19th Annual
Common Ground on the Hill

Traditions Weeks

June 30—July 5 and July 7—12, 2013
Westminster, MD

41st Anniversary Deer Creek Fiddlers' Convention

Saturday, June 8, 2013

16th Annual Common Ground on the Hill Festival

Saturday and Sunday, July 13 & 14, 2013

Common Ground on Seminary Ridge

Friday & Saturday, August 2-3, 2013

Westminster & Baltimore Concert Series

Monthly, October—April

~ Carroll Arts Center
Westminster, MD

~ Brown Memorial Woodbrook Presbyterian Church
Baltimore, MD

www.CommonGroundOnTheHill.org

When you donate to Common Ground on the Hill...

You make things happen.

- Did you know that **one-fourth** of the people who attend Traditions Weeks at Common Ground on the Hill receive **scholarship aid**?

  Native Americans, children at risk, Appalachian, inner-city and migrant students, single parents, military veterans.
- Did you know that over **90 public school teachers** take what they have learned in Traditions Weeks into their classrooms?
- Did you know that Common Ground on the Hill has proven to be a **gateway** experience to **higher education** for those who thought it impossible?

YOU make these things happen when you donate to Common Ground on the Hill!

Hearts are touched...

Through programs such as **Common Ground on Seminary Ridge**, now in its second year, new initiatives such as **Common Ground on the Border**, **Common Ground on the Shore**, both launching in 2014, as well as our flagship program, **Traditions Weeks**, now in its 19th year, participants engage with and come to appreciate each other through the traditional arts.

Lives are changed.

The **Veterans Initiative** brings veterans to Common Ground on the Hill Traditions Weeks on a 2-week full-scholarship. Last year, 10 veterans were able to experience Common Ground on the Hill. This year, our goal is 30.

I felt very alone with my ideas about the war. I am not alone now I realize. There are others who feel as I feel and I can talk to them.

- Frank Morales, U.S. Army

Become a part of this work through your presence and your tax-deductible gift.

By mail:

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

Online:

Www.CommonGroundOnTheHill.org

By phone:

410-857-2771

Common Ground on the Hill
NEW in 2014

Common Ground on the Shore ~ Chincoteague, VA
Saturday, January 18 – Monday, January 20, 2014

Bring your instrument, voice, camera and curiosity to the 2014 mid-winter festival of Common Ground on the Hill.

- **Workshops:** Guitar, banjo, mountain dulcimer, ensemble playing, singing and song making and photography.
- **Tales from the Dunes:** Writers and researchers present the fascinating stories of the Islands.
- **Concerts Saturday and Sunday evenings**
- **Visit Assateague Lighthouse**
- **See the world famous, wild Chincoteague Ponies**
- **Guided bird walks, bicycling, nature walks and more!**

Common Ground on the Shore takes place on the campus of the Marine Science Consortium in Wallops Island, VA.

Faculty: Walt Michael, Alexander Mitchell, Ralph Gordon, Sally Rogers & Howie Bursen, Amy Ferebee, Bill Troxler, Phil Grout, Cindy Faith, Owen Hooks, Rick Smith, and Kristin Sullivan

Common Ground on the Border ~ Sahuarita, AZ
Thursday, March 13—Saturday, March 15, 2014

The borderlands: a beautiful mix of culture, language, cuisine, economies and people. It is also a place of struggle, high and low temperatures, a fragile environment, and the push and pull of immigration.

Common Ground on the Border will be a unique three-day experience where the deep artistic and cultural roots of the borderlands are lifted up and conversation is created that bring us across borders and move us to common ground.

- Learn about **The Green Valley/Sahuarita Samaritans**, a humanitarian group working with migrants in the desert.
- Enjoy the **Javarita Coffeehouse**, a well-established concert venue.
- Experience **music** from acts including Walt Michael, **Ronstadt Generations**, **Pablo Peregrina** and many others.

Classes and Concerts take place at the **Good Shepherd United Church of Christ.**

Housing will be at the Best Western Hotel in Green Valley, AZ

For more information go to:
www.CommonGroundOnTheHill.org or call 410-857-2771

Common Ground on the Hill
2012-13 Concert Series

Fridays in **Baltimore** at
Brown Memorial Woodbrook Presbyterian Church
6200 N Charles St. Baltimore, MD 21212

Jesse Winchester
Friday, October 4

Professor Louie & the Crowmatics
Friday, November 1

Walt Michael & Co.
Friday, December 6

Robin & Linda Williams & Their Fine Group
Friday, January 10

Tom Chapin
Friday, February 7

TBA
Friday, March 7

TBA
Friday, April 4

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

Danny Paisley & the Southern Grass/Bluestone w/Jon Glik
Sunday, September 8

Adrian Legg
Saturday, October 5

Professor Louie & the Crowmatics
Saturday, November 2

Walt Michael & Co.
Saturday, December 7

Frank Sollivan & Dirty Kitchen
Saturday, January 11

Jonathan Edwards
Saturday, February 8

Michael Cleveland & Flamekeeper
Saturday, March 8

Shelley Ensor
Saturday, April 5

All performances begin at 8 PM. Doors open at 7:30 PM.
For tickets and information go to:
www.CommonGroundOnTheHill.org or call 410-857-2771

Welcome to our 19th Season!

In this catalog you will find a year's worth of activities that will enrich your life. Common Ground on the Hill is a traditional, roots-based music and arts organization founded in 1994, offering quality learning experiences with master musicians, artists, dancers, writers, filmmakers and educators while exploring cultural diversity in search of a 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 exciting 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.

We continue to grow! Common Ground on the Hill is a multifaceted year-round program, including two separate Traditions Weeks of summer classes, concerts and activities, held on the campus of McDaniel College, two Music and Arts festivals held at the Carroll County Farm Museum, two seven-event Monthly Concert Series held in Westminster and Baltimore, and this summer's second annual Common Ground on Seminary Ridge at the Lutheran Theological Seminary in Gettysburg, Pennsylvania. Two new Common Ground on the Hill programs will launch in 2014: In January, Common Ground on the Shore in Chincoteague, Virginia, and in March, Common Ground on the Border in Sahuarita, Arizona.

As a Common Ground on the Hill participant you may choose from a broad spectrum of the arts springing from a wealth of traditions. Whether your interest is instrumental music, fine arts and craft, singing, dance, spoken or written word; whether the traditions that interest you are African American, Native American, Middle Eastern, Latino, Celtic, Appalachian, Asian or Scandinavian in origin, to name a few, you will find activities and events that will renew you. You will meet people who will inspire you and, believe it or not, you will inspire others as you reach for common ground. We look forward to seeing you this summer and throughout the year!

Walt Michael, Founder & Executive Director

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

As a student during the 1960's at Western Maryland College (now McDaniel College), Walt went to Appalachia with the Student Opportunities Service to participate in community action work and traveled to parts of the Deep South to work in voter registration campaigns. While working with America's poor and disenfranchised, he encountered the beauty and power of traditional music. For forty years, Walt has led a variety of ensembles, performing throughout the United States, Canada and Europe. He returned to his alma mater in 1994 to found Common Ground on the Hill. As Executive Director, Walt leads Common Ground on the Hill toward its stated goal of seeking racial and cultural harmony through the arts.

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Photos: Pamela Zappardino, and individual artists/agents/participants;
Walt Michael photo by Jim Rice

2013–2014 Concert Series: Westminster and Baltimore

Common Ground on the Hill produces two monthly concert series from September 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 front of this catalog for details.

The Deer Creek Fiddlers' Convention ~ June 8th, 2013

Common Ground on the Hill produces the 41st Anniversary Deer Creek Fiddlers' Convention on Saturday, June 8th, 2013, at the Carroll County Farm Museum, 500 South Center St., Westminster, MD. This venerable Maryland tradition brings together bluegrass, old-time and Celtic musicians and dancers who take part in competitions 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, and consult www.CommonGroundOnTheHill.org

Traditions Weeks I & II at McDaniel College
Workshops & Events ~ June 30th—July 5th and July 7th—12th, 2013

Common Ground on the Hill offers two separate Traditions Weeks of courses, performances and activities. Participants generally choose to enroll in the full program for either one or both Weeks. 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. Evening concerts and lectures are also open to the community. 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 30th or July 7th) at the McDaniel College campus in Westminster, Maryland. The late afternoon is then devoted to getting settled and meeting people. On both arrival evenings (June 30th or July 7th), Sunday supper and a short orientation meeting are followed by informal gatherings. Both residential and commuter students should attend the orientation and are invited to enjoy the activities of the evening. On June 30th there is a fine arts reception in the Rice Gallery of Peterson Hall from 4:30–5:30 PM. Monday (July 1st or July 8th) is the first day of class. Each evening will include 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. Dormitory rooms must be vacated by 9 AM Saturday morning, (July 6th or 13th).

The 16th Annual Common Ground on the Hill Festival ~ July 13th & 14th, 2013

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 Buckwheat Zydeco, C.J. Chenier, Little Queenie "the Darlin' of New Orleans," the Paul McKenna Band, Josh Hisle, Guy Davis, Professor Louie, Margot Leverett and the Klezmer Mountain Boys, Rondstadt Generations, Footworks, Kenny Kosek & Marty Cutler, Walt Michael & Co., and many more. See color pages at the back of the catalog for more information.

Common Ground on Seminary Ridge ~ August 2-3, 2013

In its second year, Common Ground on Seminary Ridge, taking place at the Lutheran Theological Seminary at Gettysburg, expands to a 2-day event! Programming includes classes in photography, traditional music and historical lecture, concerts including a special performance by the Singing and Prayer Bands, "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.

TICKET PRICES	Adults	Seniors 65+; Teens 13-18	Children 6-12	Children ≤ 5
All Weekend	$50	$45	$10 per day with ticketed adult	FREE with ticketed adult
Saturday Only	$30	$25		
Sunday Only	$25	$20		

Saturday, July 13
Camping in-the-rough

$20 per person.
All interested parties must call ahead to reserve.

INTRODUCING IN 2014

See color page at the front of the catalog for more information

Common Ground on the Border ~ Saturday, January, 18—Monday, January 20, 2014
Common Ground on the Shore ~ Friday, March 14—Sunday, March 16, 2014

Visit and register at our website! www.CommonGroundOnTheHill.org

Traditions Weeks I & II, at McDaniel College, General Information

Class Information: Each class workshop is 1 or 2 periods and meets for 5 days (See Schedule-At-A-Glance, pgs. 54-55. The classes take place at various locations around the McDaniel College campus. Students may create their own curriculum from any of the classes offered for the week. You may wish to follow a certain track of related courses or perhaps you will opt to select a varied curriculum. 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.

Fees: Comprehensive tuition for full-time students (which includes all classes and evening events) is $450 per week, not including the weekend festival. Tuition for part time students is as follows: $200 for 1 period, $290 for 2 periods (NOTE: most visual art classes are 2 periods), $370 for 3 periods. Some class workshops will include an extra materials fee which is payable directly to your instructor at the first class. The World Village is $220 per week for one youth, $170 for each additional student. Child care for those under age five is not the responsibility of Common Ground on the Hill but, if advised in advance, we will try to help you find care for which you can contract directly at an hourly rate.

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, 2013**, will pay only $420 for a full week's tuition! You save $30 and help Common Ground at the same time.

Housing & Meals: Residential participants stay in on-campus dormitory housing with cafeteria-style meals for an additional $275–$370 per week. Rooms are double occupancy, two beds to a room. 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. Children ages 2 years old and under, not using a college bed are free. 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. Commuter participants may purchase meals on a pay-as-you-go basis in McDaniel College's cafeteria during the week, or as a complete meal pass through Common Ground on the Hill. See Registration Instructions on pg. 78 for additional housing and meal information. A list of area motels is available upon request. We suggest our friendly sponsor, the Boston Inn: 410-848-9095 www.boston-inn.com

Registration: A $100 deposit is due with each registration form; $50 of the deposit fee is non-refundable. Total balances are due by June 15th, 2013, to hold your spot in class unless otherwise arranged. All fees paid are non-refundable after June 15th.

***NOTE for 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. You may register by mail:**

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

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

Optional Graduate, Undergraduate Credit: Students enrolling in Common Ground on the Hill's fulltime

comprehensive curriculum may elect to receive academic credits from McDaniel College. Undergraduates may earn credits in English, Art, Music or Interdisciplinary Studies for an additional $125/ credit hour beyond the Common Ground fees, while Graduate students may earn credits in English, Art, Music, Humanities and Education for an additional $150/credit hour. Common Ground on the Hill's Academic Credit Coordinator, Pamela Zappardino, Ph.D., will assign each student a McDaniel College approved Professor/Instructor of Record who will determine assignments/ additional work that must be completed. If you wish to enroll for academic credit, you must contact the Common Ground on the Hill office for more information. Please do not contact McDaniel College directly. Students enrolling for the **first time at McDaniel College** must also pay a one-time $50 application processing fee that is required by the college.

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.

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 Times New Roman 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 Gina Valentine, The Americans with Disabilities Act Coordinator, 410-386-3800, 1-888-302-8978, MD Relay 7-1-1/1-800-735-2258 or email gvalentine@ccg.carr.org as soon as possible but no later than 72 hours before the scheduled event.

Common Ground on the Hill, Ltd.

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Common Ground on the Hill's Scholarship program is made possible by your generous tax deductible donations. Consider making an annual or endowed scholarship donation.

Juanita Brown Michael Memorial Scholarship Fund
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Pascual and Beatrice Songco Memorial Scholarship Fund
The Veterans Initiative Scholarship Fund

With a Little Help From Our Friends

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Foundation for Bluegrass Music
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Hot August Blues
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Waste Not! Carroll

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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
Summer Programs Volunteer Coordinator: Dorothy Scanlon
Common Ground Store Manager: Missy Marlin
Festival Hospitality: Shari Gallery

Traditions Week 1
❖ June 30—July 5, 2013 ❖
List of Classes and Events by Category

SPECIAL GATHERINGS
The Search for Common Ground
Interracial Gospel Choir & Orchestra

DISTINCTIVE LECTURE SERIES
Keynote Lecture – Life and Death on the Border
Samaritans at the Border
Roots of Nonviolent Revolution
The Singing & Prayer Bands
Treasures from the Folk Archive
Hearts and Minds Film
Voices from the Margins
Sharing Our Stories
Learning Arabic
Who Lies There
The Veterans Initiative
Appalshop Films
Fieldwork Talking Across the Lines
The Poetry of War & Peace
Beyond Borders
From Common Ground to Common Core
The Dugout Canoe Project

7th ANNUAL DCBU BLUEGRASS & OLD-TIME MUSIC CAMP

INSTRUMENTAL CLASSES

Guitar
Beginning Guitar
Beyond Beginning Guitar
Understanding the Fretboard
Bluegrass Guitar I
Bluegrass Guitar II
English Style Guitar
Roots Guitar Styles
Blues Electric Guitar
Harmonica II & Guitar – Rack & Box

Ukelele
Beginning Ukulele
Hawaiian Ukulele Techniques

Fiddle
Beginning Fiddle
Indiana Old-time Fiddle
Bluegrass Fiddle I
Bluegrass Fiddle II
Old-time Fiddle I
Old-time Fiddle II
Swedish Fiddle

Banjo & Mandolin
Bluegrass Banjo I – Scruggs 101
Bluegrass Banjo II
Old-time Banjo I
Old-time Banjo II
Bluegrass & Old-time Mandolin I
Bluegrass Mandolin II

Bass
Bluegrass Bass I
Bluegrass & Old-time Bass II

Dulcimers: Hammered and Mountain
Hammered Dulcimer
Beginning Mountain Dulcimer
Mountain Dulcimer II

Autoharp
Autoharp

Harp
Introduction to Celtic Harp
American Tunes for Harp
Stress-Free Harp
Funky Scottish Harp Tunes
Scottish Harp Lullabies
Harp: Duet & Ensemble
Adapting Bagpipe Music for Harp
Pan-European Harp Tunes: Mostly Celtic
Harp Tune Toolbox

Harmonica
Harmonica II & Guitar—Rack & Bos

Piano
Dance Piano

Wind & Free Reed Instruments
Melodica
Introduction to the Highland Bagpipe
Introduction to English Concertina
Adapting Bagpipe Music for the Harp
Irish Session Tune Repertoire
Tin Whistle I
Tin Whistle II
Overtone Flutes—Fujura and Koncovka

BAND WORKSHOPS, JAMS & RECORDING
Jug Band
Bluegrass Slow Jam
Bluegrass Jam
Old-time Jam
Old-time Slow Jam
Beginning Steel Drum
Juke Joint Blues

SINGING, SONGS , SONGWRITING
Rise Up Singing
Singing with Tim O'Brien
Singing by Ear: The Singing Hammons Family
Songwriting
Just Enough Music Theory
Icelandic Song
Men & the Blues
Traveling Soles—Songs of the Border
Ubuntu Community Choir
The Big Song Swap

PERCUSSION
African Drumming with Sankofa Dance Theater
Bodhran I
Brazilian Percussion Ensemble
Bodhran II
Beginning Steel Drum

DANCE & MOVEMENT
African Dance with Sankofa Dance Theater
Roots & Rhythm with Footworks
Latin Dance
Beginning Traditional Modern Dance
Mexican Folkloric Dance
DJ Dancing
Folk Dance
Southern Appalachian Flatfooting and Clogging

LISTENING, WRITING, RECORDING
Spoken Wordplay
The Poetry of War & Peace
Recording Your Music

HUMAN ARTS
Morning Yoga
Tai Chi
Rebooting Your Life
Puppets – They're Ba-ack!
Afternoon Yoga
Acupressure and Self Care
Bicycling

YOUTH PROGRAM
World Village

VISUAL ARTS

2-Dimensional Arts
Still Life in Oils
Plein Air Painting
Photoshop 101: Home Place
Discover Your Inner Patterns and Rhythms Through Abstract Painting
Digital Photography Demystified
Drawing - Anyone Can Draw!
Watercolor: Picturing the Face of War
Tinsel Painting

3-Dimensional Arts
Knots & Spirals
Making Ceramic Hand Drums and Other Clay Instruments (a two week class)
Adventures in Glass Beadmaking I
Life Casting: Ancestral Masking
Puppets - They're ba-ack!!!
Creativity with Clay and Wood Firing
Kinetikal Kartooning!
Introduction to Mosaic
Toys

Fibre and Wearable Arts
Beaded Bead Necklace
Funky Junque Jewelry
Exploring Wet and Dry Felting using Navajo-Churro Wool
Small Scale Forging for the Jeweler's Workshop
Creating Textures with Textiles

Traditional and Native Skills
Blacksmithing: Back to Basics
Working with Green Wood
Laminated Wood
Vinegar Graining on Wooden Boxes
Primitive Skills: Stone, Bone, Wood and Fire
Seat Weaving with Shaker Tape
Outdoor Cooking Over Fire and Coals
The Dugout Canoe Project

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

SPECIAL GATHERINGS

The Search for Common Ground

In this, our flagship class, we draw from our experience as artists and human beings to have a dialog arising from our life together here and in the larger society. In an atmosphere of trust and safety, and inspired by song and story, we will listen to and learn from the voices of our sisters and brothers from communities represented in our circle. We gather at Common Ground on the Hill in our nineteenth summer in the midst of a world experiencing continuing crucial financial and ecological crises, wars, growing nuclear threats, issues of immigration and the continued threat of terror, both foreign and domestic. Yet, we still find ourselves at a time of potential for great 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. Documentary film maker **John Carlos Frey**, joined by Green Valley Samaritan **Shura Wallin**, will engage in dialogue sparked by his Keynote Lecture "Life and Death on the Border." Poet **Barbara Morrison** will discuss the women's issues relative to her recent memoir "Innocent: Confessions of a Welfare Mother." **Cinda Rierson and Moise Steeve Pierre Andre** will discuss their collaborative work in the Bridge of Diamonds combining music and yoga as stress relief in earthquake-stricken Haiti. Singer-songwriter **Josh Hisle** will bring us the latest developments of the Common Ground on the Hill Veterans Initiative as it strives toward a national presence. **Carrie and Michael Kline** will share how their work as folklorists allows us to experience cultures in the United States that are often obscured from our view. 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.**

DISTINCTIVE LECTURE SERIES

Keynote Lecture – John Carlos Frey

Life and Death on the Border

John Carlos Frey brings a unique perspective about the world of migrant life and marginalized communities. His first hand approach to documenting and reporting about immigrant struggles has gained him national and international notoriety. In his keynote address, Mr. Frey will address issues of immigration, immigration reform, the Border Patrol, migrant death and border security.
Alumni Hall ❖ **Monday, July 1st, 8 p.m.**

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. ❖ **Period 1 ~ Shura Wallin, John Carlos Frey (Monday only) and Pablo Peregrina**

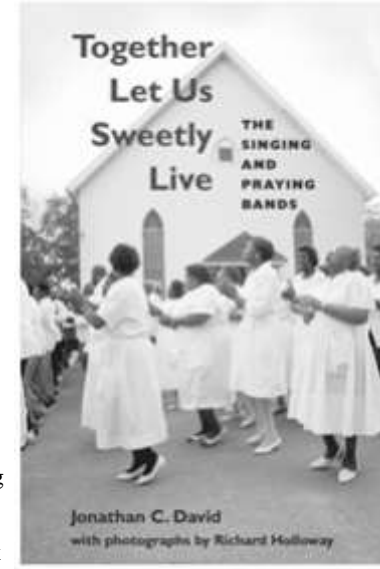
Roots of Nonviolent Revolution

Nonviolence is a roots tradition, too. It is historically ancient and geographically global, with countless cultural variations – very much like folk music. It isn't a mainstream school subject, but you can learn about it from practitioners if you seek them out. Over the past century, nonviolent approaches have been used to create historic social changes, from undermining colonial empires to striking down legalized segregation and oppression. The insights of nonviolence do not come from the powerful but from disadvantaged people trying to get their needs met in peaceful and mostly honorable ways. In this course, we will touch on the ideas and methods of nonviolence, the music and song that has accompanied nonviolent movements, the humor, the visual arts, the personalities. We'll also look at current projects in schools, families, prisons, workplaces, and politics. It will be a busy week. This course is offered during both Weeks I & II. ❖ **Period 2, Charles Collyer and Pamela Zappardino**

The Singing & Prayer Bands: 19th, 20th & 21st Century African American Worship

The Singing and Praying Bands grew out of the tidewater regions of Maryland two centuries ago, merging traditional African worship practices with those of the Methodist Church, resulting in a hybrid of spiritual and musical devotion. In

this course, students will be guided into a deeper understanding of Singing and Praying Bands of Maryland and Delaware through an examination of the tradition bearers' historical and cultural context. Participants in the class will first be led through one service, verse by verse, song by song, until we understand the unique way service unfolds. Then we will focus on the performance context, the religious camp meetings and prayer meetings at which the bands held their services, so that we understand these groups' social context. Then we will examine the society that was the larger context of these camp meetings, so that we can better understand what the bands were attempting to accomplish in their performances. Finally, we will explore the bands' history, so that we will better understand why it was so important that generations of band members have been determined to keep this tradition alive. The late Rev. Edward Johnson, band captain of Ezion United Methodist Church on Kent Island, once said that when the band began singing, "they would either get the sinners to convert or make them get out of there, one or the other." After attending this course, participants should understand why these groups' singing had such spiritual power. ❖ **Period 2 ~ Jonathan C. David**



Treasures from the Folk Archive: My 60+ Years

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 repertory 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! ❖ **Period 2 ~ Joe Hickerson**

Hearts and Minds Film

Common Ground on the Hill and the Delaware-based Hearts and Minds Film Initiative once again partner to examine media as a tool for social change, and to view powerful examples of documentary film, online content, and other forms of digital media that address the most critical issues in our global society. Each year in this class, we have the mixed blessing of witnessing and discussing enormous changes throughout the world, exploring vast leaps in the fields of technology and the media tools available to us, and digesting the unstoppable, exponential explosion of media information that reflects and defines the human experience. In this overwhelming world of fear and hope, how can we increase our ability to understand and engage in the world around us? How can technological tools enable us to become more active citizens? What kind of world do we want to live in, and how can we harness our energy to impact the and issues and agendas that will define our times? www.heartsandmindsfilm.org ❖ **Period 3 ~ Dan Collins**

Voices From the Margins – Reflections on Place by Appalachian Women Writers

The truth of the adage "You can take the girl out of the mountains but not the mountains out of the girl" is nowhere more apparent than in the stories of women who have grown up in Appalachia. In this course, poetry, fiction, and memoir by several Appalachian women writers, including Lee Smith, Jayne Anne Phillips and Sharyn McCrumb, will comprise the lens through which to see and understand Appalachia as it really is – a place of marginalized people who, in their resilience, stubborn determination, and self-sacrifice, are testament to the power of the human spirit. From banjos to bare feet, mountain culture in mainstream contemporary literature is often little more than caricature, and prejudices about Appalachia have prevented many from realizing what a treasure trove of literature the region offers. But contemporary regional literature offers a picture of strong Appalachian women who are part of a human community united in the universal struggle for dignity, recognition and truth. These women's eloquent voices and sense of identity and place will resonate with you long after the close of Common Ground. ❖ **Period 3 ~ Suzanne Nida**

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 3 ~ Barbara Morrison**

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**

Who Lies There: Documenting an African American Cemetery

This is a field study workshop directed toward documenting an African American Cemetery in

Frederick County, MD. Participants will learn the basics of researching and documenting a cemetery in class. Most of our time, however, will be spent in the field photographing tombstones in an undocumented 19th Century black cemetery, and then back on campus recording the information in a searchable database. As time permits, we will begin the process of researching the family history of individuals resting in the cemetery. It would be helpful if at least some participants are able to provide transportation to the cemetery, roughly 40 min. from campus. email: rhsmith@mcdaniel.edu websites: www.frederickroots.com & www.accomacroots.com Supplies charge $10.00. Maximum enrollment 12. ❖ **Periods 3 and 4 ~ Rick Smith**

The Veterans Initiative

This is the second 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 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, Facilitator, and others**

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**

Fieldwork Talking Across the Lines: Recording Oral Testimonial and Music ~ Journey Across the Southeast in Story and Song

Folklorist/musicians Michael and Carrie Kline lead this class that includes accounts of their fascinating travels and meetings with people as well as the stories and music they recorded together. Topics include Cherokee Music, Appalachian balladeers, Sacred Harp, Sacred Songs: African-American Religious Music from West Virginia to Maryland's Chesapeake, the music of the Hammons Family from Central West Virginia, and finally an explanation of how the Klines find musicians and incorporate their work into regional audio productions. ❖ **Period 4 ~ Michael and Carrie Kline**

The Poetry of War & Peace

This class will study some of the major poems related to war. We will examine the ways in which poets (combatants and non-combatants alike) have crafted their response to war and violent engagement over the past century. Our shared focus will center on poems that emanate from WWI, WWII, Vietnam, and the more recent conflicts in the Middle East. A consideration of poems that argue for non-violence and peace will culminate our week-long exploration. In addition, students will be welcome to share their own poetry (especially as it relates to peace & conflict) with the class. ❖ **Period 4 ~ Kathy Mangan**

Beyond Borders: The Common Path

This course examines the Common Ground shared by all immigrants, providing some historical context about past waves of immigration, exploring immigration as a global issue, and examining the current policies in the Unites States. Most or our media focuses on the U.S./Mexican border as the epicenter of the immigration debate. This class seeks to explore immigration beyond borders through personal stories of origin, testimonials from immigrants in our own communities, political debate and historical discussion. ❖ **Period 4 ~ Ana C. Velasquez**

From Common Ground on the Hill to Common Core - A Workshop for Teachers

In 2010, the state of Maryland became one of the first states to adopt the Common Core standards. These new standards will be implemented in the Fall of 2013. For educators and classroom teachers this creates a unique opportunity to develop new curriculum and lesson plans that feature greater classroom flexibility and creativity as well as deeper cultural understandings. It also means there are curricula to adapt and new lesson plans to draft in a very short amount of time. In

this workshop, participating classroom teachers and education professionals will learn about the Common Core and devise strategies on how to include diverse perspectives, and cultural expressions and traditions across disciplines in the new framework. Teachers who are immersed in diversity education through Common Ground will learn best practices for integrating their experience at Common Ground into their classrooms. Teachers and educators will: discuss and review common core guidelines and how the Common Ground workshop lessons and activities can be seamlessly integrated, learn from each other about strategies and best practices in classroom implementation, and develop actual unit and lesson plans and curriculum packs that can be used in the classroom starting this Fall. ❖ **Period 5 ~ Lee Francis IV**

The Dugout Canoe Project – Lecture & Demonstration

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 and Joe Baker**

7th 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.

