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## Moving up the fretboard: Getting Shifty

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By Ted Eschliman

### Movable Octave

In the JazzMando website and the Mel Bay Best Seller, “**Getting Into Jazz Mandolin**” <http://www.melbay.com/product.asp?ProductID=20835BCD> (*don't you just love it when an author starts his article off with a shameless plug? ...*), we go into great detail about how you can contain the full gamut of a one-octave scale and mode possibilities in closed finger position patterns (hereafter known as **FFcP**). It's a terrific way to efficiently attack a wide variety of modes, but what happens when you want to extend the range beyond an octave, let alone maneuver around the higher frets? Of course you can move everything up quite intuitively. That's the beauty of the fifths tuning of our instrument, up a string, over some frets and you're just repeating the same patterns all over the place.

The problem is, containment begets confinement, and unless you can figure out how to unlock the doors of these miniature pattern cells, you never get into the hallways that allow you to wander from one room to the next. In other words, the next demand on your attention is to learn how to seamlessly connect these patterns.

### Up the neck

It can be as simple as taking a one octave pattern and starting the next octave on a different finger, and it becomes your new **FFcP**:

Here is a good example of a shorter passage. It may seem counter-intuitive to play this passage of notes as we have tabbed it, but do it this way. Again, the idea is to think hands—a smooth shift of the palms across the back of the neck. You'll want to apply this feeling in your forearms, wrists, and fingers to passages in your songs and solos:

# Moving on Up



We'll give you a sneak peak into the "**Getting Into Jazz Mandolin**" book with a link to a two-page exercise and you can run with this concept within the context of a Major Scale. Note, these are **A** and **Bb**, but you can move them down a fret (**Ab**) and up (**B**), and you've already conquered 1/3 of all scale possibilities! Remember to play the exercises in the PDF exactly as tabbed. No cheating:

[MovingUp.pdf](#)

Enjoy working these over, and put them into your daily regime.

By the way, if you ever want a title summary of all the **JazzMandology** topics (over three dozen, now!) here's a page that lists them: [http://jazzmando.com/mandolin\\_sessions.shtml](http://jazzmando.com/mandolin_sessions.shtml). There's a lot to uncover there, and **Mel Bay Publishing** has brought these all to you for free. Share them with your Facebook and Twitter friends. In case you are completely new to the **FFcP** concept, here's a good primer on the JazzMando site:

[http://jazzmando.com/ffcp\\_studies.shtml](http://jazzmando.com/ffcp_studies.shtml)

Take a few moments to check out the wealth of inexpensive resources you can buy at Mel Bay Express or better, through you local Mel Bay dealer. If you enjoyed this article, do us a favor and click on the fifth star. (We love job security.) Leave comments.



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