THE BONES IN THE UNITED STATES

HISTORY AND PERFORMANCE PRACTICE

by

Beth Alice Lenz

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Arts
(Ethnomusicology)
at The University of Michigan
1989

For Percy

ACKNOWLEDGEMENTS

A number of people have contributed generously to this study. In the initial stages of the project, Percy Danforth put at my disposal all the information he had collected over the years about the bones. Without this information, it would have been much more difficult to launch the project. Reed Lenz generously donated his photographic talents in providing the visual documentation found in chapters II and IV

Thanks go to Kathryn Reed-Maxfield, who discovered several helpful nineteenth-century bones references. James Kimball of SUNY, Geneseo, deserves thanks for contributing information on bones performance practice at the turn of the century and the present time, including several invaluable field recordings. Dena Epstein; Dale Cockrell of the The College of William and Mary; Andrew Tracey, Director of the International Library of African Music at Rhodes University in Grahamstown, South Africa; and Veit Erlmann of the Museum für Völkerkunde in Berlin have all been helpful in tracking down references to the bones in Africa. Wayne D. Shirley at the Library of Congress has been a great help in unearthing several turn-of-the-century band pieces that include bones parts.

Special thanks go to Richard Crawford for his critical comments, suggestions and strong support throughout the project.

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CHAPTER I

HISTORY OF THE BONES IN THE U.S.

> **Bones** [bone castanets]. Concussion idiophones, or clappers, of indefinite pitch. Originally made from animal rib bones, they now commonly consist of flat hardwood sticks, about 15 cm. long and slightly curved. They are played in pairs, with one pair usually held in each hand: one bone is held between the first and second fingers, pressed to the base of the thumb; the other, held between the second and third fingers, is struck against the first with a rapid flicking of the wrist. The bones produce a sound similar to that of castanets, and like them may be used to produce rhythms of great complexity.[1]

In the 1980's, players of the folk rhythm instrument described above are rare in the U.S. Although these players are scattered across much of the U.S.,[2] one is most likely to hear a bones player at a folk festival where old time fiddle music is heard. The majority of these players are in their sixties or older; what knowledge they have of the bones was passed down to them by players older than themselves.

As is often the case when music is part of an oral tradition, little has been written about the bones by the players themselves. The bones have also escaped the notice of music historians.[3] Although the bones and other similar instruments have appeared in many cultures at various times,[4] the purpose of this study is to examine

how the bones were brought to the U.S. and focus on the musical contexts in this country of both past and present that include the bones.

Scholars have suggested two possible routes through which the bones reached the U.S. The first is through the slave trade; the second is through the immigration of people from the British Isles to the U.S. While one possibility need not exclude the other, the evidence more strongly supports the second theory over the more widely held notion that the bones are of African origin.

Slaves first reached America in 1619 when a Dutch ship brought native Africans to Jamestown, Virginia.[5] Slave trade continued well into the nineteenth century, despite its prohibition by Congress in 1807.[6]

Most slaves came from Africa's western coast (see figure 1-1), although the central African interior also became a source for slaves. The European demand for slaves encouraged fighting among African tribes in the interior; warring tribes often brought captives to the coast to sell to white slave traders. Such activity took place as far into the interior as Lake Chad. Accounts differ slightly as to how far south the slave activity extended. Claims of slavery's southern limit range from the equator to southern Angola.[7]

There is no doubt that African instruments were brought to America along with slaves. Conditions in the slave quarters of slave ships were so cramped that slaves were often brought upon the deck to dance in hopes that exercise of this sort would keep them alive and healthy.[8] A few African instruments were often carried on board to encourage this activity. This fact can be substantiated by

contemporary accounts such as the following one written by George Pinckard in February, 1796, from Carlisle Bay, Jamaica:

> A slave-ship, belonging to North America, and bound to Savanna in Georgia, had arrived from the coast of Guinea . . . and was lying very near to us, with a cargo of negroes on board. . . . [We] took off a boat . . . and went to visit the Guineaman. . . . In the daytime they were not allowed to remain in the place where they had slept, but were kept mostly upon the open deck, where they were made to exercise, and encouraged, by the music of their beloved banjar, to dancing and cheerfulness.
>
> We saw them dance, and heard them sing. In dancing they scarcely moved their feet, but threw about their arms, and twisted and writhed their bodies. . . .Their song was a wild yell, devoid of all softness and harmony, and loudly chanted in harsh monotony.[9]

In addition to the banjo, other contemporary accounts also mention drums.[10]

Although such accounts don't mention the bones, it is possible they were transported to America as were other African instruments. Another, perhaps more plausible explanation, is that some slaves knew how to make the bones and did so once they came to America. Charles Hamm suggests a similar explanation for the presence of the African balafo, a xylophone-like instrument, in America. The balafo is found in contemporary accounts of music in the South, yet no record exists of its transport from Africa.[11]

African slaves brought to America often constructed musical instruments out of whatever materials were available to them. It is possible that slaves first fashioned and played the bones in America, along with other "impromptu" percussion instruments.[12]

It has also been suggested that slaves first made bones after the use of drums was prohibited. Drums were associated with slaves uprisings; with drums no longer available, other percussion instruments like the bones may have been made to take their place.[13]

While the above suppositions regarding the origins of the bones in America are possible, none of them can be firmly substantiated. In fact, while several scholars have identified the bones as an African instrument, even that claim remains questionable. Dailey Paskman and Sigmund Spaeth, in "Gentlemen, Be Seated!, refer to the African origin of the bones.[14] In Dan Emmett and the Rise of Early Negro Minstrelsy, Hans Nathan describes bones made by slaves on plantations as being similar to "their African models."[15] Dana Epstein also refers to the African origin of the bones in Sinful Tunes and Spirituals: Black Folk Music to the Civil War. In reference to a sketch of a negro dance by Lewis Miller of York, Pennsylvania, while on a trip to Virginia in 1853, Epstein identifies the fiddle in the sketch as European and the banjo and bones as African.[16] But none of these scholars offer sufficient sources to establish the bones as African.

Possible evidence in support of the bones' African origin may be found in the work done by Percival Kirby in the 1930's. Kirby studied musical traditions among the peoples of southern Africa and found several instruments which closely resemble the bones. The amatambo (see figure 1-2, #2)played by the Zulu are made from the rib bones of animals. Cattle ribs are preferred since they are large and easy to handle. They are used to provide rhythmic accompaniment to singing.[17] The Chwana marapo (see figure 1-2, #1 and #3) are also

made from rib bones.[18] The playing position for marapo is shown in figure 1-3.

Kirby studied the area of Africa south of 22° latitude,[19] which is approximately 250-300 miles south of the area where slave trading took place in the seventeenth, eighteenth and nineteenth centuries. (See p. 2 above and figure 1-1.) It is reasonable to speculate that the bones he found in southern Africa were known among Africans several hundred miles to the north where slave trading was common.[20]

However, the amatambo and marapo found by Kirby among the Zulu and Chwana respectively, are of uncertain origin. Kirby could not determine whether or not the amatambo had come from Europe. Kirby is more definite about the origins of the Chwana marapo:

> The Chwana almost certainly did [get the bones from Europeans]; the Reverend A. Sandilands, who has been for years a missionary in Bechuanaland,[21] assured me that the fact is admitted by the Chwana themselves.[22]

There are further problems with the African origin theory of the bones. If the bones are of African origin, presumably they would have been mentioned in descriptions of slaves' music making. Such descriptions do exist, but date back no further than the mid-1800's when the minstrel show (which used the bones as a standard instrument) had already achieved popularity.

If the bones are of African origin, one would expect to find similar instruments throughout a substantial portion of the continent.[23] However, evidence uncovered in this study documents the existence of the bones only in southern Africa.[24]

African slaves were brought to Central America and the Caribbean as well as the United States. If the bones are of African origin, one would expect to find the bones in these regions. Since minstrel troupes did not travel to these areas, if the bones did exist in these regions among the black population, one could assume that the bones were brought there by African slaves and were thus of African origin. However, there is no evidence to suggest that the bones were ever present in Central America or the Caribbean.[25]

While there is little evidence to support the African origin theory of the bones, there is enough evidence to outline a fairly complete argument that the bones reached the U.S. through British immigrants and later reached Africa through touring minstrel troupes from America and Great Britain.

Soon after minstrelsy became popular in America, American minstrel troupes toured in Great Britain. Minstrelsy quickly caught on there and British troupes sprang up. Subsequently, both American and British troupes traveled to southern Africa to perform in British colonies there.[26] In fact, amateur minstrel shows appeared in Cape Town as early as 1848,[27] and in Durban ten years later,[28] seven years before the first professional minstrel troupe reached Durban. The amateur performance was given by a company which called itself the Ethiopian Serenaders after an American troupe of the same name which had visited London in 1846. This suggests that British citizens who traveled to South Africa brought knowledge of minstrelsy with them, even though professional troupes had not yet toured in South Africa.[29]

In his article "Of Gospel Hymns, Minstrel Shows, and Jubilee Singers: Toward Some Black South African Musics," Dale Cockrell states that nineteenth-century accounts from South African newspapers noted the performance of occasional shows and concerts for nonwhite or mixed audiences. Cockrell suggests that blacks were allowed to attend minstrel shows as well. Cockrell also quotes an article from the Natal Mercury of December 28, 1880, recounting a performance by the Kafir Christy Minstrels, a troupe made up of "eight genuine natives, bones and all." These accounts strongly support the possibility that black South Africans had some contact with minstrelsy.[30]

Cockrell has also found etymological evidence for the European/American origin of bones found in southern Africa:

> In the Killie Campbell Museum in Durban, there is a set of bones, supposedly played on the diamond fields at Kimberly in 1871 by a former Durban resident, a white man to judge from his name. A comparison between these minstrel bones and their likely manner of playing with the "Zulu bones" documented by Kirby in his treatment of the native instruments of southern Africa shows that the instruments are essentially the same. The Zulu name for this instrument--the "amatambo"--suggests that there may have been confusion as to which endman in the minstrel show played "bones" and which one played "tambo."[31]

Evidence of influence from American minstrelsy in one former British colony raises the question of whether or not similar influences may be detected in British colonies elsewhere in Africa. Outside of South Africa, no evidence has ever been found that documents the presence of the bones (or any other vestige of minstrelsy) in Africa.[32] Evidence strongly suggests that the bones were brought to

Africa by touring minstrel troupes. The picture is not complete, wever, unless one also examines how and when the bones reached America. While no written documentation has come to light which explicitly states that the bones came to America with European immigrants, circumstantial evidence suggests this as a strong possibility.

Documentation does exist that substantiates the existence of the bones in Western Europe since the Middle Ages. (See Appendix A, "Western Civilization.") What is of particular interest is the use of the bones in Great Britain, particularly among members of the lower classes. It is these people who in all probability brought the bones to America. Such people in Great Britain were a part of two musical traditions which were hundreds of years old. One was a tradition of llad singing[33] and the other an instrumental tradition associated with dancing.[34] From c. 1600 the fiddle was a popular instrument used in dance music.[35] Other instruments included the hammer dulcimer,[36] pipes, tin whistle, "squeeze box,"[37] and a wide variety of small, portable, home-made instruments, including the bones.[38] When members of Great Britain's lower classes came to America, they brought their music with them.

Immigration from the British Isles to America began in the early seventeenth century and lasted until the mid-nineteenth century. The people under discussion here were not Puritans, but were from the labor, farm, and servant classes. Many came to America as indentured servants, some came to escape poverty and famine, some were iminals sent by Great Britain, while others were political refugees.[39]

Conditions in America were often no better than those in Great Britain.[40] Immigrants from Great Britain's lower classes tended to settle in remote areas considered undesirable by other people, areas as far removed as possible from urban centers where one faced problems similar to those experienced in Great Britain. The hills and mountains of Virginia, North Carolina, Vermont and New Hampshire became the new homes for these people. After the Revolution they moved further west into the mountains of Kentucky and Tennessee.[41]

The roots of their culture lay in the nonliterate strata of British society;[42] their music was a part of an oral tradition.[43] When this is considered, along with the fact that they tended to live secluded lives, it is not surprising that accounts of their way of life, including their musical practices, are practically non-existent. Frédéric Louis Ritter (1834-1891), one of the first people who attempted to compile a history of American music, was highly misled in this regard. An immigrant to America himself, he was unaware of the musical traditions carried on by British immigrants of the lower classes:

> The people's song is not to be found among the American people. The American farmer, mechanic, journeyman, stage-driver, shepherd, etc., does not sing,--unless he happens to belong to a church-choir or a singing-society; hence, the American landscape is silent and monotonous; it seems inanimate, and imparts a melancholy impression, though Nature has fashioned it beautifully.[44]

Yet evidence that these people had musical traditions of their own is found in the work of Francis Child (1825-1896) and Cecil Sharp (1859-1924).[45] Child was an American scholar who collected ballad texts in England and Scotland from 1882 to 1898. Englishman Cecil Sharp later collected ballad tunes from the British Isles.[46] Sharp

discovered the existence of British ballads in America, and in 1916 began collecting ballad tunes and texts in the southern Appalachian mountains.[47] The ballads collected by Sharp in Appalachia were among those collected by Child in the British Isles, although changes had occurred in the ballads which reflected the immigrants' new experiences in the New World.[48]

Sharp also found dances and dance music from the British Isles preserved in southern Appalachia.[49] The fiddle was the most common instrument used to accompany dance in Great Britain, as well as in America as early as the seventeenth century.[50] Evidence suggests that other instruments were used as well. According to The New Grove Dictionary of American Music, hammer dulcimers were "almost certainly" introduced to America by English colonists before 1700. Dulcimers were used primarily to play dance music, and were often included in string bands.[51] It is highly likely that people living in Appalachia made their own instruments, although general knowledge of this was not prevalent until the nineteenth century when hammer dulcimers became more popular and were also made by commercial makers.[52]

Just as the dulcimer and fiddle were brought to America by British immigrants, along with a body of ballads, dance music and dances, so could have the bones made their way across the ocean to America. These traditions still exist today in both the U.S. and Great Britain, including the use of bones with different combinations of the instruments named above in the performance of dance music.

Common factors of instrumentation and repertoire may be found in the music of Great Britain's lower classes during the seventeenth,

eighteenth and nineteenth centuries and the music of British immigrants who settled in Appalachia. This, in addition to evidence that the bones were brought to Africa by American and British minstrel troupes in the mid-nineteenth century, is strongly supportive of the theory that the bones were brough to the U.S. by immigrants from the British Isles rather than by African slaves.

The bones have been a part of three musical contexts since they were brought to the U.S.: they have been used by black slaves in the South, by performers in the nineteenth-century minstrel show, and by folk musicians in the performance of dance music in the Appalacian area. The role of the bones in each context is unique and warrents close examination.

Like other instruments played by slaves, the bones were made by the slaves themselves. The bones were made with sheep[53] and cattle ribs.[54]

Many contemporary accounts describe the music making activities of black slaves in the South.[55] Such activities took place in the evening when work was done,[56] as well as on Sundays and holidays such as Christmas. The following account was written by Isaac Holmes while visiting Louisiana in 1821:

> In Louisiana, and the state of Mississippi, the slaves have Sunday for a day of recreation, and upon many plantations they dance for several hours during the afternoon of this day. The general movement is in what they call the Congo dance; but their music often consists of nothing more than an excavated piece of wood, at one end of which is a piece of parchment, which covers the hollow part in which they beat; this, and the singing . . . of those who are dancing, and of those who surround the dancers . . . constitute the whole of their harmony.[57]

Similar accounts also mention the bones, often in combination with the fiddle, banjo, or both instruments. An elderly Virginia woman wrote:

> When I was about ten years old a family from Fluvanna County settled within half a mile of us. They had several slaves who sometimes came to our house at night and gave us music, vocal and instrumental, the instruments being banjo, jawbone of horse, and bones (to crack together, two held in one hand.)[58]

In a Northerner's letter written from Savannah, Georgia, dated March 28, 1853, the writer describes negroes as having "two accomplishments . . .--whistling and playing on the bones--both of which are going on under my window at this moment, as they always do."[59]

A resident of Eutaw plantation in South Carolina during the Civil War recalled that every day of Christmas week

> in the afternoon, the negroes danced in the broad piazza until late at night, the orchestra consisting of two fiddlers, one man with bones, and another had sticks with which he kept time on the floor, and sometimes singing.[60]

In addition to impromptu music making at slave gatherings, slave musicians often performed for the entertainment of their masters and their guests. In fact, some slaves were purchased solely for this purpose. Masters sometimes "rented out" their slave musicians to play for other whites.[61]

In 1982 Robert Winans published a study of the prevalence of music among slaves in the mid-nineteenth century, based on musical

references in ex-slave narratives collected by the W.P.A. in the 1930's. Winans' study suggests that wherever there were concentrations of blacks in the mid-nineteenth century, fiddle music was common.[62] His study also suggests that the banjo and bones were known throughout the same geographical area as the fiddle, but at a lighter density.[63]

What type of music slaves played is also of importance. Few contemporary accounts exist which describe slaves participating in musical activities of obvious African origin. Such accounts usually date back to the late seventeenth century when slaves were already playing the fiddle.[64] An early account that mentions the bones is yet to be found.[65] Contemporary accounts which mention the bones do not appear until the mid-nineteenth century after the minstrel show had become popular. Rarely were instruments played only to accompany singing; the bones (as well as other instruments--most often the fiddle and/or banjo) were used primarily to accompany dance. Most dances were those associated with European/American culture.[66]

Information extracted by Winans from the ex-slave narratives includes a list of dance tunes and songs most often remembered by the ex-slaves interviewed:[67]

Turkey in the Straw	Miss Liza Jane
Run Nigger Run	Sally Ann
Arkansas Traveller	Swanee River
Molly Put the Kettle On	Sally Goodin
Old Dan Tucker	Swing Low Sweet Chariot
Dixie	Cotton Eyed Joe
Hop Light Ladies	

Most of these pieces are also associated with both the nineteenth-century minstrel show and Appalachian folk music, a fact which will

become significant when possible dissemination patterns for the bones are considered.

In addition to their association with black music, bones were also associated with the nineteenth-century minstrel show.[68] The practice of imitating blacks on stage goes back to English comic opera of the late eighteenth and early nineteenth centuries. The English actor Charles Matthews came to the U.S. in 1822 to collect new material for his already popular portrayal of blacks on the stage. His impersonations of blacks helped to form the stereotype of the black slave which was to become the basis for the minstrel show.[69] However, Matthews was not the one to introduce the bones to the entertainment business. American Frank Brower is credited with this innovation. While engaged by the Cincinnati Circus, Brower accompanied Dan Emmett on the bones as Emmett sang "Old Tar River" during the July 4th week, 1841 in Lynchburg, Virginia.[70] He reputedly used horse ribs sawed to the length of twelve inches.[71]

Brower later became the bones player for the first professional minstrel troupe. Organized by Emmett, the group also included Billy Whitlock and Dick Pelham. The group called itself the Virginia Minstrels[72] and gave its first performance in New York at the Bowery Amphitheatre on February 6, 1843.[73]

They were a huge success. Many aspects of their performance became the norm in minstrelsy. Standard instrumentation consisted of fiddle, banjo, bones and tambourine, although other instrumental combinations were sometimes used as well. Other percussion instruments were utilized, another banjo was added, or the fiddle was replaced by the accordion. Although less common, the tongs and

hammer dulcimer were also used.[74] At times smaller instrumental combinations were popular, among them accordion and bones.[75] Figures 1-4 and 1-5 illustrate two instrumental combinations. The instrumentation shown in the stereo card in figure 1-4 is typical--bones and other percussion are played by one performer, while the other two performers play banjo and accordion. The tin-type in figure 1-5 includes the common instruments of fiddle, banjo and bones; the guitar is somewhat unusual.

The performers arranged themselves on stage in a semi-circle with the tambourine player at one end and the bones player at the other.[76] The tambourine and bones players became known as "endmen" due to their positions in the semi-circle. They were often hailed as "Brudder Tambo and Brudder Bones"[77] or "Mr. Tambo and Mr. Bones."[78] They played the role of comedians as well as musicians; their use of puns became particularly popular with audiences.[79]

In the middle of the semi-circle was "Mr. Interlocutor," the M.C. for the show. He was often the butt of the endmen's jokes,[80] portrayed as a man of "stupid correctness" as compared to the "homely phraseology" of the endmen.[81]

The endmen dressed flamboyantly, spoke in a heavy, exaggerated negro dialect and engaged in all sorts of antics. An endman also might be called upon to give a "stump speech," a tongue-in-cheek lecture.[82]

Bones used in the minstrel shows were usually made of animal rib bones. Later bones were made of ebony or other hard woods.[83]

Players apparently played sitting as well as standing. Playbills and the covers of sheet music used in the minstrel shows portray bones players in both postures.

During the 1840's most minstrel troupes included one tambourine player and one bones player,[84] but thirty years later minstrels performed on a much larger scale. When touring in London in 1884, Haverly's Mastadon Minstrels reportedly had eighteen tambourine and bones players among their sixty members; six of the endmen were considered star performers.[85]

During the height of minstrelsy, several men emerged as bones players of high skill. They included Frank Brower, Joe Murphy, George Swaine Buckley, Dan Bryant, Chuck Atkinson, Johnny Pell, E. Freeman Dixey, David Reed, Fred Huber, Eph. Horn (Evan Evans Horn), Gilbert Pell and "Pony" Moore. (For biographical details on these and other bones players, see Appendix B.)

Tunes performed by a minstrel troupe consisted primarily of songs with texts, although some songs were performed as instrumental solos.[86] Arthur Loesser, in Humor in American Song, gives a representative repertoire[87] in the section entitled "Bones and Tambo." The list includes the following songs:

"Jim Crow"
"Zip Coon"
"Turkey in the Straw"
"The Camptown Races"
"Oh! Susanna"
"Polly-Wolly-Doodle"
"Shoo Fly, Don't Bother Me"
"Noah's Ark"
"Oh! Dem Golden Slippers"

Other songs from the minstrel repertoire may be found on The Early Minstrel Show (New World Records, 1985). The liner notes include the following:

> The songs on this recording are among those that were the most frequently performed on the minstrel stage between 1843 and 1852, as indicated by a study of a large number of playbills from that period. They were chosen as particularly good representatives of the various types of popular minstrel songs.[88]

The repertoire on the recording is as follows:

"De Boatmen's Dance"
"Old Joe"
"The Fine Old Color'd Gentleman"
"Dr. Hekok Jig"
"Stop Dat Knocking"
"Mary Blane"
Instrumental Medley: "Old Johnny Boker," Jim Along Josey," "Back Side of Albany," and "Old Zip Coon"
"Miss Lucy Long"
"Old Uncle Ned"
"De Old Jawbone"
"Pea Patch Jig"
"Lucy Neal"
"Hard Times"

Oftentimes the lyrics to such songs mention the bones, usually in association with music making by black slaves. Below are a few examples.

"Sally Come Up"
verse 3

De fiddle was played by Pompey Jones
Uncle Ned he shook de bones,
Joe played on de pine-stick stones;--
but he couldn't play to Sally!
Old Dan Roe
Played on de ole Banjo,
Ginger Blue de big drum blew;
But he couldn't blow like Sally![89]

"Slaves Return"
words by J.H. Collins
verse 1

'Twas on the old plantation, not many years ago,
Our work was done, at set of sun, we quit the spade and hoe;
And on the green were darkies seen, in many a happy row,
Dancing to the music of the bones and ole banjo.[90]

"Yes, in a Horn"
by Cool White
verse 6

When de work's ober, de fun will begin,
We'll dance to de banjo and merrily sing,
We'll dance to de banjo, de fiddle and bones,
And when day breaks we'll return to our homes.[91]

The bones are the main topic in "De Rattle of De Bones," a selection from The Ethiopian Glee Book (1848-1850).[92] (See figure 1-6.)

It is difficult to know what the bones or the minstrel band itself tually sounded like in the context of a nineteenth-century minstrel show. Lacking sound recordings, evidence is limited to a few contemporary accounts.

Olive Logan, in her article "The Ancestry of Brudder Bones" (1879), described the "frisky caper of Brudder Bones" during a rendition of the "Sleigh-bell Polka":

> He stands upon his chair in his excitement frantically rattling the bones, he dances to the tune, he throws open the lapel of his coat, and in a final spasm of delight, as the last bar of music is played and the last stroke is given to the sleigh-bells by the others, he stands upon his head on the chair seat, and for a thrilling and evanescent instant extends his nether extremities in the air.[93]

An article in the New York Clipper (March 3, 1877) entitled "The Minstrel Melodist," speaks of Stephen Foster's "Camptown Races" "of

which the late Jerry Bryant, as well as Billy Birch made a specialty, giving bone imitations of horse racing."[94]

George Swaine Buckley of Buckley's Serenaders became famous for his bones solo on the overture to Zampa. A program of a performance which included this number (see figure 1-7) claims that such a feat was "never attempted by any other Performer."[95]

Sometimes during the course of a song the bones player took a "break," a solo of several bars which showed off his prowess. At times the banjo player joined him on these breaks, known as symphonies. Indications as to where symphonies should occur appear in song texts found in minstrel songsters (see figure 1-8). Sometimes instrumentation is indicated for each symphony; other times no indication is given. Clues may be provided by references in the text to a specific instrument or instruments.

Manuals of instruction written primarily for amateur minstrel performers were published after the turn of the century. The treatment of the bones in such manuals also gives us clues as to what the bones might have sounded like and how they might have been used. The following excerpt is taken from How To Put On a Minstrel Show (1921) by Harold Rossiter:

> The end-men using the bones and tambos must be impressed with the idea that they are to make just as much motion with as little noise as possible. Motion is what you want more than noise although, of course, a certain amount of noise is necessary, but the idea is to make just as many grotesque motions while playing the instrument as possible. This feature can hardly be overdone; hitting the tambos on the head, under the arms, and behind the chair all help to make a good flash, from the front.

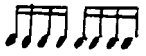
> The two outside end-men on either end (numbers 1 and 2) play the tambos and the two inside end-men on either end (numbers 3 and 4) play the bones. This brings two bones opposite two bones and two tambos opposite two tambos.[96]

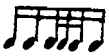
Walter Ben Hare, in The Minstrel Encyclopedia (1921), instructs the bones and tambourine players to "play the introductions to the end-songs and in the Opening and Closing Numbers, never any other time."[97]

In Gentlemen, Be Seated! (1928), Paskman and Spaeth refer to "the clever endman [who] would toss them [the bones] in the air and catch them between his fingers."[98]

More recently, scholar Hans Nathan has, after extensive study of the minstrel show, hazarded a guess as to what the bones might have sounded like. In his estimation the bones produced "single clicks" and 'trills" or "shakes" of varying duration within a wide dynamic range. According to Nathan, the bones player usually "followed the meter, but like the banjoist and fiddler, he may have occasionally disturbed it by entering on ordinarily unaccented beats."[99] Nathan has arranged a minstrel tune for minstrel quartet (see figure 1-9). His realization of the bones part deserves some comment.

When viewed with the technical capabilities and limitations of the bones in mind,[100] the bones part in Nathan's arrangement of "'Twill Nebber Do to Gib It Up So" has some problems. First of all, he has sixteenth notes being played by alternate hands. The tempo marking is allegro; this could be interpreted in a variety of ways. ♩ = 120 is acceptable by most musicians as an allegro tempo, though some would call it a slow allegro. But even at this tempo, sixteenth notes played

on the bones by alternating hands would be extremely awkward, at best. Most players encountered during the course of this study would not be able to play the part at all. It would have been much more idiomatic to have one hand (or both hands simultaneously, i.e., without alternating hands on each sixteenth note) play a string of sixteenths:  etc.

Another problem with the bones part is the marking for "trill" or "roll" () on several sixteenth note values. Even at ♩ = 120, this is impossible to play. The shortest "roll" which could be played on the bones is a triplet. Nathan's  (first beat, m. 1) would be played like this:  . At ♩ = 120, this is physically impossible.

A further problem with the bones part in Nathan's arrangement is that it is extremely repetitive. With the bones being capable of much more variety, it is difficult to believe that the bones followed the melodic line in such an unobtrusive way. Contemporary accounts of minstrel show performances suggest that the music was quite lively. The bones could easily add rhythmic vitality to a minstrel tune; in Nathan's arrangement, however, the bones part acts as little more than a rhythmic ostinato.

The final musical context involving the bones to be discussed here is the instrumental dance music of Appalachia.[101] Documentation of this tradition, especially documentation which mentions the bones, is difficult to find. There are several reasons for this. First of all, this music is part of an oral tradition. Information has been passed from musician to musician through word-of-mouth, not through the use of written materials.

Secondly, instrumental dance music of Appalachia seems to have escaped the notice of music scholars. What limited materials do exist touch only briefly on Appalachian instrumental dance music of this time period; their main focus is on the commercial development of "hillbilly music" or the "old time string bands" of the 1920's and '30's, a genre which gradually evolved into what is now known as country and western music.

The accounts that do exist mention the repertoire of Anglo-American dance tunes only as part of the repertoire of "old time string bands" recorded by record companies in the early 1920's. Although some features of Appalachian dance music are preserved on these recordings, most often the recorded performances feature a more elaborate instrumentation than one would have encountered in the Appalachian area. Furthermore, the introduction of the guitar to dance music in the late nineteenth or early twentieth century brought a shift from a nonharmonic style to one harmonically based.[102] Recordings made during the early 1920's tend to catch the emergence of the new harmonic style rather than preserve the older nonharmonic style.

Thirdly, there is a lack of information about instrumental musical practices in seventeenth-, eighteenth- and nineteenth-century Appalachia due to its isolation from mainstream American culture. As has been pointed out earlier, the Appalachian Mountains were populated primarily by the illiterate lower classes of British society and their descendents. They tended to avoid urban centers where they might face the same problems encountered in Great Britain and settled in remote areas, keeping to themselves. Musical styles

present in the rural South, including Appalachia, did not become widely known by the rest of the country until the early 1920's when the recording industry stumbled onto them.[103]

Despite a lack of indisputable evidence that the bones were a part of Appalachian instrumental dance music in the seventeenth, eighteenth and nineteenth centuries, the use of bones in the performance of Appalachian dance music today suggests otherwise. Tunes found in Appalachia[104] include those that are pentatonic or modal in character and imply a nonharmonic style. Less common are hornpipes, reels, and jigs, whose melodic outlines clearly imply ties with common-practice harmonic style.[105] Both types of tunes are of British origin and have been performed in Appalachia since British immigrants settled there.[106] Today both types of tunes are performed on the fiddle and/or banjo, or in combination with one or more of the following instruments: guitar, hammer dulcimer, bones, and string bass.[107] The fiddle and bones are still commonly used in the British Isles for the performance of the same basic repertoire found in Appalachia today.

It is evident that the music of black slaves, minstrel performers and Appalachian musicians have something in common:

> The similarities between the early minstrel song and some of the oral-tradition music of the southern Appalachians are so numerous and striking as to be unquestionable. Less clear is the sequence of events: whether the minstrel song was the progenitor of this sort of "mountain music," or vice versa; and just when the banjo passed from black American to white.[108]

> The bones, triangle, and tambourine were part of the caricature of blacks that white men created to entertain other white men. The supposition that the early minstrel theatre was modeled on improvised slave entertainments is credible but not yet proven.[109]

The above quotes by prominent musicologists suggest possible ties between the music of minstrel performers, Appalachian musicians and black slaves. On closer examination, one finds similarities in repertoire, instrumentation and playing styles in the music of these three groups of people.

Musicians in all three contexts mentioned above played many of the same tunes; one need not look far to find an example. "Turkey in the Straw" was the tune most often cited by ex-slaves in the narratives collected by the W.P.A. in the 1930's.[110] Charles Hamm points out the use of the same tune by minstrels and Appalachian musicians:

> Recent research has identified most of these tunes [i.e., minstrel tunes] as coming from oral-tradition Anglo-American music [i.e., that which is found among musicians in Appalachia]; "Zip Coon," for instance, was sung by both Farrell and Dixon[111] in 1834 to one of the most venerable of all Anglo-American melodies, best known in the present century as "Turkey in the Straw."[112]

While many early minstrel tunes had Anglo-American roots,[113] later performers used songs composed explicitly for minstrelsy such as Stephen Foster's "Old Folks at Home" and Dan Emmett's "Dixie."[114] Both types of tunes have been recovered from Appalachia[115] and were also known by southern blacks in the mid-nineteenth century.[116]

The instrumentation used by black musicians, minstrel performers and Appalachian musicians also had something in common--the use of t .es with fiddle and sometimes banjo. The earliest references to

blacks playing bones are from the mid-nineteenth century.[117] The bones were probably played with fiddle in Appalachia as early as the seventeenth century when British immigrants settled there. When the banjo reached Appalachia in the nineteenth century, it was often used with the bones-fiddle combination.[118]

In addition to the use of bones, fiddle and banjo in the standard minstrel quartet, the hammer dulcimer was sometimes used in minstrelsy with banjo and bones. It has also been present in Appalachia since the eighteenth century and used in combination with various instruments, among them fiddle, banjo and bones.[119]

The three musical contexts under discussion here also have playing styles in common. The oldest style of banjo playing in Appalachia, known as "frailing" or "clawhammer" style, utilizes the same techniques and achieves the same sounds as early minstrel banjo playing.[120] Following is Charles Hamm's description of this style of banjo playing:

> There are no chords; the style consists of melodic elaboration of a tune, or patterns of running notes acting as an accompaniment to a melody played by a fiddle, sung by the banjo player, or played on the banjo itself.[121]

The fiddle in both Appalachia and in the context of minstrelsy was played in a style similar to the banjo style described by Hamm above. As with the banjo, techniques used by fiddlers in both traditions were quite similar and produced the same type of sound: the upper strings were used to play the melody while the lower strings acted as drones.[122]

Pinpointing the playing styles of black musicians is more difficult do than for the other two musical contexts already discussed, but may still be done with a certain degree of success. By the end of the seventeenth century, black fiddlers commonly played for the entertainment of both whites and blacks. Dances included European dances associated with the cultured classes--the minuet, waltz and cotillion--as well as "country dances" done to music adapted from that of Great Britain's lower classes.[123] This same class of people included immigrants who settled in Appalachia. Thus black slaves in the New World knew some of the same tunes as did British immigrants in the Appalachians. Although no documentation exists, one can reasonably assume that the tunes blacks were taught to play, at the very least, slightly resembled the playing style of Great Britain's lower classes, where the music originated.

There is little documentation on the banjo style of black slaves. Yet one may reasonably assume that it had elements in common with the banjo styles of Appalachian musicians and minstrel performers since the banjo was first brought to America by African slaves. Initially, any contact whites had with the banjo would have been through contact with black slaves.[124]

The presence of common factors among the music of Appalachian musicans, southern blacks and minstrel musicians suggests interaction among the three groups. Although all groups experienced change due to interaction with each other, the traditions associated with southern blacks and Appalachian musicians had been in existence long before the birth of minstrelsy. An examination of southern black and Appalachian traditions reveals what musical resources were

present in each tradition, and suggests what components of these two traditions might have been borrowed by minstrelsy.

Black musicians in the South had access to the banjo (from Africa), the fiddle (from Europe), and music brought from both continents. There is also a slight possibility that the bones reached the South through white indentured servants from Great Britain.

During the seventeenth century most indentured servants headed for the southern colonies. Virginia was the only colony at the time which required a large labor force;[125] indentured servants supplied the necessary labor which allowed the plantation system to expand. It is important to note that the black slave population was quite small at this point; in 1671 the governor of Virginia estimated that 5% of the population was black, as opposed to 13% indentured servants.[126] Although a few indentured servants continued to come south in the later years of the decade, by the turn of the century the black slave had largely replaced the indentured servant.[127]

The earliest documentation found by Dena Epstein of both black slaves and white indentured servants playing musical instruments for the entertainment of their masters dates from the late seventeenth century.[128] By this time the black population had begun to grow and fewer indentured servants were making their way to the South. Lack of documentation of blacks or whites playing the bones before the mid-nineteenth century suggests that the bones did not reach the South until this time. If indentured servants did bring the bones to the South in the seventeenth century, opportunities for exchange between indentured servants and slaves would have been limited due to the small number of slaves. By the eighteenth century,

opportunities for exchange between indentured servants and slaves would have remained slim, for although the black population had grown, the number of indentured servants had decreased.

It is highly unlikely that black slaves brought the bones from Africa to America. There are four reasons for this. First of all, documentation of the bones in Africa exists only from the time minstrel troupes from America and Great Britain toured there.[129] Secondly, bones playing in Africa today exists only in South Africa, where minstrel troupes toured. Thirdly, references to black slaves playing the bones in America date back only to the mid-nineteenth century, after the advent of minstrelsy. And lastly, no documentation has been found in the course of this study to indicate that African slaves in Central America and the Caribbean played the bones. Since African slaves were brought to the U.S., Central America, and the Caribbean, the presence of the bones in Central America and the Caribbean would indicate the bones were of African origin. Although there is plenty of documentation of slaves in Central America and the Caribbean playing banjo-like instruments, drums, and other instruments of African origin, no such documentation has been found that mentions the bones.[130]

The components of musical traditions found in Appalachia also require examination. As was discussed in detail earlier, the bones and fiddle were brought to Appalachia by the illiterate classes from the British Isles. These instruments were used to accompany dances also of British origin. While no documentation has been found which proves the bones reached the U.S. in this manner, the presence of similar folk

music traditions in both Appalachia and Great Britain is highly supportive of this theory.

The banjo was introduced to the Appalachian region sometime in the nineteenth century. There are several possible ways in which this could have happened. One possibility is through indentured servants who served their time in the South, then moved west into the more isolated area of the mountains.[131] As was indicated earlier, indentured servants were most attracted to the South during the seventeenth century. It is possible that they had some contact with black musicians during this time, although such contact would have been limited due to the small number of black slaves in the southern colonies until the turn of the century. There are three other possible explanations which deserve attention.

In the early nineteenth century the railroad expanded westward, including routes through mountainous parts of Virginia, Kentucky and Tennessee.[132] The use of black slave labor in the construction of the railroad could have served as a conduit for bringing the banjo to the Appalachian region.[133]

In addition to black railroad workers, the banjo also could have reached Appalachia through black slaves brought by settlers in the early nineteenth century who were more well off than the area's first settlers. These slaves were sometimes sold to already established people in the area in exchange for land.[134]

The banjo could have reached Appalachia by one more route. In the early nineteenth century, entertainers (including black-face performers, white banjo players who had learned how to play from blacks, and other musicians) toured the country, including the

South.[135] One white banjoist associated with minstrelsy, Joel weeney, is thought to have learned to play the banjo from blacks on his family's plantation. He toured predominantly in the South during the 1830's, including stops in Lynchburg, Virginia, which lies in the lower reaches of the Appalachians.[136] Although some entertainers traveled alone, as did Sweeney, many traveled as part of a circus or medicine show. Both circuses and medicine shows traveled widely, permeating even the most remote parts of the country. They began crossing the countryside early in the nineteenth century, well before the advent of the minstrel show.[137] Banjoists traveling with circuses and medicine shows could easily have brought the banjo to Appalachia.

Regardless of how the banjo reached Appalachia, there is evidence of blacks playing at white dances in mountainous areas of the South nd further west before the advent of minstrelsy. Although such accounts are not numerous, enough accounts exist to prove that at least a few black musicians had penetrated the Appalachian mountains before minstrelsy became popular.

Examples include a description in a book published in 1833 of a black banjoist playing for a white dance in Tennessee.[138] Another example may be found in Thomas Ashe's Travels in America Performed in 1806. Ashe describes two blacks playing banjos with a Chickesaw Indian playing a "lute" at a Virginia backwoods inn.[139]

While it is relatively easy to establish that interaction took place between southern black musicians, minstrel performers and Appalachian musicians, it is far more difficult to establish who orrowed what from whom. However, enough cases of borrowing may

be substantiated to indicate that each tradition borrowed from the her two.

Components of both southern black music and Appalachian music may be found in minstrelsy. While it is difficult to determine which components were borrowed from southern black music and which were borrowed from Appalachian music, there are enough specific documented examples to determine that minstrelsy borrowed musical material from each of the other two traditons.

That minstrel performers borrowed material from both Appalachian musicians and southern blacks is illustrated by the following examples. "Possum up a Gum Tree" was known among both southern frontiersmen and plantation dwellers by 1817 or earlier, and was picked up by British actor Charles Matthews in a New York negro theater. Matthews had come to America in 1822 and stayed for a year and a half, looking for material to use in his stage portrayal of blacks. Matthews published the tune in c. 1824 as "A South Carolinian Negro Air" (see figure 1-10). It highly resembles a British tune called "The Lasses of Dublin" (see figure 1-11). Thus the British tune was known by both southern whites and blacks, was borrowed by urban negroes, and finally adapted by Matthews.[140]

Minstrels also borrowed material directly from southern blacks. In 1829 Thomas Dartmouth Rice, a famous early minstrel performer, picked up a song he called "Jim Crow" from an old black stable-hand in Louisville, Kentucky. According to minstrel-historian T. Allston Brown, the song was part of slave folk tradition in Kentucky.[141] Rice impersonated the stage-hand in a stage act he devised, altering the song to help create a more comic character.[142]

Minstrel performers were not the only ones borrowing musical material; both Appalachian and black musicians borrowed material from minstrel performers as well. Songs composed explicitly for minstrelsy have been recovered in Appalachia.[143] Minstrel songs such as Stephen Foster's "Old Folks and Home" and Dan Emmett's "Dixie" were remembered by ex-slaves as being commonly played by southern blacks in the mid-nineteenth century.[144]

There is also evidence of interaction between Appalachian and southern black musicians. The greatest evidence that musical practices of southern blacks reached Appalachia is the presence of the banjo in Appalachia by the mid-nineteenth century.

Assuming the bones are not of African origin as previous evidence suggests, evidence that elements of Appalachian music made their way into the music of southern blacks is evident in the fact that southern blacks were documented playing the bones. Such documentation does not exist until the mid-nineteenth century. This suggests that the bones reached the South through traveling musicians employed by medicine shows or circuses who had been circulating through Appalachia and the rest of the South since the early nineteenth century. It is also possible that minstrel performers were the ones to bring the bones to the South, for documentation of blacks playing the bones is quite scarce until after minstrelsy had achieved popularity.[145] Regardless of whether minstrels or other traveling musicians were responsible, one can say with a fair degree of certainty that the bones were brought from Appalachia to the South.

When and how the bones were disseminated in the U.S. is related to when the banjo reached Appalachia and whether this happened before or after the advent of minstrelsy. It has been established that the banjo came to Appalachia from the South, and that in all probability the bones made their way from Appalachia to the South. The difficulty lies in establishing when these two events took place.

Minstrelsy could have developed before each of these events occurred. Musicians and other entertainers traveling with circuses and medicine shows were in a position to develop minstrelsy. Through their travels they had access to the musical traditions of both Appalachians and southern blacks, and their ties with the entertainment world would have allowed them to hear of the practice of imitating blacks on stage when it reached the U.S. Traveling minstrel troupes, along with other traveling musicians, could have brought the banjo to Appalachia and the bones to the South. The experiences of the members of the first minstrel troupe, the Virgina Minstrels, fit this scenario. Prior to the formation of the troupe, all four members had had experience as entertainers, and three of the four members of the Virginia Minstrels had traveled extensively with circuses.[146] This gave the group access to the banjo and its playing techniques (either directly or indirectly from blacks[147]); the Appalachian repertoire and instrumental combinations of fiddle, bones, and in some cases banjo; and the practice of imitating blacks on stage--a practice included in traveling entertainments for more than a decade before the Virginia Minstrels were formed.

Another possibility is that either one or both of these events (i.e., the dissemination of the banjo to Appalachia and the bones to the

South) took place before the advent of minstrelsy. Available evidence, although limited, suggests that this could have been the case with the banjo.

Before the advent of minstrelsy, there were several ways in which the banjo could have made its way to Appalachia: through contact with blacks brought into Appalachia as slaves or railway workers, through indentured servants from the South who settled in the Appalachians, and through musicians traveling with medicine shows and circuses who had learned how to play the banjo from blacks or other southern whites. An example of the last possibility may be seen in the career of Joel Sweeney. He learned how to play the banjo from blacks on his family's plantation, then traveled throughout the South as early as the 1830's. He started out independently, then later appeared with circuses and minstrel troupes in the 1840's and 1850's.[148]

If the banjo reached Appalachia before the advent of minstrelsy, one would not be surprised to find that some whites traveling into Appalachia were introduced to the banjo by Appalachians. This is in fact what happened to Daniel Emmett, who later became a member of the Virginia Minstrels, the first professional minstrel troupe. During the 1840 season, Emmett was engaged by the Cincinnati Circus, which traveled through Ohio, Indiana, Virginia and Kentucky. While in western Virginia, Emmett learned to play the banjo from a local man by the name of Ferguson.[149]

Once the banjo reached Appalachia, traveling circuses and medicine shows could have aided in the circulation of the banjo's repertoire and playing techniques between Appalachia and the South.

Even less information is available concerning the dissemination of the bones than that of the banjo. Consider what is known about the bones:

a) The bones were probably brought from Europe to Appalachia by British immigrants in the seventeenth, eighteenth and nineteenth centuries.

b) It is unlikely that the bones are an indigenous instrument of Africa; evidence suggests that the bones were brought to southern Africa by minstrel troupes from America and Great Britain.

c) Southern blacks were not documented playing the bones until the mid-nineteenth century, after the advent of minstrelsy.

d) Documentation of bones players in Appalachia and further west does not exist until the 1830's.

In the course of this study, documentation for the use of bones before the advent of minstrelsy in 1843 amounted to only two instances. The earliest account appears in a story written by Charles Cist in The Cincinnati Miscellany (1845). A man recounts his attendance in 1830 at "a Nigger dance . . . at a dance house on Columbia St., with his slipers off, and dancing and playing the jaw bones or Castanets."[150]

The second instance of bones playing documented before 1843 is an account of Frank Brower introducing bones to the entertainment world. In a letter to the editor, C.J. R[ogers], manager of the Cincinatti Circus in 1841, conferred upon Brower the title "The Original

Bone-player" and recalled Brower playing the bones for the first time in public while employed by the circus:

> At Lynchburg, Va., during Fourth-of-July week, 1841, Frank Brower first introduced "bone-playing" before an audience, accompanying Emmitt [sic] in the new song of "Old Tar River."[151]

Regardless of whether or not Brower was actually the first entertainer to play the bones, it is obvious from the account that bones playing was unusual at the time.

The only instances of bones playing before the advent of minstrelsy were in the Appalachian area and further west. This fact, together with a lack of documentation of blacks playing the bones in the South until after the advent of minstrelsy, hints that the bones were known primarily in the Appalachian area until minstrelsy had developed.

Once minstrelsy was established, minstrel troupes joined already existing circuses and medicine shows in traveling extensively throughout the country, including the South.[152] This made it possible for musicians from all three groups discussed here--black slaves, Appalachian residents, and minstrel performers--to have contact with musical practices other than their own. The bones and dance tunes from Appalachia made their way into the music of southern blacks,[153] the musical practices of southern blacks made their way to Appalachia, minstrel performers borrowed material from both southern blacks and Appalachian musicians, and they, in turn, borrowed material from minstrel performers.[154]

The emancipation of slaves in 1865 and the slow decline of minstrelsy in the latter part of the nineteenth century greatly affected the music of blacks, minstrel performers, and to a lesser extent, music of Appalachian dwellers. By the late nineteenth century the musics of these three groups of people began to slowly drop out of sight; as the music disappeared, so did the bones.

After the Civil War, the social environment which had allowed black folk music to develop was beginning to crumble. Many blacks fled the plantations altogether, moving to urban areas of the South, to the North and to the West.[155] Some blacks became entertainers, performing with circuses, medicine shows and black minstrel companies.[156] By the 1890's, blacks performed in black musicals and vaudville acts.[157]

Although some blacks chose to remain in the South, the music associated with blacks earlier in the century was changing. Toward the end of the nineteenth century, the banjo had ceased to be a common instrument among black musicians.[158] Blacks were no longer obligated to play for the entertainment of their former msters. The instrumental dance music formerly played by blacks[159] and by minstrel performers was being pushed aside as other kinds of music came to the forefront. Minstrelsy was headed in the direction of vaudville and variety shows, while the folk music of blacks reflected the recent changes in their lives. Work songs, prison songs, social songs[160] and spirituals dominated black folk music.[161]

The bones began to drop by the wayside along with the musical contexts which included them. While black minstrel entertainers continued to play the bones, by the early twentieth century minstrelsy

was a dying entertainment. Although instrumental dance music largely dropped from view, its vestiges have remained in black folk tradition well into the mid-twentieth century, primarily in the South but occasionally in northern urban areas as well.[162]

Folk music traditions continued in Appalachia after the Civil War, but in isolation from the rest of the country. During the ante-bellum years traveling musicians employed by medicine shows, circuses and minstrel shows had brought Appalachian folk traditions to other parts of the South and had exposed Appalacian musicians to other musical practices. Approximately a decade after the war was over, minstrelsy began to lose its popularity. Minstrelsy's loss of popularity and the growing popularity of vaudville and variety acts was reflected in the frequency that Appalachian musicians had contact with traveling entertainers and in the type of music these entertainers played. Although medicine shows continued to feature black-face performers, fewer minstrel troupes went on tour and circuses began replacing minstrel acts with vaudville and variety acts.[163] This led to the musical isolation of Appalachian musicians from the rest of the country and was reinforced by a determination on the part of the southern states[164] to remain culturally separate from the rest of society after the outcome of the Civil War:

> Crushed economically and harboring feelings of extreme bitterness toward the North, it [the South] had withdrawn into a protective shell, nourishing its regional identity and history, resisting most of the political and cultural changes that swept over the rest of the country.[165]

The country remained oblivious to musical styles found in Appalachia and other parts of the South until the early 1920's when the recording industry stumbled onto them.[166] The first tunes recorded were among those with British roots which had been brought to Appalachia, but had later become known by both blacks and minstrel performers. Although the bones have survived to the present day in the context of Appalachian/southern folk music,[167] they did not appear on the recordings made in the 1920's, nor on recordings of later, related genres.[168]

Although minstrelsy continued to enjoy popularity after the Civil War, by the mid-1880's it was experiencing major difficulties. As minstrelsy slowly disappeared from the entertainment world, so did the bones. In the early 1870's, the traditional minstrel show slowly began to change. Troupes increased in size and shows began to incorporate more variety acts rather than focus on the portrayal of blacks.[169] By the mid-1880's, the trend toward large troupes made it difficult for shows to make a profit and minstrelsy went into a continual decline until its eventual disappearance from the professional entertainment scene in the early 1900's.[170]

Although minstrelsy was on its way out at the turn of the century, the bones survived in amateur productions. Instruction manuals and minstrel catalogues, particularly for amateurs,[171] were quite common from the turn of the century to the late 1920's. Bones appear in both types of publications, although "bone clappers" became equally popular. These were simply straight slabs of wood the approximate size of bones. Each slab of wood was fitted with two metal clappers, one on each side. The player held one clapper in each hand. The

instruction manuals and minstrel catalogues often made reference to the difficulty of playing bones and the ease of playing bone clappers: "Use the bones with the little metal clappers on the side rather than the regular professional bones as they are much easier to use and produce just as good an effect."[172] A page from Denison's Minstrel and Song Catalogue (late 1920's-1930's)[173] advertises both bones and bone clappers (see figure 1-12).

Bones as well as clappers were also included in many mail order and instrument catalogues during the same time period. Figures 1-13 and 1-14 illustrate listings for bones and bone clappers from Montgomery Ward (1898-99) and Sears, Roebuck & Co. catalogues (1916). Figures 1-15 through 1-17 include pages from instrument catalogues published by J. Howard Foote (1893), Carl Fischer (c. 1910-15),[174] and Lyon and Healy (September, 1919).

From the late nineteenth to the early twentieth century, pieces scored for theater orchestra or band often included bones in the percussion part. Although these pieces were usually marchlike in character, some incorporated the syncopated rhythms later associated with ragtime.[175] Shown in figures 1-18a and 1-18b are the violin I (melody) and percussion parts from Yarney's Ideal by F. W. Stimson (1900). The bones part appears in the seventh stave.[176] To accommodate such pieces, trap sets made during this time often came equipped with bones.[177]

The Lime-Kiln Club's Soirée for band by L.P. Laurendeau (1891) is a similar piece.[178] A bones part is included in the percussion part and appears in figure 1-19. The bones part appears in the second strain.

John Philip Sousa used the bones in "In Darkest Africa," the third movement of his suite for band entitled Three Quotations (1896). His score calls for "Tambourine and Bones" and "Drums," which includes bass drum, snare drum, cymbals, cocoanuts,[179] clogs[180] and triangle.[181] The solo Bb Cornet part, which serves as a conductor's score, appears in figure 1-20. The bones and tambourine part appears in figure 1-21.

By the early 1930's the bones were confined largely to use in amateur minstrel shows. By the end of the decade, even the interest of amateurs had waned.[182] Similarly, bones ceased to be a common instrument in theater orchestras and in bands. In Appalachia, attention was not given to folk music, but to the commercial development of "old time string bands," which evolved into country and western music.[183] This is not to say that the bones disappeared altogether; they have survived to the present day in Appalachia and may be found in areas where Appalachian folk music is cultivated. Occasionally elderly bones players may be found in urban areas as well.[184]

Since the 1970's the bones have become more visible, largely through the efforts of Percy Danforth of Ann Arbor, Michigan. Born in 1900, Danforth learned to play the bones as a young boy while living in Washington, D.C. During the 1970's he rekindled his interest in the bones and began traveling widely throughout the country, playing with other musicians and giving workshops on how to play the bones. In his travels he has met few bones players, although he has met people of his generation whom he terms "bones rattlers," i.e., people who used

to play the bones but now can do little more than produce a few "rattles."

Danforth has taken the basic elements of bones playing and developed his own rhythmical vocabulary and style. He plays a wide variety of music--ragtime, folk, traditional Spanish music, bluegrass, classical, Renaissance instrumental music[185] and rock.

In addition to Danforth, several other talented bones players have surfaced in recent years. Several of these players are probably as well known as Danforth in folk circles; they are acquainted with Danforth and have great respect for his playing. There are also players who are less prominent, but who have developed new styles of playing. Danforth's style of playing is discussed in detail in Chapter III. Other styles representative of those found in the U.S. today are discussed in Chapter IV.

Although the bones have not become the most popular folk instrument in the 1980's, they're still a part of folk music traditions begun in Appalachia. In this context, most elderly folk musicians are still familiar with the bones; although not common among younger musicians, there are young musicians who have taken up the bones. Today one can hear the bones in such diverse locations as Seattle, Washington; El Dijon, California; Winfield, Kansas; Chicago, Illinois; Hendersonville, North Carolina; and Mumford, New York.

The bones have not been confined strictly to the realm of folk music, however. Danforth has performed on the bones in Lincoln Center and has brought the bones to the attention of the professional percussion world with his occasional performances with the professional percussion ensemble, Nexus.[186]

What kind of a future do the bones have in the United States? At t present, they're holding their own, but just barely. As with any folk tradition, the future of the bones depends on the ability of present-day players to pass on their knowledge to people younger than themselves. It will be up to these young bones players to continually create new styles of playing, and to pass on their knowledge to yet another generation of players in order to keep the tradition of bones playing alive.

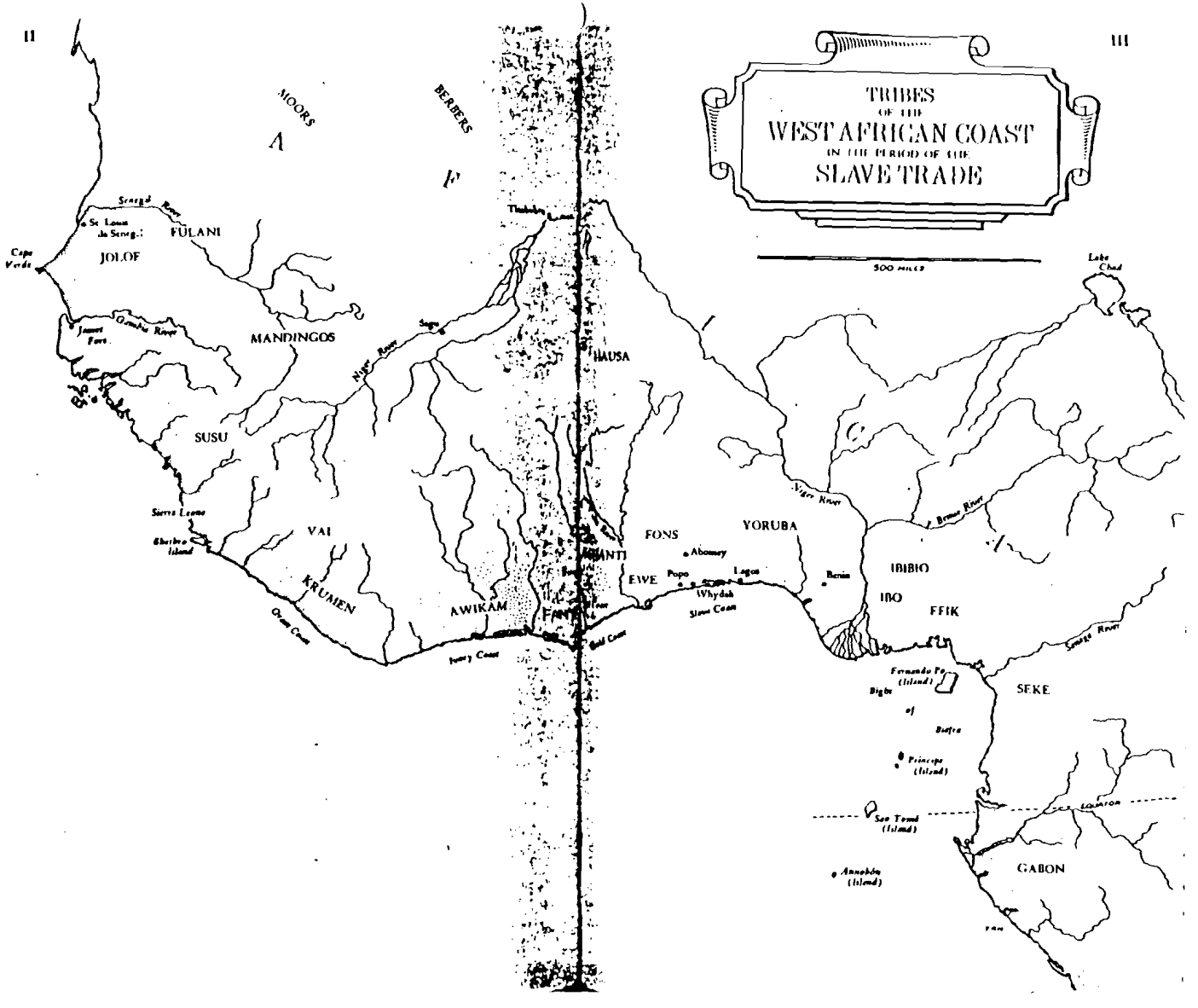


Figure 1-1 Map of West Africa showing areas of greatest slave activity

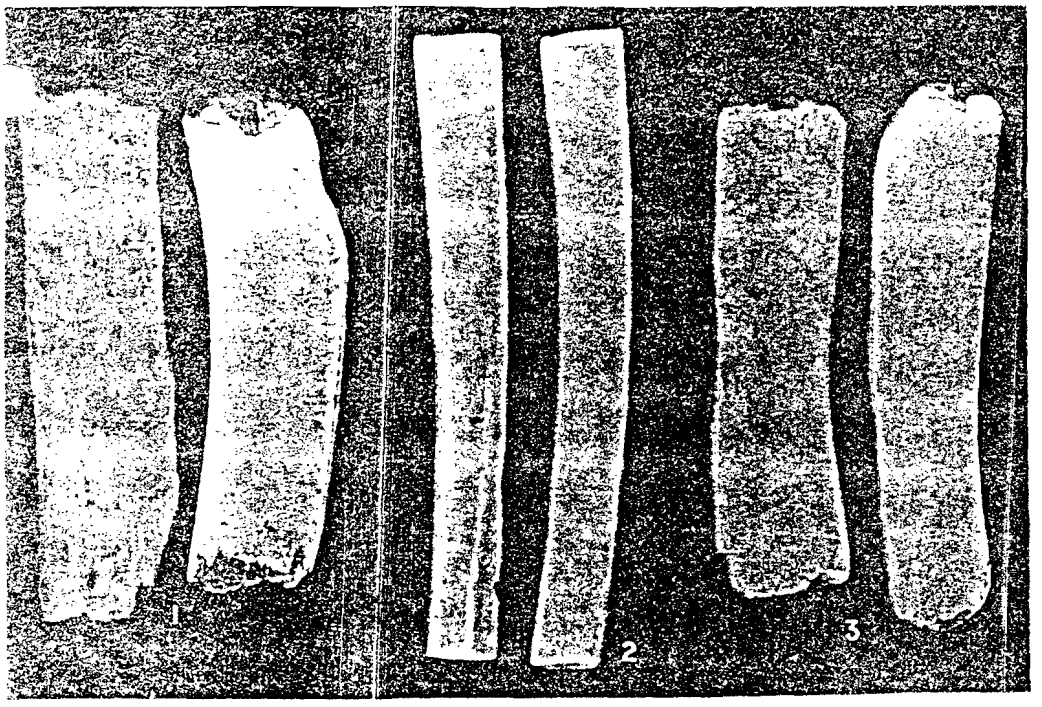


Figure 1-2. Chwana marapo (#1 and #3) and Zulu amatambo (#2).

