

PREFACE

The exercises in this book are ones that I have collected over a great number of years. The earliest go back to my days in the NORAD band. Trumpeter Paul Fontaine showed me the II-V7-I sequences which really ran me ragged at first but really opened up my technical facility in more than just the favorite few easy keys that we all sometimes like to frequent. Perhaps of greater importance was how much the exercises opened up my "ears" into hearing through changes a lot better.

All of the remaining exercises herein are collected from listening closely to some of the great jazz trumpeters who have been and are still with us. You'll perhaps recognize patterns from Freddie Hubbard, Woody Shaw, Tom Harrell, Miles Davis, Clark Terry, Lee Morgan, et. al. I owe a lot to several of my students who have "extracted" them and brought them in to me.

The purpose of these exercises is two-fold: first, it is quite obvious that they are there to help with finger facility, as you'll see in the titling of them. Second, they are designed to open up your ears and enable you to hear a bit more extended harmonically, sort of stepping a bit outside of the traditional diatonic approach. When I first wrote these out for my students a few years ago, they sometimes complained to me that I should've written in the chord changes above them so that they would know exactly when and where to use them. I had to explain to them that if I were to do so, they would then most likely not develop any ears as to where they **might** fit it. The point is that as you play through them, you will eventually start to **hear** tonal centers as well as how these work tonally or atonally in relationship to the tonal centers. *Nothing* can replace nor teach you better than just to experiment with them. There will be an eventual subliminal, inner ear development that will help you expand your harmonic playing a great deal.

Take your time with them; once you have learned the pattern (where there is one), try to play them by ear, not looking at the music at all. As any teacher would suggest to you, **start slowly** with them. **You've got forever**. In many cases they are obviously written quite high into the upper register. **Don't** take these exercises literally. It would be totally foolish to try to play past your comfortable range. As you get more accustomed to them, your range might develop to the point of being able to play the entire exercise. **START AND STOP ANYWHERE YOU WANT TO.**

At the end of the book you'll find some "Solos as Etudes". These are quite basic, simplistic for the most part, although you'll find some extremely challenging areas. I merely took a few basic chord sequences that all jazz players must deal with on a regular basis and wrote out some choruses that I felt might give a novice improviser a "feeling as well as HEARING" what it would be like to play a chorus. You'll occasionally spot licks inserted that you've run into in the earlier patterns and perhaps it might help you to see how they "fit in".

I'd suggest playing these "Solo Etudes" slowly, naturally, just working out the notes and fingerings. When you reach a bit of comfort, use a metronome, setting the clicks on "ONE" and "THREE". Play through the etudes with the metronome, trying to imagine a walking bass line as well as a drummer playing to the pulse of the metronome. Good luck - I hope you'll enjoy them.

Bobby Shew
August 1995

SLOWLY TO AS FAST AS POSSIBLE.

MINOR KEY EXERCISE for finger facility (descending)

1

MINOR KEY EXERCISE for finger facility (ascending)

2



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MAJOR KEY EXERCISE
for finger facility (descending)

3

MAJOR KEY EXERCISE
for finger facility (ascending)

4



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11 - V7 PATTERNS

Through the Circle of Fifths

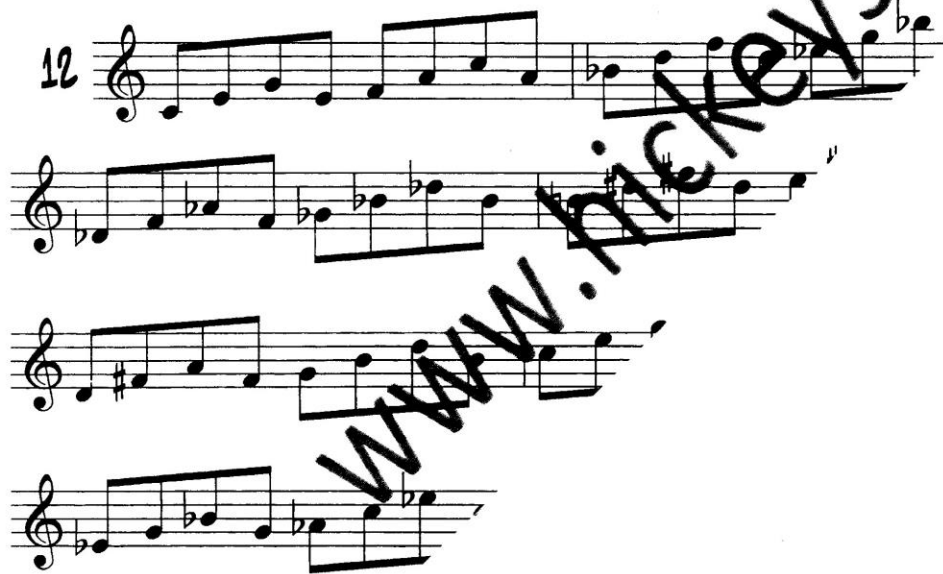
10



11



12



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MOODY'S PATTERN 3/4

34

MOODY'S PATTERN 4/4, PINTER VARIATION

35

ALTERNATING MAJOR/MINOR

36



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MILES DAVIS' "BOUNCING"

chromatic scale (descending)

37

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AUGMENTED EXERCISE

38

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SOLOS AS ÉTUDES

"MAJOR" BLUES

42

Chords: G^{Δ} , C^7 , G^{Δ} , G^7 , C^7 , G^{Δ} , D^7 , G^{Δ}

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