Evenings

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

INSTRUMENTAL CLASSES

Guitar

Tim O'Brien
Photo: Michael Wilson

Beginning Guitar

This class is for the true beginner. You will learn to tune and play your guitar. The instructor will present the basics of flatpicking and fingerpicking. Students will learn the five basic chord forms, use of the capo, and an assortment of rhythms in order to accompany themselves on songs and to accompany traditional instruments. Your goal will be to learn some easy songs and to accompany some easy instrumentals. ❖ **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

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 2 ~ Amy Ferebee**

Bluegrass Staff

Tim O'Brien - Mandolin, Songwriting, Vocals
Rickie Simpkins - Fiddle
Wyatt Rice - Guitar
Tom Adams - Banjo
Randy Barrett - Banjo, Coordinator
Marshall Wilborn - Bass

Old-time Staff

Dave Bing - fiddle, banjo
Grey Larsen - fiddle
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

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**

Bluegrass Guitar I

(Beginning) This guitar class will focus on getting you started down the road to playing solid bluegrass guitar, including rhythm and back-up playing, as well as learning easy flatpicking tunes and some basic scales, patterns and practice methods. ❖ **Period 4 ~ Wyatt Rice**

Bluegrass Guitar II

(Intermediate/Advanced) This guitar class will focus on bluegrass lead guitar, including tunes, soloing, back-up, chord shapes and other nuances of bluegrass guitar. We'll take a look at music and chord theory, methods and concepts for approaching improvisation and expanding your knowledge of the guitar neck. ❖ **Period 2 ~ Wyatt Rice**

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**

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 3 ~ Scott Ainslie**

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 2 ~ Christopher James**

Harmonica II & Guitar – Rack & Box

Jesse Fuller, Doc Watson, Bob Dylan, Neil Young, and, yes, Guy Davis are all guitar and "rack" harmonica players. They play both instruments at the same time with the assistance of a harmonica rack which goes around the musician's neck and holds the harmonica in place, leaving both hands free to play the guitar or other stringed instrument at the same time. This calls for a "no hands" technique on the harmonica that demands the player not rely on cupping hands around the harmonica in order to vary tone and style. Join Guy Davis in this free-wheeling workshop that will leave you with a few new songs and the ability to play harmonica along with your guitar or other stringed instrument. Solo harmonica players and solo guitar players are welcome to take part in the class. Students should purchase a harmonica rack from their local music store before coming to class. Students will need a diatonic key of "A" harmonica. Bring others if you have them. Harmonicas will be available for purchase in the Common Ground on the Hill store. ❖ **Period 3 ~ Guy Davis**

Ukelele

Beginning Ukulele

Start from the very beginning and by the end of the week you will be jamming or playing calypso rhythms with the class. Learn the basics; tuning, chords and strumming patterns as well as fun ukulele tunes, Caribbean tunes, and even some good old American jam tunes! We will learn to back up singers (ourselves!) while playing, and learn how important it is to be a steady rhythm player. Loaner as well as purchasable ukuleles are available. ❖ **Period 1 ~ Sharrie George**

Hawaiian Ukulele Techniques

(Intermediate) Students will learn repertoire not always taught outside of Hawaii. The Hawaiian song repertoire is very large, from songs composed by Hawaii's most beloved songwriter, Queen Liliuokalani, to hulas. Ehukai will help students learn special strum rhythms and the right chords to use to play this style of music with authenticity. He will also teach the signature Hawaiian vamps and how they are used in the music. Some of the music: *Green Rose Hula* (a standard hula melody); a "place" song, *Milolii,* about a tiny village on the Big Island; a song of reminiscence, *Hawaii Calls;* a love song/waltz, *Sweet Violeka.* ❖ **Period 4 ~ Ehukai Teves**

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 themselves will be taught in this first step into the fascinating world of fiddling. ❖ **Period 4 ~ Ryan Koons**

Indiana Old-time Fiddle

This class will primarily focus on the repertoire of fiddler Joe Dawson (1928-2012). The class is for fiddlers in particular, but others are welcome. Joe Dawson's repertoire is a crooked-tune body of music, Appalachian, smoother (as is the regional propensity of the Midwest) than the deeper mountain regions of Appalachia. Some of the tunes are unique to Brown and Monroe counties of Indiana**.** ❖ **Period 1 ~ Grey Larsen**

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 ~ Ricki Simpkins**

Bluegrass Fiddle II

(Intermediate/Advanced) This class will teach a variety of bluegrass styles of various greats, including Vassar Clements, 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 ~ Ricki Simpkins**

Old-time Fiddle I

This class will teach the basics of old-time Appalachian fiddle, and is a step stone to both advanced old-time and beginning bluegrass fiddle. Students will learn the 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 enjoy playing. ❖ **Period 1 ~ Ken Kolodner**

Old-time Fiddle II

(Intermediate/Advanced) This class is intended for those who can learn tunes by ear, and play at a reasonable speed. Award-winning fiddler Dave Bing will share his extensive repertoire of venerable old-time tunes from West Virginia. A rare chance to drink from the true vine. ❖ **Period 4 ~ Dave Bing**

Swedish Fiddle

(Intermediate – Advanced) This class will focus primarily on the music tradition of Jämtland. Jämtland is both a historical province and a modern county with a strong and rich cultural heritage. The fiddle is the principal folk instrument and among the tunes that are played are marches, polskas, polkas, valses, snoas, masurkas, schottises. Haunting triplet polskas from the Lapp-Nils tradition will be taught as well as tunes from the more modern "gammeldans" repertoire. You will get to know this region's peculiarity with influences not only from the Swedish, but also from the Norwegian, and the Sami culture. Emphasis will also be on how to play dance music. Also welcoming other instruments: Mandolin, Flute, Clarinet, Dulcimer etc. Teaching will be "by ear" and use of a recording device is strongly recommended. Participants may play for the evening Scandinavian dance during the week. ❖ **Period 3 ~ Göran Olsson and Ryan Koons**

Banjo & Mandolin

Bluegrass Banjo I – Scruggs 101

(Beginning/Intermediate) 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**

Bluegrass Banjo II

(Intermediate/Advanced) This class is will cover a wide range of topics especially as indicated and requested by student interest. Topics may include chromatic style, Keith style, and more. ❖ **Period 2 ~ Tom Adams**

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

(Intermediate/Advanced) A strong clawhammer stroke will be our first goal, making sure everyone is comfortable enough to express themselves on the banjo: having a relaxed hand, confident rhythm, a basic knowledge of tuning in your technique, making old tunes resonate more fully and with greater sensitivity. Different regional and historic styles as well as personal styles will be discussed. Group learning will be augmented by individual instruction and critique. Please come prepared with questions or special requests. ❖ **Period 1 ~ Dave Bing**

Bluegrass & Old-time Mandolin I

(Beginning) The mandolin is an extremely accessible instrument to learn to play. Melodies are easily found and played on the instrument and simple chord formations repeat themselves throughout the fretboard. This class will get you started on a wonderful musical journey. Students will learn scales and chords that will quickly reveal the world of mandolin/fiddle tunes, the bedrock of old-time and bluegrass music. ❖ **Period 4 ~ Christopher James**

Bluegrass Mandolin II

(Intermediate/Advanced) This class will focus on some of the great bluegrass mandolin tunes that have helped define the idiom, looking at the styles of Bill Monroe, Jesse McReynolds, Sam Bush and others, while exploring lead and rhythm techniques and coming to a greater understanding of the fretboard. ❖ **Period 1 ~ Tim O'Brien**

Bass

Bluegrass & Old-time Bass I

This class is for the true beginner. Both acoustic and electric bass players will be accommodated. You will learn how to accompany songs and tunes using standard chord progressions as a reference for your bass lines. You'll be playing before you know it. This class is useful for bass players of all genres. ❖ **Period 4 ~ Marshall Wilborn**

Bluegrass & Old-time Bass II

(Intermediate/Advanced) This workshop will give you a lot of advanced technique and tools with which to take your playing to the next level. A lot of individual attention will be given students, and the class will be geared to the requested direction of inquiry and style whenever possible. Acoustic and electric bassists welcome. ❖ **Period 2 ~ Marshall Wilborn**

Dulcimers: Hammered and Mountain

Free, loaner instruments are available. Let us know if you would like to reserve one.

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 will need an instrument, a pair of hammers, a tuning wrench and a stand for your dulcimer. An electronic tuner and a tape recorder are extremely helpful tools too. 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. ❖ **Period 1 ~ Guy George**

Beginning Mountain Dulcimer

(Beginning) Come and be enchanted by the sweet simplicity of this traditional American stringed folk instrument. It's very user-friendly, providing quick musical joy, and as your techniques improve it can lead you to many colorful musical paths. We'll cover the basics from how to hold, tune, strum, and change notes on the strings. From there we'll cover how to play simple chords and other harmonies, singing with the dulcimer, some fingerpicking. With these techniques we'll play some traditional Southern Appalachian and simple contemporary music. ❖ **Period 1 ~ Lois Hornbostel**

Mountain Dulcimer II

This class will explore how authentically you can play many different musical styles on the mountain dulcimer. Starting with traditional folk music from Southern Appalachia, the class will use a variety of techniques to play music from Celtic and other World Music traditions, including Cajun and Hawaiian music. Playing techniques will include making creative use of the instrument's built-in simplicity and drones, through more chromatic paths with Ehukai's "home-middle-outside" chord approach to play in 8 different keys. ❖ **Period 3 ~ Lois Hornbostel & Ehukai Teves.**

Autoharp

Autoharp

(Beginning) This class will cover tuning and playing the autoharp, 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@triharpskel.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. (This class continues into Celtic Harp Beginner Workshop during Week 2, if desired.) For total beginners only, max. 10 students. ❖ **Period 1 ~ Jo Morrison**

American Tunes for Harp

Much of the American old-time and bluegrass traditions evolved from Celtic influences. Learn some slow American waltzes which will emphasize smooth lever changes and flowing melody and some faster tunes from bluegrass with exciting left-hand ideas that will give your music a whole new sound. Tunes will be taught in a traditional style by ear to help strengthen your memory. Emphasis is placed on developing muscle memory and learning phrases by analyzing the

shapes and patterns of the hand positions and melodic phrasing while also having fun! Intermediate/advanced, max. 12 students. ❖ **Period 1 ~ Cheyenne Brown**

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 that like to learn slowly regardless of level, max. 12 students. ❖ **Period 2 ~ Jo Morrison**

Funky Scottish Harp Tunes

Come and learn some funky Scottish tunes on the harp, then explore some ideas on how to make the tunes your own. We'll go through left hand bass-lines, chordal ideas, rhythms, effects to make the arrangement your very own. You will come away from this week with a whole palette of new inspiration for your playing. Tunes will be available to take away. Advanced, max. 12 students. ❖ **Period 2 ~ Corrina Hewat**

Scottish Harp Lullabies

Learn to play (and sing if you wish) some Scottish lullabies, each one of them a beautiful old melody, with haunting tales of love and its ways. Perfect for playing on their own, or accompanying yourself singing them. We'll go over the melody and a simple left-hand arrangement using memorable shapes and patterns. We will aim to learn everything by ear, with music available to take away. Slow learners regardless of level, max. 12 students. ❖ **Period 3 ~ Corrina Hewat**

Harp: Duet & Ensemble

In this class, you will learn not only cool tunes, but interesting accompaniment ideas to use with another harpist or other instrumentalist. Duet and ensemble pieces will be taught by ear (but with music available) so the class itself turns into an exciting multi-part musical extravaganza! By looking at exciting accompaniment ideas through chords and rhythm, you will also increase your theory knowledge and arranging ideas. All the pieces can also be used as solo arrangements. Intermediate/Advanced. ❖ **Period 3 ~ Cheyenne Brown**

Adapting Bagpipe Music for the Harp (and Other Instruments)

The Scottish bagpipe has a vast repertoire of tunes of all sorts - airs, marches, dances - that work beautifully on the harp. The bagpipe notation obscures the tunes, and in many cases makes them seem much more difficult than they really are. This workshop will provide an overview of sources of these tunes and how to adapt them for the harp. We will give you instructions on reading and understanding bagpipe music, an overview of the ornamentation, and suggestions on how to make the music work on the harp. One simple tune will be taught orally each day and examples of ornamentations and how to play them on the harp will be discussed. Appropriate accompaniment will also be addressed. Although this is geared to more advanced players, all levels are welcome. Other instruments (e.g. hammered dulcimer, guitar) also welcome. Intermediate/Advanced. ❖ **Period 4 ~ Jo and Wayne Morrison**

Pan-European Harp Tunes: Mostly Celtic

A variety of tunes from across Europe will be taught here, with emphasis on pan-Celtic areas. Working first on melody and then progressing to simple left-hand arrangements using memorable shapes and patterns. We will work on bringing these hauntingly beautiful tunes to life! (This class continues into "Medieval" in week 2, if desired.) Beginner/ Intermediate, max. 12 students. ❖ **Period 5 ~ Cheyenne Brown**

Harp Tune Toolbox!

Come and learn some fun Scottish tunes which will give the listener as much pleasure as you will have playing them. Once the tune is under your fingers, we'll work on some groovy ideas to give them 'your' own musical stamp. Some chord patterns, rhythmic tricks, ornamentation all add to your tune toolbox! Tunes will be available to take away. Intermediate/Advanced, max. 12 students. ❖ **Period 5 ~ Corrina Hewat**

Harmonica

Harmonica II & Guitar – Rack & Box

See **Guitars** on page 14. ❖ **Period 3 ~ Guy Davis**

Piano

Dance Piano

The keyboard is the backbone of the broad spectrum of music played throughout the traditional dance world. Through rhythmic technique and repertoire, the thrust of this course is to create a dance piano playing style that is compelling to the dancer, exciting for the listener, and satisfying for the player. A.J. Bodnar leads this class in a congenial atmosphere, allowing for a lot of individual student attention and emphasizing the inherent fun and versatility of the instrument. Basic knowledge of the piano is strongly recommended. ❖ **Period 3 - A. J. Bodnar**

Wind & Free Reed Instruments

Melodica

Good things come in small packages. Like the ocarina and the penny whistle, the melodica [ME-LŌ-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**

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**

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. ❖ **Period 3 ~ Wayne Morrison**

Adapting Bagpipe Music for the Harp (and Other Instruments)

See description at the top of this page. ❖ **Period 4 ~ Jo and Wayne Morrison**

Irish Session Tune Repertoire

This can be for flute and whistle players, or all melody players. Students can record tunes from the instructor's playing for later study, and sheet music will be made available. We will also spend part of class time all playing together as a session and will learn about how best to participate in an Irish session. ❖ **Period 3 ~ Grey Larsen**

Tin Whistle I

(Beginning) 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

Join a wonderful whistle instructor in this class for students who are skilled enough to play tunes in a variety of rhythms, with good technique and at a reasonable tempo. Attention will be given to ornamentation (rolls, cuts, tongueing and breathing), as well as style and repertoire, and will also emphasize rhythm and phrasing in the music. Both Irish and Scottish music will be covered. Tunes will be taught aurally, so bring a D whistle and recording device. Sheet music will be provided for those who need it, at the end of each class. Intermediate to advanced. ❖ **Period 4 ~ Guy George**

Overtone Flutes – Fujura and Koncovka

(Beginner) Overtone flutes are easy to play. Unlike recorders they have no side holes and instead use the natural overtone scales. Native to Scandinavia, Slovakia and other countries, they have gained popularity in the USA for their unique tone and capabilities. Students learn to play simple melodies in the basic overtone scale, then learn to 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." Loaner fujura flutes are available. If you intend to have your own fujara for the class, key of G is recommended. Contact the instructor for more information fujura@gmail.com. Bring your own overtone flute in key of "C, or purchase a beginner overtone flute (konkovca) at the class for $20. Bring material for writing and a recording device if you have it. Hear examples of fujara and koncovka overtone flutes at www.loc.gov/today/cyberlc/feature_wdesc.php?rec=5044. ❖ **Period 1 ~ Bob Rychlik**

BAND WORKSHOPS (BAND & JAM)

Jug Band

Get ready to explore a great American musical tradition, jug band music. Jug band music is all at once the blues, jazz, string band, and country music all rolled up into one. Students are encouraged to bring bottles, guitars, banjos, fiddles, 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 at least. Bring an open mind and heart and let's have a good time. ❖ **Period 2 ~ Slim Harrison**

Bluegrass Slow Jam Class

This class will focus on playing tunes at reasonable, moderate tempos, so that students can hone their playing skills, putting into enjoyable practice things that they have been learning during the day. Various groups will form in this class, depending upon desired tempos. ❖ **Periods 5 ~ DCBU Bluegrass Staff**

Bluegrass Jam Class

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 that has been learned during classes as well as playing material that students bring into the mix. Various groups will form in this class. ❖ **Periods 5 ~ DCBU Bluegrass Staff**

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 ~ DCBU Old-time Staff**

Old-time Slow Jam

This slow jam is designed to be completely accessible to beginners and anyone who wants to participate in slowing tunes right 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 ~ DCBU Old-time Staff**

Beginning Steel Drum: Steel Drum Band Workshop

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

Juke Joint Blues

The blues were born in the juke joints of the rural South. This class is an opportunity for students to learn and share blues repertoire in a nurturing, freewheeling environment. Beginning to intermediate level players with all instruments are welcome. ❖ **Period 5 ~ Guy Davis, Scott Ainslie, Christopher James and others**

SINGING, SONGS , SONGWRITING, MUSIC THEORY

Rise Up Singing – Breakfast for the Voice

Liza DiSavino and A.J. Bodnar 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 ~ Liza DiSavino and A.J. Bodnar**

Singing with Tim O'Brien

This class will be led by one of bluegrass and Americana music's premier singers. Topics covered will be lead singing and styles, harmony singing in duos, trios and quartets, and how to "stack" parts. A variety of songs types will be explored including both secular and gospel standards, as well as more modern songs and approaches. Bring your instruments and voices and be prepared to have some fun. It is rumored that Red Knuckles may make a guest appearance. ❖ **Period 3 ~ Tim O'Brien**

Singing by Ear: The Singing Hammons Family

You will amaze yourselves at how quickly you can learn singing by ear, in the tradition by which these songs were carried forward by scores of generations from the roots of Europe and Africa, across oceans in leaky old sailing ships, and all along the Allegheny frontier over time shared by firesides with Grannies on long winter evenings. This class is based on the singing Hammons Family of Pocahontas County, West Virginia. Michael Kline regularly visited a group of Hammons

cousins here in central Alleghenies, the grandchildren of Jess and Nancy Hammons who settled on the Williams River in the late 1850s when it was still an uncharted wilderness. All of these cousins were exceptional characters and outstanding in their remembering and telling of past generations of Hammonses, their whiles and whiskey making, their survival of Civil War strife in their wilderness setting and their abilities with music, from fiddle bows to vocal styles. In addition to looking at old songs as social history, this class will look at the singers as well as the songs, and teach the detailed ornamentation of old time singing, from bawdy songs to long ballads and laments. We will not teach from printed texts or tablature, but eye to eye and knee to knee, with engaged memories and soaring imaginations, listening for repetitions and rhyming patterns as poetic prompts for absorbing and remembering the words. Students need not have any prior music training. A passion for singing in the shower will take you a long way. ❖ **Period 3 ~ Michael & Carrie Kline**

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 and Dan Collins**

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, songwriters. All instruments, all voices, all levels. Reading music is very helpful, but not essential. ❖ **Period 1 ~ Bill Troxler**

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 Rìmur, story songs 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 and with phonetic spellings for English non-Icelandic speakers. ❖ **Period 2 ~ Bára Grímsdóttir, Chris Foster and Ryan Koons**

Men & the Blues

For a number of years Common Ground on the Hill has presented a class entitled Women and the Blues (See **Singing**, Week II). This new class will consider men and the blues and how gender influences the narrative of this truly American musical genre born of slavery and Jim Crow. Two modern bluesmen will lead this class which will include playing, singing and learning about the classic and perhaps little-known bluesmen who define the idiom. Bring your guitar! ❖ **Period 2 ~ Guy Davis and Scott Ainslie**

Traveling Soles - Songs of the Border

Join singer-songwriter Pablo Peregrina in learning about the southwest borderlands through song. 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. Ubuntu choirs seek to create a world in which we listen deeply to those around us, celebrate diversity, trust in our voices and bring them forward on behalf of harmony, justice and peace. 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. Choir singers will quickly find themselves immersed in the thrill of blending their voices in multi-part harmonies. 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**

The 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, Bryan Bowers, Steeve Pierre Andre, Pablo Peregrina, Carrie & Michael Kline, Bára Grímsdóttir, Chris Foster, Dan Collins and others**

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**

Bodhran I – Irish Frame Drum

This class will teach beginners on the bodhran how to create the heart beat 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 ~ 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**

Bodhran II

The class will cover rim shots, triplets, tonal playing, advanced tippers, top end style, unusual time signatures: 9|8 (slip jigs – Irish tunes), 3|2 (triple hornpipe – Northumbrian tunes), 7|8 (middle eastern rhythms), 5|4 (a jazz meter), contemporary styles for non-Celtic music. ❖ **Period 4 ~ Bill Troxler**

Beginning Steel Drum: Steel Drum Band Workshop

See **Band Workshops** on page 20. ❖ **Period 5 ~ Guy and Sharrie George**

DANCE & MOVEMENT

African Dance with Sankofa Dance Theater

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**

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 cultures' 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 and Elizabeth Melvin**

Latin Dance

If what you are looking for is to have a great time while dancing, this class is for you! Eddie Cervantes and Christina Huertes 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 ~ Christina Huertes & Eddie Cervantes of Isabel Sosa's Folkloric Group San Josè**

Beginning Traditional Modern Dance

Come enjoy this expressive form of dance pioneered by American legend Martha Graham. No previous dance training required. Modern dance explores a full range of movement for the torso including contractions and spirals. This class will start with a warm up on the floor and progress through standing movements and travelling steps. If ballet is ethereal, then modern is earthy. Feel the music, feel the floor and feel the energy flowing out of you. A great workout and a spiritual boost. Class attire: comfortable clothes and bare feet (dance shoes that are made specifically for dance studio wooden flooring may be worn if needed). ❖ **Period 3 ~ Kelli Martin Summers**

Mexican Folkloric Dance

Class participants will experience and learn 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**

DJ Dancing

Have you ever wanted to dance to really great roots music? Early rock and roll, blues, jazz, old-time, Texas swing, Zydeco, Cajun, Motown, Soul, Afro-beat, Psychedelic, Go-Go and more. The average dance DJ spins middle of the road music from whatever genre the social event calls for. This is your daily opportunity to dance to some of the finest cuts ever put to wax from Josh McCardle's massive vinyl vault. Your musical knowledge will increase as Josh gives you the histories of the songs he spins. ❖ **Period 4 ~ Josh McCardle**

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 and circles, among others. This is a class for all ages and all levels. ❖ **Period 5 ~ Slim Harrison, A.J. Bodnar and Liza DiSavino**

Southern Appalachian Flatfooting and Clogging

Eileen has over 35 years experience teaching and performing flatfooting and clogging, part of her 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 and Old-time Staff**

LISTENING, WRITING, RECORDING

Spoken Wordplay

Join Lee Francis IV in a class on the expression of spoken and written word. This class is a dynamic and energetic workshop combining performance and poetry to help unleash the poetic voice. The class will draw upon styles of spoken word, hip-hop, slam, movement, dance and performance art in creating a poetic performance piece to astound an audience! In this course we will explore the world of words, and draw on different tools to express your individual thoughts and experiences with power and ease. We will learn from each other's words and from those of elders and accomplished writers and lyricists. Focus will be placed on aspects of the craft such as rhyming with reason, style, rhythmic propulsion and performance presence. ❖ **Period 4 ~ Lee Francis IV**

The Poetry of War & Peace

See **Distinctive Lectures** on page 11. ❖ **Period 4 ~ Kathy Mangan**

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 new 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 miking, basic mixing, and mastering are some of the topics covered. Mike Atherton will demonstrate use of the technology for composing and demo production, including the use of keyboard MIDI. 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**

HUMAN ARTS

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. ❖ **McDaniel Lounge, 7:00 AM ~ Cinda Rierson**

Tai Chi

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. ❖ **Period 1 ~ Peter Chen**

Rebooting Your Life

This fun and insightful class is designed for individuals who want to "reboot" their lives. How is my life's purpose playing

out now? Was I persuaded to ignore my passions and gifts at a younger age? Who am I now? Service minded individuals often wonder why they aren't happier. What happened to the joy? To what extent does happiness impact the magnitude and power of my life? The nature and activities of this class will be instructional, reflective, interactive, engaging and fun! ❖ **Period 1 ~ Marya Michael**

Puppets—They're ba-ack!!!

See **3-Dimensional Arts** on page 27. ❖ **Periods 1 & 2 ~ Katherine La Pietra**

Afternoon Yoga

At the end of the afternoon, this class will help you feel energized, renewed, and ready for evening activities. Yoga is often described as harnessing and uniting the powers of the mind, body, and emotions under the guidance of one's intelligence. Focusing on the here and now, taking breath, movement and thoughts and trying to make them all one. By doing so, yoga offers a whole-body level of coordination and awareness. Beginners will be introduced with complete directions to basic standing postures, along with floor poses, twists and inversions. Modifications and further directions will be offered for more advanced students and to accommodate any personal physical challenges. During the 90-minute class, Cinda will guide your alignment and offer adjustments to help you move more deeply into a pose, exploring your personal edge. Come breathe, move, expand, explore! ❖ **Period 5 ~ Cinda Rierson**

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. ❖ **Period 3 ~ Greg Padrick**

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**

YOUTH PROGRAM

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 time there are a number of elective classes that can be attended with an adult/parent/ guardian. ❖ **Periods 1, 2, 3, 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

Still Life in Oils

Students will complete a still life painting in oils from a still life setup of antique objects created by the instructor. We will complete a monochromatic underpainting and then paint color layers on top to complete the oil painting. We will discuss drawing in oils, color palettes, lighting, composition, modeling form, and the influence of light on color. Students may wish to bring an additional canvas to do a second painting if they finish their first one. pictors@pictorsstudio.com See Common Ground on the Hill website for online course listing with a complete materials list. All levels; limit 16 students, ages 16 or older. ❖ **Periods 1 & 2 ~ Jaime Cooper**

Plein Air Painting with a Limited Palette of Three Primary Colors

In ancient times and up until the 19th century artists always used a limited palette because that was all that was available. Now we have many choices of paint colors and brands and the result is overwhelming at times and far too many choices. In this workshop, students will focus on the use of a limited palette as it applies to landscape painting. Working with fewer color options is a great way to learn color, harmony and understanding temperature relationships. Beginning with only three primary colors: Cadmium Yellow Light, Cadmium Red and Ultramarine Blue and White, we will then add a few more colors if needed. The advantage to using a limited palette is that students will learn how to "mix" the colors needed rather than relying on a multitude of colors. Basic principles of landscape painting on location "en plein air" including composition, perspective, color and value will be discussed. Demonstrations in color mixing and beginning the painting with a loose monochrome underpainting will be demonstrated by the instructor. Individual and group critiques every day. All levels; limit 16 students, ages 16 or older. There will be a power point presentation: "Painting the Landscape with a limited palette " jeaneansongcomartin6@gmail.com www.jeaneansongcomartin.com ❖ **Periods 1 & 2 ~ Jeanean Songco Martin**

Photoshop 101: Home Place - Telling a Story with Your Digital Imagery

Thoughts of a person's home place conjure up powerful memories. Whether that place is from a person's childhood or the home they have made, images of their home places help define who they are. This class will explore some of the powerful tools available in Photoshop and how best to use them to create a collage using the theme of "home place." 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 showing meaningful elements of their childhood or present home place. 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 1 & 2 ~ Don Elmes**

Discover Your Inner Patterns and Rhythms Through Abstract Painting

Each student will complete a 16x20" acrylic painting on a stretched cotton gessoed canvas. Students will be challenged to look at everything with a new, abstract way of thinking. The class is open to all levels of experience. This energetic or

action painting teaches you to trust your thoughts and create a visual example of them. Everything you need will be included in the provided kit. Experienced painters may provide their own supplies. sozra@pipeline.com All levels; limit 15 students, ages 16 and older. Materials fee: $45. ❖ **Periods 3 & 4 ~ John Sosnowsky**

Digital Photography Demystified

So you have a new digital camera, with its manual as big as a phonebook, and you are wondering to yourself "I thought digital photography was supposed to be easier," this is the class for you. Digital Photography Demystified will offer practical real world explanations and techniques for overcoming why digital photography can appear daunting on the surface. You already have the knowledge of how to operate your camera based on what was taught in high school earth-science class. This course will take what you already know and bridge it to how and why we use various settings on a camera. The class is for anyone who wants to overcome the hurdles of digital photography to make better compositions, get better color, control fast action, and get rid of distracting backgrounds through hands on demonstrations and real world exercises out of the typical classroom setting. http://www.walterpcalahan.com All levels; limit 10 students, ages 16 and older. ❖ **Periods 3 & 4 ~ Walter Calahan**

Drawing - Anyone Can Draw!

This class 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 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. Each exercise will culminate in a group critique and are designed to achieve significant progress. Drawing outside the classroom will be encouraged to maximize your progress. See Common Ground on the Hill website for online course listing with a complete materials list. Recorded music will be played in the drawing studio which not only speaks to the instructor's passion in both areas (Ken hosts a weekly radio program on folk music on 91.3 WYEP in Pittsburgh) but illustrates his conviction that musicians and visual artists do indeed share a common ground: kbatista@pitt.edu All levels; limit 16 students, ages 16 and older. ❖ **Periods 3 & 4 ~ Ken Batista**

Watercolor: Picturing the Face of War

When I watch PBS News Hour's Friday night show, I am always riveted in place by their closing with an on-going Honor Roll of American soldiers killed in the Iraq and Afghanistan conflicts. Seeing the face, age, and hometown of each of these men and women makes their untimely deaths so poignantly real. In this watercolor workshop, we will undertake a painting exercise designed to help us "put a face" on the personal scope of human loss experienced because of war. Meant as a "kick-start" to perhaps a further exploration of both this universal theme and watercolor painting techniques, this exercise will begin with each participant creating loose washes of colors and shapes symbolizing their emotions attached to the loss of young lives in war. We will then look at numerous copied pictures (that I will provide) of real people who died so long ago on the Civil War battlefields, as well as the faces of contemporary American troops fallen in Afghanistan and Iraq today. Students are also invited to bring their own pictures of a friend or family member who died in war, whether in recent years, or during the Vietnam War, or in a long ago battle during World War II. During the week, I'll demonstrate how to make the abstract and the concrete merge into one painted expression, to enable students to complete a finished painting. See Common Ground on the Hill website for online course listing with a complete materials list. ellen.elmes@gmail.com All levels; limit 20 students, ages 16 and older. Materials fee $15.00 (for students who cannot provide their own supplies). ❖ **Periods 3 & 4 ~ Ellen Elmes**

Tinsel Painting

Tinsel painting can be traced back to the 1800's. It was a popular craft in England and France where they used the paintings for jewelry, tabletops and mirror backs. The painting style was brought to America and was very popular during the Civil War period. The designs used were mostly of flowers and birds, with black backgrounds. The women would save the foil from packages of English tea, and incorporate them into their paintings. The craft of tinsel painting declined in popularity during the latter part of the19th century. Today tinsel painters are working with new types of paints and transparent stains, using aluminum foil and mylar in place of the tea foils, and adding other things to their paintings such as handmade paper and collage materials. Topics for tinsel paintings range from the traditional birds and flowers, to animals, landscapes, still lives and portraits. This class will concentrate on designing tinsel paintings that are framed, made into jewelry, or added to box lids. Students should bring: small frames (metal or wood) with glass (3x5, 4x6, 5x7) and sketches for your tinsel paintings. cattracksstudio@gmail.com All levels; limit 10 students, ages 18 and older. Materials fee $20.00. ❖ **Period 5 ~ Carolyn Seabolt**

3-Dimensional Arts

Knots & Spirals: Celtic Imagery & Relief Printmaking

Ancient Irish and Scots depicted their knowledge of the interconnectedness of all living things and the continuous cycles of life through their intricate knotwork and complex spiral designs, carving them in stone and drawing them in elaborate, illuminated manuscripts. Unravel the secrets of simple Celtic knots and spirals as you carve a "stony" linoleum block. Design, carve, and print your image on paper and fabric. Art, books, photos, music, and stories will abound as sources of inspiration for your own unique creation. Students should bring an old apron and disposable gloves. Students may also want to bring their own paper, if desired, and a prewashed, plain tee shirt or other lightweight fabric to print. Caution! Sharp tools are used. Hand strength is needed. www.shawnlockhart.net www.facebook.com/mara.artworks seanmhara@gmail.com All levels; limit 8 students, ages 16 and older; materials fee: $20.00. ❖ **Periods 1 & 2 ~ Shawn Lockhart**

Making Ceramic Hand Drums and Other Clay Instruments (a two week class)

This class, combining clay and music, is a Common Ground FIRST!! Sign up for BOTH WEEKS at the same time. The materials fee covers both weeks. Doumbek, djoumbec, darbuka, tabla and goblet drum are some of the many names for the popular hand drums native to many North African and Middle Eastern countries. **Week one** (periods 1 & 2) the primary focus will be the completion of a clay doumbek from an unfired blank drum measuring 21 inches in height and 10 inches in diameter, personalized by the students with custom decoration. Demonstration in decorative techniques using colored pigments will provide participants of all experience levels equal opportunity to enjoy the power of creation in clay. **Week two** (periods 3 & 4) will focus on attaching rawhide heads to the drum bodies, and students will have class time to learn to play under the guidance of the instructor and guest instructors. Best of all, they will have their own personalized hand drum to take with them to continue the creative journey in sound at home. Time during the middle of the course will include making smaller instruments in clay such as whistles and shakers, and demonstrations of wheel throwing as time allows. An option for advanced level ceramicists to throw their own drum using the potters wheel will also be available,

but only by special arrangement with instructor. Upon registration, a packet of materials, including a summary of decorative techniques, will be mailed to each participant. robertcs11@hotmail.com

NOTE: Advanced registration and payment of the materials fee to the instructor is **mandatory** - the earlier the better - due to the additional preparation and materials purchases needed for each student. All levels; limit 10 students, ages 16 and older (younger students may be allowed with instructor's consent); materials fee: $195 for BOTH WEEKS covers a blank drum, decorative pigments and glaze, and goatskin head. A fish skin head will cost an additional $10. ❖ **Periods 1 & 2 ~ Robert Strasser**

Adventures in Glass Beadmaking I

An introductory course for anyone interested in learning this fascinating and ancient beadmaking technique. This 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). Hot Head torches and tools will be provided by the instructor. 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. ngelsinger@gmail.com (410) 259-0518 All levels; limit 8 students, ages 16 and older; materials fee: $20.00 (additional supplies available at cost). ❖ **Periods 1 & 2 ~ Nolly Gelsinger**

Life Casting: Ancestral Masking, a Personal Journey of Discovery

This is the art class you've been waiting for! Michaelangelo utilized life castings as a basis for his sculptures and in this five day intensive class students will learn to create their own life castings. Numerous finished durable artworks will be created that anyone would be proud to display for generations to come. Life casting is a profound and fascinating process known to be one of the oldest forms of portraiture on the planet and has been used by artists throughout the ages to understand the human form. Through this process you will be opened up to your ancestral heritage, while being guided into your future history. From these lessons, students will leave fully prepared to cast the hands and features of family and friends and have the skills to make fine art pieces for all. The materials fee covers medical grade plaster, gauze bandages, bottles of fabric stiffener, fabrics, shells, beads, feathers, spray paints, acrylics, brushes, Mod Podge, rice papers, and more. www.lifecasting.net/workshop.html All levels; limit 12 students, ages 16 and older; materials fee: $40.00. ❖ **Periods 1 & 2 ~ Ann Curtis**

Puppets - They're ba-ack!!!

