

861 MEA

Gypsy Jazz

Licks

*Songbook
Play & Along
C.D.*

Volume 1.

written and
compiled by
Paul Meader
&
Robin Nolan

CE DOCUMENT CONTIENT UN DISQUE COMPACT
VERIFIER SA PRESENCE LORS DU RETOUR

syjazzsongbooks.com

Gypsy Jazz

Licks



Written and compiled by Paul Meader and Robin Nolan.

| | |
|---|-----------|
| <i>Foreword</i> | <i>4</i> |
| <i>Minor Swing Changes, Licks - 1. to 5.</i> | <i>6</i> |
| <i>Dark Eyes Changes, Licks - 1. to 5.</i> | <i>12</i> |
| <i>Duece Ambience Changes, Licks - 1. to 5.</i> | <i>18</i> |
| <i>Djangology Changes, Licks - 1. to 5.</i> | <i>24</i> |
| <i>Sweet Georgia Brown Changes, Licks - 1. to 5.</i> | <i>30</i> |
| <i>Equipment and Ammunition</i> | <i>36</i> |
| <i>The Gig Book</i> | <i>37</i> |
| <i>Discography</i> | <i>38</i> |
| <i>Gypsy Jazz Licks, Volume 2.</i> | <i>40</i> |

Concept, Design, Layout, Text, DTP - Paul Meader

Cover and Inside Illustrations - Carolyn Ridsdale

RNT Publishing, 2003, Amsterdam, The Netherlands

RNTBS

Copyright © All rights reserved

Foreword



Welcome to *Gypsy Jazz Licks*. This book presents a collection of licks played over five of the genres most popular standards. Like all great licks they have stood the test of time, evolving, passing from player to player, often originating in a distant Django phrase from a recording some fifty years ago.

The five sets of chord changes we have chosen are featured in the first book of our *Gypsy Jazz Play along* series (see page 38.) Five licks are played over a chorus each of these harmonic progressions at both a slow and medium tempo. When you feel comfortable with a lick you can try turning the balance dial on your stereo to the right and that will fade out the solo guitar.

Before you begin soloing over these particular changes it is a good idea to review your *Gypsy Jazz* rhythm playing. You need to be able to hear and see the relationship between the chords and the soloing ideas that are presented. It is the *Gypsy Jazz* chord fingerings and unique voicings that give the genre its distinctive sound. These chordal inversions suggest a different kind of soloing from other jazz guitar styles often emphasizing the 6th and 9th tones within the harmony.

Solo Fingering

The more players you see soloing in the style of *Gypsy Jazz* the more you realize that there is no set fingering pattern or system used to generate the often awesome soloing technique and fluid facility witnessed around the metaphorical campfire. From Django's magical 2 fingers and a thumb to Bireli's 4 finger wizardry and every other gypsy jazzer in between, the fretboard is open to limitless interpretation. The desire to conquer it is universal, how you get there is really up to you.

If you are a guitarist new to *Gypsy Jazz* you are invariably coming from another guitar style where you have already invested time learning a fingerboard approach. The thing you don't want to have to do is re-learn a single note fingering technique just to enjoy the music. Apply what you already know. What works for you is by far the best way to approach the music. It all irons itself out after a couple of thousand hours.

Picking Technique

The same can be said for the pick hand. Use down strokes, up strokes and/or a combination of both. In time your own personnel technique will develop and you won't even think about the pick. What is comfortable and what works for you will be the right way. The rest is just practice.

Minor Swing Changes

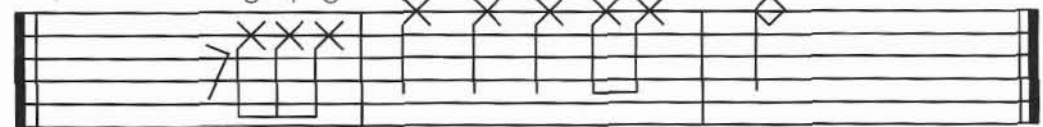
Gypsy Jazz is indebted to Django Reinhardt and Stephane Grappelli for the minor blues changes and this song still stands alone as the most played, most requested standard in the genre.

Lick 1. is a classic Gypsy Jazz phrase in Aminor. It is made up of only eight notes and played over only two strings. It is very simple to learn and works well at a fast tempo.

Lick 1.

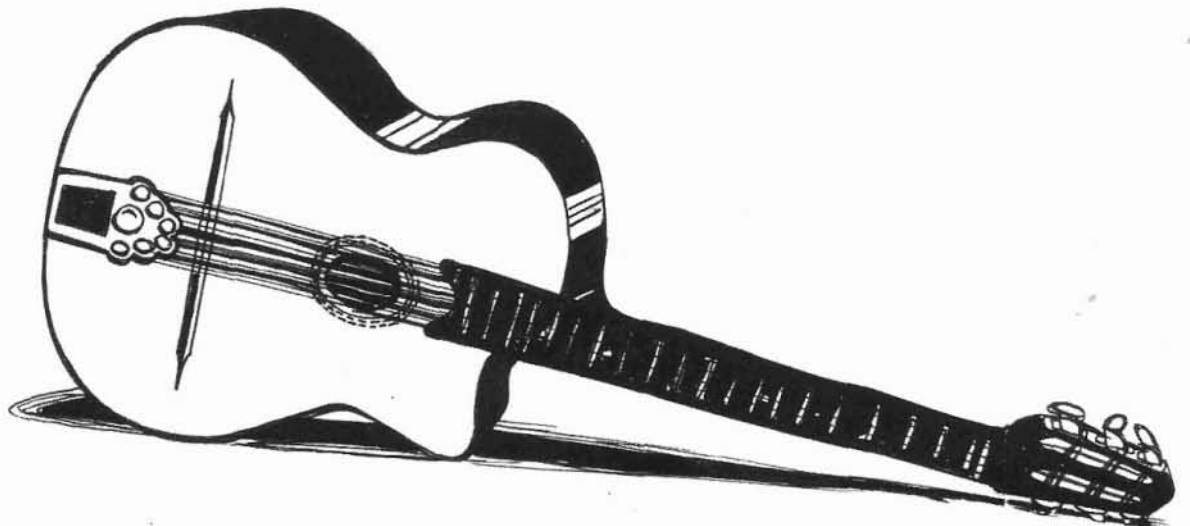
|| (E7) | A-6 | A-6 ||

Guitar tablature



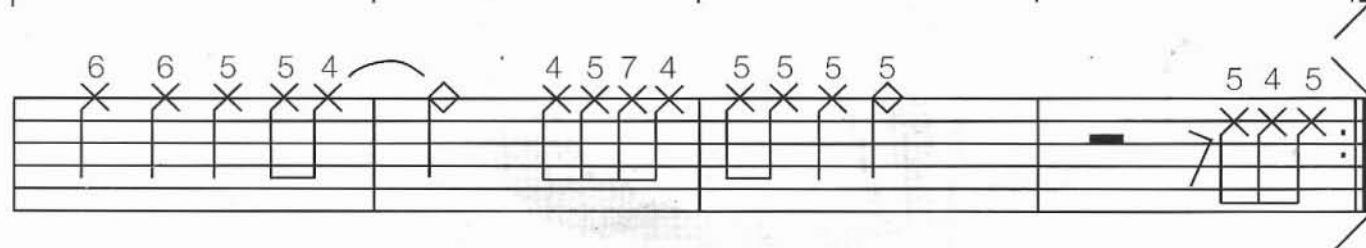
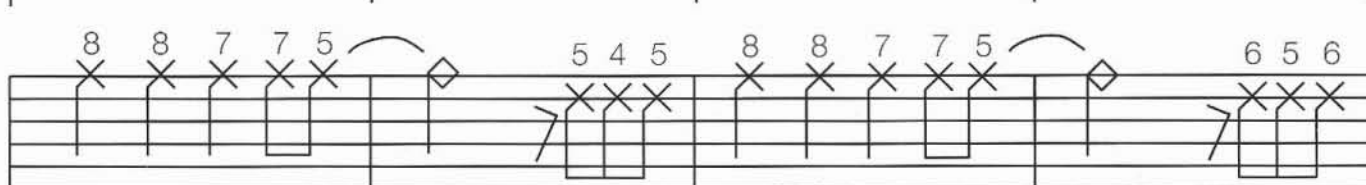
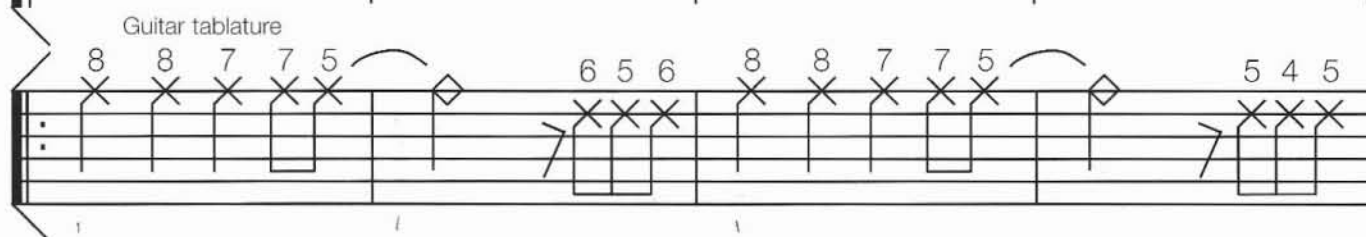
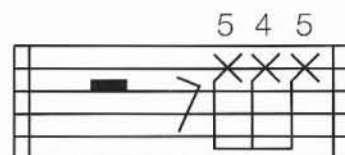
In the example on page 7. we have applied Lick 1. to every two bars of the 16 bar minor blues form. By simple melodic adjustment Lick 1. fits over the Aminor chord, the Dminor chord and the E7 chord. In the bigger harmonic picture these chords represent One, Four and Five of the Aminor scale (the blues).

As with any good lick it all comes down to two basic requirements. One; the lick has to have a hip swinging rhythm pattern and Two; it has to fit harmonically over the chord changes. Without both of these factors working together it simply won't become a lick. Licks stand the test of time. They get passed on as common currency from musician to musician and become part of the basic language of the music.



Lick 1.

Play along tracks - 2. & 3.

