. Jo received a WAMMIE (Washington Area Music Award) nomination for Best Traditional Folk Instrumentalist, earned certification as a Certified Music Practitioner (CMP) to provide therapeutic music for the ill or dying, and released a recording of all-original music, Flights of Fantasy, with an accompanying book of sheet music. In addition to playing the Highland bagpipe, Wayne also performs on the Shuttle Pipes, the Highland Pipes' quieter cousin, and on the English concertina. Port Righ has played at locations such as the Library of Congress, the US Capitol, Scotland, Ireland, Germany, Norway, and various Scottish and harp festivals around the United States. http://www.portrigh.com/ (Jo: TW1: Intro to Celtic Harp; Stress-Free Harp; Celtic Session. TW2: Building Tune Sets; Stunning Music. Wayne: TW1: Intro to Highland Bagpipe; Intro Concertina)

Derek Mullins was director of Marketing and Sales for 9 years and has served as board chair 3 times at Appalshop, a media and arts education center located in the heart of the Appalachian coal fields since 1969. A veteran musician in a variety of styles, Derek still serves as a board member of Appalshop and an advisory board member to the Appalachian Media Institute. www.appalshop.org (TW1: Appalshop Films)

Sara Murphy began making sculptures with wire which evolved into a passion for expression of color and texture using sterling silver and semi-precious gemstones. Now in her tenth year making Patrinkets Jewelry, she is designing and creating one of a kind fine art jewelry pieces that celebrate nature and life. (TW1: Funky Junque)

New Riders of the Purple Sage began as a part-time spin-off from the Grateful Dead, formed by Jerry Garcia. Although early live appearances were viewed as an informal warm-up to the main attraction, the group quickly established an independent identity through the strength of original band member John Dawson’s original songs. The band recently teamed up with Grateful Dead lyricist Robert Hunter and released its first CD in twenty years to rave reviews, Where I Come From (Woodstock Records). New Riders of the Purple Sage is currently made up of guitarist David Nelson, guitarist/singer/songwriter Michael Falzarano, bass player Ronnie Penque and drummer Johnny Markowski. (Festival Headliners)
Suzanne Nida, Director of College Writing and the First-year Composition Program and member of the English Department at McDaniel College, has been teaching literature and writing for more than twenty years to both undergraduate and graduate students. Appalachian women’s fiction and poetry figure prominently in the many literature courses she has taught over the years and have shaped the feminist perspective she brings to classroom discussions on race, sexuality, gender, and class. Suzanne has served as the College’s Affirmative Action Director. (TW1 & 2: Truth Be Told)

Mercedes Nuñez is a Cuban-born visual artist. Her body of work is in painting, mixed media works on paper, and artist books. Nuñez studied art at Pratt Institute and has a MFA from the University of Miami. Nuñez is a Professor of Art at Bridgewater State University, Bridgewater, Massachusetts, and currently resides in Bellingham, Massachusetts. www.mercedesnunez.com mnunez@bridgew.edu (TW2: Abstract Painting)

Harry Orlove has been a widely sought-after session guitarist in L.A. for more than 30 years. He played in the NBC/Dick Clark production Hot Country Nights House Band and was the band leader of the Palomino Club House Band in North Hollywood. In the 1970’s, Harry played with Pearls Before Swine, Bottle Hill, The Monroe Doctrine, the Vassar Clements Band, and the Limeliters. www.cdbaby.com/cd/harryorlove (TW2: Swing Guitar; Blues & Electric Guitar; Music of ’The Band’; Gospel Choir)

Kathryn Osgood is assistant professor for the College of the Albemarle Professional Arts Jewelry Program. She is a jeweler, enamellist and metalsmith, whose work has been exhibited nationally and internationally. Her work is published in 1000 Rings, The Art of Enameling, Contemporary Enameling: Art and Technique, 500 Earrings, 500 Necklaces, 500 Enameled Objects and The Art of Jewelry: Wood. (TW2: Color on Metal)

Jane Osti’s work in clay is dedicated to researching, teaching, learning and preserving the artistic traditions of her ancestors. She combines the ancient traditions and knowledge of the Cherokee with knowledge and educational resources available today. Santa Fe Indian Market, Heard Museum and the Eiteljorg Museum in Indianapolis are some of the major venues where she has exhibited her work for the past 20 years. In 2005, she was designated “Cherokee National Treasure” by her tribe for her contribution to preserving and creating Cherokee pottery. (TW1: Cherokee Paddle -Stamped Pottery)

Greg Padrick is a nationally licensed acupuncturist and Chinese herbalist. Greg practices in Westminster at the Center for Healing Arts, where he combines acupuncture, Chinese herbal medicine, and nutritional therapy to create an optimum healing dynamic for his patients. Greg teaches Chinese medical theory at the Maryland University of Integrated Health. (TW1 & 2: Acupressure and Self Care)

Jesse Palidofsky’s newly released CD on Azalea City Recordings is Dancing Towards the Light. For twenty-six years Jesse has utilized music as a counselor in hospitals and in hospice. Jesse has led workshops on “Music and Healing” and “Death and Dying” for the National Hospice and Palliative Care Organization, the Association of Professional Chaplains annual conference, as well as at retreats, in hospitals, hospices and prisons. (TW1: Dancing in the Sacred Circle of Life & Death. TW2: Music & Healing)

Pablo Peregrina A troubadour by trade, the Sonoran-born Peregrina also volunteers at a number of Tucson faith-based charities that strive to limit the suffering for migrants crossing the desert from Mexico. As a human rights activist, Pablo Peregrina creates awareness through his music. (TW1 & 2: Traveling Soles; Samaritans at the Border; Big Song Swap)

Pun Plamondon is a member of the Grand River Bands of Ottawa (Michigan), and Turtle Clan. He is a tradition bearer, oral historian and Master Storyteller. He has served as a Tribal Council member and First Nations Advocate. He is an author, pow wow master of ceremonies and lecturer. In a former life he co-founded the radical White Panther Party, was a FBI 10 Most Wanted fugitive, and successful US Supreme Court litigant. His Supreme Court challenge stopped the Nixon Administration from wiretapping domestic dissidents without a warrant. Currently he is President Pro Tem of CURR, the Congress of Unrepentant Radicals. (TW2: Let’s Tell a Story; Great Story Swap)
Tim Porter is a mandolinist of wide-ranging musical interests, deeply rooted in the blues, jazz, Celtic, Indian, and worship genres. He was an original member of The Common Ground on the Hill Black String Band. Tim is also a member of the Board of Governors of the New School for Jazz and Contemporary Music in New York, and the Board of Directors of the Old Town School of Folk Music In Chicago. (TW2: Beginning Mandolin; Blue Mando à la Monk)

