



RNTB6

Book 6 represents a final selection of Django tunes and is in fact the last book in our Gypsy Jazz Play along series. We have included a very popular Django blues, a rhythm changes, a couple of straight ahead jam tunes, an amazing ballad and once again added to the stock of chord progressions and harmonic movements that were the basis of popular song writing in the first half of the 20th Century.

In this volume we also feature four tunes from Django's Bebop repertoire. These songs represent the final chapter in his career and round off the great man's compositional achievements.

Book 6 includes a Play Along CD that is 68 minutes long featuring a rhythm section comprising of Robin Nolan on rhythm guitar and solo melodies and Paul Meader on stick bass.

The Songs

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. *Claire de Lune*
9. *Nuits de St. Germain des Pres*
10. *Micro*
11. *Deche a la Mouche*
12. *Sabik*



RNT Publications 2002

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The Gypsy Jazz

Songbook and Play Along C.D.

Volume 6



A collection
Gypsy Jazz Standards
written & compiled
Paul Meader & Robin Nolan
for Soloists and Rhythm Section

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

5734

*This book is dedicated
'Django Reinhardt.*



The Gypsy Jazz Song book

Volume 6



Written and compiled by Paul Meader and Robin Nolan.

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*Concept, Design, Layout, DTP - Paul Meader
Cover and Inside Illustrations - Carolyn Riddale
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Foreword



Welcome to Book 6. This book represents a final selection of Django tunes and is in fact the last book in our Gypsy Jazz Play along series. It's full of great songs and features several important rhythmic techniques that are essential to your gypsy jazz vocabulary.

In this volume we also feature four tunes from Django's Bebop repertoire. These songs represent the final chapter in his career and round off the great man's compositional achievements.

We have included a very popular Django blues, a rhythm changes, a couple of straight ahead jam tunes, an amazing ballad and once again added to the stock of chord progressions and harmonic movements that were the basis of popular song writing in the first half of the 20th Century.



The Django Tremolo

One of Django's most brilliant musical devices was his use of the rhythm hand (pick hand) "Tremolo" technique. This he used for the most part as an accompaniment device, behind the many soloists who shared his musical ensembles. With it he could instantly fill the soundscape with rich harmony, not unlike that of a big band horn section or string ensemble. A wave of guitar sound could swell in and out with controlled dynamic authority. Of course he had incredible pick hand dexterity which afforded him not only speed but raw power and volume when he most needed it.

We have two songs in book 6 that feature Django's Tremolo technique. One is the "Tuxedo Junction" inspired "Heavy Artillery", and the other is "Swing de Paris", one of the only Django originals along with "Troublant Bolero" featured in Book 3, where the rhythm guitarist is obliged to play single notes in the "Head."

Gypsy Jazz Outros

Gypsy Jazz outros are part of the basic vocabulary of the genre. They were used extensively throughout the QJCF recordings and are still very popular to this day.

Some outros are synonymous with the songs they round off. Both "Deche a la Mouche" and "Micro" written by Django, are two examples of outros that belong to those particular songs.

Having said that you will find that most outros are interchangeable. Move them around the fretboard and see what intro fits with what song. By the time you finish working through the examples we have chosen you will be familiar enough with the concept to begin making up your own.

We have used a selection of the most common gypsy jazz outros and recorded several examples at a slow, easy tempo. We have then applied them to the songs. There are three basic categories.

a) Single note outros, b) Octave outros, c) Chord outros.



Django's Bebop Repertoire

We have rounded off our collection of Gypsy Jazz songs by featuring four tunes that are associated with the final chapter of Django's life and music. This part of his repertoire is probably the least well known and represents a radical change in his whole approach, the equipment he used, the lineup and the musicians he worked with.

Although bebop was most often played around 300 b.p.m we have chosen two tempos around 200 b.p.m. and 240 b.p.m. that will get you on your way to much faster things. Bebop "Heads" are quite often played in unison by the front line soloists. To get a similar feel, on this book's accompanying CD, Robin has doubled the "Head" on "Sabik", one of Django's most classic bebop compositions.

Bebop was the musical revolution that set the jazz "status quo" reeling in the USA shortly after the second world war. Django ate it up although it did take him a few years to reinvent himself and find some young players in Paris to play Bebop with. During that time, like all great jazz artists, he wrote new material to play over. Bebop for the most part used the "Rhythm Changes" and the "Blues" as the harmonic bed for the new syncopated melodies and altered harmonies to lie on.



Robin Nolan Trio - Continental Club, Austin, Texas, September 2002
(l to r) Robin Nolan - Paul Mehling - Jan F. Bronner

Photo by Larry Pollock

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 in the USA the 'Dell' Arte gypsy jazz 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 gypsy jazz amp on the market today is the AER, also from Germany. We use the model called the Compact 60 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 and DVD'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 called "Gypsy Jazz Guitar." It's full of good stuff. The new DVD of the life of Stephane Grapelli is amazing. It has the only known footage of Django and the QHCF playing "l'attendrai".

