

# BONES UNLIMITED 

Frederick T. Edmunds

## TABLE OF CONTENTS

| Preface |  | Page 1 |
| :---: | :---: | :---: |
| Chapter 1 | How to Hold the Bones | Page 2 |
| Chapter 2 | Beginning Rhythms | Page 14 |
| Chapter 3 | Another Good Lick (Pickup Notes) | Page 22 |
| Chapter 4 | Triplets | Page 34 |
| Chapter 5 | Quadruplets | Page 55 |
| Chapter 6 | Putting Things Together | Page 71 |
| Chapter 7 | The Off-beat | Page 89 |
| Chapter 8 | Finishing Touches | Page 97 |

## PREFACE

Bones is one of mankind's very first musical instruments. It is primitive and simple and easy to play, but to make beautiful music with any instrument, including bones, a basic sense of rhythm and musical expressiveness are very important. With these two natural traits plus a willingness to master the exercises in this book a person will be able to create good artistic accompaniment to many types of music. There will be much personal enjoyment as well as good entertainment for others.

## CHAPTER 1

## HOW TO HOLD THE BONES

Proper holding of the bones is of utmost importance. Learn this lesson well both in your head and in your hands. Every exercise in this course will depend to a large degree on how well you hold the bones. In time holding the bones properly will be natural and easy. We learn by repetition.

Let's take it up step by step.

## Like this:

The bones
The fingers
The hands
The wrists
The forearms
The elbows

## Exercise 1-1

Four bones makes a set. There will be two bones in each hand. Each bone is slightly curved from end to end, and in the playing position the tip ends of each pair point slightly away from each other. The middle portions of each pair bend a bit toward each other.

Like this


Figure 1
This is the proper curve.


Figure 2
This is two sets of bones. One of wood and one of bone.

The two bones in each hand are to be separated from each other by the middle finger. That will p.lace one bone next to the first finger and the other bone next to the fourth finger. Hold them nearer to one end so that the long ends will be on the palm side of the hand. The short ends then will be on the knuckle side of the hand. If the bones which you will be playing are thinner on one end then hold them between the fingers closer to that end. The longer, thicker ends will be on the palm side and the shorter thinner ends will be on the knuckle side of the hand.


## Figure 3

This shows the bones separated by the middle finger with the long ends on the palm side of the hand.

## The fingers

## Exercise 1-2

At the end of exercise 1-1 we had two bones in each hand with the middle finger separating them. Now remove one bone. Set aside the bone next to the fourth finger and leave in place the bone next to the first finger.

Next, bend the middle finger over the edge of the remaining bone in such a way as to force its other edge firmly against the heel of the hand at the base of the thumb. Keep it there. This bone stays fixed
and completely stationary. It does not move in the hand at all. Get the feel of it.


Figure 4
Same as Figure 3. The short ends are on the knuckle side of the hand

With only this one bone in each hand wiggle the hand in all directions but do not let up with the middle finger. Continue to press the edge of the bone with the middle finger so as to hold its opposite edge fixed against the heel of the hand at the base of the thumb.


Figure 5
This shows the middle finger bent across the edge of the bone next to the index finger.

Move the hand hard and fast in all directions. Over the head, below the waist, everywhere but keep the bone fixed in place and stationary in the hand. This is a MUST in bones playing.


## Figure 6

The middle finger squeezes this bone firmly against the heel of the hand at the base of the thumb.

Next, replace the other bone. Hold it between the middle finger and the fourth finger. Its long end is to be on the palm side of the hand to match the position of the stationary bone. The fourth finger should bend comfortably across the edge of this second bone but should not squeeze it, as this is the bone that moves.


## Figure 7

This shows two bones held properly. The middle finger is squeezing the bone.

The number one, most important principle of bones playing is that one bone is held fixed and stationary. The other bone, the one that moves, strikes against the fixed bone to make the sound.

The thumb and fifth finger play only a very small part. In my case the fifth finger plays no part at all. It sticks out to the side when I play.


The hands
Figure 8
The fourth finger bends over the edge of the bone but does not squeeze. The forearms are slanting down a bit.

When playing bones the hand is bent back, not all the way back, but back. You will bend farther back for some exercises than for others. Pick what is best for you.

Hold the bones two in each hand as described. Adjust the hands so that the long ends of the bones in each hand point partly down and partly in toward each other and partly back toward yourself.


Figure 10
The hands are waist high and the wrists are bent back a bit.

## The wrists

## Exercise 1-4

Technically speaking the wrists will not rotate. It is the forearm that rotates, but when I say rotate the wrists you will know what I mean. Rotation of the wrists to and fro is the major movement of bones playing.

## The forearm

## Exercise 1-5

Forearm movements also play a major role in bones playing. They should slant slightly downward in front of you, making the hands to be about waist high. For most bones playing you will also want the forearms to point slightly in toward the middle.

The elbows Exercise 1-6
They should be bent enough to cause the forearm to slant slightly downward making the hands to be about waist high. The elbows should not be directly at your sides but should be a bit forward.

The most common error, by far, is letting up with the middle finger. Bend it across the bone which is next to the index finger. Apply enough force with it to fix the opposite edge of that bone firmly against the heel of the hand at the base of the thumb. Hold it fixed and stationary in that place.


Figure 11
Front view showing all. Notice that the middle finger is tight across the bone. The fourth finger is bent over the movable bone but is not squeezing it.

## CHAPTER 2

## BEGINNING RHYTHMS

Hold the bones, two in each hand as described in Chapter One. The hands should be comfortably in front of you about waist high, with the wrists bent back. Adjust the hands so that the long ends of the bones in both hands point partly down, partly in toward the middle, and partly back toward yourself. In this position the stationary bone, the one next to the index finger, will be above the other bone.

The force which causes the lower bone, the one that moves, to strike up against the upper stationary bone has three sources. They are:

1. Movement of the fourth finger.
2. Rotation of the wrist.
3. Movement of the forearm.

Beginning pupils tend to push the upper bone downward with the tip of the thumb to make contact. This tendency is natural but it won't work. Do it like this. Rotate the wrists sharply outward in such a way that the long end of the lower bone strikes upward against the long end of the upper stationary bone in each hand. The wrist is for power and the fourth finger is for control. The lower bone (the one that moves) will need to be guided a bit by the fourth finger. Each click should be a single, sharp, crisp sound. The sound comes entirely from the long ends on the palm side of the hands. The short ends never touch.

This course on how to play the bones consists mainly of exercises illustrating various patterns of clicks of the bones. Each exercise is set to four-beat bars. The written exercises are brief but the pupil should repeat the exercise many times in a continuous manner.

