The Gypsy Jazz
Songbook and Play Along C.D.
Volume 2

for Soloists and Rhythm Sections

A collection of Gypsy Jazz Standards
written & compiled by Paul Meader & Robin Nolan

www.robinnolantrio.com
the

Gypsy Jazz

Songbook

Volume 2

Written and compiled by Paul Meader & Robin Nolan

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dedicated to
Harry & Jean,
and
Brian & Eve
The Gypsy Jazz
Song book
Volume 2

Written and compiled by Paul Meader and Robin Nolan.

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Welcome back. By now you are probably familiar with our first book RNTB1. We have had a lot of success with this teaching method both in Gypsy Jazz workshops as well as on one on one tuition, and many musicians from all over the world have given us the go ahead for book two.

We have stepped up the difficulty factor just a little and included a selection of songs rich in harmonic variation. There are seven different key signatures to get your hands and mind around which apart from anything else, will go a long way in teaching you the different positions on the neck. Several of the tunes have been recorded with a slow and medium version on the CD and a few of the songs are played at tempos more like you would expect to hear in a gypsy camp setting at Samos.

This, the second book in the RNT play along series takes a look at ‘Django’s famous “Minor Blues.” This chord progression has been played constantly throughout the history of jazz. Robin has transcribed the head for you to get a feel of the real Django under your fingers.

Another worthy Django challenge comes in the improvised head over the changes of the swing tune “Rose Room”. Robin has transcribed this famous ‘Django version which will help you get inside the mind and around the fretboard of ‘Django’s musical genius.

Also in this volume we have chosen four of ‘Django’s most popular songs derived from Gershwin’s influential jazz classic, “I’ve Got Rhythm”. Along with the “Blues,” the “Rhythm Changes” are said to be the backbone of Jazz harmony and improvisation and ‘Django was an absolute master at both.

Added to this we have included several important Gypsy Jazz Standards including “All Of Me” and “Hungaria” both of which are played constantly in gypsy jazz circles.

So, for the most part we are continuing along the same lines as RNTB1. We are dedicated to the cause, we know it works, we’ve seen it work, and no matter what other books you use in your quest for knowledge, you will always be able to come back to this series, load the CD, check out a chart, and just play. That’s really what it’s all about.
Bands

Throughout the history of “Jazz” there have been many examples of the “Great Band”. Specific combinations of people, personalities and ego’s that have come together and through their union reached the highest pinnacle of musical expression. These bands have inspired us all.

Although the star soloist has always been the important figure head in any given ensemble, it is the band as a whole (the sum of the parts) that makes for brilliant music. The “Quintette du Hot Club de France” are a perfect example of this. Both Django and Stephane played and performed in many different personnel combinations throughout their careers but no line up was a potent, profound or historically important as the original pre-war QCDF.

This can be said for all the great jazz bands of the Twentieth Century. In the gypsy world of today the Stochelo Rosenberg Trio are at the top of the tree. From the very beginning the chemistry was right and all they had to do was stay together and keep playing. They have enjoyed a brilliant recording and prestigious touring career that has lasted over fifteen years.

Historically speaking good music seems to be much more about the chemistry of the musicians involved, than whether or not they could read music, play super fast licks, or indeed even stand up straight. The point is that as a musician you should always be on the lookout for like minded players that you can not only enjoy making music with but like being with. Working as a free lance jazz musician can be fun for a while and give you experience in many different playing situations, but spiritually it can be very unsatisfying. The Jazz scene is littered with freelance pickup bands in every city of the Western World and this generally makes for poor presentation and tedious music.

If you are lucky enough to find some musical friends and it feels good, then stick together, work on your repertoire and find a gig, any gig, anywhere, for any kind of money and just play. If you get that far and people like it then all you need is time, experience and a few more gigs.
The Django Repertoire.

What strikes you about Django Reinhardt’s relatively short career is how many times this man recorded. It is a huge body of work. He was reputed to have been able to hear a song once and play it back to you perfectly adding the extra embellishments that his supreme musical ear could instantly invent. He didn’t read music, he didn’t need to, and when he wrote a song it was never written down. He was a genius. The genuine article.

