

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 characteristics 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 "rhythms" 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.

JIM ALONG JOSEY.
The
Celebrated Dance, as Danced
 by the Celebrated
Mas^r Diamond & Mr. Pelham.
 With double Entrées in the
QUADRILLAN CONCERT.

$\text{♩} = 100$

NEW YORK Published by HENRY & JOHNSON 239 Broadway.

ALLEGRO.

1st time

2nd time

Handwritten musical score for a piece, numbered 108. The score is divided into three systems. The first system (measures 13-16) features a treble clef staff with a melodic line and a bass clef staff with a complex accompaniment of chords and arpeggios. The second system (measures 17-20) continues the accompaniment with a series of chords marked with asterisks. The third system (measures 21-24) shows the melodic line and accompaniment concluding with a "fine" marking. The fourth system (measures 25-28) continues the accompaniment with further chordal textures. The score includes various musical notations such as slurs, accents, and dynamic markings like "c.v.2" and "c.v.1".

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

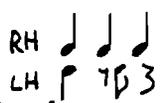
Musical notation for measures 29-32. The system includes a grand staff with treble and bass clefs, and a simplified notation below. Measure numbers 29, 30, 31, and 32 are indicated above the staff.

Musical notation for measures 33-36. The system includes a grand staff with treble and bass clefs, and a simplified notation below. Measure numbers 33, 34, 35, and 36 are indicated above the staff.

Musical notation for measures 37-40. The system includes a grand staff with treble and bass clefs, and a simplified notation below. Measure numbers 37, 38, 39, and 40 are indicated above the staff. The simplified notation includes fingerings (7) and 'S S S' markings. The system concludes with 'D.C.' (Da Capo) markings.

"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:  (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."

| <u>Measure Numbers</u> | <u>Times Played</u> | <u>Begins on*</u> |
|------------------------|---------------------|-------------------|
| 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.

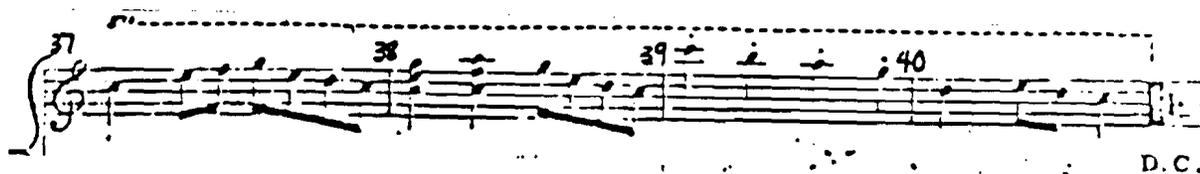


Figure 3-2. Melodic line of mm. 37-40.

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.

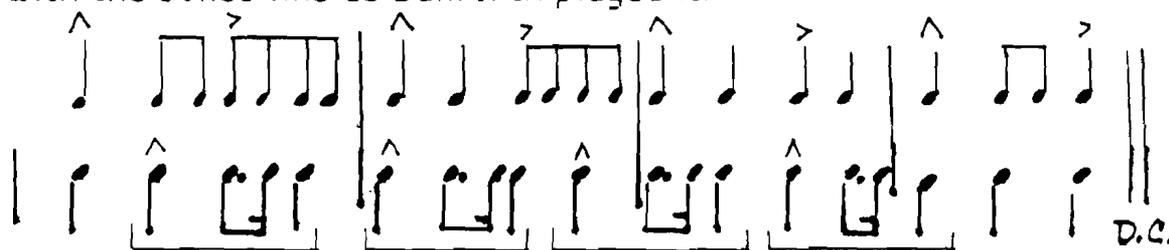


Figure 3-3. Bones part and rhythm of the melody, mm. 37-40.

Rhythm 7 is bracketed in the bones part every time it occurs. The emphasis which occurs on strong beats is indicated by accent marks (\wedge 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": . 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.)

The figure shows a piano score for two measures. The upper staff is the piano part, and the lower staff is the rhythm part. The piano part features a melodic line with syncopation, starting on a quarter note on the first beat and moving through eighth and quarter notes. The rhythm part is a steady stream of quarter notes, with a 'c, v2' label above it. The piano part ends with a double bar line and repeat dots.

