

Frank Mellies

YOUR INNER PULSE TRAINER

The perfect Method* to build & improve
your personal Skills in GROOVE, TIMING & RHYTHM ...

* bilingual edition: english/*german*



www.inner-pulse-trainer.com

Verlag zwanzig14



Intro english 05

Intro deutsch 15

Subdivisions Trainer 26

FRANK MELLIES

YOUR INNER PULSE TRAINER

Micro Time Trainer 40

Bilingual Edition english/*german*

Steady Tempo Trainer 72

Verlag zwanzig14

Readingtexts (Foldout Pages) 85

Preface: Why "Inner Pulse Trainer"?

When you take an instrument in hand and begin to play: Can you **feel** the music? Can you feel the difference between Triplets and 16th notes? Do you feel the difference between Tempo 147 and 149 bpm- or do you simply, just play a little faster? Do you feel the notes that you don't play? In other words: **Can you feel the pulse in you?**

The pulse is to music, what the canvas is for the painter. The reference point for everything that happens in music is the (Fourth) pulse. It is the pulse and the network inbetween, where the timbre of the instrument, the melodies and harmonies are applied. **To understand rhythm, one must begin with the pulse.** Without it there is no division into bars, no meter. Without pulse there is also no division between the Subdivisions. Without Subdivisions there are no down or off-beats, no swing, no syncopation, no phrasing etc. **Without pulse there is also therefore no rhythm, and ultimately no music.**

The aim of this book: to unfold the pulse in you and anchor it! This is the way one takes 'outside' references (via metronome, click track, conductor etc...) to the 'inside'.

"Inner Pulse" or "Inner Clock" means exactly that. If you can feel the pulse within you, then you can also feel changes in tempo. Thereby one can organise the spaces in between. (Micro Timing: Subdivisions, phrasing). Only then will you begin to capture the "feel" of the music

Thereafter you will not cognitively strive to think about the correct placement of the notes, and you wont needlessly worry anymore about whether your pace remains stable. **You just know exactly how it must feel!** You have a clear idea how it works, and are in a position to call it into play. Your hands and feet can not help but to play it right- provided you can technically implement what is meant. When the pulse is solid within you, you can begin to vary: You can play e.g the "Swing Note" (3rd Triol Beat) slightly sharper. You can play the rhythms relaxed, impulsive or just 'on' it (= before, after or on the beat).

Each style of music, and ultimately every person, has their own view of time and their own feel. Only when you have a secure reference point within you, can you then vary accordingly. Then begins intuition, interpretation, creativity and individual expression.

The "5 Golden Rules For Timing":

When the topic turns to timing, there are five tips that come up again and again:

1. **Practice with a metronome e.g Click!**
2. **Know and note the Subdivisions!**
3. **Set the Click in other positions (Off Beat, "Swing Note") !**
4. **Leave gaps in the Click!**
5. **Count aloud while playing!**

In my app "Inner Pulse Trainer" and in this book I have bundled these five rules into a systematic method. You will learn exactly how it works in the following pages.

I wish you the Best of Luck and a good Time(ing) using your IPT !

Frank Mellies

About the IPT-App:

This book is especially formatted on the IPT-App for iOS devices. (Available in the App Store). That is why I present the functions of this App in detail here:

What should I do, when I do not have an IOS device??

If you do not own an Apple device it is not the end of the world! With little effort, the Click Pattern from the IPT App can be programmed to fit any midi capable music software program. Notes can be sent to you on request. Just send your question to "info@inner-Pulse-trainer.com"!

If you do use it via an Android Smartphone or Tablet, you can subscribe to the prospective list at: www.Inner-Pulse-Trainer.com . You will be informed as soon as the IPT App is available for your device.

IPT functions at a glance

Selectable one, two or four bar Click Pattern. When you tap the screen, a submenu opens, revealing first the four areas (Subdivision-, Micro-, Space- and Standard-Clicks). Once there, you can select the desired click Pattern, by pressing each 'NOTE' image