The beats of the bar are labeled by numbers--

## Like this

1................................................................................................................... 1

The clicks of the bones are designated by capital letters--

## Like this

R - Means to play a right-handed click.
L - Means to play a left-handed click.
T - Means to play both hands Together.
In many of the exercises some written sound effects will be included to help the pupil understand how the exercise should sound.

Play these exercises:
Count only. No bones. Just count, four beats to the bar.

Like this

## Exercise 2-1

1............................................................................................................... 1

Practice musical counting: completely steady, all at the same speed, just like marching.
Next, play a right-handed click with the bones at each count of the four-count bar. There are four
beats to the bar and four clicks to the bar. Play one click with the right hand at each beat.

## Like this

## Exercise 2-2



The $\mathbf{R}$ above each count means to play one right-handed click at that count. Keep repeating. Count aloud and it will be easier to keep steady.

In the next exercise play left-handed clicks only. Play one click per beat, four clicks per bar and keep repeating.

## Like this

L..................................................................................................................

The $L$ above each count means to play one left-handed click at each count. Count aloud and keep repeating. In the next exercise we will alternate hands from beat to beat, first a left-handed click and then a right. Play one click per beat and four clicks per bar. Play the first and third beats with the left hand and play the second and fourth beats with the right hand.

## Like this

## Exercise 2-4



The Ls above the ones and threes mean to play those beats with the left hand. The Rs above the twos and fours mean to play a right-handed click at those beats. Play four clicks to each bar, alternating from hand to hand. Try to make all four clicks sound alike. Count slowly and keep repeating.

In the next exercise we play to the same four-beat bar but this time each beat is played with both hands Together. We still play only four clicks to the bar. The T above the count means to play both hands Together at each beat.

## Like this

## Exercise 2-5



In all four of these exercises we play one click per beat, four clicks per bar. Play one time all with the right hand; one time all with the left hand; one time alternating hands from beat to beat; and one time with both hands Together. The object of these exercises is not speed but steadiness. Count slowly and keep an even beat. Practice all of them until they are easy. Use a metronome if you like.

The next exercise will be more complicated. Play to the same count, at the same slow speed as before.

Play all four counts with the right hand and add a left-handed click at beats two and four.

## Like this

## Exercise 2-6



R means a right-handed click and $T$ means play both hands Together. In this pattern the right hand plays all four beats and a left-handed click is played Together with the right hand on counts two and four. Count as you repeat the four-beat bar.

Play the whole thing with the left hand and add right-handed clicks at beats two and four.

## Like this

## Exercise 2-7



So all four counts are played with the left hand and counts two and four are played with both hands Together.

In the next exercise we play both hands Together to the same four-beat bar but this time play only beats one and three.

## Like this

## Exercise 2-8

T.
. $T$
T. . . . . . . . . . . . . . . . . . . . . .
T.
T.
1..................................4.......................................................................... 1

The first and third beats, then, are played with both hands Together and the second and fourth beats are not played at all. Keep the count going in a slow, steady way, two clicks per four-beat bar.

Play both hands Together again at only some of the beats as indicated.

## Like this

## Exercise 2-9

T.........................................................................................................................
1.............................................................................................................. 1

Keep this one going. Repeat indefinitely and it will remind you of marching.
Play the marching pattern in a variety of ways:
All with the right hand.

Like this
Exercise 2-10

1.................................................................................................................... 1

All with the left hand.

| Like this | Exercise 2-11 |
| :---: | :---: |
| L. | . |
| 1. | 4. |

Play it all with both hands Together.

## Like this

## Exercise 2-12

T.......................................................................................................................
1................................................................................................................. 1

Finally, play the marching pattern in an alternating way.

## Like this

Exercise 2-13
L.......................................................................................................................
1..................................4............................................................................. 1

So we have played the marching pattern using a variety of techniques. Repeat these many times and make it sound good.

Play the four-beat bar alternating hands as in Exercise 2-4. But this time

1. Play beats one and three softly with the left hand.
2. Play beats two and four with the right hand.
3. Accent beats two and four. That is, play them louder.

Like this


The upside down $\mathbf{V}$ above the click means to play that one louder. That is, accent it. Make each four beats sound just like all the other four-beat bars. Sounds good, doesn't it? Now play it to music--and keep it going.

Congratulations!! You are now playing the bones. Could you play a pipe organ this quickly? Probably not.

## CHAPTER 3

## ANOTHER GOOD LICK

The exercises in this chapter will deal with what 1 call pickup notes. The pickup note is a click which comes before the click that lands exactly on the beat. Everyone knows how it sounds.


The "da" is the pickup note and the "dum" is on the beat. The "da" is closer to the next beat than to the previous beat and definitely it is not halfway between beats.
"It's a Long Way to Tipperary" is a good example of a song using pickup notes.

## Sing this

Exercise 3-2

| It's | a | long | way | to | tip | a | rar | ie |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| - | - | - | - | - | . | - | - | - |
| It's | a | long | way |  | back |  | home |  |
| . | - | . |  |  | - |  |  |  |
|  |  | 2. | . 3 |  | 1. |  | 2. | . 3 |

The pickup notes are "a," "to" and "a." All the other words fall exactly on a beat of the four-beat bar. Another song using pickup notes is "Tea For Two."

```
Sing this
Tea for two and two Exercise 3-3
. . . . for tea and me for you and you for me
1................................................................................................... 4
1................................................................................................... 4
```

$\qquad$

```
    . .
```

The pickup notes are "for" and "and." "Tea," "two," "me," and "you" all fall exactly on a beat. In this particular song beats two and four are not sung at all.

The song "Yankee Doodle" has a quite different rhythm.


In the first two songs the pickup notes are not half way between beats but are closer to the next beat
than to the beat before. In the third song the notes between the beats are exactly one half way between and are therefore not pickup notes. What they are will be dealt with in later chapters. The first two songs have a bouncing or jumping sound, whereas the third song goes straight through. It suggests marching or charging, or a trotting horse. Sing them again to get the difference in mind.

Now we know the sound of the pickup note pattern but we need to express it on paper.

Play this

|  |  |
| :---: | :---: |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |

$$
4
$$

4. 

. 1
. 2
. 3
.4.

We are playing one click per beat and alternating hands just as in Exercise 2-4.
Play the same thing but add a right-handed pickup note before the first and third beats.

Like this Exercise 3-6


Count aloud and play slowly.

Sing it and it will sound

Like this
Exercise 3-7


The next few variations appear much alike on paper but each one produces a different musical effect.

## Play this

## Exercise 3-8



The upside down $\mathbf{V}$ above beats one and three means to play them louder (accent them). Counting aloud will help you keep steady. NOTE: The first right-hand click of each pair is the pickup note. The second one lands exactly on the first and third beats of the four-beat bar.

Next accent the left-handed clicks. That is, play beats two and four louder.