Historically it is important to note that these were the days, or rather long nights, of playing from when the sun went down until the sun came up. Django’s musical apprenticeship took place every single night in the bars, nightclubs and dance halls of pre-war Paris. It was here that he learnt the basics in the music trade. Standards, folk songs, pop songs of the day, dance songs, torch songs, the lot. Playing as much as he did not only gave him breathtaking technique and awesome stamina, it enabled him to internalise a massive repertoire. In this type of musical environment you can learn very quickly.

Unfortunately things have changed a little in the gig scene since then. These days about the only place you can play that many hours of jazz every day, perfecting your art in front of an live audience, is on the street. In the beginning of our career that’s what the Robin Nolan Trio did, in fact, when we are not on tour we still do it. Amsterdam has allowed us that luxury. Travel to the cities of Eastern Europe and you will find a sub-culture of amazing gypsy musicians, Django’s cousins, playing the streets and still surviving the same way.

On Stage

A good gigging repertoire for a small ensemble should be around 30 to 40 “Standards” including several different feels, key signatures, moods and tempos. Variation is essential especially with song tempo’s. You need a flexibility within a repertoire that allows the musicians to stretch out and the listeners to experience a balanced performance. Try to avoid the common habit of letting each song fall back into the same tempo. This can be seriously damaging for an audience, often resulting in sleepiness, aural fatigue and nausea.

When the Robin Nolan Trio perform we seldom use a set list. We know what we are going to start with and what we will finish with but what happens in between is generally based on the reaction of the audience. Having a healthy stock of material enables the band to work in real time with the audience. It is much more intuitive and ensures that an audience never sees the same show twice.

And one more thing that I think is worth mentioning, when you get on stage, try and enjoy yourself. In most cases you’ve made it onto the podium because you have worked hard and have earned the right to be there. Have a great time. It’s the best buzz a musician can get, it keeps you up all night.
Django Reinhardt Festival, Sannois sur Seine, France, 2000

Robin Nolan Trio (L to R) Robin Nolan, Paul Meader, Kevin Nolan
The Akureyri
Gypsy Swing Big Band

During the summer of 2000 the RNT were invited back to Iceland for the second year to teach a Gypsy Jazz course at the Akureyri School of Music. It was a four day event covering many aspects of the Gypsy Jazz style including a history of the music, video presentations and a study program of ten classic GJ tunes. These included Reinhardt’s “Nuages,” “Minor Swing” and the gypsy anthem “Dark Eyes.” Each day was spent working through the songs culminating in a concert performance at the end of the week. The concert was planned to take place at the School on the Saturday afternoon and the students were to rehearse the program during the morning session. Having had several days of cold, grey, overcast weather, on the morning of the event the air was crystal clear, the sky deep, deep, Icelandic blue, and although a little chilly in the shade, a perfect day for shopping! As I looked out from the classroom window at the amazing Akureyri Fjord, I realised that we should really be taking this show onto the streets. After arranging this with the school headmaster and viking up the band, all twenty of us picked up our instruments, chairs, freshly rehearsed repertoire, study books and overcoats and headed out onto the town square. It had taken 4 days for most of the students to fully absorb the tunes and not to have to rely on the melody and chord charts, so it was suggested that we leave the music stands behind and simply put the study books down on the street if they were needed. I have always been of the opinion that music stands were an insult to a live audience especially in Jazz.

Never before had the people of Akureyri witnessed such a spectacle. Musicians just seemed to keep coming as we arrived in the town square and as several trips were made back and forth to the music school for equipment. The line up included rhythm guitars, solo guitars, an acoustic bass, an electric piano, a clarinet, three violins and percussion. After setting up in a huge semi-circle the big band kicked off the street show with ‘Django’s’ “Minor Swing” and played it’s way through a diverse Gypsy Jazz program that lasted over ninety minutes. When half an hour the camera’s were out, the TV crew had arrived and many unsuspecting shoppers and tourists found themselves in the thick of the audience swaying to the sound of Django Reinhardt’s Gypsy Jazz. As seasoned street performers the RNT have played throughout Europe and North America for the last ten years and have seen the kind of positive effect music has had with people on the streets. It is a constant source of inspiration and has been the fundamental factor in the development of just about every aspect of the RNT’s musical career. For the students it was the first time that any of them had had the street experience and this unexpected concert venue was the perfect place for us all to bring our workshop to a close. The Akureyri Gypsy Jazz Big Band had rocked the streets of Iceland!!! I think that would bring a smile to Django’s face, don’t you?
The Akureyri
Gypsy Swing Big Band

