

The
Gypsy Jazz
Songbook

Volume One



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

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Conception, Design, Layout, DTP - Paul Meader

Cover and inside illustrations - Carolyn Ridsdale

RNT Publications 2000

RNTB1

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A

A/C# / / /	Cdim	G/B	Bb _{dim}	
A-7	D7	1.		
		G6/9		
		2&3.		
		G6/9		

B

Ab6/9 Eb7	Ab6/9	A6/9 E7	A6/9	
-----------	-------	---------	------	--



Chord Shapes

<p>A/C#</p>	<p>Cdim</p>	<p>G/B</p>
<p>Bb_{dim}</p>	<p>A-7</p>	<p>D7</p>
<p>Ab6/9</p>	<p>Eb7</p>	<p>G6/9</p>

Track 2

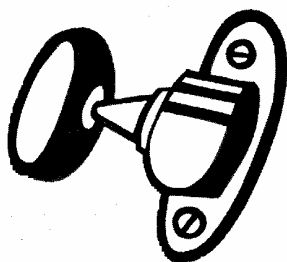
Djangology

Django Reinhardt / Stephane Grappelli

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

Play Along Arrangement (AABA)

Recorded at 168 b.p.m. for 6 choruses.



Head

Djangology

Django Reinhardt / Stephane Grappelli

A

Guitar Tablature

6 5 8 7 7. 5 4 7 7 5. 4 3 7 5 5. 3 2 5 5 3.

1. 0 3 7 6 5

2&3. 0 3 7 7 8

B

6 8 5 6 8 8 8 7 9 6 7 9 9 9

(Play out lick) 3 2 5 3 5 2 3 4 5 4 5

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Track 3 & 4

Minor Swing Django Reinhardt / Stephane Grappelli

Django recorded the quintessential *Minor Swing* with the QJCF in November of 1937 and it is still one of the most requested tunes in the "Gypsy Swing" song book. Sounds great up tempo. In this arrangement only the first guitar melody line is written out in tablature. Listen to the second guitar harmony played on the CD and try to work it out by ear. It is a very simple phrase and should be easy to pick up. This is the best way to train your ear to tell you what notes are wrong or right. Your ear is going to be much more reliable than your sight reading. Learn to develop this skill. It is the fundamental difference between classical musicians and jazz musicians. When the alternative changes during the solo in bars 9 through to 14 kick in on the 5th chorus they instantly lift the songs dynamic. These changes are very common in jazz, the best known example being the standard "Autumn Leaves". In choruses 9 and 10 Robin brings in a second rhythm guitar with a shuffle feel that again adds to the intensity of the overall accompaniment. For bass players, begin with a solid 2 feel, step up a gear to a 4 to the bar walking bass line and finish off with an E string Pedal note through the first 8 bars of the chorus. The Robin Nolan Trio recorded the song in 1998 on their RNT3 C.D. entitled "Swings & Roundabouts."

Play Along Arrangement. (A)

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



Minor Swing Django Reinhardt / Stephane Grappelli

Head

Guitar Tablature

I N T R O

O U T R O

Bass Break

Bass Break

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2. 5 4 5 6 7 8 9 10 (A-6)

Track 3 & 4

Minor Swing

Django Reinhardt / Stephane Grappelli

Intro

A-6 / / /	D-6	A-6	D-6
A-6	D-6	E7	— :)

Bass Break

Solo

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

Outro

A-6	A-6	D-6	D-6
E7	E7	A-6	— :)

1. Bass Break

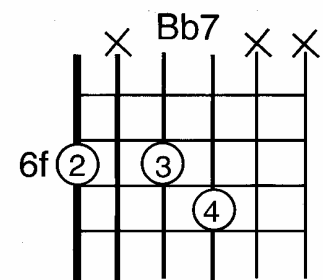
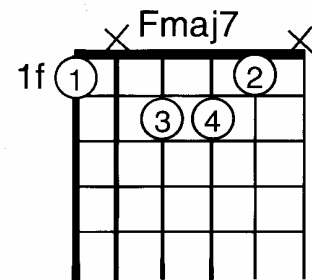
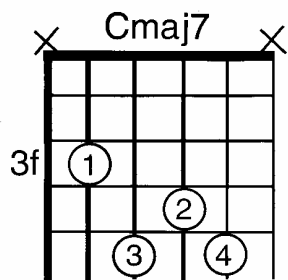
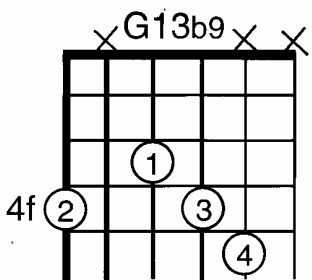
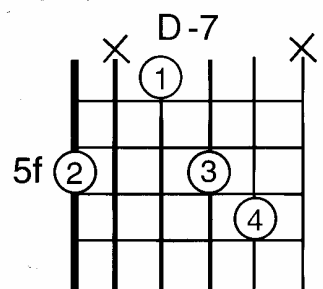
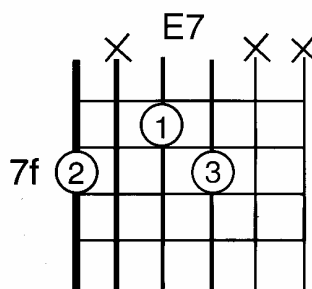
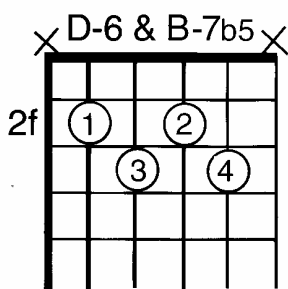
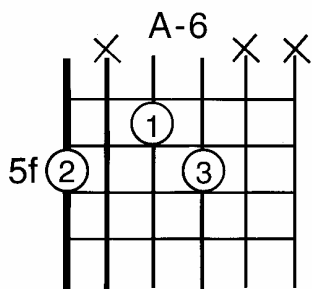
A-6	— :)
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2. Guitar Break

