CHAPTER III

DANFORTH'S STYLE OF PLAYING

Chapter III is devoted to three transcriptions taken from a recording made by Percy Danforth and Neely Bruce in Ann Arbor, Michigan, in the winter of 1985. Following each transcription is an analysis.

The three pieces discussed here represent three genres of music which Danforth often plays: minstrel show music ("Jim Along Josey"), ragtime (Joplin's Stoptime Rag), and classical music (Mozart's "Alla Turca," the third movement from the Piano Sonata in A, K. 331). The transcriptions and analyses should give the reader an overview of how Danforth treats different musical contexts--how he sets rhythms to music and what he considers to be appropriate in different musical styles.

Although the bones part is represented in musical notation in these transcriptions for the purpose of analysis, Danforth does not use notation in this manner. However, he sometimes uses melodic notation to help him become familiar with a piece. If he is playing a rag with a piano player, for example, he might spend a little time studying the piano music. Although he doesn't read music, he can find out how many

sections the piece has, and visual aspects of the notation may help remind him of specific characteristices of each section.

Although Danforth sometimes uses notation in this way, his art is primarily an oral one. He learned how to play the bones by watching and listening to other players. Today he prepares for performances in much the same way--by using his ears. He listens to the piece he is going to accompany, then begins to rehearse with a recording of the piece, trying different rhythms while becoming more familiar with the music.

When Danforth performs with other musicians, he often discusses matters of musical interpretation with them. By the time of a performance, he and his fellow musicians will have a "road map" of the piece in mind. Yet the performance will have a high degree of spontaneity about it. Even though Danforth has a general plan in mind, each performance of the same piece will be somewhat different. He always draws from his list of rudiments and elements, but puts the rhythms together differently each time so that he never plays a piece exactly the same way twice. In this regard he resembles a jazz musician who draws from a musical vocabulary of melodic patterns when improvising. Yet if a jazz musician improvises on the same tune twice, the results will be different each time.[1]

It is important to consult the list of rudiments and elements when reading the analyses, for rhythms which are equivalent in notation may be executed differently and therefore may sound slightly different. For example, rhythm 6, the two-handed triplet (R L R L), and rhythm 1, the roll with both hands ( ), are equivalent in regard to notation. But when played, the triplets in rhythm 6 will

sound less connected than those in rhythm 1. In addition, rhythm 1 will sound fuller since both hands play simultaneously.

Although Danforth has labeled the tap and the triplet "rudiments" and all other items on his list "elements," items on the list that consist of a rhythmic pattern will be referred to as "ryhthms" and identified by number or letter. Thus "two taps left against two taps right," which is item 7 on Danforth's list, will be referred to as "rhythm 7." All other items on the list will be referred to by the terms "rudiment" and "element" as used by Danforth and the appropriate number or letter.

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JIM ALONG JOSEY.

The Celebrated Dance, as Danced by the Celebrated

Mas.t Diamond & Mr. Delham.

With double Burners in the

CHATHAM THEATRE.

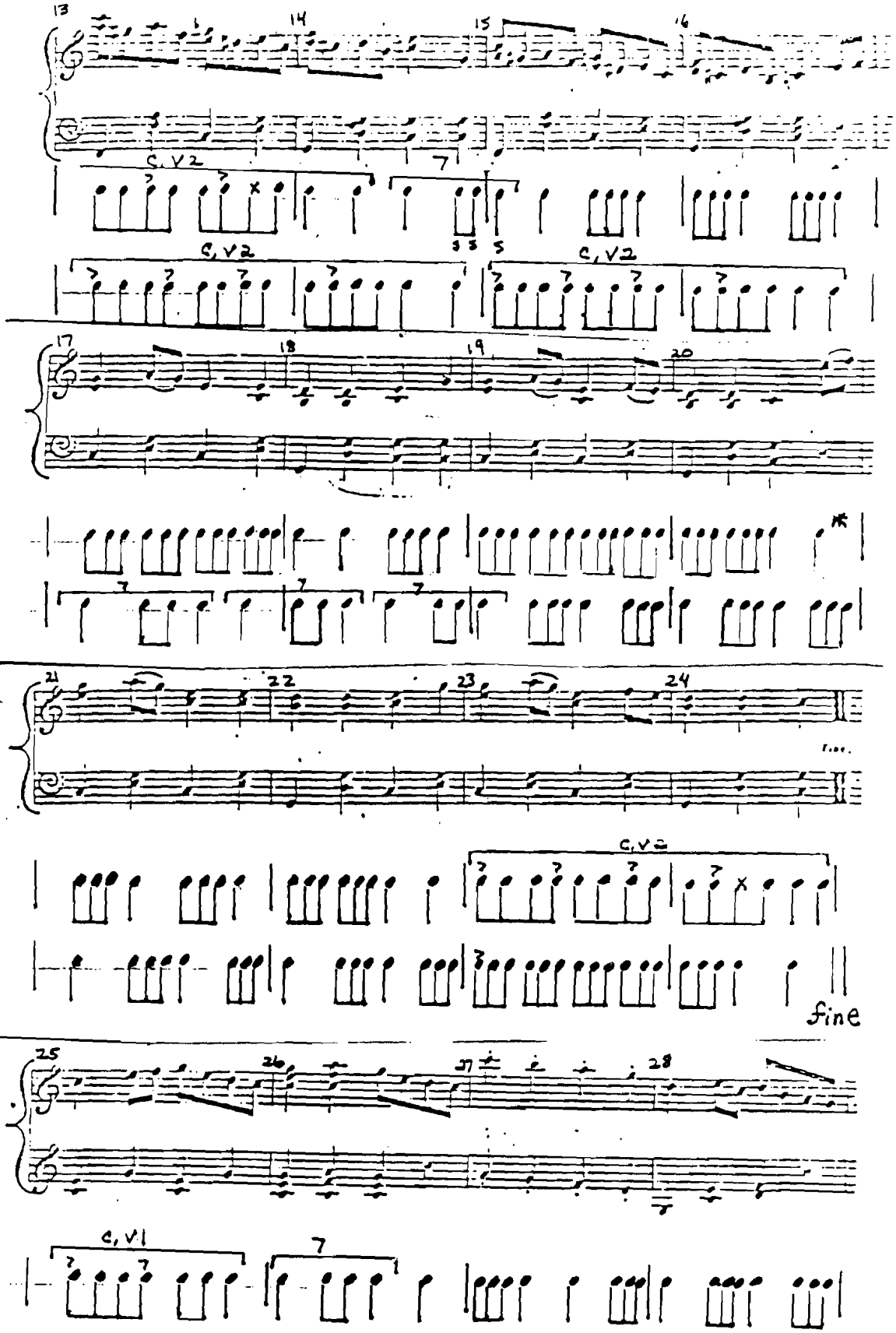
NEW YORK Published by BERITT & JAQUES 238 Broadway.

♩=100

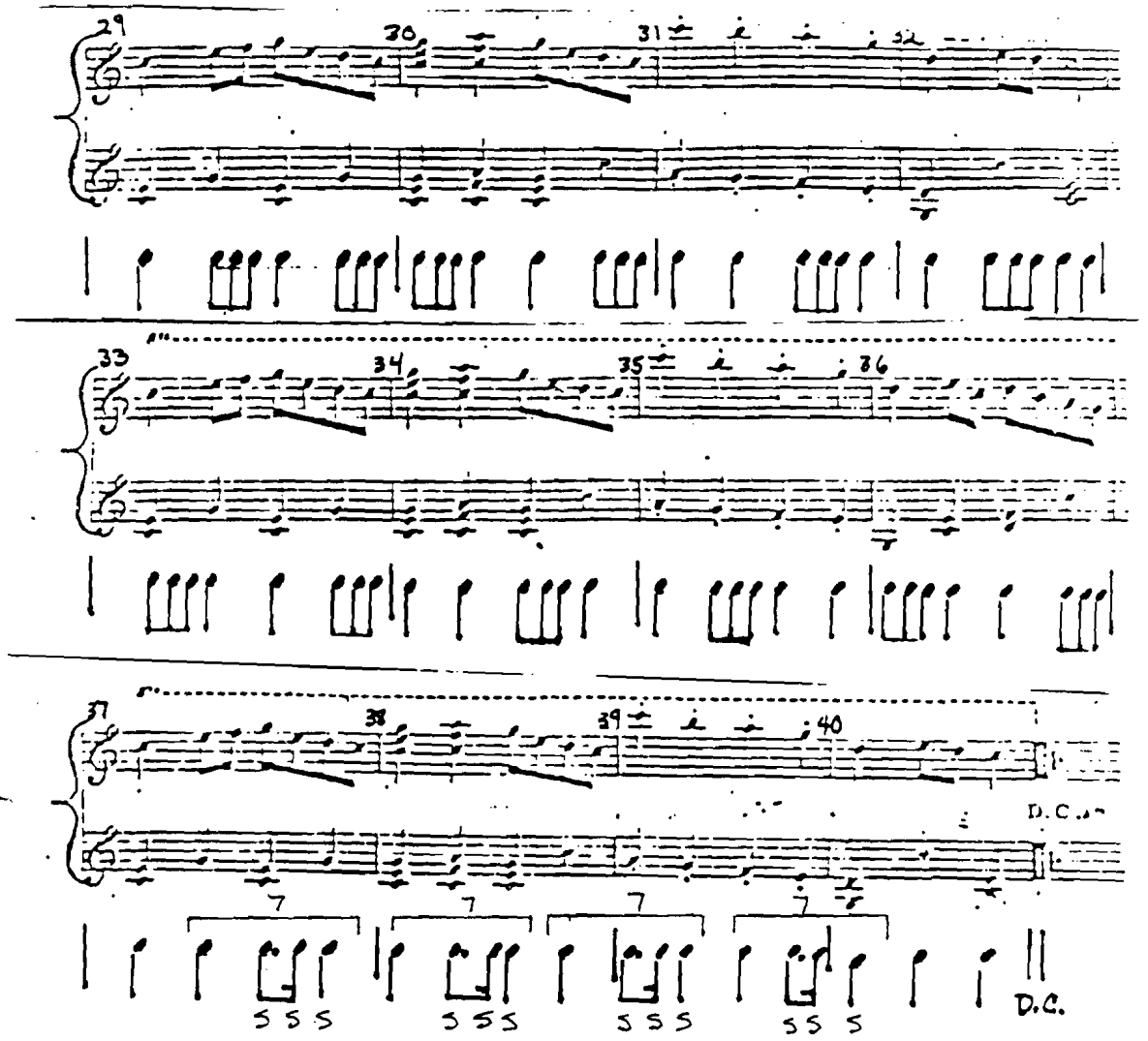
ALLEGRO.

1st time

2nd time



* Mm. 19-20 (first time only) are executed with a slight crescendo and change in tone color from dark to bright.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"Jim Along Josey"

Most of the rhythms Danforth uses in "Jim Along Josey" are simple combinations of triplets and taps. Two of the most common rhythms of this type include ♩♫♩♩ and ♩♩♫♩ . One of these rhythms (sometimes both rhythms) appears at least once in every four-bar phrase. (There are three exceptions: mm. 37-40; mm. 9-12, second time through; and mm. 13-16, second time through.) Continuous triplets (or a roll) also occur frequently: mm. 2-3, both times through; m. 6, first time through; m. 17, first time through; mm. 19-20, first time through; and m. 23, second time through. These continuous rolls tend to occur in places where there is little rhythmic activity in the piano part. The rhythm of the melody in such places is usually that of straight quarter notes, with occasional variety provided by groups of two eighth notes which fall on beats two and/or four. The accompaniment consists of nothing but quarter notes, which accentuate the continual quarter notes in the melodic line and give the melody a choppy feeling. The triplets "fill in" the space between the quarter notes, which gives an overall effect of smoothing out the melodic line.

Danforth frequently uses two rhythms in this tune which are among those listed in his rudiments and elements (see pp. 94-101). One is rhythm seven, two taps left against three taps right: RH ♩ ♩ ♩ LH ♩ ♩ ♩ (composite rhythm ♩♫♩♩). This rhythm, out of context of a piece, seems to suggest a triple meter. Yet Danforth consistently uses it in "Jim Along Josey," a piece written in common time. He tends to repeat the pattern several times in succession, rather than play it only once.

(see figure 3-1.) As figure 3-1 shows, he also initiates the rhythm on both strong and weak beats.

Figure 3-1. Use of Rhythm 7 in "Jim Along Josey."

Measure Numbers	Times Played	Begins on*
7-9	3	S (beat 3)
14-15	1	S (beat 3)
17-19, 2nd time	3	S (beat 1)
26	1	S (beat 1)
37-40	4	W (beat 2)

*S = strong beat, W = weak beat.

Since rhythm 7 is three beats long and is played in the context of common time, the bones create syncopation against the normal pattern of strong and weak beats found in common time (i.e., beat one is the strongest, beat three receives slightly less emphasis, and beats two and four are considered weak). When rhythm 7 begins on beat three, a stronger accent than usual is put on beat three, with less emphasis than usual on beat one of the following measure. Likewise, if rhythm 7 begins on beat one, beat one receives the expected amount of emphasis, while beat three doesn't receive the amount of stress usually expected. When the pattern begins on beat two, more emphasis is heard on beat two than usual. A close look at one passage will illustrate these points clearly.

The melodic line of mm. 37-40 appears below in figure 3-2.

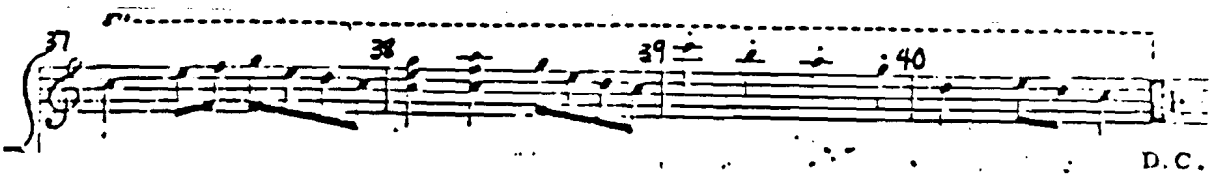


Figure 3-2. Melodic line of mm. 37-40.

Beat one of every measure is the strongest, with beat three receiving slightly less emphasis. Beats two and four are weak beats.

Consider now the bones rhythm under discussion, ♩♩♩ . As has been mentioned earlier, this rhythm by itself suggests a triple meter. The first beat is considered strong, and beats two and three are considered weak.

Below in figure 3-3 is the rhythm from the tune, mm. 37-40, along with the bones line as Danforth played it.

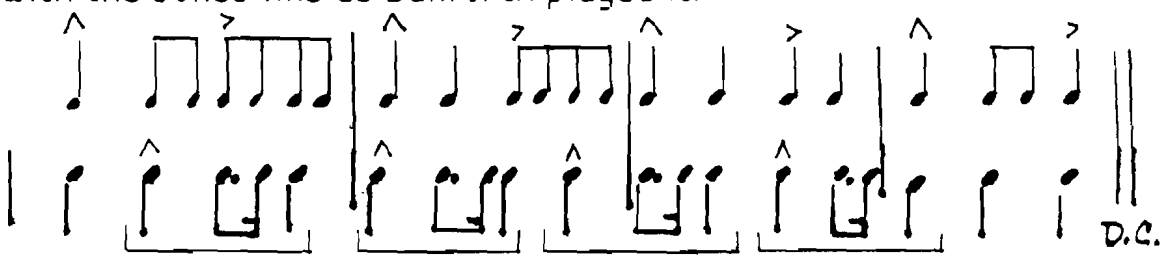


Figure 3-3. Bones part and rhythm of the melody, mm. 37-40.

Rhythm 7 is bracketed in the bones part every time it occurs. The emphasis which occurs on strong beats is indicated by accent marks (^ for beat one in common time and beat one of rhythm 7, and > for beat three in common time, which receives slightly less stress than beat one). Notice that the accent patterns of the two lines rarely "line up." This type of syncopation is typical of Danforth's playing.

The second rhythm which Danforth frequently uses in the piece is rhythm c from the list of rudiments and elements, the "stretched out triplet": ♪♪♪ ♪♪♪ ♪♪♪ ♩♩ .[2] It occurs nine times in Danforth's rendition of "Jim Along Josey" (mm. 10-11, 12-13, 23, 25, 7 [second time through], 9-10 [second time through], 11-12 [second time through], 13-14 [second time through], and 15-16 [second time through]).

Danforth usually begins rhythm c on beat one. This occurs in two types of situations. The first is to provide syncopation in contrast to a nonsyncopated melodic line. Mm. 7-8 (second time through) illustrate this point. (See figure 3-4.)

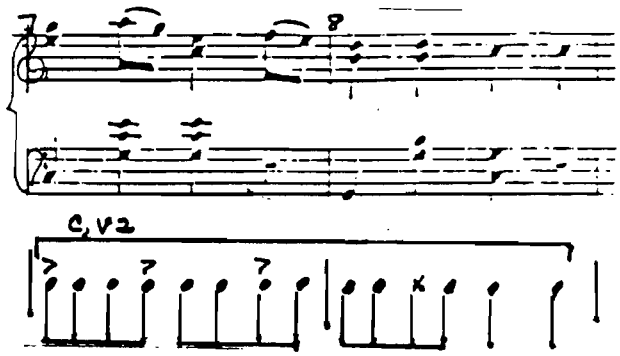


Figure 3-4. Mm. 7-8, second time.

The piano part is rhythmically straightforward--quarter notes with a few eighth notes, all squarely on the beat. By playing rhythm c, Danforth adds syncopation to the otherwise straight rhythm. This use of rhythm c also occurs in mm. 23-24 and m. 25.

The second way rhythm c functions when it begins on the beat is to follow the rhythm of the melodic line, reinforcing it while adding interest with accents. Mm. 9-10, second time through (see figure 3-5), illustrate this use of rhythm c. This use of rhythm c may also be found the second time through in mm. 11-12, 13-14 and 15-16.

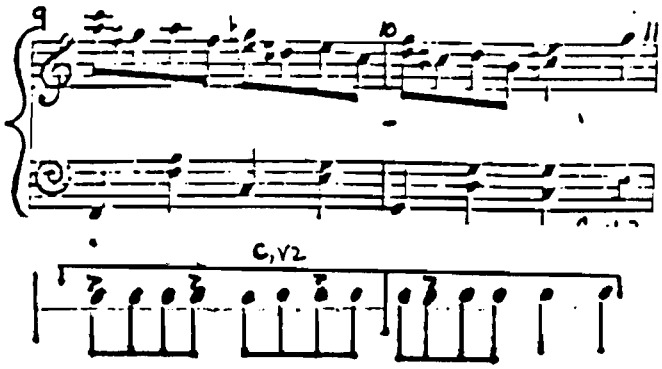


Figure 3-5. Mm. 9-10, second time.

Danforth uses particular rhythms to accomplish three things: to "fill in" the space between notes in the melodic line to make it smoother, as in m. 6, to follow the melodic line rhythmically but use accents to add interest, as in mm. 9-10 the second time through, and to create syncopation by playing patterns which are a different length than the melodic phrase, as in mm. 37-40.