Figure 1-3. Playing position for the Chwana marapo.

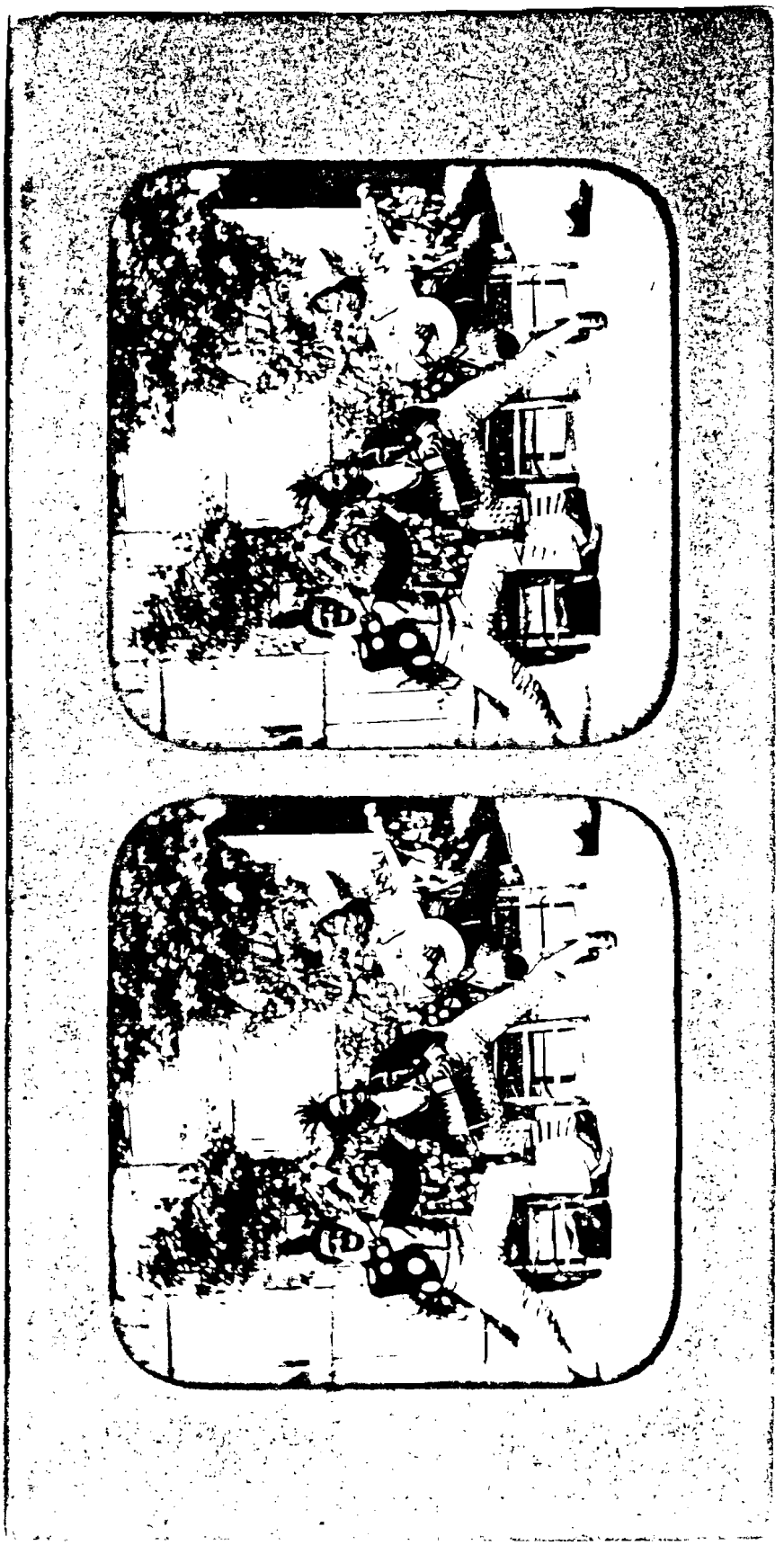


Figure 1-4. Unlabeled stereo card, enlarged, c. 1860's-early 1870's.

Figure 1-5. Unidentified tin-type of minstrel musicians from the Buffalo, N.Y. area, c. 1870's.

DE RATTLE OF DE BONES.

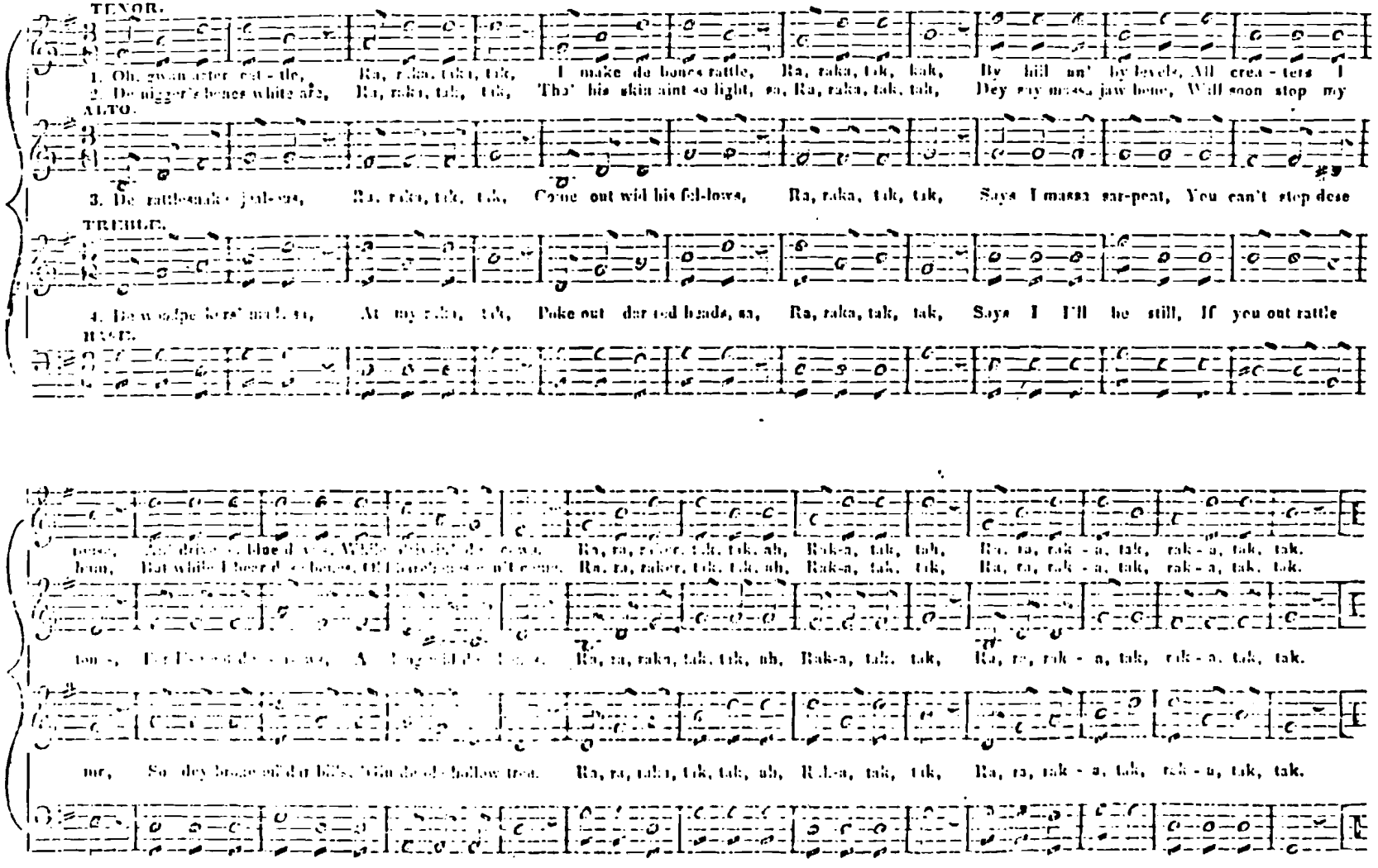


Figure 1-6. "De Rattle of de Bones" from The Ethiopian Glee Book 1848-1850.

ST. JAMES'S HALL.

Every Night at 8.

And Special Day Performances during the Christmas Holidays (1860).

THE CELEBRATED AND ORIGINAL

BUCKLEYS' SERENADERS.

PROGRAMME.

Part 1.—As Darkies in City Life.

OVERTURE (selected)—by F. Buckley.....Company
OPERATIC CHORUS.....Company
ANNA MARIA JONES, (original).....G. SWAINE BUCKLEY
Queen of the Dell (composed by F. BUCKLEY, copyright secured) R. HARLAND
NANCY TILL.....**R. BISHOP BUCKLEY**
LITTLE MORE CIDER.....G. SWAINE BUCKLEY
OUR YOUTHFUL DAYS ARE VANISHED! (Composed by F. BUCKLEY)
J. A. BASQUIN
→ **Bone Solo,** "Zampa," —never attempted by any other Performer
G. SWAINE BUCKLEY
SAMUEL JOHNSON.....R. BISHOP BUCKLEY
KATY DEAN.....G. SWAINE BUCKLEY
I'D CHOOSE TO BE A DAISY, (Composed by F. Buckley)..
R. BISHOP BUCKLEY
LAUGHING SONG, (original) —composed expressly for G. SWAINE BUCKLEY

QUICK STEP BY BUCKLEYS' BRASS BAND.

Part 2.

MATRIMONIAL BLESSINGS:

OR

A Musician's Rehearsal Interrupted!

A MUSICAL SELECTION

FROM

IL TROVATORE!

INTRODUCING **Miss JULIA GOULD.**

Part 3.—Variety.

BALLAD, "COME WHERE THE MOONBEAMS LINGER," (New)
R. HARLAND
BURLESQUE FLING,..... J. J. MULLEN
MELOPHONE SOLO.....FED. BUCKLEY
COMIC PAS DE DEUX.....Master HOWARD & J. J. MULLEN
Solo on a One-stringed Chinese Fiddle,.....**R BISHOP BUCKLEY**
BANJO SOLO, by the Champion Banjoist..... G. SWAINE BUCKLEY
PLANTATION JIG,.....Master HOWARD
BANJO TRIO.....J. A BASQUIN, SWAINE & BISHOP BUCKLEY
Violin Solo.....**FRED. BUCKLEY**
YOUNG BOB RIDLEY,..... Master HOWARD

To conclude with

DIXIE'S LAND!

253

Figure 1-7. Playbill for a program by Buckleys' Serenaders, 1860.

DAR IS MUSIC IN DE BONES.

Now all you nigs hab sung of something,
Some hab sung of gwan a hunting,
Some say dar's music in de banjo,
I say dar's music in de bones, too,

Dar's music in de bones, (*Symphony*) dar's music in de bones,
Dar's music in de bones, Gumbo, dar's music in de bones: (*Symphony.*)

If any you nigs should go to Guinea,
Or should go to old Virginny,
You'd hear dem niggers sing de tune,
About dar's music in de bones.

Dar's music in de bones, (*Symphony*) dar is music in de bones. (*Symphony.*)
Dar is musid in de bones, Gumbo, dar is music in de bones.

Cold water Sam he got so thin,
His eyes make bean poles through his chin
And every night when he went home,
He hung his hat on the left cheek bone.
Dar's music in de bones, &c.

OBER DE MOUNTAIN.

Down in old Virginny break,
Nigger live, dey call him Jake—
Make de woods around to ring,
And dis was de song dat he did sing.

[illegible]t like a pea-rooster in splendor,
[illegible] He left Ohio one dark night,
[illegible]n' poor she darkies' hearts so tender,
[illegible] Smashed into banjo strings at de sad sight;
[illegible]t don't blame his absquatulation,
[illegible] It am a common thing ob late,
[illegible] yaller gal from a foreign nation,
[illegible] Made him lord ob her estate.
Oh, oh, oh, oh, its all de go, &c.

GOIN OBER DE MOUNTAIN.

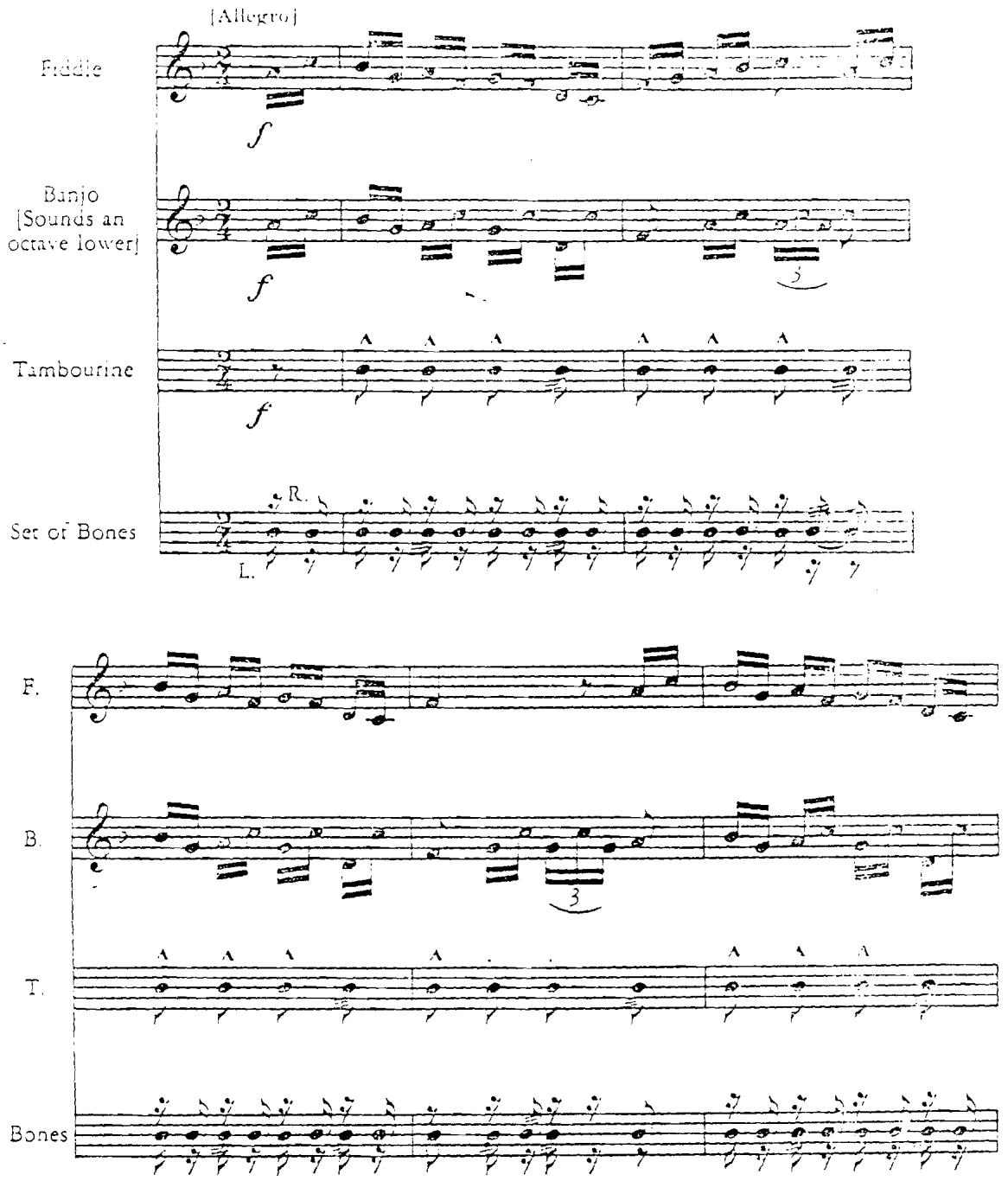
A nigga come from Arkansas,
Bone and Banjo Symphony
De biggest fool I eber saw,
Reel o'er de mountain, love,
I'm gwine for to leab you,
Reel o'er de mountain, love,
Don't let my partin grieve you!

At mornin when dis nigger rose,
Rum tum dum, dum rum tum de,
He put his mittens on his toes,
Rum tum dum,
Reel o'er de mountain, &c.

Dis nigga went to feed de sheep,
Rum tum dum,
He gib 'em green tobacco leaf,
Rum tum dum,
Oh, reel o'er de mountain, &c.

Figure 1-8. Two texts from the songster Nigger Melodies, c. 1848. The indication "symphony" instructs the players to take a "break" at that point. The solo instrument(s) is/are indicated in the text ("Dar is Music in de Bones") or is/are indicated through written instruction ("Goin ober de Mountain").

'Twill Nebber Do to Gib It Up So[1]



[1] Arranged by Hans Nathan.

Figure 1-9. First five bars of Hans Nathan's arrangement for minstrel quartet of "'Twill Nebber Do to Gib It Up So."

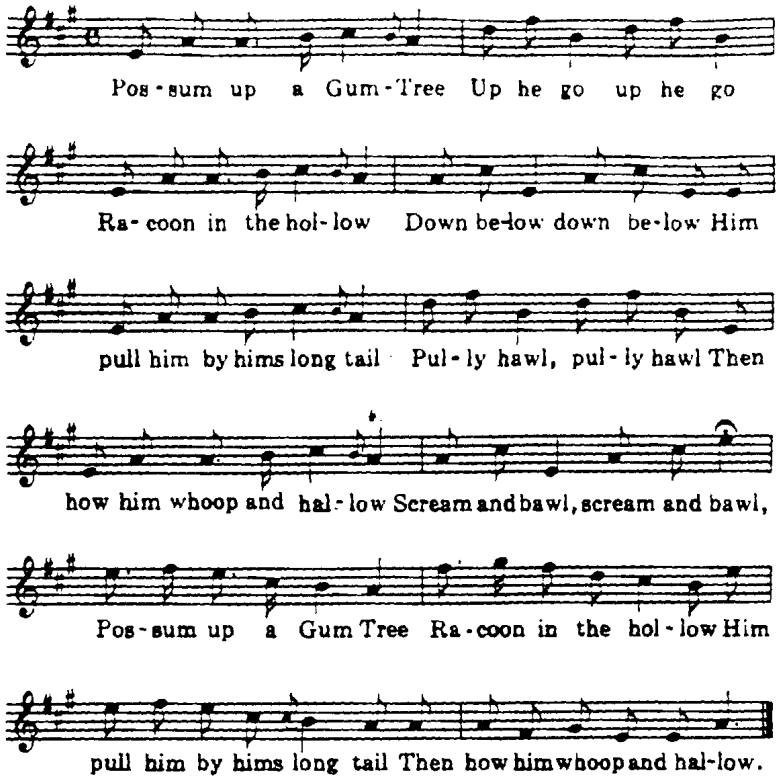


Figure 1-10. "Possum up a Gum Tree." From the sheet music edition. (London: J. Willis & Co., n.d. [c. 1824]).

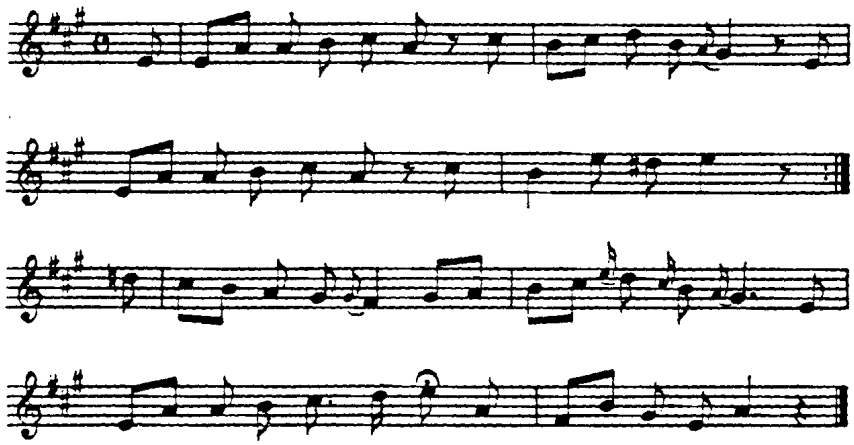
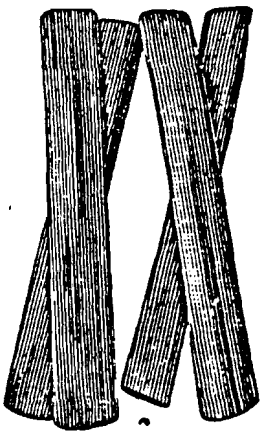


Figure 1-11. "The Lasses of Dublin [transposed]" from The Edinburgh Musical Miscellany. (Edinburgh: n.p., 1793).

Bones. A necessity for every Minstrel Show, and also in dances and single turns by the entertainer. A little practice will make the amateur expert in the use of these old favorites. These Bones are of fine quality, full size and weight, and the ebony finish matches the negro make-up admirably. No endman's costume is complete without a pair of bones. They are sold only in sets of four. Ebony finish, 7 inch, set of four, **$1.50**

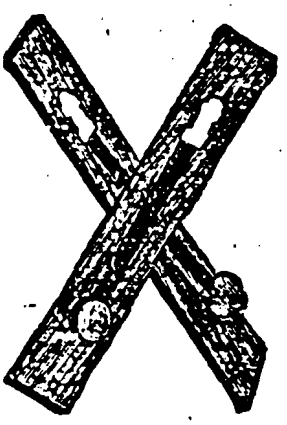


Clappers. Made of maple with steel band and double clapper. Fine for Female Minstrels. The amateur who finds the regular Bones difficult to manipulate will have no trouble with these Clappers, as they are practically automatic in action. For this reason they are ideal for children's use and for all amateurs, blackface comedians, etc.

Price, each, 20c; per dozen, $1.25

Figure 1-12. Advertisement for the bones and bones clappers from Denison's Minstrel and Song Catalogue, c. late 1920's-early 1930's.

Bones.



26120-23 **26124**

Shipping weight: 5 inch, per set, 5 ounces; 7 inch, 6 ounces.

26120 Rosewood Bones, 7 inches long, good quality. Per set of 4.....$0.22

26121 Rosewood Bones, 5 inches long. Per set of 4.....$0.16

26122 Ebony Bones, extra fine quality, 7 inches long. Per set of 4..... .38

26123 Ebony Bones, 5 inches long. Per set of 4 .27

26124 Walnut Bones, 6 inches long, with patent steel and lead clappers on sides: shipping weight, per set, 3 ounces. Per set of 2..... .12

Figure 1-13. Advertisement for the bones and bone clappers from Montgomery Ward & Co., 1898-99 catalogue.

Clappers.

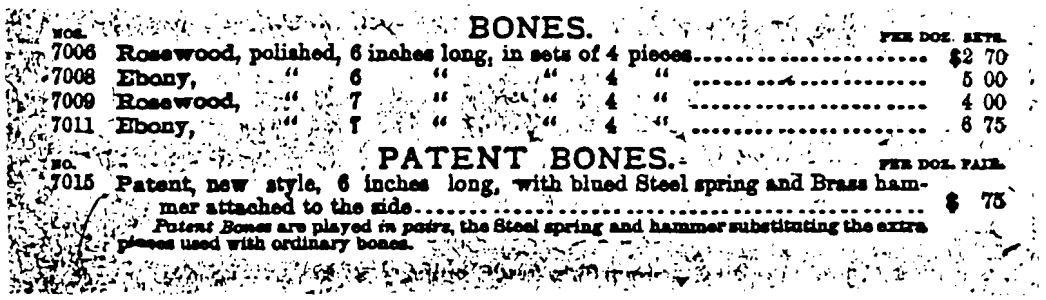
No. 12E3680 Made of hardwood with steel springs and lead clappers. Just the thing for use in amateur minstrel shows. Shipping weight, 4 ounces. Price..... **8c**

Bones.

No. 12E3672
Made of genuine rosewood, 7 inches long. Shipping weight, 6 oz. Price, per set of four..... **19c**

No. 12E3678 Same as above but of solid ebony. Shpg. wt., 7 oz. Price, per set of four..... **38c**

Figure 1-14. Advertisement for the bones and bone clappers from Sears, Roebuck & Co.'s 1916 catalogue.



BONES.

NOS.		PER DOZ. SETS.
7006	Rosewood, polished, 6 inches long, in sets of 4 pieces	$2 70
7008	Ebony, " 6 " " " 4 "	5 00
7009	Rosewood, " 7 " " " 4 "	4 00
7011	Ebony, " 7 " " " 4 "	6 75

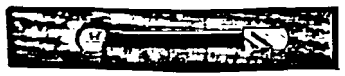
PATENT BONES.

NO.		PER DOZ. PAIR.
7015	Patent, new style, 6 inches long, with blued Steel spring and Brass hammer attached to the side	$ 75

Patent Bones are played in pairs, the Steel spring and hammer substituting the extra pieces used with ordinary bones.

Figure 1-15. Advertisement for the bones and bone clappers from J. Howard Foote's Catalogue of Musical Instruments, Strings, etc., 1893.

Bones, Nos. 3 & 7.



Clappers, No. 9.

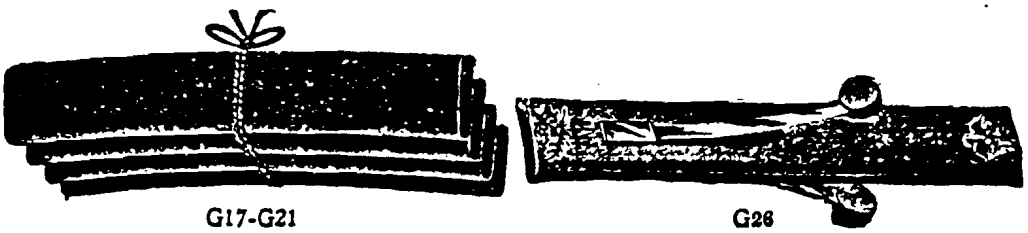
Bones and Clappers.

No. 3.	Rosewood, size 7 inches, in sets of 4 pieces.	$ .50	per doz. sets	$4.50
" 7.	Ebony, size 7 inches, in sets of 4 pieces.	1.10	per doz. sets	10.25
" 9.	Maple, flat, with 2 flappers, in sets of 2 pieces	.25	per doz. sets of 2	1.00

Figure 1-16. Advertisement for the bones and bone clappers from Carl Fischer's New Competition Catalogue of Band Instruments and Specialties Pertaining to Military Bands, 17th ed., c. 1910-15.

BONES AND CLAPPERS

Full Size and Weight



G17-G21 G26

G17. Rosewood, 7-inch. Set of four. G21. Ebony, 7-inch. Set of four.
G26. Maple. Patent steel double clapper. For children's use or for amateur minstrel and other entertainments. Requires no practice.

Figure 1-17. Advertisement for the bones and bone clappers from Lyon & Healy's Musical Sundries and Teachers' Supplies, September, 1919.

YARNEY'S IDEAL.

NEGRO SKETCH.

Not too fast

1st VIOLIN.

F. W. STIMSON.

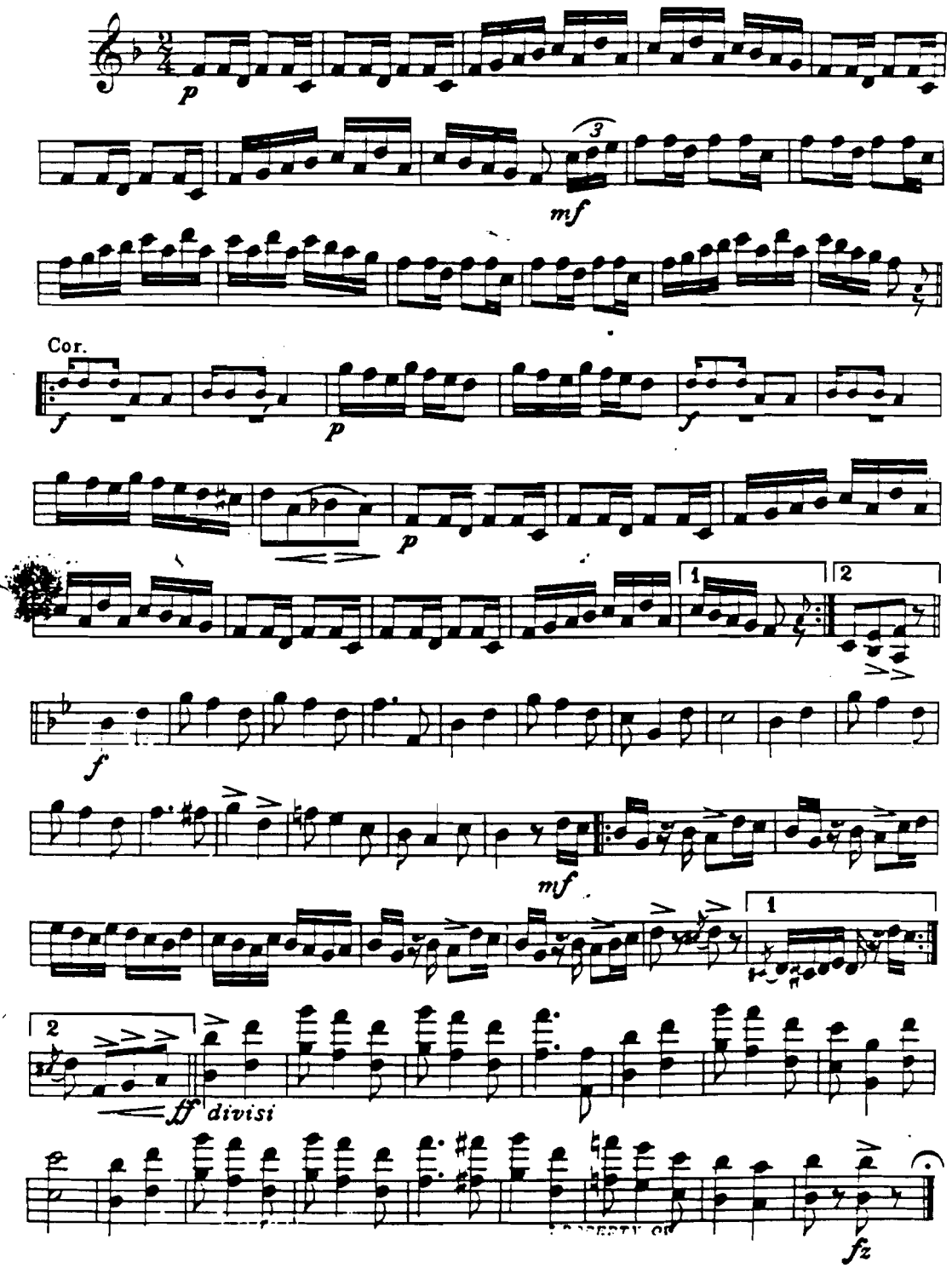


Figure 1-18a. Violin I part from Yarney's Ideal by F.W. Stimson, 1900.

YARNEY'S IDEAL.

NEGRO SKETCH.

RUMS etc.

F. W. STIMSON.

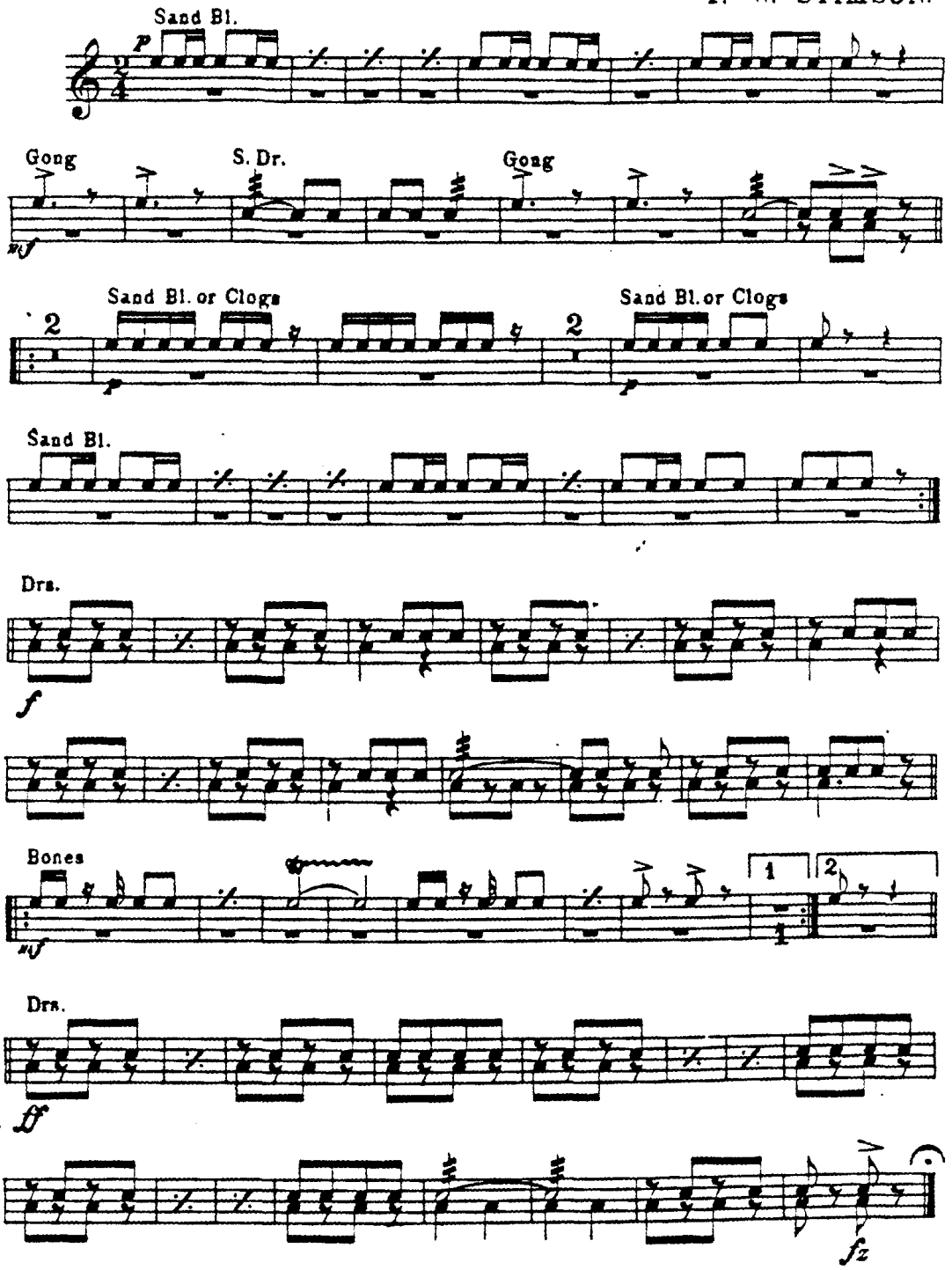


Figure 1-18b. Percussion part from Yarney's Ideal by F.W. Stimson, 1900.

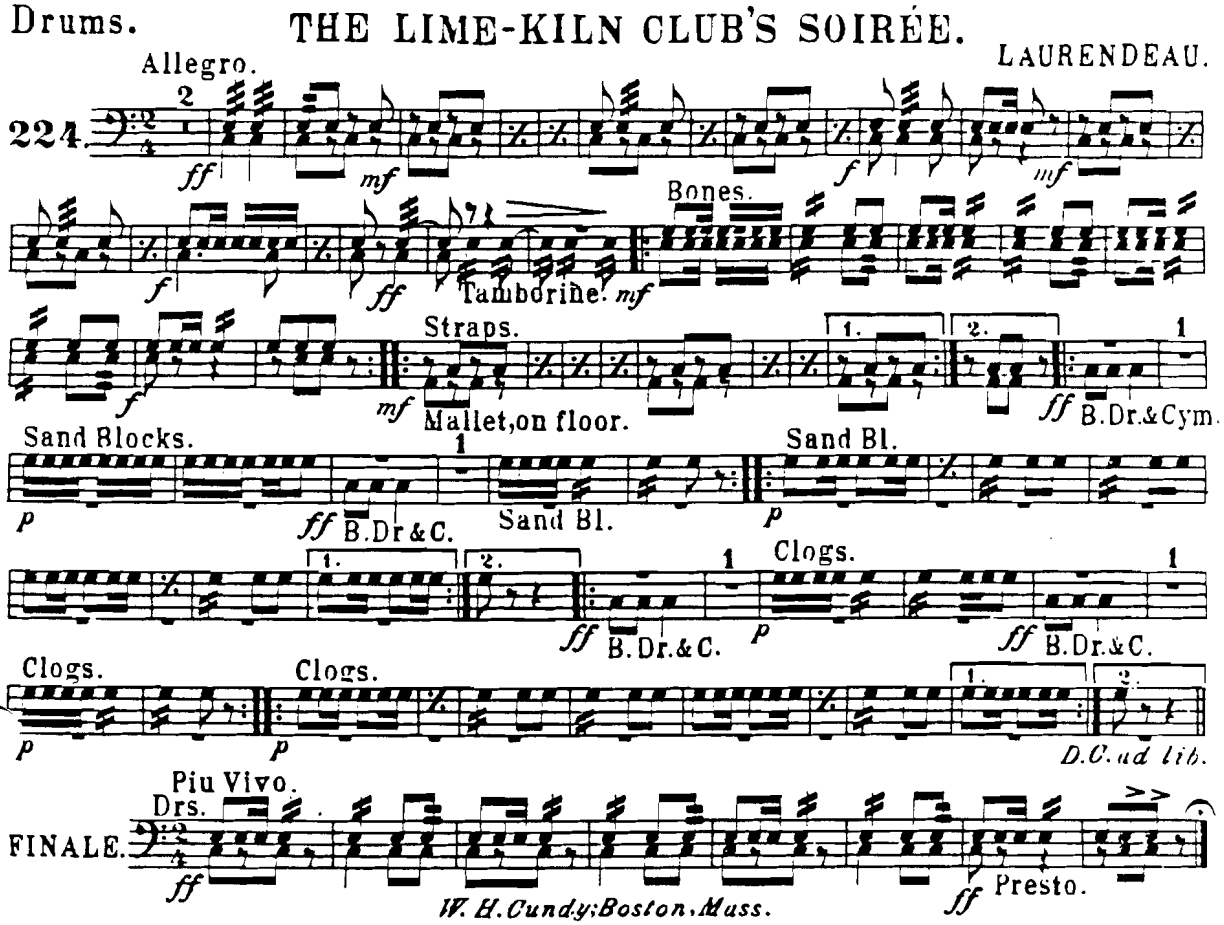
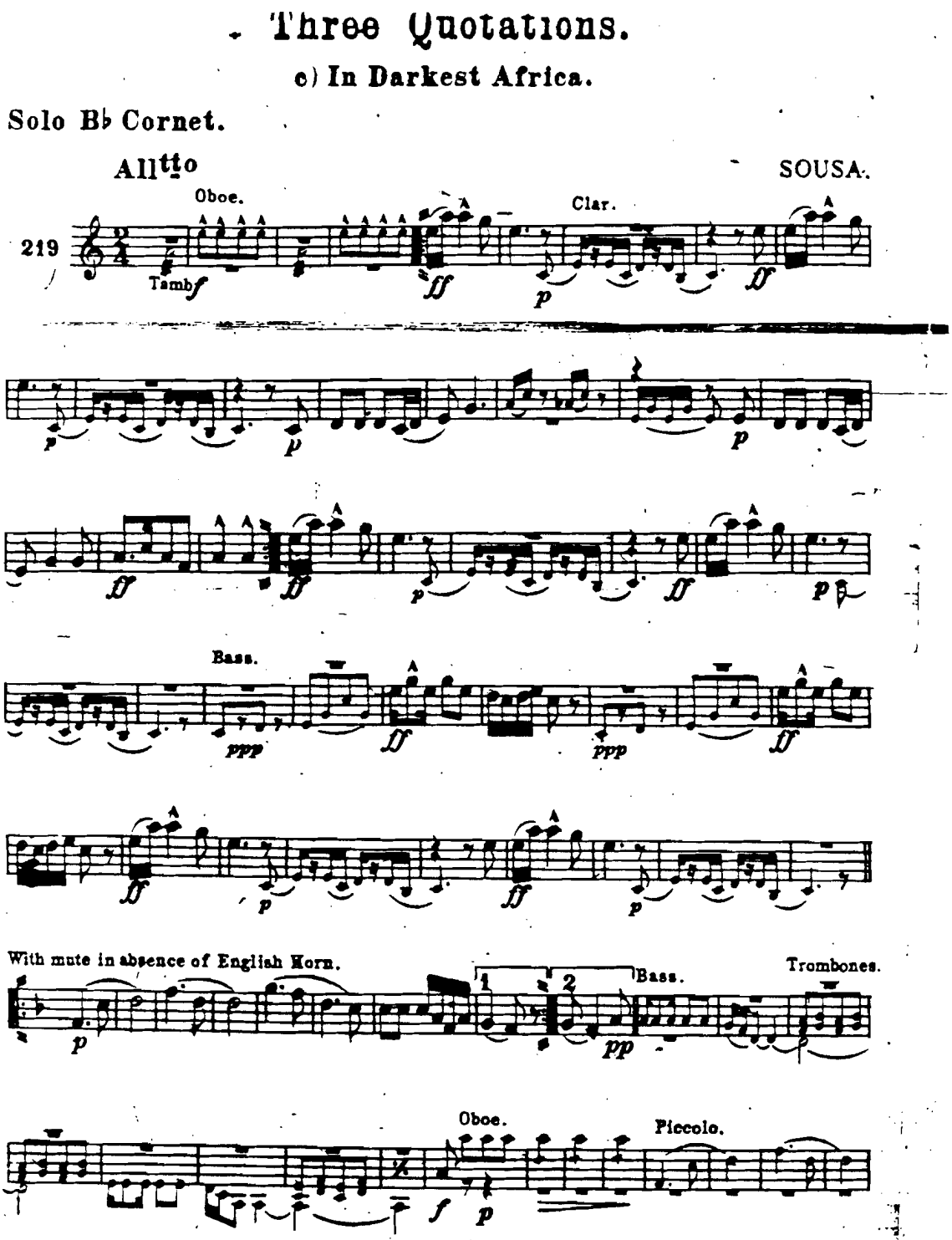
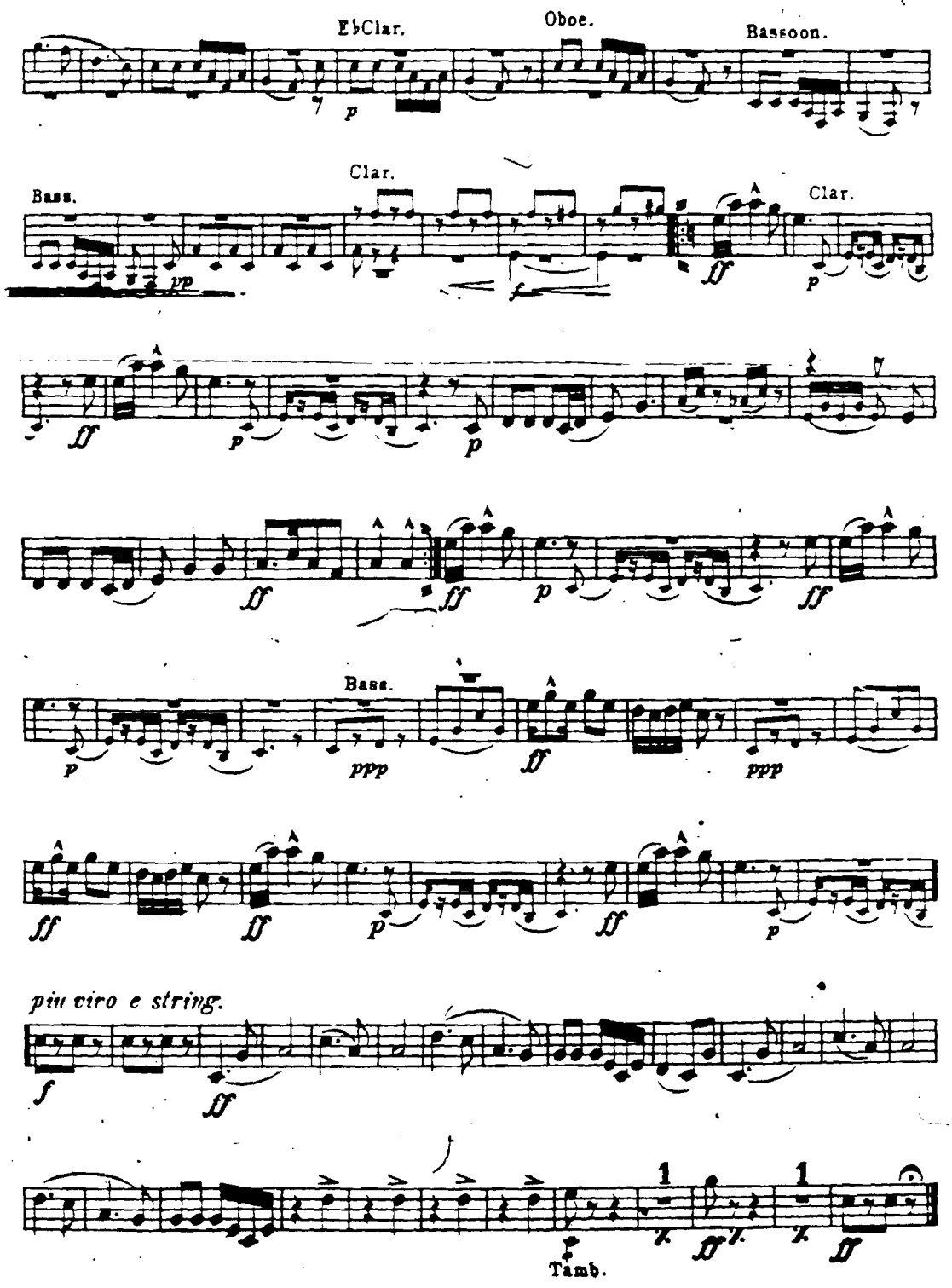


Figure 1-19. Percussion part from The Lime-Kiln Club's Soirée by L.P. Laurendeau, 1891.

Figure 1-20. Solo Bb cornet part from "In Darkest Africa" from Three Quotations by John Philip Sousa, 1896.




Eb Clar.
Oboe.
Bassoon.
Bass.
Clar.
Clar.
Bass.
più vivo e string.
Tamb.

Three Quotations.

Tambourine & Bones.

c) In Darkest Africa.

Allᵗᵗo

SOUSA.

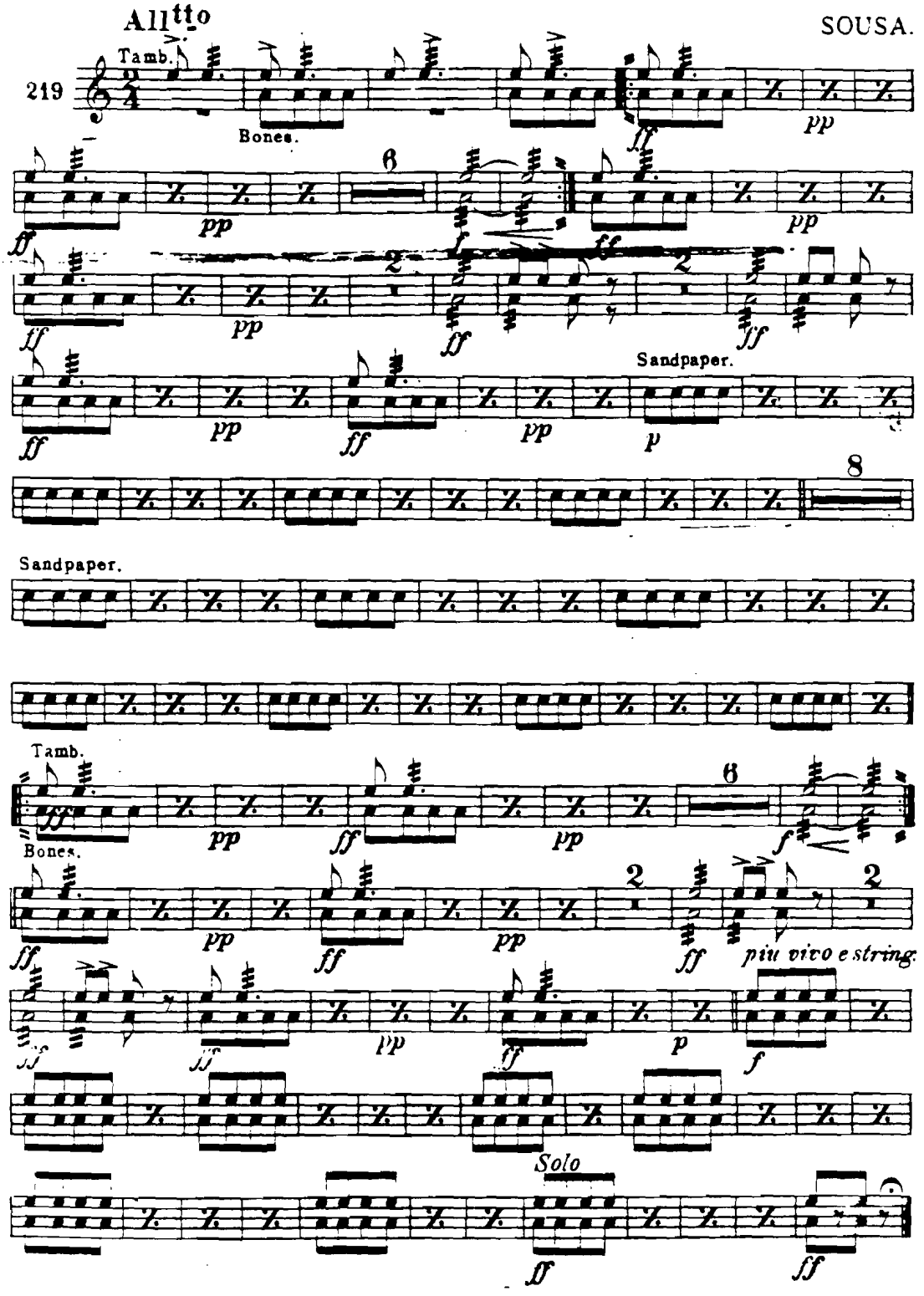


Figure 1-21. Tambourine and bones parts from "In Darkest Africa" from Three Quotations by John Philip Sousa, 1896.

Notes to Chapter I

[1]The New Grove Dictionary of American Music, s.v. "Bones," by Robert B. Winans.

[2]Although there are a few bones players in large cities on both coasts, the majority of players contacted for this study live in the South and the midwest in small towns. For more information concerning bones players contacted in this study, see Appendix C.

[3]The exception to this is the handful of scholars who have studied the nineteenth-century minstrel show. Hans Nathan's Dan Emmett and the Rise of Early Negro Minstrelsy (Norman, Oklahoma: University of Oklahoma Press, 1962) is a notable example. But such studies treat the bones only as a contributing instrument to the minstrel show. Information as to the origin of the bones, how the bones were brought to this country, how they are played, and what part they played in the minstrel show, are either lightly dealt with or not addressed at all.

[4]See Appendix A for more information regarding bones-like instruments in other cultures.

[5]Langston Hughes and Milton Meltzer, A Pictoral History of the Negro in America (New York, New York: Crown Publishers, 1956), p. 8.

[6]Ibid., p. 25.

[7]See William O. Blake, The History of Slavery and the Slave Trade, Ancient and Modern: The Forms of Slavery that Prevailed in Ancient Nations, Particularly in Greece and Rome; The African Slave Trade and the Political History of Slavery in the United States (Columbus, Ohio: H. Miller, 1861), pp. 98-99; and Encyclopedia Americana, 1984 ed., s.v. "Slavery," by Franklin W. Knight.

[8]Dena J. Epstein, Sinful Tunes and Spirituals: Black Folk Music to the Civil War (Urbana: University of Illinois Press, 1977), p. 7.

[9]George Pinckard, Notes on the West Indies, 2nd ed. (London: Baldwin, Cradock & Joy, 1816), I, 97-103, quoted in Epstein, p. 10.

[10]Epstein, p. 11.

[11]Charles Hamm, Music in the New World (New York, New York: W.W. Norton & Co., 1983), p. 119.

[12]Epstein, p. 144, footnote 14.

[13]Epstein, pp. 58-60, 144. In his article on the bones in The New Grove Dictionary of American Music, Robert Winans writes that several scholars have "suggested" that the bones were created by slaves under such circumstances, but does not name these scholars or give any information to document the claim.

[14]Dailey Paskman and Sigmund Spaeth, "Gentlemen, Be Seated!": A Parade of the Old-Time Minstrels (Garden City, New York: Doubleday, Doran & Co., 1928), p. 28. No information is included to substantiate the authors' claim that the bones are of African origin.

[15]Nathan, p. 154. Nathan supplies no information which documents his claim that the bones are of African origin.

[16]Epstein, p. 157. I have contacted Dena Epstein directly; she could offer no evidence supporting her claim that the bones were of African origin.

[17]Percival R. Kirby, The Musical Instruments of the Native Races of South Africa (London: Oxford University Press, 1934), p. 10.

[18]See Kirby, p. 10; and Margaret M. de Lange, compiler, Catalogue of the Musical Instruments in the Collection of Professor Percival R. Kirby (Johannesburg: Africana Museum, 1967), p. 5. Further possible evidence in support of the African origin of the bones may be found in Ashenafi Kebede's Roots of Black Music: The Vocal, Instrumental, and Dance Heritage of Africa and Black America (Englewood Cliffs, New Jersey: Prentice-Hall, 1982), p. 59. Kebede mentions iron castanets found in western Africa today which are used chiefly by dancers to enhance the rhythm of dance steps. However, it is difficult to tell from the information Kebede gives whether or not these castanets resemble the bones.

[19]Kirby, p. vii.

[20]Encyclopedia Americana, 1984 ed., s.v. "Africa: Traditional Africa: (2) Traditional Society," by Robert A. Lystad. There are similarities among instrument types throughout Africa. Although tribes tend to occupy defined areas, whole and partial migration of tribes sometimes occurs. Thus it is within reason to speculate that an instrument

known to tribes in southern Africa would also be known to tribes approximately 250-300 miles to the north.

[21]Bechuanaland is the former name of Botswana when it was a British Protectorate.

[22]Kirby, p. 11.

[23]Although there are distinct regional musics throughout Africa, it is quite common to find the same instrument type throughout a large area. The mbira (commonly known as the "thumb piano" in the West) is a good example. Although the instrument varies from area to area in size, tuning and the musical traditions it is associated with, the instrument is constructed basically the same in all parts of Africa where it is found.

[24]Kirby's work is the only source found in the course of this study which includes documented evidence that the bones may be found in Africa. His study was confined to southern Africa. Andrew Tracey, director of the International Library of African Music, Rhodes Unviersity, Grahamstown, South Africa, knows of no additional sources. With the exception of Kirby's research, Tracey has never heard of the bones in southern or central Africa. Andrew Tracey, personal letter.

In his article on the bones in The New Grove Dictionary of American Music, Robert Winans wrote, "Although they [the bones] are played in black Africa, their use is limited." In a similar article in The New Grove Dictionary of Musical Instruments, Winans wrote, "They [the bones] are also known in black Africa." Winans does not specify where in Africa the bones are still used, and the sources listed in the bibliographies of both articles do not contain evidence to document his claim that the bones are still played in Africa today.

[25]In Sinful Tunes and Spirituals: Black Folk Music to the Civil War, Dena Epstein provides many contemporary accounts of music making among black slaves in the Caribbean and Central America during the nineteenth century. (See especially the Prologue and chapters 1-2.) None of these accounts mention the bones, in contrast to accounts from the United States during the same time period that do mention the bones when describing the musical activities of black slaves.

Harold Courlander claims that bones were played by blacks in the West Indies, but his claim is undocumented. Negro Folk Music, U.S.A. (New York: Columbia University Press, 1963), p. 219.

[26]Dale Cockrell, "Of Hymns, Minstrel Shows, and Jubilee Singers: Toward Some Black South African Musics," American Music 5 (Winter

1987): 419. The fact that British troupes traveled to southern Africa could explain the Reverend Sandilands' remark that the Chwana had acquired the bones from Europeans, rather than from Americans.

[27]David B. Coplan, "The Urbanization of African Performing Arts in South Africa" (Ph.D. dissertation, Indiana University, 1980), p. 102, cited by Cockrell, p. 431.

[28]Cockrell, p. 420.

[29]Ibid., pp. 419-420.

[30]Ibid., p. 420.

[31]Ibid., p. 421. "Tambo" is the root word; "ama" simply indicateds its plural form. Cockrell, p. 431.

The bones are not the main topic of Cockrell's article; therefore it is not surprising that he does not direct his remarks toward the possible origin of the bones. However, through personal correspondence, he has indicated to me that he thinks the bones were brought to Africa in the nineteenth century when American and British minstrel troupes toured there.

[32]Veit Erlmann of the Museum für Völkerkunde in Berlin has conducted research involving the bones in South Africa. He expected to find the bones in other British colonies as well, but has found no evidence of this. John Collins, a leading expert on Ghanian and West African popular music, has no evidence of the bones in West African traditional music, either as an indigenous instrument or from another source such as minstrelsy. Veit Erlmann, personal letter.

[33]Hamm, p. 48.

[34]Ibid., p. 65.

[35]Edward Lee, Folksong and Music Hall (Boston: Routledge & Kegan Paul, 1982), p. 11.

[36]The New Grove Dictionary of American Music, s.v., "Hammered [hammer] Dulcimer," by Nancy Groce.

[37]Fred Woods, Folk Revival: The Rediscovery of a National Music (Dorset: Blandford Press, 1979), pp. 44-47.

[38]Lee, p. 11. Although neither Lee nor Woods mentions the bones by name when discussing instruments, Woods makes reference to British

folk groups such as the Chieftains who use the bones. English music historian Charles Burney (1726-1814) mentioned the bones in combination with many of the same instruments mentioned by Lee and Wood. Burney described the poker and tongs, marrow-bones and cleavers, saltbox, and hurdy-gurdy as "the Old National Instruments of our island." Rees' Cyclopaedia, 1819 ed., unidentified article by Charles Burney, quoted in Francis William Galpin, Old English Instruments of Music: Their History and Character, with supplementary notes by Thurston Dart, 4th ed., rev. (London: Methuen & Co., 1965), p. 189.

[39]Hamm, p. 47.

[40]Ibid.

[41]Ibid., pp. 47-48. Occasional reports of lone families living in the mountains several hundred miles ahead of the nearest established frontier post suggests that at least a few backwoodsmen had penetrated far into the Appalachians even before the Revolutionary War. Harry M. Caudill, Night Comes to the Cumberlands: A Biography of a Depressed Area, with a foreword by Stewart L. Udall (Boston: Little, Brown, & Co. in association with the Atlantic Monthly Press, 1963), pp. 7-8.

[42]Hamm, p. 48.

[43]H. Wiley Hitchcock, Music in the United States: A Historical Introduction, 2nd ed. (Englewood Cliffs, New Jersey: Prentice-Hall, 1974), p. 29.

[44]Frédéric Louis Ritter, Music in America (New York: Charles Scribner's Sons, 1883), p. 385, quoted in Hamm, p. 64.

[45]Hamm, p. 54.

[46]Ibid.

[47]Ibid., pp. 54-55.

[48]Ibid., pp. 55-58.

[49]Ibid., p. 66.

[50]See Hamm, pp. 65-66; and Epstein, p. 112.

[51]Ameri-Grove, s.v. "Hammer [hammered] Dulcimer," by Nancy Groce.

[52]Ibid.

[53]See Langston Hughes, Famous Negro Music Makers (New York: Dodd, Mead & Co., 1963), p. 29; and Eileen Southern, The Music of Black Americans: A History, 2nd ed. (New York: W.W. Norton & Co., 1983), p. 158.

[54]Nathan, p. 154.

[55]See Epstein, especially chapter 8.

[56]Newman I. White, American Negro Folk-Songs, with a Foreword by Bruce Jackson (Cambridge: The President and Fellows of Harvard University, 1928; reprint ed., Hatboro, Pennsylvania: Folklore Associates, 1965), p. 168.

[57]Isaac Holmes, An Account of the United States of America, Derived from Actual Observation during a Residence of Four Years in that Republic: Including Original Communications (London: H. Fisher, 1823), p. 332, quoted in Epstein, pp. 52-53.

[58]Dorothy Scarborough, On th Trail of Negro Folk Songs (Cambridge: Harvard University Press, 1925; reprint ed., Hatboro, Pennsylavania: Folklore Associates, 1963), p. 102. Although the letter is not dated, the time period referred to by the writer of the letter, i.e., when she was ten years old, may be estimated at 1865 or earlier. The fact that she wrote of negro slaves playing music rather than former slaves means the incident she recalled occurred before the ratification of the Thirteenth Amendment (which abolished slavery) in December, 1865.

[59][Curtis B. Pyle ?], "Letters from the South. By Our Corresponding Editor," Masonic Mirror and American Keystone 2 (April 6-May 25, 1853): 125-126; reprinted in Eugene Schwaab, ed., Travels in the Old South, Selected from Periodicals of the Times ([Lexington]: University Press of Kentucky, 1973), II, p. 528, quoted in Epstein, p. 147.

[60]Elizabeth Allen Coxe, Memories of a South Carolina Plantation during the War . . . (n.p.: privately printed, 1912), p. 89, quoted in Epstein, p. 144.

[61]Robert B. Winans, "Black Instrumental Music Traditions in the Ex-Slave Narratives," Black Music Research Newsletter 5 (Spring, 1982): 5. Numererous references may also be found in Epstein, Chapter 8. See also James Weldon Johnson, Black Manhattan (New York: A.A. Knopf, 1930; reprint ed., with a new Preface by Allan H. Spear, New

ork: Atheneum, 1968), p. 87; and Alain Locke, The Negro and His Music (Washington, D.C.: Associates in Negro Folk Education, 1936), p. 43.

