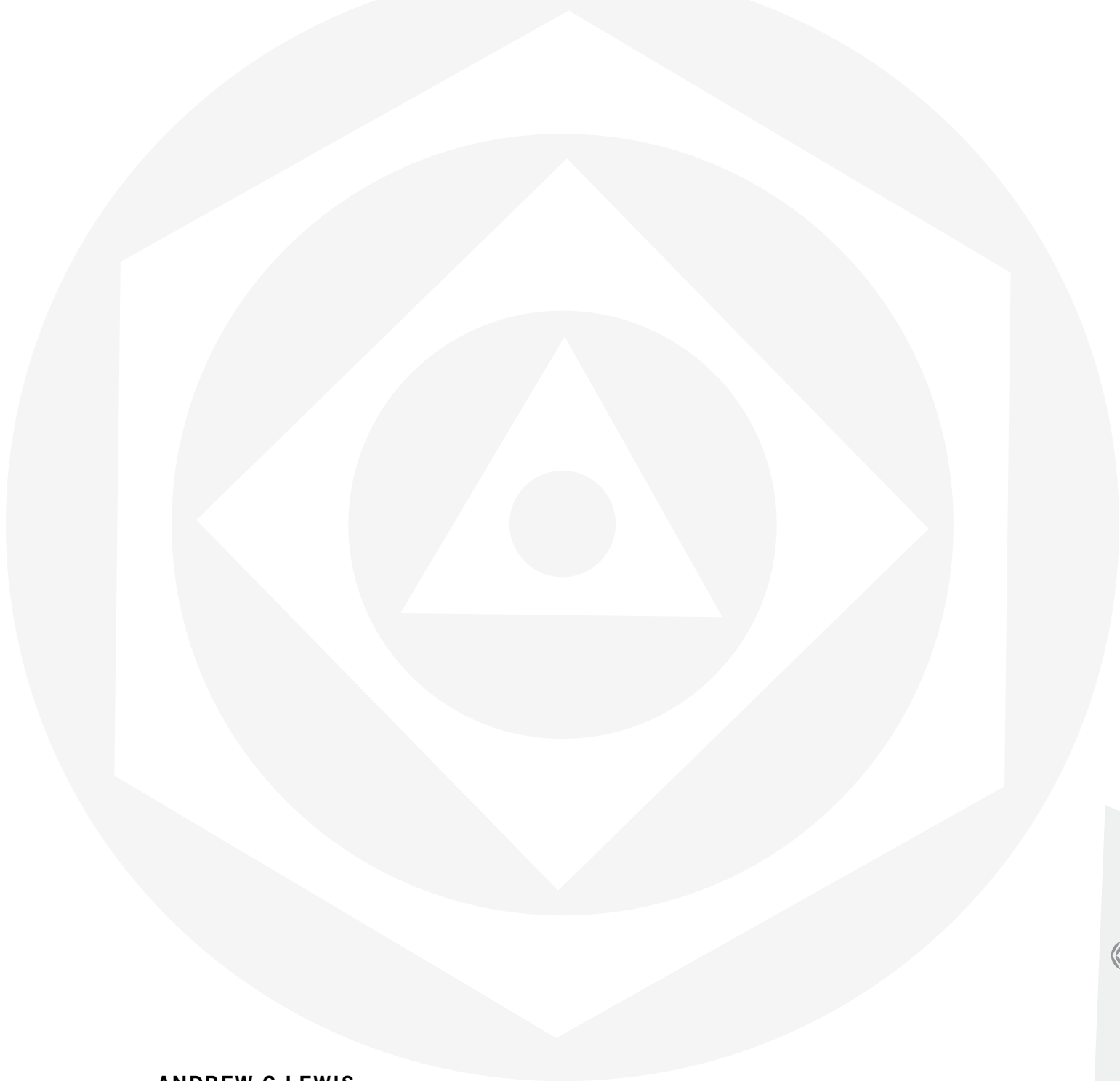


# METRONOME STUDY GUIDE

A COMPREHENSIVE GUIDE TO USING A METRONOME FOR DEVELOPING  
INNER PULSE, RHYTHMIC ACCURACY AND MUSICALITY



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## INTRODUCTION

These pages are a guide to using the metronome, to help develop inner pulse. The stronger your inner pulse, the better your rhythmic performance.