"Stoptime"
Rag.

To get the desired effect of "Stoptime" the pianist should stamp the heel of one foot heavily upon the floor, wherever the word "Stamp" appears in the music.

by SCOTT JOPLIN.
Composer of { Gladiolus Rag. Searchlight Rag.

Fast or slow. ♩= 112

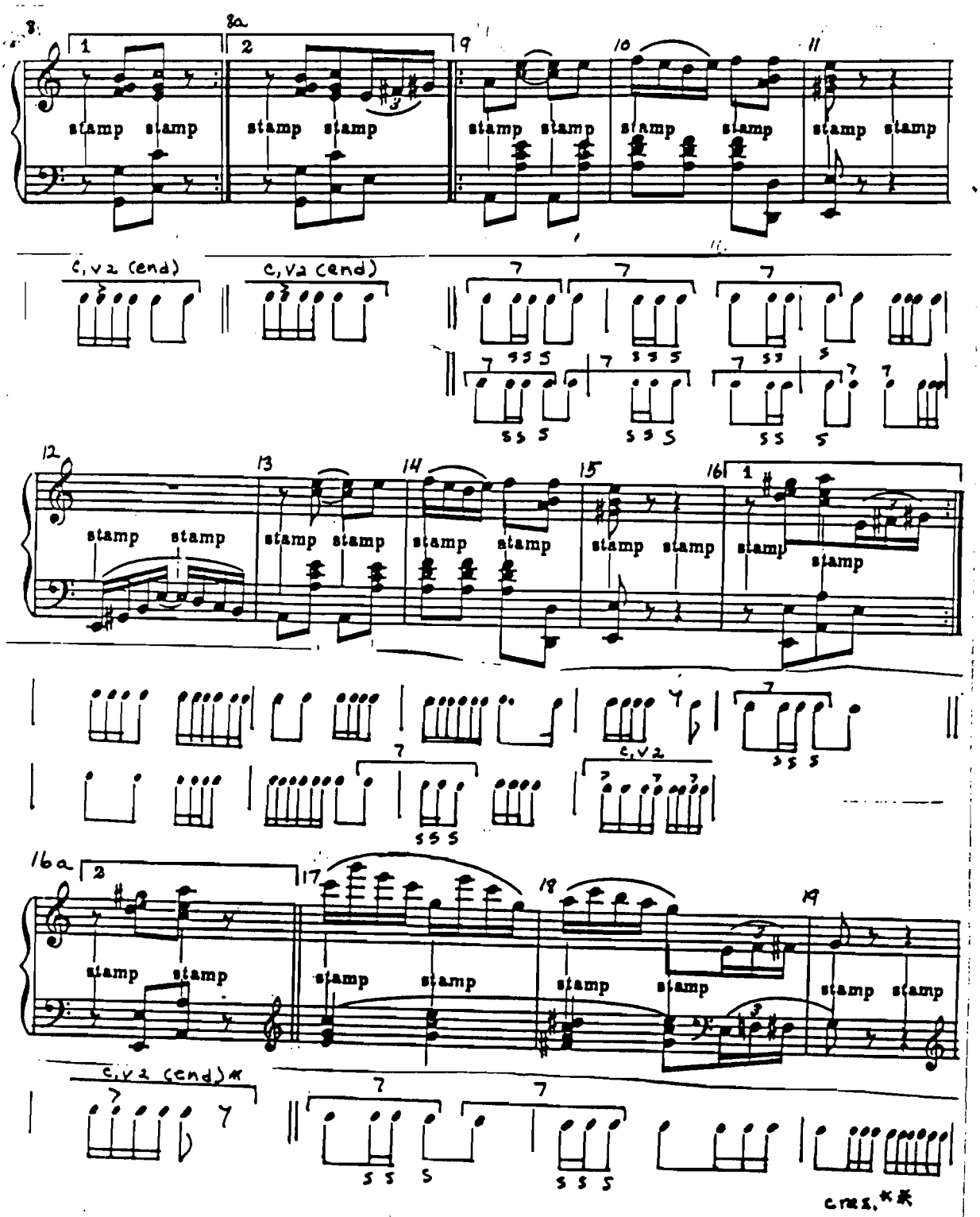
Intro

stamp stamp stamp stamp stamp stamp

f or *p*

stamp stamp stamp stamp stamp stamp stamp stamp

6 v 2



* The last note of c, v2 is replaced by a rest here.

** The crescendo in mm. 19-20 is executed with a simultaneous change in tone color from a dark, closed sound to an open, brighter sound.

20 21 22 23

stamp stamp stamp stamp stamp stamp stamp stamp

C, v1 (incomplete)

cres.

24 25 26 27

stamp stamp stamp stamp stamp stamp stamp stamp stamp stamp

7 s s s

*

7(end) 7

C, v2

28 29 30 31

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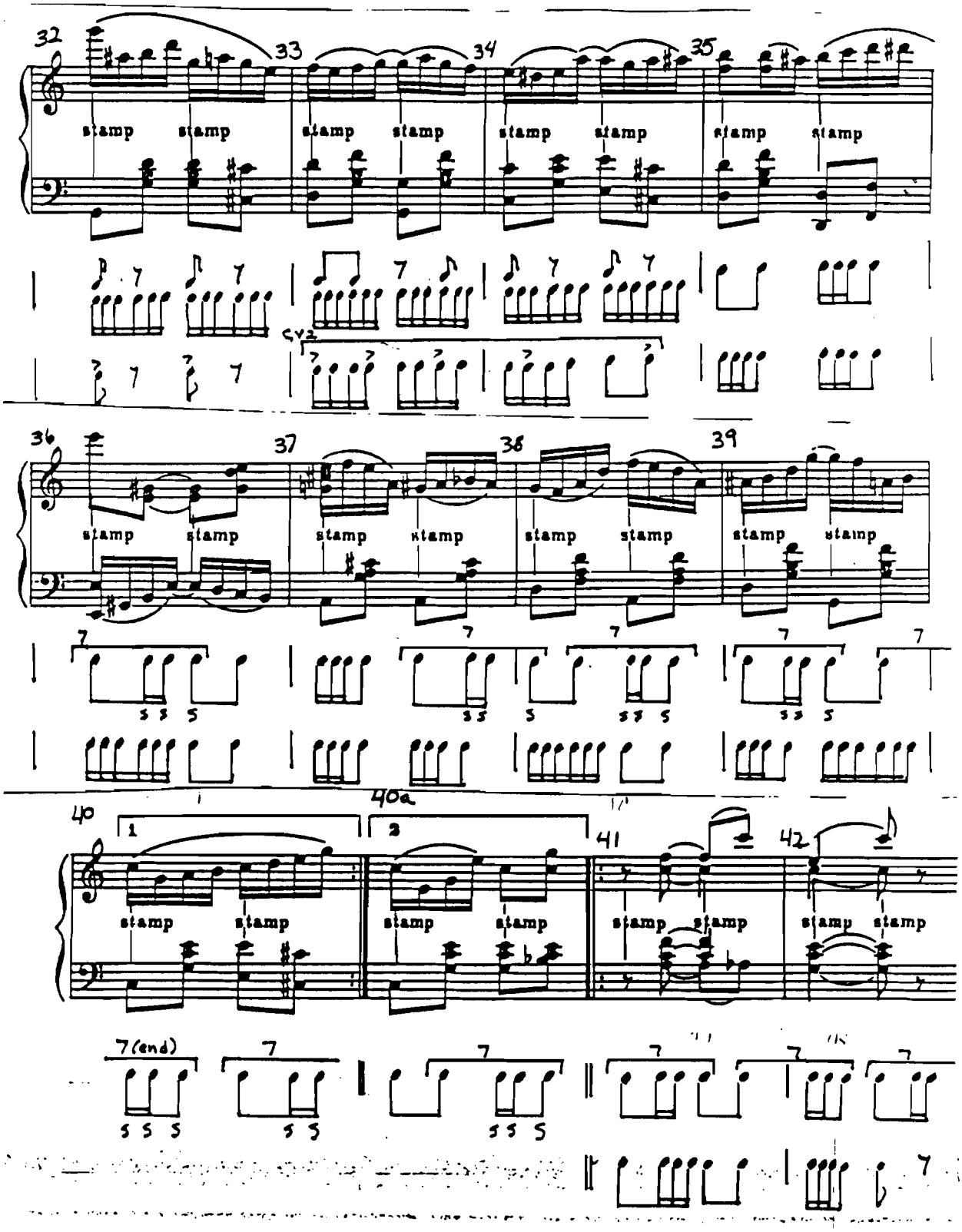
C, v2 C, v2

* mm. 26-34 is 19 from Danforth's list of rudiments and elements.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7(end)

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stamp stamp stamp stamp stamp stamp stamp stamp stamp stamp stamp stamp

7 (end) 7 7 7 7 7

C.V.2 C.V.3

47a 48a 49 50

R.H. L.H. stamp stamp stamp stamp stamp stamp stamp stamp stamp

17

p f*

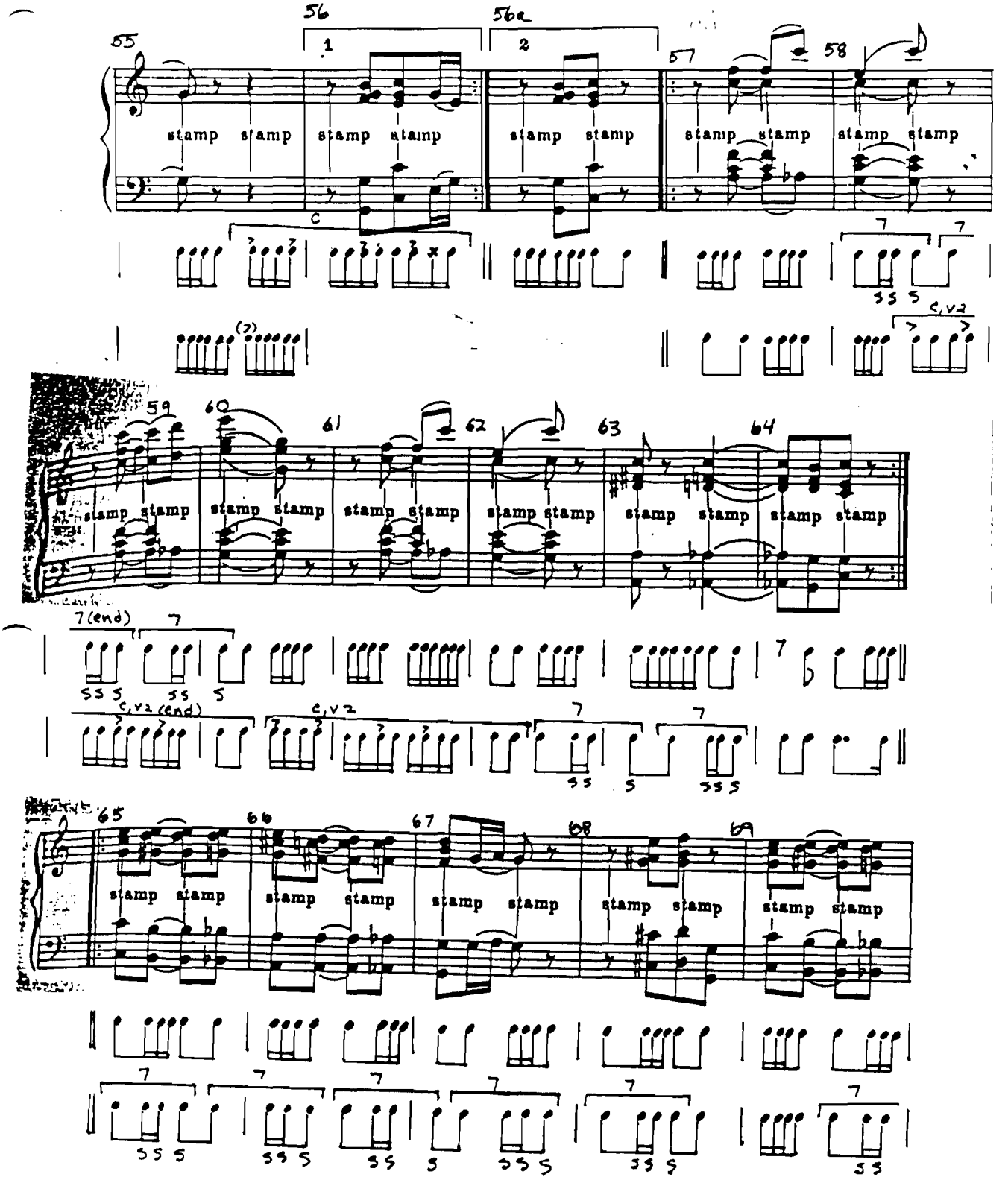
51 52 53 54

stamp stamp stamp stamp stamp stamp L.H. stamp stamp

17

p f*

*The crescendo in mm. 49-50 and 53-54 is executed with a simultaneous change in tone color from a dark, closed sound to an open, brighter sound.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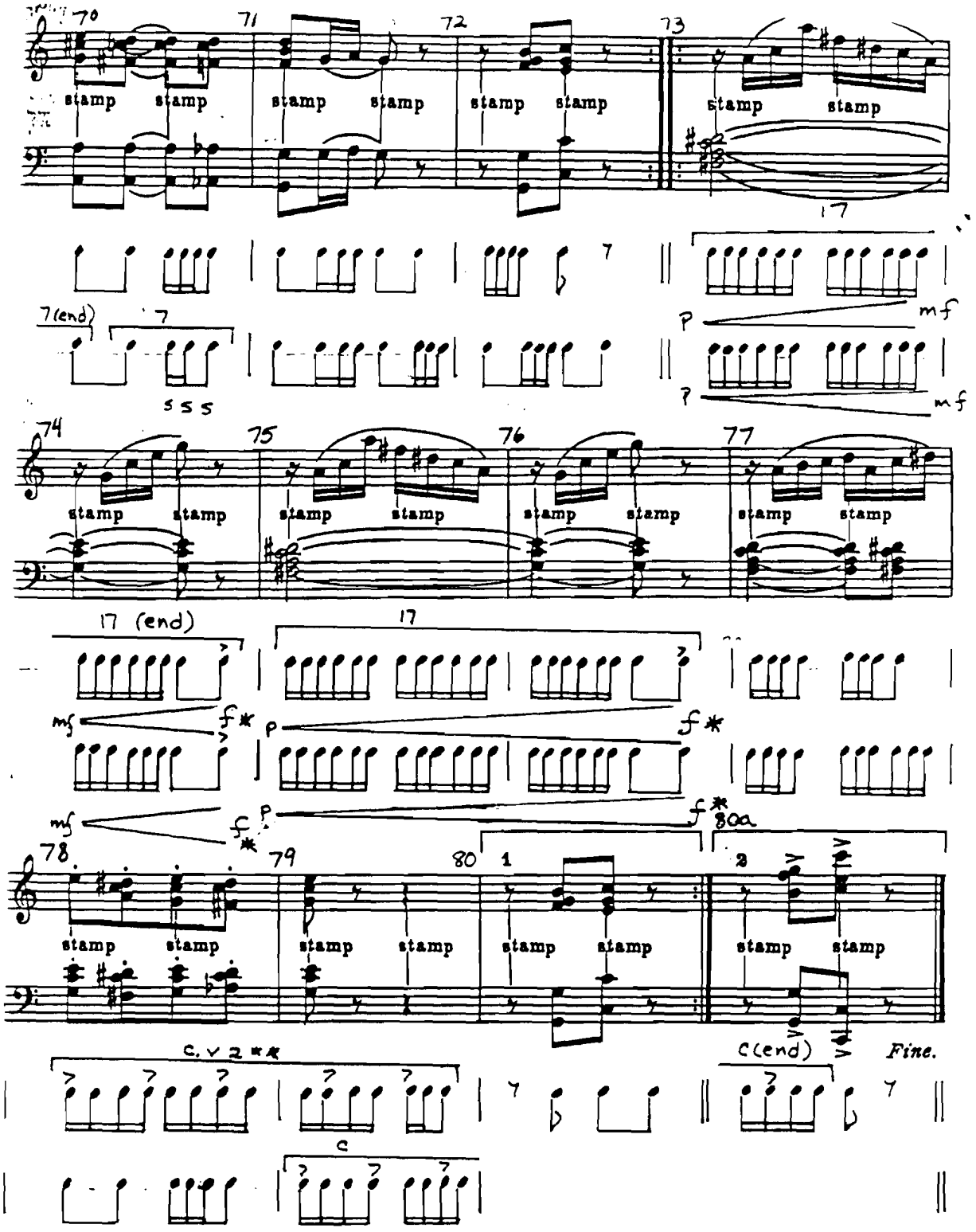
7(end)
c,v2 (end)
c,v2



* The crescendo in mm. 73-74 and mm. 75-76 (both times) is executed with a simultaneous change in tone color from a dark, closed sound to an open, brighter sound.

** This is the second way Danforth plays c.v.2. He plays the more common version in mm. 45-46 (second time).

Stoptime Rag

The techniques used by Danforth in Stoptime Rag are similar to those used in "Jim Along Josey." His choice of rhythms is similar in both pieces, but how he uses those rhythms is different in each piece.

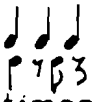
As in Jim Along Josey, Danforth makes extensive use of rhythm 7, two taps left against three taps right:  . Figure 3-6 identifies where rhythm 7 is used; the number of times it is played once it is started, and on what beat it is initiated.

Figure 3-6. Use of Rhythm 7 in Stoptime Rag.

Measure Number	Times Played	Begins on
1-3	3	S (beat 1)
4	1	W (beat 2)
1-4, 2nd time	5	S (beat 1)
6	1	S (beat 1)
9-11	3	S (beat 1)
9-12, 2nd time	3	S(beat 1)
13-14, 2nd time	1	W+ (+ of 2)
16	1	S (beat 1)
17-18	2	S (beat 1)
23	1	S (beat 1)
25	1	W+ (+ of 1)
36	1	S (beat 1)
37-41	6	S (beat 1)
40a-46	9	W+ (+ of 1)

Notice that Danforth usually plays rhythm 7 several times once he initiates the rhythm, as well as the fact that he usually begins rhythm 7 on a strong beat, usually beat one.

Stoptime Rag is in duple meter as is "Jim Along Josey." The use of rhythm 7 has the same effect in the rag that it has in "Jim Along Josey," that of creating a cross rhythm with the rhythm of the

melody. For example, consider the opening measures shown in figure 3-7.

