the
Gypsy Jazz
Latin Songbook
Volume 3
Written and compiled by Paul Meader & Robin Nolan

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The Gypsy Jazz Latin Songbook
Volume 3

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

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RNTJS3
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Forward

So, we meet again. Something different this time. We are focusing our full attention on the gypsy jazz “Latin” repertoire and the various feels that go with it.

Book 3 has been divided up into four rhythmic categories.
1) the Gypsy Bolero, 2) the Gypsy Tango, 3) the Gypsy Bossa, 4) the Gypsy Samba.

Django was particularly fond of the Bolero. This gypsy rhythm form derived from his Spanish cousins in Andalucia, via the composer Ravel, was a great source of inspiration to him. His song “Troublant Bolero” is still very much a part of the gypsy jazz standards repertoire of today.

One of the most popular rhythms for both audiences and musicians specific to this particular guitar style has been the development of the Gypsy Bossa. Since the early 1990’s songs like Dorado Schmitt’s “Bossa Dorada,” Stochelo Rosenberg’s “For Sephora” and Robin Nolan’s “Number One” have made a significant impact on the genre. Through the global influence of bands like the Stochelo Rosenberg Trio and the RNL, latin tunes are now very much a part of the gypsy jazz song book. This has been a significant development. Strangely enough up until this point in time the QHCJ swing and musette waltz rhythms were the only rhythms played with the exception of Django’s bolero.

Once again, as with the swing feel, the fundamental voice within the music belongs to the rhythm guitar. I seriously advise all soloists to take the time out to work on these latin rhythm techniques. Not only does it give you a better understanding of the music, you come away with a profound respect for a good rhythm guitarist. Believe me, they are worth their weight in gold and extremely hard to come by. In no other jazz idiom do you find the most important member of the rhythm section in such short supply. Everybody, it seems, wants to be a lead guitarist !

You will find these feels very challenging and probably quite difficult. The good thing about all the hard work you now have to do to get them sounding right is that they will enrich your repertoire immensely. As a trio the RNL have been playing these gypsy latin feels for years and they never seem to lose their ability to stimulate the musicians and in many ways crossover to a broader audience. They can be very powerful vehicles for jamming and most importantly, like the classic Django tunes, are written by guitarists for guitarists.

We have chosen a varied selection of compositions from the catalogues of Django Reinhardt, Dorado Schmitt, Stochelo Rosenberg, Bireli Lagrene and Robin Nolan. It’s wall to wall guitar. You can’t do better than that.
Approach

When working with a new rhythm begin by listening to the audio examples while at the same time checking out the written diagram. Then when you understand the connection between the two, take one bar at a time at a very slow tempo. Concentrate on getting the feel of the rhythm under your hands before progressing to the audio examples given on the CD. It is of the utmost importance that you tap your foot when beginning the new feel. You must work at locking into a pulse no matter what tempo it is, and believe it or not, getting your foot in time with your playing is the only way to do it. I am still stunned by the amount of musicians I hear, some at quiet high levels of technique, that seemed to have missed the whole primordial point. Music is about rhythm. If you play music out of time it stops being music and becomes noise. Think about it.

The Count-In

The count-in is of critical importance when playing music together. It should be clear, concise and most of all consistent. If the other members of the band are not in sync with the count it will make for a very messy beginning that is hard to recover from. Take your time, speak clearly and respect the song you are about to play by getting it right from the word go.

Before you begin the count-in to a song it is important to mentally run through the tempo before the count. The most universal count-in sequence is to begin the count two bars before the song begins.

| BEATS | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 |
| FOOT TAP | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 |
| METRONOME | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 |
| COUNT | 1 | 2 | 1 | 2 | 3 | 4 |

Practice this count in sequence with a METRONOME beginning at 92, 112, 132, 168 and 200 b.p.m.

Practice

In the words of a great old 20th century magician,
"Practice something 100 times and you learn to do it - Practice something 1000 times and it does itself."

The most frustrating thing about learning a musical instrument is the unavoidable fact that you have to practice in order to get anywhere. You can intellectualize the concept of learning until the cows come home but that still won't make you play any better. The cruel truth is that practice makes perfect. It's all about how many hours a day your hands are on the instrument. In the rush for creativity you can't just leave that bit out. This of course is what makes an artist. Most great players have spent large periods of their lives in solitary confinement practicing all day, every day, overtime included. It is totally anti-social behavior and that's what makes it so difficult. There are no secrets, no hidden clues, you're on your own, just you, the instrument and four walls.

