

## DVD IV Preface

Before we explore the ultra advanced concept in this DVD I would like to clear up some of the questions posed by students concerning things in the previous DVDs. One question that has arisen more than once concerns the patterns I have played on the drum behind students doing the exercises on the previous DVDs and the drum practice CDs. Some of you have said, "It sounds like you are playing a 16<sup>th</sup> note pattern rather than the 6/8 pattern that you are teaching us." This is true but if you will look at the rhythm pile example in an earlier DVD down near the bottom where it says 2/4 and the word "Samba" appears, you will find that this is the pattern I am playing behind students and it is indeed a 6/8 pattern with the bar lines moved. Also the eighth notes are notated as sixteenth notes. This new DVD addresses and contains an explanation of this that should clear up this question. You will be shown examples on the blackboard as well as examples on the screen. The shifting of bar lines within the rhythmic flow is the essence of what is behind the term "poly metric time."

Another issue to be addressed is that I have seen some discussions on chat sites about the DVDs that contain some very interesting ideas about them and some that contain much misunderstanding, not only about the rhythmic ideas but about jazz itself. I should mention however that I totally respect all of the feedback, both pro and con, because it is coming from conscientious musicians who are truly searching to improve their music and therefore themselves and this must always be respected.

One thing I have always found fault with is an attempt to filter jazz through concepts from other music or cultures. For example filtering jazz through concepts that come from classical music or Indian music or anything other than through itself is an exercise in futility in my opinion. I have also heard much reference to "math" in terms of the inner concepts of jazz as well. In regard to this it is my feeling that you can find "math" in anything that exists on our planet, but can you learn the musical concepts in terms of actually playing jazz by studying the math? This then raises the question "did the music create the 'math' or did the 'math' create the music? For example, on one such site, a fellow was "downplaying" the material and reducing it to "just subdividing, which all of my teachers have always taught." Another was an attempt to reduce the concepts to "just the claves from Latin music." I recall a humorous situation in an exchange along these lines with a student during a lesson in which he was bringing up these kinds of concepts about "subdividing" and using the metronome, etc. I posed a question to him by suggesting he listen to a drum ensemble from West Africa. I asked him if he asked any of the musicians playing if they were "subdividing" if he thought they would know what he was talking about. Also I said to ask any of those musicians if they had ever practiced to a metronome to develop their time conception. I pointed out to him, after he replied "no", that apparently they were doing something else to produce their music and stated that he should find out what that "something else" is.

This brings me to another point to be made about Dizzy (Gillespie). All of the concepts being taught in this DVD are a result of my apprenticeship and long relationship with him. Here are some quotes by him that are relevant to the point I am trying to make.

**“The one thing that Be Bop retained from the old jazz was the BLUES.”** Another thing I should relate was once Diz and I were driving from a gig in Miami to my parents’ home in Ft. Lauderdale, where we were staying. Diz was famous for getting lost going to places and we would always joke about it and tease him. On this occasion he had me get off of I-95 and take a “short cut” as he called it which ended up in a bumper to bumper traffic jam taking about two hours longer than if we had we stayed on I-95. It turned out to be a blessing to me, however, since the whole way back we talked about Charlie Parker. During this conversation he said something very profound. He said, **“Quiet as it’s kept, Bird’s contribution was MELODY. Once we heard it, we all knew we had to go that way.”**

This made me realize that Charlie Parker had come up with a whole new concept of making melody. Two other important quotes from Diz that are relevant here are: **“The ego is the enemy of this music. You have to give yourself up to a higher force to play this music.”** Another is his use of the term, **“The melodization of rhythm.”**

Now I will address why I am bringing this up at this point. It goes to some of the comments made on the chat sites in reference to the DVDs. One fellow mentioned that “There is nothing new here, hemiolas have been around for a long time.” This is a total disregard for the melodic exercises that accompany the drum work. Students are aware of the fact that when they play them some sort of mystical transformation takes place in their playing as a melodic flow opens up that was never there before. One guitar player on a guitar site mentioned that they have helped him in a positive way but were messing with his head and he referred to them as “almost spooky.” This is why I referred to Dizzy’s comment about Charlie Parker and melody. For the most part these melodic exercises came directly from Dizzy and contain a certain “magical type experience” that is transformative in nature. Other references have been made on these sites as to how my DVDs seem to work better than some of the other methods they have encountered because mine seem to bring out the “Grease” in the music. It is for this reason that I mentioned Dizzy’s comment about the blues. Some people think that playing blues results from use of the blues scale or other certain dramatic devices. These things were derived FROM the blues and not the motivating factor or the cause of playing the blues. Often times I have encountered students who totally miss the religious significance of the blues. It has its origins in the African American Church and is, in fact, what many religions refer to as the expression of what is commonly referred to as “The Holy Spirit.” This is why I brought up the quote from Dizzy about the ego getting in the way of the music. One can practice blues scales or transcribe solos of blues playing until they are blue in the face (no pun intended) but if they are not coming from this special place it will be meaningless. Further, true blues

playing has a profound effect on the rhythm and time concept as well and is precisely what is absent from the comparisons to other music. I recall one example on one site of a group of musicians playing with authentic Indian musicians providing the rhythm. Although it was very interesting and had a high degree of musicality, it did not sound like jazz, nor did it swing, and it was devoid of the blues quality I made reference to. Furthermore, while I respected the musicians and their high degree of musicality, what they were playing in no way made me want to listen to it a second time. I should also mention that I often found the negative comments about the DVD series to be from individuals who, in my opinion, were on ego trips and because of this have rendered themselves incapable from digesting or benefitting from any of Dizzy's concepts.

One fellow on a particular site states that you need to learn from the masters and advised students to transcribe solos from the masters and to then play the solos with a metronome ticking. This, in my estimation is probably one of the worse things a musician could do and will cause real harm to his concept and feel for the music. One of the reasons is that a metronome is not a PULSE. A pulse comes from your heartbeat and a metronome does not tick like a heart beats.

