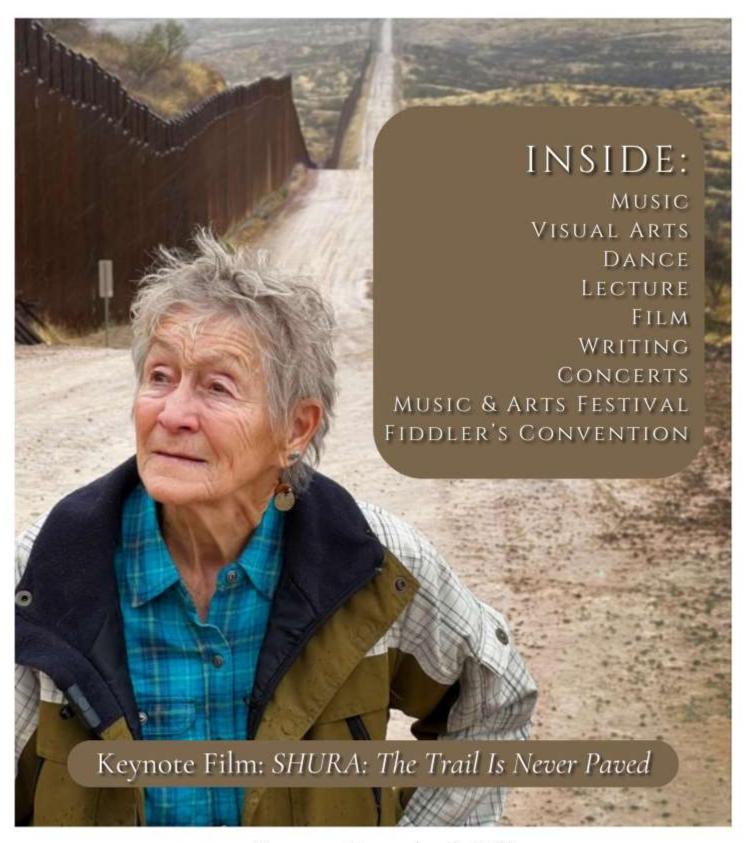
COMMON GROUND ON THE HILL SUMMER 2024



www.CommonGroundontheHill.org

COMMON GROUND ON THE HILL Roots Music & Arts Festival

JULY 3 SATURDAY 10 AM - 10:30 PM

BLUES, BLUEGRASS, OLD-TIME, CELTIC, SWING and MORE!

ROBERT H. CHAMBERS AWARD RECIPIENT: LEA GILMORE

Kristen Grainger & True North + Dirty Grass Players Guy Davis + Walt Michael & Co. + Nicolas Carter Shelley Ensor 🔸 Louis Campbell 🛧 Maddie Witler Chris Luquette + Bryan McDowell + Victor Furtado Steafan Hannigan 🔶 Saskia Tomkins 🔶 Earl White Sparky & Rhonda Rucker Marv & Kathy Reitz Barry Mitterhoff Kelly Brzozowski Ken Kolodner Mary Lynn Michal Michael Ronstadt & Serenity Fisher Tom Mindte Brennen Ernst Casev Driscoll Dave Robinson Harry Orlove Port Righ William Lee Ellis Andy Cohen Ralph Gordon Susan Haley Bob Rychlik Wayne Fugate Joe Selly Tim Porter Chris James Amy Ferebee Randy Barrett Dave Burkitt Steve Bloom Marsha Searle Dan Collins Josh Hisle Randy Mayer Martial Davis Eve Blackwater Probably Whiskey Sam Hatch

FOOD + FINE ARTS + DANCE + WINE/BEER

TICKETS \$25-\$40; CHILDREN I2 AND UNDER FREE

FOR FURTHER INFORMATION, VISIT COMMONGROUNDONTHEHILL.ORG

₩MSAC





>>> 53RD ANNUAL <<<

DEER CREEK FIDDLERS' CONVENTION



IN PERSON

Sunday, June 2, 2024 ~ 9 AM - 7 PM Carroll County Farm Museum 500 S. Center St. Westminster, MD 21157

>>> DETAILS <<<

On-Site Registration: 9-10 AM Competition Begins at 10:30 AM

All Contestants: \$15

Non-Constants ages 13 and up: \$20

Non-Constants < 12: FREE



>>> PRIZES <<<

Banjo from Gold Tone Mandolin from Eastman Guitar from Eastman Fiddle by Thomas Precht Workshop Tuition Performance Prizes Cash Prizes

DANNY PAISLEY & THE SOUTHERN GRASS PERFORMANCE



VIRTUAL

Submissions due May 31, 2024

>>> SHADE TREE PICKING, VENDORS, FOOD <<<

The program is supported in part by grants from











MORE OPPORTUNITIES

MONTHLY CONCERTS



Tim O'Brien & Jan Fabricius - April 27, 2024

COMMON GROUND DOWNTOWN

oin us for monthly concerts between October and April in Westminster and Baltimore!

Through Common Ground

Downtown, we partner with the Carroll County Arts Council to coproduce concerts at the Carroll Arts Center. In Baltimore, our concerts take place at the beautiful Church of the Redeemer.

Carroll Arts Center

91 W, Main Street Westminster, MD 21157

Church of the Redeemer

5603 N. Charles Street Baltimore, MD 21210

I ull concert schedule to be released in August.

oin our mailing and e-newsletter lists for the latest information!

COMMON GROUND ON THE TOWN: JULY 6



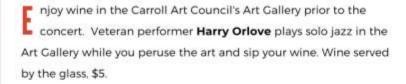
KRISTEN GRAINGER & TRUE NORTH: 7:30 PM

ward-winning songwriter **Kristen Grainger**heads up this Americana-bluegrass quartet
from Oregon. The band has been showcased at
SXSW on the USA Songwriting stage. Kristen
was named, alongside Brandi Carlile and Dolly
Parton, one of the Women Who Wrote Our

2020 Soundtrack by The Bluegrass Situation.

T ickets \$25/\$28. Complete information available online.

JAZZ & WINE RECEPTION: 6:00 PM







COMMON GROUND ON THE BORDER: JANUARY 16-18, 2025

EXPERIENCE THE BEAUTY

he US-Mexico Borderlands have always been a beautiful mix of culture, language, cuisine, economies and people. It has also been a place of struggle, high and low temperatures, a fragile environment, and the push and pull of

immigration. Explore the arts, touch the culture and have deeper conversations about the complicated issues that collide here over 3 days of workshops, lectures, concerts and more. More info TBA!

WELCOME TO OUR 30TH YEAR!

When we began our work in 1994, President Bob Chambers asked how many years I could devote to this proposed traditional arts "camp." I ventured that such an endeavor might last for fifteen years. Little did I imagine that we would create a legacy arts organization, now an official Maryland Folklife Center, that has thrived for thirty years! We hope you will join us in this journey, making the traditional arts more relevant than ever.

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

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

Walt Michael, Founder & Executive Director





Photograph credit: Richard Anderson

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

~ The Baltimore Sun

As a student during the 1960s 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 over forty-five 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.

Cover image from SHURA: The Trail Is Never Paved, courtesy of David Damian Figueroa.

CONTENTS

30th Annual Common Ground on the Hill Overview	3
Fraditions Weeks Workshops	4
Week 1 List of Classes and Events by Category	4
Week 1 Schedule-at-a-Glance	5
Week 2 List of Classes and Events by Category	6
Week 2 Schedule-at-a-Glance	7
Special Gatherings	8
Distinctive Lectures	9
Literary & Performance Arts, Film	10
DCBU Bluegrass & Old-Time Camp	12
Music	13
Music General Knowledge	13
Guitar	13
Fiddle	14
Banjo	
Mandolins on the Hill	
Ukulele	_
Bass	
Harp	
Dulcimers	
Wind & Free Reed	
Piano	
Band, Jams & Ensembles	
Singing, Songwriting	
Percussion	
Sound, Recording & Tech	
Dance & Movement	
Human Arts	
Visual Arts	
2-Dimensional Arts	
3-Dimensional Arts	
Fiber & Wearable Arts	
Indigenous & Nature Arts	
Film Screenings	
Evening Concerts and Events	
General Information	
Earning Academic Credit	
Common Ground on the Hill "Village"	33
Registration Forms	34
Robert H. Chambers Award	36
Fine Arts & Crafts Award for Excellence	
ist of Instructors and Courses	
Spansars and Supportors	40

30TH ANNUAL COMMON GROUND ON THE HILL OVERVIEW

TRADITIONS WEEKS 1 VIRTUAL: JUNE 24-28, 2024

TRADITIONS WEEK 2 IN PERSON AT McDaniel College: July 7-12, 2024

Common Ground on the Hill offers two separate Traditions Weeks consisting of courses, performances, activities and a festival! Week 1 is offered online, virtually. Week 2 is offered in person at McDaniel College. Full-time enrollment entitles you to participate in five courses throughout the two weeks, including activities and evening events throughout the week you are attending. Commuters and part-time students are welcome and may select individual evening events, which are also open to the public. We encourage families to attend Common Ground on the Hill. For Traditions Week 2 full residential students, arrival and registration is on Sunday afternoon (July 7) at the McDaniel College campus in Westminster, MD, followed by a 4:30 PM fine arts reception, Sunday supper, a short orientation meeting/concert and informal gatherings. Both residential and commuter students should attend the orientation and are invited to enjoy the activities of the evening. Mondays (June 24 and July 8) are the first day of classes. Each Monday evening at 8 PM features a Keynote presentation. Evening performances follow from Tuesday – Friday. On select evenings in Week 2, there are dances and jams immediately following the concerts and keynote. Art Talks and Films are offered at 6:30 PM, Monday – Thursday. A Student Art Show is presented Friday, July 12 at 6:30 PM. All participants are encouraged to join in the various activities that will happen spontaneously during the week throughout the campus during Week 2.

THE 25TH ANNUAL COMMON GROUND ON THE HILL FESTIVAL FROM 10 AM - 10:30 PM, JULY 13, 2024

The **Common Ground on the Hill Festival** is on the beautiful campus of McDaniel College, offering outdoor as well as airconditioned and rain-proof venues This Saturday event features a host of Traditions Weeks musicians and artists, as well as featured performers including **Lea Gilmore**, **Kristin Grainger and True North**, **Guy Davis**, **Walt Michael & Co.**, **Nicolas Carter**, **blues**, **old-time and bluegrass staff**, and many more. Common Ground on the Hill visual and craft artists display their works, food vendors abound and the wine and beer garden offers craft beverages. **See the color pages at the front of this catalog for details**, or go to www.CommonGroundOnTheHill.org.

TICKET PRICES	Adults	Seniors 65+	College, Students, Children 13-17	Children <u><</u> 12	
Purchased with Traditions Week Tuition	\$35	\$30	\$20	FREE with ticketed	
At the Gate	\$40	\$35	\$25	adult	

COMMON GROUND ON THE TOWN ~ JULY 6, 2024

Kick off Traditions Week 2 at the Carroll Arts Center with a wine and jazz reception featuring guitarist Harry Orlove at 6:00 PM, followed by a 7:30 PM concert featuring Kristen Grainger and True North. Concert tickets \$28/\$25.

53RD ANNUAL DEER CREEK FIDDLERS' CONVENTION ~ JUNE 2, 2024

The Maryland Folklife Heritage Award-winning Deer Creek Fiddlers' Convention returns to the Carroll County Farm Museum, a joint production of Common Ground on the Hill and the Carroll County Arts Council. This unique Maryland tradition brings together bluegrass, old-time and Celtic musicians and dancers who take part in band and individual competitions for cash, instrument and festival performance prizes in a wide variety of categories. Shade tree music abounds, as do Maryland crafts and foodways. The Convention will conclude with a concert by award-winning **Danny Paisley & Southern Grass.** See the color pages at the front of this catalog for details, or visit our website.

2024–2025 CONCERT SERIES: WESTMINSTER AND BALTIMORE

Common Ground on the Hill produces two concert series from October through April at two locations: Occasional Fridays at The Church of the Redeemer in Baltimore, MD, and monthly Saturdays, Common Ground Downtown produced cooperatively with the Carroll Arts Center in Westminster, MD, featuring nationally and internationally renowned traditional roots-based artists. See the color pages at the front of this catalog for details.

COMMON GROUND ON THE BORDER & BORDER ISSUES FAIR

Beat the winter blues by attending Common Ground on the Border, **January, 16-18, 2025**. This event in the magnificent Sonoran Desert joins hands with the Border Issue Fair, exploring the sounds and stories, tensions and beauties of the Borderlands of Arizona. Make sure you are on our mailing list for the latest information!

Visit and find out more at our website! www.CommonGroundOnTheHill.org

Traditions Week 1 ~ VIRTUAL ❖ June 24-28, 2024 ❖

List of Classes and Events by Category

SPECIAL GATHERINGS

The Search for Common Ground—W. Michael

Keynote Film – A Passion for Oysters

DISTINCTIVE LECTURES

The Banning of the Civil Rights Struggle—C. Collyer, P. Zappardino

Medieval Perspectives on Modern Crises—N. Seligmann

Middle and Near East Music—T. Rantisi

Nonviolence is ... What, Exactly?—C. Collyer, P. Zappardino

Plants Speak-R. Pullen

The Search for Common Ground—W. Michael

LITERARY & PERFORMANCE ARTS, FILM

Bearing Witness: Writing Songs, Stories and Poetry—B. Morrison

Historical Storytelling—S. Arnold

Impact Storytelling: Crafting a Short Screenplay—K. Ali-Coleman

Impact Storytelling: Crafting Short Plays for the Stage—K. Ali-Coleman

Life Writing—B. Morrison

Playback Improvisation Theater and the Joy of Story—R. Gore

Storytelling 101—S. Arnold

INSTRUMENTAL CLASSES

General Knowledge

Middle and Near East Music—T. Rantisi

Reading Music Made Easier—N. Seligmann

Understanding the Fretboard—C. James

Guitar

Beginning Guitar—A. Ferebee

Making Sense of Guitar Scales—J. Selly

Banjo

Irish Tenor Banjo—B. Connolly

Mandolin

Chord Basics (and Beyond)—W. Fugate

Getting Started with the Mandolin—A. Ferebee

Intermediate Mandolin—W. Fugate

Irish Tenor Banjo—B. Connolly

Ukulele

Beginning Ukulele—A. Ferebee

Blues Ukulele—C. James

Wind & Free Reed

Fujara & Koncovka Overtone Flutes—B. Rychlik

BAND/JAM/ENSEMBLES

Middle and Near East Music—T. Rantisi

SINGING/SONGWRITING

Songwriting with Rod MacDonald

PERCUSSION

Exploring Arabic Percussion—T. Rantisi

DANCE & MOVEMENT

Morning Yoga—A. Blye

Qi Gong: Dance of the Phoenix -N. McKenzie

Yoga with AJ Blye

HUMAN ARTS

Candy Making at Home—M. Nilsson

Essential Oils: Past and Present-K. Hancock

VISUAL ARTS

2-Dimensional Arts

Chinese Painting and Calligraphy—Q. Fang

Colored Pencil Illustration—K. Wailes

iPhone Macro Photography: Up Close in the Garden—S. Bloom

Using Altered Digital Images as References for Drawing-J. Hampshire

Watercolor Monoprints—S. Maseth

Fiber and Wearable Arts

Knitting Beyond Basics—K. Dulaney

Make a Hat a Day—K. La Pietra

Indigenous & Nature Arts

Plants Speak in Life and Art—R. Pullen

EVENING EVENTS

Art Exhibit & Gallery Talks: 6:30 - 7:30 PM

Monday Keynote Lecture: 8:00 PM

Friday Concert: 8:00 PM

	5 th Period 4:00—5:30 PM	Search for Common Ground—W. Michael Essential Oils: Past and Present—K. Hancock Plants Speak in Life and Art—R. Pullen	
HEDULE-AT-A-GLANCE ~	4 th Period 2:30—3:45 PM	Beginning Guitar—A. Ferebee Exploring Arabic Percussion—T. Rantisi Intermediate Mandolin—W. Fugate Medieval Perspectives on Modern Crises—N. Seligmann Life Writing—B. Morrison Impact Storytelling: Crafting a Short Screenplay—K. Ali-Coleman Yoga with AJ Blye	d d
(VIRTUAL) : JUNE 24-28 SCHEDULE-AT-A-GLANCE $^{\sim}$	3 rd Period 1:00—2:15 PM	Blues Ukulele—C. James Fujara & Koncovka Overtone Flutes— B. Rychlik Getting Started with the Mandolin— A. Ferebee Making Sense of Guitar Scales—J. Selly Middle & Near East Music—T. Rantisi Reading Music Made Easier—N. Seligmann Banning of the Civil Rights Struggle— C. Collyer, P. Zappardino Bearing Witness: Writing Songs, Stories and Poetry—B. Morrison Impact Storytelling: Crafting Short Plays for the Stage—K. Ali-Coleman Candy Making at Home—M. Nilsson Knitting Beyond Basics—K. Dulaney Using Altered Digital Images as References for Drawing—J. Hampshire Watercolor Monoprints—S. Maseth	NOTE: Bolded classes are 2-periods, continuing into the NEXT period
~ TRADITIONS WEEK 1	2 nd Period 10:30—11:45 AM	Beginning Ukulele—A. Ferebee Chord Basics (and Beyond)—W. Fugate Songwriting with Rod MacDonald Understanding the Fretboard—C. James Nonviolence is What, Exactly?—C. Collyer, P. Zappardino Historical Storytelling—S. Arnold Playback Improvisation Theater and the Joy of Story—R. Gore Qi Gong: Dance of the Phoenix—N. McKenzie	OV
	1 st Period 9:00—10:15 AM	Morning Yoga—A. Blye Irish Tenor Banjo—B. Connolly Storytelling 101—S. Arnold Chinese Painting and Calligraphy— Q. Fang Colored Pencil Illustration—K. Wailes iPhone Macro Photography—S. Bloom Make a Hat a Day—K. La Pietra Make a Hat bay—K. La Pietra	

5

Traditions Week 2 ~ IN PERSON ❖ July 7-12, 2024 ❖

List of Classes and Events by Category

SPECIAL GATHERINGS

Keynote Documentary Film, Concert—Shura: The Trail Is Never Paved

The Search for Common Ground Interracial Gospel Choir (6:45 PM)

DISTINCTIVE LECTURES

Arab and Islamic Culture with C. Zaru The Banning of the Civil Rights Struggle

Common Ground on the Hill Veterans Initiative

Contemporary Indigenous Life in the Mid-Atlantic

Discovering America and Other Stories

History of Bagpipes Around the World

Icons of the Blues

Introduction to Swing Music

The Joy of New Orleans Jazz

Nonviolence Is ... What, Exactly?

The Power of Social Connection

Resilience in Justice

Samaritans at the Border

The Search for Common Ground

Women and the Blues

Women in the Military

LITERARY & PERFORMANCE ARTS, FILM

Crafting Comedy with Purpose-E. Blackwater

Creating Nonfiction in a Flash—M. Mysko

From Stage Fright to Spotlight—E. Blackwater, M. Davis

Hearts and Minds Film—D. Collins

Nature Poem: A Practice in Wonder—M. Mysko

Playback Improv. Theater and the Joy of Story—R. Gore

Poetry Gym-M. Davis

Storytelling with Steafan Hannigan

INSTRUMENTAL CLASSES

General Knowledge

Introduction to Swing Music—B. Ernst

The Joy of New Orleans Jazz—D. Robinson

Just Enough Music Theory—B. Troxler

Practice Lab—W. Fugate

Basic Swing Rhythm Guitar—M. Reitz

Beginning Blues Guitar-S. Rucker

Beginning Guitar—A. Ferebee

Bluegrass Guitar I—C. Luquette

Bluegrass Guitar II—C. Luquette

Blues Electric Guitar-H. Orlove

Blues Guitar with Guy Davis

Flatpick Guitar—B. McDowell

Rev. Gary Davis Guitar-W. Ellis

Slide Guitar—W. Ellis

Southwest Guitar-M. Ronstadt

Fiddle

Celtic Fiddle Repertoire—S. Tomkins

Fiddle with Bryan McDowell

Fiddle with Martin Stevens

Irish Fiddle with Saskia Tomkins

Old-Time Fiddle I—K. Kolodner

Old-Time Fiddle Repertoire Builder with Earl White

Swing Fiddle—C. Driscoll

Western Swing Fiddle—C. Driscoll

Beginning 5-String Banjo Basics—S. Hatch Beginning Bluegrass Banjo—R. Barrett

Intermediate Bluegrass Banjo-R. Barrett

Old-Time Banjo I with Victor Furtado

Old-Time Banjo II with Victor Furtado

Mandolins on the Hill

Basics of Mandolin Improvisation—M. Stevens Beginning Mandolin—T. Porter

Bluegrass Mandolin with Maddie Witler

Blues Mandolin-C. James

Klezmer Music—B. Mitterhoff, J. Sellv

Modern Mandolin-W. Fugate

Practice Lab—W. Fugate

Progressive Mandolin with Maddie Witler

Rags & Stomps—B. Mitterhoff, J. Selly

Swing Mandolin-T. Mindte

Unpacking Duke Ellington/Jazz Mandolin—T. Porter, J. Selly

Ukulele

Beginning Ukulele—A. Ferebee

Beyond Beginning Ukulele—C. James

More Blues Ukulele—C. James

Uke Can Swing! -K. Reitz

Bass

The Art and Craft of Playing Bass—R. Gordon Bluegrass Bass with Josh Adkins

Harp

1-2-3, 1-2-3—Jigs and Waltzes for Harp—K. Brzozowski Beautiful and/or Fun Celtic Tunes—J. Morrison Latin American Music for Harp and More—N. Carter

O'Carolan Tunes for All Instruments—K. Brzozowski

Dulcimers

Beginning Mountain Dulcimer—S. Boyer Haley

Beyond Beg.: Relaxed Pace Hammered Dulc.—M.L. Michal Hammered Dulc.: Arranging & Accomp.—K. Kolodner

Hammered Dulcimer: Beginners Bootcamp-M.L. Michal

Wind & Free Reed Instruments

Beginning Harmonica—D. Burkitt

Blues Harmonica w Guy Davis

Celtic Whistle—S. Hannigan

Fuiara and Koncovka Overtone Flutes—B. Rychlik History of Bagpipes Around the World—S. Hannigan

Introduction to Highland Bagpipe – W. Morrison

Piano

Beginning Swing Piano—B. Ernst

Blues and Boogie-Woogie Piano I—R. Rucker

BAND/JAMS/ENSEMBLES

Beautiful and/or Fun Celtic Tunes for Harp and More

Bluegrass Jam & Bluegrass Slow Jam

Celtic Session

Juke Joint Blues

Klezmer Music

Latin American Music for Harp and More

Latin Connections World String Ensemble

O'Carolan Tunes for All Instruments

Old-Time Jam

Rags & Stomps

Swing Jam & Swing Slow Jam

SINGING, SONGWRITING

Big Song Swap—A. Cohen, S. Haley

Folk Songs of Bohemia, Moravia & Slovakia—B. Rychlik

Freedom Sings & Dances-S. Ensor, M. Michael

Harmony Singing with True North

How Can I Keep from Singing—S. Haley

Murder, Mayhem, Legends and Lies—S. & R. Rucker

Rise Up Singing—K. Grainger, D. Wetzel

Roots Music Songs of Revolution—S. Rucker, R. Rucker Songwriting: Origin of a Song—K. Grainger, D. Wetzel

Swing Vocals—T. Mindte, A. Ferebee

PERCUSSION

Bodhran for Beginners-B. Troxler Bodhran with Steáfán Hannigan

DrumJam Drum Circle—S. Bloom

SOUND & RECORDING

Audio Engineering Beginner to Advanced—P. Spiess

Get Your Music Recorded—H. Orlove

DANCE & MOVEMENT

Celtic Dance: A Ceili! - M. Searle. S. Tomkins Freedom Sings & Dances—S. Ensor, M. Michael

Gentle Yoga—E. Chesnik

Intro to Flow Yoga—E. Chesnik

Qi Gong for Health—G. Padrick

S. Appalachian Flatfooting & Clogging—M. Searle

YogaRhythmics-M. Michael

Swing Jam & Swing Slow Jam

HUMAN ARTS

Acupressure and Self Care—G. Padrick Beer: History and How-To—S. Hatch, T. Hatch

Bonsai: More Than Meets the Eye-B. Figard

Braided: Intricate Hair Designs—C. Ferguson Golf-P. Gallery

Open Hearth Stone Soup Cooking—G. Handler, S.