## Like this

## Exercise 3-9



Play it all with the right hand.

## Like this Exercise 3-10


1...................................................................................................................... 1


The pickup note pattern makes a beautiful sound when played to music. Almost all of the big band music of the '30s and '40s was played to this beat. When you can play it well and the several variations of it which you will see in this chapter you will be well on your way to having lots of fun and making great bones music.

Here is another variation of the same pattern which is harder to describe than the others but not harder to play. Let's learn it step by step.

## Step 1

Play this Exercise 3-11
R...L. $\qquad$ .R...L $\qquad$
L.
R...L
.............................. $L$
1.............................. 3 .
. . . . . . . . . . . 4
4...............
1.............. 2.
2.............. 3 .
3............. . . 4
.4.
. 1
a...l.
.a... 3
.a...l.
.a... 3.
.a... 1

The right-handed pickup note before the first and third beats is the same but this time beats one and three are played with the left hand and that is different. Beats two and four are not played at all.

Step 2: Add a right-handed click at beats two and four.

## Like this

## Exercise 3-12



Play slowly, count as you go and notice three things.

1. The left hand is playing only the one and three beats.
2. The right hand is playing beats two and four.
3. The right hand also plays a pickup note before beats one and three.

Practice this one for a long time. It sounds good just as it is but there is more.
Step 3: Play it just as in Exercise 3-10 but add a left-handed click at beats two and four. That means that on these two beats you will play both hands Together.

Like this Exercise 3-13


## Notice three things--

1. The left hand plays all four beats.
2. Beats two and four are played with both hands Together. The $T$ above them means Together.
3. Beats one and three are preceded by a right-handed pickup note.

I predict that very soon you will choose to play the pattern in Exercise 3-13 more than anything else. It sounds good and it is easy to play rapidly. In the meantime play it slowly but with confidence and keep a steady beat.

Now play the whole thing with the right hand and add left-handed clicks at all four beats. That is: both hands Together at all four beats plus a right-handed pickup note played before each first and third beats.

## Like this

## Exercise 3-14


$\qquad$

One last thing and this is important. When you see $T$ it means to play both hands Together but they should not click exactly together. The left-handed click should indeed fall exactly on the beat but the right should click just a tiny shade sooner than the real beat. It sounds better that way. Try it and you will see.

| Like this | Exercise 3-15 |
| :---: | :---: |
| T. | T. |

This is not a pickup note pattern at all. Both hands Together are playing each beat.
There is another extremely useful pattern you will need to play. I call it double pickup notes and I think this chapter is a good place to take it up. A review of single pickup notes will show the difference between that and this new pattern.


## Play this

## Exercise 3-17

|  |  |  |  |  |  |  |  |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
|  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |

а...1.......a...2.......a...3.......a...4........a...1......................................................... 1

Exercise 3-17 is the same as Exercise 3-16 except that each beat is preceded by a single right-handed pickup note. The pickup note is closer to the next beat than to the beat before and not half way between beats.


Here we have two pickup notes before each beat. The first does fall exactly half way between beats and that is very different but the left hand plays each beat and that is the same as before. Every pupil will play this perfectly without further analysis, but for the sake of completeness let's analyze it again.

1. The left hand plays all four beats.
2. The right hand plays two pickup notes before each beat.
3. The first right-handed click falls exactly half way between beats.
4. The second right-handed click falls rhythmically after the first and before the beat.

Sing a chant.

Like this

## Exercise 3-19

1.....an..a..2.....an..a.. 3.....an..a..4.....an..a..l.....an..a..2......an..a...3.....an..a.. 4.....an..a.. 1
1........................................................................................................... 1

You've got it! That is how it sounds. Tap your foot on all four beats.


Clearly this is the same as Exercise 3-18 but played the other way around. All four beats are played with the right hand and each beat is preceded by a double left handed pickup note. Exercise 3-18 and 3-20 will sound alike but do not neglect one for the other. Learn to play both of them well. Alternate--

## Like this

## Exercise 3-21



Count four beats to the bar. Play one and three with the right hand and play beats two and four with the left hand.

Play slowly and continue to alternate using the double pickup note pattern.


So we are playing double pickup notes in an alternating fashion. This one sounds good and it looks good.
It adds a little bit of excitement to a number. It is rather difficult to play fast but keep after it. It is a great practice exercise and a great warmup exercise to use before playing to an audience.

## CHAPTER 4

TRIPLETS
Groups of three.


We are alternating hands and playing one click for each beat of the bar.
To make this into triplets we continue to alternate, but we play three clicks to the beat and twelve clicks to the bar.

## Like this

## Exercise 4-2

L...R...L...R...L...R...L...R...L...R...L...R...L...R...L...R...L...R...L...R...L...R...L...R... $L$
1............................................................................................................... 1

or
1...2...3...2...2...3...3...2.....4...2...3...1...2...3...2...2...3...3...2...3...4....2.... 1

Play it slowly enough to be easy. I call this continuous alternating triplets. All of the clicks are
evenly spaced and there are three clicks to the beat and twelve clicks to the bar. The first triplet (group of three) starts with the left hand on the count of one. The second triplet starts on the count of two with the right hand and so on. There are of course two clicks between beats which fall on no beat of the bar. Compare Exercise 4-2 with Exercise 3-12.

Like this
R........R...L
1.......................................... 4
R...L...R...L

The rhythms are much alike. When triplets are played fast it sounds

Like this
Click a de click a de click a de click a de click

Accent the first click of each group of three

```
Like this
```


## Exercise 4-4


1.....................................4................................................................................ 1
lan a 2 an a 3 an a 4 an a 1 an a 2 an a 3 an a 4 an a a

The upside down $V$ above a click means to accent it (play it louder).
Play triplets the other way around. Start with the right hand and accent all four beats according to the upside down $V$ s above the clicks.

## Like this Exercise 4-5


1................................................................................................................. 1


Play triplets and accent only the first and third beats of the four-beat bar.

Like this

## Exercise 4-6



The accented (louder) clicks are all played with the left hand. Accent (play louder) only the first beat of each bar.

Like this

## Exercise 4-7



Every twelfth click is accented (louder).

Play the marching pattern.

## Like this <br> Exercise 4-8



Keep it going. Play the marching pattern on and on.
Accent none at all.


This turns out to be a very exciting sound when it is tossed in from time to time while playing to music. Try to make each click sound just like all the others. There will be sort of a run of clicks, twelve of them to the bar. When there is no accented (louder) click it is more difficult to stay on the beat, so do
not play this one for too long at a stretch except in practice.
Play intermittent triplets--a stop-and-go kind of triplets.

Like this

## Exercise 4-10



It is triplets, all right, but not continuous triplets. The clicks stop abruptly on each second and fourth beat.

