

18th Annual Common Ground on the Hill

Traditions Weeks

July 1—6 and July 8—13, 2012
McDaniel College
Westminster, MD

40th Anniversary Deer Creek Fiddlers' Convention

Saturday, June 9, 2012
Carroll County Farm Museum
Westminster, MD

15th Annual Common Ground on the Hill Festival

Saturday and Sunday,
July 7 & 8, 2012
Carroll County Farm Museum
Westminster, MD

Common Ground on Seminary Ridge

Saturday, July 21, 2012
Lutheran Theological Seminary
Gettysburg, PA

Westminster & Baltimore Concert Series

Monthly, October—April

~ Carroll Arts Center
Westminster, MD

~ Brown Memorial Woodbrook
Presbyterian Church
Baltimore, MD



www.CommonGroundOnTheHill.org

Common Ground on the Hill is ...



Traditions Weeks ...



the Deer Creek Fiddler's Convention ...





a Music & Arts Festival ...



and INTRODUCING ...
Common Ground on Seminary Ridge



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



Nuala Kennedy Band
Friday, September 21



James Keelaghan
Friday, October 5

The Burns Sisters
Friday, November 2

Walt Michael & Co.
Friday, December 7

**Margot Leverett and the Klezmer
Mountain Boys**
Friday, January 4



Joyce Scott
Friday, February 1

Tom Paxton
Friday, March 1



The Kruger Brothers
Friday, April 5



**Saturdays in Westminster at
The Carroll Arts Center**

91 W Main Street Westminster, MD 21157



James Keelaghan
Saturday, October 6

The Burns Sisters
Saturday, November 3

Walt Michael & Co.
Saturday, December 8



**Margot Leverett and the Klezmer
Mountain Boys**
Saturday, January 5

Shelley Ensor
Saturday, February 2nd



Tom Paxton
Saturday, March 2nd

The Kruger Brothers
Saturday, April 6th



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 18th 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.

How we have grown! 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 separate Music and Arts festivals held at the Carroll County Farm Museum, two seven-event Monthly Concert Series held in Westminster and Baltimore, and a new program this summer at the Lutheran Theological Seminary at Gettysburg, Common Ground on Seminary Ridge.

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, acting, 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.

Contents

18th Annual Common Ground on the Hill Overview 3

 Workshops and Events 3

 Common Ground on the Hill Festival 3

 Common Ground on Seminary Ridge..... 3

 Deer Creek Fiddlers’ Convention..... 3

 2012–2013 Concert Series 3

General Information 4

The Common Ground on the Hill “Village” 6

 Board of Directors 6

 Directors Emeriti 6

 Advisory Board 6

 With a Little Help From Our Friends 7

 Staff 7

Traditions Week 1 8

 List of Classes and Events by Category 8

 Special Gatherings 9

 Distinctive Lecture Series 9

 Class Descriptions 12

Traditions Week 2 32

 List of Classes and Events by Category 32

 Special Gatherings 33

 Distinctive Lecture Series 33

 Class Descriptions 35

Schedule-At-A-Glance 54

Instructors, Artists, Staff & Festival Headliners 56

Registration Forms: Traditions Weeks 74

Registration Forms: Common Ground on Seminary Ridge 77

Common Ground Raffle 79

Volunteer Tribute 80

2012 Robert H. Chambers Award for Excellence in the Traditional Arts 81

Evening Concerts and Events 82

Photos: Pamela Zappardino, and individual artists/agents/participants;
Walt Michael photo by Greg Mansfield; cover photos by Rob Caswell; Guy Davis photo by Richard Dowdy

18th Annual Common Ground on the Hill Overview

2012–2013 Concert Series: Westminster and Baltimore

Common Ground on the Hill now 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 9th, 2012

Common Ground on the Hill produces the 40th Anniversary Deer Creek Fiddlers' Convention on Saturday, June 9th, 2012, 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 ~ July 1st—7th and July 9th—13th, 2012

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. If you live nearby and wish to commute, you may enroll part time in one or more courses offered each week and 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." If you choose to enroll in the full residential program, you will arrive on Sunday afternoon (July 1st or 8th) at the McDaniel College campus in Westminster, Maryland. The late afternoon is then devoted to getting settled and meeting people. On both arrival evenings (July 1st or 8th) there is a Sunday supper and a short orientation meeting followed by informal gatherings. Both residential and commuter students should attend the orientation and are invited to enjoy the activities of the evening. On July 1st there is a fine arts reception in the Rice Gallery of Peterson Hall from 4:30–5:30 PM Monday (July 2nd or 9th 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 in a number of places on campus. Dormitory rooms must be vacated by 10 am Saturday morning, (July 7th or 14th).

The 15th Annual Common Ground on the Hill Festival ~ July 7th & 8th, 2012

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 Blues Hall of Fame's John Hammond, The Kruger Brothers, Comas, Sierra Hull & Highway 111, Nuala Kennedy Band, Josh Hisle, Guy Davis, Walt Michael & Co., and many more. See color pages at the back of the catalog for more information.

Common Ground on Seminary Ridge ~ July 21st, 2012

TICKET PRICES	Adults	Seniors 65+; Teens 13-18	Children 6-12	Children ≤ 5
All Weekend	\$40	\$35	\$5 per day with ticketed adult	FREE with ticketed adult
Saturday Only	\$25	\$20		
Sunday Only	\$20	\$15		

Saturday, July 7 Camping in-the-rough

~~—\$10 per person.~~
RV electricity hookups \$30.
All interested parties must call ahead to reserve.

Common Ground on the Hill launches this annual summer event on July 21st at the Lutheran Theological Seminary at Gettysburg, the site of the first day of warfare in the Battle of Gettysburg in the Civil War. Daytime programming will consist of classes in studio art, traditional music and historical lecture as well as an afternoon concert in the Music Gettysburg series. The program will continue in the evening at the Christ Evangelical Lutheran Church, with "Songs & Stories of a Civil War Hospital," a performance by the Common Ground on the Hill Gospel choir. The evening will conclude with a Civil War era dance. See the Common Ground on Seminary Ridge color page at the back of the catalog for more information.

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 \$430 per week, not including the weekend festival. Tuition for part time students is as follows: \$200 for 1 period, \$280 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, 2012, will pay only \$400 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-\$335 per week. Rooms are double occupancy, two beds to a room. Families may wish to

sleep more than two to a room, however, full room and board fees apply to each family member. 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. 74 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, 2012, 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. 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 assign-



ments/ 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.

Common Ground on the Hill, Ltd. 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. ASL interpreting is provided at concerts and available upon request for workshops. A guide for accessible parking areas and routing is also available upon request. Patrons needing reasonable accommodations to enjoy these programs should contact the Common Ground on the Hill office in advance so that we can assist you. Phone: 410-857-2771; CommonGroundOnTheHill@gmail.com



Common Ground on the Hill, Ltd.

Board of Directors

Larry L. Brumfield, *President*
Walter M. Michael, *Founder & Executive Director*
George W. Perkins, *Development Chair*
Mark T. Scully, Esq., *Governance Chair*
G. William Troxler, Ph.D., *Vice President*
S. Lansing Williams, *Treasurer*
Pamela H. Zappardino, Ph.D., *Secretary*
William D. Brown
David L. Carrasco, Ph.D.
Stephen H. Davis
Linda Van Hart
Debora Johnson-Ross, Ph.D.
George L. Mitchell, Jr.
Brad Selko
Ralph E. Wilson, Esq.

Directors Emeriti

Richard V. Boswell, Esq.
Robert H. Chambers, Ph.D.
Christina Collins Smith, *Co-founder Roots Music & Art Festival*
Michael W. Hunt
Turhan E. Robinson, Esq.
Gordon B. Shelton, D.D.S.
Ira G. Zepp, Jr., Ph.D.

Advisory Board

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

**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.**

Jim Bienemann Fund for the Traditional Arts
Juanita Brown Michael Memorial Scholarship Fund
Marcia Selko, Marcia's Kids Memorial Scholarship Fund
Ira and Mary Zepp Scholarship Fund
Lavina Ellithorpe Memorial Scholarship Fund
Pascual and Beatrice Songco Memorial Scholarship Fund

With a Little Help From Our Friends

McDaniel College	Coyote Graphics
Maryland State Arts Council	David's Dulcimers
Carroll County Arts Council	Dutch Corner Restaurant
Carroll County Times	Eastman Strings
Baltimore Folk Music Society	Fidelity Charitable Gift Fund
Bederson and Company, LLP	Hot August Blues
Black and Decker	The Ira & Mary Zepp Center for Non-
Blacksmith Guild of Central MD	violence and Peace Education
Bluegrasscountry.org	Kiplinger Foundation
The Boston Inn	Michael Strategic Analysis
Brown Memorial Woodbrook Presbyterian Church	Mid Atlantic Arts Foundation
Carroll Community Media Center	Robb & Elizabeth Tyler Foundation, Inc.
Carroll County Farm Museum	T. Rowe Price
Carroll County Agricultural Center	Toll House Studio
Carroll County Chamber of Commerce	Walt Michael & Co.
	Waste Not! Carroll

Carroll County Office of Tourism

Concert Series Business Supporters

Barnes-Bollinger Insurance	Mount Garage Doors
Susan Bollinger, M.D.	Stu's Music Shop, Inc.

Staff

Executive Director: Walt Michael
Office Administrator: Sarah LaCoss
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 and Kier Atherton
Print Design & Layout: Maria Wong
Catalog Production Assistance: Barbara Olsh
Summer Programs Volunteer Coordinator: Laurie Precht
Common Ground Store Manager: Missy Marlin
Festival Crew: Donna Fine and Shari Gallery

Traditions Week 1

□ July 2—7, 2012 □

List of Classes and Events by Category

SPECIAL GATHERINGS

The Search for Common Ground
Interracial Gospel Choir & Orchestra

DISTINCTIVE LECTURE SERIES

Keynote Lecture – Leo Eaton
Arts & the Mind
Passing it On
Women and the Arts From Latin America
Hearts and Minds Film
Treasures from the Folk Archive: The Roots of American Folk Music
Apocalypse Now: How the World Ends (or Doesn't) in the Maya Prophecy and other Religions
Exploring China via Chinese
Native American Storytelling: Stories My Ancestors Told
Self Awareness: Diversity in the Classroom
Learning Arabic
Promoting Peace by Understanding Evil
Samaritans at the Border, Immigrants Among Us
Appalshop Films – Exploring an Appalachian Perspective
Spirituality, Media Ethics and Violence: Destruction and Rebirth
The Poetry of War & Peace
The Dugout Canoe Project

INSTRUMENTAL CLASSES

In Search of the Right Instrument
Stringed Instrument Consultation

Guitar, Oud, Ukulele

Beginning Guitar
Understanding the Fretboard
New Guitar Styles: Combining Elements from Roots Music
Blues, Give Me Your Right Hand
Harmonica II & Guitar – Rack & Box
Jazz Guitar Topics – Versatile & Easy
World Folk Guitar
Blues and the Electric Guitar
Celtic Guitar
Oud – Eastern Improvisations for Western Musicians
Beginning Ukulele
Hawaiian Ukulele 1-2-3

Fiddle, Cello & Bowed Instruments

Beginning Fiddle
Irish Fiddle I
Irish Fiddle II
Traditional Cello, Bowed Dulcimer and Other Bowed Instruments Workshop

Bass

Bass Basics

Banjo

Beginning Banjo
Old-time Banjo Symposium

Mandolin

Beginning Mandolin
Introduction to Blues Mandolin
Jazz Mandolin – Blue Mando à la Monk
Celtic Mandolin

Dulcimer

Beginning Hammered Dulcimer
Hammering Skills, Arranging and Backup Techniques (Intermediate)
Repertoire – Hammered Dulcimer

Beginning Mountain Dulcimer Playing
Mountain Dulcimer in Jam Sessions
Hawaiian Mountain Dulcimer

Harp

Introduction to Celtic Harp
Pan-European Tunes: Mostly Celtic
Stress-Free Harp
Scottish Tunes with Funky Basslines
Irish and Scottish Harp (Advanced) □
Left-hand Liberation
Music of the Harpers □
Irish and Scottish Harp (Intermediate) □
Challenging Tunes for Celtic Harp

Harmonica

Blues Harmonica
Harmonica II & Guitar – Rack & Box

Wind & Free Reed Instruments

Recorder – Folk Style
Tin Whistle I
Tin Whistle II □
Uilleann Pipes
Overtone Flute – Fujura and Koncovka
Traditional Irish Flute
Ney
Experience the Didgeidoo
Introduction to the Highland Bagpipe
Introduction to English Concertina
Anglo Concertina □

Piano

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

Band Workshops (Band & Jam)

Hawaiian Music Workshop
Music of “The Band”
Jug Band
Canciones de mi Padre – The Ronstadt Family
Beginning Steel Drum: Steel Drum Band Workshop
Juke Joint Blues
Celtic Session

SINGING, SONGS, SONGWRITING

Rise Up Singing – Breakfast for the Voice
Delivering Traditional Music to Contemporary Audiences: From Page to Stage
The Art of the Funny Song
Mountain Voices: Appalachian Stories and Songs
Songwriting and Singing in Your Genes
Canciones de mi Padre – The Ronstadt Family
What is the True Story? ~ Decoding the Old Folk Songs and Ballads □
Women & the Blues
Original Song Presentation
The Big Song Swap

DANCE & MOVEMENT

Dances and Music of the Middle East
African Dance with Sankofa Dance Theater
Roots & Rhythm with Footworks
Latin Dance
Mexican Folkloric Dance
Breakdancing 101
Folk Dance

PERCUSSION

African Drumming with Sankofa Dance Theater
Bodhran – Irish Frame Drum
Brazilian Percussion Ensemble Workshop

Polyrhythmic Tub Drubbing
Drumpath Rhythms

LISTENING, BROADCASTING, WRITING, TELLING

Native American Storytelling: Stories My Ancestors Told
Blues With a Feeling
Writing of Wrongs – How to Write to Make Things Better
Storytelling – Finding Common Ground through Telling the Stories of Our Lives
Spoken Wordplay
Radio Production & Broadcasting Workshop

HUMAN ARTS

Morning Yoga
Afternoon Yoga
Feldenkrais
Bicycling
Puppets – They're Ba-ack!

YOUTH PROGRAM

World Village

VISUAL ARTS

2-Dimensional Arts

Drawing Basics - Creating 3-Dimensional Form
Watercolor in the Round
Photography – The Open Road
Discover Your Inner Patterns and Rhythms Through Abstract Painting
Painting with Pastels
Photoshop 101 – Telling a Story with Your Digital Imagery
Screen Painting: A Baltimore Folk Art
Collage Journaling
Tinsel Painting

3-Dimensional Arts

The Accurate Art of Life Casting: Face, Hands and Beyond
Introduction to Mosaic
Pottery: American Stoneware of the 1800's
Laminated Wood (Sculpture or Furniture)
Making Pots and Painting with Fire
The Art of Mokume Gane' Patterning
Let's Make Kinetic Sculpture!
Splint Woven Basketry
Puppets – They're Ba-ack!

Fibre and Wearable Arts

Extreme Clothing Makeover
Jewelry Design and Fabrication: Basic Sawing through Advanced Sawing Techniques
Puzzle Bag
Contemporary Hatmaking
Polymer Techniques for Jewelry and More
Adventures in Glass Beadmaking II
Basic Traditional Dinè (Navajo) Weaving

Primitive and Native Skills

Blacksmithing (with Stories Told Around the Stove)
Working with Green Wood
Primitive Skills: Stone, Bone, Wood and Fire
The Dugout Canoe Project

EVENING EVENTS

Art Exhibit & Lectures: 6:45—7:45 PM
Gospel Choir: 6:45 - 7:45 PM
Concerts: 8:00 - 10:00 PM
Dances: 10:00 - 11:30 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 eighteenth 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. 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. Film maker Leo Eaton will engage in dialogue sparked by his Keynote Lecture "Arts and the Mind;" Shura Wallin and Randy Mayer will revisit their vision and work with Samaritans on the Arizona/Mexico border; musician Andrew Finn Magill will reveal his Stories of AIDS Project and its effort to bring Malawi's AIDS epidemic to world attention; songwriter and Marine veteran Josh Hisle will speak of his artistic journey leading to the formation of Common Ground on the Hill's Veterans Scholarship Initiative; Cinda Rierson will share her work with the Bridge of Diamonds providing children and families in Haiti with yoga-based stress relief. Come to this class seeking change, inspiring ourselves and others to walk that path. □ **Period 5 ~ Walt Michael**

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 (6:30–7:45 PM) led by Shelley Ensor & Alice Dorsey with A. J. Bodnar, Liza DiSavino, Steve Bloom, Jon Seligman and Harry Orlove.**

DISTINCTIVE LECTURE SERIES

Keynote Lecture – Leo Eaton



Arts and the Mind

Throughout 2011, Leo Eaton filmed across the US for *Arts & the Mind*, a 2-hour PBS documentary special that investigates the power and importance of the visual and performing arts on the mental and physical health of Americans from childhood into old age. From at-risk children and youth in Los Angeles to veterans using art to treat PTSD to Alzheimer's patients recovering memories through music and dance, the documentary (to be broadcast in September, 2012) explores the essential role of art in human development. Interviews with noted psychologists, neuroscientists, educators and artists put the stories into scientific context. In this keynote address, Eaton will show excerpts from *Arts & the Mind* and discuss the impact of some of these programs on those who need them most at a time when arts programs are being marginalized in schools and nursing homes across the US. As programs like 'Dancing Heart' (for nursing home inmates in Minneapolis), 'OrchKids' (for primary school children in West Baltimore) and 'Get-Lit' (for at-risk youth in Los Angeles) make clear, the arts are not just a luxury but an essential evolutionary part of what makes us human. The lecture/performance is highly recommended to the entire Common Ground community and is open to the public. Alumni Hall □

Monday, July 2nd, 8 p.m.

Arts & the Mind

Drawing on themes discussed in his keynote address, Leo Eaton will use the daily classes to explore more deeply the impact of the visual and performing arts at different stages of life. Using excerpts from the PBS documentary *Arts & the Mind* to illustrate particular points, Eaton will discuss how different target groups across the US have made use of the arts to bring about social, mental and physiological change. Eaton will also encourage class participants to discuss how the arts can be made more relevant in their own communities and throughout contemporary life. □ **Period 1 ~ Leo Eaton**

Passing it On

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. Its insights 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 accompanies most 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 1 ~ Charles Collyer and Pamela Zappardino**

Women and the Arts from Latin America

This course explores the themes of identity, passion and gender in Latin American women artists who make landmark changes through their artistic work with a focus on painting, writing and music in the lives of Frida Kahlo, Celia Cruz,

Rosario Castellanos, Alfonsina Storney, Evita Peron, Sandra Cisneros, Selena and Rigoberta Menchu. In our explorations of meanings of the female body, family, love, and voice, we will view and listen to paintings, poetry, music and film. □
Period 1 ~ Maria Luisa Parra

Hearts and Minds Film

Common Ground on the Hill and the Delaware-based Hearts and Minds Film Initiative once again partner to examine digital 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 in social and political spheres 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 issues and agendas that will define our times? Topics to be considered are: From the Arab Spring to Occupy:



Social Media and the New Revolution, Bring My Brothers Home: War and Peace in America, Bail Me Out: If Corporations are People, What Happens to the Humans? □
Period 2 ~ Dan Collins

Treasures from the Folk Archive: The Roots of American Folk Music

This singing and listening class is a unique and wonderful opportunity to hear vintage recordings from the Library of Congress Archive of Folk Song/Culture, presented by Joe Hickerson, who served as the Archive's Librarian and Head for over

35 years. The class will cover genres and themes; topics will include ballads, historical songs, songs of the African-American and immigrant experiences, occupational and labor songs, and regional traditions such as Appalachia, the Catskills and the Washington, D.C. area. There will be ample opportunities to learn and sing songs from these vintage sources. Don't pass up this chance to learn from America's foremost authority on folk music and song. □ **Period 2 ~ Joe Hickerson**

Apocalypse Now: How the World Ends (or Doesn't) in the Maya Prophecy and other Religions

Harvard Divinity School professor David Carrasco will present five Powerpoint talks (and lead discussion) on the 'end of time' prophecies in world religions. Special attention will be paid to 2012 and the Maya calendar. Examples of apocalyptic thinking in Christian, Buddhist, Native American and contemporary politics will be discussed. □ **Period 2 ~ David Carrasco**

Exploring China via Chinese

China is not only the world's most populous country, the Chinese Diaspora is also one of the largest and most global. Ties between Americans and Chinese are increasing through travel, immigration, commerce and social networking, with the former recognizing the need to develop a deeper understanding of China's people, languages, and cultures. This class will be an exciting week of exploration treating students to the sights, tastes, art and culture of China while gaining an introductory knowledge of basic terms and phrases you can use when visiting this remarkable land (or even your local China town or market). This course is taught by a team of native Chinese instructors. □ **Period 2 ~ Instructors include members from mainland China and Taiwan currently teaching at K-12 schools in the mid-Atlantic and part of McDaniel College's StarTalk graduate program.**

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

See *Listening, Broadcasting, Writing, Telling Classes*, pg. 23. □ **Period 2 ~ Pun Plamondon**

Self Awareness: Diversity in the Classroom

Giving people, young people, a loving philosophical base for understanding themselves in order to prepare themselves to be on solid emotional ground as adults is the most important thing we can do ~ Colin Powell

The latest research on the function of the brain indicates that only five percent of the brain is available for instruction by



words. Ninety-five percent of all learning occurs through modeling. Our students learn more from *who* we are and *how* we act than from anything we ever *tell* them. It is important that our teachers, especially in situations where class, color and traditions are structurally disproportionate, make every effort to model this behavior. Making a commitment to live on our growing edge instead of letting our fears keep us "safe" is challenging. Making a commitment to self-awareness instead of self-defense, to learning and growth instead of to comfort and avoidance, is to build in ourselves the model of what we are presenting to our students. In order to be self-actualizing teachers who nurture self esteem in our students, we must do the work necessary to stay involved in the process.

□ **Period 2 ~ Larry Brumfield and Andrea Shalal-Esa**

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**



Promoting Peace by Understanding Evil

Many of the forces naturally at work in the social world tend to lead to adverse outcomes when left unchecked, and a frequent contributing factor in such circumstances is the unsuspecting individual's tendency to be lured into behaving "automatically" rather than consciously and deliberately. People who possess an understanding of certain basic social psychological principles, however, are empowered to help prevent negative outcomes because they are positioned to make conscious decisions to act in ways that counter negative social psychological forces. You will emerge from the week with an understanding of how a single person—equipped with the ability to recognize when these undesirable forces are at work—can often step forward to challenge their influence, thus changing situations in order to promote helping, prevent blind conformity and obedience, challenge prejudice, discourage unhealthy group decision-making, or encourage other forms of pro-social behavior. This course will offer a host of examples reinforcing the theme that—even when standing alone—every single one of us has the power to make a difference. □ **Period 3 ~ Steve Nida**

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 4 ~ Shura Wallin & Randy Mayer**

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**

Spirituality, Media Ethics and Violence: Destruction and Rebirth

Social media is directly influencing the events of our world as a tool of empowerment, and also repression. From the "Arab Spring" to the Occupy Movement to simple breaking news, the social media of the internet is a means of communication and influence. Technological developments enable unprecedented responses to events by entire communities of people, changing the way things happen and the way the story is told. Social Media affects the way people think and understand the world. It also impacts the way the arts—especially music—is produced and promoted. This class will look at how assumptions about violence and agency are encompassed in the realm of social media, and what we as artists and thinkers can do to engage with a world in flux. □ **Period 4 ~ Octavio Carrasco**

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. We will focus 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. □ **Period 4 ~ Kathy Mangan**

The Dugout Canoe Project

The romanticized image of the birch-bark canoe is the stereotypical American Indian boat, yet it exists only in the northern regions where the birch tree is native. The dugout canoe provided and still provides transportation for indigenous peoples around the world. This lecture-demonstration will focus on the archeological and cultural aspects of the dugout canoe while instructors continue to construct a 12-foot Sycamore dugout with hand tools that was started last summer. 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. Last summer 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 of last summer's project 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, Joe Baker, and Sakim**

CLASS DESCRIPTIONS

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. □ **Period 1 ~ Bob Zentz**

Stringed Instrument Consultation

Stringed wooden instruments are always challenged structurally by the environments in which they live.

