The Gypsy Jazz
Songbook and Play Along C.D.
Volume 4

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 4
Written and compiled by Paul Meader & Robin Nolan

RNI Publishing, Amsterdam, The Netherlands
RNIJS4 - 2002
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in memory of
Babik Reinhardt
1944 - 2001
and
George Harrison
1943 - 2001
The
Gypsy Jazz
Song book
Volume 4

Written and compiled by Paul Meader and Robin Nolan.

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Concept, Design, Layout, DTP - Paul Meader
Cover and Inside Illustrations - Carolyn Ridsdale
RNT Publishing, 2002, Amsterdam, The Netherlands

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Foreword

Welcome to book 4. We are continuing our series with another diverse selection of Gypsy Jazz standards and several of ‘Django’s most celebrated compositions. We have included the 1937 QHCF version of “I’ll See You In My Dreams” which is considered to be one of his master’s finest recordings, and “Anouman”, perhaps the most profound of all the Django ballads and one of the man’s final compositions. “J’attendrai” is also included due to it’s charming lilt, beautiful melody, unusual form and the fact that it re-emerged as the song in the recently found studio footage of the QHCF.

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 rhythm” to the more advanced techniques of playing “rhythm triplet’s” and the even tougher “Django shuffle”, we guide you step by step in the further development of your skills.

As with many of the songs in the QHCF/Django repertoire, there is a lot of confusion regarding the right and wrong chord 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 in book 4 have suffered that fate. The tragedy of this is that quite often these fantastic songs get left out of the jam sessions and gigs and people end up playing “Minor Swing” just one more time.

“I’ll See You in my Dreams” is a classic example of this. Bars 25, 26, 27 and 28 seem to be a kind of universal “black hole”. Everybody seems to play the harmony differently and each time this section of the tune rolls around gypsy jazz musicians look the other way. The same can be said for sections of “Limehouse Blues”, “Melodie Au Crepuscule” and even “Night and Day.” This could not go on. Something had to be done!

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

Gypsy Jazz Rhythm

It is a mistake to overlook the importance of understanding the skill required to play good gypsy jazz rhythm guitar. At first glance it seems quite straightforward in it’s basic requirement of 4 to the bar metronomic consistency but if you have a closer listen to the playing of ‘Django and you will hear how colourful, passionate, skillful and highly specialised good gypsy jazz rhythm accompaniment can and must endeavour to be. After all, without it, it’s no longer gypsy jazz. The whole genre revolves around it.
Rhythm Techniques

We have included a breakdown of several rhythm techniques used by the master himself and featured on many of his recordings. These techniques, invented by Django, were used to great effect when accompanying Stefan during the ground breaking years of the QCJ. Django could inject a whole new level of dynamics into whatever ensemble he was part of by harnessing these powerful rhythmic devices. Django's rhythm guitar expertise evolved into a creative, exciting, vital and most importantly, improvisational voice within a jazz ensemble. It's not just 4 to the bar. Listen to Django and you will hear so much more than that.

Armed with just his Selmer Maccariere, Django could simulate the vibrant power and swell of a big band horn section using his famous right hand crescendo technique. On the recordings you can hear the man come in and out, jabbing at the feel, injecting dynamic fire and flair. He could simulate a drummer in full swing by doubling up his right hand producing a "shuffle" type effect propelling the feel forward mowing down everything in its path. Added to this arsenal he could imitate the sound of a vibraphone with full bell-like harmonic's rich in the upper register. It was a totally unique approach. Nobody had done this before. He transformed the gypsy jazz rhythm guitar chair into the only rhythm section instrument to combine the extended harmony of a piano with the percussive rhythm of a drum kit. After all drum kits and pianos are not the sort of instruments you are going to have hanging around your caravan. He created it out of necessity. Fashioned it to suit his needs and in doing so created a one man rhythm section and the basis for a whole style of music/jazz.

You're Dragging!

