The Gypsy Jazz
Songbook and Play Along C.D.
Volume 6

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

Book 6 includes a Play Along CD that is 56 minutes long featuring an rhythm section comprising of Robert Nowe on rhythm guitar and solo mandolins 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. They're Here Again
7. Sweet Sue
8. Claire de Lune
9. Nocte de St. Germain des Prés
10. Miro
11. Deche a la Monocle
12. Tôle

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

CE DOCUMENT CONTIENT UN DISQUE COMPACT
VERIFIEZ SA PRESENCE LORS DU RETOUR
The
Gypsy Jazz
Song book
Volume 6

Written and compiled by Paul Meader and Robin Nolan.

Foreword .................................................. 4
Equipment and Ammunition ...................... 6
Outros ..................................................... 8
I Can't Give You Anything But Love ............... 10
Swing 39 .................................................. 12
Coquette .................................................. 14
The Tremolo Technique ............................... 16
Heavy Artillery .......................................... 18
Swing de Paris .......................................... 20
Them There Eyes ........................................ 22
Sweet Sue ............................................... 24
Claire de Lune .......................................... 26
Django's Bebop .......................................... 28
Nuits de St. Germain des Pres ........................ 30
Micro ..................................................... 32
Peche a la Mouche ....................................... 34
Babik ..................................................... 36
Discography .............................................. 38
The Gypsy Book ........................................ 40

Concept, Design, Layout, DTP - Paul Meader
Cover and Inside Illustrations - Georgina Ristevski
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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 changer, 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 landscape 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 "Croquant Bebe" 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 Django recordings and are still very popular to this day.

Some outros are synonymous with the songs they round off. Both "Reve 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 nice fits with what song. By the time you finish working through the examples we have chosen you will be familiar enough with the concepts 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 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 250 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 slight feel, on this book's accompanying C.D. Robin has doubled the "Head" on "Bikiki", 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 was in it although it did take him a few years to reorient 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 was 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.
Equipment & Ammunition

Guitars: Robin Nolan plays an oval hole, Maccaferrì style guitar, made by Jean Pierre Fresine and can also recommend the Canadian luthier, Shelley Park (www.shelleyparkguitars.com) in the USA the Dell'Aria gypsy jazz guitar.

Strings: The RNT near Dell'Aria Strings.

Pick up: The best gypsy jazz picks in the world are made by Michel Wequin. www.mlwgraphs.com

Pick up: The "Big Time" pick-up is made in Germany. The pickup has a bright sound and can handle a lot of volume without feedback. If you're playing on a job or in a 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 rate 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.aeramps.de

Books: Jan Crouchbank 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, memories and poems. A real must for any fan www.jancrouchbank.co.uk > Another amazing new book out in a special edition format is the "The Story of Selmer's Maccaferrì Guitars" by François Charle www.francoischarle.com > The biography of Django by Charles Delaunay is also a great read.

Videos and DVDs: "Django Legacy" by John Sperling is a wonderful documentary on the life of Django, the second Django Reinhardt festival at Senlis, and the gypsy musicians of today. Jan Crouchbank has also released a very informative Django Reinhardt instruction video called "Django Jazz Guitar". It's full of good stuff. The new DVD of the life of Stephane Grappelli is amazing. It has the only known footage of Django and the RCF's playing "Jattitude".

Recordings: For the most complete set of Django recordings come from a series produced in France called the Integrale Django Series. You can get them from Steve Rayell www.rockandrollbuck.com > Jon Larsen and Art Club Records have released many modern gypsy artists www.hatchlark.com > A new label called Reflex Records produced by Rick Ray in the USA has released six excellent gypsy jazz CD's including the RCF's from North America release entitled "Mediterranean Blues" www.reflexrecords.com > Alivest have released a fabulous limited edition six CD box set with the complete Django Swing / AMU sessions 1938 - 1945. You can get the fantastic ten albums by Stephane from Jan Jambon at www.pizzapage/jazzontorecords

Internet sites: Steve Rayell www.hatchlark.com > Gypsy Jazz Forum http://groups.yahoo.com/group/gypsyjazzforum

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 world. This list represents a small sample of what’s out there.

Birds: Lagaffe and the Gypsy Project, Stéphane Rossetti Trio, Martin Leader, Jimmy Rosenberg, Dado Schmitt, Jan Crouchbank, Jürgen Lep汰, Gary Porter, Lonnie and Alain Ferré, Raphael Jouy, Romani, Angelo Deleu, Piti Wiensoma, Wielck Keckler, Jon Larsen and the Hot Club de Namur, George Wasingmachine and Jan Date, David Django, Frank Nolting and the Hot Club de San Francisco, Rene Berthele from Copenhagen, Jan Boerman’s Bizzare 44 from Amsterdam, Holland and of course Emma Ray.
Gypsy Jazz Outros

Outro 1. - Single Note Runs

Example 1. Track 2. is the most common of all gypsy jazz single note runs. 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).