Play a pattern similar to Exercise $4-10$ but not the same.

Like this

## Exercise 4-11

L...R...L...R...........L...R...L...R....................L...R...........................R
4...................................................................................................... 3


The difference is that the right-handed clickoff falls on counts one and three instead of on two and four as it does in Exercise 4-10. It sounds like . . .

Click a de click Click a de click Click a de click a de click
Play Exercise 4-11 and accent (play louder) the one and the three counts of each four-beat bar.

## Like this

Exercise 4-12

Like this ..... Exercise 4-13


Accent according to the upside down Vs above the clicks and repeat the marching pattern, over and over.

I played this one in the army on twenty mile marches. Four platoons of soldiers marched in perfect step. The company commander carried my rifle while I played the marching beat with the bones. Pretty good deal. Play intermittent triplets and play a right-handed pickup note before each group. Accent beats one and three.

## Like this

## Exercise 4-14



This is the stop-and-go variety of triplets preceded by a right-handed pickup note. There are five clicks but we are still playing triplets.

Play a double right-handed pickup note before each group of three. Accent beats one and three.

## Like this

## Exercise 4-15



R. .R..L...R...L.... ${ }^{R}$
R..R..L...R...L.... $\hat{R}$


Play the same thing but the other way around. That is, play two left-handed pickup notes before each intermittent triplet. Accent beats one and three.

## Like this Exercise 4-16





Play intermittent triplets with a double pickup note before each group of three and alternate. Accent beats one and three.

Like this Exercise 4-17



This is stop-and-go triplets played in an alternating fashion and using the double pickup note pattern.

All of the triplet patterns thus far have called for alternating hands from one click to the next.

## Like this

## Exercise 4-18

|  |  |  |
| :---: | :---: | :---: |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

There is a non-alternating type which you will want to play from time to time.

Play this
Exercise 4-19
R...R...L...R...R...L...R...R...L...R...R...L...R...R...L...R...R...L...R...R...L...R...R...L...R
1...................................4.......................................................................... 1


Exercise 4-19 will sound better and be easier to play if all four beats are accented (louder). Make sure all of the clicks are evenly spaced.

## Automatic Triplets

There is another method of playing triplets which is easy to perform but quite difficult to describe. This one is another of the absolute musts of bones playing. With it you can play triplets as fast as you want with one hand or with both hands Together. The energy of the performer is the only factor limiting the speed of the clicks.

It works by rotating the wrists to and fro along with a sympathetic assist from the forearm. As always the one bone remains fixed in place and the other one strikes against it. The fixed bone, the one next to the index finger, is held fixed by the middle finger which is bent over one edge of it squeezing its opposite edge against the heel of the hand at the base of the thumb. The movement of the other bone is powered by the wrist and forearm and guided by the fourth finger.

With the wrist bent far back do this: Rotate the wrist out and away and then back and in without stopping between motions. Keep it up. Make the motion as smooth and as continuous as you can. As soon as the wrist and hand are rotated out and away from you, start them back and in toward you. Keep repeating and sooner or later you will get a sound like
click a de click a de click a de click
It will come. It must. You cannot be a bones performer without playing this beat. When playing it with both hands at the same time they should be rotated outward and away at the same time and then back and in at the same time. Repeat the motions over and over and with no stop between changes of direction of the hands. I call it automatic triplets because if you hold the bones properly and rotate the wrist to and fro properly
it will just happen. You will be playing automatic triplets with one hand or with both hands Together.
On paper automatic triplets will be written

## Like this

## Exercise 4-20



1. $\qquad$
1 an a 2 an a 3 an a 4 an $a \quad 1$ an $\begin{aligned} & \text { a } \\ & \text { a }\end{aligned}$

This form suggests that only the right hand is playing but very frequently you will choose to play automatic triplets with both hands Together. It will still be written the same way. All "Rs".

Accent all four beats

## Like this

## Exercise 4-22

$\hat{R} \ldots R \ldots R \ldots \hat{R} \ldots R \ldots R \ldots \hat{R} \ldots R \ldots R \ldots \hat{R} \ldots R \ldots R \ldots \hat{R} \ldots R \ldots R \ldots \hat{R} \ldots R \ldots R \ldots \hat{R} \ldots R \ldots R \ldots \hat{R} \ldots R \ldots R \ldots \hat{R}$
1.................................................................................................................. 1

The louder clicks, the clicks on the beats, are produced by rotating the hand harder in the out-and-away motion. The back-and-in motion of automatic triplets is not to be used for accenting. Every third click is
accented in Exercise 4-21.
Accent beats one and three only. On counts one and three rotate the hand more vigorously in the out-and-away motion.

## Like this

## Exercise 4-22

$\hat{R} \ldots R \ldots R \ldots R \ldots R \ldots R \ldots \hat{R} \ldots R \ldots R \ldots R \ldots R \ldots R \ldots \hat{R} \ldots R \ldots R \ldots R \ldots R \ldots R \ldots \hat{R} \ldots R \ldots R \ldots R \ldots R \ldots R \ldots \hat{R}$
1............................................................................................................. 1


The accented clicks are six clicks apart. Rotate harder, out and away on beats one and three but not on beats two and four. Remember, all of these automatic triplets can be played with one hand (R) or with both hands Together. In both cases the designation on paper will be "R" for each click.

Play the same thing but accent the first beat only. One click out of twelve is to be played louder.

Like this

## Exercise 4-23


1................................................................................................................ 1


Keep repeating and get the feel. There is one accented (louder) click for each four-beat bar.
Play the marching pattern

## Like this

## Exercise 4-24



1. $\qquad$ . 2. $\qquad$ 3. $\qquad$ . 4. . 1. . 2. $\qquad$
$\qquad$
$\qquad$
$\qquad$

Accent as indicated and play to a metronome or count. Play it with one hand or with both hands Together. Play continuous, right-handed automatic triplets and accent beats one and three by adding a single left-handed click at these two beats. T means both hands Together.
Like this

## Exercise 4-25



The accent is produced by the left hand as indicated. The right hand is playing continuous automatic triplets. It sounds

## Like this

Click a de ick a de click a de ick a de click a de ick a de click a de ick a de click
Play it again but this time accent by adding a left-handed click at the first beat only. That is, we play continuous, right-handed, automatic triplets with an added left-handed click at the first beat of the bar only. There will be one louder click out of twelve.

## Like this Exercise 4-26


1............2............3............4............................................................................ 1
lan a 2 an a 3 an a 4 an $a$ lan a 2 an a 3 an a 4 an a l

It sounds

## Like this

Click a de ick a de ick a de ick a de click a de ick a de ick a de ick a de click

```
Let's march
```


## Like this

## Exercise 4-27



In this one the right hand is playing continuous automatic triplets. Just keep it going. The marching sound is produced by adding left-handed clicks as indicated.