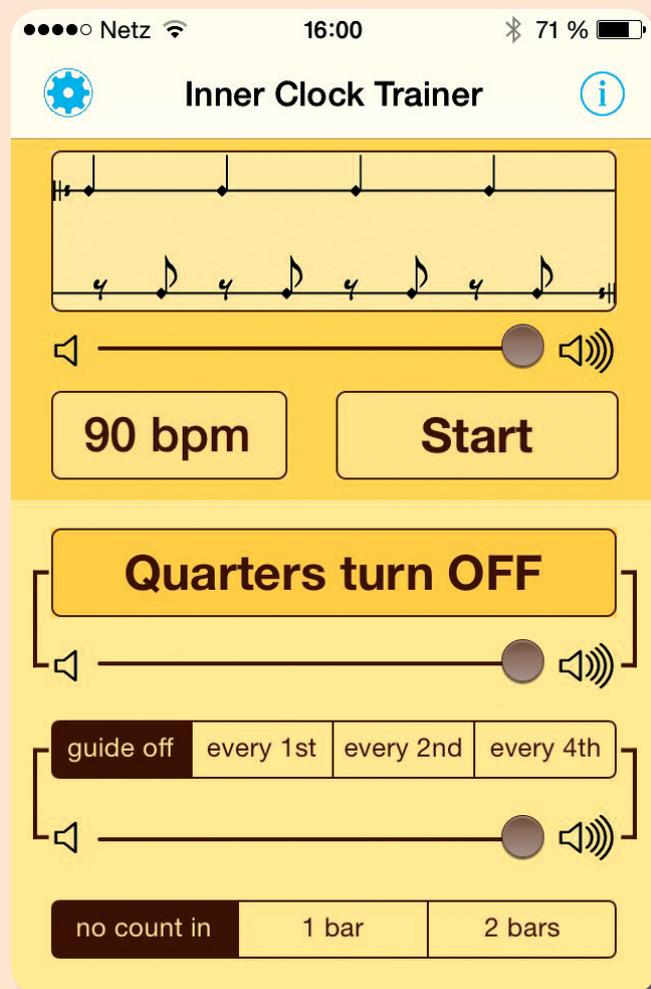
The volume is adjustable.

Tempo Selection (submenu opens by tapping) and Start-Button

Using this switch, Quarters can be turned on/off (Volume adjustable).

Switchable and volume adjustable "Guides", to mark each, every second or every fourth 'ONE'

Switchable single or two measure count in.



Click-Patterns of the IPT-App

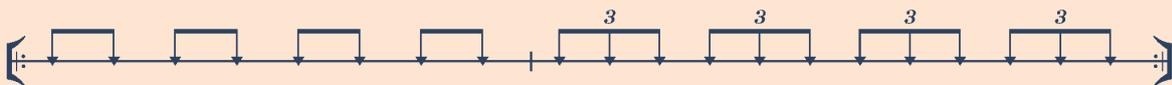
The selectable Click Patterns on the IPT App are divided into 4 departments.

- Subdivision Clicks
- Clicks Displaced
- Clicks with Gaps
- Standard Clicks



Subdivision Clicks

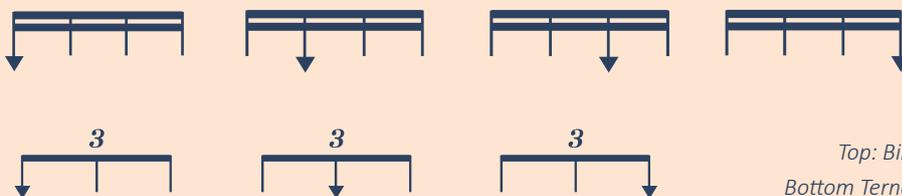
To understand Time, you need not only a secure feeling for the Pulse, but also for the space between: The Subdivisions. The IPT offers different audible Subdivisions.



An example for Subdivision Clicks. Here alternate an 8th and a triplet.

Clicks Displaced

Based on the concept of Micro Time. Here are some Clicks that are placed on the individual points of the Subdivision. You will learn to "feel" each of the placements.



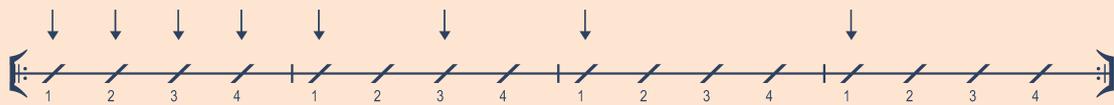
*Top: Binary placements
Bottom Ternary Placements*

Clicks with Gaps

The Clicks with Gaps provides 4th Clicks with differently sized gaps. You will then more or less bridge these gaps "yourself". Let's see whether you hit the next "One" correctly!