E7	} } A-6
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Chord Shapes

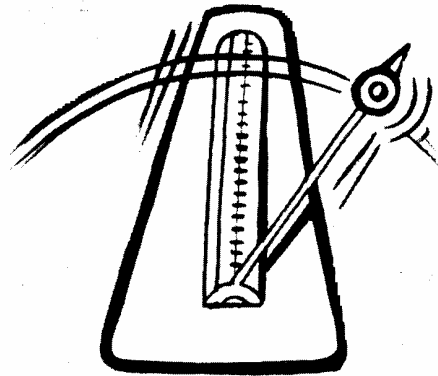


Track 5

It Don't Mean A Thing

Duke Ellington

A classic Ellington tune that sums up the essence of Jazz. The Robin Nolan Trio recorded the song in 1998 on their RNT2 C.D. entitled "Street".



Play Along Arrangement (AABA)

Recorded at 140 b.p.m. for 6 choruses.

Head

It Don't Mean A Thing

Duke Ellington

A

Guitar Tablature

5 5 3 3 5 3 6 5 3 5

The first staff of guitar tablature for section A. It shows a sequence of notes on the fifth string: 5, 5, 3, 3, 5, 3, 6, 5, 3, 5. There are diamond-shaped fret markers above each note. A '3' with a vertical line indicates a triplet starting at the first measure. The staff is divided into four measures.

3 3 3 3 3 3 3 3 3 3 3 3

The second staff of guitar tablature for section A, showing a triplet of triplets. It consists of a continuous sequence of '3 3' pairs across the staff, with a final '3' at the end. The notes are indicated by 'x' marks on the strings.

B

5 5 3 5 3 5 3 5 3 5 5 7

The first staff of guitar tablature for section B. It shows a sequence of notes on the fifth string: 5, 5, 3, 5, 3, 5, 3, 5, 3, 5, 5, 7. There are diamond-shaped fret markers above each note. The staff is divided into four measures.

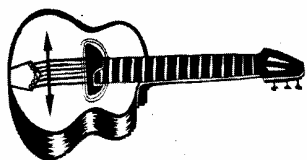
7 5 7 5 7 5 7 8 7 3

The second staff of guitar tablature for section B. It shows a sequence of notes on the seventh string: 7, 5, 7, 5, 7, 5, 7, 8, 7, 3. There are diamond-shaped fret markers above each note. The staff is divided into four measures.

A

G-6 / / /	G-6	Eb7 D7	G-6
-----------	-----	--------	-----

C7	F7	1. Bb6/9	A-7 _{b5} D7
----	----	----------	----------------------



2. Bb6/9	∕∕
----------	----

B

F-7	Bb7	Eb6/9/Bb	∕∕
-----	-----	----------	----

A

C9	C9	A-7 _{b5}	D7
----	----	-------------------	----

G-6	G-6	Eb7 D7	G-6
-----	-----	--------	-----

C7	F7	Bb6/9	A-7 _{b5} D7
----	----	-------	----------------------

Chord Shapes

G-6

Eb7

D7

C7

F7

Bb6/9

A-7_{b5}

F-7

Bb7

Eb6/9Bb

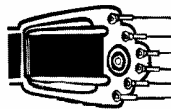
C9

Track 6 *Django's Castle* Django Reinhardt / Stephane Grappelli

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

Play Along Arrangement (AB)

Recorded at 92 b.p.m. for 4 choruses.