What Robin and I have tried to do with our books is make that practice time as productive as possible and nowhere near as lonely. Then when you have done all the hard work, you can go out and kick some gypsy jazz butt!!

Paul Meader - May 2000
The Bolero

In the late 1930's Django Reinhardt, inspired by the Spanish composer Ravel, experimented with the Bolero. From this period came a composition entitled "Troublant Bolero." This beautiful song became a gypsy jazz "standard" having the unique privilege of being the only Django composition in the repertoire to be based on a "Latin" type feel.

The Bolero is a rhythm played at a medium to slow tempo. The strumming hand has to learn the technique of playing a triplet figure on the 2nd half of the first beat of every bar. It is a tricky thing to learn and there are a couple of sly ways around it, but we are not about to teach you any bad habits. If you get this one down it will open up a whole new world of songs and expand your repertoires dynamic variation. You'll never look back.

Strumming Hand Technique for the Bolero

BEATS  
1 & 2 & 3 & 4 &

TAP FOOT  
/  /  /  /

STRUM  
down  down  up  down  down  down  down

LENGTH  
long  short  long  short  long  short  short

ACCENT  
/  /

Chord Hand Technique

It is the chord hand that is responsible for the length or duration of the chord. By applying and then releasing the tension of the chord shape (the on and off of your fingers) you can vary the length of the sound. This will become automatic as your technique develops.

If you are having trouble nailing a particular rhythm technique then the first step is to slow it right down. If you are learning a chord sequence then begin by playing the first bar of the sequence over and over again. Set your metronome at a slow relaxed tempo, tap your foot to the beat and strum in sync with the rhythm. When this feels comfortable try playing the first two bars of the song working through the chord progression step by step until you have the changes sounding smooth and even. Don't increase your tempo until you can play the whole progression evenly, without losing a beat. It is important to have the chord hand making the changes first without any friction or loss of time before you try getting the rhythm hand down. Practice going between difficult shapes with the chord hand first and then add the rhythm hand to bring in the sound.
Django’s Castle. (track 8)

This song was amongst the first ten tunes featured in Book One of our “Gypsy Jazz” series. In Book One the song is presented in it’s original swing feel and on this CD we have added the song as a Bolero. This is an example of bringing new life to a tune by changing it’s rhythmic characteristics. The RNT have recorded this song as a Bolero on the RNT6 “Ballads” CD. Another example of this is the brilliant version of “Nuages” that Bireli introduced to the genre in the mid ’90’s.

The Play Out Vamp

The “play out” is a jazz term used to describe what Jazz musicians often do to extend the end of a song. This can open up a whole new door when playing the tune, allowing the band to stretch out and have a lot of creative fun. It can take several forms depending on the tonality and the structure of the changes. In “Django’s Castle” we have arranged a play out using the first 2 bars of the song. The play out can last indefinitely depending on the musical imagination of the soloist, the dynamic response of the rhythm section and in a live situation, the audience and whether or not there is any magic in the room that night.

When listening to Robin’s solo during the play out you can hear the development of three classic Jazz principles in motion. These musical ideas are part of the fundamental framework that makes up the language of Jazz, they are part of it’s vocabulary and Robin’s understanding of these principles are part of what makes his playing so expressive. It keeps the “Jazz” in the music “real.”

Firstly you hear the Blues. It’s a universal thing, a law of nature, it always triggers a response. By Robin’s exploration of even the most simple of phrases a story begins. As a listener you are immediately hooked. It’s as familiar as “Once upon a time” and you want to hear more.

Secondly Robin refers to the melody. The refined art of simple melodic embellishment using the first two notes of the song and literally playing around with them. Again this use of the language is classic “jazz.” It has a direct emotional effect because by this stage of the song the listener is already familiar with the melody.

Thirdly, by which time Robin has your full attention, he breaks away, playing some faster lines before returning to a simple blues phrase to go out on. As a listener you have come back home. The story is complete.

