

notes from the "Preface to DVD IV" (i.e. first 8 pages of Booklet IV):

1. Longo was playing a 16th note pattern rather than the 6/8 pattern behind the students, but the bar lines were moved, and it was "polymetric time." This will be explained further.

2. The music comes first, not the math. You can study math but it won't help you play jazz. Ask West African musicians if they are subdividing the beat or if they ever played to a metronome and the answers will be 'no.'

3. Bebop retained from older jazz "the blues" and the blues began as African American spiritual music, and is thought to be an expression of the Holy Spirit. The melodic exercises in this series are "the melodization of rhythm" and they seek to convey a transformative experience. Diz said Bird's contribution was melody and 'once we heard it, we all knew we had to go that way.' Diz also said 'ego is the enemy of this music. You have to give yourself up to a higher force to play this music. So the spirituality, the melody and the rhythm all tie together.

4. To really absorb the jazz swing feel, do not play with a metronome. Instead, develop "body rhythm." For example, tap your foot to the beat, lifting it up not halfway between but on the 3rd triplet of each beat. It will produce a certain type of sway & help you swing.

5. Dexter Gordon said he's not trying to play behind the beat, it just happens that way. It means the feelings come from music, not trying to put feeling into the music. The Louis Armstrong examples of:

a) "lay back" and play 1 2 3 & &

vs.

b) |-&-|-&-|3&-|--a|

In b) the rhythm falls perfectly and it swings naturally. Having a solid 3 vs. 4 in your time-feel could be a big part of how playing behind the beat "just happens that way" but not the whole picture. The playing feel of Erroll Garner & Dexter Gordon will be discussed further, especially in recording where Ray Brown plays a "displaced quarter note triplet" in which a major depth of swing is conveyed to an audience. Audiences can be touched just by the way musicians keep time. The exercises

in this series are meant to induce 'activation' rather than 'imitation.'

6. Transcribing is very useful for ear training, but not for playing. You cannot transcribe 'touch,' it must be experienced. Transcribing is good though as it useful for (in addition to ear training) the ability to analyze the source of the feeling you're trying to acquire (rather than 'licks'). [Example of analyzing principles extracted from first 4 bars of Donna Lee given.] "Do not copy the masters, seek rather what they sought."

7. About 'touch' -- A major criticism in jazz education is that "everyone sounds the same" and it could well be that they are learning 'licks' and imitating rather than really learning how to play (which is what Oscar Peterson observed.)

review of previous DVDs

I. informational to provide background for new perspective

II.

a) be able to play 6/8 drum pattern and feel 6/8, 4/4 or 3/4 while continuously playing

b) play 4 melodic exercises & solo in the stream-of-consciousness create by each

III.

a) add 5/4 pattern to others above and be able to flow between them without interrupting the 6/8 pattern

b) be fluent in the "5/4 rhythm routine exercise" that opens up new accentuation possibilities

c) study "the hidden five" carefully

d) play 3 advanced melodic & stay in its melodic flow as you improvise in stream-of-consciousness until you feel a behavior in your hands that produces a flow of melody and practice playing from that "place" first & foremost

Here starts the video:

It's partially true that I'm playing 16th note pattern behind students and not 6/8, but it's the basis of a samba, and it's 1&a2&a3&a4&a (i.e. 2 bars of 6/8) grouped in sets of 4 so it's like 1e&a2e&a that happens 3 times over 4 bars of 6/8 (or you could just write it as 3 bars of samba 2/4 time where each beat gets 16th notes

see booklet IV p. 11

(scats samba and swing/triplet melodies: 03:25 to 04:02)

(also record demonstration of metric modulation: 04:18 to 04:36)

(demonstrates with pianist the example from previous DVD)

after you've learned the rudiments, you can vary up the sounds, and no matter what pattern you play on drums, it stays perfect because the 'energy in the rudiment is perfect'

****2 more warm-ups that go with DVD III**

Dizzy saying how Charlie Parker's contribution was melody; these rhythms are melodic activators, so don't just focus on the hemiola aspect of all this:

123456123456
1-2-3-1-2-3-
1--2--3--4-

These exercises tap into activators that change your conception & behavior

1. see p. 17

4/4 |-----4-|-----|-&-&-&-&| is really:

6/8 |-----|---4--|-----|--a--a|--a--a|

the 8th notes are swung in triplets (oobaDAHoobaDAH)

(plays fast 4/4 with guitarist; ML: "see how things got perfect as soon as you hit those 6s in the right place?")

2. see p. 19

this is a catalyst that unlocks a behavior in your playing

****accentuation principle**

p. 21

"it's almost as if the rhythm helps you choose the notes"

this is what Dizzy meant by Charlie Parker's contribution was melody; don't impose anything on the music or create music with feeling, create feeling with music; when you're at your best the guitar puts the groove on you

****continuities / displaced quarter note triplet**

p. 22

referring to certain accents or hits that fall in the same place every time - you need these to have a strong groove in your playing

frequent problem is trying to emotionally imitate jazz instead of playing it, i.e. put an effect on the music without understand the cause of the effect. Charlie Parker was in a different process; his licks were original, he was copping any of them. Find out what that process is for you, not just play licks.

Oscar Peterson said "Art Tatum had exquisite time and exquisite touch; you gotta have exquisite time & exquisite touch." He did not mean to try and copy or imitate Art Tatum, but to find it within yourself so your musicianship can grow the way only yours can.