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

Guitar Tablature

7 5 7 5 7

5 7 5 7

1. 10 7 5 7 9 7 6 7

11 11 7 9 7 6 7 10 7

2. 10 10 12 10 9 10 14 10 12 10 9 10

(Play out lick)
13 12 13 14 10 12 11 10 10 11 12 14 11 12

Track 6

Django's Castle

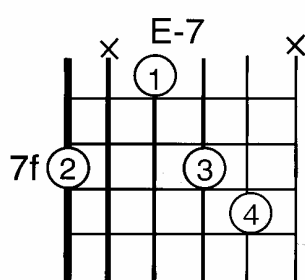
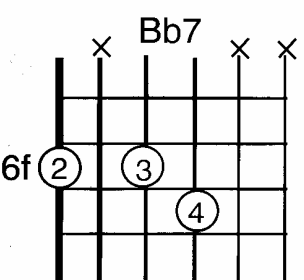
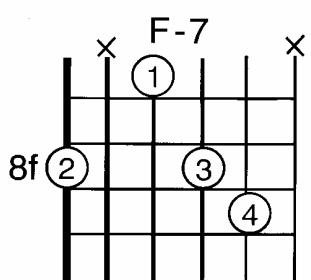
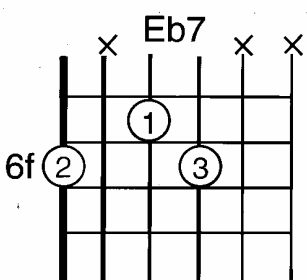
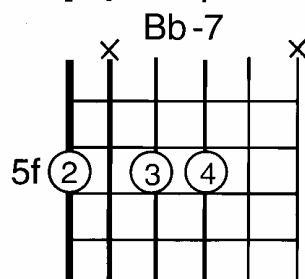
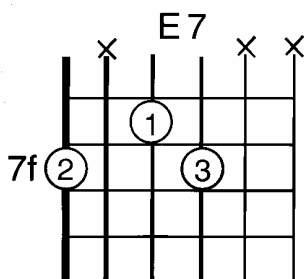
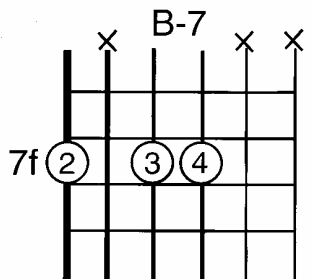
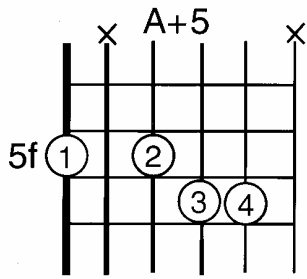
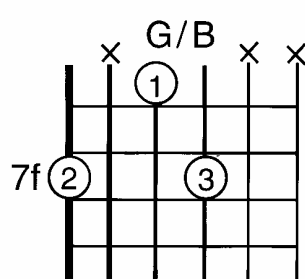
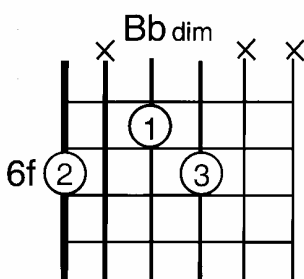
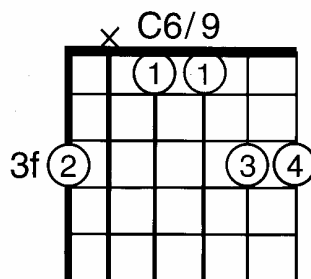
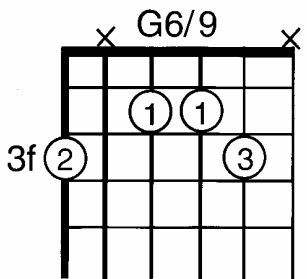
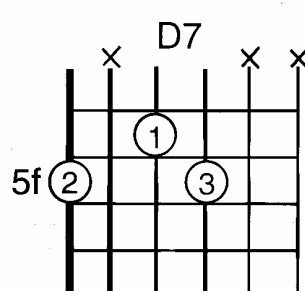
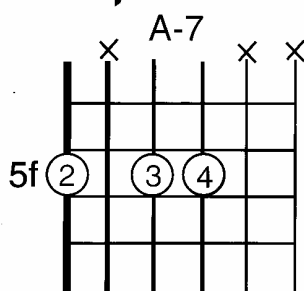
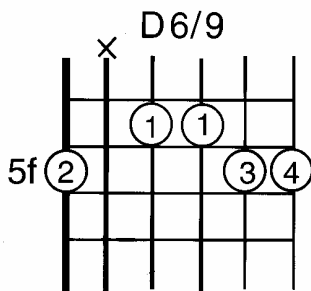
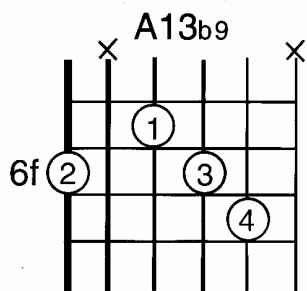
Django Reinhardt / Stephane Grappelli

A13 $\left\{ \begin{array}{l} :D6/9 \ / \ / \ / \ | \ D6/9 \ A13b9 \ | \ D6/9 \ | \ D6/9 \ A13b9 \ | \\ | \ D6/9 \ | \ D6/9 \ A13b9 \ | \ A-7 \ | \ D7 \ | \\ | \ B-7 \ | \ E7 \ | \ Bb-7 \ Eb7 \ | \ E-7 \ A13b9 \ : \} \\ | \ G6/9 \ A-7 \ Bbdim \ | \ G/B \ A7+ \ | \ D6/9 \ | \ D6/9 \ | \\ | \ F-7 \ Bb7 \ | \ E-7 \ A7 \ | \ D6/9C6/9 \ C\#6/9 \ | \ D6/9 \ A13b9 \ : \} \end{array} \right.$

1.

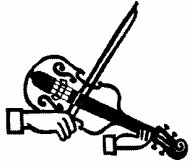
2.

Chord Shapes



Track 7 & 8 *Sweet Georgia Brown* Bernie, Finkie & Casey

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



Play Along Arrangement (AB)

