

CHAPTER 12: ANGULAR MOTION

Style: Bebop/Etude | **Key:** Gb Major | **Tempo:** 200 BPM | **Time:** 4/4

OVERVIEW

"Wide interval skips at fast tempos."

Angular Motion is the most technically demanding tune in the collection. At 200 BPM, the wide interval leaps require precision, economy of motion, and deep familiarity with the fretboard. This is a workout—a bebop étude for the modern guitarist.

Playing Tip: Economy picking is essential here.

THE FORM

32-bar AABA with bebop vocabulary (Bird Changes):

A Section (8 bars):

Gbmaj7	Fm7b5 Bb7	Ebm7	Edim7	
Abm7	Db7 Gb7	Gbmaj7	Abm7 Db7	

B Section (8 bars):

Em7	A7	Dmaj7	Dm7 G7	
Cmaj7	F#m7 B7	Bbm7	Eb7 Ab7	

Key Harmonic Features

1. **Diminished passing chords:** Edim7 (#IVdim) — classic Bird connector
2. **ii-V chains:** Em7-A7, Dm7-G7, F#m7-B7 — cycling through keys
3. **Tritone subs implied:** Db7→Gb7, Eb7→Ab7 — back-cycling dominants
4. **200 BPM:** These changes demand bebop-scale facility

SCALE PALETTE

Chord	Primary Scale	Bebop Addition
Gbmaj7	Gb Major Bebop	Add natural 6 (E) as passing tone
Ebm7	Eb Dorian	Natural 6 (C)
Db7	Db Mixolydian Bebop	Add natural 7 (C) as passing tone
Bmaj7	B Major	Lydian for color
E7	E Mixolydian	Bebop scale

Bebop Scales

Bebop scales add a **chromatic passing tone** to create 8-note scales:

Base Scale	Bebop Version	Added Note
Gb Major	Gb Bebop Major	Natural 6 (E natural)
Db Mixolydian	Db Bebop Dominant	Natural 7 (C natural)
Eb Dorian	Eb Bebop Dorian	Natural 3 (G natural)

The added note ensures chord tones land on downbeats.

TRIAD PAIR VOCABULARY

Chord	Stable	Color	Interval Sound
Gbmaj7	Gb Major	Ab Major	Lydian (9, #11, 6)
Db7	Db Major	Cb Major	Mixolydian
Ebm7	Gb Major	Ab Major	Minor from relative
Bmaj7	B Major	C# Major	Bridge key

Wide Interval Cells

Over Gbmaj7, practice:

Gb up to F (major 7th) → down to Db (3rd below) → up to Bb (6th)

These wide leaps define the "angular" quality.

THE THREE CHORUSES

Chorus 1: Bebop Lines (Version A)

Concept: Classic bebop vocabulary with chromatic approach notes

- Continuous eighth notes (at 200 BPM!)
- Chord tones on downbeats, passing tones on upbeats
- Chromatic enclosures (surround target notes)
- Strong resolutions at phrase ends

Bebop Devices: | Device | Example (over Gbmaj7) | |:---|:---| | Enclosure | E-Ab-Gb (below-above-target) | | Chromatic approach | F-Gb (from below) | | Scale run | Gb-Ab-Bb-Cb-Db... |

Chorus 2: Wide Interval Lines (Version B)

Concept: Melodic lines built from 6ths, 7ths, and 9ths

- Avoid stepwise motion
- Every interval should be a 6th or larger
- Creates "angular" quality
- Still swing at 200 BPM

Pattern:

Over Gbmaj7: Gb (root) - F (maj7 up) - Bb (6th) - Db (min 3rd up) - Ab (4th down)

Chorus 3: Intervallic Counterpoint (Version C)

Concept: Two voices, both with wide intervals

Texture: - **Top voice:** Wide-interval melody - **Bottom voice:** Counter-melody also using wide intervals

At 200 BPM, this requires extreme preparation and economy.