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.

The figure shows a piano score for two measures. The upper staff is the piano part, and the lower staff is the rhythm part. The piano part features a melodic line with accents, starting on a quarter note on the first beat and moving through eighth and quarter notes. The rhythm part is a steady stream of quarter notes, with a 'c, v2' label above it. The piano part ends with a double bar line and repeat dots.

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

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

"Stoptime" Rag.

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

by SCOTT JOPLIN.

Composer of Gladionus Rag.
Searchlight Rag.

Fast or slow. ♩ = 112

Intro

The first system of musical notation consists of a piano staff (treble clef) and a bass staff (bass clef). The piano staff contains a melodic line with several measures marked with the word "stamp" above the notes. The bass staff contains a rhythmic accompaniment. The tempo is marked "Fast or slow" with a quarter note equal to 112 beats per minute. The key signature has one sharp (F#). The system is labeled "Intro" and contains measures 1 through 3.

Two rows of fingering diagrams for the first system. Each diagram shows a sequence of notes with numbers 1-5 indicating fingerings. Some notes are marked with "S" for stamping. The diagrams are arranged in two rows, corresponding to the piano and bass staves of the first system.

The second system of musical notation consists of a piano staff (treble clef) and a bass staff (bass clef). The piano staff contains a melodic line with several measures marked with the word "stamp" above the notes. The bass staff contains a rhythmic accompaniment. The system contains measures 4 through 7.

Two rows of fingering diagrams for the second system. Each diagram shows a sequence of notes with numbers 1-5 indicating fingerings. Some notes are marked with "S" for stamping. The diagrams are arranged in two rows, corresponding to the piano and bass staves of the second system.

3. ^{2a}

stamp stamp stamp stamp stamp stamp stamp stamp stamp stamp

c, v2 (end) c, v2 (end)

7 7 7

5 5 5 5 5 5 5

stamp stamp stamp stamp stamp stamp stamp stamp

7 7 7 7 7

5 5 5 5 5

16a

stamp stamp stamp stamp stamp stamp

c, v2 (end) **

7 7 7

5 5 5 5 5

cres. **

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

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

20 stamp stamp stamp stamp stamp stamp stamp stamp

C, VI (incomplete)

cres.

24 stamp stamp stamp stamp stamp stamp stamp stamp

7 (end) 7 C, V2

28 stamp stamp stamp stamp stamp stamp stamp stamp

C, V2 C, V2

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

32 33 34 35

stamp stamp stamp stamp stamp stamp stamp stamp

7 7 7 7 7 7 7 7

9 9 9 9 9 9 9 9

36 37 38 39

stamp stamp stamp stamp stamp stamp stamp stamp

7 7 7 7 7 7 7 7

9 9 9 9 9 9 9 9

40 40a 41 42

stamp stamp stamp stamp stamp stamp stamp stamp

7(end) 7 7 7 7 7 7 7 7

9 9 9 9 9 9 9 9

43 44 45 46 47 1 48

stamp stamp stamp stamp stamp stamp stamp stamp

7 (end) 7 7 7 7

3 3 3 C.V. 2 3 3 3 3 3 3 3 3

47a 48a 49 50

stamp stamp stamp stamp stamp stamp stamp stamp

R.H. L.H. stamp stamp

3 3 3 3 3 3 3 3 3 3 3 3

51 52 53 54

stamp stamp stamp stamp stamp stamp stamp stamp

L.H. stamp stamp

3 3 3 3 3 3 3 3 3 3 3 3

*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.