[2]Winans, "Ex-Slave Narratives," p. 3.

[3]Ibid., pp. 2,4. This remark, as well as the one preceding it (cited in footnote 62), need further explanation. The ex-slave narratives include musical references in fifteen southern states. There are references to the fiddle in each of the fifteen states with a total of 205 references. The banjo was referred to in fourteen states with a total of 106 references. There are references to percussion instruments in twelve of the fifteen states; the total number of references is 75. Of these, fifteen are references to the bones throughout an area of eleven states.

As Winans points out, one must remember that the numbers he extracted from the ex-slave narratives can be misleading. The existance of one reference to the bones in Alabama by only one former slave doesn't necessarily mean that bones were not prevalent in the state of Alabama. It could mean that bones were not prominent in Alabama, but it could also mean that there were few ex-slaves from Alabama interviewed by the W.P.A. or that ex-slaves from Alabama interviewed by the W.P.A. were rarely asked questions which solicited information about music.

[64]Epstein, p. 21.

[65]Epstein includes more contemporary accounts than any other source consulted in this study. None of these accounts dated earlier than the mid-nineteenth century mention the bones, nor do any other pre-nineteenth-century accounts consulted in this study.

[66]Winans, "Ex-Slaves Narratives," p. 4. This seems to be the case in the nineteenth century due to the Europeanization of mainland slaves. By the early nineteenth century, ties with Africa were weakened due to two factors: 1) whites outnumbered blacks in most states and 2) the black population was increasingly composed of people born in the U.S. Epstein, p. 127.

However, music and dance which possessed African elements was documented among blacks, particularly before the nineteenth century. For references of blacks performing music and dances of both African and European origin, see Epstein, chapters 6-8.

[67]Winans, "Ex-Slave Narratives," pp. 4-5. Winans' list includes songs mentioned in connection with instruments only.

[68]Although minstrel shows could still be seen as late as the early 1930's, minstrelsy is considered primarily a nineteenth-century entertainment.

[69]See Hitchcock, p. 107; and Hamm, p. 183.

[70]Letter to the editor by C.J. R[ogers], New York Clipper, 20 June 1874.

[71]Paskman and Spaeth, p. 28.

[72]Carl Wittke, Tambo and Bones: A History of the American Minstrel Stage ([Durham, North Carolina]: Duke University Press, 1930), p. 42.

[73]Paskman and Spaeth, p. 15.

[74]Nathan, pp. 147-149.

[75]Nathan, p. 151.

[76]Wittke, p. 136.

[77]Robert C. Toll, Blacking Up: The Minstrel Show in Nineteenth-Century America (New York: Oxford University Press, 1974), p. 54.

[78]Wittke, p. 140.

[79]Toll, p. 54.

[80]Langston Hughes and Milton Meltzer, Black Magic: A Pictoral History of Black Entertainers in America (Englewood Cliffs, New Jersey: Prentice-Hall, 1967; New York: Crown Publishers, Bonanza Books, 1967), p. 27.

[81]Paskman and Spaeth, p. 29.

[82]Toll, p. 35.

[83]Wittke, p. 140. Minstrel catalogues, mail order catalogues and musical instrument catalogues of the late nineteenth and early twentieth centuries most often offered rosewood and/or ebony bones to the prospective customer.

[84]Nathan, p. 147.

[85]Wittke, p. 103.

[86]It is not known whether or not the bones were played during portions of a tune that were sung. The experience of the performers heard on The Early Minstrel Show (New World Records, NW 338) suggests not. The performers attempted to re-create the music of a typical minstrel show of the late 1840's. Robert B. Winans, who supervised the performances, wrote in the program notes, "We found the bones to be very distracting during the vocal parts, so they were silenced then; we do not know whether this corresponds to minstrel-show practice." Furthermore, the bones player on the recording used white pine bones. If he had used either rosewood or ebony bones, as many minstrel performers did, the bones would have been even louder and more distracting.

[87]These tunes were written over a forty-year period; some were written as early as the 1830's while other were written in the 1870's.

[88]Robert B. Winans, liner notes for The Early Minstrel Show, New World Records, NW 338.

[89]Paskman and Spaeth, p. 207.

[90]James Unsworth, Unsworth's Burnt Cork Lyrics, ed. and comp. by J.H. Collins (New York: Robert M. De Witt, 1859), p. 21.

[91]Unsworth, p. 60.

[92]Elias J. Howe, The Ethiopian Glee Book (Boston: E. Howe,1848-1850), # 134.

[93]Harper's New Monthly Magazine, April 1879, p. 689.

[94]"The Minstrel Melodist," New York Clipper, 3 March 1877.

[95]Harry Reynolds, Minstrel Memories: The Story of Burnt Cork Minstrelsy in Great Britain from 1836 to 1927 (London: Alston Rivers, 1928), p. 58.

[96]Harold Rossiter, How to Put on a Minstrel Show (Chicago: Rossiter, 1921), p. 15.

[97]Walter Ben Hare, The Minstrel Encyclopedia, New Material Added by Walter Ben Hare (Boston: Walter H. Baker Co., 1926), p. 20.

[98]Paskman and Spaeth, p. 28.

[99]Nathan, p. 127.

[100]This discussion is based on the author's performance experience on the bones and knowledge of techniques used by some the country's most prominent bones players.

[101]There is evidence that similar music was present in other parts of the rural South as well. See Robert B. Winans, "The Folk, the Stage, and the Five-String Banjo in the Nineteenth Century," Journal of American Folklore, 89 (October-December 1976): 436-37.

[102]Hamm, p. 465.

[103]Ibid, pp. 460-61.

[104]It would no longer be accurate to state that today Appalachian music is found only in Appalachia. Even in the nineteenth century, fiddle tunes known in Appalachia were also known in other parts of the South by both blacks and whites. See the discussion regarding similar repertoires in Appalachia and other parts of the South, p. 24. If whites were not musicians, they would have heard fiddle music at dances, most likely played by a black fiddler. (Southern, p. 45). Although not popular today, one may still hear this type of music at folk festivals and locales where it is valued.

[105]Hamm, p. 71.

[106]Ibid, pp. 66-67, 75.

[107]Ibid., p. 79. The most common combination is fiddle and banjo, which is the instrumental combination Hamm refers to. I have seen and heard various other combinations of the instruments listed during field work conducted for this study--fiddle and bones; fiddle, guitar and bones; fiddle, guitar, string bass and hammer dulcimer; fiddle, guitar and banjo; and fiddle, guitar, string bass, hammer dulcimer and bones.

[108]Ibid., pp. 79-80.

[109]Epstein, p. 147.

[110]Winans, "Ex-Slave Narratives," p. 5. Winans selected information from the narratives covering the 1840's through the 1860's. The fact

that slaves were familiar with Anglo-American tunes should not be surprising, for slaves were trained to play European musical instruments for the entertainment of their masters. Their repertoire included "country dances" adapted from the dances of Great Britain's lower classes--the same repertoire brought to Appalachia by British immigrants.

[111]George Washington Dixon and Bob Farrell were among the first American entertainers to portray blacks on stage.

[112]Hamm, p. 184.

[113]Nathan, p. 186; Hamm, p. 184.

[114]Hamm, pp. 240, 246.

[115]Ibid., p. 81.

[116]Winans, "Ex-Slave Narratives," p. 5.

[117]Epstein has cited more such references than any other source available for this study. The earliest reference she cites is the 1853 reference quoted on p. 12 above. See also Winans, "Ex-Slave Narratives." He cites references to the bones played by blacks between the 1840's through the 1860's, but does not give specific dates for each reference.

[118]Ibid., pp. 76-77.

[119]A playbill dated March 27, 1848, for the circus of Messrs. Howes and Co. mentions a minstrel band made up of dulcimer, banjo, tambourine and bones. Cited by Nathan, p. 149. See also Ameri-Grove, s.v. "Hammered Dulcimer" by Nancy Groce.

[120]See Hamm, p. 77; and Winans, "Five-String Banjo," p. 416.

[121]Hamm, p. 77.

[122]Ibid., p. 75.

[123]See Epstein, p. 115; and Hamm, p. 67-69. Dances with definite African characteristics and known as "Negro jigs" were also done, both by blacks and whites, but will not be discussed here as it has little relevance to the present discussion. The interested reader may

d more information by consulting Epstein, pp. 120-121 and Winans, x-Slave Narratives," p. 4.

In the ex-slave narratives collected by the W.P.A., ex-slaves entioned the banjo, fiddle , bones and other instruments in reference the performance of dance music. While dances such as the waltz id cotillion were mentioned, the majority of references were to ontradances or square dances, i.e., "country dances." Winans, "Ex-lave Narratives," p. 4.

[24]Gene Bluestein believes that Appalachian style banjo and pre-minstrel black style banjo are identical. This is based on the assumption that Appalachian and minstrel styles are different in some respects. The matter of tuning seems to illustrate this point. Tunings used by minstrel performers differ significantly from those used by Appalachian banjoists at the turn of the century. Bluestein, "America's Folk Instrument: Notes on the Five-String Banjo," Western Folklore 23 (1964): 246.

[125]Clarence L. Ver Steeg, The Formative Years: 1607-1763 (New York: Farrar, Straus & Giroux, Hill & Wang, 1964), p. 189. The middle colonies were not yet settled and New England required skilled labor or labor that could be supplied by the family.

[126]Ibid.

[127]Ibid., pp. 189-190.

[128]Epstein, p. 112.

[129]Cockrell, pp. 419-420. Cockrell cites evidence that amateur minstrel performances were done in Durban before professional troupes had toured in southern Africa; British citizens who had seen minstrel troupes in Great Britain brought the genre to South Africa before professional companies arrived. Thus the bones were brought to southern Africa as early as 1858. (The first professional company visited Durban in 1865.) This still means that the bones did not reach South Africa until after the advent of minstrelsy in the United States. (The first professional show in America took place in 1843.)

[130]For examples of African instruments documented in Central America and the Caribbean, see Epstein, especially the Prologue and chapters 1-2. Harold Courlander claims that the bones were played in the West Indies, but his claim is undocumented. Negro Folk Music, U.S.A. (New York: Columbia University Press, 1963), p. 219.

[131]See Caudill, p. 6; and Hamm, pp. 47-48. Many of these indentured servants--orphans, debtors and criminals--had been sent to America by the British crown. Although usually committed for seven years, many indentured servants broke their obligations and ran to the lower reaches of the Appalachian range. A few pushed deeper into the mountains; after the Revolution, they were followed by more people.

It should be noted that not all indentured servants in the South ran off to the Appalachians; some died while serving out their time, while others successfully completed their terms and became landowners themselves. See Caudill, pp. 5, 6, 8, 9; and Ver Steeg, p. 189.

[132]See Merle Curti, Richard H. Shryock, Thomas C. Cochran and Fred Harvey Harrington, An American History, 2 vols. (New York: Harper & Bros., 1950), 1: insert between pp. 500 and 501; William H. Clark, Railroads and Rivers: The Story of Inland Transportation, The American Calvalcade Series (Boston: L.C. Page & Co., 1939), unnumbered inserts after the following pages: 106, 114, 142; and Albert Fishlow, American Railroads and the Transformation of the Ante-Bellum Economy, Harvard Economic Studies, vol. CXXVII (Cambridge, Massachusetts: Harvard University Press, 1965), insert following p. 31.

It should be kept in mind that West Virginia had not yet separated from Virginia in the early nineteenth century. Thus "Virginia" here includes what is known as West Virginia today.

[133] Gene Bluestein, "America's Folk Instrument: Notes on the Five-String Banjo," Western Folklore 23 (1964): 246.

[134]Caudill, p. 21.

[135]Winans, "Five-String Banjo," pp. 417-418, 420.

[136]See Winans, "Five-String Banjo," p. 420; and Edward Le Roy Rice, Monarchs of Minstrelsy, from "Daddy" Rice to Date (New York: Kenny Publishing Co., 1911), p. 22. Winans claims that Sweeney toured the South in the late 1830's. Rice wrote that "Mr. Sweeney and two brothers traveled in a wagon through the South in the early [18]30's, and certainly as early as 1838 when he was with a circus that played in Lynchburg, Virginia." Another minstrel performer, Charley Howard, toured with Sweeney when Howard was ten years old. Howard was born in 1826, which means he was touring with Sweeney in 1836. Rice, pp. 22,51.

[137]Winans, "Five-String Banjo, pp. 423-424.

[138][David Crockett ?], Sketches and Eccentricities of Col. David Crockett of West Tennessee (New York: n.p., 1833), pp. 39-40, cited in Nathan, p. 190. The exact date of the event is not given by Nathan.

[139](London: n.p., 1808), p. 100, quoted in Nathan, p. 156. Other examples many be found elsewhere in Nathan, as well as in Epstein. There is some confusion over the location of this incident. The same quote is also included in Hamm, p. 76. Hamm writes that the event took place at "an inn across the Ohio River from Cincinnati." This would place the event in Kentucky. There is also some confusion about the citation; Hamm gives the date of publication as 1809 and pp. 90-91 for the location of the passage in Ashe's book, none of which agrees with Nathan's citation.

[140]Nathan, pp. 44, 46-48.

[141]T. Allston Brown, "The Origin of Negro Minstrelsy," in Charles H. Day, Fun in Black . . . (New York: n.p., 1874); reprint of excerpts in The Black Perspective in Music 3 (Spring 1975):77-80, cited by Southern, p. 90.

[142]Southern, pp. 90-91. For more examples of minstrel performers using material borrowed from blacks, see Toll, 42-48.

[143]Hamm, p. 81.

[144]Winans, "Ex-Slave Narratives," p. 5.

[145]In the course of this study, only one incidence of bones playing has been found before the 1840's when the bones were first used by professional entertainers. A man attending a negro dance in Cincinnati in 1830 reported seeing a bones player there. The bones could have been brought to Cincinnati by traveling musicians who had passed through Appalachia, just as they brought the bones to the South. Charles Cist, unknown story in the Cincinnati Miscellany (1845) I, 14, cited by Nathan, p. 154.

[146]Whitlock, Emmett and Brower all had extensive experience with circuses. Rice's biography of Pelham indicates that Pelham had experience with black-face entertaining prior to the forming of the Virginia Minstrels, but mentions no engagements with circuses or other traveling entertainers.

[147]Toll, pp. 45-46. Whitlock, a member of the Virginia Minstrels, claimed that during the 1830's while touring in the South with

circuses, he made a regular practice of spending time with black musicians when he was not performing.

Although minstrels failed to accurately portray the lives of slaves, some early minstrels adapted aspects of black folk tradition to their minstrel acts. For more examples of black folk tradition (both musical and nonmusical) adapted by minstrels, see Toll, pp. 42-48.

[148]See Winans, "Five-String Banjo," pp. 420-421; and Rice, p. 22.

[149]See Winans, "Five-String Banjo," pp. 425-426; and Nathan, pp. 110-111.

[150]Cincinnati Miscellany (1845) I, 14, cited in Nathan, p. 154. Although not referred to here as "bones" or "rib bones," one can reasonably assume that this story is an account of the bones being played. The bones were sometimes referred to as "bone castanets" in the nineteenth century. Furthermore, Nathan has suggested that "jaw bones" is a misnomer for the bones. Although the jawbones of animals were common among blacks and later, minstrels, only one jawbone could be played by the player at a time. (A stick was run across the teeth of an animal jawbone in order to make them rattle.) This account speaks of jawbones, i.e., more than one.

[151]New York Clipper, 20 June 1874.

[152]See Winans, "Five-String Banjo," p. 421; and Wittke, pp. 59-60, 79-84. See also in Wittke pp. 72, 79 for evidence of minstrelsy outside of the North and South.

[153]Southern whites also became familiar with this style of playing, either by hearing traveling musicians or black slave musicians. Too, it must be remembered that the music played in the South for "country dances" originated in the music of Great Britain's lower classes, just as the music played in Appalachia did. Even if southern whites had had no contact with Appalachian music, they would have been familiar with some of the same tunes, even if the tunes existed in variant form in the two areas.

[154]In his article "The Folk, the Stage, and the Five-String Banjo in the Nineteenth Century," Robert Winans presents a different sequence of events than that presented here. Winans claims that minstrelsy was fully developed before the banjo reached Appalachia. This latter event he dates 1865-1880. But he fails to take into account several points that the present discussion includes.

Winans' argument is based on the premise that too few black railroad workers penetrated the Appalachian Mountains in the

nineteenth century to have brought the banjo to Appalachia before the advent of minstrelsy. He maintains that traveling minstrel shows brought the banjo to Appalachia. He supports this only with evidence that minstrel style banjo and Appalachian style banjo are nearly identical.

Winans' argument may easily be refuted. Aside from the fact that other scholars might take issue with his claim that black railroad workers could not have brought the banjo to Appalachia (see footnotes 133 and 134), Winans has failed to consider three other ways the banjo could have reached Appalachia: through white indentured servants from the South who settled in Appalachia, through black slaves brought by settlers coming to Appalachia, and through traveling musicians who circulated through Appalachia and other parts of the South, either alone or with circuses or medicine shows. These musicians included some who had learned to play the banjo from southern blacks. Although Winans correctly points out that Appalachian banjo playing is nearly identical to minstrel banjo playing, this fact does not prove Winans' assertion that minstrel banjo playing developed first. The reverse is equally possible: Appalachian banjo could have developed before minstrel banjo playing. Lastly, Winans asserts that the banjo did not reach Appalachia until 1865-1880. This is not likely. Musicians engaged by circuses and medicine shows traveled widely in the early nineteenth century, permeating the most remote parts of the country, including Appalachia. (See Ashe, p. 100, quoted in Nathan, p. 156.) Banjoist Joel Sweeney was such a musician. He is thought to have learned to play the banjo from blacks and is known to have toured in the South, including the more remote mountainous areas. (See Winans, "Five-String Banjo," pp. 423-424.)

[155]Southern, p. 221.

[156]Ibid., pp. 228-229, 257, 295.

[157]Ibid., pp. 295-298.

[158]See Winans, "Five-String Banjo," p. 419; and Hamm, p. 81.

[159]As noted earlier, southern whites knew many of the same tunes that southern blacks did. Fiddle tunes known by blacks and whites in the nineteenth century are known today by white fiddlers, many of whom live in the South. Black fiddlers do not seem to be part of the tradition as it exists today.

[160]This is Eileen Southern's term for songs which described the circumstances faced by recently freed slaves.

[161]Southern, pp. 224-225.

[162]Harold Courlander, "Introduction, Notes and Texts" to Negro Folk Songs of Alabama, (Ethnic Folkways Library Series, Folkways Records 417A,418A, 471-474), p. 6.

[163]See Bill C. Malone, Country Music U.S.A.: A Fifty-Year History, American Folklore Society Memoir Series, Vol. 54 (Austin, Texas: University of Texas Press, 1968), p. 19, cited by Winans, "Five-String Banjo," pp. 423-424; and Southern, p. 295.

[164]In this context "southern states" or "the South" refers to those states which belonged to the Confederacy; this includes the area known as Appalachia.

[165]Hamm, p. 460.

[166]Ibid., pp. 460-461. The first such recording was made by Victor in 1922. Victor recorded "Arkansas Traveller" and "Sally Gooden" as played by two southern fiddlers. One must remember that in the nineteenth century, most tunes known by southern blacks were also known by southern whites, both on the plantations and in frontier areas such as Appalachia. This is the case with "Arkansas Traveller." Southern blacks were familiar with both tunes and both tunes were probably used frequently in minstrel shows as well. See Hamm, p. 76; and Winans, "Five-String Banjo," p. 5.

[167]As noted earlier, tunes for "country dances" known by both whites and blacks in the South came from the same repertoire brought by British immigrants to Appalachia. Especially after travelling musicians in the nineteenth century helped to circulate musical practices from both Appalachia and the South, the repertoire and playing style found in both regions became quite similar. Although still found predominantly in these two regions today, musicians who play in this style of music can also be found in small numbers in other parts of the country.

[168]The "old time strings bands" evolved from Appalachian/southern folk music; this genre later developed into what is now known as country and western music. The bones have not been a part of either of these genres.

[169]Wittke, p. 103.

[170]Ibid., p. 112. For a more detailed discussion of the decline of minstrelsy, see Wittke, pp. 111-134.

[171]Ibid., p. 126. Wittke notes the proliferation of amateur minstrel performances. Many of the manuals state in their titles that they are intended for amateur use.

[172]Rossiter, p. 15.

[173]Date estimated by James Kimball.

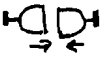
[174]The publication date for the Fischer catalogue was estimated by James Kimball.

[175]Hamm, pp. 306, 391.

[176]Percussion parts for theater pieces written at this time were often arranged so that the percussion parts could be played by one player with a drumset and additional traps. The percussion part for Yarney's Ideal may be played in this manner.

[177]James Kimball at SUNY, Geneseo, phone interview, June, 1987.

[178]Unfortunately, no melodic part for this piece is available. However, judging from the extant bass part for the piece and his experience with late nineteenth-century band pieces, Wayne Shirley at the Library of Congress is quite sure that The Lime-Kiln Club's Soirée is a piece of mixed march/ragtime character. Personal correspondence with Wayne Shirley, Music Division, Library of Congress.

[179]This instrument consists of a cocoanut shell sliced in half with a handle attached to each half. The two halves are struck together at the widest part of the cocoanut, i.e., where it was cut in half: 

[180]"Clog" parts were played by trap drummers with "clog mallets," small hammers fixed with metal jingles and struck against the floor or other hard surface to imitate the sound of clogging.

[181]The "Drums" part is arranged so that it could be played by one player with a drumset and additional traps, as are the percussion parts from the other two pieces discussed above.

[182]Wittke, p. 126. There were no longer performing professional companies to give impetus to amateur performers. Also, by the mid-1930's, minstrel manuals were no longer published, reflecting a loss of interest on the part of the general public.

[183]Hamm, Chapter 16, especially pp. 465-477.

[184]Based on field research conducted for this study. For more detailed information on interviews conducted for this project, see Appendix C.

[185]He has played the bones with a classical guitarist who plays transcribed lute music.

[186]Nexus performs for general audiences, but also often performs at the international conventions of the Percussive Arts Society, where the bones have a chance to be seen and heard by professional percussionists from all over the U.S. as well as from other countries.

CHAPTER II

HOW TO PLAY THE BONES

The following chapter could have been written in numerous ways, for there are as many ways to teach the bones as there are bones players. Due to my association with Percy Danforth, the instructions presented here have an intentional Danforth bias. The basics presented here (how to hold the bones and produce the two basic sounds, the tap and the triplet), however, would be much the same if seen through the eyes of another bones player.

All the bones players discussed in this work use the same grip as Danforth. One should be aware, however, that some bones players in the U.S. use a slightly different grip similar to that used by British bones players. This variant grip is discussed in detail in Chapter IV, pp. 177-179.

Nomenclature

In the text the fingers of the hand will be referred to in the following way:

Figure 2-1. Numbering of the fingers.

When discussing the bones, the following terms will be used:

Figure 2-2. Back, edge and front of a bone.

Figure 2-3. Outside and inside bones.

Holding the Bones

1. Hold your right hand out in front of you, palm facing your body.

2. Pick up one bone with your other hand and hold it so you are looking at the front of the bone.

3. Rotate the bone to the left so that you are looking at the edge. Place the bone between your second and third fingers of your right hand. The bone should be placed so that approximately 1/4" of it can be seen above your finger.

4. Place the tip of your third finger on the bone and hold the bone firmly. Curl your fourth finger and press it into your third finger as shown. This will help keep the bone in place.

Figure 2-4. Holding the outside bone.

5. Pick up the other bone with your left hand so that you are looking at the front of the bone.

6. Rotate the bone to the right so that you are looking at the edge.

7. Place the bone between your first and second fingers. Put the tip of your second finger on the edge of the bone and hold it firmly.

Approximately 1" of the bone should be seen above your first and second fingers. Your first finger should be extended. Squeeze your first and second fingers together to help keep the bone in place. It is important to hold this bone firmly, for it remains stationary when you play.

Figure 2-5. Holding the inside bone.

Follow the same sequence of instructions for holding the bones in your left hand.

The Tap

A tap is a single sound produced by the bones.

1. Hold the bones as described in the previous section, but so that you are looking at the front of the bone held between your first and second fingers. (Try one hand alone to begin with, whichever one is easiest for you.) Your forearm should be horizontal in front of your torso. Bend your wrist so that it forms a right angle with your forearm.

Figure 2-6. Arm and hand position for playing a tap.

2. Pretend, for a moment, that you are turning a doorknob with the hand holding the bones. This is the motion used to play the tap. Your forearm should rotate.

3. Repeat the same motion, but this time do it quickly, as if you were swatting a fly. Such a motion should produce the short, staccato sound of the tap.

The Roll

1. Hold the bones as described in the section above. Your forearm should be held horizontally across your torso, with your wrist bent so that your forearm forms a right angle with your hand.

2. Slowly rotate your arm as you did when learning to play a tap.

3. Continue to rotate your forearm, but more rapidly than before. The resulting sound is a roll.

4. Try the roll again, but this time do it with the palm of your hand facing away from your body. Make sure to rotate your forearm only. Don't move your whole arm.

Figure 2-7. Arm and hand position for playing a roll.

5. When you can do a roll with one hand, try it with both hands. Start the roll in one hand, then try adding the other hand.

6. Each "click" in the roll should sound the same. If some clicks sound louder than others, you're probably moving your hand further to one side than the other. When your hand and forearm rotate, distance A should equal distance B. (See figure 2-8.)

Figure 2-8. Rotation of the forearm while playing a roll.

The Triplet

. Play a long roll. You'll notice that the roll is made up of a sequence of triplets.

2. Begin as if you were going to play a roll. Instead of playing continuously, stop the motion of the bones by bringing them into the palm of your hand after you have played one triplet.

3. Try playing the rhythm  . Follow the directions in (2), stopping the motion of the bones after playing a triplet and one tap (

).

Problems Often Encountered By Beginners

1. Difficulty in producing a sound. Check to make sure

   a) that you are holding the bones properly,

   b) that they are held tightly enough,

   c) that your wrist is bent, allowing your hand and forearm to form a right angle, and

   d) only your forearm, wrist and hand rotate as one unit. Do NOT move your whole arm.

2. When attempting the tap, getting more than one sound. When this happens, the bones are probably not being held tightly enough. It sometimes helps to tighten the pressure on the bones immediately following a tap. It also helps to bring the bones into the palm of the hand after executing a tap, halting their movement.

3. A lopsided-sounding roll. See (6) in the section above dealing with the roll

4. Sloppy roll (extraneous clicks, uneven, etc.). Hold the bones more tightly. You don't want to hold them so tight that your knuckles turn white, but hold them tightly enough so that there is sufficient tension to play a roll. Experiment with different amounts of tension until you find the appropriate amount.

Varying Tone Color and Pitch

It is difficult to separate tone color and pitch in regard to the bones; a change in one of these characteristics is usually accompanied by a change in the other. Listed below are four methods for changing tone color and pitch. Each involves making alterations in how the bones are held. Experiment with all the techniques by making the smallest possible adjustments in grip to the largest possible adjustments. This will allow you to become aware of the range of different sounds the bones are capable of producing. Don't be surprised if you try the same method more than once, but obtain slightly different results each time. Results will vary according to the weight and density of the bones, the size of your hand, what part of the "curve" of each bone hits the other bone, and to what extent adjustments are made in how the bones are held.

1. Pitch and tone color may be changed by holding the bones "off side." Hold your right hand with the two bones so that you're facing the palm of your hand. Raise the inside bone (the one between your first and second fingers) toward yourself and slightly to the left. Check your position by turning your hand sideways so that you are looking at the face of the inside bone. The bones should form an "X" of sorts.

Figure 2-9. Holding the bones "off side."

2. Holding the bones with your first and second fingers in between the bones changes pitch and tone color. Hold the bones in the normal manner. Put your first finger on the other side of the inside bone, with the fingertip of your first finger resting on the edge of the bone. The second finger stays in the same positon as before, except that the tip of the finger does not rest on the edge of the bone.

Figure 2-10. Changing pitch and tone color by holding the bones with two fingers in the middle.

3. Pitch and tone color may be varied by raising or lowering the inside bone of each hand. Instead of holding the inside bone so that 1" of the bone is visible above your fingers, pull the bone up so that this distance is 3" or 4". This raises the pitch and produces a thinner sound when the bones are played. If you increase the length of the bone above your fingers to 4 1/2" or 5", the sound becomes muffled and higher in pitch. Conversely, if you pull the bone down so that less than 1" is visible above your fingers, the bones will sound lower in pitch and will produce a denser, heavier sound.

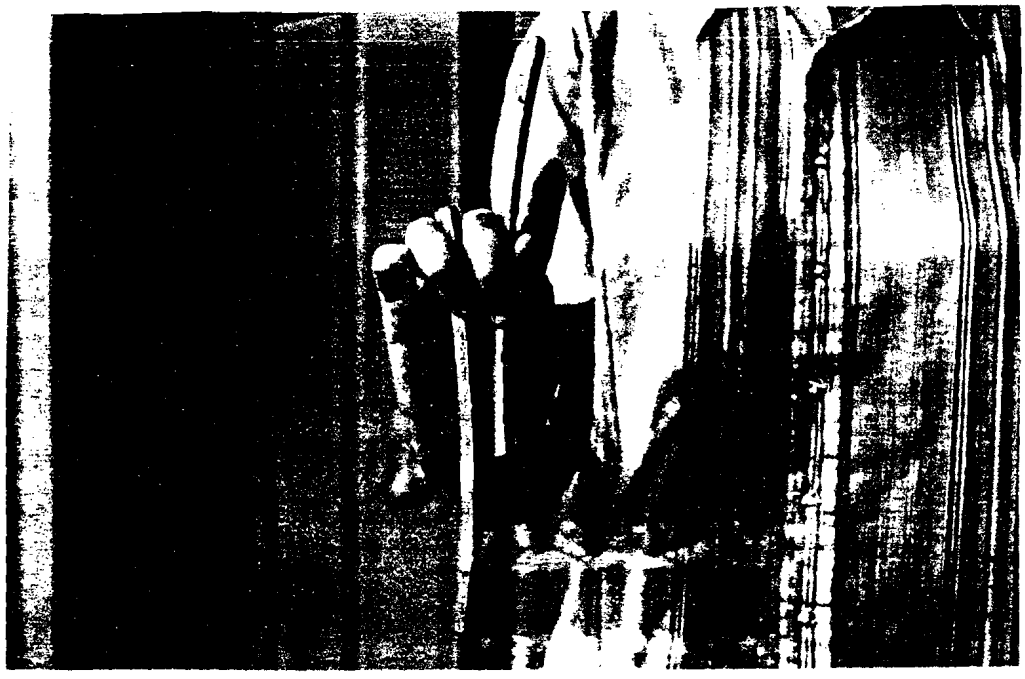


Figure 2-11. Changing pitch and tone color by raising or lowering the inside bone.

4. A change in pitch and tone color may be achieved by moving the first finger up and down the edge of the bone. The further up on the bone the finger is moved, the higher the pitch of the bones and the brighter the sound. The further down on the bone the finger is moved, the lower the pitch of the bones and the darker the sound. This technique is most effective when the bones are held with both the first and second fingers in between the bones as described in (2) above.

Figure 2-12. Changing pitch and tone color by raising the first finger.

Danforth's List of Rudiments and Elements

The following is a list of what Danforth calls the rudiments and elements of playing the bones. For him, there are only two rudiments: the tap and the triplet. The rest of the items on the list are either rhythmic patterns or techniques that he has devised.

The terminology used in this list is Danforth's. His conception of what constitutes "rudiments and elements" is rather broad. Thus one will find techniques, rhythmic patterns, and considerations such as "tuning for ensemble" and "effects of various bones materials on mood" all on Danforth's list of "rudiments and elements."

Patterns that Danforth often plays but are not included on his list are given after his original list of "rudments and elements." Each pattern included on his list is designated by a number; each pattern

that Danforth uses but which is not included on his original list is designated by a letter.

A small list of techniques used by bones players other than Danforth is included at the end.

Unless specified, any rudiment or element in the list may be played either with one hand or with both hands simultaneously.

Rudiments

1. Tap. A single sound.

2. Roll. Continual sound produced when a series of triplets is played at a fast tempo For visual effect, Danforth often does a roll while tracing a figure eight pattern with hand. The figure eight may be divided into two movements, an "S" curve with the hand moving downward, and a "backwards S" with the hand moving upward. The downward and upward motions each take place in the time of one triplet. Thus, to do the figure eight, one must play two triplets.

Elements

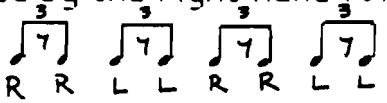
1. The roll with both hands.

2. The accented roll. Accents may be placed at the beginning of any triplet in the roll by snapping one's hand to the side with more force than usual.

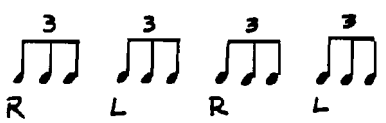
3. The tap with both hands.

4. The flam ( ). Flams are taps played by both hands, but not simultaneously. One hand plays slightly ahead of the other, with more emphasis put on the second tap. The first tap is an ornament, or a grace note.

5. The alternate two tap. Single taps are played in the following rhythm with two taps played by the right hand followed by two taps played by the left hand:



6. The two-hand triplet. Play triplets, alternating between hands every triplet:

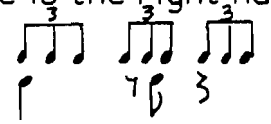


riplet should be initiated with the hand beginning
then brought toward the body. (This is a different action from
ıg a normal triplet when the hand moves away from the body.)

Figure 2-13. Hand and arm position for a right-handed triplet.

Figure 2-14. Hand and arm position for a left-handed triplet.

7. Two taps left against three taps right. Single taps are executed as follows. RH ♩♩♩. The resulting composite rhythm is  .
LH 𝄾 𝄾 𝄾

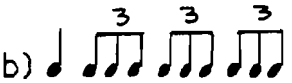
8. Two taps left against three rolls right. This element is the same as #7. The only difference is the right hand plays three triplets instead of three beats: 

9. Broken rolls. A broken roll is a roll done with the triplets altered rhythmically in some way. Examples include elements g and h. (See p. 101).

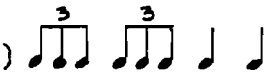
10. The simple triplet:  , i.e., the triplet alone. If it is hard to play just three sounds, try choking the bones with the palm of the hand after you've played the last note of the triplet.

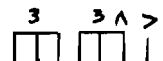
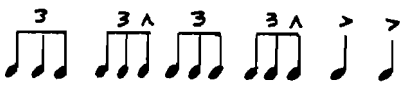
11. Triplet patterns. Combinations of triplets and single taps are considered triplet patterns. Below are a few examples; the possibilities are innumerable.

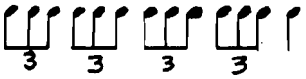
a) 

b) 

c) 

d) 

12. The seven-beat roll:  . The seven-beat roll consists of two triplets and a tap, played with accents as notated above. This is accomplished by whipping the wrist vigorously toward oneself after the fourth beat of the seven beats has been played. The difference between the seven-beat roll and two triplets plus a tap () is quite subtle. If executed correctly, a small crescendo will occur throughout the second triplet of the seven-beat roll. For variation, Danforth sometimes plays two seven-beat rolls this way--four triplets followed by two taps: 

13. Thirteen-beat roll:  . This roll consists of four triplets and one tap.

14. The low pitch/high pitch shift. To raise the pitch of the bones, raise the index finger so that it is parallel to the bones. To lower the pitch, lower the index finger. This technique works best when both the first and second fingers are in between the bones. (See also Varying Tone Color and Pitch, #4, p. 94.)

15. Tuning for ensemble. Danforth's concerns when playing with an ensemble include the following:

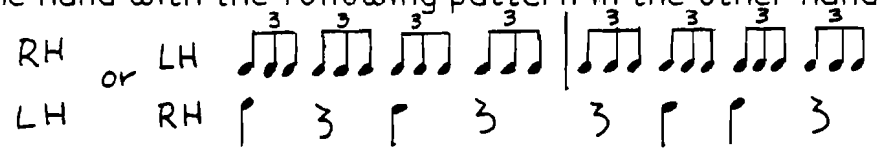
a) Play at a dynamic level appropriate for the bones in combination with the other instruments in the ensemble.

b) Tune the bones so that their pitch level and timbre blend well with the other instruments in the ensemble.

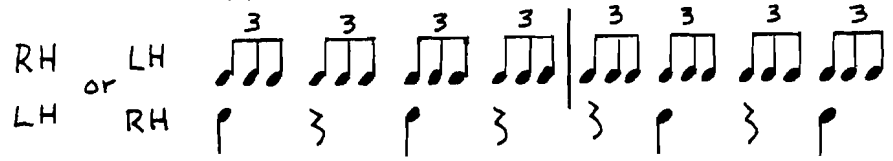
16. Playing softly. Soft dynamics may be played by beginning with the bones "off side." (See Varying Tone Color and Pitch, #1, p. 91.)

17. Crescendo. A crescendo may be played by beginning with the bones "off side," then slowly moving them as you play so they become parallel with one another.

18. Continuo with big beat. This element consists of a continuous roll in one hand with the following pattern in the other hand:



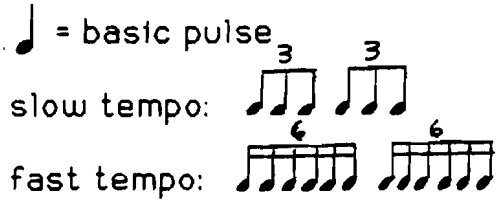
Another variation appears below:



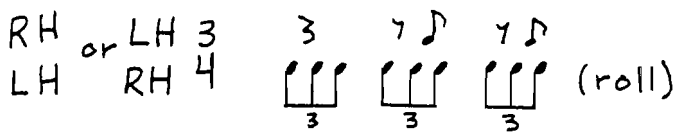
19. Continuo with pattern variety. Play a roll in one hand and any rhythm consisting of taps in the other hand. If one is playing with a melodic instrument, this is a good way to enforce rhythmic patterns in the melody.

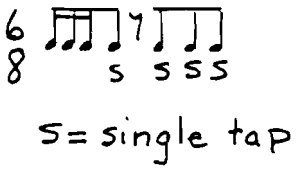
20. Overlap four-tap. This consists of a triplet played in each hand, but one hand starts slightly after the other one, ending later than the first hand and giving the listener the illusion that four taps have been played.

21. Basic approach to $\frac{2}{4}$ and $\frac{4}{4}$ time. Use any combination of taps and triplets. Triplet patterns should be based on the premise that one beat equals one triplet or two triplets, depending on the tempo

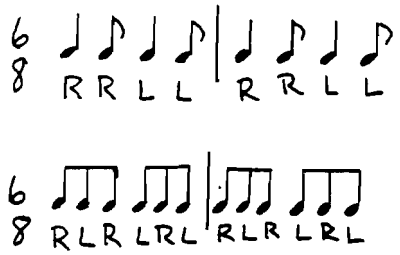


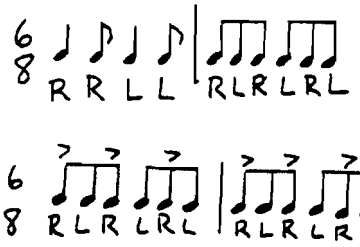
22. Basic approach to $\frac{3}{4}$ and $\frac{6}{8}$ time. In addition to the combinations of taps and triplets already discussed, Danforth uses the following patterns almost exclusively for $\frac{3}{4}$ time and $\frac{6}{8}$ time, respectively:

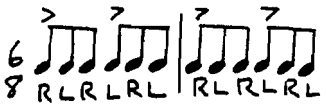




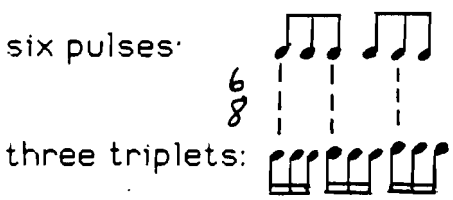
All notes below are single taps.



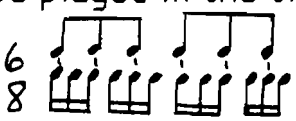




Danforth also often plays three triplets in the space of six eighth notes in $\frac{6}{8}$ time. The resulting rhythm is three against two (or nine against six, depending on which rhythmic level one is concerned with); the three triplets are played against six pulse units (in this case, six eighth notes).

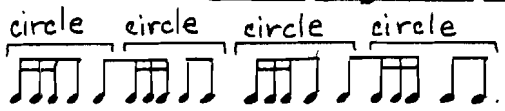


Two triplets may also be played in the time of three pulses:



23. Effects of various bones materials on mood. Danforth's bones collection contains bones made from a variety of materials--ebony, moose ribs, whale bones, rosewood, white pine, balsa wood, maple, walnut, cherry, oak and plastic. He also has a thin strip from a cedar shingle which he uses in combination with a white pine bone for extremely soft playing. While Danforth uses white pine bones most of the time, he occasionally uses other bones to create a timbre which will blend well with the ensemble he is playing in. For example, when he plays with unamplified classical guitar, he uses either balsa bones or the cedar shingle strip with a white pine bone.

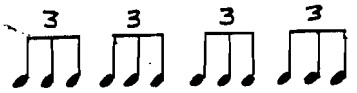
Other Rhythmic Patterns Used by Danforth

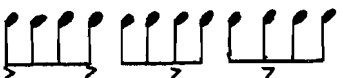
a. 

For an interesting visual effect, Danforth's hand traces a large circle while playing the rhythm  .

b. The above rhythm (a) in one hand against a continuous roll in the other hand.

c. "Stretched-out triplet." Play a series of triplets slower than usual and accent the first note of each triplet. The effect will be that of playing notes in groups of four rather than three, with the accents giving it a syncopated feel.

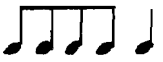
Four triplets 

regrouped, becomes 

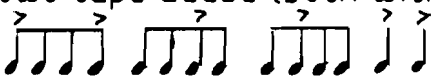
Danforth plays several variations of this pattern:

Variation 1. Shortened "c" (both with and without accents):

with accents: 

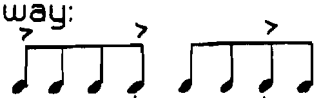
without accents: 

Variation 2. "c" with two taps added (both with and without accents):

with accents: 

without accents: 

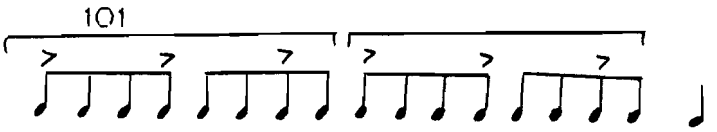
d. Uneven triplet. Play a series of "stretched out triplets" as in "c" above, but delay the second and third note of each triplet. The resulting rhythm can be notated this way:

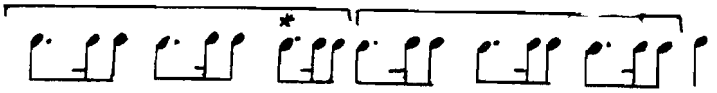
"stretched out triplets": 

uneven triplets: 

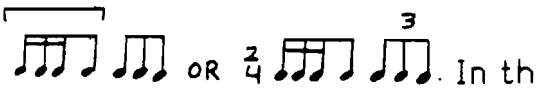
While one could theoretically play any number of uneven triplets, Danforth always plays two, followed by one tap.

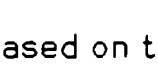
If uneven triplets are played in succession, the third is speeded up slightly in order to keep pace with the accent pattern which is similar to the pattern in "c." The only difference is that this pattern is shorter.

accent pattern: 

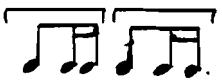
uneven triplets: 

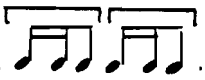
*This triplet is sped up (i.e., is not metricallycorrect) in order for the accent pattern written above to be followed.

e.  OR . In this pattern the first beat is subdivided by two while the second beat is subdivided by three. The triplet and the following tap are played by the right hand. The remaining three taps are played alternately by each hand, beginning with the left hand. For visual effect, Danforth moves the right hand in a circle, beginning at a height equal to his head. At the end of  his hand has traced a full circle.

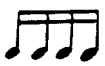
f. Fast triplets based on the rhythm  . A triplet is begun on each of the three notes in the above rhythm. Each triplet is played as fast as possible.

Techniques Used by Other Players

g. Rhythmically altered triplet:  . This rhythm is executed much like "d" above; it is a triplet with the second and third notes slightly delayed. The second and third notes of each "triplet" are of equal value when they are delayed slightly less than when executing "d."

h. Rhythmically altered triplet:  . This is executed as a triplet, with the first and second notes played faster than usual.[1]

To get a sense of how the triplet can be altered rhythmically, practice playing straight triplets, then  , then  , all at the same tempo.

i.  . Do the same action as in playing a triplet, but hold the bones a little bit looser. This will give you an extra note; you get four notes in a row instead of the three that make up a triplet.[2]

j. For a muted sound, wrap a rubber band around one bone. If you put the rubber band on the inside bone, put it about 2 1/2" from the bottom of the bone. If you put the rubber band on the outside bone, put it in the middle of the bone. Try placing the rubber band at different points on one of the bones to get different degrees of muted sound.[3] The length of the rubber band will also affect the sound; the

longer the rubber band, the thicker the rubber on the bone and the more muted the sound.

.. For visual effect, three bones may be held in each hand. Begin by holding the bones as described in Chapter II. Turn the bone closest to the thumb 180° so that it is facing the opposite direction. The second finger remains on the edge of this bone. Both bones should be facing the same direction. Now add the third bone, placing it between the thumb and first finger so that it curves in the opposite direction of the other two bones. Hold it in place by putting the first finger on the bone's edge [4]

All rhythmic patterns discussed above may be played with three bones in each hand in the same manner in which one plays with two bones in each hand. One quickly discovers, however, that playing with three bones is a bit cumbersome and it is more difficult to execute rhythms cleanly.

Notes to Chapter II

[1]Techniques "g" and "h" were called to my attention by James Kimball, of SUNY, Geneseo. He has seen two bones players use these techniques: "Grizzly" Frank Metcalf of Yellowknife, Northwest Territories and Benoit Bourque of Vercheres, Quebec.

[2]This technique is used by "Grizzly" Frank Metcalf of Yellowknife, Northwest Territories. It was called to my attention by James Kimball of SUNY, Geneseo.

[3]This technique is used by "Grizzly" Frank Metcalf of Yellowknife, Northwest Territories. It was called to my attention by James Kimball of SUNY, Geneseo.

[4]Folk musician David Holt uses this technique. Pam Gross, "Playing the Bones," Mother Earth News 74 (March/April 1982): 62.

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.

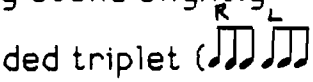
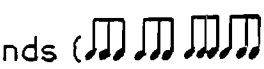
The three pieces discussed here represent three genres of music which Danforth often plays: minstrel show music ("Jim Along Josey"), ragtime (Joplin's Stoptime Rag), and classical music (Mozart's "Alla Turca," the third movement from the Piano Sonata in A, K. 331). The transcriptions and analyses should 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 (), 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.r Diamond & Mr. Pelham.

With double Entrees in the

CHATHAM THEATRE.

NEW YORK Published by BERTTT & JAQUES 239 Broadway.

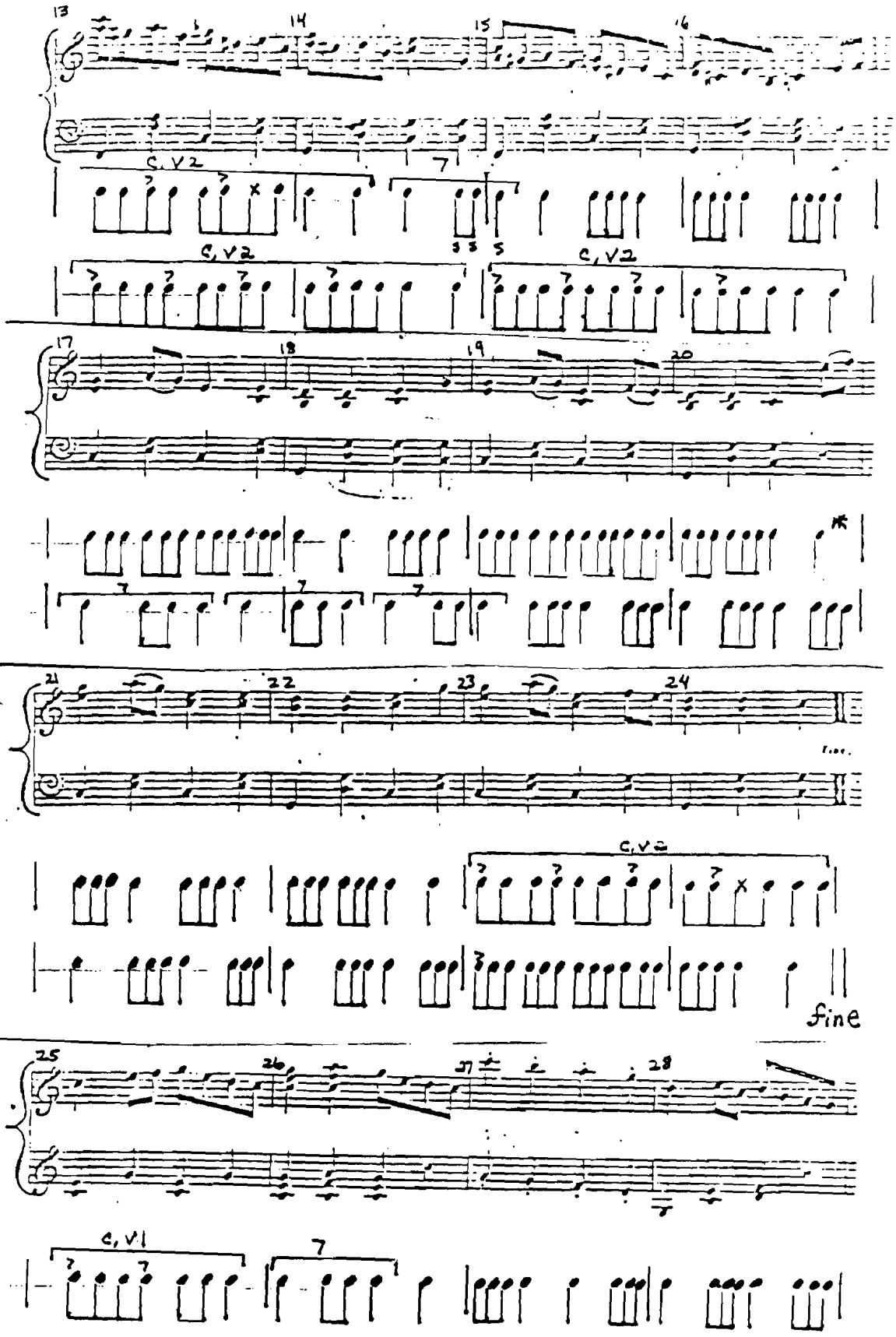
♩=100

ALLEGRO.

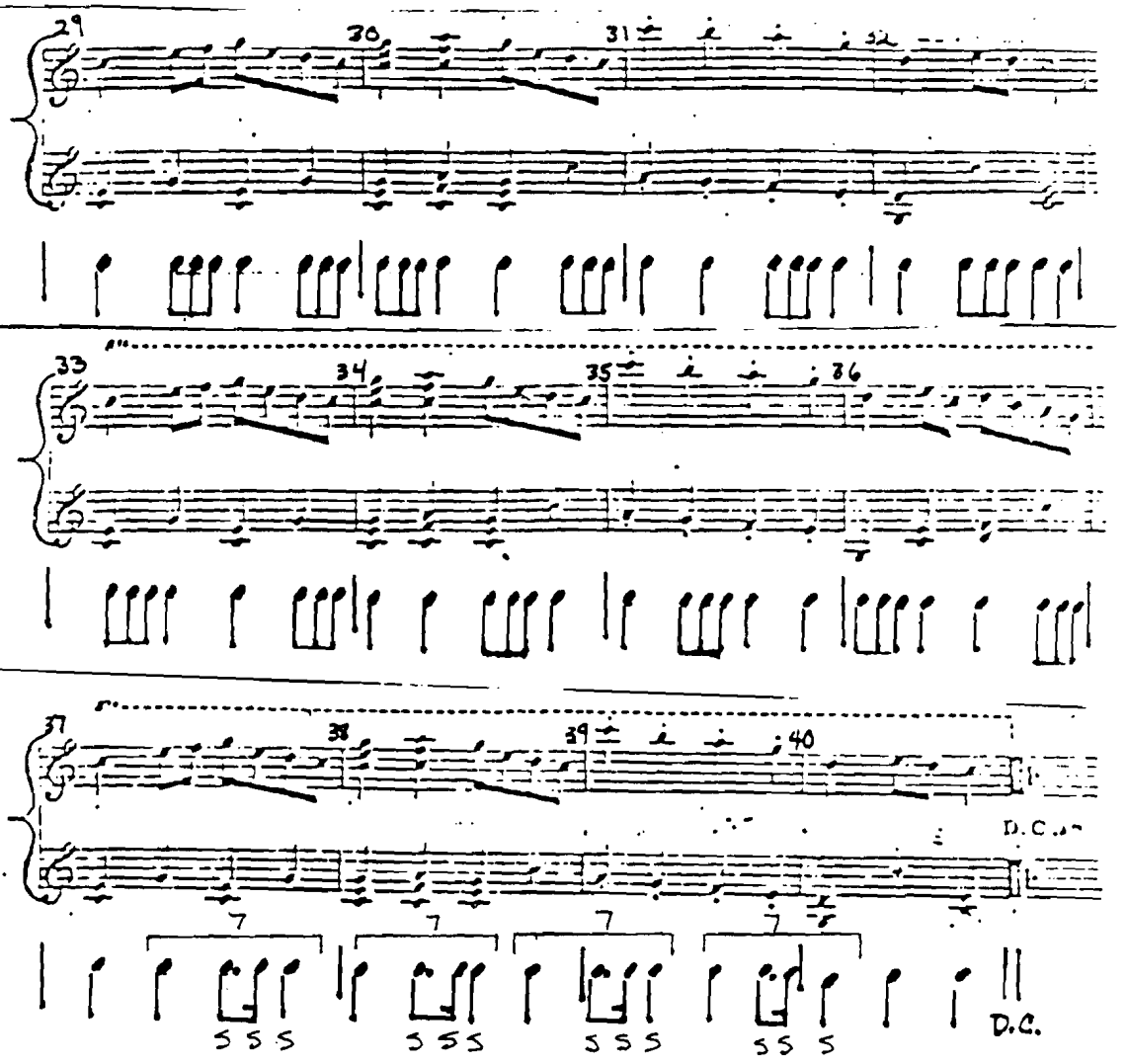
1st time

2nd time

C, V2



* 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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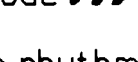
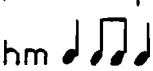
"Jim Along Josey"

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.

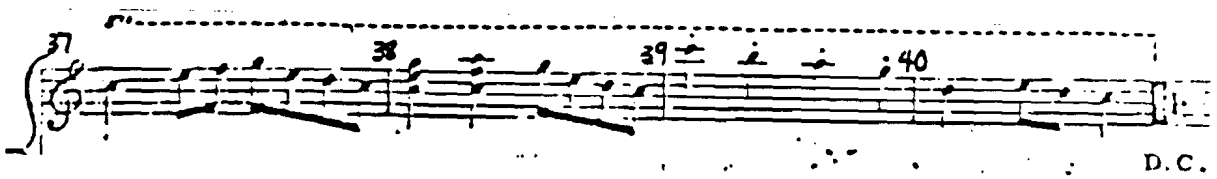
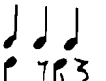


Figure 3-2. Melodic line of mm. 37-40.

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.

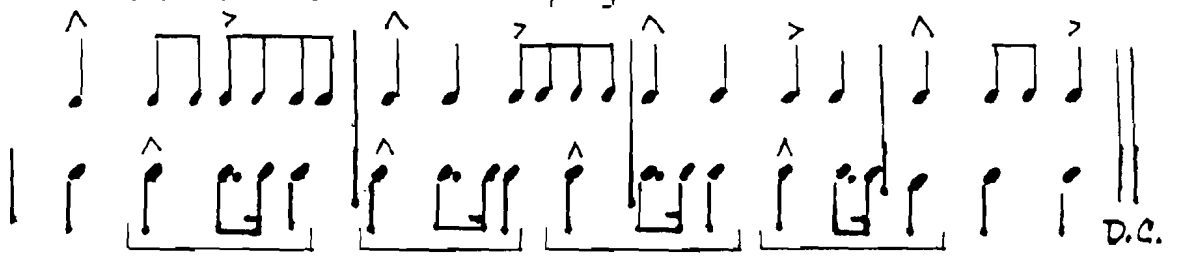
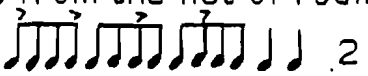


Figure 3-3. Bones part and rhythm of the melody, mm. 37-40.

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.)

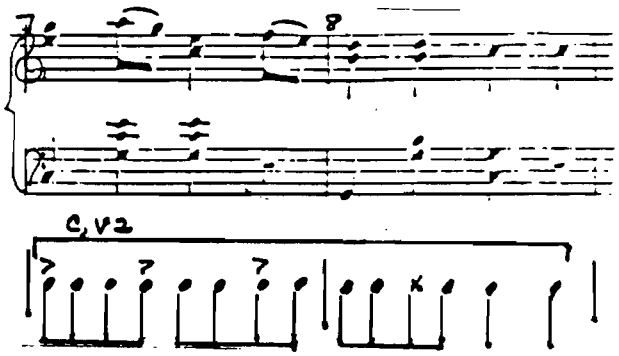


Figure 3-4. Mm. 7-8, second time.

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.

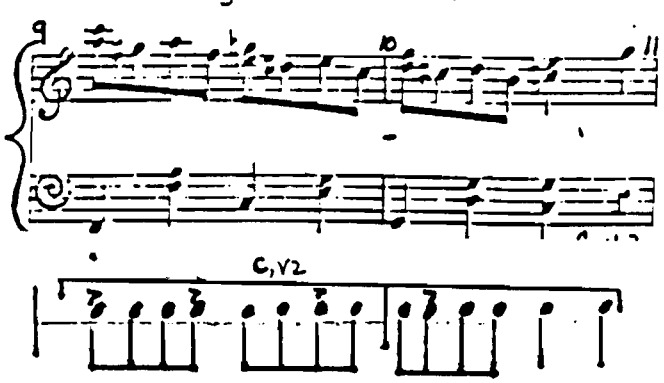


Figure 3-5. Mm. 9-10, second time.

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.