Akureyri
Iceland 2000

One guitar, two men and a Polish princess.
Buskers Bus Street Festival Tour
Szczecin

Poland, 2000
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 Pack <www.parkguitars.com>, the English luthier Rob Ayward, <www.robertaywardguitars.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 Vagen. <www.vagenpicks.com>

Pickups: The ‘Big Tone’ from Germany. This pickup has a bright sound and can handle a lot of volume without feedback. 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 50 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.

Videos and DVDs: “Django Legacy” by John Jeremy is a wonderful documentary on the life of Django, the annual Django Reinhardt festival at Suresnes, 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 Grappelli is amazing. It has the only known footage of Django and the SCHF playing “Jatuberla”.

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 Royd <www.hotclub.co.uk>. Jon Lasson and Hot Club Records have recorded many modern gypsy artists <www.hotclub.co.uk>. A new label called Refine 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.refine-records.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 Birelli from Jan Jankeje at <www.jazzpages/jazzpointrecords>

Internet sites: Steve Royd <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.

Dinette
(AABA)

We open Book 2 with a charming medium swing tune originally recorded by the war time QHCJ in the clarinet Key of Ab. We have taken it up one fret to the guitar friendly Key of A. Django recorded it in A towards the end of his career. In this version Robin has transcribed the original clarinet bridge for you to play over the changes. Like several of the songs in the Django repertoire the original versions bridge was improvised.

Head

A

Guitar tablature

B

Coda

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Minor Blues

Minor Blues is a very common tune in the Gypsy Jazz repertoire. In this popular version Django seemed only to play half a head before blasting off in the fourth bar on a masterful triplet line that glows with his improvisational genius. Robin has transcribed it for you to learn from the tablature.

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Track 3.

Chord Changes

Intro and Outro

| G-6 / Eb7 / | D7 | G-6 Eb7 | D7 |
| G-6 Eb7 | D7 | G-6 F#-6 | G-6 |

Head

| G-6 | G-6 |
| G-6 | G-6 |
| C-6 | C-6 |
| G-6 | G-6 |
| Eb7 | D7 |
| G-6 | D7 |

G-6

Eb7

D7

F#-6

C-6

F/A

Bb6

Bdim

15.
Oriental Shuffle

(AABA)

Intro

Head

B

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Chord Changes

(AABA)

A Head

\[
\begin{align*}
\text{F} & : F / / / \quad . \quad . \quad D7 \\
G-7 & \quad C7 \\
\end{align*}
\]

\[
\begin{align*}
\text{F} & \quad \text{Db7} \quad \text{F\#} \quad \text{C7} \\
\text{F} & \quad \text{C7} \quad \text{F} \\
\text{F7} & \quad . \quad \text{Bb} \quad \text{A} \quad \text{Bb} \quad \text{A7Ab7} \\
\text{G7} & \quad . \quad \text{G-7} \quad \text{C7} \\
\end{align*}
\]

B

\[
\begin{align*}
\text{F} & \\
\text{D7} & \quad x \quad x \\
\text{G-7} & \quad x \quad x \\
\text{C7} & \quad x \quad x \\
\text{Db7} & \quad x \quad x \\
\text{F\#} & \quad 2f \quad (1) \quad (2) \\
\text{F7} & \quad x \quad x \\
\text{A7} & \quad x \quad x \\
\text{Bb} & \quad 6f \quad (1) \quad (2) \\
\end{align*}
\]

(for Ab7 and G7 use 4th and 3rd frets)

(for A use 5th fret)
Chord Changes

(A7)

Head

C6/9 / / / C6/9 (B-7) E7 E7

E-7b5 A7 D-6 A7 D-6

E7 E7 A-7 A-7

D7 D7 D-7 G13b9

2.

