The Gypsy Jazz
Songbook and
Play Along CD

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

for Soloists and Rhythm Sections

www.robinnolantrio.com
the Gypsy Jazz Songbook

Written and compiled by Paul Meader & Robin Nolan

RMI Publications 2000

Copyright © All rights reserved.
International Copyright Secured. All Copyrights Used by Permission.
dedicated to
Carolyn & Joshua,
Judy & Kevin
# The Gypsy Jazz Songbook

## Volume One

A collection of Gypsy Jazz Standards, written and compiled by Paul Meader and Robin Nolan.

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Forward</td>
<td>4</td>
</tr>
<tr>
<td>Equipment</td>
<td>7</td>
</tr>
<tr>
<td>Approach</td>
<td>8</td>
</tr>
<tr>
<td>The RNTL Play Along C.D.</td>
<td>12</td>
</tr>
<tr>
<td>Djangoology</td>
<td>14</td>
</tr>
<tr>
<td>Minor Swing</td>
<td>16</td>
</tr>
<tr>
<td><em>It Don’t Mean a Thing</em></td>
<td>18</td>
</tr>
<tr>
<td>Django’s Castle</td>
<td>20</td>
</tr>
<tr>
<td><em>Sweet Georgia Brown</em></td>
<td>22</td>
</tr>
<tr>
<td>Honeysuckle Rose</td>
<td>24</td>
</tr>
<tr>
<td>Old Lady Be Good</td>
<td>26</td>
</tr>
<tr>
<td>Nuages</td>
<td>28</td>
</tr>
<tr>
<td>Dousse Ambience</td>
<td>30</td>
</tr>
<tr>
<td>Blues For Ike</td>
<td>32</td>
</tr>
<tr>
<td>Dark Eyes</td>
<td>34</td>
</tr>
<tr>
<td>Biography - Robin Nolan / Paul Meader</td>
<td>36</td>
</tr>
<tr>
<td>RNTL Discography</td>
<td>38</td>
</tr>
<tr>
<td>Afterword / The Big Picture</td>
<td>40</td>
</tr>
</tbody>
</table>

Conception, Design, Layout, DTP - Paul Meader  
Cover and inside illustrations - Carolyn Rakidale  
RNTL Publications 2000  
RNTL.SI  
Copyright © All rights reserved.  
International Copyright Secured. All Copyrights Used in Permission.
This book is unique. It is the first time that a popular selection of Django Reinhardt's Gypsy Jazz Standards have been laid out in such a simple easy-to-learn format. The idea is to get you jamming on the songs instantly, very much like the concept behind the "Real Book" in the Jazz Standards world. Professionally Robin and I have been playing the Gypsy Jazz repertoire literally every day for the last eight years and have jammed with many musicians around the world. It is from this experience that we have compiled a book featuring eleven of the great swing tunes most frequently played on the scene today. We've laid out the most commonly used "Django" type chord voicings for the rhythm section, and for the solos a very simple version of each song's melody in notes friendly for tablature. We have also included several American Jazz Standards which were very much a part of the Quintet de Hot Club de France songbook.

It is important to note that the best way to get to know this music is to listen to the great Django Reinhardt himself. After that, listen to as many musicians in the genre as possible and find the players that really inspire you. Musical heroes are very healthy. These people are the key to helping you through the learning process. Music has got to inspire you in order for it to have any value in your life. To be inspired is really the best way to learn.

Unfortunately we can not teach you to play like Django Reinhardt. Furthermore this book is not about working you through a painstakingly complex set of transcriptions, in an academic attempt to teach you Django note for note. A book like that could take a life time to get through even with eight hours practice a day. Please don't underestimate Django Reinhardt's enormous technical facility. This coupled with an improvising ability, fuelled by a musical imagination that could spark off an infinite number of possibilities, places him in the big boys club alongside Louis Armstrong, Charlie Parker, John Coltrane and Miles Davis. For no more mortal the mystery of improvising can be easily revealed. The fact is it takes a lifetime of hard work and discipline. Years and years of practicing, listening, learning and performing. Gypsy Jazz improvisation is certainly one of the most sublime of all guitar languages. It therefore should come as no surprise that it is one of the most intimidating of all guitar languages to learn. Don't give yourself a hard time if after an hour or trying to get a difficult Django chord shape in place you feel like throwing the book away. Keep in mind that the European gypsys who keep this tradition very much alive in Germany, Holland, Belgium and France have been passing the music on from generation to generation using Django's 12" records as their only source of reference material. There is no sheet music. No books. No handy information. They listen to this music, their music, from an early age, sitting at the feet of eldest stringing tryin' guitarists and fiddlers in tune with the amazing sounds being generated by their brothers, cousins, fathers and uncles at a camp fire jam session. They practice all day, everyday. For the gypsys it is a way of life.
If You Want to Get Serious.

For the serious player, the best way to set about learning to improvise in the Gypsy Jazz style is to approach it as if you were learning a new language. This journey will be long, hard and often very tedious and frustrating, but what a challenge! Incorporate these concepts into your daily life:

1. Listen to the language all the time especially recordings of your favourite players.
2. Learn to use as many words and phrases of the language as you can by sitting down next to the CD player every day and working out your favourite solo lines and chords. This will go a long way in improving your musical ear. This is crucial in Jazz.
3. Hang out with people who already speak the language by going to jam sessions, gigs, workshops and festivals.
4. Practice eight hours a day. In the beginning it is better not to have any days off.

After a few difficult years you will slowly begin to talk. A couple of years further down the line and you won't be able to keep your musical mouth shut.

The Big Three

Above all, remember the three basic principles of music.

1. In MELODY there are the "right notes" and the "wrong notes".
2. In HARMONY there are the "right chords" and the "wrong chords".
3. In RHYTHM there is "in time" and "out of time".

All three principles have to be working together in the positive to make good music and all good players have them firmly in place. If you happen to notice that the music you are playing or listening to is sounding bad, then chances are one or more of the above principles have got up and left the room. If pain persists I suggest you do the same.