Changing of the seasons, temperature, humidity, and altitude are among the many factors that affect the instrument's playability. Many of us play instruments that could benefit by a luthier's skilled tune-up. Is your instrument set-up correctly? Is there something that can be done to improve the playability your instrument? Maine luthier Nick Apollonio is in residence all week. He may be building an instrument or two during the week or may choose instead to focus on set-ups and repairs. This is a chance for you to learn from a renowned instrument builder who has built for the likes of Noel Paul Stookey and Gordon Bok. Some repairs may be arranged. □ **Period 1 & 2 ~ Nick Apollonio**

Guitar, Oud, Ukulele

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 4 ~ Liza DiSavino**

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

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 awhile 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**

New Guitar Styles: Combining Elements from Roots Music

This class is a fascinating journey in the flatpicking technique as viewed from the broad perspective of Italian guitarist Beppe Gambetta. In this hands-on workshop, Beppe will explain his multifaceted repertoire, using both regular and open tunings, and moving from traditional techniques like the Carter Style to the most intricate crosspicking forms, down-down-up techniques, Celtic and Mediterranean embellishments, controlled strumming, tremolos, and more, exploring the mechanisms of creativity in adapting, arranging, improvising, and composing. □ **Period 2 ~ Beppe Gambetta**

Blues, Give Me Your Right Hand

This course is dedicated to the right-hand and will include a number of styles while focusing primarily on the Delta blues master, Robert Johnson. The class will explore the fundamentals of right-hand technique and introduce a number of different blues styles as examples, especially Robert Johnson. While the music is blues, these techniques will strengthen the playing of nearly all acoustic music. Open to all levels. □ **Period 3 ~ Scott Ainslie**

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 4 ~ Guy Davis**



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**

World Folk Guitar

Ken Bloom is a walking encyclopedia of acoustic guitar styles. If you have been looking to expand your guitar horizons, this class is for you. This class is for intermediate and advanced guitar players (or anyone else who wants to participate). It covers unique right hand techniques, chords, basic theory behind the music and a few characteristic pieces of each genre and an introduction to improvisation. □ **Period 3 ~ Ken Bloom**

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**

Celtic Guitar

Join Comas guitarist Philip Masure in a class that will explore the DADGAD “open” guitar tuning, 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. □ **Period 4 ~ Philip Masure of Comas**

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**

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 1-2-3

This is a ukulele class focusing on Hawaiian music from traditional to contemporary. The class will include vamps and authentic strums and a sampling of popular Hawaiian tunes. □ **Period 4 ~ Ehukai Teves**

Fiddle, Cello and Bowed Instruments

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 1 ~ Ryan Koons**

Irish Fiddle I

There's far more to Irish fiddling than merely learning tunes that originate in Ireland. This class will introduce you to the bowing and left hand techniques that define the genre, while you learn some traditional Irish tunes. You will leave this class with new skills in your fiddling toolbox. □ **Period 2 ~ Andrew Finn Magill**

Irish Fiddle II

This intermediate/advanced class will focus on repertoire and technique. Learn from one of Ireland's great fiddlers. □ **Period 3 ~ Aidan Burek of Comas**

Traditional Cello, Bowed Dulcimer and Other Bowed Instruments Workshop

(All levels welcome) This class is open to anyone who plays a bowed instrument, including cello, bowed dulcimer, fiddle, viola and string bass. The goal of the class will be to play these bowed instruments ensemble! Often overlooked, the cello has long been featured in various types of American roots music. Far easier to transport than the string bass, the cello can often be found "holding down the bottom end" of a string band, while doing double-duty as a beautiful lead melody instrument. The bowed dulcimer is a seldom heard yet venerable traditional instrument. Instrumental wizard Ken Bloom has turned his attention to playing, building and teaching this beautifully voiced and relatively easy to play instrument. The class will explore the ways the bowed instrument family is used in traditional and contemporary Americana music. Fiddle tunes from old-time, contra dance, Scottish and Irish repertoires will be taught, as well as how to create bass lines and melodic accompaniment to songs and tunes, and how to employ rhythmic bowing techniques.

□ **Period 5 ~ Ralph Gordon, Michael G. Ronstadt and Ken Bloom**

Bass

Bass Basics

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 1 ~ Ralph Gordon**

Banjo

Beginning Banjo

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 Symposium



Three banjo instructors will team teach this class for all levels. (Beginners should also take Beginning Banjo.) In the not so distant past, there were almost as many different styles of banjo playing as there were players themselves. The instructors, each 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 tech-

niques 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 2 ~ Bob Lucas, Brad Kolodner, Rob Caswell 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**

Introduction to Blues Mandolin

Many people are unaware that the mandolin was common in early Delta string bands. Mandolinists were present and featured as both accompanists and soloists at the first Delta recording sessions for both Muddy Waters and Howlin' Wolf. This class will explore the rich history of Mando Blues. Students will learn to play a blues scale and voicings for 7th chords, which are essential for playing the blues. We will cover 12 bar and 8 bar blues progressions that can be used to play many tunes by blues giants such as Mississippi John Hurt and Robert Johnson. □ **Period 3 ~ Christopher James**

Jazz Mandolin – Blue Mando à la Monk

For many mandolinists, jazz may be synonymous with certain styles of swing, but Bebop and later forms of jazz should beckon as well and not be ignored. The Blues underlies much of this music, and students in this course will add to their



repertoire tunes such as “Blue Monk,” “Monk’s Dream,” and “Well You Needn’t” by Thelonious Monk; “All Blues” and “Boplicity” by Miles Davis; “Ornithology,” “My Little Suede Shoes,” and “Blues For Alice” by Charlie Parker; “Bluesette” by Toots Thieleman; and “Blue Bossa” by Kenny Dorham. These are among the tunes whose melodies, harmonies, and improvisation we’ll explore from this period. Other artists include Luiz Bonfá, Clifford Brown, Dizzy Gillespie, Sonny Rollins, Bobby Timmons and Jerome Kerns. The course is taught by long-time CGOTH mandolinist Tim Porter, and is primarily for intermediate and beyond players, although beginners may find it worthwhile. □ **Period 4 ~ Tim Porter with Joe Selly**

Celtic Mandolin

Scotsman Tom Smith is a great Celtic mandolinist, playing with power, great phrasing, grace and meticulous ornamentation. In this class you will learn Scottish and Irish jigs and reels on the mandolin, playing with some ornamentation and swing. Don’t miss this chance to learn from a master player. □ **Period 2 ~ Tom Smith**

Dulcimer

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**

Hammering Skills, Arranging and Backup Techniques (Intermediate)

The focus of this two-period morning course is on incorporating a variety of techniques in arranging (e.g. three note chords, flams, bass lines, tremolos, arpeggio fills, etc) and the development of hammering skill and basic backup ideas. These techniques will be applied in a variety of relatively simple pieces of music which will be taught through

demonstration, by ear and using standard musical notation. Full written arrangements of the tunes also will be provided. Use of a recording device is highly recommended. □ **Periods 1 & 2 ~ Ken Kolodner**

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**

Beginning Mountain Dulcimer Playing

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. Southern Appalachian, Celtic and international traditional folk music will be shared to build a firm foundation for you to build upon. The class will progress at a relaxed pace, learning the melodies together. □ **Period 1 ~ Lois Hornbostel**

Mountain Dulcimer in Jam Sessions

This class will provide tips, guidance and experience for *Intermediate players* in learning to play with other instruments, in different keys. The instructors will teach you how to jam with other instruments in Celtic, Old-Time, Cajun and Scandinavian music. Ehukai has developed a new and easy approach to chords on the mountain dulcimer that will be a highlight of this class. □ **Period 3 ~ Lois Hornbostel & Ehukai Teves**

Hawaiian Mountain Dulcimer

See **Band Workshops** on pg. 19. □ **Period 1 ~ Ehukai Teves**

Harp

Introduction to Celtic Harp

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. For total beginners only. Contact the instructor by email at harp@triharpskel.com to arrange for a rental harp, made possible through the Virginia Harp Center. Rental harps will be available for purchase at the end of the class if you want to continue your studies. Max 10 students. □ **Period 1 ~ Jo Morrison**

Pan-European 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! 1 period, Beginners and Intermediate harpers. Max 12 students. □ **Period 1 ~ Cheyenne Brown**

Stress-Free Harp

There are many beautiful melodies which take very little time to learn, and allow learning in a stress-free environment. 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. Singers are welcome and simple suggestions for accompaniment will be taught. Students may also bring music they want to share. Simple left-hand accompaniment will be taught as desired but it is not necessary to play both hands together during the class. For advanced beginners, people who want to learn slowly, or people returning to harp after a long absence. Max. 12 students. □ **Period 2 ~ Jo Morrison**

Scottish Tunes with Funky Basslines

Scottish tunes with a funky modern twist. This class will teach tunes and arrangements that will work for duets for intermediates or solos for advanced. Working separately with right-hand melody and left-hand basslines, the brave can progress to putting the two together. 1 period, Intermediate to advanced harpers. Max. 12 students. □ **Period 2 ~ Cheyenne Brown**

Irish and Scottish Harp (Advanced)

Learn to play a variety of Irish and Scottish tunes at a more advanced level, including jigs, reels and strathspeys. Emphasis will be placed on exploring the different types of ornamentation and melodic variation used in traditional music. Ideas for creating interesting and varied arrangements will also be covered. Teaching will be done by ear, with written music provided at the end of the course. Participants are encouraged to bring a recording device. Max 12 students. □ **Period 3 ~ Gráinne Hambly and William Jackson**

Left-hand Liberation

Develop your own “bag of tricks” for learning the left-hand’s arranging freedom. We will learn a few simple Scottish melodies, and then use these as a basis for experimenting with a variety of left-hand accompaniments, progressing in

difficulty, giving each player an ample field of possibilities whatever their level. Great for those who are looking to start developing their own arranging ideas. 1 period, Beginning to Intermediate harpers. Max 12 students. □ **Period 3 ~ Chyenne Brown**

Music of the Harpers

This class is open to anyone interested in learning more about the ancient harp tradition of Ireland and Scotland, in particular music from the 17th and 18th centuries. The class will focus on the historical background to the music, and some pieces by Turlough O'Carolan and his contemporaries will be taught (by ear, with written music provided as back-up). Participants are encouraged to bring an audio recorder. All instruments welcome. All levels welcome. □ **Period 4 ~ Gráinne Hambly and William Jackson**

Irish and Scottish Harp (Intermediate)

(Intermediate) Learn how to play some traditional Irish and Scottish and melodies, incorporating basic ornamentation. Some approaches to creating interesting and stylistically appropriate arrangements will also be covered. The difference between how dance tunes are notated and how they should be played will also be discussed. Teaching will be done by ear, with written music provided at the end of the course. Participants are encouraged to bring a recording device. Max 12 students. □ **Period 5 ~ Gráinne Hambly and William Jackson**

Challenging Tunes for Celtic Harp

(Advanced) 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 repertoires (tunes will be fairly uncommon) and provide a “bag of tricks” for solving issues and practicing difficult passages within tunes. Max 12 students. □ **Period 5 ~ Jo Morrison**

Harmonica

Blues Harmonica

Learn to play this expressive instrument that can travel with you everywhere you go. The harmonica, its history and the difference between “straight” and “cross” harp will be explored. Most songs will be played in cross harp, blues style. Learn techniques such as chugging, bending notes and chording. We will discuss harmonica styles, minor keys, playing in the high register, and harmonica positions. Bring a working harmonica in the key of “A” for this class. □ **Period 1 ~ Rhonda Rucker**



Harmonica II & Guitar – Rack & Box

See **Guitars** on page 13. □ **Period 4 ~ Guy Davis**

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 3 ~ Jeanne McDougall**

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 ~ Guy George**

Tin Whistle II

Join two wonderful whistle instructors 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, tonguing 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 ~ William Jackson & Isaac Alderson**

Uilleann Pipes

All Ireland Senior Champion Uilleann piper Isaac Alderson will offer tutorials on Uilleann pipe for all those enrolling in this class. □ **Period 1 ~ Isaac Alderson of Comas**

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 fujura 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**

Traditional Irish Flute

The wooden flute is a centerpiece melody instrument of Irish session music. Don’t miss this chance to learn from a truly great flautist who has accompanied the very best of Irish artists, and who has won the All-Ireland Senior Championship 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 style flute. Students should be competent on the basic techniques of flute playing. □ **Period 2 ~ Isaac Alderson of Comas**

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**



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 te-wok@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 finger-board and bellows technique. Basic fingering, phrasing, expression, and playing styles will be discussed. For beginners and advanced beginners only. For English concertinas ONLY. □ **Period 4 ~ Wayne Morrison**

Anglo Concertina

This class is intended for students playing Anglo C/G concertinas, and is open to all levels, from beginners with some basic playing experience upwards. It is not suitable for complete beginners, however, and all participants should have their own instrument and be familiar with the location of the notes etc. Basics of technique and style (e.g. bellows control, phrasing, alternative fingerings) will be covered, as well as ornamentation in the context of Irish traditional dance tunes. Participants are encouraged to bring an audio recorder. Written music will also be provided. Max 10 students. □ **Period 1 ~ Gráinne Hambly**

Piano

Piano I – Blues, Rock & Folk

(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. Louie 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. Louie teaches you elementary theory needed to understand chord progressions rhythm grooves and bluesy licks to play Rock 'n' Roll. Learn how to sing along or accompany a singer while playing some "Band" songs and blues favorites. □ **Period 3 ~ 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 1 ~ Professor Louie**



BAND WORKSHOPS (BAND & JAM)

Hawaiian Music Workshop

This class is for "advanced beginner & up" players of guitar, ukulele, mountain dulcimer - and maybe players of some other instruments who want to learn the basics of Hawaiian music. First, Ehukai will demonstrate traditional and contemporary Hawaiian songs (some in English, some in Hawaiian) and will give the music's history and influences from Portugal and Spain, among others. Once you have it "in your ears" a bit, Ehukai will show you how the music works on your instrument. This will include some slack key guitar technique for beyond-beginner guitarists, strumming techniques for ukulele, and playing melodies slack-key style on the mountain dulcimer. To further get the "feel" of the music, Ehukai may even teach you some basic hula steps! □ **Period 1 ~ Ehukai Teves**

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 2 ~ Professor Louie, Harry Orlove**

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 ~ Sulé Greg Wilson and Slim Harrison**

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 you're instruments and voices as we celebrate family tradition. □ **Period 4 ~ The Ronstadt Generations Project**

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, Professor Louie, Tim Porter, Joe Selly and others**

Celtic Session

This late afternoon gathering 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 ~ Comas, Tom Smith, Andrew Finn Magill, Beppe Gambetta and Nick Apollonio**

SINGING, SONGS , SONGWRITING

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**

Delivering Traditional Music to Contemporary Audiences: From Page to Stage

Untapped and moving traditional music is readily available through many sources including Internet data bases, magazines, books and field recordings. The task of the musician is to make this powerful and largely unknown music accessible and understandable for contemporary audiences. Join 3 Sheets to explore how to move traditional music from page to stage. This course is participatory. Bring old tunes and songs you wooed like to present to contemporary audiences. 3 Sheets will demonstrate the techniques with source material from various collections including those by E. O. Bunting, Grieg -Duncan, Margaret Fay Shaw, the Lomaxes and others. Did Turlough O'Carolan really compose Si Bheag Si Mohr? Is Crooked Jack a modern song or just a traditional tune in contemporary clothes? What about Auld Lang Syne? The answers will release the composer in you! All instruments, voices, and styles welcome. □ **Period 2 ~ 3 Sheets: Owen Hooks, Thom Nolan, Bill Troxler**



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**

Mountain Voices: Appalachian Stories and Songs

In this class, the instructors will share stories and songs from their southern Appalachian roots, from Jack tales and ghost stories to coal mining songs and gospel sing-alongs. If you have an Appalachian song to share, please bring it to sing. In addition, Rhonda and Eileen will help students work on a traditional Appalachian folktale during the week, developing it until it is polished and ready to tell. You can either choose to do this as a group, which can be lots of fun, or tell a story on your own. A recording device might be helpful for this class, but it is not required. □ **Period 3 ~ Eileen Carson Schatz and Rhonda Rucker**

Songwriting and Singing in Your Genes

This class brings together two generations of three songwriting and singing families. All of these musicians are successfully plying their trade in the musical marketplace, yet each of them brings a very different set of skills, experiences and perspectives to their craft. Join them in writing and singing songs! Bring an instrument, your voice, pencil and paper and some ideas to toss around in this supportive environment. Listeners are welcome! □ **Period 3 ~ Bob & Skye Zentz, Bob & Austin Lucas, Michael J., Michael G. and Petie Ronstadt, and Josh Hisle**

Canciones de mi Padre – The Ronstadt Family

See **Band Workshops**, Page 20. □ **Period 4 ~ The Ronstadt Generations Project**

What is the True Story? ~ Decoding the Old Folk Songs and Ballads

Many of the old folk songs that have warmed our hearts over the years have *unanswered questions* as to *their meanings and origins*. Ever wonder what “Dust My Broom” means, or who were the “suckers so lucky” in the campaign song, which helped elect Abraham Lincoln? Some of the old songs from our collective past have rallied our nation through many wars from Civil to World. Even some of the old vaudeville songs were commentaries on the world around them, in essence, the “Facebook” or “Twitter” of their day. In this repertoire class we’ll explore the meanings of the songs and the real people behind them and perhaps discover why they have endured the test of time. Instruments and unobtrusive recording devices welcome. Be prepared to enjoy this class and do a bunch of singing! □ **Period 4 ~ Sparky Rucker, Jeanne McDougal, Bob Zentz**

Women & 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. We will learn blues vocal technique; write blues songs and much more. This is going to be a

fun-filled educational experience, so be prepared to loosen up, clap your hands and sway to the rhythms and sing the blues from the depths of your soul. □ **Period 4 ~ Lea Gilmore with Scott Ainslie**

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 4 ~ Professor Louie**

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 ~ Joe Hickerson, Bob Zentz, Skye Zentz, Sparky and Rhonda Rucker, Bob Lucas, Austin Lucas, Josh Hisle, Ronstadt Generations, and others**

DANCE & MOVEMENT

Dances and Music of the Middle East

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, Jon Seligman, Steve Bloom, Tom Chess**

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, 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 Cristina 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 José**

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 was 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**

Breakdancing 101

Join Gabriel Vanaver as he leads a course in Breakdancing basics and fundamentals. In this class we will use these basics to freestyle, and explore your physical limits. We will also take a look at the evolution of the b-boy/b-girl and their importance in the hip-hop culture. Please bring sneakers or dance shoes. □ **Period 5 ~ Gabriel Vanaver**

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, David Lindsey, Joe**



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 ~ Jumoike Ajanku**

Bodhran – Irish Frame Drum

The bodhran is much more than the rhythm-keeper of Celtic music sessions; when played with care it is capable of great expressive power. Learn from a renowned instructor and touring veteran. 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. Depending on each student's level, advanced techniques may also be covered, including unusual tunes and rhythms and accompanying vocalists. Students should bring their own drums. □ **Period 2 ~ Jackie Moran of Comas**

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**



Polyrhythmic Tub Drubbing

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**

Drumpath Rhythms

Join master drummer Sulé Greg Wilson in a rewarding late afternoon drumming class that will teach you a variety of traditional rhythms. Students will be using buckets, shekeres, stick and/or hand drums. See

www.youtube.com/watch?v=mYOH4ke__V8 □ **Period 5 ~ Sulé Greg Wilson**

LISTENING, BROADCASTING, WRITING, TELLING

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**

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 3 ~ Phil Gallery**

Storytelling – Finding Common Ground through Telling the Stories of Our Lives

Storyteller and musician Sulé Greg Wilson leads this workshop on finding, crafting and telling personal stories. Our common human heritage provides us archetypal ways of operating in the world. Each day we will explore a different archetype (fool, lover, seeker, and hero) to discover how they inform our stories. □ **Period 4 ~ Sulé Greg Wilson**

Spoken Wordplay

Join Lee Francis IV and Gabriel Vanaver as they lead 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 and Gabriel Vanaver**



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 & Kier 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 ~ A.J. Blye**

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! □ **Dance Sudio, Period 5 ~ Cinda Rierson**

Feldenkrais

Known as "Awareness Through Movement," Feldendrais 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**

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! Students who enroll in this class will connect with the instructor via email to suggest topics to be addressed in this class. □ **Period 5 ~ Andy Bauer**


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 con-

tests, 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. Limit 15 students (must be 16 or older). □ **Periods 1 & 2 ~ Katherine LaPietra**

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

Drawing Basics - Creating 3-Dimensional Form

Learn basic foundation skills and techniques practiced by the Classical Beaux-Arts academies. Each day will be a demonstration on different drawing techniques using charcoal, pastel, conté and pencil. Learn to simplify complex shapes through simplification and selection. Use light and dark values to create a dynamic and solid composition. We will begin with a few rigorous exercises that will help to facilitate seeing "the big picture" concentrating on gesture first, then value, locking in the large two dimensional positive and negative shapes with respect to the picture plane. The goal will be to create a convincing three-dimensional drawing. A power point presentation will be given entitled "Drawings from the Past and Present". All levels, limit 16 students, ages 16 or older. □ **Periods 1 & 2 ~ Jeanne Songco Martin**

Watercolor in the Round

In this course, participants will utilize the watercolor medium to create mandalas. "Mandala" is the Sanskrit word for "circle". Joseph Campbell, in *The Power of Myth*, said that when composing a mandala "...you are trying to coordinate your personal order with the cosmic order." From the sand paintings of Navaho Indian healing ceremonies to Jungian psychology to the potter's "centering" on the wheel, the circular icon has served to define the power of the "unconscious self" in individuals and cultural communities for time immeasurable. During the week, we will apply techniques of the transparent watercolor medium to the building of individual mandala expressions. Beginning to advanced painters are welcome in this workshop, but it will be geared primarily for those who are more inexperienced in using watercolor techniques and processes. It will be helpful for participants to have had some drawing experience, but it is not required. See Common Ground on the Hill website for online course listing with a complete materials list. All levels, limit 20 students, ages 16 and older, materials fee \$12.00 (for students who cannot provide their own supplies). □ **Periods 1 & 2 ~ Ellen Elmes**

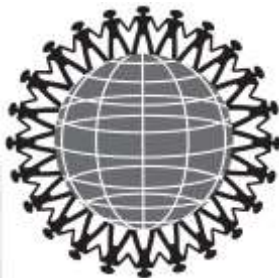
Photography—The Open Road

There's a goldmine of photo opportunities in the small town/rural landscape surrounding the home of Common Ground on the Hill in Carroll County, Maryland. Photo instructor Phil Grout knows this place well. 2012 marks Phil's 42nd anniversary traveling these backroads with his camera, photographing slices of life. Phil has always been drawn to the open road in search of the images which tie us together as human beings whether it be in the back alleys of Saigon during the Vietnam War, the jungles of Nicaragua while working on a documentary book or graphically capturing the lives of cocoa farmers in Ghana, West Africa. It's hard to tell what Phil and his students will find on the Open Road, but it's certain

☞ to be memorable.