55 56 56a 57 58

stamp stamp stamp stamp stamp stamp stamp stamp stamp stamp

59 60 61 62 63 64

stamp stamp stamp stamp stamp stamp stamp stamp stamp stamp

7(end) 7 7 7 7

SS S SS S c.v.2 (end) c.v.2 7 7 7 7

65 66 67 68 69

stamp stamp stamp stamp stamp stamp stamp stamp

7 7 7 7 7 7

SS S SS S SS S SS S SS S

70 stamp stamp stamp stamp stamp stamp stamp stamp

71 stamp stamp stamp stamp stamp stamp stamp stamp

72 stamp stamp stamp stamp stamp stamp stamp stamp

73 stamp stamp stamp stamp stamp stamp stamp stamp

74 stamp stamp stamp stamp stamp stamp stamp stamp

75 stamp stamp stamp stamp stamp stamp stamp stamp

76 stamp stamp stamp stamp stamp stamp stamp stamp

77 stamp stamp stamp stamp stamp stamp stamp stamp

78 stamp stamp stamp stamp stamp stamp stamp stamp

79 stamp stamp stamp stamp stamp stamp stamp stamp

80 1 stamp stamp stamp stamp stamp stamp stamp stamp

2 stamp stamp stamp stamp stamp stamp stamp stamp

C.v.2** C(end) Fine.

* 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.

| <u>Measure Number</u> | <u>Times Played</u> | <u>Begins on</u> |
|-----------------------|---------------------|------------------|
| 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.

The image shows a musical score for the first three measures of a piece. The score is written for piano and bass clef. The tempo is marked "Fast or slow." with a metronome marking of 112. The composer is identified as "by SCOT". The score includes accents (Λ) and "stamp" markings (f or p) above the notes. The bass clef staff has a "7" bracketed under the notes, indicating a specific rhythm. The score is divided into three measures, with measure numbers 1, 2, and 3 indicated. The piano staff has a "stamp" marking above the notes, and the bass clef staff has a "7" bracketed under the notes. The score is written in a 2/4 time signature.

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.

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

The image shows a musical score for measures 43-46, second time. The score is divided into two systems. The top system shows the piano part (treble clef) and the bones part (bass clef). The piano part has four measures, each with two notes and an accent. The bones part has four measures, each with two notes and an accent. The piano part is labeled 'stamp stamp' and the bones part is labeled 'stamp stamp'. The bottom system shows a rhythmic pattern for the bones part, labeled 'C, v. 2', consisting of four measures of eighth notes with accents.

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.)

The musical score for measures 53-56, first time, is presented on a grand staff. The piano part (left hand) is marked with 'p' and 'f'. The score includes a piano part with a syncopated rhythm and a piano part with a syncopated rhythm. The piano part is marked with 'p' and 'f'. The score includes a piano part with a syncopated rhythm and a piano part with a syncopated rhythm.

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.)

Musical score for measures 57-62, second time. The score consists of two systems. The first system covers measures 57 and 58, and the second system covers measures 59, 60, 61, and 62. The melody is written on a single staff with 'stamp' annotations below it. The rhythmic pattern is shown on a single staff below the melody. The rhythmic pattern includes markings such as 'c, v2', 'ss', and 'c, v2 (end)'.

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.)

Musical score for measures 78-80a, both times. The score consists of two systems. The first system covers measures 78, 79, and 80, and the second system covers measure 80a. The melody is written on a single staff with 'stamp' annotations below it. The rhythmic pattern is shown on a single staff below the melody. The rhythmic pattern includes markings such as 'c, v2', 'c (end)', and 'Fine.'

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.)

The figure shows a musical score for piano and bones, measures 49-56, first time through. The score is divided into two systems. The first system covers measures 49-52, and the second system covers measures 53-56. The piano part is written on a grand staff (treble and bass clefs). The bone part is written on a single staff with a treble clef. The piano part includes markings for 'stamp' and 'L.H. stamp'. The bone part includes markings for 'L.H. stamp'. The piano part has a crescendo marking '17' under measures 49-52. The bone part has a crescendo marking '17' under measures 53-56. The piano part has a crescendo marking '17' under measures 53-56. The bone part has a crescendo marking '17' under measures 53-56.

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 diagrammed 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.