Swing high, swing low.
David Marts - RNT - February 2000

Photo by Bill Doherty
Toronto Jazz Festival, Canada, 1997
1994 Django Reinhardt Festival, Sainte-Saëns, France
Robin Nolan Swing Quartet (L to R) Robin Nolan, Paul Meader, Marc Meader, John Friedrichs
Equipment & Ammunition


Settings: We use John Pierce strings. They have a new Jazz/Mandocello set called 'Naipes' <www.japetstrings.com>.

Pickup: Traditionally the pick must be thick and preferably made out of bone, fake tortoise shell or an old button. For rhythm guitarists you will need something big and solid to hold onto. It's a matter of physics.

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

Amplification: The best acoustic amp on the market today is the AER, also from Germany. We use the model called the 'Compact Mobile' cube. It has built-in battery, perfect for the concert stage, the studio and the street. AER also make a model called the 'Compact 80 / Bingo' a scaled down version of the 'Compact Mobile' that sounds clean, clear, really loud and is so small and light you won't believe your luck. Your back will be forever grateful and you will wonder how you ever lived without it. We tour internationally with these amps and they go straight in the overhead locker. <www.aer-amps.de>.

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

Video's: "Django Legacy" by John Jeremy is a wonderful documentary on the life of Django, the annual Django Reinhardt festival at Samoa, and the Gypsy musicians of today. Ian Cruickshank has also released a very informative Django Reinhardt instruction video called "Django Jazz Guitar." It's full of good stuff.

Recordings: One of the largest catalogues of fine Gypsy Jazz recordings in the world is produced by Jim Laszlo and the Hot Club Records. A new label called Rinfred Records produced by Rob Roy in the USA has released four excellent Gypsy Jazz CDs including the RNT's first North American release entitled "Mediterranean Blues" <www.refinedrecords.com>. Alunae have released a fabulous limited edition six CD box set with the complete QACJ Swing / AMU sessions 1926 - 1948.

Internet sites: Steve Rojalis's Django Swing Page <www.hotclub.co.uk>. You can go everywhere from there.

Players on the international scene.

Approach

Buy a Metronome !!!!!!!

Without doubt the biggest problem with musicians in general is bad time. Dragging the beat is practically pandemic in the ranks of the jam session Jazz scene. So many players reach a proficient technical level on their instrument only to be let down by the fact that they can’t swing. Good time is not something you are necessarily born with. It must be learned. In order for you to internalize the beat you have to work with it constantly. A strong pulse in your playing is necessary to keep the music alive. To keep the music alive. Even if you have never used a time keeper I would strongly advise you to buy an electronic metronome immediately. Make it your best friend. A drum machine is even better. It is a little more exciting to play along to and you learn about how rhythm is composed. Anybody who claims that they don’t like metronomes or drum machines invariably plays out of time. Funny that.

Begin by always tapping your foot in time with your playing. I can not stress enough the importance of physically tapping the pulse out with your foot. It is the one external thing that keeps you and the ensemble in sync. As you develop as a musician you will be expanding the rhythmic possibilities within your music. This is only possible when you play good time and tap your foot along in concert with yourself, the other people in the band and the pulse of the music. Whenever and wherever you hear music in your daily life try to pick up the pulse and tap along with the beat. It’s good training. You will make better music.

In the words of Miles Davis “bad time is like death”. It kills the music, the musicians and the audience. It’s a very serious matter and totally ............... be wary of musicians that can’t dance.

Concentration.

This is a very important aspect of playing music in real time with other musicians. You can’t afford to let your mind drift. You have to work together as a musical team to make good music.

The Rhythm Section.

Within the scope of the modern gypsy swing repertoire there are as many as six totally different feels. As well as the conventional Waltz, many Latin rhythms are being played including Gypsy Boleros, Tangos, Bonitos and Sambas. In this book we will be working with the 4 so the bar swing feel and breaking it down into tunes with three different tempos: Ballads, Slow Swing and Medium Swing. The difference between a full on, no-fast-as-you-can-go “Dark Eyes” and a laid back, loose the better “Nuages” demonstrates the challenges of good time keeping needed within the Gypsy Jazz style. It is the responsibility of the rhythm section to support the soloist. It must concentrate on providing a strong pulse, the right chords and be able to respond rhythmically and dynamically to the soloists improvising. Be extra careful not to play all the times at the same tempo.
Rhythm Guitarists.

Due to Django's crippled left hand he developed a whole new set of chord voicings that add the real harmonic flavour to the gypsy jazz guitar style. They can be used in many different tempos and consequently can become quite confusing. Take the time to learn the names of the chords you are playing. Remember, you are the guy that makes the Gypsy Jazz style really happen. A good rhythm guitarist can sound like drums, bass and guitar all in one. Your biggest responsibility is to keep good time. Be careful not to play too many chords, for example, a different inversion every beat, more often than not it confuses the harmony, gets in the way of the bass player and throws the pulse right out the window. Try to keep your left hand chord shapes as close together as much as possible. With the rapid tempos that a lot of the tunes are played at you just can't afford to be up and down the neck making large fret jumps. Dynamics is very important due to the volume that a gypsy swing rhythm guitarist can produce. Practice playing all tempos both soft and loud. Never take your musical eye off the soloist. You must be able to respond to his musical needs. Of course the greatest rhythm guitarist was Django himself. Like his solos it was full of exciting dynamics, provocative harmony and imaginative ideas. By far the most amazing rhythm guitarist on today's scene is Nuno de Roosberg from the Roosberg Trio. He has a great feel, can play at any tempo including really, really, really, really, really fast, knows hundreds of tempos, plays not only Gypsy Swing but Gypsy Bossa, Boleros, Tangos, Rhumba and Waltzes. He has a fantastic positive energy on stage, totally focused, relaxed and free in spirit. He makes it look so easy. A master accompanist. Check him out, he's a monster.

Bass Players.