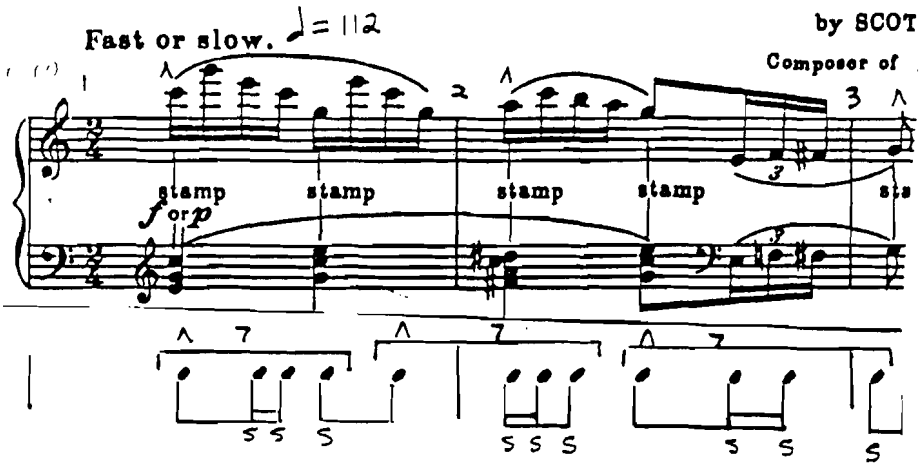


Figure 3-7. Mm. 1-3, first time.

As in the previous discussion of "Jim Along Josey," strong beats are indicated with accents and rhythm 7 is bracketed. Notice that the accents in the two lines rarely "line up," creating syncopation in the form of a cross rhythm.

The syncopation is increased when Danforth plays rhythm 7 against a melodic line which is already syncopated. For example, look at mm. 41-46, first time, illustrated in figure 3-8.

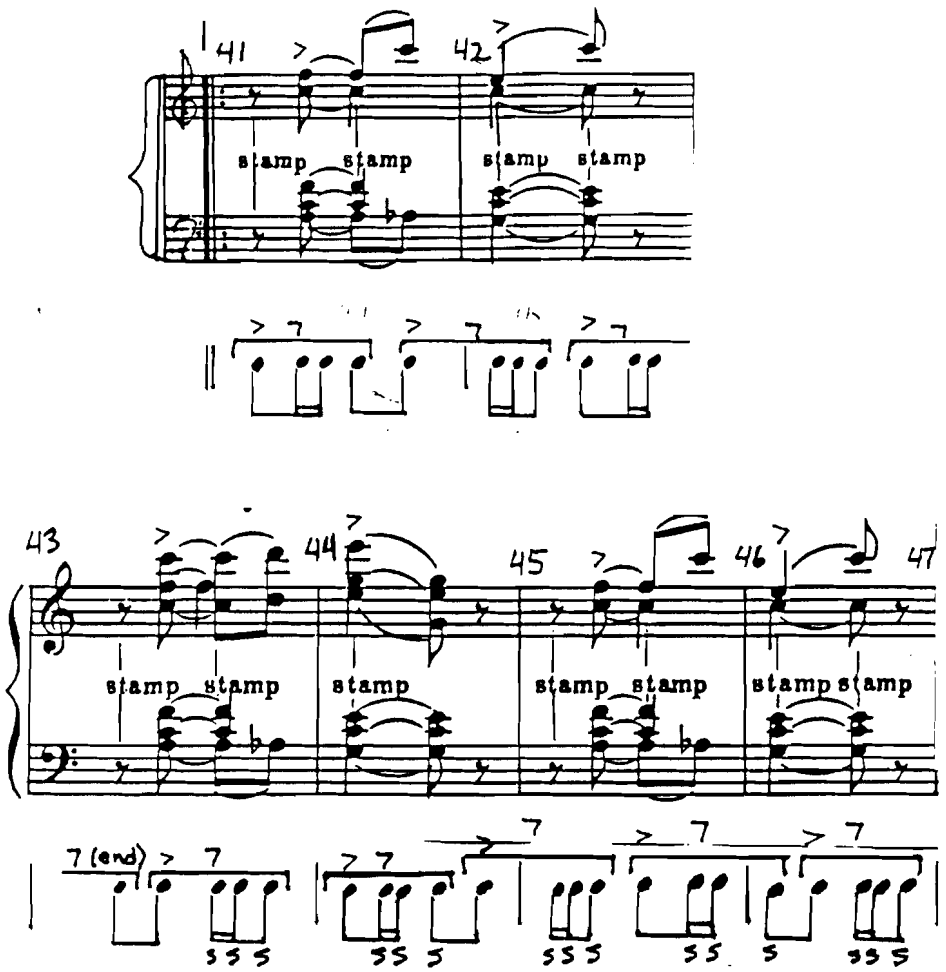


Figure 3-8. Mm. 41-46, first time.

Accents which occur on the first beat of rhythm 7 are notated, as well as accents which occur in the melody as a result of syncopation or stress give to downbeats. The resulting accent pattern is shown in figure 3-9. Danforth creates a similar effect in mm. 65-70, second time.

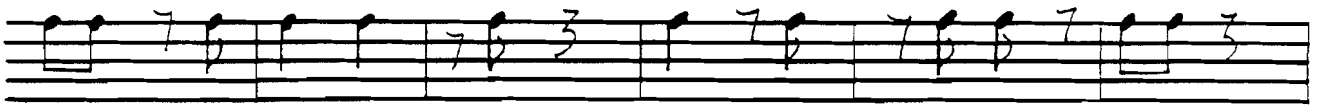


Figure 3-9. Accent pattern of mm. 41-46, first time.

Danforth also uses the "stretched out triplet," rhythm c, in the rag: [illegible] .[3] He uses it in seven different spots, usually in the form notated above. The first three times occur when there is a break in the piano part: mm. 7-8a and 15-16a, second time through, and m. 23.

The next occurrence of rhythm c is in mm. 26-31, second time. (See figure 3-10.)

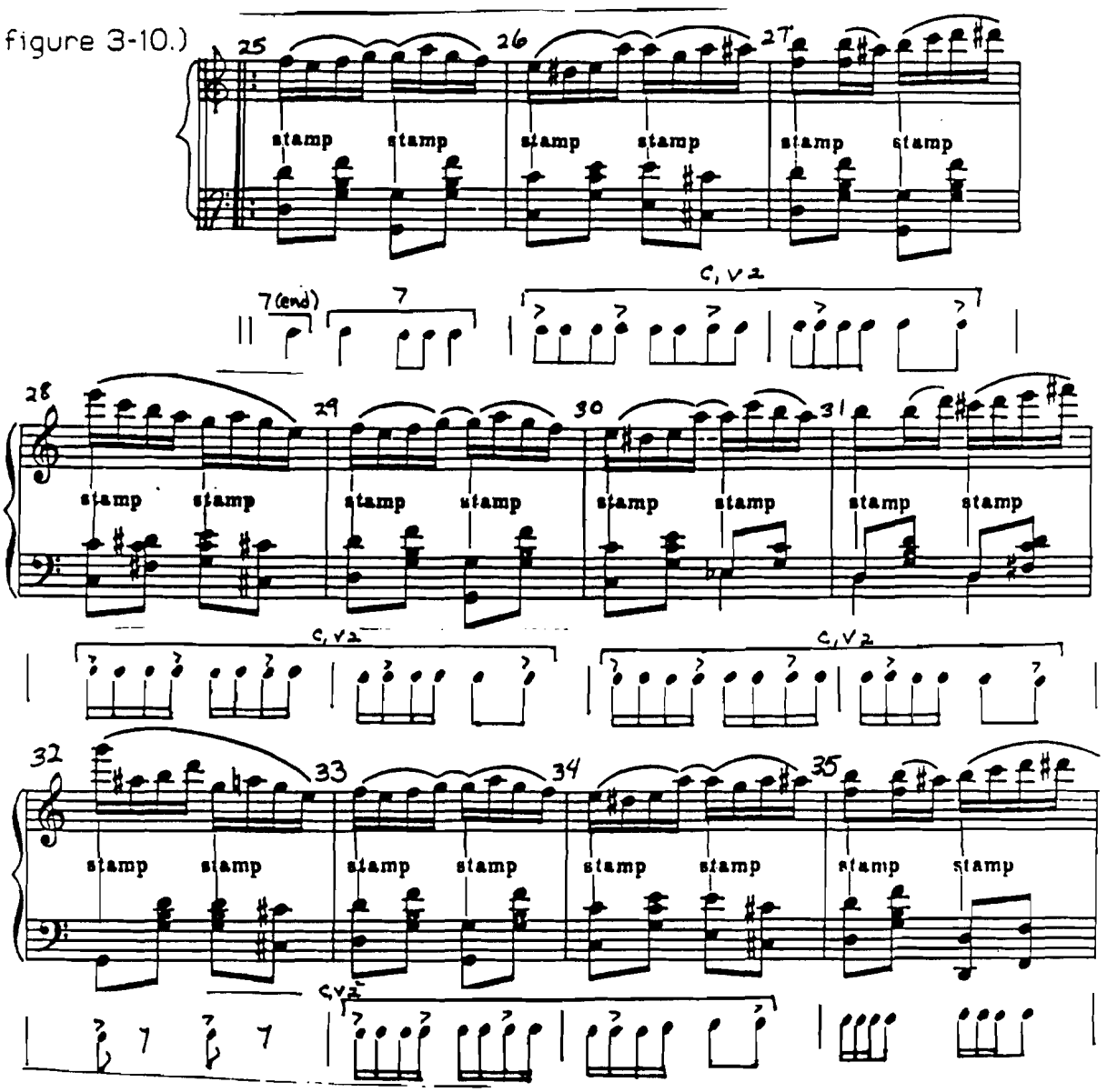


Figure 3-10. Mm. 25-32, second time.

In this spot Danforth begins rhythm c one measure after the piano phrase begins. The phrasing in the piano part and the bones part don't "line up" (i.e., they don't begin and end together) until m. 32, when Danforth tacks two quarter notes onto the end of his phrase so as to close the bones phrase with the piano phrase.

The next occurrence of rhythm c is in mm. 43-46, second time. (See figure 3-11.)

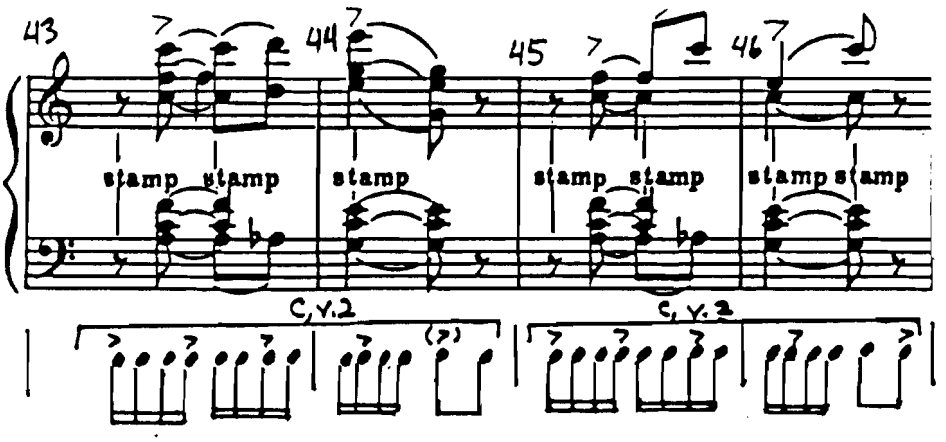


Figure 3-11. Mm. 43-46, second time.

Here the piano phrase is subdivided into units of two measures. Danforth has constructed the bones line to follow this subdivision. Accents have been notated in the piano part where they occur as a result of syncopation or the normal emphasis given to downbeats.

In m. 55 a break in the piano occurs, providing another suitable spot for Danforth to play rhythm c. But instead of beginning rhythm c on beat one as he has done previously, Danforth begins rhythm c on beat two. The fact that rhythm c carries over the bar line here is

appropriate; the syncopated rhythm neatly fills in the rests in the piano part. (See figure 3-12.)

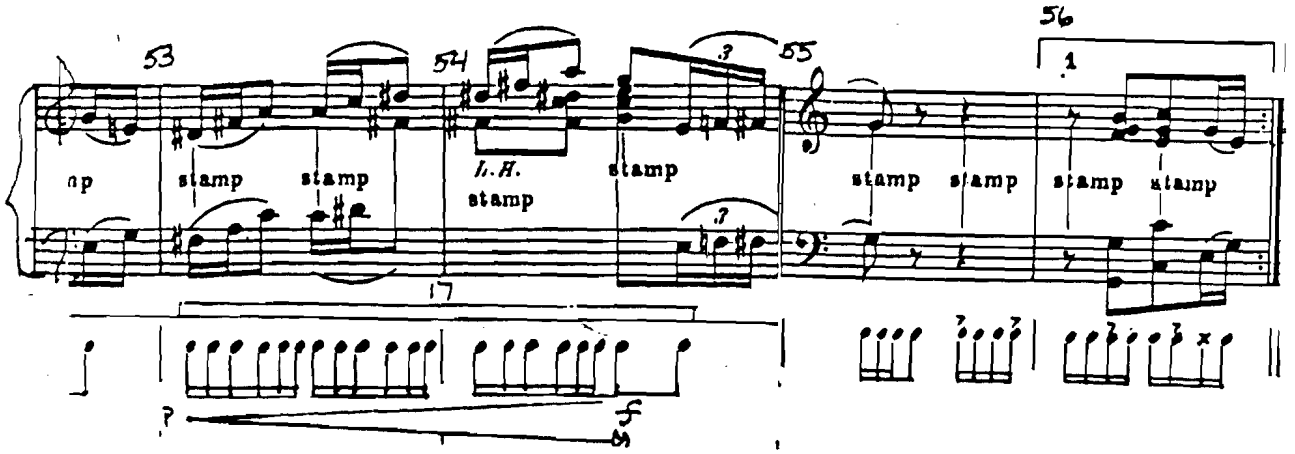


Figure 3-12. Mm. 53-56, first time.

Rhythm c appears twice more in the rag, the first time in mm. 58-62 on the repeat. Here, as in mm. 25-32 on the repeat, Danforth starts rhythm c in the middle of the piano phrase, creating the same syncopated effect as in mm. 25-32. (See figures 3-10 and 3-13.)

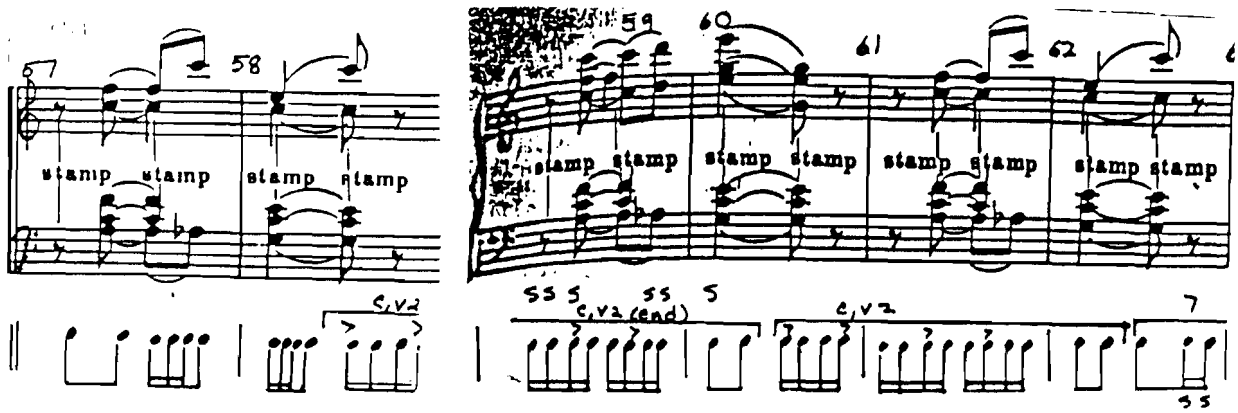


Figure 3-13. Mm. 57-62, second time.

The last occurrence of rhythm c is in mm. 78-80a, both times. (See figure 3-14.)

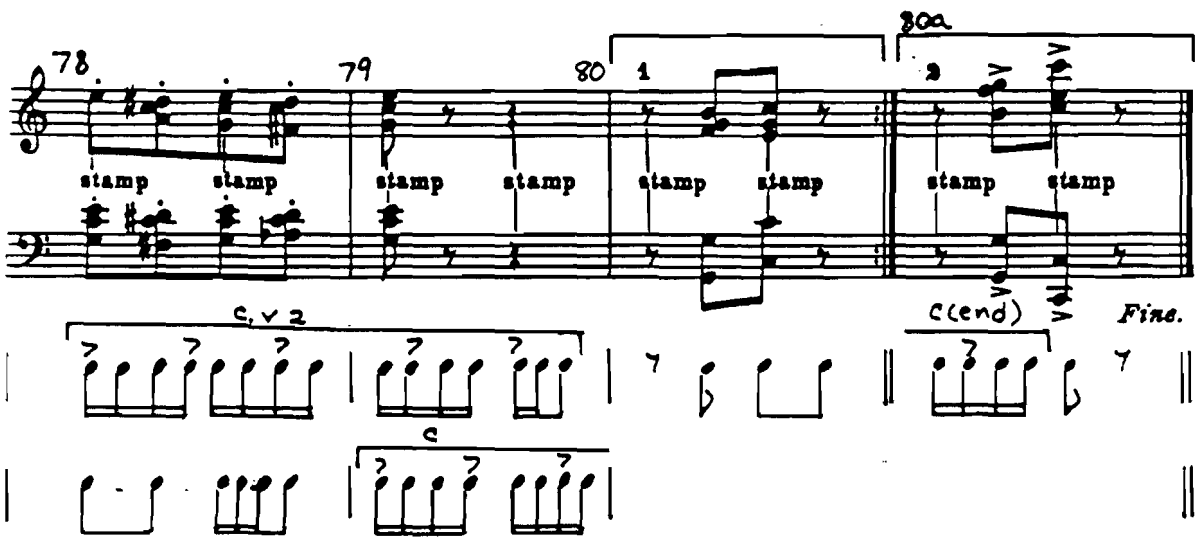


Figure 3-14. Mm. 78-80a, both times.

Danforth uses element 17, the crescendo, several times in the rag. In this piece Danforth always manipulates the bones in such a way that as he crescendos, a change in tone color takes place, from a thin sound to a deeper tone.[4] He makes the crescendo while playing a long roll, spreading it over three or four beats. This occurs in the introductory strain (mm. 3-4), as well as later on when the strain reappears (mm. 19-20).

Danforth uses element 17 again in the strain beginning with m. 49, first time through. (See figure 3-15.)