It sounds

## Like this

Click a de ick a de click a de ick a de click a de click a de click a de ick a de click
Play continuous automatic triplets with one hand or with both hands Together but play at double speed. Play six clicks per beat and twenty-four clicks per four-beat bar. Count slower or rotate the wrist faster or both. Accent all four beats by rotating the wrist out and away harder at each beat.

## Like this

## Exercise 4-28


$\qquad$

Play continuous, automatic, double-speed triplets with the right hand only and accent all four beats of the bar by adding a left-handed click at each beat. The $T$ means play both hands Together.

## Like this

## Exercise 4-29


1................................................................................................................ 1

Play right-handed, double-speed, automatic triplets and accent the first and third beats only. Add a left-handed click at these two beats to produce the accented (louder) click.

## Like this

## Exercise 4-30

$\hat{T} . R . R . R . R . R . R . R . R . R . R . R . \hat{T} . R . R . R . R . R . R . R . R . R . R . R . \hat{T . R . R . R . R . R . R . R . R . R . R . R . A . R . R . R . R . R . R . R . R . R . R . R . ~} \hat{T}$
1...........2...........3............4............................................................................ 1

It sounds like
Click a de ick a de ick a de ick a de click a de ick a de ick a de ick a de click
1............. 2 $\qquad$ 3.
. 4.
. 1

Play intermittent (stop-and-go) automatic triplets--with one hand or with both hands Together.
Like this
Exercise 4-31
R...R...R...R...........R...R...R...R................R...R...R......................R....R
4....................................................................................................... 3

It sounds like
de da le dit de da le dit de da le dit de da le dit
or
rat a ma tat a ma tat a ma tat rat a ma tat

Play right-handed intermittent, automatic triplets accented by adding left-handed clicks at beats one and three.

## Like this

## Exercise 4-32

R...R...R...T............R...R...R...
$\hat{T} \ldots \ldots . .$. . . . . R. ..R.........
.R...R...R... . $\hat{T}$
4.................................................................................................... 3

It sounds like
de da le click de da le click de da le click de da le click
Play right-handed, intermittent, automatic triplets accented by adding a left-handed click at all four beats.

Like this Exercise 4-33


It sounds like click a de click
click a de click
click a de click
click a de click

Play the marching pattern.

## Like this

## Exercise 4-34



The accents are formed by playing both hands together as indicated.
It sounds like
de da le click de da le click de da le click click click
Combine intermittent with continuous automatic right-handed triplets. Accent by adding a left-handed click to form the marching pattern.

Like this Exercise 4-35

de da le click
de da le click
de da le click a de click a de click

There is one last thing to be pointed out before leaving triplets. In the continuous variety of automatic triplets you will find the double-speed type to be more useful. In most music the six-click-to-the-beat type is easier to play than the three-click-to-the-beat type.

## CHAPTER 5

## QUADRUPLETS

Groups of four.
Groups of three were called triplets and we'll call groups of four quadruplets.
In triplets the hands usually alternate from click to click and from beat to beat.


In quadruplets each group of four starts with the left hand.

## Like this <br> Exercise 5-2

L..R. .L..R..L..R..L..R..L..R..L..R..L..R..L..R..L..R..L..R..L..R..L..R..L..R..L..R..L..R..L..R..L
$\qquad$
1 e an a 2 e an a 3 e an a 4 e an a 1 e an a 2 e an a 3 e an a 4 e an a 1
$\qquad$

Again: In triplets we play three clicks to the beat and twelve clicks to the four-beat bar. In quadruplets it is four clicks to the beat and sixteen clicks to the four-beat bar. Triplets can be played faster than quadruplets. The alternating nature of triplets seems to help but in both cases a steady beat is more important than speed.

Play quadruplets and accent (play louder) each beat of the four-beat bar.

## Like this

## Exercise 5-3



Play the same thing but accent only beats one and three.

## Like this

## Exercise 5-4




```
l e an a 2 e an a 3 e an a 4 e an a l e an a 2 e an a 3 e an a 4 e an a l
```

The next routine is of greatest importance and I urge every pupil not to balk at it. We will alternate between triplets and quadruplets. This will test a person's sense of rhythm but this one routine can literally double the virtuosity of any bones player. We will learn it in steps.

Step 1 - Play intermittent (stop-and-go) triplets

Like this Exercise 5-5


Step 2 - Play intermittent quadruplets

Like this

## Exercise 5-6

| 1...........2............................................................................. 4 |
| :---: |
| e an a 2........... 3 |

## Step 3 - Play intermittent triplets and intermittent quadruplets

## Like this

## Exercise 5-7



Step 4 - Alternate between triplets and quadruplets played in a continuous pattern.

## Like this

## Exercise 5-8



The simplicity of the bones makes it an instrument easy to play but unforgiving at the same time. believe every musician should start out early in life playing the bones.

In Exercise 4-3 we saw the similarity of the rhythm of triplets and single pickup notes. Now we will see a similarity between quadruplets and double pickup notes.

## Like this

## Exercise 5-9



Just as we played triplets in several different ways we will do the same for quadruplets. Automatic quadruplets are of equal importance with automatic triplets. Let's learn it in steps. Step 1 - Play intermittent, automatic triplets.

```
Like this Exercise 5-10
R...R...R...R...........R...R...R...R...........R...R...R...R...........R...R...R...R
```



```
l an a 2..........3 an a 4..........l an a 2...........3 an a 4
```

Step 2 - With a quick movement of the wrist produce a click before the beginning of the group of three. This first click is to fall exactly on the beat and the triplet is to follow it.

## Like this

Exercise 5-11
R..R..R..R..R $\qquad$ .R..R.R.R. .R $\qquad$ .R.R.R.R.R.R $\qquad$ .R. .R. .R. .R..R
4..................................................................................................... 3


This is intermittent, automatic quadruplets. Smooth it out and be sure that all the clicks are evenly spaced. Practice this until it is easy.

Mix them up.

## Like this <br> Exercise 5-12



This is intermittent (stop-and-go), right-handed, automatic quadruplets alternating with intermittent, automatic, right-handed triplets.

The accent will come naturally.

## Like this



Repeat this exercise many times. You really must make this sound good. Count or play to a metronome, and accent beats one and three.

