The Gypsy Jazz
Songbook and Play Along C.D.
Volume 5

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

for Soloists and Rhythm Sections

www.robinnolantrio.com
Songbook
Volume 5

Written and compiled by Paul Meader & Robin Nolan

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dedicated to
Jon Alodver Askelsson
Max Brandt
Rob Roy
Ira Smolkin
The Gypsy Jazz Song Book

Volume 5

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

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So, have you had enough Django yet? We didn’t think so. Welcome to Book 5. We have dedicated this volume to those classic songs in the gypsy swing repertoire that are vehicles for swing musicians to jam out on. They have stood the test of time. They have gone the distance. They must be good to play.

We have included a blues in both major and minor keys, a rhythm changes hybrid and several chord progressions and harmonic movements that were used by composers as the backbone of standards writing for over 50 years.

Songs like Shine, Avalon, The Sheik of Araby, Stompin’ at Decca and After You’ve Gone have been recorded at medium to medium/fast tempos to help you pick up your technique and improve your skills.

The most difficult tune and by far the most challenging is the classic ‘Django’s Tiger’. This head will keep you up at nights. It has been regarded as one of Django Reinhardt’s finest recorded moments. Although technically very demanding, we have slowed it right down to give you a chance to get it under your fingers before trying it at the original tempo.

All in all this volume represents an important selection of kick arse Django standards in various keys and tempos that you will hear called by gypsy jazz musicians on the bandstand, in the dressing room, under a tree in the square, down the pub, in the park, at the bar, in a tent, on the ferry, round the camp fire or even in the festival car park in towns and cities all over the ‘Django world.’

Rhythm Breaks

Rhythm breaks are an important device to internalise. They have been used throughout the history of jazz as a way of building excitement and tension within an arrangement.

In this volume we have chosen two songs with rhythm breaks for you to work out on. The song “Lulu Swing” has a standard two bar break and the second tune “After You’ve Gone” has a much more difficult four bar break. The four bar break is a lot of fun and very challenging especially at a fast tempo.
Rhythm Intros

Rhythm intros are part of the basic vocabulary of Gypsy Jazz. They were used extensively throughout the QCF recordings and are still very popular to this day.

We have used a selection of the most common gypsy jazz intros and recorded six examples at various tempos and keys. We have then applied them to the songs. Both major and minor intros are represented with varying degrees of difficulty.

Of course some intros are synonymous with the songs they introduce. Both Lulu Swing, written by the great German gypsy Lulu Reinhardt, and Hungary, written by Django, are two examples of intros that belong to those particular songs.

Having said that you will find that most intros are interchangeable. Move them around the fretboard and see what intro fits with what song. By the time you finish working through the examples we have chosen you will be familiar enough with the concept to begin making up your own.
Robin Nolan Trio - 'Django Reinhardt Festival, Torshälla, Sweden, 2001

Photo by Ove Georgenson
**Equipment & Ammunition**

Guitars: Robin Nolan plays an oval hole, Maccalferris 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.robertaywardguitars.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.wegnpicks.com>

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

Amplification: The best 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 / 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 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/Maccalferris 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 Sannois, and the Gypsy musicians of today. Ian Cruickshank has also released a very informative ‘Django’ Reinhardt instruction video called “Gypsy Jazz Guitar.” It’s full of good stuff.


Internet sites: Steve Royall <www.hotclub.co.uk> Francois Rousseau <www.pages.infinit.net/reinhard/>
Gypsy Jazz Rhythm Intros

There are several musical devices used in Gypsy Jazz that in many ways add the finishing touches to a song. One such device is the 4 bar rhythm intro. It is especially popular for several reasons. Firstly from a soloist's point of view it enables you to bring a song in at a chosen tempo without verbally having to count it in. In a noisy pub or bar gig this is sometimes a useful way of getting the count across. Secondly it can work as an instant arrangement by simply giving the song a different beginning.

Major

Rhythm Intro in Bb major.
Example 1. Track 2.

\[
\begin{align*}
&Bb \\
&\begin{array}{ccc}
6f & 1 \\
3 & 4 \\
\end{array} \\
&\begin{array}{ccc}
1 & 2 \\
9f & 3 \\
\end{array} \\
\end{align*}
\]

\[
\begin{align*}
&\text{Bb} \\
&\begin{array}{cc}
&\times \\
&\times \\
\end{array} \\
&\begin{array}{cc}
&\times \\
&\times \\
\end{array} \\
\end{align*}
\]

\[
\begin{align*}
&F7 \\
&\begin{array}{cc}
&\times \\
&\times \\
\end{array} \\
\end{align*}
\]

Example 1. is the most basic of all gypsy jazz intros. We have featured it on the tunes “Django’s Tiger” pages 10 & 11 and “The Sheik of Araby” pages 22 & 23.