Rebecca Quattrone is a professor at York College of Pennsylvania in the Music, Art, and Communication Department as well as a conduit between the artistic processes and the community. She has earned her Master of Arts at Pennsylvania State University and Advanced and Introduction Mosaic Certification from the Scuola Arte Del Mosaico, Ravenna, Italy. She is currently completing a 12 foot sculptural mosaic totem pole on a mountain top in Magnolia, West Virginia. (TW1: Introductory-Advanced Mosaics)

Ragtime is a Marine veteran of Vietnam, who found peace and a sense of worth by becoming a stained glass artist 40 years ago. He is working on an extensive project which includes a meditation on peace as he explores many variations of the peace symbol. He would like to help you create a glass piece that can bring you years of visual and spiritual joy. Ragtime has been part of The Veterans Initiative at Common Ground since its inception. (TW1 & 2: Stained Glass Sun Catchers)

Tatiana Rakhmanina is a Russian milliner born and raised in St. Petersburg who learned the basics of the craft from her grandmother, Larissa, a hat maker and couturier in Russia in the first half of the 20th century. Tatiana has received Professional Development Grants from the West Virginia Department of Culture and History in conjunction with the National Endowment for the Arts twice. For the past six years Ms. Rakhmanina has been teaching the millinery trade. www.trhats.com info@trhats.com (TW1: Hats)

Haribhai Rathva is a member of a family of lakahras – Pithora painters – in Malaja, Chhotaudepur district, Gujarat. He, his father Mansinhbhai, and his brothers are in great demand to paint Pithoras on the walls of houses in the surrounding region, especially in the period from Divali to Holi. In addition, Haribhai works in the museum section of the Adivasi Academy, Tejgadh, Gujarat. (TW2: “Writing” Pithoras)

Parvesh Rathva is a Pithora painter from Gujarat. (TW2: “Writing” Pithoras)

Arjun Rathva is professor of English at M. C. Rathwa Arts College in Pavi Jetpur, Chhotaudepur district, Gujarat. He is also active in politics and in activities to further tribal self-identity and welfare. Together with his wife and children, he resides in Chhotaudepur. (TW2: “Writing” Pithoras)

Henry Reiff While earning his Ph.D. in Special Education at the University of New Orleans, "Hank" was a journeyman acoustic and electric bassist in America's true music city. He is comfortable in a number of musical genres, including classical, R&B, blues, rock & roll, folk, jazz, and bluegrass. Henry served as Dean of Graduate and Professional Studies at McDaniel College from 2008-2013. (TW2: Roots of Jazz)

Réveillons!'s Quebecois music retains the spirit of tradition yet never ceases to grow and change as the band explores creation, archives and interprets. Fiddler for more than 20 years and well known composer of melodies, Richard Forest widely contributed to the revival of Quebecois traditional music. As an interpreter and teacher, he performs in North America as well as abroad. Jean-François Berthiaume is known for bringing the drum to life, using step dance as a percussion instrument, and for turning dance-calling into songs. His work has been featured in many festivals and cultural events in the Province of Quebec, Western Canada, the United-States, and in Europe. David Berthiaume sings and plays the jaw harp. Immersed in folk songs since childhood, he sings songs from his family repertoire and archives. The voices and spirit of the old folk and the purest contact with tradition are what David is all about. Andre Gagne honed his skills as a student of American banjo and jazz guitar at CEGEP St-Laurent, and the singing in the bars and bistro's of the province of Quebec. (TW2: Quebec Traditional Social & Step Dances; Traditional Quebec Music, Song & Culture; Quebecois Guitar - Song & Reel Accompaniment; Quebec Traditional Fiddle Repertoire; Quebec Session)

Réveillons!  Sally Rogers
Cinda Rierson, E-RYT 200, is continuously deepening and broadening her knowledge and experience through personal study and teacher training workshops with a focus on yin yoga and yoga therapy. As a volunteer teacher in Haiti and board chair of the non-profit organization Go Give Yoga, www.gogiveyoga.org, she is passionate about working to educate, empower and transform kids and communities through yoga. (TW2: Morning Yoga; Afternoon Yoga)

Sally Rogers has been performing for over 30 years. Rogers is known for her work as a Master Teaching Artist for the Connecticut Commission on the Arts and has worked in the Commission’s HOT (Higher Order Thinking) Schools Program. She is past president of the Children’s Music Network and has earned her MA in Integrated Curriculum through the Arts at Lesley University. www.sallyrogers.com (TW2: Singing for the Shy; Women Song Weavers)

The Ronstadt Generations Project represents five generations in North America, continuing the family’s musical traditions with Michael J. Ronstadt (younger brother of Linda) and his sons, Michael G. and Petie. Multi-instrumentalists and solo performers in their own right, they present an exciting repertoire that preserves the traditional Southwestern and Mexican songs of their heritage while offering innovative original material. (TW2: Canciones de mi Padre; Big Song Swap; Songs & Stories of the West. Michael G. - Bowed Instruments)

Sparky and Rhonda Rucker sing songs and tell stories from the American folk tradition. Sparky has been performing more than forty years and accompanies himself with finger style picking and bottleneck blues guitar, banjo, and spoons. Rhonda plays blues-style harmonica, piano, old-time banjo, and bones. Their music includes a variety of old-time blues, Appalachian music, slave songs, and spirituals as well as originals. Rhonda’s historical novel, Swing Low, Sweet Harriet, was published in 2013. www.sparkyandrhonda.com (TW2: Rhonda - Blues Harmonical; Piano I. Sparky & Rhonda - Big Song Swap; Songs & Stories of the West)

Bob Rychlik Multi-instrumentalist Bohuslav "Bob" Rychlik was born in Czechoslovakia where he played folk music, established several country and bluegrass groups, and organized musical gatherings and festivals prior to moving to America in 1984. When he received his first fujara flute as a gift from Slovak friends, he fell in love with the sound and his growing interest included the whole class of overtone instruments. He has given over seventy fujara/overtone flute performances at folk festivals and other events, has been featured on Czech and American TV, Czech and Slovak radio, and has taught fujara and overtone flutes in the USA and Europe. www.dusafujary.sk/bob-rychlik-en.php (TW1: Overtone Flute)

Daria Rzhannikova Daria and Ksenia Korepanova perform as the duet "Inspiration." She also works as a music teacher in Novosibirsk, Russia. (TW2: Russian Folk Music from Siberia)

Barry Sager studied Music Therapy at Florida State University. Over fifty years of music making and twenty-five years of teaching life skills and problem solving to special needs children has helped to develop his unique perspective on teaching and playing music. (TW2: Pan Flute Building (Quills); World Village)