Play the marching pattern

## Like this

## Exercise 5-14


4........................................................................................................... 3


Produce the accent by adding a left-handed click

## Like this

## Exercise 5-15


4................................................................................................... 3


The accented (louder) click is formed by playing both hands Together as indicated.
Accent all four beats in intermittent right-handed automatic quadruplets by adding a left-handed click at each beat

Like this Exercise 5-16


Play continuous automatic quadruplets and accent each beat by adding a left-handed click.

```
Like this
```


## Exercise 5-17


1........................................................................................................... 1

1 e an a 2 e an a 3 e an a 4 e an a 1 e an a 2 e an a 3 e an a 4 e an e 1

The T means to play both hands Together at the indicated beats.
Play left-handed accents at all four beats while playing right-handed, intermittent, automatic quadruplets alternating with the same thing in triplets.

## Like this

## Exercise 5-18



The added left-handed click acts as a built-in metronome, making it easier to keep the beat.

To this point we have learned two techniques for playing quadruplets.

1. Alternating hands for each click

## Like this

## Exercise 5-19

L..R..L..R..L..R..L..R..L..R..L..R..L..R..L..R..L..R..L..R..L..R..L..R..L..R..L..R..L..R..L..R..L
1................................................................................................................... . . . 1
le an a 2 e an a 3 e an a 4 e an $a \operatorname{e}$ an a 2 e an 3 e an a 4 e an a 1
2. Automatic

## Like this

## Exercise 5-20

R..R..R..R..R..R..R..R..R..R..R..R..R..R..R..R..R
1............2............................4............... 1

1 e an a 2 e an a 3 e an a 4 e an a 1

There are two more good quadruplet techniques to learn and we'll learn them in a step-by-step way.

## Step 1

## Play this

## Exercise 5-21


1.....an a 2.....an a 3....an a 4.....an a 1.....an a 2.....an a 3 an an a $4 \ldots \ldots$ an an 1

This is an old friend from our chapter on pickup notes (Exercise 3-18). Remember: the rhythm of quadruplets is similar to that of the double pickup note pattern and that brings us to the point.

Step 2

| Play this | Exercise 5-22 |
| :---: | :---: |
| R..R..L | L. .L. .R. .R..L |
|  | 3....... . . . . 4 |

an a 1 an a 2 an a 3 e an a 4 an a 1 an a 2 an a 3 e an a 4

We have transformed double pickup notes into a really very nice quadruplet pattern. You will find this one to be extremely useful and I will say that I never pick up the bones without playing this pattern.

## Play this

## Exercise 5-23



Other beautiful alternating patterns such as this can be worked out.
Let's analyze it again. Leave out the "e" sound of quadruplets and you have double pickup notes.

## Like this

## From

```
1 e an a 2 e an a 3 e an a 4 e an a 1
```

To
1
an a 3
an a 4
an a 1

Replace the "e" sound with the left hand and you have quadruplets.

## Like this

## Exercise 5-25


an a 1 e an a 2 e an a 3 e an a 4 e an a 1 e an a 2 e an a 3 e an 4

Notice: Each beat of the four-beat bar is played with the left hand.
Play the same thing but accent each beat.

## Like this

## Exercise 5-26

```
\hat{L}..L..R..R..\hat{L}..L..R..R..\hat{L}..L..R..R..\hat{L}..L..R..R..\hat{L}..L..R..R..\hat{L}..L..R..R..\hat{L}..L..R..R..\hat{L}
1...............................4.................................................................
l e an a 2 e an a 3 e an a 4 e an a 1 e an a 2 e an a 3 e an a 4
```

You will discover that this form of quadruplets can be played quite rapidly and that the sound is very exciting and beautiful. People love it.

The final technique for playing quadruplets is an alternating pattern. While triplets alternate naturally from hand to hand and from beat to beat, quadruplets do not. In order for quadruplets to alternate hands from beat to beat there will need to be two clicks in a row with the same hand. We will learn it in steps.

## Step 1

## Play this

Exercise 5-27


Step 2 - Play it the other way around.

## Like this <br> Exercise 5-28



Step 1 and Step 2 illustrate quadruplets in which the hands alternate from beat to beat in intermittent patterns.

Step 3-Play these in a continuous pattern.

## Like this

## Exercise 5-29

L..R..L..L..R..L..R..R..L..R..L..L..R..L..R..R..L..R..L..L..R..L..R..R..L..R..L..L..R..L..R..R..L
1............................................................................................................... 1


Notice the alternating double pickup pattern before each beat of the four-beat bar. It reminds one of Exercise 3-22. That is, there are two with the left, two with the right, two with the left and so on .

We have placed less emphasis on accenting quadruplets than we did on triplets but, in fact, the accent occurs quite naturally in all of these quadruplet patterns. This is especially true of this final pattern (Exercise 5-29) which the pupil will find to be a great crowd pleaser. In addition to that, this one is the very best practice exercise in that both hands are brought equally into play.

Finally at the end of Chapter 5 let's jump from one quadruplet technique to another in a continuous pattern.

## Like this

Exercise 5-30
L..L..R..R..L..L..R..R..L..L..R..R..L..L..R..R..L..R..L..L..R..L..R..R..L..R..L..L..R..L..R..R..L
1...................................................................................................................... 1

1 e an a 2 e an a 3 e an a 4 e an a 1 e an a 2 e an 3 e an a 4 e an a 1

This will be easier to play if the click at each beat of the four-beat bar is accented.

## CHAPTER 6

## PUTTING THINGS TOGETHER

In this chapter we review the things we know and arrange them into more musical routines. But first, before we get started, let me tell you what I think about some things. You may already know that bones playing does not enjoy a very good reputation. You work to achieve excellence and people don't understand. You will find yourself being compared to a spoons player or a hamboner or a jews harp player. I once played for a physician friend of mine. He thought I was great. I reminded him of his grandfather who made music by blowing on a leaf. Can you imagine comparing me to some guy blowing on a leaf? It can get discouraging but don't let it get you down. Realize that there are a million squares out there and there is nothing anyone can do about it. As Roger Miller says "squares make the world go round." Worst of all, our reputation is $99.9 \%$ deserved. Almost every bones player is so bad that it is embarrassing. Here is the way they play.

> click a de click click a de click
> click a de ick a de ick a de click

Just that--the same thing over and over. To me that deserves a grade of double $D$ minus. That means disgusting and dishonest. To use up a listener's time with that kind of junk is insulting. Don't do it. Play well the things I teach you and we will all look good.

Accenting pickup note patterns.

| Play this | Exercise 6-1 |
| :---: | :---: |
| R. | .L. . |
| 1....... | . 4. |

And this Exercise 6-2


And this Exercise 6-3


## And this

## Exercise 6-4



## And this

## Exercise 6-5



Accent the pickup note.
Like this Exercise 6-6


Accent beats two and four.

## Like this

## Exercise 6-7



a... 1
2........a...3............................ 1 .
.2........a.... 3
4........a....

Produce the accent by adding left-handed clicks at beats two and four. That is, play both hands Together at those two beats.