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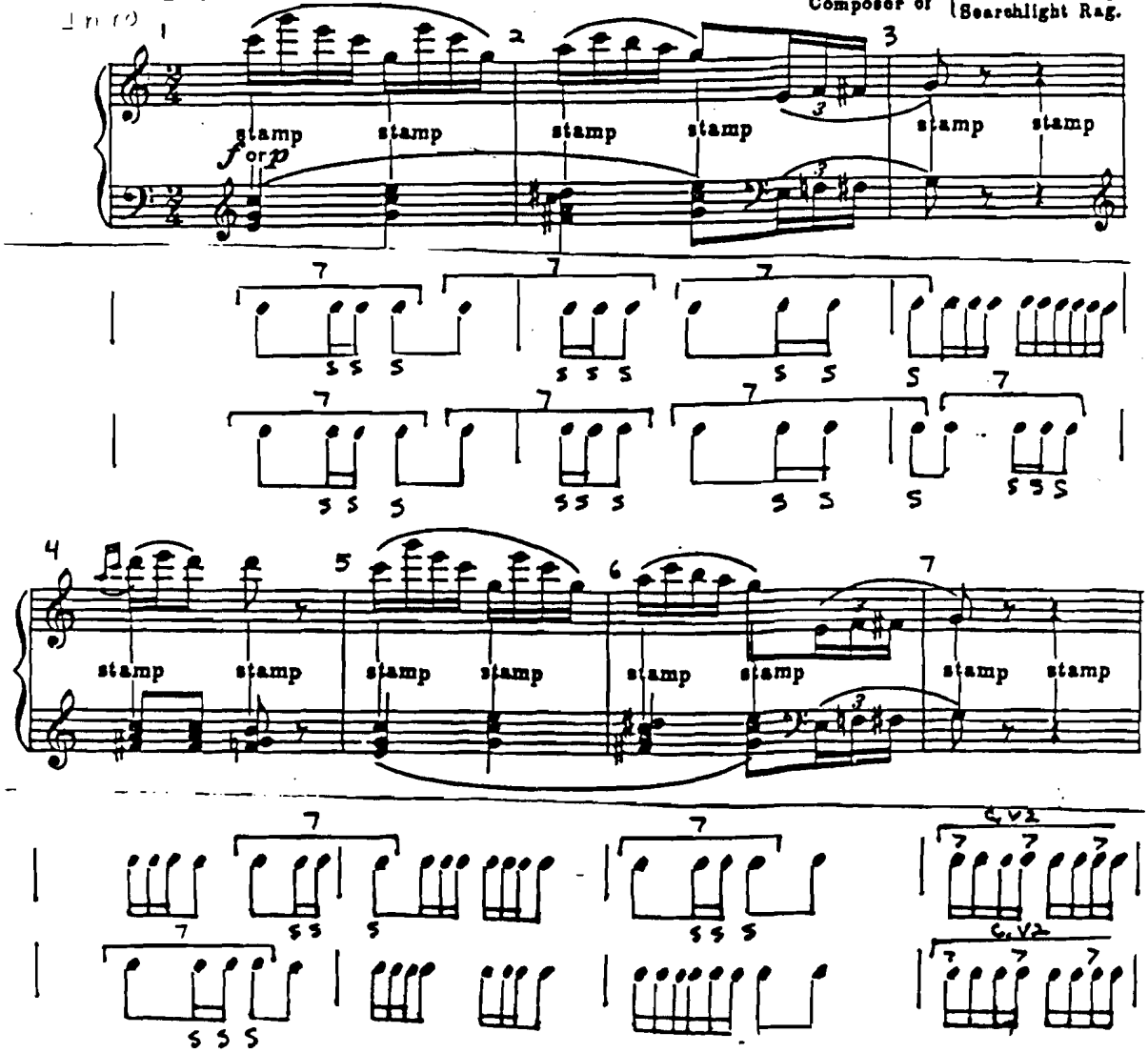
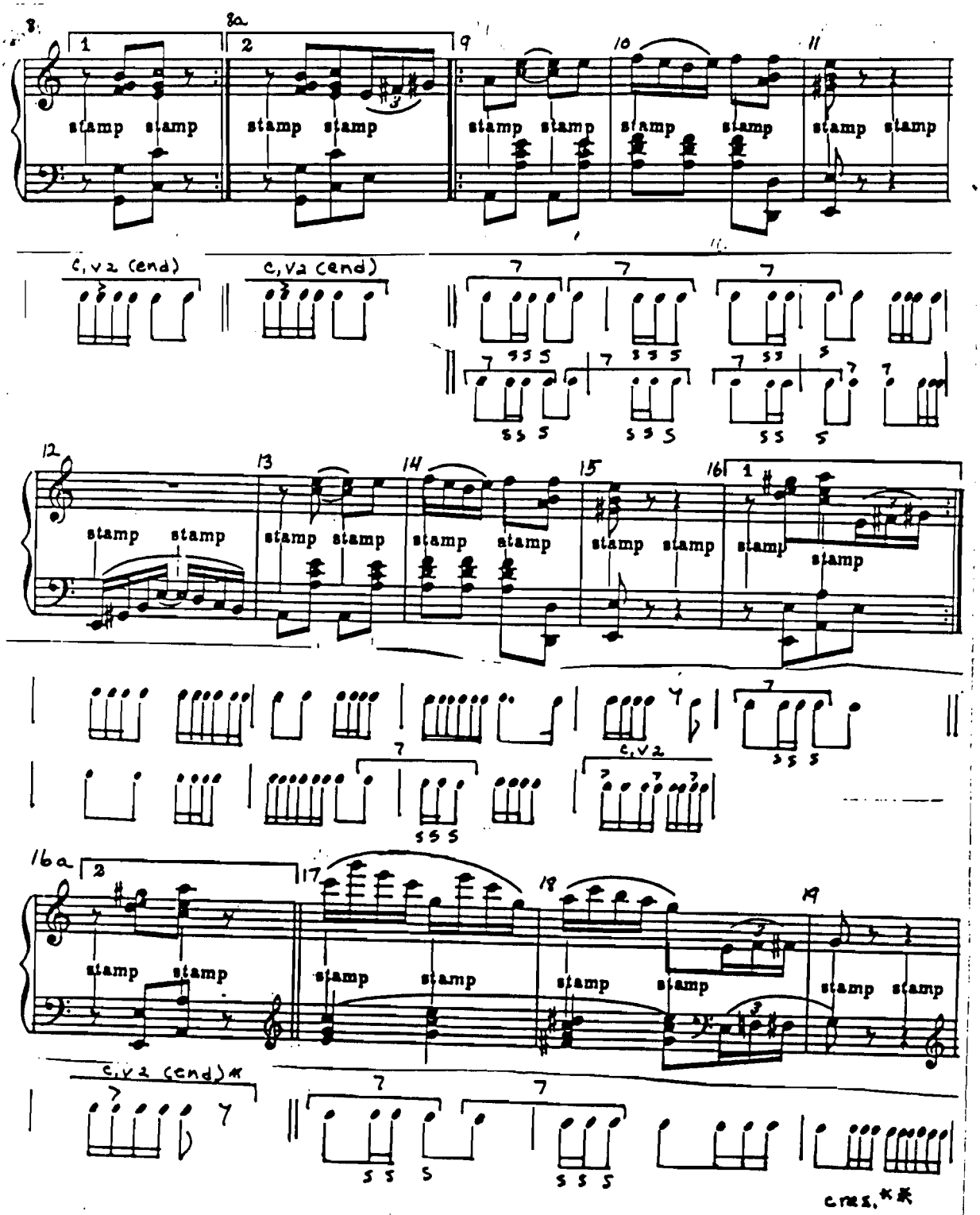
"Stoptime" Rag.

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.

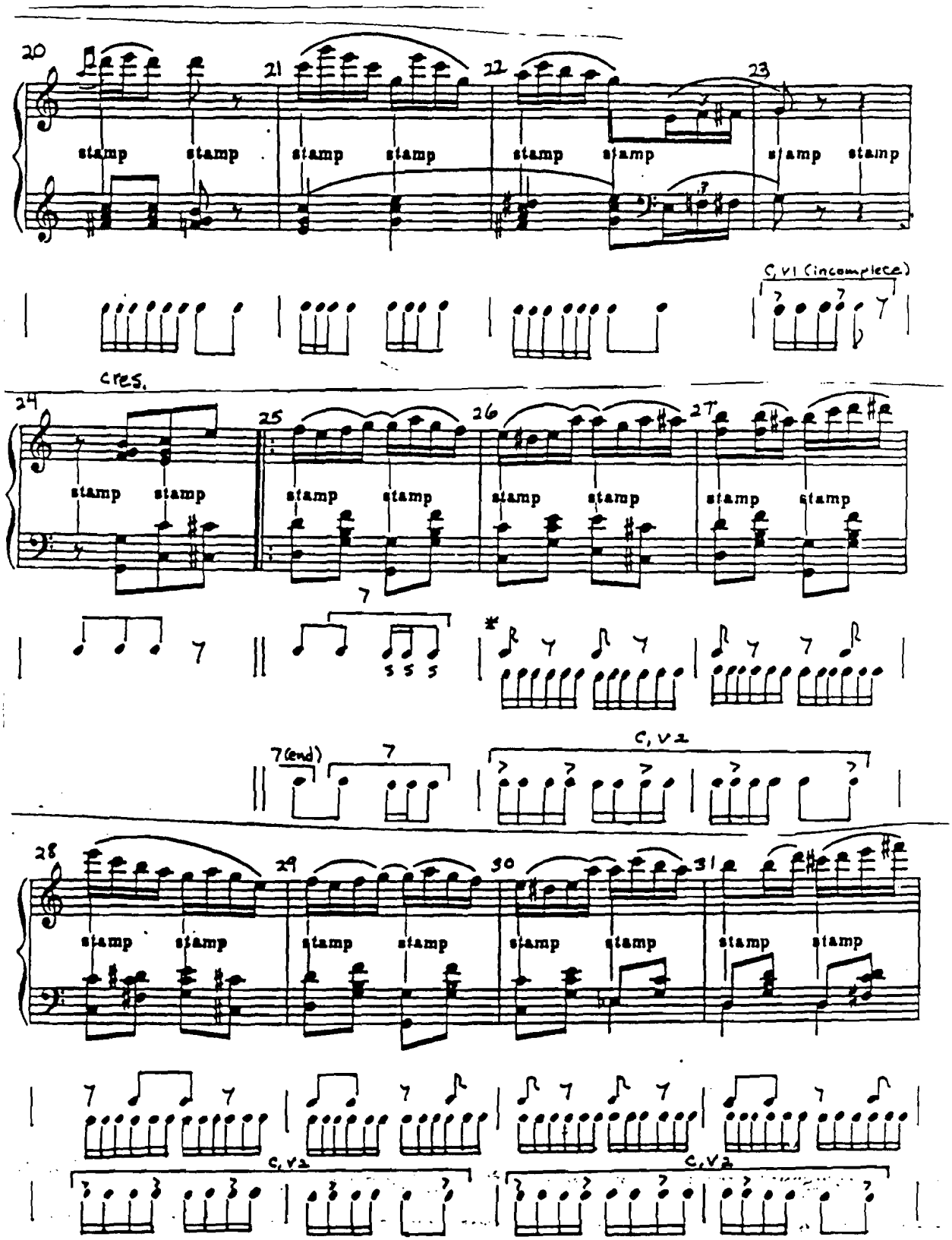
Fast or slow. ♩= 112



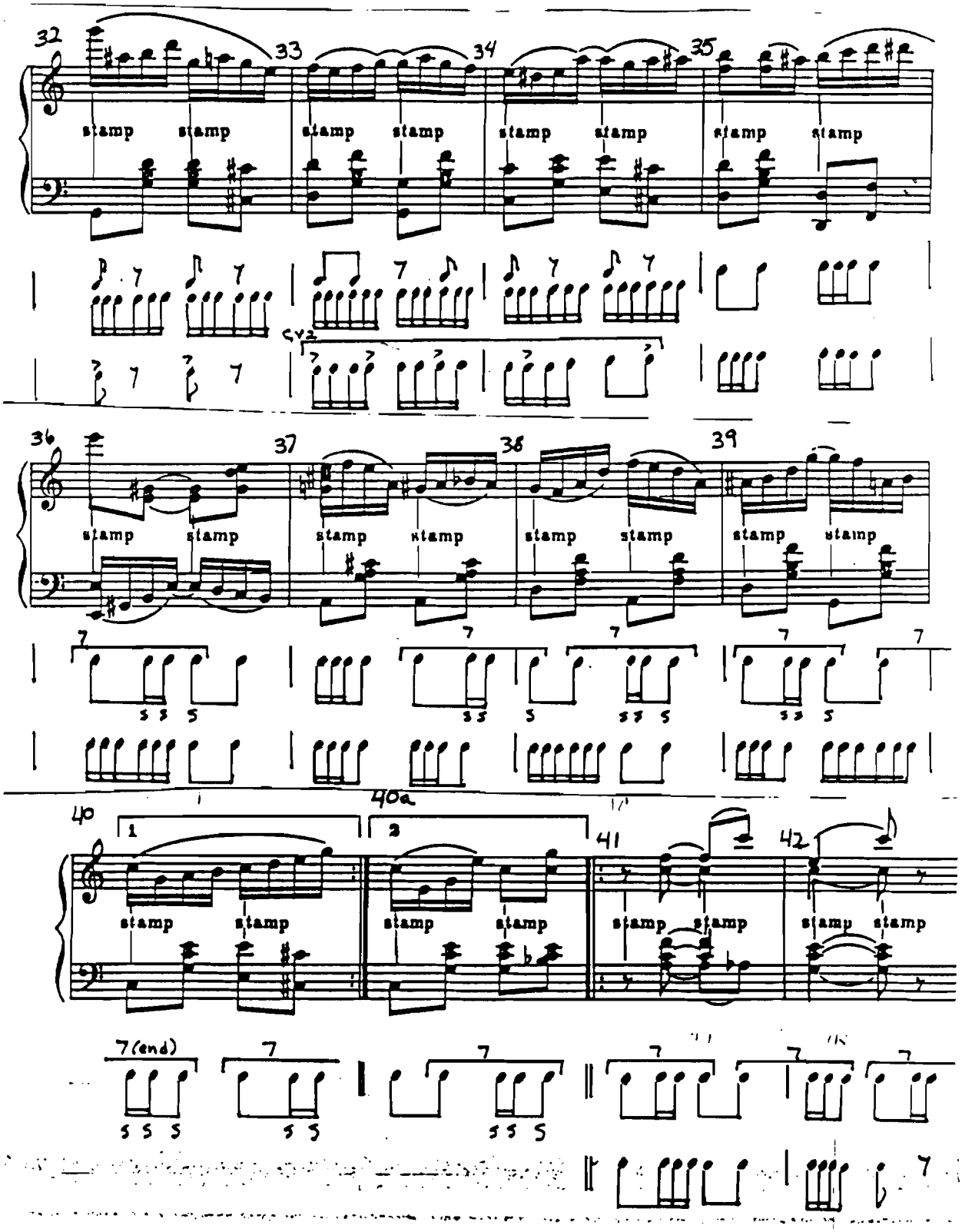


* The last note of c, v2 is replaced by a rest here.

** 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.



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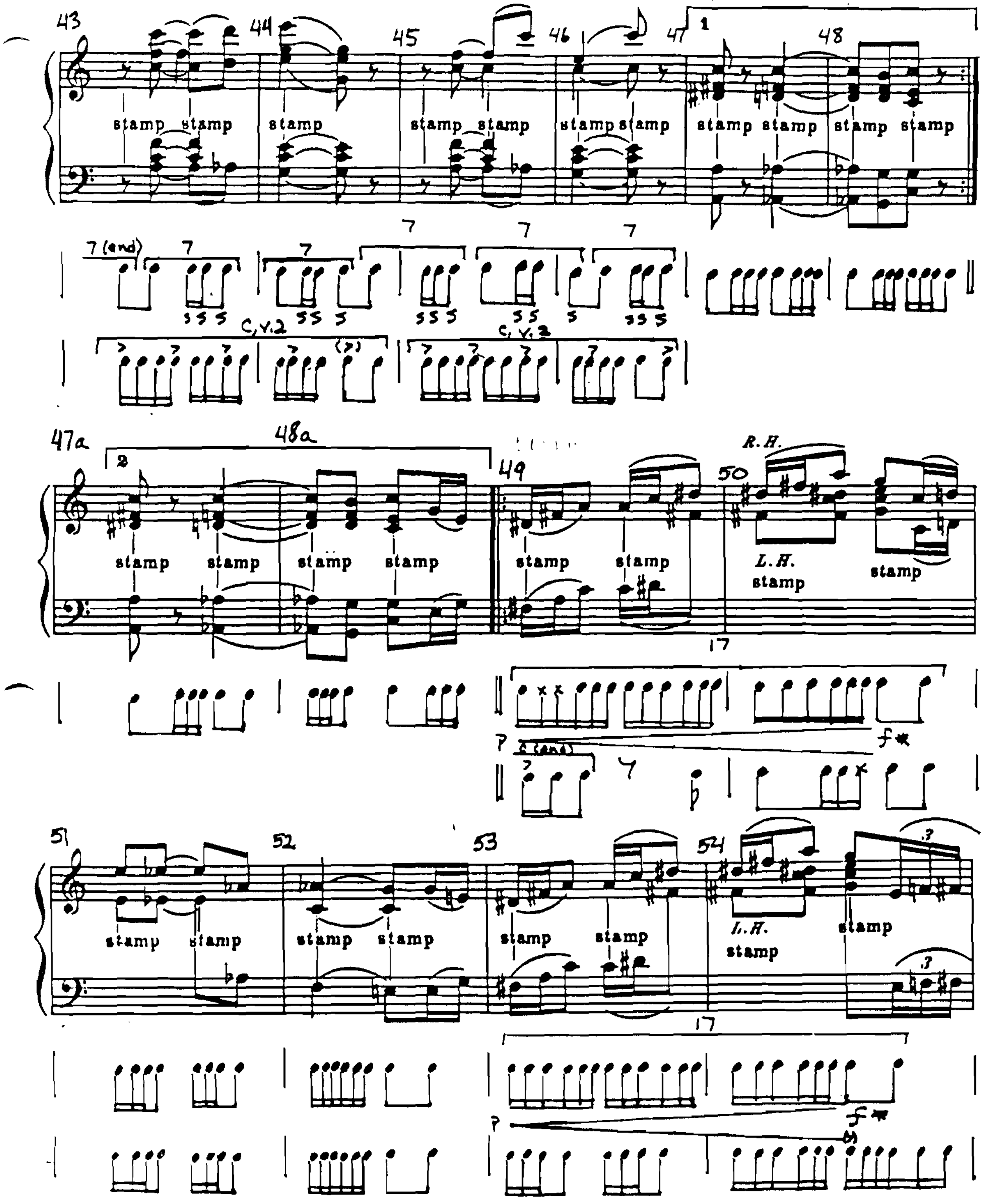
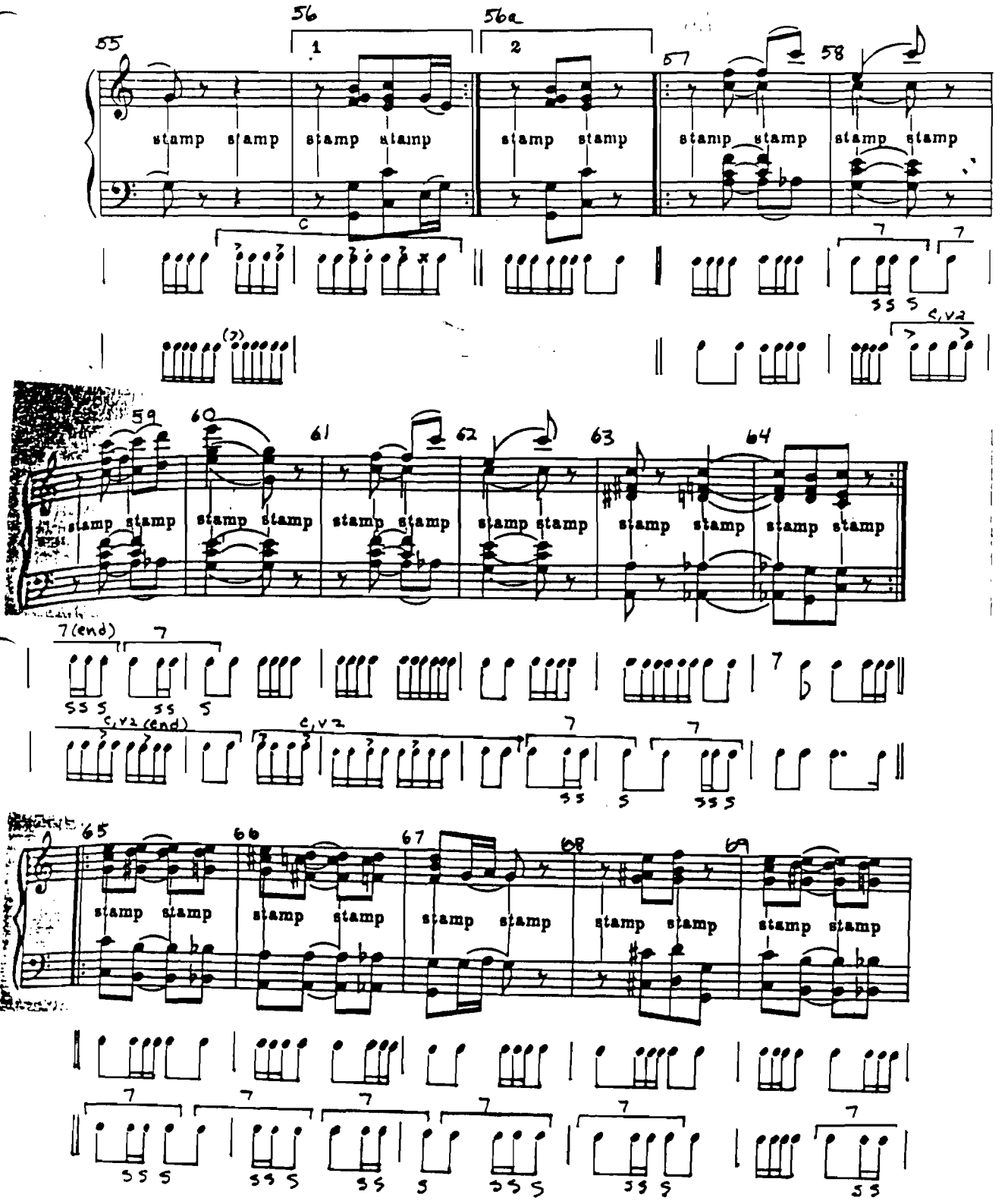


* The crescendo in mm. 49-50 and 53-54 is executed with a simultaneous change in tone color from a dark, closed sound to an open, brighter sound.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61
62
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c,v2 (end)
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67
68
69
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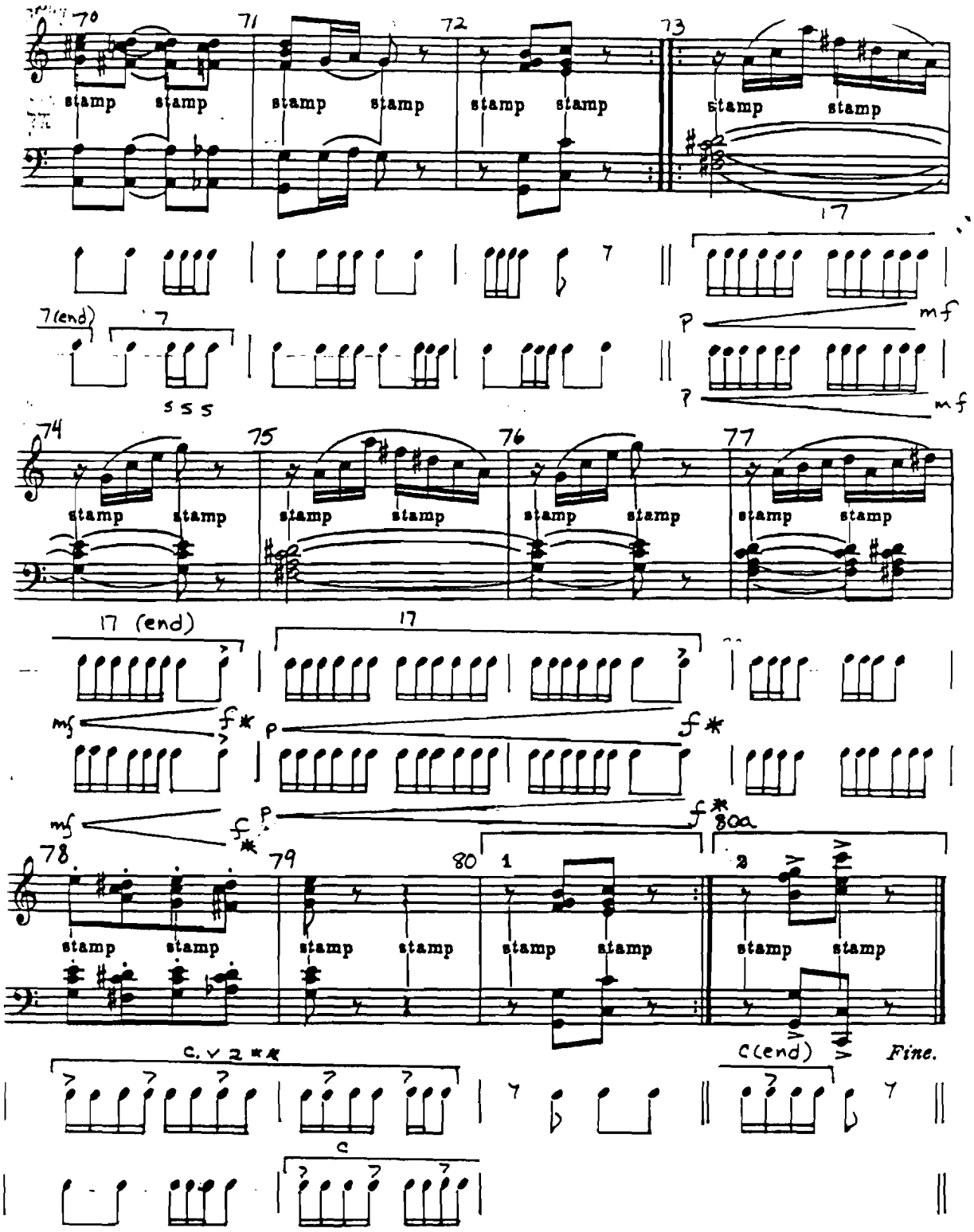


* The crescendo in mm. 73-74 and mm. 75-76 (both times) is executed with a simultaneous change in tone color from a dark, closed sound to an open, brighter sound.

** 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.

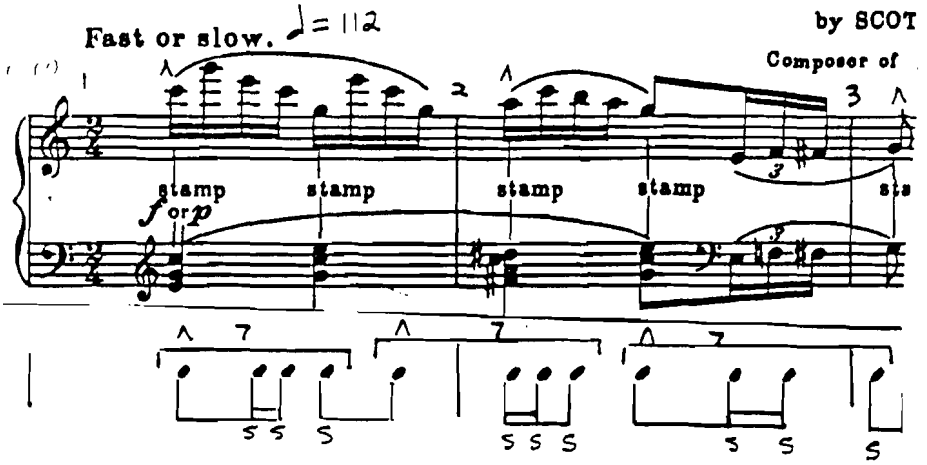


Figure 3-7. Mm. 1-3, first time.

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.

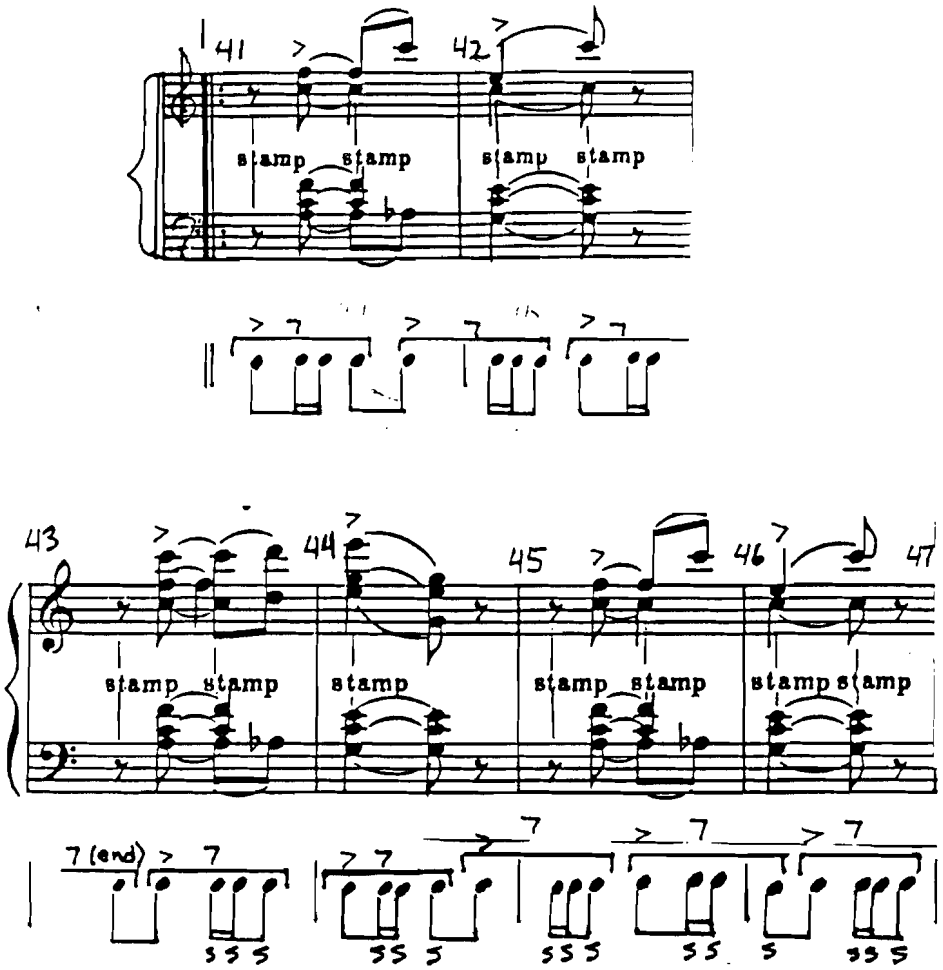


Figure 3-8. Mm. 41-46, first time.

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.

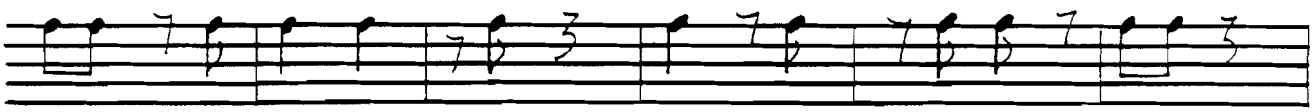


Figure 3-9. Accent pattern of mm. 41-46, first time.

Danforth also uses the "stretched out triplet," rhythm c, in the rag:  .[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.)

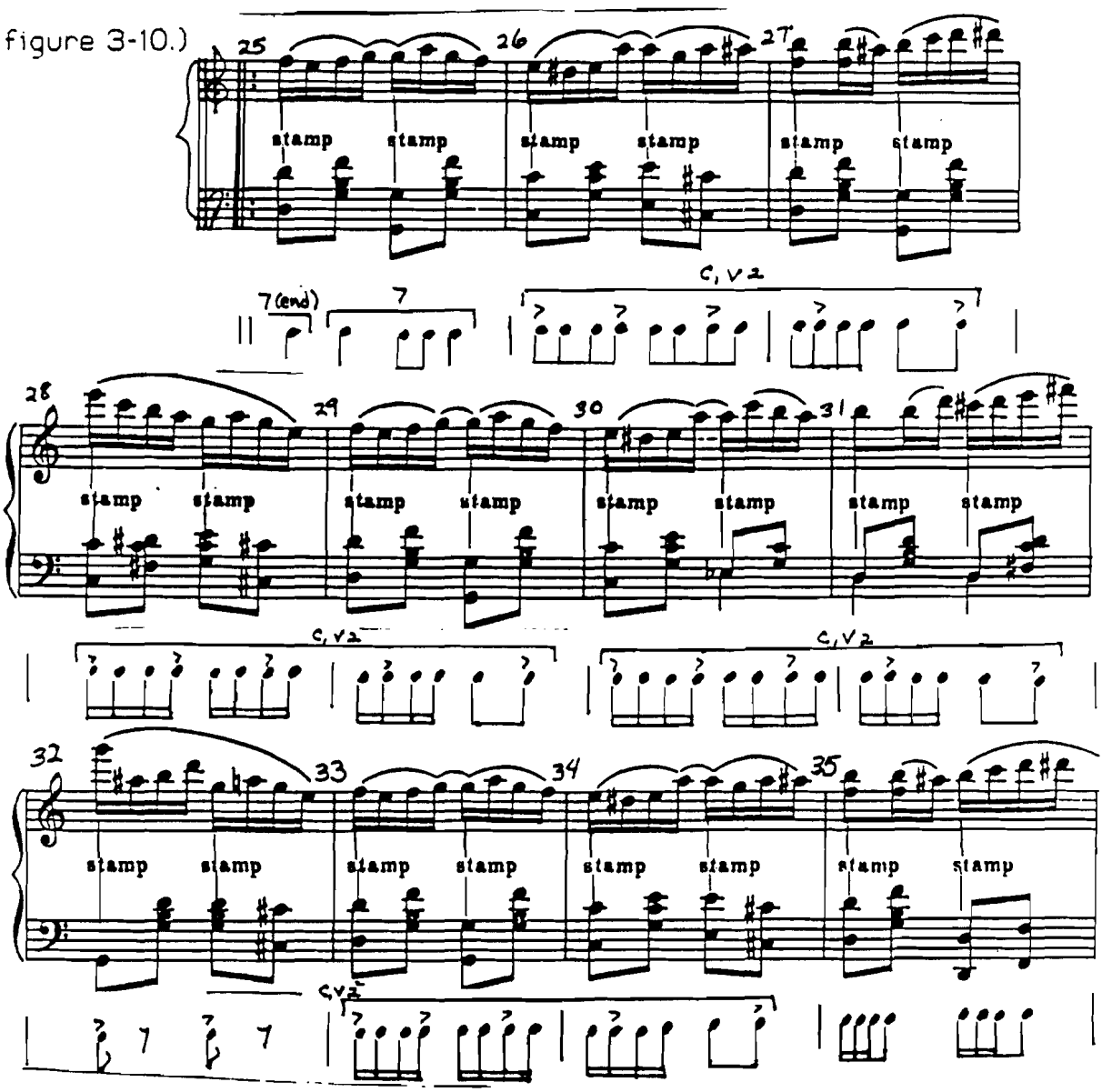


Figure 3-10. Mm. 25-32, second time.

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.)

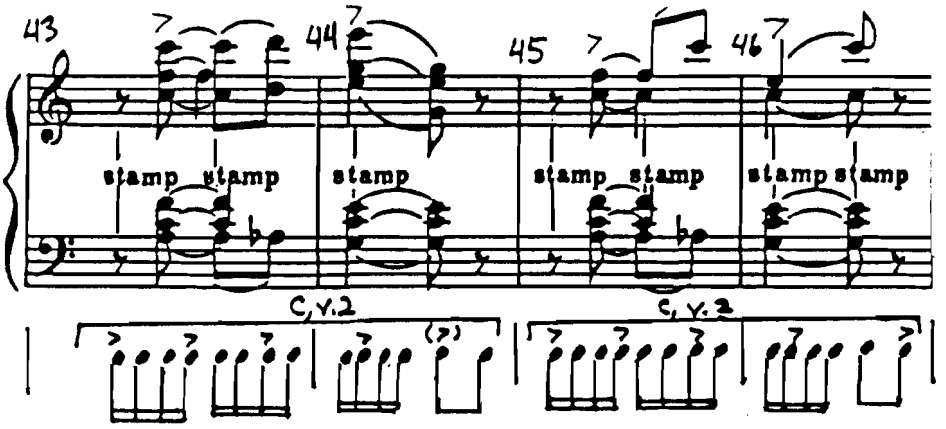


Figure 3-11. Mm. 43-46, second time.

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.)

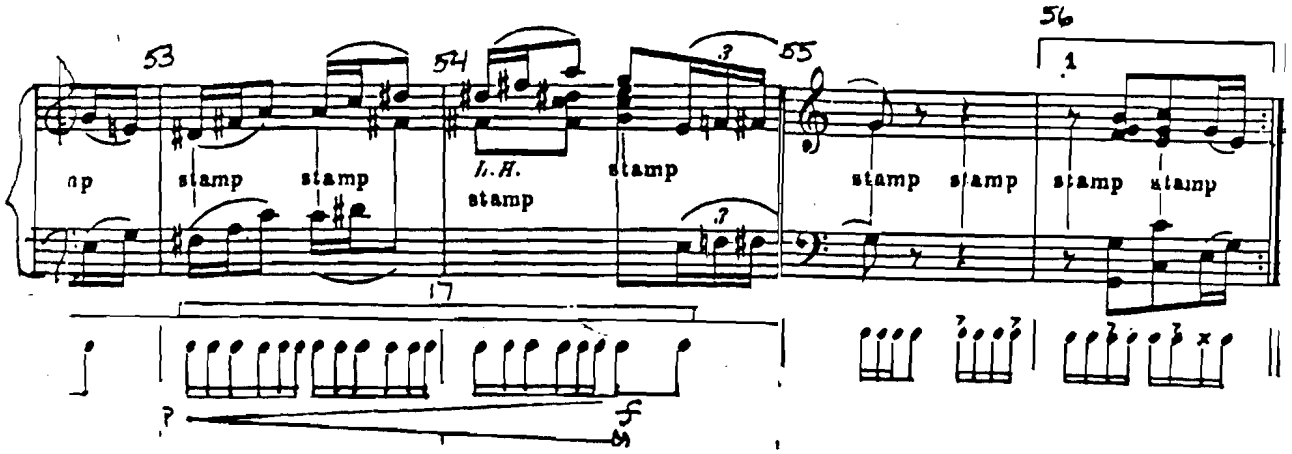


Figure 3-12. Mm. 53-56, first time.

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.)

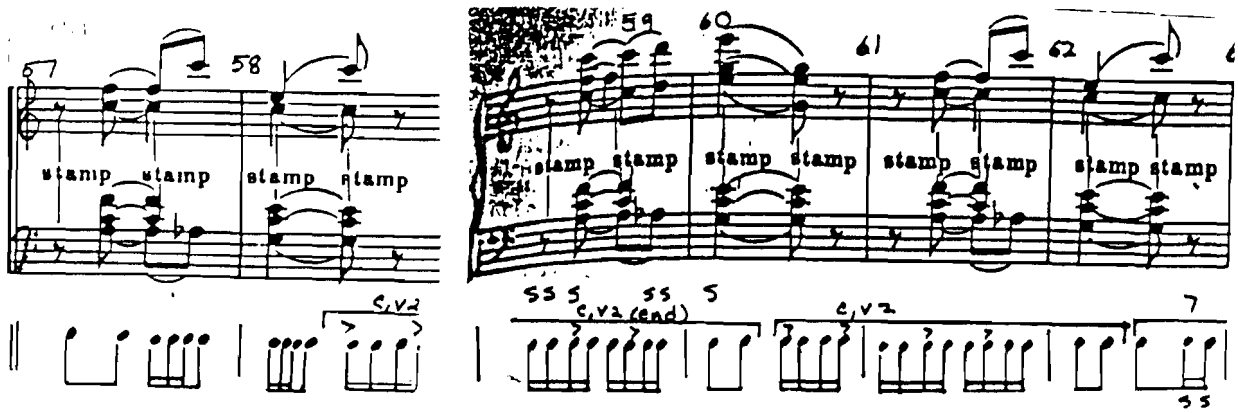


Figure 3-13. Mm. 57-62, second time.

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

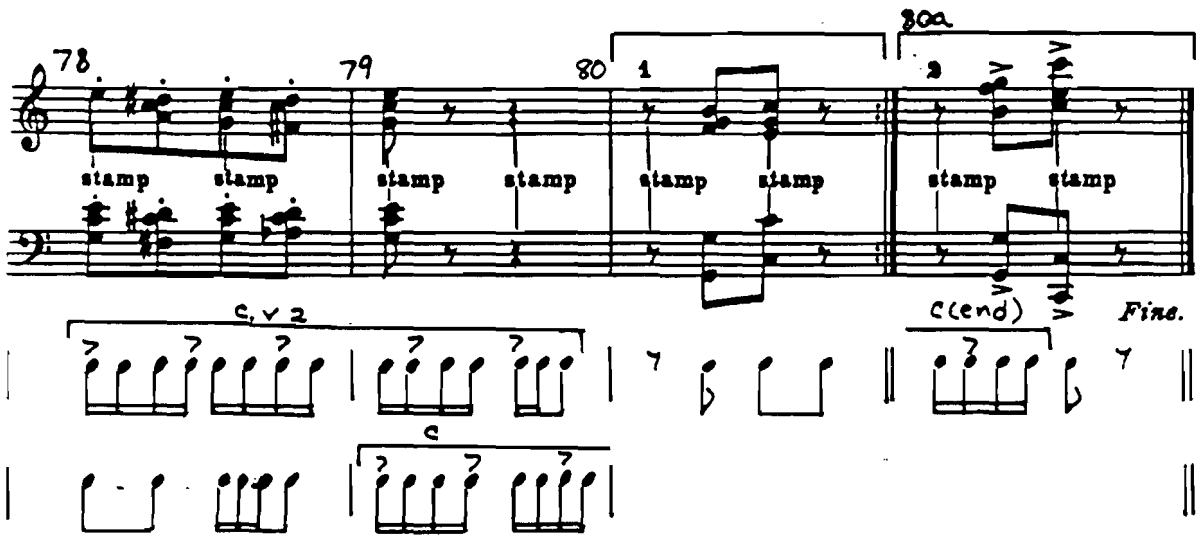


Figure 3-14. Mm. 78-80a, both times.

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.)

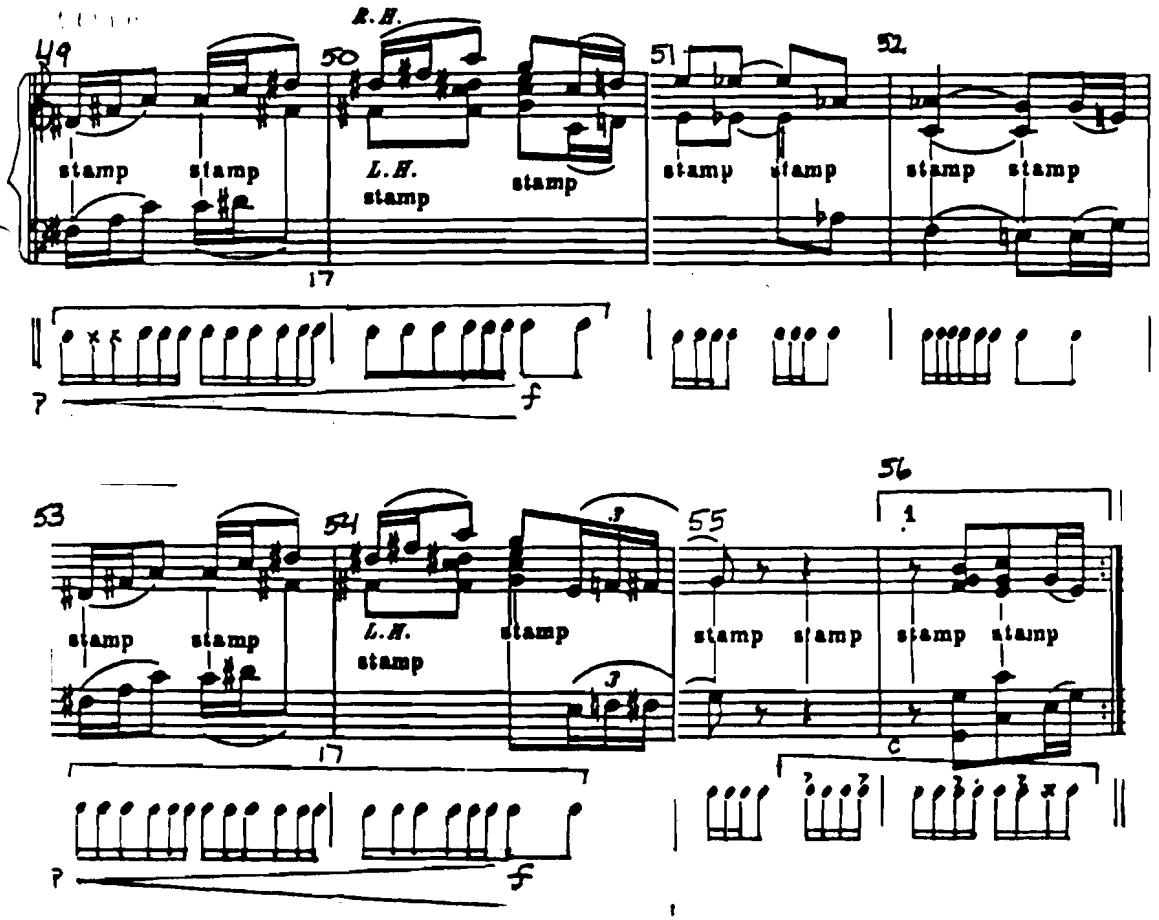


Figure 3-15. Mm. 49-56, first time.

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.

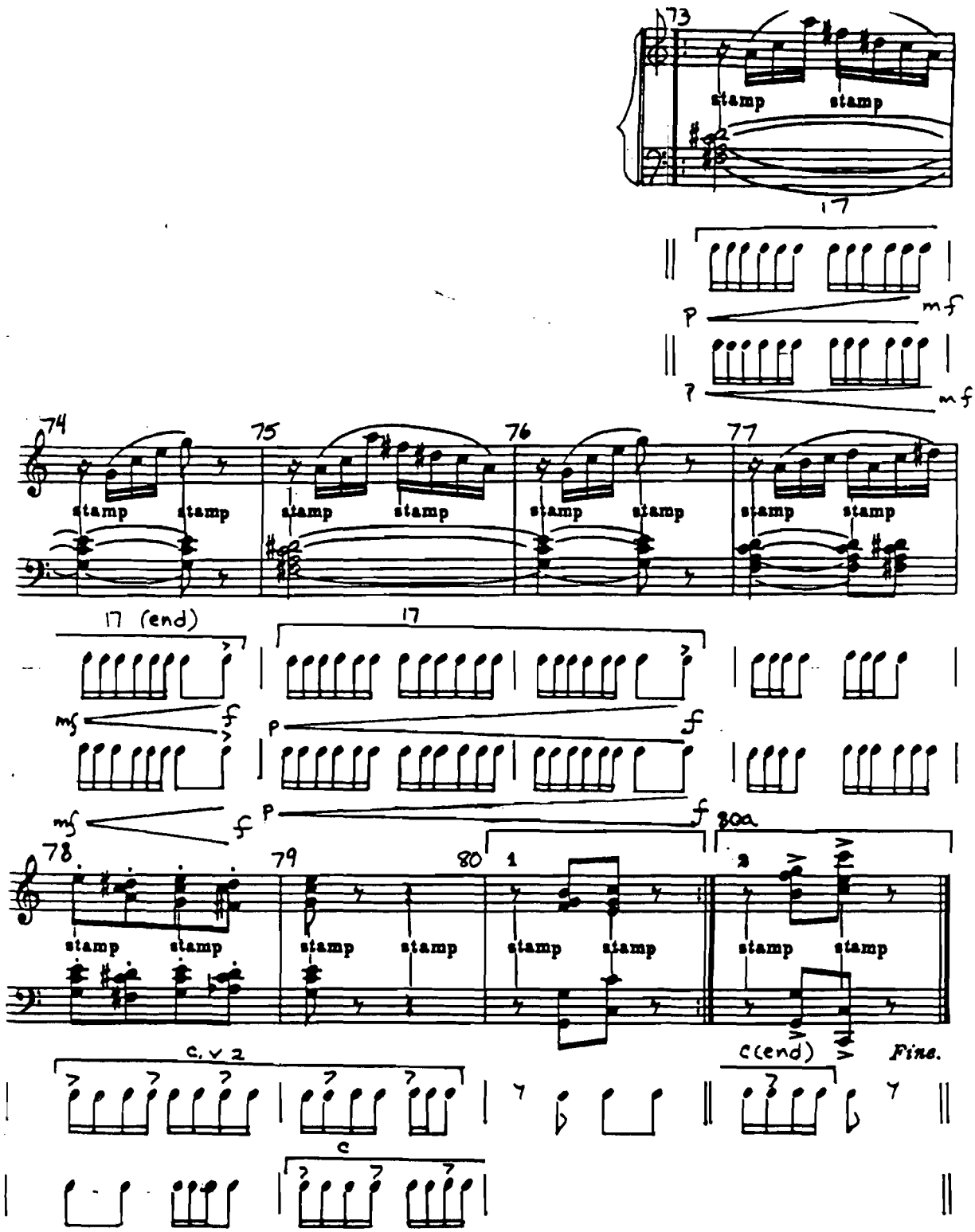


Figure 3-16. Mm. 73-80a, both times.

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.)

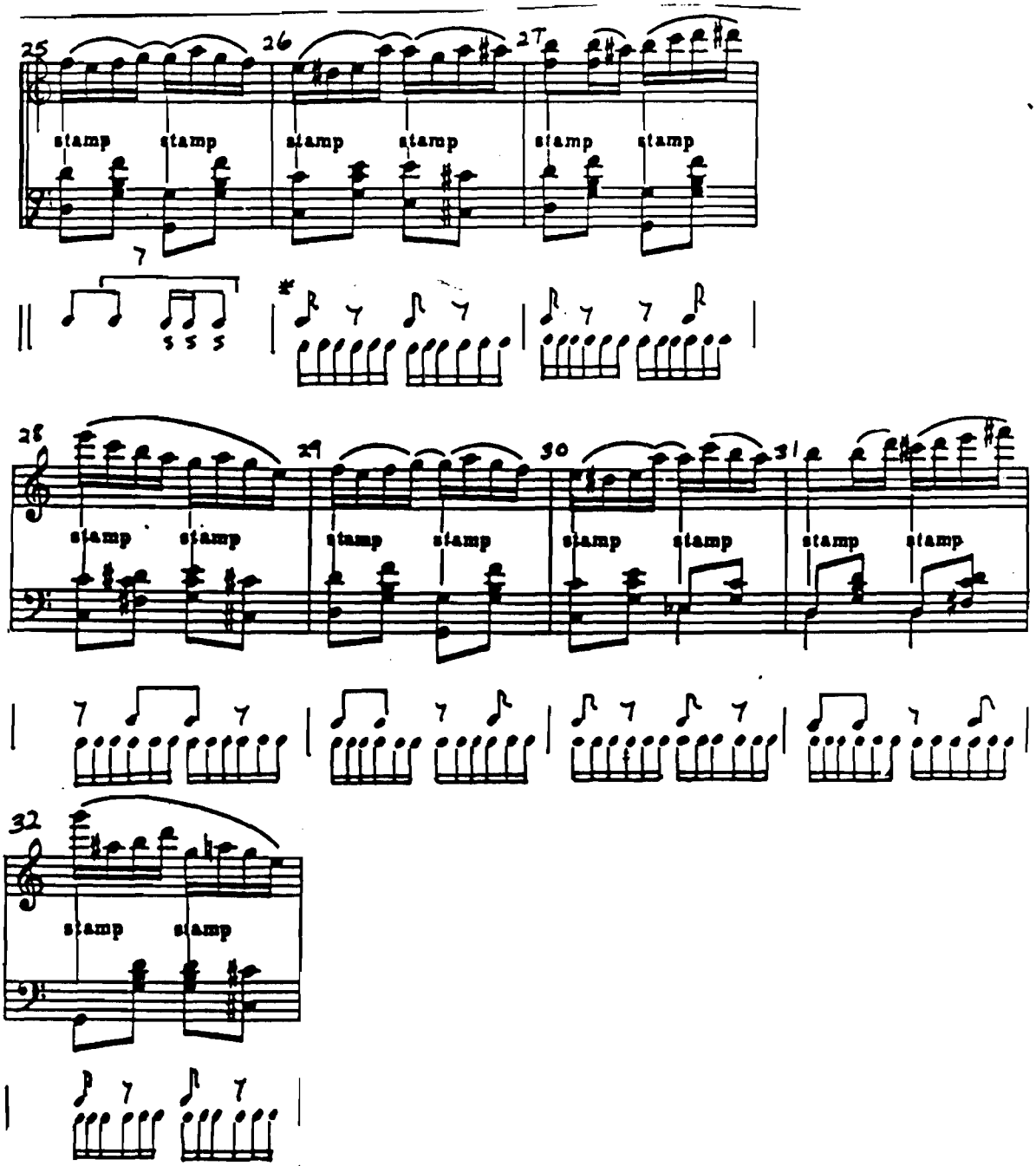
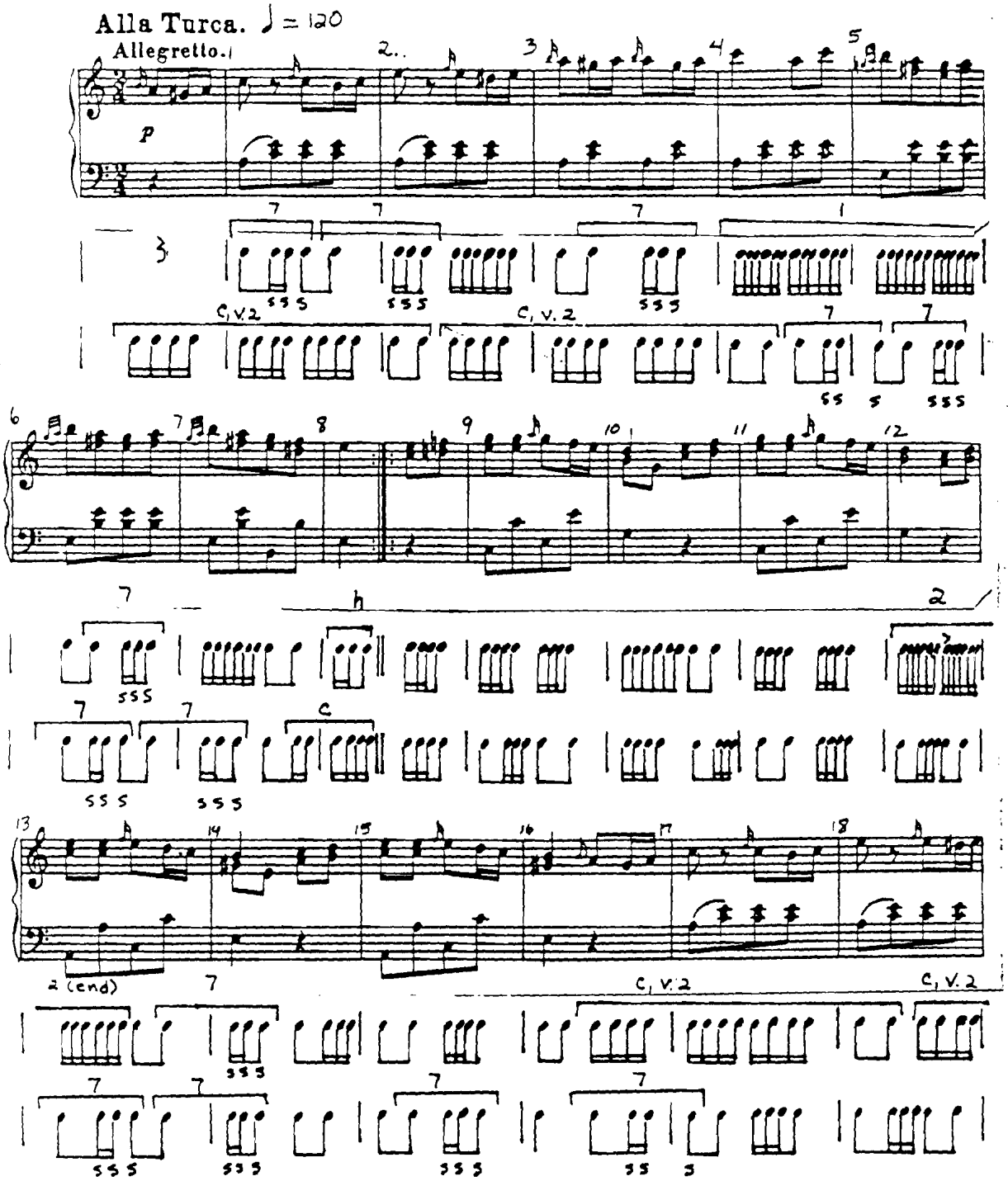
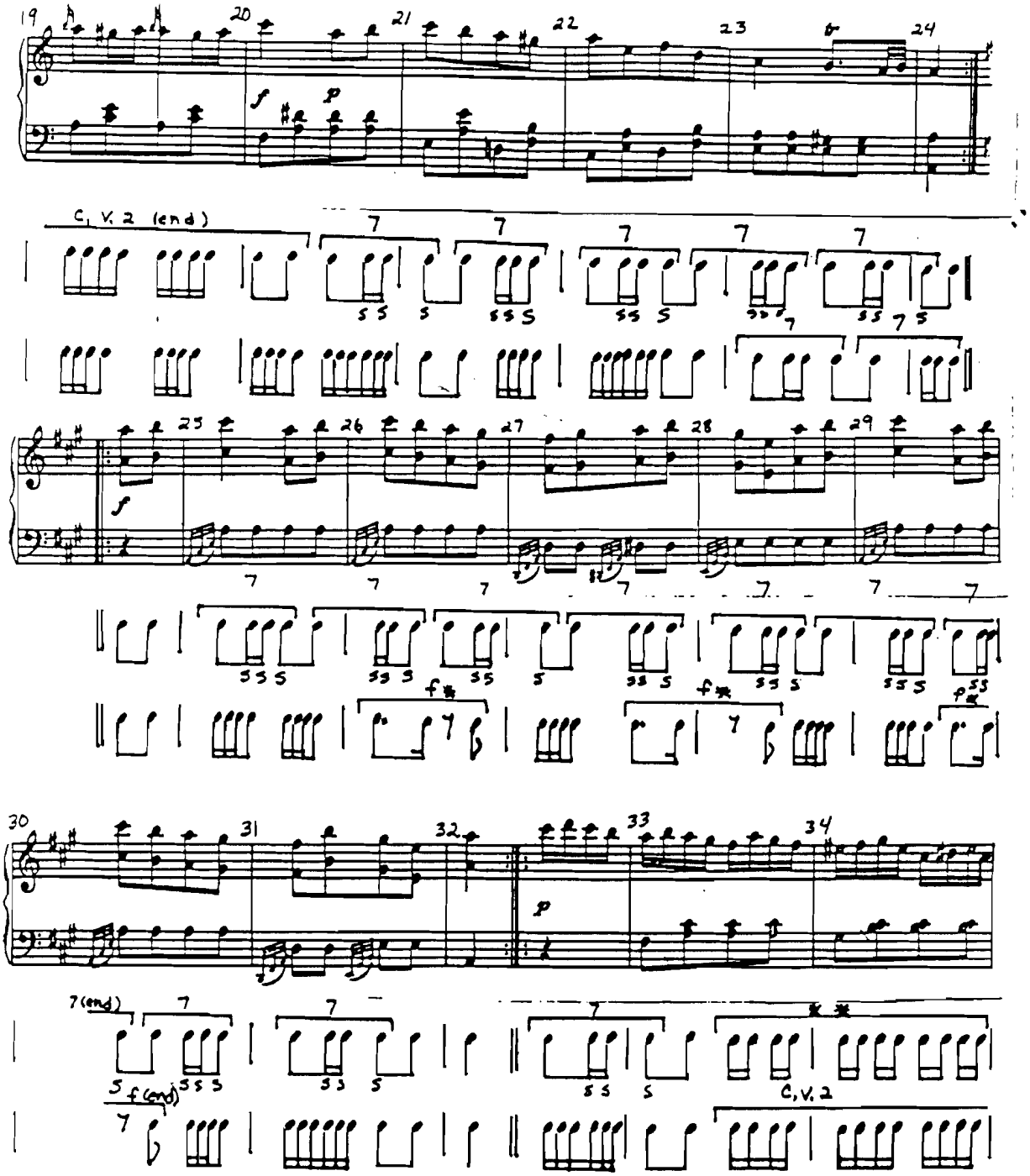


Figure 3-17. Mm. 25-32, first time.

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.

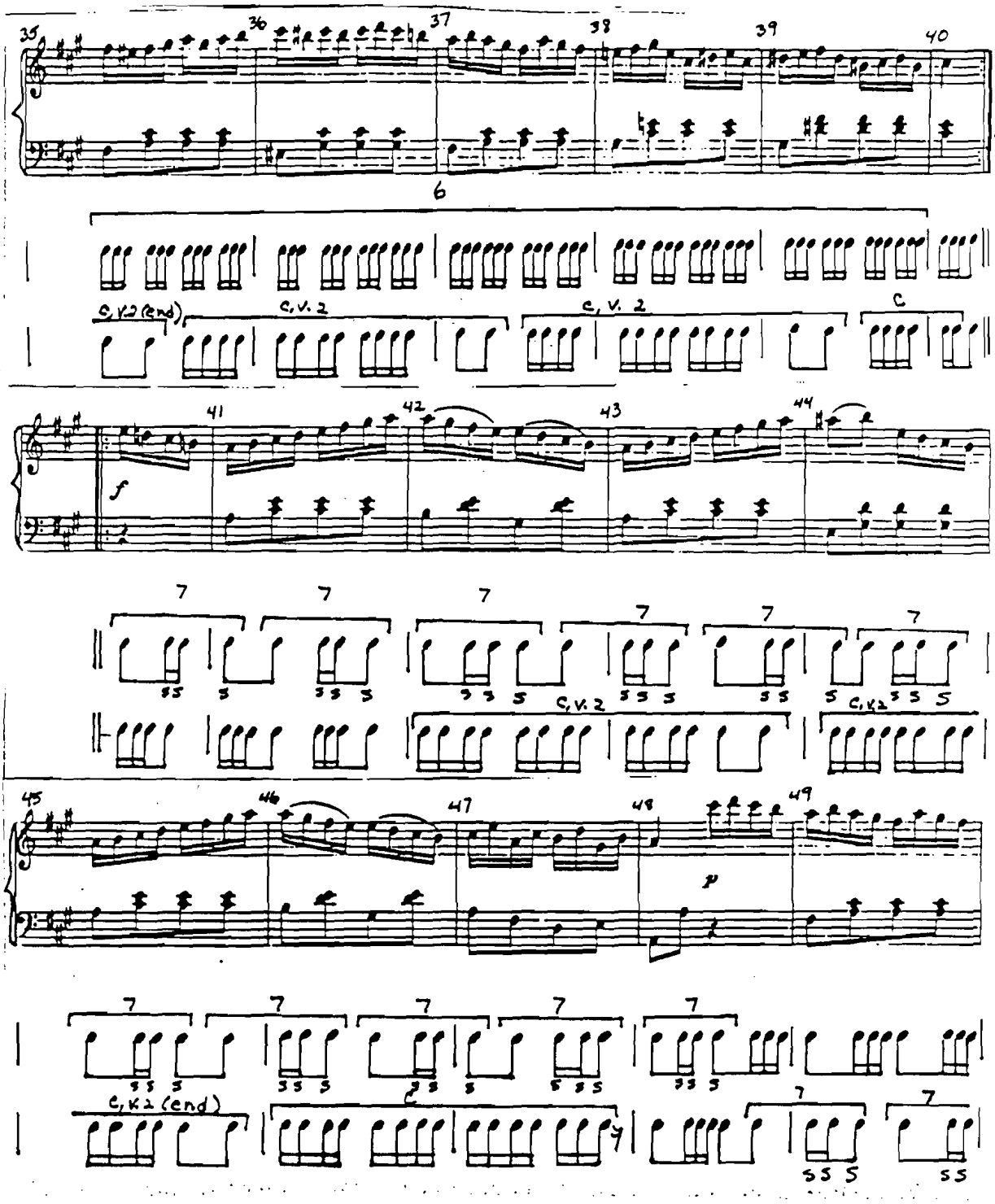
The remaining rhythms Danforth uses are combinations of the triplet and single tap. As in "Jim Along Josey," a wide variety of rhythms are possible; such rhythms appear in almost every phrase of the piece.