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

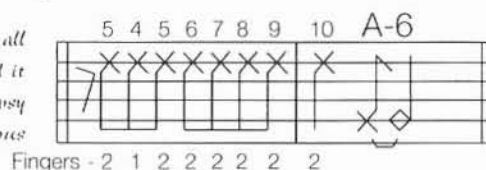
The gypsy jazz scene is expanding so quickly it is difficult to keep up with all the names. Bands are springing up in every corner of the western world. This list represents a small sample of what's out there.

Sireli Lagrene and the Gypsy Project, Stochelo Rosenberg Trio, Martin Taylor, Jimmy Rosenberg, Donato Schmidt, Ian Cruickshank, Fapy Lafertin, Gary Porter, Boudou & Elies Ferre, Raphael Fays, Romane, Angelo Debarre, Titi Winterstein, Wedeli Kochler, Jon Larsen and the Hot Club de Norvege, George Washingtonmachine and Jan 'Date', Pearl 'Django', Paul Mehling and the Hot Club de San Francisco, Rene Solhøe from Copenhagen, Jan Bronner's Dippelle 44 from Amsterdam, Holland and of course Emmet Ray.

Gypsy Jazz Outros

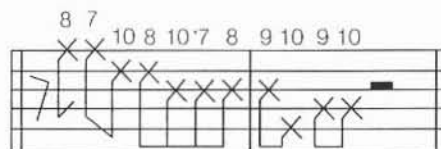
Outro 1. - Single Note Runs

Example 1. Track 2, is the most common of all gypsy jazz single note outros. We have featured it in many of the songs throughout the RNT Gypsy Jazz Song book series including Django's famous "Minor Swing" in A minor (Book 1.)

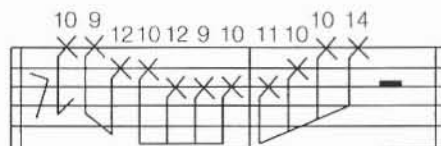


Django used only two fingers to execute this classic chromatic run.

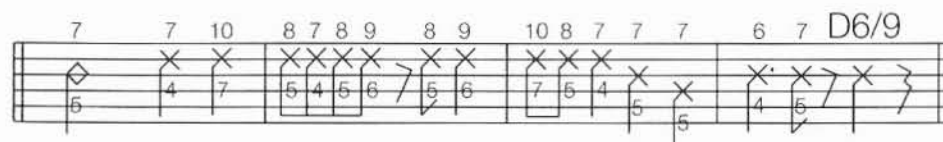
Example 2. Track 3, is another well worn gypsy jazz single note outro. We have featured it on the tune "Swing de Paris" in C major, pages 20 & 21. Take note, this outro begins on the tonic (C). That means you can easily move it up or down the neck to suit whatever key you're in.



Example 3. Track 4, uses the same outro in D major with an ascending melody line at the end of the phrase. We have featured this outro on the tune "Coquette" pages 14 & 15.



Outro 2. - Octaves

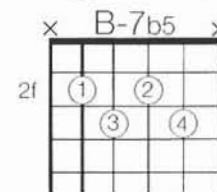


Example 4. Track 5. This is possibly Django's most famous octave outro and is featured on the medium tempo Bebop inspired "Pêche à la Mouche", page 34 & 35. You can try it out on any standard in D major. Move the whole progression down two frets and you're ready for C major.

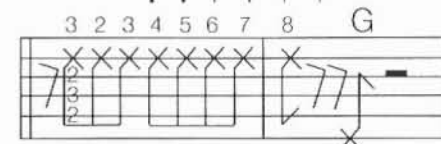
8.

Outro 3. - Chords

Example 5. Track 6.
Chord Outro in G major.

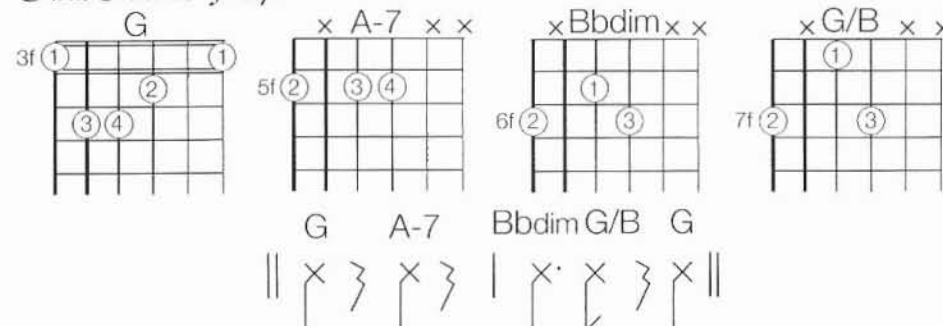


The B half diminished chord shape is used on every note of this outro.



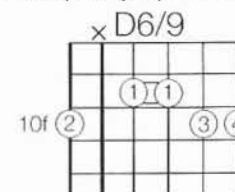
We have featured this outro on the tune "Sweet Sue" pages 24 & 25. It is a chordal extension of the single note outro as shown on page 8, Example 1.

Example 6. Track 7.
Chord Outro in G major.

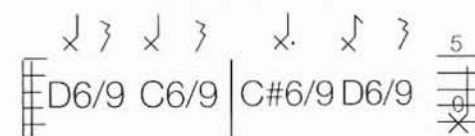


We have featured Example 6 on the jazz standard "I Can't Give You Anything But Love" pages 10 & 11 and Django's "Swing 39" pages 12 & 13. This is a great outro for an up-tempo tune. You can get a lot of power from this particular triad sequence. The sound is strong, rich in Gypsy Jazz harmony, the jazz phrasing unmissable and everybody in the band knows where you're going. Can't beat that.