Fmaj F#dim C7 A7

( E-7 A13b9 )

D-7 G13b9 C6/9 D-7 G13b9

(repeat this two bar sequence three times for Outro)

(For E-7 use 7th fret)

C6/9

E7

E-7b5

A7

D-6

Fmaj

F#dim

C7

D-7

G13b9

(For A13b9 use 6th fret)

C6/9

E7

E-7b5

A7

D-6

Fmaj

F#dim

C7

D-7

G13b9

(For E-7 use 7th fret)

C6/9

E7

E-7b5

A7

D-6

Fmaj

F#dim

C7

D-7

G13b9

(For A13b9 use 6th fret)

C6/9

E7

E-7b5

A7

D-6

Fmaj

F#dim

C7

D-7

G13b9

(For E-7 use 7th fret)
Rhythm Changes

"Rhythm Changes" is a jazz term used by jazz musicians to represent the musical harmonic form based on the chord changes of George Gershwin's "I've Got Rhythm." This 32 bar chord sequence along with the "12 bar Blues" formed the back bone of the jazz repertoire through the Swing and Bebop era's. From Big Bands to trio's it was constantly used as a vehicle for jazz musicians to work out on.

Many of the great jazz musicians of the 20th century wrote what were to become sacred melodies over the rhythm changes progression and there were very few jazz concerts from the mid twenties right through to the sixties that didn't include a "Rhythm Changes" in the programme. Duke Ellington's "Cottontail," Charlie Parker's and Dizzy Gillespie's "Anthropology," Miles Davis's "The Theme," and "Oleo" and even the melody from the "Himststones" were all played over the "Rhythm Changes" chord sequence.

Traditionally in the jazz standards world "Rhythm Changes" is most often played in the key of Bb or F. This is because nearly all the great jazz rhythm changes were written by trumpet, sax or piano players. The sharp key signatures of the open string guitar keys are not so suited to these instruments and they generally stay well clear of them. So keep it in mind if you want to play with horns and/or piano in the line up, or sit in at a jazz jam session, don't expect them to play "Rhythm Changes" in a guitar key, it won't happen, they will probably laugh at you. Better to get it down in Bb and F before you arrive.

"Rhythm Changes" is generally played at a very lively pace. The Bebopers transformed it from a jolly swing tune at a medium dance tempo to a rapid-fire endurance test needing plenty of skill, stamina, technique and jazz knowledge all at a breathtaking 320 b.p.m. During the jazz jam session cutting days a "Rhythm Changes" played at break neck speed by the house rhythm section was one quick way of sorting out the good players from the bad, the hip from the square, the modern from the old fashioned. It was a direct reflection of how much practice you had done and how much harmony you had come to grips with. The same thing applies with the good gypsy musicians. They practice diligently at playing really hard, really fast and right up on the beat.

Rhythm Changes is a 32 bar progression with a very powerful internal structure. It has been carved in stone and yet, just like the "Blues" is has been re-invented over and over again. In Gershwin's classic standard the bridge is made up of a cycle of Dominant 7th chords. Ever since the beginning the dominant 7th chord has been where most of the harmonic experimentation, invention and discovery has gone down. In fact there are mountains of jazz theory books dedicated to the subject of improvising over a Dominant 7th chord.
What’s My Ear Trying To Tell Me?

When you get a moment spare a thought for harmony. Try this quick ear association exercise. Listen to a Major chord or better still get someone to play you a major chord. What do you hear? Doesn’t it sound and feel familiar, safe, warm? It’s home, where the heart is. This sound is the root of probably half the music you have ever heard.

Now listen to a minor chord. What do you hear? The same thing. Safe, warm, a lot moodier, darker and possibly sadder, but still, home sweet home.

Now listen to a Dominant 7th chord. What do you hear? Do you sense something is not quite right? Is the devil close by? Are you on the way to the dance floor? The dominant 7th chord was the most influential chord family in 20th Century popular music. It was and is the sound of the "Blues." It’s provocative and controversial. What a great chord!!

Django’s Changes

Django experimented with the “Rhythm Changes” all the way through his career. Unlike the American masters who by and large followed the original Gershwin changes, Django often wrote his own bridge and played around with the A sections. “Swing 42”, “Belleville” and “Daphne” are classic examples of this and probably three of Django’s most popular tunes based on the standard Gershwin form.