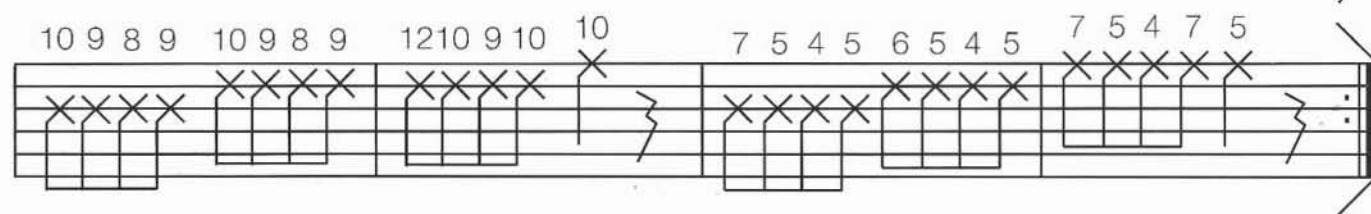
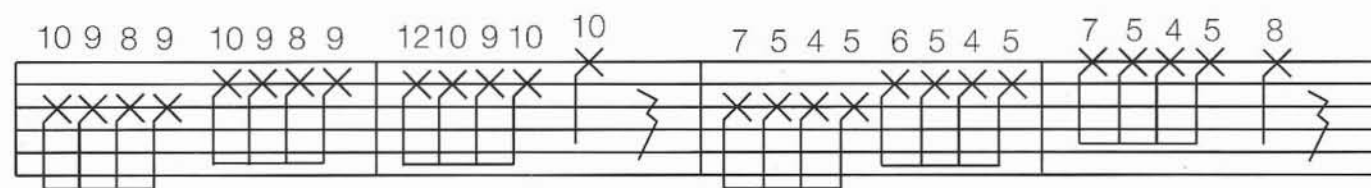
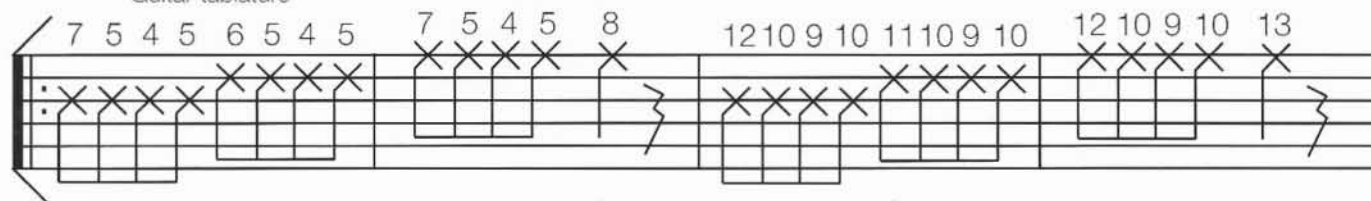


Lick 2.

Play along tracks - 4. & 5.

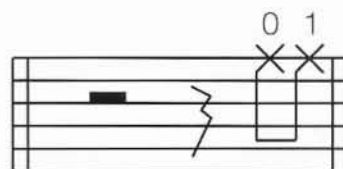


Guitar tablature



Lick 3.

Play along tracks - 6. & 7.



[: A-6 / / / | A-6 | D-6 | D-6 |

Guitar tablature

2 0 1 0 2 2 3 0 5 6 7 5 6 5 7 7 8 5 12 13

E7 | E7 | A-6 | A-6 |

14 12 15 12 13 14 13 12 0 1 2 0 1 0 2 2 3 0 5 6

D-6 | D-6 | A-6 | A-6 |

7 5 6 5 7 7 8 5 0 1 2 0 1 0 2 2 3 0 12 13

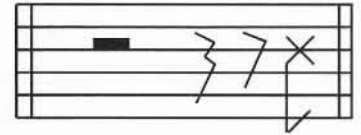
Bb7 | E7 | A-6 E7 | A-6 E7 :||

14 12 15 12 13 14 13 12 6 7 5 5 5 6 7 9 6 7 0 1

Lick 4.

Play along tracks - 8. & 9.

4



||: A-6 / / / | A-6 | D-6 | D-6 |

Guitar tablature

5 7 5 8 5 6 5 4 5 5 7 7 8 9 9 10 12 10 13 10 11 10 9 10 10 12 12 13 14 5

E7 | E7 | A-6 | A-6 |

6 6 5 6 5 4 5 4 5 7 5 4 7 6 4 5 7 5 8 5 6 5 4 5 5 7 7 8 9 9

D-6 | D-6 | A-6 | A-6 |

10 12 10 13 10 11 10 9 10 10 12 12 13 14 4 5 7 5 8 5 6 5 4 5 5 7 7 8 9 5

Bb7 | E7 | A-6 | E7 :||

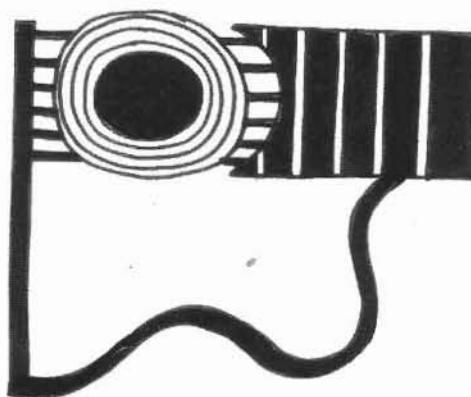
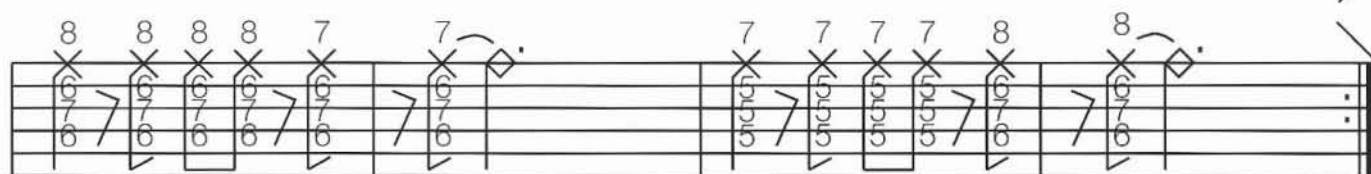
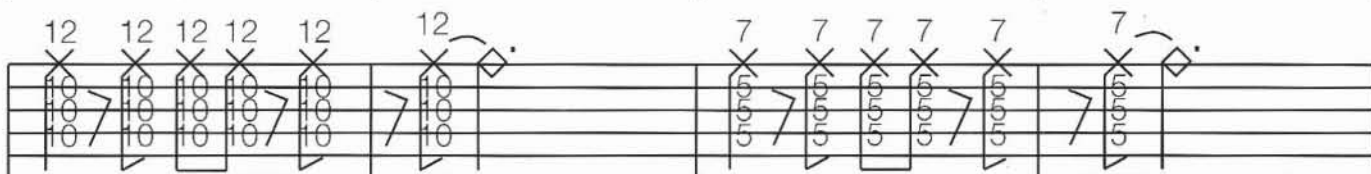
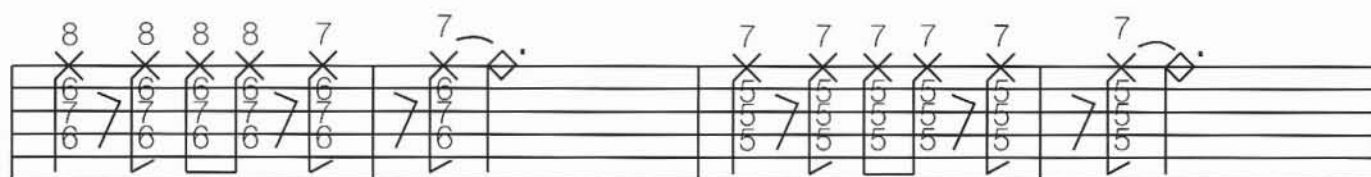
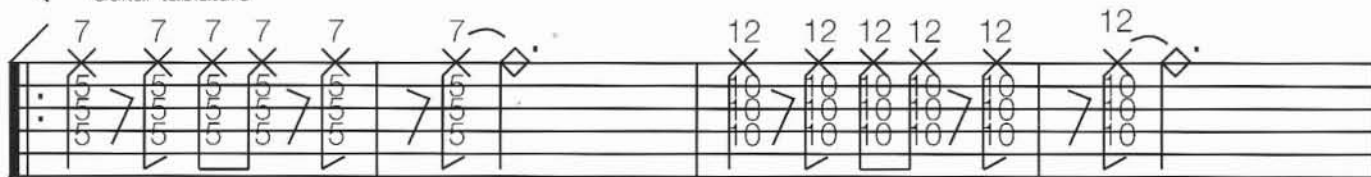
6 6 5 6 5 4 5 4 5 7 5 4 7 6 4 5 7 5 8 5 6 5 4 5 5 7 7 8 5 4

Lick 5.

Play along tracks 10. & 11.



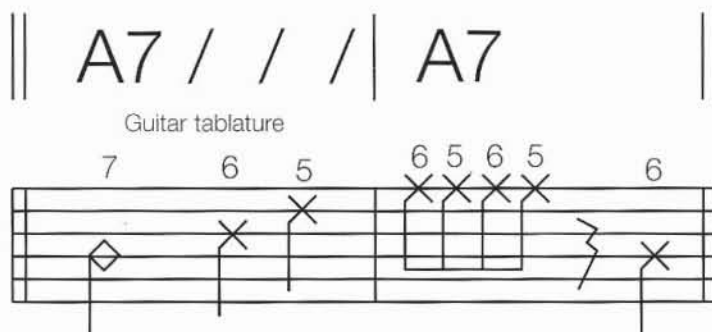
Guitar tablature



Dark Eyes Changes

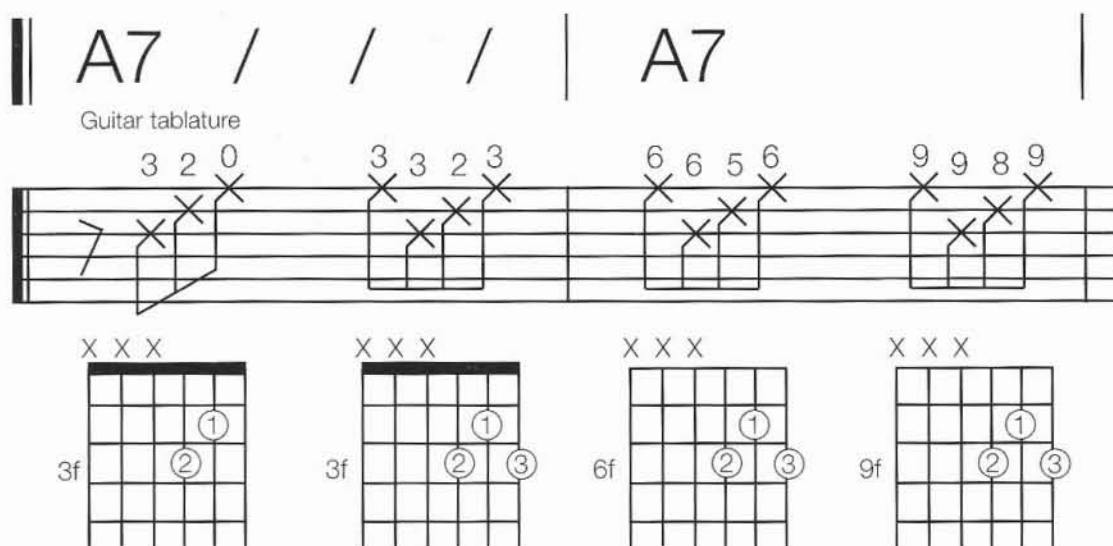
Dark Eyes, Luex Yeux Noirs, the gypsy anthem is second only to Minor Swing as the most played Gypsy Jazz standard in the repertoire.

Lick 1.