By this manner, you will learn to place the beats equally within a measure. You will get into the feeling and and acquire a steady tempo.

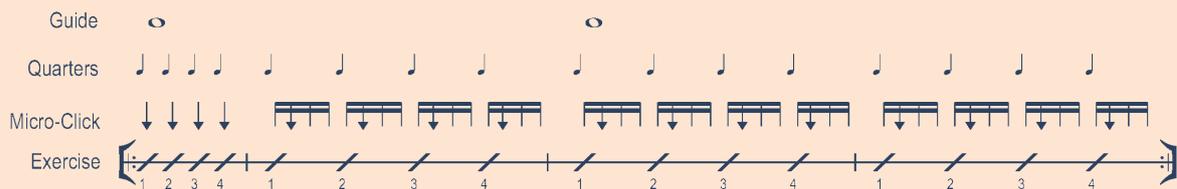
That is, for example, very important when changing forms or using dynamic changes. Tricky parts with many notes or fills are easily played too fast or you end up hitting before the "One".



Example for a 4 Bar Clicks with Gaps Pattern. The notes with the point represent the Click.
The slashes on the Note Line represent the exercise you are working on.

Guide Function

"Lost in Clicks?" – Just keep cool! The IPT helps with training, but also shows you to always stay on track. The switchable and adjustable "Guides" mark the "One" and assist your orientation. The "Quarters" are volume adjustable as well, while marking the quarter pulse. They can be switched off directly to silent mode, when you feel confident.



In this example you can see the slashes for your exercise and a 4 beat Micro Click Pattern, which lays on the Downbeat in the first bar, then varies on the 2nd 16th position. To assist orientation, the quarters and every 2nd beat of the guide are switched on.

Basic Metronome Function

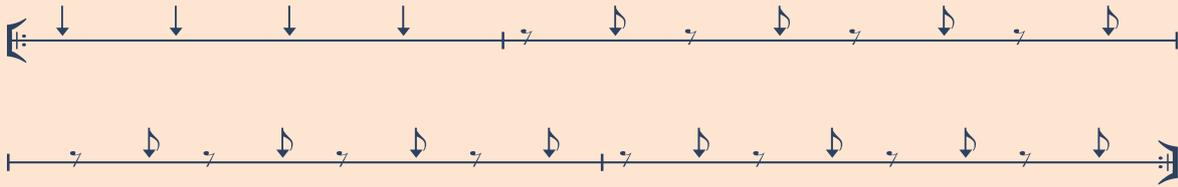
Of course, you can use the IPT, with the appropriate setting, as a basic/standard metronome. The "Quarters" give you the quarter beat and the Click Pattern contains the Subdivisions.

The volume levels, as usual, can be freely adjusted.

Using IPT Features

To play a pattern and thereby hear a Micro Click, that lays for example on the second 16th note beat, seems almost impossible at first sight. You might soon feel the syncopation of the Clicks as a Downbeat. The goal is to **feel** the click on the position **where it actually lays!** Here the features of IPT app are ideal. With their help, you can adjust the requirement level of your exercises to perfectly fit your individual skills.

You can vary the range of syncopation by choosing individual **click patterns**:



Example with downbeats in the first of four bars.

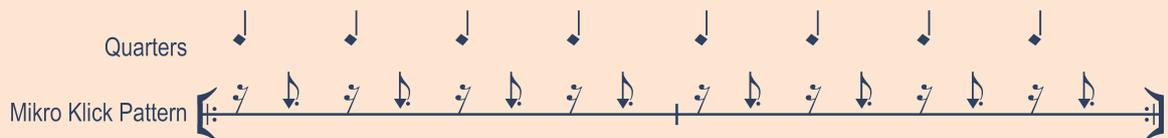


Downbeats in the first of two bars



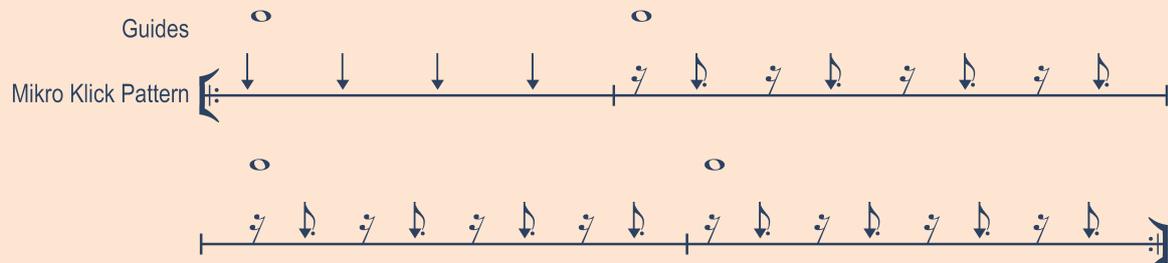
No downbeat

The **Quarters** are volume adjustable and clearly state where the pulse actually is.