There are **3 realms** to turn to for improving pulse and rhythm, the **internal world of your body and imagination**, the **external world of sights and sounds**, and through **action and motion**.

This guide is about the metronome, a member of the external world. The trick is to internalize the metronome pulse, through concentration, action, and attention, into the inner world of your imagination, body, and emotional center.

This study guide outlines a daily metronome study routine. It's best to work on pulse 1st thing every day, or.... whenever you can. Even 5 minutes a day. You don't have to do everything every day—some days skip right to part 4, 8 or 12. Other days go back to part 2. If you study consistently, your inner pulse will inevitably improve. It's an infinite process, you always get better.

It is best to rely on your inner pulse, not on a metronome.

## **PART ONE:** *Settling In and Imagining*

Start in a comfortable position. Just sit and breathe for a moment, calming the mind.

Feel your pulse for a moment, your heartbeat is the perfect metaphor for inner pulse, the way each pulse lifts and gives life, to you and to music.

Turn on the metronome. You can use a different tempo every day. One approach is to use a slow tempo at which you can do most of the exercises in this guide, around 35-60, and stay in one groove for the session. Other days work at a fast tempo.

Listen to the metronome for a little while, pay attention, and internalize the sound.

Turn the metronome off, and just imagine the sound of the metronome, as tangibly as you can.

Turn it on again, and engage your chest muscles with the pulse.

Turn it off again, and maintain the focus on the chest pulse. Keep the inner pulse going for a little while.

Imagine the metronome grouped in twos, threes, fours, fives. This is good to do at a faster tempo:

In 2: 

In 3: 

In 4: 

In 5: 

Start imagining groups of 2, 3, 4, 5, etc, whenever you hear pulse. A telephone busy signal is good to practice this with.

## PART TWO: *Claves and the Pulse Unison*

### MAKING SOUND, IMAGINING THE SOUND

The claves are an ideal instrument to use to practice with the metronome. You can also clap, or use whatever instrument you want.

Play some notes with the claves, not necessarily in time, and internalize the sound. Then stop playing and just imagine the sound of the claves.

Turn on the metronome, and internalize the pulse. Turn off the metronome, and just imagine the sound of the claves making the same pulse. Imagine yourself performing the pulse with the claves.

Turn the metronome back on, and just imagine you are playing the pulse you hear with the claves.

Turn the metronome off, perform the pulse you are imagining, with the claves.

The pulse is not just discrete points in time. The pulse is all the time in between as well. It is a cycle. Make sure to feel the **whole** pulse, as if each note bounces off a trampoline and carries you to the next one.

Turn the metronome on, and just play along with it for a while. You want your notes to be exactly with the metronome, but, avoid “stabbing” at the metronome pulses. Avoid “squashing bugs.” Feel each note as a lift, an impulse, a wave, and fill up the time between notes with direction to the next one. It’s a wavelength, going up and down. Be sensitive if you’re coming in ahead or behind, and if you are, no worries, just gently move closer and settle in.

### PULSE UNISON

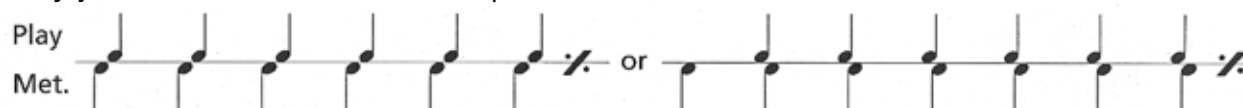
This is called the pulse unison:



Push and pull the pulse unison:



Play just behind and ahead of the pulse:





**PART THREE:** *Pulse Unison Exercises*



**IN PHRASES OF FOUR**

Imagine yourself playing the metronome notes during your rests.

Play   
Met. 



Play   
Met. 

**PULSE UNISON IN PHRASES OF THREE**

Play   
Met. 