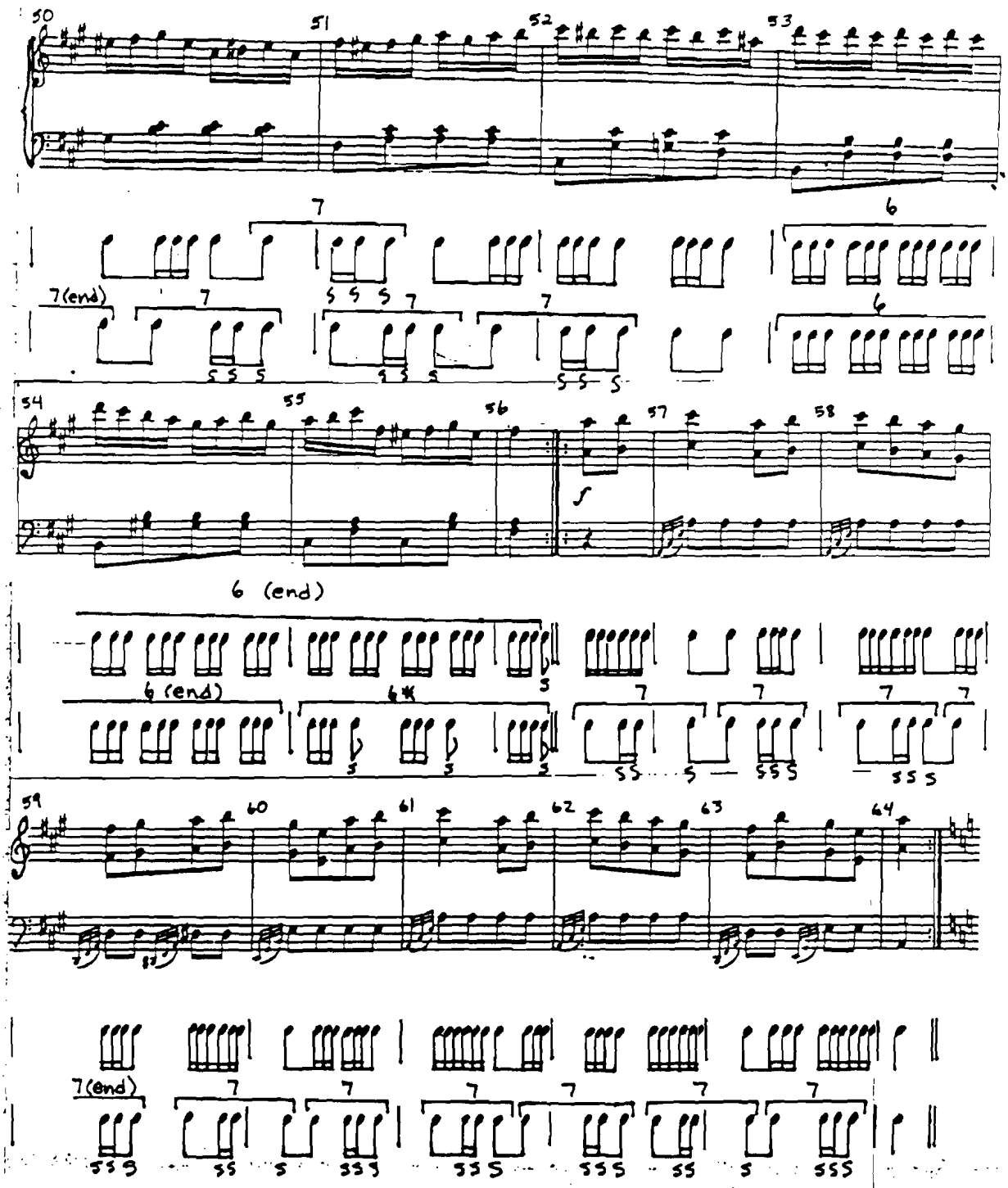

Alla Turca. ♩ = 120
Allegretto.
p
C, V. 2
C, V. 2
C
2 (end)
C, V. 2
C, V. 2



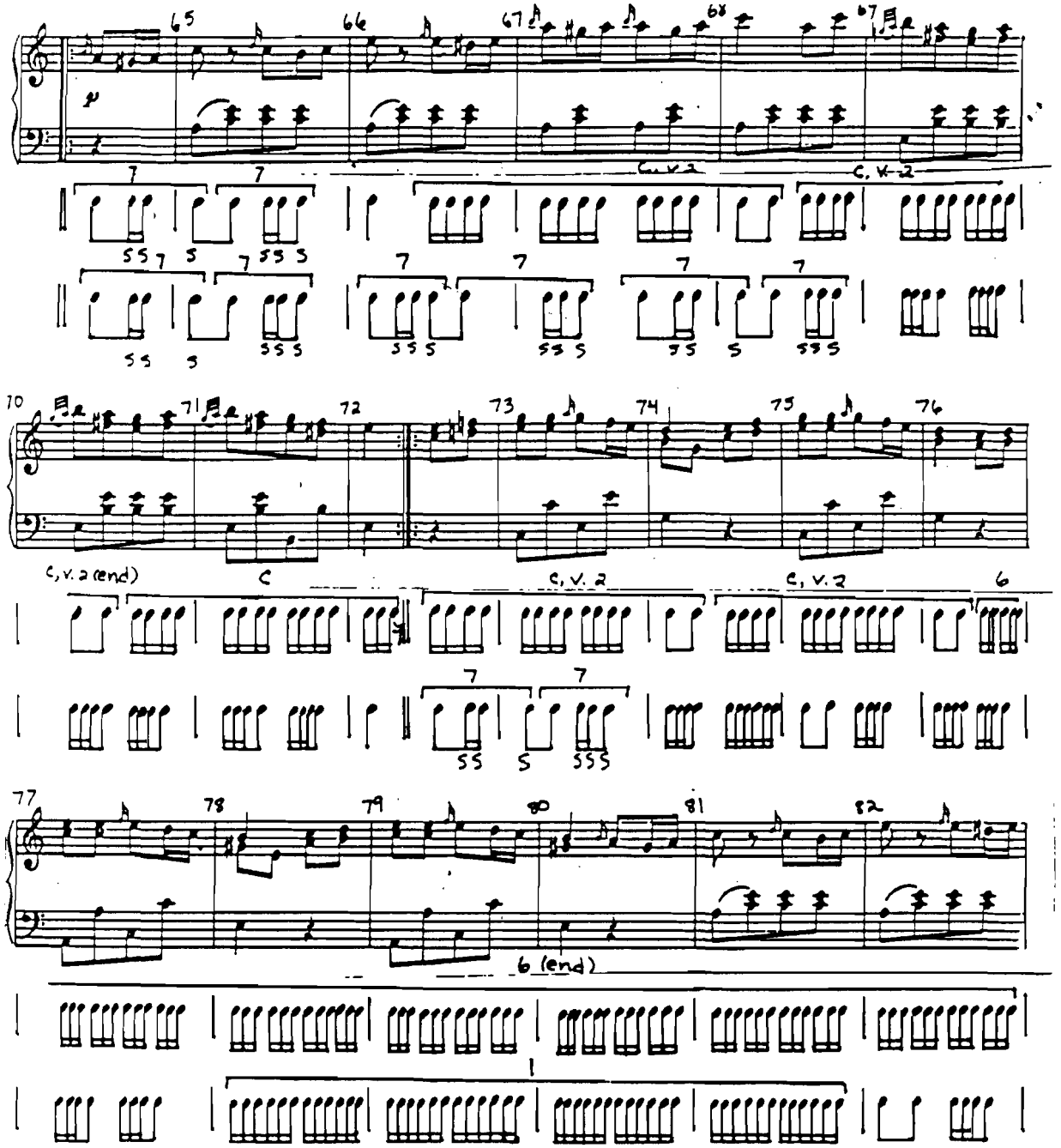
* Triplets are speeded up drastically and initiated in this rhythm: ♪♪ 7 ♪.

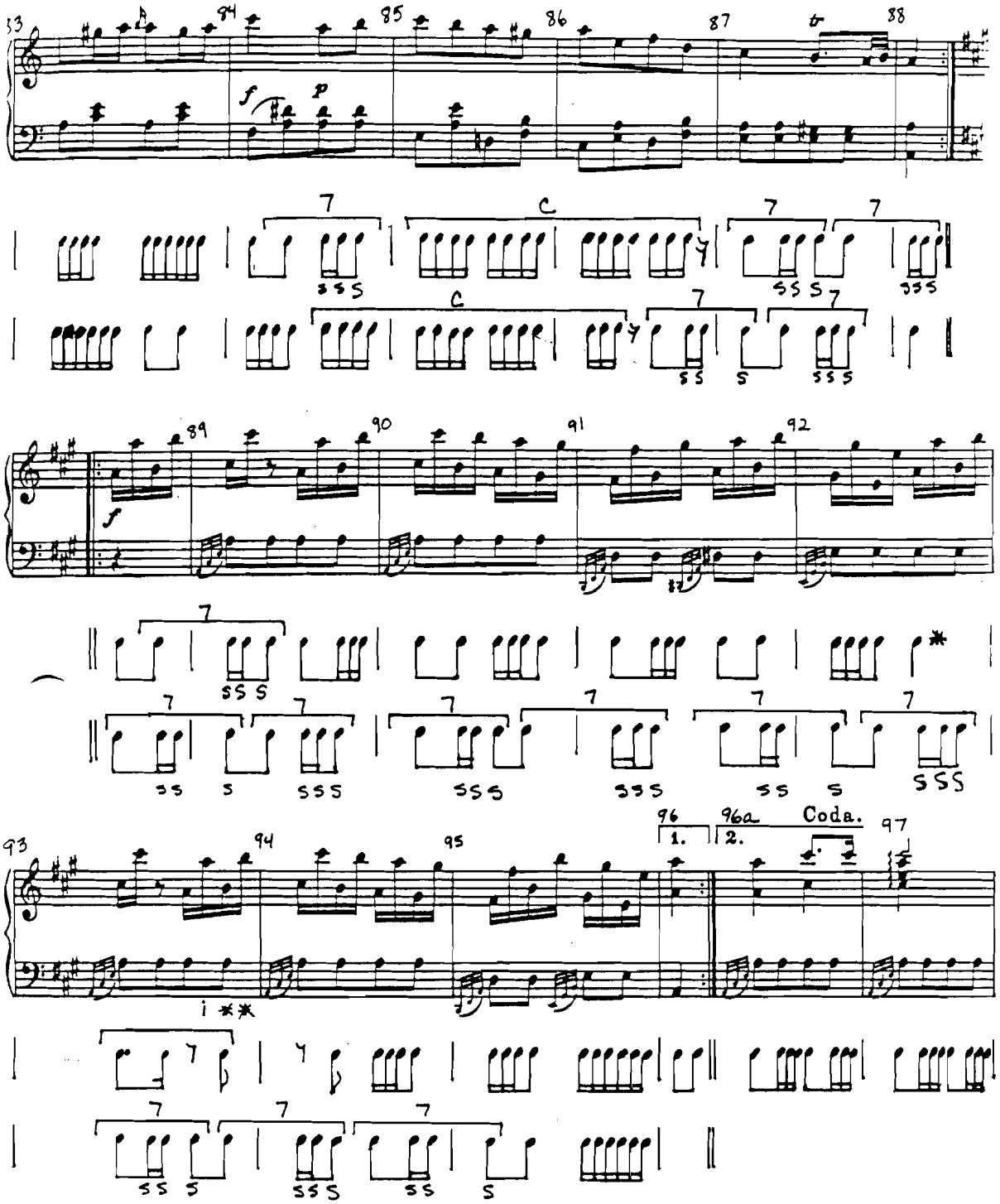
** Single taps are executed rapidly, alternating hands every other tap: ♪♪♪♪. R R L L
A change in timbre also occurs here. From mm 35 to 40 the timbre becomes closed and thin.


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
7
C, V. 2 (end)
7



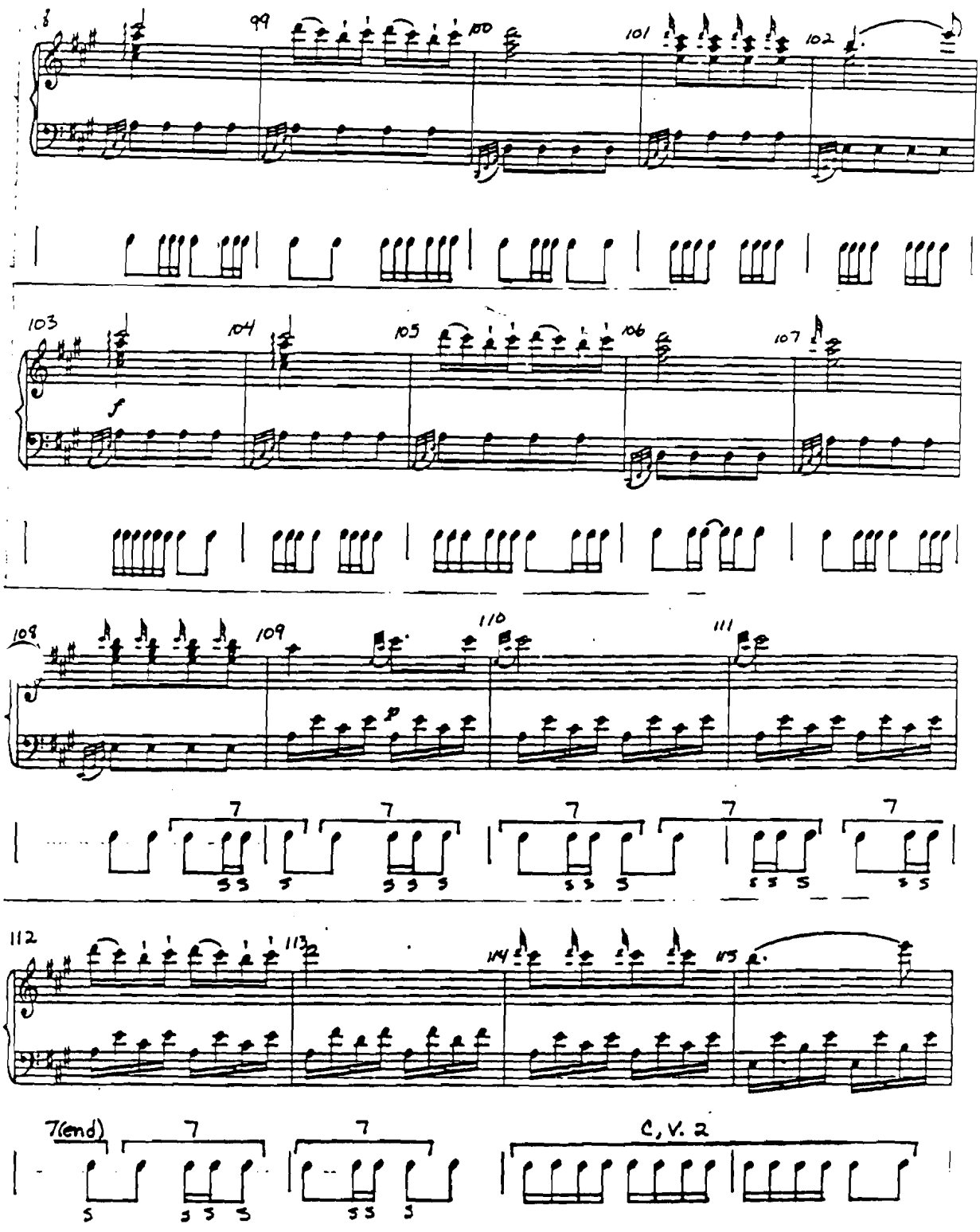
*In this instance, element 6 is interspersed with single taps. The triplets are played with the right hand and the single taps are played by the left hand.

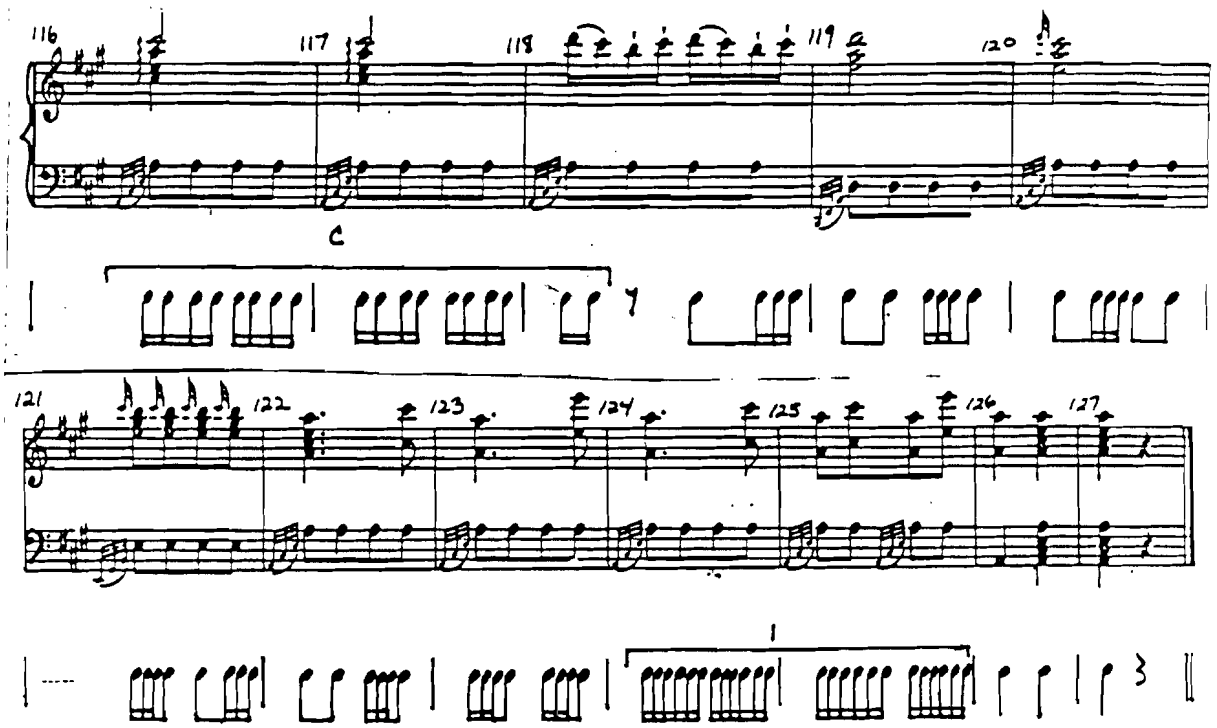

65
66
67
68
69
p
C. V. 2
C. V. 2
70
71
72
73
74
75
76
C, V. 2 (end)
C
C, V. 2
C, V. 2
6
77
78
79
80
81
82
6 (end)



*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
f
108
109
110
111
p
7
112
113
114
115
7(end)
C, V. 2


116
117
118
119
120
C
7
121
122
123
124
125
126
127
1
3

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.

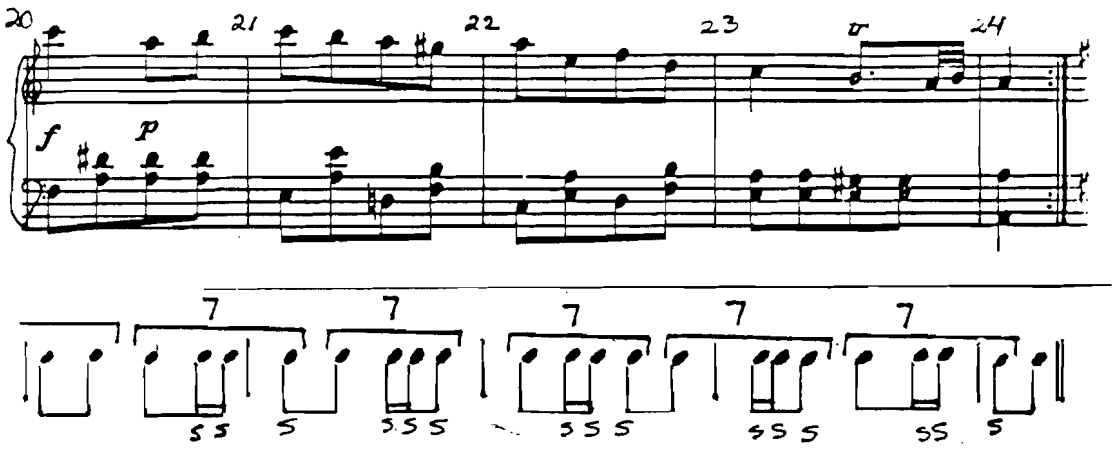


Figure 3-19. Mm. 20-24, first time.

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

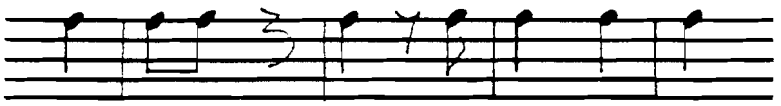


Figure 3-20. Accent pattern of mm. 20-24, first time.

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.)

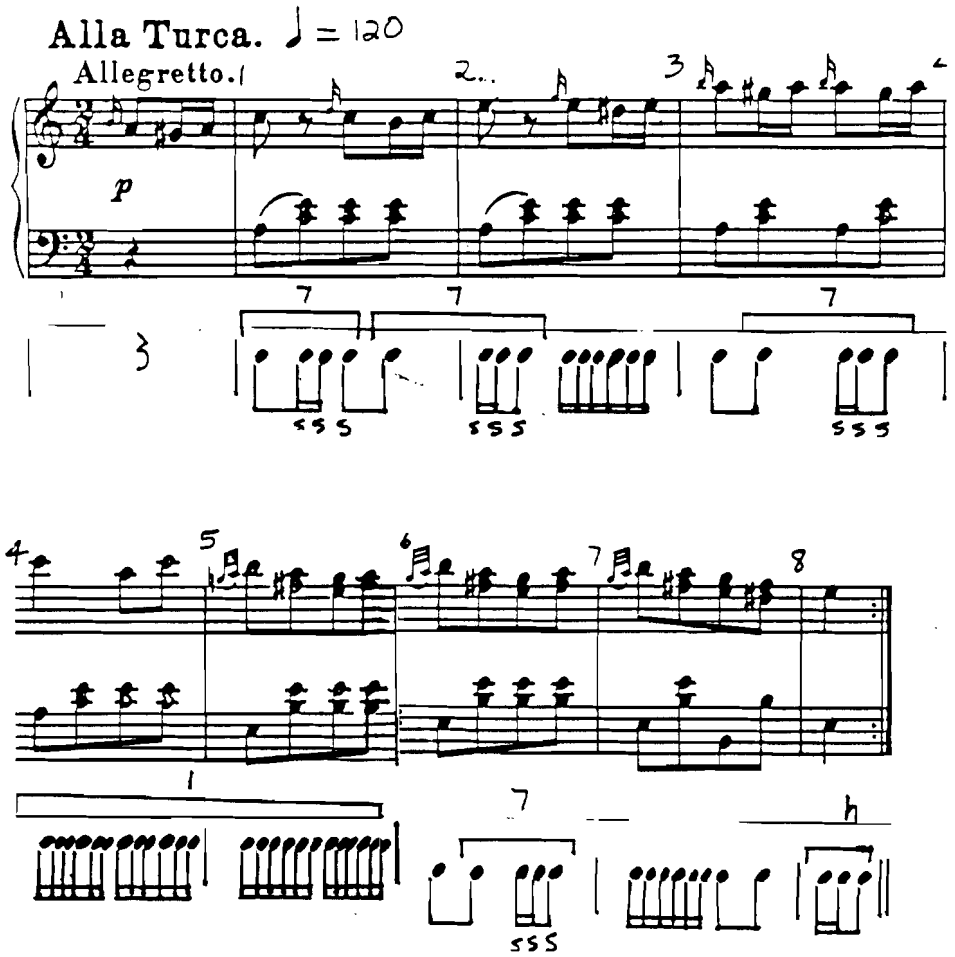


Figure 3-21. Mm. 1-8, first time.

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.

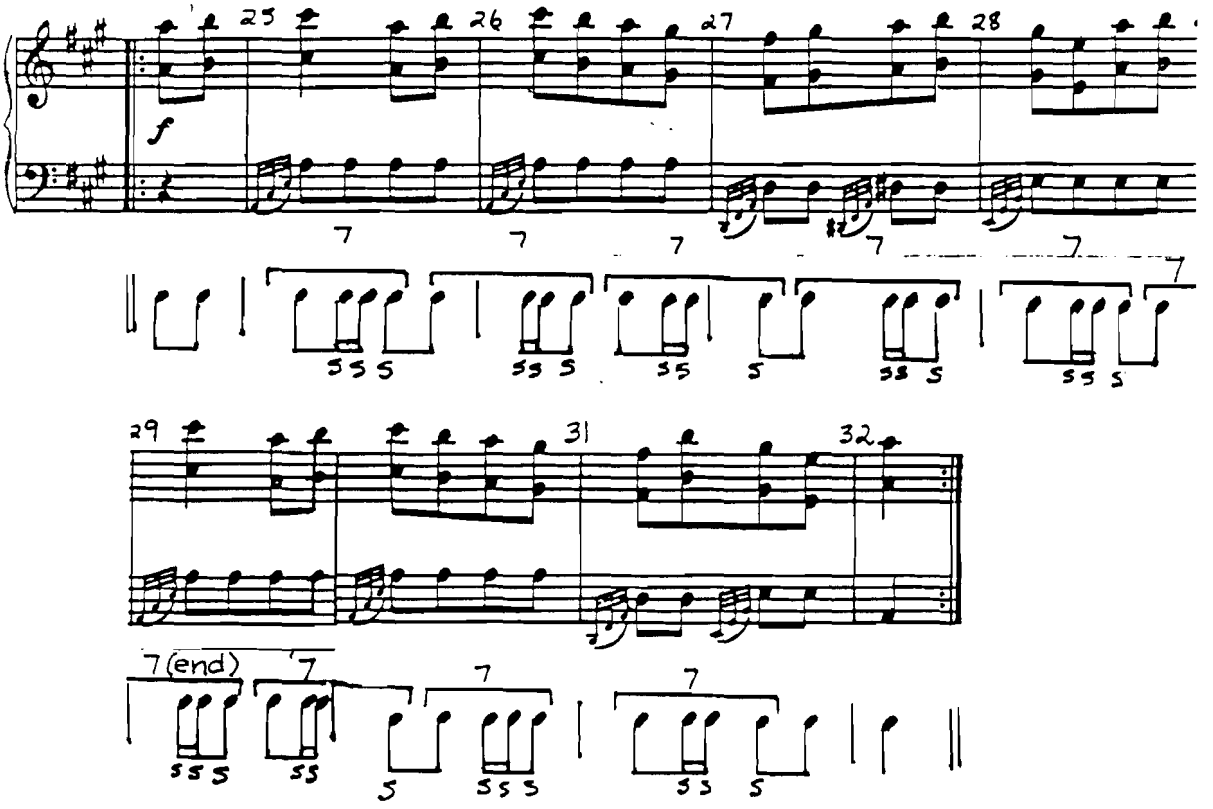


Figure 3-22. Third strain (mm. 25-32), first time.

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.)

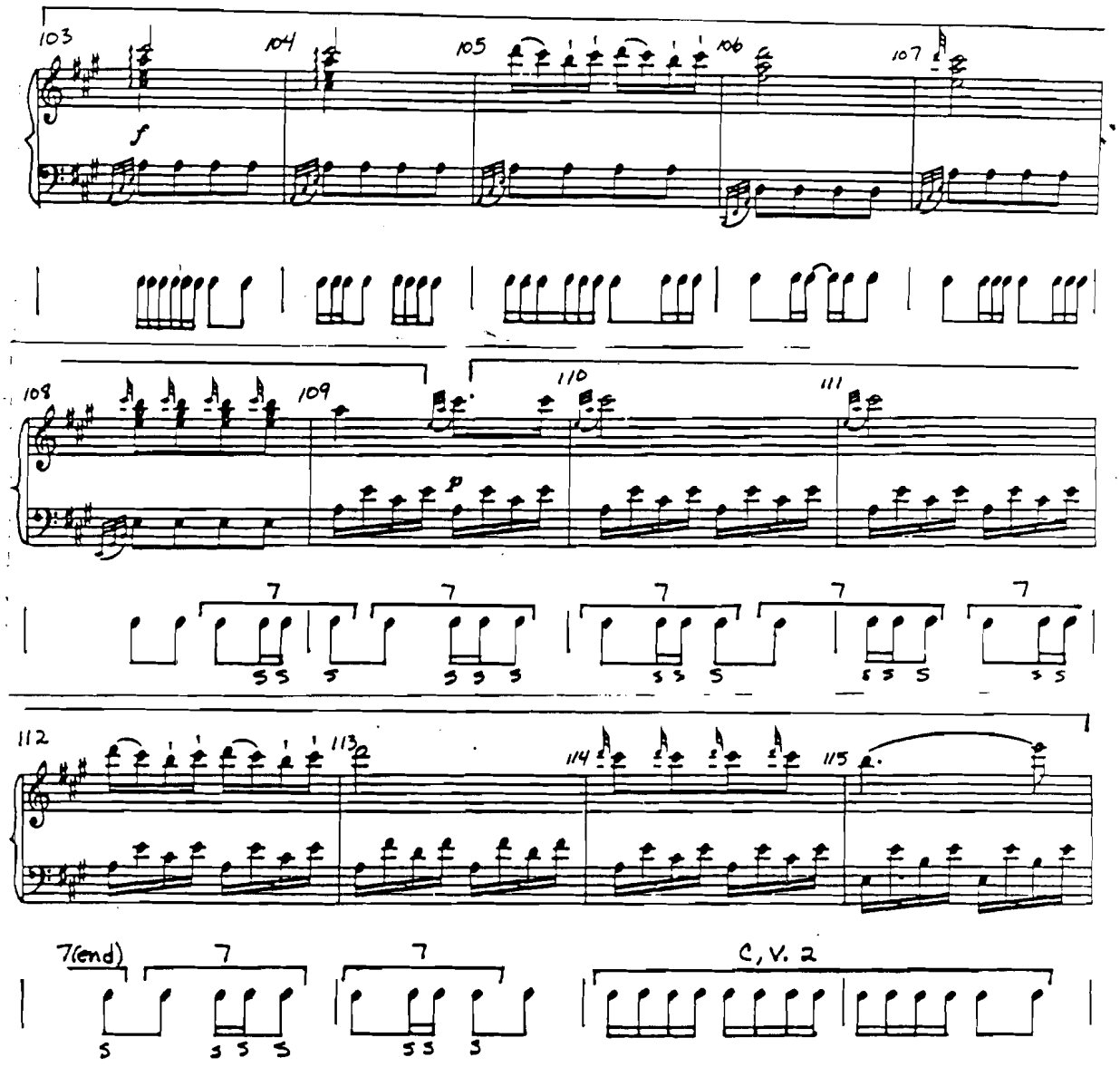


Figure 3-23. Mm. 103-115: overlapping piano and bones phrases.

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.

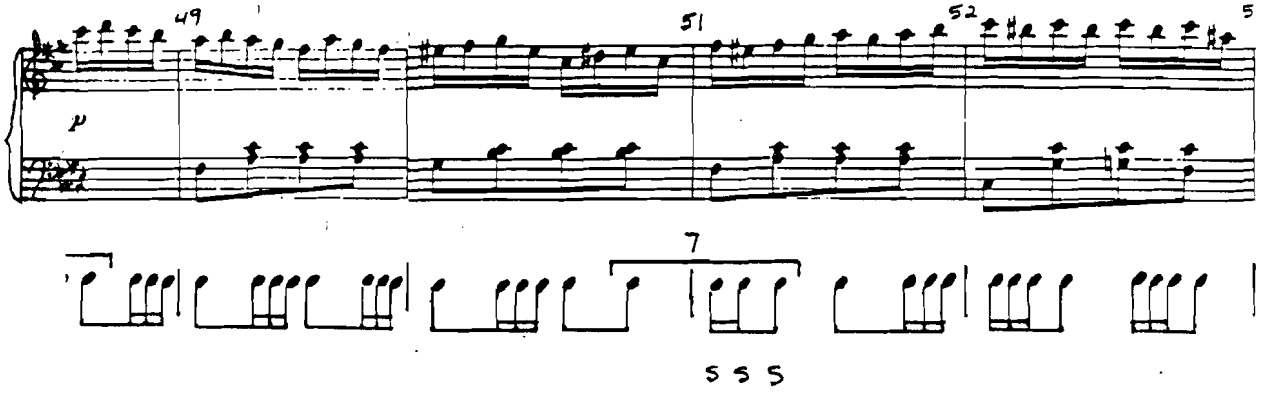


Figure 3-24. Mm. 49-52, first time.

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:

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.

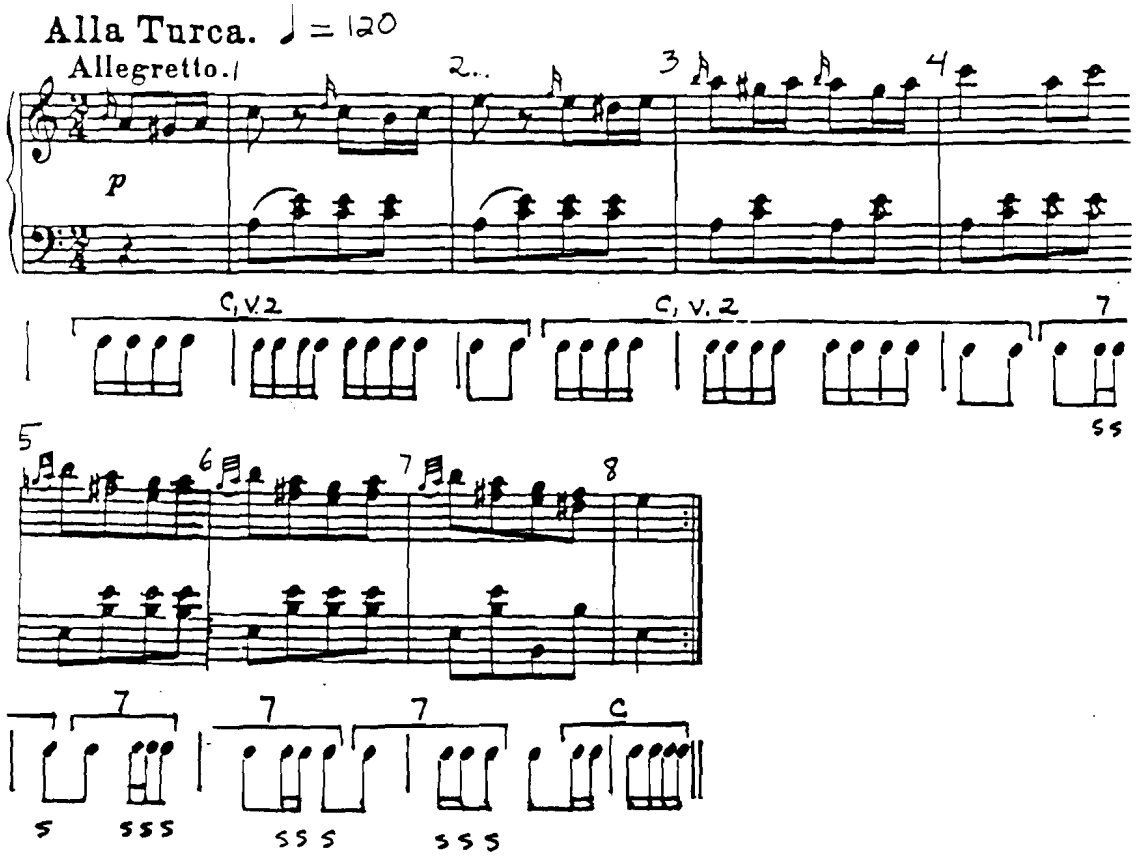


Figure 3-26. Mm. 1-8, second time.

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.)

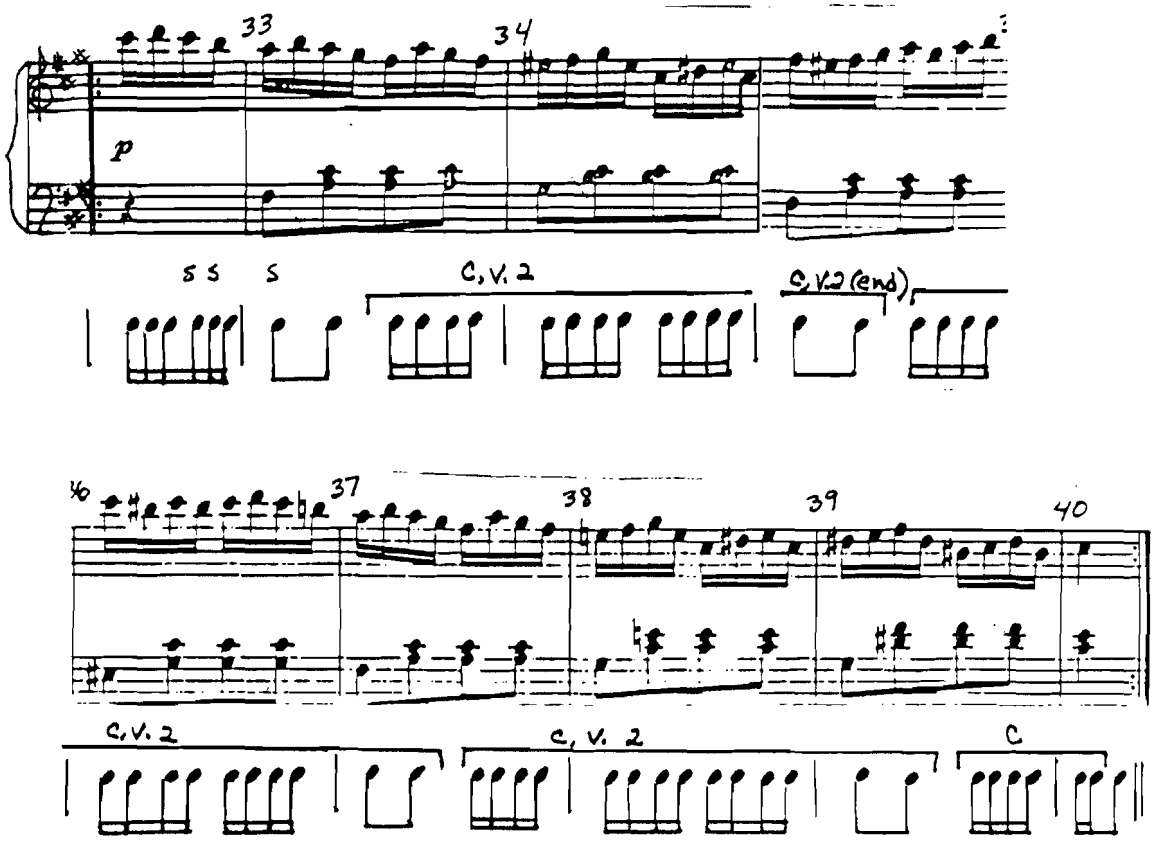


Figure 3-27. Mm. 33-39, second time.

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.

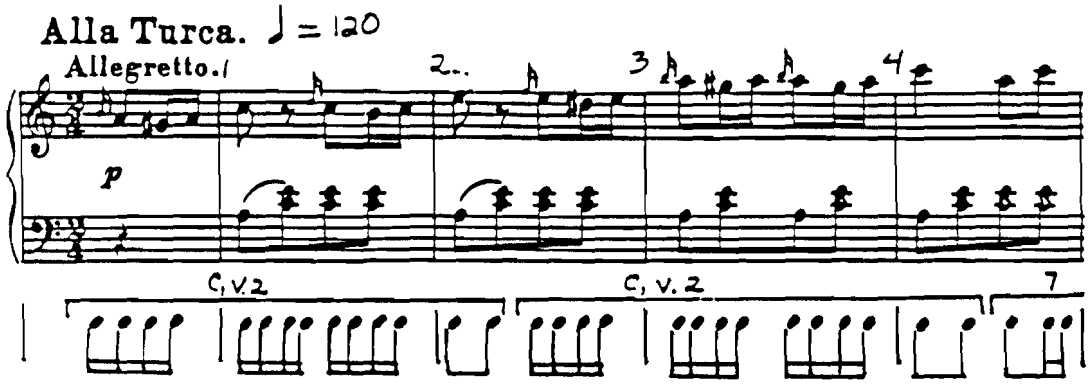


Figure 3-28. Mm. 1-4, second time.

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.)

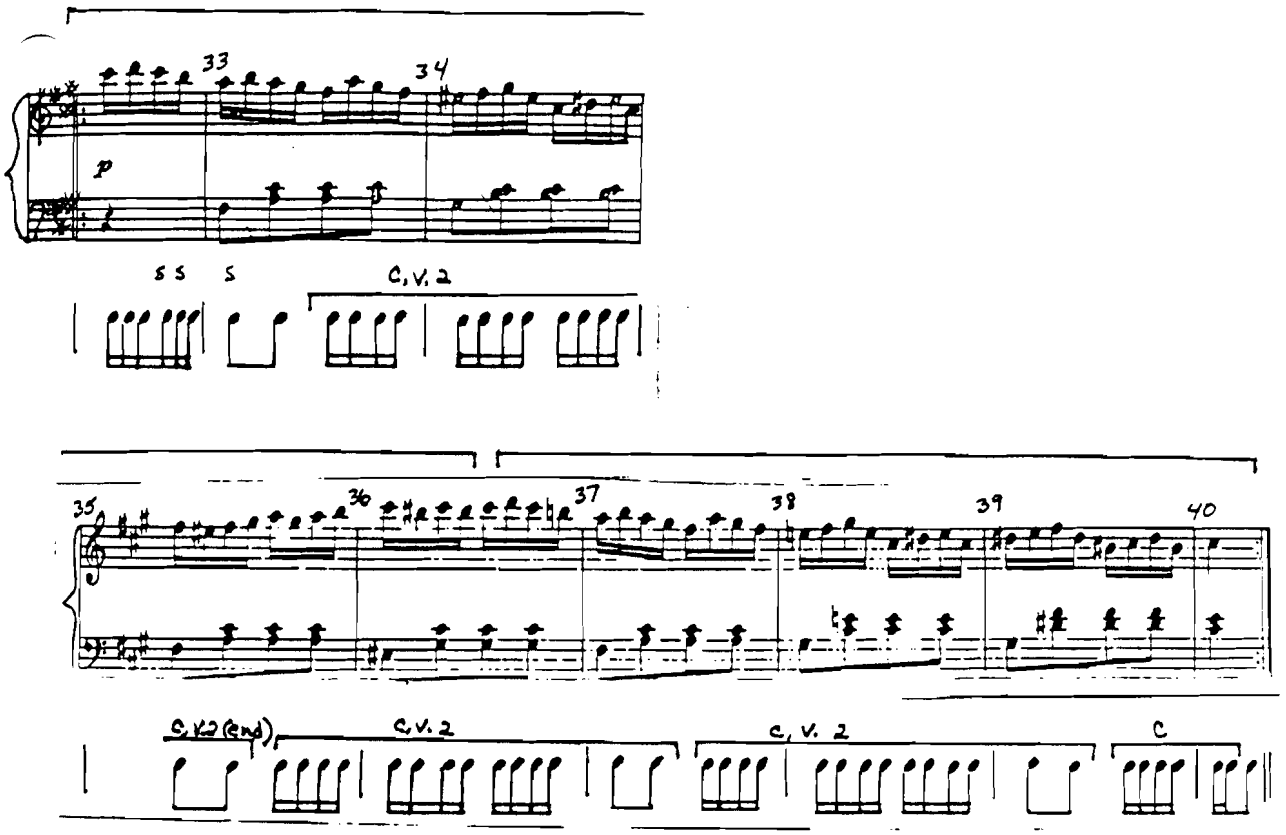


Figure 3-29. Mm. 33-40, second time.

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.

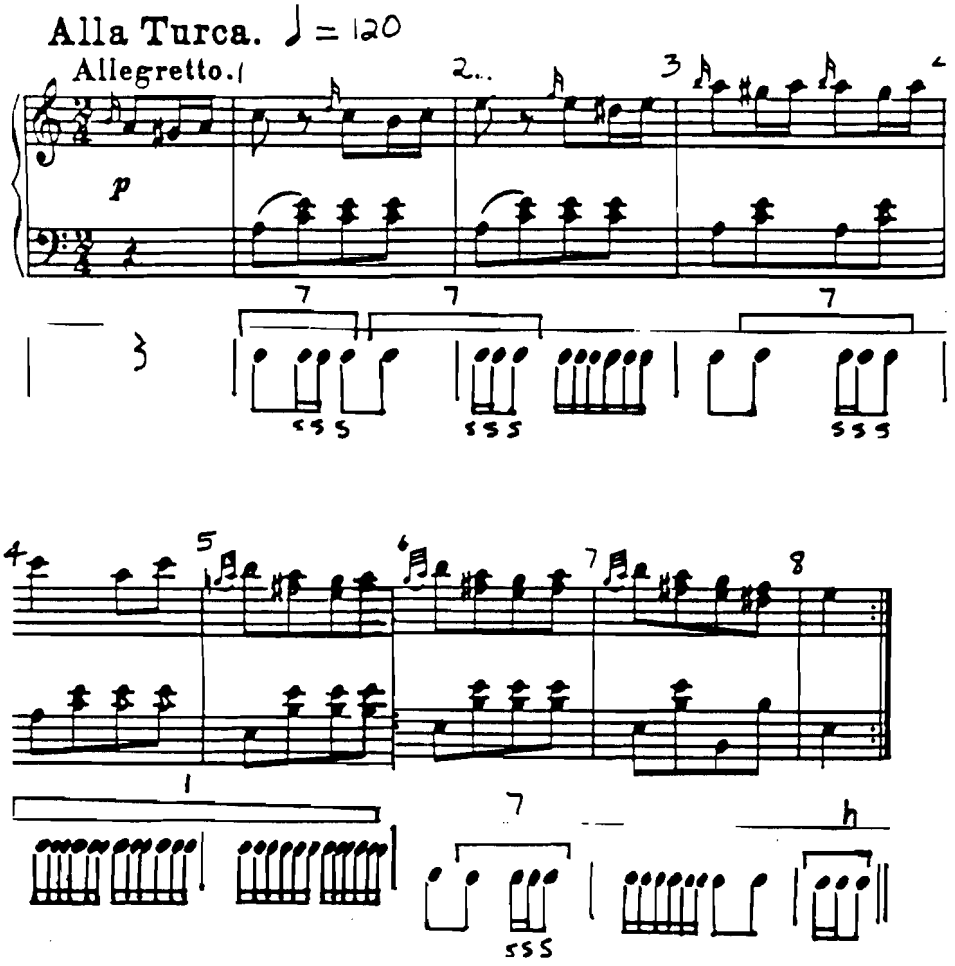
In "Alla Turca" Danforth always begins rhythm 1, the roll, on beat one. (See figure 3-30.)

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.



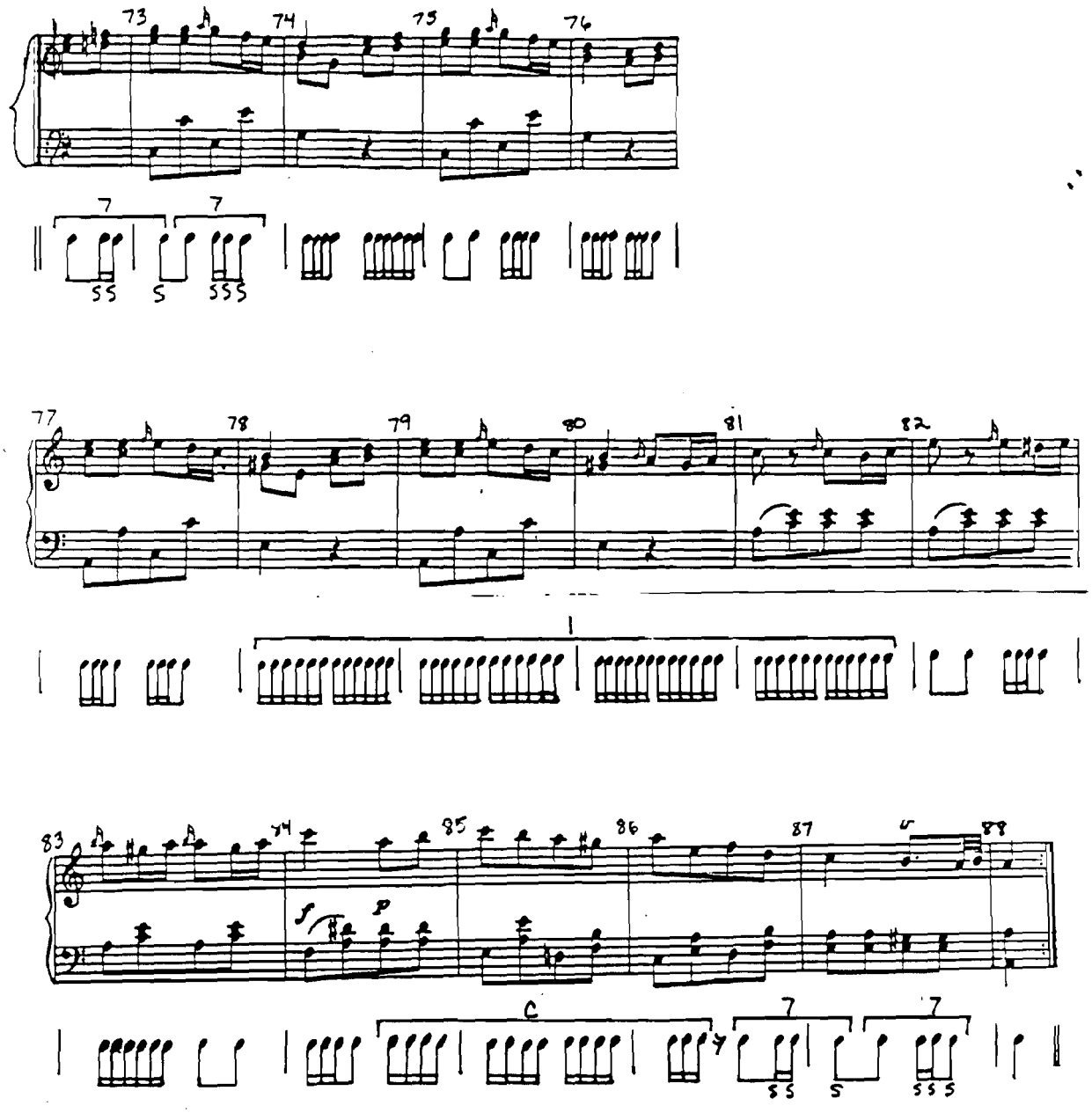


Figure 3-31b. Mm. 73-88, second time.

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

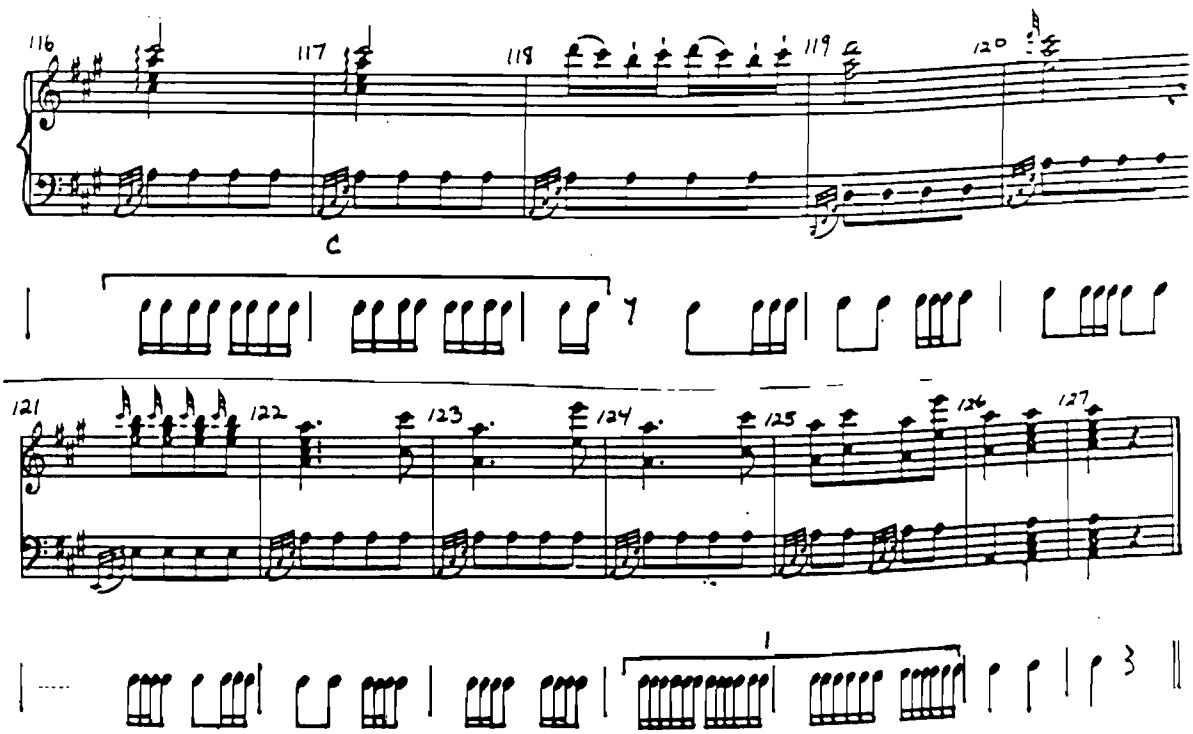


Figure 3-32. Mm. 116-127.

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.)

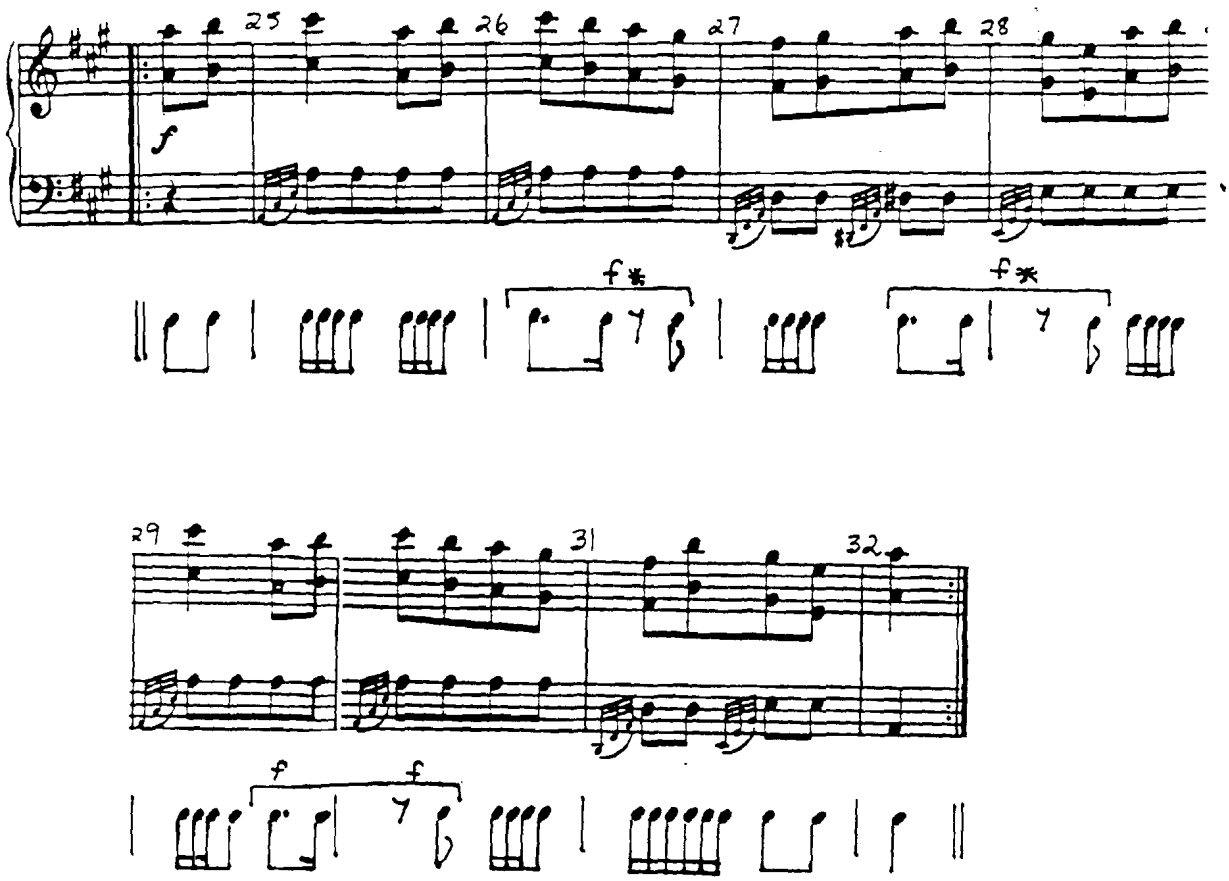


Figure 3-34a. Third strain (mm. 25-32), second time .

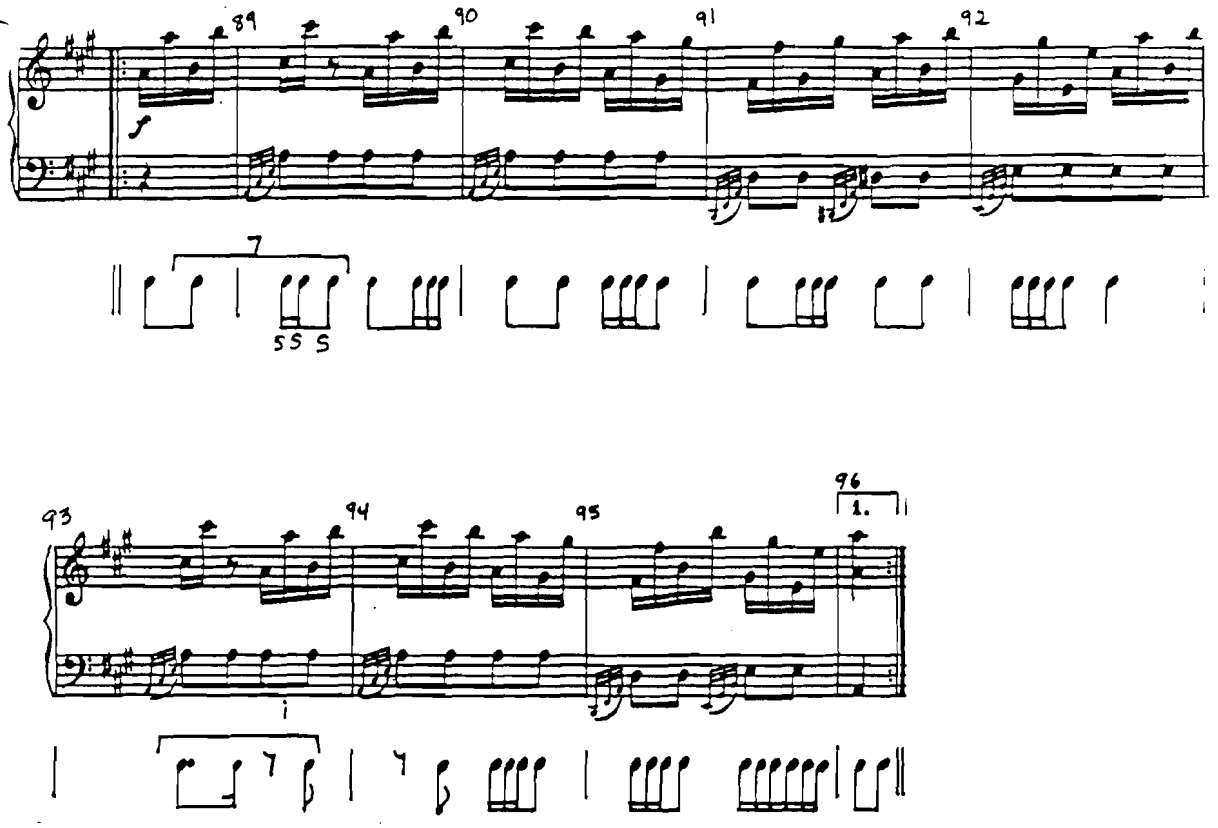


Figure 3-34b. Nineth strain (mm. 89-96), first time.

As can be seen in figures 3-34a and 3-34b, the phrases are nearly identical. Yet Danforth uses rhythm i 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.