Have you ever noticed at jam sessions (and some concerts) how a song can start off feeling and sounding really good and end up ten choruses later by slowing down to half the original tempo eventually falling to pieces in a pile on the floor. Well, it's all about stamina. Building the physical strength and endurance needed to enable a musician to hold a tempo firmly at the stated count-in while injecting life and excitement into the mix, is no easy task. It can take years and years to master. If you're having trouble keeping up with a chosen tempo then there is no way you can add anything to the music you are part of. Your body will tense up and your shoulders, arms, hands and fingers will get tired and start to ache. Your playing will slow down and depending on how loud you are, so will the song. This is known in the jazz world as "dragging the beat". It's not nice. When this happens a song becomes a sinking ship, doomed with no survivors. It makes some people very angry. Django for one by all accounts.

Regular Practice

This is why it is important to practice on a regular basis. It's the only way to build the physical stamina needed to play good music and hold tempo. Even if it is only for twenty minutes per day you will slowly increase your strength and keep your muscle memory fresh. If on the other hand, you leave the guitar in the case all week and play it for a couple of hours on the weekend, you will find it really difficult to pick up were you left off. Put some time into it everyday and you will be really happy with what you achieve. Music will enrich your life immensely but you have to work at it. It doesn't come free.
Since 1996 the Robin Nolan Trio have performed concerts and workshops, coast to coast, in many of the Canadian Summer jazz festivals. This has been possible through the dedication and hard work of a Canadian friend by the name of Ira Smolkin. Ira first met the band when living in the same neighborhood in Amsterdam during the early '90's and has become a devoted trio family member ever since.
Equipment & Ammunition

Guitars: Robin Nolan plays an oval hole, Maccaferri style guitar, made by Jean-Pierre Favino and can also recommend the Canadian luthier, Shelley Park <www.parkguitars.com> and the English luthier Rob Aylward, <www.robertaylwardguitars.co.uk>.

Strings: We use John Pierce. They have a new Jazz Manouche set called 'Nuages' <www.jpstrings.com>.

Picks: The best gypsy jazz picks in the world are made by Michel Wegen. <www.wegenpicks.com>

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 a built-in battery, perfect for the concert stage, the studio and the street. AER also make a model called the 'Compact 60 / Singo' 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: Jan Cruickshank from the UK has written a very informative study book called "The Guitar Style of Django Reinhardt and the Gypsies" that is filled with Django information. His latest work "Django's Gypsies" is a historic collection of photographs, illustrations, memorabilia and quotations. A real must for any fan <www.gypsyjazz.co.uk> Another amazing new book out in a special edition format is the "The Story of Selmer Maccaferri Guitars" by Francois Charle <www.rfcharle.com>. The biography of Django by Charles Delaunay is also a great read.

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


Internet sites: Steve Royall <www.hotelclub.co.uk> Francois Rousseau <www.pages.infinite.net/reinhard/ >

Players on the international scene.

Tirelli Lagrene, Stochelo Rosenberg Trio, Stephane Grappelli, Svend Asmussen, Martin Taylor, Jimmy Rosenberg, Dorado Schmidt, Jan Cruickshank, Fapy Lafertin, Gary Potter, Boudon & Elies Ferre, Raphael Jums, Romane, Angelo Debarre, Liti Winterstein, Wodeli Kocher, Jon Larsen and the Hot Club de Norvege, George Washingtonmachine and Ian Date, Pearl Django, Paul Meeling and the Hot Club de San Francisco and the latest young Dutch trio Zonnekai.
# Gypsy Jazz Rhythm

The basic gypsy jazz rhythm guitar strumming technique is the most important sound in the music. It defines the style. Take it out of the mix and you are left without rhythm or harmony.

## Strumming Hand Technique for the Gypsy Jazz rhythm

The 2 and 4 beats are the most important part of the rhythm to pick up on. These beats define the pulse of the feel. Lock in on these beats and slowly build the tempo. Robin has recorded two examples of a slow gypsy swing rhythm using the C7 chord on the 3rd fret.

### Example 1. - Track 2.

<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>/ / / / /</td>
</tr>
<tr>
<td>down</td>
<td>down</td>
</tr>
<tr>
<td>LENGTH</td>
<td>short</td>
</tr>
<tr>
<td>CHORD HAND</td>
<td>on</td>
</tr>
</tbody>
</table>

### Example 2. - Track 3.

On the first beat of the bar let the chord ring out.