Example 7.
Chord Outro in D major.



For C6/9 and C#6/9 use 8th and 9th frets.



Example 7. uses the same rhythmic pattern as Example 6. This outro in the key of D major is used on "There Goes" pages 22 & 23. When the tempo is flying this outro is another safe reliable bet. It uses only one chord shape sliding up the neck one fret at a time. Simple, clean and classic.

9

Track 9.

I Can't Give You Anything But Love

(AS)

McHugh & Fields

Head

A Guitar tablature

B

C

Outro

Track 9.

Chord Changes

(AS)

A Head

G / / /	G/B Bbdim	A-7	D7
G	G/B Bbdim	A-7	D7
D-7	G13b9	C6/9	/.
A7	/.	D7 break	/.
G	G/B Bbdim	A-7	D7
D-7	G13b9	C6/9	/.
C	C#dim	G/B	E7
A-7	D7	G/B Bbdim	A-7 D7 :)

for solos use (A-7 D7 break)

Take coda on head out.

Outro

Coda +

G	A-7	Bbdim	G/B
---	-----	-------	-----

(for C use 8th fret)

G	G/B	Bbdim	A-7
D7	G13b9	D-7	A7
C#dim	E7	C6/9	

'Django Reinhardt

Head

 Guitar tablature

Head

(A A S A)

Guitar tablature

A

B

Coda

Harmonics

Take ends go back rest

10 11 12

13 12 13 15 13 15 11

12 12

10 11 12

13 12 13 15 13 15 11

12 12

10 11 12

13 12 13 15 13 12 13

12 12

12 11 12 13 12 11 12

11 11

11 10 11 13 11 10 11

10

10 11 12

2 & 3.

11 10 11 10 11 10

12

11 12

12 12

11 12

13 13

11 12

11 12

13 13

11 12

13 13

11 12

10 11 12

12 12

11 12 13

11 12 12

11 12 13

11 12 12

10 11 12

12 12

11 10 11 10 11 10

12

11 10 11 10 18

15 15

15 15

6 5 5

5 5 5

Illustration of a man playing guitar.



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Chord Changes

Track 10.

 $(AA\bar{B}A)$

A *Head*

1.	2 & 3.	+ Take coda on head out.	
Eb7	D7	G	%
[B] D7	%	Eb7	%
D7	%	Eb7 D7	Eb7 D7
+ Coda			
G	A-7 D7	G	A-7 D7
$\downarrow$ } $\downarrow$ } $\downarrow$ } $\downarrow$ } $\downarrow$ }			
G	A-7	Bbdim G/B	

(for Eb7 use 6th fret)

Outro Chord Sequence

Outro Chord Sequence

Diagram 1: Four guitar fretboard diagrams illustrating the G major scale. The diagrams are labeled G, A-7, Bbdim, and G/B. Each diagram shows a 6-string fretboard with frets 1 through 7 indicated. The G major scale notes (G, A, B, C, D, E, F#) are placed on the strings as follows:

- G:** 1st string (1st fret), 2nd string (2nd fret), 3rd string (3rd fret), 4th string (3rd fret), 5th string (4th fret), 6th string (5th fret).
- A-7:** 1st string (2nd fret), 2nd string (3rd fret), 3rd string (4th fret), 4th string (4th fret), 5th string (5th fret), 6th string (5th fret).
- Bbdim:** 1st string (3rd fret), 2nd string (4th fret), 3rd string (5th fret), 4th string (5th fret), 5th string (6th fret), 6th string (6th fret).
- G/B:** 1st string (4th fret), 2nd string (5th fret), 3rd string (6th fret), 4th string (6th fret), 5th string (7th fret), 6th string (7th fret).

Track 11.

Coquette

Green, Kern & Lombardo

Head

(AABA)

Guitar tablature

A

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

10 10 7 10 7 10 7 7 8 9 + Take coda on head out.

2 & 3. 10 7 10 7 7 9 7

B

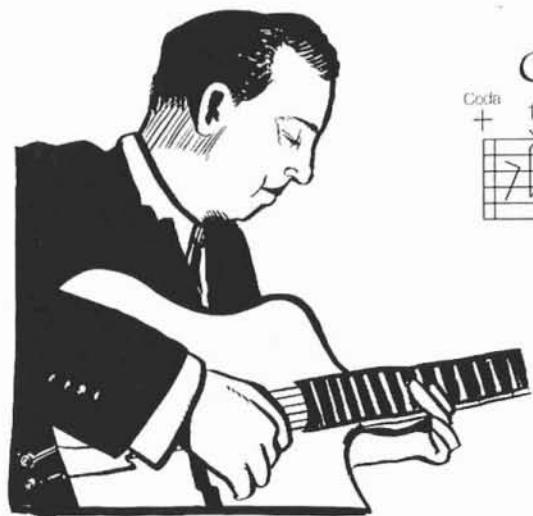
7 9 9 7 10 10 7 10 7 7 9 7

9 7 7 9 7 12 9 7 10 7 9

Outro

Coda

+ 10 9 12 10 12 9 10 11 10 10 14



Track 11.