The musical score is divided into several sections:

- Measure 73:** A short musical phrase in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features two notes marked "stamp". Below it, a piano part shows a sustained chord with a fermata.
- Measures 74-77:** A four-measure sequence. Each measure contains two notes marked "stamp". The piano part continues with sustained chords and fermatas.
- Measures 78-80a:** A four-measure sequence. Measures 78-79 have two notes marked "stamp". Measure 80 has two notes marked "stamp" with a first ending bracket. Measure 80a has two notes marked "stamp" with a second ending bracket. The piano part includes dynamic markings: *p*, *f*, *p*, and *f*.
- Measures 81-82:** A two-measure sequence. Measure 81 has two notes marked "stamp". Measure 82 has two notes marked "stamp". The piano part includes dynamic markings: *p*, *f*, and *f*.
- Measures 83-84:** A two-measure sequence. Measure 83 has two notes marked "stamp". Measure 84 has two notes marked "stamp". The piano part includes dynamic markings: *p*, *f*, and *f*.
- Measures 85-86:** A two-measure sequence. Measure 85 has two notes marked "stamp". Measure 86 has two notes marked "stamp". The piano part includes dynamic markings: *p*, *f*, and *f*.
- Measures 87-88:** A two-measure sequence. Measure 87 has two notes marked "stamp". Measure 88 has two notes marked "stamp". The piano part includes dynamic markings: *p*, *f*, and *f*.
- Measures 89-90:** A two-measure sequence. Measure 89 has two notes marked "stamp". Measure 90 has two notes marked "stamp". The piano part includes dynamic markings: *p*, *f*, and *f*.
- Measures 91-92:** A two-measure sequence. Measure 91 has two notes marked "stamp". Measure 92 has two notes marked "stamp". The piano part includes dynamic markings: *p*, *f*, and *f*.
- Measures 93-94:** A two-measure sequence. Measure 93 has two notes marked "stamp". Measure 94 has two notes marked "stamp". The piano part includes dynamic markings: *p*, *f*, and *f*.
- Measures 95-96:** A two-measure sequence. Measure 95 has two notes marked "stamp". Measure 96 has two notes marked "stamp". The piano part includes dynamic markings: *p*, *f*, and *f*.
- Measures 97-98:** A two-measure sequence. Measure 97 has two notes marked "stamp". Measure 98 has two notes marked "stamp". The piano part includes dynamic markings: *p*, *f*, and *f*.
- Measures 99-100:** A two-measure sequence. Measure 99 has two notes marked "stamp". Measure 100 has two notes marked "stamp". The piano part includes dynamic markings: *p*, *f*, and *f*.

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.)

25 stamp stamp stamp stamp stamp stamp

26 stamp stamp stamp stamp stamp stamp

27 stamp stamp stamp stamp stamp stamp

28 stamp stamp stamp stamp stamp stamp stamp stamp

29 stamp stamp stamp stamp stamp stamp stamp stamp

30 stamp stamp stamp stamp stamp stamp stamp stamp

31 stamp stamp stamp stamp stamp stamp stamp stamp

32 stamp stamp stamp stamp stamp stamp stamp stamp

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. 1

Musical notation for measures 1-5. The top staff is the treble clef with a melody. The bottom staff is the bass clef with accompaniment. Measure 1 starts with a piano (p) dynamic. Measures 2-5 contain rhythmic patterns with fingerings 2, 3, 4, and 5 indicated above the notes.

Fingering diagrams for measures 1-5. Measure 1: 3, 7, 7, 7, 1. Measure 2: C, V. 2, 5 5 5, 5 5 5. Measure 3: C, V. 2, 5 5 5. Measure 4: 7, 7. Measure 5: 5 5 5, 5 5 5.

Musical notation for measures 6-12. The top staff is the treble clef with a melody. The bottom staff is the bass clef with accompaniment. Measures 6-12 contain rhythmic patterns with fingerings 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7 indicated above the notes.

Fingering diagrams for measures 6-12. Measure 6: 7, 5 5 5. Measure 7: 7, 5 5 5. Measure 8: 7, 5 5 5. Measure 9: 7, 5 5 5. Measure 10: 7, 5 5 5. Measure 11: 7, 5 5 5. Measure 12: 7, 5 5 5.

Musical notation for measures 13-18. The top staff is the treble clef with a melody. The bottom staff is the bass clef with accompaniment. Measure 13 starts with a 2 (end) dynamic. Measures 13-18 contain rhythmic patterns with fingerings 7, 7, 7, 7, 7, 7, 7 indicated above the notes.