Browder, S. Mankowksi

Wine Appreciation—R. Lorber

VISUAL ARTS

2-Dimensional Arts

Art & Nature w Mixed Mediums—L. Harrison-Parsons

Cubist-Inspired Portraits—R. Gornowich

I Didn't Know My iPhone Could Do That—C. Wolfson

Open Road Smartphone Photography—P. Grout

Photoshop 101 and Beyond—D. Elmes

Plein Air Painting-P. Brodowski Silkscreen Printing from Papercut Patterns—I. Chan

Watercolor Compositions—E. Elmes

3-Dimensional Arts

Carve a Pair of Courting Rails —R. Smoker

Cherokee Potterv-L. Vann

Cherokee Shields and Rabbit Rattles—K. Walkingstick Early American Vinegar Graining—K. Helberg

Exquisite Eggs: Ukrainian Pysanky—M. Chappell

Fun With Rib Baskets—S. Schaeffer

Small Vessels: Essential Oil Diffuser-R. Strasser Southwest Mosaics—L. Carrera

Stained Glass Camp—Ragtime

Sweetgrass Basketmaking—M. Graham-Grant

Welding is Fun—T. Sterner

Fiber & Wearable Arts

Create a Neck Torque with Set Stones—G. Copanzzi Creating Nordic Rya Rugs—M. Byrd

Hand Spinning Wool Yarn—S. Withnell

Indigo Dye Village—K. Ajanku

Introduction to Diné Tapestry Weaving—T. Tapaha

Introduction to Knitting—T. Tapaha Needle Felting a Trio of Songbirds—G. Mathues

Penny Rugs: Tradition Meets Modernity—L. Boglioli

Repoussage: Sculpting Flowers/Leaves—L. Van Hart

Soldering Bootcamp—B. Bayne, W. Werner

Indigenous & Nature Arts Cherokee Potterv—L. Vann

Cherokee Shields and Rabbit Rattles—K. Walkingstick Contemporary Indigenous Life in the Mid-Atlantic—J.

McPherson

Introduction to Diné Tapestry Weaving—T. Tapaha

Earth Colors—P. Brodowski, K. Koons

Revolving Bookcase—S. Browder, S. Mankowski, K.

Concerts: 8:00 PM

EVENING EVENTS

Koons

Art Exhibits & Gallery Talks: 6:30 - 7:45 PM Interracial Gospel Choir: 6:45 - 7:45 PM Monday Keynote Lecture: 8:00 PM

Late Night Jams following the Concerts

EEK 2: JULY 7-12 SCHEDULE-AT-A-GLANCE ~
3 rd Period 5 th Period 5 th Period 1:00—2:15 PM 2:30—3:45 PM 4:00—5:30 PM
Beautiful & Fun Celier Tunes for Hamp— Ant and Cartl of Paying Bass—R. Gordun Beautiful & Fun Celier Tunes for Hamp— Beautiful & Fun Celier Tunes for Hamp— Beginning Swing Palon—B. Emst Bage Hamondrain Duclimer—Hallow Bage of Sayon Swap—A. Cochen S. Haley Beginning Swing Palon—B. Emst Bage Hamondrain Duclimer—Hallow Bage of Sayon Swap—A. Cochen S. Haley Bused Beaming Called Feperforder—S. Tomkins Blues Hamondrain Work Davis Blues Hamondrain Work Davis Gett Called Feperforder—S. Tomkins More Blues Use—C. James Blues Hamondrain Work Davis Gett Called Feperforder—S. Tomkins More Blues Use—C. James Blues Hamondrain Work Davis Gett Called Feperforder—S. Tomkins More Blues Use—C. James Blues Hamondrain Work Davis Blues Hamondrain Work State Sayon Bage S. Towkins More Blues Use—C. James Richlis More Blues Use—C. James Blues Hamondrain Work State Sayon Bage S. Towkins More Blues Use—C. Discoil More Blues—C. Discoil More
Art and Craft of P Beg. Harmonica- Beg. Harmonical Harmony Singing Adkins, M. Stew History of Baggip Latin American M Carter More Blues Uke— Old-Time Banjo II Practice Lab—W. Ond-Time Banjo II Practice Lab—W. Carter More Blues Uke— Old-Time Banjo II Practice Lab—W. Carter More Blues Uke— Old-Time Banjo II Practice Lab—W. Carter More Blues Uke— Old-Time Banjo II Practice Lab—W. Comen Progressive Manc Foole Get Your Music R Acupressure—G. YogaRhythmics— Cohen Creating Nonfictit Hearts and Minds Playback Improv. Intro to Diné Tape Intro to Diné Tape Fractice Lab—W. Fract

SPECIAL GATHERINGS WEEK 1

WEEK 1 KEYNOTE FILM AND DISCUSSION \sim A PASSION FOR OYSTERS, DAVE HARP, DIRECTOR

Monday, June 24 at 8 PM, Common Ground on the Hill YouTube Channel Join *The Oyster Question* author Christine Keiner, Richard Anderson (post production) and Bill Troxler (music score) in discussing this documentary about the threatened Chesapeake Bay oyster industry. Once the largest oyster fishery in the world, the Chesapeake Bay had teetered on extinction until Maryland's "something for everyone approach" had watermen, oyster farmers and the Bay's ecosystem working together. Finding common ground is never easy, but we now enjoy the largest wild harvest in 35 years and see aquaculture increasing ten-fold. Don't those oysters taste wonderful!

Highly recommended to the entire Common Ground on the Hill community, this lecture will stream on the Common Ground on the Hill Official YouTube Channel.

A Passion for Oysters will be the subject of Tuesday's Search for Common Ground class. Tuesday, June 25, 4 PM

THE SEARCH FOR COMMON GROUND: TRADITIONS WEEK 1

Week 1 Virtual, Period 5, Walt Michael, Facilitator

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 in community and in the larger society. In an atmosphere of trust and safety, and inspired by song, images 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 30th summer in the midst of a world stricken by climate disasters while trying to emerge from a four-year pandemic, financial and ecological crises, wars, never-ending nuclear threats, racial crises, the continued unveiling of systemic abuse, issues of immigration and survival, the omnipresent threat of terror both foreign and domestic, and counter-productive divisive politics. Yet, we also find ourselves at a time of potential for great, needed change. We shall discuss and consider what we are doing, as artists and individuals, to bring about the changes and create the communities that we desire.

Monday will feature **Niccolo Seligmann** bringing Medieval Perspectives on Modern Crises into clear focus. Tuesday will feature a discussion and Q & A with author **Christine Keiner**, composer **Bill Troxler** and filmmaker **Richard Anderson** about Monday evening's keynote address, the documentary, "A Passion for Oysters." Wednesday master storyteller **Sheila Arnold** shares how stories inspire and embrace us. On Thursday, playwright and Prince George's County Poet Laureate **Khadijah Ali-Coleman** will discuss her Impact Storytelling. On Friday, presenter and recipient of this year's Robert H. Chambers Award, **Lea Gilmore**, will reflect on her advocacy for world citizens through song.

FOR ALL 2024 STUDENTS ~ Online Student Show:

To contribute completed projects to the online Student Show, please email photos or video to Maria Wong at maria@commongroundonthehill.org.

Include your name, the name of the course and instructor, the week and period(s) of your class.

SPECIAL GATHERINGS WEEK 2

Week 2 Keynote Film, Concert \sim Shura: The Trail is Never Paved, David Damian Figueroa and Kayvon Derak Shanian, Directors

Monday, July 8 at 8 PM, Alumni Hall

Green Valley Samaritan **Shura Wallin** has dedicated her life to feeding the homeless and saving migrants crossing the borderlands of Sonoran Desert. This powerful Oscar Qualifying documentary explores the conditions faced by immigrants and to what extent volunteers will go to help these people in need. Take this opportunity to learn, to bear witness. Shura will be joined by **Rev. Randy Mayer** and co-filmmaker **David Damian Figueroa**. The evening will close with the inspired and award-winning songwriting of **Kristen Grainger** and her Oregon band, **True North**.

Highly recommended to the entire Common Ground on the Hill community, this lecture is open to the public.

This presentation will be the subject of Tuesday's interactive Search for Common Ground class, McDaniel Lounge. **Tuesday**, **July 9, 4 PM**

THE SEARCH FOR COMMON GROUND: TRADITIONS WEEK 2

Week 2 In Person, Period 5, Walt Michael, Facilitator

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 in community and in the larger society. In an atmosphere of trust and safety, and inspired by song, images 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 30th summer in the midst of a world stricken by climate disasters while trying to emerge from a four-year pandemic, financial and ecological crises, wars, never-ending nuclear threats, racial crises, the continued unveiling of systemic abuse, issues of immigration and survival, the omnipresent threat of terror both foreign and domestic, and counter-productive divisive politics. Yet, we also find ourselves at a time of potential for great, needed change. We shall discuss and consider what we are doing, as artists and individuals, to bring about the changes and create the communities that we desire.

On Monday, Palestinian-American Quaker and McDaniel Lecturer, Carol Zaru, will discuss her passion for teaching Arabic as a window into the cultural diversity within the Arab world. Tuesday's class offers the opportunity to discuss Monday night's keynote address with Shura Wallin, Randy Mayer and filmmaker David Damian Figueroa. On Wednesday, Cherokee potter Lillie Vann, granddaughter of Cherokee potter and Living Treasure Jane Osti, will discuss the artistic legacy that she has inherited, connecting ancient Mississippian and prehistoric southeastern woodland traditions to her evolving work. Thursday will feature songwriter Kristen Grainger as we learn about She's Speaking, a response to the under representation of women across all aspects of the music industry. Friday's presenter and recipient of this year's Robert H. Chambers Award, Lea Gilmore, will reflect on her life-long advocacy for world citizens through song.

INTERRACIAL GOSPEL CHOIR

Week 2 In Person, After Dinner (6:45–7:45 PM) Led by Shelley Ensor. Alice Dorsey, Accompanist.

Join us in this time of celebration as we learn and sing traditional and contemporary gospel songs and spirituals. This community choir is what sparked Common Ground on the Hill in 1995, thirty years ago. It embodies our reason for existing here in this place. Come and sing. The choir will perform on Friday night.

DISTINCTIVE LECTURES

ARAB AND ISLAMIC CULTURE

Week 2 In Person, Period 1. Instructor: Carol Zaru

An overview of the many aspects of the Arab culture and how it relates to Islamic culture. Social behaviors, religions, customs, and politics will be discussed, with special emphasis on how they relate to the U.S.A. Participants will examine and better understand the diversity of Arab/Islamic culture and focus on some misconceptions and stereotypes relating to Arabs and Muslims.

THE BANNING OF THE CIVIL RIGHTS STRUGGLE

Week 1 Virtual, Period 3. Week 2 In Person, Period 3. Instructors: Charles Collyer, Pamela Zappardino

Three generations of Americans have only a rudimentary understanding of the Civil Rights Movement, and many young people even confuse it with the Civil War of a century earlier. How did this happen? In this course we will fill in some of the gaps – the people behind the scenes, the campaigns, the methods, the music, the achievements, and the work left undone. We'll tell stories gathered from over 20 trips to the Deep South to learn about the Civil Rights Struggle in the places where the movement took place.

COMMON GROUND ON THE HILL VETERANS INITIATIVE

Week 2 In Person, Period 2. Instructors: Josh Hisle, Holly Rowan
The Common Ground on the Hill Veterans Initiative is a groundbreaking

workshop that brings veterans and civilians together to share stories and check in with one another in a trusting and supportive environment, reflecting on the issues that affect their lives, and the role that the arts can play in nurturing veterans and society as a whole. Explore how we may work together to build the Initiative into a national year-round arts program. The class includes song, story, writing and film. Come prepared to learn, make friends and grow. *NOTE*: This class is coordinated with the *Women in the Military* class in Period 3 (see pg. 10). Students are encouraged to enroll in both courses.

CONTEMPORARY INDIGENOUS LIFE IN THE MID-ATLANTIC: MAKING VISIBLE THE INVISIBLE

Week 2 In Person, Periods 3 & 4. Instructor: Jess McPherson

This is an introduction to the region's Native communities, recognized, unrecognized, detribalized and urban. This class will look at various communities including brief recent histories, current events, challenges, and important initiatives. This will introduce participants to an array of communities to visit and support. *Topics include*: Applique Beadwork with Louis Campbell; Cross Cultural Collaborations—Building a Longhouse with Circle Legacy Center and Mennonite Life; Traditional Wampum Making with Shane Rader; The Pokomoke with presenters from the Pokomoke Indian Nation; and Early Colonial Settlement with Drew Shptar-Rayvis.

Limit: 15 students. Materials fee \$40 includes beadwork and wampum supplies. *Students should bring*: spray glue, white paper, pen or pencil, N95 mask, towels, shallow bucket.

DISCOVERING AMERICA AND OTHER STORIES: MIGRATIONS, IDENTITIES, AND COLONIZATION IN LATIN AMERICA

Week 2 In Person, Period 2. Instructor: Amy McNichols

What are the colonial roots of what it means to be "Latin American"? We will spend a week in discussion and reflection as we review the ways stories were told and recorded in Europe and this hemisphere before the first Spanish migration, into the Colonial and Independence periods. We will talk about the interplay between culture and power and their impact on the preservation of Latin America's indigenous, African, and European cultural heritage.

HISTORY OF BAGPIPES AROUND THE WORLD

Week 2 In Person, Period 4. Instructor: Steafan Hannigan

Learn about piping traditions across the world. Did you know that Nero allegedly played not the fiddle but a type of bagpipe, *tibia utricularis*, while Rome burned? Many bagpipes are played with bellows instead of just blowing into the bag. Scotland has the most well known piping tradition in the world, arguably. However, these magnificent things can be found all over Europe especially Ireland (Uilleann pipes), Spain (Gaita), France (cabrette, cornemuse), England (border pipes, Northumbrian Pipes), Bulgaria (gaija), Italy, and across the world. Steáfán plays a great many of these! Come and investigate, learn and play. Share the fun!

ICONS OF THE BLUES

Week 2 In Person, Period 1. Instructor: Andy Cohen

Andy Cohen has spent a lifetime rubbing elbows and playing music with some of the greatest of the traditional blues artists. He connected and sometimes toured with Jim Brewer, Dan Smith, Daniel Womack, Rev. Gary Davis, John Jackson, Libba Cotten, Etta Baker, John Cephas, Archie Edwards, Honeyboy Edwards, Algia Mae Hinton, Bessie Jones, Ted Bogan, Howard Armstrong, Pigmeat Jarrett, Big Joe Duskin and a couple dozen other blues people. This class will feature Andy's stories and archival film and recordings, bringing these remarkable artists back to life.

INTRODUCTION TO SWING MUSIC

Week 2 In Person, Period 1. Instructor: Brennen Ernst

Learn what defines Swing music, its history, how it relates to other American music, important musicians, notable recordings, how to critically listen, and basic harmonic and rhythmic concepts that will apply to any instrument. *Note*: All are welcome, but students may find this class more useful if they play an instrument and have basic knowledge of it such as note names and how to find them, and how to make a basic major chord (if applicable).

THE JOY OF NEW ORLEANS JAZZ

Week 2 In Person, Period 3. Instructor: Dave Robinson

New Orleans is a special place that gave rise to a special kind of music. Discover the exhilaration and pathos of traditional New Orleans jazz, examine its history, inner workings, and relevance to our lives today. Through guided listening and group discussion, gain a greater appreciation of what artists such as Louis Armstrong, Jelly Roll Morton, Sidney Bechet, George Lewis, Kid Thomas, and Wynton Marsalis have to say to us. We'll also examine brass bands, the first jazz record ever made, musical rule-breaking, the role of the church, the primacy of the emotional connection, and some of the music's stylistic outgrowths. Heck, we might even stage our own second-line parade if we feel like it.

MEDIEVAL PERSPECTIVES ON MODERN CRISES

Week 1 Virtual, Period 4. Instructor: Niccolo Seligmann

Mysterious and devastating pandemic, climate change, exploitative wars, unfathomable wealth inequality, corrupt politicians governing by whim — sound familiar? The division and struggle we are now experiencing has happened before, 700 years ago. What can we learn from those who survived to tell their tales? Join medieval musician Niccolo Seligmann in examining the art, music, and writings of people who endured those difficult times. If they could survive the fourteenth century, we can survive the twenty-first.

MIDDLE AND NEAR EAST MUSIC

Week 1 Virtual, Period 3. Instructor: Tareq Rantisi

Be adventuresome and try a genre you (probably) haven't played before. Learn about the modes and approaches used in Middle and Near Eastern music. All instruments are encouraged and special tutelage will be offered on oud and ney should any students request this focus. This class will be taught by ear but sheet music will be provided for those wishing to read.

DISTINCTIVE LECTURES / LITERARY & PERFORMANCE ARTS, FILM

NONVIOLENCE IS...WHAT, EXACTLY?

Week 1 Virtual, Period 2. Week 2 In Person, Period 2. Instructors: Charles Collyer, Pamela Zappardino

Is it just letting things happen, maybe? Is it only protesting and demonstrating? Is it just for cowards? Is it just wishful thinking? Or is it a nefarious scheme whose hidden motives are perpetrated by outside agitators? Nonviolence has been called all these things, but guess what? It's none of them. In this course we'll look at how Martin Luther King Jr. used a confrontational but nonviolent strategy to build a broad-based movement for justice and freedom. We will look at a modern nonviolence education approach that includes King's principles of nonviolence, and mix in some music & art, some psychology, some contemporary real-world applications, and some surprises.

PLANTS SPEAK IN LIFE AND ART

Week 1 Virtual, Period 5. Instructor: Robert Pullen

Limit: 10 students, ages 16 and up

The purpose of this class is to encourage dialogue between students, plants, and artists with inspiration from presenters sharing information from several Native American cultures. Robert Pullen will share use of plants in ceremonial art and as power objects in the Mvskoke (Creek) culture. Guest presenters **Pat Brodowski**, **Barbara Steele** and **Tyrrell Tapaha** will share information about Native American plants collected in the Lewis and Clark expedition, used in Mid-Atlantic herbalism, and dyeing of fibers for Diné weaving.

Students should have a way to take notes and a pencil for sketching and drawing. Students may use their cell phone to captured images to assist memory after class. Seed catalogues or books about plants of interest may be useful, as well as plant patterned fabric.

THE POWER OF SOCIAL CONNECTION

Week 2 In Person, Period 1. Instructor: Steve Nida

The need for social connection is a basic human quality. Healthy social relationships are necessary for a productive and meaningful existence, and in some respects they are essential for our survival. Research has established that having rich social networks and ample social support is associated with a variety of positive health-related outcomes, but psychological science has also generated some fascinating insights into what happens when social connection is withdrawn or denied. This class will examine some of these findings with an eye toward their implications not only for our everyday behavior, but also for understanding prejudice, discrimination, and interpersonal conflict. In particular, we will take a close look at intentional social exclusion (e.g., ostracism, shunning, ghosting, ignoring) -- how it works, its impact, and its consequences – and we will consider strategies for countering its harmful effects. You will emerge from the week with an understanding of how the kindness of a single individual can often be the key to negating the impact of such behaviors.

RESILIENCE IN JUSTICE: DEFENDING DEIJ IN CHALLENGING TIMES

Week 2 In Person, Period 2. Instructor: Richard Smith

This seminar aims to equip participants with the necessary tools and strategies to successfully uphold DEIJ values in challenging circumstances. In today's highly polarized and tumultuous environment, maintaining a steadfast commitment to DEIJ can be met with various difficulties and opposition. This seminar offers a comprehensive exploration of the vital role resilience plays in promoting justice and fostering inclusive environments. Through interactive discussions, participants will gain the skills to navigate opposition, overcome obstacles, and effectively advocate for DEIJ initiatives. By providing individuals with the confidence to address resistance and uphold DEIJ principles, this seminar seeks to inspire a collective dedication to social justice and equitable practices.

SAMARITANS AT THE BORDER, IMMIGRANTS AMONG US

Week 2 In Person, Period 3. Instructors: Shura Wallin, Randy Mayer, David Damian Figueroa

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 for 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 Green Valley 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, often while attending our sister event, Common Ground on the Border.

WOMEN AND THE BLUES

Week 2 In Person, Period 4. Instructors: Lea Gilmore, Andy Cohen It is impossible to overestimate the role of women in blues music. Bessie Smith. Ma Rainey. Memphis Minnie. Sister Rosetta Tharpe. Billie Holiday. Etta James. Aretha Franklin..... just scratches the surface. Join W. C. Handy Award winner Lea Gilmore and blues musician and historian Andy Cohen in a lively class, of listening, singing, discussing and watching vintage footage of these iconic women of music, who continue to inspire. This class usually results in some new lyrics for and about women.

WOMEN IN THE MILITARY

Week 2 In Person, Period 3. Instructor: Holly Rowan

The experience of women in the military is much broader than stories you may have seen in the news. Explore the history of women in the military and how it has changed over time. Get to know the struggles and prejudice women face, as well as some of their contributions and the pioneering women pushing the current boundaries. Hear some stories from women who are serving or have served this country. Participants are encouraged to share their stories and ask questions. While there is a goal to create community for female veterans and service members, we encourage anyone to join regardless of gender or time in service. *NOTE*: This class is coordinated with the *Common Ground on the Hill Veterans Initiative* Class, Period 2. See pg. 9. Students are encouraged to enroll in both courses.

LITERARY & PERFORMANCE ARTS, FILM

BEARING WITNESS: WRITING SONGS, STORIES AND POETRY

Week 1 Virtual, Period 3. Instructor: Barbara Morrison

Some writers of songs, stories and poetry take on the responsibility of bearing witness to some truth in our world. Bearing witness means to testify. Unlike a complaint or a political protest, such works create an experience for the reader or listener that will mark them and, as Carolyn Forché says, make them witnesses as well to what has been brought to life in the work. In this class, we will examine the idea of bearing witness and how to most effectively bring it into our writing. We'll look at examples and practice creating our own works.

CRAFTING COMEDY WITH PURPOSE – WRITING SHORT PLAYS, COMEDIC SKETCHES AND TIKTOK CONTENT FOR SOCIAL JUSTICE

Week 2, In Person, Period 1. Instructor: Eve Blackwater

In Humor, current events and positive change go hand-in-hand in a class devoted to creating scenes, stories and sketches that communicate complex ideas and challenge the status quo. From dissecting headlines to discussing personal experiences, participants will delve into the intricacies of illustrating an idea through plot, dialogue, characters, casting choices, and content format. This is a great opportunity to learn the boundary between funny and inappropriate and understand the history behind cancel culture. Whether you are interested in stretching your imagination, creating a social media presence, or are already involved in the dramatic arts, this class promises to be a laughter-filled exploration of the intersection between art and social science .