Lick 1. is another classic Gypsy Jazz phrase this time over an A7. It is made up of only eight notes and played over only three strings. The simple chord changes of Dark Eyes make it a very popular jam tune. It is often played at tempos of 300 b.p.m. and upwards. That's when licks like this one come in handy. Django recorded the song several times during his career and his 1947 electric guitar solo is full of amazing ideas and juicy licks.

Lick 4.



Lick 4. (page 16) is a lick that uses a diminished chord triad (see the above diagram). This device is very effective and you will hear it played time and time again in the gypsy jazz style. By moving this triad shape up the neck 3 frets at a time you can build very strong musical tension over the dominant 7th chord.

Lick 1.

Play along tracks - 12. & 13.

Chord progression: A7 / / / | A7 | D-6 | D-6 |

Guitar tablature

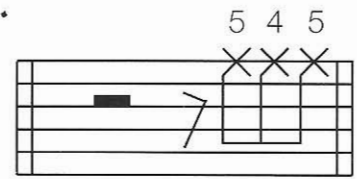
Chord progression: A7 | A7 | Bb6/9 | Bb6/9 |

Chord progression: G-6 | G-6 | D-6 | D-6 |

Chord progression: A7 | A7 | D-6 | D-6 |

Lick 2.

Play along tracks - 14. & 15.



Chord progression: A7 / / / | A7 | D-6 | D-6 |

Guitar tablature

Chord progression: A7 | A7 | Bb6/9 | Bb6/9 |

Chord progression: G-6 | G-6 | D-6 | D-6 |

Chord progression: A7 | A7 | D-6 | D-6 |

Lick 3.

Play along tracks - 16. & 17.

Guitar tablature

A7 / / / A7 | D-6 | D-6

17 12 14 15 12 14 17 12 14 18 13 15 17 13 15 18 13 15 17 13 15 18 13 15

A7 | A7 | Bb6/9 | Bb6/9

17 12 14 15 12 14 17 12 14 18 13 15 17 13 15 18 13 15 17 13 15 18 13 15

G-6 | G-6 | D-6 | D-6

13 10 11 12 10 11 13 10 11 10 12 10 11 13 10 10 10 13 10 10 12 10 10 13 10 10

A7 | A7 | D-6 | D-6

17 12 14 15 12 14 17 12 14 15 13 17 18 14 15

Lick 4.

Play along tracks 18. & 19.

A7 / / / | A7 | D-6 | D-6

Guitar tablature

3 2 0 3 3 2 3 6 6 5 6 9 9 8 9 7 7 6 7 10 10 9 10 13 13 12 13 10 10 9 10

A7 | A7 | Bb6/9 | Bb6/9

9 9 8 9 12 12 11 12 9 9 8 9 6 6 5 6 5 5 4 5 8 8 7 8 11 11 10 11 10

G-6 | G-6 | D-6 | D-6

5 3 3 5 3 3 3 3 5 3 3 5 3 3 3 3 12 10 10 12 10 10 10 10 12 10 10 12 10 10 10 10

A7 | A7 | D-6 | D-6

13 12 11 13 12 12 11 12 13 12 11 13 12 12 11 12 12 10 10 12 10 10 10 10 10 10 10

Lick 5.

Play along tracks 20. & 21.

Chord progression: A7 / / / | A7 | D-6 | D-6 |

Guitar tablature

First line of guitar tablature for Lick 5, corresponding to the first four measures of the first system.

Chord progression: A7 | A7 | Bb6/9 | Bb6/9 |

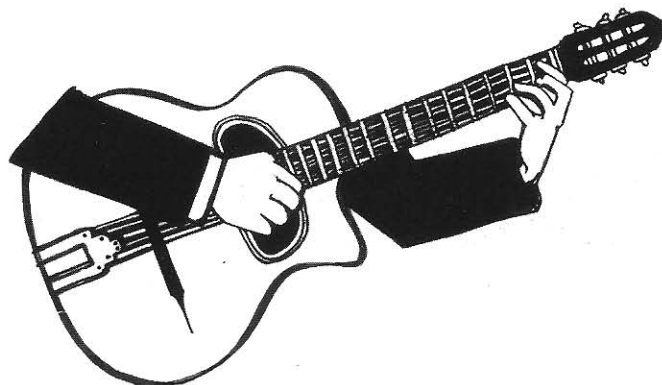
Second line of guitar tablature for Lick 5, corresponding to the next four measures.

Chord progression: G-6 | G-6 | D-6 | D-6 |

Third line of guitar tablature for Lick 5, corresponding to the next four measures.

Chord progression: A7 | A7 | D-6 | D-6 |

Fourth line of guitar tablature for Lick 5, corresponding to the final four measures.



Douce Ambience Changes

The next two sets of chord changes in the book are based on the *AABA* jazz format. In each *A* section example of the *Douce Ambience Changes*, the lick repeats itself rhythmically, adjusting to the harmony before finally resolving at the 2nd time bar. This *A* section pattern is repeated from Lick 1. to Lick 5.

Lick 1. bridge section.

|| Ab-6 | Ab-6 | Ab-6 | Ab-6 |

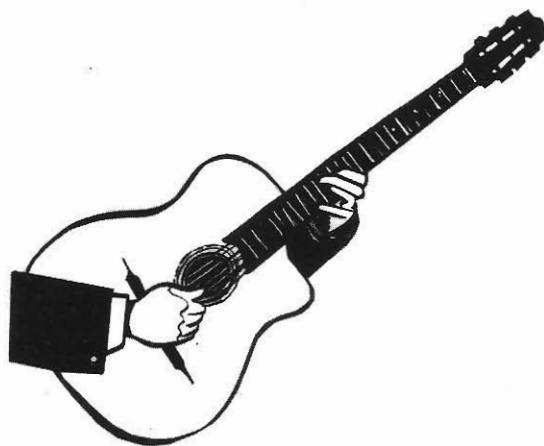
[1] 8 9 7 11 7 9 [2] 11 7 9 8 7 8 9 7 11 7 9 8 8

[B]

| A-6 | A-6 | F7 E7 | Eb7 D7 ||

[5] 9 10 8 12 8 10 [6] 12 8 10 9 7 8 7 6 7 10 9 8 6

In the *B* section of both the *Douce Ambience Changes* (in the minor key) and the *Djangolgy Changes* (in the major key) the harmonic movement simply moves up a semitone (one fret) and so does the lick. In the example above, the lick that plays over bars 1 and 2 in *Ab-6* is repeated one fret higher in bars 5 and 6 over *A-6*. This pattern of moving the lick up one fret with the chord is repeated in each of the following examples from Lick 1. to Lick 5.

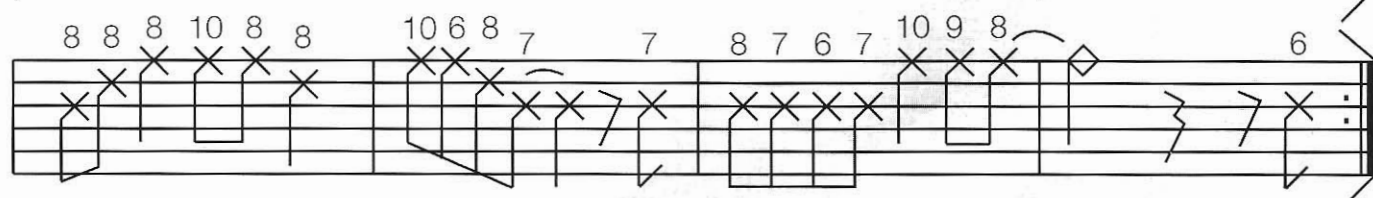
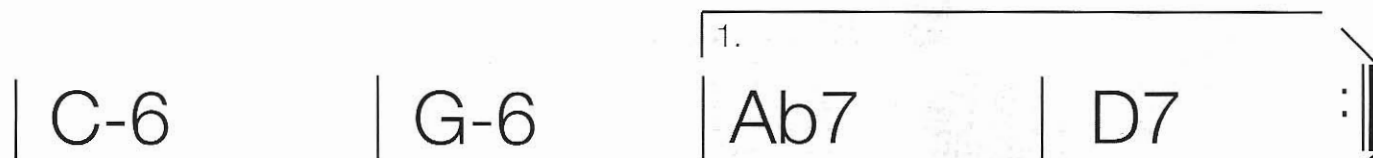
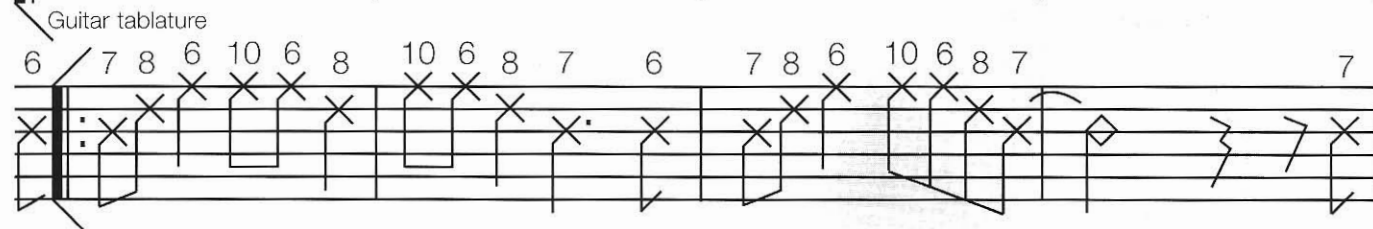
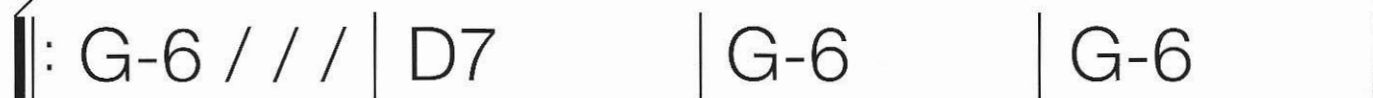


Lick 1.

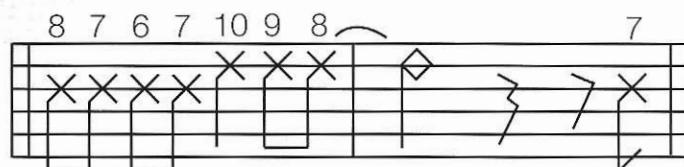
(AABA)

Play along tracks - 22. & 23.

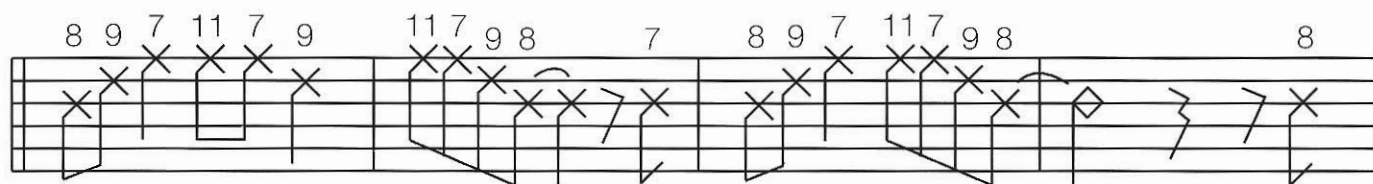
A



2. & 3.