A lot has changed in bass playing since the 40's. Back then it was a clunky instrument with a limited range and quite often couldn't be heard. Consequently this style of jazz is not known for its great bass players. To find them you have to look elsewhere, primarily in the American scene over the last fifty years. Players like Charles Mingus, Ray Brown, Paul Chambers, Slam Jones, Jimmy Garrison, Ron Carter, George Avie, Dave Holland, Barry Melton, Marc Johnson and the Danish master N.O. Pedersen have taken the instrument and raised it to the top of musical evolution. They expanded it's range by using the whole fret board opening up the sound of the instrument as a soloing voice. Most "Swing" bassists find it a little confusing when they first play the "Gypsy Swing" style. Firstly, all the keys are different. If you are used to playing in a piano/ horn line up, then you will have to get used to playing in the sharp key signatures. Like for instance, when was the last time you played a blues in A? The key signatures are based around the open strings of the guitar. Secondly, the rhythm guitarist generates so much sound that the bass has to almost re-define itself in the overall mix. Of course playing good time is your single most important role. Note that when using the Play Along CD
you can tune the Balance dial (on the stereo system you are using) all the way to the left to lose the recorded bass. String 2 feels and strumming 4 to the bar nothing bass lines are the two basic concerns. Never begin a tune with a 4 to the bar nothing bass line. Musically, dynamically you have nowhere to go. In the recorded examples I begin with a simple 2 feel for the head. Take it into the first half of the solo. Change gears with a 4 to the bar nothing bass line, and sometimes finish off with a dominant 7th Pedal tone. Pedal tones are very powerful and can produce heavy musical tension but they must be applied with caution. They were developed in the Post-Bop period most notably by the John Coltrane Quartet of the early 60's. A good soloist with a knowledge of modern harmony will lose the challenge of a Pedal note and will quite often be looking for it. If you are a player interested in trying to recreate the pure nostalgia of Hipster Swing and the Dixieland feel, this repertoire can also accommodate you. When working in a lineup with several soloists it is the bass player’s (rhythm section in general) responsibility to build the accompaniment for each soloist. As the conclusion of the first solo drop back from the 4 to the bar nothing bass line, into the 2 feel. This will release the tension built by the first soloist and give the new soloist some musical breathing space to begin the version of the song. The best way to improve your time and feel is working with a drum machine. Program it with a 2 feel and a 4 to the bar feel and practice going between the two. Always tap your foot in time to the beat. The open string guitar loops allow for a lot of open string work which can keep the pedal really pumping. I love pounding heavy E and A string dominant 7 Pedal tones through songs like “Minor Swing” and “Dark Eyes”. The general thickness of sound that the gypsy style rhythm guitar generates does allow for a certain freedom. Use this to the music’s advantage by helping to punctuate the soloist’s solo, create rhythmic and harmonic tension and increase the overall dynamics. If you have time left over to check out the heads, this can go a long way in helping you understand the harmony of the songs and serve as a platform when soloing.

Solo Guitarists and Fiddle Players.

Listen as many heads as possible. By doing this you will be working on three things at once. Your finger technique, your understanding of harmony in the way the melodies sit against the chord structures, and your internal pulse necessary to play smoothly through the chord changes. Learn to interpret the melodies your own way. It must be pointed out that the melodies on the CD are recorded in their most symptomatic form. Listen them adding your own embellishments. Then by tuning the Balance dial (on the stereo system you are using) all the way to the right you can have the rhythm section all to yourself. Play the heads in as many different positions on your instrument as you can find. Look for harmonics such as in “Minor Swing.” For solo guitarists it is important to work on your rhythm playing as well. Too many soloists lose only a couple of choruses when it comes to accompaniment. Understand the importance of cultivating a strong pulse and the forward momentum needed in your soloing to keep the music vital and exciting.

10.
Soloing and Improvising.

This is an art form that just can't be picked up overnight. It is a language that must be internalised through living, eating, drinking and sleeping with Jazz. In the words of Sonny Stitt, "...only the first thirty years are the hardest." The fact is, most good improvisers begin early. Unless you are a genius, it takes a long time. That's just the way it is.

Drums and Percussion.

This music is wide open for a creative swing drummer and/or percussionist. It is pure rhythm. Groups like the RNT and the Boogie Elephants have used a drummer and percussionist very successfully both live and in the studio. The key is for the drums and rhythm guitar to work in sync. Accurate time keeping is essential otherwise it will fall apart very quickly.

Conclusion.

If all goes well you should be gigging at your local watering hole in no time. Alternatively if you're a keen soloist without a band, you could hit the streets with a boogie box and back your way to Stardom. I definitely recommend giving up your day job. Trust me, it's a good life!

In the words of W. C. Fields, "All you need in showbusiness is forty good breaks." You've made a great start. You've got the book. Best of luck to you!

Paul Reader - RNT, March 2000
The RNT Play Along CD

The concept behind the RNT rhythm arrangements recorded on the Play Along CD is quite simple, although oddly enough you might not have come across this approach listening to many other Gypsy Swing combos. In Jazz it has been around for forty years. The basic idea is to build the solo accompaniment, step by step, bringing the song/solo to a powerful crescendo before releasing the tension and playing the head out. We do this in three parts. Intensifying the feel, adding harmonic movement and increasing the dynamics. This is the RNT approach to the Gypsy Swing style. This way of building the framework behind the soloist step by step is the vehicle the RNT rhythm section use to help bring the music/solo to a climax.

Keep it Hip!