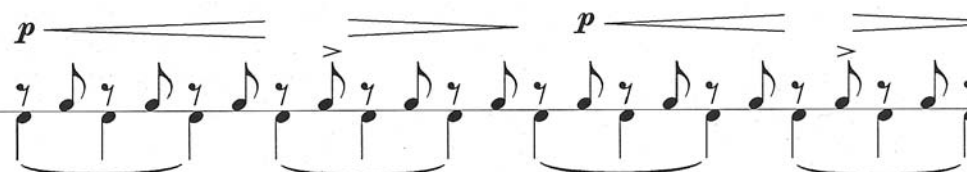
## PART FOUR: *Eighths*


### THE EVENLY DISPLACED PULSE UNISON


Imagine, then play  or 

Metronome

Count in twos, threes, and fours. Switch between playing the “ands” and imagining the metronome playing the “ands”.

*p* 

Play 

Met. 

### EIGHTH NOTE EXERCISES

Play 

Met. 

Play 

Met. 

Play 

Met. 

Play 

Met. 

### IMPROVISE USING EIGHTHS:

Play 

Met. 





## PART FIVE: Triplets

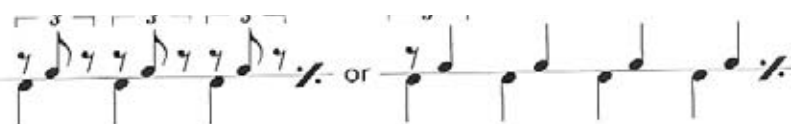
### THE PULSE UNISON DISPLACED BY TRIPLETS


First, just imagine the triplets.

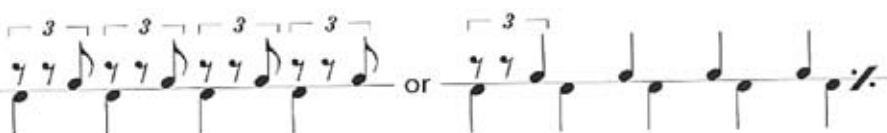
Imagine 


Metronome 

Then perform a pulse unison displace on the 2nd triplet and 3rd triplet. Begin by subdividing, and then let go of the subdivision, and perform it as the same pulse, displaced to the 2nd or 3rd triplet position:

Play 

Met. 

Play 

Met. 

### TRIPLET EXERCISES

Play 

Met. 

Play 

Met. 

Improvise using triplets:

Play 

Met. 





## PART SIX: Sixteenths

### THE PULSE UNISON DISPLACED BY SIXTEENTHS

First, imagine the 16ths

Imagine  
Met.

Then perform pulse unison displaced to the 2nd sixteenth and the 4th sixteenth:

Play  
Met.

or

Play  
Met.

or

### SIXTEENTH EXERCISES

Play  
Met.

Play  
Met.

Play  
Met.

Improvise using sixteenths

Play  
Met.



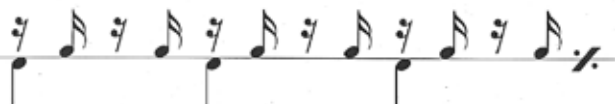
## PART SEVEN: *Mixing Subdivisions*

Mixing 8ths and 16ths:

Play 

Play 

Play 

Play 

Mixing 8ths and triplets:

Imagine, then play 

Play 

Play 

Play 

Play 

Mixing triplets and sixteenths:

Four staves of musical notation illustrating the combination of triplets and sixteenth notes. The first staff shows a sequence of eighth-note triplets. The second staff combines eighth-note triplets with sixteenth-note pairs. The third staff features eighth-note triplets and sixteenth-note pairs with various rests. The fourth staff shows eighth-note triplets and sixteenth-note pairs. The fifth staff continues with eighth-note triplets and sixteenth-note pairs. The sixth staff combines eighth-note triplets with sixteenth-note pairs and eighth-note triplets.