While hunting unique images of the region, students will gain a better understanding of the basics of photography including exposure, composition and graphic impact. By the end of this five-day session, students will have learned some new tools to sharpen their vision to better see what they're looking at. 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. Students familiar with Photoshop may process their images in the computer lab; however, Photoshop students have first priority in using the computers. Photography students will be expected to get their images printed at any of several nearby locations and share their work with fellow students. For a YouTube video of 2011 students and their work, key in "Groutster Open Road 2011" in the search window. All levels, limit 10 students, ages 16 and older. ☐ **Periods 1 & 2 ~ Phil Grout**

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 \$45.00. ☐ **Periods 3 & 4 ~ John Sosnowsky**

Painting with Pastels

Learn to take traditional pastel techniques and make them your own. This class will introduce soft pastels on handmade cotton rag paper, using kneaded erasers in a reductive process to establish a tonal painting. In addition, students will learn tips and tricks to add color and details into works inspired by nature. Working inside or outside, using photographs or real objects, this method is designed for new or experienced artists. Come expand your style. See Common Ground on the Hill website for online course listing with a complete materials list and materials fee. All levels, limit 16 students, ages 16 and older. *Rives Paper available from instructor at \$4.00 per sheet. ☐ **Periods 3 & 4 ~ Linda Harrison-Parsons**

Photoshop 101 - Telling a Story with Your Digital Imagery

With the advent of digital photography, more people than ever before have an opportunity to explore their personal creativity by improving/transforming the imagery they have taken within the digital darkroom. This class will explore some of the powerful tools available in Photoshop and how best to use them. 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. After day one, students will be asked to supply their own imagery, a cluster of photos taken with their own cameras that tell a story and that can be developed into a collage by week's end. This is a class for beginners but covers a great deal of information. Students should bring a digital camera, USB flash drive, several blank CD's, and sufficient cash for printing the final image. don.elmes@sw.edu All levels, limit 10 students, ages 16 and older. ☐ **Periods 3 & 4 ~ Don Elmes**

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 1940's there were over 300,000 of these beauties on front doors and windows throughout many small neighborhoods in the East side of Baltimore City. Its 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! www.belladesignsonline.com All levels, limit 12 students, ages 16 and older, materials fee: \$35.00. ☐ **Periods 3 & 4 ~ John R. Iampieri**



Collage Journaling

Equally pleasurable for both artists and those who "can't draw a straight line," collage 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 (supplied by the instructor along with a good selection of collage, painting, and drawing materials) students will be encouraged to experiment with form, color, and texture to create their own personal images-and-words journal. We will use paints, markers, crayons, oil pastels, colored pencils, decorative papers (both commercially produced and hand-decorated), magazines, personal photocopies, stamps (again, both commercial and handmade), ribbons, and miscellaneous scraps such as candy wrappers, concert tickets, envelopes, letters, and other bits and bobs. 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. The instructor hopes to encourage an understanding of art as a tool for personal transformation, and, perhaps even more importantly, to encourage folks to HAVE FUN with art. One need not have "talent" to create beautiful, meaningful artworks of one's own, and imagery and lettering techniques enhance the ordinary journaling process many fold. All students, regardless of experience level, should come away from the class with a sense of pride and exhilaration in their own abilities. riki@rikischneyer.com www.rikischneyer.com All levels, limit 10 students, ages 12 and older, materials fee \$35.00. □ **Period 5 ~ Riki Schneyer**

Tinsel Painting

Tinsel painting can be traced back to as early as the 1800's. It was a popular craft in England and France. The painting style was brought to America and was very popular during the Victorian Era. Many of the ladies that produced tinsel paintings were wives of sailors. The designs they used were mostly of flowers and birds they would see on items brought home by their husbands. The women would save the foil from packages of tea, and incorporate them into their paintings. The craft of tinsel painting declined in popularity during the latter part of the 19th century. Today tinsel painters are working with new types of paints and transparent stains, using aluminum foil in place of the tea foils, and adding other things to their paintings such as handmade paper and collage materials. Topics for tinsel painting range from the traditional birds and flowers, to animals, landscapes and portraits. This class will concentrate on designing tinsel paintings that are framed, made into jewelry, or added to box lids. cattrackstudio@gmail.com See Common Ground on the Hill website for online course listing with a complete materials list. All levels, limit 10 students, ages 18 and older, materials fee \$20.00. □ **Period 5 ~ Carolyn Seabolt**

3-Dimensional Arts

The Accurate Art of Life Casting: Face, Hands and Beyond

This is the art class you've been waiting for! Life casting is a profound and fascinating process known to be the oldest form of portraiture on the planet and used by artists throughout the ages to understand the human form. Even Michelangelo used life castings as a basis for his creations. Through this process you will be opened up to your ancestral heritage, while being guided into your future history. In this five day intensive course, students will learn to create their own life castings. Numerous finished art works will be made from these molds with materials that can later be used at home in your own kitchen or studio. These are finished durable artworks anyone would be proud to display for generations to come. From these lessons, students will leave fully prepared to cast the hands and features of family and friends and have the skills make fine art pieces for all. To see examples of workshop castings and finished works: www.lifecasting.net. All levels, limit 12 students, ages 16 and older, materials fee \$40.00. □ **Periods 1 & 2 ~ Ann Curtis**

Introduction to Mosaic

Learn basic and Byzantine mosaic techniques in this introductory course while having lots of fun! The class begins with basic design and breaking techniques and applications. Create garden stepping stones, 2-D artworks, coasters, trays, and picture frames! Everyone will complete a stepping stone, a small work, and participate in a larger collaborative mosaic project! Students should bring the following: small notebook, 2B drawing pencil, eraser, apron, sectioned tray, and empty



yogurt container. rebeccaquattrone@gmail.com rebeccaquattrone.com All levels, limit 12 students, ages 16 and older, materials fee \$45. □ **Periods 1 & 2 ~ Rebecca Quattrone**

Pottery: American Stoneware of the 1800's

Utilizing slab and coil forming methods, and a salt/soda firing in a wood fired pottery kiln, students will reproduce the essence of grey and blue early American stoneware. We will look closely at pictures and real life examples of early American stoneware as inspiration for our work. On the final day of the workshop, the class will fire their 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 with without means of transportation. Students of all levels are welcome to participate in class. Bring an open mind, interest in clay, and willingness to participate. The materials fee will cover the clay, chemicals, glazes and wood kiln firing.

nick@woodfiredclay.com All levels, limit 10 students, ages 16 and older, materials fees \$35.00 (other supplies and shipping available at cost) □ **Periods 1 & 2 ~ Nick Corso**

Laminated Wood (Sculpture or Furniture)

This course will consist of creating functional or non-functional works by learning specific wood lamination techniques such as stack lamination, off set lamination, free style lamination, bent wood lamination and others. It will include gluing and clamping techniques as well as finishing. Hard wood, soft wood, plywood and synthetic wood will be explored. Students will be shown many images of completed sculptures and utilitarian examples. Most tools will be provided, such as wood carving gouges, clamps, 4 1/2 angle grinders etc. Students will, however, be encouraged to bring their own tools if they have them or can get them. See Common Ground on the Hill website for online course listing with a complete materials list. All levels, limit 10 students, ages 16 and older. □ **Periods 1 & 2 ~ Jim Paulsen**

Puppets—They're ba-ack!!!

See **Human Arts** on pg. 24. □ **Periods 1 & 2 ~ Katherine LaPietra**

Making Pots and Painting with Fire

This class will consist of wheel throwing and slab construction in the making of pots that will be enhanced by the corrosive effects of fire. Instructor will work with all students from beginner to advanced levels. Expect to work harder, longer, and more intensely than ever because we will make all the pots in three days. The last two days we'll prepare the pots and conduct the wood fire. Wood firing will challenge you to your limits but our cooperative effort will be rewarded at kiln opening with some real beauties. Come enjoy the class and the new friends we will become around the fire! Twenty-five pounds of high fire clay, glazes, and slips will be provided by the instructor. jim@hotmail.com www.blackpotter.com All levels, limit 15 students, ages 16 and older, materials fees \$30.00. □ **Periods 3 & 4 ~ Jim McDowell**

The Art of Mokume Gane' Patterning

Experience the beauty of working with Mokume Gane' a Japanese metalsmithing technique that literally translates into "eye of the wood". Often referred to as Damascus style metalworking, this process manipulates multi-layered billets of different colored metals. The billets are forged, twisted and gauged to produce amazing patterns and textures that resemble wood, smoke, and sedimentary layers. The material can be used in all sorts of metalsmithing applications. Students receive a billet to pattern and to use in their own projects. Forging, soldering and riveting techniques will be explored as well as etching and coloring to expose patterns. After this class students will have the knowledge to produce rings, pendants, cuffs, and other beautiful jewelry items in both precious and non-precious metals. waynewerner@mindspring.com See Common Ground on the Hill website for online course listing with a complete materials list. All levels, limit 12 students, ages 16 and older, materials fee \$35.00 (additional materials available at cost). □ **Periods 3 & 4 ~ Wayne Werner**

Let's Make Kinetic Sculpture!

Learn some basics of mechanical design and construction, in the process of making your own small works, from cardboard, pop sickle sticks, thumbtacks, paper clips, etc. There will also be a review of Kinetic Sculpture, 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 12 students, ages 16 and older, materials fee \$20.00. **Periods 3 & 4 ~ Bradley Litwin**

Splint Woven Basketry

Intermediate workshop (for students with twill experience) will use splint woven construction design incorporating a filled base to complete a lidded picnic basket. Dyed reed will be available for accent in the basket. If time allows, material will be available for an additional small basket that can incorporate twill design. For discussion, students are encouraged to bring questions and/or projects using twill design, splint woven construction and/or shaping. Beginners are also welcome and will make two different, utilitarian baskets: tote basket and gathering basket. Please bring the following: sharp scissors, tape measure, pencils, wooden spring clothes pins (at least 2 dozen), flat headed screwdriver (or weave rite), old towel, bucket/dishpan, spray bottle, optional: small wood plane. jpsmaggie@yahoo.com Please note on registration form whether you are registering as "intermediate" or "beginner." Limited to 12 students, ages 16 and older, materials fee \$56.00 (\$47.00 for beginners) □ **Periods 3 & 4 ~ Joyce Schaum**

Fibre and Wearable Arts



Extreme Clothing Makeover

This class will focus on the "Art of The Makeover:" redesigning, recycling and the use of fabric collage in the creative process. We will use a combination of designer fabrics and your own old favorites to design and recreate new fashion forward garments with additional embellishments. Cutting up, splicing and some fabric dyeing and painting will enhance the new garment design. Each student will walk the runway with finished re-creations. Draping, elementary pattern making, French ruching, faux chenille and fabric collage techniques will be explored. Basic experience with sewing and cutting will be helpful but not necessary. Each student should be able to complete one embellished scarf, a bag and additional garments. See Common Ground on the Hill website for online course listing with a complete materials list. www.mimihaydesigns.com. All levels, limit 12 students, ages 16 and older, materials fee \$25.00. □ **Periods 1 & 2 ~ Mi-mi Hay**

Jewelry Design and Fabrication: Basic Sawing through Advanced Sawing Techniques

The jeweler's saw is a remarkable tool and there are many intricate and beautiful things that can be done with surprising speed using it. Students will be taught the basics from proper blade selection and tensioning, right through to complex piercing (remove metal from the interior of a piece), including piercing done on three dimensional pieces. Simple three dimensional forms will be available from the instructor. Several layout approaches for piercing on three dimensional forms will be explained and demonstrated. Edge finishing and other aspects of finishing the work will be covered. If time permits, students may have a chance to try some basic soldering operations. We will also discuss using paper models as a design method. More advanced students will have the opportunity to try some cold joining of sawn pieces using rivets, tab and slot constructions and bezels. 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 Chisena**

Puzzle Bag



The Puzzle Bag was commonly used in the 19th Century as a way for Native Americans to carry small personal belongings or medicine. The Puzzle Bag is made with a flap that extends over both the front and back of the Puzzle Bag. The Native Americans would loop the straps of the Puzzle Bag over their belt with the back side facing out (decorated with a Medallion). This way, it looks as if it is a typical bag with a flap over the opening to protect the contents, but in fact, the flap would thwart any would be pick pockets because they would not be able to reach into the bag. This class will cover making an authentic Native American Puzzle Bag in various sizes. The student will learn to measure, cut and stitch leather to form the bag and then learn different beading on leather techniques -Lane, Back and Double Needle Couch stitch - to join the layers of leather and/or to decorate the leather. Students should bring scissors or thread snips. All other materials (leather and beads) and supplies (needles, thread, wax, glue) and measuring and cutting tools will be provided by the Instructor. All levels, limit 12 students, ages 12 and older, materials fee \$25.00 (additional materials can be purchased at cost). □ **Periods 1 & 2 ~ Donna Wiggins**

Contemporary Hatmaking

Beautiful couture hats can be yours for the making! In this class you will learn to create cut-and-sew soft style hats using materials such as cotton, linen, silk, upholstery, etc. You may choose to explore the fundamentals of blocking as well. Bring your own fabric or old clothes to remake into a new hat or use as an element of a hat. Learn tricks-of-the-trade, shortcuts and uncommon use of materials like found objects, antique tidbits, cloth pins, wire, etc. We will also make use of a popular contemporary millinery straw yardage - sinamay. You may prefer to make fascinators (ever wondered how in the world they stay on?!), hat decoration pieces and hat pins. Towards the end of the week you may choose to enter your creation into a "Project Runway" style of competition judged by a qualified panel of judges, and win a prize (a hat by Tatiana!!) All levels, limit 16 students, ages 16 and older, materials fee \$40.00. □ **Periods 3 & 4 ~ Tatiana Rakhmanina**

Polymer Techniques for Jewelry and More

Students will learn a variety of techniques for handling this versatile medium, combined with continuing emphasis on principles of design. Both jewelry and functional objects will be created. Techniques for beginners and advanced students include basic conditioning, color mixing, gradient blends, pearlescent and translucent clays, textures, stamps and impressions, millefiore (Venetian glass technique adapted to polymer), mokume gane' (Japanese metal working technique adapted to polymer), surface embellishments, and inclusions. Teachers will learn a variety of projects which they may use in their classes. Returning or advanced students may choose face canes, landscape canes, vessel construction, or other

projects and should email the instructor about their preferences. The instructor will supply tools and supplies, including polymer in primary colors, pearlescent, translucent, and accent colors, jewelry findings and cording, paints, mica and embossing powders, metal leaf and foils, cutting blades, shape cutters, texture plates, work surfaces, deli wrap to contain work in progress and polish clay, sandpaper and buffing materials, a number of extra pasta machines for students to use to sheet their clay, and a convection oven for baking projects. Students may wish to bring a shallow box such as a shirt or sweater gift box in order to contain work in progress. Also, they may bring items to cover with polymer, such as small glass vases or small bottles, smooth wood frames, metal tins, amber colored medicine bottles or water bottles. Students who already work in jewelry may prefer to bring their own pliers and other jewelry tools. lenora@lenorastudio.com See Common Ground on the Hill website for online course listing with a complete materials list. All levels, limit 9 students, ages 16 and older, materials fee \$25.00 (waived for those who provide all their own materials). □ **Periods 3 & 4 ~ Leonora Kandiner**

Adventures in Glass Beadmaking II

This is an expanded course in glass beadmaking for students who want to improve and advance their skills and knowledge. Students should expect to increase their beadmaking repertoire to include a variety of bead shapes, decoration with metals, surface applications and hollow bead forms. Use of shaping tools and a "puffy mandrel" will be included. Studio safety and an overview of materials will be included, as well as lively discussion while we work. Students will come to class equipped with 2-3 MAPP gas canisters (available in the plumbing department at Lowes and Home Depot); Hot Head torches and basic 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 round, barrel, bicone and hollow beads, using heat and gravity to bring the shape into focus. Advanced decoration techniques will be demonstrated. ngelsinger@gmail.com 410.259.0518 All levels but some experience is helpful, limit 8 students, ages 16 and older materials fee \$15.00 (additional supplies available at cost). □ **Period 5 ~ Nolly Gelsinger**

Basic Traditional Dinè (Navajo) Weaving

In this unique class, you will learn the basic skills of Dinè weaving techniques that have been taught for many generations by the Dinè people. These weaving skills teach us many things about our natural surrounding and teach us the necessary life survival skills for our continuing here on our mother earth. You will learn to warp on an upright Dinè loom, learn basic weaving mechanics, designs and finishing techniques, to complete a small 14"(w)X16"(l) weaving. The instructor will share the Dinè creation stories about weaving, the history of the sacred Navajo Churro Sheep, and the evolution of regional weaving designs. A rare wool fiber from sheep raised by the Kady family will be used in this class. Each participant will have his/her own loom to take home for future projects. roykady@dinewoven.com NOTE: Call the Common Ground office for loom specifications, ordering and deadline information. Looms will cost \$60 +S&H. All levels, limit 8 students, ages 16 and older, materials fee \$100.00.

□ **Periods 1, 2, 3, 4 ~ Roy Kady**

Primitive and Native Skills

Blacksmithing (with Stories Told Around the Stove)

Focusing on intermediate level students, 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 fee \$20. □ **Periods 1 & 2 ~ Shelton Browder**



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. See Common Ground on the Hill website for online course listing with a complete materials list. All levels, limit 12 students, ages 16 and older. □ **Periods 1 & 2 ~ Carl Göran Olsson**

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 siliceous 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 what ever 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. All levels, limit 16 students, ages 16 and older, materials fee \$30.00. □ **Periods 3 & 4, F. Kirk Dreier**

The Dugout Canoe Project - Lecture & Demonstration

See **Distinctive Lecture Classes** pg. 12. □ **Periods 1-4: demonstration, Period 5: lecture ~ Ken Koons, Joe Baker, and Sakim**





Traditions Week 2

□ July 9—13, 2012 □

List of Classes and Events by Category

SPECIAL GATHERINGS

The Search for Common Ground
Interracial Gospel Choir & Orchestra

DISTINCTIVE LECTURE SERIES

Keynote Lecture – Joyce J. Scott
Passing it On
Mountaintop Removal: Understanding the Roots
of Injustice and the Path to Justice
Native American Culture and Art
Music & Healing: Body, Mind and Soul
Native American Flute – An Introduction
Contemporary Native American Philosophy &
Religion in the Southeast
Roots – the Quest for Your Past
Fieldwork Talking Across the Lines: Recording
Oral Testimonial and Music ~ Journey Across
the Southeast in Story and Song
The Sacred Circle – Living & Dying: A Study to
Help Those in Transition
The Dugout Canoe Project - Lecture & Demon-
stration

SPOKEN WORD, LITERARY &

DRAMATIC ARTS

Storytelling Finding Common Ground through
Telling the Stories of Our Lives
Truth Be Told: Self-Narrative As Literary Craft of
Personal Truth-telling
Voices From the Margins – Reflections on Place
by Appalachian Women Writers
Wordcraft Circle of Native Writers and Storytellers
Grinders, Glowworms, and Gumbands: Language
Diversity and Prejudice in English
Playback Theatre Workshop
Poetry and Prose of the Black Arts Movement

MUSIC & COMPOSITION

Write Your Own Tunes – Introduction to Music
Composition (Intermediate-Advanced)
Demystifying the Modes

5th ANNUAL DCBU BLUEGRASS & OLD -TIME MUSIC CAMP

INSTRUMENTAL CLASSES

Guitar/Ukulele

Beginning Guitar
Beyond Beginning Guitar
Bluegrass Guitar I
Bluegrass Guitar II
Acoustic Blues Guitar & Song
Fingerstyle Guitar: Arranging and Composing
Celtic Guitar and Bouzouki
Swing Guitar
Blues and the Electric Guitar
Beginning Ukulele

Banjo & Mandolin

Bluegrass Banjo I – Scruggs 101
Bluegrass Banjo II
Old-time Clawhammer Banjo I
Old-time Clawhammer Banjo II
Gourd Banjo Construction
Old-time Banjo Symposium
Tenor Banjo (and Mandolin)
Bluegrass Mandolin I
Bluegrass Mandolin II
Celtic Mandolin

Bass

Bluegrass Bass I
Bluegrass Bass II

Fiddle

Beginning Fiddle/Violin
Bluegrass Fiddle I
Bluegrass Fiddle II
Old-time Fiddle I
Old-time Fiddle II
Old-time Fiddle III
Irish Fiddle
Swedish Fiddle

Autoharp

Autoharp

Dulcimers: Mountain and Hammered

Mountain Dulcimer I
Mountain Dulcimer – Songs of the Old Mountain
World
Beautiful Old Ballads for the Dulcimer
Building and Playing Mountain Dulcimer

Harmonica & Wind Instruments

Blues Harmonica I
Blues Harmonica II
Pan Flute Building
Pan Flute Playing
Traditional Irish Flute
Tin Whistle I
Tin Whistle II
Native American Flute Playing

Piano

Blues Piano Workshop

BAND WORKSHOPS, JAMS & RECORDING

Bluegrass Slow Jam
Bluegrass Jam
Super Slow-Mo Old-time Jam
Old-time Jam
The Berea Archives: Songs, Tunes & Stories
I Can Hear Those Banjos Ringing: The Minstrel
Show and Its Effect on the American Psyche
Beginning Steel Drum: Steel Drum Band Workshop
Juke Joint Blues
Celtic Session
Recording Your Music
So You Wanna Make a CD?

SINGING, SONGS, SONGWRITING

Rise Up Singing
Songwriting - Old Forms, New Words
Songs of the Carter Family
Singing for the Shy
Singing Traditional Songs
Old-Time Song Repertory
Vocal Technique – Good Singing Starts with the
Basics
FOR TEACHERS! The Musical Mind: Strategies for
Improved Learning in the Classroom
Women and the Blues
Gaelic, Irish & Scottish Song
Make a Joyful Noise: Sacred Harp Shape Note
Singing
Ubuntu Community Choir
The Big Song Swap

DANCE & MOVEMENT

Clog-A-Thon
Folk Dance
Scandinavian Music & Dancing

PERCUSSION

Bodhran
Bones
Drum Circle: All Friends Here – Using Drum Circles
to Build Community
Drum For Joy!
Drumpath Rhythms

HUMAN ARTS

Morning Yoga
Late Afternoon Yoga
Acupressure and Self Care

YOUTH PROGRAMS

World Village

VISUAL ARTS

2-Dimensional Arts

Manga (Beginner/Advanced)
Pastels: Exploring a Versatile Medium of Color
Drawing
Nurturing Your Photographic Voice
Painting in the Imperial Method
Digital Collage - Family
Drawing - Anyone Can Draw!
Silk painting

The Art of Making Musical Instruments

Native American Flute Construction
Gourd Banjo 101
Building & Playing Mountain Dulcimer
Pan Flute Building (Quills)

Fibre and Wearable Arts

Chinese Jump Rope Necklace: Beaded Beads
Fingerweaving in the Tradition of the Native
Americans of the Eastern Woodlands and of
the French-Canadians.
Funky Junque Jewelry
Adventures in Glass Beadmaking I
Panamanian Molawork with Bead Stitchery
Weaving

Smithing, Furniture and Ceramics

Blacksmithing: Basic Forging
Native American Culture and Art
Pottery - Tewa Pueblo Traditional Blackware
Early American Vinegar Graining
Joyfully Connecting with Native Clay
Reticulation: Torch and Hammer
Seat Weaving with Shaker Tape

Evening Events

Art Exhibits & Lectures: 4:00—5:30 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 dialogue 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 eighteenth summer in the midst of a world experiencing continuing financial and ecological crises, wars, growing nuclear threats, issues of immigration and the continued threat of terror. 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. Joyce J. Scott will engage in dialogue sparked by her Keynote Lecture "Artists Are Superheroes Who Change the World." Eighteen-year Common Ground on the Hill participant and volunteer Wesley Michael will inform us of her recent volunteer work for the HIV/AIDs program in the Fadhili Community in Kenya. Gaye Agdebalola's songs will give us an understanding of the issues that the GBTL community faces. Kathy Sanchez will inform us of her in-community work with Tewa Women United and her emerging cosmology. 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 change, inspiring yourself and others to walk that path. □ **Period 5 ~ Charles Collyer and Walt Michael, Moderators**

Interracial Gospel Choir & Orchestra

This class is offered during both Weeks I & II. See description on page 9. □ **After dinner (6:30–7:45 PM) led by Shelley Ensor & Alice Dorsey with A. J. Bodnar, Liza DiSavino, Steve Bloom, Jon Seligman and Harry Orlove**



DISTINCTIVE LECTURE SERIES

Keynote Lecture – Joyce J. Scott



Artists Are Superheroes Who Save the World!