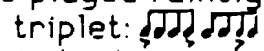
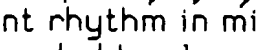
The trademarks of Danforth's playing are evident in these three transcriptions. He has developed a style of playing that is spontaneous and full of variety. From the tap and the triplet, he has developed an extensive rhythmic vocabulary, creating standardized rhythms which he draws upon when he plays. 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

[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.

CHAPTER IV

OTHER STYLES OF BONES PLAYING

Although Danforth is one of the most prominent bones players in the country today, there are several other talented players who have developed their own style of playing. These players and their styles will be discussed, as well as the style most prominent in the British Isles today.

The player whose style most closely resembles Danforth's is Sandor Slomovitz of the folk duo Gemini based in Ann Arbor, Michigan. In his late 30's, Slomovitz studied the bones with Danforth in 1977 and has been playing the bones ever since with Gemini. Although the group plays folk music from many different countries, Slomovitz uses the bones primarily in the performance of American folk music.

"Grizzly" Frank Metcalf of Yellowknife, Northwest Territories, is a player in his mid 40's. His style is completely different from that of either Danforth or Slomovitz. He usually plays with only one hand and uses moose rib bones. The rhythms he plays are based primarily on duple rhythms rather than the triplet. He is acquainted with Danforth and praises his playing.

Benoit Bourque of Vercheres, Quebec, also knows Danforth and respects his playing. Although Bourque is a relatively young player

(late 20's), he has developed a unique style of playing that utilizes and independence and rhythms based on both duple and triplet figures. This gives his playing variety and allows him to play fairly complex rhythms.

Alvah H. Eaton of Allegany, N.Y., is an active traditional bones player. He uses both hands; each hand plays the same rhythm. His technique is the same as Danforth's, but he utilizes only triplets and single taps. In his mid-seventies, Eaton performs at fiddlers' contests, county fairs, and similar events.

Several British bones players are also discussed in this chapter. Technique, as well as the type of bones used in the British Isles, differ from what is commonly found in the United States and Canada.

Sandor Slomovitz

Sandor Slomovitz has been playing the bones for eleven years. Although taught by Percy Danforth, he has developed a style of his own. Slomovitz's style is characterized by quick tempos, his almost exclusive use of rhythms which consist of taps and triplets, and his use of what may be termed a "fast tap."

The "fast tap" is a technique developed by Slomovitz himself. Although it may be executed in the same manner as a regular tap, one's forearm tires quickly. One may also hold the bones slightly looser than normal and rotate the forearm and wrist slightly. This allows one to play taps a great deal faster without tiring quickly.

The above characteristics are evident in both transcriptions included here. The first is an excerpt from "Dry Bones" (from Pulling

Together, Gemini Records GR 1003). (See figure 4-1.) Slomovitz alternates fast taps with rhythms that consist of regular taps and triplets. The tempo is ♩ = 152, which is quite fast for a bones player. These same traits are also present in the introduction to "Mama, Mama, Have You Heard?" (from Swingin', Gemini Records GR 1002). (See figure 4-2.) The fast tap is present in the first measure where he is playing only with one hand. After that, almost all rhythms consist of combinations of the regular tap and the triplet.

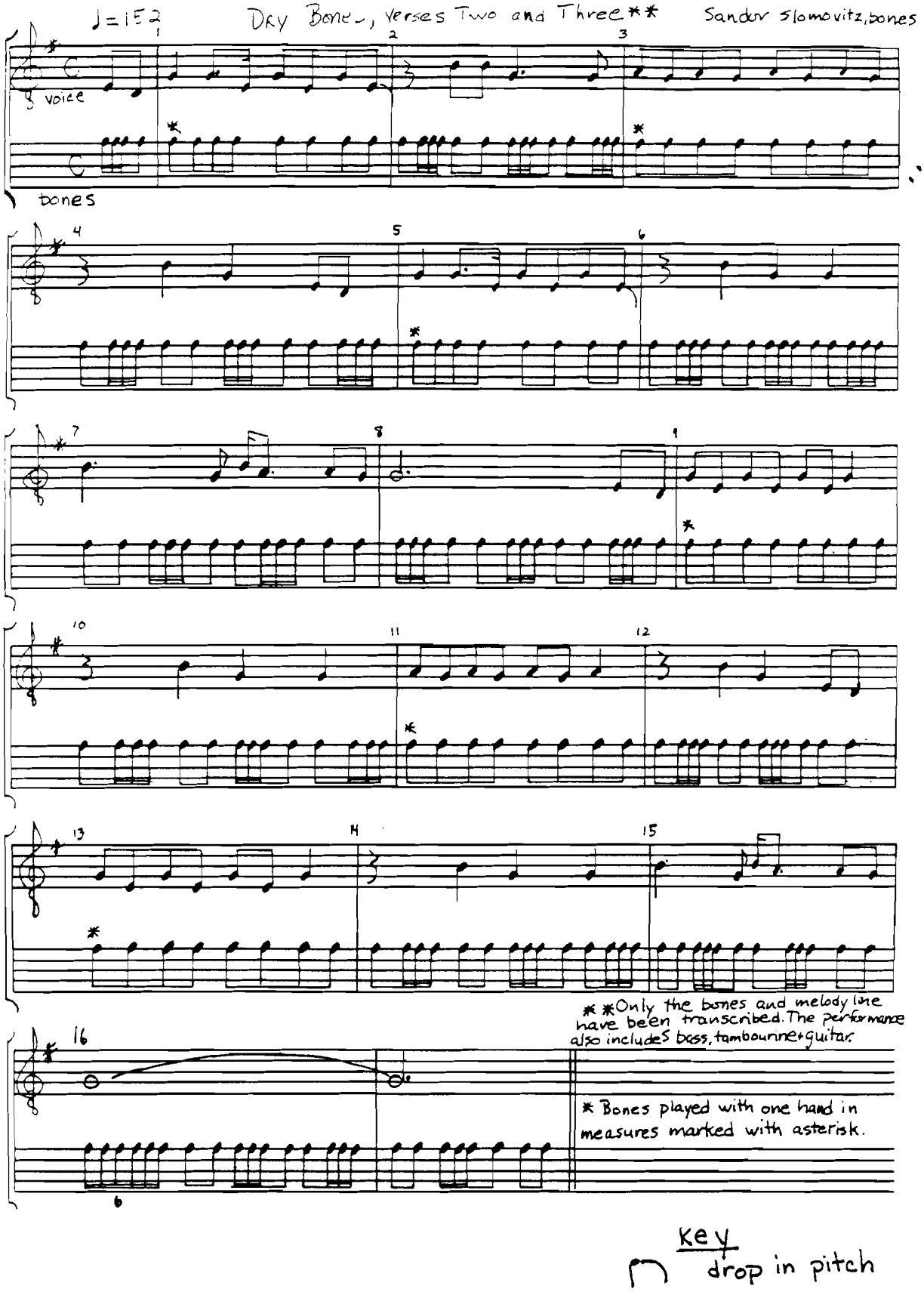


Figure 4-1. "Dry Bones."

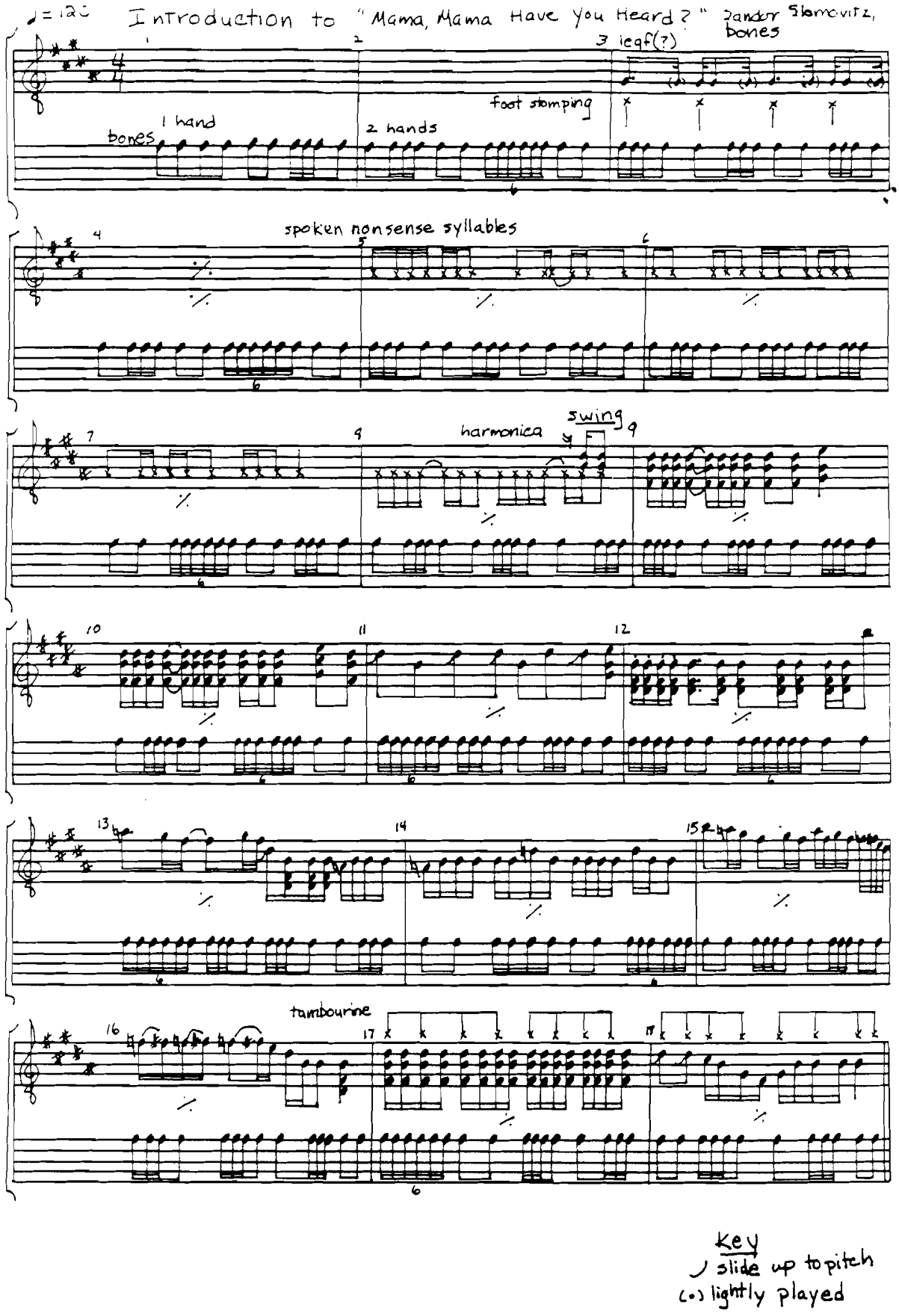


Figure 4-2. "Mama, Mama Have You Heard?"

Alvah H. Eaton

Alvah H. Eaton, better known as "Doc" Eaton, is a traditional bones player. Eaton, 75, learned to play the bones from his father.[1] He plays with other traditional folk musicians; the music he plays is taken from the body of Anglo-American folk songs and fiddle tunes.

Eaton's playing is somewhat repetitive in nature. It is characterized by rhythms consisting primarily of single taps and triplets. In "Golden Slippers" Eaton utilizes the following rhythmic figures:  ,  , ,  and . All the rhythms he plays are constructed from the above five units, with the addition of an occasional quarter note. His rhythms hold no surprises--no offbeats, no syncopation. This type of playing serves to reinforce the beat.[2]

Eaton plays the bones with both hands; both hands play the same rhythm simultaneously. In a fiddle tune such as "Golden Slippers"[3] (see figure 4-3), his rhythms sometimes have a lilt to them, particularly when he plays an eighth note followed by two sixteenth notes.  often sounds more like  .

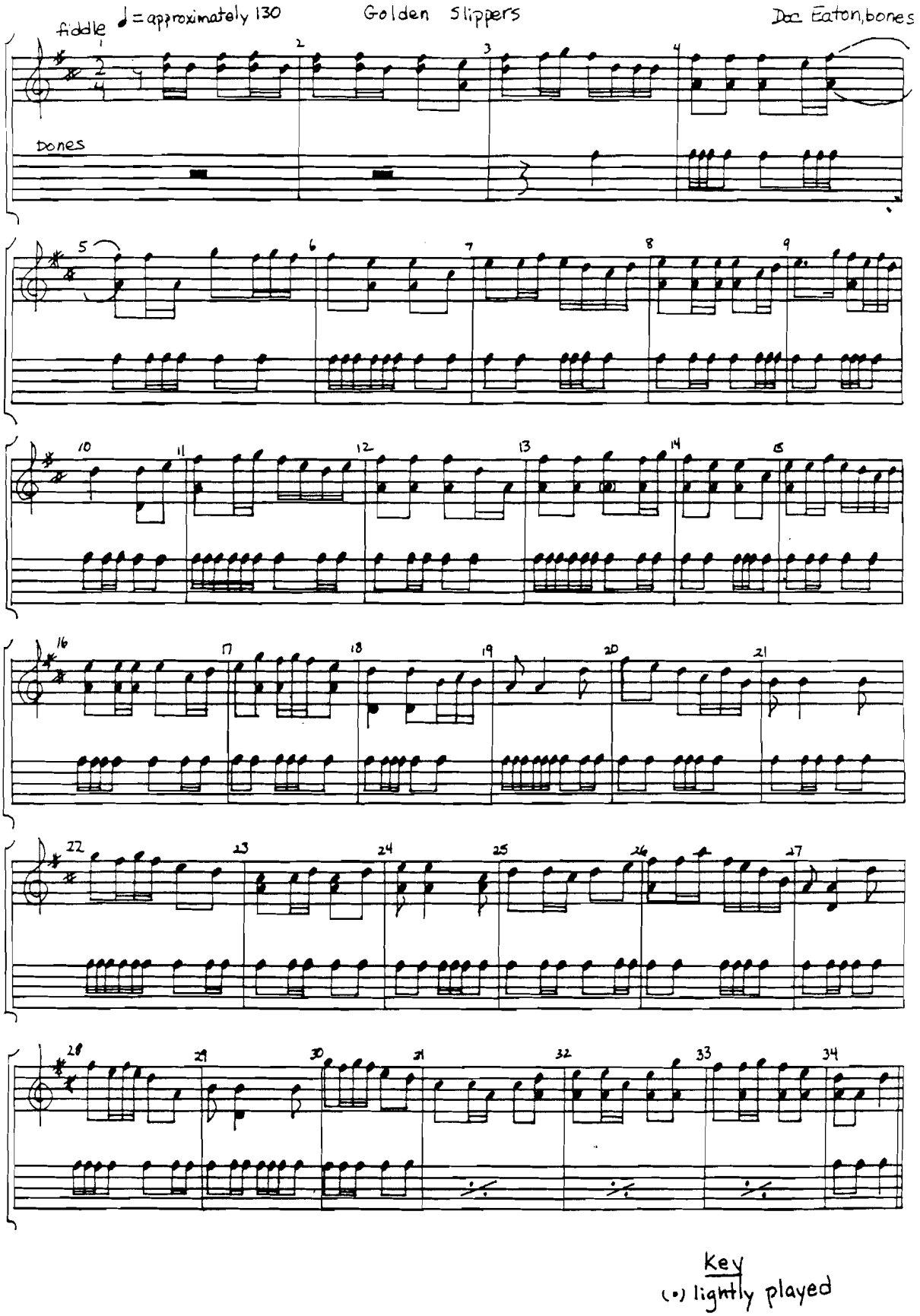
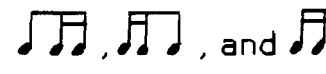
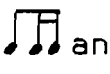


Figure 4-3. "Golden Slippers."

"Grizzly" Frank Metcalf

Metcalf's style differs markedly from the style of Danforth, Slomovitz, and Eaton. His style is based on duple rhythms, rather than the triplet. The basis of his style is a rhythm he calls "the Grizzly shuffle." It is based on rhythms commonly played by clawhammer banjo players:  He plays  and  as described in rhythms g and h in Chapter II. (See p. 101.) He plays a series of sixteenth notes in two ways. One way is to play Danforth's rhythm c (see Chapter II, p. 100) without accents. A series of sixteenths may also be played by holding the bones looser than normal and allowing the bones to strike an extra time when playing a triplet. (For more detailed information on this technique, see Chapter II, rhythm i, p. 101.)

Although most of Metcalf's rhythms are duple in nature, triplets occasionally appear in his playing to provide contrast. He most often plays triplets at the end of a phrase or as an ornament. When Metcalf plays triplets, he always plays them twice as fast as the basic pulse. For example, he might play a phrase in a fiddle tune like this:

While Metcalf plays four sixteenths to the beat, he always plays two triplets to the beat, rather than one.

Metcalf performs often with the bones in one hand and a harmonica in the other. The majority of the tunes he plays are Anglo-American fiddle tunes from the Appalachian area.

A transcription of Metcalf playing "Golden Slippers" appears in figure 4-4. It exhibits most of the characteristics mentioned here.

Although "Golden Slippers" was written in the nineteenth century, it has become a part of the fiddle repertory. Here Metcalf plays the melody on harmonica and accompanies himself on the bones. All of his rhythms are duple; they consist of various combinations of "the Grizzley shuffle," groups of four sixteenth notes, and groups of two eighth notes.

Other innovations of Metcalf's include using a contact microphone on the bones. For a muffled effect, he wraps a rubber band around the middle of one bone to muffle the sound produced when the bones strike each other.

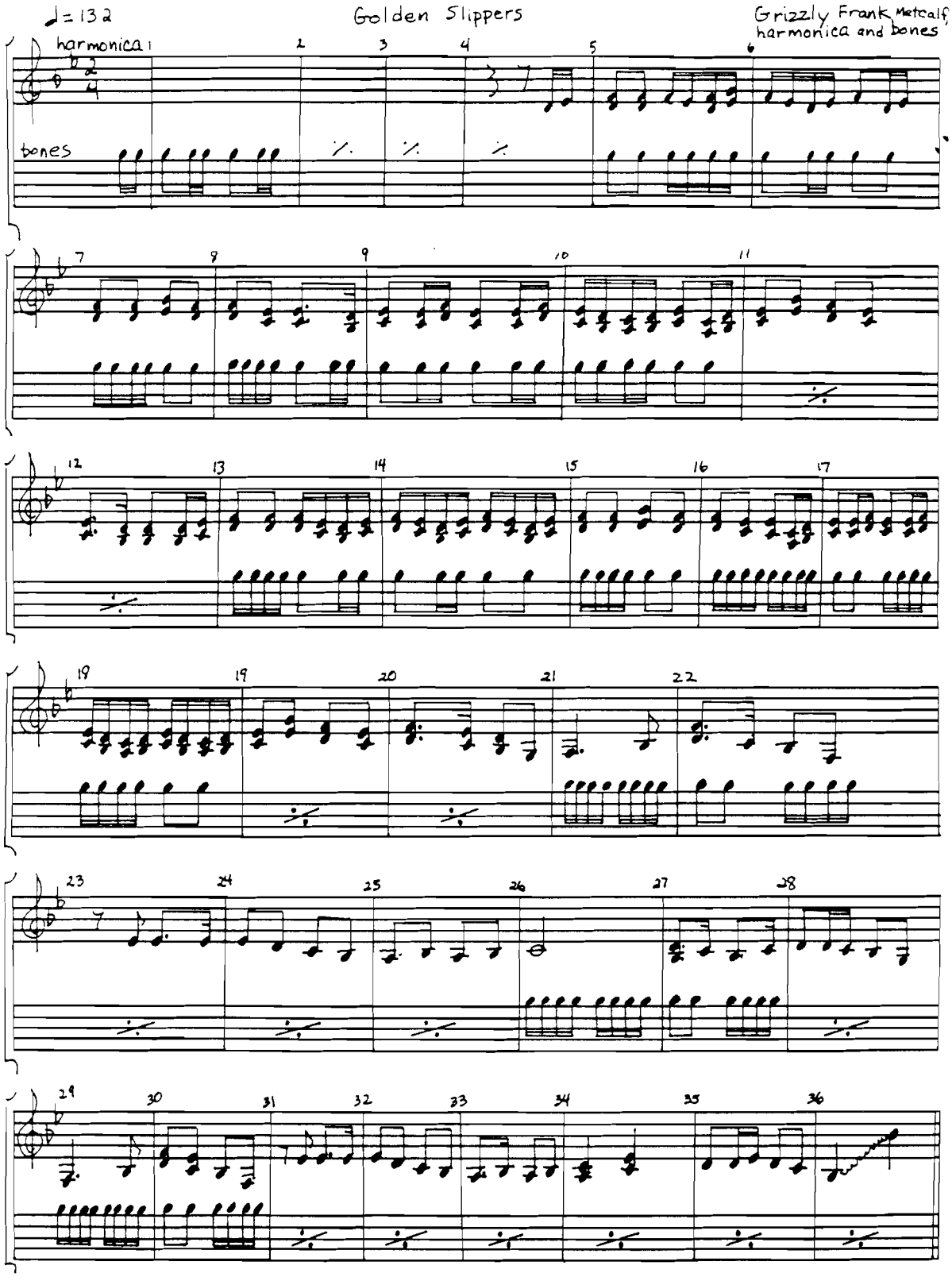


Figure 4-4. "Golden Slippers."

Benoit Bourque

Benoit Bourque of Vercheres, Quebec, plays the bones with French folk music, particularly dance music. The transcription in figure 4-5 is taken from a video made at a "pocket instruments" workshop at the Old Songs Festival on June 27, 1987, in Altamont, N.Y. Bourque plays the bones with Raymond Quellet on accordion. The transcription is the last thirty-two bars of a reel. Bourque began the reel by illustrating the more simple techniques on the bones and got more complex as the piece progressed. This example illustrates the more prominent characteristics of his style.

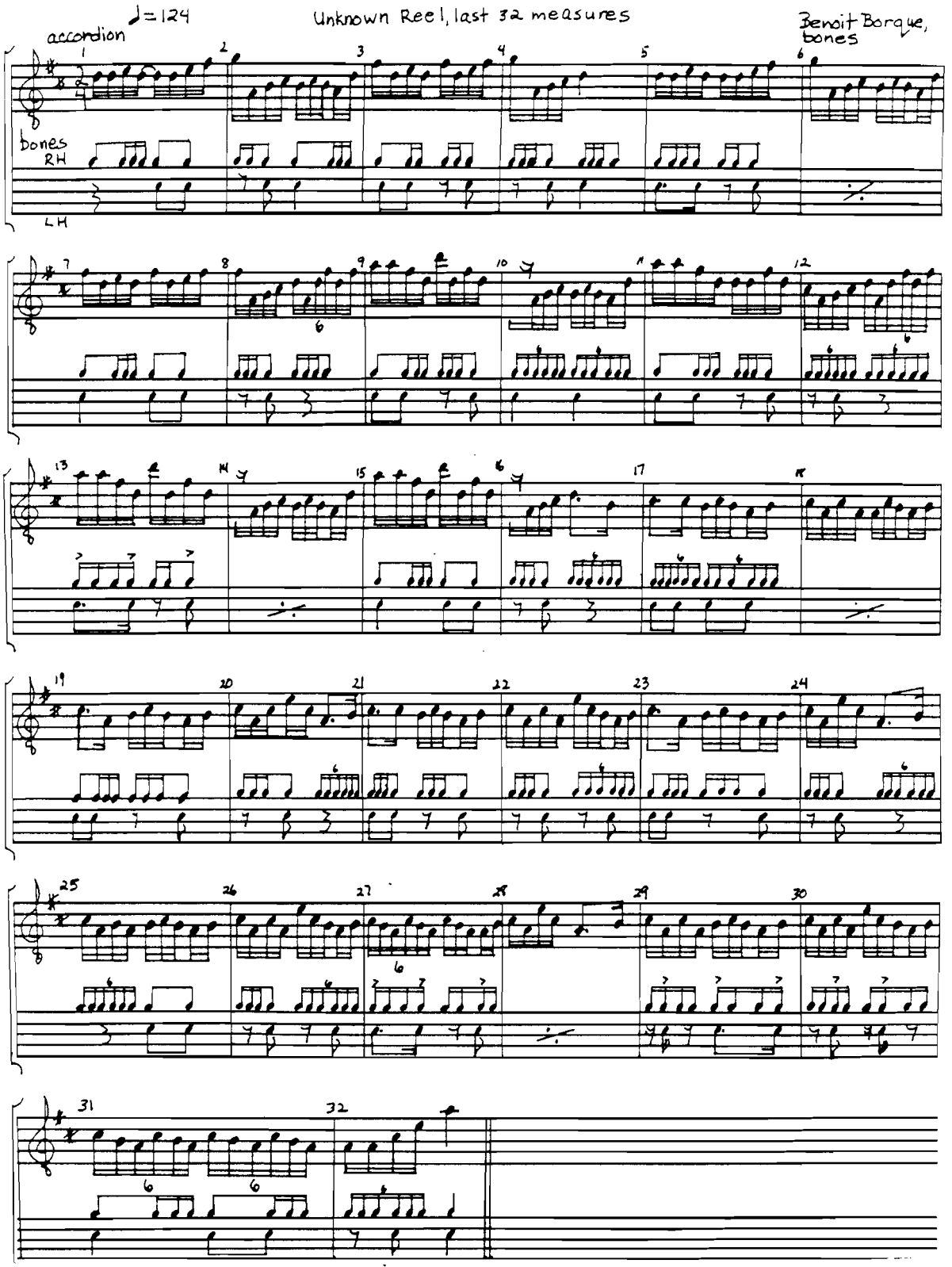
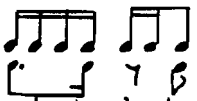
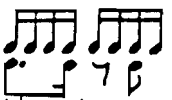
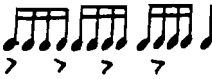


Figure 4-5. Unknown reel, last 32 measures.

Bourque's style of playing is more diversified than the styles of the other players already discussed. One of the most notable features of Bourque's playing is his use of the right and left hand independently of each other. His right hand plays more complex rhythms, while his left hand plays simpler rhythms which help punctuate and reinforce what the right hand is doing.

Another prominent feature of Bourque's playing is his ability to play duple rhythms as well as rhythms based on the triplet. He switches from one to the other with ease. This characteristic is evident in the transcription of the reel. One of the many instances of this characteristic may be found in mm. 13-16. Mm. 13-14 consist of a duple rhythm played twice:  . Mm. 15-16 consist of rhythms constructed with triplets and single taps.

Bourque's rhythmic placement is also interesting. While the majority of his playing reinforces the beat in a straightforward manner (as one would expect in dance music), he is also capable of playing more syncopated rhythms. Mm. 27-30 illustrate this characteristic well. The tune played by the accordion consists of four-bar phrases which may be subdivided into two two-measure units. In mm. 27-28 Bourque plays the rhythm  , which is syncopated in itself. By playing the rhythm twice within the two-bar melodic unit, the listener half expects the rhythm to be repeated again. But Bourque utilizes the rhythm in m. 28 not only as the second in a possible series, but also as the first bar of a rhythmic unit similar to Danforth's rhythm c (). (See figure 4-6.)

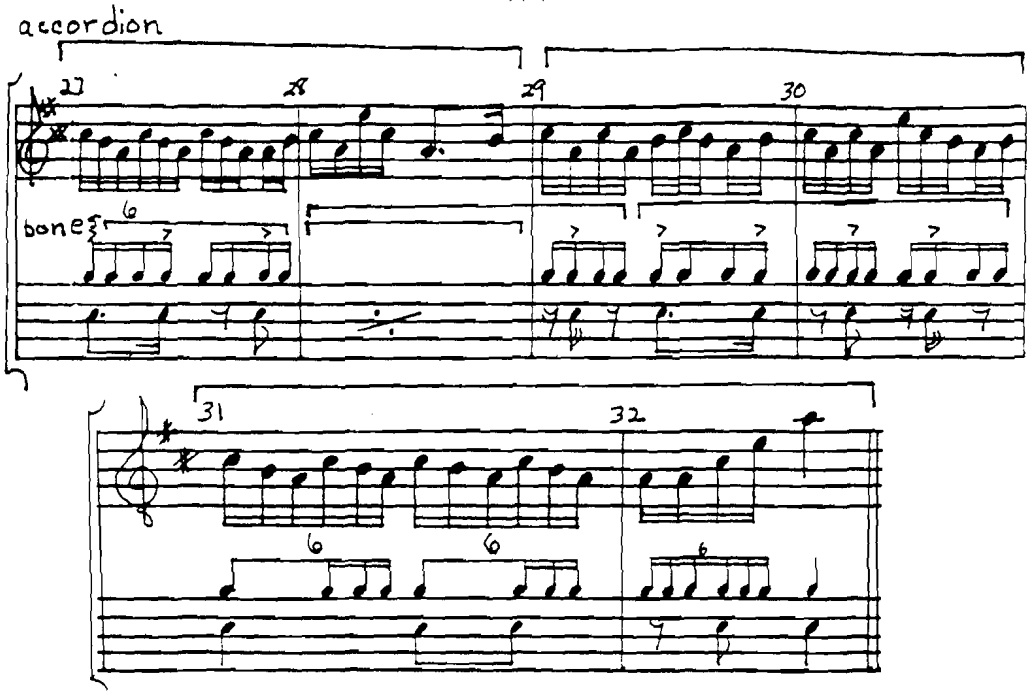


Figure 4-6. Mm. 27-32 of reel played by Bourque.

The two-bar units in the accordion part are bracketed, as well as rhythmic units in the bones part. Notice that the rhythmic unit in m. 28 is a repeat of the rhythmic unit in m. 27, while at the same time it is the beginning of a longer rhythmic unit which extends to the first beat of m. 29. This longer rhythmic unit is then repeated. Just as Danforth's bones rhythms often do not begin and end together with melodic phrases, the melodic phrases and bones rhythms fail to "line up" until m. 31 in this example of Bourque's playing.

The British System of Bones Playing

Bones played in Great Britain are of a slightly different shape than bones played in America. British bones are thinner at one end than the other, have rounded corners, and the bone held closest to the thumb is thinner than the other. (See figures 4-7, 4-8, and 4-9.)

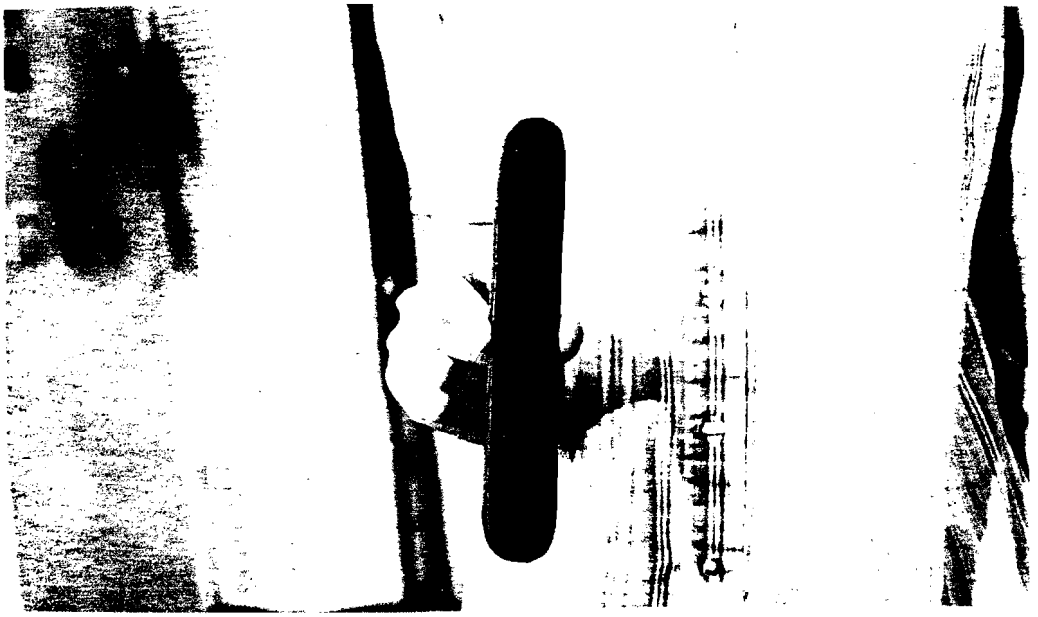


Figure 4-7. British bone, front view.

Figure 4-8. British bone, side view.

Figure 4-9. British bones grip.

To use the British bones grip, first hold the bones as described Chapter II. Move the index finger inside the bones so that it rests above the second finger. All other details in the grip remain the same. (See figure 4-9.)

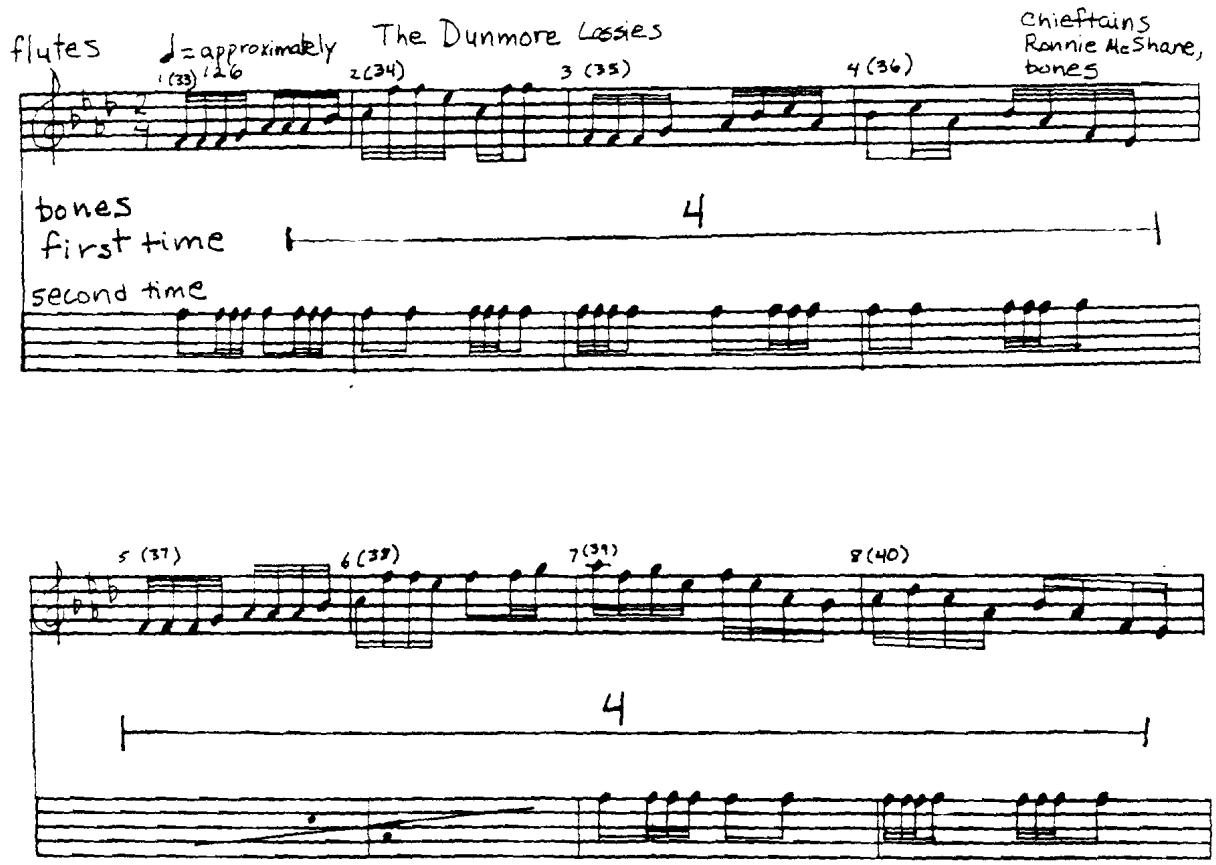
Several special techniques have been written about in association with British bones playing. One such technique used by British bones players is that of throwing a bone in the air and catching it again while continuing to play,[5] a feat also performed by some minstrel bones players in nineteenth-century America,[6] but unknown by American bones players today. While other special techniques have been written about in Great Britain, they are not commonly used by British bones players.[7]

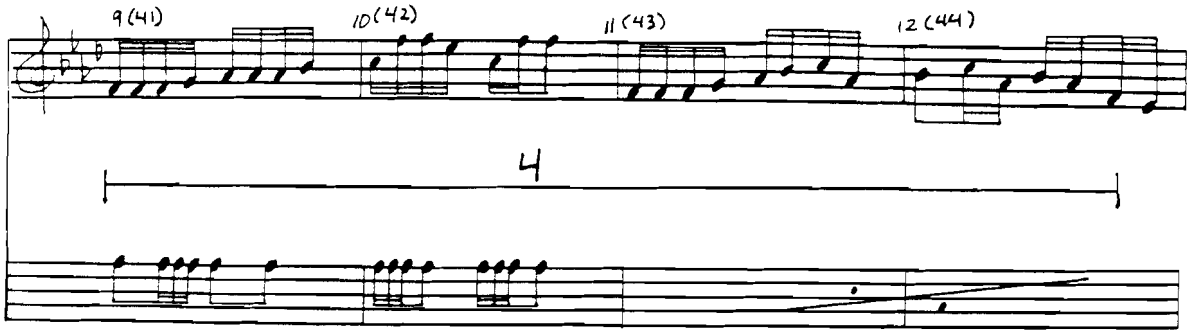
The style of bones playing found in the British Isles tends to be quite repetitive. Rhythms are confined to those made up of triplets and single taps. Most British players play only with one hand. The

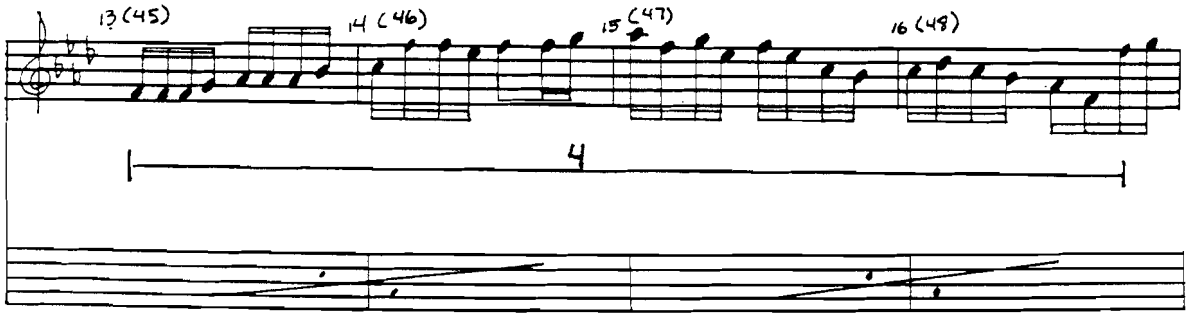
type of music played by most British bones players is British folk music, including a large body of traditional/folk dance tunes. The bones playing of an English player and two Irish players are examined here.

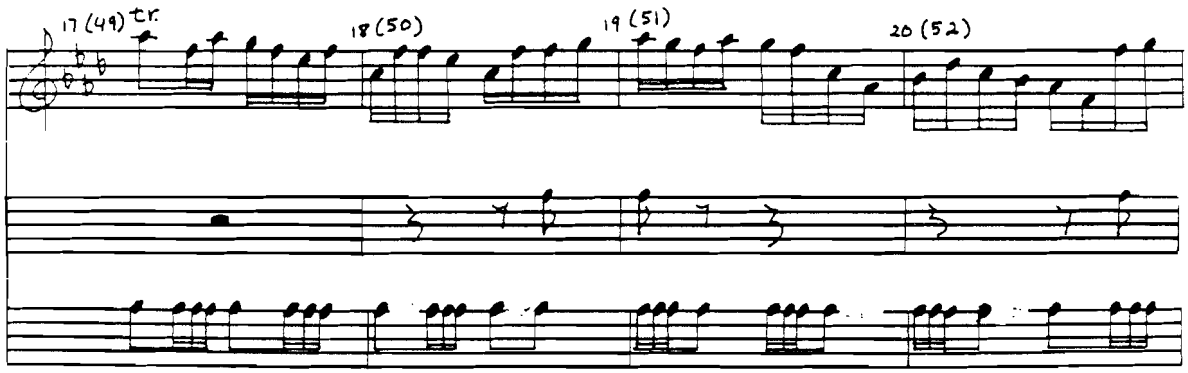
A transcription of "The Dunmore Lassies," the first tune in the medley The Chattering Magpie performed by the Chieftains (from The Chieftains: Bonaparte's Retreat, Island Records, ILPS 9432), appears in figure 4-10. The bones player is Ronnie McShane. He plays with one hand only.

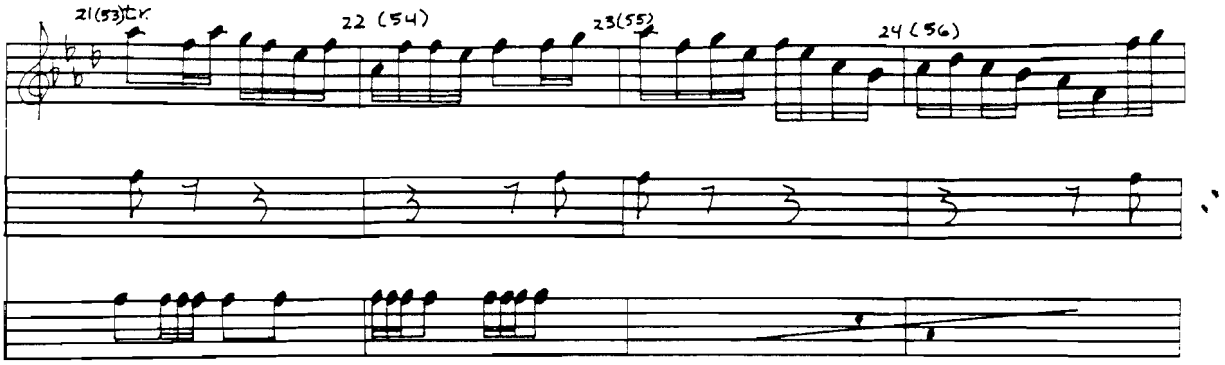
Figure 4-10. "The Dunmore Lassies."

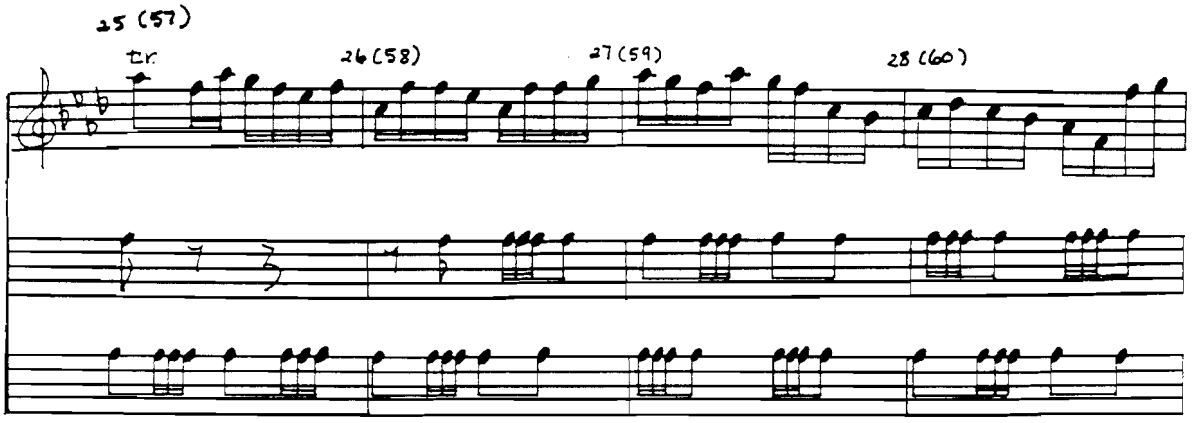


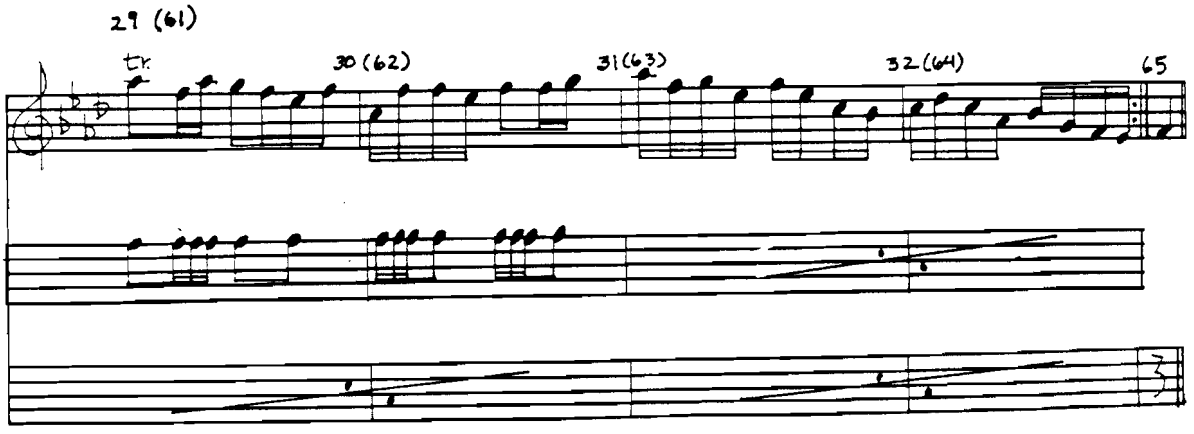

9 (41)
10 (42)
11 (43)
12 (44)
4


13 (45)
14 (46)
15 (47)
16 (48)
4

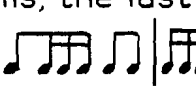

17 (49) tr.
18 (50)
19 (51)
20 (52)


21(53)tr.
22 (54)
23(55)
24 (56)


25 (57)
tr.
26 (58)
27 (59)
28 (60)


29 (61)
tr.
30 (62)
31(63)
32(64)
65

The melodic structure of "The Dunmore Lassies" is AABBAABB. The bones are silent for the first two A sections, then come in at the first B section. Although the bones play sparingly in the first B section, they play continuously for the rest of the piece.

The bones part is repetitive within each section. Sometimes one rhythm is played four times, as in the fourth A section. The rhythm in mm. 41-42 () is repeated three times. At other times a rhythm is played only twice within a section, as in the third B section (mm. 49-56). The first four measures of this section utilize different rhythms; the last four consist of a four-beat rhythm that is repeated once ().

Repetition is common in dance music, as is a strong beat. Both of these characteristics may be found in the bones part of "The Dunmore Lassies."

In another tune played by the Chieftains,"Boil the Breakfast Early" (from The Chieftains: Boil the Breakfast Early, Columbia Records PCT 36401), the bones are used to add another tone color to the performance and play only at the beginning of the tune.[8] The first sixteen bars of the tune appear in figure 4-11.

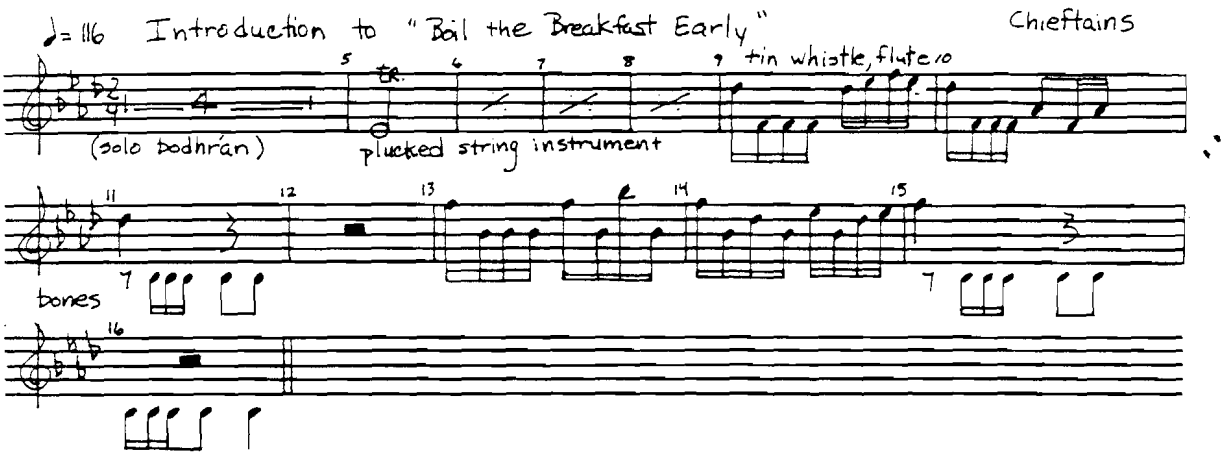


Figure 4-11. First 16 measures of "Boil the Breakfast Early."

The rhythm first played by the bones in m. 11 is repeated in m. 15. The rhythm in m. 16 is almost a mirror reflection of that played in mm. 11 and 15. After mm. 15-16 the bones are not played for the remainder of the piece.

The transcription in figure 4-12, "The Rakes of Mallow" (from Bare Bones: The Traditional Art of Bones Playing, Greenwich Village, GVR 202) is a traditional polka played by Englishmen Nicholas Driver (bones) and William Molan (melodeon).

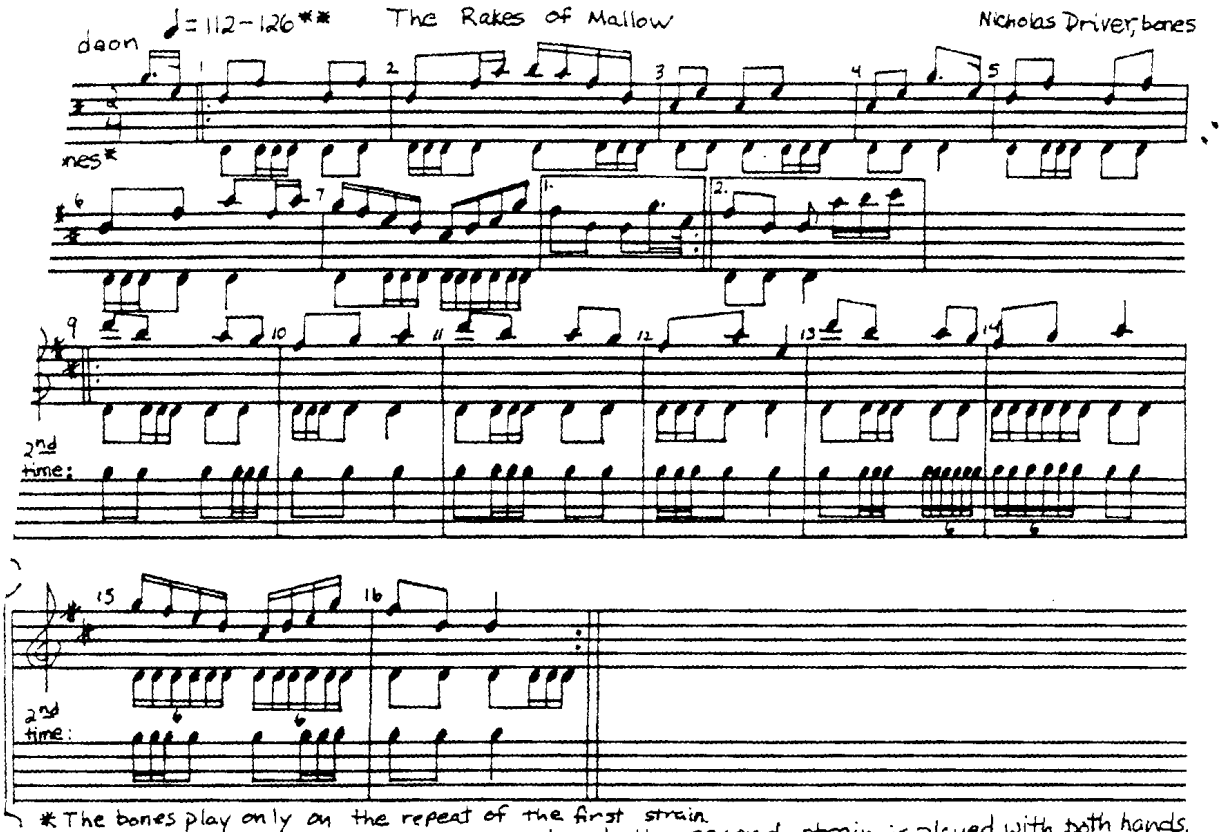


Figure 4-12. "The Rakes of Mallow."

Driver's style of playing closely resembles that of the two Irish bones players discussed above. He plays with only one hand, as do the other two players. His rhythms consist of triplets and single taps. The rhythms he plays are straightforward and nonsyncopated, which reinforces the beat. Although all the rhythms he plays are always similar (for example, compare mm. 1-2 with mm. 3-4), he sometimes repeats a rhythm exactly, as in mm. 9-10 and mm. 11-12.

Notes to Chapter IV

[1]Biographical information on Eaton courtesy of James Kimball of SUNY, Geneseo.

[2]Reinforcing the beat is a natural thing for Eaton to do. The repertoire he plays has roots in the instrumental dance tradition brought to the U.S. by Great Britain's lower classes as early as the seventeenth century. Dance music typically has a strong beat. Although today this music is often performed without dance, Eaton's reinforcing the beat is in accord with the music's initial purpose (to accompany dance) and probable earlier performance practices.

[3]Recorded on July 4, 1987 at the Genesee Country Museum in Mumford, New York. The fiddle player is James Kimball of SUNY, Geneseo.

[4]Clawhammer style banjo is characterized by arpeggiated melodies which most commonly use a combination of the rhythms notated above in the main body of the text. The strings are struck by the back of the fingernail in a downward motion of the hand rather than plucking the strings with an upward motion of the fingers as is the case with bluegrass banjo For more information, see Pete Seeger's How to Play the Five-String Banjo: A Manual for Beginners, 3rd ed., rev. (Beacon, N.Y.: By the Author, 1962).

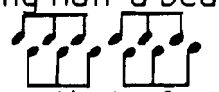
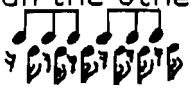
[5]Liner notes from Bare Bones: The Traditional Art of Bones Playing, Greenwich Village, GVR 202.

[6]Dailey Paskman and Sigmund Spaeth, "Gentlemen, Be Seated!": A Parade of the Old-Time Minstrels (Garden City, New York: Doubleday, Doran & Co., 1928), p. 28.

[7]These techniques include turning the bone closest to the thumb on its side, producing a softer dynamic level and a darker timbre. The bone may be easily turned while playing. Hold the bones in either the British manner or in the manner described in Chapter II. Hold your hand so that you are looking directly at your thumbnail. The bones should be parallel to each other. Now turn the bone closest to the thumb (i.e., the inside bone) so that it is perpendicular to the other bone. If you are using Danforth's grip, raise the first finger, then turn the bone with the thumb and second finger. If you are using the

British bones grip, turn the bone with the thumb and the first and second fingers.

Another technique is that of playing with four bones in each hand. As with the technique described in Chapter II of playing with three bones in each hand, this technique is more useful as an eye-catching device than it is a practical playing technique. To hold four bones in each hand, first pick up three bones as described in Chapter II, item k, p. 101. Place the fourth bone between the third and fourth fingers so that it curves in the same direction as the next two bones. The fourth finger rests on the edge of the fourth bone.

An extremely difficult technique is to play triplets in both hands, with one hand starting half a beat later than the other. If notated, it would look like this:  or 
The resulting effect is that of a roll played at twice the normal speed.

The three special techniques described here are included in the liner notes for Bare Bones: The Traditional Art of Bones Playing, Greenwich Village, GVR 202. While on tour in England in 1980, Percy Danforth met the bones player on the recording, Nicholas Driver, as well as his father, Aubrey Driver, also a bones player. Danforth observed both Driver and his father play the bones on numerous occasions and said they used none of the special techniques described in the liner notes. Although the liner notes are not signed, they were probably written by Nicholas Driver. Photographs of his father illustrate the various bones techniques discussed in the liner notes, and Driver writes in the first person when writing about himself. Therefore it is strange that Driver has described techniques in the liner notes that he and his father use rarely, if at all.

[8]The album from which this piece was transcribed did not identify the bones player. But based on the personel identified on other albums put out by the Chieftains at approximately the same time and the personel witnessed at a live performance, the bones player is probably Martin Fay. He too plays only with one hand.

CHAPTER V

A CONVERSATION WITH PERCY DANFORTH

May, 1985

Ann Arbor, Michigan

BL: How old were you when you first heard of the bones?

PD: About eight years old. When we moved to Washington, D.C., I started school at Webb School in northeast Washington. At recess time that first day, some of the kids out on the playground pulled these spare rib bones out of their pockets and just started rattling them. I was flabbergasted, of course, went home and told my dad all about this. I started to tell him a little bit about it and he said, "Oh yes. Those are the bones of Mr. Endman in the minstrel show." He told me a little something about the minstrel shows and we got slats out of an old shutter. He showed me how to hold these and how to get some initial rattles out of them. That was in the fall of 1908.

But it was the next summer we kids used to play out in front of Isaac Clayman's grocery store down on the street corner. There was an expanse of concrete sidewalk there at the intersection and at the curb was an old gas lamplight. Street lights weren't electrified in Washington yet. Fifteenth and F Street was just on the border of town then. Beyond there were fields and marshes and there was a

black community where there were no paved streets, no street lights, nothing. The streets were still macadam out in that part of Washington. These black fellows used to like to come over to this street corner. And no conversation--nothing. They'd get some sand out of the gutter and sprinkle it on the sidewalk under the old gas lamp light. We kids would get back into the background. They'd get these standing rib bones out of their pockets and soft-shoe sand dance under there. So I watched that all summer and it kind of gave me a feeling down in the soles of my shoes that this would be kind of fun. So through the years I rattled the bones a little bit. And I say "rattled" because I like to differentiate between "rattling the bones" and "playing the bones." So that's how I found out about them.

But at that time, everybody knew about the bones. Everybody knew about minstrel shows, and everybody knew about "Brother Bones," the endman in the minstrel shows. They knew about Mr. Tambo, Mr. Interlocutor, and the whole thing. But the bones were what people kind of concentrated on in their appreciation of the minstrel show.

BL: What do the terms "endman" and "interlocutor" refer to?

PD: The format of the troupe was usually something like this: they came out on the stage, right out to the footlights and formed part of the arc of a circle, with the two ends of the arc out toward the audience. On one end of this arc was Mr. Tambo, who played the tambourine. In the center was the suave M.C., Mr. Interlocutor--of course these fellows were blackface--and on the other end was Mr. Bones who played the rhythm bones. In between this trio were fiddlers and banjo players and singers. That was the part of the minstrel

show that was--of course there were other parts to it too--but this was the part that everybody was so excited about.

BL: Would they all play together or take turns, or . . .

PD: They all played together, "The Camptown Races,"[1] "Oh! Susanna," and a lot of bouncy stuff like that.

Mr. Bones of course used bones that were ebony bones or bone bones, that is, made out of bone, so that they would make plenty of noise because he wanted the bones to be heard above everything.

BL: Where did people get ebony bones? Now, ebony is rather expensive and hard to come by, isn't it?

PD: Yes. I have ebony bones. But I'm surprised at how many ebony bones there are. They turn up. I don't know where people got them.

BL: Where did you get yours?

PD: The first pair of ebony bones I got was at a flea market out at Arborland.[2] I had stopped by, was looking around, and among other things saw some ebony bones. I asked the man about them and he said, "Well frankly, they've been lying around my place so long I haven't any idea what to do with them. If you want them, you can have them."

There was another one of these flea markets out on Ann Arbor-Saline Road. A friend who was in a workshop of mine brought in two pairs of ebony bones to the workshop. I asked him where in the world he got them and he said that he got them at this flea market. He had, as I recall, half a dozen pairs of these bones.

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[1]The actual title of Foster's song is "Gwone to Run All Night" or "The Camptown Races."

[2]A shopping mall in Ann Arbor, Michigan.

Then I got another pair. I played with the Plymouth Symphony Orchestra and after that I got a letter from a woman in Plymouth [Michigan] who said, "My husband used to play the bones. But he had different kind of bones--they're black. If you would be interested in them--they have a historical background--I'd like to send them to you." And she did; they were two pairs of ebony bones. So there were lots of them. But I've never played with them. I just have them to show audiences what a piercing, disagreeable sound they make. They wouldn't fit into any kind of ensemble at all.

BL: But weren't ebony bones used in the minstrel shows?

PD: Oh yes. They definitely were.

BL: They sounded just as disagreeable then?

PD: But what could sound more disagreeable than anything in the minstrel show? (laughter) Just loud and sharp.

BL: When you were growing up, did you get to see minstrel shows? Were they still around then?

PD: There were lots of them, but I didn't see any minstrel shows. I just heard about them. Everybody would talk about them, but I never got to one.

The first minstrel show I ever really saw or got involved with was over in Dexter [Michigan]. There was a man from Atlanta, Georgia that came up and organized it. I remember distinctly at our first meeting that he was talking about the organization and somebody in the group said, "But of course we can't blackface." He said, "The hell we can't blackface! Down in Atlanta when we give a minstrel show we blackface and we're going to blackface here!" So there was blackfacing!

BL: When was that?

PD: Oh, that was six or seven years ago.

BL: Is the list of rudiments[1] we've talked about before something you've come up with yourself, or were those things taught to you when you learned how to play?

PD: I think I've refined that somewhat to rudiments and elements.[2] There are only two rudiments, the staccato tap and the triplet. Out of those two, all these other things can be made. Now I've listened to recordings of the Chieftains,[3] and I've watched many, many people play the bones. I think the difference between them and me is that I've been fortunate to spend about 75% of my life with musicians. And musicians are a gang of perfectionists. They look at their instruments and wonder what they can do with them, talk about what they have done with them, and so on. So I looked at my simple bones and began to wonder about them. Of course I'm interested in rhythm patterns. You can't be involved that way without beginning to have things happen. So the more I wondered about this, the more potential I saw. For example, you can put two of these fundamental triplets together with a tap and make a seven tap roll. So just playing with them and playing with them and thinking about it, being sensitive to what you accidentally do, you begin to recognize some of these things. So we get a list of elements.