Towards the end of Django’s life he was greatly influenced by “bebop”. An example of a straight ahead bebop song written by Django can be found in the rhythm changes he named after his son “Babik” featured in our Book six. It is played at a furious 320 b.p.m., written in the horn key of F and has no variations on the basic rhythm changes harmony.

Below is a list of Django’s most often played “Rhythm Changes” inspired compositions. We have covered all of these tunes in our gypsy jazz book series including the first three in this volume.

1. Swing 42 - C major/ Book 2
2. Daphne - D major / Book 2
3. Belleville - D major/ Book 2
4. Babik - F major/ Book 6
5. Swing Guitars - C major/ Book 5
6. Heavy Artillery - C major/ Book 6
7. Swing de Paris - C major / Book 6
8. Micro - G major/ Book 6
9. Festival Swing - C major/ Gig Book
10. Moppin the Bride - Bb / Gig Book
Rhythm Changes in B♭

(ABA&A)

[A] Bb6/9 / G-7 / C-7 F7  Bb/D C#dim | C-7 F7
  | Bb6/9  Bb7 | Eb6/9 Edim | Bb/D C#dim | C-7 F7
  | C-7 F7    | Bb6/9    |

[B] D7   | D7   | G7   | G7
  | C7   | C7   | C-7  | F7

[Diagram of guitar chords and fingerings]

22.
Rhythm Changes in F

(AABA)

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

1. & 3.
2.

B: A7 | A7 | D7 | D7 |
| G7 | G7 | G-7 | C7 |

\[\begin{array}{cccc}
F6/9 & D-7 & G-7 & C13b9 \\
8f \quad 2 & 3 & 4 & 10f \quad 2 \quad 3 & 4 \\
F7 & Bb & Bdim & A-7 \\
8f \quad 2 & 3 & (1) & 6f \quad 1 \\
A7 & D7 & G7 & C7 \\
5f \quad 2 & 3 & (1) & 3f \quad 2 \quad 3 & 4
\end{array}\]
Swing 42
(AABA)

This optimistic swing classic uses two minor alterations in the standard "Rhythm Changes" form. The first is in the 4th and 5th bars of the A section, and the second is the bridge, which modulates to a rhythm changes progression in E major.

Head

Guitar Tablature

(Play out lick) 11 8 11 8 10 8 9 10 10 8 7 C6/9

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Chord Changes

(AABA)

A Head


B

E6/9 C#-7 / F#-7 B13b9 / E6/9 C#-7 / F#-7 B13b9

E6/9 C#-7 / F#-7 B13b9 / E-7 A13b9 / D-7 G13b9

G
Octave Study

The octave technique that Django used was another important canon in his arsenal of musical devices. In the song “Daphné” (pages 28 and 29) he gave raw acoustic power and volume to the head by playing the melody in octaves. To get a strong even attack it is important to use the spare fingers to dampen the remaining four strings. One of Django’s most famous octave outtros can be heard on the tune “Poche a la Mouche” featured in book 6.

6th String Octave Technique

5th String Octave Technique
Octave Study - Pick Hand

When using the octave technique it is important to note that the pick hand strums the octave in the same way it would strum a gypsy jazz chord. Do not try and separate the octave from the remaining four strings. Use only down strokes and let the pick hand fall evenly across the strings. The middle two fingers are used to dampen the remaining four strings/notes. Those muted strings should remain silent while the octave notes ring out loud and clear.

4th String Octave Technique

3rd String Octave Technique
Daphne
(Django Reinhardt)

Head in octaves

A

Guitar Tablature

B

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Track 7 & 8.

Chord Changes

(AABA)

A Head

[D6/9 /B-7 / E-7 A13b9 | D6/9 B-7 | E-7 A13b9 |
D6/9 D7 | G6/9 G#dim | D6/9 B-7 | E-7 A13b9 ]

1.

2. & 3.