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

Head *Sweet Georgia Brown* Bernie, Finkie & Casey

Guitar Tablature

Track 7 & 8 *Sweet Georgia Brown* Bernie, Dinkie & Casey

⎵:E7 / / / | E7 | E7 | E7 |

| A7 | A7 | A7 | A7 |

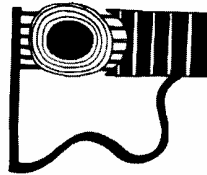
1. || D7 | D7 | D7 | D7 |

| G6/9 | G6/9 | G6/9 | B7 :⎵

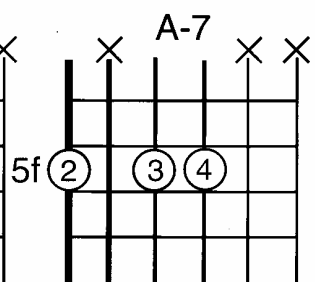
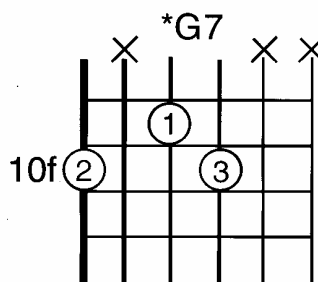
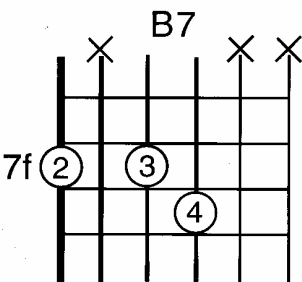
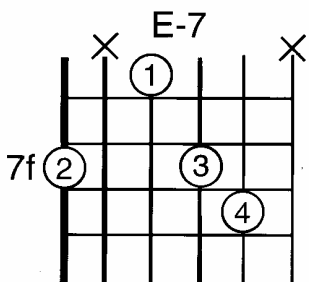
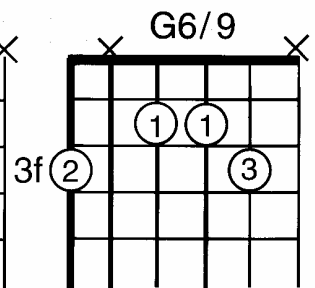
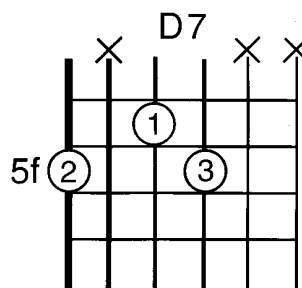
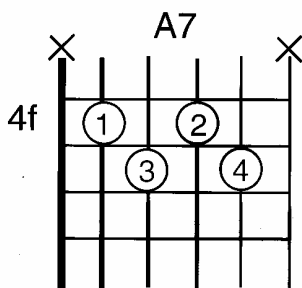
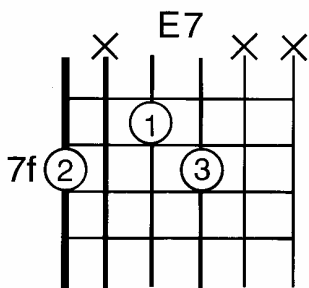
2. || E-7 | B7 | E-7 | B7 |

| *G7 F#7 | F7 E7 | A-7 D7 | G6/9 B7 :⎵

<This 2 bar progression uses the *G7 Chord Shape descending 1 fret per chord.>



Chord Shapes



Honeysuckle Rose

An American jazz classic that the Hot Club de France played with so much charm. The Robin Nolan Trio recorded this song on their RNT2 CD entitled "Street".

Play Along Arrangement (AABA)

Recorded at 160 b.p.m. for 6 choruses.

Intro Guitar Tablature

9 9 9 8 6 7 6 7 6 9 9 9 8 6 7 6 7 6 7 7

7 7 6 6 5 7 5 7 7 7 7 6 6 5

A 8 6 7 6 8 8 6 7 6 8 8 6 7 6 5 5 5 9 9

9 8 6 7 6 7 6 9 9 1. 9 8 6 7 6

B 6 8 9 10 8 8 10 8 10 7 10 8

8 10 11 12 10 10 12 10 12 9 12 10



Track 9

Honeysuckle Rose

Fats Waller

A | G-7 / / / | C7 | G-7 | C7 |

A2 | Db7 C7 | F | Db7 C7 | F6/9 |

↳ Chorus

1. | Db7 C7 | F6/9 |

2&3. | Db7 C7 | F6/9 ||

B | F7 | F7 | Bb6/9 | Bb6/9 |

| G7 | G7 | C7 | C7 |

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

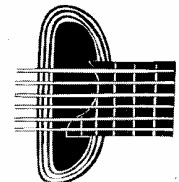
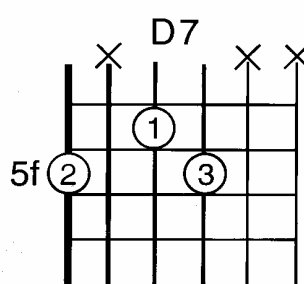
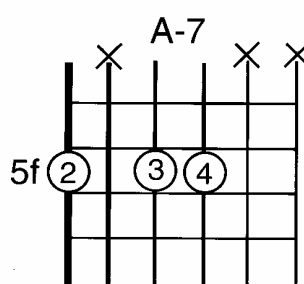
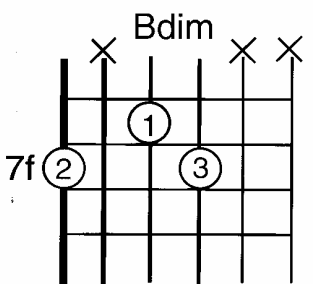
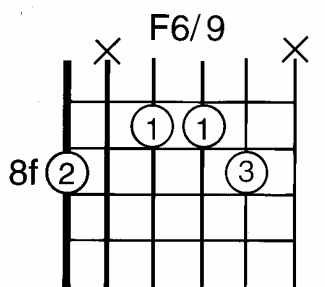
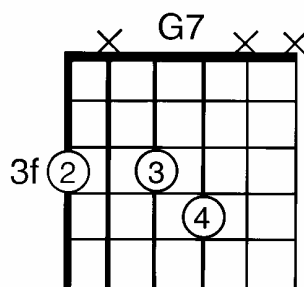
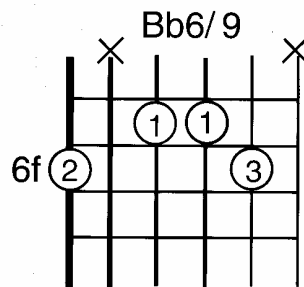
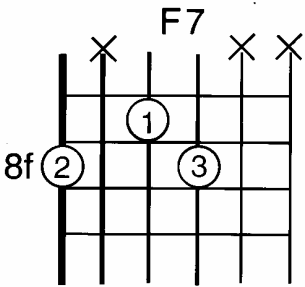
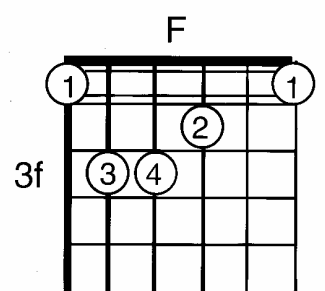
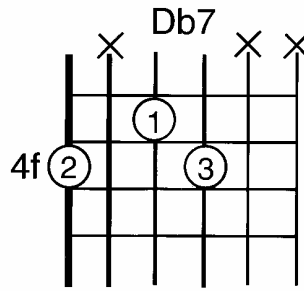
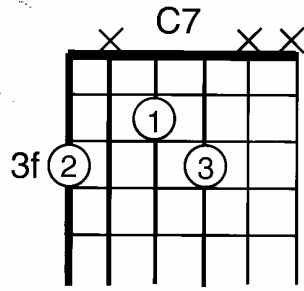
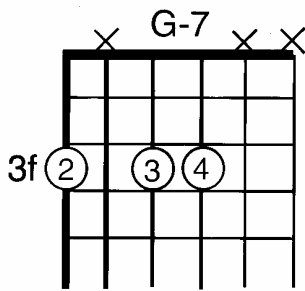
A1
A3
Chorus