Puppets have made a comeback and they aren't just for kids anymore! Puppets have recently won nation-wide 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: (based on what the student brings and what is purchased). ❖ **Periods 1 & 2 ~ Katherine La Pietra**

Creativity with Clay and Wood Firing

Get ready for a clay adventure! We will use slab and coil methods to create basic forms and experiment with surface texture to bring variation and excitement to these forms. Those with prior experience who want to tune up wheel skills will have the opportunity to do so in this class. Using the basic elements of form and texture, we will explore our individual creativity to influence our work as we build on humankind's 30,000-year relationship with clay. On the final day of the workshop, we will fire our work in a traditional wood firing pottery kiln located at my pottery shop in Hampstead (15 minute drive from Common Ground). Carpooling and ride-sharing to kiln site on final day of class will be arranged for those without means of transportation. Bring an open mind, interest in clay, and willingness to participate. The materials fee will cover the clay, glazes, and wood kiln firing. Basic clay working tools provided. Bring an interesting textured surface to use on your work (ex. Walnut shell, grandmas doily, seed pod, seashell....use your imagination!) nick@woodfiredclay.com All levels; limit 10 students, ages 16 and older. Materials fee: $35.00 (other supplies and shipping available at cost). ❖ **Periods 3 & 4 ~ Nick Corso**

Kinetikal Kartooning!

Learn basics of mechanical design and construction, in the process of making your own small animated works, from wood, cardboard, pop sickle sticks, thumbtacks, paper clips, etc. There will also be a review of Kinetic Sculpture and Automata, as an art form, exploring the works of Marcel DuChamp, Alexander Calder, Arthur Ganson, and others. See Common Ground on the Hill website for online course listing with a complete materials list. www.mechanicards.com www.bradlitwin.com All levels; limit 10 students, ages 16 and older. Materials fee $20.00. ❖ **Periods 3 & 4 ~ Bradley Litwin**

Introduction to Mosaic

Learn basic Modern and Byzantine mosaic techniques in this introductory course while having lots of fun! The class begins with basic mosaic design, breaking techniques and application processes. Create garden stepping stones, 2D artworks, coasters, trays, and picture frames! During the week long course, you will complete a stepping stone and a small work. Students will also have the opportunity to participate in a collaborative mosaic honoring the 2013 Common Ground theme! Students should bring the following: small notebook, 2B pencil, eraser, apron, sectioned tray, an empty yogurt container, work gloves, and hand lotion. Rebeccaquattrone@gmail.com www.rebeccaquattrone.com All levels; limit 12 students, ages 16 and older. Materials fee: $45. ❖ **Periods 3 & 4 ~ Rebecca Quattrone**

Toys

Custom collectable vinyl toys are becoming increasingly popular in today's toy markets, from Mightymuggs to My Little Ponies. Make your own custom vinyl toy with a variety of blank toys and materials to work with. You can paint your toy, add on to your toy with polymer clay, fabric or metal and whatever materials will help make your toy your own unique creation. The materials fee covers blank vinyl toys, acrylic paints, white sculpey, clay tools, X-acto blades and brushes. Students can bring in 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, or even at Wal-Mart or Target. Any questions can be sent to kaijusensei@gmail.com All levels; limit 15 students, ages 12 and older. Materials fee $15.00. ❖ **Periods 3 & 4 ~ Kelsey Wailes**

Fibre and Wearable Arts

Beaded Bead Necklace

Create a continuous loop necklace featuring beaded beads. At least four beads will be constructed by covering wooden beads of differing sizes with stitched beadwork in four different beadwork stitches: peyote stitch, brick stitch, square stitch and right angle weave. Many variations of these stitches will be possible. A new stitch will be introduced each day. Students already familiar with the basic stitches may proceed to combine stitches to produce more individualistic beads. Make as many beaded beads as time permits. On the last day string the beaded beads with glass spacer beads and large resin beads to complete the over the head necklace. The materials fee covers wood, glass, and resin beads, needles, fireline beading thread, stringing thread, scotch tape and glue. Titanium bladed scissors will be available to borrow. Bring a task light and/or magnifier if desired. www.jbast.com jbast@jbast.com www.jbastbeadwork.blogspot.com All levels; limit 12 students, ages 16 and older; materials fee: $50.00 (additional supplies will be available for purchase). ❖ **Periods 1 & 2 ~ Joanne Bast**

Funky Junque Jewelry

Wondering what to do with that box of broken bits, random treasures and tired, old jewelry? Bring them with you on your adventure into the recycled realm of jewelry making! The principles of design guide us as we explore new and exciting possibilities; putting pieces together using various methods of assembly including wire wrapping, crochet, gluing, sewing, stringing, weaving, etc. Tell a story using symbols or elements from life. Infuse your work with healing properties found in semi-precious stones. Suggested Materials: small pliers of all types, wire cutters, tweezers, various colors and gauges of wire, jeweler's glue or Goop, ribbon, felt, chain, belts, broken necklaces, beads and anything else that tickles your fancy. Rummage yard sales or hit the thrift store to find interesting textures and pieces to work with. patrinkets@verizon.net. All levels; limit 16 students, ages 16 and older; materials fee varies with the choices made from instructor's collection.
❖ **Periods 1 & 2 ~ Sara Murphy**

Exploring Wet and Dry Felting using Navajo-Churro Wool

This class provides a special opportunity to work with a master craftsman normally only available onsite at the Navajo Nation reservation. Students will explore wet and dry felting techniques using wool grown by the instructor. The students will learn about the basic processes of wet and dry felting. On the first day the students will produce hot oven pads using the molding technique; on the second day they will design and produce a small bag using the resist felting technique; on

the third day they will learn about making embellishes, buttons, beads using both wet and dry felting techniques; on the fourth day we will be embellishing all of their creations from the week; on the fifth day the students will free spritely design and create a piece using all of the techniques learned during the week. All levels; limit 10 students, ages 16 and older. Materials fee: $100.00 for a selection of wool, beads, threads, dry felting needles and all other consumables. Additional materials may be purchased from the instructor. 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. roykady@dinewoven.com ❖ **Periods 3 & 4 ~ Roy Kady**

Small Scale Forging for the Jeweler's Workshop: Forging Miniature Mirror Matching Pairs

This class is custom designed for Common Ground students. This class explores how jewelers can approach working metal like a blacksmith on a small scale. Students will explore the ductility, plasticity, and crystalline nature of silver, copper, and bronze alloys. They will be introduced to forging metals to create beautiful mirror image forms. Students will work with sheet metal as well as round and square stock to forge small matching pairs to be used in the creation of jewelry. Templates, wood blocks, punches and hammers will be used to not only give metal good form, but also to harden the metal so it is more springy and durable. It explores in depth techniques that Werner uses in the creation of his own timeless jewelry creations. Prior experience is required: Students are expected to have an understanding of soldering, annealing, sawing and basic hand skills. The McDaniel Lab fee is $10 for consumables. Students are encouraged to bring their own tools and metals or purchase metals wholesale for cash from the course assistant. waynewerner@mindspring.com Intermediate to advanced levels; limit 8 students, ages 16 and older. Materials fee: $10 - $50 (depending on metals choice). ❖ **Periods 3 & 4 ~ Wayne Werner**

Creating Textures with Textiles

If you can't resist the feel of fabric between your fingers, take it a step further by creating textural variations with simple machine sewing skills. By layering, manipulating, stretching and cutting fabric, you can change the look and quality of most any textile and expand its range of usefulness. In this class, you'll learn several techniques including quilting, couching and appliqué. As you create reference samples, we'll discuss ways to apply each new texture in functional and decorative ways. Later in the week, you'll fabricate a larger piece using the technique of your choice and create a clutch or travel pouch from your new textile. Students will bring: scissors, pins, gridded ruler, disappearing dressmakers' marker or pencil, and seam ripper. For final accessory project, students must bring 1/2 yard fabric and 1/2 yard lining plus 9" zipper. Students are encouraged, but not required, to bring a sewing machine with attachments, bobbins and presser feet. Please be familiar with machine threading, bobbin winding, loading and basic functions. expressew@comcast.net All levels; limit 12 students, ages 16 and older. Materials fee: $25.00. ❖ **Periods 3 & 4 ~ Sheila Zent**

Traditional and Native Skills

Blacksmithing: Back to Basics

Using coal forges and other traditional blacksmithing tools you will learn about safety, tools and equipment, drawing, tapering, upsetting, twisting, and bending through the completion of various projects: hooks, key chains, fireplace tools, utensils, etc. The projects may be tailored to individual interest and ability. This class is repeatable with variation of the projects to meet and further the skills of the student. Projects could include tool making, joinery (sign bracket, trivet), chain making, or bring your own ideas. The fees will cover coal, steel, consumables and the use of the Farm Museum's blacksmith school. Safety glasses, long pants, and closed toed shoes required. stonejugforge@embarqmail.com All levels; limit 8 students, ages 16 and older; materials (& use of Farm Museum) fee: $60.00. ❖ **Periods 1 & 2 ~ Ted McNett**

Working with Green Wood

This class will teach you how to use green wood, directly from your back yard, for the making of "everyday life" things for your home. With the Shaving Horse as the holder of the material, we will shape the wood with knives, band knives, and spoke shaves, gouges and chisels into spoons, bowls, and other utensils for your kitchen, etc. A nicely decorated and/or painted wooden spoon was a common courting gift in the old time. Join this class and learn how to impress your true love with your craft skills! In addition to carving, students will learn about drying, decoration, and finishing techniques as well as how to maintain sharp tools. Students who are able to do so should bring: green wood from the local woods such as birch, beech and various fruit trees. Also one or several of these tools: ax, knife, hook knife, band knife, spoke shave, shaving horse, wooden mallet, chisels and gouges. Email the instructor for a list of vendors: goran@polskdans.se. All levels; limit 12 students, ages 16 and older. ❖ **Periods 1 & 2 ~ Göran Olsson**

Laminated Wood

Laminated wood is a process of gluing together smaller strips or pieces of wood to make larger wood objects, furniture, kitchen utensils, sculpture etc. First the wood is glued and clamped together, then it is shaped by band sawing or carving, and finished with sandpaper and oil finishes of various kinds. It is suggested that students design and make a personalized cutting board from laminated wood, but students can make anything they wish. They can make as many objects as they can accomplish in one week. Examples of other objects include candlesticks, wood spatulas, furniture, sculpture etc. Most tools will be provided, such as wood carving gouges, clamps, 4 ½ angle grinders etc. Students will, however, be encouraged to bring their own tools if they have them or can get them. jpaulsen@towson.edu Supplies needed will include: hard and soft wood, synthetic woods, found objects, white glue or carpenters glue (other glues can be used), dowels, drywall screws, safety glasses and dust masks. All levels; limit 10 students, ages 16 and older. ❖ **Periods 1 & 2 ~ Jim Paulsen**

Vinegar Graining on Wooden Boxes

Vinegar graining is an Early American art form that was popular from the late 1700s to 1860 from New England through the mid-Atlantic states. Poplar and pine wood was cheap and prevalent at the time, but neither had an interesting grain. Both woods took paint well, so graining was an economical solution to create exotic wood textures. Students will learn formulas for vinegar paint, wood preparation, texturing techniques, use of graining tools, as well as the finishing varnish. All textures will be demonstrated and everyone will first experiment on practice boards. By week's end, each student will have created a small grained box and a faux marble mirror to take home, as well as the knowledge needed to make larger pieces. This is a great way to recycle old furniture. The materials fee covers the base coat paint, vinegar paint, practice boards and final varnish as well as the wooden box and mirror frame kits. info@kristinhelberg.com with any questions. See www.kristinhelberg.com to view instructor's work. See Common Ground on the Hill website for online course listing with a complete materials list. All levels; limit 8 students, ages 16 and older. Materials fee: $27.00. ❖ **Periods 1 & 2 ~ Kristin Helberg**

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 fracture mechanics of flint, obsidian, and other silaceous minerals. The course will allow 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. 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. kdrier@baltimorecountymd.gov All levels; limit 10 students, ages 16 and older. Materials fee $30.00. ❖ **Periods 3 & 4 ~ F. Kirk Dreier**

Seat Weaving with Shaker Tape

Students in this workshop will first use shaker tape to weave a seat on a stool (frame provided). For the second project, the participants will bring chair/stool of their own for which 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). PLEASE READ: If you do not have a chair/stool for the second or third project, I can pre-order for you, but please call or email at least 8-weeks **prior** to Common Ground if you wish to do this. This will be an additional cost. Also please call/email at least 8 weeks prior, if you would like specific colors for each project. See Common Ground on the Hill website for online course listing with a complete materials list. (410) 346-6617 jpsmaggie@yahoo.com All levels; limited to 12 students, ages 16 and older. Materials fee: $66.00. ❖ **Periods 3 & 4 ~ Joyce Schaum**

Outdoor Cooking Over Fire and Coals

A trek out West. A barn raising. A meal after shearing. How did our hard-working forebears feed a crowd when they needed the heartiest, most nourishing food? Let's learn to cook the way they did. Using old methods to prepare delicious

meals, we'll build our own campfires and learn techniques for preparing stews, roasts, soups, and so much more. We'll learn to bake clay-covered fish in the coals, as well as bread and desserts in Dutch ovens. We'll make a campfire pizza and will offer vegetarian options. Classes will be followed by dinner at the site. The first day will cover fire building and maintenance, and cooking quick foods for the first day's meal. Shel, who is a blacksmith, will talk about the history of the cooking tools, as well as how he made many of them. We'll offer a collection of recipes, but we also encourage our cooks to bring their own recipes, because each class will decide on their next day's meal. If there is interest, we will offer trips to a local flour mill and a local butcher shop during some lunch hours. shelbrowder@verizon.net Gwen.Handler@ssfs.org All levels; limit 13 students, ages 13 and older (ages 12 and under must be accompanied by an adult paying student). ❖ **Period 5 ~ Shel Browder and Gwen Handler**

The Dugout Canoe Project - Lecture & Demonstration

See **Distinctive Lecture Classes** on page 12. ❖ **Periods 1-4: demonstration, Period 5: lecture ~ Ken Koons and Joe Baker**

Traditions Week 2
❖ July 7—12, 2013 ❖
List of Classes and Events by Category

SPECIAL GATHERINGS
The Search for Common Ground
Interracial Gospel Choir & Orchestra

DISTINCTIVE LECTURE SERIES
Keynote Lecture – Making Public Policy
Peace Education...Making a World of Difference
Roots of Nonviolent Revolution
Native American Storytelling
The Veterans Initiative
Music & Healing: Body, Mind and Soul
Native American Flute & Flute Playing
Contemporary Native American Philosophy
Understanding Prejudice
Martin's Dream
Samaritans at the Border
From Common Ground to Common Core
The Dugout Canoe Project - Lecture & Demonstration

SPOKEN WORD, LITERARY & DRAMATIC ARTS
Truth Be Told: Self-Narrative
Wordcraft Circle of Native Writers & Storytellers
Grinders, Glowworms, and Gumbands

INSTRUMENTAL CLASSES
In Search of the Right Instrument

Guitar, Oud, Ukulele
Beginning Guitar
Beyond Beginning Guitar
Acoustic Blues Guitar & Song
Guitar: Acoustic Fingerstyle & Song Accompaniment
Fingerstyle Guitar
Swing Guitar
Blues and the Electric Guitar
Jazz Guitar Topics
Thumb and Thumps
Beginning Ukelele
Beyond Beginning Ukelele
Celtic Guitar and Bouzouki
Oud

Banjo
Five-String Banjo
Old-time Banjo Symposium

Mandolin
Beginning Mandolin
Blue Mando à la Monk

Bass
Acoustic Bass Tutorial

Fiddle
Fiddle Masterclass

Harp
Harp Duet Ensemble, Pt. 2
Harp: Modern Scottish Session Tunes
Medieval Harp Tunes
Challenging Tunes for Celtic Harp
Stress-Free Harp II
Celtic Harp Beginner Workshop

Dulcimers: Mountain and Hammered
Beginning Hammered Dulcimer
Repertoire—Hammered Dulcimer
Playing Mountain Dulcimer
Building and Playing Mountain Dulcimer

Harmonica
Blues Harmonica I
Blues Harmonica II

Wind & Free Reed Instruments
Recorder – Folk Style
Tin Whistle I
Native American Flute & Flute Playing
Pan Flute Playing
Ney
Experience the Didgeridoo
Pan Flute Building (Quills)

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

Band Workshops (Band & Jam)
Music of "The Band"
Klezmer Workshop
Canciones de mi Padre—The Ronstadt Family
I Can Hear Those Banjos Ringing
Beginning Steel Drum
Juke Joint Blues
Celtic Session

SINGING, SONGS, SONGWRITING, MUSIC THEORY
Rise Up Singing
Songwriting—Old Forms, New Words
Balkan Singing
Travleing Soles, Songs of the Border
Songs of Robert Burns & Scottish Song
Song Migration
Original Song Presentation
The Art of the Funny Son
Women & the Blues
Women Song-Weavers
From Jack Sparrow to the Deep Blue Sea
Understanding the Modes
Bringing Songs and Ballads to Life
Putting Away the Book
Canciones de mi Padre: The Ronstadt Family
Singalong for Parents and Little Ones
The Big Song Swap

PERCUSSION
Bodhran I
Bodhran II
Bones
Drum Choir

DANCE & MOVEMENT
Middle Eastern and Balkan Dances
Beginning Traditional Modern Dance
DJ Dancing

LISTENING, BROADCASTING, WRITING, TELLING
Native American Storytelling: Stories My Ancestors Told
Blues with Feeling
Writing of Wrongs
So You Wanna Make a CD?
Music Technology for Musicians
Radio Production & Broadcasting Workshop

HUMAN ARTS
Morning Yoga
Tai Chi Swords
Late Afternoon Yoga
Feldenkrais
Acupressure and Self Care

YOUTH PROGRAMS
World Village

VISUAL ARTS
2-Dimensional Arts
Digital Collage
Photography: The Open Road
Screen Painting: A Baltimore Folk Art
Silk Painted Banners
Digital Painting with your Photographs
Pastels: Exploring a Versatile Medium of Color Drawing
Personal Visual Art Journaling

3-Dimensional Arts
Splint Woven Basketry
Adventures in Glass Beadmaking II
Portrait Mask Project
Classic Scottish Wheat Weaving

Art of Making Instruments
Native American Flute Construction
Making Ceramic Hand Drums and Other Clay Instruments (a two week class)
Mountain Dulcimer Construction
Pan Flute Building (Quills)

Fibre and Wearable Arts
Traditional Native American Fringed Leather Bag
Hat Making
Jewelry Fabrication - Hot and Cold Connections
Up-cycling, Fabric Collage and Surface Design
Creating Visual Prayers

Smithing, Furniture, Ceramics
Blacksmithing (with Stories Told Around the Stove)
Joyfully Connecting with Native Clay
Wheel Throwing
Traditional Navajo Weaving of Straps and Sashes
Pottery - Tewa Pueblo Traditional Blackware
Diminished Forging Workshop
Outdoor Cooking Over Fire and Coals
The Dugout Canoe Project

Evening Events
Art Exhibits & Lectures: 6:30—7:45 PM
Gospel Choir: 6:45 - 7:45 PM
Concerts: 8:00 - 10:00 PM
Dances: 10:00 - 11:30 PM

SPECIAL GATHERINGS

The Search for Common Ground

In this, our flagship class, we draw from our experience as artists and human beings to have a dialog arising from our life together here and in the larger society. In an atmosphere of trust and safety, and inspired by song and story, we will listen to and learn from the voices of our sisters and brothers from communities represented in our circle. We gather at Common Ground on the Hill in our nineteenth summer in the midst of a world experiencing continuing crucial financial and ecological crises, wars, growing nuclear threats, issues of immigration and the continued threat of terror, both foreign and domestic. Yet, we still find ourselves at a time of potential for great 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. **Maryland State Senator Brian Frosh** will engage in dialogue sparked by his Keynote Lecture "Making Public Policy: Protecting the Environment and Reducing Gun Violence." **Green Valley Samaritans Randy Mayer and Shura Wallin** will bring us the latest immigration news from the Arizona borderlands and share their vision for next year's launch of Common Ground on the Border. Singer-songwriter **Josh Hisle** will bring us the latest developments of the Common Ground on the Hill Veterans Initiative as it strives toward a national presence. Scotsman educator and musician **Paul Creighton** will reveal his ongoing successes in developing peace education curricula for at-risk students in Scotland. Ottawa elder **Pun Plamondon** will regale us with Native American stories that he embodies as a result of his astounding journey to authentic identity. 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 Orlove, Charlotte Orlove and others**

DISTINCTIVE LECTURE SERIES

Keynote Lecture – Maryland State Senator Brian Frosh
Making Public Policy: Protecting the Environment and Reducing Gun Violence

In an era in which our nation experiences unrelenting gun violence and a deteriorating natural environment, it is imperative that we participate in a public discourse that will address these seemingly overwhelming issues. **Alumni Hall ❖ Monday, July 8th, 8 PM**

Peace Education…Making a World of a Difference

This course is not restricted to educationalists but will appeal to anyone who has an interest in passing on this message. There is a strong emphasis on the use of music to bring about change and each day will feature a different song, so bring your guitar if you want or just sing along! This course will explore music as a vehicle of change; poetry and song; film and song; and music and social change. Participants will have the opportunity to perform the songs we have learned and poems we have written. ❖ **Period 1 ~ Paul Creighton**

Roots of Nonviolent Revolution

This class is offered during both Weeks I & II. See description on page 9. ❖ **Period 2 ~ Charles Collyer and Pamela Zappardino**

Native American Storytelling: Stories My Ancestors Told - Traditional Stories of the People of the Three Fires

This class, led by a venerable First Nation storyteller will focus on stories from Michigan. There are three major tribal groups in Michigan today: the Ojibwe, the Ottawa, and the Potawatomi. They comprise what is called the Three Fires Council. Pun Plomondon will bring his ancestral stories to this class. Participants will be invited to participate in discussion and given opportunity to relate anecdotes related to the themes and topics of the course. A unique opportunity to experience this profound oral tradition. ❖ **Period 2 ~ Pun Plamondon**

The Veterans Initiative

This is the second 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 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 2 ~ Josh Hisle, Facilitator, with Tim Scully and others**

Music & Healing: Body, Mind and Soul

Many of us have personally experienced the healing power of music, yet there are ways in which music is more powerful than we can even imagine. Music touches our emotions, memories, senses, motor system and language in ways that the

language of "right brain/left brain" does not even begin to capture. This is why people with dementia who do not know their own name or who are not otherwise able to communicate are able to sing songs from their childhood. Daniel Levitin helped produce recordings by Stevie Wonder and the Talking Heads before becoming a neuroscientist and exploring the effects of music on human consciousness. Levitin's neuroscientific studies show how music touches up to 25 different parts of the brain, and how music is one of the most complex activities that human beings partake of—both as makers of music and as receivers of music. We first will draw upon Levitin's work and the latest findings in neuroscience for a conversation on music and the brain. Our primary focus for the rest of the week will be in the sharing of stories, songs and experiential exercises that will empower us to think outside of the box regarding ways in which we can share our live music for healing in the world. Join us for a deeper exploration into the healing power of music. ❖ **Period 2 ~ Jesse Palidofsky**

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, ceremonialism and its 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 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 3 ~ Sakim**

Understanding Prejudice

This course is grounded in the notion that the individuals who are best prepared to fight prejudice are those who understand it. "Understanding Prejudice" will offer an overview of the psychological dynamics of prejudice, discrimination, and intolerance. Some 60 years of research have generated a tremendous amount of scientific information about prejudice, pointing to the general conclusion that it is a complex and multifaceted phenomenon—which is a major reason that eliminating prejudice is such a formidable challenge. In this class you will learn about the wide range of factors that generate and support prejudice, a few of which may surprise you. Some sources of prejudice are outgrowths of natural cognitive mechanisms that determine how we generally process information, and others may actually reflect "implicit" thought processes of which we are completely unaware. Furthermore, there are cultural and societal influences that operate to support prejudice and discrimination even if they are not intended to cause harm. Anyone drawn to this class will have already decided that prejudice is wrong; learning about the subtle and insidious factors that are involved enables us to be a much stronger force for tolerance. This experience will also provide exposure to exercises and other resources that might be useful in classroom settings and thus of particular interest to teachers. ❖ **Period 3 ~ Steve Nida**

Martin's Dream: Black Culture and 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 it's 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 unique 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**

Native American Flute & Flute Playing

Become part of an immensely rich and ageless musical tradition. In this class, you will have the unique opportunity to learn from a traditional master of the Native American community. Basic fingering techniques, ancient traditions, and 'flute flosophy' will all be covered in this course. And 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, (see Visual Arts, **Art of Making Musical Instruments**). ❖ **Period 4 ~ Sakim**

Samaritans at the Border, Immigrants Among Us

This class is offered during both Weeks I & II. See description on page 9. ❖ **Period 4 ~ Shura Wallin, Randy Mayer and Pablo Peregrina**

From Common Ground on the Hill to Common Core - A Workshop for Teachers

This class is offered during both Weeks I & II. See description on page 12. ❖ **Period 5 ~ Lee Francis IV**

The Dugout Canoe Project - Lecture & Demonstration

This course is also offered in Week I. See pg. 12 for a full description. Everyone invited. ❖ **Periods 1-4: demonstration, Period 5: lecture ~ Ken Koons and Sakim**

SPOKEN WORD, LITERARY & DRAMATIC ARTS

Truth Be Told: Self-Narrative As Literary Craft of Personal Truth-telling

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. ❖ **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 writers' 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!