This approach to rhythm section playing and soloing became very hip in the early 1960’s with the coming of the second great Miles Davis Quintet. Historically, as with the Swing and Be-Bop movements, it opened up a whole new way of small band/ensemble playing, threatening all that had come before it’s youthful enthusiasm. It is general knowledge that the European rhythm sections of the 30’s and 40’s and their very basic rhythmic and harmonic ability seriously restricted Django later in his career. Just listening to the exciting, innovative way that Django accompanied Stephane makes you realize how pedestrian Joseph played when it was Django’s turn to solo. Joseph was undoubtedly the best guy around and played great Swing time, but he lacked Django’s brilliant musical imagination and fiercely passionate execution. Unfortunately, in the end, it seems they all did. It must have been seriously frustrating for the greatest Jazz guitarist player of the 20th century to return to Europe after being surrounded by amazing American musicians like Duke Ellington and his band. As we know Django Reinhardt was a musician way ahead of his time, but he needed a band and he needed an audience. In the USA, he heard and played with some of the greatest rhythm section players of the day who were quickly moving forward embracing the exciting musical possibilities presented by a handful of the then modern Be-Bop innovators. It would take the European Swing musicians many years to catch up and ultimately this left Django with nobody to play with and an older, conservative, middle class audience that just wanted to hear him play the way he used to. He was a passionate innovator and needed more than anybody in Europe to move forward artistically. The style he created in the mid 30’s was no longer hip in the late 40’s. The war was over, the world had changed and so had music. Nostalgia was not Django’s thing. On the other side of the Atlantic, Charlie Parker was God and the young lions of Be-Bop were taking over the zoo. There was no looking back. By the late 1940’s it was all over for Django and the RHCJ, so he left Paris, found a house in a small out of the way country village called Saintes on the river Seine, and went fishing. It was in Saintes in 1953 that the great Django Reinhardt was laid to rest. He was only 43 years old.

"Don't let this happen to your favourite genius. Rhythm sections. Keep it HIP!"

Paul Mander - RNT - February 2000
Djangology

A smooth harmonic progression that seems to almost play itself. There is some historic footage shot in Savoie of a duet with Bireli Lagrene and Basik Reinhardt (in the film “Django Legacy” by John Jeremy) that is pure poetry. Bireli’s solo is stunning.

Play Along Arrangement (AABA)
Recorded at 168 b.p.m. for 6 choruses.

---

Head

Djangology

---

Copyright © by EMI MUSIC PUBLISHING FRANCE
Used by permission of EMI MUSIC PUBLISHING (HOLLAND) B.V.
Djangology

Track 2

A

\[ \begin{align*}
\text{A/C#} & / / / \text{Cdim} & \text{G/B} & \text{Bb}_{\text{dim}} \\
\text{A-7} & \text{D7} & \text{G6/9} & \times \\
\text{2 & 3} & \\
\text{G6/9} & \times
\end{align*} \]

B

\[ \begin{align*}
\text{Ab6/9} & \text{Eb7} & \text{Ab6/9} & \text{A6/9} & \text{E7} & \text{A6/9} \\
\times & \times & \times & \times & \times & \times
\end{align*} \]

Chord Shapes

Copyright © by EMI MUSIC PUBLISHING FRANCE
Used by permission of EMI MUSIC PUBLISHING (HOLLAND) B.V.
Track 3 & 4

Minor Swing

Django Reinhardt/Stephane Grappelli

Django recorded the quintessential Minor Swing with the RHC3 in November of 1937 and it is still one of the most requested tunes in the "Jazzin' Swing" songbook. Sounds great up tempo. This arrangement uses only the first guitar melody line written out in tablature. Listen to the second guitar harmony played on the CD and try to work it out by ear. It is very simple phrasing and should be easy to pick up. This is the best way to train your ear to tell you what notes are wrong or right. Your ear is going to be much more reliable than your right reading. Learn to develop this skill. It is the fundamental difference between classical musicians and jazz musicians. When the alternative changes during the solo in bars 9 through to 15 kick in on the 5th chorus they instantly lift the song's dynamics. These changes are very common in jazz, the best known example being the standard "Autumn Leaves". In choruses 9 and 10 Robin brings in a second rhythm guitar with a shuffle feel that again adds to the intensity of the overall accompaniment. For bass players, begin with a solid 2 feel, step up a gear to a 4 to the bar making bass line and finish off with an E string pedal note through the first 8 bars of the chorus. The Robin Nolan Trio recorded the song in 1998 on their RNT5 C.D. entitled "Swings & Roundabouts."

Play Along Arrangement (A)

First take is recorded at 192 b.p.m. for 10 choruses.
Second take recorded at 240 b.p.m. for 10 choruses.

Minor Swing

Django Reinhardt/Stephane Grappelli

Copyright © by EMI MUSIC PUBLISHING FRANCE
Used by permission of: EMI MUSC PUBLISHING (HOLLAND) B.V.
Track 3 & 4

**Minor Swing**

*Django Reinhardt / Stephane Grappelli*

**Intro**

<table>
<thead>
<tr>
<th>A-6</th>
<th>/ /</th>
<th>D-6</th>
</tr>
</thead>
<tbody>
<tr>
<td>A-6</td>
<td>D-6</td>
<td>A-6</td>
</tr>
</tbody>
</table>

Bass Break

| E7 | - |

**Solo**

<table>
<thead>
<tr>
<th>A-6</th>
<th>A-6</th>
<th>D-6</th>
</tr>
</thead>
<tbody>
<tr>
<td>E7</td>
<td>E7</td>
<td>A-6</td>
</tr>
</tbody>
</table>

(D-7) (G13b9) (Cmaj7) (Fmaj7)

<table>
<thead>
<tr>
<th>D-6</th>
<th>D-6</th>
<th>A-6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bb7</td>
<td>E7</td>
<td>A-6</td>
</tr>
<tr>
<td></td>
<td></td>
<td>E7</td>
</tr>
</tbody>
</table>

**Outro**

<table>
<thead>
<tr>
<th>A-6</th>
<th>A-6</th>
<th>D-6</th>
</tr>
</thead>
<tbody>
<tr>
<td>E7</td>
<td>E7</td>
<td>A-6</td>
</tr>
</tbody>
</table>

Bass Break

| A-6 | - |

Guitar Break

| E7  | 7 A-6 |

**Chord Shapes**

- A-6
- D-6 & B-7b5
- E7
- D-7
- G13b9
- Cmaj7
- Fmaj7
- Bb7

17.
It Don't Mean A Thing

A classic Ellington tune that sums up the essence of Jazz. The Robin Nolan Trio recorded the song in 1998 on their RNL2 C.D. entitled "Street".

Play Along Arrangement (AABA)
Recorded at 140 b.p.m. for 6 choruses.