Chord Changes

(AABA)

A Head

||: D6/9 / / / | / | E-7 | A13b9 |

| E-7 | A13b9 || 1. & 3. F#-7 B13b9 | E-7 A13b9 :||

|| 2. D6/9 | / |

B

|| A-7 | D7 | Gmaj7 A-7 | Bbdim G/B |

| B-7 | E7 | E-7 | A13b9 :||

(for B13b9 use 8th fret)

x D6/9 x

5f (2) (1) (1) (3) (4)

x E-7 x

7f (2) (1) (3) (4)

x A13b9 x

6f (2) (1) (3) (4)

(for B-7 use 7th fret)

x F#-7 x

9f (2) (1) (3) (4)

x A-7 x x

5f (2) (1) (3) (4)

x D7 x x

5f (2) (1) (3)

x Gmaj7 x

3f (1) (3) (4) (2)

x Bbdim x x

6f (2) (1) (3)

x G/B x x

7f (2) (1) (3)

x E7 x x

7f (2) (1) (3)

The Rhythm Hand Tremolo Effect

The rhythm hand (pick hand) tremolo technique that Django invented and used extensively throughout his career is possibly one of the most difficult to perfect in his masters big bag of tricks. A smooth, even and above all controlled pick hand tremolo is a vital technique in Gypsy Jazz.

Using Tremolo as a Rhythm Guitarist

In some songs, the last and sometimes second to last chord, strummed by the rhythm guitarist is often where the soloist finishes the piece and plays out the melody with a few runs, lines, or notes. This is especially so in ballad's. By sustaining the last chord with an even hand tremolo, a lot like an organ, string or horn section holding down a chord, the rhythm guitar becomes a bed of harmony for the soloist to play over as he melodically concludes the piece. Where the control comes in is that you have to be able to finish with an even single down stroke following the lead of the soloist and reacting to his final phrase.

Using Tremolo as a Soloist

The rhythm hand (pick hand) tremolo effect is also used by Django in two of his original compositions featured in this book. In "Artillerie Lourde" or "Heavy Artillery" as it is known in English, the bridge has a fabulous 10 bar descending dominant 7th tremolo that has so much tension it can bring you to the edge of your seat. This bridge is a tremolo study within itself. Remember to keep your foot tapping firmly as you descend through the changes. Another great example is the outro of "Swing de Paris" featured on pages 20 and 21.

Example 1. Track 8, "Heavy Artillery" exercise.

Diagram 1: C13 chord sequence (10 bars)

x x C13			
8f	1	2	3

Diagram 2: C+ chord sequence (4 bars)

x x C+			
8f	1	2	3

This is an order! It is mandatory to tap your foot in time. One foot tap per beat. Follow the "Bridge" chord sequence on page 20, with this extended form.