B

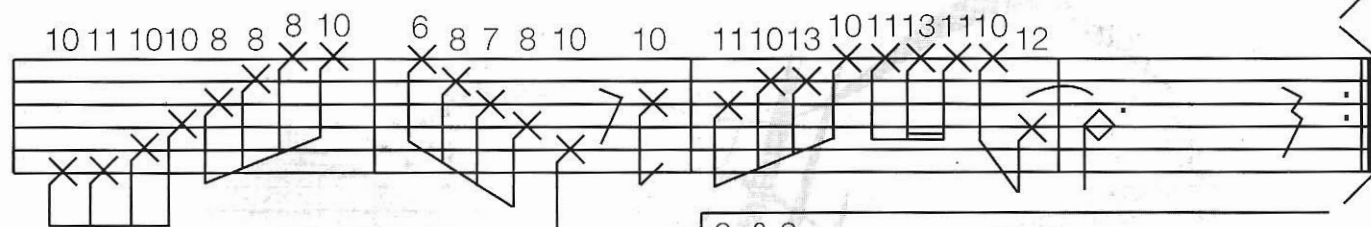
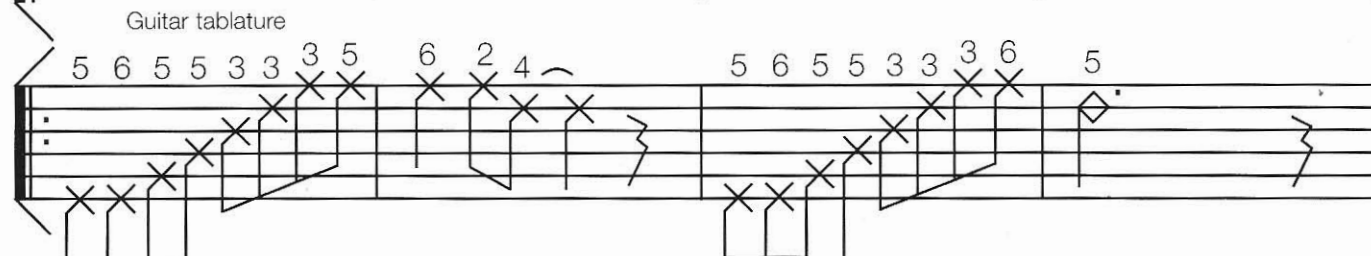


Lick 2.

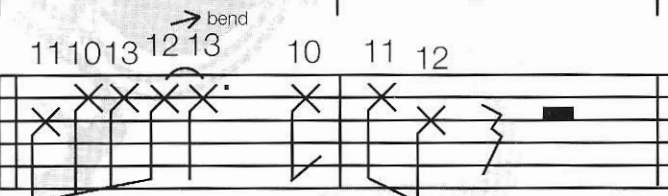
(AABA)

Play along tracks - 24. & 25.

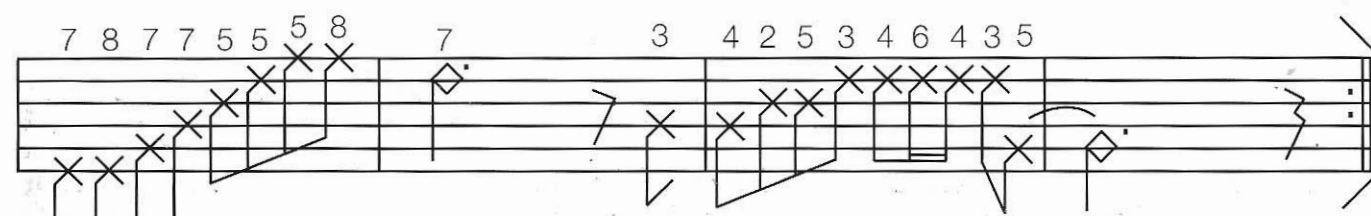
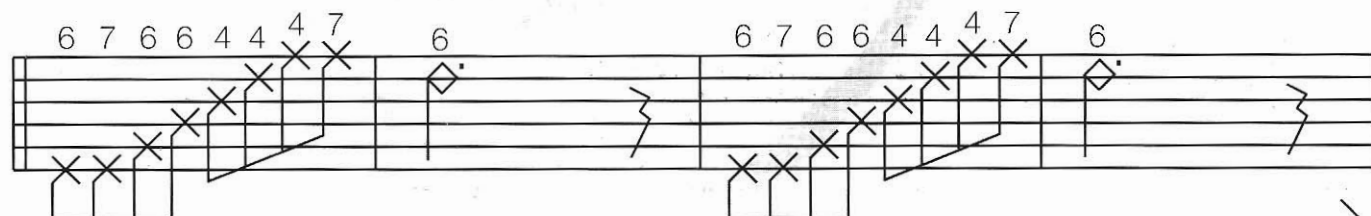
A



1.



B



Lick 3.

(AABA)

Play along tracks - 26. & 27.

A

Guitar tablature

3 5 6 2 5 3 3 3 5 4 6 4 4 3 5 6 2 5 3 3 3 5 3 2 3 8 10

1.

C-6 G-6 Ab7 D7

11 7 10 8 8 8 10 9 8 10 8 8 8 9 12 10 13 11 10 13 14 15 3 5

2. & 3.

Ab7 D7 G-6

9 12 10 13 11 10 13 11 12 4 6

B

Ab-6 Ab-6 Ab-6 Ab-6

7 3 6 4 4 4 6 4 3 6 3 4 4 6 7 3 6 4 4 4 6 4 3 6 3 4 5 7

A-6 A-6 F7 E7 Eb7 D7

8 4 7 5 5 5 7 5 4 7 4 5 8 9 12 10 13 11 10 13 14 15 3 5

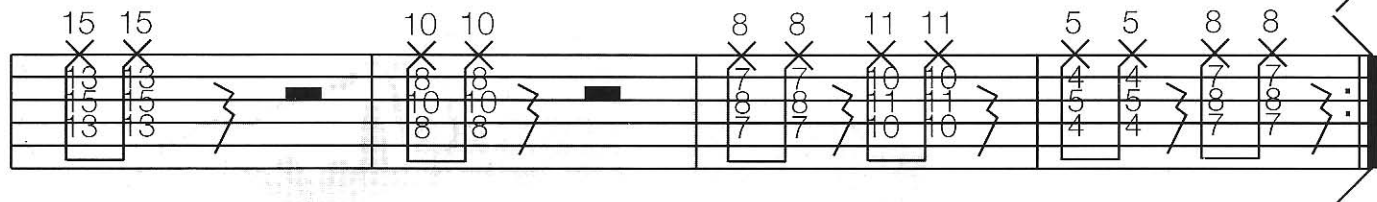
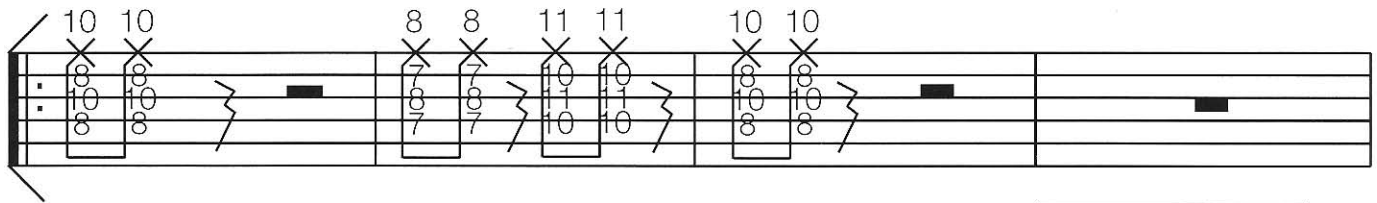
Lick 4.

(AABA)

Play along tracks - 28. & 29.

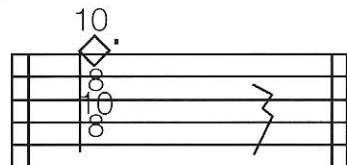


Guitar tablature

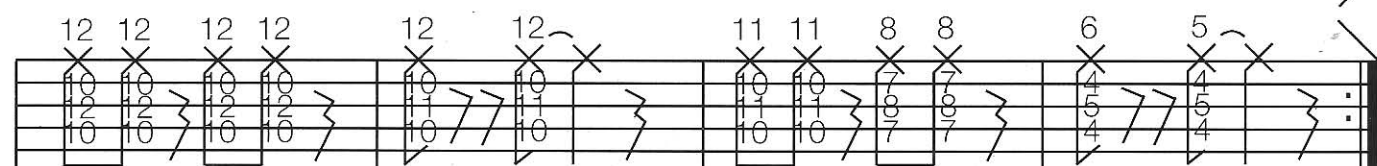
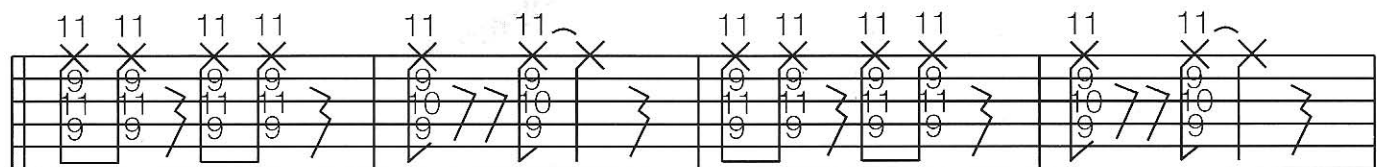


2. & 3.

G-6



B



Lick 5.

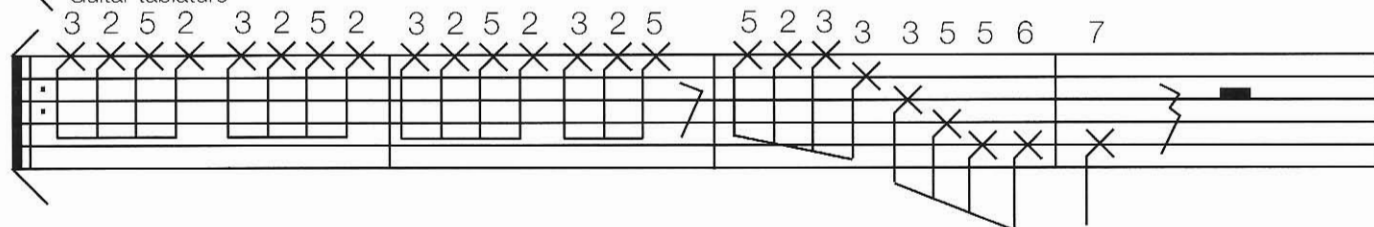
(AABA)

Play along tracks - 30. & 31.

