

5/4

Dizzy: "I can play in 5/4 and 4/4 at the same time"

his tune Free Limo in 5/4

5/4 has to be perceived as 3 + 3 + 2 + 2

play same 6/8 rhythm you played in part 2 (the first bar of the two bar pattern ddbbdd-dddddd) but with 4 extra 8th notes afterwards, as in:

DdbBdd-DdDd - where caps are the accents - don't count it, just hear it as a sound

bebop cymbals came from this 5/4, where accents changed within 4/4

permutations of the rhythmic pile

can start original 6/8 on any partial (1st, 2nd or 3rd),

Dizzy said Charlie Parker's contribution was melody

but it was melody informed by rhythm

refer to pdf p. 5 which is demonstrated at section 8 at 2:55

opens up another type of rhythmic behavior, and once you learn it you can apply it to tunes, it translates to melodic behavior by the way you keep time, just as the exercise in part 2 informs your touch

his version of All Blues where time goes into another dimension, how do you know where 1 is; it doesn't matter to non-musicians; and when you do this, you start to experience something, and that's what we're after

these patterns add a new dimension to your touch, which influences your melody

you have to know where one is when playing but not when listening; this is an experience, not something to be understood intellectually, it's about feeling something that wasn't there before; do the warm-ups and you'll feel different on a gig

intro to first advanced exercise - Dizzy had Mike listen to his recording of African drumming with "1" in a different place, so Longo recorded what was on the sheet in advanced exercise #1;

first advanced exercise

(see p. 6 & 7); it'll activate something in your sound (i.e. your tone), once it becomes activated, the music which has a life of its own (ontology), the music reveals itself and it'll be perfect. once these things become activated, music takes a life of its own and oncology takes over; the music reveals itself without you having to put effort into it

describes the ontological experience that ensued where ego has no role, music comes from behind the mind,

testimonials, when Dizzy had his horn it was "The Land of Obladi" (Marylou Williams tune)

the vital spirit that was in classical music was now in jazz via Dizzy & Bird who brought about an organic change in music, found a way to "rush at the wind and become airborne" (floating is what you started to experience)

in meditation you connect to the sound of the mantra & the sound brings you back to yourself, it comes from deep within you, & when you're playing from that sound there's a perfection that doesn't come from when playing with mind

the state of mind that people are always searching for is their true Self, and playing like this is very freeing; Eckart Tolle's Power of Now - quiet your mind and you'll experience Presence, and it's right on the drum

Something cracks open inside of you & you don't have to think. Presence. Once it emerges, it stays with you, and there's no room for mind.

Dizzy, when asked how he always stayed positive said, "I decided early in life to be a creature of joy."

The music made him like that; the land of oobladi; the miracle on 59th;

story behind advanced exercise #1

He developed a new touch playing with Dizzy and recorded self playing the exercise. He was now able to play at very fast tempos. [musical excerpt at near 400 bpm]

The Metronome

Igor Stravinsky was plugged into a higher place, and he wrote "The Poetics of Music." In it he says "no new music comes from anything except tradition." Musicians must digest tradition and it takes them somewhere else (not other way around).

He also said "music doesn't express anything; it only expresses itself." Until musicians digest this, the music won't go anywhere. If it's from ego, it won't stand the test of time.

Metronome is not a pulse; it's is clock-time. Human time is way your heart beats. Music has to be played to a pulse.

Mozart always complain about time of musicians in Europe in letters to his sister. He said they don't understand that even in rubato there's a pulse. Beethoven reacted to a critique saying he put emotion in his music and he said no I don't, that's what you feel.

music majoris - of the spheres, that obeys natural laws; music minoris - of man's ego

What you're experiencing is physics, not some man-made thing.

Dizzy: "Find yourself a rhythm and just hang some notes on it."

When comes from imagination only, it doesn't hit you in the gut. The physics must be in the time-conception in the first place. People listening won't be into it. Too many musicians are trying to put feeling in the music instead of getting feeling from the music.

Composition

As an experienced writer, he knows how to get to that place before he writes; he's experiencing not imagining the notes. He doesn't need exercises anymore.

His record "The Earth is But One Country" and his tune "Times Square"

5/4 and 4/4 simultaneously

(make sure you master what we've done first, i.e. p. 6 and 10 of booklet pdf #3)

it's called "the hidden 5" which leads to what Dizzy meant about playing in 5 and 4 at same time

[writes 1 2 3 & & & in 5/4]

see p. 17 booklet 3

also see his book "How to Read Jazz Rhythms" book by Longo (which I have)

with RL alternation, the emphasis switches from R to L every other time, make sure to play all 8th notes and just accent the beats written above

basic feel of jazz is 4/4 in triplets or 12/8, so when play

1&a2&a3&a4&a

--x-x-xx-x-x

x

over 2 bars (and over 2nd bar, play original 6/8 pattern from DVD 1)

you hear it in Birk's Works where the same note is accented twice (the 4th, bb) it's spaced x-x- (in triplets) [Longo scats this in part 3 section 19 at 3:15] get "The Gifted One" by Count Basie (with Dizzy) and 2nd track is called "Constantinople" and you'll really hear expression of 'hidden five' in song itself and in his solo [scats x-x- rhythm] and it's a deep feeling of swing

[dw: 1&a2&a3&a4&a1&a2&a3&a4&a

x-x-x-xXx-xx-xx-x where X is triplet within triplet - notice the "1" is not played]

Dizzy pulls Basie into a space that he's not used to

advanced exercise #2

the cymbal beat that comes from the 5/4
see p. 18 in pdf

exercise affects your accentuation & other behaviors start happening in your solo

advanced exercise #3

opens up another dimension

additive rhythm is 2 2 3 1 2 1 2 3

tempo is 71 bpm

www.jazzbeat.com

click 'contact' to send Mike an email