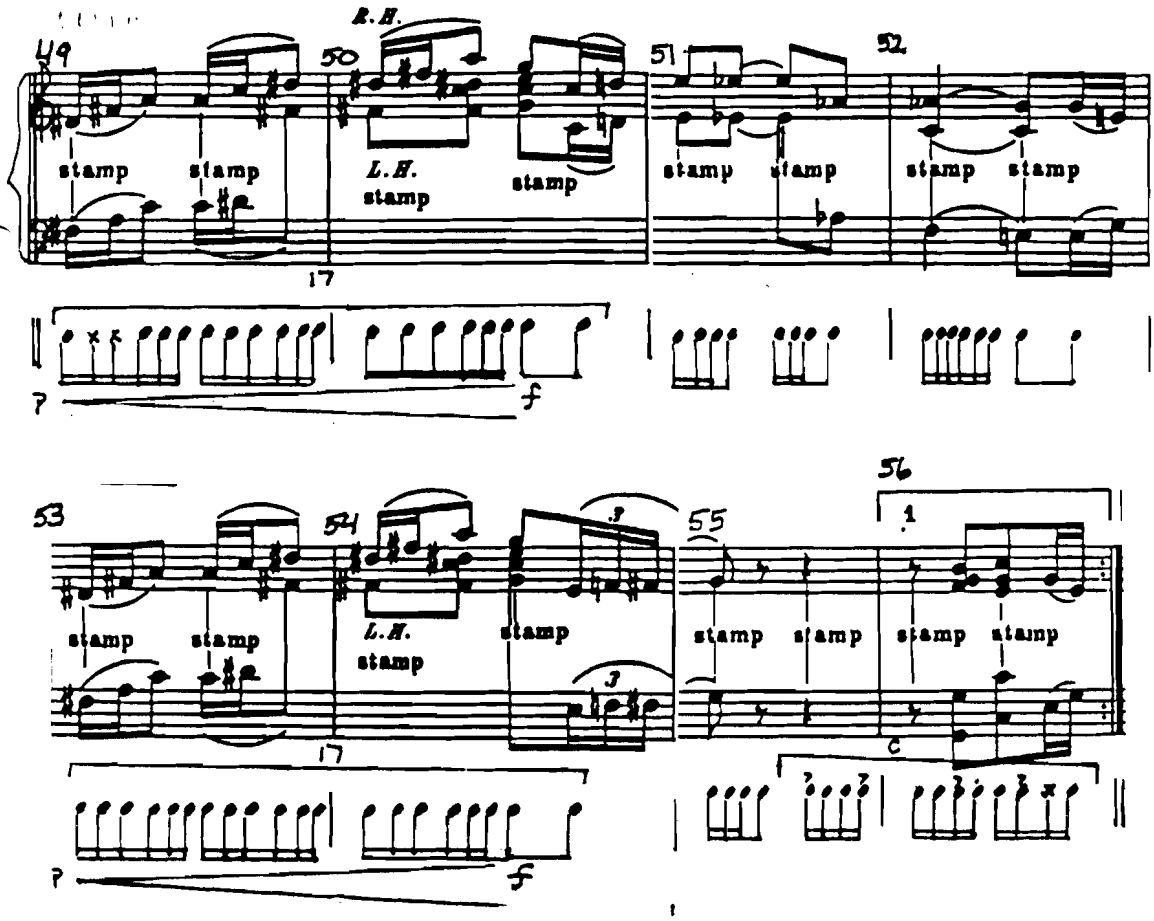


Figure 3-15. Mm. 49-56, first time.

The strain consists of a repeated eight-bar phrase, which may be subdivided into two four-bar units. During the first time through, Danforth plays a roll which crescendos in the first two bars of each four-bar unit. The crescendo parallels the ascending melodic line in the piano part.

Lastly, rudiment 17 appears in the last strain. The strain's phrase structure may be diagramed this way:

a	a	b	c
2	2	2	2

Danforth uses rudiment 17 for the first four bars of the phrase both times the phrase is played. (See figure 3-16.) His use of an identical rhythm for both "a" components of the phrase parallels the identical melodic line in the first two components of the phrase.

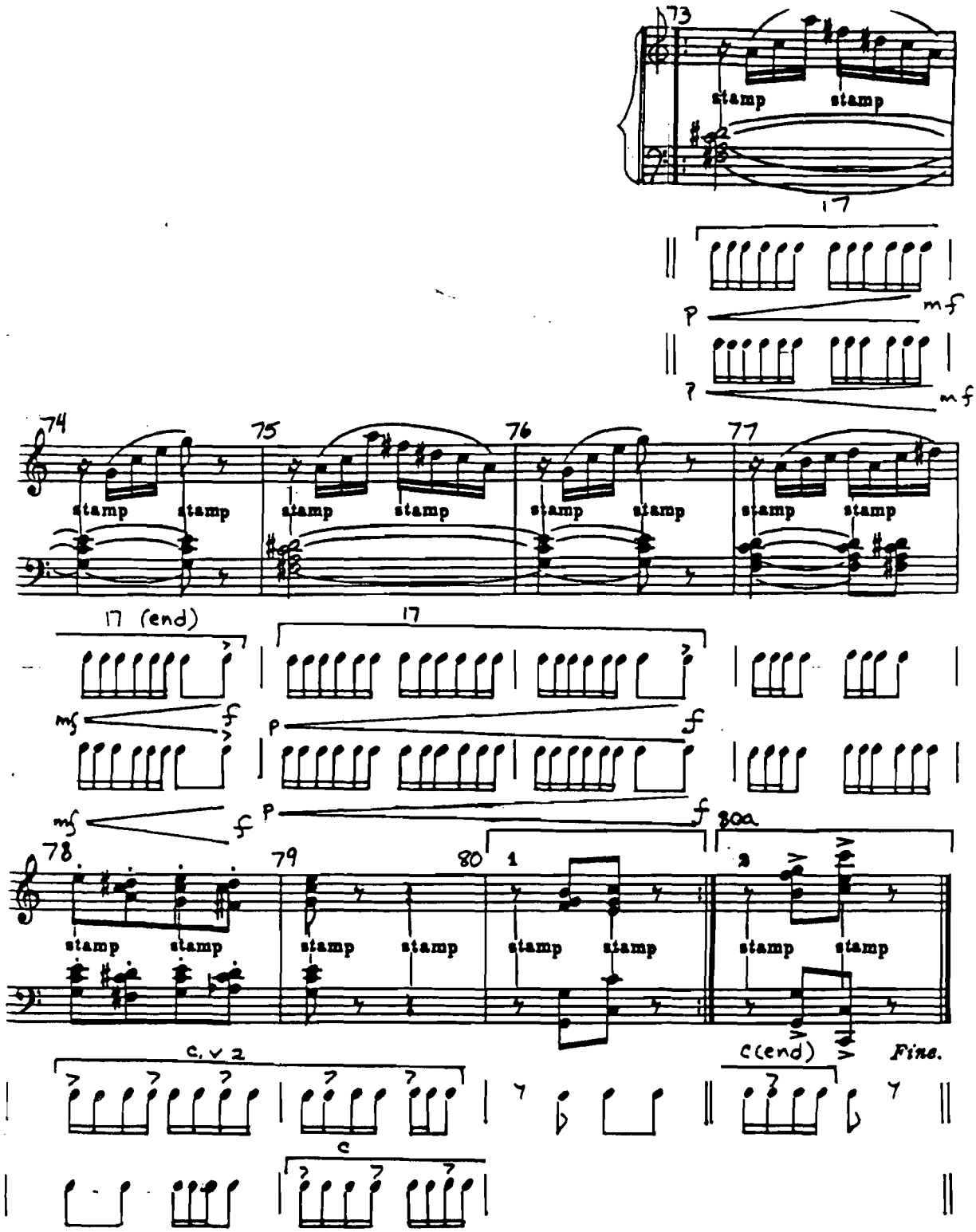


Figure 3-16. Mm. 73-80a, both times.

The other rudiment Danforth uses in Stoptime Rag is rhythm 19, continuo with pattern variety. One hand plays a continuous roll while the other hand plays an independent rhythm. This takes place in mm. 26-34 on the first time through the strain. (See figure 3-17.)

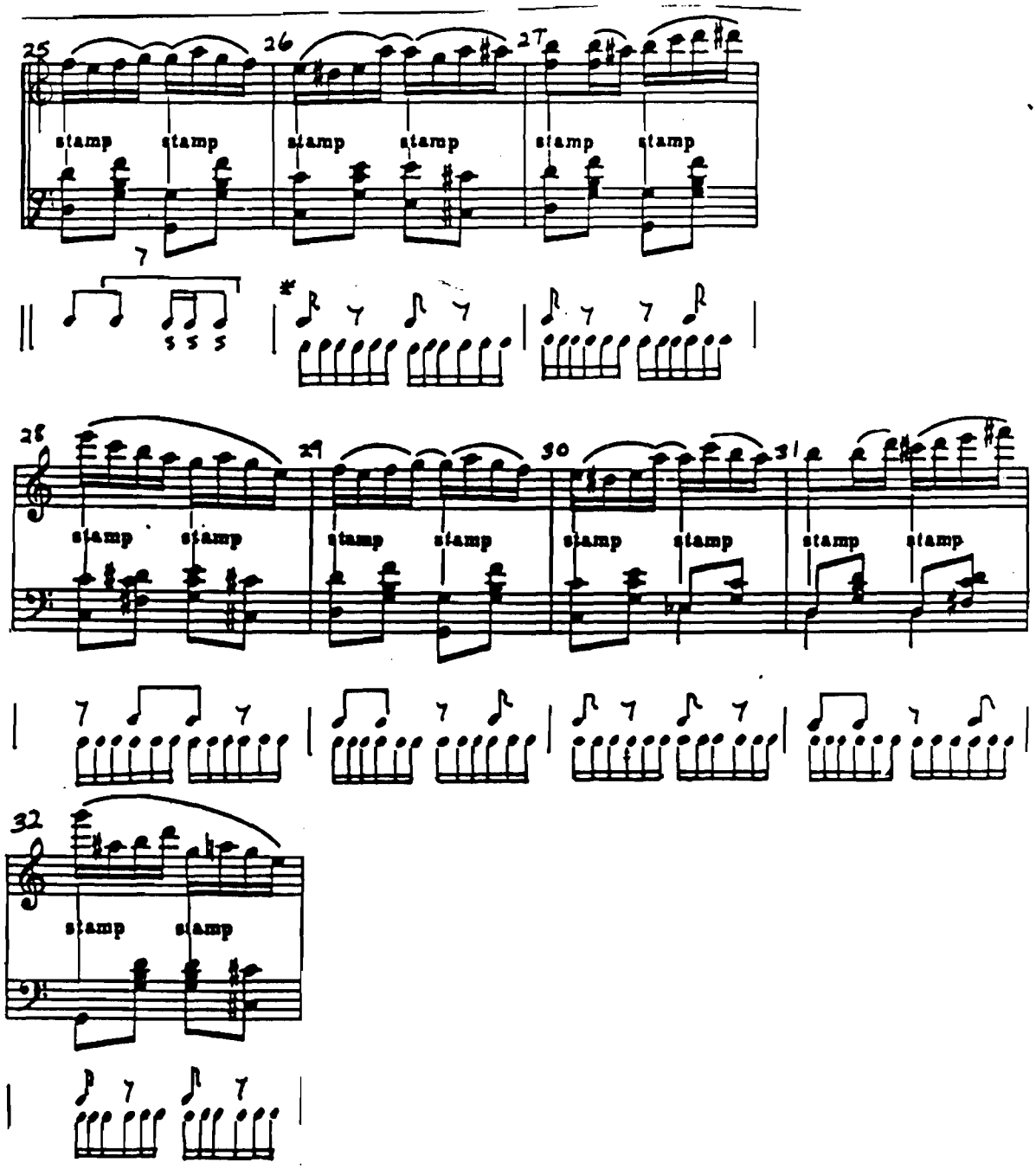
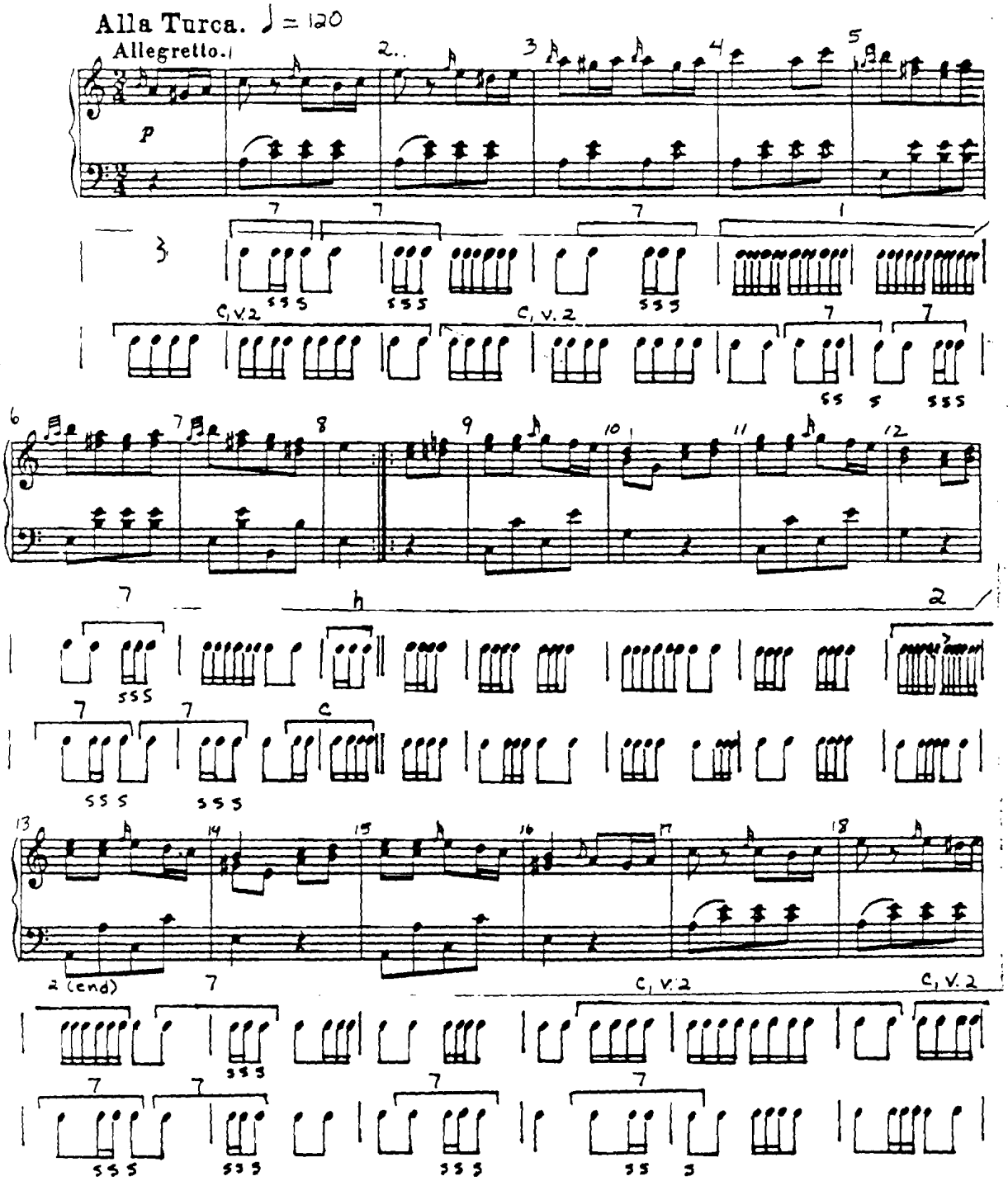


Figure 3-17. Mm. 25-32, first time.

As he has done with other rhythms, Danforth begins rhythm 19 after the piano phrase has begun. One might think this would put the bones and piano phrasing "out of sync" with each other. But Danforth ends his first phrase in m. 28, then plays rhythm 19 in two-measure units to coincide with the piano phrasing.

The remaining rhythms Danforth uses are combinations of the triplet and single tap. As in "Jim Along Josey," a wide variety of rhythms are possible; such rhythms appear in almost every phrase of the piece.