It is this stretching out, this taking of chances, this metaphoric “jumping off a cliff” that keeps the music alive, and the “playout” always serves this purpose well by setting up the right kind of musical environment for solo and group improvisation to happen.
Troublant Bolero

The intro is played by the rhythm guitar with single notes as illustrated on page 8.

\[
\begin{align*}
\text{A} & : \text{Emaj9} \quad / \quad / \quad / \quad \text{Emaj9} \\
& : \text{D6/9} \quad \text{C9} \\
\text{B} & : \text{A-7} \quad \text{D7} \\
& : \text{A-7} \quad \text{D7} \\
\text{A} & : \text{Emaj9} \quad \text{Emaj9} \\
& : \text{D6/9} \quad \text{C9} \\
\text{Outro} & : \text{Emaj9} \quad \text{A7} \\
\end{align*}
\]

(These last 3 bars are played with single notes as in the intro on page 8)

The E7#9 and the A13b9 are played by the solo guitar over the intro on page 8. Use audio as reference.
*Bolero Blue*

Paul Meader

Bolero Blue is featured on RNT1 and RNT4

**(A A B A)**

Head

Guitar tablature

For head out, take 2nd time bar on last A, and then to coda.

Coda

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CD1 - Track 4.  
(AABA)

Intro  A-7 / / /  |  A-7  |  A-7  |  A-7  
|  A7  |  A-7  |  Fmaj7  |  Fmaj7  
|  D-7  |  E7  |  A-7  |  A-7  
|  B-7b5  |  E7  |  A-7  |  A-7  
|  F#-7b5  |  B7  |  B-7b5  |  E7  

Outro  A-7  |  D7  |  A-7  |  D7  
|  A-7  |  D7  |  A-7  |  D7  

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Caravan

CD1 - Track 5.

Caravan is featured on RNT5

(AABA)

Guitar tablature

Head

B

Coda

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CD1 - Track 5.

Caravan

Duke Ellington

Caravan is featured on RNM5

(AABA)

Intro

\[
\begin{align*}
\text{Intro: C9 / C#9 /} & \quad \vdots & \quad \vdots & \quad \vdots & \quad \vdots \\
\text{A: C9} & \quad C9 & \quad \vdots & \quad \vdots & \quad \vdots & \quad \vdots \\
\text{F7} & \quad F7 & \quad Bb7 & \quad Bb7 \\
\text{Eb7} & \quad Eb7 & \quad Ab7 & \quad G7 \\
\text{A: C9} & \quad C9 & \quad \vdots & \quad \vdots & \quad \vdots & \quad \vdots \\
\text{C9} & \quad C9 & \quad \vdots & \quad \vdots & \quad \vdots & \quad \vdots \\
\text{Coda} & \quad F- & \quad C9 & \quad \text{\_} \\
\end{align*}
\]

\[\text{Coda: C9 / F- / C9 / F- /} \]

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Bar Del Pi

(AASSA) Note: 2nd Guitar harmony on bridge.)

Head

Guitar tablature

Intro 0 0 2 3 5 2 D7#9 3 2 3

A

Take coda on head out.

D7#9 3 2 3

B

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Robin Nolan at Bernhard Gierßl's Hot Club News Memorial Django Reinhardt Festival, April 2001, Augsburg, Germany.
Gypsy Tango

As a young teenager Bireli Lagrene toured Europe playing the shit out of the Django repertoire, stunning audiences and selling lots of records. He was a child prodigy blessed with an amazing technique and a highly sophisticated improvising ability. During Bireli’s “Django” period he recorded a Tango called “Erster Tango” written by his bass player Jan Janjka and featured in the movie “Querelle.” This song was recorded by Bireli at the age of 15 and is featured on his “Bireli Swing 81” album.

The RNL have been playing “Erster Tango” for the last year and it is always met by audiences with an enthusiastic response. It is another one of those classic songs that somehow sounds timeless.

The second of the Tangos featured in book 3 is written by Robin and featured on our “Latin Affair” CD. “Luna Tango” is in G minor and based on the chord changes of the jazz standard “Angel Eyes.”

Strumming Hand Technique for the Gypsy Tango

The only Gypsy Latin feel that uses down strokes all the way.