Grinders, Glowworms, and Gumbands: 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, Bawlmorese (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**

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, including Uke, Cittern, Jews Harp, Harmonica, Spoons, etc., and a jam session! Bring instruments if you have them. Instruments provided or you may bring your own.
❖ **Period 1 ~ Bob Zentz**

Guitar, Oud, Ukulele

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. ❖ **Period 2 ~ Andy Cohen**

Guitar: Acoustic Fingerstyle and Song Accompaniment

From constructing basic chord accompaniments to using scales, melody and open tunings, this class is suited for those who have basic guitar skills and already accompany their favorite songs, but wish to feature or improve their guitar parts. The goal is to create complementary accompaniments no matter what your ability. Kieron Means has extensive experience in both Appalachian and Celtic song styles that live comfortably and evocatively on the guitar. Singers are encouraged to take this class! ❖ **Period 1 ~ Kieron Means**

Fingerstyle Guitar

This intermediate class will accelerate your fingerstyle skills on the guitar. Topics include various picking patterns, breaking the patterns, playing melodies within the chords and song accompaniment techniques. Students will learn an instrumental piece and will learn alternate tunings and how to use them. ❖ **Period 3 ~ Mike Agranoff**

Swing Guitar

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**

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**

Thumb and Thumps

Guitarist Walter Liniger always been attracted to 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**

Beginning Ukulele

Start from the very beginning and by the end of the week you will be jamming or playing calypso rhythms with the class. Learn the basics; tuning, chords and strumming patterns as well as fun ukulele tunes, Caribbean tunes, and even some

good old American jam tunes! We will learn to back up singers (ourselves!) while playing, and learn how important it is to be a steady rhythm player. Loaner as well as purchasable ukuleles are available. ❖ **Period 1 ~ Sharrie George**

Beyond Beginning Ukelele

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. Loaner as well as purchasable ukuleles are available; tuner requested. ❖ **Period 2 ~ Skye Zentz**

Celtic Guitar and Bouzouki

Join guitarists Paul McKenna and Sean Gray in a class that will explore "open" guitar tunings, widely used in Celtic music. You will learn chord shapes, how to play melodies, and the basics and intricacies of playing guitar in a Celtic music session. They will also teach bouzouki, which often serves the same role as the guitar in Celtic ensembles. ❖ **Period 4 ~ Paul McKenna and Sean Gray of the Paul McKenna Band**

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**

Banjo

Five-String Banjo

Marty Cutler's bluegrass classes will analyze and explain the thought processes behind his style: a fusion of Scruggs, Reno, Keith, and practically every musician whose ideas he has lifted (ranging from guitarists, keyboardists, drummers, saxophonists). Get rid of those stylistic boundaries and grow! Marty will provide tabs, including a couple of his recorded numbers to illuminate the process of building solos. He will also cover ways to create a compelling groove and help a band sound its best. ❖ **Period 1 ~ Marty Cutler**

Old-time Banjo Symposium

(All levels welcome) Five 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 stylings 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 about banjo playing, all the while reinforcing the fact that it is all about loving the sound of your instrument and understanding that there is not ONE right way to play it. ❖ **Period 3 ~ Bob Lucas, Andy Cohen, Howie Bursen, Sara Grey and Bill Vanaver**

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 and Joe Selly**

Bass

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 and Chris Westhoff**

Fiddle

Fiddle Masterclass

This is your rare opportunity to learn from one of the great fiddlers of our time. Kenny Kosek has played and recorded with numerous bluegrass and new acoustic bands, including Country Cooking, Breakfast Special, Bill Keith and Tony Trischka. In addition, he has worked with artists as diverse as Laurie Anderson, Steve Goodman, John Denver, James Taylor, Jerry Garcia, Loudon Wainwright III and The New Blue Velvet Band. Kenny has played in several Broadway musicals, including "Big River," "Foxfire" and "The Robber Bridegroom," and is the author of the book "Bluegrass Fiddle Styles" (Oak Publications). His solo CD, "Angelwood," is on Rounder Records. This class will be tailored to the intermediate to advanced level students who enroll, and will cover a myriad of styles that make up American fiddling. Listeners welcome! ❖ **Period 3 ~ Kenny Kosek**

Harp

Harp Duet & Ensemble, Pt. 2

(Note: Part 2 may be taken without taking part 1) In this class, you will learn not only cool tunes, but interesting accompaniment ideas to use with another harpist or other instrumentalist. Duet and ensemble pieces will be taught by ear (but with music available) so the class itself turns into an exciting multi-part musical extravaganza! By looking at exciting accompaniment ideas through chords and rhythm, you will also increase your theory knowledge and arranging ideas. All the pieces can also be used as solo arrangements. Intermediate/Advanced. ❖ **Period 1 ~ Cheyenne Brown**

Harp: Modern Scottish Session Tunes

The traditional music scene is a busy and vibrant place, with new tunes being composed by pipers, fiddlers, harpers and other instrumentalists all the time. Some of these tunes have already been immersed into the session scene and are as popular as some that have been around for hundreds of years. Learn some modern tunes composed in traditional styles. Intermediate. ❖ **Period 2 ~ Cheyenne Brown**

Medieval Harp Tunes

(Note: This course is a continuation from Pan-Celtic offered Week 1, pd. 5, it may be taken separately.) A variety of tunes from across Europe will be taught here from the Middle Ages through early Rennaissance tunes. Working first on melody and then progressing to simple left-hand arrangements using memorable shapes and patterns. We will work on bringing these hauntingly beautiful tunes to life! Beginner/Intermediate. ❖ **Period 3 ~ Cheyenne Brown**

Challenging Tunes for Celtic Harp

This class will focus on one tune each day with a special challenge or challenges in the tune. This may involve lever changes, fingerings, timings, accompaniment issues, etc. We will spend some time learning the tune and then work on solutions, exercises, etc. that relate to the special problems. This class is to build both repertoire (tunes will be fairly uncommon) and to provide a “bag of tricks” for solving issues and practicing difficult passages within tunes. Intermediate/Advanced. ❖ **Period 3 ~ Jo Morrison**

Stress-Free Harp II

In this class, we will learn a variety of tunes by ear, but written music will be provided as soon as the student requests. Celtic music, particularly Manx tunes, will be the focus of this week’s class. Tune 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 enjoy learning slowly, or people returning to harp after a long absence. For those that like to learn slowly regardless of level. ❖ **Period 4 ~ Jo Morrison**

Celtic Harp Beginner Workshop

Although this class is intended as an extension class of the “Introduction to Celtic Harp” from week one, it will function well as a refresher course for those who have been away from the harp for a long time or as a technique-building class for those who have some basic instruction. Basic understanding of the harp will not be covered (as it was in the introduction class) but we will pick up with oral tune-learning while focusing on good technique and skill-building. Lots of individual attention will be given to each student regarding their technique and ways they can build skills while others practice the new material we learn each day. Fast learners may be able to start fresh from this class, but should expect to be behind for the first few days. Contact the instructor no later than June 15th by email at harp@triharpskel.com to arrange for a rental

harp. (Rental harps may be available later than this date, but are not guaranteed.) Beginner, Max. 10 students. ❖ **Period 5 ~ Jo Morrison**

Dulcimers: Mountain and Hammered

Free, loaner instruments are available. Let us know if you would like to reserve one.

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 will need an instrument, a pair of hammers, a tuning wrench and a stand for your dulcimer. An electronic tuner and a tape recorder are extremely helpful tools too. 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 ~ Bill Troxler & Joe Healey**

Repertoire – Hammered Dulcimer

(Intermediate–Advanced Beginners) This class will teach lively and upbeat tunes including Southern-style fiddle tunes. We will also learn the words to some of the tunes so you can have fun singing with them. Students will learn the basic melody and then learn how to embellish the tunes using rhythm, chords and harmony. Instruction materials will be provided. ❖ **Periods 3 & 4 ~ David Lindsey**

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 presented. The class will progress at a relaxed pace, learning the melodies together. ❖ **Period 2 ~ Susan Boyer Haley**

Building and Playing Mountain Dulcimer

See **The Art of Making Musical Instruments**, page 49. ❖ **Periods 3 & 4 ~ Tom Jolin with Slim Harrison**

Harmonica

Blues Harmonica I

Students will learn the fundamentals of playing “blues harp,” “Cross Harp” harmonica. They will become familiar with the Cross Harp position by playing rhythm chops, playing good, clear, single notes with nice tone and they will to be able to play a 12-bar and an 8-bar blues. The class will learn songs that have some classic blues cliché phrases that can be used as a start for improvising. Students should bring as many harp keys as possible, to definitely include key of A and C, and a portable recorder. ❖ **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 get to know/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. ❖ **Period 1 ~ Walter Liniger**

Wind & Free Reed Instruments

Recorder – 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

Students will learn the finger positions of the whistle, articulations, embouchure and diaphragm control. The fundamentals

of the whistle will be covered in the course, but the emphasis will be on learning tunes as the means of learning the instrument. Tunes selected will be slow to moderate tempo out of the Celtic and American traditions. Resource guides will be provided. Tuning, maintenance and whistle selection will be discussed. Whistles in the key of D are required, and will be sold at the Common Ground on the Hill store. ❖ **Period 1 ~ Guy George**

Native American Flute & Flute Playing

See **Distinctive Lectures**, page 34 for a complete description. ❖ **Period 4 ~ Sakim**

Traditional Irish/Scottish Flute

The wooden flute is a centerpiece melody instrument of Irish session music and is now found in a number of Scottish ensembles. In this class you will learn about the different styles of Irish flute playing and how ornamentation and emphasis can affect this. Tunes can be taught on both Boehm (silver) and traditional wooden style flute. Students should be competent on the basic techniques of flute playing. ❖ **Period 2 ~ Sean Gray of the Paul McKenna Band**

Pan Flute Playing

In this class we will master the rudiments of playing the pan flute or quills. This class will explore the nature of improvisation and the nature of the pan flute and why improvisation is so attainable on this instrument. Students should come to class with a short list of songs they would like to play. We will explore this repertoire of songs. Flutes are available for sale from the instructor. Pan Flutes built at common ground in previous years will work. See Pan Flute Building, Period 5, page 49. Please email instructor to order your flute: sagerbarry33@gmail.com. ❖ **Period 3 ~ Barry Sager**

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. Hoopoe@ix.netcom.com. ❖ **Period 4 ~ Tom Chess**

Experience the Didgeridoo

Now is your chance to learn all about this Australian Aboriginal instrument called the Didgeridoo/Yidaki. Didgeridoo devotee, performer, teacher and instrument builder, Pitz Quattrone will be leading this 5 day interactive Didgeridoo experience. Students will learn about the history, traditional uses as well as beginning through advanced playing techniques. Class members should bring their own Didgeridoo if they have one, but will have the option to purchase and paint their own basic Didgeridoo (additional material fee applies, bamboo $40, wood $75). The class will provide the opportunity for students to create stories with Didgeridoo accompaniment and to explore a variety of ways the Didgeridoo can be used in musical performance. Players of all skill levels are welcome. Participants can bring their own instruments or purchase one from the instructor in the Common Ground on the Hill store. Bring notepad for creative story exercises. ❖ **Period 5 ~ Pitz Quattrone**

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: $25.00. ❖ **Period 5 ~ Barry Sager**

Piano

Piano I – Blues

(Beginner) A step-by-step method leads you through what you need to play piano, whether as a soloist or as a member of a band. Rhonda shows you the scales, chord theory, turnarounds, endings and licks. Learn to play rhythm on the bass notes with your left hand and riffing on the treble notes with your right. Some knowledge of the keyboard is required to take this class. ❖ **Period 1 ~ Rhonda Rucker**

Piano II – Blues, Rock & Folk

(Intermediate) If you 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, JAMS

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 it's 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," and so many more! ❖ **Period 4 ~ Professor Louie, Harry Orlove**

Klezmer Workshop

Klezmer is a musical tradition of the Ashkenazic Jews of Eastern Europe. Played by professional musicians called klezmorim, the genre consisted largely of dance tunes and instrumental display pieces for weddings and other celebrations. In the United States the genre evolved considerably as Yiddish-speaking Jewish immigrants from Eastern Europe, who arrived between 1880 and 1924, met and assimilated American jazz. This class will teach klezmer repertoire, ornamentation and style to all instruments. Don't miss this opportunity to learn from one of the foremost clarinetists of the klezmer revival. ❖ **Period 2 ~ Margot Leverett and members of the Klezmer Mountain Boys**

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 Petie 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**

I Can Hear Those Banjos Ringing: The Minstrel Show and Its Effect on the American Psyche

In this class we'll explore the socio-political and ethnic effects of the uniquely American phenomenon called "The Minstrel Show." It was the grandparent of Vaudeville, the Medicine Show, the "Hit Parade," some forms of Southern Appalachian music, early forms of African American blues, reels, and jigs. It fathered stand-up comedy, à la "Abbott and Costello" "Burns and Allen," and "Amos and Andy." It brought us laughter and tears. It needs to be explored and understood. Join us for a week of discussion and music. ❖ **Period 3 ~ Sparky & Rhonda Rucker, Bob Zentz, Jeanne McDougall**

Beginning Steel Drum: Steel Drum Band Workshop

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

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 and advanced level players with all instruments are welcome. ❖ **Period 5 ~ Mike Baytop, Andy Cohen, Professor Louie, Eleanor Ellis, Walter Liniger, Jeremy Wright**

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 ~ Paul McKenna Band**

SINGING, SONGS, SONGWRITING, MUSIC THEORY

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 and Susan Boyer Haley**

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 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, Chloe Manor & Chris Westhoff**

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 ~ The Vanavers**

Traveling Soles - Songs of the Border

Join singer-songwriter Pablo Peregrina in learning about the southwest borderlands through song. 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 2 ~ Pablo Peregrina**

Songs of Robert Burns & Scottish Song

This class, taught by two Scotsmen, will look at the old and the new of Scottish traditional song. Most often glossed over in the average study of English poetry, the plowman poet, Robert Burns, is still relevant, alive and well in the hearts, minds and music of the Scottish people. **Paul Creighton** will present Burns' songs, with English translations, and along with recitations and images, will clarify our understanding of this great voice of the common man. In recent years singer-songwriter-bandleader **Paul McKenna** has burst upon the Scottish traditional music scene, winning the coveted Scots Singer of the Year in the ALBA Scots Traditional Music Awards. His firm grasp of traditional song informs his writing and singing in bringing forth a powerful 21st Century musical vision for Scottish song. Come prepared to sing in this class that celebrates Scottish song. ❖ **Period 2 ~ Paul Creighton and Paul McKenna**

Song Migration

This class will encounter and sing songs that have migrated throughout our American landscape. In the first two days we will observe the migration of ballads and songs from Scotland, Ireland and England to America and Canada. CDs of the songs with a bound booklet will be available for $20.00. On the third day, we will focus on songs and ballads from northern New England and New Brunswick. Traditional songs that migrated from Ireland into the logging camps of North America will be the subject of our fourth class. On Friday we will look at the songs that traveled west, including into the Panhandle, the Great Plains and the Western States. Much was happening in the west between the 1800s and the 1920s, and songs evolved to reflect all this activity, including the gold rush, outlaws, ranchers, cattle drives, the railroad, the Mormon tradition and the isolation, particularly of women, in the prairie. Black music and songs also had a great influence on the evolution of this music. The material is not a random collection of well-known western songs, but rather is a unique and rare collection of old songs and ballads from many sources. Come prepared to enjoy Power Point presentations of wonderful old photographs, informal narratives about the music, and opportunities to join in the singing! ❖ **Period 2 ~ Sara Grey and Kieron Means**

Original Song Presentation

Do you write songs, lyrics or instrumental music and want to move forward? The focus of this class will help you to present original songs and prepare them for recording artists, publishers, music directors for television, movies and how to perform them in concerts, clubs, etc. Learn pre-production before going into a recording studio in order to save time and money during the recording process. Requirements: Bring in one or two of your original songs—instrumentals, music and lyrics or just lyrics and you will receive special attention in order to give your song the best possible chance to be accepted. In 2010, Professor Louie's song "Melody Of Peace" was Grammy nominated for best song of the year and was used as the theme song for the CBS Television Special "Melodies Of Christmas." Professor Louie has more than 100 songs published and recorded. His music and songs can be heard in major motion pictures and television shows on VH-1, PBS and MTV. ❖ **Period 2 ~ Professor Louie**

The Art of the Funny Song

Audiences hope for many things during a musical performance: quality, uniqueness, honesty, openness and a few laughs, too. Join 3 Sheets to explore the art of creating and delivering the funny song. This course is participatory. Bring the ideas and songs you want to develop and perform. Humor in song is created by understanding context, contrast and timing. The class will explore the techniques used by masters of the art to rattle our funny bones and raise our awareness about significant contemporary issues. The class is project-oriented and will include writing songs. All instruments, voices and styles welcome. ❖ **Period 3 ~ 3 Sheets: Owen Hooks, Thom Nolan, Bill Troxler**

Women and the Blues

From Bessie Smith to Koko Taylor, Memphis Minnie to Bonnie Raitt, join this exciting class as we enjoy the vast contributions women have made to the blues - the foundation for popular American music. This is a class for guys, gals and music lovers of all ages! This is going to be a fun-filled, educational experience, so be prepared to loosen up, clap your hands, sway to the rhythms and sing the blues from the depths of your soul. ❖ **Period 3 ~ Eleanor Ellis**

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 3**

~ **Skye Zentz**

From Jack Sparrow to the Deep Blue Sea

The ballads and work songs of the sea have always been part of popular culture, from the earliest broadsides to the new maverick rocker CD release, "Son of Rogues Gallery." This course, based on essays produced by the instructor for Anti Records for the new CD, covers the many intersecting histories that inform the sea songs and shanties on the collection, and invites the class to join in singing the songs and sharing the stories, ranging from the early-modern Atlantic World to the 20th century folk revivals in the U.K. and U.S. ❖ **Period 4 ~ Jeanne McDougall, Bob Zentz**

Understanding the Modes

(Intermediate–Advanced) The familiar do-re-me-fa-so-la-ti-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 five, most commonly used modes: Dorian, Phrygian, Lydian, Mixolydian and Aeolian. 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. All instruments are welcome. ❖ **Period 4 ~ Bill Troxler**

Bringing Songs and Ballads To Life and a Presentation of Jean Ritchie's Songs and Writings

This is a very interactive class, which explores tangible ways to get inside songs and ballads. We'll look at phrasing and dynamics, the pulse of the song, singing the song so that it makes sense, and moving away from stylization and affectation which can too easily become a predictable way of singing. Participants should bring in songs they would like to work on, and the class will also work through songs and ballads that will be presented by the instructor. In the final class, we will look at Appalachian balladeer Jean Ritchie's "A Celebration of Life," a compilation of her poetry set to traditional tunes. ❖ **Period 4 ~ Sara Grey and Kieron Means**

Putting Away the Book: Techniques of Memorizing Songs

This fun singing class teaches how to "put the book down and try to sing without it *before* you know the song." Over the course of the week, songs will be chosen from Rise Up Singing, and learned by heart, using a number of memory tricks and techniques. Students should bring *Rise Up Singing* to the course. Songbooks may be purchased online at http://www.singout.org/rus.html ❖ **Period 4 ~ Mike Agranoff**

Canciones de mi Padre – The Ronstadt Family

See **Band Workshops**, page 41. ❖ **Period 4 ~ The Ronstadt Generations Project**

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, lullabys 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 sitting on the floor and for some light movement! ❖ **Period 5 ~ Skye Zentz**

The 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 ~ Susan Boyer Haley, Sparky & Rhonda Rucker, Josh Hisle, Ronstadt Generations, 3 Sheets, Bob Zentz, Jeanne McDougall and others**

PERCUSSION

Bodhran I

This class will teach beginners on the bodhran how to create the heart beat 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~ Bill Troxler**

Bodhran II

The class will cover rim shots, triplets, tonal playing, advanced tippers, top end style, unusual time signatures: 9|8 (slip jigs – Irish tunes), 3|2 (triple hornpipe – Northumbrian tunes), 7|8 (middle eastern rhythms), 5|4 (a jazz meter), contemporary styles for non-Celtic music. ❖ **Period 4 ~ Ewan Baird of the Paul McKenna Band**

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 3 ~ Mike Baytop and Jeremy Wright**

Drum Choir

This is a percussion class that features drumstick games and jams on paint buckets and is suitable for anyone ages 10 –99. Since 1969, the instructor has collaborated in thousands of recording and performance dates on percussion and congas throughout the world. He draws upon this range of experience in designing this rhythm and drumming workshop, using "nesting" rhythms, like those often found in Afro-Brazilian and Afro-Cuban music, the Caribbean, and, of course in West Africa. They lend themselves to call- and- response and other games, and also to easy mastery by the musical novice. Whether you are destined for the concert stage or the drum circle, or have some talent and want to know if drumming is for you, try this workshop! ❖ **Period 4 ~ Steve Bloom**

DANCE

Middle Eastern and Balkan Dances

Bill and Livia Vanaver will teach a variety of dances from Israel that are influenced stylistically by Yemenite, Russian/Eastern European and Arabic cultures. Palestinian and other Arabic line dances will be taught as well as an Egyptian cane dance, and some solo dance improvisations. This will also be a class for musicians. A variety of drums and other instruments will be provided. ❖ **Period 1 ~ The Vanavers**

Beginning Traditional Modern Dance

Come enjoy this expressive form of dance pioneered by American legend Martha Graham. No previous dance training required. Modern dance explores a full range of movement for the torso including contractions and spirals. This class will start with a warm up on the floor and progress through standing movements and travelling steps. If ballet is ethereal, then modern is earthy. Feel the music, feel the floor and feel the energy flowing out of you. A great workout and a spiritual boost. Class attire: comfortable clothes and bare feet (dance shoes that are made specifically for dance studio wooden flooring may be worn if needed). ❖ **Period 3 ~ Kelli Martin Summers**

DJ Dancing

Have you ever wanted to dance to really great roots music? Early rock and roll, blues, jazz, old-time, Texas swing, Zydeco, Cajun, Motown, Soul, Afro-beat, Psychedelic, Go-Go and more. The average dance DJ spins middle of the road music from whatever genre the social event calls for. This is your daily opportunity to dance to some of the finest cuts ever put to wax from Josh McCardle's massive vinyl vault. Your musical knowledge will increase as Josh gives you the histories of the songs he spins. ❖ **Period 5 ~ Josh McCardle**

LISTENING, BROADCASTING, WRITING, TELLING

Native American Storytelling: Stories My Ancestors Told - Traditional Stories of the People of the Three Fires

See **Distinctive Lectures**, page 33. ❖ **Period 2 ~ Pun Plamondon**

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 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 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**

Writing of Wrongs – How to Write to Make Things Better

This class concentrates on writing techniques useful in mitigating conflict. Beginning with an overview of many of the common causes of conflict, the course covers some of the ways to think

and talk about conflict, before concentrating on producing a short, finished piece of writing on mitigating a conflict of the student's choice. ❖ **Period 1 ~ Phil Gallery**

So You Wanna Make a CD?

It may be easier than you think but it pays to learn as much as you can before you begin! In this daily class participants will learn how to organize their project, including arranging material, contracting musicians, choosing an appropriate recording facility, and a myriad of other factors that go into a producing a successful recording project. Your instructor, Harry Orlove, who has produced countless projects in L.A., will demonstrate how all the pieces fit together in the Common Ground recording studio on the last day of class. This class goes hand-in-hand with the "Recording Your Music" class. ❖ **Period 2 ~ Harry Orlove**

Music Technology for Musicians

Sure, as a folk musician, you're not supposed to mess with synthesizers, samplers, and sequencing. I won't tell anyone if you won't, but in truth: your computer is your musical friend! We'll start with an overview of electronic music, and conclude with an survey of the various resources: how they work, their development and the numerous ways that computer -based musical tools can enhance your musical world. Additional topics will include digital-audio workstation software and online collaboration-which will let you record with musicians all over the world. ❖ **Period 3 ~ Marty Cutler**

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 are highly encouraged to enroll in daily roots music listening classes in earlier class hours. Emphasis will be on in-studio broadcasting techniques, with additional attention to artist interviews, live concert recording and documentation of community arts events. 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, Mike Atherton**

HUMAN ARTS

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. ❖ **McDaniel Lounge, 7 AM ~ A.J. Blye**

Tai Chi Swords

Tai Chi Sword is a form of Tai Chi practice, in which the sword is viewed as an extension of body, not a separate part of Tai Chi practice. Over centuries of development, Tai Chi Sword has evolved into a fitness exercise, intended to improve health and which uses the sword as a mind-body exercise. We will study18 forms of Tai Chi Sword, a popular and basic set of practice. Practitioners will learn correct external forms, relaxed physical body, concentrated mind, and proper breathing. ❖ **Period 5 ~ Peter Chen**

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. ❖ **Dance Studio, Period 5 ~ A.J. Blye**

Feldenkrais

Known as "Awareness Through Movement," Feldenkrais is a series of simple movements done lying on the floor that help an individual move with the ease and comfort of a child. Developed in response to his own knee injury by Israeli physicist, Moshe Feldenkrais, the lessons have helped people rediscover how to move with ease through their every day life thus reducing stress and discomfort along the way. The lessons are particularly helpful for musicians who need to use their bodies efficiently but are beneficial to anyone who wants to move with more freedom and ease. Lessons are done fully clothed and require no more special equipment than a sense of curiosity and fun. Come join us to lie on the floor and rediscover what movement can be. The only requirements are a sense of curiosity, being able to lie on your back for an hour and an ability to bend your knees. ❖ **Period 4 ~ Jeri Eaton**

Acupressure and Self Care

This class is offered in Week 1. See page 24 for a full description. ❖ **Period 5 ~ Greg Padrick**

YOUTH PROGRAMS

World Village

This class is also offered in Week I. See page 24 for a full description.

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.

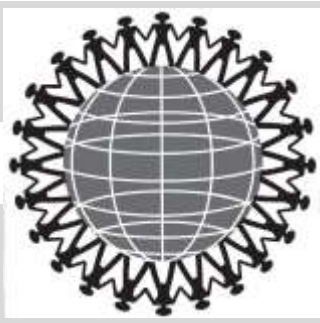
2- Dimensional Arts

Digital Collage

Students will use photographs, type, objects and layers to create a composite digital work of art with personal meaning The class is most appropriate for people who are already familiar with working in Photoshop CS – CS6. Students will be taught how to work in layers; how to do layer masking; dropping out the backgrounds of each photograph and blending pictures together. Also, they will be able to use (FX) effects to alter their added words and photographs. Students should bring: a variety (12 or more) of their personal photos (preferably in high resolution 300 ppi digital format), a 1 - 4 GB flash drive on which to store their work, along with objects and mementoes that can be scanned, and will create a 16 by 20 inch collage. The collage can be printed by the instructor if completed by the end of Thursday's class for display at the student art show on Friday. Some suggested topics are: the Common Ground experience; family history; personal accomplishments; flora and fauna; landscapes; pets; objects of art; etc. Make sure to think of at least a couple of working ideas and bring digital photographs to support your theme. Students are welcome to use their own laptops with Photoshop CS – CS6 (but not Elements) already installed. denisebwarfield@aol.com Intermediate level (students will need just very basic Photoshop experience); limit 12 students, ages 16 and older. Materials fee: $15.00. ❖ **Periods 1 & 2 ~ Denise Warfield**

Photography: 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. 2013 marks Phil's 43rd 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. And 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 five-day workshop in the field 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. Film cameras are not acceptable. 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**

Screen Painting: A Baltimore Folk Art

Learn about the history, tools, and techniques needed to create your own large "easel" size screen painting! By the 1940s there were over 300,000 of these beauties on front doors and windows throughout many small neighborhoods on the East side of Baltimore City. The unique style of original creation has led to a resurgence of interest around the globe today. Baltimore born screen painter John R Iampieri will lead you along a fun and traditional path to your very own finished hand painted screen! It is suggested that you spend some time thinking about a subject or finding a picture you may wish to paint. All paint and materials are included, so just bring your energies. It's functional art that is truly magical, HON! If there are any students returning from last year, let's do some shifting on metal screens for some dimensional screen

painting, if we have the time! The materials fee covers everything the student will need to complete the project www.belladesignsonline.com All levels; limit 14 students, ages 16 and older. Materials fee: $45.00. ❖ **Periods 1 & 2 ~ John R. Iampieri**

Silk Painted Banners

Silk painting has a long history. The decoration of silk textiles began over 4000 years ago in China, and continues today around the world. Silk is a beautiful, natural fabric, with the ability to make colors vibrant. Silk painting is a versatile medium and can be framed as a work of fine art, or turned into a wearable garment, or home decoration. This class will focus on an introduction to the many types of silks available in today's market place. Silk dyes used for decoration, and learning the gutta resist technique, using clear gutta. In addition, students will experiment with the watercolor approach to painting on silk, and learn lots of surprise techniques. Students should bring to class ideas for their banner. cattracksstudio@aol.com All levels; limit 10 students, ages 18 and older. Materials fee $30.00 (there will be additional silks &dyes available for purchase). ❖ **Periods 1 & 2 ~ Carolyn Seabolt**

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, charcoals, 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. Learn from the person that quite literally "wrote the book" on this art form. Some familiarity with Photoshop is highly recommended. www.suebloom.com Limit 12 students; ages 16 and older. ❖ **Periods 3 & 4 ~ Sue Bloom**

Pastels: Exploring a Versatile Medium of Color Drawing

We will use pastels to create a wide range of subjects in realistic and more abstract style. We will explore a variety of application and mixing techniques using chalk pastels. The course will place emphasis on developing the use of composition, color, value, form, depth, texture, and movement. We will use class time to use the skills and the homework pieces will function as practice and experimentation. Students will complete 3 - 4 class works during our studio time focusing on the fundamental objectives for that class. In addition, there will be 1 - 2 assignments to be completed outside of class time. There will be daily and end of week critiques. rmaseth@comcast.net See Common Ground on the Hill website for online course listing with a complete materials list. All levels; limit 16 students, ages 16 and older. ❖ **Periods 3 & 4 ~ Susan Maseth**

Personal Visual Art Journaling

Equally pleasurable for both artists and those who "can't draw a straight line," art journaling is a useful expressive tool for exploring a variety of art media and techniques, as well as an enhanced application of journaling that combines visual art and the written word. Using a 12-page 9" by 12" spiral watercolor pad and a broad variety of materials, students will be encouraged to create their own personal images-and-words journal. We will use paints, markers, oil pastels, and anything that makes a mark, along with decorative papers, magazines, photocopies, stamps, ribbons, and anything that can be glued on a page. The humble glue stick will be our main adhesive. I will teach a variety of techniques, with emphasis on covering the page with many layers and types of materials, aiming for a densely colored, textured, and patterned journal page. All students, regardless of experience level, should come away from the class with a sense of pride and, most importantly, joy in their creations. While I will provide the journals and a range of beautiful materials, I encourage class members to bring in their own art media, personal photocopies, cards, papers, and anything else they might wish to include in their imagery. **Please** bring a good pair of scissors, as well. Repeating students will have the opportunity to learn new techniques and deepen their exploration of the various media. This is a class where we aim to have fun! riki@rikischneyer.com www.rikischneyer.com All levels; limit 10 students, ages 12 and older. Materials fee $35.00. ❖ **Periods 3 & 4 ~ Riki Schneyer**

3-Dimensional Arts

Splint Woven Basketry

Beginners will make two functional baskets with color: an apple basket and a tote basket with splint woven construction. Intermediate/advanced students (twill experience preferred) will use splint woven construction to make a large Victorian laundry basket incorporating a twilled design base and twill on the sides with two hand-carved oak handles. For discussion, students are encouraged to bring questions and/or projects using twill design, splint woven construction and/or shaping. Please bring the following: sharp scissors, pencils, wooden spring clothes pins (at least 2 dozen), flat headed screwdriver (or weave rite), old towel, large bucket/dishpan, spray bottle. Optional tools include: small wood plane and 2" spring clamps. jpsmaggie@yahoo.com Please note on registration form whether you are signing up as a beginner or intermediate student. All levels; limited to 12 students, ages 16 and older; materials fee: beginners - $47, intermediate/ advanced - $55. ❖ **Periods 1 & 2 ~ Joyce Schaum**