I have received much flack over my stance on not practicing jazz with a metronome. There were a few musicians, who I have a high degree of respect for, who have advocated its use. Nevertheless, I still stand by my assertion that it is detrimental to students trying to play jazz for this reason. One of the most important things I learned from Dizzy Gillespie was the importance of ***BODY RHYTHM***. Diz used to say he could tell if someone could play or not simply by watching how they pat their foot. I recently returned from a gig in Imatra Finland where I was booked to coach a big band of the most advanced students. I was also assigned to make three lectures, one on the rhythmic nature of jazz and two on an analysis of an Oscar Peterson recording. There were four bands called BANDS A, B, C, and D. These were based on skill levels and I was assigned the A BAND. On one occasion the leader of the B BAND had a gig and had to leave his rehearsal an hour early. I was asked to fill in for him and he said, "Maybe you could work on them with the 'swing feel?'" He provided me with a chart they were working on by Bill Potts that he had written for Buddy Rich's band. They played it for me in a very stiff and un-swinging manner that sounded "corny" to say the least. After I helped them with a few rhythmic tricks and straightened out the drummer's cymbal beat, their playing of the chart improved about 80 %. I then pointed out that I noticed that many of them were patting their feet in a manner that resembled a metronome ticking rather than a pulse. I explained that the time unit in the jazz 4/4, although it is written as quarter notes, is in reality, dotted quarters. This means, I explained, that the beat has three components represented by the three eighth notes contained in the dotted quarter. I instructed them to hold their foot down for the first two eighth notes and lift it up on the third one. I described it as a sort of "DOWN, DOWN, UP" movement. As soon as they all did this it produced a certain kind of sway in their body movement and I then had them play the chart while keeping time in this fashion. Needless to say, this resulted in an entirely different interpretation that not only swung but made them sound like jazz played on a professional level. Afterwards I explained about how

body rhythm plays an important role in interpreting this kind of music. The next day, when their leader came back and they played the chart for him, he appeared to be in shock and couldn't believe what he was hearing. He was one of those cats that kicks off all of the tunes to a metronomic feel. To experience something like this for yourself, pat your foot as you say the word "tick" on each beat and then, in the exact same tempo, change the word to "doommmm, doommm, doommm," etc. You will notice an entirely different feel not only in your time but in your body as well. You will also notice that your phrasing begins to swing more. This is a simple way to experience the difference between metronomic time and PULSE!


" I recall in a recent article where I read that a study was done on metronome time which stated that the way a metronome clicks is unnatural in terms of our own body rhythm. I know some very good musicians who have their students use a metronome for certain types of practice, but NOT to practice jazz. They use it for technical work, which I understand. This however, in my estimation, when playing jazz is unnatural to the time conception that drives jazz music. I am of the opinion that trying to get to natural behavior by practicing unnatural behavior is a frivolous waste of time.

I have read on some of the Internet chat sites musicians talking about "playing behind the beat" like Dexter Gordon, for example. One even advised musicians to practice with a metronome while playing a little behind the click. I recall Dexter once saying that he is "not trying to play behind the beat. It just happens that way." If you recall in the first DVD I made mention of the difference between attempting to create music from feelings as opposed to creating feelings from music. I used an example from Louis Armstrong to demonstrate this. Here is the excerpt from DVD 1 I am referring to.


**LOUIS EXAMPLE**

(MUSIC FROM FEELINGS)

**A (LAY BACK)**



**B (FEELINGS FROM MUSIC)**



Now if you play Example B from above exactly as written you will find that it swings and the rhythm is falling perfectly. If you play it from the notation in Example A, you will be trying to create this effect from your feelings.

It is not my intention to be critical of those musicians offering advice in the Internet threads as I mentioned earlier. In fact I admire their sincerity and obvious thirst for knowledge. Often times, however, people can form false conclusions because they are pursuing knowledge based on their feelings rather than any sort of experiential realization. I have referred to this in the past as “theories without reality.”

For example, in view of what Dexter Gordon was quoted as saying, perhaps one should consider the possibility that the illusion of “playing behind the beat” is being caused by the presence of a particular rhythmic behavior in the flow of his time that is causing it to “just happen”, as Dexter said. We are going to examine things of that nature in this 4<sup>th</sup> DVD of the series. ‘

One fellow on a guitar site seemed to nail what I am talking about by saying that the illusion of playing behind the beat was in fact the result of 3 against 4 being present in one’s time. This is a big part of it, but not the whole picture. Trying to create this effect with one’s feelings seems to have the “cause and effect” misconstrued. For example, having 3 against 4 nailed in your time flow could be the very reason that Dexter said, “It just happens that way.” Trying to “feel” playing behind the beat is an attempt to miss the “cause” and create the “effect” in a false manner that in reality does not work.

In the same context as Dexter’s seemingly “laying back behind the beat” discussion, Erroll Garner was brought up. As Dexter said, “It just happens that way.”

The same is true of Erroll Garner. What we are referring to will be explained in DVD IV making this clear to you. This discussion will come under the heading of continuities.

On the first DVD I made mention of a triplet figure that Dizzy shared with me many years ago. We are about to delve into that in depth in this new DVD. But before we do we will take a look at the phenomenon of this at a lower level in the sense that Diz explained it in terms of the eighth note triplet. In this new DVD we will clarify what Erroll was doing by looking at this on the quarter note level. You will find that this displaced triplet is the key to many of the mysteries that have been perplexing musicians regarding swing and the “jazz feel.”

On a You Tube site I viewed two different women make reference to Oscar Peterson doing certain things that were totally off base by proclaiming he was playing a “quarter note triplet.” The reason I refer to it as “off base” is because I was a private student of Oscar for 6 months and happen to know the reality of this. I do not fault these individuals for making this mistake as they were sincerely trying to help students, but as I mentioned earlier they were unwittingly engaging in “theory without reality.” They were, in fact, attributing things to Oscar’s playing that he would vehemently disagree with. I bring this up only to clarify for students the “cause and effect” idea I mentioned earlier.