Like this Exercise 6-8


Play two-handed clicks at all four beats.
Like this

## Exercise 6-9

R...T
T. . . . . . . . . .T
T........R... T
T........R... T
. . . . . . . . . . $T$
T........R... T
.T.
.R. . T
1............................. 3
.4............. 1.
.2............. 3
3............. 4
4............ . . 1
a...1.
2.........a... 3
.4
.......a.... 1. 1............. 2. 2........a.... 3 .4 $\qquad$

Play a slightly more complicated pattern.

## Like this

## Exercise 6-10



Play the same thing but produce the accent at the second beat by playing both hands Together.

Like this


Play beats one, two and three with both hands Together. Accent only the pickup note before the fourth beat.


Now play one that combines two patterns. Four bars will be shown here to help get the feel of it.

## Exercise 6-13



Play the same two bar pattern but with a different accent at the count of four in the second and fourth bars.

Like this Exercise 6-14


There are two especially useful pickup note patterns which will be considered separately. Call them Pattern \#l and Pattern \#2. Pattern \#1 is an old friend which in its basic form is

```
Like this
```


## Exercise 6-15



This is basic one-handed clicks with standard accents.

Play this Exercise 6-16


The accent is on the fourth beat to produce a different sound.

## Play this

## Exercise 6-17

R...L...R...L..............
R...L...............
.R...L...R...L.... ${ }^{\text {R. }}$ $\qquad$ R...L..............



This is the Pattern \#l sound but made up partly of triplets. There is a double pickup note at the end.

Play this

## Exercise 6-18



R. R. . ${ }^{\text {L }}$



## Exercise 6-18 is like Exercise 6-17 but played with some double pickup notes.



This is Pattern \#1 with some two-handed clicks.

## Play this

## Exercise 6-20



This is automatic triplets accented by playing both hands Together and followed by Pattern \#l.

## Play this

## Exercise 6-21



This is triplets, Pattern \#l, and two types of quadruplets.

## Play this

## Exercise 6-22


a 1 e an a 2 e an a 3 e an a 4 e an a 1 e an a 2 e an a 3 e an a 4

This is Pattern \#l for two bars followed by quadruplets of two types for two bars.

## Play this

## Exercise 6-23

| $\wedge$ | $\wedge$ | $\wedge$ | $\wedge$ |
| :---: | :---: | :---: | :---: |
| R...L............R |  |  |  |


| $\wedge$ | $\wedge$ | $\wedge$ | $\wedge$ | $\wedge$ |
| :---: | :---: | :---: | :---: | :---: |
| R... L |  |  |  |  |

1................................................................................................ 4


This is Pattern \#l for two bars followed by triplets and part of Partern \#1.

Play this
Exercise 6-24



a 1 an a 2 an $a \quad 3$ an $a \quad 4$ an a 1 e an a 2 a an a 3 a an 4

This is Pattern \#l for two bars followed by a bar of triplets and a bar of quadruplets.

## Play this

## Exercise 6-25

T..R..R..R..R..R..R..R..T..R..R..R..R..R..R..R..T...R...R...R...R...R...T...R...R...T.


This is 1. Automatic quadruplets accented by adding a left-handed click at beats one and three.
2. Automatic triplets accented the same way.
3. Pattern \#1.
4. Triplets with all four beats accented. End with a two-handed click.

## Play this

## Exercise 6-26



The second and fourth bars are Pattern \#l with a little added excitement at the fourth beat.




More two-handed clicks and a double accent at the end.

In all of these Pattern \#1 routines we have accented the second beat and the pickup note before the fourth beat.

Like this


## Variation is fine if it fits the music. For example:

## Like this

## Exercise 6-29



Pattern \#2 has the advantage of requiring two bars for its completion making it less repetitious than Pattern \#1.

```
Play this Exercise 6-30
```



This is Pattern \#2 and a repeat of itself.

## Play this

## Exercise 6-31



a...l.
2........a.... 3 $\qquad$ .a... 1 $\qquad$ a... 3 .4

The only change is a right-handed pickup note at the beginning.

Play this


Some two-handed clicks are included.
L...R...L...R.......R...L........R...L.......R...L...R...L...R...L...R...L............................


These four bars are playing the rhythm of Pattern \#2. The accents in the first two bars are the same as in the second two bars.

```
Play this Exercise 6-34
```



This is Pattern \#2 for two bars followed by part of Pattern \#2 and some quadruplets.

## Play this

## Exercise 6-35




The routine in this exercise is mixed up a bit. It illustrates how a bones player might alter the rhythm for a few beats and then recover to a regular pattern as the music continues.

CHAPTER 7
THE OFF-BEAT

The off-beat is the click which lands exactly half way between two beats of the four-beat bar.


The "oom" is the beat and the "pah" is the off-beat.

Play this Exercise 7-2

|  | $\wedge$ |  | $\wedge$ |  | $\wedge$ |  | $\wedge$ |  | $\wedge$ |  | $\wedge$ |  | $\wedge$ |  | $\wedge \wedge$ |  |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| L | R. |  | R. |  | R |  | .R |  | R |  |  |  | R |  | R. |  |
| 1. |  | 2 |  | 3 |  | . 4 |  | 1 |  | 2 |  | 3 |  | 4 |  | . 1 |
| 1 | an | 2 | an | 3 | an | 4 | an | 1 | an | 2 | an | 3 | an | 4 | an | 1 |

Accent the off-beat as indicated.

The off-beat is played frequently in military music and in Dixieland music but can be heard also in almost any type of music. In bones playing, the off-beat is usually accented (louder) but in Exercise 3-4 we sang a song in which there was not much difference in the loudness between the beat and the off-beat. Sing Yankee Doodle again and see.

```
Play this Exercise 7-3
```

| L.....T.....L.....T....L.....T.....L.....T..... |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1 | an | 2 | an | 3 | an | 4 | an | 1 | an | 2 | an | 3 | an | 4 | an | 4 |

The left hand is playing eight clicks to the bar and the off-beat is played by both hands Together.
In the next exercise we will play several patterns all of which include a click playing the off-beat and all are quadruplets or parts of quadruplets. You will recall that in triplets and single pickup notes there is no click that falls exactly half way between two beats of the four-beat bar.

## Play these

## Exercise 7-4



In the final two patterns of Exercise 7-4 there are some two-handed clicks played in automatic quadruplets.

## Play this

## Exercise 7-5



In this one the accent jumps from the off-beat to the beat and back again making a very nice sound.

## Play this

## Exercise 7-6



This one is the same as Exercise 7-5 but with some two-handed accents.

## Play this

## Exercise 7-7




1 an 2 e an 3 an a 4 an 1 an 2 e an 3 an a 4 an 1

Here again the accent jumps between the beat and the off-beat.
Play this

## Exercise 7-8



This one is much like Exercise 7-7.