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 should bring: 2-3 MAPP gas canisters (available in the plumbing department at Lowe's and Home Depot). Hot Head torches and tools will be provided by the instructor. This class will be presented in a demo/hands on format which will allow the student plenty of time to practice the skills demonstrated. You will build on your techniques to include new bead shapes, decoration techniques, and heat control. 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: $20.00 (additional supplies available at cost). ❖ **Periods 1 & 2 ~ Nolly Gelsinger**

Portrait Mask Project

The class will explore the mask as a form of expression. Students will be encouraged to create mixed media portraits of themselves through masks. Using drawing, painting and collage, participants will utilize cultural or universal symbolism to best describe their inner personality. Each participant will be expected to give a presentation outlining the symbolism they have chosen to depict in his/her mask. Students will be allowed to collaborate on mask projects. The materials fee will include acrylic paints, watercolor paints, crayons, charcoal, pencils, palette knives, acrylic mediums, watercolor paper or canvas/canvas board. poncho@larryponchobrown.com www.LarryPonchoBrown.com All levels; limit 10 students, ages 16 and older. Materials fee: $40.00. ❖ **Periods 3 & 4 ~ Poncho Brown**

Classic Scottish Wheat Weaving

Discover the traditional craft of wheat weaving as you learn how to plait with wheat straw and make beautiful items with this natural material. Along with hearing stories of the past and making traditional Scottish pieces, we will look a different ways of working with straw, bringing it right up to the present day. Several projects will be completed in this class, which is suitable for beginning to intermediate levels. Some manual dexterity is needed. **Students should bring:** small pair of craft scissors, strong thread for tying, ribbons of your own choice for decorating your finished pieces, small pinboard (just a simple polystyrene block is fine) and pins for pinning out work to dry, an old towel for soaking the straws, notebook and pencil. Materials fee includes $ 5 lab fee to cover shipping of materials of construction. elaine@somethingcorny.co.uk All levels; limit 15 students, ages 14 and older. Materials fee: $25 - $30 (includes $5 lab fee and a variety of materials). ❖ **Periods 3 & 4 ~ Elaine Lindsay**

The Art of Making Musical Instruments

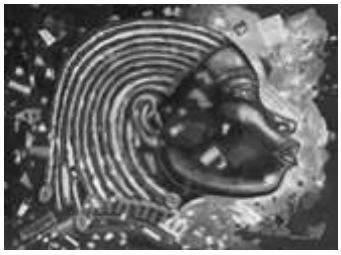
Native American Flute Construction

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 1 & 2 ~ Robin Tillery**

Making Ceramic Hand Drums and Other Clay Instruments (a two week class)

This class**,** combining clay and music, is a Common Ground FIRST!! Sign up for **BOTH WEEKS** at the same time. The materials fee covers both weeks. Doumbek, djoumbec, darbuka, tabla and goblet drum are some of the many names for the popular hand drums native to many North African and Middle Eastern countries. (See Week One course description on pg. 27.) **Week Two** (periods 3 & 4) will focus on attaching rawhide heads to the drum bodies, and students will have class time to learn to play under the guidance of the instructor and guest instructors. Best of all, they will have their own personalized hand drum to take with them to continue the creative journey in sound at home. Time during the middle of the course will include making smaller instruments in clay such as whistles and shakers, and demonstrations of wheel throwing as time allows. An option for **advanced level ceramicists** to throw their own drum using the potters wheel will also be available, but only by special arrangement with instructor. Upon registration, a packet of materials, including a summary of decorative techniques, will be mailed to each participant. robertcs11@hotmail.com **NOTE:** Advanced registration and payment of the materials fee to the instructor is **mandatory** - the earlier the better - due to the additional preparation and materials purchases needed for each student. All levels; limit 10 students, ages 16 and older (younger students may be allowed with instructor's consent). Materials fee: $195 for **BOTH WEEKS** covers a blank drum, decorative pigments and glaze, and goatskin head. A fish skin head will cost an additional $10. ❖ **Periods 3 & 4 ~ Robert Strasser**

Mountain Dulcimer Construction



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. jolin@pa.net All levels; limit 8 students, ages 16 and older. Materials fee: $55.00. ❖ **Periods 3 & 4 ~ Tom Jolin with 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. See Pan Flute Playing, Period 3, page 40. No previous experience is required. sagerbarry33@gmail.com All levels; limit 10 students, ages 12 and older. Materials fee: $25.00. ❖ **Period 5 ~ Barry Sager**

Fibre and Wearable Arts

Traditional Native American Fringed Leather Bag with Beaded Rosette

This fringed leather bag is like the ones often carried by Native American women during Pow Wow's and ceremonies. The student will hand stitch the bag together, cut the fringe and learn 4 different "Beading on Leather" techniques used to embellish their bag. Each student will receive a kit which includes the deer skin, sinew, beads, thread, needles, pattern, beading guide and beeswax needed to create this bag. After the class, they will be able to use these skills to make different types/sizes/styles of bags. barkingwaters@gmail.com All levels; limit 12 students, ages 14 and older. Materials fee $40.00. ❖ **Periods 1 & 2 ~ Donna Wiggins**

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. (A basic sewing machine knowledge would be helpful.) www.trhats.com info@trhats.com All levels; limit 16 students, ages 16 and older. Materials fee: $45.00. ❖ **Periods 1 & 2 ~ Tatiana Rakhmanina**

Jewelry Fabrication - Hot and Cold Connections

This class will focus on hot and cold connections that are used in the fabrication of jewelry. We will clearly explain what fabrication situations require which types of connections and when both types may be used in the same piece. Students will be able to try edge-to-edge joints as well as wire to sheet metal, wire to wire and sweat solder joints. Soldering instruction will emphasize achieving good fits between parts, proper set up as well as control of the fluxing, heating, cooling and pickling steps of good solder technique. The cold connections part of the course will address riveting as the primary cold technique, but will also touch upon the use of tube rivets, screws, and mechanical connections such as tab in slot construction, and combinations of soldering and cold connection approaches. Design instruction will be given, especially how it relates to making a functionally sound piece of jewelry. The class is open to students at all levels of jewelry making, even beginners. We will work in copper. Advanced and returning students will be assisted with advanced projects and they may bring silver if they wish. See Common Ground on the Hill website for online course listing with a complete materials list. tinachisena@verizon.net. All levels; limit 10 students, ages 16 and older. Materials fee $25.00 (additional supplies available at cost). ❖ **Periods 1 & 2 ~ Tina Chesina**

Up-cycling, Fabric Collage and Surface Design

This class will begin with some fabric dyeing using dry cleaner bags and bubble wrap to create textured effects. Further embellishments are done with metallic foils and washers. A silk scarf will be made by all as well as fabric scraps enlivened to be collaged as appliqued pieces for garments. Other techniques such as slashing fabrics, interweaving, lacing, shirring and french ruching will be explored to be used in redesigning older garments for a "new look." We will use a combination of designer fabrics along with your items of clothing to be redesigned. Basic sewing experience is helpful but not necessary. Each student will complete one embellished silk scarf and additional garments of their choosing. Each student will need: scissors, thread and some ribbon for weaving needles, plastic gloves, plastic apron for dyeing, dry cleaner bag, bubble wrap, iron, and an old towel. Bring silk scraps and garments to be embellished or redesigned. Bring a sewing machine, if possible. mimihay7@yahoo.com All levels; limit 12 students, ages 16 and older. Materials fee: $25.00. ❖ **Periods 3 & 4 ~ Mimi Hay**

Creating Visual Prayers

A visual prayer is a fabric collage, often made into a pocket or small pillow, or a small goddess doll made with prayerful

intention with an attitude of sacredness. You may choose to create a visual prayer for a specific reason such as: protection, healing (for yourself or someone else or for a relationship), manifestation of your heart's desire, guidance, affirmation, gratitude, feminine ancestors, home, transformation of an issue, or work/purpose. This class is for the beginning fiber artist to the advanced. We will be exploring our spirituality through creativity. Many fiber art techniques will be explored, such as basic painting with fabric crayons, and resist dying, beading, quilting and applique. Each student will have the opportunity to create one 8 inch goddess doll (doll form will be supplied by instructor), or a flat visual prayer that could be used as an altar piece or turned into a small pillow. Basic sewing skills would be helpful but not necessary. Each class will start with a short meditation. Students are encouraged to bring beads, bits of jewelry, feathers, and other small objects of meaning to attach to their visual prayer. cookiesews1960@gmail.com All levels; limit 12 students, ages 16 and older. Materials fee based on students choices: bring stuff! ❖ **Period 5 ~ Cookie Washington**

Smithing, Furniture and Ceramics

Blacksmithing (with Stories Told Around the Stove)

(Intermediate) We will use the forging of several common cooking utensils to explore the methods of shaping iron bar. A simple spatula, small ladle, and a meat fork that can be made and finished on the anvil will be the main focus of the class. A fireplace toaster requiring some forge welding and assembly can round out the class. The class will focus on hammer skills and hammer control. These projects are some of the best illustrations of complete reshaping of the bar that one can start with. The instructor personally enjoys making iron cooking utensils and finds them to be excellent projects for skills building and skills maintenance. They are equally enjoyable in the kitchen and will far outlast most utensils that can be purchased. If more returning and/or advanced students take this class, the instructor will tailor teaching to fit skill level. Safety glasses, long pants, and closed -toe shoes required. Shel will also share some of the stories told by his father and other older men as they gathered around the coal stove in the family's hardware business. Stories will be shared as students work on their projects. Limit 8 students (should previously have had a basic blacksmithing class); ages 16 and older. Materials and Farm Museum fee $60. ❖ **Periods 1 & 2 ~ Shelton Browder**

Joyfully Connecting with Native Clay

In this course students will get to satisfy their curiosity and challenge their creativity. Students of all skill levels are encouraged to explore this unique medium of natural clay by their instructor, a traditionally taught native potter from the Maria Martinez family of San IlDefonso Pueblo. This course will encompass the entire life of a beautiful black -on-black pottery piece from conception through construction to completion in a traditional outdoor firing. dirtynmcowboy@yahoo.com All levels; limit 10 students, ages 12 and older. Materials fee: $35.00. ❖ **Periods 1 & 2 ~ Gilbert Sanchez**

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**

Traditional Navajo Weaving of Straps and Sashes

This class provides a special opportunity to work with a master craftsman normally only available onsite at the Navajo Nation reservation. Students will learn all the basic techniques of setting up, dressing up a weaving for a traditional sash belt for their waist or guitar using Navajo-Churro wool yarn. The belts will measure no more than 48" long by 4" wide. roykady@dinewoven.com All levels; limit 10 students, ages 16 and older. Material fee: $250 for a selection of wool yarns, weaving loom embellishes and all other materials used for this workshop. NOTE: The loom for this class is differently proportioned than the one used in previous classes; therefore ALL students must purchase a loom. ❖ **Periods 3 & 4 ~ Roy Kady**

Pottery - Tewa Pueblo Traditional Blackware

Enjoy a process of shared spirit rooted insights, awakening and renewal through a journey following the path of clay with Kathy Wan Povi Sanchez from the Maria Martinez family lineage of potters of San Ildefonso Pueblo. Through hands-on creations, learn processes of traditional southwestern Pueblo pottery and allow the clay to release spiritual connections and grounding to Mother Earth. Learn about the breath of life and the energy path of pottery making as it ties into the social and cultural context of communal pueblo living. You are invited into the traditional Tewa world view in which self, nature and world are highly visible in the process of the living arts. Communal pottery-making is a "keeper of the knowledge, heritage and energy of the makers." Pottery is more than an object of beauty; it is a process of life, a journey following Clay Woman's Path. Students will learn traditions and lifeways and finish with an outdoor traditional reduction pottery firing. wanpovi@hotmail.com. All levels; limit 12 students, ages 16 and older. Materials fee $35.00. ❖ **Periods 3 & 4 ~ Kathy Wan Povi Sanchez**

Diminished Forging Workshop

Students will design calligraphic thick and thin line earrings, pendants and self attaching pins before attending class. Then they will choose copper or silver for each exercise. The first exercise is diminished forging on one end of a 10 gauge wire. Two may be done if this is a pair design. Hammers, rolling mill, upright sander, files, sand paper and buffers are only some of the tools used. Once this design is accomplished, students may move on to diminish forging both ends, or even both ends and the middle, and other more complicated diminished forging techniques. lvanhart@mcdaniel.edu All levels (previous experience is appreciated but not essential); limit 8 students, ages 16 and older. Experienced students will attempt the more complicated versions. Lab Fee of $10 for consumables. Materials of construction vary according to student choice with a minimum of about $10 if copper is used. ❖ **Periods 3 & 4 ~ Linda Van Hart**

Outdoor Cooking Over Fire and Coals

A trek out West. A barn raising. A meal after shearing. How did our hard-working forebears feed a crowd when they needed the heartiest, most nourishing food? Let's learn to cook the way they did. Using old methods to prepare delicious meals, we'll build our own campfires and learn techniques for preparing stews, roasts, soups, and so much more. We'll learn to bake clay-covered fish in the coals, as well as bread and desserts in Dutch ovens. We'll make a campfire pizza and will offer vegetarian options. Classes will be followed by dinner at the site. The first day will cover fire building and maintenance, and cooking quick foods for the first day's meal. Shel, who is a blacksmith, will talk about the history of the cooking tools, as well as how he made many of them. We'll offer a collection of recipes, but we also encourage our cooks to bring their own recipes, because each class will decide on their next day's meal. If there is interest, we will offer trips to a local flour mill and a local butcher shop during some lunch hours. shelbrowder@verizon.net Gwen.Handler@ssfs.org All levels; limit 13 students, ages 13 and older (ages 12 and under must be accompanied by an adult paying student).
❖ **Period 5 ~ Shel Browder and Gwen Handler**

The Dugout Canoe Project - Lecture & Demonstration

This course is also offered in Week I. See pg. 12 for a full description. Everyone invited. ❖ **Periods 1-4: demonstration, Period 5: lecture ~ Ken Koons and Sakim**

Be sure to visit our website, where you can register online. There you will find the entire catalog and much more, including pictures of our teaching staff, course materials lists and images of the artwork of our visual arts instructors.

SEE THE ART!!!!!

www.CommonGroundOnTheHill.org

Common Ground

~ TRADITIONS WEEK 1 ❖ JUNE 30—JULY 5 ❖ SCHEDULE-AT-A-GLANCE ~

1st Period 9:00—10:15 AM	2nd Period 10:30—11:45 AM	3rd Period 1:00—2:15 PM	4th Period 2:30—3:45 PM	5th Period 4:00—5:30 PM
7 AM ~ Morning Yoga Samaritans at the Border The Dugout Canoe Project—Demo Understanding the Fretboard English Style Guitar Beginning Ukelele Indiana Old-time Fiddle Old-time Fiddle I Old-time Banjo II Bluegrass Mandolin II Hammered Dulcimer Beginning Mountain Dulcimer Introduction to Celtic Harp American Tunes for Harp Overtone Flutes—Fujura and Koncovka Rise Up Singing Just Enough Music Theory African Drumming with Sankofa Tai Chi Rebooting Your Life *Visual Arts Classes Continue into Period 2* **Puppets—They're Ba-ack!** **Still Life in Oils** **Plein Air Painting** **Photoshop 101** **Knots & Spirals: Celtic Imagery** **Making Ceramic Hand Drums** **Adventures in Glass Beadmaking (** **Life Casting** **Beaded Bead Necklace** **Funky Junque Jewelry** **Blacksmithing: Back to Basics** **Working with Green Wood** **Laminated Wood** **Vinegar Graining on Wooden Boxes** **World Village**	Roots of Nonviolent Revolution Singing & Prayer Bands Treasures from the Folk Archive The Dugout Canoe Project—Demo Beyond Beginning Guitar Bluegrass Guitar II Blues Electric Guitar Bluegrass Fiddle II Bluegrass Banjo II Bluegrass & Old-time Bass II Autoharp Stress-Free Harp Funky Scottish Harp Tunes Melodica Tin Whistle I Jug Band Songwriting Icelandic Song Men & the Blues Bodhran I African Dance with Sankofa Roots & Rhythms with Footworks *Visual Arts Classes Continue from Period 1* **World Village**	Hearts and Minds Films Voices from the Margins Sharing Our Stories Learning Arabic **Who Lies There (Pd 3 & 4)** The Dugout Canoe Project—Demo Beginning Guitar Roots Guitar Styles Harmonica II & Guitar –Rack & Box Swedish Fiddle Old-time Banjo I Mountain Dulcimer II Scottish Harp Lullabies Harp: Duet & Ensemble Dance Piano Introduction to English Concertina Irish Session Tune Repertoire Singing with Tim O'Brien Singing by Ear: Singing Hammons Family Brazilian Percussion Ensemble Latin Dance Beginning Traditional Modern Dance Accupressure and Self Care *Visual Arts Classes Continue into Period 4* **Discover Your Inner Patterns** **Digital Photography Demystified** **Drawing—Anyone Can Draw** **Watercolor: Picturing the Face of War** **Creativity with Clay and Wood Firing** **Kinetikal Kartooning** **Introduction to Mosaic** **Toys** **Exploring Wet & Dry Felting** **Small Scale Forging** **Creating Textures with Textiles** **Primitive Skills: Stone, Bone, Wood, Fire** **Seat Weaving with Shaker Tape** **World Village**	The Veterans Initiative Appalshop Films Fieldwork: Talking Across the Lines Poetry of War & Peace Beyond Borders: the Common Path The Dugout Canoe Project—Demo Bluegrass Guitar I Hawaiian Ukelele Techniques Beginning Fiddle Bluegrass Fiddle I Old-time Fiddle II Bluegrass Banjo I—Scruggs 101 Bluegrass & Old-time Mandolin I Bluegrass & Old-time Bass I Adapting Bagpipe Music for Harp Tim Whistle II Traveling Soles—Songs of the Border Ubuntu Choir Bodhran II Mexican Folkloric Dance DJ Dancing Spoken Workplay **Recording Your Music (Pd 4 &5)** *Visual Arts Classes Continue from Period 3* **World Village**	The Search for Common Ground From Common Ground to Common Core The Dugout Canoe Project—Lecture Pan-European Harp Tunes: Mostly Celtic Harp Tune Toolbox Introduction to the Highland Bagpipe Bluegrass Slow Jam Class Bluegrass Jam Class Old-Time Jam Old-Time Slow Jam Beginning Steel Drum Juke Joint Blues Big Song Swap Folk Dance Southern Appalachian Flatfooting Afternoon Yoga Bicycling Tinsel Painting Outdoor Cooking Over Fire and Coals <u>DINNER 5:45 pm</u> Evening Events 6:45—7:45 PM Art Exhibit & Lectures—Rice Gallery 6:45—7:45 PM Interracial Gospel Choir & Orchestra 8:00 PM (Monday only) Keynote Lecture—John Carlos Frey 8—10 PM Concerts—Alumni Hall Theater 10—11:30 PM Dances—Alumni Hall Theater

~ TRADITIONS WEEK 2 ❖ JULY 7—12 ❖ SCHEDULE-AT-A-GLANCE ~

1st Period 9:00—10:15 AM	2nd Period 10:30—11:45 AM	3rd Period 1:00—2:15 PM	4th Period 2:30—3:45 PM	5th Period 4:00—5:30 PM
7 AM ~ Morning Yoga Peace Education—Making a World of Difference The Dugout Canoe Project—Demo In Search of the Right Instrument Guitar: Acoustic Fingerstyle Jazz Guitar Topics Beginning Ukelele Five-String Banjo Harp Duet & Ensemble, Pt. 2 **Beginning Hammered Dulcimer (Pd 1 & 2)** Blues Harmonica II Recorder—Folk Style Tin Whistle I Piano I—Blues Rise Up Singing Songwriting—Old Form, New Words Middle Eastern and Balkan Dances Writing of Wrongs *Visual Arts Classes Continue into Period 2* **Digital Collage** **Photography: The Open Road** **Screen Painting** **Silk Painted Banners** **Splint Woven Basketry** **Adventures in Glass Beadmaking II** **Native American Flute Construction** **Traditional Native American Fringed Leather Bag** **Hat Making** **Jewelry Fabrication** **Blacksmithing (Stories Told Around the Stove)** **Joyfully Connecting with Native Clay** **Wheel Throwing** **World Village**	Roots of Nonviolent Revolution Native American Storytelling The Veterans Initiative Music & Healing The Dugout Canoe Project—Demo Beginning Guitar Acoustic Blues Guitar & Song Beyond Beginning Ukelele Harp: Modern Scottish Session Tunes Playing Mountain Dulcimer Blues Harmonica I Traditional Irish/Scottish Flute Klezmer Workshop Balkan Singing Traveling Soles—Songs of the Border Songs of Robert Burns & Scottish Song Song Migration Original Song Presentation Bodhran I So You Wanna Make a CD? *Visual Arts Classes Continue from Period 1* **World Village**	Contemporary Native American Philosophy Understanding Prejudice The Dugout Canoe Project—Demo Truth Be Told Fingerstyle Guitar Blues and the Electric Guitar Oud Old-Time Banjo Symposium Beginning Mandolin Fiddle Masterclass Medieval Harp Tunes Challenging Tunes for Celtic Harp **Repertoire—Hammered Dulcimer (Pd 3 & 4)** Pan Flute Playing Piano II—Blues, Rock & Folk I Can Hear Those Banjos Ringing The Art of the Funny Song Women and the Blues Women Song-Weavers Bones Beginning Traditional Modern Dance Blues with Feeling Music Technology for Musicians *Visual Arts Classes Continue into Period 4* **Digital Painting with Your Photographs** **Pastels** **Personal Visual Art Journaling** **Portrait Mask Project** **Classic Scottish Wheat Weaving** **Making Ceramic Hand Drums** **Mountain Dulcimer Construction** **Up-cycling** **Traditional Navajo Weaving of Straps** **Pottery—Tewa Pueble Traditional Blackware** **Diminished Forging Worshop** **Outdoor** **World Village**	Native American Flute & Flute Playing Samaritans at the Border The Dugout Canoe Project—Demo Wordcraft Circle of Native Writers Grinders, Glowworms, and Gumbands Beyond Beginning Guitar Thumb and Thumps Celtic Guitar and Bouzouki Blue Mando à la Monk Acoustic Bass Tutorial Stress-Free Harp II Ney Music of "The Band" Canciones de mi Padre—The Ronstadts From Jack Sparrow to the Deep Blue Sea Understanding the Modes Bringing Songs and Ballads to Life Putting Away the Book Bodhran II Drum Choir Feldenkrais *Visual Arts Classes Continue from Period 3* **World Village**	The Search for Common Ground From Common Ground to Common Core The Dugout Canoe Project - Lecture Swing Guitar Celtic Harp Beginner Workshop Experience the Didgeridoo Pan Flute Building (Quills) Beginning Steel Drum Juke Joint Blues Celtic Session Singalong for Parents and Little Ones The Big Song Swap DJ Dancing Radio Production & Broadcasting Workshop Tai Chi Swords Late Afternoon Yoga Accupressure and Self Care Creating Visual Prayers Outdoor Cooking Over Fire and Coals <u>DINNER 5:45 pm</u> Evening Events 6:45—7:45 PM Art Exhibit & Lectures—Rice Gallery 6:45—7:45 PM Interracial Gospel Choir & Orchestra 8:00 PM (Monday Only) Keynote Lecture—Brian Frosh 8:00—10:00 PM Concerts—Alumni Hall Theater 10:00—11:30 PM Dances—Alumni Hall Theater

Common Ground on Seminary Ridge
August 2—3, 2013
Schedule of Events

Friday August 2, 2013

Registration:	11:00 AM—1:00 PM
Keynote address:	1:15—1:45 PM
Workshop Session 1:	2:00—3:15 PM
Workshop Session 2:	3:30—4:45 PM
Dinner break:	5:00—7:00 PM
Music! Gettysburg Concert:	7:00—8:45 PM
Civil War themed Dance:	9:00—10:30 PM

Saturday August 3, 2013

Workshop Session 1:	9:00—10:15 AM
Workshop Session 2:	10:30—11:45 AM
Lunch (at the Refectory):	12:00—1:00 PM
Workshop Session 3:	1:15—2:30 PM
Workshop Session 4:	2:45—4:00 PM
Evening concert/Gospel Choir:	4:30—5:30 PM
Dinner break:	5:30—7:30 PM
Christ Lutheran Program:	7:30—9:15 PM

List of Classes and Events by Day and Period

Friday, August 2, 2013

Period 1 2:00—3:15 PM	Period 2 3:30—4:45 PM
Photography	Photography (cont.)
The Blue & Gray in Black & White	Gospel Choir
Getting Religion at Gettysburg	Whose Bible?
Fiddle Tunes	Veterans Music
Historical Hymns	Songs of the Period

Note:

Students are encouraged to use "Student Options" periods to visit the Seminary Ridge Museum, Christ Church and the Gettysburg Battlefield.

Saturday, August 3, 2013

Period 1 9:00—10:15 AM	Period 2 10:30—11:45 AM	Period 3 1:15—2:30 PM	Period 4 2:45—4:00
Photography (cont.)	Photography (cont.)	Photography (cont.)	Photography (cont.)
Where Your Treasure Is	Gospel Choir	The Blue & Gray in Black & White	Duty and Devotion
Fiddle Tunes	Daniel Payne	Singing & Prayer Bands	Songs of the Period
Historical Hymns	Veterans Music	Student Options	Student Options
Student Options	Student Options	Student Options	Students Options

Special Instructions and Information for Common Ground on Seminary Ridge registration

- Registration includes entrance into all 6 periods and fees cannot be broken down to accommodate fewer than 6 periods. You are not required to take all 6 periods, but registration for all 6 is included in the registration fee.
- Photography runs through all 6 periods and requires attendance at all 6 periods. This class involves walking to different areas for photographic opportunities.
- Lunch on Saturday, August 3, is included in the registration fee. All other meals and lodging are NOT included. There are many local options for dining and lodging in Gettysburg.
- Registration includes a ticket to the Gettysburg Seminary Ridge Museum. You will receive an admission ticket with your registration confirmation at check-in. The Museum is open 10 AM-5 PM every day. http://seminaryridgemuseum.org/

Keynote: On This Ridge

An overview of Common Ground on Seminary Ridge, illuminating the curriculum and instructors as well as the new Seminary Ridge Museum in historic Schmucker Hall.
Walt Michael, Founder & Executive Director of Common Ground on the Hill, and Rev. John Spangler, Executive Assistant to the President for Communication and Planning for the Lutheran Theological Seminary at Gettysburg

The Blue & Gray in Black & White

More music came out of the Civil War than any other war in history. In this class, Sparky and Rhonda will lead songs and tell stories, some sad and some humorous, that reflect the personal insights from the colorful personalities who participated in the war. They will give the history from the perspectives of both the North and South and also include the participation of the African American soldiers. Participants are encouraged to sing, play along, or just listen. This will be a great class in which to enlarge your repertoire. ❖ **Sparky and Rhonda Rucker**

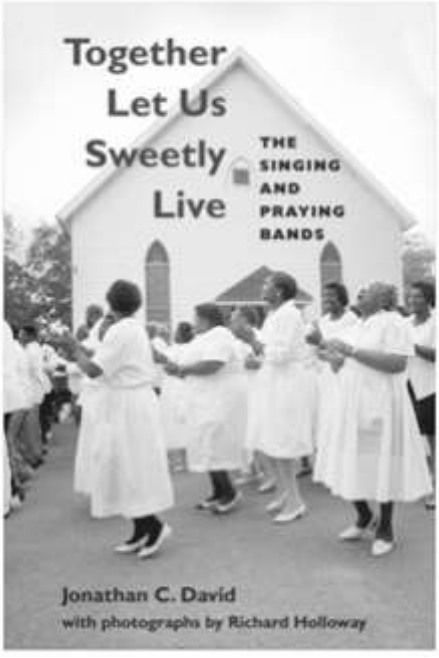
Getting Religion at Gettysburg: The Civil War and a New Birth of Freedom at a Seminary

The Lutheran Theological Seminary at Gettysburg holds the dubious distinction of having had more persons shot and killed on its grounds than any other theological institution in the United States. The borough of Gettysburg, itself, hosts millions of visitors a year and, over the year, has had visits from the Ku Klux Klan and been blessed by the enduring presence of the NAACP. How does one teach religion in this place of death, hatred, hope and a new birth of Freedom? ❖ **Rev. Dr. Leonard M. Hummel**

Where Your Treasure Is: Gettysburg and Civil War Veterans

In the 1880s, 43 percent of the Federal Budget was allocated for Civil War Veteran Pensions. During this same period, the governments of Southern States directed a quarter of their monies toward support for disabled veterans. In both circumstances, veterans were honored not necessarily for their services during War but for their political capital afterwards. How may we make sense of the justice/injustice of these histories? And how may we evidence increased devotion for justice for those who have served our nation then and now? ❖ **Rev. Dr. Leonard M. Hummel**

The Singing & Prayer Bands: 19th, 20th & 21st Century African American Worship



The Singing and Praying Bands grew out of the tidewater regions of Maryland two centuries ago, merging traditional African worship practices with those of the Methodist Church, resulting in a hybrid of spiritual and musical devotion. In this course, students will be guided into a deeper understanding of Singing and Praying Bands of Maryland and Delaware through an examination of the tradition bearers' historical and cultural context. Participants in the class will first be led through one service, verse by verse, song by song, until we understand the unique way service unfolds. Then we will focus on the performance context, the religious camp meetings and prayer meetings, at which the bands held their services, so that we understand these groups' social context. Then we will examine the society that was the larger context of these camp meetings, so that we can better understand what the bands were attempting to accomplish in their performances. Finally, we will explore the bands' history, so that we will better understand why it was so important that generations of band members have been determined to keep this tradition alive. The late Rev. Edward Johnson, band captain of Ezion United Methodist Church on Kent Island, once said that when the band began singing, "they would either get the sinners to convert or make them get out of there, one or the other." After attending this course, participants should understand why these groups' singing had such spiritual power. ❖ **The Rev. Samuel Jerry Colbert and Jonathan C. David**

Photography: the Modern Chronicler of History

The Civil War ushered in the new tool of photography as a recorder of history. Learn the techniques needs to master the digital camera to record today's scenes, people and events for posterity. Students will learn by using the backdrop of Seminary Ridge and its environs to demystify the

technology of modern digital photography by connecting to the same photographic challenges that Mathew Brady faced with his wet-plate camera. Students are asked to come equipped with their own camera, and if you have one, a tripod. ❖ **Walter Callahan**

Whose Bible?: How the Scriptures were used to attack and defend slavery in 19th Century America

Both advocates and opponents of slavery defended their opinions from Scripture. This presentation will describe how three people related to Seminary Ridge used the same Bible to defend very different positions. ❖ **Mark Oldenburg**

Duty and Devotion: The Making of the Seminary Ridge Museum

This class will present the fascinating finds, the iconic stories and the creative efforts that make the Seminary Ridge Museum. Schmucker Hall, the original classroom building of the Lutheran Theological Seminary at Gettysburg, is under rehabilitation, to be completed by July 2013 for the 150th anniversary of the Battle of Gettysburg. This iconic building is widely considered to be the most important Civil War structure not in the public trust. Barbara Franco and John Spangler will present the many ways that the "walls are talking" as the museum opens on Seminary Ridge. ❖ **Barbara Franco and John Spangler**

Fiddle Tunes of the Civil War Era (for all stringed instruments)

In the Revolutionary War, the fiddle tunes (reels) Soldier's Joy and Liberty can be found in fife tune books of both the British and Continental Armies. We can be certain that both the Union and Confederate forces enjoyed these tunes and many others during the Civil War. This class will learn a handful of dance tunes of the era with the goal of playing them ensemble in an enjoyable session. Fiddle, banjo, mandolin, guitar, cello and bass, other stringed instruments, and players of all levels are welcome. ❖ **Walt Michael & Co.**

Daniel Alexander Payne

This class is timely in that the instructor's long awaited biography of Daniel Alexander Payne was published in September of 2012. This detailed biography gives a portrait of the life of Payne, highlighting his life as educator, pastor, abolitionist, poet, historiographer, hymn writer, ecumenist, and bishop of the African Methodist Episcopal Church. Throughout the 19th century, pro-slavery arguments hinged on the idea that African-Americans lacked the capacity to be fully equal American citizens. A free Black man, Payne was the first African American to receive a formal theological education at a Lutheran seminary in America and one of the first African Americans to receive a higher education. Following study with seminary founder Samuel S. Schmucker from 1835 to 1837, he was ordained by the progressive Franckian (Lutheran) Synod and then became a leader and a bishop in the African Methodist Episcopal Church (AME), and president of Wilberforce University. ❖ **Dr. Nelson T. Strobert**

Historical Hymns

This class is a participatory hymn-sing featuring hymns from the Revival, Spiritual, Shape-Note and Mainline traditions, all known and some written during the American Civil War. Take a step back in time and enjoy hymns venerated by your ancestors. ❖ **Stephen and Beth Folkemer**

Songs of the Period

Sing and play songs popular with the folks at home, including songs by Foster, Root, Tucker and Work as well as some set to traditional tunes. We'll work from period editions, so guitarists may want to bring their capos, but we'll teach vocal melodies and some harmonies by ear as well. ❖ **Dearest Home**

The Veterans Initiative

This is the second year of the Common Ground on the Hill Veterans Initiative, which we now bring to Seminary Ridge. 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 explore how we may work together to build the Initiative into a national year-round arts program. The class will include song and film. Come to this class prepared to learn and grow. ❖ **Josh Hisle, Dan Collins and Walt Michael, Facilitators**

Common Ground Interracial Spiritual and Gospel Choir

This joyous class will learn songs from both the great Spiritual tradition and the resultant Gospel tradition pioneered by Thomas Dorsey. Director Shelley Ensor will ready this afternoon class for a performance at Christ Lutheran Church as part of the evening program. All are welcome to join this class – everyone is a singer! ❖ **Shelley Ensor~Director, Alice Dorsey~Pianist.**

Songs and Stories of a Civil War Hospital

Songs and Stories of a Civil War Hospital seeks to tell the authentic history of a Civil War Hospital in its original setting: Christ Lutheran Church (30 Chambersburg Street, Gettysburg, PA 17325).