Humanity would not exist without the contributions of the Arts/Artists. Scott will discuss and show examples of her visual and performance artwork, while employing humor and music to explain how this existence offers us opportunities for heroism through creativity. The lecture/performance is highly recommended to the entire Common Ground community and is open to the public.

□ **Monday, July 9th, 8 p.m., Alumni Hall**

Passing it On

This class is offered during both Weeks I & II. See description on page 9. □ **Period 1 ~ Charles Collyer and Pamela Zappardino**

Mountaintop Removal: Understanding the Roots of Injustice and the Path to Justice

Coal is at the forefront of debate over climate change. With fatalities such as the Upper Big Branch mine disaster of 2010, coal is also a focus of United States labor issues. The most destructive form of coal mining in this country is mountaintop removal (MTR), which, over the past 10 years, has gained nationwide and worldwide attention for its destruction of Appalachian communities and rare ecosystems. Learn about the root causes of this crisis and the many implications that MTR has for the region, including health costs, community conflict, and economic disparity. Why is this a social justice as well as an environmental issue and how has the resulting community of activists changed the face of these movements? We will utilize group discussions, movement music, and short films. The last day of the course will be dedicated to discussing the personal power and tools that can help bring an end to MTR as well as sharing information about regional groups that are fighting to end MTR and to create a more sustainable and diverse economy in Appalachia. □ **Period 1 ~ Miranda Brown**

Native American Culture and Art

An overview of the unique varieties of Native American cultures and the works of art that were created from ancient times to the twentieth century. The political, social and cultural contexts of their evolution will be discussed. The meaning of place in our lives and its particular importance to understanding Native identity and culture will be examined. The course will primarily focus on the arts of the region now referred to as the Southwestern United States. This class is highly recommended for students taking the Tewa Pottery classes with Kathy and Gil Sanchez. □ **Period 1 ~ Michael Losch**

Music & Healing: Body, Mind and Soul

The power of music to integrate and cure...is quite fundamental. It is the profoundest non-chemical medication.

Oliver Sacks, M.D. *Awakenings*

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**

Native American Flute – An Introduction

Become part of an immensely rich and ageless musical tradition. In this introductory class, you will have the unique opportunity to learn from a traditional master of the Native American 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 are two suggested related courses, Native American Flute Playing (in Harmonica & Wind Instruments) and Native American Flute Construction, (in the Visual Arts.) □ **Period 2 ~ Sakim**



Contemporary Native American Philosophy & Religion in the Southeast

This course creates a foundation for understanding the vibrant Southeastern Native American Cultures of today and their philosophy. It includes an introduction to Native languages, 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**

Roots – the Quest for Your Past

An important part of who we are is knowing who we were: our ancestors. Open to all levels of expertise. Beginners will learn how to research and construct a genealogical database to record their family history. Instruction will be given in the use of the common sources of genealogical information: US Census, birth, death, marriage, deeds, wills, and websites for accessing this information. For those more familiar with their family tree, we will work on your knottiest problems. A significant amount of time will be set aside each day for participants to research records online and obtain advice on specific problems. If the class wishes, special problems with African American genealogy will be discussed. Participants are strongly encouraged to gather together and bring to the workshop basic family records that could be used in constructing a database, i.e. full names, dates, locations of all known direct ancestors – parents, grandparents and others. Participants should also bring a Maryland public library card, if they have one. rsmith@mcdaniel.edu; www.accomacroots.com □ **Periods 3 & 4 ~ Rick Smith**

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 Sacred Circle – Living & Dying: A Study to Help Those in Transition

Since the early 1940's, death has largely been removed from the intimate family setting and relegated to strangers, professionals. Most Americans no longer have the understandings formerly shared among family and friends during death's visit and the dying process, understandings that sustained, uplifted and guided us through all the steps to finality and closure. Most no longer view it as a privilege to comfort the dying. This class will explore emotional and spiritual



issues of the dying process in our present day culture. What is life and soul as viewed by three of the world's great traditions, Western, Eastern and Native American? We will look at the processes and stages of death as well as explore the role of the dying person and the role of the living during life's final transition. We will look at what happens after the death of a loved one: Now what do we do? Can one really move on? What's fair to the living and the dead? Music can play an important role in the dying process, nourishing the survivors while comforting the departing. In addition to an overview of the philosophical, emotional and spiritual issues in the dying process, we will learn about the traditional roles of music in this life confirming process. Elements to be covered include: Music for the soul's travels; Singing as a bridge between worlds; the flute, a special gift of Creator's Breath; Stars, are they the Campfires of the Departed? The needs and experiences of class participants will play an important role in how the class takes shape. This course will help you find your own voice, discover your own abilities and then define your own actions as you help those you are called upon to witness and help in their end of life transition. □ **Period 4 ~ Sakim**

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, Joe Baker, and Sakim**

SPOKEN WORD, LITERARY & DRAMATIC ARTS

Storytelling Finding Common Ground through Telling the Stories of Our Lives

Storyteller and musician Sulé Greg Wilson leads this workshop on finding, crafting and telling personal stories. Our common human heritage provides us archetypal ways of operating in the world. Each day we will explore a different archetype (fool, lover, seeker, and hero) to discover how they inform our stories. □ **Period 2 ~ Sulé Greg Wilson**

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 2 ~ Suzanne Nida**

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**

Wordcraft Circle of Native Writers and Storytellers

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

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



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, Bawmorese (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**

Playback Theatre Workshop

In this experiential course, participants will learn basic approaches to playback theatre, a non-scripted form in which stories and feelings shared by audience members are enacted spontaneously, by a company of actors and musicians. Participants will play with approaches to creative spontaneity and intuition, ensemble dynamics and a sense of cooperative trust. Basic forms will be introduced. There will be opportunities to share stories, and to participate in story enactments. Those who wish to do so may participate in a small playback performance at the end of the week. We welcome all participants: beginners and experienced playback performers, those with experience in improvisational acting or musicianship, and those who wish to use this workshop as an opportunity to develop spontaneity, empathy and self-expression. Playback theatre is often used in community and social service settings as a way of building and acknowledging common experiences and interpersonal connections, and can be a useful tool for professionals in these areas. □ **Period 5 ~ Joel Plotkin & Suzanne Kristensen of the Maryland Playback Ensemble**

Poetry and Prose of the Black Arts Movement

Focusing on the artistic movement that Larry Neal described as the “aesthetic and spiritual sister of the Black Power concept,” we will examine the intersection of activism and art in the work of writers such as Larry Neal, LeRoi Jones, Maulana Karenga, Haki Madhubuti, Nikki Giovanni, Sonia Sanchez, Audre Lorde, Lucille Clifton, and Jayne Cortez. Their writings will provide a foundation for exploring issues central to the 1960s such as the responsibility of the black artist to his/her community, the connection between art and social consciousness, and claims about “authentic” black cultural expression. The final day of the course we will examine the legacy of the Black Arts Movement in terms of its influence on contemporary poets/lyricists such as Common, Mos Def, Talib Kweli, Jill Scott, and Erykah Badu. □ **Period 5 ~ Reanna Ursin**



MUSIC & COMPOSITION

Write Your Own Tunes – Introduction to Music Composition (Intermediate-Advanced)



This course examines five essential composition skills: 1) creation of the motive or riff, 2) development of the motive, 3) chord progressions as a basis for composition, 4) using contour lines to generate melody, and 5) responding to a commission. Each day the class will both analyze existing melodies and write original melodies. This is a participatory course. Be prepared to write each day. Students should conclude the course with both melodic ideas and techniques for completion compositions. If you have unfinished compositions, bring them to class. Basic skills in reading music are essential. Blank music paper or a laptop or iPad with music writing software are helpful. The college bookstore carries blank music paper. □ **Period 2 ~ Bill Troxler**

Demystifying 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 3 ~ Bill Troxler**

6th 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/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 1 ~ Rob Caswell**

All of the following guitar classes require that students have taken or

Bluegrass/Old-time Camp Instructors

Bluegrass:

Randy Barrett – Camp Coordinator, banjo
 Danny Weiss – guitar and vocals
 Sue Cunningham – Bluegrass Fiddle
 Orinn Star – mandolin
 Dede Wyland – singing
 Bob Lucas & Chloe Manor – songwriting, singing
 Marshall Wilborn – Bass

Oldtime:

Dave Bing – fiddle, banjo
 Whitt Meade – fiddle, bano
 Dave Edmundson – fiddle, tenor banjo
 Kate Lissauer – fiddle, banjo
 Howie Bursen – guitar, banjo
 Rob Caswell – guitar, gourd banjo construction
 Chris Westhoff—bass
 Suzanne & Jim – clogging, singing
 Susan Boyer Haley – mountain dulcimer
 Ralph Lee Smith – mountain dulcimer
 Tom Jolin – mountain dulcimer, mountain dulcimer construction
 Slim Harrison – Autoharp, dance leader
 Evie Laden – banjo, dance leader
 Al White, Sam Gleaves – Berea Archives Workshop
 The Stray Birds – old-time dance band & jam leaders
 Mike Atherton – Recording Your Music Workshop

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**

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 ~ Danny Weiss**



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 ~ Danny Weiss**

Acoustic Blues Guitar & Song

Join two blues guitarists from two different generations who share a love of the blues. **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. **Jerron Paxton** will bring his encyclopedic wealth of old songs to this class. The instructors' infectious and energetic love of this music will inspire you. □ **Period 2 ~ Andy Cohen, Jerron "Blind Boy" Paxton**



Fingerstyle Guitar: Arranging and Composing

(Intermediate-Advanced) From Beatles to folk music to Bach, the secrets are very similar and can be identified and learned. Any tune or idea that you ever thought of or heard can be played on solo guitar. It's like solving a puzzle. Knowing what to leave in and what to leave out is the key. We will work on issues of: Melody, Harmony, Orchestration and Technique: The instructor will be available for limited out of class personal instruction with students enrolled in this class and enrolled as full time students. □ **Period 4 ~ Michael Chapdelaine**

Celtic Guitar and Bouzouki

Join guitarist/bouzoukist Eamon O'Leary 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. Eamon will also teach bouzouki in this class that often serves the same role as the guitar in Celtic ensembles. □ **Period 4 ~ Eamon O'Leary of the Nuala Kennedy Trio**

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 4 ~ 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 1 ~ Harry Orlove**

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**

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 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 ~ Randy Barrett**

Old-time Clawhammer Banjo I

(Beginning/Intermediate) 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 ~ Kate Lissauer**

Old-time Clawhammer 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**

Gourd Banjo Construction

Build an old-time minstrel-era gourd banjo. See **The Art of Making Musical Instruments**, pg. 49. □ **Period 3 & 4 ~ Rob Caswell**

Old-time Banjo Symposium

(All levels welcome) Three 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 2 ~ Bob Lucas, Chloe Manor, Rob Caswell, Howie Bursen, Whitt Meade, Evie Laden and Bill Vanaver**



Tenor Banjo (and Mandolin)

The tenor banjo, tuned in the same intervals as the mandolin, was far more prevalent in the popular old-time music of the 19th and early 20th centuries than we often recognize due to the overwhelming popularity of the 5-string banjo. Dave Edmundson, co-founder of one of the great old-time revival bands, the Hotmud Family, is primarily a mandolinist and old-time fiddler. In addition, he has spent the last twenty years bringing the tenor banjo back into the realm of old-time music. This is primarily a repertoire class that will open up a world of old-time music to the student. This class is suitable for tenor banjo and mandolin. □ **Period 2 ~ Dave Edmundson**

Bluegrass 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 ~ Orrin Star**

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 ~ Orrin Star**

Celtic Mandolin

Tom Smith is a great Celtic mandolinist, playing with power, great phrasing, grace and meticulous ornamentation. In this class you will learn Scottish and Irish jigs and reels on the mandolin, playing with some ornamentation and swing. Don't miss this chance to learn from a master player. □ **Period 2 ~ Tom Smith**

Bass

Bluegrass 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. □ **Period 4 ~ Marshall Wilborn**

Bluegrass 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**

Fiddle

Beginning Fiddle/Violin

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 1 ~ Ryan Koons**

Bluegrass Fiddle I

(Beginning) This class will teach the basics of bluegrass fiddle. Students will learn some entry-level tunes and be able to take home a beginning repertoire of bluegrass fiddle tunes. □ **Period 4 ~ Sue Cunningham**

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 ~ Sue Cunningham**

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 ~ Kate Lissauer**

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**

Old-time Fiddle III

This fiddle class will focus on the rhythms and bowing essential to getting that "old-time sound." Tunes will be slowed down for teaching and students will become comfortable with employing the alternate tunings of AEAE and ADAE as well as standard tuning. Bowing charts will be offered on selected tunes. The instructor will address individual student concerns as much as time allows. Students are encouraged to use recording devices. □ **Period 1 ~ Whitt Meade**

Irish Fiddle

(Intermediate) Instructor Dana Lyn's musicality is drawn from a strong classical music background as a pianist and violinist and an equally strong background in traditional Irish fiddle playing. This class will focus on stylings and repertoire, and students will emerge with some elegant Irish tunes. □ **Period 3 ~ Dana Lyn of the Nuala Kennedy Trio**

Swedish Fiddle

(Intermediate – Advanced) This class will focus primarily on the fiddle and dance music of Jamtland. Jamtland is both a historical province and a modern county in the middle of Sweden and on the border of Norway. Much of the fiddle music of Jamtland is related to folk dance from both the Jamtland and Swedish gammeldans traditions, including hambo, snoa and variations of polka, polska, mazurka and schottis. Participants are encouraged also to enroll in the Scandinavian music and dance class. □ **Period 4 ~ Göran Olsson**

Autoharp

Autoharp

(Beginning) This class will cover tuning and playing the autoharp, learning to play songs. Slim 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 ~ Slim Harrison**



Dulcimers: Mountain and Hammered

Mountain Dulcimer I

(Beginning/Novice) The mountain dulcimer is known for its beautiful sound and ease of play. It is a great instrument for those who have always wanted to play a stringed instrument but who may have been wary. This class will begin in the Ionian mode and start with basic strumming across all the strings to enjoy the drone qualities of the instrument. For dulcimer students returning to Common Ground, a new curriculum will be covered this year, building on the foundation established in the past. The joy of singing folk songs and ballads with the mountain dulcimer with some introductory harmonies will be introduced. The beautiful modal qualities of the mountain dulcimer will be shared and a brief history of the mountain dulcimer will be presented. The class will progress at a relaxed pace, learning the melodies together. □ **Period 3 ~ Susan Boyer Haley**



Mountain Dulcimer – Songs of the Old Mountain World

This course will feature songs that were field-collected in the mountain regions of Appalachia, and that reflect old and early frontier life and traditions. All are arranged for the mountain dulcimer and can be easily played by students with knowledge of simple chording. Modal retuning will be taught. All songs are provided with historical information and background, which you can use when performing them in your coffeehouse set! □ **Period 2 ~ Ralph Lee Smith**

Beautiful Old Ballads for the Dulcimer

The first session of this course will be devoted to a lecture on Anglo-American balladry. Leading sources and collections will be explained and described. The remaining sessions will be devoted to teaching, playing and singing a selection of ballads that were field-collected in the mountains of Appalachia, chosen for their special beauty and their great attractiveness for modern players and audiences. The instructor's collection of classic dulcimers will be on display during the class. For dulcimer players, knowledge of basic chording is all that you need to take the course. Listeners and singers are welcome.

□ **Period 4 ~ Ralph Lee Smith**

Building and Playing Mountain Dulcimer

See *The Art of Making Musical Instruments*, pg. 50. □ **Periods 3 & 4 ~ Tom Jolin with Slim Harrison**

Harmonica & Wind Instruments

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 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 ~ Phil Wiggins**

Blues Harmonica II

(Intermediate/Advanced) This class curriculum will depend a lot on the ability level of the participants. Students will learn some more difficult tunes, and lots of hot licks. We will experiment with different ideas for improvising and will work on tone and hand techniques. People in these sessions should bring all the major keys and a portable recorder. Phil will play all the songs and licks and phrases for the recorders on the last day so participants will have a clean recording to take home and work with. □ **Period 1 ~ Phil Wiggins**

Pan Flute Building

Students build a twelve tube bamboo Pan Flute in the key of C. The process of creating your own musical instrument is a wonderfully satisfying experience. Once the class has built their flutes, they begin to play music. Students are encouraged to explore music through improvisation. Everyone comes into this workshop at different skill levels and with differing outcome expectations. This class will explore music and music making beginning at its most basic place, the art of tuning. From there we will explore playing together. Barry believes that “music is an organic process, a human ecology that has continued to grow since the beginning of time. Music, entwined in all religions and societies, is important as a cultural anchor and craft of exploration.” Fee: \$20 □ **Period 5 ~ Barry Sager**

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. Please email instructor to order your flute: sagerbarry33@gmail.com. □ **Period 3 ~ Barry Sager**

Traditional Irish Flute

Nuala Kennedy is a singer and flautist playing traditional music from Scotland, Ireland and the fathomless realms of her own imagination. The wooden flute is a centerpiece melody instrument of Irish session music. Don't miss this chance to learn from a truly great flautist who herself has learned from the very best, including the iconic Cathal McConnell. 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 style flute. Students should be competent on the basic techniques of flute playing. □ **Period 4 ~ Nuala Kennedy**

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**



Tin Whistle II

(Intermediate/Advanced) This class will be taught by Irish musician, Nuala Kennedy, whose repertoire reflects both the great Irish song and tune traditions. Whistles in the key of D are required, and will be sold at the Common Ground on the Hill store. □ **Period 3 ~ Nuala Kennedy**

Native American Flute Playing

Are you ready to take your Native Flute playing to the next level? This intermediate playing class may be just for you. Students will be given instruction on proper breathing, advanced fingering techniques, and tips for playing duets. Opportunity will also be given to practice accompanying other instruments. Students must bring their own flute to class and will have either previously taken Sakim's introductory class or have had some basic instruction. □ **Period 1 ~ Bob Gonder**

Piano

Blues Piano Workshop

Three dynamic blues piano players with a wide variety of traditional influences will lead this class that will provide individual instruction for all levels of students. Be prepared to be inspired and to learn classic songs and techniques. □ **Period 4 ~ Ian Walters, Andy Cohen and Jerron "Blind Boy" Paxton**



BAND WORKSHOPS, JAMS & RECORDING

Bluegrass Slow Jam Classes

These beginning/intermediate jam classes will run as separate classes twice a day. Sign up for either or both classes. Students can enroll in both classes, but are encouraged to broaden their horizons and take advantage of the many classes offered during the week. The 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 3 & 5 ~ DCBU Bluegrass Staff**

Bluegrass Jam Classes

These intermediate/advanced jam classes will run as separate classes twice a day. Sign up for either or both classes. Students can enroll in both classes, but are encouraged to broaden their horizons and take advantage of the many classes offered during the week. 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 3 & 5 ~ DCBU Bluegrass Staff**

Super Slow-Mo Old-time Jam

This slow jam is designed to be completely accessible to beginners, and to 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**

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. Clog-A-Thon will join this session once steps are learned. □ **Period 5 ~ DCBU Old-time Staff**

The Berea Archives: Songs, Tunes & Stories

Common Ground on the Hill is excited to welcome our new friends from Berea College, long known as the heartbeat of Appalachian studies. Al White and Sam Gleaves will convene a class centered around the songs, stories, and tunes from the Berea Archives, highlighting the Berea College Special Collections of music from the Appalachian area. In addition, they will draw upon music from Sam's native Virginia, West Virginia and North Carolina. Bring your instruments as this will be a participation workshop class. □ **Period 3 ~ Al White & Sam Gleaves**



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 ~ Dave Edmundson, Sparky & Rhonda Rucker**

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 ~ Gaye Adegbalola, Phil Wiggins, Mike Baytop, Jeremy Wright, "Blind Boy" Paxton, Ian Walters, Andy Cohen, Harry Orlove**

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 ~ Nuala Kennedy Band, Tom Smith, Christina Stewart and others**

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 and Kier Atherton**



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**

SINGING, SONGS, SONGWRITING

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 ~ Sally Rogers and Howie Bursen**

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**

Songs of the Carter Family

The Carter Family was the first "Super Group" of recorded rural music. Their vocal harmonies represent a bridge between the harmonies used in "Shape Note" singing and modern Bluegrass and country music. This workshop is an in-depth study of the duet harmonies from archived collections of Carter Family recordings. We will work from hand outs with the words, chords, melody, and harmony intervals for each song. In addition we use recorded sound tracks of musical tones in the correct intervals. The goal is for students to be able to sing the songs in the duet harmony parts by the end of the week. □ **Period 1 ~ Suzanne & Jim**

Singing for the Shy

Sally Rogers has been known to convince a stick to sing! Many people who say they can't sing remember the very moment that they learned to "shut up and play the drum." Someone told them their voice was better used for speaking than singing and they never sang again. If you are one of these people and you would like to regain your birthright of song, Sally Rogers will help you find your voice. Be brave! Come sing again! □ **Period 2 ~ Sally Rogers**

Singing Traditional Songs

With the emphasis firmly on singing, we'll be learning songs in Scottish Gaelic and Scots and discussing the stories and customs associated with them. We will work on singing style, ornamentation, pronunciation and dynamics and how these can vary with different types of song, and participants will be encouraged to experiment with the songs we are working on and widen or establish their own singing style. We will cover songs from the Scottish border with England, through the Gaelic Highlands to the far northern isles of Orkney and Shetland. Some songs will be taught by ear and we will touch on the basics of oral composition, and lyric sheets will be provided for other songs. No prior knowledge of Gaelic or Scots is necessary and participants are encouraged to bring audio recording equipment. □ **Period 2 ~ Christina Stewart**

Old-Time Song Repertory

There is a beauty and timelessness to songs recorded during the Golden Era, 1920's to 1940's, and the field recordings of the 1950's and later that continue to resonate with modern lovers of traditional music. Class sessions consist of listening to and learning from archived collections of historic commercial and field recordings as well as live demonstrations. We emphasize the idea of "make the song your own" rather than attempting to imitate the original versions. We have structured the sessions to introduce and explore singers from different geographic regions such as Appalachia, Georgia and the Deep South, the Piedmont of Virginia and North Carolina, and the Ozarks. We hand out lyric and chord sheets as well as a discography for each song and there is list of resources to guide further study. Bring your voice and a chord instrument if you choose, and be ready for some serious fun. □ **Period 2 ~ Suzanne and Jim**



Vocal Technique – Good Singing Starts with the Basics

A clearer understanding of some basic vocal principles can transform your singing experience. We'll get to the heart of good vocal technique – correct breathing, diction and pitch—explore the basics of bluegrass harmony and apply your new skills to some favorite bluegrass songs. □ **Period 3 ~ Dede Wyland**

FOR TEACHERS! The Musical Mind: Strategies for Improved Learning in the Classroom

If you are feeling overwhelmed by the latest education initiatives like Differentiated Instruction, Multiple Intelligences, NCLB, RTI, and oh, so many more, then come immerse yourself in musical strategies that will help you meet these mandates while making learning relevant and fun. From songwriting to soundscapes to listening games, you will go home refreshed and with a new bag of tricks for your classroom. Sally Rogers is a folk musician, songwriter and music educator. She is currently an adjunct faculty member in Lesley University's Creative Arts in Learning program, a K-2 classroom music teacher and a resident artist in Connecticut Schools through the Connecticut Office of the Arts. She is also a veteran performer and recording artist. □ **Period 3 ~ Sally Rogers**

Women and the Blues

Gaye Adegbalola will conduct a variety of sessions on blues by, for, and about women. She will trace the history of blues women from the 1920s to today by sharing video and/or audio clips from Bessie Smith to Billie Holiday, from Rosetta Tharpe to Big Mama Thornton, from Etta Baker to Etta James and many others. She will illuminate how the history of working class black women is documented in blues lyrics. Musically, she highlights the many vocal techniques (wails, syncopation, phrasing, growls, etc.) that are used that give drama and immediacy to the performances of blues women and then, of course, have the participants learn the techniques. Also, she will teach some of the most famous women's blues songs. □ **Period 3, Gaye Adegbalola with Ian Walters and Phil Wiggins**

Gaelic, Irish & Scottish Song

Scotland's Tom Smith and Christina Stewart are joined by Ireland's Nuala Kennedy in learning Scottish and Irish songs from a broad repertoire of Gaelic, traditional and modern songs. Bring your voice and instrument. What a treat to be in the company of three very different and wonderful traditional singers! All are welcome. □ **Period 4 ~ Tom Smith, Christina Stewart and Nuala Kennedy**

Make a Joyful Noise: Sacred Harp Shape Note Singing

Sacred Harp singing is a tradition of sacred choral music that took root in the southern region of the United States and was popularized by singing schools in the late 19th and early 20th centuries. This haunting and exhilarating singing tradition is still used in some churches that do not use instruments in worship. Participants in this course will learn to sing seven shape-note hymns and discover the heritage of this distinct hymn singing tradition. Come prepared to sing and enjoy many old-time favorites as well as some lesser-known old hymns. □ **Period 5 ~ Sakim**

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 quick-

ly 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 5 ~ 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 ~ Susan Boyer Haley, Sally Rogers, Ralph Lee Smith, Bill Troxler, Sparky & Rhonda Rucker, Christina Stewart, Josh Hisle and others**

DANCE & MOVEMENT

Clog-A-Thon

Call it clogging, buck dancing, flat footin' or just dancing! Here is a chance to set your inner rhythm free, express your creativity and dance for the joy of being one with the music. Emphasis will be placed on listening to the music so that the feet are a rhythm instrument just like a drum. These sessions are dedicated to freestyle clogging without the structure required of choreographed dance. Leather soled shoes are best. The sole should be made of a HARD material – NO athletic shoes, flip-flops, sandals, or spike heels. If your shoes will slide on a wood floor they will work for clogging. This is very important for the health of your knees! Also – no taps please. If you can't find shoes, we have found that RENTAL RACK bowling shoes work very well and are reasonably priced. You can order from the web.