Alla Turca. ♩ = 120
Allegretto.
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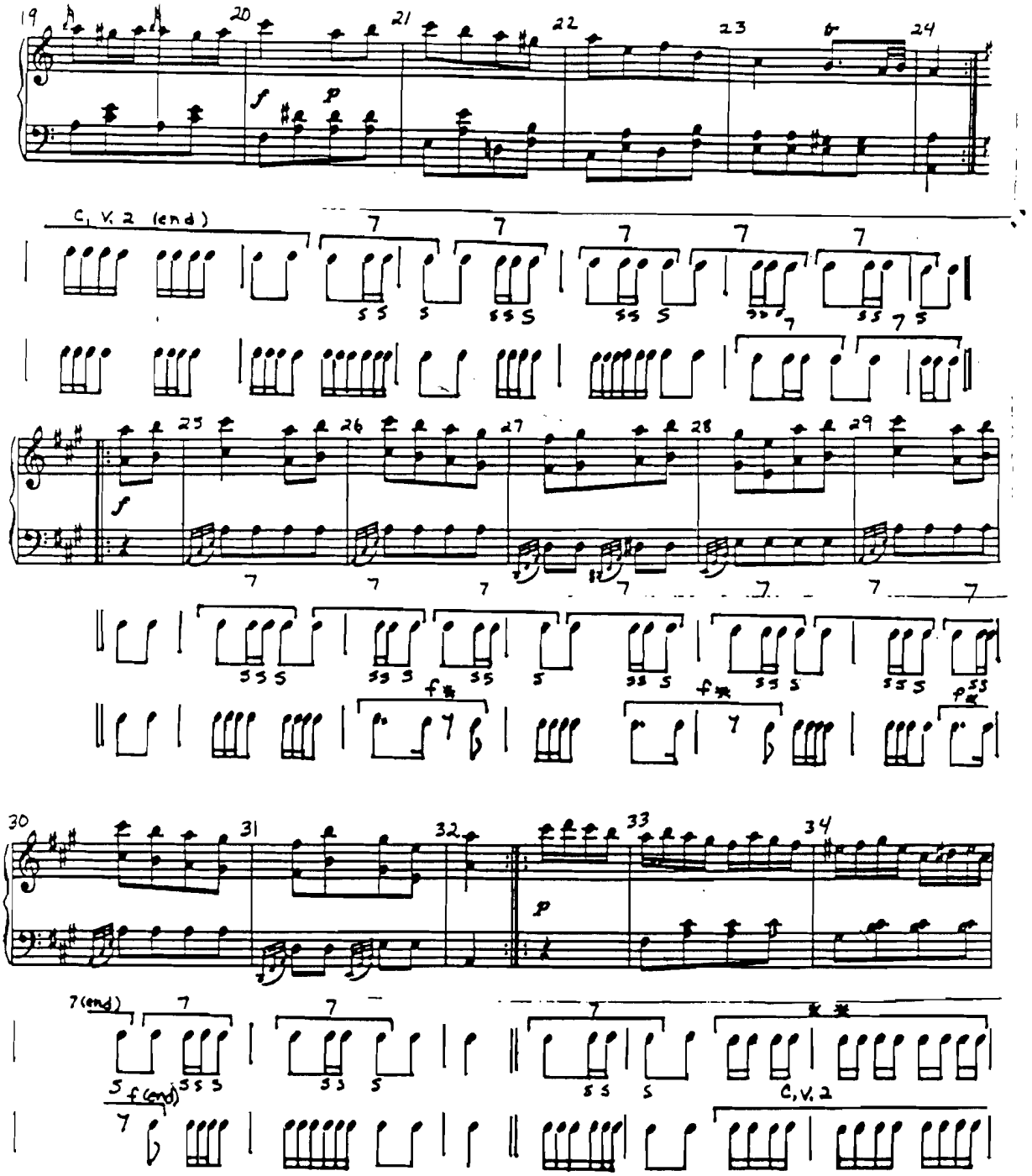
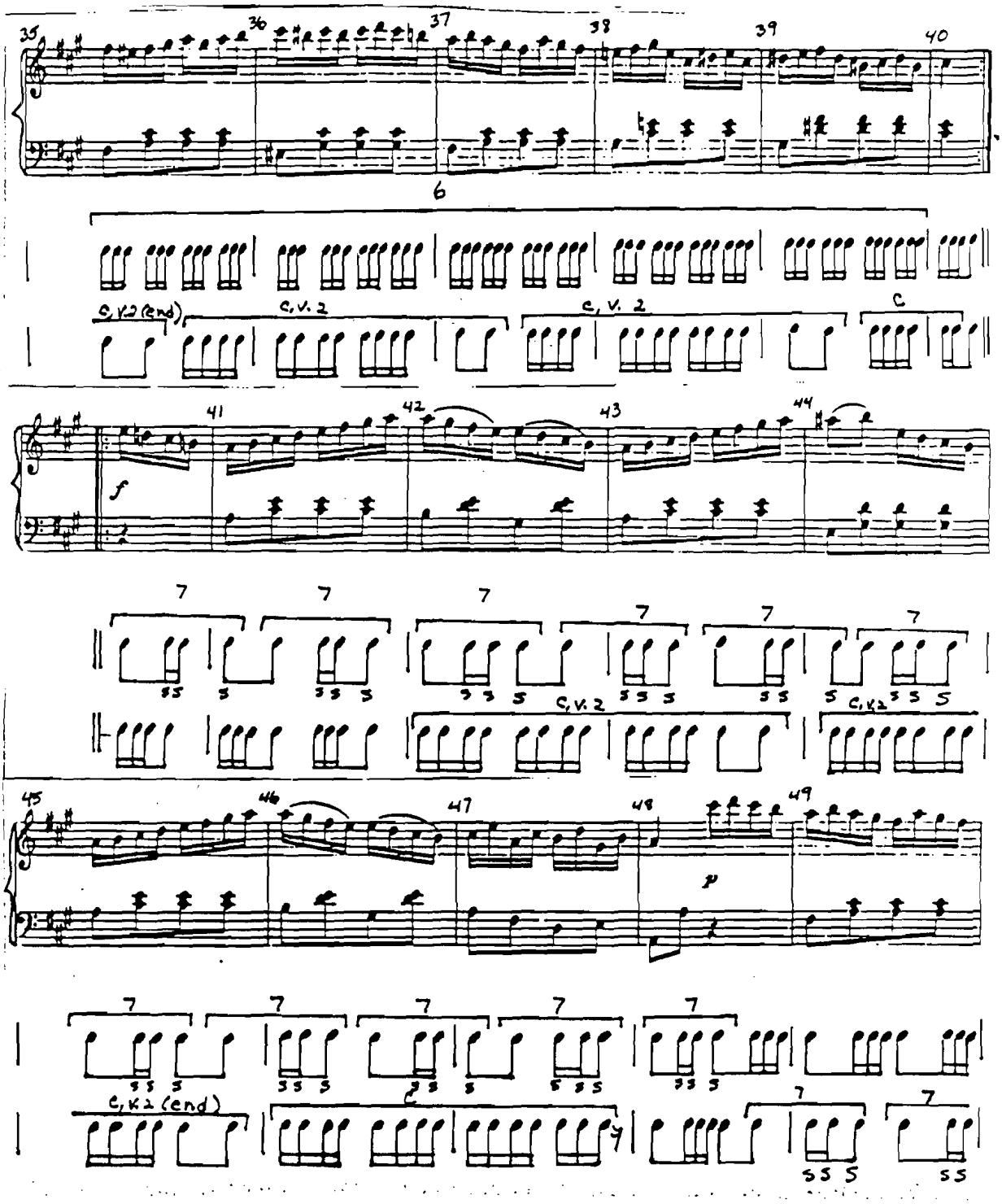
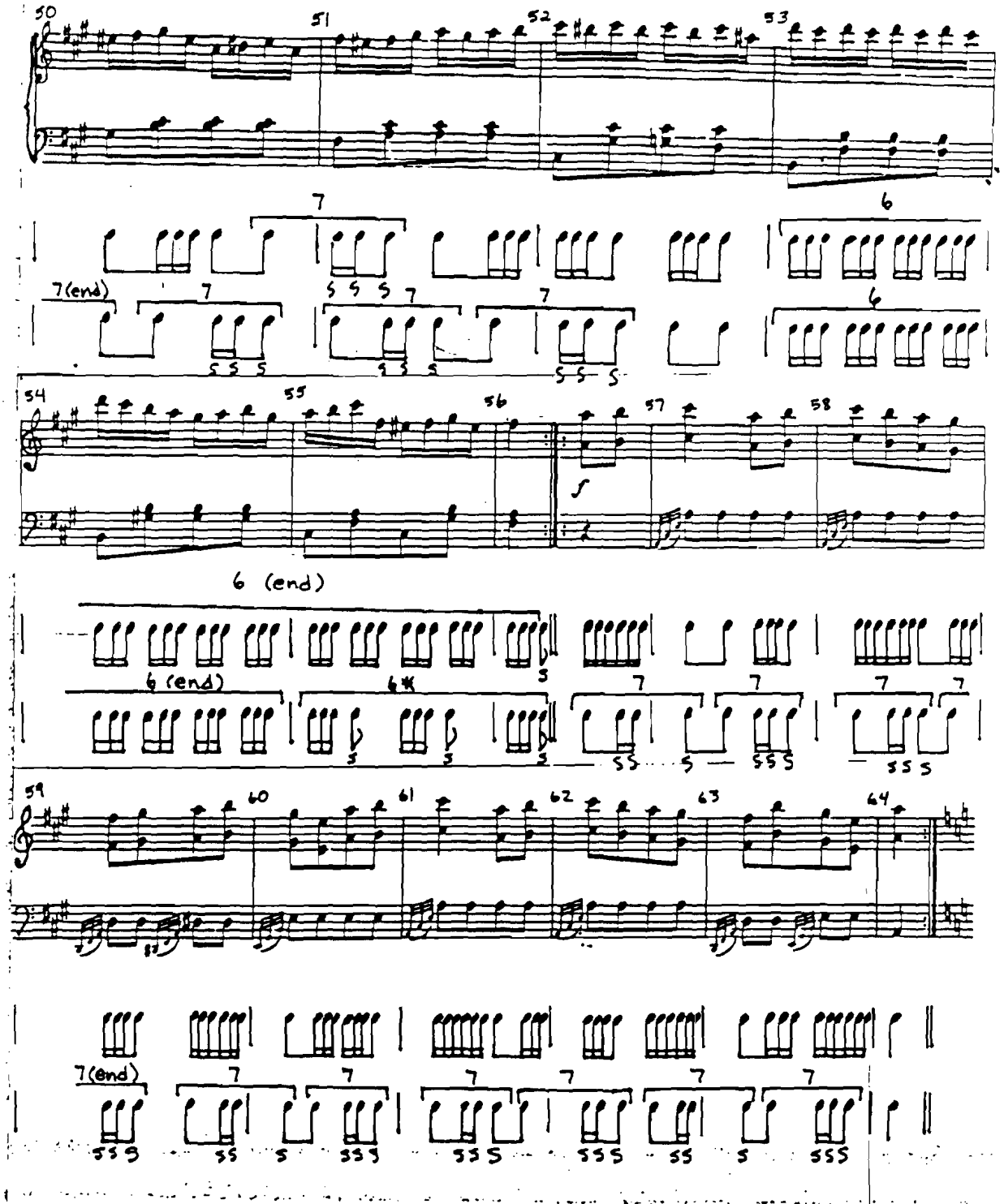
C, V. 2
C, V. 2
C, V. 2
2 (end)



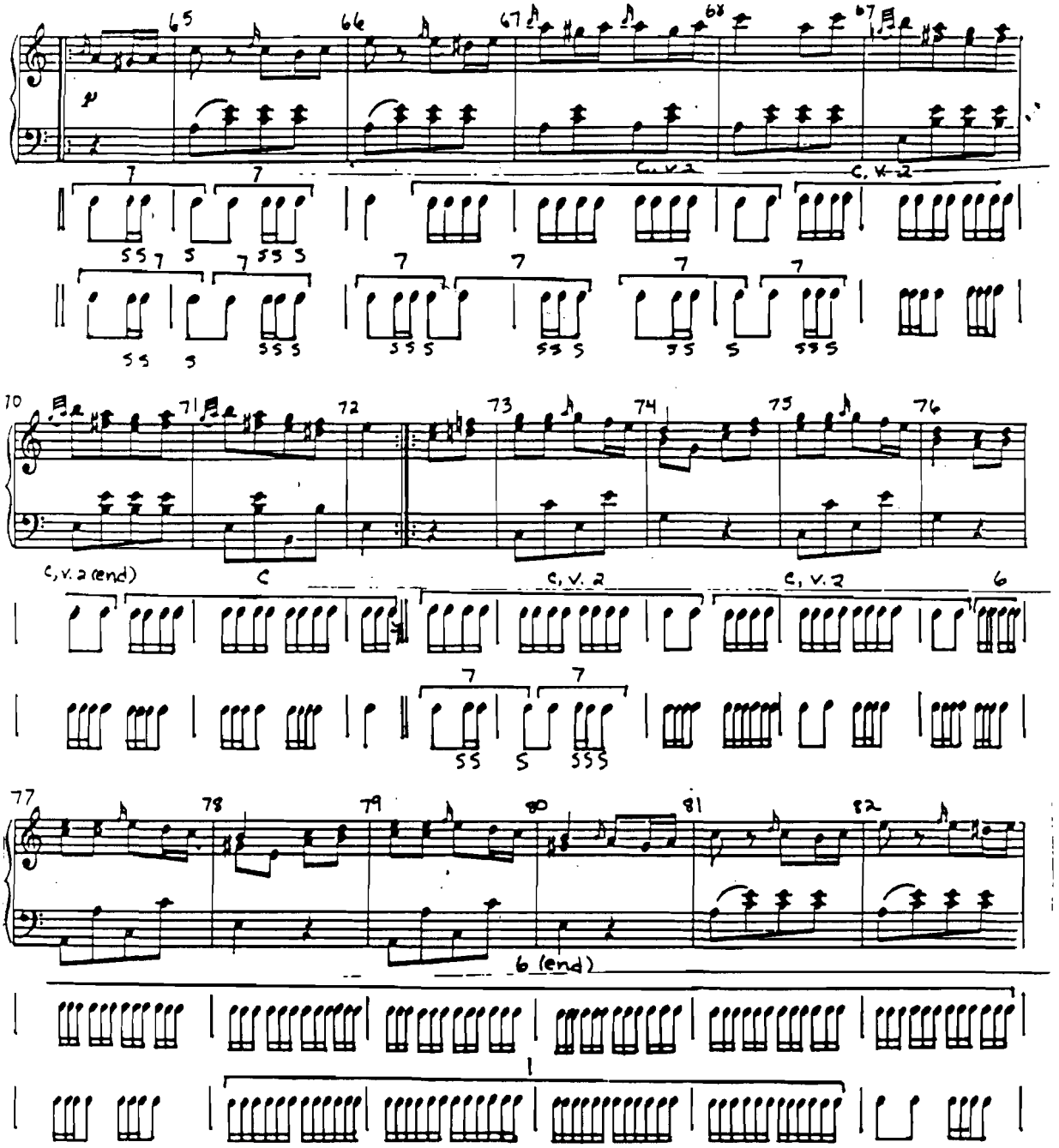
* Triplets are speeded up drastically and initiated in this rhythm: ♪♪ 7 ♪.

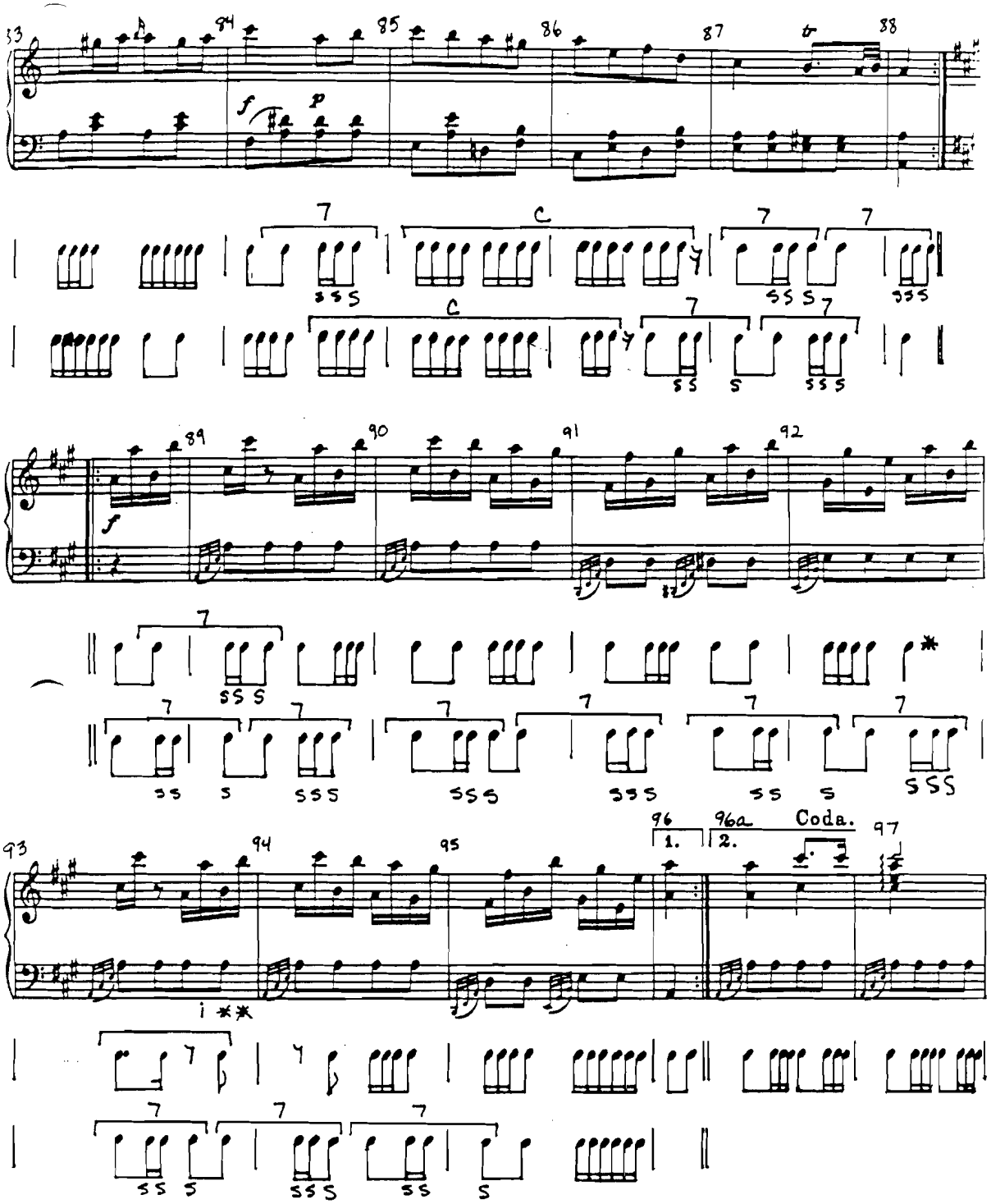
** Single taps are executed rapidly, alternating hands every other tap: ♫♫. R R L L
A change in timbre also occurs here. From mm 35 to 40 the timbre becomes closed and thin.


35
36
37
38
39
40
6
C, V. 2 (end)
C, V. 2
C, V. 2
C
41
42
43
44
f
7
C, V. 2
C, V. 2
45
46
47
48
49
p
C, V. 2 (end)
C
7



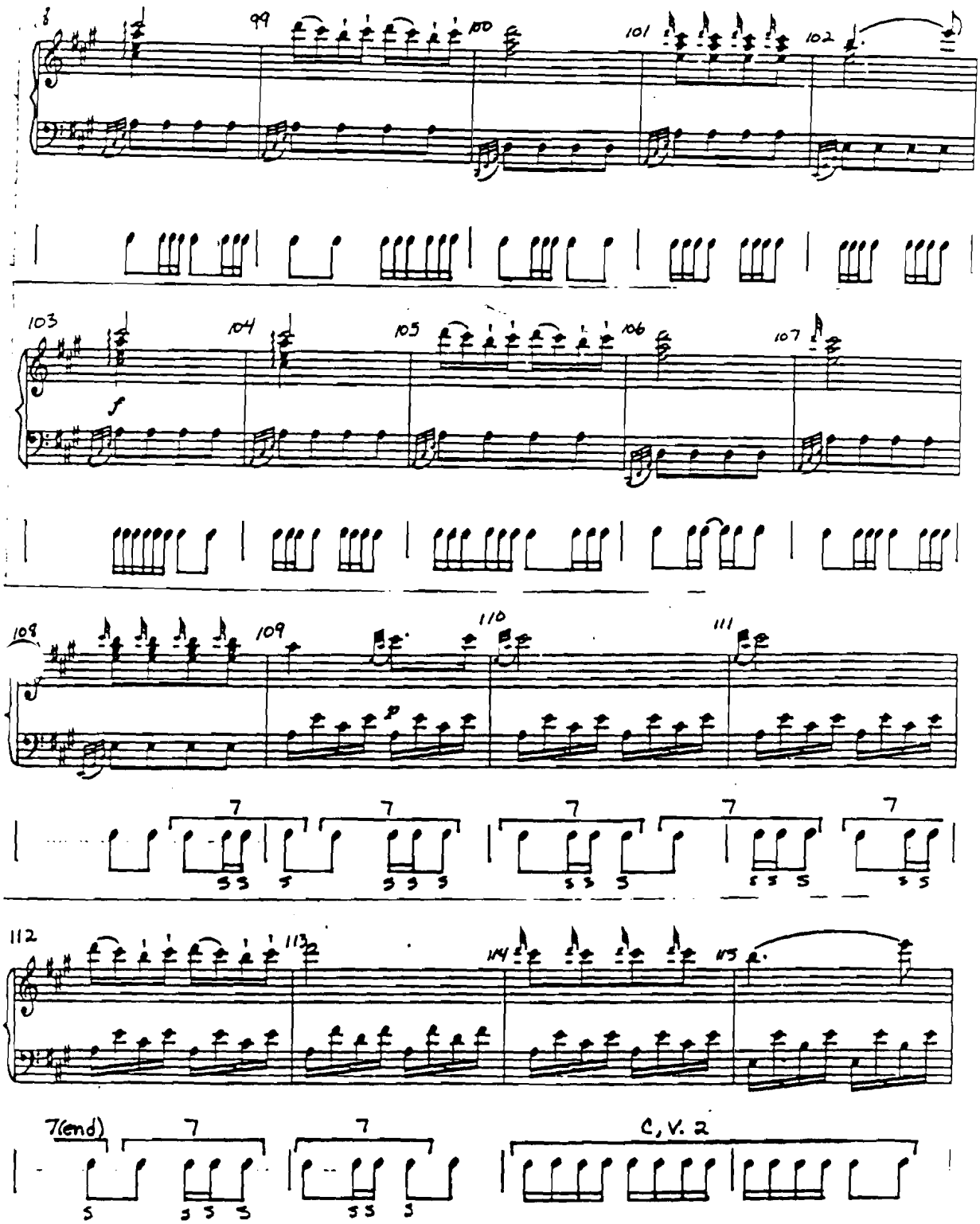
*In this instance, element 6 is interspersed with single taps. The triplets are played with the right hand and the single taps are played by the left hand.