Sakim (C. Randall Daniels) is Apalachicola-Creek from northern Florida, a hereditary tribal king, a “Maker of Medicine,” and keeper of tradition for Pine Arbor Tribal Town. As a traditional herbalist, he works with doctors and hospitals to treat the native community, and is also a caregiver for the elderly and dying. Sakim has both played and taught native flute since the 1940’s, and holds a Master’s degree in ethnomusicology. (TW1: Survey of Native American Tribal Arts; Native American Flute & Flute Playing. TW2: Contemporary Native American Philosophy & Religion; Conquering the Inevitable)

Nick Salcedo, a Marine veteran, has been active in multiple nonpartisan veterans’ organizations, serving as the President of the Military Veterans Organization at UCLA and simultaneously serving as the Southern California regional director for the Student Veterans of America. His overall goal is to promote peace in the world, helping his fellow veterans, others, and the environment. (TW1: Odysseus in Symphony)

Sankofa Dance Theater was founded in 1989 as a Baltimore-based cultural arts organization. Sankofa means "reaching back to move forward," knowing your roots to build your community. Director Kibibi Ajanku launched Sankofa with the firm belief that Afro-centric culture is a way to open the doors of love for all mankind and is a way to build esteem among African-American youth. Sankofa performs nationwide, as well as in Africa. Their dance and drumming classes, performances and concerts, many led by Kibibi’s son, Jumoke Ajanku have received enormous acclaim from audiences nationwide. www.sankofadancetheater.net (TW1. Jumoke: African Drumming. Jumoke & Kibibi: African Dance)

Eileen Carson Schatz, Founding Director of Footworks Percussive Dance Ensemble in 1979, has toured internationally, including as guest choreographer and performer in “Riverdance” in London and with the Smithsonian Institute in Japan. Eileen is also the lead vocalist for Footworks and is an award winning song writer. She has performed and taught residencies for over thirty years in the Maryland schools and is a Certified Teaching Artist with the Maryland State Arts Council. (TW1: Roots & Rhythm with Footworks; Southern Appalachian Flatfooting & Clogging)
Mark Schatz, 2-time International Bluegrass Music Association’s Bass Player of the Year, is the Musical Director for internationally acclaimed Footworks Percussive Dance Ensemble, showcasing other talents such as clawhammer banjo and Southern Appalachian clog dancing. Mark currently tours with The Claire Lynch Band, Nickel Creek and Footworks, and does selected dates with his own group, Mark Schatz and Friends.  (TW1: Bluegrass Bass I; Bluegrass Bass II; Southern Appalachian Flatfooting & Clogging)

Joyce Schaum is a nationally known, award-winning basket-maker from Maryland. Her work is based on traditional techniques, influenced by Native Americans, Shakers, and New England traditional techniques, influenced by Native Americans, Shakers, and New England traditional baskets with a contemporary flair and form, incorporating color and patterning.  (TW1: Splint Woven Basketry.  TW2: Seat Weaving with Shaker Tape)

Riki Schneyer has been a teacher for and vice-president of “Art for the People,” a non-profit organization which brings the life-enhancing pleasures of art-making to the mentally ill, and other “at risk” populations. She is particularly interested in the intersection between the arts and psychotherapy, and firmly believes that making art enhances mental health and community building. riki@rikischneyer.com  (TW2: Collage Art Journaling)

Tim Scully founded the Baltimore County Homeless Union and worked with Project Millenium, a music and arts program for adolescents in the Dundalk area and the Night of 100 Elvises. He has been working with the Maryland Office of the Public Defender and is the Deputy Chief Attorney for the Mental Health Division working with veterans in the VA hospital in Baltimore. He is also an adjunct professor at Goucher College teaching Law and Society, a class on the sociology of law.  (TW1: Veterans Initiative; Big Song Swap)

Carolyn Seabolt works with the silk/batik painting method, is a papermaker, and carries on the 1800’s painting style of reverse glass painting and English tinsel painting. She works in her studio, Cat Tracks, outside of Westminster, MD, surrounded by beautiful gardens, where she finds much inspiration that is reflected in her works.  (TW1: What Can You Do With All That Paper?  TW2: Blooming Silks)

Jon Seligman’s performing and recording credits include Barrio Andalusi, Carey Creed, the Christopher James Band, the Drew Gress/Dave Ballou QuartetGlobal Percussion Trio, The Interpreters, Mahbood Len Seligman, Three Trees, and Tim Jenkins. Jon received a Maryland State Arts Council Grant in World Music Performance for 2011. His latest original music CD, Quintet Music (2010), features Dave Ballou, Bruce Swaim, Harry Appelman and Jeff Reed. (TW2: Oud; Ney; World Dances; Balkan Singing; Gospel Choir)

Joe Selly has appeared with Phoebe Snow, Vassar Clements, Barbara Eden, Melissa Manchester and Tex Logan and toured nationally with the Lombardo Orchestra. He is featured on countless recordings and is in demand as both performer and instructor in bluegrass, jazz and swing. Joe is the guitarist with Margot Leverett and the Klezmer Mountain Boys from New York City.  (TW2: Jazz Guitar Topics; Blue Mando à la Monk)

Andrea Shalal-Esa is a correspondent with Reuters who covers the defense industry, writes about Arab-American culture, and teachers classes on race and ethnicity at McDaniel College and in the Carroll County Public School system. She was a contributor to Books and Beyond: The Greenwood Encyclopedia of New American Reading (2008) and Etching Our Own Image: Voices from Within the Arab American Art Movement (Cambridge Scholars Publishing, 2007). She has done extensive work on diversity and civil rights issues in the corporate media, public schools and the community. (TW1: Getting Real)

Lisa Simon After graduating from the Chef’s Training Program at the Natural Gourmet Institute for Health and Culinary Arts in New York City, Lisa launched Whirled Peas, a health-supportive culinary education program. Whirled Peas provides hands-on and demonstration culinary classes where students learn how to make better food choices using real, unprocessed, whole foods, while discovering techniques in cooking that lead to success.  (TW1: Taste the Seasons)

Jeff Singer has been a community organizer, clinical social worker, and public policy advocate since the previous millennium. During the 1970s and ’80s, he worked in child abuse, family services, and the Homeless Unit at the Baltimore City Department of Social Services. In 1987 Singer became the first social worker at Health Care for the Homeless, later serving as President & CEO until retiring in 2011. Simultaneously Singer served as mobilizer, policy staffer, and then President of the National Health Care for the Homeless Council. Singer was a founding member of the Baltimore Homeless Union, People’s Homesteading Group, Homeless Persons Representation Project, and City Advocates in Solidarity with the Homeless, as well as public bodies such as the Baltimore HIV/AIDS Commission, the Baltimore Homeless Relief Advisory Board, the Maryland State Interagency Council on Homelessness, and the National Steering Committee of Health Care for All. Singer is now an instructor in health care, social policy, and surrealism, as well as a writer for the Word on the Street newspaper and member of Housing Our Neighbors. (TW2: Keynote lecture; Search for Common Ground)
Rick Smith has spent many years researching and documenting his own family history back to the early 1700’s in America. He maintains two websites, www.frederickroots.com and www.accomacroots.com, that provide a wide range of genealogical information for those tracing the history of African American families in Frederick Co., MD, and Accomack Co., VA. (TW2: Slavery Roots)