Rhythm Intro in C major.
Example 2. Track 3.

\[
\begin{align*}
&\text{C/E} \\
&\begin{array}{ccc}
12f & 2 \\
11f & 3 \\
\end{array} \\
\end{align*}
\]

\[
\begin{align*}
&Ebdim \\
&\begin{array}{ccc}
1 & 3 \\
\end{array} \\
\end{align*}
\]

\[
\begin{align*}
&D-7 \\
&\begin{array}{ccc}
10f & 2 \\
10f & 3 \\
\end{array} \\
\end{align*}
\]

\[
\begin{align*}
&G7 \\
&\begin{array}{ccc}
1 & 3 \\
\end{array} \\
\end{align*}
\]

\[
\begin{align*}
&\text{C/E} \\
&\begin{array}{ccc}
1 & 3 \\
\end{array} \\
\end{align*}
\]

\[
\begin{align*}
&Ebdim \\
&\begin{array}{ccc}
1 & 3 \\
\end{array} \\
\end{align*}
\]

\[
\begin{align*}
&D-7 \\
&\begin{array}{ccc}
10f & 2 \\
10f & 3 \\
\end{array} \\
\end{align*}
\]

\[
\begin{align*}
&G7 \\
&\begin{array}{ccc}
1 & 3 \\
\end{array} \\
\end{align*}
\]

We have featured this intro on the Django song “Blues Clair” pages 20 & 21 and “Swing Guitars” pages 28 & 29. Try it out on the standard “All Of Me” (Book 2.) This progression can also work well on a ballad.

8.
Gypsy Jazz Rhythm Intros

Major

Rhythm Intro in G major.
Example 3. Track 4 & 5.

\[
\begin{align*}
&\text{G} & \times & \text{A-7} & \times & \times \\
&3f & (1) & & (2) & (3) & 4 \\
&5f & (2) & & (3) & 4 \\
&7f & (2) & & (3) & \\
&8f & (2) & & (3) & \\
\end{align*}
\]

\[
\begin{align*}
&\text{G/B} & \times & \times \\
&1 & & & & & \\
\end{align*}
\]

\[
\begin{align*}
&\text{C6} & \times & \times \\
&1 & & & & & \\
\end{align*}
\]

\[
\begin{align*}
&\text{G} / \text{A-7} / & \text{G/B} & \text{C6} & \text{G/B} & \text{A-7} & \text{G} \\
&\text{-----} & \text{-----} & \text{-----} & \text{-----} & \text{-----} & \text{-----} \\
\end{align*}
\]

We have featured this intro on “Stompin’ at ‘Decca”, pages 14 & 15. There are two recorded examples of the intro with a slow and medium tempo. The faster of the two adds a D note to round off the sequence. This is the intro used by Django in the QHCF classic recording of “Hungaria.”

Rhythm Intro in G major.
Example 4. Track 6 & 7.

\[
\begin{align*}
&\text{G} & \times & \text{G#dim} & \times & \times \\
&3f & (1) & & (2) & (3) & 4 \\
&4f & (2) & & (3) & \\
&6f & (2) & & (3) & \\
&7f & (2) & & (3) & \\
\end{align*}
\]

\[
\begin{align*}
&\times & \times \\
&1 & & & & & \\
\end{align*}
\]

\[
\begin{align*}
&\times & \text{A-7} & \times & \times \\
&5f & (2) & & (3) & 4 \\
\end{align*}
\]

\[
\begin{align*}
&\times & \text{Bbdim} & \times & \times \\
&1 & & & & & \\
\end{align*}
\]

\[
\begin{align*}
&\times & \text{G/B} & \times & \times \\
&1 & & & & & \\
\end{align*}
\]

\[
\begin{align*}
&\times & \text{D7} & \times & \times \\
&5f & (2) & & (3) & \\
\end{align*}
\]

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

This is perhaps the most difficult intro to get under your fingers. There are two examples with a slow and medium tempo to help you work up to speed. We have featured this intro on the song “Shine” pages 36 & 37.
Considered to be one of Django's finest recorded solos this 1946 version of "Django's Tiger" is a jazz masterpiece. Django based this tune on the changes of the classic Dixie tune "Tiger Rag."