| G-7 | C7 | G-7 | C7 |

| F6/9 F7 | Bb6/9 Bdim | F6/9 | A-7 D7 ||



Chord Shapes



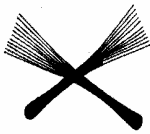
Track 10 Oh! Lady Be Good

George & Ira Gershwin

A great old standard with a very suspect lyric. The chord sequence is a classic jazz progression that can be found in many tunes of the "Swing" era. For bass players, when the soloist warms up try a D Dominant 7 Pedal tone for the first 16 bars. That will get the party jumping. For the soloist, the last playout phrase is the same as played on *Djangology* (page 14). The Robin Nolan Trio recorded this song on *RNT3 "Swings & Roundabouts"*.

Play Along Arrangement (AABA)

Recorded at 152 b.p.m. for 6 choruses.



Head Oh! Lady Be Good

George & Ira Gershwin

Guitar Tablature

A

B

Oh! Lady Be Good

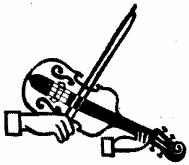
George & Ira Gershwin

A

: G6/9 / / /	C7	G6/9	G/B Bb_{dim}
A-7	D7	^{1&3.} G/B Bb_{dim}	A-7 D7 :
^{2.} G6/9	D-7 G13_{b9}		

B

|| C6/9 | C#_{dim} | G6/9 | G6/9 |
 | A7 | A7 | A-7 | D7 :|



Chord Shapes

C6/9: 8f (2), (1), (1), (4)
 C#_{dim}: 9f (2), (1), (3)
 A7: 5f (2), (3), (4)

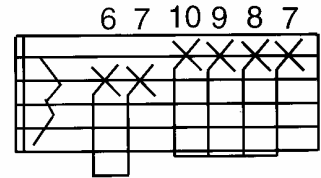
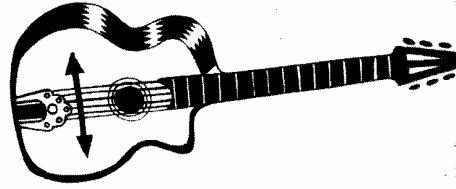
G6/9: 3f (2), (1), (1), (3)
 C7: 3f (2), (1), (3)
 G/B: 7f (2), (1), (3)
 Bb_{dim}: 6f (2), (1), (3)
 A-7: 5f (2), (3), (4)
 D7: 5f (2), (1), (3)
 D-7: 5f (2), (1), (3), (4)
 G13_{b9}: 4f (2), (1), (3), (4)

Nuages

Django Reinhardt / Stephane Grappelli

Play Along Arrangement (AB)

Recorded at 156 b.p.m. for 6 choruses.