Maria Isabel Sosa is the founder and artistic director of the Folkloric Group San José, of Hanover, Pennsylvania. She studied dance in Mexico City and Veracruz, and also with Bertha Delia Garcia, a successful alumna of the world-renowned Folkloric Ballet of Amalia Hernandez. (TW1: Mexican Folkloric Dance)

Bill Spence is a senior lecturer in the English Department of McDaniel College, where for more than two decades he has taught a variety of courses in linguistics, writing, and literature. He has particular interests in the dialects of English and issues of language and power. (TW2: Language Diversity and Prejudice in English)

Barbara Steele is a nationally known herbalist who has presented herbal programs across the country. Barbara and her husband Roger own and operate Alloway Creek Gardens, an herb and plant business located just south of Gettysburg, PA. Her background is in art with a BFA from the Maryland Institute College of Art. (TW1: Herb Gardening for Use and Delight)

Robert Strasser’s studio work draws on a wide range of interests and influences, including folk craft traditions expressed in English and other European country pottery, Middle Eastern and African hand drums and other clay percussion instruments. (TW2: Fluidity on Clay)

Miranda Wilde ten Broeke developed and directed the Vanaver Caravan Kids Week Summer Program, and is now working as a Teaching Artist in their school residencies. Miranda has toured world-wide with the Vanavers, most recently in India. (TW2: World Dance; Introduction to Swing Dancing)

Ehukai Teves (pronounced A-who-kai) is a native Hawaiian who plays mountain dulcimer, lead guitar and bass, Chapman Stick, ukulele, drums, flute, keyboards, kantele, autoharp, and ocarina. He’s also a dulcimer builder. He and Lois Hornbostel play concerts, teach and tour together. Their website is www.DulcimerMusic.Net. (TW1: Mountain Dulcimer II; Hawaiian Music on Ukulele; Old-Time Slo-Mo Jam; Electric/Acoustic Bass Guitar)

Robin Tillery, of Scot/Cherokee heritage, is respected in his community as a maker of traditional native cedar and cane flutes and has earned the right to make flutes for ceremonial use. After years of study and experimentation, his work with traditional shell carving techniques and symbols is being collected by east coast and European shell carving enthusiasts. (TW1: Native American Flute Making. TW2: Shell Gorgets)

Tony Trischka is not only considered amongst the most innovative of banjo players over his 45+ year career, he is one of its most respected and sought after instructors creating fifteen instructional books as well as a series of DVDs. Soon to be released, Tony has just finished recording his latest album Great Big World. (TW1: Advanced Bluegrass Banjo, Masterclass of Roots Music)

Bill Troxler is the Founding President of Common Ground on the Hill, President Emeritus of Capitol College and a Fellow of the Washington Academy of Sciences. He has written articles in Dulcimer Player's News and in Mel Bay’s e-zine Dulcimer Sessions, and is a member of the trio 3 Sheets. Bill also engineers and produces recordings for Longtayle Studios on Chincoteague Island, VA. www.billtroxler.com www.3sheetz.net and www.chincoteagueculturalalliance.org (TW1: Just Enough Music Theory; Bodhran I; Bodhran II. TW2: Understanding the Modes)

Bill and Livia Vanaver are founders and directors of the Vanaver Caravan dance and music ensemble. Bill, a well-known musician and composer, has played to audiences throughout the world. Known for his stellar work on the banjo and a myriad of other folk instruments, he has a vast knowledge of traditional songs and musical styles. Livia has researched and performed dance styles from the US and abroad. A leading authority and pioneer in dance education, she has introduced world dance styles to schools, conferences and workshops in the US and Europe. www.vanavercaravan.org (TW2: Bill: OT Banjo Symposium. Bill & Livia: Balkan Singing; World Dance)
Linda Van Hart's botanical portraits range in scale from 1/2" to 8'. Body adornment is of sterling with accents of gold, bronze, or copper. Architectural adornment is of copper, steel and recycled materials composed to explore symbolic and mythological ideas. Linda is a founding partner in Off Track Art artist cooperative in Westminster, MD. Linda teaches at McDaniel College and has been the Visual Arts Coordinator for Common Ground since its inception. www.tollhousestudio.com (TW2: Hammering Metal into Three Dimensional Forms)

Ana C. Velasquez is the Director of Prevention and Advocacy at the Latin American Community Center in Wilmington, Delaware and has been working with the Hispanic immigrant community for 7 years. A first generation immigrant, she came from Bolivia 14 years ago and has led civic engagement and advocacy efforts for immigrants both at the state level and on Capitol Hill. (TW1: Beyond Borders; Search for Common Ground)

Kelsey Wailes is a Maryland based toymaker, illustrator, teacher and occasional kaiju. She travels along the east coast selling her work at comic conventions and performs at Super Art Fight competitions. She has gotten many art awards locally and has a growing following on the internet for her humorous comics and custom toys. Her illustrations, custom toys and comics have been featured on io9, Mental Floss, Laughing Squid, Kotaku, Nerd Approved and more. (TW: Custom Vinyl Toys. TW2: Manga)

Shura Wallin is a Green Valley Samaritan. Working with Humane Borders, she began to realize the enormity of the problem of migration, teamed up with Tucson Samaritans and eventually co-founded Green Valley Samaritans. Shura works every Tuesday in Nogales, Sonora at an aide station, providing food, water, medical help and above all taking time with people, letting them know that her heart is with their hearts. The Hon Kachina Volunteer Awards program recently honored Shura. www.gvsamaritans.org. (TW1 & 2: Samaritans at the Border; Search for Common Ground)

Denise Barnes Warfield creates fine art digital collages using her photographs and original graphics. Her family collages capture the essence of ancestry and personal metamorphoses. Her recent work centers on storytelling, family legacy, and the textural beauty found in the natural world. denisebwarfield@aol.com (TW2: Using Cyberspace to Launch Your Own Family History)

Torreah “Cookie” Washington is a textile designer specializing in elegant wedding gowns, unique, soft accessories for special occasions, fiber art murals and Goddess blessing dolls. She is the creator of the Kissbag (1999), a pyramid shaped evening bag that has been described as "the shape of things to come, a bag for a new millennium." (TW2: Wearable Art Coats)

