



Presents

# EARLY BANJO WORKSHOP WEEKEND:

**19<sup>th</sup> century techniques for 21<sup>st</sup> century players**

**Featuring Greg C. Adams and Tim Twiss**



**THE BANJO PLAYER BY ARTIST WILLIAM SIDNEY MOUNT, 1856**

**Saturday and Sunday May 22 & 23, 2010**

The workshop is designed to provide new “tools” for your banjo-playing toolbox by emulating some of the oldest (and earliest) documented techniques from the 19th century. Learn about the multicultural history of the early banjo (ca 1620-1870), its West African heritage, Caribbean birth, and rise into 19<sup>th</sup> century American popular culture.

## PREREQUISITES FOR THIS BANJO WORKSHOP

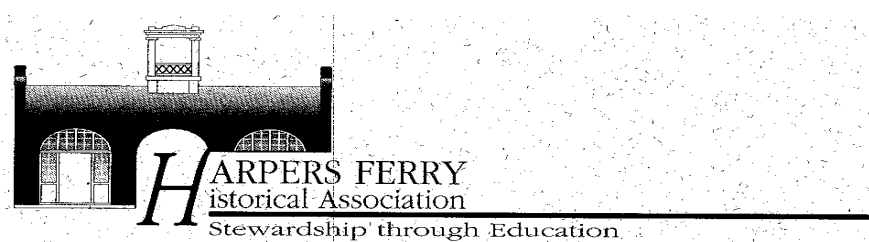
**Recommended skill level: intermediate banjo players. Bring your own 5-string banjo (early banjo NOT required), Ability to keep time with a steady pulse, Ability to count rhythms in 2/4 and 4/4 time.**

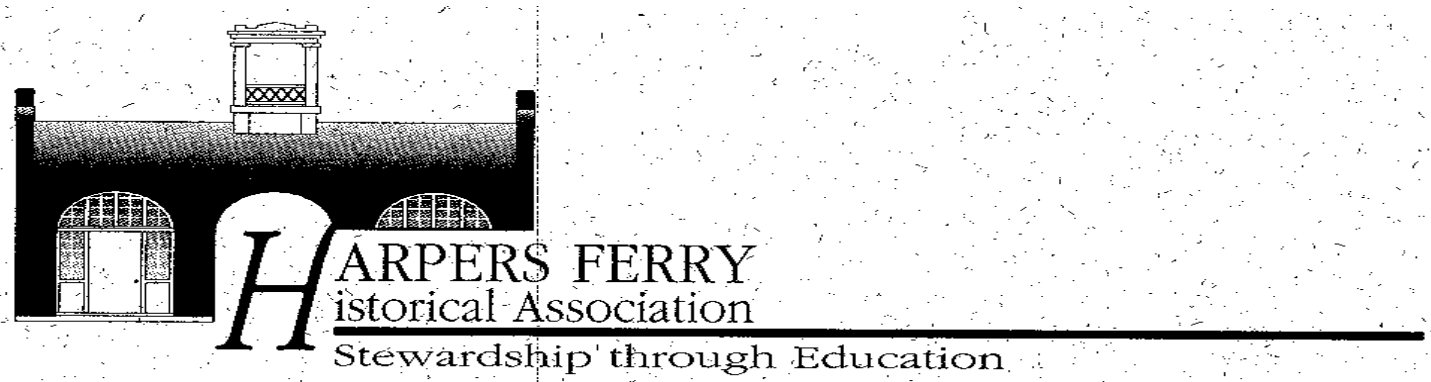
- **Public Presentations: May 22<sup>nd</sup> and May 23<sup>rd</sup> (starting at noon each day)**
- **Sunday May 23<sup>rd</sup>, Public History Concert and Presentation: 2-4pm**