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[1]The term "rudiments" as used in the world of traditional Western percussion usually refers to a specific rhythm pattern.
[2]Danforth defines "taps" and "triplets", the two basic sounds made by the bones, as rudiments. He defines "elements" as specific rhythmic patterns consisting of taps and triplets in various combinations.
[3]An Irish folk ensemble.

BL: So the list of elements is pretty much your own creation.

PD: Oh, nobody has ever looked at this the way I have.

BL: What types of music do you like to play with, or what types of music do you think are appropriate to play with?

PD: I like to think of it in these terms. I find that now that I have played the bones as much as I have, I don't have to think of how I hold them anymore. I know just by going through the motions what it would sound like if I had bones in my hands. And so I have enjoyed the bones, for example, while I'm soaking in the shower. (chuckle) I started this with Gottschalk's Bamboula. I could repeat Gottschalk's Bamboula five times on one side of a ninety-minute tape. I'd start the tape going and the shower going and play the bones--except that I wouldn't have any bones. In a situation like that I have enjoyed the kinesthetics of playing the bones. I can hear the bones because I know what every move would sound like if I had the bones. That's all apropos to the fact that I have felt about the bones in the same terms that a dancer must feel relative to him and the dance or her and the dance. So I try to show people who are interested in the bones that essentially this is a dance. You play the bones from the soles of your shoes right up. Sometimes I'd say "from the seat of the pants up" but it's better "the soles of the shoes up" because that gets all of you involved in it. Then, anything that you can dance to, you can play the bones to.

BL: That covers a lot of territory!

PD: When I began playing the bones with C.P.E. Bach and Mozart and a few folks like that, Fran[1] had big crocodile tears! I think we've done "Turkish Rondo."[2]

BL: Yes.

PD: Well for heaven's sake, it invites everything the bones can contribute! It's a long way around about answering the question, but that's the way I feel about it. Now there's a tendency for people who play the bones to think in terms of reels and hornpipes and jigs and so on. But you can get over into all this other stuff that invites much, much more.

BL: In other words, you play with a wide variety of music.

PD: I've experimented quite a bit with the eastern end of the Mediterranean: $\frac{11}{8}$ meter, $\frac{7}{8}$, $\frac{15}{8}$ --that kind of stuff. I went to Princeton to do some workshops and a fellow there was very much interested in the folk dancing of the eastern end of the Mediterranean. He took me over one night after a workshop to watch these dances. I think one of the nicest things I've ever watched relative to folk dancing was to see about forty people in a circle, all doing these dances to music that really curls your hair! Those dances are really involved. To see every foot doing just the same thing--it was beautiful. It's hard stuff to do bones with! (chuckle)

BL: Yes, I imagine it would be! Most of the music we play with is in duple or triple meter, not in an odd meter.

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[1]Frances Danforth, Percy's wife.

[2]The third movement of Mozart's Piano Sonata in A, K. 331, also known as "Alla Turca." When I was studying the bones with Percy, this movement was one of the first pieces he gave me to practice.

PD: That's just what I was going to say . . . three beats, two beats, three beats, three beats, two beats. But there have been a lot of other things to work on so I haven't concentrated on that.

BL: When you've traveled to different folk festivals, have you noticed a difference in the way people play the bones or how a bones player plays with music?

PD: What has happened generally at folk festivals is that people haven't seen the bones.

BL: They're not very common?

PD: Except where I've been before. So many, many people come up and they're flabbergasted to see this white-haired old bunny come out and play the bones. But frequently, somebody will come up who will pick up a pair of bones and rattle them a little bit. He used to do it, his granddaddy showed him how to do it, or yackety-yak. But all they know is just a simple rattle. And not even rattles with taps in between . . . no patterns; they just know how to rattle them. I was shipped down to the Florida State Folk Festival to play the bones. They have a bones player down there that has been considered the champion bones player of Florida. He did a lot of bones rattling and then he had the jawbone of some critter with the teeth loose in it. He could rub some kind of a stick over it and rattle the bones. Then he invited me to play. Obviously he was amazed. When I finished, I stood down by the little stage. He put his jawbone down and whatever else he had and got off the stage and walked over to me and stuck out his hand and said, "You're the champ!" (chuckle)

There are people who have been associated with the bones like Nicholas Driver in England; he sent me a record he made over there.[1] On the jacket there was a blurb about how he had made the recording to preserve the ancient art of bones playing. The bones playing on the album is very, very simple. No change in dynamics, no change in anything.

BL: He just plays straight rolls?

PD: It's just straight; there's a little break but nothing very exciting that happens. Now I played with him over there.[2] We went up to Ipswich where his mother and dad live. His dad is an old bones player. The only things we played were some "marchy" kinds of things--slow--and I think they were in $\frac{2}{4}$ time. Now the old gent could throw a bone up in the air and catch it without missing a beat--this kind of stuff--but it was no bones playing. The potential of the bones has not been recognized. So these are the kinds of things I keep running across.

BL: Is the technique of holding the bones the same in the British tradition as the way you play?

PD: No. You see, they have a different kind of bones. They're made all together different than our bones. They're thin on one end and get heavy on the other; they get wide and flat. The reason why they're heavy on the one end is because the movable bone[3] is a kind of pendulum; it swings in there. It's just held in there so it can swing,

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[1]The recording referred to here is Bare Bones: The Traditional Art of Bones Playing, Greenwich Village, GVR 202, 1978.

[2]Danforth did a tour in England in 1980 with Clare Jones, piano, and Alistair Anderson, English concertina and Northumbrian small pipes. The repertoire consisted of traditional British folk music.

[3]The bone which is held between the second and third fingers.

instead of being spring-loaded so that you can get a nice series of fast taps. Those are rosewood bones that Nicholas Driver makes and sells over there. He gave me a set of them, but I can't use them. I would use them the other way around for a change in sound, but that's the opposite of the way they play.[1] Now do you know the Chieftains?

BL: Yes.

PD: Do you remember on the cover of one of the Chieftains' albums they have a picture of all their exotic instruments? Down in the foreground is a pair of standing rib bones. Those are the bones that their bones player uses, just one pair. They use those bones for the sole purpose of introducing a color, like a French horn.

BL: Just to add variety.

PD: It just adds variety. The beat is very, very simple, but the color is nice. Then the bones player will put those down and will pick up his bodhrán[2] and do the same simple things with the bodhrán.

BL: It sounds like there's a really different conception of playing in England.

PD: Oh yes, altogether different. One hand.[3]

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[1]When Danforth uses these bones he plays them with the heavy ends between his fingers and the light ends hanging down. British bones players play with the light ends up and the heavy ends down.

[2]A large single-headed drum resembling a tambourine without jingles, whose diameter is approximately 22".

[3]Nicholas Driver and his father, Aubrey Driver, have been photographed while playing the bones with a pair of bones in each hand. (See liner notes, Bare Bones, Greenwich Village, GVR 202, 1978.) Yet Danforth maintains that in actual practice, Nicholas Driver and his father only played with one pair of bones. Their style of playing differs from Danforth's in that they tend to play one pattern repeatedly, or they will follow the rhythm of the tune they are playing. Danforth's playing tends to have more variety and is much more syncopated.

BL: Just one hand?

PD: When I played over there I played in pubs. Those people weren't particularly interested in what I was doing. I think they thought it was kind of cute that an old guy would be doing those things with a pair of bones. They were amazed that the bones were made of wood. But there wasn't much comment about them at all.

BL: Were you doing things that people there usually wouldn't do?

PD: They wouldn't begin to do those things.

BL: You mentioned that when you played with Nicholas Driver and his father you played some "marchy" kinds of things. Did you ever hear a bones player there do anything else?

PD: No.

BL: The Chieftains play a lot of jigs, hornpipes and reels. Of course they're Irish, but from the same part of the world.

PD: Oh yes. But the philosophy in the British Isles seems to prevail. I didn't see any two-hand bones playing there.

BL: When you were taught how to play, did most people just play with one hand, or did people play with two hands?

PD: My dad showed me one hand. And all through the years I just rattled the bones with one hand, one pair. But then Fran took a graduate course in the history of music. I think I told you about how the question about the bones came up and I was invited to demonstrate the bones. I thought, "Boy, just to go over there and show them about the bones with one hand isn't anything. I better get busy and do this with two hands." For two or three weeks or so I just worked my tail off getting to the place where I could do this with two

hands. Then I began to see the potential of the bones. I worked, I think, every night.

Then I began to hear Fran do things on the piano that sounded as if they'd be swell with the bones--playing three beats with one hand and two with the other hand. Those are nice rhythm patterns! So I've been subjected to stuff that would make you wonder about the potential of the bones.

BL: From the time that you learned how to play to the time that you began playing with two hands, did you play with other groups very much?

PD: No, not with other groups. What would happen would be if I was setting the table I might pick up a couple of knives and play. Or when I was the elementary art teacher in the Monroe [Michigan] school system I thought, "Well gee, these kids ought to have rulers." So I went out into the community and got somebody to contribute a bunch of rulers. I passed these rulers out the first day. Of course the kids were fencing with them and were banging them around. I said, "Now just wait a minute. If you want to hear what you <u>really</u> ought to be doing with these rulers, I'll show you what to do." So I picked up a couple of rulers and rattled the bones. And we didn't have any more trouble after that!

BL: After playing for Fran's class did you begin to play more with musicians?

PD: Well sure. Right off the bat Professor Borroff[1] said, "Gee, this is swell. We're giving a colloquium on early American music around 1840. And it would be swell if you could do the bones for us." This was in Pease Auditorium.[2] So Evelyn Avsharian, who was on the violin faculty at EMU, and I got together and worked up the first thing we ever did in public, "Devil Among the Tailors."[3] Bones and fiddle. Of course I was flabbergasted when this thing just about brought the house down. Nobody had ever seen anything like that before. I had learned to do it with two hands in a very elementary kind of way. I didn't really know how to play the bones yet. Just enough so that we got away with it. In other words, I hadn't concentrated on playing the bones the way I have in recent years.

BL: It seems like you've done a lot of playing in the past few years. Don't you go to quite a few folk festivals in the summer?

PD: Oh yes.

BL: Where have you gone?

PD: This summer I was scheduled for Boston--I was at Boston last year--but I didn't go. That's the New England Folk Festival. I had a conflict. I'm scheduled for the Summer Solstice Festival in Los Angeles the weekend after next. I've been invited to Winnipeg. I go to The Mariposa Folk Festival just outside of Toronto, the Old Songs

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[1]A former Professor of Music History at Eastern Michigan University (EMU) in Ypsilanti, Michigan, now teaching at SUNY in Binghamton, New York.

[2]The performing arts hall at EMU.

[3]Performed as part of a Collegium Musicum concert at EMU, March 21, 1972. "Devil Among the Tailors" is a fiddle tune included in "John Turner's Liber," 1788, Connecticut Historical Society, Hartford, Connecticut.

Festival at Altamont, just outside of Albany, and the Philadelphia Festival. Next weekend I'm scheduled to be in Marshall, Michigan. And then Albion and Jackson and the Wheatland Festival up in Remus, Michigan. And of course a lot of local stuff.

BL: Yes, you seem to make your way around here too! You've been all over.

PD: Oh yes. We've covered the country pretty well except down in the South and Southwest. Although I've played in Arizona.

BL: In your travels have you ever come across another bones player in addition to the fellow in Florida?

PD: Again, there are one-handed rattlers.

BL: But "rattlers," not bones "players."

PD: They're just all rattlers. They don't think in the same terms as I do. They don't think in terms of ensemble. Of course, I do a lot of bones a cappella, just bones improvisation alone. You walk out on the stage in a place like Alice Tully Hall of Lincoln Center,[1] just me and the bones; it's quite an interesting challenge. Unless you have a very deep-seated feeling that what you do people are going to be interested in, you haven't any idea when you walk out. You just can't imagine what you're going to do. And when they hear all this variety of patterns, it's something else!

BL: That concert was pretty well received, wasn't it?

PD: Oh yes. (chuckle) But to get back to the question of other bones players, nobody had ever thought of this kind of thing. I think I've told

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[1]Danforth gave a performance in Alice Tully Hall at Lincoln Center with Joan Morris and William Bolcom on Sunday, March 6, 1983.

you that I play with Madcat Ruth.[1] He plays his jew's-harp and you have to think in terms of ensemble again. So I use a white pine bone and a strip of the thin end of a cedar shingle. This makes a series of butterfly touches that's perfectly compatible with what comes out of a jew's-harp. Nobody has ever done anything like that with the bones.

BL: When you're going to play with somebody, what issues do you think about? What sorts of things do you think about to make an ensemble a good ensemble?

PD: If I'm going to play with a banjo, that's different from playing with a classical guitar. Now if it's a banjo, I just play the bones normally--just normal stance on the bones. If it's a classical guitar, in order to control the dynamics of the thing, that's when I like to play the bones "off side"[2] a little bit so that I'm playing on the edges of the bones. It controls the dynamics and the color of the sound.

When I recorded with a rock band I found out that the bones, like crumpling paper, "take" on a recording. Since then, whenever I've done any recording, I usually choke the stationary bone.[3] But even then they stick out. The people at the controls have to turn the bones down. It's surprising. So these are all the ensemble considerations. Sometimes I've kept the same idea in mind when I've played Lamb's

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[1]A well-known folk musician, originally from Ann Arbor.

[2]A technique used to change the timbre and dynamic level of the bones. (See Chapter II, Varying Tone Color and Pitch, #1, p. 91.)

[3]The bone held between the first and second fingers is raised so that there are approximately two inches of the bone below the second finger and approximately three and one-half inches of the bone above the second finger. (See Chapter II, Varying Tone Color and Pitch, #3, p. 93 for a photograph and further explanation).

Ragtime Nightingale. I used a white pine bone and a balsa bone for a soft-shoe effect.

BL: What sorts of things do you consider when you're preparing to perform a particular piece?

PD: I don't quite follow.

BL: When you've worked with me on a particular piece, you've said, "Here's a nice place that invites a change of texture. There, 'X' would work better than 'Y.'" How do you go about deciding things like that?

PD: I guess just down inside of you something says, "This sounds like this and it would be swell to have this kind of something to go with it." Either that or a counter rhythm. It's just something you kind of have to feel.

BL: Have your ideas of what is appropriate to play with certain kinds of music changed over the years as you've played?

PD: Yes. I think they're more refined. I've thought so deeply into some of these things and the feel for rhythm patterns keeps growing; -- the feel for getting into counter rhythms instead of just following along with the music. There are two ways bones playing can be monotonous. One is to always play with the same kind of music--bing bing bing. That's the reason I like to go from Stoptime Rag to maybe Solace,[1] then to "Irish Washerwoman." And then to another rag--maybe a rag like Bill Bolcom's Old Adam Chicken Scratch, which is a blues kind of a thing. And then just something like "Turkish Rondo." O.K. That's variety of music. The other way bones playing gets monotonous is if your rhythms lack variety. A variety of music invites

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[1]Stoptime Rag and Solace by Scott Joplin.

a variety of rhythms and textures from the bones. Sometimes you want to follow the rhythm of the tune, and other times you want to play a counter rhythm.

BL: I'm sure when you first started playing with different kinds of music you would try different things.

PD: Of course when you first start out, the problem is to keep up with the musicians! And to do something, just something. Generally speaking, it was pretty much folk music at first. With the folk music you do something until you get tired of doing that and then you do something else. Oh, there's a variety of invitations, but not nearly as subtle as when you get into some other kinds of things.

BL: Do you think it's possible for somebody to overplay the bones, or to play several pieces so that it all begins to sound alike?

PD: That's one of the problems, I think. But I've gotten into situations where I have told the person I was playing with that this would be a good time for the guitar to take off. That's why I've showed audiences that when I'm playing with the guitar, I'm playing with the bones "off side," very quietly. Then the guitar player says, "O.K., Perc. Take it." Then I make the bones parallel[1] and the bones cut capers for a bit. When it's time for the guitar to come in again, then I quiet down. Now when I play "The Grouchy Old Man and the Cackling Woman" with Vincent Tufo,[2] I just play along and I only play with one hand because

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[1]The normal playing position. (For details see Chapter II, pp. 85-86.)

[2] When Danforth plays this tune, he makes the pitch of the bones high for the voice of the old woman and low for the voice of the old man. (For details on this technique, see Chapter II, Varying Tone Color and Pitch, #4, p.94.) Vincent Tufo is an Ann Arbor folk musician who plays the fiddle.

what's important is a decided change in the color of the sound. The patterns are as tricky as I can make them with one hand. Or something like the Stars and Stripes Forever. There's the low stuff with the trombones and the high part with the piccolo obbligato.

BL: Do you ever drop out completely in a piece?

PD: Oh yes.

BL: Then hop back in?

PD: Yes. It's all a matter of planning. That's why I like to work with a person and figure out what we're going to do rather than just to wing it all the time. We decide where I'm going to drop out; there are even times when the music, the instrument has dropped out and the bones just take off.

BL: That's primarily how you approach a piece. If you're going to have a performance you get together with the other performer and . . .

PD: Yes. I always try to! But until they've played with the bones, some people don't know that there's this potential, I mean that you really have a plan and can do a nice variety of things.

BL: You try different things and discuss a few options and decide how you're going to do it.

PD: Yes.

BL: When you perform the same piece more than once do you try to play it exactly the same way each time, or is it always different?

PD: I think it's different every time because every time it's pretty much improvised within a frame. But now with something like Mozart's "Turkish Rondo," I think that turns out pretty much the same each time because that's divided into such nice areas. You just feel like doing a certain thing when you get to a certain part.

BL: What different types of instrument combinations have you played with?

PD: I've played with everything from a symphony orchestra down to a jew's-harp.

BL: That covers quite a lot of territory! What types of pieces did you play with the orchestra?

PD: We played Rossini's La Danse,[1] Percy Grainger's Country Gardens, and I've forgotten what else.

BL: It sounds like you've done a variety of music.

PD: Oh yes . . . a real variety. And I've played with dance. Did you know Liz Bergmann? She was head of the dance department here at the University of Michigan. She's now in San Diego, I think. Anyhow, it's a long story. She heard the bones and I saw her about three years afterwards. This was in the kitchen in the old Ark.[2] She had heard the bones in the Power Center[3] from up in the lobby and went over and peeked down. There I was with one foot in the footlight playing the bones. She had thought it was a tap dancer or something like that. She thought it would be swell with dance, so she said, "Would you be interested?" Of course I was interested! So Liz and I spent about three months just establishing rapport. It got to the place where, within a broad frame of reference, we established a program. We did four performances at the School for Dance.[4]

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[1] La Danse (French) or La Danza (Italian).

[2] A coffee house in Ann Arbor.

[3] A performance hall at the University of Michigan (U of M), Ann Arbor. The lobby has a balcony. Apparently Ms. Bergmann was on the balcony and heard Percy playing on the ground floor of the lobby.

[4] Danforth is referring to the Dance Department at the U of M.

BL: What sorts of things were you doing with her?

PD: Roughly what happened was that everything was dark, and there was a spotlight over here. I started playing the bones a little out to the back and then I walked into the spotlight, playing. Liz came in through the other door, obviously intrigued with what was going on. The place began to light up. I went on playing, but I first didn't notice that she had begun to swing into this dance. Very quietly I began to notice, "Gee whiz. I have company!" So I had just been "meditating" with the bones. I began to steam it up a little bit. We got to the place where we were really going round with this thing. She danced so hard she finally collapsed. Of course that surprised me; I didn't know what to make of it. So I moved over to where she was, but just did some little things to see if I could "bring her to" again. Played over her and she could see what was going on. She finally got up and we changed time signature and some of these kinds of things so she went into something else. It got to the place where, because we had done this, and were doing this, we'd both feel like doing the same thing next. That's what rapport does. She was surprised when she "came to" and saw me standing over her doing these simple little things. So she got up and backed off, but I talked her back. Then we began to dance. This was the way the thing was worked along; it was just a whole sequence of things.

BL: So there was somewhat of a plot or story line?

PD: Oh yes. We had in mind, again, a frame of reference and we just knew we were going to be doing something; there wasn't any choreography designed for it. It was just Liz and me and the bones.

BL: Have you worked with dancers since then?

PD: Yes. I've worked with the dance department, and the vocal department with Joan Morris. Every year for several years I've worked with her group. There are always a couple of numbers that we do. And I've worked with Mary Ellen Guinn[1] in the dance department. She teaches tap dance. We've done recitals with Joanie Morris. So the bones get around!

BL: Earlier you mentioned something about recording with a rock band.

PD: Oh yes. That was with a couple of rock bands. There was Rough Water String Band from Rochester, Michigan and the other was a local group. I have the recordings; they didn't come out very well.

BL: When you played with the rock bands, what kind of music did you play?

PD: Fast country kind of stuff; all fast and all loud.

I also recorded for New World Records.[2] That was minstrel show music. We got a vocal quartet in from Dearborn. They had once come out second in a national contest; they were good. This was Bob Winans' group. He teaches at Wayne State University.[3] His thing is the banjo. He's done a lot of work on banjo and minstrel shows. Matt Heumann and Vincent Tufo also participated. So there was fiddle, banjo--that was a fretless banjo, which is kind of nice--tambourine and the bones and this quartet. We did minstrel show music. I think that record was supposed to have come out last October. We did this

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[1]Adjunct Lecturer in the Music Theatre Dept., School of Music, U of M.

[2]The Early Minstrel Show, 1985.

[3]Since January, 1987, Robert Winans has resided in Washington, D.C., where he works for the National Endowment for the Arts.

a couple of years ago. Of course I'm recorded and "TV'ed" at all these music and folk festivals I go to too.

BL: Has the record you made with the quartet been released yet?

PD: No, it hasn't come out yet.[1]

BL: What sorts of things do you think about when you play the bones unaccompanied? How do you like to structure the performance to make it what you consider to be a good performance?

PD: That's a little bit subtle. I like to start out with something kind of simple and then elaborate on that a little bit. Then you just kind of think, "Well I've done this long enough. I think I'll do something else; I guess I'll do this."

BL: Do you ever change tempo when you're playing by yourself?

PD: Yes, especially from $\frac{4}{4}$ to $\frac{6}{8}$ time. It's nice to speed things up because you feel like speeding things up a little bit and then slow things down. Changing the color of the sound is nice too, to some of the real low and real high stuff.

BL: I know you and Nancy Udow[2] have done some improvised duets and we tried it once. What sorts of things do you consider in that context?

PD: What we've done is the same sort of thing I've done alone, I think. For example, I've done a stretch of just roll, then tried various patterns to see what works well with that and what doesn't. I've found that just as I can play two against three, for example, I can do the same kind of thing with a seven tap roll against three taps. I think we found out the other day that there's something kind of nice about

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[1]The recording was released in the fall of 1985.

[2]A member of the dance/percussion duo Equilibrium.

that. Of course we've played stretches and have found that certain things are nicer to listen to and be involved with. You gain a feel for what's going on, for rhythms and counter rhythms.

BL: When I improvised with you, the thing I noticed right away was that we were both listening to each other. Sometimes we'd play things that complemented each other; sometimes you would be more soloistic and I'd lay back, and then we'd switch roles.

PD: Yes. I think some of this stuff could be worked out so that it would really be nice, but we've never really gotten down to really nailing it down.

BL: When you teach somebody what to play, what things do you like to focus on? What things do you think are the most important right away?

PD: The big problem right away is concentrating on how to hold the bones. I think that's the toughest part. And there's the incongruity of hanging onto the bones and having such a limp arm. Your arm just has to be "sloppy relaxed." The simplest move you can make with the bones is the staccato tap. I've been torn between approaches from here on. I've tried teaching the tap with the other hand, then going through a lot of tap patterns. That seems to be very interesting to a person who is just beginning. However, there seems to be a lot of fun in getting the first rolls out of the bones too. Then you really feel like you're doing something. But if you learn the rolls and accented rolls with one hand, the question arises of whether or not you're going to teach the other hand to do the rolls too. There's a real sense of achievement in being able to hear that coming around with two hands.

In general this is the course I like to take. I think probably after a person learns the tap, it's best to do the roll with one hand right off the bat, then the roll with two hands. That's very encouraging. Then go back to the taps and do tap patterns, then taps and rolls and mix them up a bit.

BL: How do you try to teach somebody to play with music in an appropriate way?

PD: Essentially all of this teaching has been at folk festivals where I'll see the people for as long as it takes them to be able to rattle the bones with two hands. If they're at the festival the next day they come back for an updating. If several people show up, I work with them as a group. If just one person shows up, I have the person just "swing in" back in the background as I'm demonstrating the bones to the next group. That's kind of morale building just to be able to rattle the bones with the music. But I've never had an opportunity to work with people until I've been involved with you and Nancy [Udow]. I've tried several approaches with you two. We've played things together and both you and Nancy have been interested in having me play while you follow along, imitating what I play.

BL: Yes, that seemed a good way for me to learn what things you considered to be appropriate. It was also helpful to have you listen to me play alone and comment on how I did.

PD: This advanced kind of thing is relatively new. I've never really had a chance to work with people who were interested enough in it when I've been able to work with them.

BL: Have you ever considered using any kind of notation?

PD: Yes, very decidedly. I started making practice sheets about seven or eight years ago with half notes and eighth notes and so forth. But when I've been involved with somebody like Bill Cahn, that looks like music![1]

BL: He notates everything?

PD: Yes. But what I have done is just use symbols. For example, if you're going to do a roll for two beats, I've just made a wavy line in place of a half note. I've even considered that as a possibility for people I run across at folk festivals who don't have a musical background. When I talked about it with Bill Cahn, he said, "Well, in the front of the book you just include a page which explains musical notation." You can do that. I know we [BL and PD] haven't. I know it's like that in drum manuals.

BL: Yes. The exercises out of the book you're working on with him look similar to a snare drum book in that regard.

PD: Yes. He's a percussion man writing for snare drums. What's your reaction to his approach?

BL: For me, the notation tends to get in the way. As a classical musician, I was trained to use notation and for a long time was so immersed in playing the right notes at the right time that I wasn't listening to what was coming out. Playing the bones has helped me use my ears a little bit more. You first taught me the basic rudiments and elements, and then we began to play with music. I'd go home and practice by myself, try out different things, and come back and play

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[1]Bill Cahn, member of the professional percussion ensemble Nexus, is currently working with Danforth on a bones instruction book.

for you again. That seemed to work real well for me. I get the feeling that there's not a right way and a wrong way to play with music, but that perhaps some ways are better than others. It's like jazz improvisation in that regard. You just have to experiment and find out what you think works well for you.

PD: Nancy [Udow] and I have played around with a series of signs, a sign for a seven tap roll, for example, and you do it a particular length of time.

BL: Do you think notation would be helpful for someone who is just learning to play, as well as for someone who already plays quite well, but for some reason wants to play a particular piece the same way every time?

PD: What I had in mind was using notation so that a player could play something the same way every time. I also think a good use for notation would be in conjunction with the kind of thing I've been working on writing [i.e. an instruction book]. I'd like to have a tape to go with it. Many people wouldn't be able to read a stretch of Mozart's "Turkish Rondo." I'd like to try using a set of symbols which would work the same way as notation for guitar players and ukulele players; you just have a series of chord symbols. You play a "B^{b}" chord until you get up to here where it says to play a "C" chord. Instead of using chord designations I would use symbols which indicated particular bones rudiments.

BL: I think that's a good idea.

PD: That's what I want to work on. Some of this stuff is a bit nebulous because all of a sudden the interest in this bones thing has become much more sophisticated. There are people like you and like

the people in the School of Music[1] who are interested in the bones, who see the same potential that I have seen in them. What do you think about the use of symbols like that?

BL: It would depend on what my intentions were. If I were playing folk music with a fiddler, for example, I wouldn't want to use notation. Improvisation would be more appropriate. But if I were working in a situation in which it was crucial that I play the same rhythms every time the piece was performed, then I think notation would be quite helpful.

PD: The question would be whether or not it would be music notation or sign notation.

BL: If I had to do the actual writing, I would prefer sign notation. It would take much longer to write down bones rudiments using music notation. Also, sign notation would be easier to read; the page wouldn't be so crowded. But if the bones part was rhythmically complex, music notation would have to be used.

PD: The kind of notation I'd like to use would tell a player, "You do a roll from here to here, an accented roll from here to here, with accent marks. You do it from here until the sign changes." It seems to me it would be less cluttered than music notation.

BL: In the course of playing one song, you do play a lot of notes. If you wrote all those notes down it would take up quite a bit of space. I'm transcribing several of the pieces that you and Neely Bruce did. For a two-minute piece, I have several pages of notation.

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[1]At the U of M.

Have you ever considered playing with a contemporary ensemble, an ensemble that plays twentieth-century music?

PD: That gets kind of rough. I suppose a person could dance to those kinds of things all right, but I think it would be kind of rough.

BL: Some of them, yes. But I can see the possibility of someone writing a part in a contemporary piece for the bones. In a situation like that, you might have to use notation. I think the bones are a legitimate percussion instrument. I don't see why the bones couldn't contribute to a piece of music like another instrument could. They have a distinctive sound; I wouldn't want to rule the possibility out.

PD: Oh no. I should say not!

I don't think I've told you that the people in the Library of Congress are constantly watching for bones material. The only material they've turned up I've turned over to you. Pauline Norton[1] turned up a Sousa march. It has bones like that [music which includes a part written for the bones]. But nobody has ever gone in for the bones.

BL: It's interesting anyway. Maybe someday somebody will write for the bones. I don't think they have much exposure, so people don't know they're around. You certainly don't find bones mentioned in orchestration books or anything like that!

PD: Bill Albright, six or seven years ago, was going to write something for the bones. If somebody like that begins to wonder about it, it's a little hard to put a finger on it. Now the bones do an interesting job

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[1]A former librarian at Clements Library, U of M.

a cappella. It would be swell now to have a little music stretch come in and then back again as you were proposing a little bit ago.

BL: What sorts of possibilities do you see for the bones in the future?

PD: I've wondered about duets, or even a trio--two or three bones players. If something like that is not carefully designed, it's going to sound just like it sounds at a folk festival when a group of people are learning to play the bones--it's going to be chaotic clatter.

Bones and bull fiddle and guitar make a beautiful combination. John Foster[1] plays the bull fiddle and Julie Austin[2] plays the guitar. The bones are kept at just the right dynamics; they just keep the right color of sound. When we were talking about duets and trios with the bones, I was reminded about how nice a bull fiddle sounds with the bones.

BL: Just by itself?

PD: Yes. Really, really swell. I've been thinking about the possibility of different colors of sound. Now maybe one, a bass line, so to speak, could be low register bones and be relatively simple. And then alto and soprano parts with the bones.

BL: Now that's an interesting idea.

PD: Probably the low part would be kept very simple. And then the other two parts would be like what we were doing the other day together,[3] but beautifully designed so that it isn't going to sound like that mess at the folk festival I was describing. I see some

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[1]A double bass player living in Ann Arbor.
[2]An Ann Arbor folk musician who plays guitar and fiddle.
[3]Several days before the interview took place, PD and BL had done some improvised duo playing.

possibilities. Also, it's been nice when I've played with Greg Ross[1] up at the Michigan Union at Christmas time. We played Italian music from the Renaissance. He played guitar and I used finger cymbals in this hand and the bones in the other. There are all kinds of possibilities. Of course I have a three-hole penny whistle and I'm going to send away for one of these South American pipe things, like pipes of Pan.

BL: To play with the bones?

PD: Yes. But the trouble is, the bones don't have an opportunity to do things when there's just a one-handed bones player playing.

BL: I also wanted to ask you why you consider the bones to be a worthwhile pursuit. Many people wonder why it's worth the bother.

PD: As far as I'm concerned, I get the same feel out of the bones as I get out of dance. If you like to dance, you like to play the bones. And the nice thing about the bones is that not only do you hear the patterns but there's the kinesthetics of the thing. I don't know of any other instrument, although I watched Rob Conway last night down at Kerrytown.[2] And my, he was really enjoying the kinesthetics of playing the piano! (chuckle) I guess if you really get into these things you can feel them all over.

Incidentally, I've been wondering about this. You know Nancy [Udow] has been working with deaf people. Have you seen people at--folk festivals is where I keep seeing them--somebody who is doing sign language for deaf people?

BL: Yes.

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[1]A classical guitar player living in Ann Arbor.

[2]Robert Conway, Ph.D. in Piano Performance from the U of M, was a student at the time of the interview; Kerrytown is a market area in Ann Arbor, including a small concert hall.

PD: I've watched some of those people who do beautifully--it's just like a lovely dance to watch them. Nancy has talked about the fact that she has worked with these deaf people and it occurred to me the other day to remember that I lived three or four blocks from Gallaudet College in Washington. That's the national school for the deaf. I went to high school with Percival Hall, whose dad was the president of Gallaudet, so I used to be invited to their dances and basketball games. I had deaf friends I used to call on. When I'd call on one of my friends, I would announce myself by pulling a handle that came out of the wall. On the end of the handle was a rope that went over the sashway. I'd let go of the handle and a weight on the other end would drop and make the floor vibrate. If it did this he knew I was there. At their basketball games they had cheerleaders. But their cheers were all stomping rhythms and the cheerleader leading them. It occurred to me that deaf people might be very much interested in being able to feel what goes on in the bones. And so the other night I plugged my ears full of modeling clay. And you know, I couldn't hear the bones, but I could feel all these things that were going on. So who can tell? When Nancy[1] comes back she's going to experiment a little bit. So this is another avenue.

BL: So you basically play the bones because it's something you enjoy doing?

PD: Oh yes. I like doing it. I like the sound of it. I like the feel of it, I like the potential, this business of changing, controlling the dynamics,

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[1]Nancy Udow was out of town at the time of the interview.

the color of the sound, rhythm patterns, time signature--you just get involved with all these things. It isn't just like hearing a clock tick.

BL: Do you see the same value in studying the bones as in studying any other instrument?

PD: I think you ought to have the answer to that! (chuckle)

BL: I think it is. I tend to look at it as a real instrument that you can play musically. If that's all you play, you can consider yourself a musician.

PD: Well, that's all I play.

BL: I consider you a musician; you're not someone that just makes noise.

PD: Thank you, Beth. As far as I'm concerned, the bones are a musical instrument. They're being recognized more and more as a musical instrument by people who are in music. Now the thousands of people I come in contact with at folk festivals are not people, generally, with music backgrounds. The bones are just something you rattle and do things with. But occasionally a few musicians come along, and boy are they fascinated! But they still don't know the possibilities or the real potential of the bones. You can't get all that across in just a visit to a folk festival. You can do a lot of talking, and a lot of demonstrating, but not nearly enough to get somebody from "here" to "there." You can get them started. Then it seems difficult for people, even with musical backgrounds, to realize the potential, to know what to do.

BL: In my early classical training as a musician, I wasn't encouraged much to develop my own interpretation of what was on the printed page. Learning to play the bones was a different kind of music making. I wasn't looking at music at all; I was listening to it and deciding how

to put things together. Playing the bones was a new kind of musical experience for me.

PD: Yes. I've seen so many people get hopped up about some simple little thing, especially in the field of education. I was a school marm for ten years. And I saw people who would get a little idea. "If that's true, then this is true. If these things are true, then this must be true." So they get off into the boondocks somewhere philosophically, and get so wrapped up with all this crap that they would write books about it and all this kind of stuff.

I've had some slight misgivings relative to my enthusiasm for the bones. There are two things I'm really wary of: one is that here's a white-haired old bunny that comes out on the stage with a couple of pairs of sticks. Now I do these things and there's enthusiasm--standing ovations and all this kind of stuff. Back in the back of me somewhere there's always this question: Is this all because a white-haired old bunny is doing this thing, or is this because of the bones? What I'm interested in having them appreciate is the fact that here's an instrument that's doing swell things, no matter who does it--not because some old guy is doing it.

BL: I think your personality definitely lends something positive to your performances. It's always enjoyable to hear someone play, but I noticed at the hospital[1] that people really liked to watch you play and listen to you talk, maybe because they were more your age than they were mine and they could relate to you. Perhaps they thought you had

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[1]A reference to a performance by PD and BL at an Ann Arbor hospital for a group of senior patients.

some of the same problems they did, yet you were having a good time, doing all kinds of things.

PD: See, that's it. You were doing the same things I was doing.

BL: But I think the personality of the musician lends a lot to what comes out in a performance.

PD: Oh yes. Some actors are successful and some aren't.

BL: Yes. I think that's important. I guess that's why musicians are individualistic. If everybody played the same way, then music wouldn't be much fun to listen to.

PD: That's right. I started way back in high school being in front of audiences. I like people.

BL: I can tell you do.

PD: I like to feel the reaction of people and modify the approach to keep 'em coming!

BL: I think that's something you do real well.

PD: But the thing I'm interested in is to begin to get the audience to recognize that, "Gee whiz. Here's a simple thing, like castanets are simple." Of course you can do a lot of nice things with castanets too, but not as much as you can do with the bones. The fact that the bones could have existed for so many, many centuries without anybody ever having recognized the potential of them is interesting to me.

You get into basically two kinds of situations when you play the bones with other musicians. One is the kind Bill Albright used to be. Did I ever play Echoes of Spring[1] for you?

BL: Yes.

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[1]A piano piece by Clarence Williams, Tausha Hammed and Willie "The Lion" Smith, 1935.

PD: When Bill Albright brought that out as a number for us to do, I could have given him a big hug. It's always been Dizzy Fingers, Kitten on the Keys[1] --just loud and fast. Now in Kitten on the Keys we did work in a little deviation from just tearing through. There was a session where I did a quiet section with the balsa bones. I used to use balsa bones for quiet sections in whatever I was playing. But I can play quietly now by manipulating the bones. I don't have to use one pair to play loudly and another to play softly. That's what I like to be able to do, just use one set of bones and do all the things that I do with them, without having to change bones. But I have to be careful about the selection of the bones.

BL: Most of the time do you play with your white pine bones?

PD: 99.99% of the time. But it's not only the selection of the bones that's important; there's also the matter of tuning the pairs.

BL: You like them tuned so that they're . . .

PD: . . . the same pitch. And I feel that that's very important, especially when you get into rhythm patterns where part of the pattern is played with one hand and part of the pattern is played with the other hand, like two against three. Unless they're the same pitch, you don't get the two against three pattern. Now I've tried four against five. But that gets to be too complicated. Two against three you can feel as a pattern. But you get a little bit more than that and it gets to be hard. Maybe I haven't done it quite right.

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[1]Dizzy Fingers and Kitten on the Keys are piano works by Zez Confrey.

BL: Charlie Owen[1] gave a book to me that deals with polyrhythms; I should show it to you. It tells how to figure out how to play a certain number of beats against a different number of beats. You can figure it out mathematically, but when you get thirteen against fifteen or something like that, you just have to know what it sounds like; there's no way you can accurately count the beats of the rhythm if it goes very fast.

PD: But how does a listener react to thirteen against fifteen or something like that?

BL: There probably aren't very many people who would know it's thirteen against fifteen.

PD: Is it a nice pattern to listen to?

BL: I would say it's a bit cluttered for the kinds of things you're interested in. But there is three against four (demonstrates) and two against five (demonstrates).

PD: Some of those would be nice. I've never thought about two against five. The two against three, it seems, works real well. I don't know to what extent you can sense two against five. But it sounds quite different. You can do all of those, two against five . . . ; I've never worked on them.

BL: I'll show you some time; they're not very hard.

PD: O.K. It just does my heart good to see somebody feel the same way about the bones as I have felt. You can imagine starting out where I started out with this thing.

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[1]A former professor of percussion at the U of M.

BL: You've really done a lot by yourself, coming up with all the elements, and starting to play with two hands.

PD: There have been people who have played with two hands, rattled with two hands. But nobody has ever looked at bones playing musically before.

APPENDICES

APPENDIX A

BONES AND SIMILAR INSTRUMENTS IN OTHER CULTURES

When and where the bones were first made is difficult to say. They have appeared in many cultures at various times. In Western civilization, the bones originated in ancient Egypt or Mesopotamia, made their way to ancient Greece and Rome, were brought to Western Europe during the Middle Ages, and eventually were brought to North America during the seventeenth, eighteenth and nineteenth centuries. The same sort of origin and dissemination could easily have taken place in other parts of the world. Striking similarities among clappers[1] found in parts of Southeast Asia, China, and Japan, for example, suggest this as a possibility. Although such similarities have been noted, place of origin and patterns of dissemination are next to impossible to determine.

It is equally possible, however, that bones and similar clappers were created in a variety of civilizations independently of each other. Since clappers are not complex instruments, they are easily made, often from a readily available material. Such conditions support the possibility that bones and similar clappers were invented independently in isolated locales.

Below are two lists. The first is an alphabetical listing of countries whose clappers are discussed here. The second is an alphabetical listing of the clappers included in this discussion. Each entry is identified with its country of origin. Only clappers that may

be played two in each hand and which resemble the bones in shape are included here.

Countries

Burma
China
Czechoslovakia
*Europe (Western)
*Egypt (ancient)
*Greece (ancient)
Greece (modern)
Hungary
India
Japan
Korea
*Mesopotamia
Philippines
Poland
*Rome (ancient)
Thailand
Turkey
U.S.S.R.
Yugoslavia

*Countries marked with an asterisk (*) are related historically and are treated as one unit under the label "Western Civilization." The "Western Civilization" entry appears after the entry for Yugoslavia. All other countries appear separately and in alphabetical order.

Foreign Terms for the Bones or Similar Clappers

*ban: China, see paiban
*caprun: India, see kartal
*catkula: India, see kartal
*cekkai: India, see kartal
*cekkalu: India, see kartal
*chundu: China
*cipla: India, see kartal
*ciplya: India, see kartal
clepach: Czechoslovakia

*crotalum/crotala: ancient Rome, see krotala
*danda: India
grap say·pha: Thailand
*kartal: India
*kartala: India, see kartal
kashik: modern Greece
**kasik: Turkey, also modern Greece
**kasike: Yugoslavia, see kasik
**kasiklar: Hungary, see Gypsy Music, 1
*kathi: India, see kartal
*khartal: India, see kartal
*krotala: Greece (ancient)
loska: U.S.S.R.
*paiban: China
*raigidgidi: India, see kartal
shoupan: China
shuangmu: China
tabletts: Western Europe (France)
tabulae: Western Europe (France)
**wa: Burma, see Burma, 2, iv and Buddhist Music, 5
*yotsudake: Japan
**zlice: Yugoslavia, see kasik

*These instruments are included in The New Grove Dictionary of Musical Instruments under the terms given here unless otherwise noted.

**These instruments are included in The New Grove Dictionary of Music and Musicians under the terms given here unless otherwise noted.

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Burma. The Burmese wooden clappers wa are used to accompany chamber music. Two clappers are held by the player, both in one hand. The wa player usually plays si (hand cymbals) in the other hand.[2] Burmese Buddhists sometimes use wa and si in their music to mark time.[3]

Clappers are also used to accompany the Burmese marionette play pwe. In addition to the clappers, the accompanying ensemble includes

two different pairs of cymbals, a gong chime, a drum chime, a double-reed aerophone, and one or more barrel drums.[4]

China. The shoupan is a clapper made of two pieces of wood, hinged at the base. It is used for ritual purposes in temples and is played in the rhythm of the hymn texts.[5]

The shuangmu ("double wood") consists of two bars of hardwood struck together (see figure A-1); one bar may be held in each hand or both may be held in one hand and shaken, producing a sustained tremelo. Shuangmu are used in nanguan music of southeastern China and Taiwan.[6]

Paiban (also called chundu[7] and ban) are clappers of the Han Chinese. Three rectangular slabs of hardwood, each approximately 25 cm. long, make up the paiban (see figure A-2). Two of the slabs are tied tightly together, while the third is attached more loosely to the other two by means of a ribbon. The instrument is played by draping the ribbon over one's left-hand thumb, the two slabs on one side and the single slab on the other. The slabs are then struck together with a rotating wrist movement.[8] Paiban are used in Peking opera to accompany singing, usually together with the bangu, a small drum. Paiban date back to the Tang dynasty (618-907 A.D.). Earlier forms of the instrument included more wooden slabs strung on the ribbon and required two hands to play.[9]

Metal clappers resembling double castanets are also found in China.[10]

Czechoslovakia. In Folk Musical Instruments, Alexander Buchner mentions the clapper klepach as an early Czechoslovakian instrument which is no longer used.[11]

Greece (modern). Wooden spoons kasik (or kashik) are found in Greece today. They are identical to the Turkish kasik.[12] (For information on clappers used in ancient Greece, see the entry "Western Civilization" in this appendix.)

Hungary. Wooden spoons resembling the Turkish kasik are also found in Hungary. In Hungary they are known as kasiklar.[13]

India. Clappers in India are known by a variety of names. The same term may be used in several regions to refer to different instruments. Conversely, different terms may be used in several regions to refer to identical instruments.

References to wooden and bamboo clappers played with two clappers in each hand appear in medieval Sanskrit works.[14] Today, raigidgidi and kartal are among the most common terms referring to wooden clappers played in pairs. The clappers may or may not include jingles. Jingles are in the form of bronze disks held vertically in slits at each end of the clapper by metal pins and/or pellet bells.[15] Specific instruments associated with particular geographical locations are discussed below.

In Tamil Nadu (S. India), kartala are flat, round or oblong wooden clappers. The clappers' handles are held between the player's fingers of one hand so that the clappers may be struck together. The Tamil

term cekkai refers to clapppers of the oblong type; the Telegu term ekkalu refers to the circular type.[16]

In North India and Central India, the term kartal refers to pairs of thick, wooden clappers 15-30 cm. long. The inner surfaces are flat, while the outer surfaces may be either concave or convex. Metal rings, leather straps or incised wooden handles are attached to the outer surface of the clappers so that they may be held with the thumb and fingers. Kartal usually have jingles of the bronze disk type, although pellet bells are sometimes also attached. Kartal are used primarily for playing religious music. This same instrument in South India is known by the following terms: cipla, ciplya (Maharashtra), and caprun (Sind).[17]

In Rajasthan (N. India) the term khartal refers to wooden clappers similar to those described above. They are rectangular in shape (approximately 15 X 5 cm.) and are held two in each hand across the player's palm. In each hand the clappers are manipulated so as to strike each other. They are played with songs which are also accompanied by a kamaica, a type of fiddle.[18] Musicians of the Manganiyar caste in western India are virtuosic on the khartal.

Other similar clappers found in India include the catkula (Madhya Pradesh), kathi (Orissa), raigidgidi (Rajasthan) and danda (Bihar).[19]

The khat-tali, metal clappers resembling the bones, may also be found in India (see figure A-3).[20]

Japan. The Japanese yotsudake consist of two pairs of clappers, each pair comprising two pieces of bamboo 10-12 cm. long, 4-6 cm. wide and cm. thick (see figure A-4). The longitudinal axis is slightly curved;

the convex surfaces strike each other. Sometimes yotsudake are laquered, which produces a brighter sound. In most parts of Japan the two pieces of a pair are attached with a chord, but in Okinawan classical dance, the two pieces are unconnected and held in the player's hand. Once used by itinerant performers (see figure A-5), the yotsudake are still used in kabuki in geza music (off-stage music).[21] They are also used in folk performances and by local villagers at festivals held at Shinto shrines and Buddhist temples.[22]

Korea. According to Beatrice Edgerly in From the Hunter's Bow, clappers resembling the bones are used in Korea.[23]

Philippines. Clappers found in the Philippines include those made of iron, steel and bronze.[24]

Poland. Various clappers are found in Poland's Lubsko region. According to Alexander Buchner, most are used only as children's toys today.[25]

Thailand. Grap is the Thai generic term for "clapper." One type somewhat resembles the bones, the grap say·pha.[26] They are made of hardwood in pairs; two pairs are always played together, one pair in each hand. Each piece is approximately eight and one-half inches long and from one and one-fourth inches to one and one-half inches wide (see figure A-6). Dhanit Yupho, in Thai Musical Instruments, writes that each piece is shaped so that

> one side is slightly convex, and the opposite side is shorter and flat, causing the remaining two sides to bevel in slightly toward the short, flat side. The two corners at

the end of this short, flat side are cut off at a forty-five degree angle.[27]

Grap say·pha are used to provide rhythmic punctuation for the say·pha, which are long chanted recitations. The singer/reciter holds one pair of grap say·pha in each hand, manipulating them by rolling them back and forth in order to produce the desired rhythm.[28] The sound produced resembles that of castanets.[29] The grap say·pha were devised solely for use in say·pha performances.[30]

Turkey- According to Sibyl Marcuse in A Survey of Musical Instruments, bones were prominent in eighteenth century Turkey where they were played by female dancers.[31] An instrument resembling the bones that is still found in Turkey today is kasik, or spoons. Most musical spoons are made from wood and are first used as eating utensils. They are approximately twenty-two cm. long, although dancers often shorten the handles to approximately ten cm. One pair is usually held in each hand (see figure A-7).[32] Laurence Picken, in Folk Musical Instruments of Turkey, describes the hand position while playing the spoons this way:

> One spoon is held with its handle gripped between the second and third fingers, and with the back of the bowl facing the palm while the tips of the first, second and third fingers rest in the bowl. The handle of the second spoon is gripped firmly, between the base of the thumb and the first finger, at the junction of the bowl with the handle, and with the cavity of the bowl facing the palm. This latter spoon remains stationary, while the former is swung backwards and forwards--still tightly gripped between fingers three and four--by alternately flexing and extending the digits.[33] [See figure A-8.]

Spoons are usually played with dance music. When accompanying dance, spoons may be played alone, with a bass drum or with melodic instruments. Common rhythmic patterns for the spoons appear in figure A-9.

Figure A-10 is a partial transcription of a dance tune. The melodic line is played by a group of saz (long-necked lutes), which are accompanied by kasik and hand clapping. The map in figure 11 shows the parts of Turkey in which spoons are played. It also shows where zebek dances are performed, a type of male dance sometimes accompanied by spoons.[34]

U.S.S.R. Painted clappers dating from the beginning of the second millenium have been found in children's graves at Vychvatince in Moldavia.[35] Today loska (spoons) of wood or metal are played. The handles are long, with small bells attached. Two spoons are held between the fingers of the right hand so that the backs of the spoons hit each other when played.[36]

Yugoslavia. Kasike or zlice are found in Yugoslavia. They are identical to the kasik found in Turkey.[37]

Western Civilization. The entry of the bones and similar clappers into the western world goes back to the ancient civilizations of Mesopotamia and Egypt. It is difficult to say where the clappers originated. Much information passed between the two cultures, most often traveling from Mesopotamia to Egypt.[38] Clappers could have followed this route. It equally possible that clappers originated in Egypt and were brought to Mesopotamia, or that clappers were

created in both places during the same time period. In any event, clappers were present in both cultures. Information on clappers in both civilizations is given below.

Mesopotamia. Clappers are depicted on monuments from Sumer dated 3200 B.C.[39] On a seal from Ur (c. 2800 B.C.) a small animal is shown playing a pair of small clappers which Sachs describes as resembling the bones.[40] A seal from Ur dated c. 2700 depicts attendants striking curved sticks together to accompany a dancer.[41] Inlaid work dating c. 2700-2600 B.C. depicts people playing clappers similar to the bones, with two clappers held in each hand.[42]

Clappers dating from the Bronze Age (c. 3500-1000 B.C.)[43]have been found in Babylon. Such clappers have always been found in pairs, and are made of flat, curved pieces of wood or metal.[44]

Assyrian sculptures portray the use of musical instruments, among them clappers.[45]

Ancient Egypt. Rock drawings of the fourth millenium B.C. depict dancers holding two clappers in each hand. The clappers consist of curved blades.[46] Clappers in the shape of hands and forearms have survived from the First Dynasty (c. 3100-2890 B.C.). Slightly later models in the shape of a lotus flower are made of wood or ivory.[47] Vases made before 3000 B.C. are decorated with female dancers playing similar clappers or clapper players accompanying dancers.[48]

Egyptian vessel clappers made of ivory have survived from 2000 B.C. Later clappers were made not only of ivory and wood but of bone as well. These clappers were made in both straight and curved shapes in a variety of sizes.[49]

Clappers were often used in Egypt to accompany agricultural work. Blades and Anderson, in their article on clappers in The New Grove Dictionary of Musical Instruments, describe illustrations found in the Old Kingdom (2850-2200 B.C.) tomb of Nefer and the mastaba of Neferirtenef. In both the tomb and the mastaba, people are depicted stamping grapes to the rhythm of clappers.[50] Clappers were also depicted in Egyptian religious scenes during this time period. Priests played clappers at funerals, and clappers were used in dances in honor of the goddess Hathor, goddess of heaven, fertility, love, mirth and beauty.[51]

Clappers were used in performing temple music during the second millennium B.C., often with rattles and harp.[52] These clappers were made of bone, wood or ivory and were carved in the shape of human hands (see figure A-12) or the heads of animals or men. Some were decorated with the head of the goddess Hathor. A painting dated c. 1500 B.C. depicts two women playing such clappers. In an inscription on the painting, the two women are described as "Glorifyers [sic] of the goddess Hathor, mistress of Dendera."[53]

Hand-shaped clappers from Egypt's New Empire (1600-1100 B.C.) are also in existence today. They were always made in pairs from either ivory or wood.[54] (See figure A-13.)

Clappers closely resembling the bones are depicted in fourteenth-century B.C. Egyptian art. The players are always women, and are shown holding two clappers in each hand.[55]

Ancient Greece and Rome. Clappers common to Mesopotamia and ancient Egypt next appeared in ancient Greece where they were known as krotala.[56] Krotala were made of wood, bone or bronze in several shapes. Boot-shaped krotala were quite common[57] (see figure A-14) as were clappers which more closely resemble the bones[58] (see figures A-15 and A-16). The player held two krotala in each hand, manipulating the fingers so the krotala would strike each other.[59]

Krotala were used in conjunction with almost all types of dancing,[60] but were particularly associated with dances and feasts for Dionysus and Cybele.[61] Most iconographic representations of krotala depict them being played in this context.[62] Classical Greek theater, which is thought to have developed from Dionysian worship,[63] included krotala as well. They were played by the chorus, along with flutes and lyres.[64] Although male dancers have been portrayed playing krotala, they were more commonly played by female dancers.[65]

Krotala were mentioned by Greek poets Sappho (seventh century B.C.) and Homer (eighth century B.C.).[66] Stage directions on a second-century oxyrhynchus papyrus prescribe krotala and tympana as the appropriate accompaniment to interludes in mime performance.[67] Common throughout the Hellenistic world, krotala were also used by Etruscan dancers.[68]

When Greece was conquered by Rome, the Romans began to use krotala (Latin crotalum, crotala). In addition to materials used by the Greeks, the Romans made crotala from clay and shell. The Romans used crotala in conjunction with dancing, as did the Greeks.[69]

Pictoral evidence has survived in fresco paintings exhumed at Herculaneum, which portray performers playing crotala.[70]

Europe. During the Middle Ages clappers resembling the bones were brought from Rome to Western Europe by jongleurs.[71] Female jongleurs often danced and sang to the accompaniment of tambourines and bones.[72] A jongleur's lifestyle left much to be desired; Donald Jay Grout, in A History of Western Music, describes jongleurs as

> men and women wandering singly or in small groups from village to village, from castle to castle, gaining a precarious livelihood by singing, playing, performing tricks, and exhibiting trained animals--social outcasts often denied the protection of the laws and the sacraments of the church.[73]

Their lifestyle seems to have lent itself to disruptive activities. In Paris, King Childebert I[74] promulgated laws meant to curb their behavior.[75]

Aside from their use by jongleurs, the bones became a common item in European life during during the Middle Ages and were used for a variety of purposes. Bones were played to ward off evil spirits at boundaries such as thresholds, crossroads, walls and rivers. Thresholds of time and state were also protected by the bones: they were played on the longest and the shortest day of the year, and on the occasion of births, weddings and deaths.[76] Bones were also used to scare birds away, as an alarm signal,[77] and were played by lepers as a warning when they approached other people.[78] During celebrations, members of trade guilds often used their tools as instruments. Thus the bones were a popular instrument among butchers and were often played with such "instruments" as cleavers,

tongs and bellows, and saltboxes, which were struck with a rolling pin or shaken.[79]

Specific references to the bones can be found in early French sources. Amalarius of Metz (9th c. A.D.), known for his writings on plainchant and liturgy,[80] wrote that bone clappers called tabulae were used by church cantors during liturgical services.[81] Guillaume de Lorris[82] (c. 1240) portrayed jongleurs playing similar clappers called tabletts.[83] The French mathematician, philosopher and music theorist Marin Mersenne[84] wrote of the bones in his Harmonie Universelle (1636-1637):

> All the knuckle bones and the small sticks of wood or other material that one holds between the fingers or in other fashion, and which are handled so dexterously and quickly and with such regulated cadences that it is impossible to explain them, can be related to the castanets.[85]

Clappers were also used in early French folk dances.[86]

References to the bones may also be found in early Italian sources. The Roman writer and statesman Anicius Manlius Serverinus Boethius (c. 480-524) in his work De Musica,[87] included an illustration of a musician playing clappers which highly resemble the bones.[88] (See figure A-17.) The French tabulae mentioned above are referred to by Sicard of Cremona (d. 1215).[89]

The Italian librarian and bibliographer Filippo Bonanni (1638-1725)[90] included illustrations of bones and bone-like clappers in his Showcase of Musical Instruments.[91] (See figures A-18 and A-19.)

During the Renaissance, clappers resembling the bones were used when people danced the tarantella. Bones or similar clappers were

also used by Florentine monks to wake up late sleepers.[92]

Early English sources also include references to the bones. The German painter Hans Holbein, who resided in England, portrayed English butchers playing the bones in plate VI of his series of paintings entitled "The Wedding of the Industrious Apprentice to His Master's Daughter" (1538).[93]

The bones appear in Shakespeare's A Midsummer Night's Dream. In Act IV, scene 1, Bottom says, "I have a reasonably good ear in music: let us have the tongs and the bones."[94]

From 1590 on, the English word "bones" referred to bone-shaped clappers made from bone or ivory. Later "bones" were also made of wood; they resembled earlier models but were made flat rather than with the slight curvature found in clappers made from animal ribs. Even though not made of bone, these clappers were also known as "bones."[95]

The English architect Inigo Jones (1573-1652) included bones in some of his designs of costumes and settings for masques and pageants at the courts of James I and Charles I.[96]

In seventeenth-century England the bones were commonly known as "knicky-knackers" and were associated primarily with burlesque music, children's music and music of the lower classes.[97]

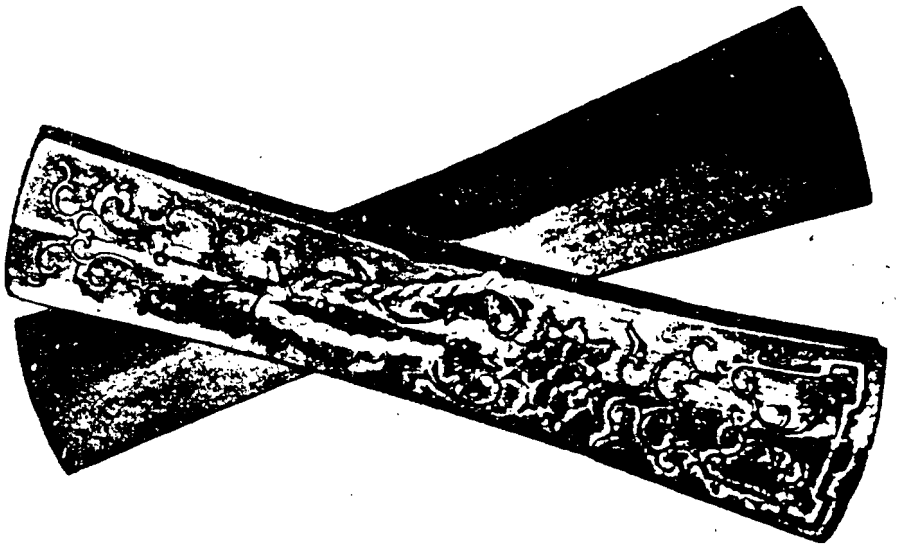

Figure A-1. Shuangmu.

Figure A-2. Paiban.

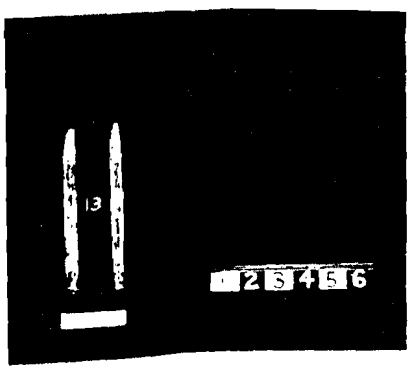

Figure A-3. Khat-tali. Scale is in cm.

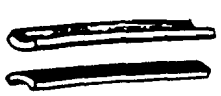

Figure A-4. Yotsudake.

Figure A-5. A yotsudake player (lower right-hand corner) in an early print showing Edo-period street musicians.

Figure A-6. Grap say·pha in playing position.

Figure A-7. Turkish dancers playing kasik, or spoons.

