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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)

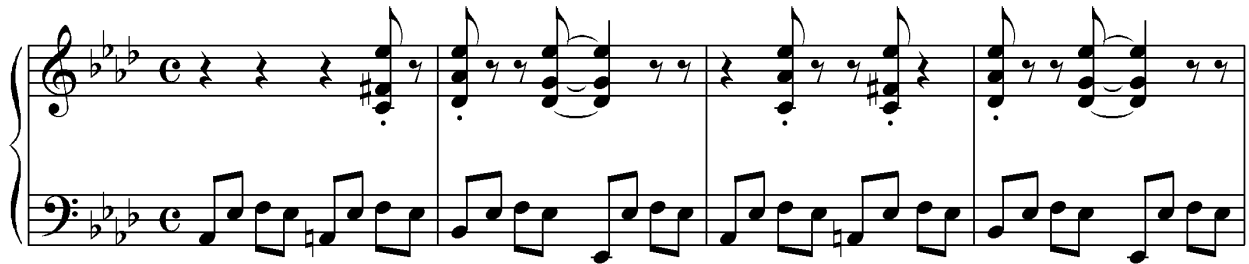


There are many variations on this barbershop sequence; playing around with it to come up with a few of your own is fun and worthwhile.

36 BOOGIE-WOOGIE PATTERNS

Fats Waller often started his tunes with a boogie-woogie pattern to establish a sort of tempestuous rhythmic undercurrent before leaping into his graceful stride, as in this intro that kicks off his recording of "Baby Brown":

fig. 36.1 (track 71)



Another boogie-like pattern often employed by Fats Waller, Ralph Sutton, Judy Carmichael and others is this left-hand figure:

fig. 36.2 (track 72)



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. The key signature has one flat (B-flat), and the time signature is common time (C). The right-hand part (treble clef) begins with a G4 quarter note, followed by a half note chord of A4-B4-C5, then a half note chord of B4-C5-D5, and finally a half note chord of C5-B4-A4. The left-hand part (bass clef) begins with a G3 quarter note, followed by a half note chord of A3-B3-C4, then a half note chord of B3-C4-D4, and finally a half note chord of C4-B3-A3. The pattern repeats.

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. The key signature has one flat (B-flat), and the time signature is common time (C). The right-hand part (treble clef) begins with a G4 quarter note, followed by a half note chord of A4-B4-C5, then a half note chord of B4-C5-D5, and finally a half note chord of C5-B4-A4. The left-hand part (bass clef) begins with a G3 quarter note, followed by a half note chord of A3-B3-C4, then a half note chord of B3-C4-D4, and finally a half note chord of C4-B3-A3. The pattern repeats.

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)

Waller was fond of a version that produces parallel 4ths, shown here. Notice that this pattern is often easier to finger as 51-42-51-42 instead of the more intuitive 52-41-52-41:

fig. 37.4 (track 76)

Also notice that all times throughout the above figure, two of your fingers are always oscillating between the 5th and 6th of the chord. This means that mentally you can think of the figure this way -- always play the 5th and 6th with either your 1 and 2 fingers or with your 5 and 4 fingers, then build parallel 4ths in either direction with your remaining two fingers.

Waller also liked the pattern seen in fig. 37.5, which uses the same notes as 37.4 just spaced and timed differently. It is particularly easy to play in certain keys like this one, where each group of four notes can be fingered as 2-3-2-1.