

6/8 pattern

d d b b d d d - d d d d d d

different meters within it

feeling from music by playing exactly in tempo

polymetric time (6/8, 3/4 and 4/4 at same time), ML was playing 5 and 7 and other meters over it; opens up different behavior in the accents, etc.

he has student tap foot in swung 8ths by counting (down down up) with each foot tap, but then plays 16th notes on drum while student plays

any sound you make should be part of melodic line, including mistakes, keep stream of consciousness flowing

must begin solo with positive opening statement, and then a corroboration of that statement - from that point you start to tell a story - this leads to good form & oncology opens up (based on that man's knowledge come from a common source, i.e. natural law or God)

my wife said about the 2 solos: liked 2nd one much better; smoother, softer, more enjoyable; whereas first one was 'brassy'

ML additive rhythm - downbeats come in where off beats would have been

then double time exercise (fig. 4)

ML points out accent on & of 4 like tap dancers who were influenced by bebop on Chitlins circuit

2:3

lowest common denominator is 6

(draws out 6 8th notes)

right hand plays 3 i.e. every other note

left hand plays 2 i.e. every 3rd note

composite rhythm is quarter, 2 8ths, and quarter & labels each LR

B - R L R -

(B = both hands)

could call that same rhythm in 6/8 (see figure 21)

next step is to be able to play half-note triplets which is 3:4

3:4

lowest common denominator is 12 8th notes

(draws out 12 8th notes)

right hand plays 3 i.e. every 4th note

left hand plays 4 i.e. every 3rd note

composite rhythm is dotted quarter, 8th, quarter, quarter, 8th, dotted quarter

in 12/8

B - - L R - L - R L - -

(see Fig. 25)

must get this in your timing; makes a big difference in your playing

see fig. 26 for what this looks like in 4/4