5 4 5 6 7 8 9 10
Fingers: 1 2 3 4 5

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

Example 2. Track 3. is another well known gypsy jazz single note run. We have featured it on the tune "Swing de Paris" in C major, pages 20 & 21. Take note, this run begins on the tonic (C).

We have featured this run on the tune "Swing de Paris" pages 20 & 21. It is a chorded extension of the single note run as shown on page 3, Example 1.

Example 3. Track 4. uses the same run in D major with an ascending melody line at the end of the phrase. We have featured this run on the tune "Coquette" pages 14 & 16.

Outro 2. - Octaves

Example 4. Track 5. This is possibly Django’s most famous octave run and is featured on the medium tempo Bishop inspired "Pivoine" with a "Waltz" 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.

Outro 3. - Chords


We have featured Example 6 on the jazz standard "I Can't Give You Anything But Love" pages 10 & 11 and Django’s "Swing de Paris" pages 12 & 13. This is a great run for an uptempo tune. You can get a lot of power from this particular chord sequence. The sound is strong, rich in gypsy jazz harmony, the jazz phrasing awful to able everybody in the band knows where you’re going. Can’t beat that.

Example 7. Chord Outro in D major.

Example 7. uses the same rhythmic pattern as Example 6. This run in the key of D major is used on "Chet’s Three Etudes" pages 22 & 23. When the tempo is flying this run is another safe reliable bet. In cases only one change shape sliding up the neck one fret at a time. Simple, clean and classic.
I Can't Give You Anything But Love

(A.B.)

Chord Changes

<table>
<thead>
<tr>
<th>A</th>
<th>Head</th>
</tr>
</thead>
<tbody>
<tr>
<td>:G / G / G</td>
<td>G/B Bbdim A-7 D7</td>
</tr>
<tr>
<td>G</td>
<td>G/B Bbdim A-7 D7</td>
</tr>
<tr>
<td>D-7</td>
<td>G13b9 C6/9</td>
</tr>
<tr>
<td></td>
<td>for solos use A-7 D7</td>
</tr>
<tr>
<td>A7</td>
<td>D7 break</td>
</tr>
<tr>
<td>B</td>
<td>G</td>
</tr>
<tr>
<td>D-7</td>
<td>G13b9 C6/9</td>
</tr>
<tr>
<td>C</td>
<td>C#dim G/B E7</td>
</tr>
<tr>
<td>A-7</td>
<td>D7 G/B Bbdim A-7 D7</td>
</tr>
<tr>
<td>Coda</td>
<td>Outro</td>
</tr>
<tr>
<td>(for C use 3rd fret)</td>
<td></td>
</tr>
<tr>
<td>G</td>
<td>G/B Bbdim A-7</td>
</tr>
<tr>
<td>D7</td>
<td>G13b9</td>
</tr>
<tr>
<td>D-7</td>
<td>E7</td>
</tr>
<tr>
<td>A7</td>
<td>C6/9</td>
</tr>
</tbody>
</table>

Outro

Harmonic
Coquette

Chord Changes

A

Head

[D6/9] / / | / | E-7 | A13b9

E-7 | A13b9 | [F#-7 B13b9] E-7 A13b9

B

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

B-7 | E7 | E-7 | A13b9

Bbdim

Outro

D6/9

E-7

A13b9

F#-7

A-7

D7

Gmaj7

E7
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 ballads. 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 "Antilllas Lesson" or "Heavy Artillery" as it is known in English, the bridge has a fabulous two 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.

```
<table>
<thead>
<tr>
<th>x</th>
<th>x</th>
<th>C13</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>C+</td>
</tr>
</tbody>
</table>
```

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.

```
| C13 | C13 | C13 | C+  |
```

(tremolo for 12 beats)

Stream 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 too.
Heavy Artillery

(AABA)

Chord Changes

(AABA)

A

Head

{ C6/9 / A-7 / | Ab7 G7 | C6/9 A-7 | Ab7 G7 |

B

| C7 | | | G7 | | ; |
| 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 the B section, use that C13 chord shape, moving it down the fretboard one fret at a time. The bridge features the "rhythm tremolo" effect as outlined on page 16.