The word “ACTIVATION” becomes important at this point. In other words someone like Erroll Garner may have been activating something in his playing that made it appear that he was playing “behind the beat” and to try to imitate this effect with your feelings can hinder your discovery of this activating principle.

The young lady on You Tube who played a lick from Oscar Peterson’s playing referring to it as a “quarter note triplet” thought he was doing one thing while in reality something entirely different was occurring.

There are two things I will say about this. The first thing is that Oscar would not allow any of his students to play like him nor would he allow you to play “licks.” The second thing is this. In this new DVD you will discover what Oscar was really doing with the quarter note triplet that is the very thing that Erroll’s playing is based upon.

We will be listening to an excerpt from an Oscar Peterson recording on the DVD where you will hear Ray Brown play this ***“displaced quarter note triplet.”*** Pay close attention to the depth of the swing which follows it and notice, as well, the audience reaction to their groove.

It will demonstrate for you their ability to turn the audience on while touching them on a deep level simply by the way they are keeping time.

We will then demonstrate this phenomenon with some of the students present so that you will learn to experience this phenomenon by yourself at home. This will be a perfect example of “activating” rather than “imitating” when you play.

At the end of the DVD you will witness a question and answer section in which the subject of transcribing is raised. During that discussion I bring up that in my opinion, it is the best ear training in the world and I highly recommend it for that purpose. However, I do not feel that one can learn to play from transcribing. This may sound like an oxymoron to some of you but the reason I believe this way is because of the role that ***touch*** plays in the concept of this music. You cannot transcribe a touch. It is an experiential thing.

This should not be construed, by any means, that I am saying not to transcribe or that transcribing has no value whatsoever. I am merely saying that at present this practice is being used in the wrong way and for the wrong purposes.

Aside from what is said on the DVD about the benefit of ear training that one gets from transcribing there is another aspect that is not on the DVD that I will bring up here. That is the ability to analyze the transcription in order to view the source of what was played and what the “transcriber” practiced in order to have what you are transcribing take place. This aspect can be totally missed by the current practice of playing the transcription and deriving “licks” from it.

To demonstrate this we will examine the first phrase of the Charlie Parker tune “Donna Lee.”

- A. P.T. = PASSING TONE(S)
- B. = PRE CONCEIVE II/V PATTERN
- C.. APP. = APPAGGIATURA

You will notice that the first line represents the first 4 bars of the tune. The numbers 1), 2), and 3) represent three improvising elements.

The next line represents the sources of those 3 elements. At 1) appears a voicing of an AbMa7th chord he was relating to. At 2) appears a pre conceived II/V pattern he apparently practiced and was relating to. At 3) represents a voicing of a Bb9 chord he was relating to.

The next 2 lines represent the analysis of this phrase of improvising. Please make note that when a voicing of a chord is the source, the employment of non- chord tones with their proper resolutions are used. This is a very important element often overlooked in many educational institutions by attempting to relegate everything to the use of scales and modes.

These examples are what I was referring to when mentioning analysis in conjunction with transcribing. Simply transcribing a solo and playing it to extract “licks” can cause a student to miss all of the above elements involved in how the solo was conceived. W

Whereas by becoming aware in this manner enables students to come up with their own ideas based on using the same process. In the DVD a quote is mentioned that says “do not copy the masters, seek rather what they sought.”

We will now dwell on the role that “touch” plays in jazz improvising.

For example, when one does the drum exercises and then follows them with the melodic exercises you begin to feel something in your hands that wasn't there before. The idea of the “talking drum” begins to exert its presence on your instrument. This is an experience that can't be gotten through just listening to and copying recordings. I recall having this discussion years ago with Oscar Peterson who was perplexed because he stated that too many young musicians were going with what they heard on records instead of really learning how to play. I have found that in many of today's educational settings a lot of students are learning to imitate jazz rather than play it. One of the major complaints heard frequently is that “everyone sounds the same.” It is for this reason that I do not encourage the playing and learning of “licks.” You would be surprised of the number of great master players that never transcribed or learned licks. They developed their playing along a different path than this. Christian Fabian is a private student of Ron Carter. On the DVD He relates what Ron's thoughts are about transcribing.

Now let us get back to the concept of continuities. On the DVD we will examine the depth of the Dizzy triplet and play a recording of Dizzy playing it.



## Chapter I

### Opening remarks to DVD IV

Welcome to the fourth and final DVD in our DVD series called “The Rhythmic Nature of Jazz.” Before beginning this work we must point out that the entire course is progressive in nature, meaning that you must digest the work and melodic exercises in the order that they have been presented throughout the series.

You should play them daily in the order you learned them before attempting to practice your repertoire or prior to playing a gig or performance.

In order to make this perfectly clear to you we will now review this learning process as it was developed through the DVDs.

DVD I was more of an orientation approach to give a student an idea of what is involved in the learning of playing this music called jazz and a look at the material we will be covering. It was more informational in nature with the intent of providing you with a new perspective.

In DVD II you learned the fundamentals of the African drumming hemiola principle. You must be able to play on the hand drum the basic 6/8, 4/4 and 3/4 patterns fluidly so that the flow in your hands is not interrupted as you switch between these three meters. You were then provided with four different melodic exercises requiring you to solo in the stream of consciousness created by the exercises. You must master this process before entering into the work on DVD III.

In DVD III you were taught to include a 5/4 pattern into your drum pattern so as to enable you to play 6/8, 3/4, 4/4 and now 5/4 and returning to 6/8 without breaking the flow, in other words, a continuous flow of rhythm that simply changes the bar lines while not interrupting the flow in your hands. You should practice this until you are fluent in it.