Fingering diagrams for measures 13-18. Measure 13: 7, 5 5 5. Measure 14: 7, 5 5 5. Measure 15: 7, 5 5 5. Measure 16: 7, 5 5 5. Measure 17: 7, 5 5 5. Measure 18: 7, 5 5 5.

C, V. 2 (end)

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

** Single taps are executed rapidly, alternating hands every other tap: R R L L.
 A change in timbre also occurs here. From mm 33 to 40 the timbre becomes closed and thin.

Musical notation for measures 35-40. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef. Measure numbers 35, 36, 37, 38, 39, and 40 are indicated above the staff. A bracket labeled '6' spans measures 36 through 40.

Fingerings and articulation for measures 35-40. The top staff shows fingerings for the right hand, with 'c, v. 2' and 'c' markings. The bottom staff shows fingerings for the left hand, with 'c, v. 2' and 'c' markings.

Musical notation for measures 41-44. The top staff is a treble clef with a key signature of two sharps. The bottom staff is a bass clef. Measure numbers 41, 42, 43, and 44 are indicated above the staff. A dynamic marking 'f' is present at the start of measure 41.

Fingerings and articulation for measures 41-44. The top staff shows fingerings for the right hand, with '7' markings above each measure. The bottom staff shows fingerings for the left hand, with 'c, v. 2' and '5' markings.

Musical notation for measures 45-49. The top staff is a treble clef with a key signature of two sharps. The bottom staff is a bass clef. Measure numbers 45, 46, 47, 48, and 49 are indicated above the staff. A dynamic marking 'p' is present at the start of measure 48.

Fingerings and articulation for measures 45-49. The top staff shows fingerings for the right hand, with '7' markings above each measure. The bottom staff shows fingerings for the left hand, with 'c, v. 2 (end)', '7', and '5' markings.

50 51 52 53

7 6

7(end) 7 5 5 5 7 7 6

54 55 56 57 58

6 (end)

6 (end) 6 3 7 7 7 7

59 60 61 62 63 64

7(end) 7 7 7 7 7 7

5 5 5 5 5 5 5 5 5 5 5 5

*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.

Musical notation for measures 65, 66, and 67. The top staff is the treble clef with a melody. The bottom staff is the bass clef with chords. Measure 65 has a piano (p) dynamic marking.

Fingering diagrams for measures 65-67. Measure 65: Treble (7 7), Bass (5 5 7 5, 7 5 5). Measure 66: Treble (7 7), Bass (5 5 5). Measure 67: Treble (7 7), Bass (5 5 5). Measure 68: Treble (7 7), Bass (5 5 5). Measure 69: Treble (7 7), Bass (5 5 5). Measure 70: Treble (7 7), Bass (5 5 5). Measure 71: Treble (7 7), Bass (5 5 5). Measure 72: Treble (7 7), Bass (5 5 5). Measure 73: Treble (7 7), Bass (5 5 5). Measure 74: Treble (7 7), Bass (5 5 5). Measure 75: Treble (7 7), Bass (5 5 5). Measure 76: Treble (7 7), Bass (5 5 5).

Musical notation for measures 70, 71, 72, 73, 74, 75, and 76. The top staff is the treble clef with a melody. The bottom staff is the bass clef with chords. Measure 70 has a piano (p) dynamic marking.

Fingering diagrams for measures 70-76. Measure 70: Treble (C, v. 2 (end)), Bass (C). Measure 71: Treble (C), Bass (C). Measure 72: Treble (C, v. 2), Bass (C, v. 2). Measure 73: Treble (C, v. 2), Bass (C, v. 2). Measure 74: Treble (C, v. 2), Bass (C, v. 2). Measure 75: Treble (C, v. 2), Bass (C, v. 2). Measure 76: Treble (C, v. 2), Bass (6). Measure 77: Treble (C, v. 2), Bass (6). Measure 78: Treble (C, v. 2), Bass (6). Measure 79: Treble (C, v. 2), Bass (6). Measure 80: Treble (C, v. 2), Bass (6). Measure 81: Treble (C, v. 2), Bass (6). Measure 82: Treble (C, v. 2), Bass (6).