BEATS 1 & 2 & 3 & 4 &

TAP FOOT / / / / /

STRUM down down down down down

LENGTH short short short short long

Chord Hand Technique for the Gypsy Tango

After each stroke of the pick the chord hand must release the tension of the chord shape dampening the strings to produce a short sharp staccato. The timing must be exact and the attack must be passionate.
Erster Tango
(AABA)

Head

Guitar tablature

A

B

Coda

Publisher unknown

20.
Erster Tango
(AABA)

CD1 - Track 11.

Jan Jankeje

[A] G
A-7
Ab6/9
G-7
C7

1 & 3.
G F7 Eb7 D7

2.
G  G

[B] C-
Ab
G7
F-
Eb7
E-7
A7
A-7
D7

A7
Ab6/9
G
D  G

G

G-7
C7
A-7

Ab6/9
F7
Eb7

A7

G

3f

4f

C-
Bb
Ab

3f 2 3 4
3f 2 3 4

5f 2 3 4

6f 2 3

5f 2 3

5f 2 3

6f 2 3

6f 2 3

6f 2 3

6f 2 3

6f 2 3

8f 2 3

8f 2 3

8f 2 3

8f 2 3

8f 2 3

8f 2 3

8f 2 3

8f 2 3

8f 2 3

8f 2 3

8f 2 3
Luna Tango

Luna Tango is featured on RNT4

(ABC)

Robin Nolan

CD1 - Track 12.

A Intro and Outro

Let ring

B

C

(strum)

C6/9 C6/9 C6/9

12 8 8 8 8

9 5 5 5 5

9 6 5 5 5

C#9 F#7 B6/9 E6/9

9 10 10 11 12

12 9 10

11 11 12 13

8 7 5 4 3 2 3

22.

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Gypsy Bossa

The Gypsy Bossa is probably the most popular Latin feel on the scene today. “Bossa Dorado,” “For Sephora” and “Number One” are classic examples of this feel. We have included a slow and medium version of each of these songs allowing you the chance for your technique to develop evenly.

Strumming Hand Technique for the Gypsy Bossa

The accented beats are the most important part of the feel to pick up on. These accents define the pulse of the feel. Lock in on these and slowly build the tempo. There are two audio examples to help you on your way before beginning the full versions.

<table>
<thead>
<tr>
<th>BEATS</th>
<th>1 &amp; 2 &amp; 3 &amp; 4 &amp;</th>
</tr>
</thead>
<tbody>
<tr>
<td>TAP FOOT</td>
<td>/ / / / /</td>
</tr>
<tr>
<td>STRUM</td>
<td>down up down up down up down up</td>
</tr>
<tr>
<td>LENGTH</td>
<td>accent</td>
</tr>
</tbody>
</table>

Chord Hand Technique for the Gypsy Bossa

Zero in on the accents on beat 2 and 4. They act as a rhythm guide, anchoring the feel to the the pulse, and should be perfectly in time with the 2nd and 4th beat of every bar. To get the full percussive effect you must release the tension in your chord hand, dampening the strings in sync with beat 2 and 4. Without these snare-drum-like accents the feel just floats away into oblivion taking the band and audience with it.
Bossa Dorado

Intro

A

B

Coda

Outro

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Bossa Dorado

Intro
D- | D-5 | D-6 | D-5
D- | D-5 | D-6 | E-7 b5 A7
D- | E7  | E7  |
A7 | D-  | E-7 b5 A7

A| D- | D7  | G-7 | G-7
E7 | E7  | E-7 b5 | A7
A7 | D-  | E-7 b5 A7
E-7 b5 A7 | D- | E-7 b5 A7

B| A-7 b5 | D7 | G-7 | G-7
D- | D-5 | D-6 |
D- | D-5 | D- A7 D-
Number 1

Intro

A

A D7

A7

E7

B7

C6/9

D7

Bb6/9

A

A7

B7

C6/9

E

B7

A

A7

B7

E7

A

E7

Bb6/9

A

B7

G G# A

B

C6/9

A

B7

C6/9

E

B7

E7

A

A7

B7

E7

A

B7

E7

G G# A

B

C6/9

A

C6/9

E

Bb6/9

A

B7

E7

A

F#7

Coda

B7

E7

Bb6/9

A

B7

E7

G G# A

Coda

B7

E7

Bb6/9

A

B7

E7

G G# A

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Robin Nolan Trio,
Amsterdam.
For Sephora (A.A.B) Stockel Rosenberg

