

Comments on “The Antecedent-Consequent System” of Improvisation From Readers of Just Jazz Guitar Magazine :

Your two recent articles in *Just Jazz Guitar* were a revelation for me. Actually, I just found the magazine itself a few months ago and have begun hunting down back issues like mad. I had no idea there was such a great wealth of info in a magazine out there. Your Antecedent-Consequent phrases were just wonderful. I was hoping the new issue would have a continuation. Perhaps covering longer II V I. Any plans in the works? Also, do you have any instructional material available for sale?

Thanks again,

Eric Skye

Reno,

I just wanted to drop a quick line to say thanks for the materials you have made available on your web site. I was a student of jazz studies at the University of Virginia (piano), and found your articles on "Antecedent-Consequent Phrases" very helpful in explaining a concept my "ear" dictated. Thanks for promoting the language...

Gregory A Nossaman
Analyst
Middleburg, VA

I just received my copy of the May 2001 *Just Jazz Guitar* and I have to say the Jazz Improv studies you outlined were terrific. They are some of the most melodic lines I have heard in a long time. Although I recognize a few of the patterns, I had no idea of the relationship between the b7 to 3rd and also the 3rd to b9 resolution. Extremely well articulated and easy to follow. I am just curious if you had other studies that were similar in their melodic approach? Great job, I look forward to seeing and hearing (your latest CD) more from you.

Mark Randolph

Hi Reno,

I really enjoyed your article in the may 2001 JJG . I would be interested to know if you have any publications available so that I might study this subject in more depth.

musically yours,
Paul Birch

Dear Dr. De Stefano

I have been going through your recent improvisation lesson in the May issue of *Just Jazz Guitar* Magazine. It is excellent and answers several questions I had regarding some correspondence lessons I have been getting which show "two five" lines to copy but offer no information on how to create them. I am wondering if you have additional lesson material on improvisation that you could sell to me on a correspondence lesson basis or if you have a book of teaching materials available?

Thank you.

Frank
Redding, CA

In an article (Dan Adler) writes:

Has anyone read the article by Reno De Stefano in the May 2001 issue of *Just Jazz Guitar* called: "Jazz Improvisation: Antecedent-Consequent Phrases"? It deals with some very basic bebop ideas, but he presents it in a way that I think is very digestible. Most other presentations of these ideas that I have seen are useful in analyzing a phrase after the fact (e.g. guide tones and forward motion), but in this article he gives a fairly simple recipe for formulating good bebop lines.

Dan Adler
New York

Yes, I agree. It is without question (and not slighting the excellent articles by Mr. Jimmy Bruno) the clearest and most useful article on why phrases are formed in the bop "language" I've ever read.

Denis Markell

Dear Dr. De Stefano,

This is to thank you for the wonderfully useful articles that you have been publishing in *Just Jazz Guitar*. I have found them to be an essential, but until now missing, part of my amateur study of Jazz and the guitar. I have incorporated them into my study schedule and practice routine, with very positive results. I have also downloaded a copy of your thesis on Wes Montgomery, and am enjoying reading it. It has brought me new insight into the recordings that I have listened to for so long. You ought to consider publishing a book on how to practice jazz guitar based upon your antecedent-consequent concepts.

Very best regards,

Sam Apicelli

Hi Reno,

I am working on all of your articles and they are helping me a lot! I can play my arps and scales, but YOUR stuff is helping bridge the gap to actually play the music and have it sound authentic. The only bad part is *Just Jazz (Guitar)* comes out only 4 times a year. Do you have any other books, or lessons I can get from you? I would pay you for them?

Steve

Reno,

I just wanted to sit down and write you a note to thank you for the wonderful and informative information in the articles you have written in the past few months in *Just Jazz Guitar*. I've just discovered your web site only to find even greater information on the techniques and ideas to better understand and play "Bebop" style guitar.

I've been taking the time to really go over your information on the Bebop language and it has accelerated my playing way beyond my expectations. It has been a long road sifting through information to really get to the "Meat" of learning how to play Jazz. I have been studying and playing for several years now, and I'm finally starting to get the "big picture", on how to start working out ideas over Jazz standards. I have found your information extremely helpful, and I think you are a great teacher; some of us out here are taking the time to study your teachings, please keep up the great work!

Thank you.