Head

It Don't Mean A Thing

Duke Ellington

© 1932 EMI Mills Music Inc., USA, EMI Music Publishing Ltd., London W1D 9EA
Reproduced by permission of International Music Publications Ltd.
It Don't Mean A Thing

Duke Ellington

Track 5

A

<table>
<thead>
<tr>
<th>G-6</th>
<th>G-6</th>
<th>Eb7</th>
<th>D7</th>
<th>G-6</th>
</tr>
</thead>
<tbody>
<tr>
<td>C7</td>
<td>F7</td>
<td>Bb6/9</td>
<td>A-7b5 D7</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bb6/9</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

B

<table>
<thead>
<tr>
<th>F-7</th>
<th>Bb7</th>
<th>Eb6/9</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>C9</td>
<td>C9</td>
<td>A-7b5</td>
<td>D7</td>
</tr>
</tbody>
</table>

A

<table>
<thead>
<tr>
<th>G-6</th>
<th>G-6</th>
<th>Eb7</th>
<th>D7</th>
<th>G-6</th>
</tr>
</thead>
<tbody>
<tr>
<td>C7</td>
<td>F7</td>
<td>Bb6/9</td>
<td>A-7b5 D7</td>
<td></td>
</tr>
</tbody>
</table>

Chord Shapes

1. G-6
2. Eb7
3. D7
4. C7
5. F-7
6. Bb7
7. Eb6/9
8. C9
Track 6  **Django's Castle**  Django Reinhardt / Stephane Grappelli

Another one of Django's amazing ballads. It is best heard on the last weekend in June, sitting on the banks of the Seine, in a little village called Samois, around dusk.

**Play Along Arrangement (AB)**
Recorded at 92 b.p.m. for 4 choruses.

---

**Head**  **Django's Castle**  Django Reinhardt / Stephane Grappelli

---

Copyright © by EMI MUSIC PUBLISHING FRANCE
Used by permission of EMI MUSIC PUBLISHING (HOLLAND) B.V.
Track 6  Django's Castle  Django Reinhardt / Stephane Grappelli

| D6/9    | D6/9 A13♭9 | A-7    | D7    |
| B-7    | E7    | B♭-7 Eb7 | E-7 A13♭9 |
| 2. G6/9 A-7 B♭dim | G/B | B-7    | E7    |

Chord Shapes
**Sweet Georgia Brown**

One of the great jazz standards of the 20th century. The QACJ recorded the tune in 1938 and Django's solo can be sung by Hot Club fans all over the world. The Robin Nolan Trio recorded the song in 1996 on their RNT1 CD entitled the "Robin Nolan Trio."

**Play Along Arrangement (ABS)**

First take is recorded at 184 b.p.m. for 6 choruses.
Second take is recorded at 224 b.p.m. for 6 choruses.

---

### Guitar Tablature

```
Track 7 & 8  Sweet Georgia Brown  Benice, Dinkie & Compy

One of the great jazz standards of the 20th century. The QACJ recorded the tune in 1938 and Django's solo can be sung by Hot Club fans all over the world. The Robin Nolan Trio recorded the song in 1996 on their RNT1 CD entitled the "Robin Nolan Trio."

**Play Along Arrangement (ABS)**

First take is recorded at 184 b.p.m. for 6 choruses.
Second take is recorded at 224 b.p.m. for 6 choruses.

Head  Sweet Georgia Brown  Benice, Dinkie & Compy

---

© 1995 Peerless Music Corp, USA
Reproduced by permission of International Music Publications Ltd.
```
Track 7 & 8  Sweet Georgia Brown


Chord Shapes
Honeysuckle Rose

An American jazz classic that the Hot Club de France played with so much charm. The Robin Nolan Trio recorded this song on their RNT 2 C'D entitled "Street".

Play Along Arrangement (AABA)

Recorded at 100 b.p.m. for 6 choruses.
Honeysuckle Rose
Fats Waller

Track 9
A   G-7 / / /  C7  G-7  C7
| Db7  C7  F
| 1.
| Db7  C7  F6/9
2&3.
| Db7  C7  F6/9

B   F7  F7  Bb6/9  Bb6/9
| G7  G7  C7  C7

Alternative chord changes through the A section to be used for solo's.

| G-7  C7  G-7  C7

Chord Shapes
Track 10  Oh! Lady Be Good  George & Ike Jordan

A great old standard with a very suspect lyric. The chord sequence is a classic jazz progression that can be found in many tunes of the "Swing" era. For bass players, when the soloist warms up try a D Dominant 7 Pedal tone for the first 10 bars. That will get the party jumping. For the soloist, the last phrase is the same as played on Djangoology (page 14). The Robbin Nolan Trio recorded this song on RN73 "Swings & Roundabouts".

Play Along Arrangement (AABA)
Recorded at 152 b.p.m. for 6 choruses.

Head  Oh! Lady Be Good  George & Ike Jordan

Guitar Tablature

© 1924 WB Music Corp
Reproduced by permission of International Music Publications Ltd
Track 10  Oh! Lady Be Good  George & Joe Gershwin

A
\[ \begin{align*}
| & G6/9 / / / & C7 & G6/9 & G/B & Bb_{dim} \\
& A-7 & D7 & G/B & Bb_{dim} & A-7 & D7 \\
& 1&3 & & & & \\
& G6/9 & D-7 & G13b9 & & & \\
\end{align*} \]

B
\[ \begin{align*}
| & C6/9 & C#_{dim} & G6/9 & G6/9 & \\
& A7 & A7 & A-7 & D7 & \\
\end{align*} \]

Chord Shapes

- C6/9
- C#_{dim}
- A7
- G6/9
- C7
- G/B
- Bb_{dim}
- A-7
- D7
- D-7
- G13b9
Nuages

Play Along Arrangement (AB)
Recorded at 156 b.p.m. for 6 choruses.

