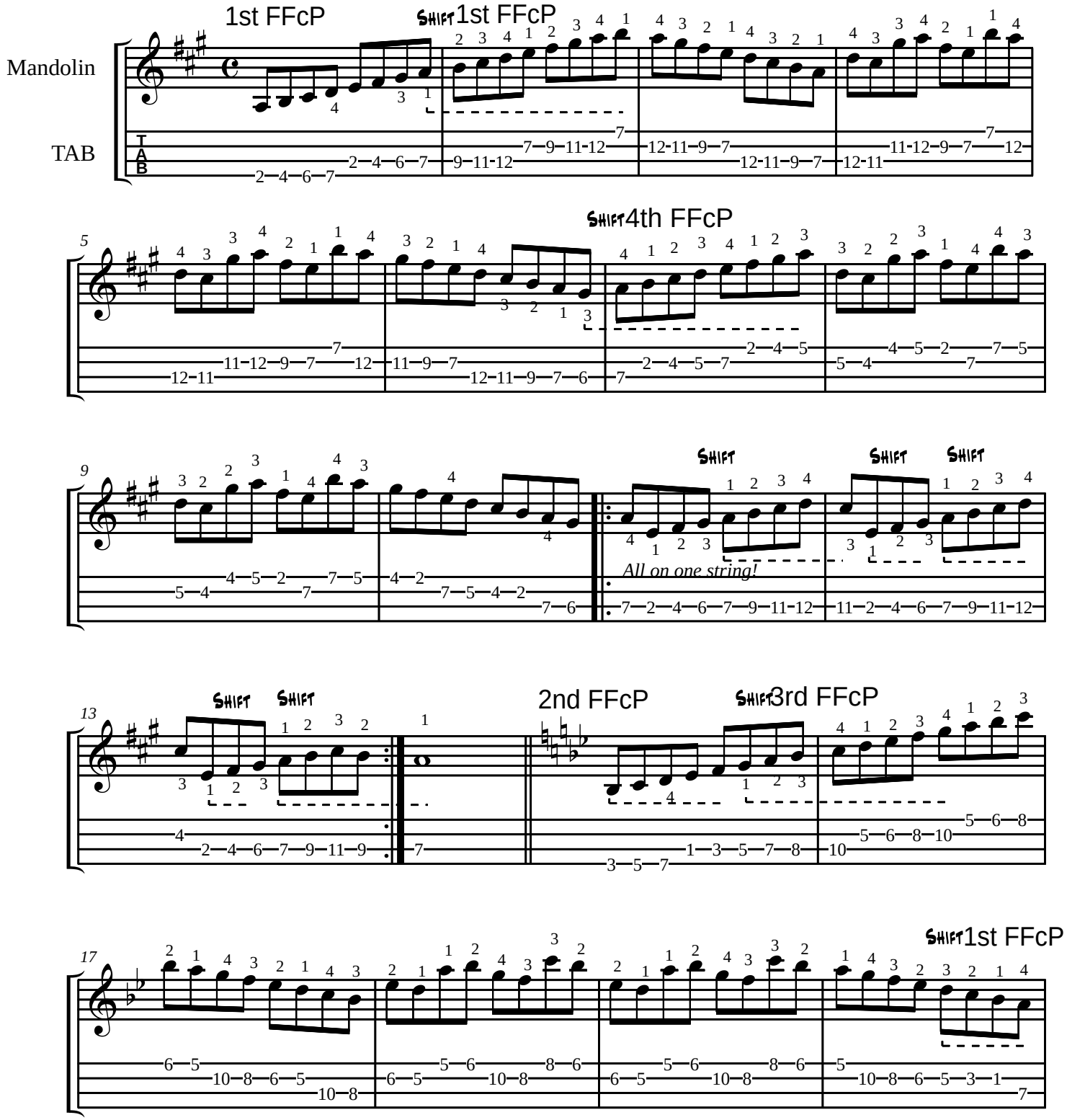
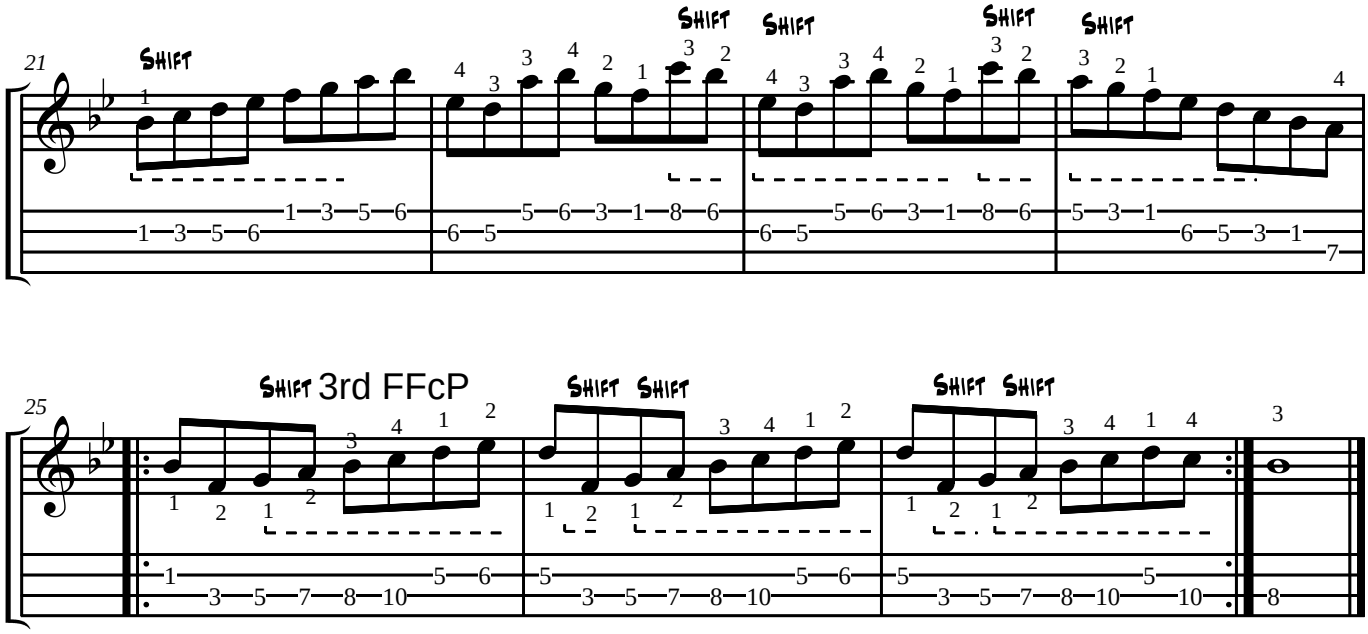
Demonstrating the FFcP Potential:
Transposing the Postions up the fingerboard
IMPORTANT: PLAY AS TABBED!