A

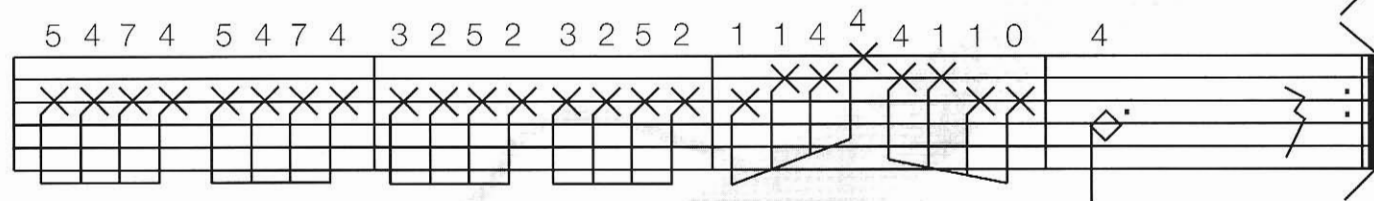
G-6 / / / | D7 | G-6 | G-6 |

Guitar tablature



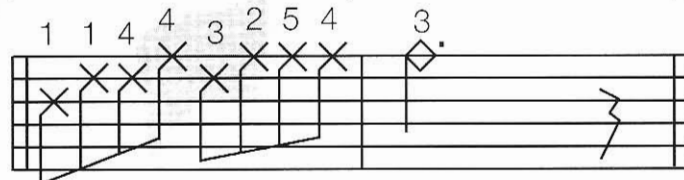
1.

C-6 | G-6 | Ab7 | D7 :



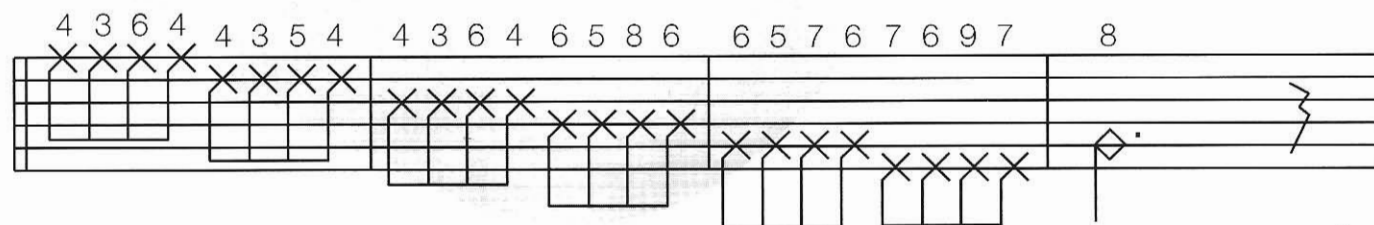
2. & 3.

Ab7 D7 | G-6 ||

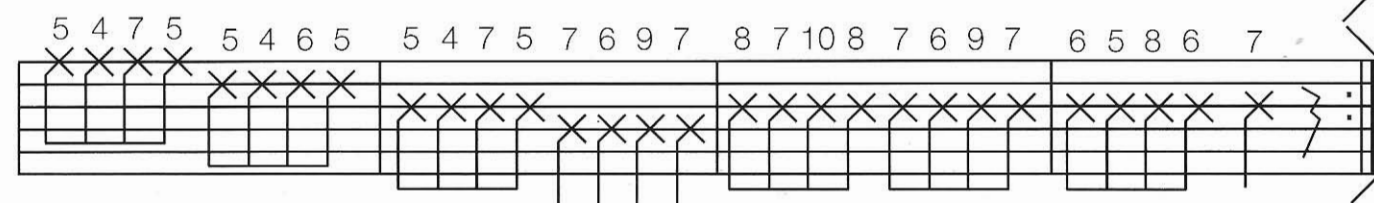


B

Ab-6 | Ab-6 | Ab-6 | Ab-6 |



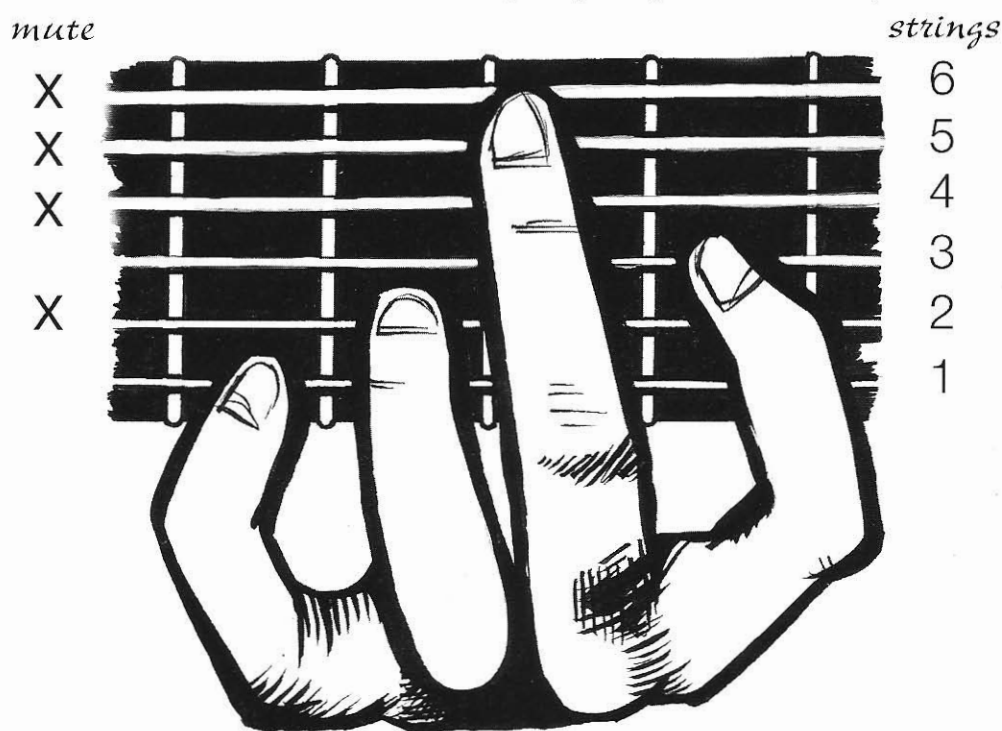
A-6 | A-6 | F7 E7 | Eb7 D7 :



Djangology Changes

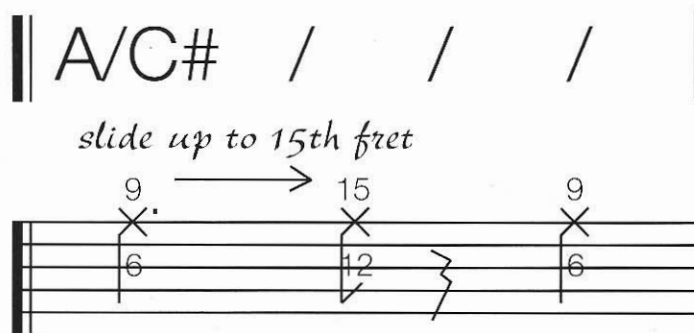
Lick 1. features an A section using Octaves. Django often employed this technique to add power to his melodies and examples of this can be heard on songs like "Daphne" and "Peche a la Mouche". We have taken a closer look at the Octave technique in our Gypsy Jazz Play Along series Book 2 (see page 38.)

Lick 1. Octave finger positioning.



It is important to note (see diagram above) that the octaves themselves are played with the first and fourth fingers using the second and third fingers to mute the remaining open strings. This allows only the octave to sound and prevents the other strings from ringing out. Strum the Octave in the same way you would play a Gypsy Jazz chord using a down stroke and letting the pick hand fall evenly across the strings.

Lick 1. Octaves



Slide the Octave up the neck to the 15th fret. When following the lick around the fretboard keep the fixed octave hand shape.

Lick 1.

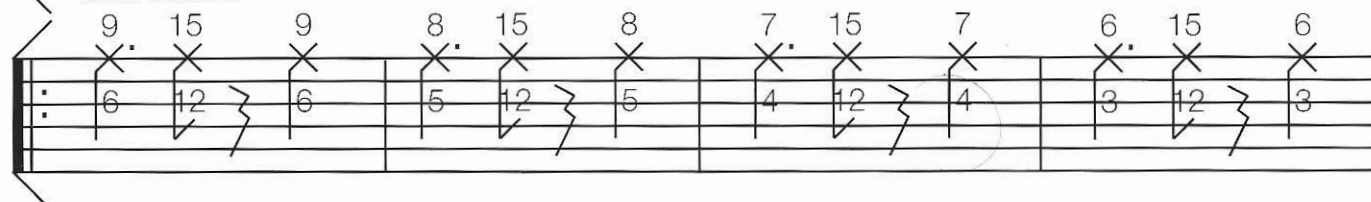
Play along tracks - 32. & 33.

(AABA)

A

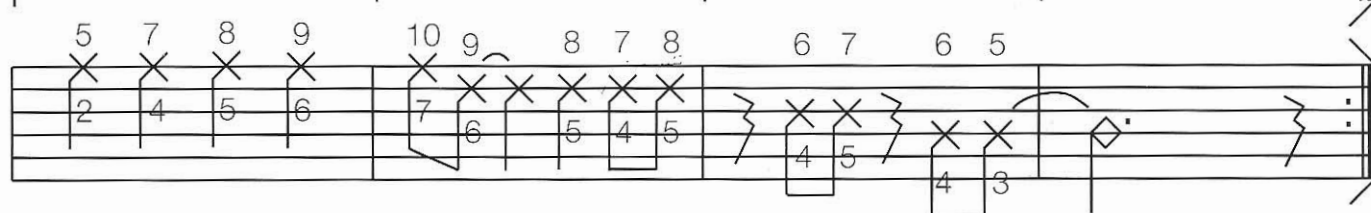
A/C# / / / | Cdim | G/B | Bbdim |

Guitar tablature



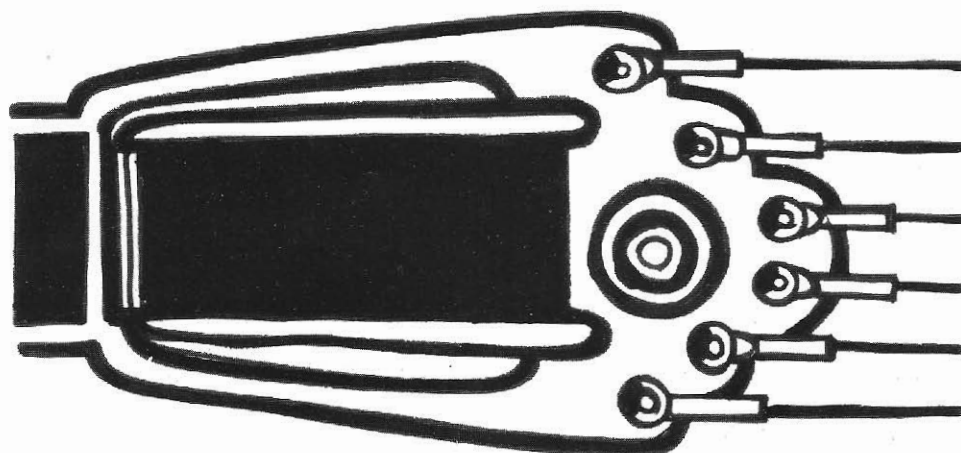
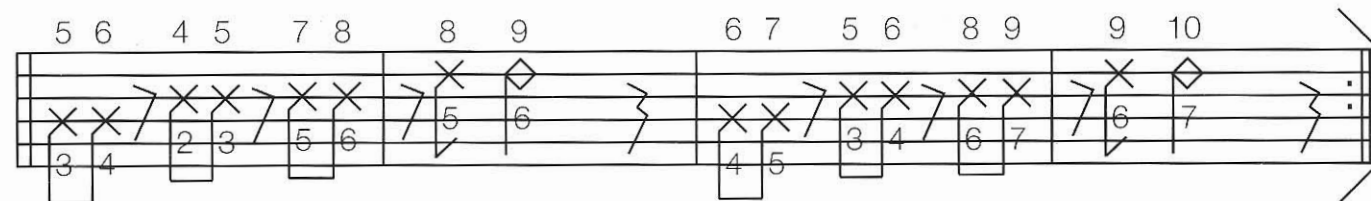
1. 2. & 3.