Example with Micro Click on every 2nd 16th position. The Quarters help you to keep the beat.

The **Guides** show you the "One" in different intervals.



Example with Guides on every "One". It's also possible to set guides on every 2nd or every 4th "One".

The Inner Pulse Training Program

Timing exercises for all instruments

In this training program, I have compiled basic exercises for timing and the internal Pulse. Once you have successfully completed this programme, you will have achieved a professional level in this regard.

Of course, one can pursue this further by working on polymetric, polyrhythmic, and rhythmic illusions etc. These are all useful things that expand the possibilities of your expression and can certainly strengthen your timing. However, the topic is so extensive, it would make more sense to fill another book about it. For the moment, let's focus on the basics!

Working with this book in three sections

You know that the IPT app is divided into three "Departments". This training program is also accordingly structured in three sections.

Section 1: **Develop an understanding and feeling for pulse and subdivisions (Subdivision Clicks)**

Section 2: **Develop an understanding and feeling for placements on the grid points of subdivisions = Micro Time (Clicks Displaced)**

Section 3: **Develop an understanding and feeling for longer periods of time = Keeping Pace (Clicks with Gaps)**

Section 3 uses the same exercises such as Sections 1 & 2. The difference lies in the selection of Clicks. Do all the exercises in two ways: Firstly "pure", then later on your instrument.

Phase "Pur"

You want to achieve that your sense of inner timing is established inside of you. There is the suggestion that the immediate use/handling of an instrument is not necessarily helpful.

This means that at first, you should leave your instrument, and only use the IPT app, your voice and your hands.

You can clap your hands together, on your thigh or table top. Or best yet, beat on your chest! This won't technically not push you beyond your limits, and you will clearly feel the beat.

Phase "Instrument"

If your internal Pulse has become established, you can switch to your instrument. Only you – or your teacher – can decide the right moment. When the time comes, please note the following instructions:

Rhythm Instruments, Percussion, Drumkit

Stay at a pace and technical understanding, in a range that you can cope well with. Keep it simple! At first, concentrate with your hands on the snare, use simple hand sets, and remain dynamic at the beginning on one level.

Increasing steadily, you can vary the basic pattern of exercise using three methods:

Orchestration

You have 2 hands, 2 feet, and depending on what you play, many different instruments: Bass Drum, Snare Toms, 2 or more Congas, Bells etc.... lay your beats on different instruments. Begin simply. For example, right hand on the bell left hand on the snare. Or every first beat in time on the Bass Drum. Etc., etc... be creative. You will find something that sounds good...

Accent Pattern

For example: Every fourth beat as an accent.- every beat on the second 16th as an accent on a different instrument...

Sticking Pattern

Alternately, Doubles, Paradiddle Stickings, Right-Hand Lead...

Sound Instruments

The beats that have been played thus far with your hands, are now taken over by your instrument. Stay with a pace and technical ability in an area you can cope with. Then play simply, in rhythm, a single note or chord. Stay dynamically spread across one level. With increased confidence try fingerings, musical scales, scales and arpeggios. Since note duration counts with sound instruments, you should vary the articulation.

Legato

The tone is held until the next note (or rest). With tone sequences, the following tone ends the previous one. The longer the tone, the more important the sound of the tone itself.

Non-Legato

Similar to Legato, only in sound sequences the tone before the next is very briefly subverted. This is only possible up to a certain pace.

Staccato

Every note is played regardless of its value, only briefly and intermittently. The „Sharpness“ of this impact may vary.

You could play, for example, alternating between a bar legato and a bar staccato. Or play any sound on a Downbeat legato, everything else staccato. Or vice versa. Or the Downbeat sounds staccato and loud, all others Legato and quiet – etc., etc. ...

The possible variations of orchestration, dynamics, tone, intonation, phrasing and articulation for all instruments is infinite.