Berne Weiss has lived in Hungary since 1996, teaching at McDaniel College-Budapest, working with non-profit organizations, and counseling clients. She is a member of the Budapest Quaker Meeting. This workshop draws, in part, on work that Berne did while a recipient of the Eva Koch Scholarship from the Woodbrooke Quaker Study Center. (TW1 & 2: Imagining the World without War. TW2: Search for Common Ground)

Wayne Werner is a third generation metalsmith from Baltimore. He has made his living as a maker for over 15 years. He has traveled around the world to learn with metal workers from Italy and Egypt to Java and Bali. Specializing in cold forging precious metals, Werner has incorporated the traditional techniques of gold and platinum smithing with his artistic vision of paying homage to the fertility cults of the ancient world. waynewerner@mindspring.com (TW1: Stone Setting for the First Timer and Old Timer)

Christopher Westhoff is a multi-instrumentalist, actor, and educator. He works with Bob Lucas at Mad River Theater Works. In addition to his work in the performing arts, he has worked as an art handler and installer at the Massachusetts Museum of Contemporary Art, The Henry Ford, and The University of Michigan Museum of Art. (TW2: Acoustic Bass Tutorial; Songwriting)

Roland White After a distinguished career devoted to playing bluegrass in several of the most popular and influential groups in the music's history, Roland White has recently embarked on another chapter of personal musical discovery, fronting his own bluegrass group, The Roland White Band. Roland is known as one of the few unique stylists on the mandolin, with his own unmistakable sound and touch. Roland has taught mandolin and guitar privately for the past 12 years. (TW1: Bluegrass Mandolin I; Bluegrass Mandolin II; Bluegrass Jam; Masterclass of Roots)

Donna Wiggins is a Native American (Seminole/Creek/Cherokee) artist and teacher from Oklahoma. Donna teaches beadwork, leatherwork and other traditional crafts at tribal reservations, museums, community colleges and community centers. Often times Donna's classes do not only concentrate on the technical aspect of the crafts; but include sharing her Native ways, teachings and beliefs. (TW2: Beading, Gourd Stitch)
Cary Wolfson founded, edited and published, *Blues Access*, one of the world’s most distinguished blues periodicals. Cary’s alter ego, The Red Rooster, will be hosting Common Ground’s Blues Night for the 18th consecutive year. He has compiled the CD collection *Rooster Music: The First 2000 Years* as a companion to his Common Ground on the Hill class. (TW2: Radio Production; Blues with a Feeling)

Jeremy Wright Born Cree from the north-west plains of Canada, Jeremy was raised Quaker in Maryland. Recently graduated from the American Art Design and Marketing Program of Hocking College in Ohio, Jeremy earned his BFA in Ceramics from Ohio University and markets his own ceramics. (TW2: Juke Joint Blues; Bones; Wheel Throwing)

Pamela Zappardino (see Charles Collyer and Pamela Zappardino) (TW1 & 2: Nonviolent Problem-Solving)

Carol Zaru is fluent in both Arabic and English. She moved to the USA from Palestine in 2001 and has been enjoying teaching Basic, Intermediate, and Advanced Arabic at McDaniel College in Westminster since the fall semester of 2007. In addition she is the Coordinator of the interdisciplinary Arabic and Middle Eastern Studies Program at McDaniel College. (TW1: Learning Arabic; Search for Common Ground)

Sheila Zent has worked in the sewing and textile fields for 35 years, creating clothing, curtains, crafts and costumes. By day, she designs and develops project ideas for sewing manufacturers and magazines. By night, she teaches adults, children, teens and “cosplayers” how to sew. Sheila also created eXpresSew®, a learn-to-sew program for teens and preteens. www.expressew.com (TW2: Reuse, Repurpose, Refashion)

Bob Zentz is a folklorian, performer, songwriter, recording artist, music store owner and event producer who plays on dozens of the usual, and unusual, unplugged folk instruments. With a strong sense of history, humanity, and humor, Bob’s repertoire ranges from traditional Celtic tunes and ballads to science fiction songs and sea chanteys, from tales of old-timers and old rhymers, to poetry set to music. www.bobzentz.com (TW1: In Search of the Right Instrument; Big Song Swap; Songs of Ol’ Virginia)

Skye Zentz is a singer-songwriter from Norfolk, Virginia who has been teaching ukulele and songwriting at camps and schools for seven years and performing her unique brand of soulful folk songs live for over a decade. This past year, Skye completed her first east coast tour, and received the Veer Music Award for “Best Acoustic/Folk” in the Hampton Roads area. (TW2: Intermediate Ukulele; Women Song Weavers; Singalong for Parents & Little Ones)
Pete Seeger was a great friend to Common Ground on the Hill. He graciously and enthusiastically joined our Advisory Board at our founding in 1994, lending credibility and muscle to the work that lay ahead. He visited us twice during our first 19 years, leading us in song, encouraging and reminding us that small organizations are capable of doing the work that will create a better world. We are forever grateful to this man, this weaver of hope and possibilities, this singer of songs.

We will celebrate Pete's life in an open sing during both Traditions Weeks in Alumni Hall immediately following the keynote speeches at 8 PM, Monday evenings, June 30th and July 7th.
Traditions Weeks Nightly Concerts, Dances & Art Gatherings
Art Lectures & Shows in Rice Gallery, Peterson Hall
Concerts & Dance in Alumni Hall

**General Schedule**

6:45—7:45 PM  Art Lectures & Shows, Rice Gallery in Peterson Hall
6:45—7:45 PM  Interracial Choir & Orchestra, Levine Rm. 100
6:45—7:45 PM  Roots DJ Dancing
8:00—9:45 PM  Concert
10:00—11:00 PM Dance

**Traditions Week I**

Sunday, June 29
4:30-5:30 PM  Art Opening Reception
5:30 PM  Dinner
  8 PM  Camp Orientation, Alumni Hall
  9:30 PM  Opening Dance, Alumni Hall

Monday, June 30
6:45 PM  Two Dimensional Art Forms, Rice Gallery
6:45 PM  Choir, Levine Rm 100
  8 PM  Keynote Lecture ~ Leo Eaton Sacred Journeys, Alumni Hall
  9PM  Pete Seeger Sing, Alumni Hall

Tuesday, July 1
  6:45 PM  Three Dimensional Art Forms, Rice Gallery
  6:45 PM  Choir, Levine Rm 100
  8 PM  Staff Concert, Alumni Hall
  10 PM  Dance, Alumni Hall

Wednesday, July 2
  6:45 PM  Fibre & Wearable Arts, Rice Gallery
  6:45 PM  Choir, Levine Rm 100
  8 PM  Staff Concert, Alumni Hall
  10 PM  Dance, Alumni Hall