<table>
<thead>
<tr>
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</tr>
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<tr>
<td>STRUM</td>
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<tr>
<td>down</td>
<td>down</td>
</tr>
<tr>
<td>LENGTH</td>
<td>long</td>
</tr>
<tr>
<td>TAP FOOT</td>
<td>on</td>
</tr>
</tbody>
</table>

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8.
Django Fest North West

The concept for the DJNW was first discussed during the summer of 2000 at the Django Reinhardt festival in Samois, France. That year the Robin Nolan Trio had a break in their usual North American tour schedule and hooked up with many friends and musicians that they had not seen or jammed with for several years. Among those people was a guy by the name of Nick Flynn who had become an RNT family member in Amsterdam during the mid 90's. He had since relocated to Seattle and we discussed together the possibility of hosting an American festival based on all the positive things that Samois stood for. Gypsy jazz played in the open air away from the big city in beautiful peaceful surroundings, the chance for like minded musicians from far afield to meet each other, exchange ideas, play music, share knowledge and jam the night away set against a back drop of concerts and workshops by internationally recognized bands within the genre. It sounded like a great idea. Putting the work into making it happen is another thing altogether. Nick Flynn turned the idea into a reality and the rest is history. Fifteen months later in October 2001 in a small town on the Island of Whidby north of Seattle, Washington, the first Django Fest North West Festival was held. Gypsy Jazz musicians and fans came from all over America and Canada to take part in the concerts, workshops and jam sessions that were scheduled. Never before in North America had so many people with Macafferrie style gypsy jazz guitars congregated in one place at the same time. It was a remarkable success and sealed the fate of the festival for years to come.

DJNW, Whidby Island Centre for the Arts, USA

The Big Finale. From left to right: Michael Gray, Michael Fraser, Neil Andersson, Robin Nolan, Paul Meader, Dudy Hill, Kevin Nolan, Shelley Park, Rick Lepponen and Nick Flynn. (photo by David Francis)

The DFNW Guitar Summit. On both days of the festival the RNT held gypsy jazz workshops with up to 25 musicians per session jamming along to a mixed bag of classic Django tunes. (photo by David Francis)
I'll See You In My Dreams

(A78)

A

<table>
<thead>
<tr>
<th>Bb</th>
<th>/</th>
<th>/</th>
<th>/</th>
<th>Bb-6</th>
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<tbody>
<tr>
<td>F6/9</td>
<td>E7#9</td>
<td>F6/9</td>
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<tr>
<td>D7</td>
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</tr>
<tr>
<td>G7</td>
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<td>/</td>
<td>G-7</td>
<td>C7</td>
<td>/</td>
<td>/</td>
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</tbody>
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B

<table>
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<th>/</th>
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<td>E7#9</td>
<td>F6/9</td>
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<td>/</td>
</tr>
<tr>
<td>D7</td>
<td>/</td>
<td>A7</td>
<td>D-</td>
<td>/</td>
</tr>
<tr>
<td>Bb</td>
<td>Bdim</td>
<td>C7</td>
<td>F6/9</td>
<td>F7</td>
</tr>
</tbody>
</table>
Night and Day

This version of Django Reinhardt's interpretation of "Night and Day" has been loosely adapted from his famous March 10, 1953 recording date. Django was accompanied by a trio of the hippest young players in Paris at the time and this recording session was the last Django was to make. It marked the end of his brilliant career.

Head

Guitar tablature

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14.
Night and Day
(AABA)

(A)
- E-7b5 / / / | A7 | D6/9 | : |
- E-7b5 | A7 | D6/9 | : |
- Ab-7b5 | G-7 | F#-7 | Fdim |
- E-7b5 | A7 | D6/9 | : |
- F6/9 | : | D6/9 | : |
- F6/9 | : | D6/9 | : |
- Ab-7b5 | G-7 | F#-7 | Fdim |
- E-7b5 | A7 | D6/9 | : |

(B)
- E-7b5 | 7f
- A7 | 5f
- D6/9 | 5f
- Ab-7b5 | 4f
- G-7 | 3f
- F#-7 | 2f
- Fdim | 3f
- ending chord

F6/9 | 8f
D6/9 | 10f
C6/9 and C#6/9 use 8th and 9th frets

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Ballad Playing

The gypsy jazz rhythm guitar technique for ballad playing is quite different from the medium-paced swing tunes that characterize the style.

