



## Lesson 12 - Forward Motion

- If you feel that you're ready to move on, then welcome to section three, aiming with forward motion. So now, those of you who have studied with me for a long time probably recognize the term forward motion. It's not my invention. I will give due credit. You might have seen it in the blog post on [jazzguitarlessons.net](http://jazzguitarlessons.net), or in the second half of the course. It's called 25 Exercises for Better Jazz Phrasing. Or even in Improv 103. So forward motion is this idea that I've borrowed from Hal Galper. Great piano player and educator. So if you get a chance, please read his book. It's called Forward Motion. Really do yourself a favor and check it out. It's interesting, and it will illuminate, enlighten you in certain aspects of playing that are related to time. The idea that I continually refer to in my courses as forward motion, specifically for me, has to do with creating three eighth-note pickups that logically introduce a target note. So if you find yourself starting a musical phrase on beat one, you should definitely use more forward motion pickups, three eighth-note pickups, in your playing. But you can also use forward motion to aim for target notes in the middle of your phrases, and even to end a phrase. The forward motion stuff is pretty versatile. It works really well. What makes these approaches different from our purely chromatic approaches? Well, to start, we now have to pay attention to the other notes in the chord scale, kind of. You'll see why. The approach relies heavily on modes of the major scale with the main idea of the bebop scale applied to them. You've heard of the bebop scale. And while that might sound confusing or scary at first, just bear with me as I explain this from the very beginning. Terms, right? Bebop scale and stuff. What is the bebop scale? Originally, it was a mixolydian scale with an extra chromatic note added to the natural seventh. Let's say you take a G chord to a G7 and you go 1, 2, 3, 4, 5, 6, 7, natural seven, one. Adding this note turned this dominant chord scale into an eighth-note scale instead of the usual seven notes. There were two reasons for doing this. First, playing the bebop scale in eighth notes made the scale fit perfectly the bar of 4/4 before landing right back on the first note on beat one of the next bar. And two, the second reason, is the extra note adjusted the rest of the scale so that

every important chord tone, root, third, seventh, fifth, end up on the beat, while the extensions, or the passing tone, end on the offbeats when it's playing in eighth notes. So what does this have to do with playing approaches to target notes? Let's say you're improvising over a chord progression in C major and you're trying to target a C note, the note C, the root. You can approach a note diatonically from below by playing G, A, B, C, but that's kinda boring. I'm half kidding here. It's really important that you're able to approach notes diatonically, so meaning G, A, B, C, or, or ... You should definitely practice that by yourself. However, in this course, it's about using the chromaticism. It's in the course title. We want to create a sense of inevitability and more tension for hitting that note we're going to. If you want to do this effectively, we can take a page out of the bebop scale playbook and just add a single chromatic note to our pickups. However, the approaching scale tones are relative to the target note itself, are different for each target note in the scale. So the location of the added chromatic note will change, depending on the target note you're going for. It's a little bit more complicated than section two, although some might find that these forward motion approaches make more musical sense to them, that's me, than the purely chromatic approaches we did before. I love both, but forward motion, it resonates with me very deeply. So as a result, the concept of bebop modes was born and is really useful here. I don't want to go into too much detail in the theory in this lesson because I'd rather get you playing right away. So instead, I save that for bonus theory lesson located at the end of the section here, where I'll go over bebop scales. In fact, we won't bebop scale in this course, but just for the chromatic good stuff, we don't want to hear about the rest. If you really need to know, skip to that lesson after you try the next one, then come back so that you have a handle on the bebop mode's chromatic approach. On the exercise sheet for lesson 13, you'll see the seven bebop modes of C major laid out for you. Feel free to study these. However, you will not be playing the modes themselves in the next video. Notice that after listing the modes, I've simplified them to just their forward motion approaches. How do you approach C, the note C? How do you approach D note? They're organized into the three distinct categories. So there's three ways to approach a note. Practice both the mode and just the approach to each note in C major scale by yourself. If you need a demonstration, you can check out the next video. Nathan will play the approach to each note and then the associate bebop mode for each note. Also, since this is all very complicated and new, at the very last notation ... Sorry. By the way, these categories are based on the two scale tones leading up to a tonic note of the scale. In other words, it's the sixth and the seventh notes of the modes we're using. Those categories are flat six to seven approach, or whole-step half-step. The six to flat seven approach with the half-step and the whole-step. And finally, you have the flat six and flat seven approach. I don't wanna get into this, but drill these different

approaches in the next video so that you're comfortable to start improvising. And lastly, this is my final point. You have the G note. I've summarized all approaches to G. You have three of them. The bebop modes results in three different approaches. We had 12 in the first section, now there's only 3. How cool. But they're all from below, all of them. So the first one is this. A half-step here, a half-step here. The next one is all chromatic, and the third one is ... They're all actually three-note approaches from below. Basically, look at the entry for lesson 13. It's not demonstrated in the video. The very last entry, which we go to that G note again. We needed to take all this detour to get back to, "Okay, here's how to do it on one note now." Have fun with this, and I'll see you in the next video.