CREATING NONFICTION IN A FLASH

Week 2 In Person, Period 4. Instructor: Madeleine Mysko

A little of bit of structure can free up those true stories we think we don't have time to write! Each session will include: Reading for Inspiration (contemporary CNF); Practice (in-class exercises from prompts); Workshop (appreciating, and learning from, our mutual efforts). Over five days, participants will generate a folio of five true stories told in a flash.

FROM STAGE FRIGHT TO SPOTLIGHT: EMBRACING OPEN MIC PERFORMANCE WITH CONFIDENCE

Week 2 In Person, Period 2. Instructors: Eve Blackwater, Martial Davis Gain the tools to shine on stage in any situation! This workshop is a combination of "open mic" style performance and practical exercises designed to help develop stage presence, vocal production, body language, comedy, and timing. Through methods of calming nerves, redirecting fear, and building self-assurance, participants learn the tools to be at ease in front of large groups and comfortably command the attention of an audience. Beyond the realm of performance, these skills extend to various aspects of daily life, including work presentations, teaching, networking, and social interactions. Share your songs, poetry, storytelling, hone your craft and find your inner light. All skill levels are encouraged. Students may bring their own pieces to perform or can choose to work on material provided.

HEARTS AND MINDS FILM

Week 2 In Person, Period 4. Instructor: Dan Collins

This class examines film and digital media as tools for social change. We will view powerful examples of documentary film and other forms of digital media that address the most critical issues in our global society. We will discuss controversial issues in a constructive environment, with special attention to media literacy and the search for solutions. We will explore our rapidly changing world, including the vast leaps in media and technology. How can we understand and engage in the world around us? How can technology empower us to become more active citizens? How can we focus our efforts to have a positive impact?

HISTORICAL STORYTELLING

Week 1 Virtual, Period 2. Instructor: Sheila Arnold

Step into the captivating world of historical storytelling in this dynamic class. Delve into the depths of history as you learn to craft compelling narratives rooted in the past. Explore various storytelling techniques, from character development to plot structure, tailored specifically for historical tales. Unearth hidden gems from different eras and cultures and master the art of bringing them to life through vivid performances. Develop your voice and presence as you engage with the rich tapestry of human experience. Whether you're drawn to ancient civilizations or modern revolutions, this class offers a platform to ignite imaginations and share the untold stories of our collective heritage.

IMPACT STORYTELLING: CRAFTING A SHORT SCREENPLAY

Week 1 Virtual, Period 4. Instructor: Khadijah Ali-Coleman

"Impact Storytelling" is an intensive one-week summer course designed to immerse learners in the art of writing short screenplays that captivate audiences and leave a lasting impression. Participants will embark on a fast-paced journey of creativity and collaboration as they develop, write, and film their own short screenplay within a week. Through hands-on exercises, expert guidance, and practical experience, participants will learn the essential skills and techniques needed to craft compelling narratives for the screen. No filmmaking experience necessary. This course is great for learners interested in participating in a Short Film Project or building their writing muscles in writing short pieces in a short amount of time. We will use smartphones to record our work.

IMPACT STORYTELLING: CRAFTING SHORT PLAYS FOR THE STAGE

Week 1 Virtual, Period 3. Instructor: Khadijah Ali-Coleman

The "Impact Storytelling" course is a dynamic and intensive summer program designed to equip learners with the skills and techniques necessary to craft compelling short plays for the stage. Over the course of the week, participants will immerse themselves in the art of storytelling, exploring the nuances of dramatic structure, character development, and dialogue while focusing on creating impactful narratives that resonate with audiences. The course will end with a reading of participants' short plays.

LIFE WRITING

Week 1 Virtual, Period 4. Instructor: Barbara Morrison

We all have stories to tell. In this class, appropriate for both beginning and experienced writers, we'll practice telling ours in journals, memoirs, personal essays, blogs, and other forms of life writing. After looking at examples, we'll discuss how to get started and then begin transforming our experiences into stories that will preserve memories and touch others. Bring whatever materials you'll need to begin writing.

THE NATURE POEM: A PRACTICE IN WONDER

Week 2 In Person, Period 2. Instructor: Madeleine Mysko

More than artful description, the nature poem is a deep reach to know—through words—our familiar landscapes and the creatures who dwell there with us. Each of the five sessions will include: Reading for Inspiration (contemporary nature poems, including prose poems); Practice (in-class exercises from prompts); Workshop (time to appreciate, and learn from, our mutual efforts).

PLAYBACK IMPROVISATION THEATER AND THE JOY OF STORY

Week 1 Virtual, Period 2. Week 2 In Person, Period 4.

Instructor: Roberta Gore

Develop skills as improvisational actors, learning via warmups and exercises to tap into our creativity, create characters and connections. Learn shortform and long-form improvisations, sculpting our collective storytelling and skills as improvisational actors into a playback show that celebrates life and uplifts memory. No previous acting experience necessary.

Roberta first became passionate about Playback during Covid. Yearning for theatrical connection, she discovered online Playback and 'played' with fellow actors all over the globe. However different it is from acting with a live team, online Playback WORKS, and has its own unique characteristics that making it both intimate and collaborative. In the privacy of our living/ sleeping/working rooms, we'll forge a bond and feel like we are one.

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

LITERARY & PERFORMANCE ARTS, FILM / DCBU CAMP

POETRY GYM

Week 2 In Person, Period 3. Instructor: Martial Davis

Are you looking for an outlet that doesn't require a lot of physical activity? Why can't therapy be creative? In this poetry class, you will learn to give life to your ideas. Learn techniques for speech and sound such as metaphors, consonance, and onomatopoeia. Students will be given categories to be paired up with core emotions, with the intention to create poems in class. Finally, the class will split into groups working together on collaborative poems. Martial, a third-generation artist, returns to Common Ground on the Hill 29 years after his first visit as a member of World Village!

STORYTELLING 101

Week 1 Virtual, Period 1. Instructor: Sheila Arnold

In this seminar we will find the stories that live inside us all. We will examine the ingredients needed to tell a personal story in such a way as to make it leap off our tongues and into the mind of a listener. Together, we'll explore the various types of storytelling and gain insight into the growing professional community of storytellers. Join us for this interactive and participatory class. No previous storytelling experience is needed. Even if you aren't sure what story you might want to tell, don't worry--we will find it together!

STORYTELLING WITH STEÁFÁN HANNIGAN

Week 2 In Person, Period 1. Instructor: Steáfán Hannigan

Multi-instrumentalist, musician, composer, and storyteller - Steáfán Hannigan has worked widely in theater, television and radio, including on shows like the television hit Friends and theater sensation *Come From Away*. In this wide-ranging workshop, Steáfán will tell stories and help participants polish their own stories into effective presentations.

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



18TH 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 on the Hill curriculum. Create your own schedule, including art, music, dance, and lecture classes.

OLD-TIME

Earl White – Fiddle
Victor Furtado – Banjo
Ken Kolodner – Fiddle, Hammered Dulcimer
Susan Boyer Haley – Mountain Dulcimer, Vocals
Mary Lynn Michal – Hammered Dulcimer
Marsha Searle – Percussive Dance
Sam Hatch – Banjo

BLUEGRASS

Kristen Grainger (True North) – Songwriting
Dan Wetzel (True North) – Guitar, Songwriting
Martin Stevens (True North) – Mandolin, Fiddle
Josh Adkins (True North) – Bass
Bryan MacDowell – Fiddle, Guitar
Chris Luquette – Guitar
Maddie Witler – Mandolin
Randy Barrett – Banjo, Vocals
Wayne Fugate – Mandolin

CELTIC

Steáfán Hannigan – Whistles, Bodhrán Saskia Tomkins – Irish Fiddle Brian Connolly – Irish Tenor Banjo Bill Troxler – Bodhrán Kelly Brzozowski – Harp Jo Morrison – Harp Wayne Morrison—Bagpipe

ALSO FEATURING

MANDOLINS ON THE HILL

Martin Stevens (True North) – Bluegrass Mandolin
Maddie Witler – Progressive Mandolin
Barry Mitterhoff – Klezmer, Rags
Wayne Fugate – Mandolin Basics
Tim Porter – Beginning & Jazz Mandolin
Amy Ferebee – Beginning Mandolin

SWING

Tom Mindte – Mandolin, Vocals

Dave Robinson – New Orleans Jazz

Kathy Reitz – Ukulele

Marv Reitz – Guitar

Casey Driscoll – Fiddle

Brennen Ernst – Piano, Lecture

Ralph Gordon – Bass

Steve Bloom – Percussion

BLUES

Guy Davis – Harmonica, Guitar
Lea Gilmore – Lecture
Sparky Rucker – Guitar
Rhonda Rucker – Piano
William Lee Ellis – Slide Guitar
Andy Cohen – Vocals, Guitar, Lecture
Chris James – Ukulele, Mandolin

MUSIC

General Knowledge

INTRODUCTION TO SWING MUSIC

Week 2 In Person, Period 1. Instructor: Brennen Ernst See *Distinctive Lectures*, pg. 9.

THE JOY OF NEW ORLEANS JAZZ

Week 2 In Person, Period 3. Instructor: Dave Robinson See *Distinctive Lectures*, pg. 9.

JUST ENOUGH MUSIC THEORY

Week 2 In Person, Period 2. Instructor: Bill Troxler

Learn how music works so that you can make your music unique. Expand your skills in selecting chords, composing melodies and improvising. Learn to identify chord progressions, understand the nomenclature used to identify chords and intervals, understand musical modes, and more. Reading standard musical notation is helpful but not essential. Students will have access to a website to support their studies after the class concludes.

MIDDLE AND NEAR EAST MUSIC

Week 1 Virtual, Period 3. Instructor: Tareq Rantisi See *Distinctive Lectures*, pg. 9.

PRACTICE LAB: RESEARCH-BASED STRATEGIES FOR GETTING BETTER RESULTS

Week 2 In Person, Period 4. Instructor: Wayne Fugate

No matter where you are on your musical path, your creative output hinges on your knack for carving out practice time and using it productively. Examine research-based strategies for learning new material in a deeper, more efficient manner, improving memorization, and performing more confidently. Learn a variety of 'practice hacks', and things to do away from your instruments to help to keep moving forward. Practice strategies, logs and pre-performance timelines and inventories will be presented and discussed. *For all levels and instruments*.

READING MUSIC MADE EASIER

Week 1 Virtual, Period 3. Instructor: Niccolo Seligmann

Ever get frustrated trying to learn to read music? Have you been afraid even to begin the process? Then this is the class for you! In a stress-free environment, learn shortcuts that allow you to relate what you see on the page to what you already know how to do on your instrument. Using simple traditional tunes, students will learn to connect visual patterns on the page to familiar playing patterns. This class welcomes musicians of all ability levels. It's never too late to acquire this skill.

UNDERSTANDING THE FRETBOARD

Week 1 Virtual, Period 2. Instructor: Chris James

Discover a simple method for learning the notes up and down the whole fretboard on most fretted, stringed instruments including guitar, mandolin, banjo, ukulele and fretted bass. We will take the often-overwhelming task of learning all the notes and make it manageable by using scales and simple melodies that are already in your ears and your brain. *For all levels and instruments*.

FOR ALL 2024 STUDENTS ~ Online Student Show:

To contribute completed projects to the online Student Show, please email photos or video to Maria Wong at maria@commongroundonthehill.org.

Include your name, the name of the course and instructor, the week and period(s) of your class.

Guitar

BEGINNING GUITAR

Week 1 Virtual, Period 4. Week 2 In Person, Period 1. Skill Level: A. Instructor: Amy Ferebee

Learn to tune up and play simple melodies and songs while we explore the order of the guitar fret board; discover the simple mystery of rudimentary music theory; try out the five basic, first position chord shapes in standard tuning; use a capo; get started with basic right and left hand mechanics (flat pick & fingerstyle); gain understanding of the different types of notation & diagrams for guitar and learn about all the useful resources and practices to keep us afloat on our guitar voyages. For the true beginner.

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

BASIC SWING RHYTHM GUITAR

Week 2 In Person, Period 1. Skill Level: B. Instructor: Marv Reitz Swing music depends heavily on rhythm guitar and often includes frequent chord changes. Freddie Green, legendary guitarist of The Count Basie Band, provided an important part of the swing feel of the band, primarily using 3 string chords for easy, rapid chord changes. Learn the easiest way to dive into the Freddie Green style. Learn the Nashville chord numbering system, starting with simple blues-based tunes and progressively moving to more complex tunes. Delve into chord pattern recognition and learn to grasp song chord structures quickly. Discover how to best use chords that connect two other chords, such as diminished chords and multifunctional chords, which add color and drama. By the end of the course the student should be more comfortable playing rhythm guitar in jam sessions and providing rhythmic and harmonic drive.

BEGINNING BLUES GUITAR

Week 2 In Person, Period 2. Skill Level: A. Instructor: Sparky Rucker A class for people who already have some basic guitar skills but want to learn to sing and play the blues. You will be playing the blues!

BLUEGRASS GUITAR I WITH CHRIS LUQUETTE

Week 2 In Person, Period 2. Skill Level: B. Instructor: Chris Luquette
Want to play in a bluegrass jam but don't know where to begin? This class
will get you started, covering the basics of the instrument and applying
essential music fundamentals in the context of the bluegrass genre.
Students will learn the basics of playing bluegrass rhythm guitar through
the study of the fingerboard, chord symbols, strumming patterns and peer
modeling. Students will also develop an understanding of the use and
application of guitar accessories such as the flat pick, capo, tuner, and
metronome.

BLUEGRASS GUITAR II WITH CHRIS LUQUETTE

Week 2 In Person, Period 3. Skill Level: B/C. Instructor: Chris Luquette Instructor Chris Luquette is the 2013 IBMA Momentum Award winner and perhaps the most versatile, proficient and exciting guitarist in today's bluegrass scene. 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.

BLUES ELECTRIC GUITAR

Week 2 In Person, Period 3. Instructor: Harry Orlove

Acquire 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 discuss the techniques of Blues greats and examine how they get their sounds. The instructor can look at your guitar to make sure it's set up to optimize playability and sound and offer lots of advice—whatever you want to know! **Students should bring** a small amp, tuner, guitar cable, and extension cord. There's LOTS of playing in this class!! **Players at all levels are welcome**.

BLUES GUITAR WITH GUY DAVIS

Week 2 In Person, Period 4. Skill Level: B. Instructor: Guy Davis
From the traditional to the contemporary, rural to the urbane, Guy Davis'
mastery of the blues knows no limits. Guy will provide students with an
example of the sincere approach to music that has made him one of the
true stars of blues music today. This is a guitar-based workshop, but
singers, harmonica players, and others are welcome to attend.

FLATPICK GUITAR WITH BRYAN McDowell

Week 2 In Person, Period 2. Skill Level: B. Instructor: Bryan McDowell Take this opportunity to learn flatpick acoustic guitar from one of the best - a national champion musician (guitar, fiddle and mandolin) whose authentic Appalachian roots inform his playing. You will emerge from this class with newfound skills, rooted in the mountains of North Carolina.

MAKING SENSE OF GUITAR SCALES

Week 1 Virtual, Period 3. Skill Level: A. Instructor: Joe Selly

Everything you wanted to know about scales but were afraid to ask! Make sense of the many, and sometimes confusing number, of scales and modes, be able choose the ones that are right for the music you want to play. Learn easy ways to master them, to use them playing tunes, for improvising, be able to relate them to chords, expand the possibilities of what you can play...and become a better player in the process. We'll look at "families" of scales, use them to play melodies on different parts of the neck, and learn easy, practical exercises to get them "under your fingers".

REV. GARY DAVIS GUITAR

Week 2 In Person, Period 2. Skill Level: B. Instructor: William Lee Ellis This workshop on the guitar music of Reverend Gary Davis (1896-1972) will examine his sacred and secular repertoire, the many technical and interpretive aspects of his playing, and connections between his life and art. Favorite keys and singing approaches will be covered as will such songs as "Oh Glory, How Happy I Am," "Samson and Delilah," "Devil's Dream," and "Light of This World." Ellis has performed Davis's music for decades, has taught his music at Fur Peace Ranch, and has written on the Rev including instructional books with Ernie Hawkins for Stefan Grossman, liner notes for Davis historical reissues, and a Ph.D. dissertation on Davis's music ("I Belong to the Band").

Intermediate level guitarists are recommended but beginners are welcome (tips on how best to play with fingerpicks, for example, are also addressed).

SLIDE GUITAR

Week 2 In Person, Period 1. Skill Level: B. Instructor: William Lee Ellis This workshop will look at slide, or bottleneck, guitar styles practiced and popularized in the pre-WWII blues and gospel era, notably by East Coast, Delta, and Texas players. Various open tunings will be examined, as will right and left-hand techniques, phrasing, tone, and interpretation. The repertoires of Blind Willie McTell, Blind Willie Johnson, Booker T. Washington "Bukka" White, Fred McDowell, Robert Johnson, Son House, and others will be discussed and taught. Ellis has recorded and performed much slide guitar in his career and authored the chapter on Delta blues for the multidisciplinary book, *Defining the Delta* (University of Arkansas Press) .

SOUTHWEST GUITAR

Week 2 In Person, Period 4. Instructor: Michael Ronstadt

This class will introduce students to the style, rhythms, and chord progressions to play along with most Mariachi (and southwestern music by bands like Calexico) along with some of the traditional solo picking material for songs like Cascabel, La Bamba, and Guantanamera.

No need to be an advanced player, everyone is welcome.

UNDERSTANDING THE FRETBOARD

Week 1 Virtual, Period 2. Instructor: Chris James See *General Knowledge*, pg. 13.

Fiddle

CELTIC FIDDLE REPERTOIRE WITH SASKIA TOMKINS

Week 2 In Person, Period 4. Skill Level: A/B. Instructor: Saskia Tomkins Get to know some of the unique stylings and tunes common to different Celtic fiddle traditions. A great way to expand your repertoire! Saskia is an All Britain and North American Champion of Irish fiddle and Slow Airs. Recording devices are welcome.

FIDDLE WITH BRYAN McDowell

Week 2 In Person, Period 3. Skill Level: B. Instructor: Bryan McDowell Spend time developing and surveying the core components of good bluegrass fiddling. Weave tasteful double-stops and ornamentation into slow tunes, work out your own variations, fill behind vocalists, and improve your soloing. All while adding new tunes to your repertoire! Bryan McDowell is an acclaimed session player, instructor, and utility musician with numerous award-winning bands and projects.

FIDDLE WITH MARTIN STEVENS

Week 2 In Person, Period 2. Instructor: Martin Stevens

Martin plays mandolin, fiddle, and octave mandolin with Kristen Grainger & True North, in residence during Traditions Week 2. Take this opportunity to learn from this state and regional fiddle champion from the Pacific Northwest who is equally at home in bluegrass, singer-songwriter and oldtime music. Discover how to create leads and fills and how to approach fiddle tunes.

IRISH FIDDLE WITH SASKIA TOMKINS

Week 2 In Person, Period 1. Skill Level: A/B. Instructor: Saskia Tomkins Jigs and slides, reels and hornpipes, polkas, waltzes and slow airs. These are all types of tunes found in Irish traditional music, but how can a fiddler make them sound authentic? Saskia is an All Britain and North American Champion of Irish fiddle and Slow Airs, and with her guidance, you will explore the rhythms, ornamentation and bowing to plant your tune playing firmly in Ireland. Sheet music and recordings will be sent out in advance of tunes to focus on.

OLD-TIME FIDDLE I WITH KEN KOLODNER

Week 2 In Person, Period 1. Skill Level: A/B. Instructor: Ken Kolodner This class will teach the basics of old-time fiddling and is a stepping stone to more advanced playing. We will focus on learning traditional fiddle tunes and styles from the Appalachian region and on the basic bowing techniques and phrasing that define the old-time style. The class will be taught by ear keeping with the oral tradition, but sheet music can be provided upon request. Some knowledge of how to play the instrument is helpful, but old-time experience is not required.

OLD-TIME FIDDLE REPERTOIRE BUILDER WITH EARL WHITE

Week 2 In Person, Period 2. Skill Level: C. Instructor: Earl White
Earl White is a treasure-trove of Old-Time fiddle tunes. The class is designed
for intermediate to advanced students who are looking to build their
repertoire of tunes suitable for playing dances and concerts. In this class,
we will also explore the historical background of tunes shared by the black
and white communities throughout Appalachia and beyond. We will
explore various tunings and bowing approaches to get that "Old-Time
sound".

SWING FIDDLE WITH CASEY DRISCOLL

Week 2 In Person, Period 4. Skill Level: B. Instructor: Casey Driscoll
This class will explore the role the fiddle/violin played in the swing era and how to play and solo in this genre. Specifically, it will delve into the playing of Joe Venuti, Stuff Smith, and Stephane Grappelli and the styles of swing they transformed for the instrument. Swing fiddler Casey Driscoll has toured around the world with bluegrass, country, and jazz bands and now tours with the critically-acclaimed John Jorgenson Quintet.

FIDDLE / BANJO / MANDOLINS ON THE HILL

WESTERN SWING FIDDLE WITH CASEY DRISCOLL

Week 2 In Person, Period 3. Skill Level: B. Instructor: Casey Driscoll Western Swing is a subgenre of Swing that was predominantly played for dances in Texas and Oklahoma. Unlike traditional swing instrumentation, Western Swing uses more string instruments such as guitar, lap steel, and fiddle. This fun, upbeat, and danceable music is a great gateway for fiddlers with no swing or jazz background to understand and get hooked onto jazz.

Banjo

BEGINNING 5-STRING BANJO BASICS

Week 2 In Person, Period 2. Skill Level A. Instructor: Sam Hatch
This class is for the very beginning banjoist and will focus on the basics of 3
different old-time playing styles: two finger picking, upstroke, and frailing/
overhand/clawhammer styles. The goal of this class is to help students
choose the style(s) which fits them best and give students the knowledge to
start on their banjo journeys. Other topics of discussion may include, but
are not limited to: history and evolution of the banjo, old-time banjo
players, and Appalachian music and culture.

BEGINNING BLUEGRASS BANJO

Week 2 In Person, Period 1. Skill Level: A/B. Instructor: Randy Barrett Learn to play the banjo in the style of the great Earl Scruggs, the cornerstone of bluegrass music. You will emerge from the class with a few Scruggs tunes under your belt, and a whole new lease on life. For students who have the basics of beginning banjo playing under their belt.

INTERMEDIATE BLUEGRASS BANJO

Week 2 In Person, Period 3. Skill Level: B. Instructor: Randy Barrett
This three-finger bluegrass banjo class will focus on both building repertoire
and learning styles. Students will emerge from the class with both new
tunes and back-up techniques. Student interest will be considered.

IRISH TENOR BANJO WITH BRIAN CONNOLLY

Week 1 Virtual, Period 1, Skill Level: B. Instructor: Brian Connolly
This workshop, suitable for tenor banjo as well as mandolin, is led by the
founder and longtime leader of Craobh Rua, one of Ireland's great, worldtouring traditional bands. This class is aimed at developing the player's
repertoire, playing the different tune types in sets, adding some
ornamentation to the tunes and looks at the rhythm of the reels, hornpipes
and jig types in Irish music.