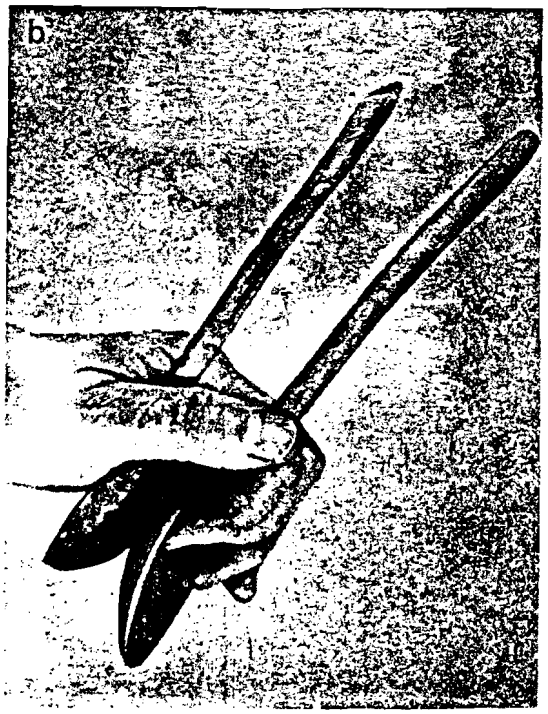

Figure A-8. Hand position for kasik, or spoons.

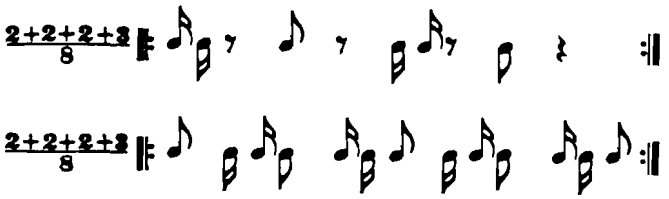

Figure A-9. Common rhythmic patterns for kasik, or spoons.

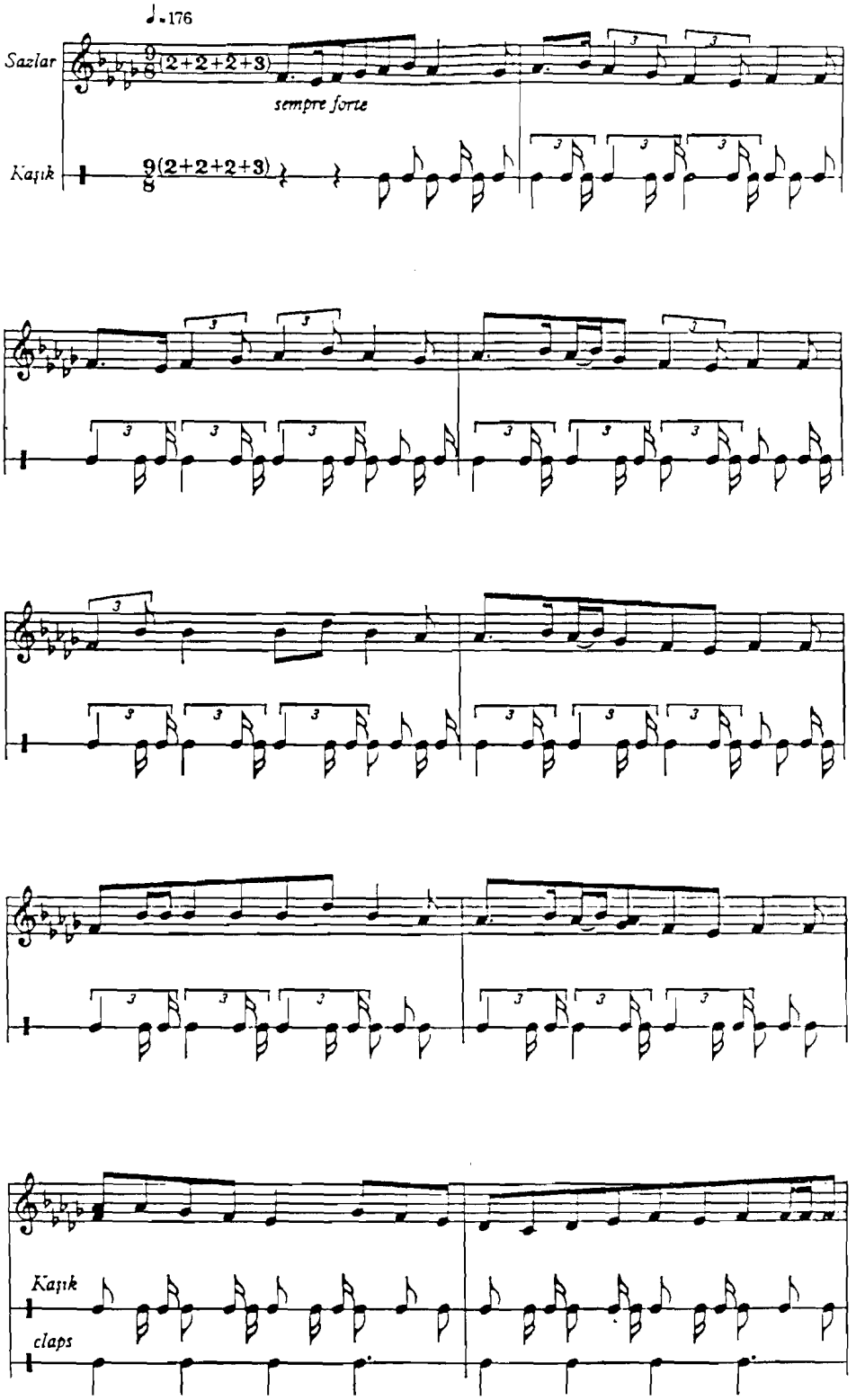

Figure A-10. Partial transcription of a Turkish dance tune played by saz and accompanied by kasik.

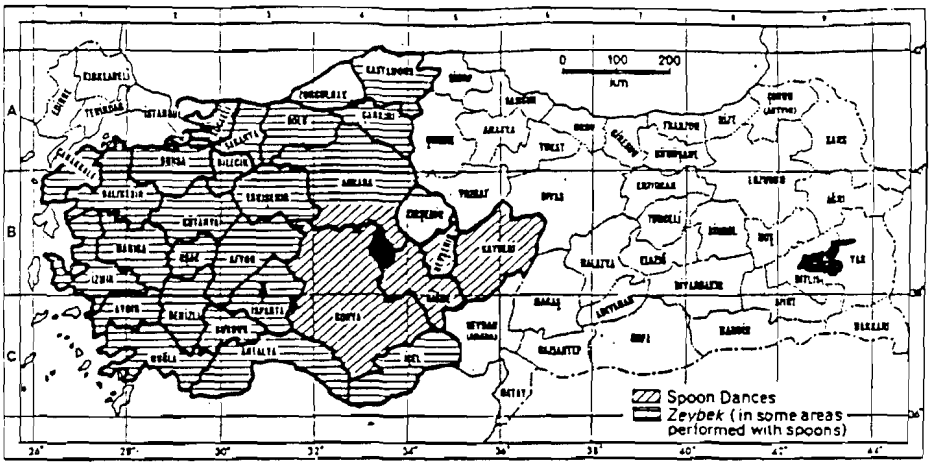

Figure A-11. Parts of Turkey where spoon dances and zebek dances are performed.

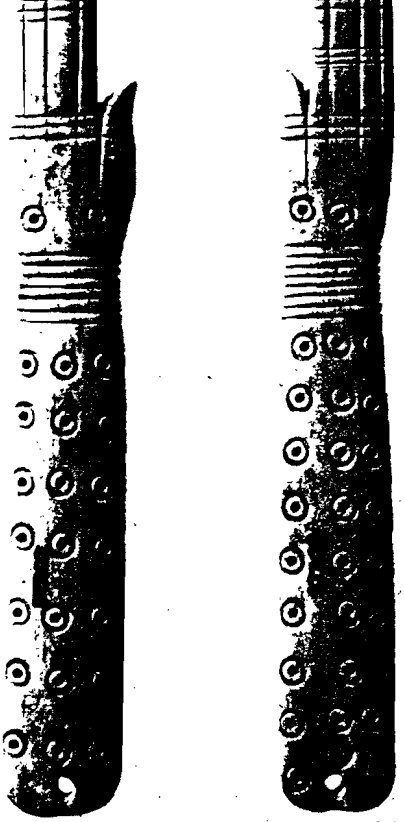

Figure A-12. Egyptian ivory clappers, c. 2000 B.C.

Figure A-13. Egyptian clappers, c. 1600-1000.

Figure A-14. Boot-shaped krotala on Greek vase, c. mid fifth century.

Figure A-15. Greek festival procession with krotala player; adapted from design on hydrus by Pauphaeos, c. 500 B.C.

Figure A-16. Aulos-playing youth with phorbeia, dancer with krotala. Greek bowl by Epitektos, c. 520-510 B.C.

Figure A-17. Illustration from Boethius' De Musica (14th c.) which includes a musician playing clappers resembling the bones (right of center).

Figure A-18. Bone-like clappers from Bonanni's Showcase of Musical Instruments (1723).

Figure A-19. Bone-like clappers from Bonanni's Showcase of Musical Instruments (1723).

Notes to Appendix A

[1]"Clapper" is a nontechnical term for what is classified as a "struck idiophone" in the Sachs-Hornbostel system of instrument classification , i.e., an instrument in which sound is produced by the vibrations of the instrument when it is struck. Thus the bones are a struck idiophone; when the bones are struck together, the vibration of the bones produces sound.

[2]See The New Grove Dictionary of Music and Musicians, 1980 ed., s.v. "Burma: (2) Instrumental Ensembles, (iv) "Theory and Composition," by Judith Becker; and "Burma: (5) Harp," by Muriel C. Williamson (hereafter cited as The New Grove).

[3]The New Grove, s.v. "Buddhist Music: (5) Instruments and Liturgy," by Peter Crossley-Holland.

[4]Curt Sachs, The History of Musical Instruments (New York: W.W. Norton & Co., 1940), p. 236.

[5]Beatrice Edgerly, From the Hunter's Bow, ed. Boris Reich Nelson (New York: G.P. Putnam's Sons, 1942), p. 206.

[6]The New Grove Dictionary of Musical Instruments, 1984 ed., s.v. "Clappers," by James Blades and Robert Anderson (hereafter cited as Grove Instruments).

[7]The term chundu originally referred to a long, hollow staff of bamboo which was held vertically and struck against the floor as a time beater in Chinese ritual music. It is mentioned in sources dating from the Zhou dynasty (c. 1122-221 B.C.). The clapper chundu (i.e., paiban) serves a time-beating function as did the stamping tube by the same name. This is probably the reason the term was borrowed to refer to the clapper.

[8]Grove Instruments, s.v. "Paiban," by Alan R. Thrasher. I have found evidence conflicting with that given in this source in Tsai-ping Liang, Chinese Musical Instruments and Pictures (Taipei, Taiwan: Chinese Classical Music Association, 1970), pp. 11, 68-69, 91. Liang describes both the paiban (Liang refers to it as pan) and the shuangmu as consisting of two slabs. Two possible explanations have been suggested to me by J. Lawrence Witzleben of Chinese

University of Hong Kong. The first explanation is that paiban actually has three slabs, two of which are tightly fastened together as the Grove article suggests. This might lead Liang to refer to the paiban as having "two" slabs, one single slab and two slabs which are fastened to each other and thus act as one. The other possibility is that shuangmu is a regional varient of the term paiban.

[9]Grove Instruments, s.v. "Paiban," by Alan R. Thrasher.

[10]See Grove Instruments, s.v. "Ban," by Alan R. Thrasher; and Grove Instruments, s.v. "Clappers," by James Blades and Robert Anderson.

[11]Alexander Buchner, Folk Music Instruments, trans. Alzbeta Novakova (New York: Crown Publishers, 1972), p. 231.

[12]Jean Jenkins and Paul Rousing Olson, Music and Musical Instruments in the World of Islam (London: World of Islam Festival Publishing Co., 1976), p. 75.

[13]The New Grove, s.v "Gypsy Music: (1) Folk Music of Hungarian Gypsy Tribes," by Balint Sarosi.

[14]Grove Instruments, s.v. "Kartal," by Alastair Dick.

[15]Ibid.

[16]Ibid.

[17]Ibid.

[18]Grove Instruments, s.v. "Khartal," by Genevieve Dournon.

[19]Grove Instruments, s.v. "Kartal," by Alastair Dick.

[20]James Blades, Percussion Instruments and Their History, new rev. ed. (London: Faber & Faber, 1975), plate 43b.

[21]See Grove Instruments, s.v. "Yotsudake," by David W. Hughes; and William P. Malm, Japanese Music and Musical Instruments (Rutland, Vermont: Charles E. Tuttle Co., 1959), p. 226.

[22]The New Grove, s.v. "Japan: (VI) Folk Music, (1): Japanese Folk Music, (iv): Music of Minzoku-geino," by Fumio Koizumi.

[23]Edgerly, p. 248.

[24]Ibid., pp. 15-16.

[25]Buchner, p. 231.

[26]David Morton, The Traditional Music of Thailand (Berkeley: University of California Press, 1976), p. 54.

[27]Dhanit Yupho, Thai Musical Instruments, trans. David Morton (n.p., n.d.), p. 11.

[28]See Morton, p. 54; and Yupho, p. 11.

[29]Morton, p. 54.

[30]Yupho, p. 11.

[31]Sibyl Marcuse, A Survey of Musical Instruments (New York: Harper & Row, 1975), p. 5.

[32]Laurence Picken, Folk Musical Instruments of Turkey (New York: Oxford University Press, 1975), pp. 6-9.

[33]Ibid., p. 7.

[34]Ibid. p. 8.

[35]Alexander Buchner, Musical Instruments: An Illustrated History (n.p.: Crown Publishers, 1973), p. 10 (hereafter cited as Buchner, Musical Instruments).

[36]Buchner, Folk Music Instruments, p. 203.

[37]The New Grove, s.v. "Kasik," by R. Gonway Morris and Crjetko Rihtman.

[38]Crane Brinton, John B. Christopher and Robert Lee Wolff, A History of Civilization, 4th ed. (Englewood Cliffs, New Jersey: Prentice-Hall, 1971), pp. 16-18.

[39]Marcuse, p. 3.

[40]Sachs, pp. 17-18. Sachs writes that the clappers are "of the kind that youths call bones in this country." His reference to "this

country" probably refers to the U.S. He came to the U.S. in 1937; his book The History of Musical Instruments was published in the U.S. in 1940. The New Grove, s.v. "Sachs, Curt," by Howard Mayer Brown.

[41]Marcuse, p. 3.

[42]Grove Instruments, s.v. "Clappers," by James Blades and Robert Anderson.

[43]Webster's New World Dictionary of the American Language, 2nd college ed., s.v. "Bronze Age" (hereafter cited as Webster's).

[44]Marcuse, p. 34.

[45]Jean L. Jenkins, Musical Instruments (London: Inner London Education Authority, 1970), p. 13.

[46]Grove Instruments, s.v."Clappers," by James Blades and Robert Anderson.

[47]Ibid. See also Marcuse, p. 4.

[48]Sachs, p. 88.

[49]Marcuse, p. 14.

[50]See Grove Instruments, s.v. "Clappers," by James Blades and Robert Anderson; and Brinton, Christopher and Wolff, p. 18. W. Ricketts Cooper identifies Nefer from inscriptions taken from an Egyptian monument as "Chief of the Commissariat of The Young Soldiers" and "Chief of the great House of Provisions" of an unnamed Egyptian monarch. Cooper doesn't identify the monument from which these inscriptions were taken, but it would not be surprising if the monument in question here is Nefer's tomb. An Archaic Dictionary: Biographical, Historical, and Mythological; from the Egyptian, Assyrian, and Etruscan Monuments and Papyri (London: Samuel Bagster and Sons, 1876), p. 371.

[51]See Grove Instruments, s.v. "Clappers," by James Blades and Robert Anderson; and Encyclopedia Americana, 1988 ed., s.v. "Hathor."

[52]Buchner, Musical Instruments, p. 13.

[53]Sachs, p. 88. Hathor's principle temple was located in Dendera. Encyclopedia Americana, 1988 ed., s.v. "Hathor."

[54]Jenkins, pp. 12, 21-22.

[55]See Sachs, pp. 68-69; and Marcuse, p. 4.

[56]Grove Instruments, s.v. "Crotalum," by James W. Mc Kinnon and Robert Anderson.

[57]Sachs, p. 149.

[58]Grove Instruments, s.v. "Crotalum," by James W. Mc Kinnon and Robert Anderson.

[59]Ibid. See also Karl Geiringer, Instruments in the History of Western Music, 3rd ed, rev. and enl. (New York: Oxford University Press, 1978), p. 38.

[60]Grove Instruments, s.v. "Crotalum," by James W. Mc Kinnon and Robert Anderson.

[61]Ibid. See also Edgerly, p. 128. Cybele was goddess of nature and fertility throughout ancient Asia Minor and was introduced to Greece after the Persian wars. The Greeks identified her with Rhea, mother of Zeus. Webster's, s.v. "Cybele" and "Rhea." See also Encyclopedia Americana, 1988 ed., s.v. "Cybele," by Robert G. Russo.

[62]Grove Instruments, s.v. "Crotalum," by James W. Mc Kinnon and Robert Anderson.

[63]Donald Jay Grout, A History of Western Music, rev. ed. (New York: W.W. Norton & Co., 1973), p. 3.

[64]Edgerly, p. 120.

[65]See Geiringer, p. 38; and Marcuse, p. 4.

[66]See Edgerly, p. 121; Grove Instruments, s.v. "Clappers," by James Blades and Robert Anderson; and Marcuse, p. 5.

[67]Grove Instruments, s.v. "Crotalum," by James W. Mc Kinnon and Robert Anderson.

[68]Marcuse, p. 5.

[69]Ibid.

[70]Olive Longan, "The Ancestry of Brudder Bones," Harpers New Monthly Magazine, lviii, 1879, p. 687. Herculaneum was an ancient city in southern Italy, located at the foot of Mt. Vesuvius. Together with Pompeii, it was buried in a volcanic eruption in 79 A.D. Webster's, s.v. "Herculaneum."

[71]See Sibyl Marcuse, Musical Instruments: A Comprehensive Dictionary (Garden City, New York: Doubleday and Co., 1964), p. 61; and Edgerly, p. 365.

[72]Edgerly, p. 365.

[73]Grout, p. 65.

[74]Childebert I (c. 498?-558 A.D.) was the Merovingian king of Paris from 511 to well into the 540's. He helped to incorporate Burgundy into the Frankish empire. Encyclopaedia Britannica, 15th ed., s.v. "Childebert I."

[75]Edgerly, p. 365.

[76]Lilla M. Fox, Instruments of Religion and Folklore (New York: Roy Publishers, 1970), p. 99.

[77]David Munrow, Instruments of the Middle Ages and Renaissance (London: Oxford University Press, Music Department, 1976), p. 36.

[78]Sachs, p. 278.

[79]Lilla M. Fox, Instruments of Popular Music (London: Lutterworth Press, 1966), p. 73.

[80]Amalarius of Metz (775-c.850) was a writer on plainchant and liturgy. He compared Frankish and Roman church music, and also wrote on the role of the church singer. His two main works are Liber officialis and Liber de ordine antiphonarii. The New Grove, s.v. "Amal," by Lawrence Gushee.

[81]Marcuse, Survey, p. 5.

[82]Guillaume de Lorris (?1200-?1240) was a French poet who also took holy orders. He is probably most famous for the Roman de la R . He wrote the first 4,600 lines of the poem, but died before it was completed. Encyclopedia Americana, 1988 ed., s.v. "Guillaume de Lorris."

[83]Marcuse, Survey, p. 5.

[84]Grove Music, s.v. "Mersenne, Marin," by Albert Cohen.

[85]Munrow, p. 36.

[86]Edgerly, p. 388.

[87]Boethius wrote a four-volume work devoted to the four mathmatical disciplines of antiquity. The volume devoted to music is De Musica. The New Grove, s.v. "Boethius, Anicius Manlius Severinus," by Calvin Bower.

[88]Munrow, p. 7.

[89]Marcuse, Survey, p. 5. Sicard (or Sicardus) (b. c. 1150-d. June 8, 1215) was born and lived in Cremona most of his life. He was a m ber of the Catholic priesthood and was appointed Bishop of Cr mona on August 23, 1185. His three major writings include a liturgical treatise, a general history dealing with the beginning of time up to Sicard's present day, and a work dealing with priests, discipline and the sacraments. New Catholic Encyclopedia, s.v. "Sicardus of Cremona," by L.E. Boyle.

[90]The New Grove, s.v. "Bonanni [Buonanni], Filippo," by Sergio Martinotti.

[91]The original Italian edition of this work was entitled Gabinetto armonico pieno d'instromenti sonori indicati e spiegati and was first printed in 1716. It was revised and expanded in 1723. The Dover edition (1964) cited here contains all illustrations from the 1723 edition. Introduction to Bonanni, The Showcase of Musical Instruments, with a new introduction and captions by Frank Ll. Harrison and Joan Rimmer (New York: Dover Publications, 1964) p. v.

[92]Edgerly, p. 408.

[93]Blades, Percussion Instruments and Their History, p. 195.

[94]Ibid.

[95]Marcuse, Survey, p. 5.

[96]See Francis William Galpin, Old English Instruments of Music: Their History and Character, With Supplementary Notes by Thurston Dart, 4th ed., rev. (London: Methuen & Co,1965), p. 190; and Encyclopedia Americana, 1988 ed., s.v. "Jones, Inigo," by Marilyn L. Schaefer.

[97]See Blades, Percussion Instruments and Their History, p. 195; The Oxford English Dictionary, 1961 ed., s.v. "Knicky-knackers"; and "Grove Instruments, s.v. "Clappers," by James Blades and Robert Anderson.

APPENDIX B

BIOGRAPHICAL SKETCHES OF NINETEENTH-CENTURY BONES PLAYERS

The following were the most famous bones players who lived during the mid-1800's when the minstrel show was most popular. Although minstrel performers were required to be skilled in a number of entertainments, many were known particularly for their prowess on the bones. Some were mentioned in contemporary accounts, while others made their way into later historical accounts of minstrelsy.

Little is known about the lives of these bones players; even less is known about their bones playing--what techniques they used, what they sounded like, and what qualities were unique about their performance on the bones. The biographical material included here consists primarily of information regarding their professional engagements--what companies they worked for, when their engagements took place, and in what localities they performed. Although the biographical sketches are somewhat incomplete, it is hoped that a reader interested in a particular performer would glean enough information to begin a more in-depth inquiry.[1]

Below is a list of the performers whose careers are discussed here. Entries appear in alphabetical order.

Most of the bibliographic information about these performers was taken from Edward Le Roy Rice, Monarchs of Minstrelsy, from "Daddy" Rice to Date (New York: Kenny Publishing Co., 1911). The footnote at

the beginning of each entry gives the appropriate page numbers. All other sources are footnoted in the normal manner.

Chuck Atkinson

Billy Birch

Frank Brower

Dan Bryant (Daniel Webster O'Brien)

George Swaine Buckley

Edward Freeman Dixey

Bob (Dean) Edwards

Eph. Horn (Evan Evans Horn)

Fred Huber

"Pony" Moore (George Washington Moore)

Billy Morris

"Kerry Gow" Joe Murphy (William L. Murphy)

Gilbert W. Pell

Johnny Pell (Gavin)

James Powers

Dave Reed

George Wilson

* * *

Chuck Atkinson.[2] Atkinson was born in Limington, Maine on December 1, 1837. His professional career began in 1847 as a singer; he was engaged by one of the early minstrel troupes and was known as "Master Charles." He then joined "Yankee" Locke's minstrel troupe for

a period of five weeks. Edward Rice calls Atkinson's next engagement, three-year stint with John Carle, the beginning of his "regular career." He then went to Boston where he often played with the Morris Brothers. He took Joe Murphy's place as a bones player in Ben Cotton's troupe when Murphy left the company. Other engagements included Boyce & Mudge's Minstrels in 1866 and Green's Mocking Bird Minstrels in 1871. Atkinson's last minstrel engagement was with Sam Sharpley's minstrel troupe. He must have been fairly well known as a bones player, for he is heralded in Carl Wittke's account of American minstrelsy as "the peerless bones player."[3] He retired from minstrelsy approximately twenty years before his death, which occurred on February 2, 1909 in Brookline, Massachusetts.

Billy Birch.[4] Birch was born in Utica, N.Y. on February 26, 1831. His first appearance as an entertainer took place in New Hartford, N.Y. in 1844. There he performed in a minstrel show as an amateur. His first professional engagement was in 1846 with the Raymond Minstrels in Stamford, Connecticut.

After appearing with a number of minstrel troupes, Birch made his New York debut with Fellowe's Minstrels. While in New York Birch played at both Wood's and Christy's opera houses. Edward Rice claims that Birch often performed during the first part of the show in one theater, then ran to the other and performed in the second part of the show there. In 1851 Birch formed a minstrel troupe with Sam Wells and Dick Sliter. They opened in San Francisco and remained in the area for six years. In August of 1857, Birch sailed for New York. Although his arrival was postponed due to an accident at sea, he

arrived in New York in September and performed briefly with Bryant's minstrels.

In February of 1858 Birch organized a minstrel troupe that opened in Chicago. Soon after he became a performer on the steamship Banjo which traveled up and down the Mississippi. Birch's next ventures included engagements with J.B. Donniker, Joe Murphy, Sam Sharpley and Ben Cotton. Birch and Cotton formed a minstrel troupe in San Francisco in 1862. Birch later collaborated with Dave Wambold and Charley Backus to form the San Francisco Minstrels, which gave its first performance on September 15, 1864. William H. Bernard joined the troupe in January, 1865. In March the group sailed for New York. They stopped in Newark, N.J. for a performance on May 4, then went on to open in New York at 585 Broadway on May 8.

The company remained at this location until April 27, 1872. They opened again on August 28 at St. James Hall in New York as Birch, Wambold and Backus' Minstrels. During the 1873-74 season the company toured, returning to New York in the fall of 1874 to open on September 3 at their own theater on Broadway, the Princess Theatre.

The company became Birch and Backus' Minstrels in 1880, remaining so until late 1882. Then a new alliance was formed: Birch, Hamilton, and Backus' Minstrels. This group failed to survive the season; by the end of the 1883 season the group had become Birch and Backus' Minstrels.

Birch's San Franciso Minstrels opened in San Francisco on August 27, 1883. On December 3, Jack Haverly[5] became Birch's partner, but the group disbanded after their December 29 performance in New York.

Birch again revived the San Francisco Minstrels with Harry Kennedy in the fall of 1884, but the organization was short-lived. In July of 1886 members of Birch and Cotton's Minstrels reunited in San Francisco. In November of 1886 Birch joined Lew Dockstader's Minstrels for a short period of time. In 1889 Birch collaborated with Frank Moran to form Birch and Moran's Minstrels. Birch's last minstrel engagement was with William Henry Rice's World's Fair Minstrels in July, 1890.

Birch was noted for his comic ability, as well as his skill in playing the bones. In an article entitled "The Minstrel Melodist" from the New York Clipper, March 3, 1877, Birch is said to have "made a specialty, giving bone imitations of horse racing" while performing "Camptown Races."

Birch died in New York City on April 20, 1897.

Figure B-1. Frank Brower

Frank Brower.[6] Brower was born in Baltimore, Maryland on November 20, 1823. His first appearance as a performer was at Dick Myer's Museum in Philadelphia where he did a song and dance routine. He later joined John Robinson's circus, then Raymond & Waring's Circus.

Brower was engaged by the Cincinnati Circus in the spring of 1840. The circus toured through Ohio, Indiana, Virginia and Kentucky. Brower returned to Philadelphia for the winter, then again performed with the circus in the spring of 1841. During the summer he introduced bones to the entertainment business, performing at Lynchburg, Virginia. C.J. Rogers, manager of the circus and the person who had hired Brower, later recalled in a letter to the editor of The New York Clipper (published June 20, 1874) that during the week of the Fourth of July, Brower "first introduced 'bone-playing' before an audience, accompanying Emmitt [sic] in the new song of 'Old Tar River.'"[7]

Brower later became the bones player for the Virginia Minstrels, one of the first professional minstrel troupes.[8] Their first performance took place in New York at the Bowery Amphitheatre on February 6, 1843.[9] The Virginia Minstrels continued to perform for several years, then disbanded in London in 1844 after touring there.

Brower then joined Cook's Circus in England for a few months. The Virginia Minstrels came together again in April, 1844, and played in Dublin, Cork, Belfast, Glasgow and Edinburgh.

Brower returned to America and played with a variety of circuses. In 1851 he returned to England as a clown in Welch's Circus. On February 28, 1856, he opened with Sanford's Minstrels in Philadelphia. His last engagement as a minstrel performer was with Tunnison's Minstrels in Philadelphia on November 2, 1867. His last stage appearance was at the Walnut St. Theatre in the sketch "The Lottery of Love."

Brower was known for his acting ability as well as his musical skills. He died in Philadelphia on June 4, 1874.

Figure B-2. Dan Bryant.

Dan Bryant (Daniel Webster O'Brien).[10] Bryant was born in Troy, N.Y. on May 9, 1833. His first performance was at Vauxhall Garden in New York City in 1845. He performed with a variety of companies until 1848 when he became a member of Losee's Minstrels. He later became a member of the Sable Harmonists, then joined Charley White's company in 1850 in New York. He stayed with this troupe for a year.

His next engagement was with Wood and Fellowe's Minstrels, also based in New York. Although Fellowe later left the troupe, Bryant remained with the company, which became Henry Wood's Minstrels. He later joined Campbell's Minstrels, managing the troupe in the summer of 1856.

In September Bryant was a big hit in Philadelphia. On February 23, 1857 Bryant's Minstrels gave their first performance in New York at Mechanic's Hall.

In 1860 Bryant was still working in New York. During this year he married Ellen Fitzgibbons of St. Louis, Missouri. The marriage took place on July 29 in St. Louis.

Bryant's Minstrels remained in New York until the summer of 1866. Their last New York performance was on June 2.

On August 10, 1867, Bryant's Minstrels sailed to California. They performed in San Francisco under the management of Tom Maguire for several years, then returned to New York, opening on May 18, 1868 at the Tammany Building (later called th Olympic Theatre). The company later moved to a new location, 23rd St. above 6th Avenue, opening on November 23, 1870. The company remained there until Bryant's death on April 10, 1875.

The fact that eleven testimonial benefits were given in his honor in New York City shortly after his death, is some measure of the high esteem given Bryant by audiences and other performers. His skill as a minstrel entertainer was widely known, including his prowess on the bones. He often used the bones in character sketches such as "The Drum Major."[11]

Although minstrelsy was his main interest in entertainment, he was also noted for his skill in Irish comedy.

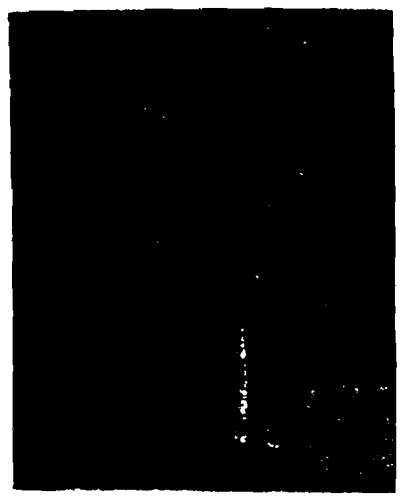

Figure B-3. George Swain Buckley.

George Swaine Buckley.[12] Born in Bolton, England on October 12, 1833, Buckley was one of three sons of James Buckley, founder of the famous Buckley Serenaders.[13] George made his first appearance with

the troupe at the age of seven. While still young, he learned to play the banjo and was often featured in performances put on by Joe Sweeney, a famous banjo player of the time.

While growing up, George Buckley toured and performed with the Buckley Serenaders. After the death of his father and two brothers, George reorganized the troupe in July, 1867.

In 1870 Buckley played an engagement with the San Francisco Minstrels in New York City. On September 3, 1872, he and Sam Sharpley organized a new minstrel company. This company was noted for its unique format; the so-called "first part" of the show was eliminated.

The following two seasons were spent touring. On September 13, 1875 the company performed at Beethoven Hall in Boston. The show did not do particularly well, and future touring was not successful.

Buckley died in Quincy, Massachusetts on June 25, 1879.

George Buckley was known as one of the more versatile members of the Buckley Serenaders. Although he performed in a variety of acts, he was particularly well-known for his prowess on both the banjo and the bones. He often played solos on the bones; he was famous for his solo on the Overture to Zampa[14] as well as solos in which he imitated drums, marching, reveille, and two horses running a race.

Figure B-4. Edward Freeman Dixey.

Edward Freeman Dixey.[15] Dixey was born in Marblehead, Massachusetts on July 29, 1833. His professional career began at the age of eighteen.[16] Shortly after he began to work, he moved to Philadelphia where he spent most of his life as a professional performer.

His first Philadelphia engagement was at Cartee's Lyceum with the Julien Serenaders in December, 1854. On April 23, 1855 Dixey opened at Sanford's Opera House as a member of Sam Sanford's troupe. He continued to work there until Sanford pulled out. In 1862 Dixey became a partner with Carncross; Carncross and Dixey's Minstrels opened on April 14, 1862 at the Continental Theatre. The troupe performed until June 17, 1871 when Mr. Carncross retired.[17]

On October 2, 1871 Dixey opened the opera house again, this time with Frank Moran as his partner. On September 24 of the following year, Dixey retired. He came out of retirement in 1873 when Carncross and Dixey's Minstrels once again formed. The company continued to perform on a regular basis until March 16, 1878.

Upon retirement Dixey carried with him a reputation as one of minstrelsy's greatest bones players. He died in Philadelphia on March 2, 1904

Bob (Dean) Edwards.[18] Edwards was born in Philadelphia in 1822. He became an entertainer as a young man and was known as "Master Edwards." He was also known for being one of the earliest bones players in minstrelsy.

In 1841-42 Edwards toured in Pennsylvania as a jig dancer. For the next two years he performed with the Ethiopian Serenaders. He later joined Sanford's Minstrels in Philadelphia. In 1862 he ran the Gayety Music Hall in Harrisburg, Pennsylvania. A few years before his death, he organized his own troupe. Edwards died in Buffalo, New York on July 24, 1872.

Figure B-5. Eph. Horn.

Eph. Horn (Evan Evans Horn).[19] Horn's career began in New York City in 1847 when he became a member of the Ethiopian Serenaders. In 1851 he and Charley White formed Horn and White's Minstrels. Horn spent time with Christy's Minstrels, including a sojourn to San Francisco in

1854 which lasted eighteen months. He later appeared in black face as a circus clown. In 1858 he played with Ordway's Aeolians in Boston

Horn's career also included engagements with many of the more well-known minstrel troupes of the time--Wood's, Campbell's, Buckley's, and Bryant's. Horn died in New York on January 1, 1877.

Figure B-6. Fred Huber.

Fred Huber.[20] Huber was born in St. Louis, Missouri in 1854. In 1878 he joined forces with "Boots" Allen in a black-face musical act. In 1879 Huber worked with Glidden; they were known as the "Oyster Can Mokes."

Huber later married Kitty Allyne, for many years performing with her as a duo in variety shows. Later in his career he formed a partnership with John King; simultaneously he was a member of William H. West's (Ricaby's) Minstrels.

Huber was well-known for his bones-playing abilities. He died in New York City on April 3, 1904.

Figure B-7. "Pony" Moore.

"Pony" Moore (George Washington Moore)[21] Born in New York City on February 22, 1820, Moore's earliest experiences in the entertainment world were as a circus performer. He began working at the age of twenty-one and claimed to have been with Roger's Circus when Frank Brower first introduced the bones to the entertainment world in July, 1841.

Moore's first big engagement as a black face performer was in 1854 when he became a member of Haworth and Horton's Opera Troupe on September 13. He later joined J.W. Raynor's Christy's Minstrels and remained with them until March, 1857. He then joined Matthew Peel's Minstrels. In the summer of 1858, Peel left the company and it became known as Sniffen's Campbell's Minstrels. Moore remained with this troupe until February 12, 1859. He then joined another of Matthew Peel's companies and remained with this troupe until Peel's death on May 4, 1859. Moore then became a member of Burtis' Varieties in Brooklyn, New York.

One month later Moore traveled to London, presenting himself to J.W. Raynor once again. Raynor had recently lost a member of his troupe through death. Moore was hired and remained with the

company for one year. At that time Raynor retired and Moore joined Wilson and Montague's company.

In 1860 Moore married. He and his wife had three daughters.

After remaining with Raynor's company for approximately four years, Moore organized his own company with Johnny Ritter, J.P. Crocker and Henry Hamilton. The company opened in Chester, England on November 14, 1864. After playing other small cities and towns, the company came to London and opened at St. James Hall on September 18, 1865. Moore later bought out his partners' shares in the company and became its sole owner. Frederick Burgess became Moore's partner after several years. Moore and Burgess' Minstrels were based in London at St. James Hall[22] for many years to follow. While co-proprietor of this minstrel troupe, Moore again married in 1884.

Moore last performed with his own company in January, 1894. His last public appearance was in London at the Pavilion. He died in London, England on October 1, 1909.

Billy Morris.[23] Born in Rochester, N.Y. on April 11, 1831, Morris started his career as a professional entertainer at the age of eleven when he and his brother Lon appeared in Charlotte, N.Y. The brothers continued to perform together. In 1852 they joined Ordway's Aeolians in Boston, remaining there for five years. In 1857 they organized a company with Johnny Pell and J.T. Huntley. Lon played the tambourine and Billy played the bones for the company. The troupe opened at Howard Athenaeum in Boston on December 25.

Huntley withdrew from the company early in 1859; Joseph Trowbridge was then taken in as a partner. The company of Morris

Bros., Pell and Trowbridge[24] remained intact until 1866 when Pell died.[25] The company continued on for one year without Pell until Trowbridge retired from the troupe.[26] The company then became known as the Morris Minstrels, opening in St. Louis, Missouri on November 6, 1867. Two years later the company disbanded and the Morris brothers took up other pursuits.

Billy Morris died in Boston, Massachusetts on October 11, 1878.

Figure B-8. Joe Murphy.

"Kerry Gow" Joe Murphy (William L. Murphy).[27] Born in Brooklyn, N.Y., c. 1835, Murphy began his career as an entertainer in minstrelsy, then went on to become a professional actor.[28] While associated with minstrelsy, Murphy gained a reputation as the champion bones player of the west coast.[29]

As a young man Murphy worked in California, finding work as a singer and bones player at what Carl Wittke termed "auctions and cheap entertainments" in San Francisco and Sacramento.[30] He then made his way into minstrelsy through his association with troupes such as the California Minstrels of San Francisco in the late 1850's.

In the early 1860's Murphy married Martha Shattlock. Also during this time he formed a minstrel company with Billy Birch. In 1864

Murphy was a part of Murphy and Bray's Minstrels.[31] Murphy soon moved out to the east coast and formed Cotton and Murphy's Minstrels with Ben Cotton. This troupe opened in Fall River, Massachusetts, c. March, 1865.

In 1867 Murphy returned to California and joined Bryant's Minstrels in San Francisco. Several months later he went east again and became a part of the Morris Brothers' Company in Boston. On April 20, 1868 he appeared in New York with Kelly and Leon's Minstrels.

Murphy's experiences as a legitimate actor began in the late 1860's. His first appearance was in San Francisco on September 16, 1867 as Pat Murphy in "The Happy Man." He then moved on to New York where he gained a reputation as an actor. He remained quite active in New York until the early 1890's.[32]

On November 11, 1909 in San Antonio, Texas, Murphy married May Firmier, a prominent actress of the day.

Gilbert Pell.[33] Pell was born in New York in 1825. In his early twenties he became a member of the Ethiopian Serenaders. In September, 1845 the company began an engagement at Palmo's Opera House in New York. In 1846 the troupe traveled to England. They were well-received; their popularity led to morning performances and private performances for London's wealthy.

In 1849 Pell performed with his brother's troupe, Pell's Serenaders, in England. He later returned to the U.S. In 1859 he again went to England, where he remained until his death on December 21, 1872.

Johnny Pell (Gavin)[34] Born in New York in 1833, Pell spent most of his professional career in Boston. His first professional engagement was with Charley White's minstrel troupe in New York in the early 1850's

In 1854 he joined Ordway's Aeolians in Boston. In 1857 he organized a company with Lon and Billy Morris and J.T. Huntley. Two years later the company was known as Morris Bros., Pell and Trowbridge's Minstrels. Pell often acted as bones player for the troupe,[35] along with Billy Morris. Pell remained with this troupe up to the time of his death.

On January 22, 1866 Pell married a Miss Moore of Boston. Two days later he died in Boston at the age of 33.

James Powers.[36] Powers was born in 1826. His career as a minstrel performer was spent as a member of the Boston Harmoneons with his brother John. The company was particularly known in Massachusetts.

James Powers was the composer of two ballads which were popular during his day: "She Sleeps in the Grave" and "Faded Flowers."

Powers died in Boston on January 5, 1890.

Figure B-9. Dave Reed.

Dave Reed.[37] Born in New York on November 18, 1830, Reed began his career in minstrelsy at the young age of fourteen when he joined a small traveling company. He performed in the New York area for several years, then headed west.

Reed later organized his own company, Dave Reed's Minstrels. As of June 8, 1856, the company provided entertainment aboard the steamer James Raymond which went up and down the Mississippi.

In 1861 Reed joined Hooley's Minstrels in New York. Two years later he joined Dan Bryant's New York-based troupe. About 1868 he left Bryant's and became a member of Kelly & Leon's minstrel troupe. He later returned to Bryant's company and remained there until Bryant's death in 1875.

It was while with Bryant's company that Reed became associated with the songs "Shoo Fly" and "Sally Come Up." "Shoo Fly" was done as a song-and-dance routine with Bryant. Reed's own rendition of "Sally Come Up" became so popular that he became known as the "'Sally Come Up' Man."[38]

But Reed was equally well known as a bones player. Edward Rice, author of Monarchs of Minstrelsy,from "Daddy" Rice to Date, described Reed as "best remembered [as a bones player]; his imitations of drums, horses running and the like were wonderful; the art practically died with him."

About 1885, Reed, his wife, and their four children appeared in vaudeville as the Reed Family. They were later known as the Reed Birds.

Reed retired in 1903 and died in New York three years later on December 5.

George Wilson.[39] Wilson was born in London on September 28, 1844. He began his minstrel career c. 1870 when he formed Courtright, Frarren and Wilson's Minstrels in San Francisco. Wilson was the primary song and dance performer in the company. In 1871 he moved to Chicago and performed there for a year. In 1872 he accepted a four-week engagement at the Theatre Comique in Detroit. The engagement extended to nine months, a sign of his popularity as a performer. The next season he went to St. Louis and performed in his brother's company, Fred Wilson's Minstrels. In November, 1873 he went to Kansas City, Missouri and accepted a position in Jack Haverly's troupe. He remained with Haverly's company until August, 1877.

Shortly after leaving his position with Haverly's company, Wilson formed a company with George H. Primrose and William H. West. The company gave their first performance on August 20, 1877 and remained in business until the summer of 1882. Over the next six years Wilson helped organize two companies: Barlow, Wilson and Company's Minstrels, and later Barlow, Wilson and Rankin's Minstrels. The latter company remained in business until February, 1892 when they gave their last performance in Danbury, Connecticut.

For the next five years Wilson performed under the management of Primrose and West. In the summer of 1898, Wilson formed a company with W.S. Cleveland. This was Wilson's last venture in minstrelsy. For the remainder of his career he did short stints in minstrelsy, but devoted his time primarily to vaudville.

Notes to Appendix B

[1]Due to considerations of time and money, sources consulted in Appendix B had to be limited to books, journal articles and other fairly accessible sources. A reader interested in a particular performer might find more information in old newspapers, municipal and county records, old playbills and other advertisements.

[2]Rice, p. 119.

[3]Carl Wittke, Tambo and Bones: A History of the American Minstrel Stage ([Durham, North Carolina]: Duke University Press, 1930; reprint ed., New York: Greenwood Press, 1968), p. 210.

[4]Rice, pp. 68-70.

[5]J.H. Haverly, also known as Christopher Haverly. Rice, p. 120.

[6]Rice, p 15.

[7]Letter to the editor by C.J. Rogers, The New York Clipper, 20 June, 1874, p. 95.

[8]Wittke, p. 42.

[9]Dailey Paskman and Sigmund Spaeth, "Gentlemen, Be Seated!" A Parade of the Old-Time Minstrels (Garden City, New York: Doubleday, Doran & Co., 1928), p. 15. This is in contradiction to Edward Rice's account of the Virginia Minstrels' first performance; Rice says it took place at the Chatham Theatre. Rice, p. 11.

[10]Rice, pp. 86-87. Daniel Webster O'Brien is listed as Bryant's real name in Wittke, p. 223.

[11]Wittke, p. 88.

[12]Rice, p. 18. Rice spells Buckley's middle name "Swayne." The spelling I have used (Swaine) is taken from a copy of a program printed for performances by Buckley's Serenaders while in London in December, 1860. Harry Reynolds, Minstrel Memories: The Story of Burnt Cork Minstrelsy in Great Britain from 1836 to 1927 (London: Alston Rivers, 1928.), p. 253.

[13]Ibid., p. 15. See also Wittke, p. 56.

[14]Reynolds, p. 58.

[15]Rice, pp. 86-87.

[16]Wittke, p. 226.

[17]Ibid. See also Paskman and Spaeth, p. 160.

[18]Rice, p. 36.

[19]Ibid., p. 27.

[20]Ibid., p. 252.

[21]Ibid., pp. 31-32.

[22]Ibid., p. 52.

[23]Ibid., p. 64.

[24]Ibid., p. 40.

[25]Ibid., p. 84.

[26]Ibid., p. 40.

[27]Ibid., pp. 106-107.

[28]Paskman and Spaeth, p. 19.

[29]Wittke, pp. 77, 233.

[30]Ibid.

[31]Walter Bray (Baker). Rice, p. 146.

[32]Murphy appears frequently in George Odell's Annals of the New York Stage throughout the 1870's and 1885-1892. (The only exceptions are 1878 and 1889; he is not mentioned by Odell in these two years.)

[33]Rice, p. 48.

[34]Ibid., p. 84.

[35]Wittke, pp. 224-225.

[36]Ibid., p. 51. See also the sheet music edition of "De Skeeters Do Bite," arranged by L.V.H. Crosby, words by Marshall S. Pike (n.p., Massachusetts: n.p., 1846), front cover.

[37]Rice, p. 67.

[38]Wittke, p. 223.

[39]Rice, p. 172.

APPENDIX C

METHODOLOGY

The purpose of this project was to find out as much as possible about the history of the bones, particularly in the U.S., and to document current performance practices of bones players in America. The first task was to locate available sources. Although the bones have been a part of several musical traditions in the U.S., no sources were found which dealt exclusively with the bones. However, information regarding the bones in the U.S. was found in sources which dealt with the following musical traditions--the music of black slaves, music of the nineteenth-century minstrel show, and Anglo-American music found in Appalachia. In addition to conventional sources such as books and journal articles, several other sources proved to be useful--minstrel songsters, sheet music from the nineteenth century, and mail order and instrument catalogues from the turn of the century.

An attempt to discover how the bones reached the U.S. turned the bibliographic search in different direction; a look at sources which dealt with musical instruments of Africa, Western Europe and the Near East uncovered important information. After discovering instruments which resembled the bones in these three areas, it then seemed likely that instruments resembling the bones existed in other parts of the world as well. Sources which dealt with the musical instruments of various cultures confirmed this supposition.

Since bones playing in the U.S. is part of an oral tradition, it was not surprising to find that very little information existed in print on how to play the bones. The primary source of information became the bones players themselves, particularly Percy Danforth of Ann Arbor, Michigan. Knowledge of his techniques and style of playing were gained through several years of study with Danforth that eventually included performing with him.

Contact with Danforth, other folk musicians and several scholars led to contact with other bones players. Danforth's techniques and style are documented in detail in this study; the styles and techniques of several other players are also examined, but to a lesser degree.

Due to considerations of time and money, this study was not intended to be an extensive field project whose purpose was to discover how widespread bones playing is in twentieth-century America. However, information gathered from both informants and printed sources allows one to put forth suppositions about the distribution of bones playing in America--sometimes in speculation and sometimes with a fair degree of certainty. Below is a brief outline of the twentieth century, including evidence of bones playing for each designated period and a supposition, based on the evidence given, regarding how prevalent bones playing is for each period.

I. <u>1900 through the mid-1930's</u>: Bones are still common, as they were in the nineteenth century.

*Bones are present in amateur minstrel catalogs and instrument catalogs into the late 20's-early 30's.

*Several informants born in the first decade of the century reported that bones were common when they were growing up. (The informants lived in Washington, D.C., Indiana and Missouri as children.)

*Percy Danforth (b. 1900) has traveled widely across the country performing on the bones. He has met a great number of people of his generation who said they used to play the bones when they were younger, but had not played since they were children.

*In his book How to Play the 5-String Banjo: A Manual for Beginners, 3rd ed. (Beacon, New York: Published by the Author, 1962), Pete Seeger includes a photograph of a mountain family taken in c. 1930's. The ensemble includes a lap dulcimer, banjo, fiddle and guitar. Seeger notes that other instruments common in such an ensemble include the bones.

*A tape given to the author by Percy Danforth includes a recording of bones with theater organ made in the 1920's. Tunes on the recording include "Ain't She Sweet" and "Sweet Georgia Brown." "Ain't She Sweet was written in 1927; thus the recording couldn't have been made before that date.

*An informant born in 1904 in Missouri worked on threshing crews in 1925 in the Dakotas and near Moosejaw, Saskatchewan. He reported that every Friday night there were dances in the nearest school house. Music was provided by fiddle, banjo, guitar, and was sometimes supplemented by bones, mandolin and/or piano.

II. Mid-1930's through the 1950's: Bones are found primarily among black folk musicians in the South and Appalachian folk musicians.

*Pete Seeger reference cited above.

*In the introductory material for Negro Folk Music of Alabama (Folkways Records 417A, 418A, 471-474), Harold Courlander discusses the use of bones with guitar and washboard to accompany singing. The recording was made in 1950.

*No printed material or information collected from informants specifically mentions the bones in Appalachia during this time period. However, the bones are still played in Appalachia today and are considered by musicians in the area to be part of musical traditions which have existed there since the seventeenth century .

*An informant born in the 1920's in Indiana has been playing the fiddle with bones players since the 1940's.

III. 1960's

*No information available with the exception of the statements regarding bones playing in Appalachia and the performance experience of the informant from Indiana, cited directly above.

IV. 1970's to the Present (1989): Bones players are present in small numbers in folk communities scattered across the country.

*Percy Danforth started to actively perform on the bones in 1972. He has traveled all over the country, reintroducing the bones to many folk communities. For the last four years he has

traveled considerably less and confined his performances to those close to Ann Arbor, Michigan where he resides.

*Half of the bones players included in this study either know Danforth personally or are familiar with his style of playing. These players are not confined to one particular area of the country, but are scattered across the length of the United States. This gives some indication of how widespread the bones have become and what part Danforth has played in bringing the bones to the attention of folk musicians outside the Appalachian area.

There is strong evidence of bones playing activity in America up to the mid-1930's. It is less certain how widespread that activity was. It is probable that bones playing associated with amateur minstrel shows was confined largely to the South and midwest, since minstrelsy was most active in these parts of the country during the nineteenth century. However, there is also spotty evidence of bones playing activity in Appalachia and rural communities as far away as the Dakotas. How common bones playing was in small rural communities across the country is difficult to say.

Evidence found during the course of this study is more spotty for the mid-1930's through the 1950's. Most references to bones playing are associated with folk music, particularly in Appalachia and other parts of the South. Although one can't assume much from one reference to Southern blacks playing the bones in the early 1950's, the fact that bones playing still exists in the Appalachian area today

gives some credibility to the supposition that bones playing existed in Appalachia from the mid-1930's through the 1950's.

A lack of information about bones playing in the 1960's is evident from the outline above. The 1970's and 1980's, however, are a different story. Due to the efforts of Danforth, the 1970's and 1980's have seen a surge of interest in the bones. Danforth claims to have covered most parts of the country in his travels, with the exception of the West and Southwest. When asked in an interview what localities he had visited, they included the following states and Canadian provinces:

Arizona
California
Florida
Michigan
New York
Pennsylvania

Ontario

Informants interviewed for this study identified one or more bones players in the following states and Canadian provinces:[1]

California
Florida
Illinois
Indiana
Iowa
Kansas
Massachusetts
Michigan
New York
North Carolina
Virgina
Washington

Northwest Territories
Quebec

For most states and provinces, the number of bones players interviewed or referred to by an informant is between one and three. This does not mean that there are only one to three bones players in each of the above states and provinces; it merely means that the resources available for this study have limited the amount of data which could be obtained. In addition to individual bones players, several informants discussed specific folk festivals in Iowa and Kansas which attract many bones players. Several informants also mentioned specific folk communities in Illinois, Indiana and Virginia which included an unspecified number of bones players. The number of bones players in these five states is certainly more than one to three, but with the limited data available for this study, there is no way of estimating how many there are.

It is significant that individual players, as well as festivals that attract bones players, are scattered throughout the country. Although a more exhaustive study would be needed to supply proof, it is likely that bones players are a part of folk communities in localities not mentioned by informants interviewed for this study. Folk communities known to the author usually include two or three bones players. It is likely that the frequency of bones players in other folk communities is similar. Although one can't quote a figure as to the number of bones players in the country today, evidence obtained in this study suggests that bones players are present in small numbers in folk communities scattered throughout the country.

Notes to Appendix C

[1]Only Canadian bones players who perform frequently in the U.S. have been included in this study.

APPENDIX D

SOURCES FOR ILLUSTRATIONS

CHAPTER I

1-1. Langston Hughes and Milton Meltzer, A Pictoral History of the Negro in America (New York: Crown Publisher, 1956), pp. II-III.

1-2. Percival R. Kirby, The Musical Instruments of the Native Races of South Africa (London: Oxford University Press, 1934), plate 5.

1-3. Ibid.

1-4. Unlabeled stereo card sent to the author by James Kimball of SUNY, Geneseo. Date estimated by Kimball as 1860's-early 1870's. No other information available.

1-5. Tin type from the Buffalo, New York area, sent to the author by James Kimball of SUNY, Geneseo. Date estimated by Kimball as 1870's.

1-6. Elias J. Howe, The Ethiopian Glee Book (Boston: E. Howe, 1848-1850), #134.

1-7. Harry Reynolds, Minstrel Memories: The Story of Burnt Cork Minstrelsy in Great Britain from 1836 to 1927 (London: Alston Rivers, 1928), pp. 252-253.

1-8. Nigger Melodies: Being the only Entire and Complete Work of Ethiopian Songs Extant (St. Louis: Nafis & Cornish, n.d. [dated c. 1848 by James Kimball of SUNY, Geneseo]), pp. 10, 221.

1-9. Hans Nathan, Dan Emmett and the Rise of Early Negro Minstrelsy (Norman, Oklahoma: University of Oklahoma Press, 1962), p. 404.

1-10. "Possum up a Gum Tree: A South Carolinian Negro Air as sung by Mr. Mathews in his entertainment "A Trip to America" and Arranged Expressly for him by T. Phillipps From the Original Negro Melody, of which this is the correct copy extant" (London: J. Willis & Co., n.d. [c. 1824]). Included in Hans Nathan, Dan Emmett and the Rise of Early Negro Minstrelsy (Norman, Oklahoma: University of Oklahoma Press, 1962), p. 47.

1-11. "The Lasses of Dublin," in The Edinburgh Musical Miscellany (Edinburgh: n.p., 1793), II. Included in Hans Nathan, Dan Emmett and the Rise of Early Negro Minstrelsy (Norman, Oklahoma: University of Oklahoma Press, 1962), p. 48.

1-12. Denisons's Minstrel and Song Catalogue (Minneapolis: T.S. Denison & Co., n.d. [dated late 1920's-early 1930's by James Kimball of SUNY, Geneseo]), p. 52.

1-13. Montgomery Ward & Co., Catalogue #64, 1898-99, p. 271.

1-14. Sears, Roebuck & Co. Catalogue (Chicago, 1916), p. 699.

1-15. J. Howard Foote Catalogue (New York and Chicago, 1893), p. 121.

1-16. Carl Fischer, New Competition Catalogue of Band Instruments and Specialties Pertaining to Military Bands, 17th ed. (New York, n.d. [dated 1910-15 by James Kimball of SUNY, Geneseo]), p. 86.

1-17. Lyon & Healy, Musical Sundries and Teachers' Supplies (Chicago, September 1919), p. 25.

1-20. Printed by permission of John Philip Sousa III.

1-21. Printed by permission of John Philip Sousa III.

CHAPTER II

All photographs by Reed W. Lenz.

CHAPTER IV

All photographs by Reed W. Lenz.

APPENDIX A

A-1. Tsai-Ping Liang, Chinese Musical Instruments and Pictures (Taipei, Taiwan: Chinese Classical Music Associan, 1970), p. 91, #4.

A-2. Ibid., p. 68, #6.

A-3. James Blades, Percussion Instruments and Their History, new and rev. ed (London: Faber & Faber, 1975), plate 43b.

A-4. William P. Malm, Japanese Music and Musical Instruments (Rutland, Vermont: Charles E. Tuttle Co., 1959), p. 227.

A-5. Ibid., p. 176, #56.

A-6. David Morton, The Traditional Music of Thailand (Berkeley: University of California Press, 1976), p. 59, figure 39.

A-7. Laurence Picken, Folk Musical Instruments of Turkey (New York: Oxford University Press, 1975), plate I, c.

A-8. Ibid. plate I, b.

A-9. Ibid., p. 8.

A-10. Ibid., p. 11.

A-11. Ibid., p. 16.

A-12. Blades, plate 57.

A-13. Roger Bragard and Ferdinand J. De Hen, Musical Instruments in Art and History, trans. Bill Hopkins (London: Barrie & Rockliff, 1967), I-5.

A-14. Blades, plate 69.

A-15. Beatrice Edgerly, From the Hunter's Bow: The History and Romance of Musical Instruments, ed. Boris Erich Nelson (New York: G.P. Putnam's Sons, 1942), p. 121.

A-16. Karl Geiringer, Instruments in the History of Western Music, 3rd ed, rev. and enl. (New York: Oxford University Press, 1978), plate 4.

A-17. Alexander Buchner, Musical Instruments: An Illustrated History (New York: Crown Publishers, 1973), plate 78.

A-18. Filippo Bonanni, The Showcase of Musical Instruments: "Gabinetto Armonico," new introduction and captions by Frank Ll. Harrison and Joan Rimmer (New York: Dover, 1964), plate 95. Original ed., n.p.: 1716. Rev. and enl. ed., Rome: n.p., 1723. The Dover edition is based on 1723 edition.

A-19. Ibid., plate 96.

APPENDIX B

B-1. Edward Le Roy Rice, Monarchs of Minstrelsy, from "Daddy" Rice to Date (New York: Kenny Publishing Co., 1911), p. 13.

B-2. Ibid., p. 149.

B-3. Ibid., p. 13.

B-4. Ibid., p. 113.

B-5. Ibid., p. 181.

B-6. Ibid., p. 113.

B-7. Ibid., p. 65.

B-8. Ibid., p. 113.

B-9. Ibid., p. 113.

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INTRODUCTORY REMARKS

The bibliography is organized into seven categories:

1. Africa: Slavery and Indigenous African Musical Practices
2. Minstrelsy and the Musical Life of Slaves in the U.S.
3. European Folk Traditions in America
4. Bones and Similar Instruments in Other Countries
5. Sound Recordings
6. Interviews
7. Miscellaneous

Entries are listed alphabetically by author (or by title, if no author is given) within each category. The only exceptions are a few untitled items which are listed alphabetically by type in the appropriate category. For example, the entry "Tin Type" is used for a tin type of an unidentified minstrel troupe from the late 1860's-early 1870's; since the tin type portrays a minstrel troupe, the entry is listed in category two (Minstrelsy and the Musical Life of Slaves in the U.S.).

Although most sources dealing with the banjo include some discussion of Appalachian banjo playing, they deal primarily with minstrel banjo playing, and to a certain extent, black banjo playing. For these reasons, sources dealing with the banjo are listed only in category two (Minstrelsy and the Musical Life of Slaves in the U.S.). Pete Seeger's book is an exception; it deals primarily with Appalachian banjo playing. Since the banjo was adopted by Appalachian musicians and became a part of their musical traditons, Seeger's book has been listed under category three (European Folk Traditions in America).

Category two has one subheading, "Catalogues." This includes instrument catalogues and mail order catalogues from the turn of the century which included the bones. These catalogues are listed alphabetically by company name.

Charles Hamm's Music in the New World was consulted primarily for its information regarding Anglo-American oral tradition. For this reason it is listed only in category three (European Folk Traditions in America), even though it also includes information pertinent to several other categories.

Liner notes have not been included in category five (Sound Recordings), but are listed under the author's name in the appropriate category. This is to distinguish between recordings used solely for their recorded material, recordings used solely for their liner notes, and recordings used for both recorded material and liner notes.

The "Miscellaneous" category includes general sources and sources which did not fit into one of the other categories. When numerous articles have been cited from a large reference work such as The New Grove Dictionary of Music and Musicians, the reference work appears in the "Miscellaneous" category with full bibliographic detail. Each article from the work is listed separately by author in the appropriate category.

The one Thai source included in the bibliography is listed alphabetically by the author's first name. This is the norm in Thailand and is becoming the preferred method in the U.S.

Brackets are used to denote the genre of a source if this is not otherwise apparent.

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