Men's shoes <http://www.mgbowling.com/proshop/products/dexter-rental-mens-shoe.htm>
Women's shoes <http://www.mgbowling.com/proshop/products/dexter-rental-womens-shoe.htm>

□ **Period 5 ~ Suzanne & Jim**

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 callers Slim Harrison and Evie Laden 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, Tom Jolin, Evie Laden, and others**

Scandinavian Music & Dancing

This class is for musicians and dancers. In this class you will get to know more about the Scandinavian couple dance tradition. You will learn basic dance steps for Vals, Schottis, Polka, Polska, and Hambo. We will also look at some regional differences and a few more complicated variants. New tunes and old tunes, rhythms, intonations, and styles will be communicated via the use of tunes playable on just about any instrument. All musicians and those wishing to dance are welcome, regardless of instrument. The only requirement is that participants have a good grasp of their instrument or wish to dance. Teaching will be “by ear” and use of a recording device is strongly recommended. □ **Period 3 ~ Göran Olsson, Ken & Ryan Koons**

PERCUSSION

Bodhran

This class will teach beginners on the bodhran how 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 1 ~ Bill Troxler**

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 & Jeremy Wright**

Drum Circle: All Friends Here – Using Drum Circles to Build Community

Whether you want to join a drum circle or start your own, you can build bridges through rhythm. This class will help new and experienced players relax in the drum circle through a series of exercises and games designed to improve listening abilities, technique, improvisation skills, etiquette, and soloing. We will explore basic facilitation tools. Lots of playtime! You'll receive handouts with the exercises and resources, plus information on how to network and start a drum circle. This class may especially resonate with people who are working with students, church members, the elderly, youth-at-risk, challenged individuals, or incarcerated populations. All drums are welcome. Contact lprecht1@verizon.net if you need to borrow a drum. □ **Period 1 ~ Laurie Precht**

Drum For Joy!

"If you can say it, you can play it." These are the famous words of Jaqui's first drum teacher, Babatunde Olatunji, and also the foundation for the Drum For Joy! class. Participants will learn the language of the drum, basic hand drum technique and how to make your drum sing. Jaqui presents the drum songs in a way that make it fun and easy to learn. By building and playing drum compositions in all of their parts including rhythms, breaks, solos and vocals, students experience the magic of music making and the joy of drumming in a group. All levels of experience are welcome. All hand drums are welcome, including djembes, ashikos, bougaraboos, congas, etc. Recording and note taking are welcome and encouraged.

□ **Period 3 ~ Jaqui MacMillan**

Drumpath Rhythms

Join master drummer Sulé Greg Wilson in a rewarding late afternoon drumming class that will teach you a variety of traditional rhythms. Students will be using buckets, shekeres, stick and/or hand drums. See www.youtube.com/watch?v=mYOH4ke__V8

□ **Period 5 ~ Sulé Greg Wilson**

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**

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 will 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 ~**

Kayleigh Stack

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**



YOUTH PROGRAMS

World Village

This class is also offered in Week I. See page 25 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.

2- Dimensional Arts

Manga (Beginner/Advanced)

Manga, or Japanese comics, play a huge part in the world's pop art culture today. Comics are a universal form of storytelling through pictures, but Manga has a distinct art style and pattern of storytelling. In this class, students will learn how to compose, draw, ink, tone and color their own Manga page, while learning of the cultural relevance of Manga in Japanese culture, and the world stage for art. A very interactive and hands on class, beginner and advanced students welcome. If you are seriously thinking of taking this class, please email Kelsey at kaijusensei@gmail.com so that sufficient supplies will be available. See Common Ground on the Hill website for online course listing with a complete materials list. All levels, limit 15 students, ages 14 and older, materials fee \$10 for beginners, \$15 for advanced students to cover screentone supplies. ♦ Periods 1 & 2 ~ Kelsey Wailes



Pastels: Exploring a Versatile Medium of Color Drawing

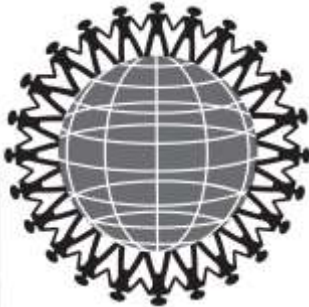
Students will use pastels to create a wide range of subjects in realistic and more abstract style. Students will explore a variety of application and mixing techniques using chalk pastels. The course will place emphasis on developing the use of composition, color, value, form, depth, texture, and movement. Class time will be used to practice 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. 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 1 & 2 ~ Susan Maseth

Nurturing Your Photographic Voice

This class will explore ways to identify and nurture your unique photographic voice or vision. You will explore the possibilities of finding a clearer direction to your photography through the use of walking field trips from the McDaniel campus, class discussion, class photographic exercises, and videos about how master photographers have found their calling. Any style digital camera is welcomed. Class will include reviews of students' work. wcalahan@mcdaniel.edu All levels, limit 15 students, ages 16 and older. ♦ Periods 1 & 2 ~ Walter Calahan

Painting in the Imperial Method

When people think of Chinese Painting, what often comes to mind is the so-called free brush style paintings of the Zen masters and the Literati artists. Instructor Janet Kozachek has taught this method for a number of years at Common Ground on the Hill. However, there is another method, steeped in even more ancient traditions. This is the art of courtly painting, known as the imperial method, or sometimes, gong bi - "the working brush." The imperial style was the provenance of professionally trained artists who created detailed renderings of flora and fauna for the courts of China. This style of Chinese painting is rarely taught outside of China. The instructor learned the method from a resident master while a graduate student at the prestigious Beijing Central Art Academy. In addition to learning how to paint a detailed rendering, students will also learn two calligraphy styles appropriate to this art form: kai and zhuan. A small studio seal



will also be created from stone.



kozachek@bellsouth.net To learn more visit

Digital Collage - Family

Students will create a personal family history collage using their own photographs of family members, ancestors, mementos (such as a baby quilt, an old pipe, Lionel trains, etc.), family quotes or other text selections. Participants are requested to bring at least a dozen or more of their best photographs of individual family members, close-up, candid family photos, group photos, etc., preferably digital files, but prints are also acceptable. Prints, documents and actual small items (pocket watch, earrings, quilt, book, etc.) will be scanned to create digital images of the pictures and mementos. Some of the topics covered will be: how to select and edit photos that tell a story, how to use Photoshop layers and layer masks, how to compose the collage, etc. Each student will need a 1-4 GB portable flash drive on which to store their work. (They cost about \$12 at Staples or Office Depot). (Other subjects for collages are also welcome). Students may contact Denise Warfield: Denisebwarfield@aol.com or 410-371-5583 before the class begins to discuss project ideas. Intermediate level (students will need just very basic experience with Photoshop), limit 12 students, ages 16 and older, materials fee \$15.00.

❖ **Periods 3 & 4 ~ Denise Warfield**

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. 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 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 ~ Ken Batista**

Silk Painting

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. This course 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, you will experiment with the watercolor approach to painting on silk, and learn lots of surprise techniques. cattracksstudio@aol.com See Common Ground on the Hill website for online course listing with a complete materials list. All levels, limit 10 students, ages 18 and older, materials fee \$30.00 (there will be additional silks & dyes available for purchase). ❖ **Periods 3 & 4 ~ Carolyn Seabolt**

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-\$40. ❖ **Periods 1 & 2 ~ Robin Tillery**

Gourd Banjo 101

This workshop will be a celebration of the simple and liberating act of making your own musical instrument – a fretless gourd banjo! Whether it's the design process, the sculptural element, the opportunity to work wood with hand tools, the unique earthy and organic sound of gourd instruments, or the expressive character of a fretless instrument that you're after, you're sure to be rewarded by this project. In an age when store-bought and ready-made is perhaps too often the norm, here is a chance to craft something truly beautiful and unique with your own hands. Whether you're a seasoned banjo player or a banjo newbie, a



woodworking whiz or hopeless with a hammer, come on in and join us. In a weeks time you'll emerge with something you can treasure for years to come. **See the catalog cover for a picture of the banjo you will build in this class!** If you have tools (saw, chisel/mallet, plane(s), file, drill, etc) please bring them! We'll find a way to make the tools go around. Materials fee includes all banjo making supplies and use of some special purpose tools provided by the instructor. All levels, limit 10 students, ages 16 and older, materials fee: \$125.00. ❖ **Periods 3 & 4 ~ Rob Caswell**

Building & Playing Mountain Dulcimer

Participants will construct a straight sided trapezoidal wooden mountain dulcimer made with a lovely African mahogany top/sugar maple back. The mahogany has a rich orange color. Builders will cut, rasp, sand, glue and fret materials that have been slightly worked to allow the project to be completed in one week. The mountain dulcimer will have four strings and use mechanical tuners, which the builders will install. All tools and materials are provided as part of the fee. This course is mainly construction, but loaner dulcimers are available to learn how to play, while students work on their mountain dulcimers. All levels, limit 8 students, ages 16 and older, materials fee \$55.00. ❖ **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. 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

Chinese Jump Rope Necklace: Beaded Beads

Each day will be the construction of a beaded bead using a different beadwork stitch: Peyote stitch, brick stitch, square stitch and right angle weave. (Advanced students can make more beads - even design their own; beginning students overwhelmed by right angle weave can repeat a previous bead. The fifth day will be stringing the beads together in a continuous loop (no catch—unless student wants to purchase and add one) with a triple cord and large spacer beads. www.jbast.com www.jbastbeadwork.blogspot.com All levels, limit 12 students, ages 16 and older, materials fee \$50.00.

❖ **Periods 1 & 2 ~ Joanne Bast**

Fingerweaving in the Tradition of the Native Americans of the Eastern Woodlands and of the French-Canadians

Using only the fingers, without any tools other than a stick or two, and what we would think of as amazingly fine yarns, and sometimes simple white glass beads, these peoples created amazingly complex patterns. Bags, straps, and sashes were everyday items. A truly functional art. In this class the participants will explore some of the history of these useful finger woven items and create their own projects based on traditional weaving of the 18th and early 19th century. For beginning students the pace of the class will be depend on the skills of the participants. Intermediate students can refresh or they can create their own projects and be helped by the instructor as needed. The students will learn of basic color selection and types of wool for traditional finger weaving, while setting up projects and being guided in the weaving of warp-faced and oblique woven design patterns. Students need to bring to class three different colored skeins of 100% wool yarn. Harder yarns are much better than "fluffy" and a worsted weight is good for learning purposes. Preferably 2-ply but 3 or 4-ply is ok. Dark colors such as black, brown, or navy are very difficult to work with, especially for beginners, and should not be used for this class. Yarn can be provided by the instructor if prior arrangements are made well in advance of the class week. condetrading@embarqmail.com All levels, limit 8 students, ages 16 and older, materials fee: \$10 (written materials for new students). ❖ **Periods 1 & 2 ~ Tom Conde**

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. Give your jewelry collection a makeover by marrying old favorites into a super fabulous collage! See your world with fresh eyes and find new life in old junque! 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. 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**

Adventures in Glass Beadmaking I

This is an introductory course for students who are interested in learning this fascinating and ancient beadmaking



technique. The class will provide the student with the basic skills to make glass beads over a torch. A brief history of glass beadmaking, studio safety, and an overview of materials will be included, as well as lively discussion while we work. Students will bring 2-3 MAPP gas canisters (available in the plumbing department at Lowes); Hot Head torches and tools will be provided by the instructor. The 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 \$15.00 (additional supplies available at cost). ❖

Periods 1 & 2 ~ Nolly Gelsinger

Panamanian Molawork with Bead Stitchery

This class entails the layered, quilted technique (reverse appliqué) employed by the Kuna Indians of the San Blas Island off the coast of Panama. While the Kuna are hailed for their multi-layered garments, pillows and wall hangings, they seldom adorned them with beads. Adding beaded surface adornment allows the vibrating colors of the fabric to have a true conversation with design and aesthetic intent. This class includes basic sewing and seed bead embroidery. Students are asked to bring four colors of light weight colored cotton fabric with matching thread, beeswax, mixed colors of size 10 seed beads, a pack of multi-sized needles for fabric and size 10 needles for beads, and small scissors. All levels, limit 10 students, ages 16 and older. ❖ **Periods 3 & 4 ~ Joyce Scott**

Weaving

Students begin on a pre-warped loom so that they can become familiar with the different parts of the loom and how it works. Their first project is a patterned sampler through which they learn to read a pattern draft. Warping experience comes in the middle of the week as students become accustomed to the looms. Students are guided through the process of calculating the material requirements for a scarf project, and then proceed to warp a loom for their own scarf. Materials are provided with the exception the scarf itself. Students should contact the teacher for guidance before they enroll in this class. Note: This is a class for individual weavers and is not a model for classroom teachers to write curriculum. gwen.handler@ssfs.org All levels, limit 8 students, ages 16 and older, materials fee approximately \$25. ❖ **Periods 3 & 4 ~ Gwen Handler**

Smithing, Furniture and Ceramics



Blacksmithing: Basic Forging

Using coal forges and other traditional blacksmithing tools students will learn about safety, tools and the basic forging skills, drawing, tapering, upsetting, twisting, and bending through the completion of various projects: J hooks, S hooks, key chains, fireplace poker, single tine fork, etc. The projects may be tailored to individual interest and ability. The materials fee will be paid to the instructor to cover coal, steel, and consumables and use of the Farm museum's blacksmith school. This class is repeatable with variation in the skills and projects: Safety Glasses, long pants, and closed toed shoes required. kckcreate@yahoo.com All levels (focusing on beginner and intermediate),

limit 8 students, ages 16 and older, materials and school fee \$60.00. ❖ **Periods 1 & 2 ~ Ken Koons**

Native American Culture and Art

See *Distinctive Lecture Series*, pg. 33. □ **Period 1 ~ Michael Losch**

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 life ways 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 1 & 2 ~ Kathy Wan Povi Sanchez**

Early American Vinegar Graining

Vinegar graining is the Early American art form that was popular from the late 1700's to 1860 from New England through the Mid-Atlantic states. Poplar and pine wood was cheap and prevalent at the



time, but neither had a very interesting grain. Both woods took paint well, so vinegar graining was an economical solution to create exotic wood textures. In this class students will learn the mixing formulas for vinegar paint, wood preparation, texturing techniques and use of graining tools as well as proper finishing varnish. All textures will be demonstrated and there will be opportunity to experiment on practice boards. During this class on vinegar graining you will learn mixing formulas for vinegar paint, wood preparation, texturing techniques, and use of various graining tools. By the end of the week each participant will have created a small grained box and a faux marble mirror to take home, as well as the knowledge needed to make large pieces at home. 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 cost of the box and mirror frame kit. info@kristinhelberg.com www.kristinhelberg.com See Common Ground on the Hill website for online course listing with a complete materials list. All levels, limit 12 students, ages 16 and older, materials fee \$27.00. ❖ **Periods 1 & 2 ~ Kristin Helberg**

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, NM. 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. dirtynmcow-boy@yahoo.com All levels, limit 10 students, ages 12 and older, materials fee: \$50.00. ❖ **Periods 3 & 4 ~ Gilbert Sanchez**

Reticulation: Torch and Hammer

Reticulation is known as "painting with a torch." Students will learn this process along with some spontaneous granulation and hot connections. Forming wire by forging and sheet with repoussé techniques will also be demonstrated. Previous experience is helpful but those of questing spirit and indomitable will can also find success and pleasure in their efforts. Bring metals and any tools that you have or prepare to buy supplies at wholesale prices from the instructor. lvanhart@mcdaniel.edu All levels (previous experience is appreciated but not essential), limit 12 students ages 16 and older, materials fee \$10.00 (additional supplies provided at wholesale prices). ❖ **Periods 3 & 4 ~ Linda Van Hart**



Seat Weaving with Shaker Tape

Students in this workshop will first use shaker tape to weave a seat on a 16" L x 13" W x 13" H stool. 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. PLEASE READ: If you do not have a chair/stool for the second project, I can pre-order, but need an 8-week lead time to have it for the class (this will be an additional cost). Please call/email if you need to do this. Also please call/email at least 8 weeks prior, if you would like specific colors for each project. (410-346-6617) jpsmaggie@yahoo.com Students must supply 2-1" pony clamps, sharp scissors, tape measure, felt-tip marker, clothespin, heavy sewing needle, thimble, and needlenose pliers. All levels, limited to 12 students, ages 16 and older, materials fee \$50.00. ❖ **Periods 3 & 4 ~ Joyce Schaum**

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 ♦ JULY 1—7 ♦ SCHEDULE-AT-A-GLANCE —				
1 st Period 9:00—10:15 AM	2 nd Period 10:30—11:45 AM	3 rd Period 1:00—2:15 PM	4 th Period 2:30—3:45 PM	5 th Period 4:00—5:30 PM
<p>7 AM ~ Morning Yoga Arts & the Mind Passing it On Women and the Arts From Latin America The Dugout Canoe Project ~ Demo In Search of the Right Instrument Stringed Instrument Consult (cont'd Pd. 2) Understanding the Fretboard Jazz Guitar Topics ~ Versatile & Easy Beginning Ukulele Beginning Fiddle Bass Basics Beginning Hammered Dulcimer (cont'd Pd. 2) Hammering Skills, Arranging and Backup Techniques (Intermed.) (cont'd Pd. 2) Beginning Mountain Dulcimer Playing Introduction to Celtic Harp Pan-European Tunes: Mostly Celtic Blues Harmonica Uilleann Pipes Overture Flute—Fujura and Koncovka Anglo Concertina Piano II—Blues, Rock & Folk Hawaiian Music Workshop Rise Up Singing—Breakfast for the Voice Dances and Music of the Middle East African Drumming with Sankofa Dance Theater Drawing Basics - Creating 3-D Form Watercolor in the Round Photography—The Open Road The Accurate Art of Life Casting Introduction to Mosaic Pottery: American Stoneware of the 1800's Laminated Wood (Sculpture or Furniture) Puppets—They're Ba-ack! Extreme Clothing Makeover Jewelry Design and Fabrication Puzzle Bag Basic Traditional Diné (Navajo) Weaving Blacksmithing (with Stories) Working with Green Wood <i>Visual Arts Classes Continue into Period 2</i> World Village</p>	<p>Hearts and Minds Film Treasures From the Folk Archive: The Roots of American Folk Music Apocalypse Now: How the World Ends (or Doesn't) in the Maya Prophecy and other Religions Exploring China via Chinese Native American Storytelling: Stories My Ancestors Told Self Awareness: Diversity in the Classroom The Dugout Canoe Project—Demo Stringed Instrument Consultation (cont'd from Pd. 1) New Guitar Styles: Combining Elements from Roots Music Irish Fiddle I Old-time Banjo Symposium Celtic Mandolin Beginning Hammered Dulcimer (cont'd from Pd. 1) Hammering Skills, Arranging and Backup Techniques (Intermed.) (cont'd from Pd. 1) Stress-Free Harp Scottish Tunes with Funky Basslines Tin Whistle I Traditional Irish Flute Music of "The Band" Jug Band Delivering Traditional Music to Contemporary Audiences: From Page to Stage African Dance with Sankofa Dance Theater Roots & Rhythm with Footworks Bodhran—Irish Frame Drum Basic Traditional Diné (Navajo) Weaving <i>Visual Arts Classes Continue from Period 1</i> World Village</p>	<p>Learning Arabic Promoting Peace by Understanding Evil The Dugout Canoe Project—Demo Blues, Give Me Your Right Hand World Folk Guitar Blues and the Electric Guitar Irish Fiddle II Beginning Banjo Beginning Mandolin Introduction to Blues Mandolin Repertoire—Hammered Dulcimer (cont'd Pd. 4) Mountain Dulcimer in Jam Sessions Irish and Scottish Harp (Advanced) Left-hand Liberation Recorder—Folk Style Piano I—Blues, Rock & Folk The Art of the Funny Song Mountain Voices Songwriting and Singing in Your Genes Latin Dance Brazilian Percussion Ensemble Workshop Blues With a Feeling Writing of Wrongs Discover Your Inner Patterns and Rhythms Through Abstract Painting Painting with Pastels Photoshop 101—Telling a Story Screen Painting: A Baltimore Folk Art Making Pots and Painting with Fire The Art of Mokume Gane' Patterning Let's Make Kinetic Sculpture! Splint Woven Basketry Contemporary Hatmaking Polymer Techniques for Jewelry and More Basic Traditional Diné (Navajo) Weaving Primitive Skills <i>Visual Arts Classes Continue into Period 4</i> World Village</p>	<p>Samaritans at the Border, Immigrants Among Us Appalachian Films—Exploring an Appalachian Perspective Spirituality, Media Ethics and Violence: Destruction and Rebirth The Poetry of War & Peace The Dugout Canoe Project—Demo Beginning Guitar Harmonica II & Guitar—Rock & Box Celtic Guitar Hawaiian Ukulele 1, 2, 3 Jazz Mandolin—Blue Mando à la Monk Repertoire—Hammered Dulcimer (cont'd from Pd. 3) Music of the Harpers Tin Whistle II Ney Introduction to English Concertina Canciones de mi Padre—The Ronstadt Family What is the True Story? - Decoding the Old Folk Songs and Ballads Women & the Blues Original Song Presentation Mexican Folkloric Dance Polyrhythmic Tub Drubbing Storytelling—Finding Common Ground through Telling the Stories of Our Lives Spoken Wordplay Feldenkrais Basic Traditional Diné (Navajo) Weaving <i>Visual Arts Classes Continue from Period 3</i> World Village</p>	<p>The Search for Common Ground The Dugout Canoe Project—Lecture Traditional Cello, Bowed Dulcimer and Other Bowed Instruments Workshop Irish and Scottish Harp (Intermediate) Challenging Tunes for Celtic Harp Experience the Didgeridoo Introduction to the Highland Bagpipe Beginning Steel Drum: Steel Drum Band Workshop Juke Joint Blues Celtic Session The Big Song Swap Breakdancing 101 Folk Dance Drumpath Rhythms Radio Production & Broadcasting Workshop Afternoon Yoga Bicycling Collage Journaling Tinsel Painting Adventures in Glass Beadmaking II <u>DINNER 5:45 pm</u> Evening Events 6:30—7:45 PM Art Exhibit & Lectures—Rice Gallery 6:30—7:45 PM Interracial Gospel Choir & Orchestra 8:00 PM Keynote Lecture—Leo Eaton 8—10 PM Concerts—Alumni Hall Theater 10—11:30 PM Dances—Alumni Hall Theater</p>