You were then provided with a 5/4 rhythm routine exercise that took you through different meters that opened up a new accentuation principle enabling you to feel

accents on the 3s and 6s of the 6/8 patterns. You must master this so you can perform this fluently before proceeding.

These drumming exercises are extremely important as they affect your internal body rhythm and the equilibrium of your time conception. In other words they affect how you feel and keep time when you play.

Then DVD III introduces a new concept called “The Hidden Five” that was prompted by Dizzy’s statement that he was able to “play in 5/4 and 4/4 at the same time.” Study this carefully as it is the key to advanced jazz playing and must be understood and mastered for it unlocks a depth of swing that cannot be imitated and must be digested experientially by you.

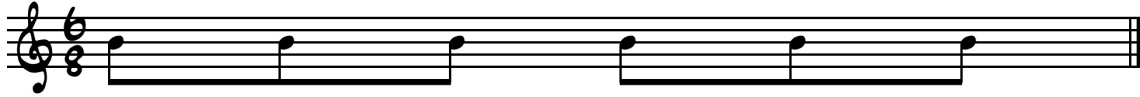
Finally, DVD III provides you with three advanced melodic exercises. What is of utmost importance with the melodic exercises is the improvising produced by your solo. Keep in mind that you must stay in the stream of consciousness produced by the melodic flow provided by the exercises without thinking. You will feel a behavior in your hands that produces a flow of melody. You will also notice that you are playing from a “place” within you. Your practicing should be centered on playing from that “place.” This is transformative in nature and after a certain amount of practice the transformation will remain in your playing when you play anything from your repertoire, as well as remain intact when you are performing on gigs and other live performances.

By understanding what has just been said and digesting its significance, as well as mastering the work as suggested, you are now ready to experience the new work provided in DVD IV called “Ultra Advanced Concepts.” We sincerely hope that this will lead you to new levels of consciousness and provide you with the tools to achieve a higher level of musicality and skill level in all of your musical endeavors.

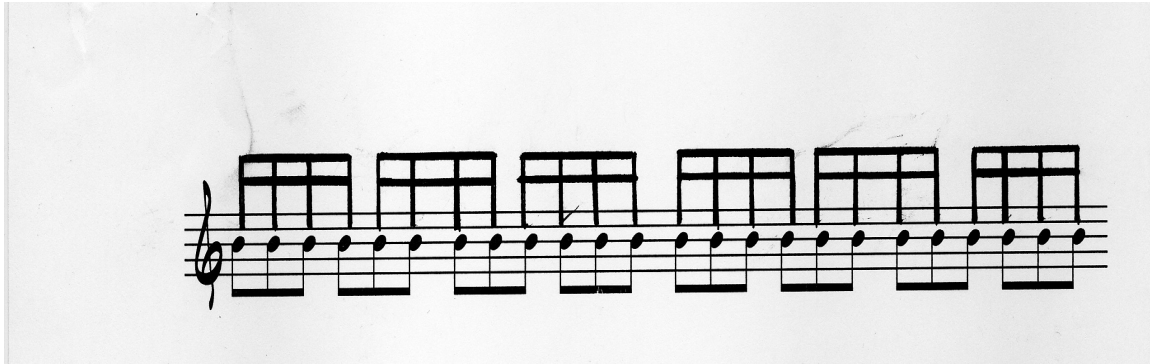
## Chapter II

### 6/8 converted to 16<sup>th</sup> note Samba

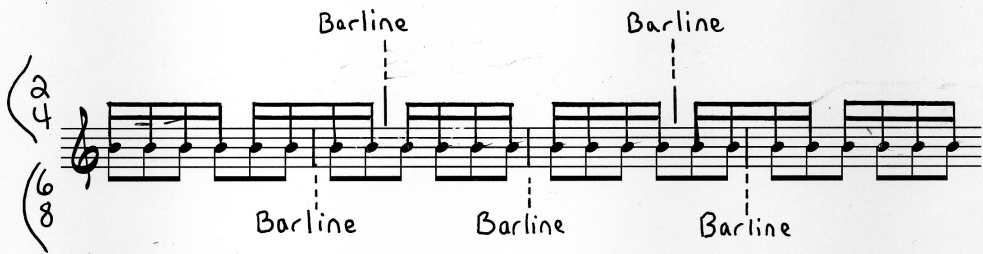
The following examples are reproductions of the ones you will experience while watching the DVD. Since they appear on the screen for a matter of seconds we have reproduced them here for you to examine them thoroughly.



Now view the 6/8 in the following manner with the stems placed as demonstrated on the DVD.



Now here is Mike's references to the accents as they appear on the DVD.



**(A)** SAMBA DESAFINADO

2/4

10TH NOTE/AFRO 6/8 COMBINATION

5 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 ECT.

**(B)** NOW IS THE TIME

4/4

6/8

**(A)** SAMBA

2/4

1 2 3 4

**(B)** SINGA

4/4

2 1 2 3 4

PIANO

CONGA DRUMS

The image shows a musical score for Piano and Conga Drums. The Piano part is written in treble and bass clefs with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The Conga Drums part is written on a single staff with a common time signature (C). The score is divided into two measures by a double bar line. The first measure contains a whole rest for the piano and a whole note for the conga drums. The second measure contains a complex piano accompaniment and a rhythmic pattern for the conga drums.

# Chapter III

## Exercises in conjunction with DVD III

The image shows three staves of handwritten musical notation for guitar exercises in the key of F major (one flat).