**Registration or information, contact the Park Living History Offices at 304-535-6063.**

**Two Day Tuition: \$100 (register before May 15th), \$120 (register after May 15th)**

**One Day Tuition: \$65 (Saturday or Sunday)**





## **FOR BANJO PLAYERS and Interested Individuals**

**19<sup>th</sup> Century Techniques for 21<sup>st</sup> Century Players:** If you can play the basic “bum-ditty” rhythm often associated with clawhammer banjo, then you can learn how to reshape your technique to explore banjo music from as early as the 1850s and 1860s. If you play Bluegrass banjo, then you can learn how finger style playing techniques are reflected in some of the mid-19<sup>th</sup> century’s banjo instruction books. If you are a guitar player, percussionist, or string player with a musical curiosity and respect for the past, then this series of workshops will introduce you to some of the unique rhythmic and melodic blends found in banjo music as it once was. Banjo scholar Greg C. Adams and early banjo virtuoso Tim Twiss invite you to experience what makes 19<sup>th</sup> century banjo playing similar to but distinct from popular 21<sup>st</sup> century playing techniques. For specific banjo related questions contact Greg Adams at **[gregcadams@gmail.com](mailto:gregcadams@gmail.com)**.

### **BANJO WORKSHOP REGISTRATION:**

Contact the Living History Offices at 304-535-6063 or email Park Ranger [melinda\\_day@nps.gov](mailto:melinda_day@nps.gov)

#### **Tuition includes:**

- 3 workshops
- Saturday and Sunday lunches
- Mentoring and jamming
- Opportunity to share what you have learned in a group performance during Sunday concert

#### **Additional costs:**

- Travel to and from Harpers Ferry, WV
- Saturday night lodging and meals (lodging information included in registration packet)

### **PRELIMINARY SCHEDULE OF EVENTS:**

Saturday, May 22

- Banjo Workshop 1 (9:30-11:30 AM) (banjo students)
- Banjo Roots Presentation (12:00-1:30 PM) (to the public)
- Banjo Workshop 2 (2:00-4:00 PM) (banjo students)
- Dinner on your own followed by evening practice, mentoring, and jamming

Sunday, May 23

- Banjo Workshop 3 (9:30-11:30 AM) (banjo students)
- Banjo in 18<sup>th</sup> and 19<sup>th</sup> Century Maryland (12:00-1:00 PM) (to the public)
- Banjo Concert (2:00-4:00 PM with intermission) (to the public)

### **ABOUT GREG C. ADAMS AND TIM TWISS:**

**Greg C. Adams**, of Germantown, MD, is one of the ‘rising stars’ in the current revival of interest in the early banjo (ca 1620-1870). Greg is a highly-acclaimed player of nineteenth century *stroke style* down picking and Grand Prize winner at the 2009 Charlie Poole Music Festival (Eden, NC) for his classic ‘finger-style’ up-picking (ca 1866-1920). As a musician, archivist, and banjo roots researcher, Greg’s focus is on information sharing between musicians, scholars, and the public. As part of his interest in the banjo’s African heritage, he has made two trips to West Africa to study the Jola ekonting (akonting) (2006, 2008) and was co-recipient of a Maryland State Arts Council FY2009 Apprenticeship Award to study the 4-string ngoni with renowned griot and historian Cheick Hamala Diabaté. Greg is currently a graduate student in the Ethnomusicology Program at University of Maryland, College Park and is also Project Director of the [Banjo Sightings Database Project](#). His personal website is [www.myspace.com/baniargreg](http://www.myspace.com/baniargreg).

**Tim Twiss**, of Highland, MI, is one of the most distinguished interpreters of nineteenth century banjo music today. As a formally trained classical guitarist, multi-genre performer, and music instructor, Tim has defined himself in recent years as an *Early Banjo Stroke Style Specialist*. As part of his initiative to make early banjo music accessible, he has posted over 375 performances of 19<sup>th</sup> century banjo music to [Youtube](#). Tim is a member of the Michigan Humanities Council 2009-2012 [Touring Arts Directory](#) and is a two-year recipient of *Friends of the Porkies Artist-In Residence* program where he produced two song cycles of early banjo music in an historically-informed 19<sup>th</sup> century style. He has recorded, performed, and produced two CDs for the early banjo, including the 2008 release of “Grape Vine Twist.” As owner of Highland, Michigan’s *Milford Music*, Tim also hosts and maintains the [Banjo Clubhouse](#)—a website dedicated to early banjo music. He is co-winner of the 2007 Antietam Early Banjo Gathering contest.