— TRADITIONS WEEK 2 ♦ JULY 8—14 ♦ SCHEDULE-AT-A-GLANCE —

1 st Period 9:00—10:15 AM	2 nd Period 10:30—11:45 AM	3 rd Period 1:00—2:15 PM	4 th Period 2:30—3:45 PM	5 th Period 4:00—5:30 PM
<p>7 AM ~ Morning Yoga</p> <p>Passing It On</p> <p>Mountaintop Removal</p> <p>Native American Culture and Art</p> <p>The Dugout Canoe Project - Demo</p> <p>Beginning Guitar</p> <p>Blues and the Electric Guitar</p> <p>Beginning Ukulele</p> <p>Old-time Clawhammer Banjo II</p> <p>Bluegrass Mandolin II</p> <p>Beginning Fiddle/Violin</p> <p>Old-time Fiddle I</p> <p>Old-time Fiddle III</p> <p>Blues Harmonica II</p> <p>Tin Whistle I</p> <p>Native American Flute Playing</p> <p>Rise Up Singing</p> <p>Songwriting - Old Forms, New Words</p> <p>Songs of the Carter Family</p> <p>Bodhran</p> <p>Drum Circle: All Friends Here</p> <p>Manga (Beginner/Advanced)</p> <p>Pastels: Exploring a Versatile Medium of Color Drawing</p> <p>Nurturing Your Photographic Voice</p> <p>Native American Flute Construction</p> <p>Chinese Jump Rope Necklace: Beaded Beads</p> <p>Fingerweaving in the Tradition of the Native Americans of the Eastern Woodlands and of the French-Canadians</p> <p>Funky Junque Jewelry</p> <p>Adventures in Glass Beadmaking I</p> <p>Blacksmithing: Basic Forging</p> <p>Pottery - Tewa Pueblo Traditional Black-ware</p> <p>Early American Vinegar Graining</p> <p><i>Visual Arts Classes Continue into Period 2</i></p> <p>World Village</p>	<p>Music & Healing: Body, Mind and Soul</p> <p>Native American Flute – An Introduction</p> <p>The Dugout Canoe Project - Demo</p> <p>Storytelling Finding Common Ground</p> <p>Truth Be Told: Self-Narrative As Literary Craft of Personal Truth-telling</p> <p>Write Your Own Tunes – Introduction to Music Composition (Intermediate-Advanced)</p> <p>Bluegrass Guitar II</p> <p>Acoustic Blues Guitar & Song</p> <p>Bluegrass Banjo II</p> <p>Old-time Banjo Symposium</p> <p>Tenor Banjo (and Mandolin)</p> <p>Celtic Mandolin</p> <p>Bluegrass Bass II</p> <p>Bluegrass Fiddle II</p> <p>Autoharp</p> <p>Mountain Dulcimer – Songs of the Old Mountain World</p> <p>Blues Harmonica I</p> <p>So You Wanna Make a CD?</p> <p>Singing for the Shy</p> <p>Singing Traditional Songs</p> <p>Old-Time Song Repertory</p> <p><i>Visual Arts Classes Continue from Period 1</i></p> <p>World Village</p>	<p>Contemporary Native American Philosophy & Religion in the Southeast</p> <p>Roots – the Quest for Your Past</p> <p>The Dugout Canoe Project - Demo</p> <p>Voices From the Margins</p> <p>Demystifying the Modes</p> <p>Old-time Clawhammer Banjo I</p> <p>Irish Fiddle</p> <p>Mountain Dulcimer I</p> <p>Building and Playing Mountain Dulcimer (cont'd. in Pd. 4)</p> <p>Pan Flute Playing</p> <p>Tin Whistle II</p> <p>Bluegrass Slow Jam</p> <p>Bluegrass Jam</p> <p>The Berea Archives</p> <p>I Can Hear Those Banjos Ringing: The Minstrel Show and Its Effect on the American Psyche</p> <p>Vocal Technique – Good Singing Starts with the Basics</p> <p>FOR TEACHERS! The Musical Mind</p> <p>Women and the Blues</p> <p>Scandinavian Music & Dancing</p> <p>Bones</p> <p>Drum For Joy!</p> <p>Acupressure and Self Care</p> <p>Painting in the Imperial Method</p> <p>Digital Collage - Family</p> <p>Drawing - Anyone Can Draw!</p> <p>Silk painting</p> <p>Gourd Banjo 101</p> <p>Panamanian Molawork with Bead Stitchery</p> <p>Weaving</p> <p>Joyfully Connecting with Native Clay</p> <p>Reticulation: Torch and Hammer</p> <p>Seat Weaving with Shaker Tape</p> <p><i>Visual Arts Classes Continue into Period 4</i></p> <p>World Village</p>	<p>Fieldwork Talking Across the Lines</p> <p>The Sacred Circle – living & Dying</p> <p>The Dugout Canoe Project - Demo</p> <p>Wordcraft Circle of Native Writers and Storytellers</p> <p>Grinders, Glowworms, and Gumbands</p> <p>Beyond Beginning Guitar</p> <p>Bluegrass Guitar I</p> <p>Fingerstyle Guitar: Arranging and Composing</p> <p>Celtic Guitar and Bouzouki</p> <p>Swing Guitar</p> <p>Bluegrass Banjo I – Scruggs 101</p> <p>Bluegrass Mandolin I</p> <p>Bluegrass Bass I</p> <p>Bluegrass Fiddle I</p> <p>Old-time Fiddle II</p> <p>Swedish Fiddle</p> <p>Beautiful Old Ballads for the Dulcimer</p> <p>Building and Playing Mountain Dulcimer (cont'd. from Pd. 3)</p> <p>Traditional Irish Flute</p> <p>Blues Piano Workshop</p> <p>Recording Your Music (cont'd. Pd. 5)</p> <p>Gaelic, Irish & Scottish Song</p> <p><i>Visual Arts Classes Continue from Period 3</i></p> <p>World Village</p>	<p>The Search for Common Ground</p> <p>The Dugout Canoe Project - Lecture</p> <p>Playback Theatre Workshop</p> <p>Poetry and Prose of the Black Arts Movement</p> <p>Pan Flute Building</p> <p>Bluegrass Slow Jam</p> <p>Bluegrass Jam</p> <p>Super Slow-Mo Old-time Jam</p> <p>Old-time Jam</p> <p>Beginning Steel Drum: Steel Drum Band Workshop</p> <p>Juke Joint Blues</p> <p>Celtic Session</p> <p>Recording Your Music (cont'd. from Pd. 4)</p> <p>Make a Joyful Noise: Sacred Harp Shape Note Singing</p> <p>Ubuntu Community Choir</p> <p>The Big Song Swap</p> <p>Clog-A-Thon</p> <p>Folk Dance</p> <p>Drumpath Rhythms</p> <p>Late Afternoon Yoga</p> <p>Pan Flute Building (Quills)</p> <p><u>DINNER 5:45 pm</u></p> <p>Evening Events</p> <p>4:00—5:30 PM (Pd. 5)</p> <p>Art Exhibit & Lectures—Rice Gallery</p> <p>6:30—7:45 PM</p> <p>Interracial Gospel Choir & Orchestra</p> <p>8:00 PM (Monday Only)</p> <p>Keynote Lecture—Joyce Scott</p> <p>8:00—10:00 PM</p> <p>Concerts—Alumni Hall Theater</p> <p>10:00—11:30 PM</p> <p>Dances—Alumni Hall Theater</p>

Instructors, Artists, Staff & Festival Headliners

Patricio Acevedo Born in Santiago de Chile 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.

Gaye Adegbalola As a founding member of Saffire – the Uppity Blues Women, Gaye became a full-time performer. She has toured nationally and internationally, and has won numerous awards including the prestigious Blues Music Award (formerly the W.C. Handy Award – the Grammy of the blues industry). She has fourteen CDs in national distribution, including four on her own label, Hot Toddy Music. Gaye composes, sings and plays acoustic guitar, slide guitar, and harmonica.

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.

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

Isaac Alderson (see *Comas* listing)

Nick Apollonio is a musician and master luthier residing in Maine. Building citterns, bouzoukis and guitars, he specializes in the 12-string guitar, having built fine instruments for master musicians including Noel Paul Stookey and Gordon Bok.

Kier Atherton has been recording folk music for the past ten years. Currently, he is touring internationally with his folk and electronic duo, Pterodactyl Plains.

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.

Joe Baker is an archaeologist, writer and editor. In 1995-1996 Joe led an interdisciplinary 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 1997 and 2000 as part of the PHMC's Archaeology Month program on City Island in Harrisburg. In 2000 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.

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.

Joanne Strehle Bast, achieved several scientific degrees and then rediscovered stitchery with beads as an art form working both flat and sculpturally, and eventually moving into fiber jewelry. Her primary artistic focus is color and color shadings as well as shaping sculptural forms. www.jbast.com

Kenneth Batista teaches in the Studio Arts Department at the University of Pittsburgh and is an Assistant Dean for Humanities in the School of Arts and Sciences. He has exhibited nationally. He produces and hosts An American Sampler — a weekly radio program dedicated to traditional and contemporary folk music and acoustic blues. www.wyep.org

Andy Bauer was among the first groups of cyclists to depart from Reedsport, Oregon, to travel the "BikeCentennial" Trans America Trail to Williamsburg, Virginia. In 1980, he bicycled self-contained with camping gear, through England and Northern Europe for a 3 month journey. During the 80s and 90s, he split riding time between fast pace singles road riding and road tandem riding. Presently, Andy rides road tandem with his wife and road singles with Towson area neighboring cyclists. He holds USA Cycling Domestic Member License and an Official License.

Mike 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.

Dave Bing, from Harmony, West Virginia, 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 in West Virginia. 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.

Ken Bloom is a nationally recognized instrumental musician in the folk world. Pipes, guitar, dulcimer, banjo, the clarinet and zither are all a part of Bloom's musical repertoire.

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.

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

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.

Shelton Browder's career in blacksmithing began in 1985 at an 18th century historic site in Newbern, North Carolina. For nearly twenty years he has been at the Anderson Blacksmith Shop in Colonial Williamsburg. Part of his work there involves the study and recreation of colonial blacksmith techniques from historical pieces. Shel is also a noted storyteller and student of Scottish Gaelic.

Cheyenne Brown is a Scotland-based Celtic harpist who has studied and toured in Europe and North America. Additionally, she teaches harp lessons that specialize in Scottish music.

Miranda Brown, from Winchester, KY, has been exploring mountaintop removal and the life cycle of coal since 2008. Through working with Kentuckians for the Commonwealth and the Sierra Club, and volunteering with Mountain Justice and the Alliance for Appalachia, she has conducted listening projects, water testing, and grassroots organizing in the coalfields and at home. Currently, she works with folklorists Michael and Carrie Kline, producing audio documentaries from their field recordings that tell a people's history of coalfield life.

Larry Brumfield hails from Indiana, but has made his home in Carroll County as an instrumental figure in the community. He is currently the President of the Board of Directors of Common Ground on the Hill, and also a licensed minister. He has had an extensive education, which culminated in a Masters degree from Purdue University in Economics and Engineering.

Aiden Burek (see *Comas* listing)

Britt Burr is a 2011 graduate of McDaniel College, where she studied Theatre Arts and Psychology. She teaches and directs a Drama 101 course for developmentally disabled individuals at the Carroll County Therapeutic Recreational Council and is involved in the Maryland Playback Theatre.

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.

Walter Calahan is an adjunct instructor of photography at McDaniel College and Stevenson University. Trained as a photojournalist at Syracuse University, his camera has taken him to far flung places as well as to the halls of Congress and the White House as a staff photographer for USA Today. Images from his career have appeared in Vanity Fair, Rolling Stone, Sports Illustrated, The New York Times Magazine, etc. www.waltercalahan.com

David Carrasco is a Mexican-American historian of religions working on the topics of religious experience, sacred cities and the Latino diaspora. His most recent book is *The Aztecs: A Very Short Introduction* (Oxford University Press) and he teaches in the Harvard Divinity School and the Department of Anthropology. In 2004 he was awarded the Mexican Order of the Aztec Eagle, the highest honor Mexico gives to a foreign national. In 2011 he was elected into the Academia Mexicana de la Historia for his outstanding contributions to understanding the history of religions in Mexico.

Octavio Carrasco is an educator, activist, musician and spiritual leader. He is engaged in street ministry in San Francisco with the Faithful Fools, a contributor to POOR magazine, a participant in the Occupy Movement, and adjunct Faculty at Starr King School for the Ministry in Berkeley, California.

Rob Caswell is a multi-instrumentalist, songwriter, and teacher currently residing in Thailand. He spent several years as intern and then staff member at CGOTH, soaking up the styles and nuances of various genres of roots music and performed with Walt Michael & Co. in the United States and Europe. Rob's love of the banjo has led him to apply his knowledge of woodworking to the crafting of fretless gourd banjos. Rob's fretless gourd banjo is featured on the cover of this catalog.



Gaye A degbalola

Scott A inslie

Eddie Cervantes grew up in Mexico surrounded by a family full of dancers. The better dancers of the family including his mother and a couple of many female cousins selected Eddie as a dance partner and 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.

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.

Michael Chapdelaine is the only guitarist ever to win First Prize in the world's top competitions in both the classical and fingerstyle genres. His performances include musical styles ranging from blues to Bach to country to rhythm n' blues. He is Professor of Music and head of guitar studies at the University of New Mexico, and has given master classes throughout the world. His teachers included the great Spanish maestro Andres Segovia.

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.

Tina Chisena earned a Masters of Fine Art in Studio Art from Towson University after nearly 25 years of doing jewelry making, enameling, blacksmithing and some sculptural work in metal. She occasionally teaches jewelry and soldering classes for the Art League in Alexandria, Virginia, and has been part of a team of demonstrators at several ABANA Blacksmithing conferences. www.tinachisena.com

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.

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.

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.

Comas, "one of Europe's most sensational Celtic bands, brings together four of the most exciting musicians of their generation" (Irish Post). Comas formed in 2003, and before that, they toured individually in top acts such as The Drovers, Orion, Eileen Ivers and the internationally acclaimed Liz Carroll...to name just a few. "Comas" translates from Irish/ Gaelic as "power" and power is exactly what this band is about. Their driving power is coupled with a fine sensitivity for the inner strands of magic that is inherent in Irish music. Fiddler **Aidan Burke** delves deep into his Irish roots to pluck out a pure sound that transcends time and place and is evenly matched by the awesome talents of **Isaac Alderson** (flutes, pipes), **Philip Masure** (Guitar) and **Jackie Moran** (percussion).

Tom Conde is considered to be one of the master weavers in the country, in demand from collectors, interpretive centers, and museums, including the American Museum of Natural History in New York. He is often on the road attending juried living history events and conferences as well as speaking and doing demonstrations. www.condetrading.com

Charles Edward Cooper Jr. attended Virginia Commonwealth University's Fashion Design and Illustration Department. After graduating, Charles taught high school art as well as fashion design illustration at Baltimore City Community College. Charles specializes in designing hand-painted garments and accessories, colorful acrylic paintings, and character Illustrations.

Nick Corso is a wood firing potter based in Carroll County, Maryland. Nick recreates stoneware pottery like that made by American stoneware potters during the 1800's. Nick's passion for clay is continuously fueled by the challenge of creating functional and artistic work. nick@woodfiredclay.com



Michael Chapdelaine

Comas



Oliver Craven (see *The Stray Birds*)

Sue Cunningham is a four-time, Florida Bluegrass Fiddle Champion. As a performer she has traveled extensively in the United States, and has also toured Australia, Ireland and Europe.

Ann Lyneah Curtis uses medical-grade plastered gauze in "life casting" which allows for a free-breathing, less messy procedure, enabling her to offer this as a viable form of portraiture. She offers custom orders of face and body castings as well as doing workshops and museum and gallery shows. www.life casting.net

C. Randall Daniels (See *Sakim*)

Guy Davis is an award-winning musician, composer, actor, director, and writer but most importantly, Guy Davis is 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 multi-talented woefully inadequate."

Maya de Vitry (see *The Stray Birds*)

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

Alice Chase Dorsey is a pianist, keyboard player and organist who grew up in a musical family on Union Street in Westminster, Maryland. At an early age she took lessons from Agnes Abernathy, the minister's wife at Union Street United Methodist Church and who was a music teacher at Coppin State University. Alice's musical gifts matured quickly and at age 16 she began playing for the church. Throughout her career Alice has played for a number of churches in Baltimore and the Voices of Freedom choir at Social Security in Baltimore. Alice has accompanied her daughters, the Sisters in Harmony, since 1987, anchored by Shelley Ensor.

F. Kirk Dreier is a park naturalist and Director of Baltimore County Department of Recreation and Parks, Marshy Point Nature Center. He has been practicing primitive technology for many years including leadership of the Primitive Technology Weekend at the Oregon Ridge Nature Center. Kirk has learned to manipulate, flint, obsidian, jasper and green stone (a basalt) and create beautiful and functional axes, knives, spears and arrowheads, etc.

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, Feldenkrais has shaped her life; she is a licensed Feldenkrais practitioner, sharing with others the benefit of these exercises.

Leo Eaton Emmy award-winning filmmaker Leo Eaton has produced, directed and written documentary and dramatic television and film in Europe and the U.S. for more than 3 decades and been honored with most of television's top awards. He's produced for PBS, A&E, National Geographic, Discovery, the Outdoor Life Network, BBC-TV and television and many other international television networks. For PBS his work includes *Arts & the Mind* and *Homeland, America's Immigration Debate*, both scheduled for US broadcast in 2012

Dave Edmundson is a founding member of the Hotmud Family, an Ohio old-time band of great influence in the 1970's and 80's. He served for six years with the Dry Branch Fire Squad, a well known bluegrass band with deep Kentucky roots. For the past 20 years he has been living in and around Cincinnati, playing with local bands, the last few years with the OK Ramblers.

Don Elmes started photographing in earnest after moving to a remote Appalachian Mountain community. He has taught at Southwest Virginia Community College and has been a user and instructor of Photoshop for more than 10 years. don.elmes@sw.edu

Ellen Elmes is a watercolor painter and muralist who has lived and worked in the southern Appalachian Mountains for forty years. Ellen's art ranges from paintings inspired by the songs and music of Carter and Ralph Stanley to watercolor expressions of outrage over the destruction caused by mountaintop removal to murals depicting the history and heart of small-town communities. Her mural, *Changing Lives*, which honors the profound influence of Ira and Mary Zepp, is located in McDaniel College's Hoover Library. ellen.elmes@gmail.com

Shelley Ensor is a talented singer who comes from a long line of musical, family talent. She is the vocalist in The Sisters in Harmony who released their CD, *Your Love*, in 2001, and has also appeared in other albums as a guest artist. In addition to being a vocalist, she is also a director for several choirs, including as eighteen-year director of the Common Ground Gospel Choir.

Lee Francis IV holds several leadership positions to include his directorship of the Wordcraft Circle of Native Writers and Storytellers; he is also an instructor at a high school on the Laguna reservation where he teaches and lectures on a broad range of topics: Youth Writing, Drug and Alcohol Prevention, Youth Motivation, Native American Theatre, and Native American Film.

Beppe Gambetta Widely acknowledged as one of Europe's foremost guitarists, Beppe Gambetta is a true master innovator on the acoustic guitar. Both solo and in collaboration with top-flight musicians around the globe, Beppe has a

style that's memorable both for its deeply emotive tone and for its technical brilliance. Beppe approaches his music from a unique stance, as an Italian musician in love with both American roots music as well as the music of his native country. He seamlessly bridges the shores of the two continents, creating a musical fusion where American and Ligurian tradition, emigration songs and folk ballads interact, weaving a deep dialogue beyond rigid classification. www.beppegambetta.com

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.

Nolly Gelsinger, took her first bead-making 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—it is possible to imagine a bead while at the torch, execute the idea, and behold the finished creation as soon as the kiln cools. Color is her primary motivator. www.nollysfolly.com

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.

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. In her hometown of Mentor, Ohio, she has been a music and youth director for a local church and is still involved with the music program there. She and her husband Guy play festivals around the US.

Jonathan Gilmore A gifted vocalist, Jonathan has performed and recorded as a featured soloist with the Coppin State University Concert Choir and has made appearances in *The Wiz*, *Black Faces*, *Fences*, *Motown Revue* and *Purlie*.

Lea Gilmore is recognized as one of today's leading vocalists in gospel and the blues. As a "W.C Handy Keeping the Blues Alive" award winner, she performs throughout the world. She is also a speaker, lecturing on African-American music and history, and rights for all people.

Sam Gleaves, 19, was raised in the hills of southwest Virginia, where he took up all the mountain instruments, including the banjo, guitar, fiddle, autoharp and mountain dulcimer under the direction of local teacher Jim Lloyd. Through his mentor ballad singer Sheila Kay Adams, he found his lonesome tenor voice and fell in love with the mountain love songs, which he carries into his generation with pride. He is pursuing a degree in Folklore at Berea College while performing with Al White's Bluegrass Ensemble and working at the Loyal Jones Appalachian Center.

Bob Gonder is a practicing psychotherapist in the Westminster area. He is a member of the band One Foot Down, and can be seen playing Native American flute and percussion at local coffee houses. He specializes in blending Native, Celtic, classical and jazz music into his compositions.

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.

Phil Grout began working as a photographer in 1966 covering naval operations in Vietnam. He has worked around the world for newspapers, magazines, wire services and book publishers and is the author of four books of photography and prose/poetry. His work has received awards from the Associated Press and other press and arts organizations. www.philgrout.com

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.