Guitar Tablature

A

6 5 4 3 3 6 7 10 9 8 7

6 5 4 3 3 8 9 7 10 8 7

10 8 9 7 10 8 7 8 7 8 7 8 9 7

6 5 6 6 7 9 7 10 7 10 6 7 10 9 8 7

B

6 5 4 3 3 6 7 10 9 8 7

6 5 4 3 3 4 5 8 6 4 6

8 4 5 8 6 4 6 3 6 7 10 9 8 7

6 5 4 7 3

Nuages

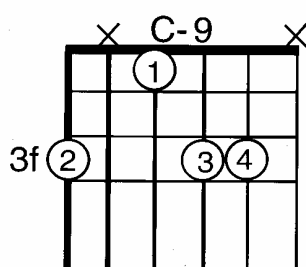
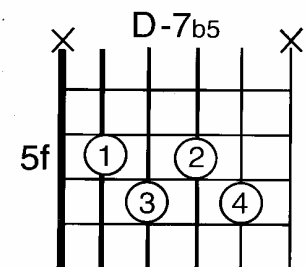
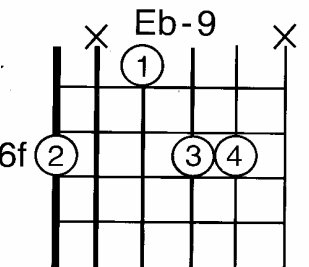
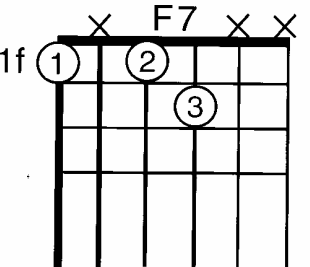
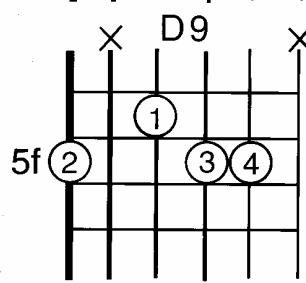
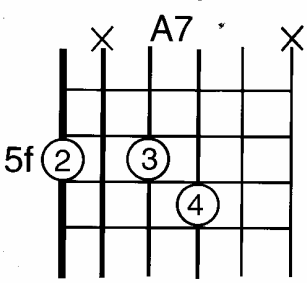
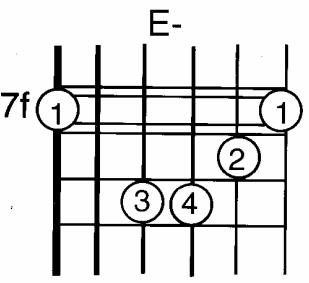
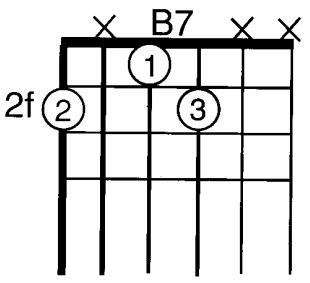
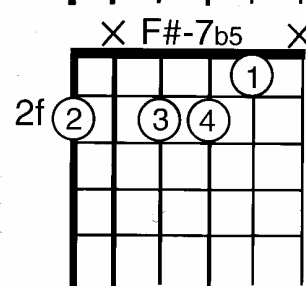
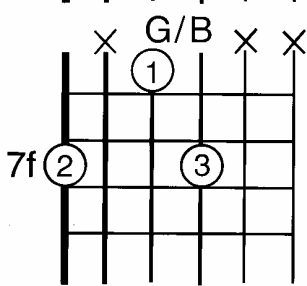
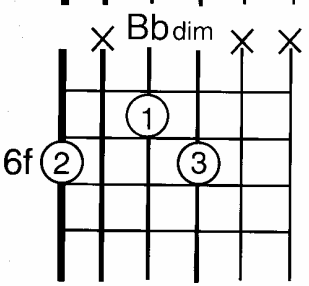
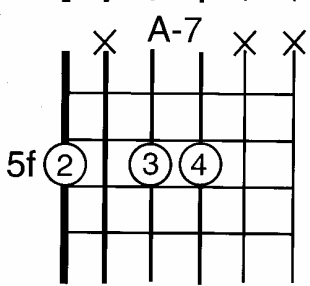
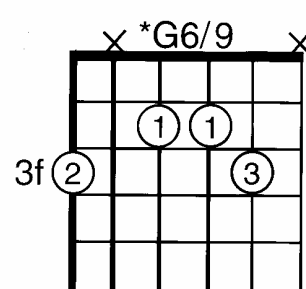
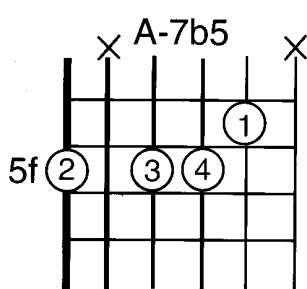
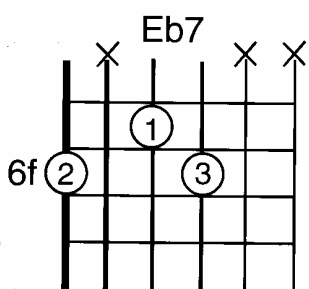
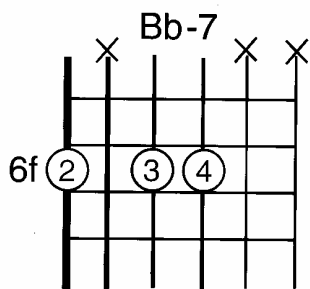
Django Reinhardt / Stephane Grappelli

A

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

B

Bb-7 Eb7	A-7b5 D7	*G6/9 /	A-7 Bbdim	G/B
Eb-7 Ab7	D-7b5 G7	< C6/9 is the same chord shape as *G6/9 and this identical 2 bar sequence in C begins on the 8th fret >		
C-9	F7	G6/9 /	A-7 Bbdim	G/B
Bb-7 Eb7	A-7b5 D7	G6/9 /	A-7 Bbdim	G/B



Track 12 *Douce Ambience* Django Reinhardt / Stephane Grappelli

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

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

Guitar Tablature

I N T R O

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7 7 7 7 7 7 5 3 2

A

3 3 3 3 3 3 3 3 3 4 3 2 3 6 4 3 5 3

1 1 1 2 3 3 5 5 1 6 6 6 4 4 3

2 & 3.