[A]: A / / / | / | A | / | |
  | A/C# | Cdim | E7 | / |
  | E7 | / | F7 | / |
  | E7 | / | A/C# Cdim | B-7 E7 |

[B] A | / | A | / |
  | E-7 | A13b9 | D6/9 | / |
  | D6/9 | D#dim | A7 | F#7 |
  | B7 | E7 | A/C# Cdim | B-7 E7 |

Outro chord sequence

- G6/9
- G#6/9
- A6/9
Tea For Two
(AS)

Ceasar and Youmans

Head

Guitar tablature

This song is featured on RNT3.

A

B

Coda

(harmonics)

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Track 10.

Tea For Two

(AB7)

Ceasar and Youmans

A

| G-7 / C7 | F / G-7Abdim | F/A Abdim |
| G-7 C7   | F / G-7Abdim | F/A      |
| B-7 E7   | A / B-7Cdim  | A/C# Cdim |
| B-7 E7   | A             | C7       |

B

| G-7 C7   | F / G-7Abdim | F/A Abdim |
| G-7 C7   | A-7b5        | D7       |
| G-7 D7   | G-7 D7       | G-7      |
| F/A Abdim| G-7 C7       | F        |
|          | F/A Abdim    |          |

13.
Stompin' at Decca

(AABA)

Head

Guitar tablature

A

B

Coda

G A-7 Bbdim G/B G

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HOLLAND B.V.
Stompin' at Decca
(AABA)

Intro chord sequence

|| G     A-7  | G/B    C6  |
|| G/B   A-7  | G       D  |

Head

A

: G / / / |

:= Bb-7 |

Eb7 |

1 & 3.

Take code on head out

A-7 |

D7 |

G/B Bbdim |

A-7 D7 |

2.

|| G     |

E7 |

A-7 |

D7 |

A7 |

E7 |

G |

A-7 |

Bbdim G/B |

G |

(for D7 use 5th fret)

A-7

(for A7 use 5th fret)

G

Bb-7

Eb7

A7

G/B

Bbdim

B7

E7
Rhythm Break

A rhythm break is a musical device that has been used extensively throughout 20th century jazz. The Quintet de Hot Club de France used this technique in many of their recordings.

Two Bar Break

Most often rhythm breaks occur at the end of a tune before the beginning of a solo. An example of this can be heard on Track 20 “Lulu Swing.” This is a standard 32 bar song. It has a not-so common break at the end of the first A section at bar 6, and a very common break at the end of the head at bar 30. After the solos this is repeated on the last head out of the song leaving the final two bars open for the soloist to round it off. Another example of this is the classic “Honeysuckle Rose,” which we featured in the RNT Book 2. The same break occurs at bar 30.

Four Bar Break

One listen to the 1936 version of “After you’ve gone,” by the QHCF and you realize at what a high level these guys were playing at. This is obvious when you hear the way they power through the changes. What makes the song so exciting is their brilliant use of the 4 bar break.

Interestingly enough Django and Stephane use a 4 bar break at the half way point of the song from bars twelve to sixteen and not at the end of the head, which is far more common. This is quite unusual and is extremely effective in building the tension and excitement of the solos. Using this kind of musical device at a high tempo is a challenge for any combo and how tight the band is can be judged by how cleanly the players hit the down beat after the 4 bar break. Have fun.

Your Friend

The most important friend you have to help you through 4 long bars of rhythm section silence is your foot. Keeping the pulse with your foot has never been so important as in a rhythm break. You must be your own conductor and the physical movement of the foot is your personal baton. Without it you are risking screwing up the song every time you go around the changes. As a soloist you are largely responsible for setting the pulse through the break. If you don’t then you can’t expect the rhythm section to come in cleanly. If you are a rhythm section player then it’s better not to rely on the soloist. Ultimately it is far better for each member of the ensemble to be responsible for the collective pulse of the song and the only thing you all have in common is your feet.

16.
Jamming out with Flamenco musician Carles Romo at the Cova 'Del 'Drac, Barcelona 2002
### Track 12 & 13. *After You've Gone*  
*Creamer and Layton*

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<tbody>
<tr>
<td>A</td>
<td>C / / /</td>
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<td>C-6</td>
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<td>G/B</td>
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<td>E7</td>
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<td>A7</td>
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<td>D7</td>
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<td>G</td>
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<td>D-7</td>
<td>G7</td>
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<td>C</td>
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<td>C-6</td>
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<td>G/B</td>
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<td>B7</td>
<td>E-7</td>
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<td></td>
<td>G</td>
<td></td>
<td>G/B Bbdim</td>
<td>A-7</td>
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<td></td>
<td>G</td>
<td></td>
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<td>D-7</td>
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![chord diagrams]

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19.
The Sheik of Araby

Track 15.