Moving on Up

FFcP up the neck



This exercise is to start you thinking about moving your FFcP shapes up the fretboard. **Some of the position shifts are purely academic**, but demonstrate how easy it is to transpose the four basic shapes. Once you start to feel comfortable with these, it's time to leave the safety of othe lower frets and discover new scale degree relationships above the 5th fret and beyond.



Notice you have used all four postions. Once these relationships soak in, you'll notice you don't even have to think about what key you are in--**it's all about scale degree function**.

This is just the major scale, but once you master these, it's easy to tackle the minor modes, and some modal variations. Try **lowering the seventh scale degree** (G# to G in the first key, and A to Ab in the second, Bb). Another interesting variation would be to **raise the 4th scale degree** (D to D# in the first key, A, and Eb to E natural in the second, Bb)

Measures **11-13** and **25-27** are purely for understanding and feeling the position shift. Try to make these position changes quickly, but smooth, keeping your left wrist relaxed. The goal is for the move to be undetectable by the listener.

Avoid playing with any tension, you want to conceptualize your left wrist arriving securely at its station; practice these motions even without actually playing the notes out loud, just to get a feel for where your wrist needs to land behind the neck.

*Think of each position as a "hotel." You want to be secure and comfortable in the **FFcP** you are planted, but you want to have your "reservations" made for the next hotel. You need to transport efficiently from one hotel to the next, not wasting time in the transition to the next...*