6 6 6 4 4 5

B

6 8 9 6 8 6 7 6 4 4 6 4 3 4 6 4 3

7 9 7 8 7 6 5 4 2 3

7 9 10

O U T R O

7 7 7 7 7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7 5 4 3 2 1 0 4 3



Douce Ambience Django Reinhardt / Stephane Grappelli

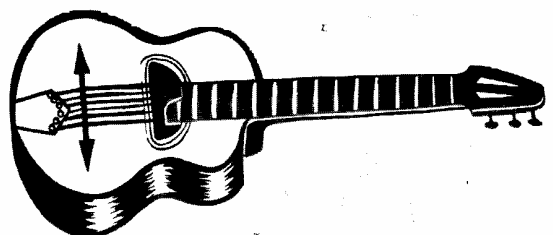
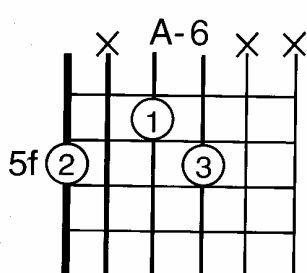
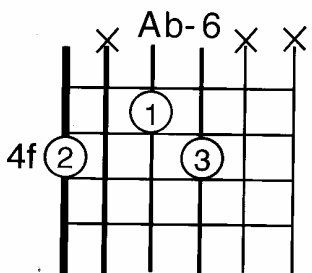
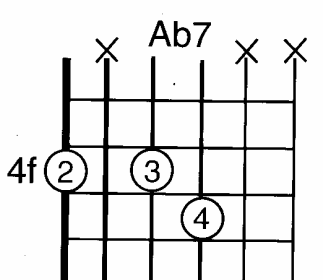
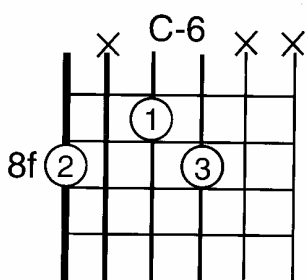
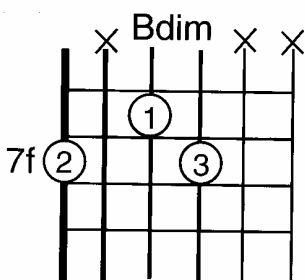
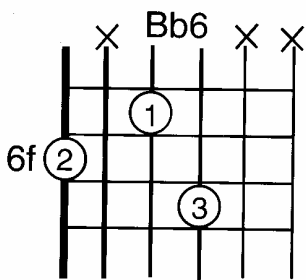
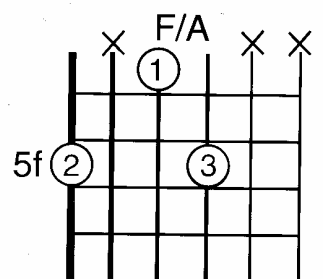
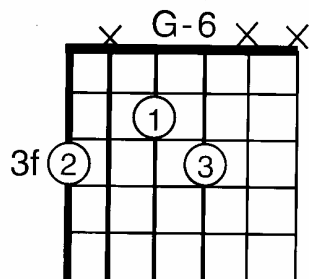
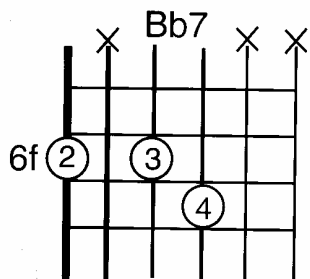
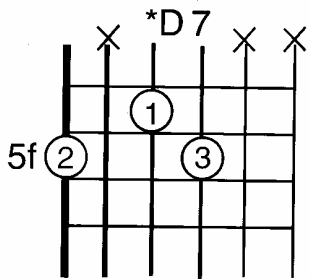
Intro

D7		Eb7		E7		F7		
<p>< This 4 bar progression uses the *D7 Chord Shape ascending 1 fret per chord. ></p>								
A	Bb7		Eb7		D7		—	
	G-6 / / /		D7		(G-6 F/A Bb6 Bdim)			
	C-6		G-6		Ab7		D7	
				1.				
				2.& 3.				
				Ab7 D7		G-6		



B	Ab-6		Ab-6		Ab-6		Ab-6	
					(F7 / E7 / Eb7 / D7 /)			
A-6		A-6		F7 E7 Eb7		Db7 D7		

Chord Shapes



Track 13 & 14 **Blues For Ike** Django Reinhardt / Stephane Grappelli

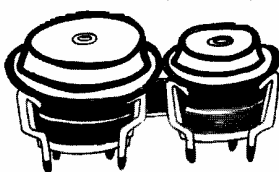
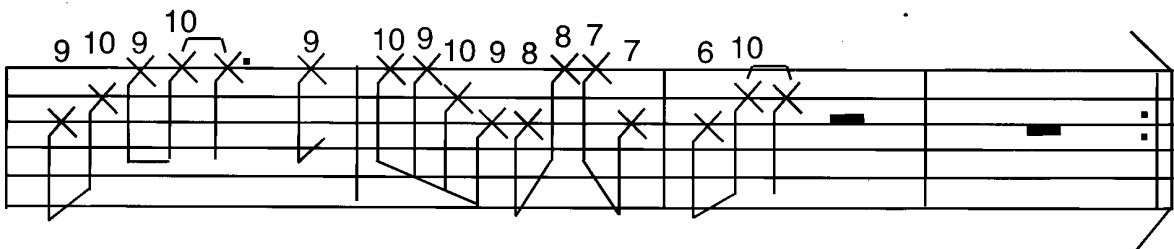
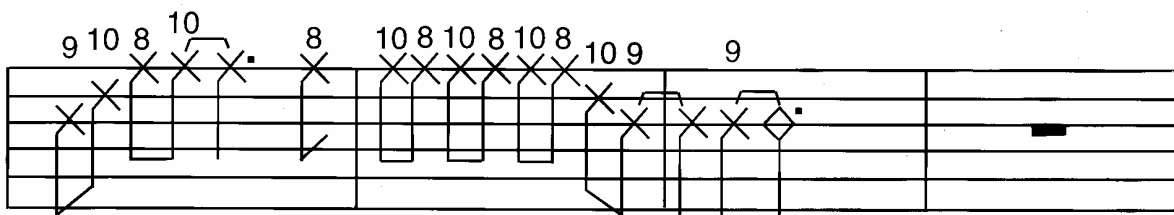
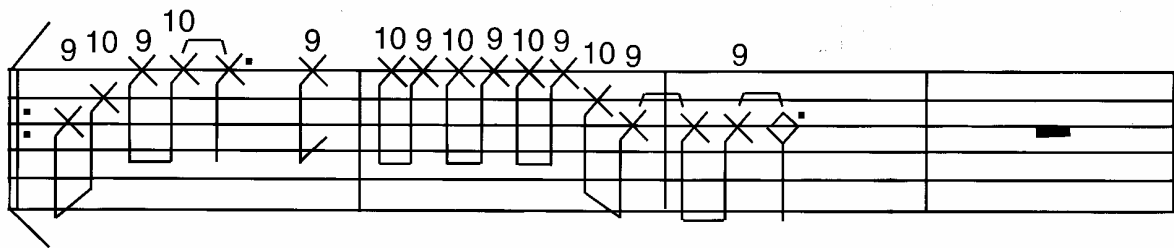
A 12 bar blues with an interesting twist. The progression is in A and uses the major chord instead of the conventional blues seventh. Jazz has been defined as the coming together of two basic ingredients. The first is the 'Blues' and the second is Gershwin's 'Rhythm Changes'. We will deal with both of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