Intro chord sequence

|| Bb   |   \ | Bb   Gb7  | F7   |-   ||

Head

A: Bb / / / | Bb  Bdim  | C-7   | F7  |
|   C-7   | F7    | Bb    |   \ |
|   Bb/D  | Dbdim | C-7   | F7  |
|   C-7   | F7    | Bb    | Bdim | C-7 | F7  |

B: Bb | Bb  Bdim  | C-7   | F7  |
|   C-7   | F7    | D7    |   \ |
|   G7    |   \ | C7    |   \ |
|   C-7   | F7    | Bb    | Bdim | C-7 | F7  |

(for C7 use 3rd fret.)

23.
Blue Drag
(AABA)

Intro
Guitar tablature

Head

Second guitar harmony in B section
Blue Drag
(AATSA)

Intro chord sequence
bass intro
|| D- C Bb A  || /
|| D- C Bb A  || /

A  Head
:\ D- D-/C | B-7b5 Bb7 | D- D-/C | B-7b5 Bb7 |
| D- E-7b5 | Bb7 A7 | D- A7 |

B
|| G-6  || /
| G-6  || /

(for A7 use 5th fret.)
Avalon

Vincent Rose

Head

Guitar tablature

Coda


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Avalon

(AB)

Track 17.

Vincent Rose

\[\text{\textbf{A}}\]

<table>
<thead>
<tr>
<th>C7 / / /</th>
<th>\text{C7}</th>
<th>\text{F}</th>
<th>\text{C7}</th>
<th>\text{F}</th>
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\[\text{\textbf{B}}\]

<table>
<thead>
<tr>
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<th>Bb-7</th>
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\[\text{\textit{Outro chord sequence}}\]

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<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6f (2)</td>
<td>7f (2)</td>
<td>8f (2)</td>
</tr>
<tr>
<td>1 (1)</td>
<td>1 (1)</td>
<td>1 (1)</td>
</tr>
<tr>
<td>3 (4)</td>
<td>3 (4)</td>
<td>3 (4)</td>
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|          |         |        |
|          |         |        |
|          |         |        |
|          |         |        |
Swing Guitars

(AAS/A)

Intro chord progression:
|| C/E Ebdim | D-7 G7 || C/E Ebdim | G7 / / 3 |

Head

Guitar tablature

A

B

Gypsy Boys into

Shift between C, F shape in [A]

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Swing Guitars

(AABA)

<table>
<thead>
<tr>
<th>A</th>
<th>C6/9 / A-7</th>
<th>D-7 G7</th>
<th>C6/9 A-7</th>
<th>D-7 G7</th>
</tr>
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<tbody>
<tr>
<td></td>
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<td>F</td>
<td>F#dim</td>
<td>D-7 G7</td>
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<tr>
<td>1 &amp; 3.</td>
<td></td>
<td></td>
<td>C6/9 G7</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td></td>
<td>C6/9 C7</td>
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<table>
<thead>
<tr>
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<th>F</th>
<th>F#dim</th>
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<th>G7</th>
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Solo Changes

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<td>E-7 A7</td>
</tr>
<tr>
<td>1.</td>
<td></td>
<td></td>
<td>D-7 G7</td>
</tr>
<tr>
<td>2 &amp; 3.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>D-7 G7</td>
<td>C6/9 C7</td>
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Minor Intros

These two examples are the most common minor intro progressions found in gypsy jazz and can be heard on many different recordings throughout the history of the music.

Rhythm Intro in G minor.
Example 1. Track 19.

Because of its positioning on the fretboard, this intro in G minor is particularly useful for a song like “Swing 49.” You can also try it out on Ellington’s “It Don’t Mean a Thing if it Ain’t got That Swing.” This intro is also used on Django’s “Minor Blues” featured in Book 2.

Rhythm Intro in D minor.
Example 2. Track 20.