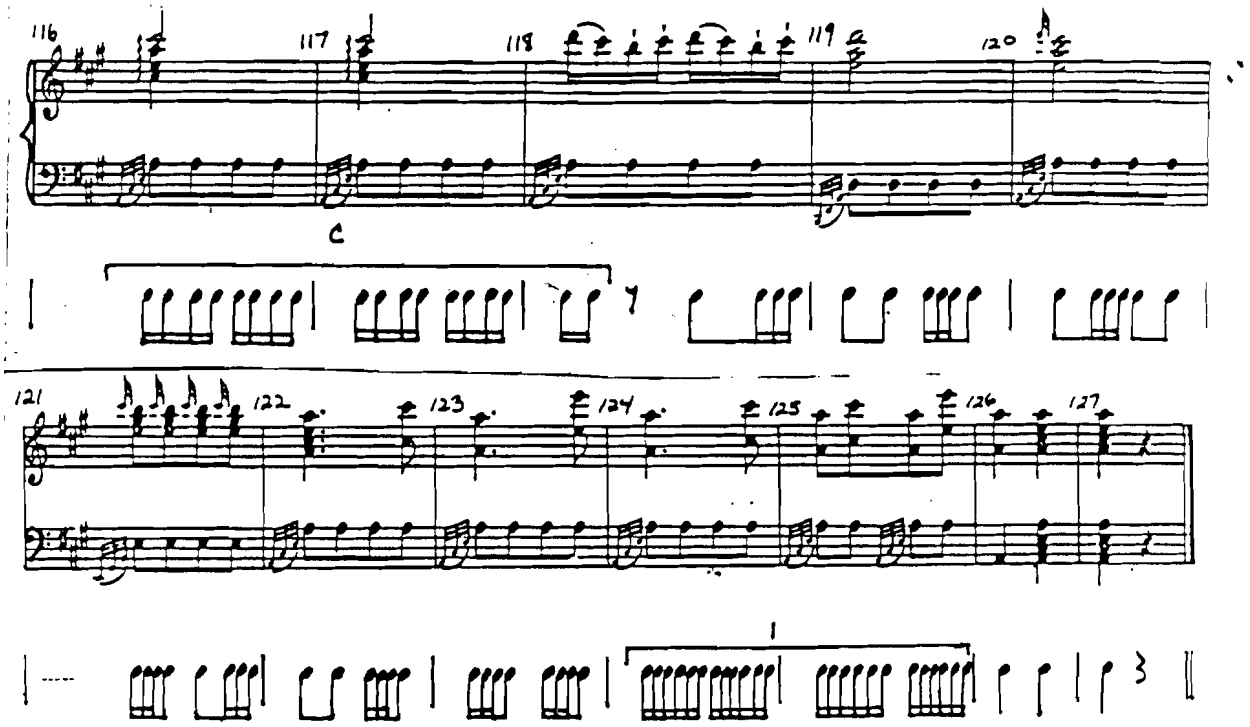

65
66
67
68
69
C, V. 2
C, V. 2
70
71
72
73
74
75
76
C, V. 2 (end)
C
C, V. 2
C, V. 2
6
77
78
79
80
81
82
6 (end)



*One triplet is played here, beginning on the beat and played as fast as possible.

**Triplets are speeded up drastically and initiated in the following rhythm:


99
100
101
102
103
104
105
106
107
108
109
110
111
112
113
114
115
7
7(end)
C, V. 2


116
117
118
119
120
121
122
123
124
125
126
127

"Alla Turca"

As in the other two pieces, rhythm 7 is used often by Danforth in "Alla Turca." Figure 3-18 identifies where rhythm 7 occurs, how many times it is played, and on what beat it is initiated.

Figure 3-18. Use of Rhythm 7 in "Alla Turca."

Measure Numbers	Times Played	Begins on
1-2	2	S (beat 1)
3	1	W+ (+ of 1)
6	1	W+ (+ of 1)
4-7, 2nd time	4	W (beat 2)
13-14	1	W+ (+ of 2)
13-14, 2nd time	2	S (beat 1)
15, 2nd time	1	W+ (+ of 1)
16-17, 2nd time	1	S (beat 1)
20-24	5	W (beat 2)
23-24, 2nd time	2	S (beat 1)
25-31	9	S (beat 1)
32-33, 2nd time	1	W (beat 2)
40-48	11	W (beat 2)
50-51	1	W+ (+ of 2)
48-52, 2nd time	5	W+ (+ of 2)
56-63, 2nd time	10	W (beat 2)
64-65	2	W (beat 2)
64-68, 2nd time	6	W (beat 2)
72-73, 2nd time	2	W (beat 2)
84	1	W+ (+ of 1)
86-87, 2nd time	2	W (beat 2)
87-88	2	S (beat 1)
88-95	9	W (beat 2)
108-113	7	W (beat 2)

Danforth utilizes rhythm 7 in "Alla Turca" in a manner similar to the way he uses rhythm 7 in "Jim Along Josey" and Stoptime Rag. When he plays rhythm 7, he often creates interesting cross rhythms with the rhythm of the melody. There are numerous examples of this; mm. 20-24 (figure 3-19) are representative.

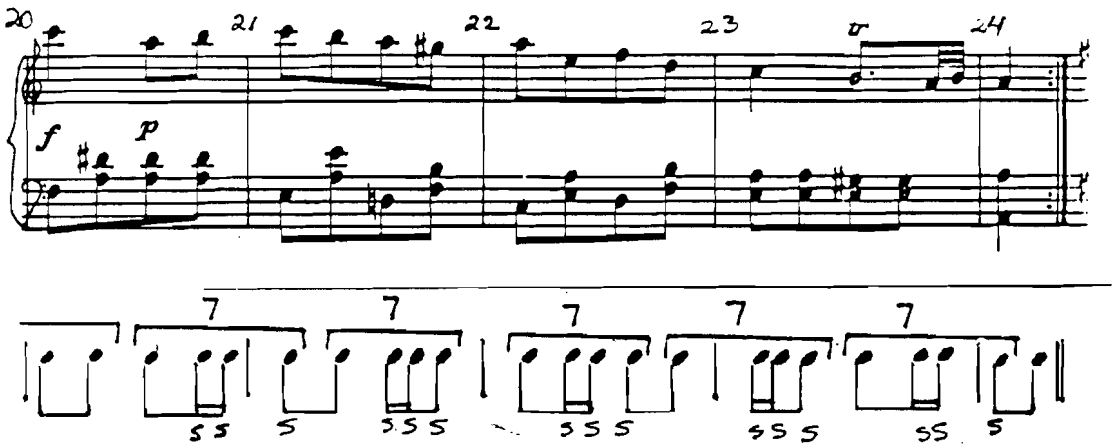


Figure 3-19. Mm. 20-24, first time.

The accent pattern created in mm. 20-24, first time, is shown in figure 3-20 .

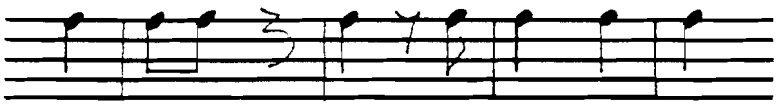


Figure 3-20. Accent pattern of mm. 20-24, first time.

This accent pattern is quite different from what one expects to hear; in a piece written in duple time as "Alla Turca" is, the first beat of every measure is usually accented.

Danforth initiates rhythm 7 on twenty-four occasions in "Alla Turca." On eight of these occasions rhythm 7 is played only once. In the first time through the opening strain, there are two such occurrences of rhythm 7. (See figure 3-21.)

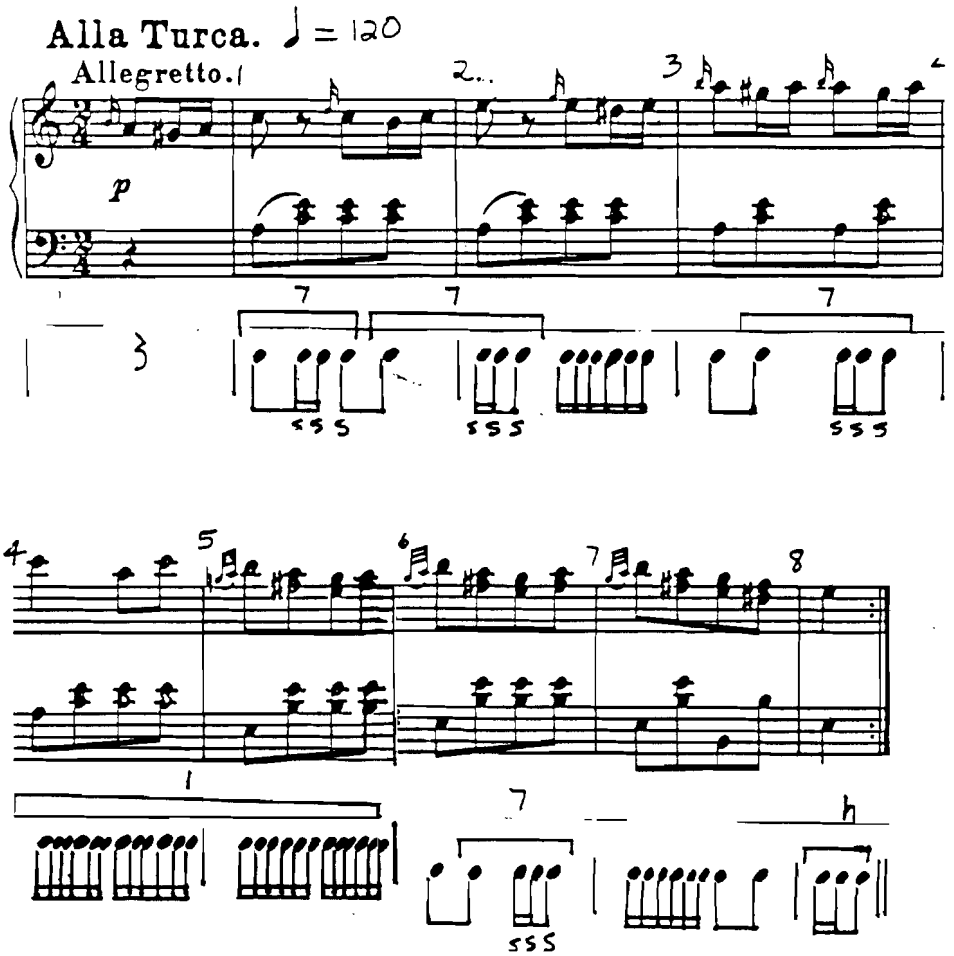


Figure 3-21. Mm. 1-8, first time.

Playing rhythm 7 one time amongst other rhythms serves to add variety to the bones part. If one removes rhythm 7 from the bones part, nothing remains but several triplets, a continuous roll and a few single taps.[5]

The majority of the time Danforth uses rhythm 7, he repeats the rhythm anywhere from four to eleven times.[6] Oftentimes Danforth starts and ends a series of rhythm 7's so that he coincides with the beginning and ending of a piano phrase. The first time through the third strain, shown in figure 3-22, is a good example. It consists of

one eight-bar phrase; Danforth begins a series of rhythm 7's on the downbeat of the phrase (m. 25) and continues the series of rhythm 7's until the second beat of m. 31. There is not enough time to play rhythm 7 one more time, so Danforth adds an eighth note and a quarter note in order to end his phrase with the piano phrase.

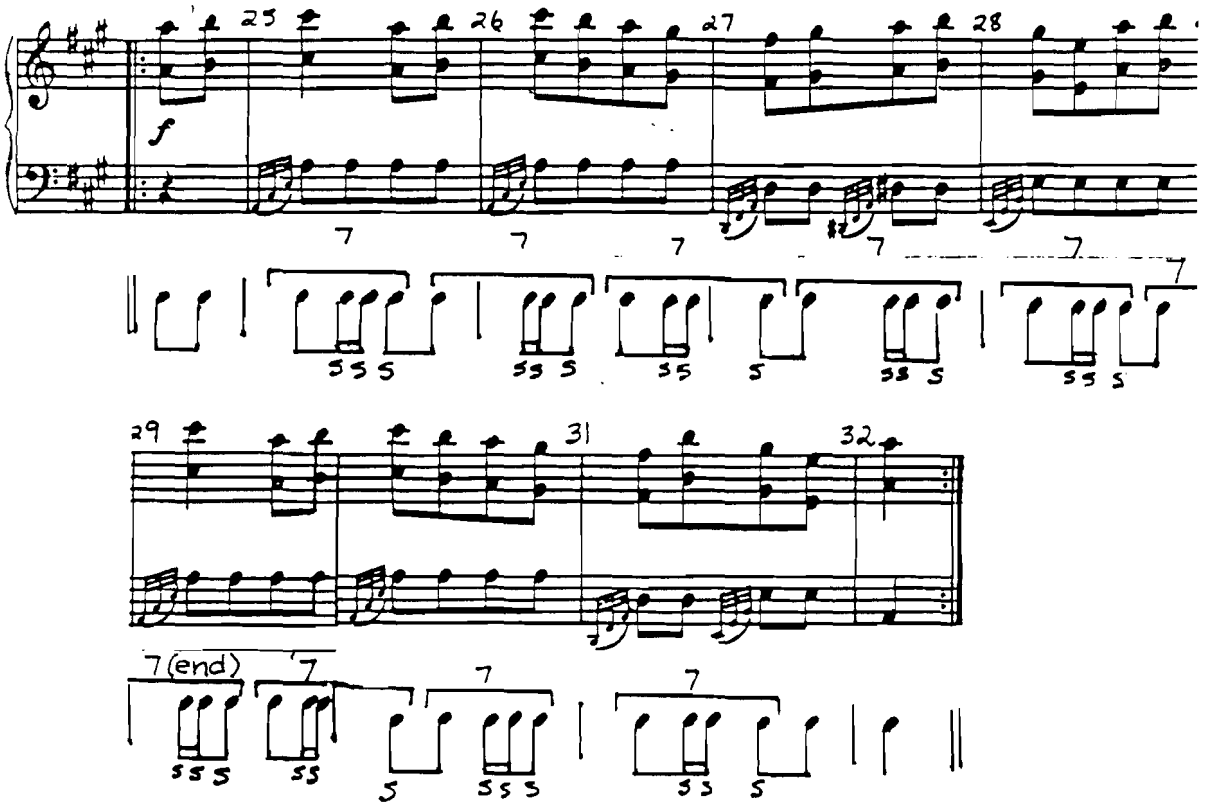


Figure 3-22. Third strain (mm. 25-32), first time.

The majority of occurrences of rhythm 7 are initiated on a weak beat. Doing so misaligns the piano and bones phrases; they do not begin or end at the same time, but overlap. For example, the coda consists of a six-measure phrase which occurs four times: mm. 97-102, mm. 103-109 (m. 109 is an extra measure since Mozart cadences the phrase there), mm. 110-115, and mm. 116-121. Danforth begins a string of

rhythm 7's on the second beat of m. 108, which is in the middle of the second piano phrase in the coda. He continues to play rhythm 7's until the end of m. 113, which is also in the middle of a piano phrase (mm. 110-115). (See figure 3-23.)

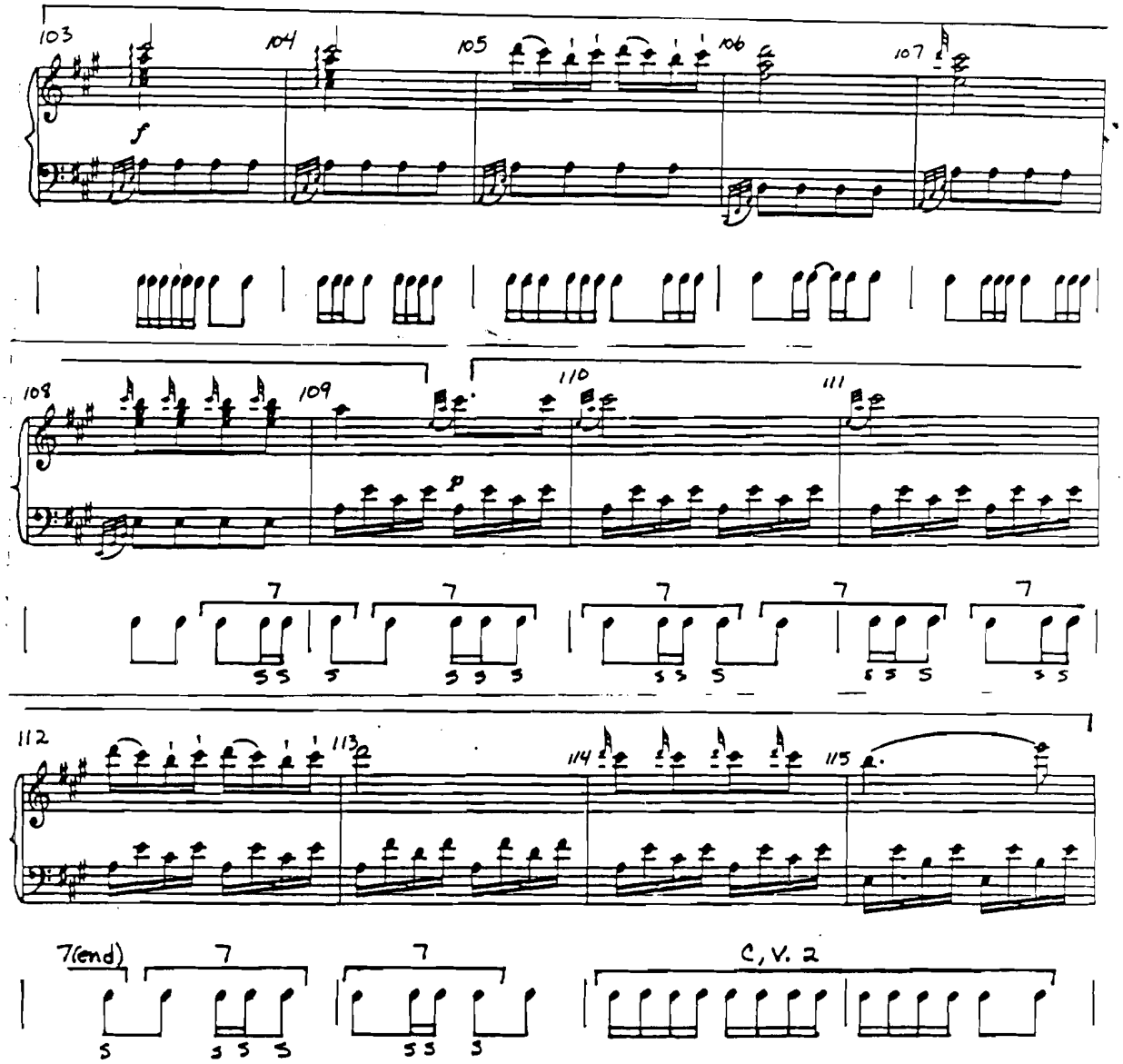


Figure 3-23. Mm. 103-115: overlapping piano and bones phrases.

