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35 BARBERSHOP INTROS & ENDINGS

This is reminiscent of voice leadings developed during the Tin Pan Alley days. When it ascends it is an intro (fig. 35.1), while descending it normally occurs at the end of a phrase (fig. 35.2):

fig. 35.1 (track 67)



fig. 35.2 (track 68)



James. P. Johnson and Fats Waller often added an additional harmony to their ascending barbershop intro sequence, temporarily overshooting the target like a baseball player running past first base:

fig. 35.3 (track 69)



Ralph Sutton elongated his descending barbershop sequence through a slick cross-voicing maneuver, while infusing so much energy into it that he actually used it as an intro in "Whitewash Man":

fig. 35.4 (track 70)



37 PATTERNS AROUND MAJOR 6

There are a great many stock right-hand filler patterns that center around a pair of thirds in the major scale: the third that is formed between scale tones 5 and 3, and the third that is formed between scale tones 6 and 8.

There is a reason for this: these notes, scale tones 3, 5, 6, and 8, taken together form a standard major chord with added 6th (remember in jazz adding a 6th is almost a given for major chords).

Below are a few of these major 6th patterns. Some start with a wider interval and then collapse into one of the above mentioned 3rds, while others simply arpeggiate through them in some fashion.

One very common figure is like this, fingered 51-42-42 (or if starting on black keys, then 51-41-32):

fig. 37.1 (track 73)

The musical notation for figure 37.1 consists of two staves. The top staff is in the treble clef and the bottom staff is in the bass clef. Both are in 2/4 time. The right hand (treble clef) starts with a G4 quarter note, followed by a half note chord of A4-C#5, then a quarter note chord of B4-D#5, and then a series of eighth notes: E5, D#5, C#5, B4, A4, G4. The left hand (bass clef) plays a simple accompaniment: a quarter note G2, a half note chord of A2-C#3, a quarter note G2, a half note chord of A2-C#3, a quarter note G2, a half note chord of A2-C#3, a quarter note G2, a half note chord of A2-C#3.

The above figure favors playing in certain keys that allow both fingers to slip from black to white keys. James P. Johnson often uses a more versatile variant that can more easily be adapted to any key:

fig. 37.2 (track 74)

The musical notation for figure 37.2 consists of two staves. The top staff is in the treble clef and the bottom staff is in the bass clef. Both are in 2/4 time. The right hand (treble clef) starts with a G4 quarter note, followed by a half note chord of A4-C#5, then a quarter note chord of B4-D#5, and then a series of eighth notes: E5, D#5, C#5, B4, A4, G4. The left hand (bass clef) plays a simple accompaniment: a quarter note G2, a half note chord of A2-C#3, a quarter note G2, a half note chord of A2-C#3, a quarter note G2, a half note chord of A2-C#3, a quarter note G2, a half note chord of A2-C#3.

Note that there is some flexibility about where in the beat the right hand pattern in fig. 37.2 can start. The pattern can just as well begin two eighth notes later so that it starts just after, instead of just before, the measure line.

Johnson sometimes played the pattern as a triplet, fingered 4-51-2-2-4, 4-51-2-2-4:

fig. 37.3 (track 75)