A-7 | D7 | G6/9 | G6/9 :



B

Ab6/9 Eb7 | Ab6/9 | A6/9 Eb7 | A6/9 :



Lick 2.

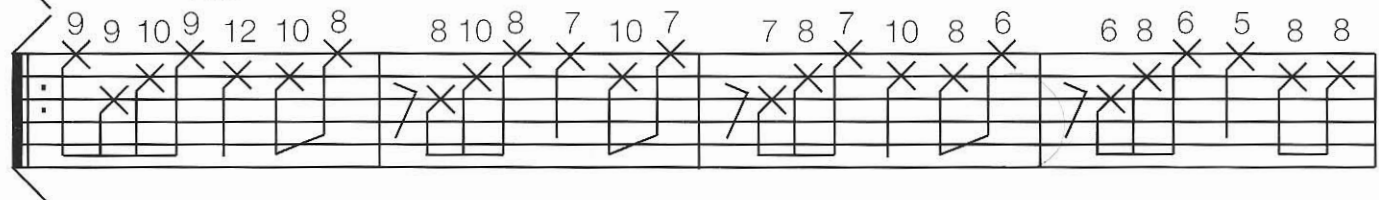
Play along tracks 34. & 35.

A

(AABA)

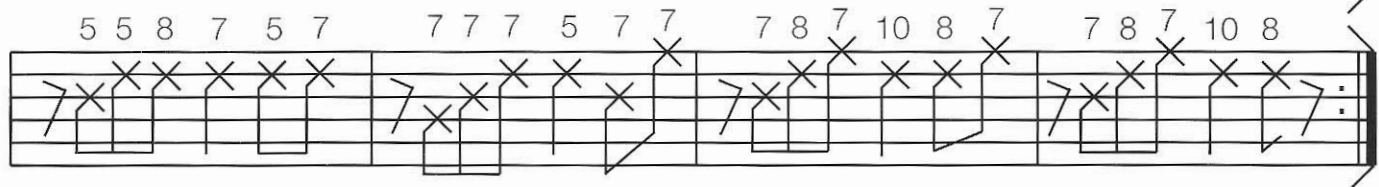
A/C# / / / | Cdim | G/B | Bbdim |

Guitar tablature



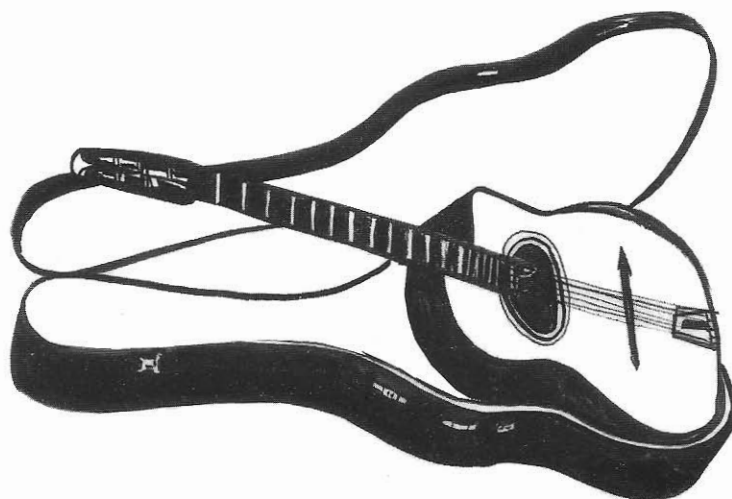
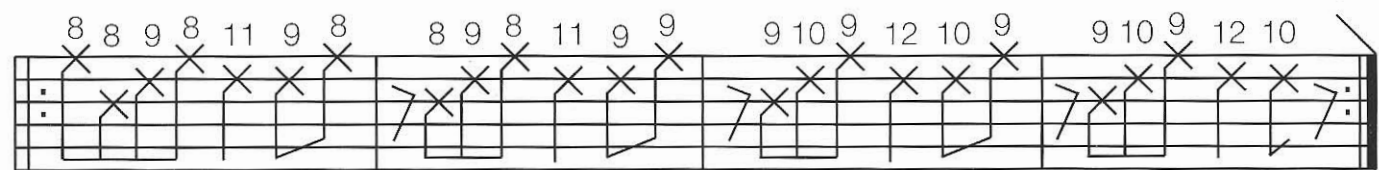
1. 2. & 3.

A-7 | D7 | G6/9 | G6/9 :



B

Ab6/9 Eb7 | Ab6/9 | A6/9 Eb7 | A6/9 :



Lick 3.

Play along tracks - 36. & 37.

(AABA)

A

Guitar tablature

1.

2. & 3.

B

Lick 4.

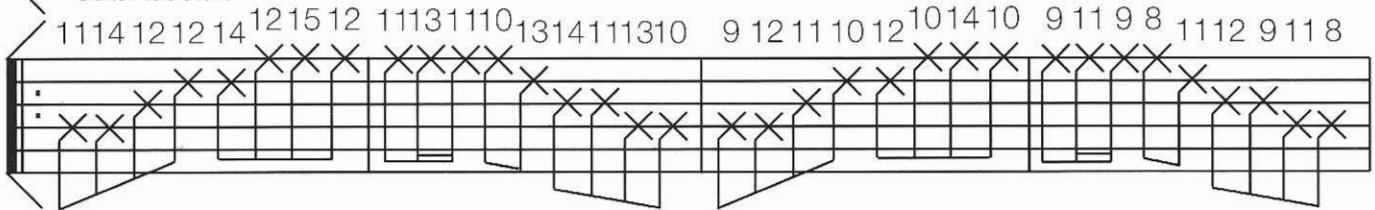
Play along tracks - 38. & 39.

(AABA)

A

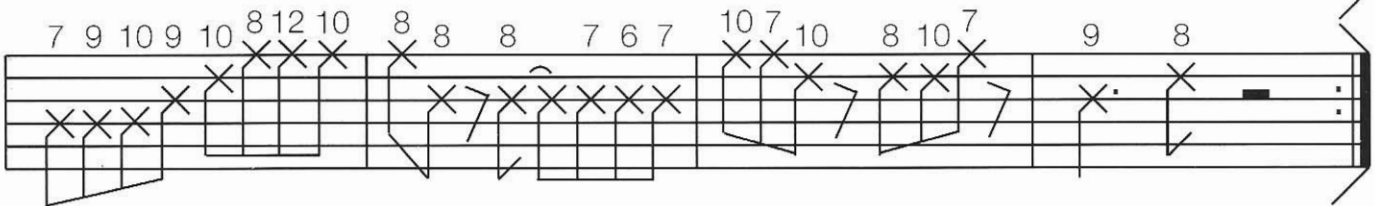
A/C# / / / | Cdim | G/B | Bbdim |

Guitar tablature



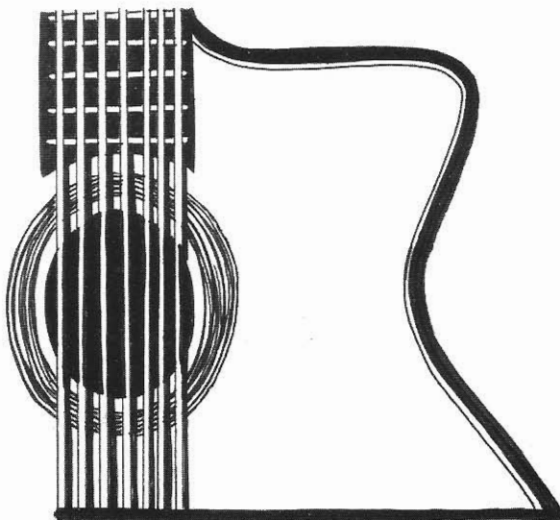
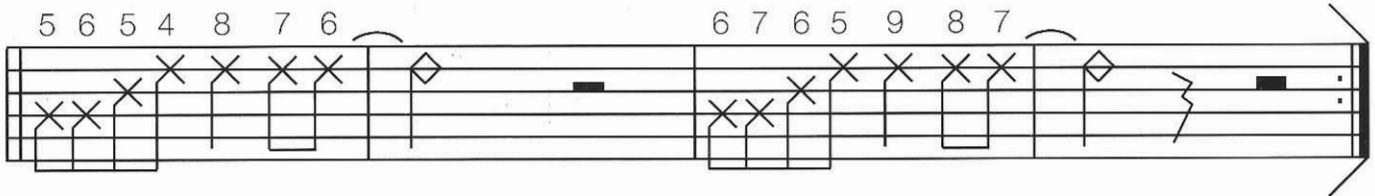
1. 2. & 3.

A-7 | D7 | G6/9 | G6/9 :



B

Ab6/9 Eb7 | Ab6/9 | A6/9 E7 | A6/9 :



Lick 5.

Play along tracks - 40. & 41.

(AABA)

A

Guitar tablature

:A/C# / / / | Cdim | G/B | Bbdim |

1.

A-7 | D7 | G6/9 | G6/9 :

2. & 3.