OLD-TIME BANJO I WITH VICTOR FURTADO

Week 2 In Person, Period 2. Skill Level: B. Instructor: Victor Furtado The basics of Old-Time clawhammer banjo will be taught, with the goal being for students to emerge from the class with a fluid right-hand technique, the key to playing tunes.

OLD-TIME BANJO II WITH VICTOR FURTADO

Week 2 In Person, Period 4. Skill Level: B/C. Instructor: Victor Furtado
This is your chance to learn advanced technique and fascinating tunes from a trend-setting player, 2019 recipient of the Steve Martin Banjo Prize.
Student interest will be considered.

Mandolins on the Hill

BASICS OF MANDOLIN IMPROVISATION

Week 2 In Person, Period 1. Skill Level: A. Instructor: Martin Stevens Martin will dissect the fundamentals of creating mandolin leads and fills according to various themes within the melody. Find out how to incorporate different types of rhythms from snare drum chops to tremolos to crosspicking.

BEGINNING MANDOLIN

Week 2 In Person, Period 2. Skill Level: A. Instructor: Tim Porter Because of its small size and orderly fingerboard, the mandolin is used in many styles of traditional music and is a great choice for your 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.

BLUEGRASS MANDOLIN WITH MADDIE WITLER

Week 2 In Person, Period 2. Skill Level: B. Instructor: Maddie Witler We'll cover the fundamentals of mandolin technique, what the mandolin's role is in bluegrass, how to play rhythm in bluegrass or not bluegrass, how to feel time and play with a metronome or human, and maybe we'll learn some licks or a tune. The level and subject matter of the class will be tailored to, and determined by, the group of students we have, so I'm excited to see who shows up and help you progress in your playing!

BLUES MANDOLIN

Week 2 In Person, Period 1. Skill Level: B. Instructor: Christopher James Explore the rich history of Mando Blues. Learn to play a blues scale and voicings for 7th chords, which are essential for playing the blues. We will cover 12 bar and 8 bar blues progressions that can be used to play many tunes by blues guitar giants such as Mississippi John Hurt and Robert Johnson.

CHORD BASICS (AND BEYOND) FOR MANDOLIN

Week 1 Virtual, Period 2. Skill Level: A. Instructor: Wayne Fugate

Never rely on chord diagrams again! This class for beginning mandolin
students covers basic harmonic theory intended to wean folks away from a
reliance on chord books and diagrams and empower them with the
knowledge required to confidentially find multiple ways of playing virtually
any chord needed for virtually any tune likely to be encountered in Western
music. This course includes material that will be new to returning students!

GETTING STARTED WITH THE MANDOLIN

Week 1 Virtual, Period 3. Skill Level: A. Instructor: Amy Ferebee
This class is for the true beginner. Learn how to get in tune and play some easy two fingered chords to use in some easy two chord songs. And there's more: we'll learn to play a simple fiddle tune, some right and left hand exercises, a little bit of mandolin history and how to decipher tablature and chord diagrams. A good time will be had by all, and students will emerge from this class with a new friend ... the mandolin!

INTERMEDIATE MANDOLIN

Week 1 Virtual, Period 4. Skill Level: A. Instructor: Wayne Fugate
If you're ready for some real, but FUN challenges, this class will give you
lots to work on! Topics include: improving dexterity, 'position playing',
double stops, chords, and accompaniment, 'closed position' scales and
modes – and importantly, how to use them. We'll talk about shifting,
creating interesting solos and fiddle tune variations and learn tools and
strategies to lean on when you're starting to improvise, as well as ensemble
playing and the importance of keeping good time. Make friends with your
metronome! Recording is encouraged; music/handouts will be provided.

IRISH TENOR BANJO WITH BRIAN CONNOLLY

Week 1 Virtual, Period 1. Skill Level: B. Instructor: Brian Connolly *The tenor banjo is tuned in the same intervals as the mandolin*. This means that both instruments can share music and technique easily. See *Banjo*, in the page to the left.

KLEZMER MUSIC

Week 2 In Person, Period 3. Instructors: Barry Mitterhoff, Joe Selly See *Band*, pg. **18.**

MANDOLINS ON THE HILL / UKULELE

MODERN MANDOLIN

Week 2 In Person, Period 3. Skill Level: B. Instructor: Wayne Fugate Expand your stylistic horizons and explore new ideas and concepts on the mandolin that will take you beyond Bluegrass into some exciting, new territory. We'll take a close look at some of the friendlier tunes in the modern mandolin lexicon by modern mandolin players including John Reischman, Sam Bush, David Grisman and a host of others. We'll also dive into some new techniques, chord progressions and harmonic possibilities beyond I-IV-V, and some improvisational ideas that you can put to use in these tunes and a host of others. Open to mandolin students at the beginner-intermediate level and up. Transcriptions of the tunes covered in class will be provided in standard notation and TAB.

PRACTICE LAB: RESEARCH-BASED STRATEGIES FOR GETTING BETTER RESULTS

Week 2 In Person, Period 4. Instructor: Wayne Fugate See *General Knowledge*, pg. 13.

PROGRESSIVE MANDOLIN WITH MADDIE WITLER

Week 2 In Person, Period 4. Skill Level: B/C. Instructor: Maddie Witler In this class we'll go over various accompaniment styles, advanced rhythmic concepts, thoughts on arranging and how to use that in an ensemble, and the basics of improvisation. A founding member of the Lonely Heartstring Band, Maddie was a member of Grammy Nominated group Della Mae.

RAGS AND STOMPS

Week 2 In Person, Period 4. Instructors: Barry Mitterhoff, Joe Selly See *Band*, pg. 19.

SWING MANDOLIN

Week 2 In Person, Period 2. Skill Level: B/C. Instructor: Tom Mindte You'll learn swing chords on the mandolin – 6th, major 7th, minor 7th, diminished chords and others. We'll work on some standard tunes from the swing / jazz repertoire and how to improvise on your solos. It's not as difficult as you think to figure out most swing chord progressions – there are four or five that are used frequently. Let's try some horn keys – F, B flat. E flat and A flat. It's not too hard, once you get the hang of it. It's going to be fun and rewarding.

UNPACKING DUKE ELLINGTON AND JAZZ MANDOLIN

Week 2 In Person, Period 1. Instructors: Tim Porter, Joe Selly

Duke Ellington was one of America's greatest and most prolific composers. Although his work is often labeled as jazz, he did not use the term. His more than one thousand compositions ran the gamut, and he described his work as beyond category. They reflect musical elements of swing, the blues, southern folk traditions, African American spirituals, the Near East, Europe, and Latin America, among others. We will look at examples of some of these works and learn to play them focusing on melodic structure, chord voicing, and harmonic progression. Our play list will include: tunes of mood and reflection such as "In a Sentimental Mood", "Mood Indigo", "Don't Get Around Much Anymore", and "I let a Song Go Out of My Heart"; tunes reflecting distant lands like "African Flower", swing tunes like "Satin Doll", "In a Mellow Tone", and "C Jam Blues", tunes with a Latin feel like "Caravan", and sacred or gospel tunes like "Come Sunday".

<u>Ukulele</u>

BEGINNING UKULELE

Week 1 Virtual Period 2. Week 2 In Person, Period 2.

Skill Level: A. Instructor: Amy Ferebee

The uke is a very friendly little stringed instrument and quite easy to play. You will have fun learning how to master the basic chords and play some easy songs, as we begin to use our right hands to strum or pick with our fingers. As we lay a foundation for a lifetime of enjoyment playing and singing songs with friends, we will learn how to decipher regular music notation, tablature, and fret-board diagrams, all with a bit of ukulele history sprinkled in for good measure. No music reading skills required. Smiles & Laughter: MANDATORY! ;^)

BEYOND BEGINNING UKULELE WITH CHRIS JAMES

Week 2 In Person, Period 3. Skill Level: A/B. Instructor: Chris James
Do you have a handful of chords that you strum with the same strum and
are you ready for something more? We will learn a variety of songs
including Bluegrass, Folk, Reggae, and Blues, that will lead us to different
rhythms and chords. We will cover a method for figuring out how to strum
songs from what you hear rather than needing to see it written. We'll learn
new chords and how to use them all over the fretboard. We will cover ways
to sound better playing with others and get many opportunities to try them
out in class. *Students should bring*: ukulele, tuner, paper and pencil, and
recording device.

BLUES UKULELE WITH CHRIS JAMES

Week 1 Virtual, Period 3. Instructor: Chris James

Blues ukulele? That's right! Join us as we venture beyond strumming into the mysterious world of turnarounds and blues scales. We'll learn some classic blues songs in a few different keys. Everything will be taught in layers and all levels are welcome. With a few tricks that you can move around the neck you'll be having more fun on your uke than you ever imagined! **Students should bring**: ukulele, tuner, notepaper, and a pencil. ALL LEVELS.

MORE BLUES UKULELE WITH CHRIS JAMES

Week 2 In Person, Period 4. Instructor: Chris James

The ukulele is a great instrument for playing the Blues. We will learn a classic Blues song each day (different songs than Traditions Week 1 Blues Uke I.) Then we'll cover the ingredients that make them up- the Blues scale, 7th chords, rhythms and turnarounds. We will learn techniques for soloing and playing in a group. On the last day of class we will have a Blues jam with all the songs we've learned and a chance to solo for anyone who wants to! *Students should bring:* ukulele, tuner, paper and pencil, and recording device. ALL LEVELS.

UKE CAN SWING! WITH KATHY REITZ

Week 2 In Person, Period 1. Skill Level: B. Instructor: Kathy Reitz Let's move your ukulele playing into some exciting music! Standard swing repertoire will be used to take you into the world of movable chords, rootless chords, and typical swing progressions. It will give you the tools to play in more keys, recognize common chord progressions so that you can play in jam sessions, accompany singers (even yourself), or help you on your way to being a key player in a band. Once you get some of these chords and progressions under your fingers you will be better able to see how harmonies and melodies move through a song to take your playing up a level. The C tuning (G-C-E-A) will be used. Students should be able to make the chord changes found in beginner courses with reasonable ease.

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

www.CommonGroundOnTheHill.org

Bass

THE ART AND CRAFT OF PLAYING BASS

Week 2 In Person, Period 4. Instructor: Ralph Gordon

Learn both the art of playing bass (such as musicality) and the craft (technique, theory and more), including beginning basics on bass, as well as technique, basic theory, and useful information and tips. For players just starting out on bass and those with some playing behind them and ready for an infusion of growth in their playing! The instructor will teach from the perspective of acoustic bass, but electric bass players are welcome. Ralph Gordon is a highly sought-after musician known for his great versatility.

BLUEGRASS BASS WITH JOSH ADKINS

Week 2 In Person, Period 1. Instructor: Josh Adkins

Josh is the bass player with Kristen Grainger and True North, in residence during Traditions Week II. This class will focus on the role of the bass in an ensemble, whether it be accompanying a singer or an instrumental group. All skill levels welcome, from beginner to seasoned player.

Harp

1-2-3, 1-2-3—JIGS AND WALTZES FOR HARP

Week 2 In Person, Period 2. Skill Level: A/B. Instructor: Kelly Brzozowski All in 3 all the time! This class will explore the wide world of waltzes, jigs, hop jigs, slip jigs, mazurkas, and more! This class is open to harpists of all ages and abilities.

BEAUTIFUL AND/OR FUN CELTIC TUNES FOR HARP AND MORE

Week 2 In Person, Period 3. Skill Level: A/B. Instructor: Jo Morrison Learn tunes from the Celtic lands with a beautiful or fun-to-play melody. Examine accompaniment options and have fun learning varied tunes from across the Celtic lands. Tunes will be taught by ear with written music provided. All new repertoire! Open to all levels except total beginners. Other instruments welcome.

LATIN AMERICAN MUSIC FOR HARP AND MORE

Week 2 In Person, Period 4. Skill Level: A/B. Instructor: Nicolas Carter This class will explore a familiar tune with Latin American accompaniment, and we will learn a couple of Latin melodies. *Open to all instruments*.

O'CAROLAN TUNES FOR ALL INSTRUMENTS

Week 2 In Person, Period 1. Instructor: Kelly Brzozowski

Welsh songs and slow airs are known worldwide as the backbone of a long and vibrant musical landscape. Music, and musical expression are an important part of the country's identity. In this class, we will learn some of the most beautiful melodies from the tradition, as well look into the art, culture, and political climate that made music an integral part of life. This class is open to harpists of all ages and abilities except early beginners.

Dulcimers

Mountain and hammered dulcimers available for loan! Contact the Common Ground on the Hill office to reserve.

BEGINNING MOUNTAIN DULCIMER

Week 2 In Person, Period 4. Skill Level: A. Instructor: Susan Boyer Haley
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. We begin in the Ionian mode
(tuning) and start with basic strumming across all the strings to enjoy the
drone qualities of the instrument. For returning students, 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 along with a brief history
of the mountain dulcimer. The class will progress at a relaxed pace while
we learn the melodies together.

BEYOND BEGINNER: RELAXED PACE HAMMERED DULCIMER

Week 2 In Person, Periods 3 & 4. Skill Level: A. Instructor: Mary Lynn Michal

This two-period class is intended for players with a couple years of experience and/or players who would like to move at a gentle pace. You do not need to be able to read music, but written music will be provided as a tool to help you remember the tunes. We will learn some new tunes, learn a smattering of music theory, focusing on chord shapes and patterns all while having fun and going at a relaxed pace. Mary Lynn's teaching assistant will be Simon the Sloth, who reminds Mary Lynn to slow down. Simon and Mary Lynn would love to have you join us.

HAMMERED DULCIMER: ARRANGING & ACCOMPANIMENT

Week 2 In Person, Periods 3 & 4. Skill Level: B. Instructor: Ken Kolodner Intended for players with a few years of playing experience, we will develop several pieces of music incorporating a variety of techniques in arranging (e.g. three note chords, valley rolls, bass lines, tremolos, arpeggio fills, etc.) with an emphasis on backup and accompaniment skills (including hearing chord changes), through the lens of chord theory and chord patterns. Full written arrangements of the tunes will be provided.

HAMMERED DULCIMER: BEGINNERS BOOTCAMP

Week 2 In Person, Periods 1 & 2. Skill Level: A. Instructor: Mary Lynn Michal

The This two-period course is intended for complete beginners, in fact, you don't even need to own a hammered dulcimer. No previous musical experience is required and you do not need to be able to read music. If you can count to 8, you are good to go. Extra credit if you can count backwards from 8 down to 1! This course is intended to launch your playing. We will PLAY tunes while learning the basic skills needed to improve: mapping of the instrument, hammering techniques, how to tune your instrument, how to locate all the notes on your dulcimer, how to play scales and arpeggios in the keys of D, G and A. Most of all, at the end of the week, you will be hooked on the hammered dulcimer! Expect lots of fun while learning.

Wind & Free Reed

BEGINNING HARMONICA WITH DAVE BURKITT

Week 2 In Person, Period 4. Skill Level: A. Instructor: Dave Burkitt
Pick up a diatonic harmonica in the key of A, enroll in this class and enter
the world of melodic harmonica. Your instructor, Dave Burkitt, has been
playing the harmonica for 50 years and has launched many fellow harp
players. Dave will teach you how to find the melody notes on your "harp"
and begin playing easy songs and tunes that you already know. Harmonicas
will be available for purchase at the Common Ground store, however,
consider buying a harmonica right away and begin to get comfortable with
this wonderful little fixed-reed instrument, capable of making great music.
Carry it with you everywhere you go! If you have additional keys, such as D
and G, bring them as well.

BLUES HARMONICA WITH GUY DAVIS

Week 2 In Person, Period 3. Skill Level: B. Instructor: Guy Davis
Students should be familiar with breathing patterns and be able to play
strong single notes. We will review the technique of "bending notes," which
not only allow for a more chromatic approach, but also help personalize our
sound & style. Singing is encouraged in order to learn more about phrasing when we sing we don't play, and vice versa. We each have a unique inner
dance - lose the fear of using it in order to express its lyricism. Participants
need a diatonic harmonica in the key of A (if you have additional keys, such
as D and G, bring them as well).

WIND & FREE REED / PIANO / BAND, JAMS & ENSEMBLES

CELTIC WHISTLE WITH STEÁFÁN HANNIGAN

Week 2 In Person, Period 2. Skill Level: A. Instructor: Steáfán Hannigan Northern Ireland's Steáfán Hannigan, author of the definitive book about the Low D whistle, will teach you everything you need to know about how to play the whistle, including ornamentation, history and fantastic tunes. Whether a true beginner or a seasoned player, you will emerge from this class with a treasure trove of music and new skills. A regular sized whistle (key of D) is required for class.

FUJARA AND KONCOVKA OVERTONE FLUTES OF SLOVAKIA

Week 1 Virtual, Period 3. Week 2 In Person, Period 3. Skill Level: A. Instructor: Bob Rychlik

It's no wonder that the overtone flutes, fujara and koncovka, are becoming popular world-wide. They are easy to play and have a magical voice! Beginning and intermediate students will learn together, but with instructor attention to levels of student progress, you can learn at your own pace. Don't have a fujara or koncovka? The instructor has instruments to use in class. If you are interested in purchasing an instrument online, you can contact me for assistance in choosing the right instrument for you: fujara@gmail.com

HISTORY OF BAGPIPES AROUND THE WORLD

Week 2 In Person, Period 4. Instructor: Steafan Hannigan

Learn about piping traditions across the world. Did you know that Nero allegedly played not the fiddle but a type of bagpipe, *tibia utricularis*, while Rome burned? Many bagpipes are played with bellows instead of just blowing into the bag. Scotland has the most well known piping tradition in the world, arguably. However, these magnificent things can be found all over Europe especially Ireland (Uilleann pipes), Spain (Gaita), France (cabrette, cornemuse), England (border pipes, Northumbrian Pipes), Bulgaria (gaija), Italy, and across the world. Steáfán plays a great many of these! Come and investigate, learn and play. Share the fun!

INTRODUCTION TO HIGHLAND BAGPIPE

Week 2 In Person, Period 5. Instructor: Wayne Morrison

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. It is recommended that you contact the instructor (tewok@portrigh.com) prior to purchasing your own practice chanter.

Piano

BEGINNING SWING PIANO

Week 2 In Person, Period 3, Skill Level: A/B. Instructor: Brennen Ernst Students will be shown the techniques necessary to play easier swing tunes alongside other musicians, including chord shapes (major, minor, sixth, seventh, and diminished), basic rhythms (four-to-the-bar and Charleston), important musical forms (blues, AABA and ABAC), how to read and interpret a chord chart, and how to listen to other musicians. Students should be able to find middle C on the keyboard, make a basic major chord, play a C scale, and some basic knowledge of notes on a keyboard. Reading music is not necessary.

BLUES & BOOGIE-WOOGIE PIANO I

Week 2 In Person, Period 2. Skill Level: A/B. Instructor: Rhonda Rucker Feel like you're tied down to sheet music? Or you can't get beyond those early childhood piano lessons? If you've learned a little piano and want to play blues, this class will get you started. We'll work on some left-hand rhythm patterns, right-hand riffs, turnarounds, and endings that can be used to spice up songs. We'll try out chord progressions like 12-bar blues. Keyboards are provided, but if you have a portable one, bring it for practice between classes. A recording device might be helpful but is not required.

BAND, JAMS & ENSEMBLES

BEAUTIFUL AND/OR FUN CELTIC TUNES FOR HARP AND MORE

Week 2 In Person, Period 3. Instructor: Jo Morrison

We will learn tunes from the Celtic lands with a beautiful or fun-to-play melody. This will be a completely different repertoire than last year's class by the same title. Open to all levels except total beginners. Other instruments welcome. See *Harp*, pg. 17 for complete description.

BLUEGRASS JAM AND BLUEGRASS SLOW JAM

Week 2 In Person, Period 5. Instructors: Josh Adkins, Randy Barrett, Wayne Fugate, Kristen Grainger, Chris Luquette, Bryan McDowell, Martin Stevens, Dan Wetzel, Maddie Witler

The fun begins! Put into practice the music learned during classes as well as playing material that students bring into the mix. Here we join in a supportive and nonthreatening environment to try your latest licks and play and sing some bluegrass. Class may divide in two for slow and fast jam.

CELTIC SESSION

Week 2 In Person, Period 5. Instructors: Steáfán Hannigan, Saskia Tomkins, Bill Troxler

This late-afternoon session will be 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. Close your eyes and you will swear you are in a pub session in Ireland or the UK.

JUKE JOINT BLUES

Week 2 In Person, Period 5. Instructors: Guy Davis, Sparky & Rhonda Rucker, Chris James

The blues were born in the juke joints of the rural South. This class is an opportunity for students to learn and share blues repertoire in a nurturing, freewheeling environment. Beginner to intermediate level players with all instruments are welcome.

KLEZMER MUSIC

Week 2 In Person, Period 3. Instructors: Barry Mitterhoff, Joe Selly This Klezmer music is celebratory, secular Jewish music that originated in Eastern Europe. This class will begin with learning the modes used to play this music. Then we'll learn a handful of typical dance tunes in different rhythms i.e., a volich, sher, bulgar & others. We will put a Common Ground on the Hill klezmer band together and play for the camp! All instruments are invited.

LATIN AMERICAN MUSIC FOR HARP AND MORE

Week 2 In Person, Period 4. Instructor: Nicolas Carter

This class will explore a familiar tune with Latin American accompaniment, and we will learn a couple of Latin melodies. Open to all instruments.

LATIN CONNECTIONS WORLD STRING ENSEMBLE

Week 2 In Person, Period 3. Instructors: Nicolas Carter, Michael Ronstadt, Ralph Gordon, Steve Bloom

Explore Latin rhythms, melodies and improvisation, connecting it to styles of music around the world. Nicolas Carter (harp), Michael G. Ronstadt (cello/guitar), Ralph Gordon (bass/cello) and Steve Bloom (percussion) will highlight cross-cultural connections between musical styles and rhythmic meters, melody, bass lines, and improvisation, delighting in the similarities and differences that make each regional music style so fascinating and joyful. Michael G. Ronstadt will help the class explore some of the music he grew up with in Tucson. We'll relate them to the 6/8 meters in Celtic music and explore how instruments can fit into these styles so you can make it your own. Nicolas Carter will offer his deep wealth of knowledge in Paraguayan Polca (6/8 combined with 3/4) Argentinian Malambo, Colombian Cumbia, Andean Huayno and other Latin American classics upon request. Chameleon bass and cello player, Ralph Gordon is a master at incorporating bass lines, melody, rhythm, and connecting the dots between genres. World percussionist Steve Bloom will be the icing on the cake!

BAND, JAMS & ENSEMBLES / SINGING, SONGWRITING

MIDDLE AND NEAR EAST MUSIC

Week 1 Virtual, Period 3. Instructor: Tareq Rantisi

All instruments and voice are welcome as we traverse the rich tapestry of the Arab world's musical heritage. See *Distinctive Lectures*, pg. 9.

O'CAROLAN TUNES FOR ALL INSTRUMENTS

Week 2 In Person, Period 1. Instructor: Kelly Brzozowski

This class will explore the tunes of the great Irish composer, Turlough O'Carolan. Come and learn some of his lesser known and most beautiful work! Tunes will be taught by ear and chosen based on the needs of the class. Written music will be provided. Open to harpists and other instrumentalists of all ages and abilities.