Guitar Tablature

Copyright © by Eni MUSIC PUBLISHING FRANCE
Used by permission of: BMI MUSIC PUBLISHING (HOLLAND) B.V.
Track II

Nuages

Django Reinhardt / Stephane Grappelli

A

| :Bb-7 / Eb7 / | A-7b5 D7 | G6/9 / | A-7 Bbdim | G/B |
| Bb-7 | Eb7 | A-7b5 D7 | G6/9 / | A-7 Bbdim | G/B |
| F#-7b5 | B7 | E- | X |
| A7 | Ab7 | A7 | D9 | Eb9 | D9 |

B

| Bb-7 | Eb7 | A-7b5 D7 | *G6/9 / | A-7 Bbdim | G/B |
| Eb-9 | Ab7 | D-7b5 G7 | C6/9 / | D-7 Ebdim | C/E |
| C-9 | F7 | G6/9 / | A-7 Bbdim | G/B |
| Bb-7 | Eb7 | A-7b5 D7 | G6/9 / | A-7 Bbdim | G/B |

G6/9

Bb-7

| 6f(2) | (3) | (4) |
| x | x | x |

Eb7

| 6f(2) | (1) | (3) |
| x | x | x |

A-7b5

| 5f(2) | (1) | (3) |
| x | x | x |

A7

| 3f(2) | (1) | (3) |
| x | x | x |

B7

| 2f(2) | (1) | (3) |
| x | x | x |

E-

| 7f(1) | (1) | (3) |
| x | x | x |

D-7b5

| 5f(2) | (3) | (4) |
| x | x | x |

C-9

| 5f(2) | (1) | (3) |
| x | x | x |

D9

| 1f(2) | (3) | (4) |
| x | x | x |

F7

| 6f(2) | (3) | (4) |
| x | x | x |

29.
Track 12  Douce Ambience  Django Reinhardt / Stephane Grappelli

Another great Django Tune that has so much gypsy flavour. Django recorded the song many times and the tune is still a hot club favourite to this day.

Play Along Arrangement (AABA)
Recorded at 148 b.p.m. for 6 choruses.

Copyright © by EMI MUSIC PUBLISHING FRANCE
Used by permission of: EMI MUSIC PUBLISHING (HOLLAND) B.V.
Track 12

Douce Ambience  Djongo Rumbuse / Stephane Grazzetti

Intro

<table>
<thead>
<tr>
<th>D7</th>
<th>Eb7</th>
<th>E7</th>
<th>F7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bb7</td>
<td>Eb7</td>
<td>D7</td>
<td></td>
</tr>
</tbody>
</table>

< This 4 bar progression uses the "D7 Chord Shape ascending 1 fret per chord. >

A

<table>
<thead>
<tr>
<th>G-6 / / /</th>
<th>D7</th>
<th>G-6</th>
<th>G-6</th>
</tr>
</thead>
<tbody>
<tr>
<td>C-6</td>
<td>G-6</td>
<td>Ab7</td>
<td>D7</td>
</tr>
<tr>
<td>Ab7</td>
<td>D7</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2 & 3

<table>
<thead>
<tr>
<th>Ab7</th>
<th>D7</th>
<th>G-6</th>
</tr>
</thead>
</table>

B

<table>
<thead>
<tr>
<th>Ab-6</th>
<th>Ab-6</th>
<th>Ab-6</th>
<th>Ab-6</th>
</tr>
</thead>
<tbody>
<tr>
<td>F7 / E7 / Eb7 / D7</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>A-6</th>
<th>A-6</th>
<th>F7</th>
<th>E7</th>
<th>Eb7</th>
<th>Db7</th>
<th>D7</th>
</tr>
</thead>
</table>

Chord Shapes

![Chord Shapes Diagram](image-url)
Track 13 & 14  

Blues For Ike  
Django Reinhardt / Stephane Grappelli

A 12 bar blues with an interesting twist. The progression is in A and uses the major chord instead of the conventional blues seventh. Jazz has been defined as the coming together of two basic ingredients. The first is the "Blues" and the second is Gershwin's "Rhythm Changes". We will deal with both of these forms more extensively next time around. But for now it is important to get your blues down. Django wrote several blues and recorded this tune towards the end of his career. Jimmy Rosenberg laid down a fierce version a couple of years ago on a CD for Sony entitled "Sinti". Sounds great played fast!!

Play Along Arrangement
First take is recorded at 164 b.p.m. for 12 choruses.
Second take is recorded at 200 b.p.m. for 12 choruses.

Head  
Blues For Ike  
Django Reinhardt / Stephane Grappelli

![Guitar Tablature]

OUTRO

Copyright © by EMI MUSIC PUBLISHING FRANCE
Used by permission of: EMI MUSIC PUBLISHING (HOLLAND) B.V.
Track 13 & 14  Blues For Ike  Django Reinhardt / Stephane Grappelli

<table>
<thead>
<tr>
<th align="left">: A / /</th>
<th>A</th>
<th>A</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td align="left">D7</td>
<td>D7</td>
<td>A</td>
<td>A/C# Cdim</td>
</tr>
<tr>
<td align="left">(A F#7)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td align="left">B-7</td>
<td>E7</td>
<td>A/C# Cdim</td>
<td>B-7 E7 :</td>
</tr>
</tbody>
</table>

Chord Shapes

A

D7

A/C#

Cdim

B-7

E7

F#7

Copyright © by EMI MUSIC PUBLISHING FRANCE
Used by permission of EMI MUSIC PUBLISHING (HOLLAND) B.V.
Dark Eyes

Traditional

Dark Eyes, Ochi Tokos Na Ya, La Yeux Noire, the Gypsy anthem. Probably one of the most popular European folk songs of all time. Check out the CD – “Reverberg Trio Live” at the North Sea Jazz Festival in 1992. They lift the roof off with a breathtaking display of top-flight six string virtuosity. Just like “Minor Swing” this song sounds great played up tempo. Again it must be pointed out that the melody is recorded here in its most simplistic form. Learn it and add your own embellishments. Play it in as many different positions on the guitar neck as you can find. On the 11th chorus Robin introduces the shuffle feel from the second rhythm guitar and this combined with the 4 to the bar walking bass line produces the song’s dynamic to a climatic end. For bass players you can initiate serious harmonic tension by playing an A Pedal note through the first 6 bars of the progression. This device should not be abused. Learn to unleash it skillfully. When taking the lead out Robin plays the classic ascending Django run, which you should have already come across on “Minor Swing” (page 10.) The Robin Nolan Trio recorded the song in 1966 on their RNTI CD “Robin Nolan Trio”.