G6/9 | G6/9 ||

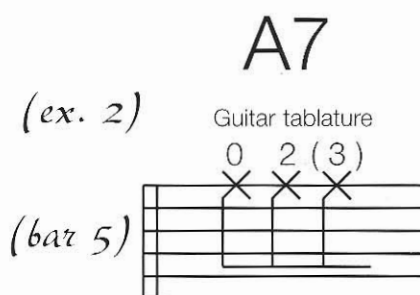
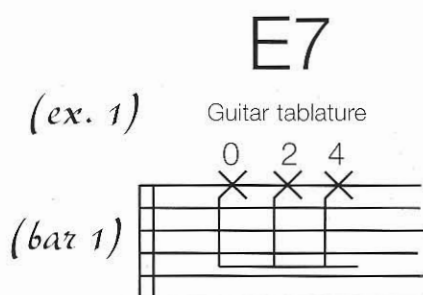
B

|| Ab6/9 Eb7 | Ab6/9 | A6/9 E7 | A6/9 :

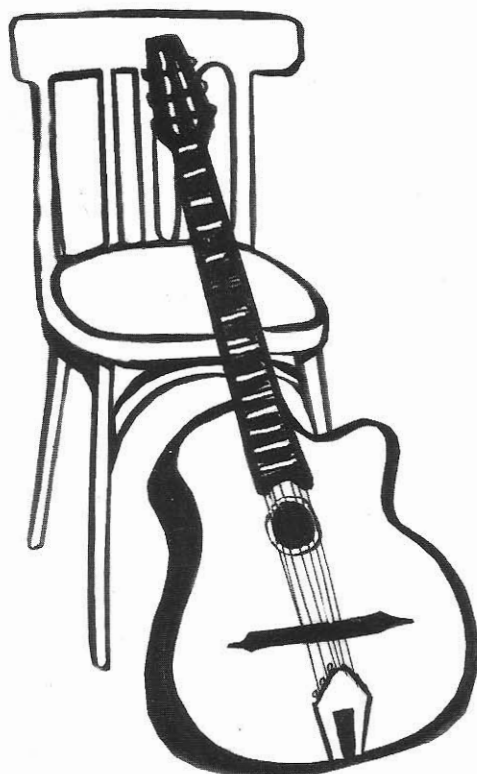
Sweet Georgia Brown Changes

The Sweet Georgia Brown Changes were very common in the jazz swing era. Moving harmonically as they do through the cycle of 5ths using the dominant 7 chord (first 16 bars) can also be found in the Blues and the bridge section of the Rhythm Changes.

This simple three note lick (ex. 1 - opposite page) is repeated eight times over the first four bars of $E7$. By changing only one note in the lick (ex. 2. - the 3rd note) it can then weave it's way through the following four bars of $A7$.



Begin the lick with a down stroke from the pick hand and alternate the picking up and down. At the end of the 25 note cycle you should come out of the phrase with a down stroke on the first note of bar 4. Keep the dynamic attack even and the rhythmic pattern metronomic. This lick has a very strong pull. If the lick is out of time it will seriously upset the pulse of the song.



Lick 1.

Play along tracks - 42. & 43.

Guitar tablature

E7 / / / | E7 | E7 | E7

0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0

A7 | A7 | A7 | A7

5 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0

1. D7 | D7 | D7 | D7

0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0

G6/9 | G6/9 | G6/9 | B7

0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 1 3 1 0

2. E-7 | B7 | E-7 | B7

0 2 3 0 2 3 0 1 4 0 1 4 0 0 2 3 0 2 3 0 1 4 0 1 4 0

G7 F#7 | F7 E7 | A-7 D7 | G6/9 B7

10 8 7 10 9 7 6 9 8 6 5 8 7 5 4 7 6 4 3 6 5 3 2 5 3

Lick 2.

Play along tracks - 44. & 45.

1.

E7 / / / | **E7** | **E7** | **E7**

Guitar tablature: 12 13 | 14 12 15 12 13 14 13 12 | 13 → 14 | 12 13 | 14 12 15 12 13 14 13 12 | 13 → 14 | 5 6

A7 | **A7** | **A7** | **A7**

7 5 8 5 6 7 6 5 | 6 → 7 | 5 6 | 7 5 8 5 6 7 6 5 | 6 → 7 | 10 11

D7 | **D7** | **D7** | **D7**

12 10 13 10 11 12 11 10 | 11 → 12 | 10 11 | 12 10 13 10 11 12 11 10 | 11 → 12 | 3 4

G6/9 | **G6/9** | **G6/9** | **B7** :

5 3 5 3 5 3 4 5 | 5 5 5 5 3 4 | 5 3 5 3 5 3 4 5 | 12 13

2.

E-7 | **B7** | **E-7** | **B7**

8 7 10 8 7 9 8 10 | 9 12 9 10 7 8 | 8 7 10 8 7 9 8 10 | 9 12 9 10

G7 **F#7** | **F7** **E7** | **A-7** **D7** | **G6/9** **B7** ||

7 8 7 | 6 7 6 | 5 6 5 | 4 5 4 | 5 5 5 7 8 7 8

Lick 3.

Play along tracks - 46. & 47.

Guitar tablature

E7 / / / | E7 | E7 | E7

10 7 9 9 7 9 10 7 | 9 9 7 9 10 | 10 7 9 9 7 9 10 7 | 9 9 7 9 10

A7 | A7 | A7 | A7

9 7 8 10 7 8 9 7 | 8 10 7 8 9 | 9 7 8 10 7 8 9 7 | 8 10 7 8 9

1. D7 | D7 | D7 | D7

8 5 7 7- 5 7 8 5 | 7 5 5 7 8 | 8 5 7 7 5 7 8 5 | 7 7 5 7 8

G6/9 | G6/9 | G6/9 | B7

10 7 8 10 7 8 10 7 | 8 10 7 8 10 | 10 7 8 10 7 8 10 7 | 8 11 7 10 11

2. E-7 | B7 | E-7 | B7

15 12 12 15 12 12 15 12 | 12 14 11 12 14 | 15 12 12 15 12 12 15 12 | 12 14 11 12 14

G7 F#7 | F7 E7 | A-7 D7 | G6/9 B7

10 7 8 7 9 6 7 6 | 8 5 6 5 7 4 5 4 | 7 5 5 5 7 5 4 7 | 5

Lick 4.

Play along tracks - 48. & 49.

Guitar tablature

First System:

- Chords: E7 / / / | E7 | E7 | E7
- Tablature: 1010 6 6 7 7 7 7 9 9 7 7 6 1010 6 6 7 7 7 7 9 9 7 7 6

Second System:

- Chords: A7 | A7 | A7 | A7
- Tablature: 15151111 12121212 1414 1212 11 15151111 12121212 1414 1212 11

Third System (1.):

- Chords: D7 | D7 | D7 | D7
- Tablature: 8 8 4 4 5 5 5 5 7 7 5 5 4 8 8 4 4 5 5 5 5 7 7 5 5 4

Fourth System:

- Chords: G6/9 | G6/9 | G6/9 | B7
- Tablature: 7 7 2 2 3 3 2 2 3 3 3 3 4 4 4 4 5 5 5 5 8 7 10 8 7

Fifth System (2.):

- Chords: E-7 | B7 | E-7 | B7
- Tablature: 7 7 1010 7 7 9 9 8 8 1010 9 7 7 1010 7 7 9 9 8 8 1010 9

Sixth System:

- Chords: G7 F#7 | F7 E7 | A-7 D7 | G6/9 B7
- Tablature: 1313 1212 1111 1212 1111 1010 9 9 1010 8 8 8 8 7 7 1010 8

Lick 5.

Play along tracks - 50. & 51.

Guitar tablature

1. E7 / / / | E7 | E7 | E7

A7 | A7 | A7 | A7

1. D7 | D7 | D7 | D7

G6/9 | G6/9 | G6/9 | B7

2. E-7 | B7 | E-7 | B7

G7 F#7 | F7 E7 | A-7 D7 | G6/9 B7

Equipment & Ammunition

Guitars : Robin Nolan plays an oval hole, Maccaferri style guitar, made by Jean Pierre Favino and can also recommend the Canadian luthier, Shelley Park <www.parkguitars.com> the English luthier Rob Aylward, <www.robertaylwardguitars.co.uk> and 'Dell' Arte Guitars.

Strings : The RNT uses Dell' Arte Strings.

Picks : The best gypsy jazz picks in the world are made by Michel Wegen. <www.wegenpicks.com>

Pickup : The 'Big Tone' from Germany. This pickup has a bright sound and can handle a lot of volume without feeding back. If you're playing in a pub or noisy bar, believe me you will need volume. Sounds great with the AER.

Amplification : The best acoustic amp on the market today is the AER, also from Germany. We use the model called the 'Compact Mobile' cube. It has a built-in battery, perfect for the concert stage, the studio and the street. AER also make a model called the 'Compact 60 / Bingo' a scaled down version of the 'Compact Mobile' that sounds clean, clear, really loud and is so small and light you won't believe your luck. Your back will be forever grateful and you will wonder how you ever lived without it. We tour internationally with these amps and they go straight in the overhead locker. <www.aer-amps.de>.

Books : Ian Cruickshank from the UK has written a very informative study book called "The Guitar Style of Django Reinhardt and the Gypsies" that is filled with Django information. His latest work "Django's Gypsies" is a historic collection of photographs, illustrations, memorabilia and quotations. A real must for any fan <www.gypsyjazz.co.uk> Another amazing new book out in a special edition format is the "The Story of Selmer Maccaferri Guitars" by Francois Charle <www.rfcharle.com>. The biography of Django by Charles Delaunay is also a great read.

Video's : "Django Legacy" by John Jeremy is a wonderful documentary on the life of Django, the annual Django Reinhardt festival at Samois, and the Gypsy musicians of today. Ian Cruickshank has also released a very informative Django Reinhardt instruction video "Gypsy Jazz Guitar." The new Stephane Grappelli DVD is a must.

Recordings : By far the most complete set of Django recordings comes from a series produced in France called the Integrale Django Series. Jon Larsen and Hot Club Records have recorded many modern gypsy artists <www.hotclub.no>. A new label called Refined Records produced by Rob Roy in the USA has released six excellent Gypsy Jazz CD's including the RNT's first North American release entitled "Mediterranean Blues" <www.refinedrecords.com>. Mosaic have released a fabulous limited edition six CD box set with the complete QHCF Swing / HMV sessions 1936 - 1948. You can get the fantastic teen albums by Bireli from Jan Jankeje at <www.jazzpages/jazzpointrecords>

Internet sites : Steve Royall <www.hotclub.co.uk> Gypsy Jazz Forum <<http://groups.yahoo.com/group/gypsyjazzguitar/>>

Players on the international scene.

The gypsy jazz scene is expanding so quickly it is difficult to keep up with all the names. Bands are springing up in every corner of the western world. This list represents a small sample of what's out there.

