

two areas of study

I How to Play Jazz

1. touch
2. time
3. tone (your instrument 'talks' and there's a charisma like Sonny Rollins, Dizzy, Miles, etc.)
4. technique
5. taste (having choices from being informed, for example how to harmonize a certain melodic passage)

II. What to Play in Jazz

1. melody (varies depending on sub-genre; Dizzy said Charlie Parker's contribution was a new behavior melody). this behavior includes 'ontology' (science of existence; musically it means tapping into something beyond us; go where music tells you to: "music majoris" follows laws of nature, not ego) and polymetricity (Hal Galper master class said that biggest problem for students is syncopation)
2. harmony (same as classical except that it's influenced by blues)
3. rhythm (entirely different from other genres)
4. counterpoint (how musicians interact or how left and right hands of pianist interact). jazz musicians should study classical counterpoint although it'll be different rhythmically
5. form - how a fragment develops into a motive or phrase; has to do with how to start a solo (must begin with a positive opening statement, followed by a corroboration of that statement, then ontological thing takes over & solo will tell you what to play)

Dizzy said jazz is marriage of African rhythm and European harmony

African rhythm aspect is currently underrepresented in today's education

meter is an underlying structural rhythm

in jazz we emphasize 2 & 4, totally different than classical, which has underlying 8th or 16th pulse; classical is monorhythmic; jazz is polyrhythmic and polymetric (one more than 1 meter), poly-pulsic

underlying structural rhythm

when you play in 6/8 it can be 4/4 or 5/4 or 7/4 etc. it just bar lines in different places

when Dizzy said "I fill my head with rhythms he's keeping time in such a way that all these rhythms can be accessed at any time

3 stages of learning jazz

1. imitate (talent stage; alot of students get stuck here because in 80s as the apprenticeship thing faded; at 15 he was comping behind Cannonball; touch is something you can't transcribe. one of main thing with jazz is experiential knowledge; ability to swing is directly related to touch and when you play with someone who has it; the most important environment of a learning jazz musician is the bandstand.)

2. realize (get feeling from the music, not the other way around)

3. mature

question about touch

student says 'touch' is very vague & refers to a technique; Longo: it's a rhythmic behavior that takes over, especially with these drum exercises that I will show; music doesn't come from mind, it comes from another kind of consciousness that's way beyond rationale mind

Adam Rafferty would practice Longo's exercise on hand-drum and said it gets into his touch on guitar

Benny Wallace (sax) - when you do the drum exercises, you feel it in your fingers and it definitely affects your touch; then it goes to state of consciousness

Zoot Sims when asked what he thought about when he plays, said "absolutely nothing"

rhythmic pile (see pdf) - different rhythms that inspire you to play melodic ideas

dvd2 is drum exercises

dvd3 is advanced

dvd4 is ultra-advanced where experience melodies coming from a place beyond the mind

musician has to get his ego out of picture; jazz is spiritual; Dizzy had a Divinity

2 drummers demonstrate

all these rhythms are in same flow of rhythm ("universal rhythm")

one was playing 6/8, Longo was playing in 5, 7 etc. and it just sounded like accents

it definitely affects your touch

with Dizzy, paid a lot of dues to understand his depth

additive rhythm

in West, we were taught whole, half, quarter, eighth, etc. (see pdf p. 2)

but (see pdf p. 3)

1 (2) & is actually 3 + 5

Hal Galper's syncopation [from Longo's book how to read jazz and other syncopated rhythms]

in jazz, each beat is a triplet, so the rhythm above is really 5 + 7

1-----a-----

look at Chamelion (pdf p. 4) 1--a--&-- is really TakitaTakita & reading it otherwise won't get you great consistent performance of it

Manteca bass line 2 + 3

the way you break it down is lowest common denominator

Dizzy's "perfect offbeat" it's not 1 & 2 & where &s are an upbeat; because there's a note event on "&" it has to be called another "1" so Manteca rhythm is

TakaTakidaTakaTakadimiTakaTakida

solution to syncopation problem

(see pdf p. 5)

when write Confirmation melody in 6/8 then you start swinging (vs. when you think in 8ths you really can't)

triplet feel is not the same thing as 6/8 time

(demonstrates on piano at 58:07)

|x-x|xxx|xxx|x--|

it's not triplets it's "something entirely different"

one of Longo's students wrote an article "Don't practice with a metronome"

Dizzy's Concept

Dizzy didn't do it like the Africans, he had his own take on it

he put the "1" in another place on a vamp & Longo recorded & played it at Ft. Lauderdale concert

you don't hear bebop in Africa; dizzy took it & made it his own

The 5/4 Addition

most musicians understand 4/4, 3/4 etc. but 5 is another thing altogether

(see pdf p. 6)

5 is |x--|x-x|xxxx|

Dizzy's "He Beeped Where He Should Have Bopped"

the 5 is swing in 4/4

i.e.

melody in 5 |x - -|x - -|x - x -|x - -|x - -|x - x -|

foot x x x x x

chip-a-chang cymbal beat comes from 5 (see pdf p. 6)

5: x--x--x-x-

cymbal beat stems from this (scats it at 1:10:44) it's a way to get to "be bop"

and that opens up bah oo ba dah (where oo is the "1" and bah and dah are accented)

and this leads to permutations (see p. 7) this is going on in Dizzy's time conception

there's another hidden 5 in this idea (scats 1:14:07) in Confirmation and at 1:14:22 which like in Birk's works

Continuities

(see p. 8)

there's another continuity here (see p. 9) top line is 3 against 2 but why not do 3 against 2 starting on the 2nd eighth note? (see second line)

then a whole other thing starts happening with your touch; it opens a very deep rhythmic behavior like Kenny Clarke

this is a very important aspect of Dizzy's concept

cf. "Bag of Bones" composition by Longo

continuity means there's a quarter note triplet that starts an 8th note into bar

then there's one that starts a 16th note in

when you can feel all that, a "depth of swing" develops (to quote Oscar Peterson) like Chick Webb playing Benny Goodman's Stompin' at Savoy (Fletcher Henderson arrangement), "depth of temperature" - how hot or cold is music i.e. where you play on your instrument

cf. Longo's album with Lewis Nash & Bob Cranshaw

cf. song "checked bags"

| - x - | x - x | - x x | x x x |

this is "quarter note continuity"

Feelings vs. Knowledge

Louis Armstrong scat at 1:25:04) and people will put 'lay back' into transcription and write it in 4/4 but if write it in 12/8 then that's knowledge; you can't help but play it right, so music creates the feeling, not vice versa

1 2 3& & "lay back" vs.

| - x - | - x - | x - x | - - x |

just by playing it as written 2nd way it'll swing

you can't create music with feeling; you create feeling with music

2nd one was ontology (ego is also imagination or approximating vs. experience like playing Dizzy who didn't just play jazz, he was jazz

Kush Demonstration

(example of polymetricity - different meters at same time)

"Kush" from album Sting Like a Bee

5. form