D6/9 A7 | D6/9 ||

B

|| Eb6/9 C-7 | F-7 Bb13b9 | Eb6/9 C-7 | F-7 Bb13b9 |

|| Eb6/9 C-7 | F-7 Bb13b9 | Eb6/9 | A7 :

\begin{align*}
&D6/9 \\
&\text{1 X X X} \\
&\text{5f 2 1 3 4} \\
&B-7 \text{ X X X} \\
&\text{7f 2 3 4} \\
&E-7 \text{ X} \\
&\text{7f 2 3 4} \\
&A13b9 \text{ X X X} \\
&\text{6f 2 1 3 4} \\
&D7 \text{ X X X} \\
&\text{5f 2 1 3} \\
&G6/9 \text{ X X X} \\
&\text{3f 2 1 3} \\
&G#dim \text{ X X X} \\
&\text{4f 2 1 3} \\
&F#7 \text{ X X X} \\
&\text{9f 2 1 3 4} \\
&B13b9 \text{ X X X} \\
&\text{8f 2 1 3 4} \\
&\text{A7 X X X} \\
&\text{5f 2 3 4} \\
\end{align*}
In “Belleville,” the third of the Django, “Rhythm Changes” type tunes featured in this book, once again the master has chosen to write his own bridge. This bridge takes a little getting used too especially when motoring at a rapid tempo. Everything seems cool until you hit the F#6/9.

The descending half diminished chord shape that is used for the melody adds a lot of power to the sound and gives the dynamic effect of a horn section. This is a brilliant musical device that Django used to maximum effect on this tune.

**Head**

**Guitar Tablature**

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30.
Track 9 & 10.

**A**

Head

\[
\begin{align*}
&D6/9, B-7, E-7, A13b9, D6/9 B-7, E-7, A13b9, \hline
&D6/9 B-7, E-7, A13b9, D6/9 A7, D6/9, \hline
&G-7, G-7, D6/9, D6/9, \hline
&F#6/9, Gdim, G#-7, C#7, F#6/9 A7, \hline
&D6/9 B-7, E-7, A13b9, D6/9 B-7, E-7, A13b9, \hline
&D6/9 D7, G6/9 G#dim, F#-7 B13b9, E-7, A13b9. \hline
\end{align*}
\]

(For the solo’s use this standard “Rhythm Changes” progression over the A section.)

**B**

\[
\begin{align*}
&D6/9, B-7, E-7, A13b9, D6/9 B-7, E-7, A13b9, \hline
&D6/9 D7, G6/9 G#dim, F#-7 B13b9, E-7, A13b9. \hline
\end{align*}
\]
### Chord Changes (AB)

**Track 11.**

#### Head

<table>
<thead>
<tr>
<th></th>
<th>G7</th>
<th>C7</th>
<th>F</th>
<th>/</th>
</tr>
</thead>
<tbody>
<tr>
<td>C-7</td>
<td>F7</td>
<td>Bb</td>
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<tr>
<td>Bb-7</td>
<td>Eb7</td>
<td>F/A</td>
<td>D7</td>
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<td>G7</td>
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#### B

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<tr>
<th></th>
<th>G7</th>
<th>C7</th>
<th>F</th>
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<tr>
<td>C-7</td>
<td>F7</td>
<td>Bb</td>
<td>/</td>
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<tr>
<td>Bb-7</td>
<td>Eb7</td>
<td>F/A</td>
<td>D7</td>
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**Chord Diagrams:**

1. G7
2. C7
3. F
4. Bb
5. Eb7
6. F/A
7. D7
8. A-7
9. G-7
10. C-7

**Fingerings:**

- G7: 3f(2) 3f(2) 3f(2)
- C7: 3f(2) 3f(2) 3f(2)
- F: 1f(1) 1f(1) 1f(1)
- Bb: 6f(1) 6f(1) 6f(1)
- Eb7: 6f(2) 6f(2) 6f(2)
- F/A: 5f(2) 5f(2) 5f(2)
- D7: 3f(2) 3f(2) 3f(2)
- G-7: 3f(2) 3f(2) 3f(2)
- A-7: 5f(2) 5f(2) 5f(2)

---

33.
Hungaria

Head

Guitar tablature

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Chord Changes

(ABS)

Intro chord sequence

<table>
<thead>
<tr>
<th>G</th>
<th>A-7</th>
<th>G/B</th>
<th>C6</th>
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<tbody>
<tr>
<td>G/B</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>G/B</td>
<td>A-7</td>
<td></td>
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<td>G</td>
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Head