Strumming Hand Technique for Ballads.

In both examples the strumming hand plays one down stroke per beat. Keep it even, the volume consistent and above all, hold the tempo firmly. Don’t let it slow down! There are two audio examples to help you on your way before beginning the songs.

Example 1 - Track 8.
Allow the chord to ring for the whole beat by holding down the chord hand.

| BEATS | 1 & 2 & 3 & 4 & |
|-------|-------|-------|-------|-------|
| TAP FOOT | / | / | / | / |
| STRUM | / | / | / | / |
| LENGTH | long | long | long | long |
| LEFT HAND | on | on | on | on |

Example 2 - Track 9.
Allow the chord to ring only on the first beat of the bar. Keep beats 2, 3 and 4 short by releasing the tension of the chord hand after each strum.

| BEATS | 1 & 2 & 3 & 4 & |
|-------|-------|-------|-------|-------|
| TAP FOOT | / | / | / | / |
| STRUM | / | / | / | / |
| LENGTH | long | short | short | short |
| LEFT HAND | on | on | off | on |

16.
RNT at the Montreal Jazz Festival, 2001
Melodie Au Crepuscule

E-7 / / / | A7 | D6/9 C6/9 C#6/9 | D6/9 B7 |
E-7 A7 | Bb-7 Eb7 | D6/9 C6/9 C#6/9 | D6/9 B7 |
E-7 A7 | D6/9 | D6/9 C#7b9 |
F# F#/A# Adim | G#-7 C#7b9 | F#6/9 | A7 B7 |
E-7 | C7 B7 | E-7 | C#-7b5 F#7 |
B-7 | E7 | Bb7 | A7 |
E-7 | A7 | F#-7b5 | B7 |
E-7 | A7 | D6/9 C6/9 C#6/9 | D6/9 B7 :)

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Anouman is one of Django Reinhardt's most poignant ballads and was written at the very end of his life. The form is AABA with the melody of the B section left open to improvisation. This song is featured on RNT6.

Head - A Section only
B section to be improvised

Guitar tablature

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Anouman

\((\text{AA\text{B\text{S\text{A}}}})\)

A: D- / / / E-7b5 A7 | D- C-7 F7

| Bb6/9 | E-7b5 A7 | D- E-7b5 A7 |

B: A-7 D7 | :/ | G-7 C7 | :/ |

| B-7 E7 | :/ | E-7b5 A7 |

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The Django Shuffle

The "Django shuffle" is the term we use to describe the "shuffle" effect produced by the right hand of the gypsy jazz rhythm guitarist. It is a powerful dynamic device and can be used to great effect when accompanying a soloist or building a chorus. When played well it can sound like two rhythm guitars working together simultaneously. This is a big dynamic bonus when you are in a trio or a line up with only one rhythm guitarist. The "shuffle" feel also sets up a much bigger groove when combined with a walking bass line, allowing the pulse to be far more fluid.

It is important to note that a walking bass line over a straight gypsy jazz swing rhythm can often feel and sound really stiff and jagged. By combining these two instruments in this way it tends to simulate the sound of a Dixieland rhythm section were the fundamental pulse is pumping on every single beat of the bar. This is not on. Listen the early hot club recordings and the bass sticks with the 2 feel. It was the era of swing music that came after Dixie which liberated the pulse and allowed the rhythm of jazz to literally "swing". When you combine the "shuffle" effect of the gypsy jazz rhythm guitarist with the walking bass line, it sets the feel free and allows the pulse to pump on the 2 and 4. Consequently the accented back beats on the 2 and 4 are the most important part of the feel to pick up on. These accents define the pulse of the feel. Lock in on them and slowly build the tempo. Take your time and get it right from the beginning. If you get this rhythm device down it can swing really hard and sound much, much hipper.