Once again, primarily because of its positioning on the fretboard, this intro in D minor is a favorite gypsy jazz progression. It is used with added steps on Dorado Schmitt’s classic “Latcho Drom” featured in Book 2, and a variation is used in this book on pages 24 and 25 for the Django version of the song “Blue Drag.”
Robin Nolan, playing a Shelley Park, “Black Beauty”
Django Reinhardt Festival,
Torshälla, Sweden, 2001

In 2001 the Robin Nolan Trio performed for the second successive year at the International Django Reinhardt Festival in Torshälla, Sweden <www.django1festival.com>. The annual festival is organized and run by the Swedish gypsy jazz musician Max Brandt and the line up included Rêve Bohemé from Copenhagen, Max’s band “Djangos Quattro” with special guest Peter Almqvist and the RNT. This concert is proving to be another important event in the European Django summer festival agenda.
Swing 49

Swing 49 is a classic minor blues by Django in the key of G minor and is best played at a bright tempo. It re-emerged at the first Django Festival in Birdland, 2000. The head sounds great played in unison with another guitar, one octave apart. We have included one of the most popular minor intros in gypsy jazz that you can see in detail on page 30, example 1.

Head

Guitar tablature

Head played one octave higher

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Intro chord progression

|| G-6 G-/Bb | A-7b5 D7 | G-6 G-/Bb | D7 ||

Head

| G-6 / / / | . | . | . |
| Eb7 | D7 | G-6 G-/Bb | A-7b5 D7 |

ending chord

C9#11
Lulu Swing

(AABA)

This charming melody is a joy to play. The song was written by the great German gypsy guitarist Lulu Reinhardt and is one of the few original tunes in the last 25 years to become standards in the gypsy repertoire. The A section is based on the changes of Ellington’s “Take the A Train” as is the tune “Exactly Like You” which we featured in Book 4. The bridge section’s melody is improvised.
Lulu Swing
(AABA)

Intro chord progression

|| D6/9   | A+   | D6/9   | A+   ||
| A Head |
|| D6/9 / | / | E7    | //
| E-7    | A13b9 | D6/9 B-7 | E-7 A13b9 |

B
|| G | G#dim | D6/9 | /
| E7 | /

publisher unknown
Shine

(AB)

Dabney, Mack and Brown

Intro chord progression.

|| C | C#dim | D-7 | Ebdim | C/E | Ebdim | G7 ||

A

=D7 | . | D-7 | G7 | . |

B

=F | F#dim | C6/9 | A7 |
=D7 | G7 | C6/9 C#dim | D-7 | G7 |

ending chord
Gypsy Jazz Song Book
and Play Along CD Series.

**RNTB1**
1. Djangolgy
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. Not So Swing
9. Hungaria
10. Latcho Drom

**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. Summer Time
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. Sheik
8. Shine
9. Swing Guitars
10. Lulu Swing
11. Swing 49
12. After You've Gone

**RNTB6**
1. Undecided
2. Swing 39
3. Dinette
4. Rose Room
5. Swing De Paris
6. Nuits de St. Germain De Pres
7. Sweet Sue
8. Heavy Artillery
9. Them There Eyes
10. Confessin That I Love You
11. Micro
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 Anderson - Pearl Django.

"These books and accompanying CD's are an essential purchase by every gypsy jazz player." Andy Mackenzie - Just Jazz Guitar.

"A fantastic job. People have been waiting for this for a long time!" Mary and Peter Honcoop - Rosenberg Trio web site hosts.

"They have become an icon in the gypsy jazz community and are now the required reading for anyone playing in the style. "Steve Royal."

"The books are awesome. They have re-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 the last two weeks than I had in the last two years!" Dave Harper, Canada - (email customer)

"Could not believe how helpful your book was once I heard it. ...like others I've struggled with the music - especially chording and I click on the first pass through!" Steven Mendelssohn, 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 executive, 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.robindolantrio.com

38.
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 Sefmer - approved and his precise delivery sweet yet tinged with melancholy. The young Nolan plays brilliantly”.
Andy Ellis - “Guitar Player USA.

RNT2 - Street. (July 1993)
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 Pli”.
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, Anouman, 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.robinonlaneltrio.com
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, USA 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 (with a bit of luck!)

www.robinnolantrio.com
So, have you had enough Django yet? We didn’t think so. Welcome to Book 5. This volume is dedicated to those classic songs in the gypsy swing repertoire that are vehicles for swing musicians to jam out on.

We have included a blues in both major and minor keys, a rhythm changes hybrid and several chord progressions and harmonic movements that were used by composers as the backbone of standards writing for over 60 years.

This book includes a Play Along CD that is 70 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. Django’s Tiger
2. Tea for Two
3. Stompin’ at Decca
4. After You’ve Gone
5. Blues Clair
6. The Sheik of Araby
7. Blue Drag
8. Avalon
9. Swing Guitars
10. Swing 49
11. Lula Swing
12. Shine

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