The Candlelight evening begins at 7:30 PM with music on the church steps followed by the main program in the church nave at 8:00 PM. The main program includes: a violin prelude, welcoming comments, a brief church history, accounts of Chaplain Howell's death and a local citizen's escape into the church bell tower, first-hand accounts of the Christ Church hospital as told by a wounded soldier and a care-giving nurse, Civil War poetry by Walt Whitman, passages from Abraham Lincoln's Second Inaugural Address, and music by local musicians. ❖ **Dearest Home**

Civil War Era Dance

The Friday evening concert will be followed by a Civil War era dance at 9 PM in the Refectory. ❖ **Dr. Briant Bohleke** and **Dr. Karin J. Bohleke** with music provided by **Dearest Home**

Traditions Weeks (TW) and Common Ground on Seminary Ridge (SR) Instructors, Artists, Staff & Festival (F) Headliners

Patricio Acevedo With a degree in classical guitar from the University of Chile, Patricio now lives in Philadelphia where he is a member of a Brazilian batucada, an all-drum band that plays samba and carnival music. Patricio is co-founder and featured guitarist, singer, percussionist, composer, and arranger with Philadelphia groups Páramo (Chilean nueva canción) and Alô Brasil. (TW1)

Tom Adams, three-time IBMA *Banjo Player of the Year*, gained national recognition thirty years ago as banjo player with the legendary Jimmy Martin in the mid 1980s. His album of fiddle & banjo duets with Michael Cleveland, *Live at the Ragged Edge*, won the 2004 IBMA *Instrumental Album of the Year*. (TW1)

Mike Agranoff plays guitar, concertina, piano, banjo, or sings acapella. Mike is one of the prime movers of The Folk Project, New Jersey's oldest and strongest folk music organization. For over two decades he has been chairman of that organization's Minstrel Coffeehouse, one of the longest lived and most respected folk venues in the country. (TW2)

Scott Ainslie is an accomplished multi-instrumentalist and singer who is perhaps best known for his definitive studies of the guitar stylings of Robert Johnson. With numerous albums to his credit, his touring brings his teachings on the African roots of American music to a wider audience. (TW1)

Kabibi and **Jumoke Ajanku (see *Sankofa Dance Theater*)** (TW1)

Moise Steeve Pierre Andre is a singer, guitarist and teacher from Port-au-Prince, Haiti. Steeve brings his love of music to his work with AMURT Haiti where he teaches music, yoga, and positive educational classes in the REV Training Program for Port-au-Prince school teachers, community groups and organizations. See his Rev Ayiti music video at http://youtu.be/zoMkOIJKvVE (TW1)

Michael Atherton is a musician, producer and recording engineer based in Trego, Montana. Mike has guided Common Ground on the Hill's recording projects for over 10 years. (TW1, TW2)

Ewan Baird (See *Paul McKenna Band*) (TW2)

Joe Baker is an archaeologist, writer and editor. Joe led a team that successfully recovered and conserved an historic dugout canoe from a pond in the Poconos. He supervised the construction of several replica dugouts between as part of the PHMC's Archaeology Month program on City Island in Harrisburg. He helped paddle one of the replica dugouts from Harrisburg to Havre de Grace as part of the Alliance for the Chesapeake Bay's Susquehanna Sojourn program. (TW1)

Randy Barrett has played and taught the banjo for more than 30 years. He serves as president of the DC Bluegrass Union, a non-profit organization dedicated to promoting bluegrass music in the greater Washington area. (TW1)

Joanne Strehle Bast has engaged with stitchery worked both flat and sculpturally, eventually moving into fiber jewelry, knitting and felting. Her primary artistic focus is color and color shadings as well as shaping sculptural forms. www.jbast.com jbast@jbast.com (TW1)

Kenneth Batista is currently an Assistant Dean for Humanities in the School of Arts & Sciences at the University of Pittsburgh . His work has exhibited nationally. He has a weekly radio program dedicated to traditional & contemporary folk music and acoustic blues, streaming live Sunday mornings from 7:00-11:00 (EST) at www.wyep.org. (TW1)

Michael Baytop is the Director of the Archie Edwards Blues Foundation, plays blues harmonica and guitar, and has been a central figure in the acoustic blues scene in Washington D.C. for several years. (TW2)

Dave Bing, from Harmony, WV, has played fiddle and banjo for over 35 years and is a founding member of The Bing Brothers, an old-time string band that reached legendary status locally. He is a founding member of Gandydancer, has won many fiddle contests in and around West Virginia including Clifftop in 2003, and is a highly respected teacher. (TW1)

Steve Bloom is a percussionist who, since his debut in 1969, has performed and recorded throughout the world—Europe, the Middle East, Africa and throughout North and South America—with a wide variety of artists. (TW2)

Susan Ruddick Bloom is known for her fine art photography using alternative photographic processes and digital manipulation. She is Professor and former Chair of the Department of Art and Art History at McDaniel College. She is the author of *Digital Collage and Painting (*Focal Press, 2006), and *Digital Painting in Photoshop* (2009). Her work may be viewed at www.suebloom.com. (TW2)

A. J. Blye has been a yoga instructor since 2002. Her mission is to inspire and help all who are interested in yoga. (TW2)

A.J. Bodnar and **Liza DiSavino** have performed together since 1995. A.J. has performed throughout the United States and Europe for thirty-five years, and teaches keyboard, voice, and jazz improvisation. Liza is a conservatory-trained French horn player, has played the folk circuit for thirty-five years, and is a professor of music at Berea College. (TW1)

Dr. Briant Bohleke, a professional Egyptologist by training, is also a vintage dancer and dance historian. A veteran dance instructor, Briant proctors Victorian balls and Ragtime dances, reconstructs authentic choreography, collects original

sheet music, dance cards, and dance manuals, and writes articles. (SR)

Dr. Karin J. Bohleke is the Director of the Shippensburg University Fashion Archives and Museum and is an expert on 19th and early 20th century women's clothing. She also teaches 19th century needle skills such as sewing, needlepoint, embroidery, and lace-making, and is additionally an assistant professor of French at Shippensburg University. (SR)

Bryan Bowers has redefined the autoharp and is also well known as a singer-songwriter. His creativity and talent have won him induction 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. (TW1)

Shelton Browder has been at the Anderson blacksmith shop in Colonial Williamsburg for nearly twenty years. Part of his work there involves the study and recreation of colonial blacksmith techniques from historical pieces. (TW1, TW2)

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! (TW1, TW2)

Larry "Poncho" Brown's art, both fine and commercial, has been published nationally in many magazines, and featured on several TV shows and movies. poncho@larryponchobrown.com www.LarryPonchoBrown.com (TW2)

Howie Bursen is a songwriter, banjo and guitar player whose songs have been recorded by a variety of artists: Pete Seeger, Arlo Guthrie, and Holly Near, to name a few. (TW2)

Walter Calahan's work has appeared in magazines including the National Geographic Society, Boys' Life, Time, Fortune, Smithsonian, Rolling Stone and Vanity Fair. He teaches photography for Stevenson University and McDaniel College's art departments. (TW1, SR)

Eddie Cervantes grew up in Mexico surrounded by a family full of dancers who taught him different styles of Latin dancing, such as Merengue, Bachata, Cumbia, and Salsa. Eddie co-founded a Mexican folkloric dance group in the USA, and traveled to Mexico to study dance with the Ballet Folklórico de Amalia Hernández. (TW1)

Ruth Chamelin is a Carroll County resident who has an extensive background in agriculture and teaching. She holds a B.S in Animal Science, a Master's degree for secondary education, and puts both those degrees, and her 25 years of farming experience, to use teaching Agriculture Science at Westminster High School. (TW1, TW2)

Peter Chen, a native of China, studied and worked in Shanghai University of Sports. He has been practicing Tai Chi for various groups. Currently he is 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, TW2)

C.J. Chenier, son of the 'King of Zydeco' Clifton Chenier and 2011 Grammy nominee, joined his father's Red-Hot Louisiana Band playing saxophone at the age of 21. After Clifton's death in 1987, C.J. picked up the accordion and took charge of his father's ministry - to spread the word of Zydeco music to the world. The Boston Globe has called him "the crown prince of zydeco," and Living Blues magazine hails him as "the best living zydeco singer and accordionist." His musical style ranges from the traditional Zydeco of Clifton Chenier right on up to modern funk with healthy doses of blues, R&B, swamp pop and even country. (Festival Headliner)

Tom Chess is a multi-instrumentalist, improviser and composer working as a freelance musician in New York City. Though he is based in New York, he has spent time performing in West Africa, Pakistan, Canada, Holland, and Italy. (TW2)

Tina Chisena teaches jewelry and soldering classes for the Art League in Alexandria, Virginia and has taught at Montgomery College as well as Towson University. Tina is a member of The Washington Guild of Goldsmiths, the Society of North American Goldsmiths and The Artists Blacksmiths Association of North America. Examples of her work can be seen at her website: http://www.tinachisena.com (TW2)

Andy Cohen has been a part of the American Blues scene for over 40 years. He is a master of the Piedmont, Delta and country blues guitar styles and plays the banjo, fiddle, mandolin and the dulceola. Through his many leadership roles in the Blue's community, Andy has solidified his place in that world. (TW2)

The Rev. Samuel Jerry Colbert is pastor at John Wesley

Michael Baytop

C.J. Chenier

United Methodist Church in Annapolis, MD. Under his guidance and support, the Singing and Prayer Bands of the Chesapeake Bay tidewater region are appearing publicly to keep their centuries old tradition alive. Recent appearances at the Maryland Traditions Folklife Festival, The Kennedy Center, Common Ground on the Hill, and receiving the Maryland State Arts Council Alta Award in 2011 are testament to Rev. Colbert's successful efforts and those of the various churches and church members involved in this work. (SR)

Daniel R. Collins is an Emmy Award-winning producer, scriptwriter, and editor for the independent production company Teleduction, Inc. He serves as the director of development and outreach for the non-profit media initiative, Hearts and Minds Film. (TW1, SR)

Charles Collyer and **Pamela Zappardino** are nonviolence educators, authors and trainers with a long history of activism. Their contributions to promoting nonviolence are extensive. Together they founded the Ira and Mary Zepp Center for Nonviolence and Peace Education at Common Ground on the Hill. This is just one of the many contributions they have made to establishing nonviolence as a viable doctrine in the United States. (TW1, TW2)

Marty Confurius has appeared with virtually all the top people in both bluegrass and klezmer music. In addition to playing with Margot Leverett and the Klezmer Mountain Boys, his credits include work with Vassar Clements, Bela Fleck, Jerry Douglas, Andy Statman, and klezmer legend Dave Tarras. (**TW2)**

Jaime Cooper has shown at the Southern Alleghenies Museum of Art and the Rowe Gallery at the Greensburg Art Club numerous times each. She has recently been nominated for the Women in the Arts Award by the Daughters of the American Revolution. (TW1)

Nick Corso is a wood firing potter based in Carroll County, Maryland. Nick has been working in clay for 14 years, firing his wood fired pottery kiln for 8 years. Nick's passion for clay is continuously fueled by the challenge of creating functional and artistic work. (TW1)

Paul Creighton is a multi instrumentalist playing guitar and mandolin and specialising in the work of Scotland's national poet, Robert Burns. In recent years Paul has developed a Peace Education program, which is being introduced to schools across Scotland and which was endorsed by His Holiness the Dalai Lama. (TW2)

Ann Lyneah Curtis travels from coast to coast offering custom orders of face and body castings. Workshops and museums, gallery shows and fine art venues keep her busy when she's not at home filling orders. www.lifecasting.net (TW1)

Marty Cutler's work with MIDI productions and synthesizer programming has led to a varied career, from gigs with Hazel Dickens and Bob Paisley to Twyla Tharp and Tito Puente. Marty programmed and designed sounds for the first commercially available software synthesizer, co-Authored MIDI for Guitarists, and produced bluegrass-oriented software for Band-in-a-Box and The Bluegrass Band. (TW2)

C. Randall Daniels (See *Sakim*) (TW2)

Jonathan C. David received a Ph.D. from the Department of Folklore and Folklife at the University of Pennsylvania, focusing on African American folk religious culture in the Chesapeake area. He has produced two Singing and Praying Bands CDs and wrote a book about them entitled *Together Let Us Sweetly Live*. He has published articles in a broad range of fields, such as folklore and anthropology, social work and mental health policy, and politics. He is currently completing a novel and is formulating plans for a second book, called *On One Accord*, on the Singing and Praying Bands. (TW1, SR)

Guy Davis is an award-winning musician, composer, actor, director, and writer but most importantly, a bluesman. Davis has performed successfully in various roles both on and off Broadway with rave reviews about his accomplishments. Icon Magazine offers high praise as it says that Davis "makes the term muli-talented woefully inadequate." (TW1)

Dearest Home recreates traditional American music, especially from the Samuel Bayard Collection (PA and WV), from the US Civil War Era in period attire, and traditional music from Scotland, Ireland and England. They feature rich vocals, fiddle, concertina, guitar, bass, piano, mountain dulcimer, pennywhistle, bones and tambourine. Chris Barnabei, Margaret, **Beth** and **Stephen Folkemer**, Chuck Krepley and Charles Thompson. (SR)

Liza DiSavino (see *A.J. Bodnar and Liza DiSavino*) (TW1)

Guy Davis

Shelley Ensor

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. (TW2, SR)

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 almost 30 years. Kirk has learned to manipulate flint, obsidian, jasper and green stone to create beautiful and functional axes, knives, spears and arrowheads from stone. (TW1)

Stanley "Buckwheat Zydeco" Dural (See *Buckwheat Zydeco*) (Festival Headliner)

Jeri Eaton is a writer who found that after spending many hours on her computer she was stiff and sore, a problem she resolved by practicing Feldenkrais. Since then, Feldenkrias has shaped her life; she is a licensed Feldenkrais practitioner, sharing with others the benefit of these exercises. (TW2)

Eleanor Ellis a native of Louisiana, has played the blues at clubs, concerts and festivals throughout the U.S. and Europe. A founding member of the DC Blues Society and the Archie Edwards Blues Heritage Foundation, she has written about the blues for several publications, teaches guitar, and is producer and editor of the video documentary *Blues Houseparty*, which features well-known Piedmont blues musicians such as John Jackson, John Cephas, and Archie Edwards. (TW2)

Don Elmes has been exploring his environment through his camera lens for over thirty years. His more recent work with Photoshop and InDesign has merged his skills in photography and computer graphic design, and expanded his creative products. 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)

Ellen Elmes's art is inspired and informed by the landscape, community, and issues of rural living in the Appalachian Mountains of southwest Virginia. She is currently overseeing the painting by local artists of twenty-four "rounding boards" for the outer canopy of a home-grown renovation of a 1956 carousel in Kingsport, Tennessee. ellen.elmes@gmail.com (TW1)

Shelley Ensor is a vocalist in The Sisters in Harmony who released their CD, *Your Love*, in 2001. She has also appeared in other albums as a guest artist. In addition to being a vocalist, Shelley also directs several choirs, including eighteen years as director of the Common Ground Gospel Choir. (TW1, TW2, SR)

Amy Ferebee Noted for her guitar work and vocals, Amy entertains widely in the Mid Atlantic Region. Amy instructs 50+ music students a week for Norfolk Parks and Recreation and maintains private music studios at Alpha Music in VA Beach and in her home in Norfolk, VA where she teaches guitar, mandolin and banjo. http://www.amyferebee.com (TW1)

The Rev. Beth Folkemer serves on the ministry staff at Christ Church, where she is the music coordinator for the *Songs and Stories of a Civil War Hospital* series and has served as an assistant children's choir director. Beth sings in the Schola Cantorum. Beth and husband Stephen perform in a Celtic band, Cormorant's Fancy, as well as Dearest Home. (SR)

The Rev. Dr. Stephen P. Folkemer is the Professor of Church Music and Seminary Cantor at the Lutheran Theological Seminary at Gettsyburg. Stephen has taught church music and served as music director at the Seminary since 1979. He has original music compositions published by Augsburg Fortress, Concordia, Morningstar Music Publishers, and G.I.A. He is the founder and director of the Schola Cantorum of Gettysburg, a choral ensemble specializing in European sacred music of the 16th through 18th centuries. (SR)

Chris Foster (See *Bára Grímsdóttir and Chris Foster*) (TW1)

Lee Francis IV is an educator, activist and award-winning poet who teaches and conducts workshops with minority populations, especially in and around Indigenous and Native American communities in North America. He began his career with the Bureau of Indian Affairs in Washington, DC, and spent a number of years in New Mexico working with the Pueblo of Laguna Department of Education. He currently serves as the National Director of a Native American community-youth development organization, Wordcraft Circle, Inc., that focuses on promoting stories as a means of local development and cultural sustainability. (TW1, TW2)

Barbara Franco is the first Director of the Seminary Ridge Museum. She is nationally recognized as a leader in the history museum field and has served as a past Chairman of the American Association for State and Local History. Franco has led museum programs in Massachusetts, Minnesota and Washington, D.C. Most recently, she served for nearly 8 years as the executive director of the Pennsylvania Historical and Museum Commission. (SR)

John Carlos Frey has produced six full-length documentary films on the subject of migration and the U.S. Mexico Border. In 2011 Mr. Frey infiltrated, followed and documented the journey of a migrant group from the Altar, MX, across the U.S. Mexico border and walked through the desert of Arizona, putting his own life at risk for the documentary Life and Death on the Border seen on Current TV. Recently Mr. Frey's investigative work has been featured on the 60 Minutes episode entitled, The All American Canal, which garnered the CBS News program an Emmy Award nomination. John Carlos Frey is also a regular contributor to the Huffington Post and Salon.com. (TW1)

State Senator Brian Frosh (D-Montgomery County) has been the Chair of the Judicial Proceedings Committee since 2003, handling many of the state's progressive initiatives including marriage equality, death penalty repeal, consumer protection and efforts to reduce gun violence. Senator Frosh is widely acknowledged as a leading voice in the Maryland

General Assembly on environmental matters and his work has been honored by the Sierra Club, League of Conservation Voters, Audubon Naturalist Society, 1000 Friends of Maryland and many others. The Baltimore Sun observed that Senator Frosh "has bipartisan respect as the chamber's leading expert on environmental issues." In endorsing Senator Frosh, The Washington Post described him as "one of the more knowledgeable and independent-minded lawmakers in Annapolis but also among the most honest, … a champion of enlightened environmental legislation and a voice for reason on judicial matters." Senator Frosh received a B.A. from Wesleyan University and a law degree from Columbia University. (TW2)

Phil Gallery is a newspaper editorial writer, an award-winning children's book author and a member of Ice Mountain Writers. He's active and involved with his community in Augusta, West Virginia, where he seeks to enlighten and encourage his readers to pursue a better community. (TW2)

Nolly Gelsinger took her first beadmaking class in July 2002 and has been working in this diminutive art form ever since. Gelsinger says that immediacy of the form speaks to her. Color is her primary motivator. Gelsinger's work can be seen on her website: www.nollysfolly.com. (TW1, TW2)

Guy George is a multi-faceted instrumentalist with jazz influenced roots, having studied jazz performance, arranging and composition at Berklee College of Music. 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, TW2)

Sharrie George plays guitar, ukulele, and mountain dulcimer. She has played since her early teens and studied music at the College of Charleston in South Carolina. She and her husband Guy play festivals around the US. (TW1, TW2)

Jonathan Gilmore is a proud Baltimorean, majoring in African Studies and African-American History. As a soul singer and musician, he has performed at Artscape, Afram, Baltimore Book Festival, and headlined his own set at the Common Ground on the Hill festival in 2012. Between gigs and studies Jonathan also works with many community organizations to aid in the improvement of people of color. (TW2)

Ralph Gordon is a free-lance bass and cello musician residing in the D.C area and who performs internationally. Classically trained, he is at home in folk, Celtic, blues and jazz. Ralph appears on well over one hundred recordings, including albums with John McCutcheon, Holly Near, Trapezoid and Rhythm Ranch. (TW2, SR)

Sara Grey is an American traditional singer who has been an ardent collector and sharer of songs from "both sides of the pond." She grew up in New Hampshire but also lived in North Carolina, Ohio, Montana, New York, Pennsylvania, Arizona, Wales, and England, and has made her home for most of her adult life in Scotland. She's long been studying and singing music and other lore from all those regions. (TW2)

Sean Gray (See *Paul McKenna Band*) (TW2)

Bára Grímsdóttir and Chris Foster **Bára** is one of the finest interpreters of the traditional folk songs of Iceland. Bara grew up in Iceland hearing her parents and grandparents singing the traditional stemmur and rimur songs. Classically trained, she has performed in Sweden, Germany, Latvia, USA, Canada, Holland, Norway and England as well as performing all over Iceland. **Chris Foster** established himself in the 1970's as one of the finest interpreters of the traditional ballads of the British Isles. Over the past 30 years he has performed and recorded throughout the UK, Europe, USA and Canada. The duo combines Chris' open-tuned English style of guitar playing with the modal melodies of Bára's Icelandic songs. (TW1)

Phil Grout has worked as a photojournalist locally and across the Americas as well as Africa, India and Asia. His work has been awarded by the Associated Press, Maryland, Delaware, D.C. Press Association and various arts organizations. He currently works as a freelance photojournalist covering Maryland and the Mid-Atlantic region for newspapers and magazines. (TW2)

Susan Boyer Haley is a fourth generation American folk musician who sings and plays both the dulcimer and psaltery. She makes her home in Clearwater, Florida, where she teaches mountain dulcimer and guitar. (TW2)

Gwen Handler and her family live on the Hill Farm outside of Westminster with a flock of Leicester Longwool sheep and a herd of Norwegian Fjord ponies. She is chairperson of the prestigious Maryland Sheep and Wool Festival and has taught weaving, photography and ceramics at the Sandy Springs Friends School for 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, TW2)

Leigh "Little Queenie" Harris has performed with wildly diverse acts as BB King, Elvis Costello, Odetta, The Gospel Soul Children, Harry Connick, Jr, The Neville Brothers, Pete Seeger, Taj Mahal, Delbert McClinton, Bryan Ferry, and the Louisiana Philharmonic Orchestra. Her now-classic "My Darlin' New Orleans" is a global Mardi Gras favorite. She was named Female Performer of the Year by Gambit Entertainment Weekly. Working with jazz, pop, funk, blues, folk and rock artists from all over the planet, she has provided music for film and television in the US and Europe; produced and recorded 4 albums of her own, and contributed to countless others. (Festival Headliner)

Slim Harrison has performed old time music for over 25 years. He is employed as a full-time Artist in Residence with the Maryland State Arts Council and also is a works with the Wolf Trap institute. (TW1, TW2)

Mimi Hay's work is found in various galleries and museum shops and she regularly appears at some of the fine retail art events along the east coast. She occasionally teaches in the fabric arts with emphasis on Shibori - the traditional Japanese process of hand dying and pleating cloth. www.mimihaydesigns.com (TW2)

Joe Healey has been playing at contra dances, festivals, coffee houses, and other venues in the Hampton Roads area for over 30 years. He has played in numerous bands and is a founding member of Orion. He has three self-produced recordings to his credit. In addition to the hammer dulcimer, he plays old-time banjo and guitar. (TW2)

Kristin Helberg's work is in the permanent collection of the Clinton Presidential Library in Little Rock, Arkansas, and The National Portrait Gallery at the Smithsonian Institution. She is currently a visiting artisan conducting a series of vinegar graining demonstrations in Colonial Williamsburg, VA. (TW1)

Corrina Hewat is a harpist, singer, composer & arranger, musical director, recording artist, musical collaborator and Principal Harp Tutor at the Royal Conservatoire of Scotland. She has written thirteen large-scale commissions to date, conducted Feis Rois at the Royal Albert Hall Music For Youth concert, judged at the Royal National Mod, New Hampshire Highland Games, and Dinan Rencontre Harp Competition. (TW1)

Joe Hickerson has performed for more than 50 years, throughout the USA, Canada, Finland and Ukraine. His repertoire includes folksongs and allied forms in the English language. Joe also has a career as a folklorist, ethnomusicoligist, archivist and librarian. For 35 years, he was Librarian and Director of the Archive of Folk Song/Culture at the Library of congress. Joe received Common Ground on the Hill's Award for Excellence in the Traditional Arts. (TW1)

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 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, with a performance at Sundance Film Festival with Young and Graham Nash. Josh is helping develop the Common Ground on the Hill Veterans Scholarship Initiative. (TW1, TW2, SR)

Owen Hooks (See *3 Sheets*) (TW2)

Lois Hornbostel enjoys a reputation as one of the most influential mountain dulcimer performers, teachers and organizers in the United States. Her instruction books and recordings of fiddle tunes, Irish tunes, and dulcimer duets, rounds and ensembles have been an inspiration to an entire generation of dulcimer players. (TW1)

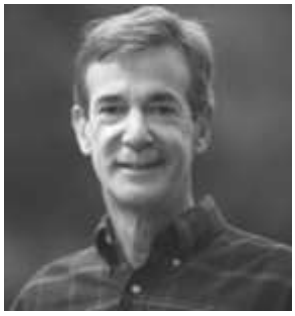
Christina Huertes was born in Mexico and danced before she could walk. Dance is an essential part of Christina's life and she often assists classes or dance parties where there is a variety of different styles of music. Coming from a Hispanic background, Salsa, Cumbia, Merengue and Bachata dancing is an organic part of Christina's life. She is a co-founder of a Mexican folkloric dance group in the U.S.A. (TW1)

Leonard Hummel is Professor of Pastoral Theology and the Director of Supervised Clinical Ministry at the Lutheran Theological Seminary at Gettysburg. In April of 2010, he organized and hosted the conference, "Pastoral Care for the Returning Veteran: Struggle for Reintegration, Hope for Health and Healing" at Gettysburg Seminary. (SR)

John R. Iampieri uses the techniques of the original masters and creates hand painted screens on windows, doors, entire porches, and wall art. He uses industrial grade primers and acrylic paints and coats every finished screen with two or more coats of polycrylic which is guaranteed for the life of the screen. www.belladesignsonline.com (TW2)

Christopher James has released four CDs whose songs have been aired on regional radio. He performs throughout the region as a soloist and with his trio on acoustic and electric guitar, mandolin, harmonica and ukulele. (TW1)

Tom Jolin was a founding member of The West Orrtanna String Band, (72-87) which specialized in Southern Appalachian string band music, and 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)



Brian Frosh

Leigh "Little Queenie" Har-

Roy Kady is a well-established sheep herder and a weaver residing in the community of Goats Spring on the outskirts of Teec Nos Pos, Arizona, a Mecca for sheep herders and Diné (Navajo) weavers. His mother, Mary K. Clah, is a Master Agro-Pastoralist and Weaver and the main teacher of Diné culture to her children. His elders declared him a Master Weaver and a Leader with a Blessing Way ceremony for beauty, balance and harmony. (TW1, TW2)

Michael and **Carrie Kline** present their music both as entertainment and social history, with engaging ease and hard-hitting passion. They have spent years recording music and spoken narrative in Cherokee, North Carolina, the Appalachian coalfields and mountainside farms, along with industrial cities from Cincinnati to New England. Their CDs feature regional history, music and folklife. (TW1)