<table>
<thead>
<tr>
<th>BEATS</th>
<th>1 &amp;</th>
<th>2 &amp;</th>
<th>3 &amp;</th>
<th>4 &amp;</th>
</tr>
</thead>
<tbody>
<tr>
<td>TAP FOOT</td>
<td>/</td>
<td>/</td>
<td>/</td>
<td>/</td>
</tr>
<tr>
<td>STRUM</td>
<td>down</td>
<td>up</td>
<td>down</td>
<td>up</td>
</tr>
<tr>
<td>LENGTH</td>
<td>short</td>
<td>short</td>
<td>short</td>
<td>short</td>
</tr>
<tr>
<td>LEFT HAND</td>
<td>on</td>
<td>off</td>
<td>on</td>
<td>off</td>
</tr>
<tr>
<td>accent</td>
<td></td>
<td>accent</td>
<td></td>
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</tbody>
</table>
The Icelandic Gypsy Jazz Festival

The first Icelandic Gypsy Jazz Festival was held this year in the northern town of Akureyi, Iceland. Due to the single minded dedication and hard work of Jon Askoldsson, one of the town’s most respected musicians and composers, the festival was an outstanding sell-out success with an audience of over 700 people in attendance.

The night began with the local trio “Hrafnaspár” (“Raven’s Kick”). These young guys were just fabulous. They brought to the stage a youthful, fresh, stylized approach and played a set of Django classic’s peppered with songs from their own culture adapted to the gypsy jazz style. They had the local audience and the RNL totally on side and deserved the standing ovation that was to follow their first important set on the festival stage.

Second in the program was the popular quintet from Seattle, USA. They presented a polished, mature program, featuring songs from the Django repertoire, jazz standards and their own distinctive style of smooth archtop swing. Both PD and the Robin Nolan Trio were to meet again the following month at the North West ‘Django’ Festival in the USA.

Next came the RNL. They had had a very busy week with concerts and workshops every day and wanted to enjoy the evening not as headliners but this time in a supporting role. After a couple of hot trio tunes to warm up the crowd and the sound man, onto the stage came the voice, Mr. Randy Greer. Randy had a inspired performance that night and sang a set of classic jazz/gypsy jazz songs from the “Nat meets Django” CD recording made earlier in the year.

The final set was to include the RNL, Randy Greer and the man of the evening Mr. Paul Weeden. Paul is considered to be one of the great American jazz/blues guitarists of the 20th century and at seventy eight years old he brought to the festival a maturity, professionalism and musicality seldom seen on any concert stage. Paul had been highly influential in the development of the local jazz school in Akureyi some twenty years earlier and was the festival’s guest of honor. It was a great night and ensured a big future for the festival and Gypsy Jazz in Iceland.

Django Jazz Festival, Akureyi, Iceland, 2001

(from left to right) Robin Nolan, Paul Meader, Randy Greer, Kevin Nolan and Paul Weeden. Photo by Hreina Torfadottir
Track 13.  What is This Thing Called Love?

One of the most played standards in the history of jazz.

**(AABA)**

<table>
<thead>
<tr>
<th>A</th>
<th>G-7b5</th>
<th>C7</th>
<th>F-</th>
<th>Ⅶ.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>D-7b5</td>
<td>G7</td>
<td>C6/9</td>
<td>Ⅶ.</td>
</tr>
<tr>
<td>B</td>
<td>C-7</td>
<td>F7</td>
<td>Bbmaj7</td>
<td>Ⅶ.</td>
</tr>
<tr>
<td></td>
<td>Ab7</td>
<td></td>
<td>G7</td>
<td>Ⅶ.</td>
</tr>
<tr>
<td>A</td>
<td>G-7b5</td>
<td>C7</td>
<td>F-</td>
<td>Ⅶ.</td>
</tr>
<tr>
<td></td>
<td>D-7b5</td>
<td>G7</td>
<td>C6/9</td>
<td>Ⅶ.</td>
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Sweet Chorus

(AASAA)

Reinhardt & Grappelli

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(HOLLAND) B.V.