Figure 3-23 illustrates an example in which rhythm 7 was repeated several times. When Danforth plays rhythm 7 only once, he tends to offset the bones and piano parts even more by beginning rhythm 7 on an offbeat. This often results in a cross rhythm. Mm. 50-51, shown in figure 3-24, are a good example.

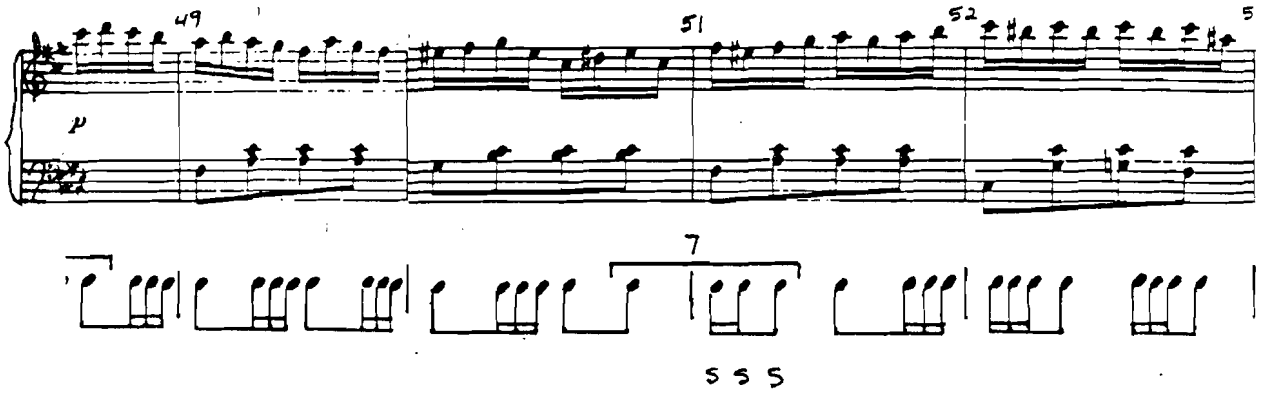


Figure 3-24. Mm. 49-52, first time.

The piano phrase begins with the upbeat to m. 49. The regularity of the piano's running sixteenth notes (with stress falling on the downbeats) is lessened by the use of rhythm 7 in the bones part. The resulting accent pattern in mm. 49-52 is: ♩3 | ♩7♪ | ♩3 | ♩3.

With the exception of rhythm 7, rhythm c is the most frequently used rhythm in "Alla Turca." (See figure 3-25.)

Figure 3-25. Use of Rhythm c in "Alla Turca."

Measure Numbers	Times Played	Var.	Begins on
1-4, 2nd time	2	2	W (beat 2)
16-12	2	2	W (beat 2)
33-39, 2nd time	3	2	W (beat 2)
39-40, 2nd time	1	-	W (beat 2)
42-45, 2nd time	2	2	S (beat 1)
46-47, 2nd time	1	-	S (beat 1)
66-70	2	2	W (beat 2)
70-72	1	-	W (beat 2)
72-76	2	2	W (beat 2)
85-86	1	-	S (beat 1)
84-86, 2nd time	1	-	W (beat 2)
114-115	1	2	S (beat 1)

Unlike Danforth's practice of sometimes beginning rhythm 7 on an offbeat, he always begins rhythm c on the beat. But out of thirteen occurrences, eight begin on beat two. Danforth often does this to allow the bones and piano phrases to coincide and reinforce each other. The second time through the opening strain, shown in figure 3-26, is a prime example.

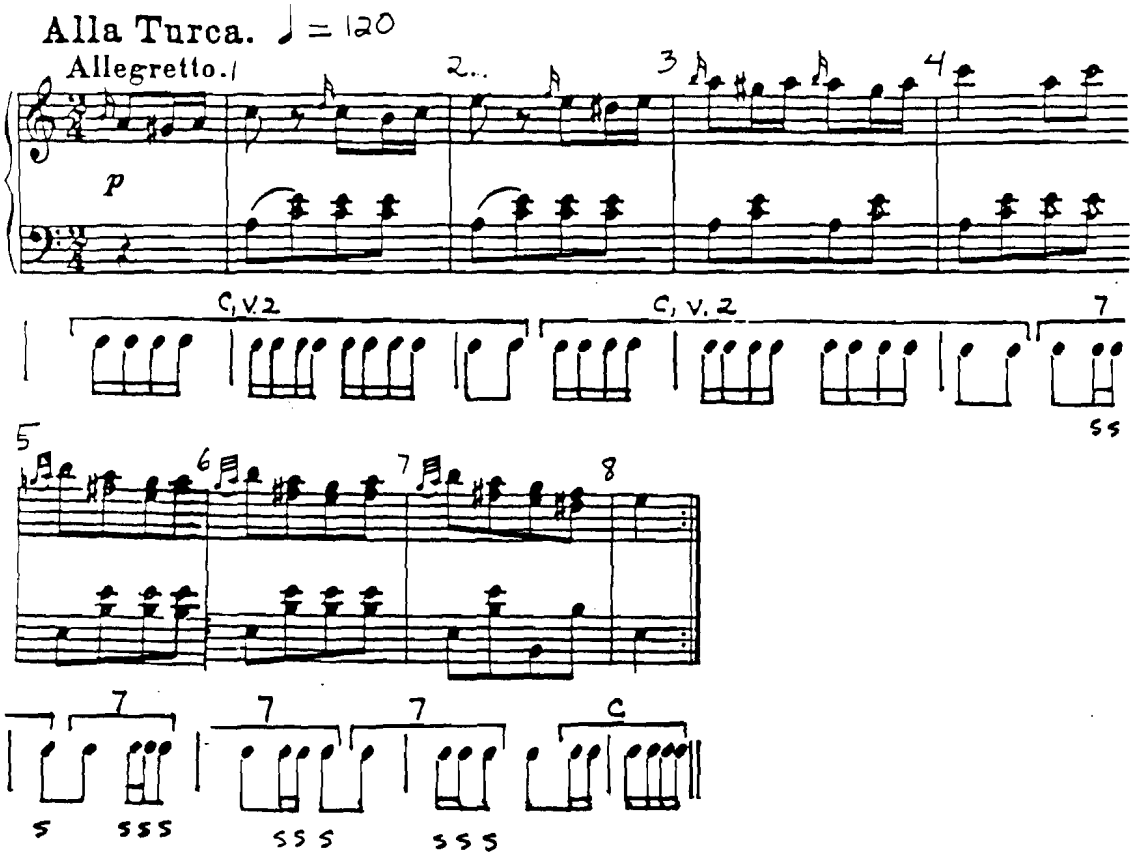


Figure 3-26. Mm. 1-8, second time.

In five of the eight times in which Danforth begins rhythm c on beat two, the bones and piano phrases coincide and reinforce each other. Two other instances of rhythm c begin in the middle of a piano phrase, but still support the piano line. Only one occurrence of rhythm c which begins on a weak beat (mm. 33-39 on the repeat) detracts from the piano part. (See figure 3-27.)

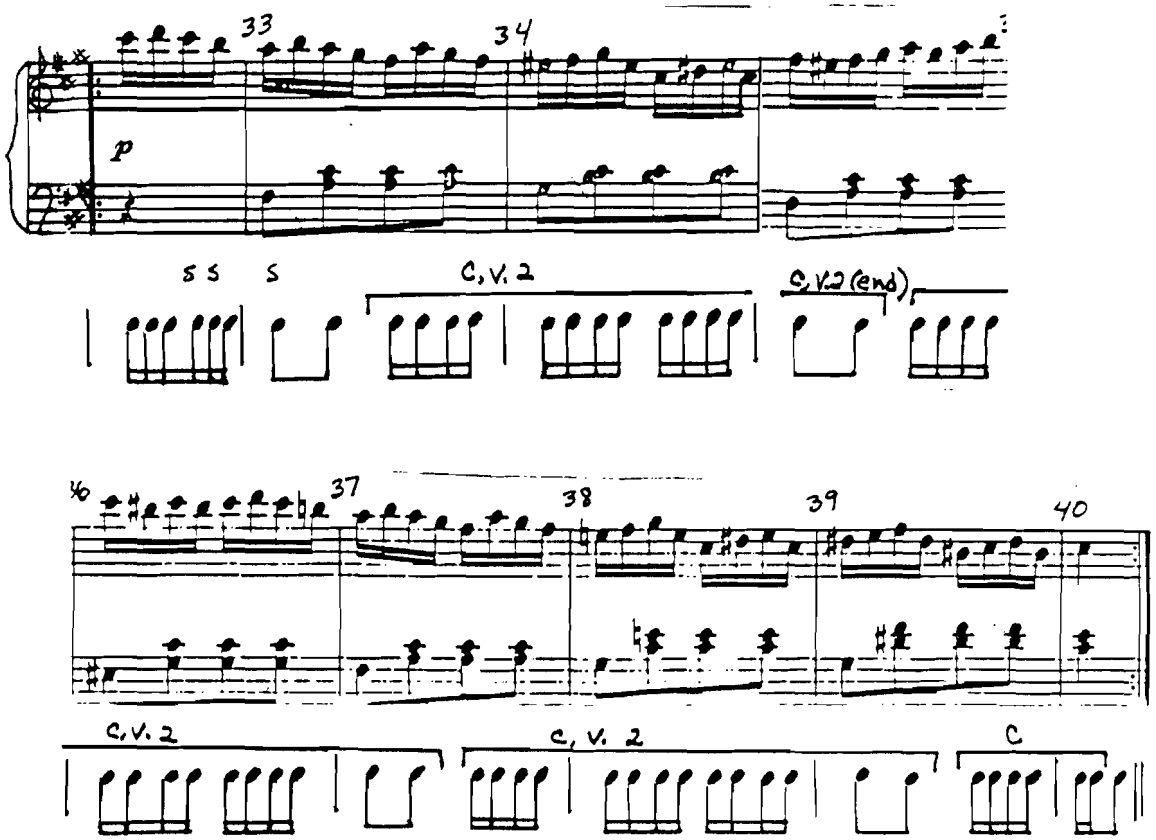


Figure 3-27. Mm. 33-39, second time.

Each time Danforth begins rhythm c, the piano is in the middle of a phrase. Furthermore, since rhythm c, v. 2 is only four beats long, the constant ending and beginning of rhythm c detracts from the fluidity of the running sixteenth notes in the piano.

Sometimes the bones are coordinated with the phrasing in the piano part, as in mm. 1-4, illustrated in figure 3-28.

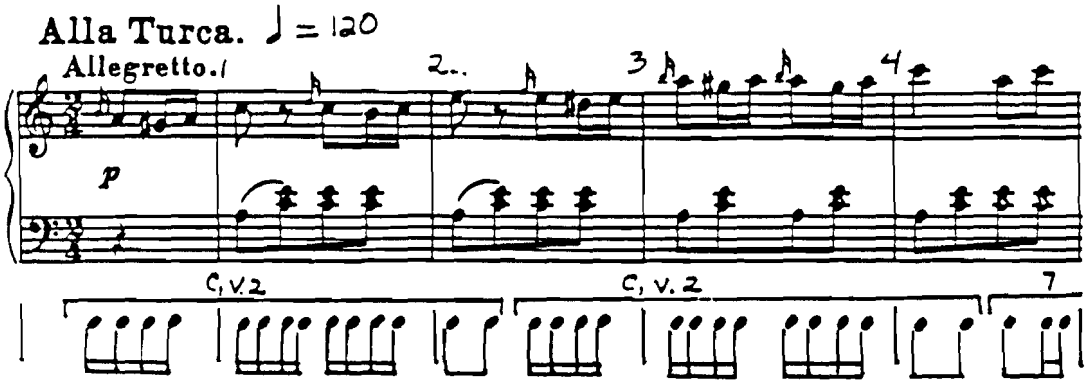


Figure 3-28. Mm. 1-4, second time.

The first time rhythm c occurs, it begins with the piano. It also ends where there is a slight break in the piano part (m. 2). The piano part fits with the bones part equally well when rhythm c is repeated. This use of rhythm c reinforces the rhythm of the piano line.

The opposite is true in another context. In mm. 33-39 on the repeat, Danforth starts rhythm c in the middle of a piano phrase. (See figure 3-29.)

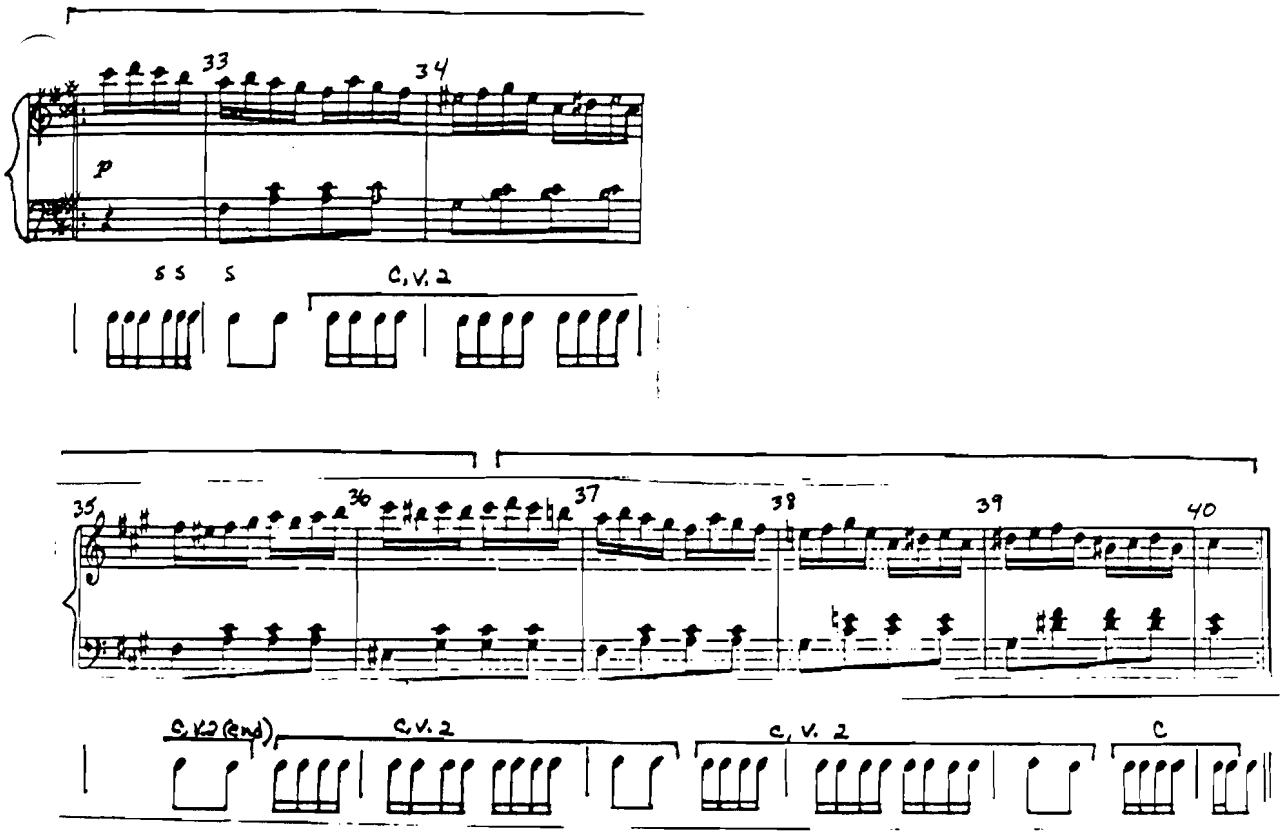


Figure 3-29. Mm. 33-40, second time.

The piano part consists of two four-bar phrases which are bracketed in figure 3-29. Instead of coinciding with the rhythm of the piano part, here Danforth begins rhythm c in the middle of the piano phrase. This creates a slight pause every time rhythm c ends (mm. 35, 37 and 39), in contrast to the continuing piano line.

Danforth's use of rhythm c in the above two examples illustrates how he can use the same rhythm in two separate instances, yet produce a much different effect in each situation.

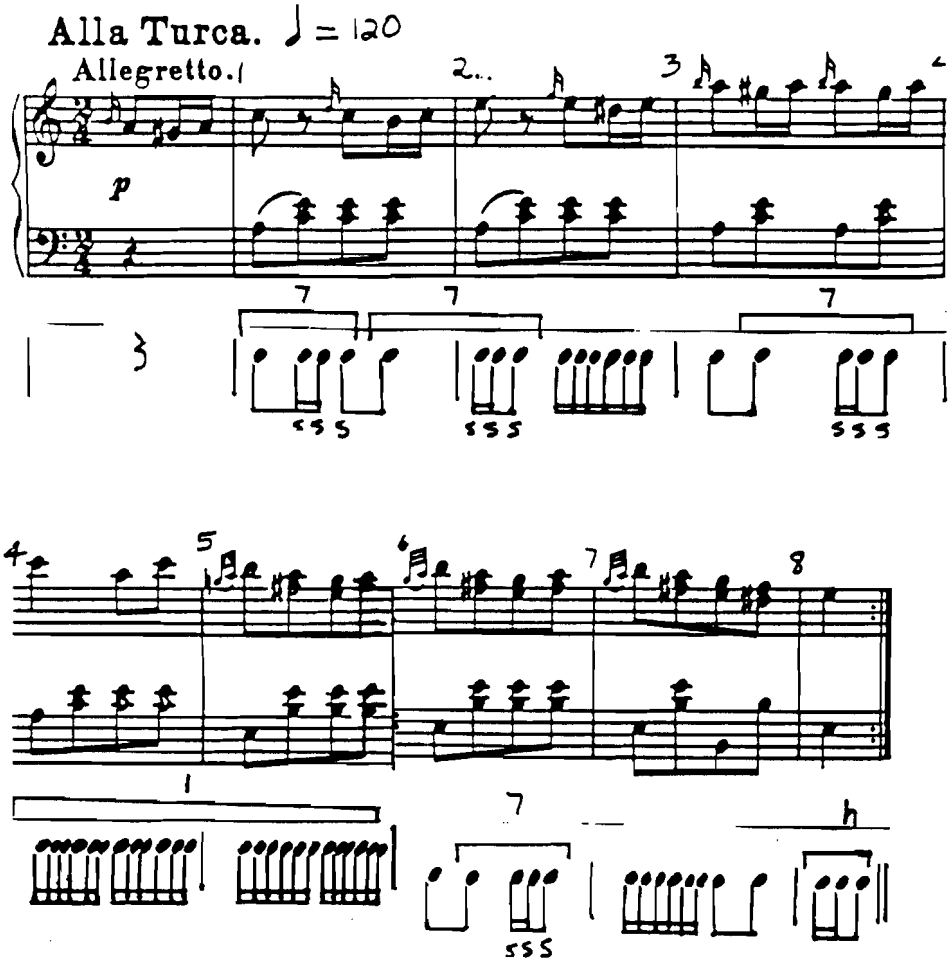
In "Alla Turca" Danforth always begins rhythm 1, the roll, on beat one. (See figure 3-30.)