Brad Kolodner has an elegant, expressive and dynamic style of playing the clawhammer banjo rarely heard on the instrument. In the summer of 2010, he completed his first CD, "Otter Creek," the most played instrumental recording on the Folk Charts for 2011. Brad also performs on the fretless gourd banjo and fiddle and is a senior at Ithaca College. He hosts the folk radio show "Hobo's Lullaby" in Ithaca. (TW1)

Ken Kolodner is recognized as one of "one of today's most accomplished, musical hammered dulcimer artists...A hammered dulcimer player of great taste and sophistication," (*Elderly*). In more recent years, Ken has received greater recognition nationally as an old-time fiddler and completed a book/CD for *Mel Bay* on Appalachian fiddling. (TW1)

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. Ken researches traditional hand tool working methods and joinery, timber framing and makes and restores hand-tools. He also creates instructional videos on disappearing arts. (TW1, TW2)

Ryan Koons grew up listening to and eventually joining his parent's' Celtic ensemble, Wherligig. He performs on many instruments, especially show-casing his expertise on the nyckelharpa and fiddle. He has a powerful singing voice and is pursuing his PhD in ethnomusicology at UCLA. (TW1)

Kenny Kosek (fiddle) has appeared with Jerry Garcia, John Denver, James Taylor, David Byrne, and his own Angelwood bluegrass band in addition to his work with **Margot Leverett and the Klezmer Mountain Boys**. He appears on numerous recordings, and has published dozens of instructional books. He is the bluegrass instructor for Homespun videos and is well known in Bluegrass, Irish, country western, and rock and roll violin. (TW2)

Katherine La Pietra has taught theatre for over 15 years, directing over 50 shows, and has worked as a designer, technician and performer. She currently serves as the Theatre Performance Professor, Director and Costume Designer at Ferris State University in Michigan. lapietrk@ferris.edu (TW1)

Grey Larsen Multi-instrumentalist Grey Larsen has been playing and studying traditional Irish and old-time music for over 40 years. He is considered one of the foremost players and teachers of Irish flute and tin whistle. He also teaches the old-time fiddle style and repertoire of his southern Indiana home, focusing particularly on the repertoire of fiddler Joe Dawson (1928-2012). (TW1)

Tom Lather A consummate three-finger style banjoist, Tom became involved in Civil War reenacting, which led to 19th century banjo music and technique. Tom and his wife have performed as "Potomac Thunder", playing period music at venues such as Ford's Theater, The Library of Congress, Antietam Battlefield, Stonewall Jackson's home, and many other historically oriented events, and released two self produced recordings. (SR)

Margot Leverett and the Klezmer Mountain Boys **Margot Leverett** is one of the foremost clarinetists of the klezmer revival. Classically trained at Indiana University School of Music, she was involved in avant-garde music when she first heard klezmer, the dynamic East European music traditionally played at Jewish weddings. Leverett was a founding member of the Klezmatics in 1985 before moving on to launch a solo career. **Margot Leverett and the Klezmer Mountain Boys** includes **Marty Confurius** (bass), **Joe Selly** (guitar), **Kenny Kosek** (fiddle) and **Barry Mitterhoff** (mandolin). (TW2, Festival Headliner)

David Lindsey is known both as a musician and builder. His hammered dulcimers are renowned as high quality

Margot Leverett and the Klezmer Mountain Boys

Professor Louie

instruments with a distinctive sound, and are played throughout the U.S. His Sweet Song String Band has appeared at numerous festivals and venues throughout the country. (TW2)

Elaine Lindsay has been working with straw for 28 years from her studio in Aberdeenshire, Scotland. She is a member of the Guild of Straw Craftsmen in the U.K. and also the National Association of Wheat Weavers in the U.S. Elaine enjoys the traditional designs of her craft, but also loves exploring new ways of working with this beautiful and natural material. www.somethingcorny.co.uk (TW2)

Walter "Wale" Liniger, recipient of the Swiss Blues Award 2006, has lived in Mississippi and South Carolina for over twenty years. In 1989 he received a W.C. Handy Blues Award for his musical partnership with Mississippi bluesman James Son Thomas. Walter is currently involved in an archival recording project which will chronicle his work with National Folk Heritage Award recipient Etta Baker, son Thomas and many others. (TW2)

Bradley N. Litwin is a sculptor of kinetic automata, as well as a singer, guitarist, and an arts educator. His most recent projects have involved community outreach and residency programs, often combining both visual and musical arts, throughout the mid Atlantic and Midwest region of the US. www.bradlitwin.com (TW1)

Shawn "Mara" M. Lockhart has exhibited her work extensively in the eastern US and in the west of Ireland. She has taught classes and workshops both in the US and in Ireland. Her artwork is in collections worldwide. Her most recent, and ongoing, project is a multifaceted arts gallery & bookstore, Eclecticity, in downtown Westminster. (TW1)

Professor Louie is a Grammy nominee, keyboardist, accordionist and vocalist, residing in Woodstock NY where he produces projects for his label, Woodstock Records. Louie recorded his award winning song "Melody Of Peace" in Prague with The Czech Symphony and it was released in 2008. (TW2)

Bob Lucas is a songwriter, actor, singer and multi-instrumentalist. As a songwriter in residence at Mad River Theater Works in Ohio, he has written and been a part of twenty-five original plays. He has received great recognition for his songs, some of which have been recorded by international recording stars including Alison Krauss. (TW2)

Kathy Mangan is a poet and an English professor at McDaniel College, where she has taught literature and writing for more than thirty years. She currently holds the Joan Develin Coley Chair in Creative Expression and the Arts at the College. Her poems have been published in numerous literary journals and anthologies. (TW1)

Chloe Manor is a banjo-playing, ballad-collecting songstress. Growing up in a professional performing environment, she honed her skills of theatre, traditional song, and dance. She works extensively with her stepfather, Bob Lucas, collaborating on many projects; they have also toured together throughout the United States and Europe. (TW2)

Jeanean Songco Martin is a Maryland painter, art educator and musician. She teaches locally at the Griffin Art Center in Frederick, MD, where she recently exhibited. The main focus of her work for the past thirty years has been "plein air painting" and figurative work. Recent workshops have been in France, Ireland, England and Germany. Jeanean is also a member of the Martin Family Band. (TW1)

Sue Maseth currently teaches an assortment of first level courses and the AP Studio Program at Walkersville High School. Sue received her Masters for Art Education at the Maryland Institute, College of Art. She is passionate about promoting student art education and art advocacy on a local and national level. (TW2)

The Rev. Randy J. Mayer is the Pastor of the Good Shepherd United Church of Christ in Sahuarita, Arizona. Randy is known as a musician, community organizer and a steady progressive voice. 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." (TW2)

Jeanne McDougall is a Ph.D. student in History at the University of Southern California where she studies 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 vocal, guitar, recorders/whistles and dulcimers for the The Westlin Weavers, a San Diego based music group. (TW2)

Joshua McCardle has been immersed in the roots music and dance scene since birth. He performs as singer-songwriter Tommy Heardt and released three CD's this spring, compilations of music he has recorded during the past 10 years. Josh serves as sound technician for the Common Ground on the Hill Baltimore concert series. (TW1, TW2)

Paul McKenna Band Since being awarded the title of "Best Up and Coming Artist of 2009″ at the MG Alba Scots Trad Music Awards, The Paul McKenna Band toured extensively throughout USA, Canada and Europe. Combining their love for folk and traditional music, as well as original songs and tunes, The Paul McKenna Band captivates audiences with live performances off their new album, titled 'Stem the Tide.' The members of the band are **Paul McKenna** (Vocals, Guitar and Bouzouki); **Sean Gray** (Flute, Whistles, Guitar and Vocals); **Ewan Baird** (Bodhran, Cajon and Vocals). (TW2, Festival Headliner)

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. Blacksmithing since 1996, his historical and traditional inspirations have evolved into the abstract, artistic, and sculptural. He demonstrates at a variety of events and teaches blacksmithing classes at the Carroll County Farm Museum's Traditional Arts Academy. (TW1)

Kieron Means sings traditional and contemporary songs and plays guitar with great merit. Kieron is the son of the traditional singer Sara Grey and music journalist Andrew Means, one time writer for Melody Maker. He performs traditional songs from the US and from the UK, as well as self-written contemporary songs. "*Kieron Means has soul, and I can think of no greater compliment to pay to a singer of folk songs.*" Brian Peters ~ Tradition Bearers. (TW2)

Elizabeth Melvin brings a lifetime of explorations in world music to her work as a choir director. Her interest in the music of Africa, the Caribbean and Latin America led her to an undergraduate interdisciplinary degree in Folklore and Music from UNC-Chapel Hill and graduate work in Ethnomusicology at UMBC. She is the founder and director of two Ubuntu-style choirs in Annapolis, MD: LifeSongs Community Choir and the Annapolis Morning Song Circle. (TW1)

Marya Michael, M. Ed., is a mentor and facilitator of individuals, families and professional groups, primarily in the D.C. Metro Area. One of her many certifications is that of a trained mentor and facilitator by the Center for Soulful Living. For over thirty years, Marya's classes have included themes of stress reduction, self-esteem, peace education, dance and multicultural education awareness. www.gatewaysforprofessionals.com email: soulfulalignment@gmail.com (TW1)

Walt Michael is the Founder, Artistic and Executive Director of Common Ground on the Hill, and the Artist in Residence at McDaniel College. His musical repertoire ranges from old-time Southern Appalachian, to Celtic, to original compositions. He has recorded fourteen albums, appeared at the Lincoln and Kennedy Centers and toured internationally. (TW1, TW2, SR)

Alexander Mitchell's primary instruments are fiddle, guitar and mandolin and he is equally at home playing swing, Celtic, bluegrass, Klezmer and old-time music. He has worked with many notable ensembles including ten years with Walt Michael and Company. His highly acclaimed solo CD, *Chameleon*, was released in 2005. (SR)

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)

Barry Mitterhoff joins **Margot Leverett and the Klezmer Mountain Boys** when he's not on tour with Hot Tuna. He has played with Tony Trischka and Skyline, John Gorka, Jorma Kaukonen and Hazel Dickens. He has been a featured performer at Carnegie Hall, Alice Tully Hall, Merkin Hall, the White House, the Library of Congress, and the Telluride Bluegrass Festival as well as bluegrass festivals across the country and Canada. (TW2)

Barbara Morrison's award-winning work has been published in anthologies and magazines. She conducts writing workshops, speaks on women's and poverty-related issues, owns a small press and speaks about publishing and marketing. She has maintained her Monday Morning Books blog since 2006 and tweets regularly about poetry. (TW1)

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. In recent years, **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. Jo has served as a SHSA judge for many Highland Games across the country. 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/ (TW1, TW2)

Derek Mullins is director of Marketing and Sales, and also served as the board chair, at Appalshop, a media and arts education center, situated in the Appalachian coal fields. A veteran musician in a variety of styles, Derek coordinates June Appal Recordings and works with Appalshop filmmakers to promote and distribute the documentary films that Appalshop produces. (TW1)

Sara Murphy began making sculptures with wire in 1996, which evolved into a passion for expression of color and texture using sterling silver and semi-precious gemstones. She is now in her 9th year of making Patrinkets Jewelry, designing and creating one of a kind fine art jewelry pieces that celebrate nature and life. As a teacher, her emphasis is empowering students with new skills and encouragement to explore and discover their own personal expression. patrinkets@verizon.net (TW1)

Steve Nida is Professor and Head of the Department of Psychology at The Citadel, in Charleston, South Carolina. He is a well known social psychologist; his research and publications have addressed such topics as helping behavior in emergencies, group processes, and ostracism. A past-president of the Southeastern Psychological Association, Steve enjoys national recognition as an accomplished teacher of psychology. (TW2)

Suzanne Nida, Director of College Writing 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. Her teaching is influenced by Appalachian literature. Suzanne is also an editorial consultant and edited a comprehensive study of *Women of Achievement in Maryland History*. (TW1, TW2)

Thom Nolan (see *3 Sheets*) (TW2)

Tim O'Brien Growing up in Wheeling, West Virginia, O'Brien was surrounded by classic country and bluegrass music first, subsequently augmented by the revolutionary folk music the era, including Bob Dylan. Following a stint in the endearingly ramshackle Ophelia Swing Band, O'Brien co-founded the bluegrass band Hot Rize in 1978. Combining a healthy reverence for bluegrass tradition with a playfully postmodern sensibility, Hot Rize became a fan and festival favorite, recording a series of acclaimed albums. In his solo career, the uncanny intersection of traditional and contemporary elements in his songwriting, his tireless dedication to a vast and still-expanding array of instruments, and his ongoing commitment to place himself in as many unique and challenging musical scenarios as possible has made him a key figure in today's thriving roots music scene – and well beyond it. O'Brien's presence – be it as a bandleader, songwriter, mentor, instrumentalist, or vocalist – has been strongly felt not only in his own rich music, but in the many recordings of his songs by such artists as the Dixie Chicks, Garth Brooks, Dierks Bentley, Nickel Creek, Kathy Mattea, the New Grass Revival, and the Seldom Scene, and in his recorded collaborations with Steve Martin, the Chieftains, and innumerable others. (TW1)

The Rev. Dr. Mark W. Oldenburg is the Dean of the Chapel and Steck-Miller Professor of the Art of Worship at the Lutheran Theological Seminary at Gettysburg. His primary interests are in the church year, hymnology, and the history of American Lutheran worship. He chairs the Music, Gettysburg! program. Pastor Oldenburg is a contributor to a new Historical Dictionary of Lutheranism published in 2001 by Scarecrow Press. (SR)

Göran Olsson is a master fiddler, craftsman, and maker of musical instruments from Jämtland, Sweden, and also a dancer. He is teaches wood-shop and metal-shop at the University of Linköping, Sweden and has performed and taught both music and dancing throughout the US and Europe. www.polskdans.se (TW1)

Charlotte Orlove, a talented singer and songwriter, is one of the "children of Common Ground", attending summer workshops and festivals since the age of ten. In recent years she has been the de facto assistant to Shelley Ensor in the Gospel Choir class and performances. This year we are making it official. Charlotte is currently enjoying a successful career in L.A. as a makeup artist in television and film. (TW2)

Harry Orlove is a consummate studio and performance guitarist who has accompanied artists as diverse as the Limelighters to Pearls Before Swine to Vassar Clements. He plays in L.A area bands, records with many artists, and endorses Martin, Fender, Eastman, and Flaxwood Guitars. (TW2)

Greg Padrick is a nationally licensed acupuncturist and Chinese herbalist. After graduating with a B.A. in Religion from Davidson College in North Carolina, he received his medical training from the College of Integrated Chinese Medicine in Reading, England. In 1999, he joined the Center for Healing Arts in Westminster, MD, where he combines acupuncture, Chinese herbal medicine, and nutritional therapy to create an optimum healing dynamic for his patients. (TW1, TW2)

Jesse Palidofsky is a pianist, guitarist, vocalist and songwriter who has shared his music at the National Theatre and Kennedy Center, on the Hudson River sloop Clearwater with Pete Seeger, and at festivals such as the Washington Folk Festival and Smithsonian National Folklife Festival with the Archie Edwards Blues Heritage Foundation. He's also performed for terminally ill patients in hospices and hospitals, and for inmates at the Detroit House of Correction and the maximum security prison in Salem, Oregon. (TW2)

Jim Paulsen is currently Professor Emeritus from the Art Department at Towson University. Jim's art works include jewelry, paintings, drawings, sculpture and installations. His commissioned sculpture is in England, Scotland, Germany, China and the USA. Jim is a past President of the Maryland Craft Council and Baltimore Sculptors Inc. Jim's work ranges from functional objects in laminated wood and metal to large scale private and public sculptures. (TW1)

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, TW2)

Pun Plamondon is a Turtle Clan member of the Grand River Bands of Ottawa (Michigan). He is a tradition bearer, oral historian and master storyteller through the Michigan State University Folk Life program. He is an author, pow wow master of ceremonies, traditional dancer and First Nations advocate. In years past he was co-founder of the White Panther Party, Ten Most Wanted fugitive, and successful US Supreme Court litigant. His 1972 Supreme Court case outlawed the wiretapping of US citizens without a warrant. (TW2)

Tim O'Brien

Paul McKenna Band

Tim Porter is a mandolin player deeply rooted in the blues, jazz, Celtic, Indian, and worship genres. He performs with The Contemporary Ensemble in New York and was an original member of The Common Ground on the Hill Black String Band, and has also performed in Europe at the Festi Jazz Festival. (TW2)

Pitz Quattrone is a didgeridoo player and percussionist who has been involved in many projects performing and recording in a wide range of musical styles since the 80s: folk, reggae, funk, worldbeat, New Orleans R&B, rock & roll and hip-hop. Since the early 90s he has performed concerts, instructed workshops, led school assemblies, and taught the art of handcrafting Didgeridoos. (TW2)

Rebecca Quattrone is a professor at York College of Pennsylvania, artist in residence at ForSight Vision Center, and a public artist. She earned her MA at Pennsylvania State University and advanced mosaic certification from the Scuola Arte Del Mosaico, Ravenna, Italy. Her work has been exhibited in national and international juried exhibits. (TW1)

Tatiana Rakhmanina is a Russian milliner born and raised in St.Petersburg. Ms. Rakhmanina has won numerous awards at various exhibitions and design competitions. Her hats have been featured in museums and runway shows in the US and abroad. Twice she received Professional Development Grants from the WV Department of Culture and History in conjunction with the National Endowment for the Arts. In 2008 Tatiana studied hat making in London, England under Mrs. Rose Cory, formerly a milliner by appointment to Her Majesty the Queen Mother. (TW2)

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, faculty at McDaniel, served as Dean of Graduate and Professional Studies from 2008 - 2013. (Festival)

Wyatt Rice The brother of Tony Rice, guitarist Wyatt Rice played in his brother's bluegrass band before forming his own group in the late '80s. The first version of the group was a sextet featuring violinist Rickie Simpkins and mandolinist Ray Legere; they released "New Market Gap" in 1989. By the mid-'90s, the group had become a quintet, and this lineup released "Picture in a Tear" in 1996. Today, Wyatt works with a varied palette that includes teaching, recording, and producing well known artists in his own studio, Rice Recording. (TW1)

Cinda Rierson began her practice of yoga in 1999, studying with a wide range of teachers including Senior Iyengar Instructor Manuoso Manos, Marge LaMothe, Don and Marsha Wenig. She has been sharing her practice of yoga and teaching students since 2007 and received her teaching certification at Dancing Feet Yoga Center in 2009. Cinda's private practice has evolved through over thirty years of coaching others in a holistic approach to physical, emotional and spiritual growth. (TW1)

The Ronstadt Generations **Michael J. Ronstadt**, vocalist, songwriter and multi-instrumentalist, grew up in Tucson, Arizona learning traditional songs from his father and musical family and singing with his older sister Linda. He has toured all over the world, released two children's albums and one gospel CD, and performed on many of Linda Ronstadt's recordings. Michael's son, **Petie Ronstadt,** bassist, guitarist and vocalist, has toured with the Santa Cruz River Band and is the owner and engineer for LandMark Sound Recorders in Tucson. Michael's other son, **Michael G. Ronstadt,** has been offering his music to audiences on cello, guitar and voice for seventeen years and is conversant with a wide range of styles. He has performed throughout the United States, Canada and Mexico with artists including David Bromberg, Linda Ronstadt, and Muriel Anderson. (TW2)

Sparky and **Rhonda Rucker** perform throughout the U.S. and overseas, singing songs and telling stories from the American folk tradition. **Sparky** has been performing more than forty years and is internationally recognized as a leading folklorist, musician, historian, storyteller, and author. **Rhonda** is an accomplished harmonica, piano, banjo, bones player and vocalist. Their music is heard in the mini series "The Wild West" and in the National Geographic Society's video, "Storytelling in North America," NPR's Morning Edition, Prairie Home Companion, and Mountain Stage. (TW2,SR)

Bohuslav "Bob" Rychlik was born in Czechoslovakia, and organized musical gatherings and festivals prior to moving to America. 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. (TW1)

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. As an improvisational musician he believes that musical decisions are made in the moment

Eileen Carson Schatz, Footworks

Ronstadt Generations

utilizing the same internal skill sets we use in making decisions in our daily lives. (TW2)

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, he is a conveyor of history, story, and ceremony regarding ancient and modern Muskogee lifeways. He has written books and articles on Creeks and Seminoles of Florida; 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, holds a master's degree in ethnomusicology and occasionally contributes to film soundtracks. (TW2)

Gilbert Abel Sanchez is from San Ildefonso Pueblo, New Mexico. Also known by his Tewa name, A' aa, which means Little Bow, he is a 5th generation potter continuing the black on black pottery style made famous by his great, great grandmother, Maria Martinez. Gilbert's teachings and firing methods are very traditional yet his small sculpture and pottery is unique in design and shape. His whimsical expressive clay creations are sought after by many collectors. (TW2)

Kathy "Wan Povi" Sanchez is an educator, potter and Co-Director of Tewa Women United, an indigenous women's organization advocating for positive social change. Born and raised in San IIdefonso (Tewa) Pueblo located, 24 miles north of Santa Fe, New Mexico, her artistic abilities were nurtured under the guidance of her mother, Anita, her grandparents, Adam and Santana Martinez, and her great-grandmother, Maria Martinez, all world-renowned potters of the traditional black ware style they made famous. Kathy is well known for her workshops, lectures, and demonstrations of pottery-making, Pueblo culture, women's issues and issues impacting indigenous peoples. (TW2)

Sankofa Dance Theater Director **Kibibi Ajanku** launched Sankofa in 1989 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. (TW1)

Eileen Carson Schatz, Founding Director of Footworks Percussive Dance Ensemble (1979), has toured internationally, including as guest choreographer and performer in "Riverdance" in London and with the Smithsonian Institute in Japan. She has received a National Endowment for the Arts Choreography Fellowship, a Maryland State Arts Council Individual Artist Award and was selected Artist of the Year by Young Audiences of Maryland in 2006. Eileen is also the lead vocalist for Footworks and is an award winning song writer. (TW1)

Joyce Schaum is a nationally known, award-winning basketmaker from Maryland. She has given demonstrations and presentations at the Museum Conservation Program at the Winterthur Museum and the Renwick Gallery of the National Museum of Art, among others. Her work is based on traditional techniques, influenced by Native Americans, Shakers, and New England traditional baskets with a contemporary flair and form, incorporating color and patterning. jpsmaggie@yahoo.com (TW1, TW2)

Riki Schneyer's art ranges from jewelry making, to oil portraits, to more expressionist works in a variety of water media, to mixed media collage and assemblage, and to mosaic. The enduring constants in her work are the use of vivid, saturated color to evoke emotion, a whimsical sense of design, and a boundless lust for life. www.rikischneyer.com (TW2)

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 is on the Board of Directors for Common Ground. 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. (TW2)

Carolyn Seabolt is known for her one-of-a-kind silk painting and batik works of art with feline and floral subject matter. In addition, Carolyn enjoys working in watercolor, tinsel painting and paper making and has illustrated several children's books. A graduate of the Maryland Institute College of Art, Carolyn has an extensive background in teaching all levels of art to all age groups. cattracksstudio@aol.com (TW1, TW2)

Jon Seligman leads the percussion department at McDaniel College in teaching lessons, pedagogy, ensemble, and world music classes. His performing and recording credits include Three Trees, Global Percussion Trio, Michael Formanek's Minor Infractions Ensemble, Tim Jenkins and the Christopher James Band. In 2003, Jon Seligman was awarded a Maryland State Arts Council Grant for Jazz Composition. His latest CD, *Quintet Music*, was released in the winter of 2010. (TW2)

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. Joe is an adjunct Professor of guitar at Bergen Community College. (TW2)

Ricki Simpkins Best known for the syncopated lyricism of his fiddle playing, Rickie Simpkins has won many awards including SPBGMA's – "Fiddle Player of the Year", IBMA's – "Instrumental Group of the Year", 1991 & 1995 and Bluegrass Now's – "Fan's Choice Awards, Fiddle Player of the Year," 1998. In 2008 Rickie was inducted into the Virginia Folk Music Hall of Fame. Rickie is currently performing internationally with Emmylou Harris and Her Red Dirt Boys. While off the road, Rickie continues to record, produce and teach music. (TW1)

The Singing and Praying Bands of Maryland (Eastern and Western Shore) belong to an African American

devotional/musical tradition that is unique to the Delmarva region, probably the oldest living African American musical tradition in Delaware and Maryland. In the past, almost half of the Methodist churches around the Delaware and Chesapeake Bays had their own prayer bands. With origins in West African religion, Christianity, and African American ring shout traditions, singing & praying bands developed during slavery. The ministry of the singing & praying bands takes place in host churches, often at a camp meeting after an evening preaching service is over. Members line out a hymn, pray a prayer, and end with a spiritual in which the group forms a circle, marching counterclockwise out onto the church grounds. Since the 1950s, the bands have diminished in number, and the singers have consolidated into one large band comprised of 50 to approximately 70 active members from 20 to 30 different churches. They come together most Sundays in the spring, summer, and fall, at a different church each week, and hold service there, keeping this tradition alive. (SR)

Rick Smith has spent many years researching and documenting African American cemeteries in Accomac County, VA, and more recently in Frederick County, MD. He writes a monthly newspaper column chronicling the history of Chincoteague Island, Virginia in the 1800's, and has published several reference works. He has also developed extensive databases and websites providing genealogical information about the history of African American families in Frederick County, MD and Accomack County, VA. (TW1)

Maria Isabel Sosa is a disciplined, dynamic and passionate Mexican, with extraordinary sensibility to perform Mexican folkloric dance. She is the founder and artistic director of the Folkloric Group San José, of Hanover, Pennsylvania. She studied dance in Mexico City and Veracruz and with Bertha Delia Garcìa, an alumna of the world-renowned Folkloric Ballet of Amalia Hernandez. Isabel has performed in major theaters in Mexico City including the Ciudadela and the Metropolitan Theater. (TW1)

John Sosnowsky has been teaching, demonstrating and creating art for over 31 years full time with his wife Debby under the name Sozra Studio. He has been the on-site juror of the Pittsburgh Three River Arts Festival, served on the Maryland Renaissance Arts and Craft Board and The Artist Market Chair of the Frederick Festival of the Arts. John is a contemporary artist; his work is sold through various interpretive juried shows, galleries and on the web at http://www.sozra.com (TW1)

The Rev. John R. Spangler, Jr., serves as Executive Assistant to the President for Communication and Planning for the Lutheran Theological Seminary at Gettysburg. John serves on the Board of Governors for the Religion Communicators Council, a national interfaith organization for religious communicators, and as a team leader for the seminary's planning, assessment and governance support staff team. He also serves as president of the Seminary Ridge Historic Preservation Foundation, a subsidiary of the seminary. (SR)

Bill Spence is a senior lecturer in the English Department of McDaniel College. He has particular interests in the dialects of English and issues of language and power. In 2011 he shared the college's Zepp Teaching Enhancement Award with a colleague, allowing travel to Mexico to develop new models for international service learning. He currently also coordinates the Masters of Liberal Arts program for the graduate school at McDaniel. (TW2)

Robert Strasser is a resident of Frederick, Maryland, where he has been working with clay for almost three decades. He has taught workshops and been a visiting or resident artist in various colleges and programs locally, regionally and internationally. His influences include English, Japanese and Middle Eastern traditions. One of his specializations is making ceramic hand drums, and he has played percussion in several groups in the Mid Atlantic region. (TW1, TW2)

Dr. Nelson T. Strobert has taught Christian education in the Lutheran Theological Seminary at Gettysburg curriculum since 1987. He received undergraduate and advanced degrees from Hunter College (NY, NY), Lutheran Theological Seminary at Gettysburg, John Carroll University (University Heights, OH), and the University of Akron in Ohio. Following his ordination in 1973, he served as a pastor in St. Croix, U.S. Virgin Islands and Cleveland, Ohio before his election to the Gettysburg faculty. (SR)

Kelli Martin Summers A native of the MD/DC area Kelli was trained at the Washington School of Ballet and the Joffrey Ballet School. She danced professionally with the Washington Ballet and has taught ballet and modern dance at Metropolitan Ballet Theatre in Rockville, MD for many years. Kelli continued her study of modern dance with Kathy Harty Gray at Northern Virginia Community College and danced with Kathy Harty Gray Dance Theatre. Kelli has danced at the Kennedy Center, Taiwan's National Theatre, the Piccolo Spoleto Festival in South Carolina and at the Performatica Dance Festival in Puebla, Mexico. As a youth, she was a semifinalist in the Prix de Lausanne, Switzerland. As the eldest daughter of Jeanean and Carl Martin, Common Ground diehards, Kelli and her children have been drawn into the Common Ground tradition. Kelli has volunteered in the Children's World Village for the past three years. (TW1, TW2)

Ehukai Teves *(pronounced A-who-kai)*, is a native Hawaiian from a noted family of award winning traditional musicians. He is an outstanding mountain dulcimer player and multi-instrumentalist. He holds a B.A. in Vocal Performance and Music Theory from the University of Hawaii at Hilo and has composed over 300 songs, including "Kalapana Sands," featured on the '04 HOKU Awards (Hawaiian Grammys) Album of the Year. (TW1)

3 Sheets are **Owen Hooks**, **Thom Nolan** and **Bill Troxler**. The trio delivers a mix of Celtic, nautical, traditional and contemporary music. Their energetic and eclectic performances have won a dedicated following in tidewater Maryland and Virginia. Their 2011 debut recording, *The Light of Assateague* was enthusiastically received by audiences and will go into its second pressing in 2012. Their most recent CD is *The Ballad of Ginny Hill*. (TW1, TW2)

Robin Tillery of Scot/Cherokee heritage is respected in his community as a maker of traditional native cedar and cane

flutes. Having served as an apprentice for years, he now has earned the right to make flutes for ceremonial use. Robin's flutes are soft of voice and gentle to the ear, they speak to the heart and acknowledge the Creator. He is equally recognized for his skills in restoring vehicles and as a potter. (TW2)

Bill Troxler (see *3 Sheets*) (TW1, TW2)

Bill and **Livia Vanaver**, founders and directors of the Vanaver Caravan dance and music ensemble, have headlined at all major folk festivals in the U.S. Bill, a well known musician and composer, has played to audiences throughout the world for the past forty-five years. Livia has researched and performed dance styles from the US and abroad for the past thirty-five years. Their recording project, *Pastures of Plenty - Tribute to Woody Guthrie in Dance and Music*, was honored as Best Independently Produced Folk Album. (TW2)