Mixing 8ths, triplets, and sixteenths:

Four staves of musical notation illustrating the combination of eighth notes, triplets, and sixteenth notes. The first staff shows eighth-note triplets and eighth-note pairs. The second staff combines eighth-note triplets with eighth-note pairs and sixteenth-note pairs. The third staff features eighth-note triplets and eighth-note pairs. The fourth staff combines eighth-note triplets with eighth-note pairs and sixteenth-note pairs.

**PART EIGHT:** *Some Important Rhythms*

Practice these with the metronome playing the eighths, the quarters, the half notes, and the whole notes.

**THE CLAVE**

3 + 3 + 4 + 2 + 4 clave

3 + 2 clave

2 + 3 clave

**THE KEJAK**

There are 8 positions of the kejak. This pattern begins on all eighth note positions in the 2 bar phrase, and repeat over and over.

**BEGINNING POLYRHYTHM**

2 over 3

Six beats can be evenly divided the following ways:

3 over 4 and 4 over 3

Right

Left

## **PART NINE:** *Practicing With Rests*

There's nothing better than practicing with rests in the metronome pattern. This is the best way to develop inner pulse, because you have to maintain the pulse during the rests, and come back in right in time. Practicing with rests forces you to use your inner pulse.

The **RhythmSource™ Metronome** is the only metronome I know of with which you can practice with rests.

For example, practice rhythms with the following click pattern:



Then, pull out another quarter, then another. Use your imagination.

**PART TEN:** *Imagining the Metronome As Other Than the Main Pulse*

Imagine the metronome as the off beats:

Metronome

This is called “displacing the metronome”.

Try it in phrases of 4:

or 3:

one (+) two (+) three (+) four (+)

one (+) two (+) three (+)

Practice all the above exercises with these clicks, for example:

Play

Met.

and

Met.

etc...

Imagine the metronome as triplet subdivisions:

Count and play 1 (trip)let 2 (trip)let 3 (trip)let

Metronome

or

1 trip (let) 2 trip (let) 3 trip (let)

Practice all the exercises with these clicks, for example:

Play

Met.

and

Met.

and

Met.

etc...

Imagine the metronome as sixteenth subdivisions:

In 3

in 4

Count and play 1 (e) + a 2 (e) + a 3 (e) + a

Metronome

1 (e) + a 2 (e) + a 3 (e) + a 4 (e) + a

Metronome

or

and



Count and play 1 e + (a) 2 e + (a) 3 e + (a)



Metronome

1 e + (a) 2 e + (a) 3 e + (a) 4 e + (a)

Metronome

Practice all the exercises with these clicks, for example:

Play  or  or

Met.  or 

Use your imagination to displace the metronome to any part of the beat, and practice with it. This is a great way to practice. Imagine the metronome everywhere off the beat, and practice your excerpts and repertoire with it.

**PART ELEVEN:** *Creating Metronome Exercises from Your Repertoire*

**SOME EXAMPLES:**

Opening viola part from Johann Strauss's *Don Juan*:



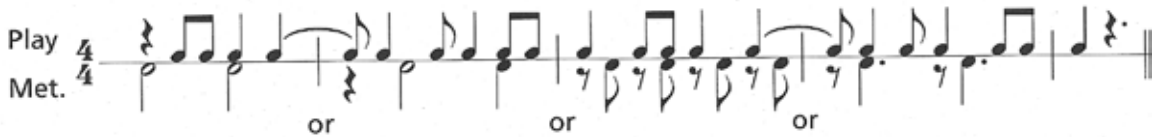
From the scherzo in Mendelsohn's *Midsummer Night's Dream*:



From opening of Strauss's *Death and Transfiguration*:



Lick for brass and timpani from Hindemith's *Symphonic Metamorphosis*:



Two bars of violin from Bartók's *Music for Strings, Percussion, and Celeste*:



Viola part from Dvorak's *New World Symphony*:



**PART TWELVE:** *Metronome Phrasing Routine for Drummers*

Set the metronome to:



Record the following pattern at various tempi:



Practice the following rhythm with the previous pattern as your metronome



Create musical metronomic harmonic patterns to use as your metronome. That is, if you're practicing salsa, create a metronome salsa pattern, or an African metronome pattern, etc...