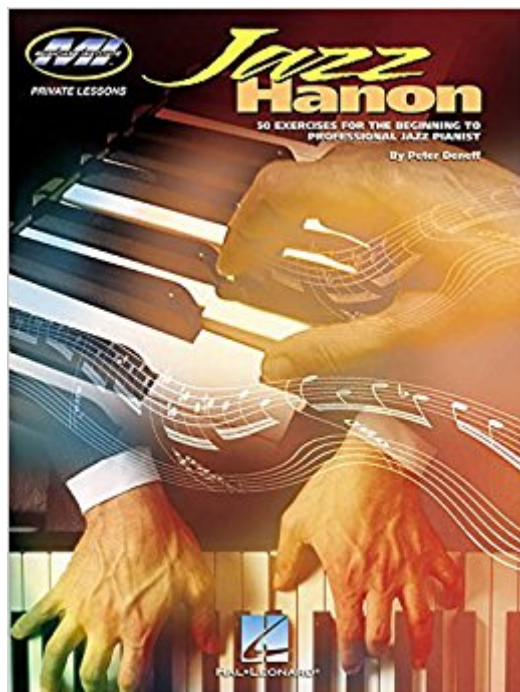


The book was found

Jazz Hanon (Private Lessons)



Synopsis

(Musicians Institute Press). This one-on-one lesson with Musicians Institute instructor Peter Deneff features 50 exercises for the beginning to professional jazz pianist, covering: angular lines, large intervals, pentatonic patterns, blues scales, irregular chromatic melodies, double-note patterns, suggested fingerings, suggestions for practice, and more. Also available by Peter Deneff - 695226 Salsa Hanon.

Book Information

Series: Private Lessons

Sheet music: 88 pages

Publisher: Musicians Institute Press (June 1, 2001)

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Average Customer Review: 3.8 out of 5 stars 5 customer reviews

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Customer Reviews

I bought this book to have something to work on by myself whenever I wouldn't see my instructor for a long period of time. Having had success with classical Hanon, I bought several of the "jazz Hanon" books, including this one. This is probably the easiest of the three, possibly because it is also the least practical. The early exercises are very unadventurous. The later exercises are a little more interesting and demanding, but I never really felt myself seriously challenged by this book. Maybe, though, that is a good thing. I gained a good sense of accomplishment from this book, and I certainly don't feel like my time is wasted. Like all learning, I believe you only get out what you put in, and this book does make its contributions. For a beginning jazz pianist, this is probably right on target, but serious musicians will probably get more out of [Stride Hanon: 50 Exercises for the Beginning to Professional Pianist \(Musicians Institute Private Lessons\)](#) or [Jazz Chord Hanon: 70 Exercises for the Beginning to Professional Pianist](#) than this book.

Exercises not very practical.

For example, playing each exercise with all possible inversions available in the left hand. This is a nice text. Other ways to vary the lessons are to sometimes go with a diatonic path rather than the chromatic one provided in the book. For example instead of C, Db, D, Eb, E, F, Gb, G, Ab, A, Bb, B... using C, D, E, F, G, A, B as an alternative to the ascending and descending chromatically idea which is what you will find in this book. These exercises also can be nice in combination with ascending and descending runs that would allow you to melodically or harmonically connect octaves. Texts on such as for example, "The Right Hand According to Tatum" contain more of these said devices which you could use to chain together multiple exercises from this text.

thank you ..excellent item and fast shipping

This book's major drawback is its lack of variety. The left hand voicings for the first 13 exercises I practiced over a period of eight months were the same, using the root, perfect fourth, and flatted seventh. The right hand involved variations on a minor pentatonic scale, moving chromatically through two octaves. Though I enjoyed the serious practice and development of certain fingerings, I have reservations about its improvisational value. In fact, I don't think it's always wise to practice exercises that have little practical applications. Technique is not an end in itself, and I would have preferred exercises and etudes based on real jazz progressions that incorporate more than just pentatonic ideas. The latter half of this volume seems a bit more inspired, but there's room for improvement. Overall, I give it four stars because some benefits may be derived from this inexpensive book, but what should have been a modern approach to Hanon's original exercises in a jazz context turned out to be stylistically limited and of questionable use. With some imagination, this could have been a far more versatile effort.

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