VOICING REFERENCE

Bebop Voicings (rootless)

Gbmaj7: x-x-5-7-6-6 (3-5-7-9)
 Ebm7: x-x-8-8-7-9 (rootless)
 Db7: x-4-3-4-3-x (shell)
 Abm7: x-x-6-8-7-7

Quick-Change Voicings

At 200 BPM, use minimal movement:

Ebm7 → Ab7 → Dbmaj7:
x-6-6-6-7-6 → x-4-5-4-4-4 → x-4-3-5-6-x

TECHNIQUE: ECONOMY PICKING

What Is Economy Picking?

Economy picking combines alternate picking with sweep picking: - When moving to a higher string: continue the downstroke - When moving to a lower string: continue the upstroke

Example:

String 2: ↓ (down)
String 1: ↓ (continue down-sweep)
String 1: ↑ (alternate)
String 2: ↑ (continue up-sweep)

Why Economy at 200 BPM?

- **Fewer pick movements** = more speed potential
- **Less tension** = better endurance
- **Smoother string crossings** = cleaner intervals

Practice Pattern

```
e|--12-15-17--|  
B|-----15---|  
G|-----|  
Pick: ↓ ↓ ↓ (all downs, sweeping to higher strings)
```

PRACTICE ROUTINE

Week 1: Slow Foundations

- ☐ Learn the changes at 80 BPM
- ☐ Practice bebop scales over each chord
- ☐ Work on economy picking technique

Week 2: Intervals

- ☐ Practice 6th intervals across the neck
- ☐ Practice major 7th intervals
- ☐ Apply to Version B at 100 BPM

Week 3: Speed Building

- ☐ Increase tempo by 10 BPM each day
- ☐ Focus on relaxation and economy
- ☐ Target 160 BPM by end of week

Week 4: Performance Tempo

- ☐ Push to 180, then 200 BPM
- ☐ Record and analyze technique
- ☐ Work on Version C (counterpoint)

SPEED BUILDING METHOD

The "Burst" Technique

1. Set metronome to comfortable tempo (100 BPM)
2. Play 4 bars perfectly
3. Increase by 5 BPM
4. Repeat until you can't play cleanly
5. Drop back 20 BPM
6. Repeat daily

The "Chunk" Method

1. Divide the tune into 4-bar phrases
2. Master each chunk at tempo
3. Connect chunks together
4. Eventually play through without stopping

Relaxation Check

At high tempos, tension is the enemy: - Shake out hands between phrases - Breathe normally (don't hold breath) - Minimize finger movement - Let gravity help your pick hand

LISTENING RECOMMENDATIONS

1. **Charlie Parker** — Any recording (the bebop source)
2. **Pat Martino** — *El Hombre* (guitar bebop)
3. **Joe Pass** — *Virtuoso* (fast single lines)

4. **George Benson** — *Beyond the Blue Horizon* (bebop guitar)
 5. **Jimmy Raney** — *A* (melodic bebop)
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COMMON PITFALLS

1. **Tension:** At high tempos, tension kills speed—stay relaxed
 2. **Rushing:** Even at 200 BPM, lay back slightly
 3. **Ignoring intervals:** The "angular" quality requires wide leaps
 4. **Sloppy picking:** Economy picking must be precise
 5. **Giving up too soon:** Speed takes time—be patient
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THE "ANGULAR MOTION" CONCEPT

The title describes: - **Angular:** Wide intervals, unexpected leaps - **Motion:** Continuous eighth notes, constant movement

Think of a modern sculpture—clean lines, unexpected angles, geometric precision. Your lines should have that quality.

SELF-EVALUATION

- [] Can I play the changes at 200 BPM?
- [] Are my intervals truly wide (6ths, 7ths, 9ths)?
- [] Is my economy picking smooth?
- [] Am I relaxed at tempo?
- [] Does it still swing (even at high speed)?

← **Crystal Silence** | **Next: The Void** →

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