Musical notation for measures 77, 78, 79, 80, 81, and 82. The top staff is the treble clef with a melody. The bottom staff is the bass clef with chords. Measure 77 has a piano (p) dynamic marking.

Fingering diagrams for measures 77-82. Measure 77: Treble (6 (end)), Bass (6 (end)). Measure 78: Treble (6 (end)), Bass (6 (end)). Measure 79: Treble (6 (end)), Bass (6 (end)). Measure 80: Treble (6 (end)), Bass (6 (end)). Measure 81: Treble (6 (end)), Bass (6 (end)). Measure 82: Treble (6 (end)), Bass (6 (end)).

83 84 85 86 87 88

89 90 91 92

93 94 95 96 96a Coda. 97

*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:

Musical notation for measures 99-102. The top staff contains a melodic line with slurs and accents. The bottom staff contains a bass line with eighth notes. Measure numbers 99, 100, 101, and 102 are indicated above the staff.

Fingering diagram for measures 99-102, showing fingerings for the right hand.

Musical notation for measures 103-107. The top staff contains a melodic line with slurs and accents. The bottom staff contains a bass line with eighth notes. Measure numbers 103, 104, 105, 106, and 107 are indicated above the staff.

Fingering diagram for measures 103-107, showing fingerings for the right hand.

Musical notation for measures 109-111. The top staff contains a melodic line with slurs and accents. The bottom staff contains a bass line with eighth notes. Measure numbers 109, 110, and 111 are indicated above the staff.

Fingering diagram for measures 109-111, showing fingerings for the right hand with '7' and '5' markings.

Musical notation for measures 112-115. The top staff contains a melodic line with slurs and accents. The bottom staff contains a bass line with eighth notes. Measure numbers 112, 113, 114, and 115 are indicated above the staff.

Fingering diagram for measures 112-115, showing fingerings for the right hand with '7(end)', '7', and 'C, V. 2' markings.

116 117 118 119 120

Handwritten musical notation for measures 116 to 120. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. Measure 116 has a treble clef chord and a bass clef eighth-note pattern. Measure 117 has a treble clef chord and a bass clef eighth-note pattern. Measure 118 has a treble clef eighth-note pattern and a bass clef eighth-note pattern. Measure 119 has a treble clef eighth-note pattern and a bass clef eighth-note pattern. Measure 120 has a treble clef chord and a bass clef eighth-note pattern. A 'c' is written below the bass staff in measure 117.

Fingerings for measures 116-120, showing groups of notes with numbers 1-5 indicating fingerings.

121 122 123 124 125 126 127

Handwritten musical notation for measures 121 to 127. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. Measure 121 has a treble clef eighth-note pattern and a bass clef eighth-note pattern. Measure 122 has a treble clef eighth-note pattern and a bass clef eighth-note pattern. Measure 123 has a treble clef eighth-note pattern and a bass clef eighth-note pattern. Measure 124 has a treble clef eighth-note pattern and a bass clef eighth-note pattern. Measure 125 has a treble clef eighth-note pattern and a bass clef eighth-note pattern. Measure 126 has a treble clef eighth-note pattern and a bass clef eighth-note pattern. Measure 127 has a treble clef eighth-note pattern and a bass clef eighth-note pattern.

Fingerings for measures 121-127, showing groups of notes with numbers 1-5 indicating fingerings. A '1' is written above the treble staff in measure 124, and a '3' is written below the bass staff in measure 127.

"Alla Turca"

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

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

| <u>Measure Numbers</u> | <u>Times Played</u> | <u>Begins on</u> |
|------------------------|---------------------|------------------|
| 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.

The musical score shows measures 20 through 24. The right hand melody has accents on the first, third, and fifth notes of each measure. The bass line provides harmonic support with chords. Below the score, six rhythmic patterns labeled '7' are shown, each with fingerings 'SS' and 'S'.

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

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

The figure shows a single staff with the sequence of notes from measures 20-24, first time. Accents are marked above the first, third, and fifth notes of each measure.