For the bridge section, use the same C7 chord shape and move it down the fretboard one fret at a time. Or E7 on the 7th fret.
Swing de Paris

Head

(Blues - AABA)

A

Chord Changes

(Solos - AABA)

A

Solo Changes

(C / / /) / C G-7 C13b9

| F7 | C/C/E Ebdim |
| D-7 | G7 | C/E Ebdim | D-7 G7 |

B

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

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20
**Track 15. Sweet Sue, Just You (A8)**

**Head**

Guitar tablature

```
A
10 10
9
(11 to 12)

G7
10 10
9
(11 to 12)

<table>
<thead>
<tr>
<th>Head</th>
</tr>
</thead>
<tbody>
<tr>
<td>[A]</td>
</tr>
<tr>
<td>G7</td>
</tr>
</tbody>
</table>
```

**Chord Changes**

```
[A] Head

<table>
<thead>
<tr>
<th>A-7 / / /</th>
<th>D7</th>
<th>A-7</th>
<th>D7</th>
</tr>
</thead>
<tbody>
<tr>
<td>G</td>
<td></td>
<td></td>
<td>G/B</td>
</tr>
<tr>
<td>A-7</td>
<td>D7</td>
<td>A-7</td>
<td>D7</td>
</tr>
<tr>
<td>G</td>
<td></td>
<td></td>
<td>G/B</td>
</tr>
</tbody>
</table>

[B]

<table>
<thead>
<tr>
<th>G7</th>
<th>F#7</th>
<th>F7</th>
<th>E7</th>
</tr>
</thead>
<tbody>
<tr>
<td>A-7</td>
<td></td>
<td>C-7</td>
<td>F7</td>
</tr>
<tr>
<td>A-7</td>
<td>D7</td>
<td>A-7</td>
<td>D7</td>
</tr>
<tr>
<td>G</td>
<td></td>
<td>G/B</td>
<td></td>
</tr>
</tbody>
</table>

Outro

The BBS diminished chord shape is used on every note of this outro.
```

---

Claire de Lune

Chord Changes

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- D7 G- G-7 C7 F F#dim |
[G-] G-7 A7 C7 A7 |
[F] F G-6 A7 Ddim |
[F#dim] F#dim A7 |
[Ddim] Ddim G-6 A7 |
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 Zorn'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 preceded 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 beat 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 SMA. Eventually he was forced to prove that he could keep up with history, if only for a brief moment longer.

The 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 tempos. Bebop also worked with a completely new rhythmic approach. The most important instrument in the rhythm section became the drums, with the bass making its way into the mix and the revolutionary harmony coming from the piano. The Bebop 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, fail!

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/Giapelli 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 phenomenon as were the acoustic instruments that the guitarists played. When Django strapped on a new Stimer pick-up to his Maccarelli, 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 part 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 audience 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 10, 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. Let us forget.
Nuits de St Germain des Prés (AABA)

Track 17 & 18

Chord Changes

A Head

\[
\begin{array}{c|c|c|c}
\text{A-7} & / & / & \text{Bb-7} \\
\text{A-7} & \text{D7} & \text{G} & \vdots \\
\text{D-7} & \text{G13b9} & \text{C6/9} & \vdots \\
\text{A7} & \vdots & \text{A-7} & \text{D7} \\
\end{array}
\]

(for Bb-7 & B-7 use 6th & 7th relief)

\[
\begin{array}{c|c}
\text{A-7} & \text{D7} \\
\text{C6/9} & \text{A7} \\
\end{array}
\]
Micro

(AABA)

Head

Guitar tablature:

\[
\begin{align*}
A & \quad \text{G} & \text{Bbdim} & \text{A-7} & \text{D7} \\
G & \quad \text{Bbdim} & \text{A-7} & \text{D7} \\
B & \quad \text{B7} & \text{E7} & \text{A-7} & \text{D7} \\
B & \quad \text{A7} & \text{E7} & \text{A-7} & \text{D7} \\
Coda & \quad \text{G} & \text{G} & \text{C} & \text{C#dim} \\
& \quad \text{G/B} & \text{Bbdim} & \text{A-7} & \text{D7} \\
& \quad \text{A-7} & \text{D7} & \text{G} & \\
\end{align*}
\]

Solo Changes - Rhythm Changes in G:

\[
\begin{align*}
\text{G} & \quad \text{E-7} & \text{A-7} & \text{D7} \\
\text{G} & \quad \text{E-7} & \text{A-7} & \text{D7} \\
\text{G} & \quad \text{G7} & \text{C} & \text{C#dim} \\
\text{A-7} & \text{D7} & \text{G} & \\
\end{align*}
\]

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Peche a la Mouche

Django Reinhardt

Head played in Octaves.