OLD-TIME JAM

Week 2 In Person, Period 5. Instructors: Victor Furtado, Ken Kolodner, Mary Lynn Michael, Earl White

Here's where the fun begins! Put into practice the music learned during classes as well as playing material that students bring into the mix. Here we join in a supportive and nonthreatening environment to play old-time music the way it was meant to be played. Class may divide in two for slow and fast jam. All are welcome!

RAGS & STOMPS

Week 2 In Person, Period 4. Instructors: Barry Mitterhoff, Joe Selly This class will concentrate on the string ragtime of the 20s and 30s. Papa Charlie McCoy, Coley Jones, Howard Armstrong and others will be composers we visit. Syncopated and hot, stomps and rags were the precursors of bluegrass gypsy jazz. Vicksburg Stomp, Dallas Rag and other classics will be taught. All instruments are welcome.

SWING JAM AND SWING SLOW JAM

Week 2 In Person, Period 5. Instructors: Steve Bloom, Casey Driscoll, Brennen Ernst, Ralph Gordon, Tom Mindte, Kathy & Marv Reitz, Dave Robinson

Open to students of any level and any instrument including wind instruments and voice. We will have an eye to showing the crossover opportunities that exist between this week's musical genres. Play your instrument either in the foreground or the background and seal some of the day's learning into your brain. And just for fun! If you have a wind instrument, please bring it - and *dancing is encouraged*! We will introduce songs with a chord chart everybody can see. Everyone who is willing will have a chance to solo or sing/scat. You also may introduce songs, but plan to specify the key and provide guidance with chords.

SINGING, SONGWRITING

BIG SONG SWAP

Week 2 In Person, Period 5. Instructors: Andy Cohen, Susan Boyer Haley This late afternoon class will bring students and faculty 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 are highly encouraged! Susan and Andy know a ton of great songs and will facilitate the class, making sure that all those who care to do so will share or lead a song.

FOLK SONGS OF BOHEMIA, MORAVIA AND SLOVAKIA

Week 2 In Person, Period 2. Instructors: Bob Rychlik

Learn to sing a selection of beloved folk songs from the heart of Europe. Each region has distinctive melodies and harmonies that are fun to sing. Bring along a guitar or ukulele (the instructor will help with chords) or just come to sing. Discover the depth of the Slavic soul in joy and in sorrow.

FREEDOM SINGS AND DANCES

Week 2 In Person, Period 2. Instructors: Shelley Ensor, Marya Michael Vocalist and instructor Shelley Ensor and YogaRhythmics instructor, Marya Michael join together in this singing and movement class to lead participants to experience exuberance, joy, power, and freedom. No singing or dancing experience is necessary. The class is for every voice and every body! The genres of music will include blues, gospel, jazz, and more. Shelley's and Marya's other classes are also listed in the Common Ground catalog, clarifying what they bring to this class, individually and as a duo! Live music will be provided by Alice Dorsey.

HARMONY SINGING WITH KRISTEN GRAINGER & TRUE NORTH

Week 2 In Person, Period 4. Instructors: True North—Kristen Grainger, Dan Wetzel, Martin Stevens, Josh Adkins

Human voices in harmony deliver a primordial power unlike any other form of music. This class will unlock the mystery of intuitively singing two, three and four-part harmonies. We will cover the classic bluegrass lead, tenor, baritone arrangement as well as high tenor and high baritone variations. If there is a bass voice in the room, we'll be singing quartets. Get ready to warm up your vocal chords and lean in close. It's easier than you think.

HOW CAN I KEEP FROM SINGING?

Week 2 In Person, Period 3. Instructors: Susan Boyer Haley

Our voices are our first instrument, with us at all times. Over generations, singing has the power to communicate our deepest emotions. Whether in challenging times, or the best of times, a song has the power to touch our souls. The song material taught will focus on the diversity of American folk songs, where meaningful, soulful, loving, humorous, and simply fun songs will allow us to join our voices together. The goal of this class is to enjoy the love of singing, whether as an experienced singer or joining in something new that one always wanted to do. A good time will be had by ALL!

MURDER, MAYHEM, LEGENDS AND LIES

Week 2 In Person, Period 3. Instructors: Sparky & Rhonda Rucker Delve into the socio-political, economic and ethnic origins of Euro and African American ballads. From "Americanized" Child Ballads to original American ballads, explore the true stories behind these songs and enjoy singing them. Join Sparky & Rhonda Rucker for this unique experience.

RISE UP SINGING

Week 2 In Person, Period 1. Instructors: Kristen Grainger, Dan Wetzel Get a great start to your day with singing! Learn to listen, match pitch and have fun with singing each day while learning some new songs and gaining some vocal warm-up and general singing techniques. Singers of every level are welcome!

ROOTS MUSIC SONGS OF REVOLUTION

Week 2 In Person, Period 4. Instructors: Sparky & Rhonda Rucker Sparky and Rhonda explore a host of songs for social change, music that lends itself to wonderful harmonies. They'll draw material from the Underground Railroad, voting rights, labor unions, the civil rights movement, and the struggles against strip mining and mountaintop removal. The movements for justice have produced some of the most inspiring, singable songs and stories in our history.

SONGWRITING: ORIGIN OF A SONG

Week 2 In Person, Period 2. Instructors: Kristen Grainger, Dan Wetzel Story songs are a fundamental part of the American folk music tradition, and writing them is both an art and a craft. Kristen Grainger and Dan Wetzel are nationally-recognized singer-songwriters who craft real-life stories into soulful narratives that speak straight to the heart. Learn the fundamentals of songwriting, including the basic framework and elements of a song, forms and arrangements, and how to identify key lines and ideas that bring a song to life. Kristen and Dan will show how their stories became songs and help you think about your own stories in new ways. No experience is necessary—all are welcome. Please bring paper and a pen or pencil. Participants are welcome to bring a guitar or other stringed instrument to accompany themselves if they wish, but it is not required.

PERCUSSION / SOUND, RECORDING / DANCE & MOVEMENT

SONGWRITING WITH ROD MACDONALD

Week 1 Virtual, Period 2. Instructor: Rod MacDonald

From the beginner to the experienced writer, making real songs means respecting your inspiration and learning some technique. This course will motivate you, provide constructive feedback, teach some basic composition skills, and improve your writing at whatever level you are. Speak your mind in an artistic and convincing way, with humor, anger, poetic and musical artistry, storytelling, character and facts, and be understood clearly. *Sing Out!* calls Rod "A modern day troubadour of the people and for the people."

SWING VOCALS

Week 2 In Person, Period 3. Instructors: Tom Mindte, Amy Ferebee Let's sing swing! Whether you're a beginner, a singer-songwriter, or a folk / bluegrass singer, we'll help you choose your repertoire from standards that most swing musicians know. Also you'll learn what keys to choose and not to choose: Horn keys, string keys, guy keys, and gal keys. We'll work on swing phrasing, timing, and harmony too.

PERCUSSION

BODHRÁN (IRISH DRUM) FOR BEGINNERS

Week 2 In Person, Period 1. Instructor: Bill Troxler

Acquire the basic skills required to master the bodhrán: how to hold the drum and tipper (beater), how to strike the drum, how to play a few essential reel and jig rhythms, how to make a cheap drum sound great, and how to select a bodhrán to purchase. Students will have access to a website with videos that support study of the bodhrán beyond the class. If you can count to 9, turn a doorknob, and shake water off your hands, odds are you can master the bodhrán. It is suggested that beginning bodhrán students take this class as well as **Bodhrán with Steáfán Hannigan** in **Pd. 3**.

BODHRÁN (IRISH DRUM) WITH STEÁFÁN HANNIGAN

Week 2 In Person, Period 3. Instructor: Steafan Hannigan

Renowned Irish musician Steáfán Hannigan published *The Bodhrán Book* in 1991, a primary and acclaimed resource for students of the Irish frame drum, which has made its way into sessions throughout the world. Take this opportunity to learn from a true vine musician who has brought the bodhran forward to mass audiences and new musical genres. Explore 4 styles: Double Stick, Single Stick, Stick and Loop, and Hand. Steáfán will teach tips and techniques for beginner to advanced players. Audio music sheets/tab will be provided as downloads - but the book is pretty good too! Limited copies available in the Common Ground Store. *Bodhrán for Beginners* in **Pd. 1** is recommended as an entry-level pathway for this class, but all levels of student are welcome.

DRUMJAM DRUM CIRCLE

Week 2 In Person, Period 2. Instructor: Steve Bloom

This DrumJam drum circle, led by veteran percussionist Steve Bloom, is for all, from the age of 12 and older – no musical experience is necessary, just a spirit of cooperation and collaboration. Engage with the Common Ground on the Hill community in rhythm games and "serious jams!" You will learn a variety of rhythms you can use on other musical instruments or to accompany other musical instruments, and also to heighten the experience of the drum jam itself. Science has established that drumming in groups yields health benefits.

EXPLORING ARABIC PERCUSSION

Week 1 Virtual, Period 4. Instructor: Tareq Rantisi

Dive into the mesmerizing world of Arabic percussion with a focus on three iconic instruments: Tablah, Riq, and Frame Drum. This class provides a blend of historical context, technical skill development, and cultural understanding. Learn about the instruments' construction, playing techniques, and traditional rhythms. Whether you're a seasoned percussionist or new to the art form, join us for an immersive journey into the rhythmic wonders of Arabic music.

SOUND & RECORDING

AUDIO ENGINEERING BEGINNER TO ADVANCED

Week 2 In Person, Period 3, 4, and 5. Instructor: Phil Spiess *Pick a period or come to all 3!* Is something missing from your recording or live shows? Are you a spouse or partner that wants to be more helpful during shows? Are you just excited to touch all the buttons, knobs and faders? Well, do we have the class for you! A key part to any good live show or recording is the audio engineer behind the console, one of the most trusted people a musician works with. Learn system setup and tuning, modern mixing techniques, workflow, and tips and tricks the pros use for mic and monitor placement and selection. Fully immersive hands-on learning doing the sound check for real musicians as well as other hands-on exercises. Bring all your questions—no experience necessary!

GETTING YOUR MUSIC RECORDED

Week 2 In Person, Period 4. Instructor: Harry Orlove Limit: 6 students

Learn to organize a project, including arranging material, contracting musicians, choosing an appropriate recording facility, and a myriad of other factors that go into producing a successful recording project. The instructor, Harry Orlove, who has produced countless projects in L.A., will demonstrate how all the pieces fit together. The class will be held in the Common Ground recording studio.

DANCE & MOVEMENT

CELTIC DANCE: A CEILI!

Week 2 In Person, Period 3, Instructors: Marsha Searle, Saskia Tomkins
Join us for a Ceili as we learn a step dance, a traditional dance, or a little
song from the Celtic nations of Ireland, Scotland, or Wales. There will be
something for everyone and all skill levels are welcome. Simple Sean Nos
(Old Style Irish), Scottish Highland, or Welsh Clog steps will be taught
depending on the interests of class members. No experience is necessary
and instructor Marsha Searle is skilled at breaking down the steps and
making them fun and accessible to all, from those who are the earliest
beginners to providing a challenge for experienced dancers. (No special
footwear required) Marsha has been teaching and performing
professionally for 17 years, is a championship Scottish Highland Dancer, has
a BA in World Dance, and loves sharing part of her heritage and love for
Celtic culture. Saskia is an acclaimed Irish fiddler and teacher. Join us for a
fabulous time in this celebration of Celtic traditions!

FREEDOM SINGS AND DANCES

Week 2 In Person, Period 2. Instructors: Shelley Ensor, Marya Michael See *Songs/Songwriting*, pg. 19.

GENTLE YOGA

Week 2 In Person, Period 3. Instructor: Erica Chesnik

Gentle Yoga incorporates breathing exercises, guided imagery, and meditation for a deeply relaxing experience. This class is specifically designed for all ability levels and ages, especially those new to yoga or seeking relief from the common side effects of the human experience, such as anxiety, depression, and insomnia. No experience is required. This practice will help you develop patience and mindful breathing, for practical application in your everyday life. Anatomy based instruction with dedicated and knowledgeable teacher.

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

INTRO TO FLOW YOGA

Week 2 In Person, Period 2. Instructor: Erica Chesnik

This approachable class integrates the coordination of breath with movement in a traditional style of vinyasa yoga. An intelligently sequenced class of classical yoga postures is taught using modifications and variations as necessary through structured and safe anatomy-based teaching. This class is ideal for the student who is looking to learn more about the practice of yoga and integrating mindfulness into everyday life. Beginners are highly encouraged; no experience is necessary. Move your breath and body in our loving community, it's a wonderful experience with a dedicated and knowledgeable teacher.

MORNING YOGA: YAWN-STRETCH-YOGA

Week 1 Virtual, Period 1. Instructor: AJ Blye

All ages and all levels can participate in the instructor's hatha style yoga class. The instructor 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. 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. The week is cumulative and students will get the most out of the lessons by attending classes every day.

QI GONG: DANCE OF THE PHOENIX

Week 1 Virtual, Period 2. Instructor: Nancy McKenzie

This course will teach the Dance of the Phoenix form of Qi Gong. The complete form takes about 36 minutes to practice, once all the movements have been learned. The movements serve to move energy through the body and to access energy from the earth and sky. The form has 5 sections, all of which will be taught in this class. The Dance of the Phoenix form was developed as a healing form of Qi Gong by Chan Zhang. Chan channeled the form as it was given by her spirit guides for her own healing. The form has been effectively used for fibromyalgia and other conditions. Chan was associated with the University of Maryland Complementary Medicine program (Tai Sophia), the Traditional Acupuncture Institute in Columbia, MD, and the Potomac Massage Training Institute in Washington, DC.

QI GONG FOR HEALTH

Week 2 In Person, Period 3. Instructor: Greg Padrick

Qi Gong (pronounced Chee Gong) is a branch of traditional Chinese medicine that involves gentle movement and breathing exercises to address a wide range of health concerns. Similar to yoga, Qi Gong (which translates as Energy Work) can be performed while standing or sitting and takes about 10 minutes. In this course, Greg will teach three different series of Qi Gong exercises. Day One will focus on back and joint pain, and Day Two will focus on creating and maintaining a robust immune system. Days Three through Five will focus on one of the most famous series of Qi Gong exercises, the Eight Brocades of Silk, created for overall health stimulation and illness prevention, as well as stretching and firming all the muscles in the entire body.

SOUTHERN APPALACHIAN FLATFOOTING AND CLOGGING

Week 2 In Person, Period 1. Instructors: Marsha Searle, Victor Furtado, Earl White

Come and learn how to keep time with your feet in a class that captures the feel of an old-time music and dance party. Learn the beautiful art form of Appalachian flatfooting and clogging that developed in the Appalachian Mountains when African American, Scots-Irish, and Native American people met and shared their rhythms, music, and dance. Instructor Marsha Searle will share steps she has learned from over 15 years learning, performing and teaching with master teacher Eileen Carson, as well as teaching improv and new steps from this living tradition. Marsha is skilled at breaking down the steps and making them fun and accessible to all, from those who are the earliest beginners to providing a challenge for experienced dancers. Earl White and Victor Furtado provide live music. No special footwear required. Yeeehoooo!

SWING JAM & SWING SLOW JAM

Week 2 In Person, Period 5. Instructors: Steve Bloom, Casey Driscoll, Brennen Ernst, Ralph Gordon, Tom Mindte, Kathy & Marv Reitz, Dave Robinson

Open to students of any level and any instrument including wind instruments and voice. *Dancing is encouraged*! See *Band/Jams/Ensembles*, pg. **19.**

YOGARHYTHMICS

Week 2 In Person, Period 4. Instructor: Marya Michael

Marya's abilities will lead you into the power of healing love that already exists from within. This class provides a joyous approach to activate, strengthen and integrate the mind/body/spirit/soul connection. Students will be guided to align with the seven energy areas of the body (chakras) associated with yoga. Structured sequences of natural movement patterns serve to open, energize, and integrate these areas. The rhythms of dance, creative movement and music move participants to unleash their own spontaneous and dynamic forms of self-expression. YogaRhythmics is for all bodies and requires no prior yoga or dance experience. Leave the class with an increased sense of peace, joy, freedom, fitness, flexibility, and energy for a busy life. Past attendees have attested to the potential of its uplifting and resonate value, personally and professionally. **Students should bring** a yoga mat and water.

YOGA WITH AJ

Week 1 Virtual, Period 4. Instructor: AJ Blye

Yoga means to Yoke, to Join, to Connect. Asana; a Sanskrit word, means Seat, or yoga pose. Experience Asana (yoga poses) as a means to connect us through yoga. Through the study of some basic yoga poses and a few fancy poses, we will explore how you can build and sustain your home yoga practice. You will have what you need in order to face the mat daily; a sequence of poses from a tool-kit of asana (poses). Most importantly, you will understand why to use a particular pose. Let's do yoga!

HUMAN ARTS

ACUPRESSURE AND SELF CARE

Week 2 In Person, Period 4. Instructor: Greg Padrick. Limit 18 students

The theories and principles of Chinese medicine led 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 pressure is one of these pillars and pre-dates acupuncture by millennia. Greg will teach and demonstrate simple acupressure regimens that any person can perform to build immunity, release pain and tension, and address acute conditions such as allergies, colds/sinus problems, menstrual irregularities, pain and trauma, and more. Attendees will receive detailed handouts to help find the points in the future, as well as a deeper understanding of the energetic framework within the body as seen through the eyes of Chinese medicine.

BEER: HISTORY AND HOW-TO

Week 2 In Person, Period 5. Instructors: Sam Hatch, Tom Hatch Limit 15 students, ages 21 and older

Explore the history of beer and how cultures have used and interacted with beer. Learn how to brew it, with an emphasis on small-scale, home-brewing techniques. Brewing includes some chemistry, but there won't be any lab write-ups! We will tour a local brewery to illustrate how some of the classroom theory is implemented and we will visit local tap houses to learn about the different types of beer and sample them. Students will leave this class with enough knowledge to be able to brew beer at home. **Students must be 21 years or older. NOTE:** Participants are responsible for their own beer purchases on all class outings.

HUMAN ARTS / VISUAL ARTS: 2-DIMENSIONAL ARTS

BONSAI: MORE THAN MEETS THE EYE

Week 2 In Person, Period 1. Instructor: Barry Figard & members of the Maryland Bonsai Association. Limit 10 students

You may know bonsai as those cute, tiny trees, but do you know the deep philosophical and aesthetic aspects of bonsai? Members of the Maryland Bonsai Association will introduce that and more as you dive into the world of bonsai. Discover the history, significance and global influences of bonsai while receiving hands-on training in selecting, planting, shaping and caring for bonsai trees. Students will be able to purchase pots and trees during class. **Approximate materials cost**: up to \$25 for pots and up to \$25 for trees. Soil, wire and tools will be provided. **Students can bring** cutters, scissors and/or wire cutters if desired.

BRAIDED: INTRICATE HAIR DESIGNS

Week 2 In Person, Period 5. Instructor: Carly Ferguson Limit 10 students, ages 16 and older

Discover the history and importance of braiding in different cultures as well as the basics of creating different types of French braids. Beginners welcome! Students with experience will learn more advanced styles and variations of basic braids.

Students should bring: hair ties, mirror, hair mannequin (available on Amazon for \sim \$25).

CANDY MAKING AT HOME

Week 1 Virtual, Periods 3 & 4. Instructor: Melanie Nilsson Limit 15 students, ages 16 and older

Candy making is easy if you have the one secret ingredient -- a spoonful of science! Each day you will learn a little candy science, making the recipe of the day in your own kitchen (with access to the instructor to help trouble-shoot), and eating your creation in the company of your classmates (virtually, of course!). By the end of our time together, you will have the knowledge and skills to make a variety of delectable treats that are sure to impress (marzipan, praline, caramel, torrone, and marshmallow). A complete list of required materials and ingredients will be available upon registration. No scientific or baking experience is required. Children are welcome to assist an adult participant, but, for safety reasons, the primary attendee must be an adult.

ESSENTIAL OILS: PAST AND PRESENT

Week 1 Virtual, Period 5. Instructor: Katie Hancock Limit 10 students, ages 16 and older

Essential oils have been used throughout history by various cultures to improve health and wellness through the use of these natural products aromatically, topically, and by ingestion. Learn about the rise in popularity of essential oils and how they have been used throughout history in Persia, Egypt, Greece, Rome, France, and India. We will examine their therapeutic properties today and make your own essential oil products daily! **Students should have:** a 2-quart mixing bowl (not plastic and can be larger) and a rubber scraper for days 2 - 5. **Materials fee \$40.** *Students should contact the instructor upon registration to arrange purchase of a materials kit: kahanco@gmail.com*

GOLF

Week 2 In Person, Periods 1 & 2. Instructor: Phil Gallery. Limit 8 students. This activity is offered for nature lovers who enjoy taking long strolls in the woods looking for lost objects. If you would like, your guides will provide tips on how to stay out of the woods and move your ball from tee to hole in as few strokes as possible. If you work and study really hard, by taking this course you may never have to yell "fore" again. Players will meet on the practice green of the college course by nine each morning. Monday and Tuesday we will work on putting and chipping. Wednesday and Thursday we will go to a nearby driving range. On Friday we will play the McDaniel College course. Cost will be \$10 to walk and \$20 to ride. In case of rain, we will meet inside and discuss in detail golf rules and etiquette and course management. NOTE: This is a 2-period class! NOTE: A limited number of loaner golf clubs are available. Contact the Common Ground on the Hill office to reserve a set: commonground@commongroundonthehill.org

OPEN HEARTH STONE SOUP COOKING

Week 2 In Person, Period 5. Instructors: Gwen Handler, Shel Browder, Steve Mankowski. Limit 12 students, ages 16 and older

Learn every step in the art of cooking with fire including starting the fire, preparing foodstuffs and cooking many types of food in Dutch ovens, on gridirons, and sometimes with novel methods. Students should bring any fresh fruit or vegetables they wish to share from their home gardens. Whatever it is, we'll incorporate it into our cooking. Stay after class officially ends to share a meal together! Have a feast with friends every evening, with music from guest musicians!

Materials fee of \$70 includes all foods for the lessons, cooking and eating utensils, and fire supplies. Students should bring beverages, if desired.

WINE APPRECIATION WITH RUSS LORBER

Week 2 In Person, Period 5. Instructor: Russ Lorber Limit 15 students, ages 21 and up

Looking for interesting and affordable wines beyond the common varietals? A little wine knowledge will help inform your search. Students will gain a basic appreciation of the diversity of styles around the world and will have a practical guide for browsing store shelves or a restaurant list. We explain terms that are often heard in wine tastings that you may have wanted to understand but perhaps did not want to ask. We will discuss how professionals evaluate wine, provide guidance on pairing (wine and food), and help each person answer for themselves whether they need to spend a lot of money to find good wine.

VISUAL ARTS

2-Dimensional Arts

ART AND NATURE WITH MIXED MEDIUMS

Week 2 In Person, Periods 3 & 4. Instructor: Linda Harrison-Parsons Limit: 10 students, ages 16 and up

This course will look at the influence of Nature on Art: wildlife, birds, trees, and skies. What draws you to nature? We will explore underwater, in the sky or hiding in the landscape. Reviews and step by step on how to break down the shapes of animals, the texture of feathers and fur. Looking at patterns in nature from pinecones to sunflowers, we will have opportunities to draw and paint every day.

The use of many materials will be the option for this class. Layering ink or pastel over watercolor. Experimenting with additive and reductive techniques. This class is great for advanced students but encourages those new to art.