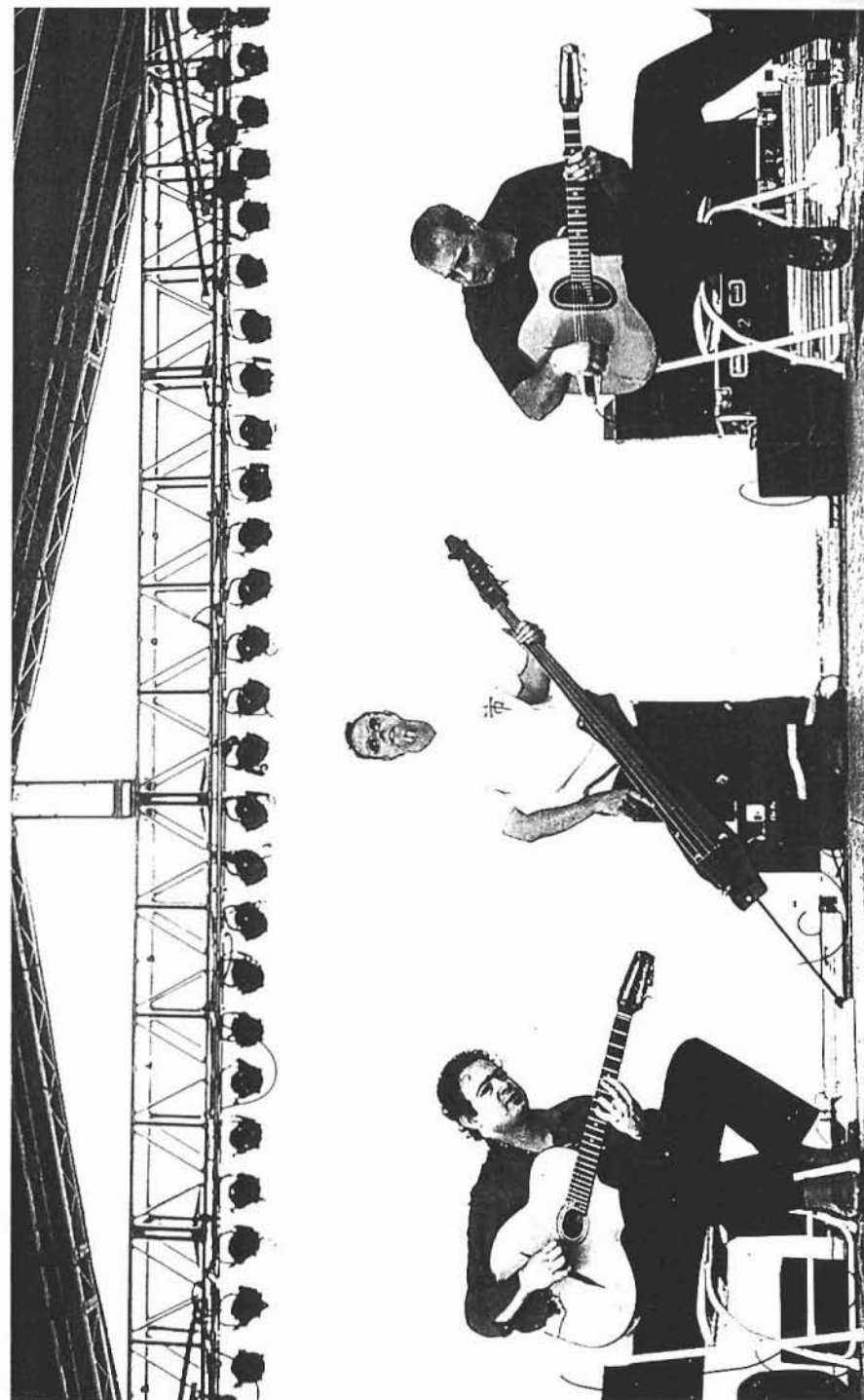
Diagram 3: Rhythm notation for 12 beats

x	x	x	x	x	x	x	x	x	x	x	x	◇
C13				C13				C13				C+
tremolo for 12 beats												Strum and hold

All Hail "The Foot"!

The foot, the foot, oh why does everything always lead back to the foot and the tapping thereof? In this example you really have no choice. Your foot is the only guide you have to bring you out of the tremolo in and on time. For this exercise we have included a click track for you to tap "The Foot" along to.

16.



Robin Nolan Trio - St. Louis Jazz Festival - June, 2002
(l to r) Robin Nolan - Paul Mender - Kevin Nolan

Heavy Artillery

(AABA)

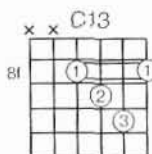
Django Reinhardt

Head

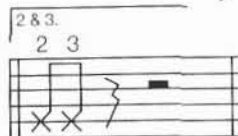
A Guitar tablature

3 6 3 5 3 3 2 3 3 6 3 5 3 3 2

3 3 6 3 5 3 3 2 3 3 2 3 2



For the B section use this C13 chord shape, moving it down the fretboard one fret at a time. This bridge features the "rhythm tremolo" effect as outlined on page 10.



B C13 tremolo B13 Bb13 tremolo A13

Ab13 tremolo G13 tremolo G+ 3 3 2

let chord ring



Chord Changes

(AABA)

A Head

[:C6/9 / A-7 / | Ab7 G7 | C6/9 A-7 | Ab7 G7 |

| C6/9 A-7 | Ab7 G7 | C6/9 G7 | B6/9 C6/9 :]

B

|| C7 | C7 / / B7 | Bb7 | Bb7 / / A7 |

| Ab7 | / | G7 | / :]

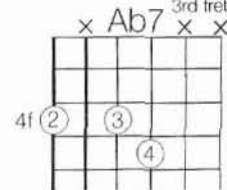
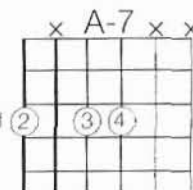
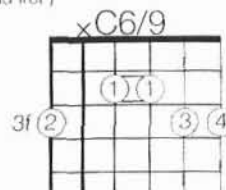
Solo Changes for A Section - Rhythm Changes in C

[:C6/9 / A-7 / | D-7 G13b9 | C6/9 A-7 | D-7 G13b9 |

| C6/9 C9 | F F#dim | E-7 A13b9 | D-7 G13b9 :]

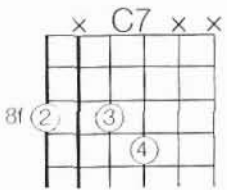
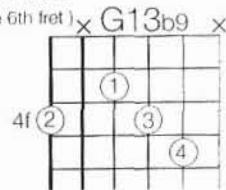
|| D-7 G13b9 | C6/9 ||

(for B6/9 use 2nd fret)



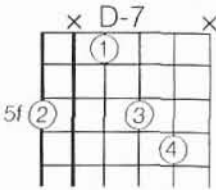
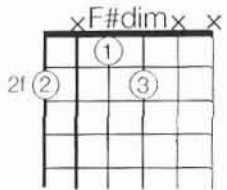
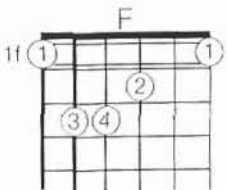
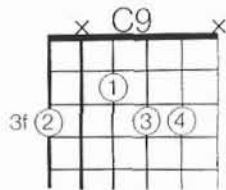
(for G7 use 3rd fret)

(for A13b9 use 6th fret)



For the bridge section use the same C7 chord shape and move it down the fretboard one fret at a time, eg. B7 on the 7th fret.