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.)

Alla Turca. ♩ = 120
Allegretto.

1 2 3 4

5 6 7 8

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.)

103 104 105 106 107

108 109 110 111

112 113 114 115

7(end) 7 7 C, V. 2

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.

The figure shows a musical score for two parts: piano and bones. The piano part is written on a grand staff with a piano dynamic marking (p). The bone part is written on a single staff. The score covers measures 49 to 52. A specific rhythmic pattern for the bones is highlighted with a bracket and the number 7 above it. Below the bone staff, an accent pattern is shown as a sequence of notes with vertical lines indicating accents, with the letters 's s s' written below it.

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."

| <u>Measure Numbers</u> | <u>Times Played</u> | <u>Var.</u> | <u>Begins on</u> |
|------------------------|---------------------|-------------|------------------|
| 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.

Alla Turca. ♩ = 120
Allegretto.

The image displays a musical score for 'Alla Turca' in 3/4 time, marked 'Allegretto.' with a tempo of 120 beats per minute. The score is divided into two systems. The first system shows measures 1 through 4. The piano part (bottom staff) features a rhythmic pattern of eighth notes, with annotations 'C, v. 2' above measures 2 and 3, and '7' above measure 4. The bone part (top staff) has melodic lines with notes numbered 2, 3, and 4. The second system shows measures 5 through 8. The piano part continues with similar rhythmic patterns, annotated with '7' above measures 5, 6, and 7, and 'C' above measure 8. The bone part continues with melodic lines, with notes numbered 5, 6, 7, and 8. The piano part ends with a double bar line and a repeat sign.

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.)

The figure displays two systems of musical notation. The first system covers measures 33 and 34. The piano part (top) has a dynamic marking 'p' and a running sixteenth-note line. The rhythm part (bottom) shows patterns labeled 'S S S', 'C, v. 2', and 'C, v. 2 (end)'. The second system covers measures 36, 37, 38, 39, and 40. The piano part continues with the running sixteenth-note line. The rhythm part shows patterns labeled 'C, v. 2', 'C, v. 2', and 'C'.

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.

Alla Turca. ♩ = 120
Allegretto.

The musical score shows the first four measures of the second time through. The piano part is marked 'p'. The melody is in the right hand, and the piano accompaniment is in the left hand. The piano part consists of a series of chords, with some measures containing a 'C, v. 2' marking. The melody is marked with '2..', '3', and '4' above it. Below the piano part, there is a diagram showing the rhythmic pattern of the piano part, with a '7' marking above it.

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.)

The image displays two systems of musical notation. The first system, labeled with measure numbers 33 and 34, shows a piano part in the upper staff and a corresponding rhythm part in the lower staff. The piano part begins with a dynamic marking 'p'. The rhythm part includes the notation 's s s' followed by a bracketed section labeled 'c, v. 2'. The second system, labeled with measure numbers 35 through 40, continues the piano and rhythm parts. The piano part is bracketed into two four-measure phrases. The rhythm part includes the notation 'c, v. 2 (end)', 'c, v. 2', 'c, v. 2', and 'c'.

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."

| <u>Measure Numbers</u> | <u>Begins on</u> |
|------------------------|------------------|
| 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.

Alla Turca. ♩ = 120
Allegretto.

The image shows a musical score for the first 8 measures of a piece titled "Alla Turca." The tempo is marked "Allegretto." with a quarter note equal to 120 beats per minute. The score is written for piano (p) and consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/4. The first staff contains the melody, with measures 1-3 and 4-8. The second staff contains the accompaniment, featuring a rhythmic pattern of eighth notes and chords. Below the bass staff, there are fingering diagrams for the left hand, showing the sequence of notes and fingerings (e.g., 5, 5, 5, 5, 5, 5, 5, 5) for measures 1-3 and 4-8. The first diagram is for measure 1, and the second is for measures 2-3. The third diagram is for measure 4, and the fourth is for measures 5-8. The score ends with a double bar line and repeat dots.

