

INTRODUCTION

“The more upbeats you have in the music the more it swings”

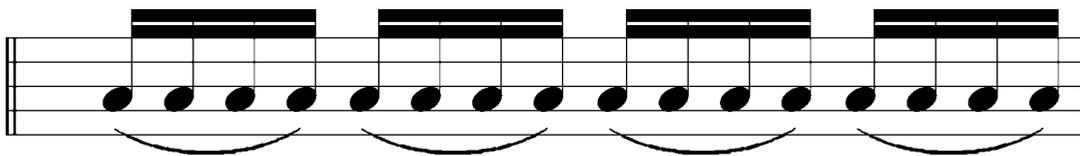
Dizzy Gillespie

My original three articles on *Forward Motion* were published in Down Beat Magazine in 1980 & 1981. Their purpose was to show how melodies work as well as offering a way of practicing scales more in the manner they are used than in the way they were originally learned. Since that time my understanding of the subject has grown and the way I use FM in my teaching has been modified. Originally, I used FM to correct what I saw as a technical and theoretical problem. Now I see FM exercises as being used to correct what are basically perceptual problems. As most problems with playing music are perceptual in nature, to change the way you play you have to change the way you think.

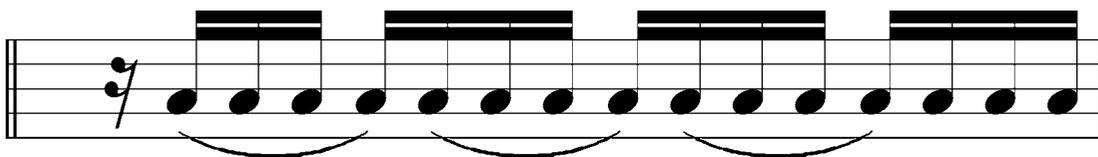
When the articles were first published, I was sure I had come upon original research that no one else had duplicated. It wasn't until I read Albert Schweitzer's biography of Bach (*J.S. Bach, Vol. 1 & 2, Dover Books*) that I realized that the musical laws inherent in FM were universal. Anyone exploring this subject would come to the same conclusions that Bach and I did. The rules that govern music are universal, not affected by the passage of time, place or genre. There are concrete reasons why

some music sounds better than others.

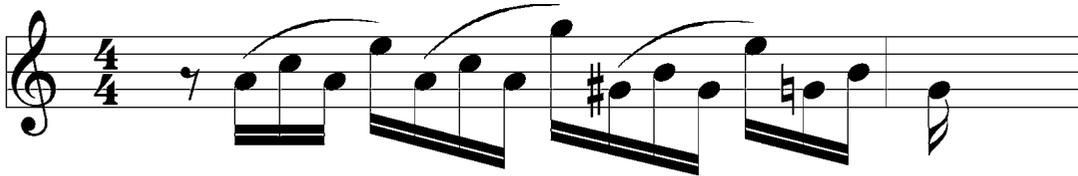
In volume 1, Pg. 312 of the Schweitzer biography is his analysis of Bach's concept of phrasing. "If we follow the principle indicated by Bach's manner of writing his phrases, we see that he usually conceives four consecutive notes as grouped in such a way that the first is detached from the others by an imperceptible break, and belongs rather to the previous group than to the one that follows." Thus not



but



He gives the following phrasing example from Bach's "Prelude in A Minor" (Peters II, No. 8):



On page 375 of the same volume (referring to Rudolf Westphal's metrical study of the fugues in Bach's *Well-tempered Clavichord*) "...he proves again and again that those who regard the bar-lines in Bach's music as the borders of the rhythmic factors are bound to play him un-rhythmically. In a Bach theme **everything surges forward to a principal accent.** (Emphasis mine). Till this comes all is restless, chaotic; when it arrives the tension relaxes, and at one stroke all that went before becomes clear, - we understood why the notes had these intervals and these values." And again, on page 396 of volume 2 "If we do not experience this sense of tension followed by relief, the theme has not been properly played; it has been phrased in the ordinary rhythm of the bars, instead of in its fundamental rhythm."

Beginning with our earliest childhood education a tacit conditioning occurs. We see "one" of the bar before we see any other beat or note. We count first beat of the bar as "one." Since "one" is the first number