(for E-7 use 7th fret.)



Track 13.

Swing de Paris

Django Reinhardt

Head

(Blues - AABA)

A Guitar tablature

3 2 5 3 4 3 1 2 3 5 3 3 2 5 3 4 3 1 2 3 5 3

1. 3 1 5 4 2 2 2 2 5

2. 3 to solos

Head played in unison one octave higher

A

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

5 5 8 6 7 6 4 5 5 7 5 1. 5 3 2

2. 5 to solos

C9

3f

For the Outro only tremolo the 3 string C9 triad on the 3rd and 4th times.

A C9 tremolo tremolo tremolo tremolo

3. B9 C9 / / B9 C9 / / B9 C9 / / B9 C9 /

4. 8 7 10 8 10 7 8 9 10 9 10 C

Track 13.

Chord Changes

(Blues - AABA)

A Solo Changes

||: C / / / | % | C | G-7 C13b9 |

| F7 | % | C | C/E Ebdim |

| D-7 | G7 | 1. & 3. C/E Ebdim | D-7 G7 :||

2. C | B-7 E7 ||

B

|| A | B-7 E7 | A | B-7 E7 |

| A | B-7 E7 | A | D-7 G7 ||

C

8f (1) (2) (3) (4)

G-7

10f (1) (2) (3) (4)

C13b9

9f (1) (2) (3) (4)

F7

8f (1) (2) (3) (4)

C/E

12f (1) (2) (3) (4)

Ebdim

11f (1) (2) (3) (4)

D-7

10f (1) (2) (3) (4)

G7

10f (1) (2) (3) (4)

A

5f (1) (2) (3) (4)

B-7

7f (1) (2) (3) (4)

E7

7f (1) (2) (3) (4)

Them There Eyes

Pinkard, Tracey & Tauber

Head

(A/B)

A Guitar tablature

B

Coda

D6/9 C6/9 | C#6/9 D6/9

Chord Changes

(A/B)

A Head

||: D6 / / / | / | Db6 | / |

| D6 | / | E-7 | A7 |

| F#7 | / | B-7 | / |

| E7 | / | E-7 | A13b9 ||

B

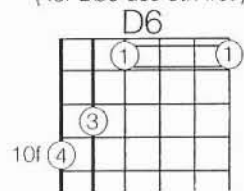
|| D6 | / | Db6 | / |

| A-7 | D7 | Gmaj7 A-7 | Bbdim G/B |

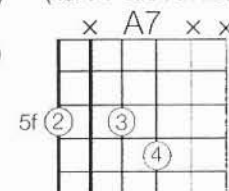
| G | G#dim | D6 | B7 |

| E-7 | A13b9 | F#-7 B13b9 | E-7 A13b9: ||

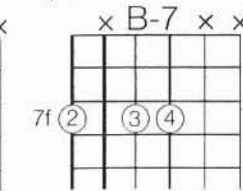
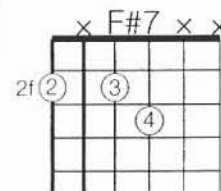
(for Db6 use 9th fret)



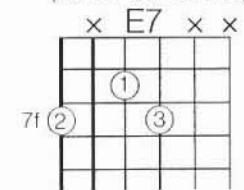
(for B7 use 7th fret)



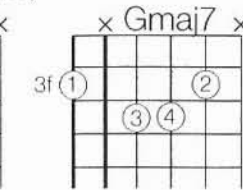
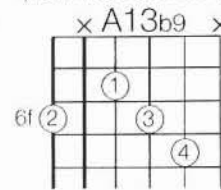
(for A-7 use 5th fret)



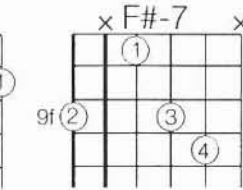
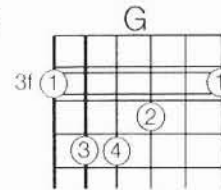
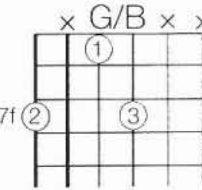
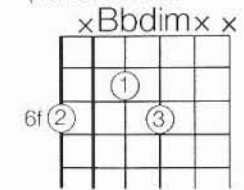
(for D7 use 5th fret)



(for B13b9 use 8th fret)



(for G#dim use 4th fret)



Track 15.

Sweet Sue, Just You

(A B)

Young & Harris

6 7

Head

A Guitar tablature

Outro

The B half diminished chord shape is used on every note of this outro.

Coda

24.

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Track 15.

Chord Changes

A Head

(A B)

A-7 / / / D7	A-7	D7	
G	/	/	G/B Bbdim
A-7	D7	A-7	D7
G	/	/	/

G7	F#7	F7	E7
A-7	/	C-7	F7
A-7	D7	A-7	D7
G	/	/	G/B Bbdim:]

(for F#7, F7 & E7 use 9th, 8th & 7th frets)

25.