A

<table>
<thead>
<tr>
<th>G</th>
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<th>G#</th>
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<tbody>
<tr>
<td>G</td>
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<td>B-7</td>
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<tr>
<td>A7</td>
<td></td>
<td>A-7</td>
</tr>
<tr>
<td>G/B</td>
<td>Bbdim</td>
<td>A-7</td>
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B

<table>
<thead>
<tr>
<th>A-7</th>
<th>C-7</th>
<th>G/B</th>
<th>Bbdim</th>
</tr>
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<tbody>
<tr>
<td>A-7</td>
<td>D7</td>
<td>G/B</td>
<td>Bbdim</td>
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(for G# use 4th fret)

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(for D7 use 5th fret)

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A7

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G/B

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Bbdim

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A-7

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C-7

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Gypsy Jazz Song Book
and Play Along CD Series.

RNTB1
1. Django	Djogly
2. Minor Swing
3. It Don't Mean A Thing
4. Django's Castle
5. Sweet Georgia Brown
6. Honeyhuckle Rose
7. Oh! Lady Be Good
8. Nuegos
9. Douce Ambience
10. Blues For Ike
11. Dark Eyes
12. Playing time: 74 min.

RNTB2
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. Hungary

RNTB3
1. Troublant Bolero
2. Bolero Blue
3. Caravan
4. Bar Del Pl
5. Mantra De Carnaval
6. Luna Tango
7. Erter Tango
8. Bossa Dorado
9. For Sephora
10. Number 1
11. Sumertime
12. Mediterranean Blues
13. Playing time: 125 min.

RNTB4
1. I'll See You In My Dreams
2. Tears
3. Melodie Au Crepuscule
4. Night And Day
5. Ancurnai
6. What Is This Thing Called Love?
7. Sweet Chorus
8. Limehouse Blues
9. Exactly Like You
10. J'attendrai
11. Icelandic Folksong
12. Playing time: 75 min.

RNTB5
1. Blue Drag
2. Tea For Two
3. Blues Clair
4. Stampin at Decca
5. Django's Tiger
6. Aviaon
7. Sheik
8. Shine
9. Swing Guitars
10. Lulu Swing
11. Swing 49
12. After You've Gone
13. Playing time: 70 min.

RNTB6
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
13. Playing time: 68 min.

"The CD and Book are INCREDIBLE!! I can't recommend this enough to my students". Poul Meiling - 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 Anderson - 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 CDs are an essential purchase by every gypsy jazzers." 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 Royal"
The books are awesome. They have re-kindled my passion for playing... Thanks!! 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 it... like others I've struggled with the music - especially chording and it clicked on the first pass through!" Steven Mencelsohn, 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 Marouche." John Gunn, USA - (email customer)

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38.
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.

RNT2 - Street. (July 1996)
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.

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.

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 One", "Boiero Blue", "Carnijo" and "Bar Del P".
A collection of self-penned songs featuring some of the group's most innovative arrangements and best music. Made up of a selection of Boieros, Tangos, and other Latin-tinged instrumentals, it's a tour de force.
Michael Dregni - 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 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.

RNT6 - Ballads. (March 2001)
A re-working of some of Django's most famous ballads including Nuages, Ancouman, Crepuscule, Tears and Django's Castle.
"Deep and introspective, intense and passionate... a collection of anthems for the heart !"  
Ira Smolkin - JS Promotions.

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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 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, giggin and jammin 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.

To coincide with the 50th anniversary of Django Reinhardt’s passing away, the Gig Book will be released on May 16, 2003.

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We're back. Gypsy Jazz - Book Two. We've stepped up the difficulty factor just a little and included a selection of songs rich in harmonic variation. Several of the tunes have a slow and medium version on the CD and a few of the songs are played at tempos more like you would expect to hear in a gypsy camp setting at Samois.

The book includes a Play Along CD that is over 56 minutes long featuring a rhythm section comprising of Robin Nolan on rhythm guitar and solo melodies & Paul Meader on acoustic bass and percussion.

The Songs,

Dinette
Minor Blues
Oriental Shuffle
All Of Me
Swing 42
Daphne
Belleville
Rose Room
I Love You
Hungaria

RNT Publications 2003

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