Here, your personal musical expression is awaited and you will cross over the border between purely technical "practicing" and creative "play."

Check Lists and the Reading Text to fold out

As you can see, here there are numerous elements that can be combined together:

Listening: Up to 86 Click Patterns in Subdivisions, Clicks Displaced and Clicks with Gaps

Playing: 14 binary, 6 ternary rhythm patterns, 25 reading texts

Vocalising: up to 9 subdivisions, 7 micro click patterns, 25 reading texts

Apart from this, there is also the **Pure Phase** and the **Instrument Phase**, and it makes sense to monitor the pace reached in each case.

This leads to quite a lot of possible combinations. One way I recommend, to keep an overview of the large number of exercises is using the **Check List** at the end of every section. Here you can mark what you have completed and continue to keep a good overview.

In addition, this book is designed in a way that you can simultaneously view, the Check List and Subdivision Patterns (or Reading Rexts) without the need for extra cumbersome sheets. For this purpose, the respective pages are housed in fold-out format at the back of the book.

A word about the Check List:

You should have already reached a certain degree of understanding before you make a tick.

It's an illusion to fancy an immediate achievement of perfection in the first exercise. This is a lengthy process. So it is perhaps best to work with a pencil and without stress.- You will notice that over time, the quality of your complete timing will increase.

Using the Voice

No matter wether you only use your hands or your instrument: In each case you should count with a loud voice, particularly vocalise the pulse and subdivisions.

Your own voice is the main route to developing the internal Pulse. The vibration of your voice carries the pulse from outside (your hands and feet, that use the instrument; your ears that hear the metronome hear), to within your body where you feel it physically. This is how your feeling for the pulse will securely establish itself and, with some practice, you yourself will become the source of the pulse.

The instructions for the exercises and the check list are designed accordingly.

What is required here, is sometimes very challenging. But see it through. It's worth it!

However, when dealing with your instrument, it is important that you can **hear** yourself, and that you **listen** to yourself, too.

Admittedly this is difficult, when your own voice occupies so much space in your ears. In the "Instrument" phase you should therefore see things a bit looser and let your own voice stay occasionally silent. Then you can simply listen more to your instrument and what you play instead: Does your playing and the click run smoothly into each other? You feel the click in the right place? Does it flow?

But in the "Pure" phase use your **voice** consistently. **No mercy! – That's the key!**

Using The Voice with Wind Instruments

Naturally, counting loud while playing a wind instrument won't work. The vocalizing of the exercises then remains with the instrument – withholding the phrasing. This "disadvantage" is compensated by the fact that wind instruments are almost constantly vocalised.

This means simply that you as a blower can ignore the instruction about vocalising in the exercises and the Check List. Or you ignore what you would usually vocalise and use your foot instead. When it becomes too quick for one foot, alternate with your other foot in variation.

Tempo Variations

In the Check List there is also a space to note down the reached tempo (in bpm – beats per minute). That does NOT mean, your aim is to reach the fastest possible tempo. Quite the opposite. Steady, slower tempi are more difficult to handle and to keep than fast beats. Only these you have control over in slow will function with ease, when you play quicker. That goes for finding timing and motion sequences, too – that means: technique.

For this reason, I have especially noted slower tempi in the Check List. Feel free to increase tempi. However, you should find your way to cover all tempo areas over time, and you should remain in a level that you can technically handle.

Practicing vs. Playing

Maybe all this seems quite technical, mathematical and without emotion. Maybe you might wonder what this has to do with music. "Technology" and "emotion" are undoubtedly opposites in music, but not in the sense of being mutually exclusive, or that one is more important than the other. On the contrary, they need and depend on each other.

You probably already know that you can not express what you want if you do not possess the necessary tools. And if you have no emotion, and no clear idea of what you play should sound like, then your playing becomes purely study. Perhaps technically brilliant, but meaningless.

Whenever I **practice** my technique (and the IPT-book deals about that very thing!), I try to be as precise as possible. I clearly strive for technical perfection. But when I **play**, for example on stage, I forget my technique and focus on my musical expression. That's it!

Both never fully succeeds for me, but I keep on ... and in that regard, I've found out for myself personally that the exercises in this book helped to sharpen my distinction and imagination.

OK, that's quite enough of the clever words – now let's get to work...

Stay tuned, stay in time with your Inner Pulse Trainer!