Gráinne Hambly and **William Jackson** are two of the foremost harpers of Ireland and Scotland. Combining their extraordinary talents on harp as well as concertina, tinwhistle and bouzouki, **The Masters of the Celtic Harp** have been performing all over the country and dazzling audiences with their artistry. With demanding solo careers that often have them performing on different continents, their *Two Sides of Celtic* show is a special treat.

John Hammond is one of the great blues musicians of our time. Sporting a 50-year career that started in 1962 in the folk clubs of Greenwich Village, John continues to set standards. He was inducted into the Blues Hall of Fame in 2011 and has won a Grammy and five Grammy nominations. John headlines this summer's Common Ground on the Hill Festival on July 7th when he will receive the Robert H. Chambers Award for Excellence in the Traditional Arts, joining luminaries Pete Seeger, Doc Watson, Odetta and others. (*See Robert H. Chambers Award, Page 81.*)

Gwen Handler is chairperson of the prestigious Maryland Sheep and Wool Festival and has taught weaving, photography and ceramics at the Sandy Springs Friends School for 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

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 works with the Wolf Trap institute.

Linda Harrison-Parsons is an Artist in Residence through a Maryland state program for K-12, has developed workshops for adults and alternative school programs, and has worked with special needs students for over 15 years. Linda is an award winning artist, creating pastel paintings inspired by the natural world. www.lindaharrisonparsons.com
lindahp@lindaharrisonparsons.com

Mimi Hay teaches in the fabric arts with emphasis on Shibori - the traditional Japanese process of hand dying and pleating cloth. Mimi'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. www.mimihaydesigns.com

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.

Kristin Helberg has been a teaching artist sponsored by the Maryland State Arts Council for over 20 years while creating over 80 murals in Maryland public schools. She has works in the Clinton Presidential Library, the Smithsonian, and The National Portrait Gallery. She is also a visiting artisan in Colonial Williamsburg. www.kristinhelberg.com

Joe Hickerson's song repertoire includes a vast array of folksongs and allied forms in the English language, many with choruses. He also has a renowned career as a folklorist, ethnomusicologist, archivist and librarian. For 35 years, 1963-1998, he was Librarian and Director of the Archive of Folk Song/Culture at the Library of Congress. In 2005, Joe received Common Ground on the Hill's Award for Excellence in the Traditional Arts.

Josh Hisle, a Marine Corps veteran of the Iraq war is one of the most honest and passionate songwriters today. His work with Neil Young and Crosby, Stills and Nash in the film "Deja Vu" jettisoned him into a life of honest songwriting and solo performance. Hisle's work has been reviewed by critics from Rolling Stone Magazine, Glide Magazine and Variety. He was crowned "Neil Young's latest discovery" in 2008, with a performance at Sundance Film Festival with Young and Graham Nash. 2011 found him on tour opening for Stephen Stills. Josh has worked closely with Common Ground on the Hill to develop this year's Veterans Scholarship Initiative.

Owen Hooks (see 3 Sheets)

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.

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 USA.

Sierra Hull In an age where music is defined by age group, mandolinist and vocalist Sierra Hull is a wonder. Her music career started in her teens and is still going strong, evidenced by her recent appearance at the White House. Her studio bands have featured the biggest names in contemporary bluegrass, alongside members of Sierra's own crack band **Highway 111**. She attended Boston's Berklee College of Music where she was awarded the school's most prestigious award, the Presidential Scholarship, a first for a bluegrass musician. She has emerged as one of the genre's most recognizable vocalists and mandolin players. She already holds an impressive list of awards that she will only continue to add to, and is an icon in the making. Sierra Hull and Highway 111 headline the Common Ground on the Hill Festival on Sunday, July 8th.

John R. Iampieri uses the techniques of the original Baltimore screen-painting masters and creates hand painted screens on windows, doors, entire porches, and as wall art. The screens, which are easily cleaned with a hose and a sponge, will last for years. www.belladesignsonline.com



Eileen Carson Schatz,
Footworks

John Hammond



William Jackson (see *Gráinne Hambly and William Jackson*)

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.

Tom Jolin has performed traditional American music since 1972. Tom and Slim Harrison, The Barnstormers, have played together since the 1980's. Tom is also an instrument builder, specializing in hammered mountain dulcimers and the bowed psaltery. www.thomasjolin.com jolin@pa.net

Roy Kady, a 4th generation master Dinè (Navajo) weaver/fibre artist, is from the Dinè Nation's Circle of Cottonwood Trees—Teec Nos Pos (Arizona). Roy's weavings are an art form acquired by collectors as well as museums. He exhibits at many Indian art markets, including the Santa Fe Indian Market, the Heard Museum Indian Market, and the Gallup Inter-Tribal Indian Market. www.dinewoven.com

Lenora Kandiner has been creating polymer wearable art (necklaces, earrings, pins, and barrettes), dolls and other sculptures, and other functional and decorative items for over twenty years. Lenora is a past president of the Princeton Folk Music Society and she plays flute and fiddle for contra dances and is learning to play nyckelharpa. www.lenorastudio.com

Nuala Kennedy Inventive and eclectic, "Irish folk singer, composer and musician Nuala Kennedy is a brand name in her adopted homeland of Scotland" (*Folkworld*). Currently working on her third release for Nashville's Compass Records, she combines traditional and contemporary material with integrity and originality. From plaintive ancient Gaelic songs, and alternative songwriting, to experimental compositions and progressive dance music with what can only be called truly masterful flute playing. "A delicious mix of influences abound, without ever sacrificing musical identity" ~ *The Irish Times*.

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.

Brad Kolodner has developed an elegant, expressive and dynamic style of playing the clawhammer banjo that is rarely heard on the instrument. In the summer of 2010, he completed his first CD, *Otter Creek*, which became 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.

Ken Kolodner As a major part of the rebirth of the hammered dulcimer in the US, Ken 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 in 2010 completed a book/CD for *Mel Bay* on Appalachian fiddling.

Ken Koons is a photojournalist, luthier, carpenter, potter, blacksmith and builder as well as a professional musician, playing traditional Celtic and Nordic music in the Mid- Atlantic area. www.worldcommunityproductions.org/handcraftedtraditions.html

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.

Janet Kozachek was one of the first Americans to matriculate in the prestigious Beijing Central Art Academy, where she studied landscape painting, calligraphy and seal carving, xie yi brush painting, gong bi painting, and figurative painting. Janet has taught Chinese art for twenty years and has also worked as a translator, writer, and instructor of Chinese. kozachekart.blogspot.com

Suzanne Kristensen (see *Maryland Playback Ensemble*)



Sierra Hull



The Kruger Brothers

The Kruger Brothers, Jens and Uwe, joined by New York bassist Joel Landsberg, personify the spirit of exploration and innovation that forms the core of the American musical tradition. Their original music is crafted around their discerning taste, and the result is unpretentious, cultivated, and delightfully fresh. Since a formal introduction to American audiences in 1997, their remarkable facility with their instruments and unique take on the American Songbook have made the Kruger Brothers a fixture within the world of acoustic music.

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

Evie Ladin is a banjo player, step-dancer, singer, songwriter and square-dance caller with a lifetime of experience in traditional American cultural arts. She travels the world and tours with The Stairwell Sisters and Keith Terry & Cross-pulse. She has been heard from *A Prairie Home Companion* to *Celtic Connections*, the Lincoln Center to *Hardly Strictly Bluegrass*.

Katherine LaPietra comes to Common Ground fresh off (or exhausted from) directing a production of *Avenue Q* — a musical that involves many puppets as characters. She has taught theatre at the university level for over 15 years, directing over 50 shows, and has worked as a designer, technician and performer. She has been working with puppets on and off throughout her career—her high school clowning project involved a body puppet! She currently serves as the Theatre Performance and Theatre Education Outreach Professor, Theatre Director, and head costume designer at Ferris State University in Michigan.

Kate Lissauer, currently living in England, is a highly regarded exponent of American old-time country music. She has been performing and teaching for many years, and brings her knowledge and love of mountain, bluegrass and folk music to life through her passionate instrumental (banjo, fiddle, guitar) and vocal styles. She now performs regularly in the UK with the Buffalo Gals.

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

Michael Losch has received the McDaniel College Distinguished Teaching award. Michael has traveled extensively to study traditional Native American Arts, Islamic and Pre-Islamic Africa and Middle Eastern Arts. He is particularly interested in the relationship between art and literature.

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.

Austin Lucas, singer songwriter, was born into a folk and bluegrass family in the backwoods country of Monroe County, Indiana. After the better part of a decade spent criss-crossing the globe with a series of bands in broken-down vans, he hit a musical glass-ceiling, and found respite for his ringing ears in the delicacy of traditional songcraft. Following his solo debut, *The Common Cold* (2006), Lucas has released three more albums including *A New Home in the Old World* (2011). Lucas has consistently evolved and grown as a musician and songwriter, resting on no laurels.

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.

Dana Lyn, of the **Nuala Kennedy Trio** has performed at New York’s Town and Carnegie Halls as well as at the National Folklife Festival, the Milwaukee Irish Festival, and Celtic Connections. She has released a solo record, entitled *Looking for the Early Opener*, and a fantastically inventive recent duo album with Kyle Sanna. Other recording credits include projects with Grammy-award winning singers Loudon Wainwright and Susan McKeown, NEA Award Recipient Mick Moloney, and the Walkmen.

Jaqui MacMillan found her passion for African drumming in the early 1980's. She has performed and recorded with top names in the business, and now shares her love by teaching classes and facilitating drum circles. Currently, she is writing a book about women drummers, and creating a drum program for children.

Andrew Finn Magill Mentored by the likes of Tommy Peoples, Brian Conway and others, Andrew Finn Magill has performed with everyone from John Doyle to Malawian pop icon Peter Mawanga. With two albums to his credit, he has taught multiple workshops in traditional Irish fiddle in the U.S. and Canada and collaborated with many other artists of different genres.

Kathy Mangan is a poet and an English professor at McDaniel College, where she has taught literature and writing for more than thirty years. A former Chair of the English Department, 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. "Above the Tree Line" earned the prestigious Pushcart Prize and became the title poem of her first full-length

collection, published by Carnegie Mellon University Press in 1995.

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.

Jeanne Songco Martin has taught at Hood College, Montgomery College, Delaplaine Arts Center, Rockville Arts Place, and for Montgomery County Adult Education. She also conducts *plein-air* workshops locally and internationally. www.jeaneansongcomartin.com and themartinfamilyband.com

Maryland Playback Ensemble, including **Joel Plotkin** and **Suzanne Kristensen**, is an interactive theatre company dedicated to the performance of playback theatre, and to building community through dramatic interactions. Members of the ensemble have performed playback theatre nationally and locally, for schools, colleges and professional groups.

Sue Maseth is currently teaching an assortment of first level high school art courses and the AP Studio Program in Frederick County. She earned an MFA-AE from Maryland Institute, College of Art in 1991 and has shown pastels and oil paintings.

Philip Masure (see *Comas*)

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."

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.

Jim McDowell conducts pottery presentations and art residencies on the Black history perspective, most recently at The Mint Museum in Charlotte, N.C., Warren Wilson College in Asheville, and the Chautauqua Institution in New York. His face jugs have been displayed in six museums, countless juried shows and art centers, and have been shown internationally. www.blackpotter.com

Whitt Meade has played fiddle and banjo since the mid 1970's with various groups including the Rhythm Rats, the Dan Gellert Trio and most recently the OK Ramblers. His musical influences have ranged from Round Peak to the Skillet Lickers and other southern string bands, to the more solo sounding styles of Missouri.

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.

Philip Masure (see *Comas* listing)

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.

Jackie Moran (see *Comas* listing)

Jo and Wayne Morrison (Port Righ) specialize in Scottish music with harp, bagpipe, concertina, and voice. In recent years, Jo received a Washington Area Music Award nomination for Best Traditional Folk Instrumentalist, and also earned certification as a Certified Music Practitioner. They tour the US and Europe and have a number of recordings to their credit.

Charlie Muench (see *The Stray Birds*)

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.

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 8th year of making Patrinkets Jewelry, designing and creating one of a kind fine art jewelry pieces that celebrate nature and life. patrinkets@verizon.net www.etsy.com/shop/PatrinketsJewelry www.facebook.com/pages/Patrinkets-Jewelry/55665576199

Steve Nida is Professor of Psychology at The Citadel, in Charleston, South Carolina, where he also serves as Dean of

the Graduate College. He is a well-known social psychologist and enjoys national recognition as an accomplished teacher of psychology. He is known for emphasizing the theme that an understanding of basic social psychological principles empowers an individual to make a positive difference in his or her social world.

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*.

Thom Nolan (see 3 Sheets)

Eamon O'Leary (Nuala Kennedy Trio) After growing up in Dublin, Eamon moved to New York City in 1992, met guitarist John Doyle and fiddle player Patrick Ourceau and has since become a fixture in the city's thriving Irish music scene. Eamon has toured extensively throughout Europe and North America, performing with many of Irish music's great players, including Paddy Keenan, Mick Moloney, Tommy Peoples, and James Keane, and has recorded with singer Susan McKeown and flute player Emer Mayock.

Göran Olsson is a master fiddler, craftsman, and maker of musical instruments from Jämtland, Sweden, and also a dancer. He 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

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.

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 opened 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.

Jesse Palidofsky is a performing songwriter on Azalea City Recordings. For twenty-five years he has utilized music for healing in a number of different settings. He has led numerous workshops on Music and Healing for the National Hospice and Palliative Care Organization, the Maryland Hospice and Palliative Care Network and the Association of Professional Chaplains annual conference.

Maria Luisa Parra is Spanish Senior Preceptor in the Department of Romance Languages at Harvard University and author of *Becoming Bilingual: Why Parents and Teachers Matter*. She is interested in the intersection of poetry, music, dance and paintings.

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.

Joel Plotkin (See Maryland Playback Ensemble)

Jim Paulsen has taught art at all levels and has been a Professor of Art at Towson University since 1969. Jim's art works include jewelry, paintings, drawings, sculpture and installations. He has done commissioned sculpture in England, Scotland, Germany, China and the USA. Following the installation of a 22' sculpture at the Hilton Hotel in Beijing, China, Jim lectured at art schools throughout the Peoples Republic of China. jpaulsen@towson.edu

Jerron "Blind Boy" Paxton is roots musician who plays the banjo, guitar, harmonica, piano and several other instruments in their authentic pre-war American styles. He loves his music and brings to his audiences a vivid recreation of music as it was, and hints to where it is headed.

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



Josh Hisle

Professor Louie



Band, and has also performed in Europe at the Festi Jazz Festival.

Maggie Powell earned her Bachelor's degrees in Psychology and Theatre from McDaniel College in 2011. She works at the Amazing Kids Club Autism Program in Hanover, PA, teaching drama to all age-groups across the autism spectrum. She also helps direct a drama group for the Carroll County Therapeutic Recreation Council.

Laurie Precht is the founder of Carroll Rhythms, and has been organizing community drum circles in Carroll County since 2001. In addition to teaching drumming in Westminster, she works with at-risk youth in Baltimore County in a program named "Drum Leadership." Laurie believes that rhythm can be a springboard for finding common ground.

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.

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 works have been exhibited in national and international juried exhibits. rebeccaquattrone.com

Tatiana Rakhmanina learned the basics of the craft of millinery from her grandmother, Larissa, who was a hat maker and couturier in Russia in the first half of the 20th century. Tatiana has won numerous awards at exhibitions and design competitions and her hats have been featured in museum and runway shows in the US and abroad. In 2008 Tatiana went to London to study under Mrs. Rose Cory, formerly a milliner for H.M. the Queen Mother. www.trhats.com

Henry Reiff earned his Ph.D in Special Education at the University of New Orleans, and while doing so was a journeyman acoustic and electric bassist. He is comfortable in a number of musical genres, including classical, R&B, blues, rock & roll, folk, jazz, and bluegrass. Henry is the musical director of Sangmele.

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.

Sally Rogers is a public school music teacher whose twelve years of teaching were preceded by twenty years of performing across the country and over the oceans. Her discography includes fourteen recordings. She has received three Indie awards and two Parent's Choice Gold awards, plus other honors for her music. Her songs are included in both the Unitarian and Quaker hymnals. Rogers is also known for her work as a Master Teaching Artist for the Connecticut Commission on the Arts and has worked in the Commission's HOT (Higher Order Thinking) Schools Program. She is past president of the Children's Music Network.

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.

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.

Bob Rychlik Multi-instrumentalist Bohuslav "Bob" Rychlik was born in Czechoslovakia, and organized musical gatherings and festivals prior to moving to America in 1984. When he received his first fujara flute as a gift from Slovak friends, he fell in love with the sound and his growing interest included the whole class of overtone instruments. He has given over seventy fujara/overtone flute performances at



Ronstadt Generations



Joyce Scott

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.

Barry Sager is a musician, music therapist and educator. 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. "I attempt to get my students comfortable with the idea that they are the music and to just let it flow out."

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.

Gilbert Abel Sanchez is from San Ildefonso Pueblo, New Mexico. Gilbert, also known by his Tewa name, A' aa, or "Little Bow," is a 5th generation potter continuing the black on black pottery style made famous by his great, great grandmother, Maria Martinez. Gilbert combines traditional teachings and firing methods with unique design and shape. His whimsical, expressive clay creations are sought after by many collectors.

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 Ildefonso (Tewa) Pueblo, her artistic abilities were nurtured by 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. www.mariajulianpottery.com/ancestry.cfm?personalID=157

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.

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.

Joyce Schaum is a nationally known, award-winning Maryland basketmaker, exhibiting at the Smithsonian Craft Show, the Philadelphia Museum of Art Craft Show, Cherry Creek Art Festival, and 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. ccartists.com/Artists/JoyceSchaum.html
www.geometricdesigns.com/joyceschaum.html

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

Joyce J. Scott's artwork is inspired by three generations of storytellers, quilters, basket makers, and wood, metal, and clay workers. She also studied the art of Native Americans, West Africans, and Central American Cuna Indians. In addition to teaching and lecturing nationally and internationally, she is an acclaimed performance artist. A collection of her beaded work is on permanent display at The Museum of Art & Design in New York. www.madmuseum.org
www.craftinamerica.org/artists_fiber/story_269.php www.mobilia-gallery.com/artists/jscott
www.africanamericanculture.org/materialgirls_js.html

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. catracksstudio@aol.com

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.

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.

Andrea Shalal-Esa is a correspondent with Reuters who covers the defense industry, writes about Arab-American culture, and teaches classes on race and ethnicity at McDaniel College and in the Carroll County Public School system.

She was a contributor to *Books and Beyond: The Greenwood Encyclopedia of New American Reading*(2008) and *Etching Our Own Image: Voices From Within the Arab American Art Movement*(Cambridge Scholars Publishing, 2007). She has done extensive work on diversity and civil rights issues in the corporate media, public schools and the community.

Ralph Lee Smith is a leading authority on the history of the mountain dulcimer and of traditional Appalachian music. His books include *Appalachian Dulcimer Traditions*, a standard history of the instrument, now in its Second Edition. He has taught Dulcimer Traditions courses in annual Dulcimer Week programs at Appalachian State University, Western Carolina University, Shenandoah University, and Davis and Elkins College.

Rick Smith has spent many years researching and documenting his family history back to the early 1700's in America. He chronicles the history of Chincoteague Island, Virginia in the 1800's, and has published a reference work, "Accomack County, Virginia Free Negro Record." He has also developed extensive databases and websites, www.frederickroots.com and www.accomacroots.com, that provide a wide range of genealogical information for those interested in researching the history of African American families in Frederick County, MD and Accomack County, VA.

Tom Smith Born in Lanathshire, Scotland, Tom spent 16 years performing in Britain and Europe with Celtic bands, including Shegui. On vocals, mandolin and octave mandola, he helped form Ayrshire's pre-eminent traditional band, Quadrille, appearing at major Scottish folk festivals and clubs and on BBC and Westsound Radio. Since 1989, Tom has worked in one of Ayrshire's last remaining weaving mills, often touring the US with Walt Michael & Co. and Ireland's Craobh Rua.

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 García, 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.

John Sosnowsky is metalsmith, painter and musician who teaches, demonstrates and creates art 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 was The Artist Market Chair of the Frederick Festival of the Arts. John has released five CDs of original music which are played on radio stations worldwide. <http://www.sozra.com>

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

Kayleigh Stack Over the past 8 years, Kayleigh Stack has been helping people attain peace of mind, stronger mental/physical bodies and spirit through yoga with an energetic and upbeat perspective. Her teaching style takes influence from the Iyengar practice, which is a product of her Yogaworks Training. She was also certified in the Vivekananda technique in Southern India, where she studied with Ashtanga master Sri K. Pattabi Jois's Granddaughter, Shamila Mahesh in Bangalore, Karnataka.

Orrin Starr is an award-winning guitar, banjo and mandolin player who is highly regarded as a teacher in the folk and bluegrass worlds and regularly holds flat picking workshops around the country. He is the author of the popular book, *Hot Licks for Bluegrass Guitar*, a columnist for *Flatpicking Guitar* magazine and has released two instruction DVDs.

Christina Stewart's captivating voice echoes her warm devotion to the Celtic tradition of her native Scottish Highlands. Highly regarded as an active advocate of Scotland's song traditions, she teaches Gaelic, Scots and English language songs in classes and special projects for all ages, and performs at festivals, concerts and ceilidhs. Christina comes from a family of singers from Torridon in Wester Ross and Skye in the Inner Hebrides.

The Stray Birds Drawing upon the richness of American folk music traditions, the signature power of The Stray Birds sound lies in outstanding songwriting that soars in three-part harmony. When fiddling street musician **Maya de Vitry** and singer/multi-instrumentalist **Oliver Craven** met in December, 2009, each with a deepening well of original songs, a long Pennsylvania winter welcomed their collaboration. Grounding their sound in the unshakable groove of bassist **Charlie Muench**, the trio released their *Borderland* EP one year later, delivering award-winning songwriting with captivating chemistry and sensitive musicality.

Suzanne and Jim sing songs from an earlier time; the stories told by these old songs not only recall a bygone era but open a window into the origins of our modern culture. The duo's performances are researched from archived collections of historic music and they have three recordings. Jim Hale has enjoyed a forty-year career in Americana Roots Music: co-founder of S.L. Mossman Guitars, producer Bluegrass Canada, leader of the Chicken Spankers, columnist for *Sing Out!* and *Banjo Newsletter*; a skilled restoration luthier, an innovator in the clawhammer banjo. Suzanne Jaroszynski has earned national recognition as a song stylist, a repeat first-place winner at the prestigious Mount Airy, North Carolina Fiddlers Convention. She is an accomplished guitarist and percussionist, playing spoons, bones and tambourine.

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.

3 Sheets is **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 next CD, *The Ballad of Ginny Hill*, is scheduled for release in June 2012.

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. His recent passion is perfecting traditional skills in shell carving.

Bill Troxler (see 3 Sheets)

Reanna Ursin, Ph.D., University of Notre Dame, is an Assistant Professor of English at McDaniel College where she specializes in African American and Black Diaspora Literature. Courses she teaches include Authors and Activists: Charles Johnson and Toni Morrison, Historical Novels of the Black Diaspora, and Survey of African American Literature I & II. Reanna seeks to foster in students an appreciation of literature as a means of examining the human condition.

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.

Gabriel Vanaver grew up in the performance art world. As a singer and dancer of the Vanaver Caravan, he learned a wide variety of world dance and musical styles. Since high school, his passion for Hip-Hop took form in B-boying (Breakdancing) and Spoken Word. Through his travels, Gabe performed his poetry in bars and coffee shops from Ithaca to New Paltz to the renowned venues; the Bowery Poetry Club and Nuyorican Poet's Cafe in Manhattan.