Play Along Arrangement

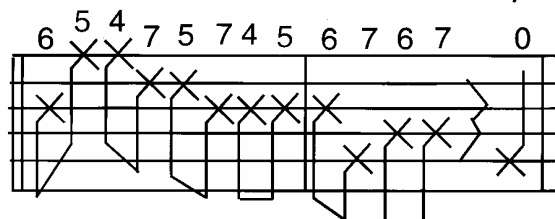
First take is recorded at 164 b.p.m. for 12 choruses.
Second Take is recorded at 200 b.p.m. for 12 choruses.

Head **Blues For Ike** Django Reinhardt / Stephane Grappelli

Guitar Tablature



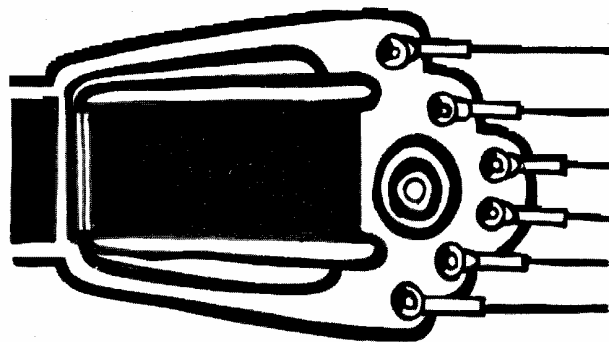
OUTRO



Track 13 & 14 *Blues For Ike* Django Reinhardt / Stephane Grappelli

A / / /	A	A	A
D7	D7	A (A F#7)	A/C# C _{dim}
B-7	E7	A/C# C _{dim}	B-7 E7 :

Chord Shapes

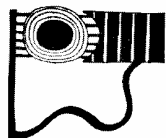


Dark Eyes

Traditional

Dark Eyes, Otchi Tchor Ni Ya, Les Yeux Noirs, the Gypsy anthem. Probably one of the most popular European folk songs of all time. Check out the CD - "Rosenberg Trio Live" at the North Sea Jazz Festival in 1992. They lift the roof off with a breathtaking display of top flight six string virtuosity. Just like "Minor Swing" this song sounds great played up tempo. Again it must be pointed out that the melody is recorded here in it's most simplistic form. Learn it and add your own embellishments. Play it in as many different positions on the guitar neck as you can find. On the 11th chorus Robin introduces the shuffle feel from the second rhythm guitar and this combined with the 4 to the bar walking bass line pushes the song's dynamic to a climatic end. For bass players you can initiate serious harmonic tension by playing an A Pedal note through the first 6 bars of the progression. This device should not be abused. Learn to unleash it skillfully. When taking the head out Robin plays the classic ascending Django run, which you should have already come across on "Minor Swing" (page 16.) The Robin Nolan Trio recorded the song in 1996 on their RNT1 CD "Robin Nolan Trio".

Play Along Arrangement



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

Second Take is recorded at 240 b.p.m. for 14 choruses.

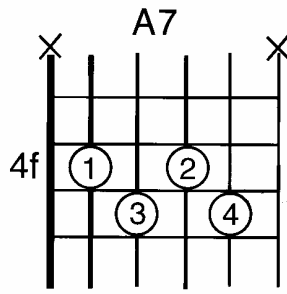
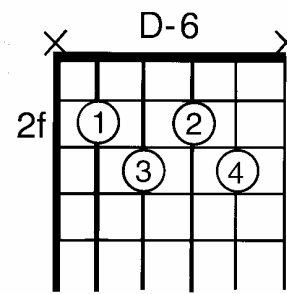
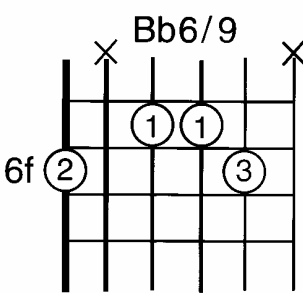
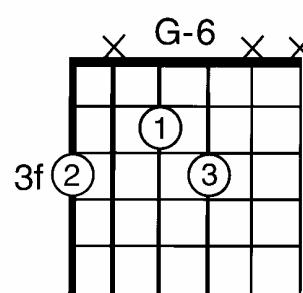
Dark Eyes - Head

Guitar Tablature

Dark Eyes

A7 / / /	A7	D-6	D-6	
A7	A7	Bb6/9	Bb6/9	
G-6	G-6	D-6	D-6	
A7	A7	D-6	D-6	:

Chord Shapes

 <p>A7</p>	 <p>D-6</p>
 <p>Bb6/9</p>	 <p>G-6</p>