A
Guitar tablature

Head

\(\text{\begin{array}{c}
1 & 3 & 3 \\
3 & 3 & 3 \\
5 & 5 & 6 \\
6 & 7 & 3 \\
5 & 4 & 2 \\
3 & 2 & 3 \\
6 & 6 & 6 \\
6 & 6 & 6 \\
3 & 3 & 3 \\
\end{array}}\)

B

Coda

\(\text{\begin{array}{c}
6 & 6 & 7 \\
8 & 9 & 8 \\
3 & 2 & 3 \\
4 & 5 & 6 \\
7 & 9 & 9 \\
5 & 5 & 5 \\
5 & 5 & 5 \\
5 & 5 & 5 \\
\end{array}}\)

Site avoid D

(whirl of altered notes)
Track 14.

Sweet Chorus  Reinharde & Grappelli

(AABA)

A

| G6/9 / D7 / | G6/9 | C7 | /
| Eb7  E7 | F7  D7 | 1. & 3. | G6/9 E-7 | A-7  D7 :
|        |        | 2. | G6/9 D7 | G6/9 |
|        |        | / |        |        |

B

| D7#5 | /
| G6/9 | /
| D7#5 | D7#5  B7 | E-7  A7 | A-7  D7 :
|      |        |      |        |        |

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Track 15 & 16.

**Limehouse Blues**

*AB*

<table>
<thead>
<tr>
<th>A</th>
<th>C7 / / /</th>
<th>/</th>
<th>/</th>
<th>/</th>
</tr>
</thead>
<tbody>
<tr>
<td>A7</td>
<td>/</td>
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<td></td>
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<tr>
<td>G6/9</td>
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<td>B7</td>
<td>E-7</td>
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<tr>
<td>A7</td>
<td>/</td>
<td>A-7</td>
<td>D7 Db7</td>
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</tbody>
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<table>
<thead>
<tr>
<th>B</th>
<th>C7</th>
<th>/</th>
<th>/</th>
<th>/</th>
</tr>
</thead>
<tbody>
<tr>
<td>A7</td>
<td>/</td>
<td>/</td>
<td>/</td>
<td></td>
</tr>
<tr>
<td>G6/9</td>
<td>E7</td>
<td>A-7</td>
<td>/</td>
<td></td>
</tr>
<tr>
<td>A-7b5</td>
<td>D7</td>
<td>G6/9</td>
<td>/</td>
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</tr>
</tbody>
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29.
Rhythm Triplets

One of the most exciting things about Django's rhythm guitar style was his amazing musicality. By using his famous rhythm triplets he could inject passion and excitement into the rhythm section stimulating the soloist and raising the dynamic of the music to a higher level.

**Strumming Hand Technique for Gypsy Jazz Rhythm Accents**

When you begin the most important thing to remember is to take your time. It's not easy. Start at a very slow tempo and then play along with the CD. Once you get it down it is a lot of fun and very impressive. It is a classic gypsy device and will enrich your playing immensely.

**Track 17 & 18.**

<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</td>
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<tr>
<td></td>
<td>/ up down</td>
</tr>
<tr>
<td>LENGTH</td>
<td>short</td>
</tr>
<tr>
<td>LEFT HAND</td>
<td>on off on</td>
</tr>
</tbody>
</table>

**Where and When**

There are many ways in which a good rhythm guitarist can utilize the rhythm triplet fill. They are a key element in gypsy jazz accompaniment. Firstly they can be used in the same way as a swing drummer would, by rounding off a chorus and/or bridge section. An example of this is played in the first two solo choruses of "I'll see you in my dreams" and again in "Night and Day".

Secondly as you develop the skill comes the flexibility to respond instantly to a gap that a triplet could fill in the music. Use the triplets to enter into dialogue with your soloist, letting him know you are there. If the energy of the music starts to lag throw a few triplets into the mix to stimulate the feel.

30.
On tour, monsoon season,
Sapporo, Japan

In 2001 the Robin Nolan Trio performed concerts, workshops and street festivals in fifteen different countries in the Northern Hemisphere. The furthest afield was Japan. With the help of Mr. Yoichi Miyakoshi, a dear friend, fan and himself a guitarist, the RNT played several concerts in Tokyo and Sapporo.