Play Along Arrangement

First take is recorded at 196 b.p.m. for 14 choruses.
Second take is recorded at 240 b.p.m. for 14 choruses.

Dark Eyes - Head
Dark Eyes

Track 15 & 16

Traditional

<table>
<thead>
<tr>
<th>: A7</th>
<th>A7</th>
<th>D-6</th>
<th>D-6</th>
</tr>
</thead>
<tbody>
<tr>
<td>A7</td>
<td>A7</td>
<td>Bb6/9</td>
<td>Bb6/9</td>
</tr>
<tr>
<td>G-6</td>
<td>G-6</td>
<td>D-6</td>
<td>D-6</td>
</tr>
<tr>
<td>A7</td>
<td>A7</td>
<td>D-6</td>
<td>D-6</td>
</tr>
</tbody>
</table>

Chord Shapes

A7

D-6

Bb6/9

G-6

35.
Robin Nolan

Robin was born in the year 1968 in Dunoon, during the height of the Vietnam War, where his parents were working as entertainers. He recalls the story of his son kicking in the womb to the sound of his electric bass while on stage during a concert in Saigon, so it can only be said that he began his musical career at a very early age. In 1973 the Nolan family moved to Hong Kong where they opened a nightclub called the “Speakeasy.” It was here that Robin was introduced to a wide range of music including country and western, blues and jazz. As the age of six Robin began guitar lessons.

In 1977 the Nolan family returned to England where Robin continued his guitar studies and began to learn the piano. Later that year the family moved to the Isle of Man. During his teenage years he was influenced by the early 60s music of famous guitarists such as Angus Young, Eddie Van Halen and Steve Vai who were his great inspiration.

It was in the Isle of Man that as a teenager Robin met Anthony Williams who became a close friend and musical companion. It was later at Tony’s Jazz club that Robin became familiar with the jazz repertoire, hung out, met and played with many of England’s top jazz men, who were brought over to the Island every weekend to work at the club.

At 18 Robin left secondary school and followed a musical path that led him to the Leeds University Jazz course. He studied there for two years playing jazz fusion and jazz standards before moving to London to attend the Guildhall Jazz Course. It was in London that Robin began working professionally on the jazz scene and eventually met Paul Motian one night at the 100 club. Before long they formed a musical partnership and along with Anthony Williams began their first Django inspired trio. The trio moved to Amsterdam in 1993 and Robin has since recorded nine CD’s under his own name. Robin has been recognised over the world as a leading voice in the “Gypsy Jazz” acoustic guitar style.
Paul Meader

Paul was born in London in 1958 and emigrated to Australia at the age of five. He began his musical career at the age of twelve studying classical and flamenco guitar. At thirteen he switched to electric rock guitar joining his first professional rock band one year later. He performed at the famous Sydney Opera House and won a scholarship to the Sydney Conservatorium of Music. He spent his teens performing on the Sydney rock scene inspired by guitarists like Eddie Van Halen, Jeff Beck and Jimi Hendrix. In the early eighties he became fascinated by the sound of jazz and switched to electric bass guitar. In 1984 he travelled to Europe with a jazz piano duo performing in Rome, Cannes and London. After returning to Sydney two years later Paul began studying the double bass and was accepted into the Jazz course at the Sydney Conservatorium of Music. He spent a further 3 years playing in the Sydney Jazz and Latin scene before returning to London in the late eighties to pursue his studies further. In London Paul played with many different jazz artists and eventually met Robin Nolan one night at the 606 Club. Before too long they were working together on the jazz standards repertoire and playing small gigs in and around London. Inspired by the sounds of Gypsy Swing they also played in a trio dedicated to the songs of Django Reinhardt. It was this trio that eventually made its way to Amsterdam during the Summer of 1995 for a week of street playing. Due to the success of their visit they made the city their home. Since living in Amsterdam Paul has produced nine CDs with the RNT and is currently working on Volume 4 of the Gypsy Jazz Play Along songbook series. Paul has been a professional musician for twenty six years and cites his biggest musical influence as the Keith Jarrett Trio.
Gypsy Jazz Song Book and Play Along CD Series.

1. Djangoley
2. Minor Swing
3. If I Don't Mean A Thing
4. Django's Galda
5. Sweet Georgia Brown
6. Honeysuckle Rose
7. Onli Lady Be Good
8. Nueces Pi.
9. Dousa Ambiance
10. Blues For Ike
11. Dark Eyes

RNTB1 - This book is unique. It is the first time a popular selection of Django Reinhardt's Gypsy Jazz chord changes have been laid out in such a simple, easy-to-learn way. We have unravelled the mystery in learning this exciting style of acoustic guitar.

"The CD and Book are INCREDIBLE! I can't recommend this enough to my students!"
Paul 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". Neill Anderson - Pearl Django.

1. Out Of Nowhere
2. Minor Blues
3. All Of Me
4. September Song
5. Swing 32
6. Daphne
7. Belleville
8. Noto Swing
9. Hungaria
10. Latcho Drum

RNTB2 - The second book in the series takes a look at the "Minor Blues" and the "Rhythm Changes" as well as several important Gypsy Jazz Standards. We have stepped up the difficulty factor and included a selection of songs rich in harmonic variation. Several of the tunes have slow and medium versions and a few of the songs are played at tempos more like you would expect to hear in a gypsy camp setting at Saragos.

"As with Volume 1, this book an accompanying CD are an essential purchase for every gypsy jazz player. This is without doubt the best way to practice and if you turn the volume up and play your acoustic guitar hard, it is the best boot camp for your next gypsy jam!". Andy Mackenzie, Jez! Jazz Guitar.