Wilson Miller

En entrant chez Archambault l'été dernier mon oreille fut enchanté par la musique que j'entendit. Mon oeil vit le boitier sur un démonstrateur que ma main saisit aussitôt. Merci pour cette belle musique.

Un mélomane,
Montréal

Dear Reno

I just want to thank you for your articles in *Just Jazz Guitar* Mag. I have only recently subscribed, so was delighted to find the previous articles on "antecedent/consequent phrases" on your web site. The lessons are truly revolutionizing the way I approach my soloing, and in the way my inner ear is developing. Already I am instantly recognizing some of the Motifs from jazz recordings, which is something that is quite new for me. I am going to make these lessons my main focus for the next year, along with taking your advise to spend time transcribing from the masters. It is such a relief to have such a clear track to run on now. Makes me wish I could visit Canada and study with you full time. Thanks again for such eye opening and profitable study material. I'm look forward to your next articles in JJG Mag.

Hope you are well,

Kind Regards
Colin Blakely
(New Zealand)

Reno,

Please let me know when your book is available, as I learn a lot of information, and practice habits from your teachings. It's nice to find "Intermediate" skill level information pertaining to Jazz Guitar. I stop taking (Just) *Jazz Guitar* magazine early this year, it was only then when I went back through older issues that I discovered you, and started reading your articles; they have taken my playing to new levels. Do you have any copies of these past articles you could send me via E mail?

Many thanks,

Wilson Miller

Dear Mr. De Stefano,

I'm just dropping you a line to thank you for your articles in JJG Magazine. As a full time guitar instructor with 30 plus years of experience I have always looked to publications aimed at either the saxophone or piano. Your articles are so clear and well thought out. Now all I have to do is inspire my students to practice the material regularly in all keys. I'm sure that any sax or piano student could benefit as well. Please keep me on your mailing list when the Book/CD comes out.

Sincerely,

Sandro Camerin, Vancouver, B.C.

Reno,

When the last edition came, your article caught my attention. I went back to the prior issues, since I had neglected to try these exercises before. I began playing the exercises yesterday and I got results that I have been struggling with over a year. I haven't been playing long (6yrs), and I am currently 60. My struggle was finding the language and the rhythms. It took about 15-20 minutes when I knew it was what I needed. All of a sudden the language was there, and as a bonus I could feel the rhythm was there. Prior to now I couldn't get the bebop feel together. And as another bonus the sight reading came faster as my fingers and ears were cooperating.

To date, it is the single biggest breakthrough that I have had.

Thanks for the push, and best wishes,

Ed Fenell
West Sand Lake, NY

Reno,

Your latest article in JJG about V7 of III phrases was brilliant as usual. I wish you would put all those articles in a book. I think it would be the best book on bebop on the market as your theories come from real phrases rather than from abstract principles, plus they are useful as a constructive process.

Anyway, keep up the great work!

-Dan
<http://danadler.com>

(Dan Adler) wrote in message :

Is everyone following Reno De Stefano's articles in JJG on Antecedent-Consequent phrases? This stuff is the most interesting treatment of Bebop I have ever seen. This issue he talks about V7 of III phrases as made famous in Horace Silver's "Opus De Funk". Some of the examples are on his web site for the JJG-impaired:

http://www.mapageweb.umontreal.ca/destefar/e_pedag2.htm

The great thing about his system is that it's derived from real lines and it's constructive. What I mean is that it's not a set of abstract rules - it's a set of rules inferred from actual examples, and then he shows you a methodology of how to take these building blocks and make your own lines that sound as hip as anyone's. I'm always surprised by one or two examples in his analysis to find

some lick that I've thought of in an isolated way as being a simple octave displacement of another lick, so there is a lot to be gained from analyzing things in this way. If you have the back issues and have not checked out his articles - I highly recommend them.

-Dan

<http://danadler.com>

I agree. Reno De Stefano's articles have been appearing in the magazine for quite some time, and I think he's really onto something. It goes beyond scales and arpeggios to offer good-sounding short phrases to add to your "jazz vocabulary." While it looks like he's just throwing licks up there, there really is a system to it. You see a lot of different ways to approach each chord progression, with the emphasis on moving from one chord to another, not just playing over a single chord. And it's easy to just play through a few examples if you only want to spend a little time on it. Not too daunting at all.....

Steven Rosenberg