An example of this:

|(-23)(456)| is really

---&-&-&-&-&
1&a2&a3&a4&a

each quarter note is really a dotted quarter note

first eighth note is really a dotted 8th note

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1-----2-----3-----4-----
  x   x   x   x   x   x

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Dennis' pianist friend's comments on playing this rhythm:

Mike's whole concept involves thinking of quarter notes in 4/4 as dotted quarter notes since they come from 4/4 time superimposed over 6/8. When thought of this way, a dotted 8th is half of a dotted quarter. So when he says to think of the eighth rest as a dotted 8th he's just saying to divide it in half - what you might normally do with an eighth rest.

To make sure you're playing it right, tap 3 against 4 (left hand 4 right hand 3) and think of the 4 as 8th notes by tapping quarters with your foot. You are playing 3 against 2 with your right hand and foot. Then play the same poly rhythm but start your right hand on the second 8th note. Once you have that, continue but play only quarters in your left hand (drop the 2nd and 4th eighth notes). Now you're playing the Dizzy triplet which is just 2/3 starting on the second 8th note rather than the first. It never lands on a downbeat. Once you start to feel where it falls you can just execute it without these steps.

so, start with this:

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1-----2-----3-----4-----
l l l l l l l l
r r r r r r r

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then shift it to this:

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1-----2-----3-----4-----
l l l l l l l l
  r r r r r r r

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then this:

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1-----2-----3-----4-----
l     l     l     l
  r   r   r   r   r   r

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using konnakol to describe this:

1 2 3 4
takidatakidatakidatakidatakidatakidatakida
 x x x x x x

or

1 2 3 4
takidaTAKidataKIdatakiDAtakidaTAKidataKIdatakiDA

****ray brown triplet**

see p. 24

student says his accents kind of choose themselves and he's no longer trying to keep time but he's in a steady flow of time; the triplet caused a change in his playing; so imitating is not addressing the cause of the effect, so make sure you understand the source of a musical phenomenon not just imitate an effect, just like Charlie Parker's lines were involved in a certain process so learn how he was playing not what he played otherwise you'll be in a different process that made the lick

****Dizzy 8th note triplet**

see p. 24

regular 8th note triplet is 2 vs. 3

what Dizzy is saying is why not 3 vs. the 2nd and 3rd 8th note (see p. 25)

student exercise 4 - see p. 26

the triplet is worth 1 beat; the 8th note is really felt as the "1" of the next bar

make sure 8th rest is a dotted 8th

that last note is felt as the 1 (cf. Longo's sight-reading syncopated rhythms book)

the displaced triplet thing is what we're doing: Ray Brown at quarter note level, then Dizzy at 8th note level, and now we get to 16th level

****Dizzy 16th note triplet**

p. 29

if kept continuity of triplet starting on 8th note you'll see that the 2nd beat lands between 2nd & 3rd part of triplet (see p. 30)

i.e. this:

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1-----2-----3-----4-----1-  
  x x x x x x x x x x x x
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upright bassist says it results in strong backbeat on 2 and 4; the Dizzy triplet affected that behavior

****Ultra-advanced exercises**

must know Con Alma; see p. 32

stay in stream of consciousness that exercise gives you and start to experience a behavior until it becomes a habit

regarding the following audio:

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.

****Final exercises**

here's a variation of the last exercise (p. 34)

****Final comments**

In "A Night in Havana" where Dizzy tells interviewer that his playing comes from his ass and his wife got mad at him for saying that but what he really meant was it's Kundalini energy

the energy acts a ground wire and it comes out of ground and shoots through your body like a corkscrew and sensation of well-being and the music becomes perfect because you're tapping in to same place as where music comes from

could also be why Oscar Peterson & other jazz musicians grunt when they play; they're tapping in to that energy

****Q&A**

1. transcribing is good for your ear, but can't transcribe a touch; when you're playing someone else's rhythm, you're not playing your own, you're imitating

there's a much hipper way to learn from a rhythmic standpoint: take a series of notes & put them in different rhythms

Ron Carter teaches how to think i.e. the process of improvising, and remembering what you did and developing it

you can be listening to the masters and be influenced by that and that's good; there's a difference between emulating and imitating

sometimes you don't need to transcribe a whole solo, you can just take one little activator and work on it for weeks like what Mike did with Constantinople

there's a whole generation that imitated Coltrane and lost themselves; a lot of young musicians hold very hard to transcription but they're ignoring the rhythmic activators

some of the stuff that's taught in schools, they don't realize the guys they're copying didn't learn that way; it would be better to find out their process; "do not copy the masters, seek what they sought"

you get so much just from listening to vibe of a master; emulating

the exercises show you how to get more comfortable within your own sound i.e. what you're really about as a musician; the exercises give students a concrete way to do that; do them every day and it'll show you where you're meant to be going

2. body rhythm that Dizzy said he could tell how good a musician is just by that - how did Diz & Bird practice?

there are different aspect of your playing that have to be worked on separately: touch, taste, time, tone, technique

you need technical exercises as well

Dizzy & Bird played out of classical books that were around

Dizzy was a messenger & he & Bird caused music to change organically, it was an inevitable evolution

3. how does practicing the drum influence your playing when you're a beginner?

you can get into a certain place and opens you up

how do you stay in that place? you just practice staying there

you can't allow a thought to come into your head; you must practice that type of focus; you must stay in the flow so you can access the metaphysical

Diz & James Moody bring it top notch night after night & Longo had to practice that to be able to do that

4. thoughts about metronome?

jazz is played to a pulse, and metronome is not a pulse it's like clock-time; and even you're own pulse won't sync up with a metronome; metronome was invented to convey a tempo marking, not to be practiced with, so Mozart, Beethoven & Hayden never practiced to a metronome

instead, listen to African drumming from Ghana, and notice the time is perfect and they're swinging, and none of them practiced with a metronome and they're not thinking mathematical subdivisions; the African musicians were operating from a different process