Claire de Lune

(A/B)

Django Reinhardt

Head

A Guitar tablature

7 7 7 5 5 5 5 5 5 3 3 3 3 3

3 3 3 2 2 2 2 2 2 5 4 6 5 5 7

B 7 7 7 5 5 5 5 5 5 3 3 3 3 3

3 3 3 2 2 2 2 2 2 7 7 7 5 6 7



Chord Changes

(A/B)

A Head

[: D- / D7 / | G- | G-7 C7 | F F#dim |

| G- A7 | D- | A7 Bb7 | A7 ||

B

|| D- D7 | G- | G-7 C7 | F F#dim |

| G-6 A7 | D- Ddim | Bb7 A7 | D- A7 :||

D- 5f (1) (2) (3) (4)

D7 5f (1) (2) (3)

G- 3f (1) (2) (3) (4)

G-7 3f (1) (2) (3) (4)

C7 3f (1) (2) (3)

F 1f (1) (2) (3) (4)

F#dim 2f (1) (2) (3)

A7 5f (1) (2) (3) (4)

G-6 3f (1) (2) (3)

Ddim 5f (1) (2) (3) (4)

(for Bb7 use 6th fret.)

Django's Bebop Years

In 1946 two significant events altered the course of jazz history.

Firstly in the USA the youthful Charlie Parker and Dizzy Gillespie changed the world forever with their recording of "Anthropology". This syncopated melody played over the altered chord changes of Gershwin's "I Got Rhythm" at a breathtaking 300 b.p.m. was to become the flagship of the American Bebop movement, the jazz revolution that superseded the Swing Era and lasted well into the 1950's.

Secondly, Django went to the USA to play with the greatest big band of all time, the Swing Orchestra of Duke Ellington. Here Django heard the music of Bebop and the buzz it was creating in the jazz world. You can bet that every single musician in Ellington's orchestra was talking about "Bird" and "Dizzy". Django embraced this new music. He loved the recordings of these amazing musicians and when he returned to Paris he set about writing a new repertoire and transforming his approach. For many of his fans, Django had had his day, perhaps the pinnacle of his recording and writing career, some seven to ten years earlier with the all string swing sound of the QHCF. Eventually he was to prove that he could keep up with history, if only for a brief moment longer.

This new music had new rules. Firstly the instrumentation. Saxophones and trumpets were the kings. They shared the "Heads", often in unison, one octave apart and at very fast tempo's. Bebop also worked with a completely new rhythmic approach. The most important instrument in the rhythm section became the drums, with the bass walking 4 to the bar and the revolutionary harmony coming from the piano. The Bopers were rebels. They played songs as fast as possible. That's what made the music so exciting and the challenge so real.

Django could not play Bebop with a traditional "Hot Club" line-up. This is a contradiction in terms. The "Hot Club" all string sound and instrumentation were a thing of the past and belonged to the Swing Era. The 4 to the bar, up front, "Gypsy Swing" acoustic rhythm guitar became obsolete almost overnight, replaced by the piano and drums. It wasn't until Django played with the new breed of young Bebop inspired Parisian musicians in the early 50's at the Club St. Germain that he could really practice the true art of Bebop.



The Electric Guitar

Interestingly enough Bebop coincided with the advent of the guitar pickup, the electric guitar and the guitar amplifier all of which Django used when he appeared in the USA with the Duke Ellington Orchestra. Django could finally hear himself over the top of horn sections and drum kits. All his life he had been playing acoustically developing a massive technique, one of both power and clarity, borne out of the necessity to be audible and having to cut through the combined volume of a band just to be heard. Now all he had to do was turn the volume knob up, full!

The odd thing is that historically the day Django picked up the electric guitar he inadvertently lost a large proportion of his audience. They're such a fickle bunch.

"Hot Club" verses "Bebop"

The original "Hot Club" sound officially ended on March 10, 1948 with the last great Reinhardt/Grappelli session, recorded in Paris for the "Swing" label. This recording marked the historical ending of a style of jazz, literally invented by these two men, that had lasted for over fourteen years. The "Hot Club" sound was a unique European phenomena as were the acoustic instruments that the guitarists played. When Django strapped on a new Stimer pick-up to his Maccaferri, plugged it into an amplifier and headed for Bebop he left his European acoustic "Hot Club" tradition behind him forever. His music by definition and by electric instrumentation became pure 52nd St, New York City, USA. It was a major transformation in concept, style and sound.

As mentioned earlier these songs are based on the rhythmic concepts and instrumentation of Bebop. To play these tunes with a "Hot Club" line up was not Django's intention. We have adapted these songs to fit the "Hot Club" format by playing them the same way as any other gypsy jazz tunes. The point is that the songs still work, but, this is not what the great man had in mind. That's probably what makes this period of his music/life so strange. His old audience and band were completely confused by his new direction and the new audiences and bebop musicians weren't really interested anymore in the "King of Swing". On the one hand he was too hip and on the other he was not hip enough. He was out of step with history and he didn't have much time left.

The Man.

It was said of Louis Armstrong that it was incredible enough that the man had survived past the age of five as a single parent child surrounded by extreme poverty, disease, illiteracy, racism and hatred without becoming one of the greatest jazz improvisers of all time. The same can be said for Django Reinhardt. Added to this list of horrors he even managed to survive and overcome a serious debilitating fire and live through a world war. Django Reinhardt died on May 16, 1953 two months after his last recording. He was 43 years old and will live forever as the greatest jazz guitarist of the 20th Century. These final songs are part of the reason why. Lest we forget.