The whole thing began in the mid ‘90’s when Yoichi first saw the RNT playing under a tree, (don’t you just love the street ?) on the Leidseplein in the centre of Amsterdam. He was so taken with the Trio that through the CD recordings and a few other chance street concerts he became a serious RNT fan. So serious that several years later he was able to sponsor a concert tour for the band introducing us to his amazing country.
Exactly Like You

(AABA)

McHugh & Fields

Head

Guitar tablature

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Intro: Fapy

32.
**J'attendrai**

As well as being an absolutely charming melody J'attendrai has a very unique form. It is the only standard in the whole book that has a chord sequence of 26 bars.

---

**Intro**

- **C6**
- **A-7**
- **F**
- **G**

**Head**

- **C6** / **A-7** / **F** / **G** / **C6** / **A-7** / **F** **F#** **G**

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This song was taught to us during one of our many concert/workshop tours of Iceland. It 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". A special thanks to Frodi for introducing us to the song.

Head

A  Guitar tablature

B

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Á Sprengisandi
(Icelandic Folksong)

(AB)

A D-6 / / / . . . .
A7 . . . . .
D-6 . . . . .
A7 . . . . .

B

A-7 D7 G-7 C7
F-9 Bb7 E-7b5 A7
A-7 D7 G-7 C7
F-9 Bb7 E-7b5 A7 D-6

Chord diagrams for each section are shown below.
Gypsy Jazz Song Book

and Play Along CD Series.

RNTB1
1. Djangoology
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

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. Hungary
10. Latcho Drumm

RNTB3
1. Troublant Bolero
2. Bolero Blue
3. Caravan
4. Bar Del Pi
5. Manha De Carnaval
6. Luna Tango
7. Erster Tango
8. Bossa Dorado
9. For Sephora
10. Number 1
11. Summertime
12. Mediterranean Blues

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

RNTB5
1. Blue Drag
2. Tea for Two
3. Blues Clair
4. Stompin' at Decca
5. Django's Tiger
6. Avalon
7. Shelk
8. Shine
9. Swing Guitars
10. Lulu Swing
11. When Day is Done
12. After You've Gone

RNTB6
1. Undecided
2. Body and Soul
3. Some of These Days
4. Rose Room
5. Swing de Paris
6. Nuits de St. Germain De Pres
7. Sweet Sue
8. Swing 39
9. Them There Eyes
10. Confessin' That I Love You
11. Dance Norwegian
12. I Can't Give You Anything But Love

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

"These books and accompanying CD's are an essential purchase by every gypsy jazzier." 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.

"Great job on the book. Well done to both of you. I'm looking forward to the next installment!" Steve Royall - GB Django swing page.

"The books are awesome. They have re-ignited 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 Mandelschein, USA - (email customer)

"Many thanks for the speedy delivery of books one to three. Glancing through them I understand the comments I've read. The simplicity is exquisite, the artwork is well done and the attention to detail is refreshing. Thank you for investing the effort and commitment necessary to share your knowledge of Jazz Manouche." John Gunn, USA - (email customer)

for ordering details visit our web site at

www.robinlolan trio.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 Seimer - 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 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 1", "Bolero Blue", "Carino" and "Bar Del Pl".
A collection of self-penned songs featuring some of the group's most innovative arrangements and best music. Made up of a selection of Boleros, Tangos, and other latin-tinged instrumentals, it's a tour de force.
Michael Dregni - Vintage Guitar Magazine, USA.

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, Anourman, Crepuscule, 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 secure server web site at,
www.robinannolantrio.com
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!

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, gigging and jamming with many gypsy and non gypsy European musicians from France, Germany, Holland, Spain, Scandinavia 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 that seventy songs in Django's catalogue, but we have been particular in selecting only the tunes that have become standards.

The Gig Book comes in an A5 format (14.85cm x 21cm / 4 3/4in. x 8 1/4in.)

The Gig Book is small, strong, light, portable and will fit in your gig bag.

release date Christmas 2002 (we promise)

www.robin Nolantrio.com
Welcome to book 4.

We are continuing our series with another diverse selection of Gypsy Jazz standards and several of Django’s most celebrated compositions.

This book includes a Play Along CD that is over 75 minutes long featuring a rhythm section comprising of Robin Nolan on rhythm guitar and solo melodies and Paul Meader on stick bass and percussion.

The Songs

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