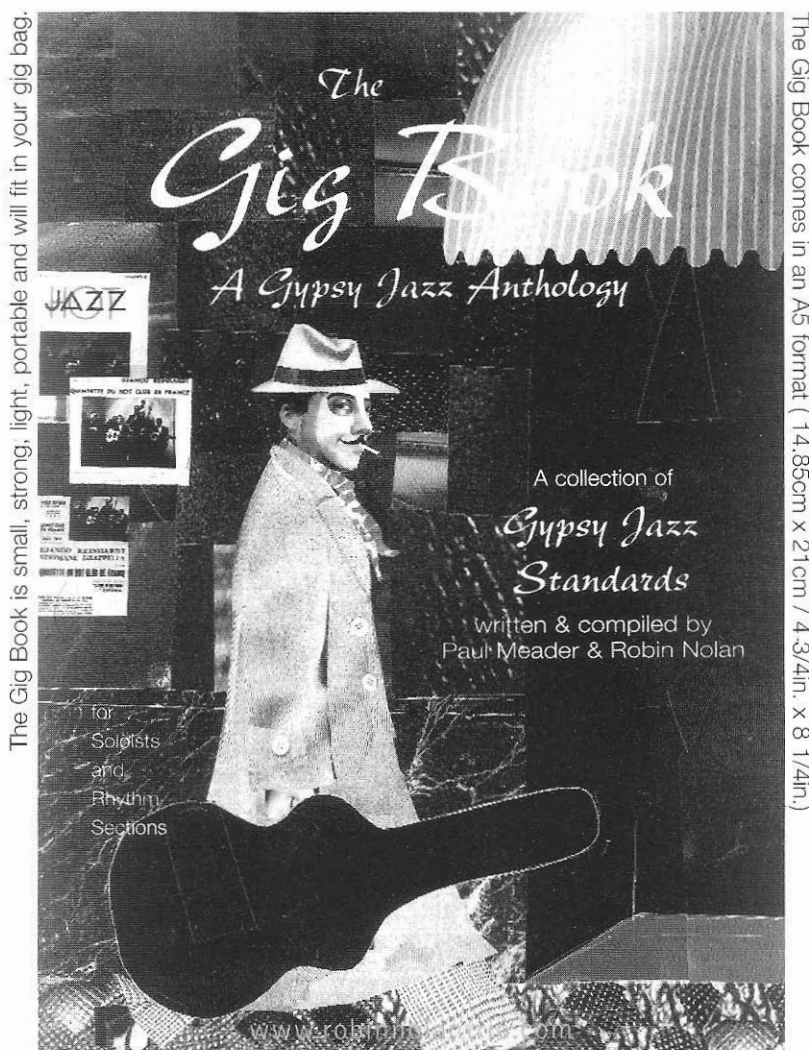
Bireli Lagrene and the Gypsy Project, Stochelo Rosenberg Trio, Martin Taylor, Jimmy Rosenberg, Dorado Schmidt, Samson Schmidt, Ian Cruickshank, Fapy Lafertin, Gary Potter, Boulou & Elios Ferre, Raphael Fay, Romane, Angelo Debarre, Titi Winterstein, Wedeli Koehler, Jon Larsen and the Hot Club de Norvege, George Washington and Ian Date, Pearl Django, Paul Mehling and the Hot Club de San Francisco, Reve Boheme from Copenhagen, Digalle 44 from Amsterdam, Biel Ballester Trio from Barcelona and of course Emmet Ray.

The Gig Book

A Gypsy Jazz Anthology

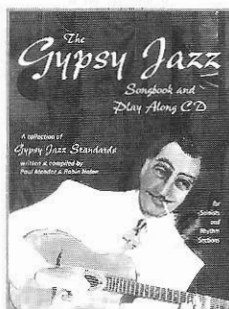
Here it is. Don't leave home without it! You don't need a college degree. You don't even have to be able to read music. Forget that, we don't have the time! Throughout the history of gypsy jazz there has never been a single book that really takes care of the simple business of teaching YOU how to play the songs. Until now!

Robin and I have selected over seventy of the most played, most requested, most jammed songs in the Gypsy Jazz / Django Reinhardt song book. We have been part of the Django scene for over ten years, gigging and jamming with many gypsy and non gypsy musicians from France, Germany, Holland, Spain, Scandinavia, Iceland, Japan, USA, Canada and the UK and this collection represents a contemporary overview of what is and isn't being played. Start looking for a gig and book a ticket to Samois immediately. You can join in. It's got them all. It must be pointed out that there are a lot more than seventy songs in Django's catalogue, but we have been particular in selecting only the tunes that have become standards.



Gypsy Jazz Song Book and Play Along CD Series.

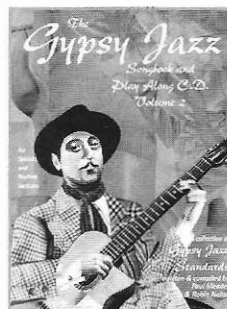
RNTB1



playing time : 74 min.

1. Djangolgy
2. Minor Swing
3. It Don't Mean A Thing
4. Django's Castle
5. Sweet Georgia Brown
6. Honeysuckle Rose
7. Oh! Lady Be Good
8. Nuages
9. Douce Ambience
10. Blues For Ike
11. Dark Eyes

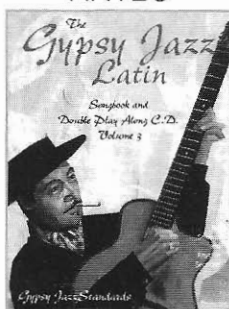
RNTB2



playing time : 74 min.

1. Dinette
2. Minor Blues
3. Oriental Shuffle
4. All Of Me
5. Rhythm Changes
6. Swing 42
7. Daphne
8. Belleville
9. Rose Room
10. I Love You
11. Hungaria

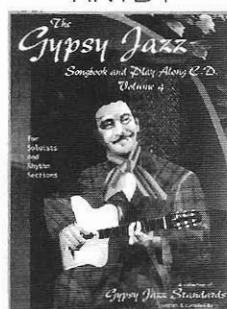
RNTB3



playing time : 125 min.

1. Troublant Bolero
2. Bolero Blue
3. Caravan
4. Bar Del Pi
5. Manha De Carnaval
6. Luna Tango
7. Erster Tango
8. Bossa Dorado
9. For Sephora
10. Number 1
11. Summertime
12. Mediterranean Blues

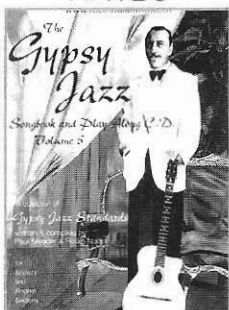
RNTB4



playing time : 75 min.

1. I'll See You In My Dreams
2. Tears
3. Melodie Au Crepuscule
4. Night And Day
5. Anouman
6. What Is This Thing Called Love ?
7. Sweet Chorus
8. Limehouse Blues
9. Exactly Like You
10. J'attendrai
11. Icelandic Folksong

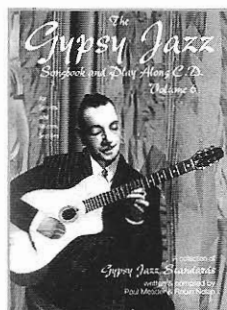
RNTB5



playing time : 70 min.

1. Blue Drag
2. Tea for Two
3. Blues Clair
4. Stompin at Decca
5. Django's Tiger
6. Avalon
7. Sheik
8. Shine
9. Swing Guitars
10. Lulu Swing
11. Swing 49
12. After You've Gone

RNTB6



playing time : 68 min.

1. I Can't Give You Anything But Love
2. Swing 39
3. Coquette
4. Heavy Artillery
5. Swing De Paris
6. Them There Eyes
7. Sweet Sue
8. Clair De Lune
9. Nuits de St. Germain des Pres
10. Micro
11. Peche a la Mouche
12. Babik

"The CD and Book are INCREDIBLE!! I can't recommend this enough to my students". Paul Mehling - Hot Club de San Francisco

"Your book is tremendous. It is a great accomplishment and is sure to help players gain a greater understanding of this genre of music. Neil Andersson - Pearl Django.

"They are simply the next best thing on the planet to sitting in with the Quintette du Hot Club de France !! Archtop Eddy - (email customer)

"These books and accompanying CD's are an essential purchase by every gypsy jazzer." Andy MacKenzie - Just Jazz Guitar.

"A fantastic job. People have been waiting for this for a long time!" Mary and Peter Honcoop - Rosenberg Trio web site hosts.

"They have become an icon in the gypsy jazz community and are now the required reading for anyone playing in the style. "Steve Royall"

"The books are awesome. They have re - ignited my passion for playingThanks!" Jeff Katzman - (email customer)

"I just have to compliment you on the exemplary job you have done on the book / CD of Gypsy Jazz tunes. I have made more progress in my playing in the last two weeks than I had in the last two years !" Dave Harper, Canada - (email customer)

"Could not believe how helpful your book one was when I heard itlike others I've struggled with the music - especially chording and it clicked on the first pass through!" Steven Mendelsohn, USA - (email customer)

"Many thanks for the speedy delivery of books one to three. Glancing through them I understand the comments I've read. The simplicity is exquisite, the artwork is well done and the attention to detail is refreshing. Thank you for investing the effort and commitment necessary to share your knowledge of Jazz Manouche." John Gunn, USA - (email customer)

The Robin Nolan Trio - Discography



playing time : 65 min.

RNT1 - Robin Nolan Trio. (October 1996)

Hypnotic rhythms and rippling melodic themes over Latin, Jazz and Hot Club de France. Unforgettable renditions of "Sweet Georgia Brown", Gershwin's "Summertime" and the passionate gypsy anthem "Dark Eyes".

"Robin manages to make every lightning arpeggio his own. His lines are unflinchingly melodic, his barking tone Selmer - approved and his precise delivery sweet yet tinged with melancholy. The young Nolan plays brilliantly".

Andy Ellis - "Guitar Player USA".



playing time : 69 min.

RNT2 - Street. (July 1998)

The second CD in the series features a re - take of Robin Nolan's "Friar Park", a dedication to George Harrison who regularly invited the Trio to perform at his English estate of the same name. Also featured is the Paul Meader original song "And Then There Were Three" from the MGM Movie "Autumn In New York." starring Richard Geer.

"In these days of "Cackophony" its good to hear some "Proper" music." George Harrison.



playing time : 60 min.

RNT3 - Swings & Roundabouts. (November 1998)

"Swings & Roundabouts" features classic renditions of songs such as "Tea for Two" and Reinhardt's famous "Nuages" and "Minor Swing" alongside Nolan and Meader's powerful original compositions.

"The RNT must be considered among the International top five"

Jon Larsen - Hot Club Records.



playing time : 74 min.

RNT4 - The Latin Affair. (May 1999)

A compilation CD project with a collection of Latin tunes written by Robin Nolan and Paul Meader. Featuring songs such as " Number 1", "Bolero Blue", "Carino" and "Bar Del Pi".

A collection of self-penned songs featuring some of the group's most innovative arrangements and best music. Made up of a selection of Boleros, Tangos, and other latin-tinged instrumentals, it's a tour de force.

Michael Dregni - Vintage Guitar Magazine, USA.



playing time : 60 min.

RNT5 - Nat Meets Django. (February 2001)

"I've always loved Nolan's Gypsy Jazz guitar, but this record takes a new tack. It contains jazz standards, played with Euro-swing verve, and features wonderful vocals by ex-pat American vocalist Randy Greer. Nolan's playing is stupifyingly melodic, clean, sassy, hip, toneful and free as a bird. Sacre bleu, you must hear this ! A monster talent. Nat meets Django is so wonderful ... I'm a real fan".

Andy Ellis - Guitar Player USA, 2001.



playing time : 60 min.

RNT6 - Ballads. (March 2001)

A re-working of some of Django's most famous ballads including Nuages, Anouman, Crepuscule, Tears and Django's Castle.

"Deep and introspective, intense and passionate... a collection of anthems for the heart !" Ira Smolkin - IS Promotions.

for ordering details visit our secure server web site at,

www.gypsyjazzsongbooks.com

Gypsy Jazz

Licks Volume 1.

This book and Play Along CD present a unique collection of "hip" Gypsy Jazz "licks" which are applied to some of the most popular "standards" being played on the Gypsy Jazz scene today.



www.gypsyjazzsongbooks.com