- Staff 1:** A single staff in treble clef with a common time signature (C). It contains two measures. The first measure has a quarter note on G4 with an accent (>) and a handwritten "(FAST)" above it. The second measure has a half note on A4 with an accent (>) and a handwritten "F-7" above it.
- Staff 2:** A single staff in treble clef with a 7/8 time signature. It contains four measures. The first measure has a quarter note on G4 with an accent (^). The second measure has a quarter note on A4 with an accent (^). The third measure has a quarter note on G4 with an accent (^). The fourth measure has a quarter note on F4 with an accent (^).
- Staff 3:** A single staff in treble clef with a 7/8 time signature. It contains two measures. The first measure has a whole rest with a handwritten "2" below it. The second measure has a whole rest with a handwritten "3" below it. Above the second measure, there is a handwritten "(SOLO) F-7".

### CONFIRMATION EXAMPLE

Two staves of musical notation in G major. The first staff is in 3/4 time and contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. A triplet bracket is placed over the last three notes (F6, G6, A6). The second staff is in 6/8 time and contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. A fermata is placed over the last note (G6). The key signature has one flat (F major).

### 6/8 TRANSFORMATION

Three staves of musical notation in G major, 6/8 time. The first staff contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. A fermata is placed over the last note (G6). The second staff contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The third staff contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The key signature has one flat (F major).



Handwritten musical notation for guitar. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains a melodic line of eighth notes: G4, A4, B-flat4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. There are four downward-pointing arrows above the notes G5, B5, D6, and F6. Fingering numbers 3, 6, 3, and 6 are written below the notes G5, B5, D6, and F6 respectively. The bottom staff is also in treble clef with the same key signature and common time. It starts with a double bar line and a slash, indicating a barre. A handwritten '2' is above the staff. The word 'SOLO' and 'F-7' are written above the staff.

Handwritten musical notation for guitar. The top staff is in treble clef with a key signature of three flats and common time. It contains a melodic line with notes G4, A4, B-flat4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. A handwritten '(FAST)' is above the first few notes. An accent (^) is above the note G5. The word 'F-7' is written above the staff. The bottom staff is also in treble clef with the same key signature and common time. It starts with a double bar line and a slash, indicating a barre. A handwritten '2' is above the staff. The word '(SOLO)' and 'F-7' are written above the staff. Fingering numbers 2 and 3 are written below the first two notes of the staff.

### For Eb Instruments



Musical score for Eb Instruments, consisting of three staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It contains a whole note chord with a slur over it. The middle staff is in treble clef with a key signature of one flat and a common time signature, containing a sequence of four quarter notes with accents, followed by a whole note chord marked with a '2'. The bottom staff is in bass clef with a key signature of one flat and a common time signature, containing a sequence of four quarter notes with accents, followed by a whole note chord marked with 'SOLO' and 'D-7'.

### For Bb Instruments



Musical score for Bb Instruments, consisting of three staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It contains a whole note chord with a slur over it. The middle staff is in treble clef with a key signature of two flats and a common time signature, containing a sequence of four quarter notes with accents, followed by a whole note chord marked with a '2'. The bottom staff is in bass clef with a key signature of two flats and a common time signature, containing a sequence of four quarter notes with accents, followed by a whole note chord marked with 'SOLO' and 'G-7'.

Last DVD III Exercise

Handwritten musical notation for 'Last DVD III Exercise'. It consists of two treble clef staves and a bass clef staff. The first two staves contain a melodic line in 4/4 time, starting with a common rest and followed by eighth and quarter notes with accents and slurs. The key signature has three flats. The third staff is a bass clef staff with a common rest and a double bar line, labeled '(SOLO ON F- BLUES)'. A small '3' is written above the staff and a '5' below it.

For Bb Instruments

Handwritten musical notation for 'For Bb Instruments'. It consists of two treble clef staves and a bass clef staff. The first two staves contain a melodic line in 4/4 time, similar to the first exercise but with different phrasing. The key signature has two flats. The third staff is a bass clef staff with a common rest and a double bar line, labeled 'SOLO ON G- BLUES'. A small '3' is written above the staff and a '5' below it.

For Eb Instruments

Two staves of musical notation in 4/4 time, featuring a key signature of one flat (Bb). The first staff begins with a treble clef and a common time signature (C). The melody consists of eighth and quarter notes with various ornaments such as slurs, accents, and breath marks. The second staff begins with a treble clef and a common time signature (C), and contains a similar melodic line with similar ornaments. A small number '3' is written below the first staff.

SOLO ON D-BLUES

A single staff of musical notation in 4/4 time, featuring a key signature of one flat (Bb). The staff is mostly empty, with only a few diagonal slashes indicating rests. A double bar line is present at the end of the staff. A small number '5' is written below the first staff.

## Chapter IV

### Accentuation Principle

Here is the accentuation exercise designed to set into motion the feeling in your hands of accentuating properly. Play this exercise and stay in the flow of 4/4 time and you will experience melodic accents falling differently than usual. Just stay in the flow you feel in your hands and observe the melodic behavior that results. There is a naturalness to this that will eventually become a natural habit when you improvise. It is advised that you stay in the place it puts you for quite some time as you practice so that your practice time focuses on “being in that place.”



You must observe the accents and the slurs for this to unfold properly. If you notice on the DVD, the guitarist, Chris Morrison, states “It almost helps you choose the notes you are playing.” This is relevant in the sense that a natural flow of music seems to reveal itself while you are playing. This is one of the joys of playing this kind of music, as you never know where it will take you. Diz used to say, “I think rhythm and just put notes to it.” I remember him telling this lady in Florida, “Find yourself a rhythm and just hang some notes on it.” Now the question arises, where do you get the notes? That is the reason for having all of the scales and modes as well as the various melodic patterns under your fingers and this is one of the good things being embraced and taught in the jazz education field at present. It should be pointed out that there is a difference between a “lick” and a “pattern.” This line can be blurred at times for students, but if you think in terms of a “lick” being someone else’s rhythm and then you extract the pattern of notes from it, by applying the above exercise that causes the rhythmic behavior to unfold while applying the notes from the pattern, you will find countless variations of what may have been originally a “lick” begin to unfold. The difference will be it is YOUR rhythm that is controlling the flow of music and eventually you will realize that this is the door that opens up the possibility of developing what is referred to as an “original voice.” This is due to the fact that the rhythm that results is flowing from within you and there is only one YOU

## Chapter V

### Continuities

Continuity is essentially a flow of hits that fall in the same place all the time. For example if one repeats a series of eighth note triplets this would be considered “an eighth note triplet continuity.” The reason we are bringing it up here is that there are some continuities that many musicians are not aware of and when embraced and added to one’s time flow, can cause dramatic changes in their playing and ability to swing. We will begin to elaborate on this at this point in the DVD.