Track 17 & 18.

Nuits de St Germain des Pres

Django Reinhardt

Head

(AABA)

Guitar tablature

A

8 9 10 7 8 9 10 7 9 10 11 12 9 10 11 12 9 9 10 11 8

7 10 9 8 8 7 9 8 6 8 9 10 7 9 7 10 7 10 9 7 7 7

3

2 & 3

7 9 7 10 7 10 9 10 10 10

B

9 8 9 8 9 8 9 8 6 5 6 5 6 5 6 5

8 7 8 7 8 7 8 7 8 7 8 7 8 7 8 7



Track 17 & 18.

Chord Changes

(AABA)

A Head

[: A-7 / / / | Bb-7 | B-7 | Bb-7 |

| A-7 | D7 | G | / :]

B

|| D-7 | G13b9 | C6/9 | / |

| A7 | / | A-7 | D7 ||

(for Bb-7 & B-7 use
6th & 7th frets.)

x A-7 x x

5f (2) (3) (4)

x D7 x x

5f (2) (3)

G

3f (1) (2) (3) (4)

x D-7 x

5f (2) (3) (4)

x G13b9 x

4f (2) (3) (4)

x C6/9

3f (2) (3) (4)

x A7 x x

5f (2) (3) (4)

'Django Reinhardt

 $(A \neg A \neg A)$

Coda

3 4 4 3

D7 G



Chord Changes

A *Head*

 $(A\bar{A}B\bar{A})$

B

B7	∅	E7	∅
A7	∅	A-7	D7

Solo Changes - Rhythm Changes in G

⌊: G	E-7		A-7 D7		G	E-7		A-7 D7
	G	G7		C C#dim		^{1.} G/B Bbdim		A-7 D7
						^{2. & 3.} A-7 D7		G

(for C use
8th fret)

Deche a la Mouche

Django Reinhardt

(AABA)

Head played in Octaves.

A Guitar tablature

B

Coda

+ **Outro**


Chord Changes

(AABA)

A Head

	: E-7/A13b9 /	D6/9 B7	E-7 A13b9	D6/9 B7
E-7 A13b9	D6/9 B7	Bb7	Bb7 A7 :	
	Bb7	A7 D6/9		

B

|| F#-7 G#-6 | F#-7 G#-6 | F#-7 G#-6 | F#-/A G#-6 |
 | F#-7 G#-6 | F#-7 G#-6 | F#-7 B13b9 | E-7 A13b9 :||

(for Bb7 use 6th fret)

x E-7 x

x A7 x x

x D6/9

x B7 x x

x F#-7 x x

x G#-6 x x

(for A13b9 use 6th fret)

x F#-/A x x

x F#-7 x

x B13b9 x

Track 22 & 23.

Babik

(AABA)

Django Reinhardt

Head

Guitar tablature

A

10 12 9 10 12 9 10 11 9 10 10 10 12 9 10 12 9 10 11 9 10 13 10

10 12 9 10 12 9 10 11 9 10 10 10 12 9 10 12 9 10 11 9 10 13 10

13 11 13 11 13 12 11

2 & 3

13 11 13 11 9 10 10

B

7 7 8 7 7 8 7 7 9 7 7 9

5 5 6 5 5 6 5 5 7 5 5 7



Track 22 & 23.

Chord Changes

(AABA)

For the Head play F major for the whole 8 bars of A sections 1, 2 and 3. This is Django bebop. Just to give you an idea, to play this song convincingly at Samois gypsy jam sessions you have to be able to get the tempo up to at least 300 b.p.m.

Head

A

F | F | F | F

F | F | F | F

B

A7 | A7 | D7 | D7

G7 | G7 | G-7 | C7

Solo Changes for A Section - Rhythm Changes in F

A

F6/9 / D-7 / | G-7 C13b9 | F6/9 D-7 | G-7 C13b9 |

1. & 3.

F6/9 F7 | Bb Bdim | A-7 D13b9 | G-7 C13b9:

2.

G-7 C13b9 | F6/9

(for Bb use 6th fret)

F

1f (1) (2) (3) (4)

F6/9

8f (1) (2) (3) (4)

D-7

10f (1) (2) (3) (4)

G-7

10f (1) (2) (3) (4)

C13b9

9f (1) (2) (3) (4)

F7

8f (1) (2) (3) (4)

Bdim

7f (1) (2) (3) (4)

A-7

12f (1) (2) (3) (4)

D13b9

11f (1) (2) (3) (4)

A7

5f (1) (2) (3) (4)

D7

5f (1) (2) (3) (4)

G7

10f (1) (2) (3) (4)

Gypsy Jazz Song Book and Play Along CD Series.

RNTB1



playing time : 74 min.

1. Django!guy
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 Ambiance
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 : 79 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 : 69 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 Mehing - 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.
Jell 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 playing. ...Thanks!" Jeff Katzman - (email customer)

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
laying 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
in 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)

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www.robinnolantrio.com

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 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 song "And Then There Were Three" from the MGM Movie "Autumn In New York."

"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, tonetful 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 Smokin - IS Promotions.

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