Materials Fee: \$10 includes multiple types of paper for the class, use of pastels, charcoal pencils, watercolor crayons, pens, pencils, tracing paper, miscellaneous supplies.

See website for complete list of supplies to bring.

CHINESE PAINTING AND CALLIGRAPHY

Week 1 Virtual, Periods 1 & 2. Instructor: Qin Fang

Limit: 12 students, ages 18 and up

Gain a general yet profound, introduction to Chinese calligraphy and painting. Through practice of distinct skills such as holding a brush, applying the techniques of "wetness" and "dryness" students will become more dextrous and coordinated. By learning the insights of the "four treasures" and "writing the will", students can experience these ancient Chinese art forms, more deeply.

See website for complete list of sources and supplies.

COLORED PENCIL ILLUSTRATION

Week 1 Virtual, Periods 1 & 2. Instructor: Kelsey Wailes

Limit: 15 students, ages 12 and up

Explore how versatile and accessible colored pencils can be with this all levels colored pencils class. From introductory levels to more experienced levels, learn how to create realistic shading, textures, and dynamic illustrations.

Students should have: good quality drawing paper, Prismacolor colored pencils, white acrylic paint, kneaded eraser, pencil sharpener (available at Michaels or any art store or online at https://www.cheapjoes.com/ - set about \$15).

CUBIST-INSPIRED PORTRAITS

Week 2 In Person, Period 5. Instructor: Randall Gornowich Limit: 10 students, ages 16 and up

In this not-for-the-faint-of-heart photo/digital art course we will explore what it is to create a multifaceted portrait of a person by using studio lights to take pictures of your model, learning the free online application Photopea (JUST like Adobe Photoshop), then incorporating other pictures/ visual representations of the person into a WHOLLY unique Multi-Faceted Cubist Inspired Personal Portrait. Create a portrait showing the many different sides of your model (their physical appearance as well as their personality/experiences/desires) . Upon completion of this 5 day workshop you will have a grasp of Photopea.com/Adobe Photoshop that is deep and wide as well as an amazingly unique and insightful portrait of a person.

All levels of curiosity are encouraged to take this class. You may use your phone as well as any digital camera/light gathering device to participate.

Students should bring photos of and about themselves on storage like a jump drive and enough money to make prints for the Student Art Show.

I DIDN'T KNOW MY IPHONE COULD DO THAT

Week 2 In Person, Periods 3 & 4. Instructor: Cary Wolfson Limit: 10 students, ages 16 and up

We will lightly touch on photography basics and then take a deep dive into the free app, Snapseed, and move on to several others. May include a shooting field trip. (Non-iPhone users are welcome, but the experience will be somewhat limited because except for Snapseed the apps are iPhonespecific.)

Students should bring: Cell phone/iPad with an installed copy of the Snapseed (free) app; iColorama; SuperimposeX, TouchRetouch (all available from the App Store). Photos saved on a jump drive. An open and inquiring mind.

IPHONE MACRO PHOTOGRAPHY: UP CLOSE IN THE GARDEN

Week 1 Virtual, Periods 1 & 2. Instructor: Sue Bloom

Limit: 10 students, ages 16 and up

Explore the beauty of the garden close-up with your iPhone. Learn techniques that can yield stunning macro photography images. The nature in your backyard or garden can be examined in intimate detail using your iPhone. A variety of curated apps, editing, and storage will also be covered. **Students should have** a digital storage device (thumb drive, external drive).

OPEN ROAD SMARTPHONE PHOTOGRAPHY

Week 2 In Person, Periods 1 & 2, Instructor: Phil Grout

Limit: 10 students, ages 16 and up

Photography has never been so accessible to so many. Under the guidance of veteran photojournalist and fine art photographer Phil Grout, students explore the beauty of Carroll County while learning photographic composition, graphic impact and the storytelling qualities of an image. After capturing an image on a smartphone, students will learn photo editing using the required free app Snapseed. Students will need a Facebook account at least through the week of class, to join a private class Facebook group to discuss their photos. It is suggested that students wear long pants and "substantial" footwear for working in "rough" locations.

Students should bring: smartphone, money to print photos for Student Art Show, long pants, and sturdy shoes.

PHOTOSHOP 101 AND BEYOND

Week 2 In Person, Periods 1 & 2. Instructor: Don Elmes

Limit: 10 students, ages 16 and up

This is a course in how to create composite imagery, whether it be a collage combining images surrounding an event such as a birthday party, or possibly a family trip, or images of a loved one, a new baby, or a deceased family member; or possibly a poster promoting an upcoming event. Students will receive individual instruction on how to work with layers, layer masks, selection tools, transformations and other useful tools in Photoshop. This class is primarily for beginners but more advanced students will be able to try more advanced techniques.

Students should bring their own photos on a USB flash drive or SD card. Photos may also be downloaded from the cloud. Photos directly from cell phones may not be downloadable depending on the necessary cables, software, etc. needed to transfer images from their phones.

Materials fee: up to \$20 for printing finished projects.

PLEIN AIR PAINTING

Week 2 In Person, Periods 3 & 4. Instructor: Pat Brodowski Limit: 10 students, ages 16 and up

Plein Air Painting means the outdoors becomes an exciting studio as we learn beginning techniques for interpreting the landscape with brush and knife. We will compose paintings by studying color and value, and interpret our excitement with painterly marks of energy and texture. Every day introduces new materials and ideas. We begin with two quick lessons, one on prep and then the day's topic. Everyone paints until the last 15 minutes, when we discuss all of our paintings together. We will have the highly popular optional nocturne or evening paint-outs at the fountain. By the end of class, you should have 5 to 7 paintings. If you've always wanted to try painting, and love being outdoors, this course is for you. Absolute beginners are welcome. If you enjoy painting and want to join us, please do. Returning students are welcome.

Materials Fee: \$50. See website for complete list of included materials and supplies to bring.

SILKSCREEN PRINTING FROM PAPERCUT PATTERNS

Week 2 In Person, Periods 3 & 4. Instructor: Irene Chan Limit: 6 students, ages 18 and up

This silkscreen printing and papercutting workshop explores the connection between art and the everyday through the Chinese philosophy Taoism: the ancestral influence of Japanese Zen. After discussions, we will experience some of the principles through image inspiration from Chinese papercutting. We will create our own designs, then apply them as templates onto silkscreens to print in colors and multiples. Come away with your own collection set of printed papers with ideas and skills to make future prints. All skill levels are welcome.

Materials Fee: \$65 includes a 10"x14" wood silkscreen for you to keep, tape for the frame, large tracing paper sheets, silkscreen inks and additives, cleaning and other supplies for printing.

See website for complete list of supplies to bring.

USING ALTERED DIGITAL IMAGES AS REFERENCES FOR DRAWING

Week 1 Virtual, Periods 3 & 4. Instructor: John Hampshire

Limit: 15 students, ages 15 and up

The course will focus on using basic software/freeware, such as Word, Google Docs or Google Picasa to alter digital images for purpose of clarifying lighting, structure, form and space for use as a reference for drawing. While the subject matter may include still life, portraiture, landscape or old master paintings, these methods and materials could apply to any subject matter.

See website for complete list of supplies to bring.

2-DIMENSIONAL ARTS / 3-DIMENSIONAL ARTS

WATERCOLOR COMPOSITION: TIES THAT BIND

Week 2 In Person, Periods 1 & 2. Instructor: Ellen Elmes

Limit: 10 students, ages 16 and up

A watercolor image of looking skyward through tree branches will be the finished product of this class, but the compositional focus will be on the negative space of sky shapes formed by the surrounding branches. Each of us will create these sky shapes to be silhouettes of a community with which we personally feel kinship – be it face profiles of family members, friends, mentors, etc.; or silhouettes of fellow creatures of the earth such as birds or four-legged friends, etc.

Optional materials fee of \$30 for a materials kit from the instructor, OR students can bring their own materials.

See website for contents of the kit as well as materials all students should bring.

WATERCOLOR MONOPRINTS

Week 1 Virtual, Periods 3 & 4. Instructor: Susan Maseth

Limit: 10 students, ages 16 and up

Students will use watercolors to create 5-10 one of a kind prints from plexiglass plates using hand burnishing (with spoons, rolling pin or brayer). Students will explore a variety of watercolor techniques that can be done and printed from the plexiglass plates.

A variety of subject matter and watercolor techniques will be suggested. Students will not only learn watercolor skills but also learn about monoprint and basic printing skills. They will be able to use drawn images, photographs, and non-objective imagery as subjects. Students will be encouraged to create a series of images into a panoramic print series.

Materials Fee: \$10 includes plexiglass plates (various sizes), fine sandpaper.

See website for complete list of supplies to have.

3-Dimensional Arts

CARVE A PAIR OF COURTING RAILS

Week 2 In Person, Periods 3, 4 & 5. Instructor: Rich Smoker

Limit: 10 students, ages 16 and up

Students will carve, finish and paint a pair of stylized courting Virginia Rails in a very expressive manner. The instructor is a master carver who will share his wisdom and experience about carving wood, bringing life to a bird sculpture, as well as demonstrate his finishing techniques. Finished sculpture will be signed, then mounted on brass rods on a finished hard wood base. You will be creating a sculpture you can treasure forever! **NOTE: This is a 3-period class!**

Materials Fee: \$50 includes wood blanks, the hard wood stand that finished work will be on, all the fillers, the glass eyes, paint, brass rods.

NOTE: A full materials list will be sent to students after registering.

CHEROKEE POTTERY

Week 2 In Person, Periods 1 & 2. Instructor: Lillie Vann

Limit: 10 students, ages 15 and up

Students will build an effigy turtle using Cherokee symbols and techniques while learning about Cherokee history and culture. Smaller items will be made as time permits. Burnishing and other traditional finishing techniques will be demonstrated and used before the pottery is fired.

Materials Fee: \$20-\$25 for clay

CHEROKEE SHIELDS AND RABBIT RATTLES

Week 2 In Person, Periods 3 & 4. Instructor: Karin Walkingstick

Limit: 10 students, ages 15 and up

We will be making slab shields using textures and incising, pine needle firing outside to add color. We will also be making rabbit rattles (Rabbits are tricksters in Cherokee culture.) If time allows, we can add items such as pinch pot animals.

Materials Fee: \$25 for clay. Forms, tools, and texture tools will be provided.

EARLY AMERICAN VINEGAR GRAINING

Week 2 In Person, Periods 1 & 2. Instructor: Kristin Helberg

Limit: 8 students, ages 16 and up

Vinegar graining is an artform that came to America from England in 1790. It was used to create decorative finishes on boxes, frames and furniture. Students learn formulas for vinegar paint, wood preparation, texturing techniques, use of graining tools and varnishing. By the end of the week, you will have a grained wooden box, and an assortment small grained objects to take home with you and the knowledge you will need to work on boxes and small furniture. A great way to recycle old furniture.

Materials Fee: \$40 includes 1 wooden jewelry box, 3 papier mache boxes, cold press poster board for samples, base color paints, artist pigments, wood stain, paper plates and Deft Varnish.

See website for complete list of supplies to bring.

EXQUISITE EGGS: UKRAINIAN PYSANKY

Week 2 In Person, Periods 1 & 2. Instructor: Mandy Chappell Limit: 10 students, ages 16 and up

Pysanky is the traditional, ancient art of egg decorating from Ukraine. Eggs are not painted, but are dyed using a wax-resist method. Students will learn about the cultural origins of this art and the folklore behind the intricate designs. Symbolic motifs and colors are selected with intention to reflect wishes and hopes in this delicate, meditative art form. Various designs will be demonstrated and discussed, ranging from basic to more detailed, and students will complete several eggs in class. Advanced or returning students will be encouraged and guided to develop their own motifs that incorporate significance to their own lives or their families. Students will leave with the supplies necessary to continue the art at home and create a new tradition within their own families

Materials fee of \$30 includes all specialized materials. See website for complete details.

Students should bring: one roll of absorbent paper towels, 4-6 clean white chicken eggs.

FUN WITH RIB BASKETS

Week 2 In Person, Periods 1 & 2. Instructor: Sharon Schaeffer Limit: 12 students, ages 16 and up

Weave a rib basket and rib wreath using a variety of natural materials and reed. Traditional basket techniques for weaving a god's eye, inserting ribs and shaping will be taught. Students are encouraged to personalize their basket and wreath with colored reed and patterns of their choice. Dyed reed, seagrass, and other fibers may be woven into the baskets. Each basket and wreath will be unique and individualized. Weavers of all ability levels are welcome! Previous basket weaving experience is not required. Returning students can tackle more complex patterns in their weaving. Please email the instructor at swschae@gmail.com with any specific questions or concerns.

Materials Fee: \$40 includes armatures, reed and a variety of weaving materials used to create the baskets

Students should bring: tub for water, a hand towel, and scissors or reed clippers. If they have any other standard basket making supplies that they already have they should bring them as well.

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

SMALL VESSELS: ESSENTIAL OIL DIFFUSERS

Week 2 In Person, Period 5. Instructor: Robert Strasser

Limit: 10 students, ages 16 and up

Small is beautiful. A perfect pairing with the *Essential Oils* class in **Week 1** (see *Human Arts*, pg. **22**), this beginning level ceramics hand building class will focus on making forms with press molds. Miniature vessels of porous clay can serve as diffusers to add desired fragrances to spaces, and even be refined into small wearable pendant sized forms. Students learn how to design and make their own molds for replication, which can also be advanced to glazed perfume and/or tincture bottles after the course or if time allows during the week. Demonstrations of slip casting in plaster molds will also be demonstrated. Beginning to advanced levels. All tools provided.

Materials Fee: \$10 includes clays, corks, plaster.

SOUTHWEST MOSAICS

Week 2 In Person, Periods 1 & 2. Instructor: Lalo Carrera

Limit: 15 students, ages 18 and up

Bring your own tiles and ceramics pieces to create a Mexican style piece of art. Use the vibrant colors of the southwest and Mexico in your work. Learn how to carefully cut and secure tile pieces. Enjoy this class from an artist originally from Mexico who is now living and working in the United States!

Materials Fee: \$45 includes grout, glue, tools, and a wide variety of pieces to put into your mosaics.

Students should bring: Work apron, safety glasses, snug fitting gloves. Bring an item to cover with mosaics: an end or coffee table, a sign, a piece of wood to eventually hang from the wall etc. Bring broken dishes, pottery, tiles, bits of colored glass or anything you would like to incorporate into your mosaics.

STAINED GLASS CAMP

Week 2 In Person, Periods 3 & 4. Instructor: Ragtime

Limit: 10 students, ages 16 and up

Students will learn everything they need to begin a journey into the wonderful world of cutting glass and the first steps towards creating a small panel. Ragtime served as a marine in Vietnam but he much prefers being with his 9 and 4 year-old grandsons and coming to Common Ground on the Hill to show everyone how to create stained glass sun catchers. He has been creating stained glass for 46 years. Students will learn to cut, grind, and foil glass. Soldering techniques will be taught, and students can expect to leave with a finished piece of their own design. Veronica Wilson assisting. All levels.

Materials fee of \$33 includes glass, chain, lead or copper foil and solder. Students should bring a design idea, 10" round or square

SWEETGRASS BASKETMAKING

Week 2 In Person, Periods 3 & 4. Instructor: Mary Graham-Grant Limit: 10 students, ages 15 and up

This workshop will introduce new participants to a historical overview and origin of sweetgrass basketry along with basic construction methods, materials, and tools used in making them. Participants who have taken the course before have the opportunity to make more intricate baskets (ex. handles, loops, different shapes.)

Materials fee: \$60 includes sweetgrass, pine needles, and palmetto and nail bone. If you already have a nail bone the fee is \$55. Additional supplies may also be purchased.

Students should bring: scissors and a tape measure.

WELDING IS FUN

Week 2 In Person, Periods 1 & 2. Instructor: Thomas Sterner Limit: 8 students, ages 16 and up

Learn about welding and how to make metal things. Students will MIG weld, resistance spot weld, plasma cut, grind, saw, shear, and form metal to make a sculpture or functional item.

Materials fee of \$30 includes weld wire, gas, metal and paint. Welding gloves provided.

Students should bring: work gloves, closed toe shoes, and natural fiber clothing.

Fiber & Wearable Arts

CREATE A NECK TORQUE WITH SET STONES

Week 2 In Person, Periods 1 & 2. Instructor: Gina Copanzzi Limit: 8 students, ages 16 and up

You will learn how to create a Neck Torque in Sterling Silver. You will create your own design using positive and negative space. Using a rolling mill, you will taper a piece of 6 gauge sterling silver wire to approximately 14 gauge. Then using forging techniques you will shape into a torque. You can add a gemstone or a pearl if you like or add vine work and leaves. The possibilities are endless!

Students should bring: 12" of 6 gauge sterling silver wire, 6MM faceted stone, 6MM sterling silver tube setting (or stone and setting of your choice) **Supplier:** riogrande.com or contact instructor

CREATING NORDIC RYA RUGS

Week 2 In Person, Periods 1 & 2. Instructor: Melinda Byrd Limit: 10 students, ages 16 and up

Rya is the word for woven shag rugs and bed coverings made in the Nordic countries since the Viking era. Using a pre-woven rya backing from Norway, Finland, or Sweden you will create a design and start knotting with a tapestry needle. Our class will "keep alive" this little-known art form by designing and creating our own ryas. Rya history, design styles, designing techniques, how to calculate needed yarn, and finally how to knot will all be taught. Rya has been likened to "painting with a needle."

Materials Fee: average cost is \$100, depending on size and type of woven base and yarn selected.

See website for additional details and complete list of supplies to bring.

HAND SPINNING WOOL YARN

Week 2 In Person, Periods 1 & 2. Instructor: Susan Withnell Limit: 8 students, ages 16 and up

The students will learn how to spin wool into yarn that is suitable for knitting, crocheting or weaving. The class will include the process of starting with a raw fleece, washing, carding and spinning the wool fibers. They will first use a drop spindle (which the student will keep) and then one of the instructor's spinning wheels. Finished yarn will be dyed.

Materials Fee: \$45 includes Wool Roving and Drop Spindle (deduct \$25 if using own drop spindle).

FOR ALL 2024 STUDENTS ~ Online Student Show:

To contribute completed projects to the online Student Show, please email photos or video to Maria Wong at maria@commongroundonthehill.org.

Include your name, the name of the course and instructor, the week and period(s) of your class.

FIBER & WEARABLE ART

THE INDIGO DYE VILLAGE

Week 2 In Person, Periods 1 & 2. Instructor: Kibibi Ajanku Limit: 10 students, ages 12 and up

Explore the connections between Gullah Geechee traditions and traditional West African techniques through natural indigo dyeing methods. This course will explore traditional West African tie dye methods and wax resist methods as experienced in the Yoruba culture. "Adire Dye Resist", also known as "Tie Dye" will be taught as a variety of pattern making techniques and used to transform the textiles of your choice. Returning students can repeat favorite techniques on new garments to refresh their knowledge of the process or create a 2-dimensional collage of hand dyed indigo and upcycled fabrics on canvas.

Materials fee of \$50 includes indigo dye vat components, dye resist supplies and/or textile collage supplies, use of indigo dye technique working tools and accessories, course text materials.

Students should bring: Apron & rubber gloves (natural indigo dye may ruin clothing & temporarily stain hands); additional 100% cotton items to design & dye as desired (up to items & less than 5lbs total).

INTRODUCTION TO DINÉ-STYLE (NAVAJO) TAPESTRY WEAVING

Week 2 in Person, Period 4. Instructor: Tyrrell Tapaha Limit: 8 students, ages 16 and up See *Indigenous & Nature Arts*, pg. 27.

INTRODUCTION TO KNITTING

Week 2 in Person, Period 3. Instructor: Tyrrell Tapaha

Limit: 8 students, ages 16 and up

Students will learn the basic mechanics behind knitting and its different cultural applications throughout the world. The course is centered on a simple knit and purl pattern along with its variants. Students will knit a square with straight needles and will later be introduced to circular needles to begin knitting a beanie.

Materials Fee: \$20 includes yarn for projects, straight needles, and circular needles. *NOTE:* Students may bring their own yarn and needles instead of purchasing from instructor.

KNITTING BEYOND THE BASICS

Week 1 Virtual, Periods 3 & 4. Instructor: Kira Dulaney

Limit: 15 students, ages 10 and up

You know how to knit and purl, but what's next? Rather than knitting the same simple scarf over and over, expand your skills and explore what else knitting has to offer. You'll learn textured stitches, cables, lace, and colorwork in swatches with expert guidance. Then you'll design and knit a hat in your choice of stitch, knitting in the round on both circular and double-pointed needles. We'll also cover fixing common mistakes, an indispensable skill to keep your projects on track.

See website for complete list of supplies to bring.

MAKE A HAT A DAY!

Week 1 Virtual, Periods 1 & 2. Instructor: Katherine La Pietra Limit: 10 students, ages 12 (with instructor permission) and up

We will be making a hat a day (yes, we can, honestly). We will make 5 simple hats from 'everyday' items. (such as t-shirts and straw placemats). The Instructor will provide patterns/methods. No previous sewing skill is necessary but having a sewing machine will make things faster (things can be done by hand sewing.) Students will be sent a specific list of supplies but start collecting things they already have around like t-shirts, felt, fleece/blankets, a round 'straw' placemat plus ribbons or whatever else strikes your fancy—almost anything can be used as trim. Returning students can choose to make new versions of the same patterns or let the instructor know ahead of time if you have a hat type request.

See website for complete list of supplies to bring.

NEEDLE FELTING A TRIO OF SONGBIRDS

Week 2 In Person, Periods 3 & 4. Instructor: Gayle Mathues Limit: 8 students, ages 14 and up

Students will learn the amazing sculptable properties of wool. Students will learn the basics of a simple wire armature, making tiny toes and use needles to sculpt wool into realistic/whimsical song birds: bluebird, chickadee and wren. If time permits, a 4th project is a cardinal.

Materials Fee: \$15 includes wire, pipe cleaners, blue/was and wool, felting surface, needles and pen tools, etc.

Students should bring: small wire cutters, small needle-nose pliers, small scissor; ruler and color pictures of chickadee, bluebird and wren from various angles

PENNY RUGS: TRADITION MEETS MODERNITY

Week 2 In Person, Periods 3 & 4. Instructor: Loring Boglioli Limit: 10 students, ages 18 and up

Participants will complete a set of six geometric and/or naturalistic holiday décor items ascending in difficulty from day one to day five. Working with instructor-curated kits and unlimited materials, this workshop stresses fundamental stitching techniques and the interrelationship between various fabrics, threads, and stitches associated with appliqued felt and wool textiles. Participants will complete up to six items during the workshop (depending on prior experience) and receive sufficient material to complete one additional item independently. Adaption of nineteenth century penny rugs with contemporary methods and course objective will be discussed.

Materials Fee: \$50. See website for complete list of included materials.

Students should bring: sharp scissors, pencil, pen, notepad.

REPOUSSAGE: SCULPTING FLOWERS AND LEAVES

Week 2 In Person, Periods 3 & 4, Instructor: Linda Van Hart Limit: 8 students, ages 16 and up

Students will brainstorm about plants that are important to them. Collect, photograph and sketch flowers and leaves in preparation for this class. Think of the types of body adornment you prefer wearing: pendants, earrings, rings, belt buckles, and draw your patterns in a size appropriate for the function.

Using jewelers saws and blades, bench and French shears students will cut out their designs. Using mallets, dapping punches, chisels, leather and wood tools students will shape their plant forms. Students will practice soldering to attach findings to make these wearable. Hallmarks, polishing and finished techniques will be practiced. **NOTE**: See related **Traditions Week 1**, **Period 5** course **Plants Speak**, pg. **27**.