Linda Van Hart is a metalsmith and sculptor of non-ferrous metals. Her botanical portraits range in scale from one-half inch to eight feet. The body adornment is formed of sterling, gold and copper. Linda has added the texture of reticulation to the jewelry as she explores Spanish Moss native to the south where Harriet Tubman freed so many slaves. Linda's new line is inspired by this favorite Marylander and incorporates features of her Heart Armor and Savannah lines. At McDaniel College she teaches mixed media collage, visual poetry, design and metalsmithing.
www.tollhousestudio.com

Kelsey Wailes is a senior in college who does as much art as possible in her spare time. Growing up watching Japanese movies, and reading manga, the Japanese art style has greatly influenced her work. She travels up and down the east coast and sells her work at anime and manga conventions and performs at Super Art Fight competitions. She has won many art awards locally and has a growing following on the internet for her humorous manga comics. When she graduates, she hopes to pursue a career in art education and illustration. ccartists.com/Artists/KelseyWailes.html

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!"

Ian Walters is a consummate blues keyboard player, equally at home on the acoustic piano and keyboard. His influences run the gamut of classic blues roots musicians and include Hound Dog Taylor, Hollywood Fats, Otis Rush, Professor Longhair, Jimmy Reed, Bobby Blue Bland and many, many more. He leads the SwampKeepers, a popular working band in Washington, DC., and for years has been on staff at Blues Week at the Augusta Heritage Workshops.

Denise Barnes Warfield's journey as a photographer began with an instamatic camera back in the 1960s. It wasn't until she became the staff photographer for the Catholic Review, however, that she found her true passion in photography. The opportunities she found throughout 21 years documenting the human condition soon led to additional opportunities with national and international publications. Denise currently



Phil Wiggins

Sule Greg Wilson



teaches graphics, honors digital photography, and video production at Westminster High School. She also creates fine art digital collages and paintings using her floral and fauna photographs and graphic designs.

Danny Weiss was a founding member of the seminal pioneering newgrass band Tony Trischka and Skyline, which recorded and toured extensively during the 1980s throughout the United States and Europe. He is currently the guitarist and lead singer with the acoustic trio Silk City, co-leads the NYC based roots country and honky-tonk band Reckon So, and freelances in the NY metro area.

Wayne Werner, following in the footsteps of his mentor Jon Fix, has made his living as a metalsmith for over 15 years. Wayne 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. Through his work Werner attempts to remind people of the miracle of life and the cosmic happening that we all are. He has received many awards for his work including the World Gold Council's Gold Distinction award and the MJSA Vision award for Mokume Gane. Werner has taught in Italy and at the Maryland Institute College of Art in Baltimore. waynewerner@mindspring.com

Chris Westhoff is a multi-instrumentalist, actor, and educator. He attended Hampshire College, in Amherst, Massachusetts, where he received a B.A. in documentary studies. After graduating from college, Chris 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 administrative associate for the company.

Donna Wiggins is a Native American (Seminole/Creek/Cherokee) artist and teacher from Oklahoma. She began in traditional Native American crafts during her high school years and now teaches these crafts at tribal reservations, museums, community colleges and community centers. Her students are primarily Native Americans who are just learning the crafts that their ancestors practiced because these crafts had been gradually lost as they were no longer being taught in the home. Donna enjoys sharing her culture and skills with all students.

Sulé Greg Wilson Playing five-string banjo, ukulele, and percussion, Sulé shares more than thirty years of folk and world music experience. From school days as a dancer and drummer in his native Washington, DC, to artist's residencies in Hermosillo, Mexico and Antrim, Northern Ireland, Sulé brings spirit, expertise, commitment, and, above all, his feisty intelligence to all he does.

Al White is a veteran professional musician, having toured with bands such as the Bluegrass Alliance and the McLain Family Band, and has taught traditional Appalachian stringed instruments at Berea College for 12 years. Al has also served as the director of the Berea College Bluegrass Music Ensemble and the Berea College Country Dance band.

Phil Wiggins, a National Heritage Fellow, is a gifted songwriter and singer and one of the greatest acoustic blues harmonica players alive. He has played with blues greats Archie Edwards, John Jackson and Flora Molton. Phil performed with John Cephas as Cephas & Wiggins for 30 years. They received the W. C. Handy Award for Blues Entertainers of the Year and Best Traditional Blues Album of the Year. Currently, he is performing and recording solo and with other great artists all over the world.

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.

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 16th consecutive year.

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, he is finishing his BFA from Ohio University. Jeremy is considering starting his own ceramics business, doing workshops and teaching ceramics.

Dede Wyland Dede's pure and compelling voice has enchanted audiences around the globe, and her driving rhythm guitar work has powered the sound of many a bluegrass band including the popular Tony Trischka & Skyline, one of the leading progressive bluegrass bands of the 1980's. A six-time winner of the Washington Area Music Association's Wammie award for Bluegrass Singer of the Year, Dede uses her deep knowledge of the human voice and her inspiring and supportive manner to help amateurs and professionals alike realize their vocal potential.

Pamela Zappardino (see *Charles Collyer and Pamela Zappardino*)

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.

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.

Skye Zentz is a Singer-Songwriter from Norfolk, VA who has been a part of Common Ground since 2001. Her soulful vocals and folk lyrics, blended with the tropical swing of the ukulele, create a fusion of eclectic sound. Skye's debut album, *Legitimate Bohemia*, received a nomination for "Album of the Year" at the 2008 Portfolio Music Awards. This year, Skye will be releasing her second studio album.

The Carroll County Times is proud to be the Media Sponsor of Common Ground on the Hill



Carroll County
Times
www.carrollcountytimes.com

...thanks the following
folks for their support:



MCDANIEL
COLLEGE

Carroll County
Times



carroll
county
arts
council



To Register for Classes:
1-800-654-4645
410-386-3880

<http://www.bgcmonline.org>

CENTRAL MARYLAND

Beginner, Intermediate, and Advanced Blacksmithing Classes
Carroll County Farm Museum Academy of Traditional Arts
500 South Center St., Westminster, MD 21157

The BLACKSMITH GUILD OF CENTRAL MARYLAND Inc., a non-profit, educational corporation, founded in 1986 and incorporated in 1995, is dedicated to preserving and promoting the art and craft of hand forging iron. The Guild is an affiliate of the ARTIST BLACKSMITH ASSOCIATION OF NORTH AMERICA.

bluegrasscountry.org



Registration Forms

Special Instructions and Information

1. Copy the blank registration form and submit **one form for each person attending**.
2. If you are attending **both** weeks, please fill out a **separate form for each week**.
3. Please **PRINT** clearly all of the necessary information.
4. Many classes have limited enrollment. If you wish to take one or more of these classes, **register early**.
5. 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.**
6. **Tuition for students attending Full Time** for one week is \$430. There is a special “**Early Bird**” **tuition rate** for Full Time students who register and pay in full by **May 15th**. This Early Bird tuition is \$400. 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.
7. **Tuition for students attending part time** is \$200 for one period, \$280 for two periods and \$370 for three periods. **Note:** a number of classes, especially in Visual Arts, meet for **two** periods.
8. **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 forty (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.
9. Room and board rates for each week are determined by the type of room selected. There are two levels of rooms:
Level 1 – air conditioned dormitory room (\$275), with linens provided (\$295)
Level 2 – air conditioned North Village or Garden Apartment room (\$315), with linens provided (\$335)
(Linens include 2 towels, washcloth, sheets, blanket, pillow case, pillow.)
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.
There are a limited number of single occupancy rooms. Rooms will be assigned on a first-come first-served basis.
10. A **Commuter Meal Bracelet** may be purchased for commuters: Adult (\$105), Child ages 3-11 (\$70); Children under 3 free.
11. **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 3 graduate or 3-4 undergraduate credits per week. Contact Dr. Zappardino with questions or for more information at zapinator@aol.com.
12. **Tickets** for the **Common Ground on the Hill’s Music and Arts Festival, July 7 and 8**, may be purchased with registration.

TICKET PRICES	Adults	Seniors 65+; Teens 13-18	Children 6-12	Children ≤ 5
All Weekend	\$40	\$35	\$5 per day with ticketed adult	FREE with ticketed adult
Saturday On-ly	\$25	\$20		
Sunday Only	\$20	\$15		

13. Saturday night camping in the rough is available for **July 7** at the Carroll County Agricultural Center for \$10.00/

person. **Must call ahead or specify on registration form to reserve** through Common Ground on the Hill at 410-857-2771.

Common Ground on the Hill 2012 Registration Form (See instructions on pg. 74)

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

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Home Phone: _____ Cell: _____

E-Mail: _____

I am registering for: Week 1: July 1 – July 6 _____ Week 2: July 8 – July 13 _____

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 \$430) Early Bird special, by May 15, 2012 (\$400)

_____ as a Part Time Student (tuition for individual periods: \$200 (1) \$280 (2) \$370 (3)

_____ as a World Village student (tuition \$220 for first child and \$170 for each additional child)

_____ as a Resident (room and board ranges from \$275 - \$335 – see information on facing page)

_____ 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 My age is _____ Shirt size _____ (S-XXXL)

I am _____ an Early Bird _____ a Night Owl _____ I am a smoker

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 _____ Child _____

\$ _____ 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 7

\$ _____ Total due (If paid in full by May 15, 2012, 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, 2012

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

Office Use

Roster _____

Confirmation _____

DB/Filed _____

Packet _____

ID _____

Common Ground on the Hill 2012 Registration Form (See instructions on pg. 74)

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

Name: _____
Address: _____
City: _____ State: _____ Zip: _____
Home Phone: _____ Cell: _____
E-Mail: _____

I am registering for: Week 1: July 1 – July 6 _____ Week 2: July 8 – July 13 _____

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 \$430) Early Bird special, by May 15, 2012 (\$400)
_____ as a Part Time Student (tuition for individual periods: \$200 (1) \$280 (2) \$370 (3)
_____ as a World Village student (tuition \$220 for first child and \$170 for each additional child)
_____ as a Resident (room and board ranges from \$275 - \$335 – see information on facing page)
_____ 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 My age is _____ Shirt size _____ (S-XXXL)

I am _____ an Early Bird _____ a Night Owl _____ I am a smoker

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 _____ Child _____
\$ _____ 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 7
\$ _____ Total due (If paid in full by May 15, 2012, 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, 2012

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 _____

Office Use

Roster _____
Confirmation _____
DB/Filed _____
Packet _____
ID _____

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

2012 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 _____

Packet _____

ID _____

Fees: \$50.00 tuition/registration fee per person

Fee includes: Keynote address, 2 periods of workshops, Music, Gettysburg! afternoon concert, evening music program at Christ Lutheran Church ("Songs and Stories of a Civil War Hospital" and a Common Ground Gospel Choir performance) and a Civil War Era Dance.

Workshop schedule:

Period 1 (12:45-2:00 pm)	Period 2 (2:15-3:30 pm)
Watercolor Painting (2 periods)	Watercolor Painting (continued)
The Bible and Slavery in the mid-19th Century	Gettysburg's Museum on Seminary Ridge: Voices of History
Historical Hymns	Black Gospel Choir
Fiddle-Tunes of the Period (All instruments welcome)	Songs of the Period with Dearest Home

I want to register for the following classes:

Period 1: _____

Period 2: _____

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

2012 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 _____

Packet _____

ID _____

Fees: \$50.00 tuition/registration fee per person

Fee includes: Keynote address, 2 periods of workshops, Music, Gettysburg! afternoon concert, evening music program at Christ Lutheran Church ("Songs and Stories of a Civil War Hospital" and a Common Ground Gospel Choir performance) and a Civil War Era Dance.

Workshop schedule:

Period 1 (12:45-2:00 pm)	Period 2 (2:15-3:30 pm)
Watercolor Painting (2 periods)	Watercolor Painting (continued)
The Bible and Slavery in the mid-19th Century	Gettysburg's Museum on Seminary Ridge: Voices of History
Historical Hymns	Black Gospel Choir
Fiddle-Tunes of the Period (All instruments welcome)	Songs of the Period with Dearest Home

I want to register for the following classes:

Period 1: _____

Period 2: _____

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 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



30.5" Handmade Ceramic Heron Vase

by artist and Common Ground on
the Hill Traditions Weeks Instructor
Jeremy Wright

Eastman AC412 OM Acoustic Guitar

See <http://www.eastmanguitars.com/e10om/>
for instrument details



www.eastmanstrings.com

Raffle Categories: Dulcimer, Guitar or Vase

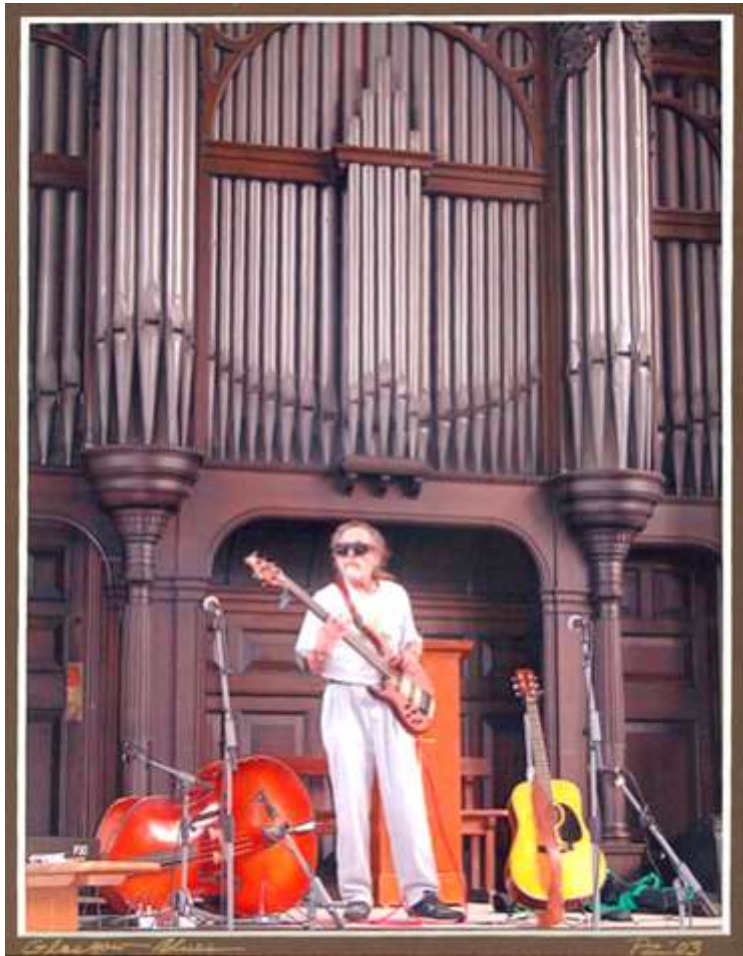
\$5 for 1 Ticket

\$20 for 5 Tickets

\$100 for 30 Tickets

Raffle tickets can be purchased during Traditions Weeks and at 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 for the instruments and vase will take place on **Friday, July 13, 2012**, at the final
concert of Traditions Weeks, in Alumni Hall on the McDaniel College campus.
Winners need not be present.



Common Ground on the Hill is the result of thousands of volunteer hours given by hundreds of people over the past 18 years. Jim Bienemann, bass player, sound technician and friend to all, epitomized the spirit that defines the heart and soul of our work and the intent of our mission. We miss you, Jim, and find you in one another.

John Hammond

Recipient of the 2012 Robert H. Chambers Award for Excellence in the Traditional Arts

John Hammond is one of the great blues musicians of our time. Sporting a 50-year career that started in 1962 in the folk clubs of Greenwich Village, he continues to set standards. Since 1962, when he made his debut on Vanguard Records, John has made thirty four albums, won a Grammy and received five Grammy nominations. A tireless performer, he played his 4000th date in 2008 and continues to tour world-wide. His music is profoundly informed by the tradition bearers who have come before him, and his personal well is deep.



"John's sound is so compelling, complete, symmetrical and soulful with just his voice, guitar and harmonica, it is at first impossible to imagine improving it... He's a great force of nature. John sounds like a big train coming. He chops them all down."

~ Tom Waits

"John Hammond is a master... He is a virtuoso. A Conjuror... A Modernist... John is in a very small circle of men with a guitar and a harmonica. Jimmy Reed, Howlin' Wolf, Bob Dylan. The guitar is an orchestra. He's sending messages. Storytelling. All mystery. Protection. The language goes out through the night... The Big Boom. Boom the room." ~ T Bone Burnett

John Hammond is not only "America's modern country blues man," he is 100% the "real deal." ~ Paul Aaronson, Elmore

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

presents the Robert H. Chambers Award for Excellence in the Traditional Arts on
Saturday, July 7th, 2012, at the Common Ground on the Hill Festival.

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

Traditions Weeks Nightly Concerts, Dances & Art Gatherings

Art Lectures & Shows in Rice Gallery, Peterson Hall

Concerts & Dance in Alumni Hall

General Schedule

See Week I or Week II for time Art Lectures & Shows, Rice Gallery in Peterson Hall

6:30—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, July 1st

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

Monday, July 2nd

- 6:30 PM Two Dimensional Art Forms, Rice Gallery
- 6:30 PM Choir, Levine Rm 100
- 8 PM Keynote Lecture ~ Leo Eaton, Arts and the Mind, Alumni Hall
- 9:30 PM Dance, Alumni Hall

Tuesday, July 3rd

- 6:30 PM Three Dimensional Art Forms, Rice Gallery
- 6:30 PM Maryland Ensemble Playback Theater, Alumni Hall
- 6:30 PM Choir, Levine Rm 100
- 8 PM Staff Concert, Alumni Hall
- 10 PM Dance, Alumni Hall

Wednesday, July 4th

- 6:30 PM Fibre & Wearable Arts, Rice Gallery
- 6:30 PM Choir, Levine Rm 100
- 8 PM Celtic & Folk Staff Concert, Alumni Hall
- 10 PM Dance, Alumni Hall

Thursday, July 5th

- 6:30 PM Primitive & Native Skills, Rice Gallery
- 6:30 PM Choir, Levine Rm 100
- 8 PM Staff Concert: Blues Night, Alumni Hall
- 10 PM New Orleans Dance, Alumni Hall

Friday, July 6th

- 6:30 PM Student Art Show, Peterson Computer Lab
- 6:30 PM Choir, Levine Rm 100
- 8—11PM Gospel & Latino Night, Concert & Dance, Alumni Hall

Saturday, July 7th—Sunday, July 8th
Common Ground on the Hill Music & Arts Festival
 (See Festival Page)

TRADITIONS WEEK II

Monday, July 9th

- 4 PM Two Dimensional Art Forms, Rice Gallery
- 6:30 PM Choir, Levine Rm 100
- 6:45 PM Art Opening Reception, Rice Gallery, Peterson Hall
- 8 PM Keynote Lecture ~ Joyce Scott, Artists Are Superheroes, Alumni Hall
- 9:30 PM Old-time Dance, Alumni Hall

Tuesday, July 10th

- 4 PM The Art of Making Musical Instruments, Rice Gallery
- 6:30 PM Choir, Levine Rm 100
- 8 PM Staff Concert: Dulcimer, Native Flute & Percussion, Alumni Hall
- 10 PM Swedish Dance, Alumni Hall

Wednesday, July 11th

- 4 PM Fibre & Wearable Arts, Rice Gallery
- 6:30 PM Choir, Levine Rm 100
- 8 PM Staff Concert: Old-time & Bluegrass Mountain Music & Song, Alumni Hall
- 10 PM Old-time Dance, Alumni Hall

Thursday, July 12th

- 4 PM Smithing, Furniture and Ceramics, Rice Gallery
- 6:30 PM Choir, Levine Rm 100
- 8 PM Staff Concert: Blues Night, Alumni Hall
- 10 PM Juke Joint Dance, Alumni Hall

Friday, July 13th

- 6:30 PM Student Art Show, Peterson Hall
- 8—11PM Staff Concert: Gospel Choir, Celtic, Bluegrass & Old-time, Alumni Hall

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

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



Notes



Notes



Notes



Notes



Notes



Notes





Fiddler's Convention

A Maryland Tradition Since 1972

www.commongroundonthehill.org

Saturday, June 9, 2012
10 AM—9 PM

Band and Individual
Competitions

Cash Prizes

Bluegrass, Old-time & Celtic
Music

Southern Appalachian Clog
Dancing

Lots of Shade Tree Picking!

Juried Arts & Crafts

Food Vendors

Children's Area



At the Carroll County Farm Museum
Westminster, MD

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

For details, tickets and early registration:

www.CommonGroundOnTheHill.org 410-857-2771

The Launch Event of Common Ground on Seminary Ridge

An Annual program of Common Ground on the Hill, Ltd.

**Saturday, July 21st,
2012
Noon until 11 PM**

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

◆ **Keynote Address**

◆ **Art, Music & Lecture Classes**

◆ **4 PM Music Gettysburg Concert**

- ◆ **7:30 PM at Christ Evangelical
Lutheran Church, Gettysburg**
- ◆ **Music of the Civil War**
 - ◆ **"Songs and Stories of a Civil
War Hospital"**
 - ◆ **The Common Ground
Gospel Choir**
 - ◆ **A Civil War Era Dance**



Photo from the archives of
the Library of Congress



Common Ground on the Hill

15th Annual Festival

Saturday & Sunday, July 7 & 8, 2012

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

SATURDAY 10 AM—9 PM



Grammy Award Winner
John Hammond



W.C. Handy Award
Winner
Guy Davis

FEATURING

Kruger Brothers	Three Trees	Lee Francis
Comas	Ken & Brad Kolodner	Three Sheets
Walt Michael & Co.	Andrew Fin Magill	Guy & Sharrie George
Masters of Celtic Harp	Joe Hickerson	David Lindsey
Ronstadt Generations	Ehukai Teves	Bob Gonder
Josh Hisle	Lea & Jonathan Gilmore	Bob Rychlik
Scott Ainslie	Shelley Ensor	Ralph Gordon
Professor Louie	Patricio Acevedo	Joe Healey
Sankofa Dance Theater	Nick Apollonio	Lois Hornbostle
Bob and Austin Lucas	Christopher James Band	Bob Zentz
Folkloric Group San José	AJ Bodnar & Liza	Jeanne McDougal
The Vanavens	DiSavino	Port Righ
Sparky & Rhonda Rucker	Cheyenne Brown	Harry Orlove

...and many more!

See website for lineup & schedule
Schedule subject to change.

Dance at the Ag Center, 9—11 PM

SUNDAY 10 AM—9 PM



Sierra Hull and
Highway 111



Nuala Kennedy Trio

FEATURING

Blind Boy Paxton	Danny Weiss	Suzanne & Jim
Phil Wiggins	Sue Cunningham	Susan Boyer Haley
Joyce Scott	Orrin Star	Ralph Lee Smith
Gayle Adegbalola	Dede Wyland	Tom Jolin
Michael Chapdelaine	Bob Lucas & Chloe	Slim Harrison
Footworks	Manor	Evie Liden
Andy Cohen	Marshall Wilborn	Rob Caswell
Ian Walters	Dave Bing	Al White
Howie Bursen	Whitt Meade	Sam Gleaves
Bluegrass/Old-time Camp	Dave Edmundson	The Stray Birds
Staff	Kate Lissauer	Mike Atherton
Randy Barrett	Howie Bursen	Mike Baytop

...and many more!

See website for lineup & schedule
Schedule subject to change.

Dance at the Ag Center, 9—11 PM

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 7 by advance reservation only; \$10 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	\$40	\$35	\$5 per day with ticketed adult	FREE with ticketed adult
Saturday Only	\$25	\$20		
Sunday Only	\$20	\$15		

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
Change of Service Requested

Non Profit Org
US Postage
PAID
Westminster, MD
Permit No. 178

Common Ground on the Hill

18th Anniversary

www.CommonGroundOnTheHill.org