Figure 3-30. Use of Rudiment 1 in "Alla Turca."

Measure Numbers	Begins on
4-5	S (beat 1)
78-81, 2nd time	S (beat 1)
124-125	S (beat 1)

Two of the entrances of rhythm 1, in m. 4 and m. 78, second time through, occur in the middle of a piano phrase. But since Danforth begins on beat one, the bones don't detract from the fluidity in the piano line. (See figures 3-31a and 3-31b.)

Figure 3-31a. Mm. 1-8, first time.



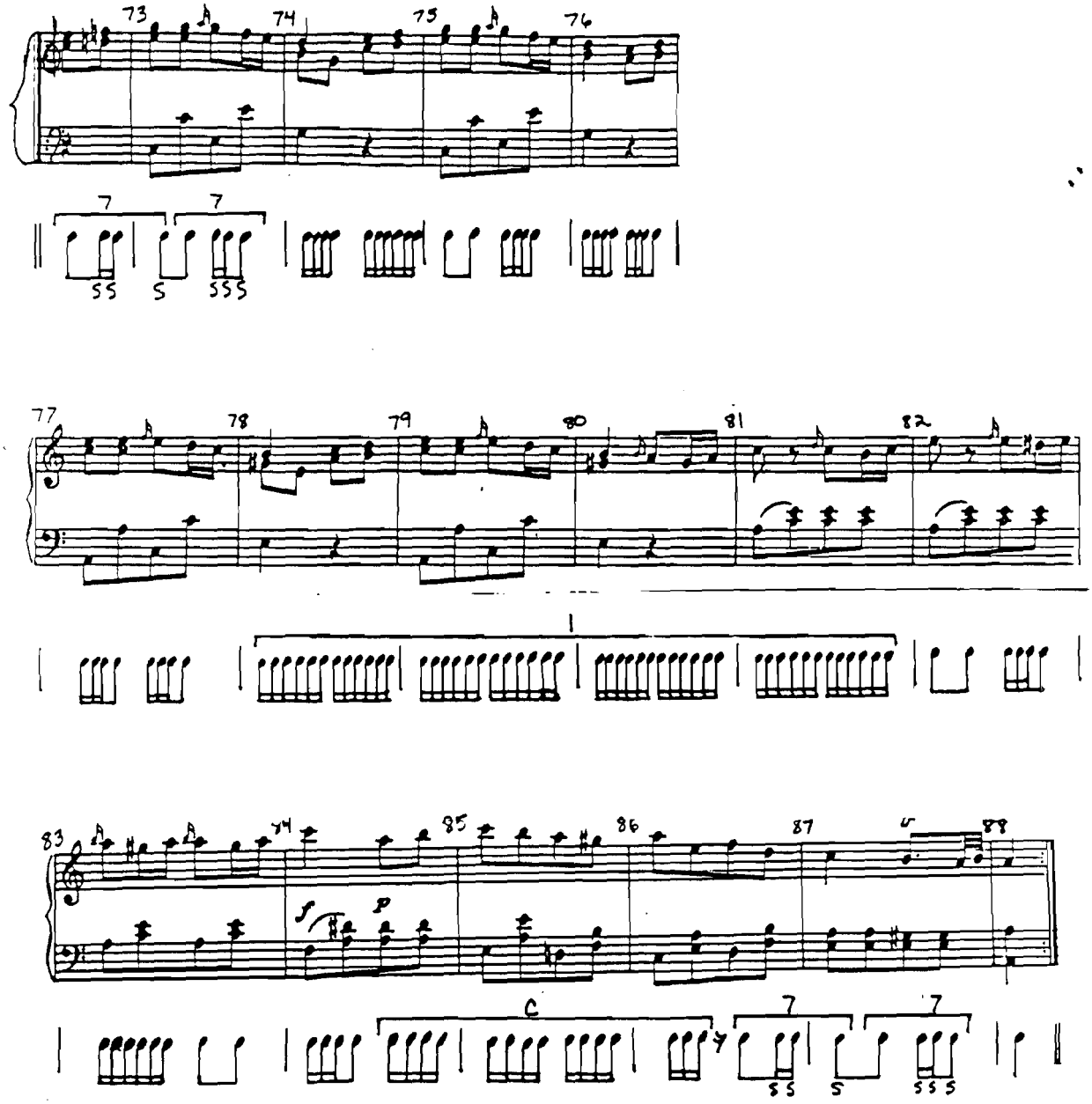


Figure 3-31b. Mm. 73-88, second time.

The roll in m. 124 gives a great deal of strength to the ending of the piece. (See figure 3-32.)

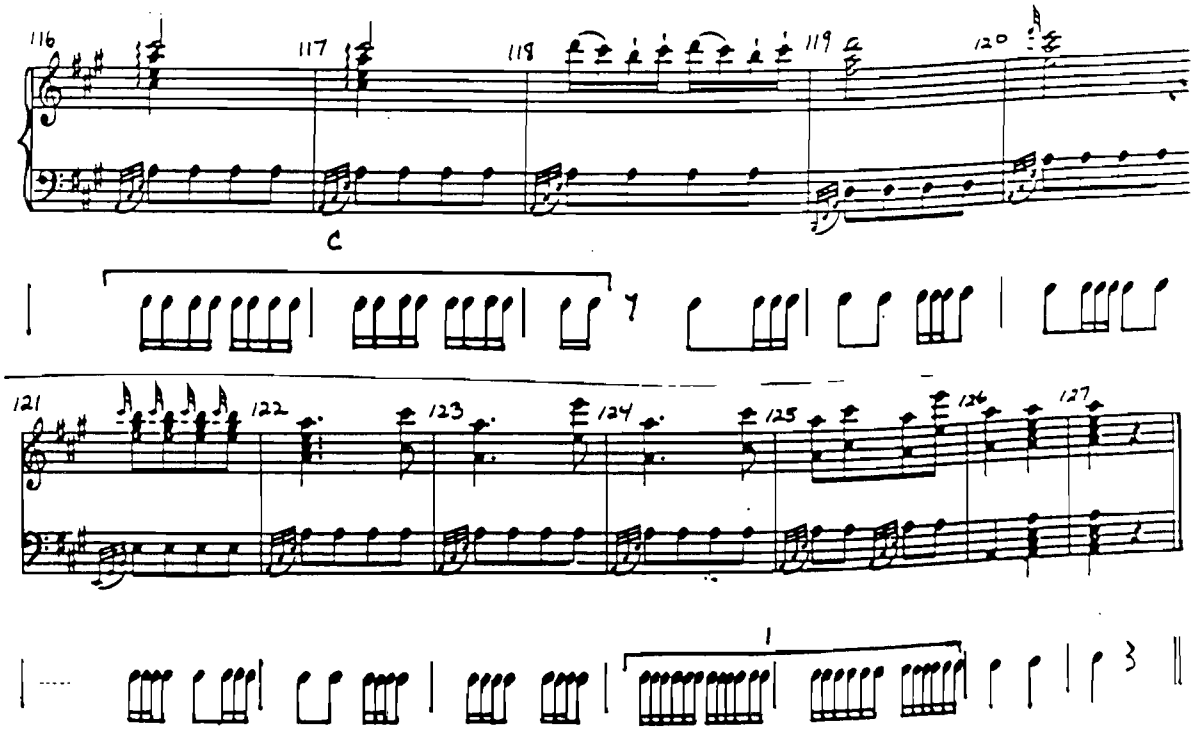


Figure 3-32. Mm. 116-127.

The last phrase of the piece really ends on the downbeat of m. 124, but Mozart has added a four-bar extension. Danforth emphasizes the first beat of the extension by beginning the roll on the downbeat. The rapid-fire rhythm of the roll propels the piece forward to the end.

Danforth plays rhythm 2, the accented roll, only once in the course of the piece (mm. 12-13). Here he uses the accented roll quite effectively. He begins the roll on beat one, which ends the last piano phrase, but places an accent on beat two of the roll, which coincides with the beginning of the next piano phrase. The continuation of the roll on beat one of the next measure helps propel the music ahead.

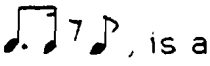
Rhythm i, triplets initiated in the rhythm  , is a rhythm which Danforth uses somewhat sparingly, no matter what type of music he is playing. (See figure 3-33.)

Figure 3-33. Use of Rhythm i in "Alla Turca."

Measure Numbers	Begins on
26	S (beat 1)
27-28	W (beat 2)
29-30	W (beat 2)
93	S (beat 1)

Due to its syncopated character, it must be carefully placed so as not to detract from the rhythmic unity of the piece, while at the same time providing the listener with a small, unexpected rhythmic jolt. In "Alla Turca," Danforth plays rhythm i only in the third strain and the nineth strain, which is a variation of the third. (See figures 3-34a and 3-34b.)

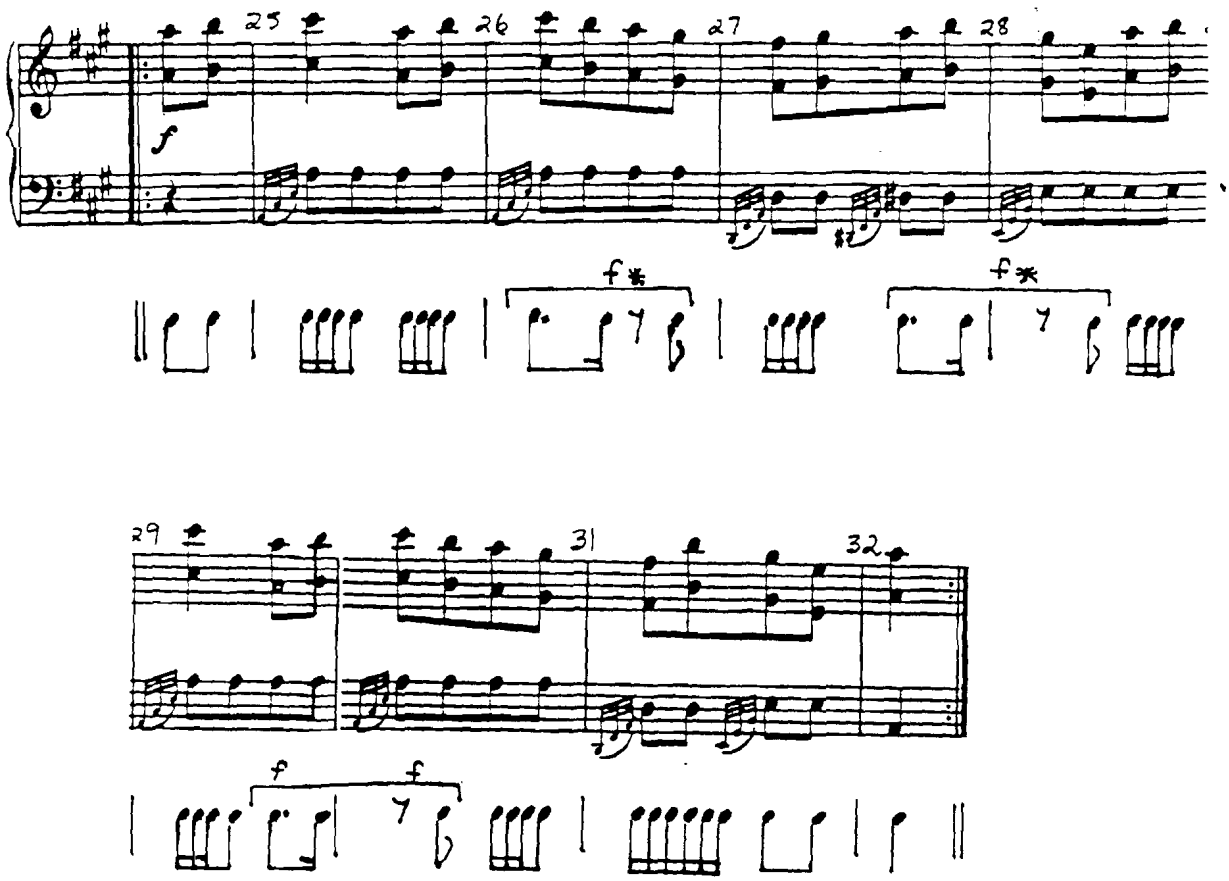


Figure 3-34a. Third strain (mm. 25-32), second time .

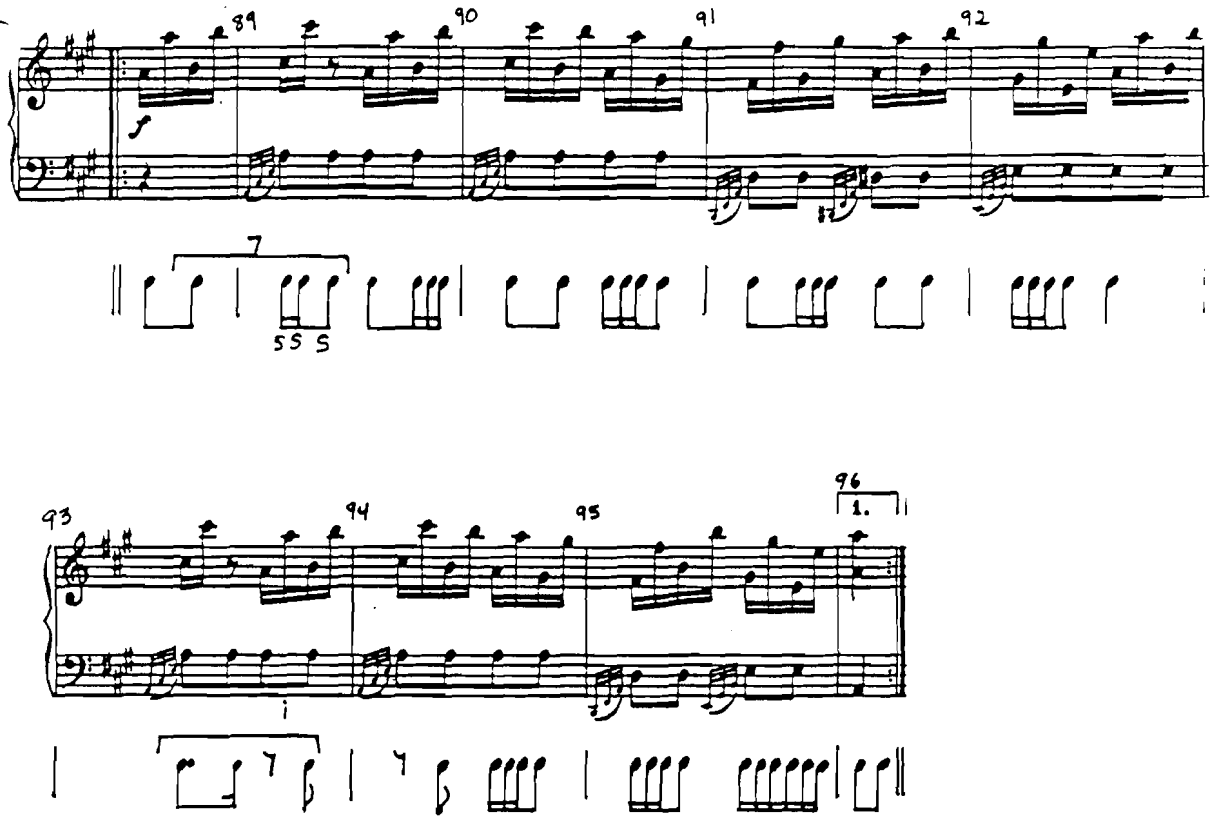


Figure 3-34b. Nineth strain (mm. 89-96), first time.

As can be seen in figures 3-34a and 3-34b, the phrases are nearly identical. Yet Danforth uses rhythm 1 in a slightly different place in each strain.

All other rhythms not accounted for in "Alla Turca" are made of combinations of taps and triplets. Such rhythms occur quite frequently , as they do in "Jim Along Josey" and Stoptime Rag.

Danforth uses a wider range of dynamics in "Alla Turca" in comparison to the other two pieces discussed. He also utilizes contrasting dynamics to a greater degree than in the other two pieces.

The trademarks of Danforth's playing are evident in these three transcriptions. He has developed a style of playing that is spontaneous and full of variety. From the tap and the triplet, he has developed an extensive rhythmic vocabulary, creating standardized rhythms which he draws upon when he plays. He uses rhythm in a variety of ways--sometimes he follows the rhythm of the melodc line, giving it support, while at other times he deliberately plays rhythms that provide contrast to the rhythm of the melody. While some of his standardized rhythms are syncopated in themselves, Danforth's unusual practice of beginning a pattern in the middle of a melodic phrase heightens the syncopation. This practice often results in interesting cross rhythms.

Danforth is extremely conscious of structure and other details in the music that he accompanies. He often changes rhythms, dynamics or tone color simultaneously with a change in dynamics, texture or some other musical element in the music he is accompanying.

Danforth draws from the same pool of rhythms and techniques no matter what type of music he is playing. Yet this fact goes largely unnoticed, for he is masterful at using these rhythms and techniques in different musical situations, creating a totally different effect in each instance.

Notes to Chapter III

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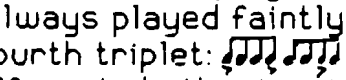
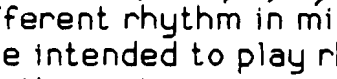
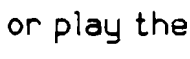
[1]In Chapter V, "A Conversation with Percy Danforth," Danforth discusses these and other issues related to his style.

[2]It is worth noting that each time Danforth plays rhythm c, v. 2 in "Jim Along Josey," one note is always played faintly or is not audible at all--the second note of the fourth triplet:  . It is possible that Danforth had a different rhythm in mind:  . However, it is more likely that he intended to play rhythm c, v. 2. Everything is played the same in this pattern as one would expect rhythm c, v. 2 to sound; the only difference is the softening or total absence of one note. Also, I have played with Danforth for over five years and have never heard him speak of or play the rhythm notated directly above.

[3]Strictly speaking, rhythm c is of indeterminate length; the performer plays as many triplets as he or she wishes. Variation 2 of rhythm c, included in the text, is the most common form used by Danforth in Stoptime Rag. Danforth uses variation 1,  , much less frequently.

[4]For details on how this is accomplished, see Chapter II, pp. 91,98.

[5]The presence of rhythm 7 in mm. 1-2 could easily have been included in this discussion. Although rhythm 7 is played twice here, it serves the same function as it does in mm. 3 and 6 where it is played only once in each measure--it adds variety to the bones part.

[6]The times Danforth repeats rhythm 7 only once have not been considered here for the reason cited in footnote 5.