Materials Fee: varies according to metal type and quantity chosen by students supplied at wholesale costs by the instructor. Copper is about \$2 an ounce. Sterling silver is about \$25 an ounce.

See website for complete list of supplies to bring.

FOR ALL 2024 STUDENTS ~ Online Student Show:

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Include your name, the name of the course and instructor, the week and period(s) of your class.

SOLDERING BOOTCAMP

Week 2 In Person, Period 5, Instructor: Barbara Bayne, Wayne Werner Limit: 8 students, ages 16 and up

This is a short intensive workshop focused on learning or improving your soldering skills. There are absolute facts like melting points that demand strict attention to detail and adherence to specific protocol in order for your fabrication creativity to flow seamlessly from inspiration to finished piece of metalwork. Treat yourself to the instruction of two masters of this craft to pick their brains about best practices in joining metals through hot connections using both Acetylene and Oxi Acetylene torches.

While practicing exact techniques you may be inspired to finish actual designs, but the focus of this class is on catapulting your soldering skills to new heights! Examples of student projects might be a pair of sweat soldered earrings or a ring with sweat soldered elements.

Instructors will do three or four demos and allow the remainder of the class time for working. If you have a project that you're struggling to solder, please feel free to bring it.

Lab fee of \$10 for consumables. **Materials Fee: \$10-\$30** includes sterling silver earring posts and ear wires, sheet solder, sandpaper, copper, brass and bronze sheet and wire. Sterling available for purchase.

Students should bring any jewelry tools they may have and any metal appropriate for metalsmithing.

Materials fee of approximately \$20 for one ring depends on materials selected. **NOTE**: Students may want to make multiple rings!

See website for complete materials information.

Indigenous & Nature Arts

CHEROKEE POTTERY

Week 2 In Person, Periods 1 & 2. Instructor: Lillie Vann

Limit: 10 students, ages 15 and up

Students will build an effigy turtle using Cherokee symbols and techniques while learning about Cherokee history and culture. Smaller items will be made as time permits. Burnishing and other traditional finishing techniques will be demonstrated and used before the pottery is fired.

Materials Fee: \$20-\$25 for clay

CHEROKEE SHIELDS AND RABBIT RATTLES

Week 2 In Person, Periods 3 & 4. Instructor: Karin Walkingstick

Limit: 10 students, ages 15 and up

We will be making slab shields using textures and incising, pine needle firing outside to add color. We will also be making rabbit rattles (Rabbits are tricksters in Cherokee culture.) If time allows, we can add items such as pinch pot animals.

Materials Fee: \$25 for clay. Forms, tools, and texture tools will be provided.

CONTEMPORARY INDIGENOUS LIFE IN THE MID-ATLANTIC:

MAKING VISIBLE THE INVISIBLE

Week 2 In Person, Periods 3 & 4. Instructor: Jess McPherson Limit: 15 students

This is an introduction to the region's Native communities, recognized, unrecognized, detribalized and urban. This class will look at various communities including brief recent histories, current events, challenges, and important initiatives. This will introduce participants to an array of communities to visit and support. *Topics include*: Applique Beadwork with Louis Campbell; Cross Cultural Collaborations—Building a Longhouse with Circle Legacy Center and Mennonite Life; Traditional Wampum Making with Shane Rader; The Pokomoke with presenters from the Pokomoke Indian Nation; and Early Colonial Settlement with Drew Shuptar-Rayvis.

Materials fee \$40 includes beadwork and wampum supplies.

Students should bring: spray glue, white paper, pen or pencil, N95 mask, towels, shallow bucket.

FIBER & WEARABLE ART / INDIGENOUS & NATURE ARTS INTRODUCTION TO DINÉ-STYLE (NAVAJO) TAPESTRY WEAVING

Week 2 in Person, Period 4. Instructor: Tyrrell Tapaha

Limit: 8 students, ages 16 and up

Students will learn the fundamental components that make up Diné (Navajo) style weaving. This will include learning to familiarize themselves with the tools and mechanics of weaving, as well as the history and People that the craft comes from. Students will be able to learn an assortment of different techniques and some of the symbology that is heavily affiliated with the medium.

Materials Fee: \$40 includes yarn, weaving supplies and use of loom. NOTE: Looms provided for student use may be purchased from Ken Koons for \$50.

Students should bring: masking tape, scissors, ruler, notebook, pencil/pen

EARTH COLORS: MAKING PIGMENTS FROM PLANTS AND MINERALS

Week 2 In Person, Periods 1 & 2. Instructors: Pat Brodowski, Ken Koons Limit: 10 students, ages 16 and up

Discover how to transform pigments extracted from plants and minerals into a variety of artist paints and inks. In the outdoor Grove Studio we will isolate pigments, combine with binders, and make our own tempera, watercolor, oil, or acrylic paint, and also natural inks and charcoal. We will make paint brushes from plant and animal fibers. We will also sew a sketchbook with ancient methods. The weeks effort will reward you with a palette of colors you made, and a sketchbook to fill with paintings.

Materials Fee: \$35 includes containers and supplies.

Students should bring: dust masks and safety glasses.

PLANTS SPEAK IN LIFE AND ART

Week 1 Virtual, Period 5. Instructor: Robert Pullen

Limit: 10 students, ages 16 and up

The purpose of this class is to encourage dialogue between students, plants, and artists with inspiration from presenters sharing information from several Native American cultures. Robert Pullen will share use of plants in ceremonial art and as power objects in the Myskoke (Creek) culture. Guest presenters **Pat Brodowski**, **Barbara Steele** and **Tyrrell Tapaha** will share information about Native American plants collected in the Lewis and Clark expedition, used in Mid-Atlantic herbalism, and dyeing of fibers for Diné weaving.

Students should have a way to take notes and a pencil for sketching and drawing. Students may use their cell phone to captured images to assist memory after class. Seed catalogues or books about plants of interest may be useful, as well as plant patterned fabric.

REVOLVING BOOKCASE

Week 2 In Person, Periods 1—5. Instructors: Shel Browder, Steve Mankowski, Ken Koons

Limit: 6 students, ages 18 and up

Students will register for this **five-period** class where they will use hand tools to blacksmith the hardware and build a Revolving Bookcase from white pine wood. Held outside in The Grove Studio, students will spend the first two periods each day at the forge with Shel Browder and Steve Mankowski blacksmithing the hardware, etc. for the revolving bookcase. After lunch, during periods 3, 4, and 5 they will work with Ken Koons using woodworking tools: handsaws, planes, and chisels, etc. to make a revolving bookcase with the goal of completing the bookcase by the end of the week. Proper use of hand tools, safety, and how to maintain tools will be shared. **Closed toe shoes required** NO synthetic clothing should be worn.

Materials Fee: \$50 includes wood, iron, coal usage.

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

Film Showings

KEYNOTE FILMS: 8 PM

TRADITIONS WEEK 1: JUNE 24

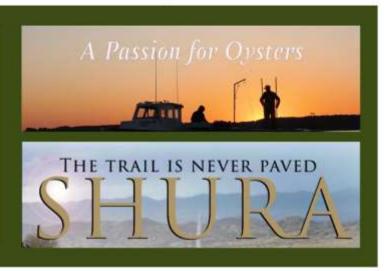
A Passion for Oysters

Virtual screening

TRADITIONS WEEK 2: JULY 8

Shura: The Trail is Never Paved

WMC Alumni Hall



Traditions Week 2 Film Showings

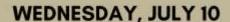
6:30 PM - THE FORUM

TUESDAY, JULY 9

A Passion for Oysters

A special re-screening

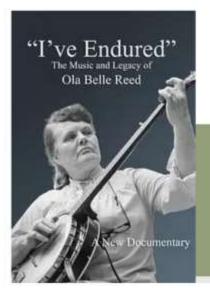




Paul J. Stankard: Flower & Flame

with filmmaker Dan Collins





THURSDAY, JULY 11

I've Endured: The Music & Legacy of Ola Belle Reed

with filmmaker Bill Shrewbridge

Evening Events

Keynote Lectures, Art Talks, Concerts, Dances and Jams

TRADITIONS WEEK I

NOTE: All Traditions Weeks Evening Events will take place on the Common Ground on the Hill Official YouTube Channel

Sunday, June 23

Video Camp Orientation on Common Ground on the Hill YouTube Channel

Monday, June 24

6:30 PM Gallery Talk: Macro Photography and Watercolor Monoprints 8 PM **Keynote Film** ~ **A Passion for Oysters**

Tuesday, June 25

6:30 PM Gallery Talk: Chinese Calligraphy, Colored Pencil and Drawing from Altered Digital Images

Wednesday, June 26

6:30 PM Gallery Talk: Knitting and Hat Making

Thursday, June 27

6:30 PM Gallery Talk: Cultural Traditions, Food, Medicine, Ceremony and Art Inspired by Plants

Friday, June 28

6:30 PM Gallery Talk: Presentation by Elizabeth Talford Scott Scholar 8 PM Staff Concert

FOR ALL 2024 STUDENTS Online Student Show:

To contribute completed projects to the online Student Show, please email photos or video to Maria Wong at maria@commongroundonthehill.org.

Include your name, the name of the course and instructor, the week and period(s) of your class.

COMMON GROUND ON THE HILL ROOTS MUSIC & ARTS FESTIVAL

Saturday, July $13 \sim 10$ am—10:30 pm

Discounted ticket rate when purchasing with Traditions Week Tuition

ROBERT H. CHAMBERS AWARD WINNER: LEA GILMORE and Featuring

Kristen Grainger & True North, Dirty Grass Players, Guy Davis, Indigenous Dancer Louis Campbell and Many More!

TRADITIONS WEEK II

Sunday, July 7

4:30 PM Art Opening Reception, Rice Gallery

5:30 PM Dinner

8 PM Camp Orientation, Alumni Hall

Monday, July 8

6:30 PM Gallery Talk: Photography & Photoshop, Chinese Printmaking, Mixed Media, Plein Air and Watercolor Painting, Earth Pigments, and Pysanky, *Rice Gallery*

6:45 PM Gospel Choir, Levine Rm 100

8 PM Keynote Lecture ~ Shura: The Trail is Never Paved.
Shura Wallin, Randy Mayer, David Damian Figueroa, Kristen
Grainger, Alumni Hall

9 PM Community Dance, Alumni Hall

9 PM Late Night Jam: Folk, McTeer-Zepp Plaza

Tuesday, July 9

6:30 PM Film: A Passion for Oysters, Naganna Forum

6:30 PM Gallery Talk: Native American Ceramics, Ceramic Essential Oil Diffusers, Decoy Carving, Early American Vinegar Graining, Stained Glass, Mosaics and Metalsmithing, *Rice Gallery*

6:45 PM Interracial Gospel Choir, Levine Rm 100

8 PM Staff Concert: Celtic/International, Alumni Hall

10 PM Late Night Jam: Blues, McTeer-Zepp Plaza

Wednesday, July 10

6:30 PM Film: Paul J. Stankard: Flower & Flame, Naganna Forum

6:30 PM Gallery Talk: Navajo Weaving, Spinning, Needle Felted Birds, Penny Rugs, Hair Braiding, Rya Rug Making, Sweetgrass and Egg Baskets, *Rice Gallery*

6:45 PM Interracial Gospel Choir, Levine Rm 100

8 PM Staff Concert: Blues Night, Alumni Hall

10 PM Late Night Jam: Bluegrass/Old-Time, McTeer-Zepp Plaza

Thursday, July 11

6:30 PM Film: I've Endured: The Music & Legacy of Ola Belle Reed, Naganna Forum

6:30 PM Gallery Talk: Hardware and Furniture Making, Cooking with Fire, Welding and Indigo Dye, *Grove Studio*

6:45 PM Interracial Gospel Choir, Levine Rm 100

8 PM Staff Concert: Bluegrass & Old-Time Night, Alumni Hall

10 PM Late Night Jam: Celtic & International, McTeer-Zepp Plaza

Friday, July 12

6:30 PM Student Art Show, Art Studio

6:45 PM Interracial Gospel Choir, Levine Rm 100

8—10PM Final Staff Concert: Swing & Potpourri & Fine Arts Award to Jane Osti, *Alumni Hall*

10 PM Final Late Night: Swing Jam and Dance, McTeer-Zepp Plaza

GENERAL INFORMATION

COURSE FEES:

Full-time: \$605 per week (includes 5 class periods and all evening events; Festival tickets NOT included)

Part-time: 1 class period: \$121

2 class periods: \$242 (NOTE: Most Visual Arts classes are 2 periods)

3 class periods: \$363 4 class periods: \$484

World Village: Our young youth program, World Village, K- age 11, has been suspended due to Covid concerns. We look forward to the return of World Village in the future.

College Credit Fees: Undergraduate costs = \$1349 for 4 credits at \$186 per credit (credit fee \$744 *plus* Traditions Week tuition of \$605). **Graduate costs = \$1241** for 3 credits at \$212 per credit (credit fee \$636 *plus* Traditions Weeks tuition of \$605). Up to 6 Graduate credits available. See *Earning Academic Credit*, pg. **32**.

Notes:

- A \$100 deposit is due with each registration form; \$50 of the deposit fee is non-refundable. Total balances are due by June 1, 2024, to hold your spot in class unless otherwise arranged.
- No refunds are available within 30 days of the start of the enrolled week.
- All rates quoted are per week/per individual.
- Some class workshops include an extra materials fee which is payable directly to the instructor at the first class.
- Tickets for the **Common Ground on the Hill's Roots Music and Arts Festival**, **July 13**, may be purchased at a discount with Traditions Week registration. **NEW!** Traditions Weeks students may leave their instruments at the Festival Hospitality!

TICKET PRICES	Adults	Seniors 65+	College, Students, Children 13-17	Children <u><</u> 12
Purchased with Traditions Week Tuition	\$35	\$30	\$20	FREE with ticketed
At the Gate	\$40	\$35	\$25	adult

EARLY REGISTRATION SPECIAL Those registering as full-time participants and paying in full by **April 30, 2024**, will pay only \$575 for a full week's tuition!

REGISTRATION

Fill out a blank registration form and submit **one form per week** for each person attending. If you are attending all weeks, please fill out a **separate form** for **each week**. Please PRINT clearly all of the necessary information. Class selections are required for registration. Some classes have a maximum enrollment limit and **registration is on a first come first served basis**. We strongly urge you to enroll early before class limits are reached. Each class workshop is 1 or 2 periods and meets for 5 days.

You may register online (www.CommonGroundOnTheHill.org) beginning March 18 at 6 PM or by mail:

Common Ground on the Hill

2 College Hill, Westminster, MD 21157

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

ROOM & BOARD

Residential participants stay in on-campus dormitory housing with cafeteria-style meals included for an additional \$475 per week. All housing is Level 2: air-conditioned, suite-style housing.

Rented linens (an additional \$30 per week) include 2 towels, washcloth, sheets, blanket, pillow and pillowcase.

Suite rooms are double occupancy, 2 beds to a room as part of a suite. **NOTE:** Participants should bring their own pillow and blanket. A limited number of single rooms are available. **Room placement is first come, first served**. **Single room: additional** \$100. If single rooms no longer available, payment will be refunded.

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

Dorms must be vacated by **9:00 AM** on **Saturday**. *If room keys are lost or not returned, a fee of \$60 will be charged to the payment method on file.*

Saturday stays available July 13 ONLY, for an additional \$100 per person.

Motor Home electricity hookups: \$150 per week. Call the Common Ground on the Hill office (410-857-2771) to reserve.

MEALS:

- Residential meals: 3 meals per day Monday-Friday, plus Sunday dinner and Saturday breakfast. Vegetarian meals are available.
- Commuter meals are available on a pay-as-you-go basis in McDaniel College's cafeteria. Monday-Friday Meal bands may also be purchased as follows: 3 meals/day (\$170); lunch and dinner (\$120); lunch only (\$60). Children 5 and under are free.

 NOTE: There is NO discount for replacement of lost meal bracelets!

COMMON GROUND ON THE HILL FOR YOUNG PEOPLE

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

<u>World Village</u>: Our young youth program has been suspended due to Covid concerns. We look forward to the return of World Village in the future.

<u>Courses for Tweens</u>: Young people between the ages of 11 and 15 are encouraged to enroll in workshops with their parents. If a student between the ages of 11 and 15 intends to take a workshop without a parent present, that young person's parent(s) MUST contact the Common Ground on the Hill office to obtain permission. Do not contact the instructor—permission must be given by our office. See General Information page on website for a list of suggested classes.

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

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

WHAT'S THE RIGHT WORKSHOP SKILL LEVEL FOR ME?

Please note that the guidelines below apply to instrumental (and in some cases dance) workshops ONLY

Terms We Use, Explained:					
True Beginner	A total novice; someone completely new to the instrument, dance, etc.				
Advancing Beginner Rudimentary experience; ready to learn and move forward with basic skills (chords and chord changes, playing in time, learning scales, etc)					
Beginner/Intermediate	Some facility with basic skills (can play and change chords in time, may have some facility with playing scales, tunes, etc.)				
Intermediate	Competent in basic skills as above, shows some musicality and perhaps awareness of stylistic elements of genre(s) etc.				
Advanced	Competent in basic and intermediate skills, is able to learn new tunes and techniques with relative ease and speed, plays with noticeable musicality				

Our Skill Levels, Explained:

Skill Level	Best for:	Not so good for:	Example Workshop:
А	True Beginner, Advancing Beginner	Beginner/Intermediate, Intermediate, Advanced	Beginning Guitar
В	Advancing Beginner, Beginner/ Intermediate, Intermediate	True Beginner, Advanced	Old-Time Guitar 1
С	Beginner/Intermediate, Intermediate, Advanced	True Beginner, Advancing Beginner	Old-Time Guitar 2

To help you understand the nomenclature of our workshop titles:

If a workshop title includes the word "Beginning," it will correlate to Skill Level A. Workshops titles that include a numeral 1 correlate to Skill Level B. Workshop titles that feature a numeral 2, or include an instructor's name (i.e., Old-Time Guitar with Danny Knicely) correlate to Skill Level C. Some workshops will have none of these indicators in title, but the workshop description may still include a Skill Level suggestion. Workshop descriptions that do not indicate a Skill Level are open to students of all Skill Levels.

GENERAL INFORMATION

SAFETY

Common Ground on the Hill will do its best to help provide for your safe and comfortable participation during events but does not accept responsibility for personal property lost on the McDaniel College campus, Carroll County Farm Museum or elsewhere during this time. Please be sure to safeguard your property, including the Participant Badge issued to you at registration. This personal Participant Badge is your passport to events. The Resident's Wristband provides entry to the cafeteria for meals. The Participant Badge and Resident Wristband are *ONLY* for the person to whom they have been issued. *NOTE: There is NO discount for replacement of lost Resident wristbands! Replacement bands are \$170.*

AMERICANS WITH DISABILITIES ACT

Common Ground on the Hill supports the purposes and goals of the Americans with Disabilities Act and is committed to providing equal access for all individuals with disabilities. As a program affiliated with McDaniel College, Common Ground on the Hill adheres to that institution's policy of offering an environment free of discrimination and bias in matters involving and affecting individuals with disabilities. The text of this catalog is printed in Calibri type. The Americans with Disabilities Act applies to the Carroll County Government and its programs, services, activities, and facilities. Anyone requiring an auxiliary aid or service for effective communication or who has a complaint should contact the Americans with Disabilities Coordinator, Carroll County Department of Citizen Services, 410-386-3600, MD Relay 711 or 800-735-2258 or email ADA@carrollcountymd.gov as soon as possible but no later than 3 days before the scheduled event.

More questions? See our online General Information and FAQ pages for more information!

EARNING ACADEMIC CREDIT

<u>Undergraduate Academic Credit</u>: Students can earn a total of 4 undergraduate credits. Contact the Common Ground on the Hill office at commonground@commongroundonthehill.org for information.

ABOUT GRADUATE ACADEMIC CREDIT

Academic Credit Coordinator: Dr. Pamela Zappardino zapinator@aol.com

Procedures for earning Academic Credit for 2024.

Please read all the information in the Common Ground on the Hill online page **Earning Academic Credit** at **https://rb.gy/wxjmie** before you proceed with registration to ensure that you will earn the credits desired.

Full participation for **graduate students** is defined as registering for a total of **5 workshop periods** for every 3 Graduate credits to be earned. Attendance at a specified number of art talks, evening concerts, and keynote addresses is also required.

Participants may also elect to earn academic credits *across* the Traditions Weeks summer program. (e.g. 2 workshop periods in Week 1 and 3 workshop periods in Week 2) should they choose.

Once you have registered for Common Ground workshops and noted a desire to earn credits you will be assigned an Instructor of Record who is a member of the McDaniel College Faculty and who will monitor your work during Traditions Weeks, oversee your work outside of Traditions Weeks, confer with you about your final project, and assign your grade. You will also receive a course syllabus and other helpful materials.

NOTE: Credits are awarded by **McDaniel College** and are generally transferable to other academic institutions. In addition, many school systems will reimburse employees for earning these credits. Participants should check with their own Institution for questions about transferability/reimbursement. **Participants are responsible for any portion of the payment which their institution declines to pay**.

Please go to the online page "Earning Academic Credit" before you register for detailed information, credit fees, deadlines and instructions for proceeding.

Use this QR code OR go to https://rb.gy/wxjmie



Meet the Common Ground on the Hill Village!

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Jeanean Songco Martin
Rev. Rosemary Maxey
Jesse Palidofsky
Barry Mitterhoff

Claes Nobel Wasyl Palijczuk Joyce J. Scott Brad Selko Henry Reiff, Ph.D. Ana C. Velasquez

Staff

Executive Director: Walt Michael
Office Manager: Matt Vinson
Director of Promotions: Maria Wong
Visual Arts Program Director: Linda Van Hart
Academic Credit Coordinator: Pamela Zappardino, Ph.D
Sound Production: Phil Spiess

Catalog Production Assistance: Glenn Wong, Barbara Olsh Common Ground Store Manager: Missy Marlin Photography: Richard Anderson, Pamela Zappardino



Common Ground on the Hill 2024 Registration Form (See instructions on pg. 30.)

Please fill in a separate form for each individual registering	by copying this blank form, 1 form per week.
Name:	
	State: Zip:
Home Phone:C	Cell:
E-Mail:	
I am registering for: Week 1: June 24-28 Virtual We	ek 2 : July 7-12 In Person
I want to register for the following classes: <u>Alterna</u>	ate Class Choice
Period 1:	Period 1:
Period 2:	Period 2:
Period 3:	Period 3:
Period 4:	Period 4:
Period 5:	
My pronouns are: He/Him She/Her They/The	em
For those staying on-campus: I am an Early Bird	
REGISTRATION FEES: (NOTE: Materials fees are payab	
\$ Full Time Student tuition \$605; Early Bird Sp	•
\$ Part Time Student, per individual class period	
\$ Resident \$475 (see pg. 30 for description) # sta	
\$ Linens (\$30 per week)	ying
\$ Single Occupancy (\$100 extra per week)	
\$ Saturday lodging \$100 per person, July 13 ON	NI V. # staying.
	and type: Full Plan (\$170); Lunch & Dinner (\$120); Lunch only (\$60)
	und type: I this I tall (\$170), Ealielf & Blink! (\$120), Ealielf Only (\$00)
Undergraduate: 4 credit hours (Credi	
• —	total: \$636)6 credit hours (Credit Fee total: \$1272)
\$ Common Ground on the Hill Festival tickets	(discounted from gate price)
	ior 65+: \$30College/Student 13-17: \$20Children ≤12 FREE pants can leave their instruments at Hospitality to attend the Festival!
\$ TOTAL DUE (Must pay in full by April 30, 2	024, to receive Early Bird Tuition discount)
\$ AMOUNT PAID TODAY (NOTE: a \$100 de	posit is required - \$50 of deposit is non-refundable)
\$ BALANCE DUE by June 1, 2024	
I am paying for myself and (If paying for som	eone else, please clip forms together)
Method of Payment: Credit Card Che-	ckOther
	Expiration Date CVV 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 2024 Registration Form (See instructions on pg. 30.)