Thursday, July 3
  6:45 PM  Traditional & Native Skills, Rice Gallery
  6:45 PM  Choir, Levine Rm 100
  8 PM  Staff Concert: Blues Night, Alumni Hall
  10 PM  Dance, Alumni Hall

Friday, July 4
  6:45 PM  Student Art Show, Peterson Computer Lab
  6:45 PM  Choir, Levine Rm 100
  8—11PM  Staff Concert, Alumni Hall

**Traditions Week II**

Sunday, July 6
4:30-5:30 PM  Art Opening Reception
5:30 PM  Dinner
  8 PM  Camp Orientation, Alumni Hall

Monday, July 7
6:45 PM  Two Dimensional Art Forms, Rice Gallery
6:45 PM  Choir, Levine Rm 100
  8 PM  Keynote Lecture ~ Jeff Singer, Policing & Politicizing the Commons, Alumni Hall
  9 PM  Pete Seeger Sing, Alumni Hall

Tuesday, July 8
6:45 PM  Three Dimensional, Rice Gallery
6:45 PM  Choir, Levine Rm 100
  8 PM  Staff Concert, Alumni Hall
  10 PM  Dance, Alumni Hall

Wednesday, July 9
6:45 PM  Fibre & Wearable Arts, Rice Gallery
6:45 PM  Choir, Levine Rm 100
  8 PM  Staff Concert, Alumni Hall
  10 PM  Quebecois Dance, Alumni Hall

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

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

Saturday, July 12th—Sunday, July 13th
Common Ground on the Hill Music & Arts Festival
(See Festival Page)

**AND**

Saturday, July 12th
9 PM—Midnight
Common Ground on the Town

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

Go to www.communegroundonthehill.org for concert schedules and lineups.
General Information

Course Fees:

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

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

**World Village:** (for children post-kindergarten to 12 years old)
- $220 per week for the first child (periods 1-4);
- $170 per week for each additional child (periods 1-4);
- $50 per child per week to enroll a World Village child in a 5th period class

Notes:

- A **$100 deposit** is due with each registration form; **$50 of the deposit fee is non-refundable**. Total balances are due by **June 15th, 2014**, to hold your spot in class unless otherwise arranged. All fees paid are **non-refundable after June 15th**.
- All rates quoted are **per week/per individual**.
- Some class workshops include an extra **materials fee** which is payable directly to the instructor at the first class.
- For full-time students, Morning Yoga and Roots DJ Dancing is an **additional $50**. For part-time students, these courses count as 1 class period.
- Tickets for the **Common Ground on the Hill’s Roots Music and Arts Festival**, July 12 and 13, 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 &lt; 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>All Weekend</td>
<td>$50</td>
<td>$45</td>
<td>$10 per day with ticketed adult</td>
<td>FREE with ticketed adult</td>
</tr>
<tr>
<td>Saturday Only</td>
<td>$30</td>
<td>$25</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sunday Only</td>
<td>$25</td>
<td>$20</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Saturday, July 12 Camping in-the-rough**

- $20 per person. All interested parties must call ahead to reserve at 410-857-2771.

Early Registration Special: In order to help us plan ahead and reduce Common Ground’s office costs, those individuals registering as **full-time participants** and paying in full by **May 15, 2014**, will pay only **$420** for a full week’s tuition! You save $30 and help Common Ground at the same time.

Registration:

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

Each class workshop is 1 or 2 periods and meets for 5 days (See Schedule-At-A-Glance, pgs. 44-45).

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

### Housing:

Residential participants stay in on-campus dormitory housing with cafeteria-style meals for an additional $275–$370 per week, depending on housing option selected.

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost w/out Linens</th>
<th>Cost w/Linens</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level 1 Un-air-conditioned, dormitory-style housing</td>
<td>$275</td>
<td>$295</td>
</tr>
<tr>
<td>Level 2 Air-conditioned dormitory-style housing</td>
<td>$300</td>
<td>$320</td>
</tr>
<tr>
<td>Level 3 Air-conditioned suite-style housing</td>
<td>$350</td>
<td>$370</td>
</tr>
</tbody>
</table>

Linens include 2 towels, washcloth, sheets, blanket, pillow and pillowcase.
Dormitory rooms are double occupancy, two beds to a room. Suite rooms are double occupancy, 2 beds to a room as part of a suite. Due to space limitations, we cannot guarantee single occupancy.

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

Dorms must be vacated by 9:00 AM on Saturday. For those staying to attend the Roots Music & Arts Festival, food and camping are available at the Festival.

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

A list of area motels is available upon request. We suggest our friendly sponsor, the Boston Inn: 410-848-9095 www.boston-inn.com

Meals:

- Meals commence with a Sunday evening dinner; 3 meals per day Monday–Friday. Vegetarian meals are available. The final meal is breakfast on Saturday morning.
- Residential participants: meals are included in fee for Room & Board. Fee varies from $275 - $370 depending on housing choice.
- Commuter participants may purchase meals on a pay-as-you-go basis in McDaniel College’s cafeteria during the week, or purchase a complete meal pass through Common Ground on the Hill: Adult ($115); Children 12 and under ($80)

A Word about Your Skill Level: Common Ground on the Hill welcomes participants at all skill levels, from beginners to advanced. Those taking instrumental classes should have achieved beginning skills before taking intermediate or advanced level classes. Instructors assess students’ skills and the general skill level of the class, striving for common ground. Instructors will also focus on students’ individual needs to arrive at the most productive and enjoyable instructional experience possible.

Common Ground on the Hill for Young People

We encourage families to attend Traditions Weeks!

World Village: This program is designed for children between the ages of 5-12 who are attending Traditions Weeks with adult participants. World Village runs in periods 1-4. There are a number of elective classes held during Period 5 that children may attend with a parent/guardian for an additional $50 fee. NOTE: Students must have completed kindergarten to be enrolled in World Village.

Courses for Tweens (ages 12-15): Many courses are available that tweens (age 12 - 15) may attend alone or with an adult/guardian. If there is another course that you would like your tween to attend, we will help you contact the instructor for permission. Tweens who enter adult classes should be able to concentrate and participate for the length of a 75-minute class. The following courses are recommended for tweens:

Week 1:
- Visual Arts: Custom Vinyl Toys; Funky Junque Sculpture & Jewelry;
- Music: Melodica; African Drumming; Big Song Swap; Gospel Choir
- Other: African Dance; Bicycling; Roots DJ Dancing; Southern Appalachian Flat Footing; Roots & Rhythm

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

Week 2:
- Visual Arts: Manga; Beading, Gourd Stitch (with an adult); Pan Flute Building (with an adult)
- Music: Gospel Choir; Big Song Swap
- Other: Golf; Roots DJ Dancing; World Dance

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

Safety:

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

Students may elect to earn 3 graduate or 3-4 undergraduate credits per week. Those who wish to earn fewer credits in a week must contact Dr. Zappardino (zapinator@aol.com) about specific requirements and will need to complete registration by telephone. Carroll County Public School employees may not earn fewer than 3 credits in any given week.