<table>
<thead>
<tr>
<th>Intro &amp; Outro</th>
<th>E-maj</th>
<th>E-7</th>
<th>A7 (x4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>E-</td>
<td>A-7</td>
<td>E-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>E-</td>
</tr>
<tr>
<td>B</td>
<td>A-7</td>
<td>D7</td>
<td>Gmaj7</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>E-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>E-</td>
</tr>
</tbody>
</table>

Guitar Chords:
- E- (1st finger on 6th string)
- E-maj (1st finger on 6th string, 2nd finger on 5th string, 3rd finger on 4th string)
- E-7 (1st finger on 6th string, 2nd finger on 5th string, 3rd finger on 4th string, 4th finger on 3rd string)
- A7 (1st finger on 6th string, 3rd finger on 5th string, 4th finger on 4th string, 5th finger on 3rd string, 6th finger on 2nd string)
- D7 (1st finger on 6th string, 3rd finger on 5th string, 4th finger on 4th string, 5th finger on 3rd string, 6th finger on 2nd string)
- Gmaj7 (1st finger on 6th string, 3rd finger on 5th string, 4th finger on 4th string, 5th finger on 3rd string, 6th finger on 2nd string)
- Cmaj7 (1st finger on 6th string, 3rd finger on 5th string, 4th finger on 4th string, 5th finger on 3rd string, 6th finger on 2nd string)

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Gypsy Samba

The Gypsy Samba is by far the most difficult rhythm to master. In fact, Nousche Rosenberg from the Rosenberg Trio is probably one of the only rhythm guitarists in the world to play the feel convincingly. It takes a lot of hard work to physically build the power and stamina needed to blast your way through a ten minute Gypsy Samba. Once you get it down it should sound something like a steam train going down a hill.

Strumming Hand Technique for the Gypsy Samba

The accented beats are the most important part of the feel to pick up on. Lock in on these accents and slowly build the tempo. There are two audio examples to help you on your way.

<table>
<thead>
<tr>
<th>BEATS</th>
<th>1 &amp; 2 &amp; 3 &amp; 4 &amp;</th>
</tr>
</thead>
<tbody>
<tr>
<td>TAP</td>
<td>/</td>
</tr>
<tr>
<td>FOOT</td>
<td>/</td>
</tr>
<tr>
<td>STRUM</td>
<td>/ down up / down up / down up / down up</td>
</tr>
<tr>
<td>LENGTH</td>
<td>accent accent accent</td>
</tr>
</tbody>
</table>

Mediterranean Blues

Mediterranean Blues is the title track of the first RNL CD to be available in the USA and Canada. The song written by Robin is an up tempo Gypsy Samba in B minor.

Summertime

Summertime is another up tempo Gypsy Samba featured on our first trio CD, RNL1. The Trio recording is over 12 minutes long and features an extended “play out vamp” based on the same ideas already discussed on page 7.
CD2 - Track 12 & 13: Mediterranean Blues  

For intro use the same rhythm as shown on opposite page.

<table>
<thead>
<tr>
<th>F♯7#9</th>
<th>F♯7#9</th>
<th>F♯7#9</th>
<th>G7#9</th>
<th>F♯7#9</th>
</tr>
</thead>
<tbody>
<tr>
<td>B-7</td>
<td></td>
<td></td>
<td></td>
<td>F♯7#9</td>
</tr>
<tr>
<td>B-7</td>
<td></td>
<td></td>
<td></td>
<td>F♯7#9</td>
</tr>
<tr>
<td>B-7</td>
<td></td>
<td></td>
<td></td>
<td>F♯7#9</td>
</tr>
<tr>
<td>B-7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C9</td>
<td></td>
<td></td>
<td></td>
<td>C#9</td>
</tr>
<tr>
<td>C9</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B-7</td>
<td></td>
<td></td>
<td></td>
<td>F♯7#9</td>
</tr>
<tr>
<td>B-7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F♯b9</td>
<td>F♯b9</td>
<td>G</td>
<td></td>
<td>G(×3)</td>
</tr>
<tr>
<td>F♯b9</td>
<td>F♯b9</td>
<td>F♯7#9</td>
<td>G7#9</td>
<td>F♯7#9</td>
</tr>
</tbody>
</table>

