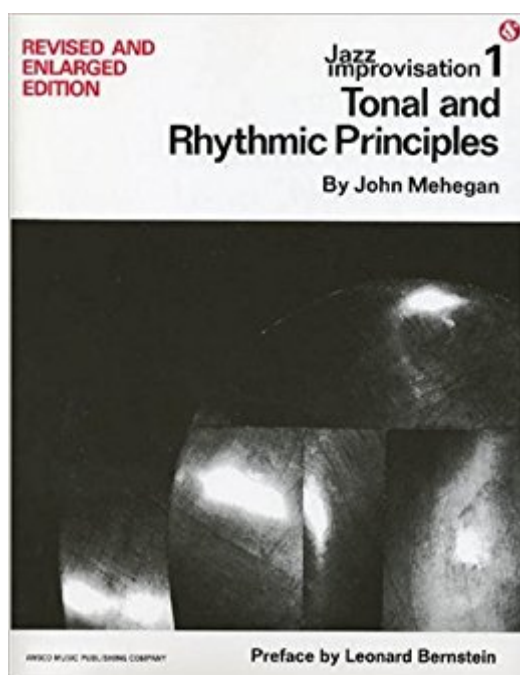


The book was found

# JAZZ IMPROVISATION NO 1 MEHEGAN: TONAL & RHYTHMIC PRINCIPLES



## Synopsis

(Music Sales America). The fundamentals of jazz are here explained and systemized in 70 lessons based on 60 jazz standards. It covers the styles of musicians from Buddy Bolden to Dizzy Gillespie.

## Book Information

Series: Jazz Improvisation (Book 1)

Paperback: 224 pages

Publisher: Amsco Music Publications; Revised & enlarged edition (January 1, 1992)

Language: English

ISBN-10: 0823025594

ISBN-13: 978-0823025596

Product Dimensions: 8.5 x 0.5 x 11 inches

Shipping Weight: 1.4 pounds (View shipping rates and policies)

Average Customer Review: 4.5 out of 5 stars 23 customer reviews

Best Sellers Rank: #313,249 in Books (See Top 100 in Books) #191 in [Books > Arts & Photography > Music > Songbooks > Jazz](#) #357 in [Books > Arts & Photography > Music > Musical Genres > Jazz](#) #538 in [Books > Arts & Photography > Music > Theory, Composition & Performance > Techniques](#)

## Customer Reviews

Good news and bad news about this book... It represents an older method, an older way of thinking... it is brutal to learn, requires a lot of intelligence and commitment, and there are "simpler" approaches out now. The good news: Yeah, but who the heck is playing with the conceptual depth of the players who came out in this era when harmonic mastery was absolutely essential and players were, for the most part INTELLIGENT and profoundly conceptual, and why do players these days have all the "technique" in the world, yet seem to lack the depth of the older players ??? And so welcome back to the 60 chord system of Jazz... your block chords, their inversions... the way tones are added, roman numeral analysis, and all the scary stuff related to Jazz harmony - - not to mention the 60 scales and use of "sensitive tones", "open axis voicings" and a whole bunch of terminology not as common these days. In the end, this book is phenomenal because for those wishing to take the path you will receive the same type of training most of the masters came up on. However - - it is not for everyone. In fact, when I took my first Jazz lesson, and a teacher (with far lesser abilities to organize the info and articulate himself than Mehegan) laid this on me... I pretty much stopped showing up for the lessons and almost quit. Amadea's book saved my life and got

me back into playing, but now I've come full circle, and I really appreciate this series. In the end, my advice is that even though this WAS the info people taking Jazz courses were started on years ago, it might not be the right for everyone in the getgo, however, at some point, this is one of those vital documentations that is more than just an instructional method... it is a vital contribution to Jazz Harmony and its - - less than abstract truths.

