

I'VE GOT RHYTHM...YOU CAN TOO!

PART 1 :THE METRONOME

By Doug Munro

This article has a companion video! Please go to the following link on Youtube to see the video of this lesson.
<https://www.youtube.com/watch?v=Y0EVHELjBbM>

Now on to the business at hand...Rhythm.

When a reporter asked the great Dizzy Gillespie how he improvised he said, " I think of a rhythm and put notes to it..." Without command of rhythm, both within yourself and within the context of a group, our music sounds awful. Most of the weak playing I have checked out had more to do with a rhythmic disconnect than a melodic problem.

OK...so let's address the problem.

First, get a metronome...second, use it. You need to develop a "metronomic sense" which means the ability to give up the dictation of time to another instrument as well as to feel the pulse and be aware of where you are in relation to it. When you practice with your metronome don't tap your foot, let the metronome dictate the tempo.

How to use your metronome:

1. Practice with the metronome on beats two and four. Most people snap their fingers on two and four. Most drummers use their hi-hat on beats two and four.
2. Practice with the metronome on beats one and three. I am not personally crazy about practicing on one and three but many great players swear by it. So, I practice it and you should too.
3. Practice the same exercise at different tempos. Get out of your "comfort zone" and learn how to groove at different tempos, both fast and slow.

A quick analysis of Example 1 (from video).

1. The first "A" section is pretty much an exercise in chromatic approach chords and chromatic approach notes in the bass. You can see the chord symbols I put in. You will notice that they are almost all approached from either a half step above or below.
2. The first 4 bars of the second "A" section is the Coltrane Matrix starting on Bb. The Coltrane Matrix is a series of Key centers each a major 3rd below each other (in this case Bb, Gb and D). Each key center is approached by it's V7 chord (Bb, Db-Gb, A-D, F-Bb).
3. In the "B" section I do a sequence of triplets using the open E string (bars 19 and 20).
4. The last "A" section is similar to the first with some chromatic chord planning in the last two bars.

Litchfield Jazz Camp

Doug Munro, Guitar Faculty, Litchfield Jazz Camp

View Doug's teacher profile [here](#).

Download more Litchfield Jazz Lessons for free [here](#) and please share.

Founded in 1997, Litchfield Jazz Camp now serves 130-180 residential and day students each week for 1 to 5 week sessions on the campus of Canterbury School in New Milford, Connecticut. Run by Litchfield Performing Arts, a charitable organization dedicated to changing lives through music, the Camp's philosophy is simple. We start with a faculty of amazing and inspiring jazz musicians. To that we add eager and talented music students to a non-competitive program. That is how the collaborative, supportive and fun atmosphere at Litchfield Jazz Camp is created. Find out for yourself! More information at www.litchfieldjazzcamp.com.

Join the Conversation

www.facebook.com/litchfieldjazzcamp

www.twitter.com/litchfieldjazz

www.youtube.com/litchfieldarts