Chord Shapes

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35.
Summertime

G. Gershwin

Intro and Outro

\[
\begin{align*}
\text{A7} & \quad \text{A-6} & \quad \text{A7} & \quad \text{last time} \\
\text{D-7} & \quad \text{G7} & \quad \text{C6/9} & \quad \text{F6/9} & \quad \text{B-7b5} & \quad \text{E7#9} \\
\text{A7} & \quad \text{A-6} & \quad \text{A7} & \quad \text{G7} & \quad \text{A-7} & \quad \text{A-6} & \quad \text{A-7} & \quad \text{E7#9} \\
\text{C6/9} & \quad \text{F6/9} & \quad \text{B-7b5} & \quad \text{E7} & \quad \text{A-7} & \quad \text{A-6} & \quad \text{A-7} & \quad \text{G7} \\
\end{align*}
\]

A-7 (A-6)

D7

E7#9

A7

D-7

G7

C6/9

F6/9

B-7b5

A-9 (end chord)

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Gypsy Jazz Song Book and Play Along CD Series.

RNTB1

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

RNTB1 - This book is unique. It is the first time a popular selection of Django Reinhardt, Gypsy Jazz, QHCF tunes have been laid out in such a simple, easy-to-learn way. We have unraveled 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 Mahling - Hot Club de San Francisco.

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

RNTB2

1. Out Of Nowhere
2. Minor Blues
3. All Of Me
4. September Song
5. Swing 42
6. Daphne
7. Belleville
8. Noto Swing
9. Hungaria
10. Latcho Drum

RNTB2 - The second book in the series takes a look at a "Minor Blues" and the "Rhythm Changes" as well as several important Gypsy Jazz Standards. We have stripped 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 Samois.

"As with Volume 1, this book an accompanying CD are an essential purchase by 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 gypsy jam".
Andy MacKenzie, Just Jazz Guitar.

RNTB3

1. Troublant Bolero
2. Bolero Blue
3. Caravan
4. Bar Del Pli
5. Marha De Carnaval
6. Luna Tango
7. Erster Tango
8. Bossa Dorado
9. For Sephora
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 rhythmical development. The gypsy jazz "Latin" song book features the four most popular latin rhythms being played on the scene today.

Gypsy Boleros / Gypsy Tangos
Gypsy Bossas / Gypsy Sambas

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

RNTB4

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

Due for release in December 2001, RNTB4 returns to the QHCF / 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 accenting," we guide you step by step in the further development of your skills.

38. for ordering details visit our web site at:
www.robinolantrio.com
The Robin Nolan Trio - Discography

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 1998)
The second CD in the series features a re - take of Nolan's "Friar 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 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 1", "Bolero Blue", "Carino" and "Bar Del PIl".

A collection of self-penned songs featuring some of the group's most innovative arrangements and best music. Made up of a selection of Boleros, Tangos, and other latin-tinged instruments, 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, Anouman, Crepescule, Tears and Django's Castle.

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

for ordering details visit our web site at,

www.robinollantrio.com
Gypsy Jazz
Book 4

Book 4 returns to the QACF / 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 accenting,” we guide you step by step in the further development of your skills.

As with many of the songs in the QACF / Django repertoire, there is a lot of confusion regarding the right and wrong changes. This generally means that although the song maybe very familiar, it ends up not being played that often. A lot of the amazing tunes from this forthcoming book have suffered that fate.

When working on the repertoire we get our changes directly from the gypsies themselves, at gigs, jam sessions and by studying the recordings of both the old and new maestros. We know they’re right. So much so that if like Emmet Ray, you happen to run into Django out on the highway, you could at least play some confident rhythm.

We have also included a song that we learnt during one of our many concert / workshop trips to Iceland. This song swings really hard and has a classic gypsy flavor, similar to that of the immortal Dark Eyes. It has been an amazing experience to discover a folk song from another culture that sounds so “Django”.

The songs,
1. I’ll See You In My Dreams
2. Tears
3. Crepuscule
4. Night and Day
5. Anouman
6. What is this thing called love
7. Sweet Chorus
8. Limehouse Blues
9. Exactly Like You
10. J’attendrai
11. Icelandic Folksong

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