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

Academic Credit Available:

- **Undergraduate**: 3 or 4 credits per week in English, Art, Music or Interdisciplinary Studies for an additional $125 per credit beyond the Common Ground fees

- **Graduate**: 3 credits per week in English, Art, Music, Education, or Humanities for an additional $150 per credit. Credit designation is based on your workshop selections and your Instructor of Record will also be assigned on this basis. If your workshops span two or more of these areas, you may focus your follow-up work in the area in which you would like your credits designated.

Carroll County Public School Employees Continuing Education: 3 graduate credits per week, designated as EDU 551, Diversity Education, unless special arrangements have been made to designate them otherwise. You may take any combination of courses for the 5 periods per day. Common Ground will direct bill CCPS for your tuition fees; however, CCPS teachers are responsible for any materials fees AND the first-time McDaniel College student registration fee of $50. You MUST contact your HR Department for authorization PRIOR to registering with Common Ground.

**NOTE:**
- Credits are awarded by McDaniel College and are generally transferable to other institutions. **Students should check with their own institution for questions about transferability.**
- McDaniel College requires a **one-time $50 application processing fee** for **first-time** McDaniel College registrants. Please include this fee along with credit fees on the registration form.
- Teachers may apply credits earned toward continuing education requirements and should check with their school districts as to reimbursement policies. (Most will reimburse for credits earned through Common Ground.)
- Credit is awarded for overall participation in Common Ground Activities. In order to earn credits during either Traditions Week I or Traditions Week II, **students must register for a full-time schedule of classes – 5 periods per day – AND plan on participating in evening activities as well: concerts, dances, lectures, etc.**
- **Do not contact or submit payment to McDaniel College directly. By agreement, Common Ground administers registration and fee collection for all Traditions Weeks credits.**
- **To earn academic credits, please fill out the appropriate sections of the registration form and include the credit fees with your payment to Common Ground on the Hill.** You will receive more specific information shortly after you complete your Common Ground Registration.

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

**More questions? See our online FAQ page for more information!**

www.CommonGroundOnTheHill.org
Common Ground on the Hill 2014 Registration Form (See instructions on pg. 78)
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 29 – July 4 _______ Week 2: July 6 – July 11 _______

I want to register for the following classes:

AM Period: ____________________________
Period 1: ____________________________
Period 2: ____________________________
Period 3: ____________________________
Period 4: ____________________________
Period 5: ____________________________

6:45 PM Roots DJ Dancing: _______ (Free to Full-Time Students; $50 for Part-Time Students)

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

Special needs: ____________________________

In case of an emergency please contact ____________________________

I prefer to room with ____________________________

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

$ _______ Full Time Student: regular tuition - $450; Early Bird Special if PAID IN FULL by May 15, 2014 - $420

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

$ _______ Part Time Student, per individual class periods: (1) $200; (2) $290; (3) $370; Roots DJ Dancing $50

$ _______ Resident (see page 78 for description. Housing availability as below:)

Week I: Level 2 _______ Level 3 _______ Check here for Linens

Week II: Level 1 _______ Level 3 _______ Check here for Linens

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

$ _______ Commuter Meal Bracelet Type: Adult ($115) _______ Children 12 and under ($80)

$ _______ McDaniel Undergraduate Credit, _______ credit hours ($125 per credit hour); Graduate Credit, _______ credit hours ($150 per credit hour) NOTE: See Earning Academic Credit on page 80 for additional instructions.

$ _______ first-time McDaniel Student fee (for students receiving college credit ONLY) - $50 one-time fee

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

$ _______ Camping in the rough, Saturday, July 12: $20 per person

$ _______ TOTAL DUE (If paid in full by May 15, 2014, Early Bird Tuition discount applies)

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

$ _______ BALANCE DUE by June 15, 2014

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 2014 Registration Form (See instructions on pg. 78)

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 29 – July 4 ______ Week 2: July 6 – July 11 ______

I want to register for the following classes:

AM Period: __________________________

Period 1: __________________________

Period 2: __________________________

Period 3: __________________________

Period 4: __________________________

Period 5: __________________________

6:45 PM Roots DJ Dancing: ______ (Free to Full-Time Students; $50 for Part-Time Students)

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

Special needs: ____________________________________________

In case of an emergency please contact ____________________________

I prefer to room with ____________________________

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

$ ________ Full Time Student: regular tuition - $450; Early Bird Special if PAID IN FULL by May 15, 2014 - $420

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

$ ________ Part Time Student, per individual class periods: (1) $200; (2) $290; (3) $370; Roots DJ Dancing $50

$ ________ Resident (see page 78 for description. Housing availability as below:)

<table>
<thead>
<tr>
<th>Week I:</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Check here for Linens</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week II:</td>
<td>Level 1</td>
<td>Level 3</td>
<td>Check here for Linens</td>
</tr>
</tbody>
</table>

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

$ ________ Commuter Meal Bracelet Type: Adult ($115) Children 12 and under ($80)

$ ________ McDaniel Undergraduate credit, _______ credit hours ($125 per credit hour); Graduate credit, _______ credit hours ($150 per credit hour) NOTE: See Earning Academic Credit on page 80 for additional instructions.

$ ________ first-time McDaniel Student fee (for students receiving college credit ONLY) - $50 one-time fee

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

$ ________ Camping in the rough, Saturday, July 12: $20 per person

$ ________ TOTAL DUE (If paid in full by May 15, 2014, Early Bird Tuition discount applies)

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

$ ________ BALANCE DUE by June 15, 2014

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 Raffle

PROCEEDS SUPPORT COMMON GROUND ON THE HILL SCHOLARSHIPS

Raffle tickets can be purchased at all Common Ground on the Hill events and throughout Traditions Weeks and the Festival at the Common Ground store, or at any time on our website: http://www.commongroundonthehill.org, or by calling 410-857-2771.

Drawing will take place on Sunday, July 13, 2014, at the Common Ground on the Hill Music & Arts Festival. Winners need not be present.

Raffle Categories:

$5 for 1 Ticket
$20 for 5 Tickets
$100 for 30 Tickets

Don’t forget to check out the handmade mandolin Silent Auction on page 5!

Raffle tickets can be purchased at all Common Ground on the Hill events and throughout Traditions Weeks and the Festival at the Common Ground store, or at any time on our website: http://www.commongroundonthehill.org, or by calling 410-857-2771.