The first to come under observation is this incorrect interpretation of quarter note triplet continuity.



The following interpretation of this is often misconstrued as being what appears above, and when it is played in the following manner, which is correct, can have a profound effect on your depth of swing.



**Observe the eighth note rest at the beginning of this figure.**



Explanation of the dotted eighth note principle discussed on the DVD. You must make sure you start the above figure after a dotted eighth note rest, and not a “classical” eighth note rest in order to feel this displaced triplet in the right place. Here is an explanation of this.

BAK 1 T4 BAK 1 T4 BAK 1 T4 BAK 1 T4

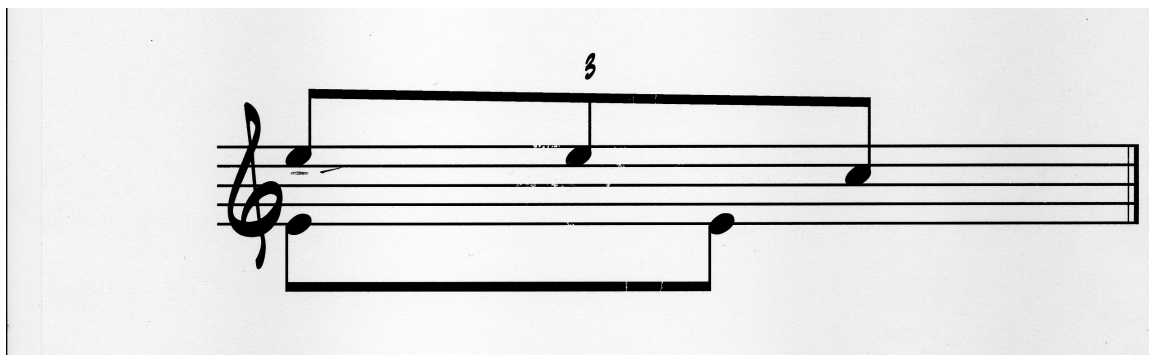
3 1 2 3 4

4 ONE + TWO + 3 + 4 +

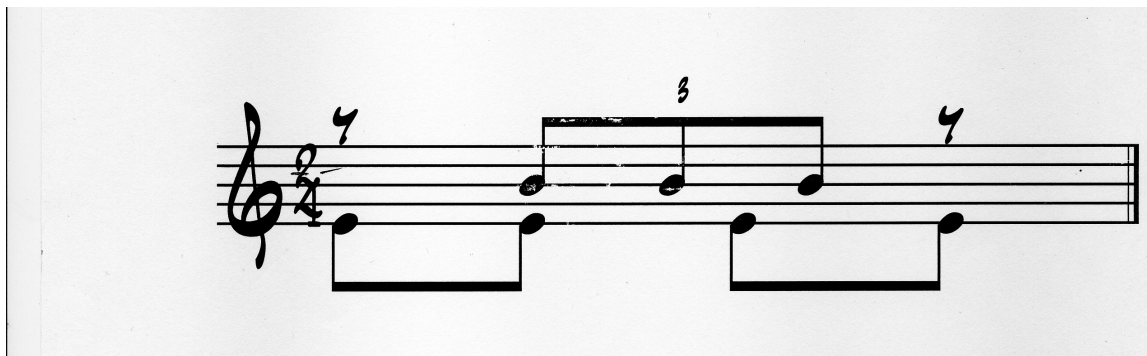
Chapter VI  
Ray Brown Demonstration



Chapter VII  
The Dizzy Triplet Concept







Demonstration of Andrew playing the Diz triplet with exercise beginning on the third beat.

SOLO

F-7 B $\flat$ -7 F-7

B $\flat$ -7 F-7 D7(#9)

G-7 C7 F- D7(#9) G-7 C7(b9)

Explanation of the eighth notes in a complete bar which encloses the Diz triplet followed by another eighth note on the and of four. This accounts for all the eighth notes in one bar.

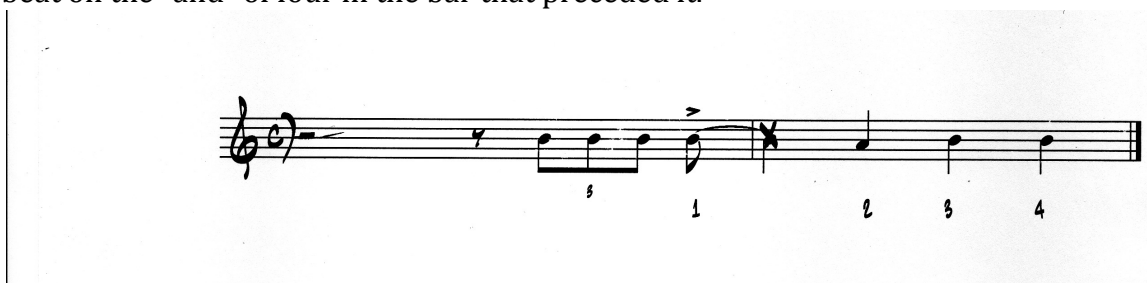
1 2 3 4

Explanation of the eighth note on the "and" of four which is actually heard as "one" of the bar that follows it.



Now we will view the musicians playing this exercise starting with Andrew

This is an explanation of the eighth note on the “and” of four being felt as “one” of the next bar. This would mean that you would pick up the count in the next bar starting with the number (2) or in other words the second beat. This is because we already played the first beat on the “and” of four in the bar that preceded it.