Please fill in a separate form for each individual registerin	ng by copying this blank form, 1 form per week	ζ.				
Name:						
Address:						
City:	State: Zip:					
Home Phone:	one: Cell:					
E-Mail:						
I am registering for: Week 1: June 24-28 Virtual V	Veek 2: July 7-12 In Person					
I want to register for the following classes: <u>Alter</u>	rnate Class Choice					
Period 1:	Period 1:	Period 1:				
Period 2:		Period 2:				
Period 3:	Period 3:					
Period 4:	Period 4:					
Period 5:	Period 5:					
My pronouns are: He/Him She/Her They/T	Them					
For those staying on-campus: I am an Early Bird						
Special needs:	_ , ,					
In case of an emergency please contact						
I wish to share a ROOM with						
I prefer to share a SUITE/FLOOR with						
REGISTRATION FEES: (<i>NOTE</i> : Materials fees are pays						
\$ Full Time Student tuition \$605; Early Bird		5575				
\$ Part Time Student, per individual class peri						
\$ Resident \$475 (see pg. 30 for description) #	staying:					
\$ Linens (\$30 per week)						
\$ Single Occupancy (\$100 extra per week)						
\$ Saturday lodging \$100 per person, July 13 0		0100 1 1 1 (070)				
\$ Commuter Meal Band # needed: Circle						
\$ McDaniel Credit: NOTE: See website for c Undergraduate: 4 credit hours (Cre	•	of Staff? Check here:				
· - ·	e total: \$636)6 credit hours (Credit Fo	ee total: \$1272)				
\$ Common Ground on the Hill Festival ticke		,				
Indicate # needed: Adult: \$35 S	enior 65+: \$30 College/Student 13-17: \$2	0 Children ≤12 FREE				
NEW THIS YEAR: Traditions Weeks part	icipants can leave their instruments at Hospitali	ty to attend the Festival!				
\$ TOTAL DUE (Must pay in full by April 30,	, 2024, to receive Early Bird Tuition discount)					
\$ AMOUNT PAID TODAY (<i>NOTE</i> : a \$100	deposit is required - \$50 of deposit is non-refun	adable)				
S BALANCE DUE by June 1, 2024						
I am paying for myself and(If paying for so	omeone else, please clip forms together)					
Method of Payment: Credit Card C		CVVV 1				
Credit Card Number	Expiration Date	CVV 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

Lea Gilmore

Recipient of the 2024 Robert H. Chambers Award for Excellence in the Traditional Arts

to be presented Saturday, July 13, 2024, at the Roots Music and Arts Festival



Lea Gilmore adds this year's Robert H. Chambers Award to an astounding array of achievements throughout her career. From her formative days as solo vocalist in the renowned Morgan State Gospel Choir to her concerts in the United States, Africa, Europe and the UK, she has entertained, inspired and informed audiences as both an artist and activist. She is at home as a classical, gospel, jazz and blues vocalist, lending her powerful voice, literally and figuratively, to advocacy for the under-served around the globe and in her own backyard.

Named by Essence Magazine as one of "25 Women Shaping the World," Lea is a winner of the Blues Foundation's "Keeping the Blues Alive" award for her historical work on women's

contributions to the Blues. Lea led Gospel concerts across Belgium with Belgian youth, church, classical and community choirs, performing African American Gospel music to sold out audiences at cathedrals, arenas and cultural centers. She recorded three Gospel CDs and filmed a documentary in the Democratic Republic of the Congo, raising funds for the Foundation, providing

healing and resources for those with leprosy and tuberculosis in Africa, Asia and The Americas. She has received recognition for her dedication to equality and justice, including being named one of the first recipients of the James Baldwin Medal for Civil Rights for her work championing LGBTQ equality. Lea served as Deputy Director of the ACLU of Maryland and was chosen to sing for Mohammed Ali at its annual conference in Washington, DC.

Lea served four terms on the Maryland Advisory Board for the U.S. Commission on Civil Rights, has worked diligently for reproductive justice for Native American women, indeed, all women, and is a staunch and vocal supporter for justice for all. She has served as the Policy Director and Director of Community Outreach for Equality Maryland, where she directed the Maryland Black Family Alliance (MBFA) and Pride in Faith. She directed and managed the African-American Philanthropy Initiative while Program Director for the Association of Baltimore



Area Grantmakers. She was hailed by the Jazz Journalists Association as the 2018 Baltimore Jazz Hero for her work in music and social justice.

Lea currently serves as the Minister for Racial Justice and Multicultural Engagement and is a Music Director for Govans Presbyterian Church in Baltimore. You can join her in person on Sundays, and also tune in to her YouTube concert series, "Music Mondays at Govans." Those concerts are archived on the Common Ground on the Hill Official YouTube channel.

With Common Ground on the Hill since our first Traditions Weeks, we are honored and grateful for Lea's profound voice and inspirational presence in our work for thirty years.

Common Ground on the Hill has presented the **Robert H. Chambers Award for Excellence in the Traditional Arts** every year since 2000. The award is named in honor of Robert H. Chambers III, who, as President of Western Maryland College (now McDaniel College) and as a Founding Director of Common Ground on the Hill, understood the innate power and potential of the traditional arts to help foster understanding among people of different cultures. His unwavering support was essential in the early development of Common Ground on the Hill and is remembered gratefully in the naming of this annual award. The award is presented at the Roots Music & Arts Festival held in July. **Recipients** have been Doc Watson, Pete & Toshi Seeger, Odetta, Etta Baker, Roger McGuinn, Ramblin' Jack Elliott, Joe Hickerson, Richie Havens, Jean Ritchie, Guy and Candi Carawan, Tom Paxton, Ralph Stanley, Hazel Dickens, Mike Seeger, Buckwheat Zydeco, Jesse McReynolds, John Hammond, Mike Baytop & The Archie Edwards Blues Foundation, Hot Tuna, Professor Louie, Jose Felciano, Guy Davis, the Kruger Brothers, Tim O'Brien and Shelley Ensor, Tony Ellis, Sparky & Rhonda Rucker, Mike Marshall & Caterina Lichtenberg, and Tom Chapin.

Jane Osti

Recipient of the 2024 Common Ground on the Hill Fine Arts and Crafts Award for Excellence in the Traditional Arts

to be presented Friday, July 23, 2024, at the Traditions Week 2 Evening Concert

Jane Osti was the youngest Cherokee woman to be named a Living Treasure by The Cherokee Nation in 2005 for her work researching, building and teaching ancestral ceramic techniques to her people. Born and raised in The Cherokee Nation, in the 1980s she returned to Oklahoma to study at Northeastern State University in Tahlequah. While pursuing both a Bachelor's in Fine Arts and Master's in Science specializing in Education, Jane took a pottery and sculpture class to complete her degree. Professor Jerry Choate encouraged research so Jane secured a momentous interview with Cherokee artist Anna Belle Sixkiller Mitchell, who became her mentor and friend for 25 years.



Mitchell is widely credited with single-handedly reviving traditional pottery among the Cherokee and was designated a Cherokee National Treasure for her pottery in 1988. Like Mitchell, Jane

literally dug deeply into the visual history of Cherokee ceramics reaching as far back as the ancient Mississippian culture and that of the southeastern woodlands.



Wikipedia says, "Osti specializes in coil and slab construction, stone polishing, as well as glazing, and raku-firing. The images typically convey abstract animals and landscape with symbols of celestial activity, protection, and endurance. She further specializes in complex stamped patterns using wooden paddles with intricately carved designs (one paddle is fiber covered, representing the first type of paddles used). The paddle stamping evokes the ancient traditions of better heat distribution and a more secure hand grip to prevent slippage, while adding immeasurable beauty to an everyday utilitarian object. Rim notching and complex patterns of incised traditional designs are often intermixed with designs drawn from nature to generate other Jane Osti signature motifs."

Jane Osti embodies all the characteristics we celebrate and honor with the Common Ground on the Hill Fine Arts and Crafts Award for Excellence in the Traditional Arts! She has enriched the lives of Cherokee and non-Cherokee citizens of the world with her research, her creativity and skill as an artist and teacher. Examples of her work have garnered top awards at the Sante Fe Indian Market and many others. They are purchased for exhibition in the finest collections of art in our nation such as The Smithsonian National Museum of The American Indian in Washington, DC to name only one of many.

Jane says, "My passion and connection to clay is from the heart. I believe it is passed on to me through ancestral memory. I'm grateful to wake up every day and touch a part of this beautiful earth that allows me to recreate forms from the past, as well as create them in new ways." (from a 2011 Tahlequah Daily Press article)



Common Ground on the Hill has presented the **Fine Arts and Crafts Award for Excellence in the Traditional Arts** since 2013. Recipients include: Ellen Elmes, Roy Kady, Joyce J. Scott, Kathy "Wan Povi" Sanchez, Norm Sartorius, Richard Anderson, Sakim, Linda Van Hart, Robin Tillery, Janet Kozachek, Kibibi Ajanku and Anita Fields.

LIST OF INSTRUCTORS AND COURSES

- Josh Adkins (Wk2: Bluegrass Bass; Harmony Singing; Bluegrass Jam & Bluegrass Slow Jam)
- Kibibi Ajanku (Wk2: Indigo Magic) Khadijah Ali-Coleman (Wk1: Impact Storytelling: Crafting Short Plays for the Stage; Impact Storytelling: Crafting a Short Screenplay)
- Sheila Arnold (Wk1: Storytelling 101; Historical Storytelling)
- Randy Barrett (Wk2: Beginning Bluegrass Banjo; Intermediate Bluegrass Banjo; Bluegrass Jam & Bluegrass Slow Jam)
- Barbara Bayne (Wk2: Soldering Bootcamp) Eve Blackwater (Wk2: Crafting Comedy with Purpose; From Stage Fright to Spotlight)
- Steve Bloom (Wk2: DrumJam; Latin Connections World String Ensemble; Swing Jam & Slow Swing Jam)
- Sue Bloom (Wk1:iPhone Macro Photography: Up Close in the Garden)
- AJ Blye (Wk1: Morning Yoga; Yoga with AJ) Qin Fang (Wk1: Chinese Painting and Loring Boglioli (Wk2: Penny Rugs)
- Pat Brodowski (Wk2: Earth Colors; Plein Air Painting)
- Shel Browder (Wk2: Revolving Bookcase (Pds 1-5); Open Hearth Stone Soup Cooking)
- Kelly Brzozowski (Wk2: O'Carolan Tunes for All Instruments; 1-2-3, 1-2-3 - Jigs and waltzes for the harp)
- David Burkitt (Wk2: Beginning Harmonica) Melinda Byrd (Wk2: Creating Nordic Rya Rugs)
- Louis Campbell (FESTIVAL)
- Lalo Carrera (Wk2: Southwest Mosaics) Nicolas Carter (Wk2: Latin Connections World String Ensemble; Latin American Music for Harp and More)
- Irene Chan (Wk2: Silk Screen Printing from Papercut Patterns)
- Mandy Chappell (Wk2: Exquisite Eggs: Ukrainian Pysanky)
- Erica Chesnik (Wk2: Intro to Flow Yoga; Gentle Yoga)
- Andy Cohen (Wk2: Icons of the Blues; Women and the Blues; Big Song Swap) Dan Collins (Wk2: Hearts and Minds Film)
- Charles Collyer (Wk1 & Wk2: Nonviolence Is ... What, Exactly; Banning of the Civil Rights Struggle)
- **Brian Connolly (Wk1**: Irish Tenor Banjo) Gina Copanzzi (Wk2: Create a Neck Torque with Set Stones)

- Guy Davis (Wk2: Blues Harmonica w Guy; Blues Guitar w Guy; Juke Joint Blues)
- Martial Davis (Wk2: From Stage Fright to Spotlight: Embracing Open Mic Performance with Confidence; Poetry Gym)
- Dirty Grass Players (FESTIVAL) Alice Dorsey (Wk2: Freedom Sings &
- Dances; Gospel Choir)
- Casey Driscoll (Wk2: Western Swing; Swing Fiddle; Swing Jam & Slow Swing Jam)
- **Kira Dulaney (Wk1**: Knitting Beyond Basics) William Lee Ellis (Wk2: Slide Guitar; Rev. Gary Davis)
- Don Elmes (Wk2: Photoshop 101) Ellen Elmes (Wk2: Watercolor Composition)
- Shelley Ensor (Wk2: Freedom Sings & Dances; Gospel Choir)
- Brennen Ernst (Wk2: Intro to Swing Music; Beginning Swing Piano; Swing Jam & Slow Swing Jam)
- Calligraphy)
- Amy Ferebee (Wk1: Beginning Ukulele; Getting Started with the Mandolin; Beginning Guitar. Wk2: Beginning Guitar; Josh Hisle (Wk2: Common Ground on the Beginning Uke; Swing Vocals)
- Carly Ferguson (Wk2: Braided: Intricate Hair Designs)
- Barry Figard (Wk2: Bonsai: More than Meets the Eye)
- David Damian Figueroa (Wk2: Keynote; Samaritans at the Border)
- Wayne Fugate (Wk1: Chord Basics (and Beyond); Intermediate Mandolin. Wk2: Modern Mandolin; Practice Lab; Bluegrass Jam & Bluegrass Slow Jam)
- Victor Furtado (Wk2: Southern Appalachian Flatfooting and Clogging; Old-Time Banjo I; Old-Time Banjo II; Old-Time Jam)
- Phil Gallery (Wk2: Golf)
- Lea Gilmore (Wk2: Women and the Blues) Ralph Gordon (Wk2: Latin Connections World String Ensemble; Art and Craft of Playing Bass w Ralph Gordon; Swing Jam & Slow Swing Jam)
- Roberta Gore (Wk1 & Wk2: Playback Improvisation Theater and the Joy of Story)
- Randall Gornowich (Wk2: Cubist Portraits) Mary Graham-Grant (Wk2: Sweet Grass Baskets)

- Kristen Grainger (Wk2: Keynote; Rise Up Singing; Songwriting: Origin of a Song; Harmony Singing; Bluegrass Jam & Bluegrass Slow Jam)
- Phil Grout (Wk2: Open Road Photography) Susan Haley (Wk2: How Can I Keep from Singing; Beginning Mountain Dulcimer; Big Song Swap)
- John Hampshire (Wk1: Using Altered Digital Images as References for Drawing)
- Katie Hancock (Wk1: Essential Oils) Gwen Handler (Wk2: Open Hearth Stone Soup Cooking)
- Steáfán Hannigan (Wk2: Storytelling with Steáfán; Celtic Whistle; Bodhran with Steafan; History of Bagpipes Around the World; Celtic Session)
- Linda Harrison-Parsons (Wk2: Art & Nature with Mixed Mediums)
- Sam Hatch (Wk2: Beginning 5-String Banjo Basics; Beer: History and How-To)
- Tom Hatch (Wk2: Beer: History and How-
- Kristin Helberg (Wk2: Early American Vinegar Graining)
- Hill Veterans Initiative)
- Chris James (Wk1: Understanding the Fretboard; Blues Ukulele. Wk2: Blues Mando; Beyond Beginning Uke; Blues Uke 2; Juke Joint Blues)
- Ken Kolodner (Wk2: Old-Time Fiddle I; Hammered Dulcimer: Arranging & Accompaniment; Hammered Dulcimer: Arranging & Accompaniment; Old-Time Jam)
- Ken Koons (Wk2: Earth Colors; Revolving Bookcase)
- Katherine La Pietra (Wk1: Make a Hat a
- Russ Lorber (Wk2: Wine Appreciation) Chris Luquette (Wk2: Bluegrass Guitar 1; Bluegrass Guitar 2; Bluegrass Jam & Bluegrass Slow Jam)
- Rod MacDonald (Wk1: Songwriting with
- Steve Mankowski (Wk2: Revolving Bookcase; Open Hearth Stone Soup Cooking)
- Sue Maseth (Wk1: Watercolor Monoprints)
- Gayle Mathues (Wk2: Trio of Felted Songbirds)

LIST OF INSTRUCTORS AND COURSES

- Randy Mayer (Wk2: Keynote; Samaritans at the Border)
- Bryan McDowell (Wk2: Flatpick Guitar; Fiddle w Bryan McDowell; Bluegrass Jam & Bluegrass Slow Jam)
- Nancy McKenzie (Wk1: Qi Gong: Dance of the Phoenix)
- Amy McNichols (Wk2: Discovering America and Other Stories: Migrations, Identities, and Colonization in Latin America)
- Jess McPherson (Wk2: Contemporary Indigenous Life in the Mid-Atlantic: Making Visible the Invisible; Contemporary Indigenous Life in the Mid Rhonda Rucker (Wk2: Blues & Boogie--Atlantic: Making Visible the Invisible)
- Marya Michael (Wk2: Freedom Sings & Dances; YogaRhythmics)
- Walt Michael (Wk1 & Wk2: Search for Common Ground)
- Mary Lynn Michal (Wk2: Hammered Dulcimer: Beginnings Bootcamp; Hammered Dulcimer: Beginnings Bootcamp; Beyond Beginning: Relaxed Pace Hammered Dulcimer; Beyond Beginning: Relaxed Pace Hammered Dulcimer)
- Tom Mindte (Wk2: Swing Mandolin; Swing Vocals; Swing Jam & Slow Swing Jam)
- Barry Mitterhoff (Wk2: Klezmer Music; Rags & Stomps)
- Barb Morrison (Wk1: Bearing Witness: Writing Songs, Stories and Poetry; Life Writing)
- Jo Morrison (Wk2: Beautiful and/or Fun Celtic Tunes)
- Wayne Morrison (Wk2: Introduction to Highland Bagpipe)
- Madeleine Mysko (Wk2: Nature Poem: A Practice in Wonder; Creating Nonfiction in a Flash)
- Steve Nida (Wk2: Power of Social Connection)
- Melanie Nilsson (Wk1: Candy Making at Home)
- Harry Orlove (Wk2: Blues Electric Guitar; Getting Your Music Recorded)
- Greg Padrick (Wk2: Qi Gong for Health; Acupressure and Self Care)
- Tim Porter (Wk2: Unpacking Duke Ellington and Jazz for Mandolin; Beginning Mandolin)
- Robert Pullen (Wk1: Plants Speak) Ragtime (Wk2: Stained Glass Camp)

- Tareq Rantisi (Wk1: Middle & Near East Music; Exploring Arabic Percussion)
- Kathy Reitz (Wk2: Uke Can Swing!; Swing Jam & Slow Swing Jam)
- Marv Reitz (Wk2: Basic Swing Rhythm Guitar; Swing Jam & Slow Swing Jam)
- Dave Robinson (Wk2: Joy of New Orleans Jazz; Swing Jam & Swing Slow Jam)
- Michael Ronstadt (Wk2: Latin Connections World String Ensemble; Southwest Guitar)
- Holly Rowan (Wk2: Common Ground on the Hill Veterans Initiative; Women in the Military)
- Woogie Piano I; Murder, Mayhem, Legends and Lies; Roots Music Songs of Revolution; Juke Joint Blues)
- Sparky Rucker (Wk2: Beginning Blues Guitar; Murder, Mayhem, Legends and Lies; Roots Music Songs of Revolution; Juke Joint Blues)
- Bob Rychlik (Wk1: Fujara & Koncovka Overtone Flutes. Wk2: Folk Songs of Bohemia, Moravia and Slovakia; Fujara and Koncovka Overtone Flutes)
- Sharon Schaeffer (Wk2: Fun with Rib Baskets)
- Marsha Searle (Wk2: Southern Appalachian Flatfooting and Clogging; Celtic Dance: A Ceildh!)
- Niccolo Seligmann (Wk1: Reading Music Made Easier; Medieval Perspectives on Modern Crises)
- Joe Selly (Wk1: Making Sense of Guitar Scales. Wk2: Unpacking Duke Ellington and Jazz for Mandolin; Klezmer Music; Rags & Stomps)
- Richard Smith (Wk2: Resilience in Justice: Defending DEIJ in Challenging Times)
- Rich Smoker (Wk2: Carve a Pair of Courting Rails)
- Phil Spiess (Wk2: Audio Engineering Beginning to Advanced)
- Thomas Sterner (Wk2: Welding is Fun) Martin Stevens (Wk2: Basics of Mandolin Improvisation; Fiddle w Martin Stevens; Harmony Singing; Bluegrass Jam & Bluegrass Slow Jam)
- Robert Strasser (Wk2: Essential Oil Diffuser)
- Tyrrell Tapaha (Wk2: Intro to Knitting; Diné Weaving)

- Saskia Tomkins (Wk2: Irish Fiddle; Celtic Dance: A Ceili!; Celtic Fiddle Repertoire; Celtic Session)
- Bill Troxler (Wk2: Bodhran for Beginnings; Just Enough Music Theory; Celtic Session)
- Linda Van Hart (Wk2: Repoussage: Sculpting Flowers & Leaves)
- Lillie Vann (Wk2: Cherokee Pottery) Kelsey Wailes (Wk1:Colored Pencil Illustration)
- Karin Walkingstick (Wk2: Cherokee Shields and Rabbit Rattles)
- Shura Wallin (Wk2: Keynote; Samaritans at the Border)
- Wayne Werner (Wk2: Soldering Bootcamp)
- Dan Wetzel (Wk2: Keynote; Rise Up Singing; Songwriting: Origin of a Song; Harmony Singing; BG Jam)
- Earl White (Wk2: Southern Appalachian Flatfooting and Clogging; Old-Time Fiddle w Earl White; Old-Time Jam)
- Susan Withnell (Wk2: Hand Spinning Wool Yarn)
- Maddie Witler (Wk2: Bluegrass Mandolin; Progressive Mandolin; Bluegrass Jam & Bluegrass Slow Jam)
- Cary Wolfson (Wk2: I Didn't Know My iPhone Could Do That)
- Pam Zappardino (Wk1 & Wk2: Nonviolence Is ... What, Exactly?; Banning of the Civil Rights Struggle)
- Carol Zaru (Wk2: Arab and Islamic Culture)



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Notes

Notes













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30th Annual Traditions Weeks 2024

June 24 - 28: VIRTUAL July 7-12: IN PERSON McDaniel College Westminster, MD

Acoustic Roots Songwriting Contest

Lyrics & MP3 Submissions Accepted Through April 1, 2024 Winners Announced April 12, 2024

Virtual Deer Creek Fiddlers' Convention

Video Submissions Accepted Through May 31, 2024

In Person Deer Creek Fiddlers' Convention

June 2, 2024 Carroll County Farm Museum Westminster, MD

25th Annual Common Ground on the Hill Festival

Saturday, July 13, 2024 10 AM - 10:30 PM McDaniel College Westminster, MD

Common Ground on the Town

July 6, 2024 Carroll Arts Center Westminster, MD

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January, 2025 Sahuarita, AZ

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