A

Guitar tabulation

E7 | D6/9
E7 | B7
E7 | A13b9 | D6/9
E7 | B7

B

F#7 | G#6 | F#7 | G#6 | F#7 | A G#6
F#7 | G#6 | F#7 | G#6 | F#7 | B13b9 | E7 A13b9

Chord Changes

A

Head

E7/A13b9 | D6/9 B7
E7 A13b9 | D6/9 B7
Bb7
Bb7 A7

B

F#7 G#6 | F#7 G#6 | F#7 G#6 | F#7 A G#6
F#7 G#6 | F#7 G#6 | F#7 B13b9 | E7 A13b9

Outro

D7 | D6/9
D7 | B7
D7 | F#7
D7 | G#6
F#7/A5
F#7
B13b9

(for Bb7 use 6th fret)

(for A13b9 use 6th fret)
Track 22 & 23.

Babik
(AASMc)

"Django Reinhardt"

Head

Guitar tablature

[Staff notation]

Chord Changes
(AASMc)

For the Head play F major for the whole 8 bars of A sections 1, 2 and 3. This is Django's idea. Just to give you an idea, to play this song convincingly at Samot's 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 |
| B | A7 | A7 | D7 | D7 |
|   | G7 | G7 | G7 | 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
| F6/9 F7 | Bb Bdim A7 D13b9 G-7 C13b9 |

(for Bb use 6th fret)

1. F6/9
2. G-7 C13b9 F6/9

(for G7 use 3rd fret)
The Robin Nolan Trio - Discography

RNT1 - Robin Nolan Trio. (October 1995)
Hypnotic rhythms and ripping melodic themes over Latin, Jazz and Hot Club de France.
Unforgettable recordings of "Sweet Georgia Brown", Gershwin's "Summertime" and the passionate gypsy anthem "Dark Eyes".
"Robin manages to make every lightening spin up his own. His lines are unflinchingly melodic, his bending tone Seiler - approved and his precise delivery sweet yet tinged with melancholy. The young Nolan plays brilliantly.”
Andy Ellis - Guitar Player USA.

RNT2 - Street. (July 1998)
The second CD in the series features a re-take of Nolan's "Fior di Pia", 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 'Cachaphony' its good to hear some 'Proper' music.” George Harrison.

RNT3 - Swing & Roundabouts. (November 1998)
"Swings & Roundabouts" features classic renditions of songs such as "Top 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 Lomelin - Hot Club Records.

RNT4 - The Latin Affair. (May 2000)
A compilation CD project with a collection of Latin tunes written by Robin Nolan and Paul Meader. Featuring songs such as "Numbers 1", "Bolero Blue", "Carmen" and "Bar Del Pl".
A collection of self-penned songs featuring some of the group's most innovative arrangements and best made. Made up of a selection of boleros, tangos, and other Latin inspired instruments, it's a tour de force.
Michael Dreger - Vintage Guitar Magazine USA.

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 veneer, and features wonderful vocals by organ American vocalist Randy Greer. Nolan's playing is significantly melodic clean, sassy, hip.
Beeble and Ira see him… I'm a real fan.”
Andy Ellis - Guitar Player USA, 2001.

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 arrangements for the heart.”
Ira Smokman - IS Promotions.

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

The CD is a tremendous. It is a great accomplishment and is sure to help players gain a greater understanding of the genre of music.
Jarl Anderson - Pearl Django.

They are simply the best thing on the planet to sitting in with the Gilmore & the Hot Club of France "Archtop Eddy - email customorder)
These books and accompanying CDs are the perfect purchase for every gypsy jazz... Andry MacKenzie - Just Jazz Guitar.
"A fantastic job. People have been waiting for this for a long time!" Mary and Peter Higgin - 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 Royle"
The books are awesome. They have everything you need to know for playing... "Thanks!" Jeff Katzman - email customorders.
Just have to complement 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 Hopper - CUSTOMER.
I am sure that you and your publisher would prefer your work to be of the highest standard. This book and its companion are a testament to this... "A. G. - email customorders.

Nolan has always been my hero since I first heard him... "Thanks!" Jeff Katzman - email customorders.
I am sure that you and your publisher would prefer your work to be of the highest standard. This book and its companion are a testament to this... "A. G. - email customorders.

Many thanks for the speedy delivery of books one to three. Glimming 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, Mandolin, "John Gunns, USA - email customorders.

www.robinnolantrio.com