Linda Van Hart is a metalsmith and sculptor of non-ferrous metals. In addition to the planished surfaces and diminished diameter forging for which she is well known, she has added the texture of reticulation to the jewelry as she explores Spanish Moss. She is on the Board of The Metals Guild of Maryland. Linda finds as much joy in teaching and has received the highest honors of Outstanding Art Educator from The National Art Education Association. Linda has been the Visual Arts Coordinator of Common Ground since its inception. lvanhart@mcdaniel.edu www.tollhousestudio.com (TW2)

Ana C. Velazquez 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 over 6 years. A first generation immigrant herself, she came from Bolivia 13 years ago and has lead civic engagement and advocacy efforts for immigrants both at the state level and on Capitol Hill. (TW1)

Kelsey Wailes is a Grad student who in her spare time does as much art as possible. She works mostly with illustration and custom vinyl toy work. She has received many art awards locally and has a growing following on the internet for her humorous manga comics and custom toys. When she graduates, she hopes to pursue a career in Art Education and Illustration. (TW1)

Shura Wallin is a Green Valley Samaritan. She grew up hearing from her parents that "if people are in need, you help them." Wallin set her sights on a variety of causes. After serving with Planned Parenthood and the Population Council in New York, she coordinated food programs for the homeless in Berkeley, California, where in 1996 she was selected as The Outstanding Woman of the Year. Retiring in Green Valley Arizona in 2000, she teamed up with Tucson Samaritans and eventually co-founded Green Valley Samaritans. "Our mission is to save as many lives on the desert as we possibly can - in short, no more deaths! (TW1, TW2)

Denise Barnes Warfield In addition to editorial and portrait photography, Denise creates fine art digital collages using her photographs and original graphics, and her personal and family collages capture the essence of ancestry and personal metamorphoses. Denise teaches Graphics, Honors Digital Photography and Video Production at Westminster High School and serves as volunteer moderator of the WHS Photography and the Video Clubs. denisebwarfield@aol.com (TW2)

Torreah "Cookie" Washington is an independent curator who has mounted five art quilt exhibits for the North Charleston Arts Festival. Proud moments for Cookie include being selected as one of the master art quilters honoring President Barak Obama and curating "Mermaids and Merwomen" in Black Folklore at City Gallery in Charleston this year. She also edited a book of poems and visual representations called *Black Mermaids in Vision and Verse*. (TW2)

Wayne Werner 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. Through his work Werner attempts to remind people of the miracle of life and the cosmic happening that we all are. Werner is a former instructor at the Fuji Studio in Florence, Italy, and is adjunct faculty at the Maryland Institute College of Art in Baltimore Md. waynewerner@mindspring.com (TW1)

Chris Westhoff is a multi-instrumentalist, actor, and educator. He developed and facilitated a documentary arts program at a federally funded GED program for at-risk-youth in Holyoke, Massachusetts. He relocated to the Midwest in 2005 to work for Mad River Theater Works of West Liberty, OH. Currently, he works as a musician, road manager, and

Ricki Simpkins

3 Sheets

administrative associate for the company. (TW2)

Tom Wetmore has devoted himself to the bass, both acoustic and electric, playing a wide variety of musical styles, including jazz, swing, rock, R&B, folk, bluegrass, old-time, Celtic and more. A veteran of Walt Michael and Company, the Bill Keith Band, and the John Whalen Band, Tom has toured extensively throughout the United States and Europe. His most recent studio work has been on the Narada label with Irish music icon, John Whalen. (SR)

Donna Wiggins is a Native American (Seminole/Creek/Cherokee) artist and teacher from Oklahoma, teaching these crafts at tribal reservations, museums, community colleges and community centers. Donna also participates in Living History events and has given Southeastern Indian Cultural presentations in Oklahoma, North Carolina and Manhattan, New York. (TW2)

Marshall Wilborn is an award winning bassist, songwriter and singer whose credentials include membership in some of bluegrass music's most respected and influential bands - Jimmy Martin, The Johnson Mountain Boys and Longview. His songs have been recorded by top bluegrass artists and his instrumental album *Root Five* was nominated for Instrumental Recording of the Year by the International Bluegrass Music Association. (TW1)

Cary Wolfson has been a soulful and award-winning radio talent in Colorado for over 30 years and has produced the syndicated *Blues from the Red Rooster Lounge* program since 1985. He founded, and for 12 years edited and published, *Blues Access*, one of the world's most distinguished blues periodicals. He is a two-time winner of "Keeping the Blues Alive" awards, from the Blues Foundation in Memphis. Cary's alter ego, The Red Rooster, will be hosting Common Ground's Blues Night for the 17th consecutive year. (TW2)

Jeremy Wright is a multi-talented former Common Ground student who has mastered many of the art forms studied here from ceramics to harmonica. Born Cree from the north-west plains of Canada, he was raised Quaker in Maryland. Recently graduated from the American Art Design and Marketing Program of Hocking College in Ohio, Jeremy completed his BFA in Ceramics at Ohio University. Jeremy hopes to apply this knowledge to opening and marketing his own ceramics business and to continue to teach and do ceramics workshops. (TW2)

Pamela Zappardino (see *Charles Collyer and Pamela Zappardino*) (TW1, TW2)

Carol Zaru was born in Jerusalem and lived in the city of Ramallah, Palestine most of her life. After graduating from college in the USA, she went back to Palestine where she worked and lived with her family until the summer of 2001. She is fluent in both Arabic and English. She has been living in Maryland since 2001 and has been enjoying teaching Basic Arabic at McDaniel College in Westminster since the fall semester of 2007. (TW1)

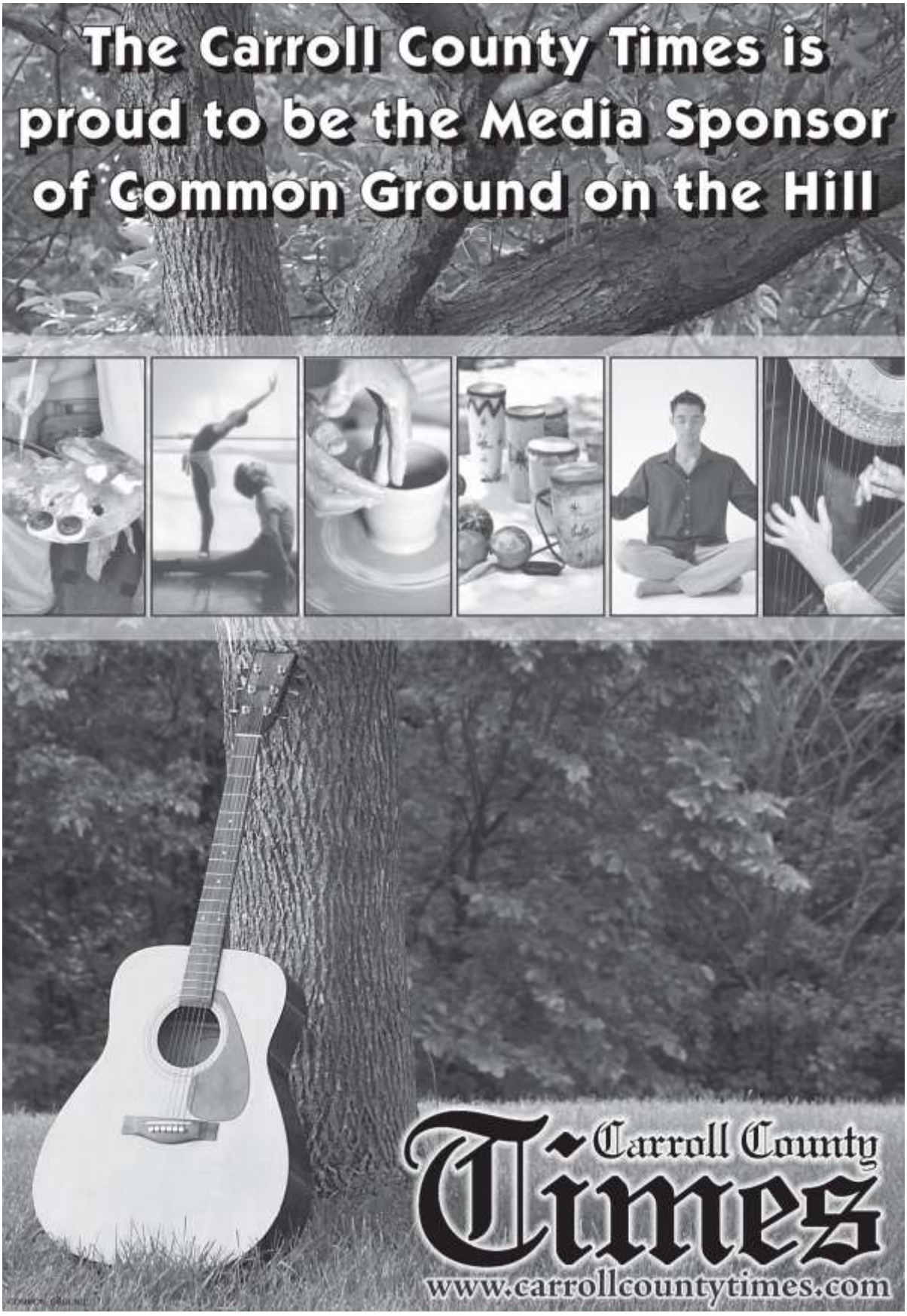
Sheila Zent has worked in the sewing and textile fields for 35 years, creating clothing, curtains, crafts and costumes. By day, she designs and develops project ideas for sewing manufacturers and magazines. By night, she teaches adults, children, teens and "cosplayers" how to sew. Sheila also created eXpresSew®, a learn-to-sew program for teens and preteens. www.expressew.com (TW1)

Bob Zentz Performer, songwriter, recording artist, music store owner and event producer, Bob has long been the cornerstone of the tidewater Virginia folk music community. He is a singer of songs, old and new, about people, places and times gone by, as well as a player of dozens of the usual, and unusual, unplugged folk instruments. He is a collector of stories in verse, a teller of the tales behind the songs, a commentator on the ecology of the human spirit and a scholar of the evolution of homemade music. (TW2)

Skye Zentz is a singer-songwriter from Norfolk, Virginia, where she was influenced early by the folk music at her father's music store, Ramblin' Conrad's. A creative entrepreneur in her own right, Skye leads sing-alongs for parents & children and hosts acoustic showcases for up and coming musicians in southeastern Virginia. Skye has been teaching ukulele and songwriting at camps and schools for six years and has attended Common Ground on the Hill since 2001. Her recent CD, "Bird Heart", won the Veer Music Award for "Best Acoustic/Folk." (TW2)

Buckwheat Zydeco Stanley "Buckwheat Zydeco" Dural is largely responsible for the renewal of zydeco music. A protégé of the "King of Zydeco," Clifton Chenier, Buckwheat Zydeco has used his fame to increase awareness of zydeco's distinctly Creole cultural heritage. He has crossed genre barriers to play with musicians such as diverse as Eric Clapton, Dwight Yoakam and Paul Simon, as well as creating award-winning children's music. His music for movies and television has won both fans and awards, earning an Emmy for a CBS movie, *Pistol Pete: The Life And Times Of Pete Maravich*. He has earned numerous Grammy nominations, with his 2009 album *Lay Your Burden Down* winning a Grammy. Buckwheat Zydeco continues to wow crowds with rocking, stomping good-time Creole party music. (Festival Headliner)

Buckwheat Zydeco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bluegrasscountry.org

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Registration Forms

Special Instructions and Information

1. Fill out a blank registration form and submit one form 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.
2. Many classes have limited enrollment. If you wish to take one or more of these classes, register early.
3. There are additional materials fees for several classes (especially in the Visual Arts). Read the class descriptions carefully to determine the amount of these fees. Be prepared to pay your instructor at the first class.
4. Tuition for students attending **Full Time** for one week is $450. There is a special "Early Bird" tuition savings for Full Time students who register and pay in full by May 15th. This "Early Bird" tuition is $420. If an individual registers full time for two weeks, the early bird savings also applies to the second week's tuition. Taking 4, 5 or 6 periods per week is considered Full Time. Tuition is non-refundable after June 15, 2013. If you are enrolled as a full-time student, Morning Yoga is an additional $50.
5. Tuition for students attending **part time** is $200 for one period, $290 for two periods and $370 for three periods. **Note**: a number of classes, especially in Visual Arts, meet for **two** periods.
6. World Village is designed for young people (post-kindergarten -12 years old) whose parent/guardian is a full time participant in Common Ground on the Hill. Enrollment is limited to 40 students. Tuition for World Village is $220 for the family's 1st World Village student and $170 for each additional World Village student in the same family. To enroll a World Village child in a 5th period class costs an additional $50.
7. Room & board rates for each week are determined by the type of room selected.

	Description	Cost w/out Linens	Cost w/Linens
Level 1	Un-air-conditioned, dormitory-style housing	$275	$295
Level 2	Air-conditioned dormitory-style housing	$300	$320
Level 3	Air-conditioned suite-style housing	$350	$370

(Linens include 2 towels, washcloth, sheets, blanket, pillow, and pillowcase.)

Housing Availability:

Week I: Level 2 and 3 only. Level 1 is NOT available during this week.
Week II: Level 1 and 3 only. Level 2 is NOT available during this week.

Note: All room levels are "per person" and include arrival dinner on Sunday, three meals a day Monday through Friday and breakfast on Saturday. All rates quoted are per week/per individual.

8. Commuter Meal Bracelets may be purchased for commuters: Adult ($115); Children 12 and under ($80)
9. **Undergraduate** ($125/credit hour) and **Graduate Credits** ($150/credit hour) are available through McDaniel College. You may elect to attend both weeks of workshops as a full-time student and may choose to earn three grad or 3-4 undergrad credits per week. Contact Dr. Zappardino with questions or for more information at **zapinator@aol.com**
10. Tickets for the **Common Ground on the Hill's Roots Music and Arts Festival**, July 13 and 14 may be purchased with registration.

TICKET PRICES	Adults	Seniors 65+; Teens 13-18	Children 6-12	Children ≤ 5
All Weekend	$50	$45	$10 per day with ticketed adult	FREE with ticketed adult
Saturday Only	$30	$25		
Sunday Only	$25	$20		

11. Saturday night camping in the rough is available for **July 13** at the Carroll County Agricultural Center for $20.00/person. ***Must call ahead or specify on registration form*** to reserve through Common Ground on the Hill. Call 410-857-2771.

Common Ground on the Hill 2013 Registration Form (See instructions on pg. 78)

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

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Roster ___
Confirmation___
DB/Filed____
Packet ____
ID ____

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Home Phone: _____ Cell: _____

E-Mail: _____

I am registering for: Week 1: June 30 – July 5 _____ Week 2: July 7 – July 12 _____

I want to register for the following classes:

AM Period: _____

Period 1: _____

Period 2: _____

Period 3: _____

Period 4: _____

Period 5: _____

I am registering: (check all those that apply)

_____ as a Full Time Student (tuition $450) Early Bird special, by May 15, 2013 ($420)
_____ as a Morning Yoga student IN ADDITION to Full-Time Student tuition ($50)
_____ as a Part Time Student (tuition for individual periods: $200 (1) $290 (2) $370 (3)
_____ as a World Village student (tuition $220 for first child and $170 for each additional child); add $50 for 5th period class
_____ as a Resident (see page 78 for description and availability)
Week I: Level 2_____ Level 3_____ Check here for Linens_____
Week II: Level 1_____ Level 3_____ Check here for Linens_____
_____ for McDaniel Undergraduate credit, _____ credit hours ($125 per credit hour)
_____ for McDaniel Graduate credit, _____ credit hours ($150 per credit hour)
_____ as a first time McDaniel Student ($50 one time fee)

I prefer to room with _____

I am ___ Male __ Female ___ an Early Bird ___ a Night Owl My age is ____ Shirt size _____ (S-XXXL)

Special needs: _____

In case of an emergency please contact _____

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

$_____ Tuition

$ _____ Room and Board (See Registration Special Instructions)

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

$ _____ Undergraduate, Graduate or Non-Credit Graduate Fees, including first time McDaniel student fee

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

$ _____ Camping in the rough Saturday, July 13

$ _____ Total due (If paid in full by May 15, 2013, 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, 2013

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 2013 Registration Form (See instructions on pg. 78)

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

Office Use

Roster ___

Confirmation___

DB/Filed____

Packet ____

ID ____

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Home Phone: _____ Cell: _____

E-Mail: _____

I am registering for: Week 1: June 30 – July 5 _____ Week 2: July 7 – July 12 _____

I want to register for the following classes:

AM Period: _____

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Period 4: _____

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Week I: Level 2_____ Level 3_____ Check here for Linens_____

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Special needs: _____

In case of an emergency please contact _____

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

$_____ Tuition

$ _____ Room and Board (See Registration Special Instructions)

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

$ _____ Undergraduate, Graduate or Non-Credit Graduate Fees, including first time McDaniel student fee

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

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Method of Payment: _____ Credit Card _____Check _____ Other

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Signature _____

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

Common Ground on Seminary Ridge, Gettysburg
2013 Registration Form

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: _____

Office Use

Roster ___

Confirmation___

DB/Filed ____

Fees: $150.00 tuition/registration fee per person

Fee includes: Keynote address, 6 periods of workshops, Music,Gettysburg! Afternoon concert, a Civil War Era Dance, Lunch on Saturday, Evening Common Ground on the Hill concert, an evening music program at Christ Lutheran Church ("Songs and Stories of a Civil War Hospital") and admission to the new Gettysburg Seminary Ridge Museum. Other meals, aside from Saturday Lunch, and lodging are **NOT** included in your registration. There are many local lodging and dining options.

I want to register for the following classes:

FRIDAY:

Period 1: _____

Period 2: _____

SATURDAY:

Period 1: _____

Period 2: _____

Period 3: _____

Period 4: _____

Special needs: _____

In case of an emergency please contact _____

Total Due:

$_____ Tuition

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 Seminary Ridge, Gettysburg
2013 Registration Form

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

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Address: _____

City: _____ State: _____ Zip: _____

Home Phone: _____ Cell: _____

E-Mail: _____

Office Use

Roster ___

Confirmation___

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Fees: $150.00 tuition/registration fee per person

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www.commongroundonthehill.org

Common Ground on the Hill Raffle

Proceeds support
Common Ground on the Hill Scholarships

David's Dulcimer Spinet
Hammered Dulcimer
See http://davidsdulcimers.com/spinet.html
for instrument details

www.davidsdulcimers.com

George Washburn
Ukelele

Raffle Categories:

$5 for 1 Ticket

$20 for 5 Tickets

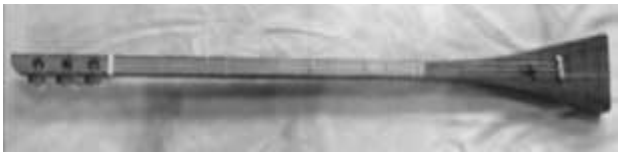
$100 for 30 Tickets

Jumbie Jam
Authentic Silver Steel Drum
NOTE: There will be 2 winners.

Handmade 3-string Acoustic Electric Stick Dulcimer
By artist Rick Ottenstein

www.eastmanstrings.com

Eastman Acoustic Guitar
See http://www.eastmanguitars.com/e10om/
for instrument details



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 14, 2013**, at the Common Ground on the Hill Music & Arts Festival. Winners need not be present.

Mike Baytop and the Archie Edwards Blues Heritage Foundation

Recipients of the 2013 Robert H. Chambers Award for Excellence in the Traditional Arts

to be presented at the Common Ground on the Hill Festival, July 13th, 2013

For more than ten years, Mike Baytop has brought the rich traditions of the Archie Edwards Blues Heritage Foundation to Common Ground on the Hill. Archie was Mike's teacher and mentor, and they performed together regularly during Archie's later years. This profound relationship between mentor and student exemplifies the essence of traditional roots music and takes place from the Piedmont of North Carolina to the bayous of Louisiana to the hollers of Appalachia. It is the way our music lives. As President of the Archie Edwards Blues Heritage Foundation, musician Mike has seamlessly transitioned from student to mentor, serving as a reminder to us that we are all links in the chain of humanity, bound together by traditions that enrich our lives and connect us to others.

"What began in 1959 as a meeting place for local musicians, the Archie Edwards Blues Heritage Foundation has, since 1998, been teaching Blues history in schools, hospitals, festivals, and libraries. After the death of Piedmont Blues guitarist Archie Edwards, his barbershop became the center of his wish, to keep the stories and guitar licks alive. A foundation was created; the barbershop was given a facelift; and his longtime friends, Michael Baytop, Richard "Bones" Thomas, Napoleon Brundage, NJ Warner, Eleanor Ellis, and Miles Spicer took up Edwards' mandate." Blues Foundation ~ Memphis Tennessee

Common Ground on the Hill has presented the Robert H. Chambers Award for Excellence in the Traditional Arts every year since 2000. The award is named in honor of Robert H. Chambers, 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.

Common Ground on the Hill

Past recipients include:

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 and Candi Carawan—2008
Tom Paxton—2008
Ralph Stanley—2009
Hazel Dickens—2010
Mike Seeger—2010
Buckwheat Zydeco—2011
Jesse McReynolds—2011
John Hammond—2012

Ellen Elmes

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

to be presented Friday, July 5, 2013, at the Traditions Week I Evening Concert

As a muralist and watercolor painter, I am inspired and informed in my work by the beauty, cultural heritage, and spirit of these ancient Appalachian Mountains where I live."

~ Ellen Elmes

Ellen's lifelong career as an artist has taken her from the coal fields and hollers of West Virginia to the Highlands of Scotland to Ivanovo and Lipitsk State Universities in Russia.

Her murals have helped to inform, define and unite communities from Pennsylvania to Tennessee while her students at Southwest Virginia Community College have traveled the world. Among her many works is a series of eight acrylics commissioned by Common Ground on the Hill entitled *Tribute to the Stanley Brothers* on permanent display at the Ralph Stanley Museum in Clintwood, Virginia.

For fifteen years, Ellen has taught art classes at Common Ground on the Hill, inspiring students to see within and beyond themselves.

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
8:00—9:45 PM Concert
10:00—11:00 PM Dance

Traditions Week I

Sunday, June 30
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, July 1
6:45 PM Two Dimensional Art Forms, *Rice Gallery*
6:45 PM Choir, *Levine Rm 100*
8 PM Keynote Lecture ~ John Carlos Frey, Life & Death on the Border, *Alumni Hall*
9:30 PM Dance, *Alumni Hall*

Tuesday, July 2
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 3
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 4
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 5
6:45 PM Student Art Show, *Peterson Computer Lab*
6:45 PM Choir, *Levine Rm 100*
8—11PM Staff Concert, *Alumni Hall*

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

Go to www.commongroundonthehill.org for concert schedules and lineups.

Traditions Week II

Sunday, July 7
4:30-5:30 PM Art Opening Reception
5:30 PM Dinner
8 PM Camp Orientation, *Alumni Hall*

Monday, July 8
6:45 PM Two Dimensional Art Forms, *Rice Gallery*
6:45 PM Choir, *Levine Rm 100*
8 PM Keynote Lecture ~ Brian Frosh, Making Public Policy, *Alumni Hall*
9:30 PM Dance, *Alumni Hall*

Tuesday, July 9
6:45 PM The Art of Making Musical Instruments, *Rice Gallery*
6:45 PM Choir, *Levine Rm 100*
8 PM Staff Concert, *Alumni Hall*
10 PM Dance, *Alumni Hall*

Wednesday, July 10
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*

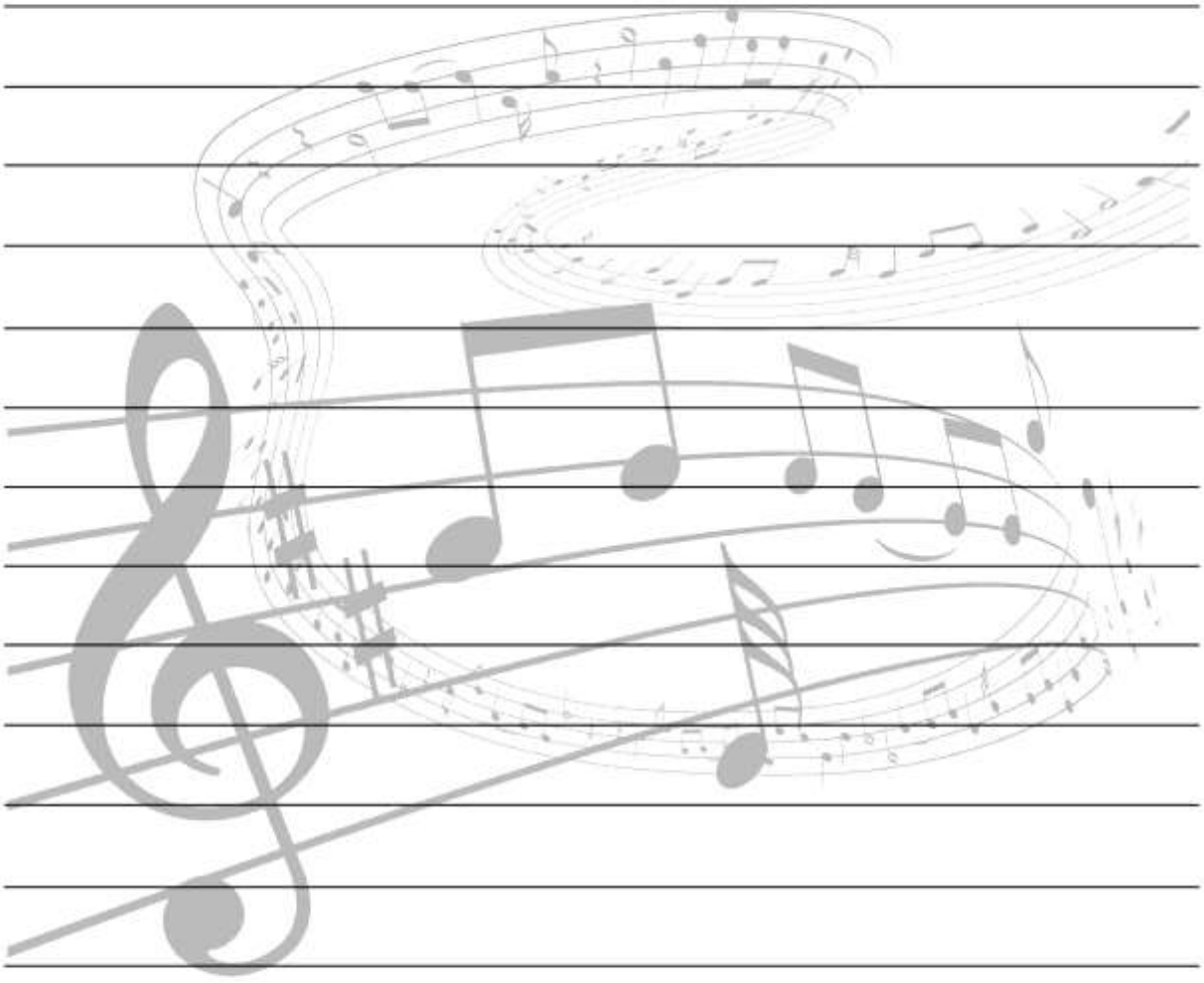
Thursday, July 11
6:45 PM Traditional and Native Arts *Rice Gallery*
6:45 PM Choir, *Levine Rm 100*
8 PM Staff Concert: Blues Night, *Alumni Hall*
10 PM Dance, *Alumni Hall*

Friday, July 12
6:45 PM Student Art Show, *Peterson Hall*
8—11PM Staff Concert, *Alumni Hall*

Saturday, July 13th—Sunday, July 14th
Common Ground on the Hill Music & Arts Festival
(See Festival Page)

Notes

Notes



Deer Creek Fiddler's Convention

A Maryland Tradition Since 1972

www.commongroundonthehill.org

Saturday, June 8, 2013
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

Thanks to our official media sponsor, WAMU's Bluegrass Country

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:

www. CommonGroundOnTheHill.org 410-857-2771

Common Ground on Seminary Ridge

An Annual Program of Common Ground on the Hill

Friday & Saturday, August 2-3, 2013

The Lutheran Theological Seminary
at Gettysburg
61 Seminary Ridge
Gettysburg, PA 17325

Now Expanded to 2 Days of Programs and Concerts!

- Art, Music & Lecture Classes
- The Singing and Praying Bands
- Concerts
- Veterans' Stories
- A Civil War Era Dance
- The Common Ground on the Hill Gospel Choir
- "Songs and Stories of a Civil War Hospital"
- Admission to the Seminary Ridge Museum

MUSIC, Gettysburg!

Photo from the archives of the Library of Congress

Common Ground on the Hill

Lutheran Theological Seminary at Gettysburg

Common Ground on the Hill
16th Annual Festival

Saturday & Sunday, July 13 & 14, 2013

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

It's a Zydeco Weekend!

SATURDAY 10 AM—9 PM

Keep the good times rolling with ...

Grammy winner
Buckwheat Zydeco

Scotland's
Paul McKenna Band

Margot Leverett and the Klezmer Mountain Boys

... and many, MANY more!

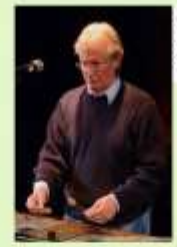
Join the musicans from **9 PM—Midnight** when they leave the stage and head into downtown Westminster for **Common Ground on the Town**!

SUNDAY 10 AM—6 PM

The fun doesn't stop ...

Zydeco's Crown Prince
C.J. Chenier

The Darlin' of New Orleans
Little Queenie



Walt Michael & Co.

Grammy nominee
Professor Louie

... and many, MANY more!

See website for weekend lineup & schedule. Schedule subject to change.

A music, dance and arts festival for all ages, celebrating the common ground found in the traditional arts. Four stages of music, juried art and crafts from the art staff of Traditions Weeks I and II, and international food vendors. Camping in the rough available July 13 by reservation only; $20 per person. Call Common Ground on the Hill to reserve at 410-857-2771.

TICKET PRICES	Adults	Seniors 65+; Teens 13-18	Children 6-12	Children ≤ 5
All Weekend	$50	$45	$10 per day with ticketed adult	FREE with ticketed adult
Saturday Only	$30	$25		
Sunday Only	$25	$20		

Common Ground ON THE HILL

For information and tickets visit: www.CommonGroundOnTheHill.org
410-857-2771 CommonGroundOnTheHill@gmail.com

Common Ground on the Hill
McDaniel College
2 College Hill
Westminster, MD 21157
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Common Ground on the Hill
19th Anniversary
www.CommonGroundOnTheHill.org