Drawing will take place on Sunday, July 13, 2014, at the Common Ground on the Hill Music & Arts Festival. Winners need not be present.
In 1969, **Hot Tuna** emerged from the renowned Rock and Roll Hall of Fame group, **Jefferson Airplane**, to go on to forge a 45-year history that perhaps more than any other group, has illuminated the true roots of rock and roll. Guitarist **Jorma Koukenan** and bassist **Jack Casady** are at the core of this venerable ensemble that continues to shine a light on both the past and the future, consistently alternating between acoustic and electric styles. Mandolinist and long-time Common Ground on the Hill instructor **Barry Mitterhoff** celebrates his 11th year with Hot Tuna this summer. Serious students of the blues pantheon, Hot Tuna have themselves assumed a well deserved place in that wellspring of traditional roots music. Their music rings out at concerts, festivals and clubs throughout the world, bringing it all back home to teach their eager students at the Fur Peace Ranch in Ohio. We are excited to have Hot Tuna with us once again, to play for us and to receive this well deserved award.

Common Ground on the Hill has presented the Robert H. Chambers Award for Excellence in the Traditional Arts every year since 2000. This year’s award will be presented at 7 PM on July 12th at the Common Ground on the Hill Festival. The award is named in honor of Robert H. Chambers, who, as President of Western Maryland College (now McDaniel College) and as a Founding Director of Common Ground on the Hill, understood the innate power and potential of the traditional arts to help foster understanding among people of different cultures. His unwavering support was essential in the early development of Common Ground on the Hill and is remembered gratefully in the naming of this annual award.

**Past Recipients:**

- Doc Watson - 2000
- Pete & Toshi Seeger - 2001
- Odetta - 2002
- Etta Baker - 2002
- Roger McGuinn - 2003
- Ramblin’ Jack Elliott - 2004
- Joe Hickerson - 2005
- Richie Havens - 2006
- Jean Ritchie - 2007
- Guy & Candi Carawan - 2008
- Tom Paxton - 2008
- Ralph Stanley - 2009
- Hazel Dickens - 2010
- Mike Seeger - 2010
- Buckwheat Zydeco - 2011
- Jesse McReynolds - 2011
- John Hammond - 2012
- Mike Baytop & the Archie Edwards Blues Heritage Foundation - 2013
Roy Kady

Recipient of the Second Annual
Common Ground on the Hill Fine Arts and Crafts
Award for Excellence in the Traditional Arts
to be presented Friday, July 11, 2014, at the Traditions Week II Evening Concert

The Navajo rug is no longer just a blanket for wearing or a cover for the floor. It is now an art form to grace your wall.

~ Roy Kady

For his many years of inspired teaching within his culture and at Common Ground on the Hill, and for his many forays into the wider world to promote knowledge about Diné (Navajo) Churro sheep and the entire process of breeding to herding, from weaving to felting, we honor Roy Kady.

If there is a “man for all seasons” among contemporary Diné (Navajo), Roy Kady might be that man. Kady is a well-established sheep herder and a male weaver residing in the community of Goats Spring on the outskirts of Teec Nos Pos, Arizona, which is a sort of Mecca for sheep herders and Diné weavers. Roy's mother, Mary K. Clah, was a Master Agro-Pastoralist and Weaver and the main teacher of Diné culture to her six children to whom she taught cooking, herbs, vegetal dying and beading as they watched her weave. The children also helped their mother herd sacred Navajo-Churro sheep as she taught them about the values of life and its giver, to forever cherish, to keep close to their hearts and to pass on these valuable teachings to the next generation.

As an "ambassador" of sheep and wool, Roy is often featured in the renowned Maryland Sheep & Wool Festival and has traveled to Torino, Italy, South America and most recently Africa, to share his knowledge and collect world views on his favorite subject. He has been filmed and televised by The Naked Chef and contributed to healthy food programs for Diné youth in public schools. Roy’s outlook is broad and contemporary, the old and new woven into the fabric of his 40+ years. Each rug he sells represents a piece of his thought and soul. “I hope my buyers will feel and sense the essence of happiness when they see me and my weavings.”

Past Recipient:
Ellen Elmes - 2013
Reach 1 Out of 3 Carroll County Residents in Print and Online

Encore

Cutting through the Carroll County Times

The Carroll County Times is proud to be the Media Sponsor of Common Ground
...thanks the following for their support:
DEER CREEK

Fiddlers' Convention
A Maryland Tradition Since 1972
www.commongroundonthehill.org

Saturday, June 14, 2014
9 AM—7 PM

Band and Individual Competitions
Cash Prizes
Bluegrass, Old-time & Celtic Music
Southern Appalachian Clog Dancing
Lots of Shade Tree Picking!
Juried Arts & Crafts
Food Vendors
Children's Area

At the Carroll County Farm Museum
Westminster, MD

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

For details, tickets and early registration:
Upcoming Events

Common Ground on Seminary Ridge
The Lutheran Theological Seminary, Gettysburg, PA
September 26-28, 2014
Exploring the ongoing effects of slavery and war through art, music, dance and lectures.
- See historic Gettysburg
- Visit the Gettysburg Seminary Museum
- Concerts
- Civil War era dance
- “Songs and Stories of a Civil War Hospital”

Common Ground on the Border
Sahuarita, AZ
March 12-14, 2015
Discover the beauties and issues of the Borderlands of Arizona through courses in music, dance, art, and lecture. Enjoy evening concerts and explore this extraordinary landscape.

Common Ground on the Shore
Chincoteague, VA
Dates TBA
Escape to the shore! Go a bit more in-depth in music and art; hear the lore of the dunes; visit the Chincoteague Lighthouse and beaches, and more!

For more information go to www.CommonGroundOnTheHill.org or call 410-857-2771
All these fantastic performers AND MORE!
Join our mailing list to get the latest news about the complete concert series!

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

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

All performances begin at 8 PM. Doors open at 7:30 PM.

Sign up for our newsletters and mailing list here: www.CommonGroundOnTheHill.org or call 410-857-2771
Events 2014 - 15

Traditions Weeks 2014
June 29 - July 4 and July 6 - July 11
McDaniel College
Westminster, MD

17th Annual Common Ground on the Hill Festival
Saturday & Sunday
July 12 - 13, 2014
Carroll County Farm Museum
Westminster, MD

Common Ground on the Town 2014
Saturday, July 12: 9 PM - Midnight
Westminster, MD

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

42nd Anniversary Deer Creek Fiddlers’ Convention
Saturday, June 14, 2014
Carroll County Farm Museum
Westminster, MD

Common Ground on Seminary Ridge
September 26 - 28, 2014
Lutheran Theological Seminary
Gettysburg, PA

Common Ground on the Shore
Date TBA
Chincoteague, VA

Common Ground on the Border
March 12 - 14, 2015
Sahuarita, AZ