Here is the same exercise for Bb instruments:

Musical score for guitar in G minor, 7/8 time. The score consists of three staves. The top staff shows a melody starting with a whole rest, followed by a quarter note G<sup>5</sup>, a quarter note A<sup>5</sup>, and a quarter note B<sup>5</sup> with an accent. The middle staff shows chords: G-7, C-7, G-7, and C-7. The bottom staff shows chords: G-7, E7(#9), A-7, D7, G-, E7(#9), A-7, and D7(b9).

This is the same Exercise for Eb Instruments:

Musical score for Eb instruments in G minor, 7/8 time. The score consists of three staves. The top staff shows a melody starting with a whole rest, followed by a quarter note G<sup>5</sup>, a quarter note A<sup>5</sup>, and a quarter note B<sup>5</sup> with an accent. The middle staff shows chords: D-7, G-7, D-7, and G-7. The bottom staff shows chords: D-7, B7(#9), E-7, A7, D-, B7(#9), E-7, and A7(b9).

Now you are ready for viewing the other musicians playing this on the DVD.

## Chapter VIII

### Diz Triplet at the 16<sup>th</sup> note level

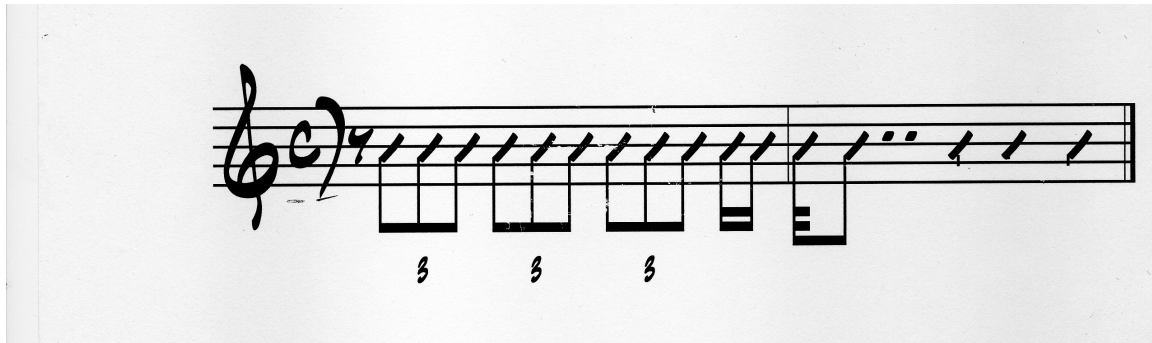
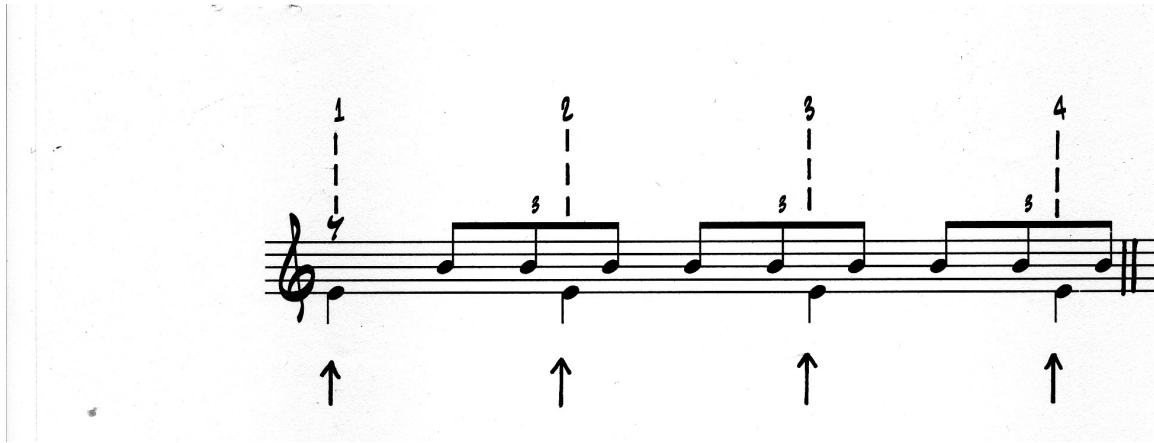
Handwritten musical notation for a jazz exercise. The top staff shows a melody in 4/4 time with a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). The melody starts with a whole rest, followed by a triplet of eighth notes (G4, Ab4, Bb4), then a quarter note (C5), another triplet of eighth notes (Bb4, Ab4, G4), and a quarter note (F4). The bottom staff is labeled "SOLO" and shows a rhythmic exercise in the same key signature. It begins with a triplet of eighth notes (G4, Ab4, Bb4) and is divided into three measures: the first measure has a quarter note (G4), the second has a quarter note (Ab4), and the third has a quarter note (Bb4). Each measure contains a series of slanted lines representing a rhythmic pattern.

It is strongly advised that you stay focused on the phenomenon of the melody emanating from the feeling in your hands that results from the flow that the exercise puts you in. Often times students are not aware of what they sound like when they are involved in this process, and then when they hear a play back of what they played they are amazed at how good they were sounding. It is for this reason that I strongly advise you to tape yourself when you practice and listen afterwards. Most students are surprised by what they hear on the tape. Also, in case you fell out of the pocket you are able to see why and where it happened, allowing you to correct yourself on another take.

# Chapter IX

## Diz Eighth Note Triplet Revisited

### From a Different Perspective



The image contains two staves of handwritten musical notation. The top staff is in 4/4 time and shows a sequence of notes: a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, and a quarter note on F4. Above the notes, there are three groups of three notes, each with a '3' above it, indicating triplets. Below the staff, the words 'FOOT BEAT' are written, with vertical lines pointing to the first four beats, labeled '1', '2', '3', and '4'. The bottom staff is titled 'SOLO ON F MI BLUES' and shows a melodic line starting on the second measure. It begins with a quarter note on G4, followed by a quarter note on A4, a quarter note on B4, and a quarter note on C5, all connected by a slur. The staff ends with a double bar line.