1. Troublant Bokoro
2. Bolero Blues
3. Caravan
4. Bar Del Fi
5. Manha De Carnaval
6. Luna Tango
7. Estor Tango
8. Bossa Dona
9. For Stephano
10. Number 1
11. Summertime
12. Mediterranean Blues

RNTB3 - For the first time in the history of gypsy jazz you can check out this exciting new rhythmic development. The gypsy jazz "Latin" song book features the four most popular Latin rhythms being played on the scene today.

Gypsy Bokoros / Gypsy Tangos
Gypsy Bossas / Gypsy Sambas

We have chosen a varied selection of compositions from the catalogues of Django Reinhardt, Dorado Schmitt, Stephano Rosenber, Brelia Latorre and Robin Nolan. That's a big line up. You can't do better than that.

1. I'll See You In My Dreams
2. Tears
3. Capoeira
4. Night And Day
5. Anouman
6. Went To This Thing Called Love
7. Sweet Chorus
8. Lincoln Blues
9. Exactly Like You
10. Jallandirai
11. Icelandic Folksong

RNTB4 - Due for release in January 2002, RNTB4 returns to the QICF / Django swing repertoire featuring another collection of Gypsy Jazz classics and several of Django's most celebrated compositions.

Also, in response to many requests, we have included several examples (both in diagram and audio form) of the various rhythm styles played at very slow, easy tempos. From the basic "gypsy swing" to the more advanced techniques of "doubling up" and "rhythm accounting," we guide you step by step in the further development of your skills.

for ordering details visit our secure server web site at www.robinlolantrio.com
The Robin Nolan Trio - Discography

RNT1 - Robin Nolan Trio, (October 1998)
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 unfailingly melodic, his barking tone Biber - 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 "Firing Park", a dedication to George Harrison who regularly invites the Trio to perform at his English estate of the same name. Also featured is the song "And Then There Were Three" from The MGB Movie "Autum In New York."

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

RNT3 - Swing & Roundabouts, (November 1999)
"Swing & Roundabouts" features classic renditions of songs such as "Tea for Two" and Reinhardt's famous "Nuages" and "Minor Swing" alongside Nolan and Meadler's powerful original compositions.

"The RNT must be considered among the International Top Five..."
Jon Lennan - Hot Club Records.

RNT4 - The Latin Affair, (May 1999)
A compilation CD project with a collection of Latin tunes written by Robi Nolan and Paul Meadler. Featuring songs such as "Number 1", "Bolero Blues", "Carno" and "Bar Del Pla".
A collection of self-penned songs featuring some of the group's most innovative arrangements and local music. Made up of a collection of Boleros, 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 Green. Nolan's playing is stupefyingly melodic, clean, sassy, hip, lonesome and free as a bird. What bliss, 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", "Anouman", "Crepuscule desovan", "Tears" and "Django's Castle."

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

For ordering details visit our secure server web site at:

www.robinolantrio.com
Afterword

The Gypsies who carry the Django torch with so much pride, by and large have an innate cultural obligation to adhere to the strict parameters of Django's music. He is their constant frame of reference. By keeping Django's music alive they keep Django alive and in doing so they remind us of how staggering his improvising voice was and what a remarkable jazz legacy his catalogue of compositions became in 20th century popular music. It is a perfect approach quite often played note for note very much like a classical recital. All gypsy musicians growing up learning Django this way and very, very few break away from the confines of it's strict framework, Béla Réhárdt and Birdy Layne being the only two who have successfully done so. Consequently Gypsy Jazz seems to have reached somewhat of a high plateau from which only a few master technicians can look down from. It is inconceivable to imagine, for example, anybody ever being able to play faster than Stochelo Rosenberg and realistically there doesn't seem to be much point practising your life away trying to attempt it. As one audience member shouted out during a concert, "Slow down, I can't hear anything faster!"

In short, JOE, don't have this cultural obligation. It is not our birthright. Furthermore there are no excuses for keeping the music so restricted. We have more in common with the Beatles than the QUAEZ. Don't deny who you are and bring to this art form your own cultural influences. Open the music up. Take the Django legacy a few steps further. History belongs to us all.

The Big Picture

It is not until this change comes about that the 'Gypsy Jazz' acoustic guitar style will be accepted into the international jazz arena. Unfortunately there are too few Django Festivals in the world and too often the standard reply from a contemporary Jazz music promoter orfixer is "No, we don't want a Django band, it's too old fashioned." The preconceived notion is that Django music is reserved exclusively for an elderly audience and sits on the same shelf as Dixie and Ragtime. We know from International Jazz Festival gigging experience as well as years of playing on the street, that this music attracts all types of people on and there are no age or cultural restrictions. Gypsy Jazz has the power, fire, passion, freedom, witnessing and spirit that is vital for an acoustic musical art form to survive the test of time, but, perhaps it's most fundamental quality is that it is STRONG and that's what people get off on. Right from the beginning it was supposed to make people dance and it was supposed to make people happy. If it didn't then as a musician you were out of a job. It was not meant for the intelligentsia, it came into existence as a music for simple working class people to party on. Sadly, somewhere along the line it seems to have lost some of that essence.

To survive the next century Gypsy Jazz is going to need a serious shot of new creative energy and that has to come from the next generation of musicians both gypsy and non-gypsy.

Gypsy Jazz cannot possibly make it on nostalgia alone and it's a pretty safe bet that Django wouldn't have wanted it that way either.

It's time to kick ass - DJango Music Rocks !!!


40
This book is unique. It is the first time a popular selection of gypsy jazz tunes from Django Reinhardt & the Quintet de Hot Club de France have been laid out in such a simple, easy-to-learn way. The book includes a Play Along CD that is over 70 minutes long featuring a rhythm section comprising of Robin Nolan on rhythm guitar and solo melodies & Paul Meeder on double bass.

Songs include:

Djangology
Minor Swing
It Don’t Mean a Thing
Django’s Castle
Sweet Georgia Brown
Honeysuckle Rose
Oh! Lady Be Good
Nuages
Douce Ambience
Blues For Ike
Dark Eyes

RNTB1
RNT Publications 2003