## Play this

Exercise 7-9


## Play this

Exercise 7-10

|  | $\wedge$ |  |  |  |  | $\wedge$ |  |  |  |  | $\wedge$ |  | $\wedge$ |  |  |  |  | $\wedge$ |  |  |  |  | $\wedge \wedge$ |  |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
|  | L.....R..R..L..R.L....R..R..L..R.LL....R....L.....R..R..L..R..L.....R..R..L..R..L.....R.....T |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1 |  |  | 2 |  |  | . 3 |  |  |  | 4 |  |  |  |  | 2. |  |  | 3 |  |  |  | 4. |  | 1 |
| 1 | an | a | 2 | e | an | 3 | e | an | a | 4 | an | 1 | an | a | 2 | e | an | 3 | e |  | a | 4 | an | 1 |
| - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - | - |  | - | - | - | - |
| Play this |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  | Exe | rc | se |  |  |



1 an 2 an a 3 e an a 4 an 2 an a 3 e an a 4

The pattern here is two beats to the bar and quadruplets.
Play this

## Exercise 7-12



The accent jumps from off-beat to beat and from hand to hand.

Play this Exercise 7-13


Review Pattern \#2 of Chapter 6. Pattern \#2 played rapidly sounds just like Exercise 7-13 above.
Let's not forget triplets. Play quadruplets, triplets and two beats to the bar, one after the other.

## Like this

## Exercise 7-14



Play another tricky accent pattern.

## Like this Exercise 7-15



1 e an a 2 e an a 3 e an a 4 an 1 an 2 an 3 e an a 4 e an a 1

This pattern and others of the same sort are usually played briefly to music. Play it frequently if you wish but get back on beat in a hurry.

## Play this

## Exercise 7-16




We have played:

1. Double speed automatic triplets
2. Automatic quadruplets
3. Automatic triplets
4. Two beats to the bar
5. All played with the right hand and accented by playing both hands Together at each beat of the fourbeat bar.

## CHAPTER 8

## FINISHING TOUCHES

Now we move to a modern rhythm and style often heard today in rock and country rock music. Learn a new technique.

1. Hold the bones two in each hand, with the bone which is next to the index finger held fixed in place by the middle finger, just as usual.
2. Strike upward with the right-handed pair against the under surface of the bones in the left hand.
3. The sound is produced when the long ends of the right-handed pair strike against the long ends of the two bones in the left hand.
4. On paper this sound will be represented by "X".

Play this Exercise 8-1


The sound produced in this way is quite different from any so far.

Play this
Exercise 8-2



Play a group of patterns using the "X" sound.

## Like this

## Exercise 8-3

1.............................................................................................................. 1
a.


R.....R....L.....R.....X.....X.....L...................R.....L.....R.....X..... X...... $L$
d. R.....R.....R.....L.....R.....X.....X.....L.....R......R.....R.....L......R..... X.....X..... $L$
e.

f. R.....R.....L..R..L.....R.....X.....X.....L.....R......R.....L..R..L.....R..... X.....X...... $L$
g.


[^0]$\qquad$
h.

i. $\hat{\text { T.....L..R..L.....R.....X...........X.......................R..L......R...... X............. } X ~}$
j. R.....T.....L..R..L.....R.....X.....X.....L.....R.....T.....L..R..L.....R..... X.....X..... $L$
k. $\hat{T} \ldots \hat{T} \ldots \hat{L} \ldots \ldots$......X.....X.....L.....R................................X.....X......

m. L_...R....̂R....L..R..L.....R....X....X....L.....R.....R.....L..R..L.....R.....X.....X.....L
n.
L...R...L...R.......R...L.......R...X......X...L.......R...R...R...L...X....... X...X
0.
R...R......R...L.......R...X.......X...L......R...R.......R...L.........................

These samples of patterns using the "X" click illustrate its versatility. Play it with anything. It goes well with all.

The principle of striking two bones against two bones is useful in another way. We can play a roll, much like a drum roll. We'll learn it in steps.

Step 1. Play the "X" sound again but with this difference: this time leave a space between the two bones in the left hand and between the two bones in the right hand.

Step 2. Wiggle the right wrist to and fro very rapidly. Cause the fixed bone in the right hand to vibrate against the movable bone in both hands.

Step 3. Narrow the gap between all the bones so that all four are vibrating against each other.

The buzzing sound produced in this way is what I call a buzz roll and on paper it will be labeled "z" for buzz.


1. The "X" shows that the roll starts with all four bones on the counts of one and three.
2. The "L" shows a left-handed clickoff on the counts of two and four.
3. The " $z$ " shows the continuous buzz roll.

Play the buzz roll for an entire four-beat bar.


This is triplets with a double pickup note and two buzz rolls.

```
Play this Exercise 8-7
R...R.......R...L.......R...X.......X...L.......R...X<--------------------->->
    1..................................4...................................................
```

This is a pickup note pattern and a buzz roll.

## Play this

## Exercise 8-8

T..R..R..R..T..R..R..R. $X<--------z-------\gg$ L
1............2........................................... 1

This is automatic quadruplets with a left-handed accent and a buzz roll.
Play a group of patterns using the "X" sound and buzz rolls.

## Like these <br> Exercise 8-9

a. X.....X.....L.....R.....X.............X.............X......X......L......R......X<----z---->L
b. T...........L......R.....X.....X......L.....R......X<---------Z------------>L

1............2............3.............4.............................................................. 4

In all cases the buzz roll:

1. Starts and continues with all four bones.
2. Ends with a left-handed clickoff.

There is another necessary pattern to learn which takes us back again to pickup notes and triplets.

## Play these

a. L............R........R......................................
b. L...R...L...R...L...R...L...R...L...R...L...R...L
1......................................................... 1

The rhythm of pickup notes is similar to the rhythm of triplets.
Accent the pickup note.

## Like this

1........................................................... 1

Play the same accent in triplets.

Like this

1......................................... 4

The note before the third beat is accented much like an accented pickup note.

## Play these

## Exercise 8-13

$$
\begin{aligned}
& \text { 1...................................................................................................... } 4
\end{aligned}
$$

$$
\begin{aligned}
& \text { 1............2.............3.............4.................................................................... } 4
\end{aligned}
$$

## Play this

## Exercise 8-14


1................................................................................................................ 1

| 1 |  |
| :---: | :---: |
|  |  |

This prolonged accented pickup note pattern may be a bit difficult to learn but once learned it becomes so easy that it is difficult not to play it. At the end of the exercise the accent shifts from the pickup note to the beat.

This is enough; not all, but enough. Here's wishing you and your listeners good music and lots of fun.



[^0]:    1............2.............3.............4.................................................................. 4