Although this is primarily intended as an aid for bass players to find that deep pocket, it can be played on other instrument producing almost “magical” results. It must be practiced very slowly as it is very tricky and does not sound like it looks when you play it. The important thing here is to make sure that your foot beat is falling with the notes as indicated. This might take considerable practice but if you play it as indicated and begin an improvised solo in the second bar of the blues that flows right out of where the exercise leaves you, it will produce very surprising results when you hear it back. Eventually, once you master it, it will seem as though you are speaking a “new language” with amazing spontaneous results.

Chapter X  
Last Exercises

The image shows three handwritten musical exercises. Each exercise consists of a treble clef staff with a C-clef and a common time signature. The notes are G4, A4, B4, C5, B4, A4, G4. Handwritten chords are written above the notes. Exercise 1: E major 7, G#7, C#7, C#-7. Exercise 2: Eb major 7, F7, Bb7, Bb-7. Exercise 3: G7(b9), C major 7.

( You may notice that the bass and guitar players start this at the beginning slightly differently as they confused the beginning with the exercise which follows. This, however, makes no difference in the essence of what is contained in the exercise as far as activating the behavior that is intended for you to glean from the exercise. Simply play it as written, as the pianist did, and the behavior will unfold in your improvisation)



Here is the same exercise for Bb instruments:

Handwritten musical score for Bb instruments in F# major, 3/4 time. The score consists of three staves. The top staff is the melody, featuring two triplet markings. The middle staff is the bass line, with notes and rests. The bottom staff shows the chord progression: EbMaj7, G7/D, C-7, C-/Bb, A7(b9), and DMaj7.

Now here it is for Eb instruments

Handwritten musical score for Eb instruments in F# major, 3/4 time. The score consists of three staves. The top staff is the melody, featuring two triplet markings. The middle staff is the bass line, with notes and rests. The bottom staff shows the chord progression: BbMaj7, D7/A, G-7, G-/F, E7(b9), and AMaj7.

Chapter XI  
The Final Exercises

Now here is the final exercise.

The image shows a handwritten musical score for piano, consisting of three systems of music. The first system is in 4/4 time and features a treble clef with a key signature of one sharp (F#). The melody consists of quarter notes: F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4. The bass line consists of half notes: F#3, B3, D4, F#4. Handwritten annotations above the staff include "EA", "G#4 / D#4", "C#4", and "C#4 / B4". The second system is in 4/4 time and features a treble clef with a key signature of one flat (Bb). The melody consists of quarter notes: Bb4, A4, G4, F4, E4, D4, C4. The bass line consists of half notes: Bb3, F3, Bb3, F3. Handwritten annotations above the staff include "Bb7 b7", "3", ">", "E1A", "Eb7", and "Ab7 b7". The third system is in 4/4 time and features a treble clef with a key signature of one flat (Bb). The melody consists of quarter notes: Dbb4, C4, Bb4, Ab4, G4, F4, E4, D4. The bass line consists of half notes: Dbb3, Bb3, Dbb3, Bb3. Handwritten annotations above the staff include "Dbb", "F", "Bb", "Ab", "G", "E", and "F#".

Here is the same exercise for Bb instruments:

And finally for Eb Instruments:

## Chapter XII

Points about the Question and Answer segment:

In the preface at the beginning of this booklet I addressed my thoughts about transcribing. What I will share with you now are some links to information about Kundalini Energy:

<https://en.wikipedia.org/wiki/Kundalini>

<https://www.binauralbeatsmeditation.com/awaken-kundalini-energy/>

<http://www.ramalila.org/BuddhistQuestions/Kundalini.html>

As a jazz musician, I do not go to the lengths or practices described in these links. I do know, however, that it is an integral element in playing this music on a certain level. What I do personally in order to include it in my music is to look inwardly in myself in an introspective manner and think my way down towards the base of my spine until I am at the very tip of my tailbone. I feel a “tightening” in that area and a sort of vibration and that is the extent of it. The immediate effect is I feel a depth in my tone on the instrument. I feel a depth of swing when I play. My sound brings me a feeling of confidence, and I definitely feel a connection to a higher force in my music that keeps me focused when I play, a feeling of “imperturbability” if you can dig it.

During the discussion, the subject of “emulating” as opposed to “copying” came up. On the DVD you will see Bennie Wallace speak of “picking up the vibe” from a recording. Let me say this about that:

There are 3 stages of development that musicians go through.

1. The Imitative stage
2. The Realized stage
3. The Mature stage.

Everyone starts out in the “imitative” stage, which is basically a talent stage as it takes talent to emulate a master’s playing. This does not mean copying the notes or musical ideas and regurgitating them. It has more to do with “picking up the vibe” that Bennie mentions and then trying to recreate that vibe when you play. For example, when I first started out as a kid, I would listen to a recording that really swung and then try to play the same tune with the feeling that was on the record. This is what I mean by the term “emulation.”

The second stage - Realization-has to do with the work that is presented on these DVDs that have the effect of helping you discover the “cause” of certain musical phenomenon and incorporating that cause into your own playing so as to produce the same effect when you play naturally.

The final stage -Maturity - comes when you have digested most of this work and an identity begins to emerge that becomes recognizable to people who listen to you play. For me, this learning process will go on for the rest of my life because music provides one with an endless process of search and development. That, to me, is a privilege and a gift that I cherish every day of my existence. It is my sincere hope that this series will in some way

help you in your quest to tap into this source for yourself and share your gifts with the rest of us.

Thank you so much for allowing me to communicate these ideas and share them with you.

Mike Longo