Mehegan's works serve as indispensable sources for all jazz pianists since he devises lessons that are simply not found elsewhere; I have a good library of quality jazz books, but let me emphasize some of the things that are hardly addressed in other books. In volume one, you get: 1.) Complete right hand fingering suggestions for seventh arpeggios. Some may consider these obvious, but it's an erroneous assumption. This is the only book in my collection that gives clear instructions on practicing seventh chord arpeggios in all qualities (major, minor, dominant, half-diminished, diminished). Most other works focus exclusively on triads. 2.) Good fingering suggestions for diminished and half-diminished scales. 3.) Scale-tone sevenths in all keys. 4.) Inversions in all qualities. 5.) Dozens of progressions. 6.) Transcription exercises. 7.) Modal material. The list goes on, and this is only in volume 1. There's enough for a few lifetimes. The other works in the set are just as complete. As a final point, many readers have raised questions about the author's use of figured bass, but it's important to understand his goal. Early on in volume one, he argues that using letters for chords (Ab, Cm7, etc.) limits you to one key. If you learn the roman numeral relationships in a progression, you can transpose it to any key. In fact, he deliberately does this to get you to think across the keys. The author obviously knows chord progressions in original keys, but he is challenging readers to think in terms of the roman numerals in order to develop ease at transposition. The other part deals with the intervallic displacements that occur when you invert chords. Basically--you have four inversions, and he designates them with the figured bass system. But don't be intimidated by thinking that you'll be overwhelmed with new information. If anything, it can clarify your thinking--of course, if you're willing to do the work. Serious students can't go wrong with these monumental and historical works--whether they use them sequentially or occasionally for great practice ideas.

I was a folk-rock guitarist struggling to keep my place in a little jazz band when I went through John Mehegan's brilliant Jazz Improvisation, and the book opened my ears, my hands, my head, and my heart. Aha, I thought, this is how a jazz cat thinks! I played all the exercises, followed every suggestion, did my best to absorb every concept, and, by God, I learned enough to become a

working jazz guitarist. If you want to play jazz, get Mehegan Vol 1. The next three volumes are great too, but Volume 1 will lay your foundation!

Great good. Great price.

The core learning material for all musicians using the keyboard as a learning tool or sounding device. Written at a time when the realization and crystallization was fresh. This material apparently re-spun many times. These are the nuggets. I'm applying the concepts to guitar, bass, piano and violin.

just perfect from USA to little BELGIUM thank u !!

Great price!

Love the book, simply love the book. Maybe the bass lines for the songs in the book could have had a bitt more explanation, but still, simply love the book.

[Download to continue reading...](#)

JAZZ IMPROVISATION NO 1 MEHEGAN: TONAL & RHYTHMIC PRINCIPLES Pentatonic Scales for Jazz Improvisation (The Ramon Ricker Jazz Improvisation) Approaching the Standards, Vol. 1: Bb (Jazz Improvisation) (Jazz Improvisation Series) Trombone: Essential Elements for Jazz Ensemble a Comprehensive Method for Jazz Style and Improvisation Essential Elements for Jazz Ensemble: A Comprehensive Method for Jazz Style and Improvisation, Alto Saxophone The Jazz Language: A Theory Text for Jazz Composition and Improvisation Patterns for Jazz -- A Theory Text for Jazz Composition and Improvisation: Treble Clef Instruments Essential Elements for Jazz Ensemble a Comprehensive Method for Jazz Style and Improvisation / Conductor Improvisation for Saxophone: The Scale/Mode Approach (Saxophone: Improvisation) Improvisation and Social Aesthetics (Improvisation, Community, and Social Practice) Improvisation Starters Revised and Expanded Edition: More Than 1,000 Improvisation Scenarios for the Theater and Classroom Fundamental Changes: Major ii V I Soloing for Jazz Saxophone: Master Bebop Soloing for Jazz Saxophone (Learn Jazz Saxophone Book 1) TRY1057 - Basic Jazz Conception for Saxophone (Vol 1), 12 Jazz Exercises 10 Jazz Tunes Book/CD Essential Elements For Jazz Drums Bk/online media (Instrumental Jazz) (Essential Elements for Jazz Ensemble) Jazz Ballads: Jazz Piano Solos Series Volume 10 (Jazz Piano Solos (Numbered)) Late Night Jazz: Jazz Piano Solos Series Volume 27

(Jazz Piano Solos (Numbered)) Easy Jazz Favorites Tenor Sax 1: 15 Selections for Young Jazz Ensembles (Easy Jazz Ensemble) Jazz: New Perspectives On The History Of Jazz By Twelve Of The World's Foremost Jazz Critics And Scholars (A Da Capo paperback) Creative Jazz Improvisation Jazz Improvisation for Guitar: A Melodic Approach

[Contact Us](#)

[DMCA](#)

[Privacy](#)

[FAQ & Help](#)