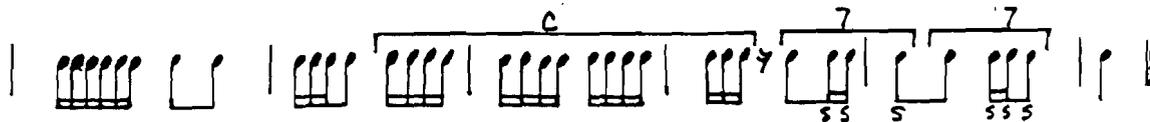
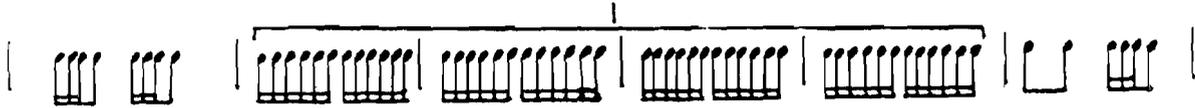
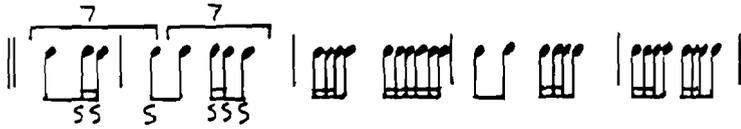
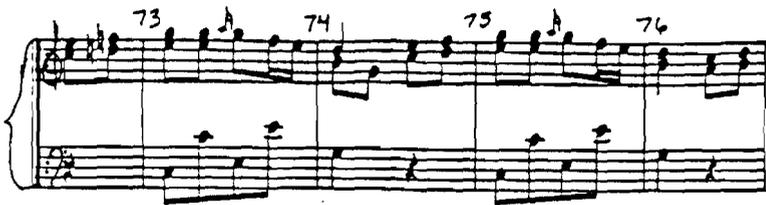


Figure 3-31b. Mm. 73-88, second time.

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.

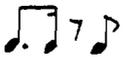
Rhythm i, triplets initiated in the rhythm , is a rhythm which Danforth uses somewhat sparingly, no matter what type of music he is playing. (See figure 3-33.)

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

| <u>Measure Numbers</u> | <u>Begins on</u> |
|------------------------|------------------|
| 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 ninth strain, which is a variation of the third. (See figures 3-34a and 3-34b.)

Musical score for measures 25-28. The score is written for a grand staff (treble and bass clefs) in a key signature of two sharps (F# and C#). Measure numbers 25, 26, 27, and 28 are indicated above the treble staff. The music features a melody in the treble staff and a bass line in the bass staff. A dynamic marking of *f* (forte) is present at the beginning of measure 25.

Fingerings for measures 25-28. The diagram shows the right hand fingering for the treble staff. It includes a double bar line at the start, followed by a sequence of notes with fingerings: a quarter note with finger 1, a quarter note with finger 2, a quarter note with finger 3, and a quarter note with finger 4. This is followed by a bracketed section labeled *f** containing a quarter note with finger 7 and a quarter note with finger 6. This sequence repeats for the second half of the measure.

Musical score for measures 29-32. The score is written for a grand staff in the same key signature as the previous section. Measure numbers 29, 31, and 32 are indicated above the treble staff. The music continues with a melody in the treble staff and a bass line in the bass staff.

Fingerings for measures 29-32. The diagram shows the right hand fingering for the treble staff. It includes a double bar line at the start, followed by a sequence of notes with fingerings: a quarter note with finger 1, a quarter note with finger 2, a quarter note with finger 3, and a quarter note with finger 4. This is followed by a bracketed section labeled *f* containing a quarter note with finger 7 and a quarter note with finger 6. This sequence repeats for the second half of the measure.

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

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

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

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

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

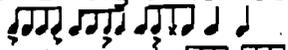
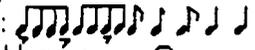
The trademarks of Danforth's playing are evident in these three transcriptions. He has developed a style of playing that is spontaneous and full of variety. From the tap and the triplet, he has developed an extensive rhythmic vocabulary, creating standardized rhythms which he draws upon when he plays.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

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

²It 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.

³Strictly 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.

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

⁵The 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.

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