Django in June
Core Repertoire
& supplemental materials

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Core Repertoire contd.
Some of the tunes in Standard Notation without TAB

All of Me
Avalon
Blue Skies
Blue Skies (LDDLH changes)
Clair de Lune
Coquette
Daphne
Dark Eyes (Les Yeux Noir)
Djangology
Estate
Fleche D'Or
Honeysuckle Rose
I Can't Give You Anything but Love
I’ll See You in My Dreams
Lentement Mademoiselle
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Minor Swing
Mire Pral
R Vingt Six
Reverie
Songe D'Automne
Speevey
Stompin' at Decca
Sweet Georgia Brown
Swing 42
Tears
Tune Up
The World is Waiting for Sunrise

Supplemental Materials
(Transcriptions, etudes etc.)

Jack's thoughts on the function of charts from the 2014 core repertoire

Some Standard Jazz Manouche Chord Shapes

Some Solo Transcriptions

Gonzalo Bergara 1st chorus of Elena's Bossa

Django's '47 melody statement and solo on It Had to Be You
Django's 46 Melodie Au Crepuscule solo

Joscho Stephane's Melody statement and 1st chorus of Minor Blues

Wawau Adler Minor Swing solo excerpt starting at 2:45 from the Youtube video titled: Wawau Adler - minor swing - Hanover January 2011

Evan Price R Vingt Six solo

Jo Privat’s solo on Rythmes Gitanes

Rino van Hooijdonk solo on Speevey

Jamie Masefield solo on Swing Gitan

Django's solo on Webster
Django's '47 solo on What is This Thing Called Love

4 Etudes composed by Brad Brose on All of Me, Coquette, I’ll See You in My Dreams & Minor Swing
Bei Dir war es immer so schön

Emil Stern

Ballad

C Cm G G/B Bbº7

Am7 D7 G G7

C Cm G G/B Bbº7

Am7 D7 Bº7 E7

TAB: 1

TAB: 2
Besame Mucho

Consuelo Velázquez

A-B-A

\( \text{Dm} \quad \text{Gm} \quad \text{Gm Adim} \quad \text{Gm/Bb} \quad \text{A7} \)

\( \text{Dm} \quad \text{D7} \quad \text{Gm} \)

\( \text{Dm} \quad \text{Bb7} \quad \text{A7} \quad \text{Dm} \)  
\text{(Bb7 - A7 turnaround)}

\( \text{Gm} \quad \text{Dm} \quad \text{A7} \quad \text{Dm} \)

\text{D.C. al Fine}

\( \text{Gm} \quad \text{Dm} \quad \text{E7} \quad \text{A7} \)

\text{D.C. al Fine}
In the interest of space, this lead sheet does not include the commonly played coda. It's simple. :) ~AL.

Black Orpheus

Luiz Bonfa

```
Am B-7b5 E7 Am B-7b5 E7 Am Dm7 G7

Cmaj7 C#dim7 Dm7 G7 Cmaj7 Fmaj7

B-7b5 E7 Am B-7b5 E7 Am B-7b5 E7 Am

B-7b5 E7 E7b5 A7 Dm Dm Dm/C B-7b5 E7

Am Am/G Fmaj7 B-7b5 E7 Am (B-7b5 E7)
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Blue Skies

Swing

A

Guitar

Emin EMin(Maj7) EMin7 EMinG

Guitar

Gmas Emin7 Am7 D7 Gmas (B7)

Gtr.

Gtr.

Gtr.

Gtr.

Gtr.

Gtr.

Gtr.
Blue Skies

\[ A \]  E\text{min}  E\text{min(maj7)}  E\text{min7}  E\text{min6}  \\
Gtr.

\[ G\text{mas}  E\text{min7}  A\text{min7}  D\text{7}  G\text{mas}  \]
Gtr.

\[ G\text{mas}  E\text{min7}  A\text{min7}  D\text{7}  G\text{mas}  \]
Gtr.
BLUE SKIES
(LES DOIGTS DE L'HOME CHANGES)

1. Berlin

Swing

Guitar

Am7 | D7(9) | Gmaj7 | (B7)

G7th

G7th

G7th

G7th

G7th
BLUE SKIES - LDDH

A  EMIN7(9)  F7(9)  EMIN7(9)  E7(9)

Gtr.

5 7 5 8 5 7 5 8 5 7

Amin7  D7(9)  Gmaj6

Gtr.

7 7 5 3
Blues For Monodine

K. Barre

Swing

Guitar

Bmin7 (F#7(9)) Bmin7 (F7(9))

Gtr.

Emin7(9) Bmin7

Gtr.

C7(13) F#7(13) F#7(9) Bmin7 (F#7(9))

Gtr.

Blues for Monodine
Coquette

J. Green, C. Lombardo, G. Kahn

Swing

Guitar

A

Dmaj        Emin7        A7

Guitar

Emin7        A7

Gtr.

Emin7        A7

Gtr.

Emin7        A7

Gtr.

Amin7        D7        Gmaj

Gtr.

Amin7        D7

Gtr.

E7

Gtr.

Gtr.

E7
Daphne

Swing

A

\([\text{Dm}7\ G\#\text{dim7} \text{Dm} \text{A7} \text{Dm}]

Gtr.

\([\text{Eb}7\ \text{Ch} \text{Fm} \text{Eb7} \text{Eb7}]

Gtr.

\([\text{Eb7} \text{Ch} \text{Fm} \text{Eb7} \text{Eb7}]

Gtr.

\([\text{Eb7} \text{Ch} \text{Fm} \text{Eb7} \text{A7}]

Gtr.

\([\text{Eb7} \text{Ch} \text{Fm} \text{Eb7} \text{A7}]

Gtr.
Dinette
A - A - B - A

A

A♭  Db7  A♭  Bdim

B

B♭m7  Eb7  A♭  Eb7

Use this ending’s melody for the third A section, but use Eb7 as a turnaround if launching into another chorus.

B

Fm  Fmmaj7  Fm7  Fm6  Fm  B♭7  Bm7  Eb7

B section melody is improvised.
Django's Castle

Django

G\_6\text{9}  A7  D\_6\text{9}  E7  B\_b7  A7  A13/B\_b

G\_6\text{9}  E7  B\_b7  A7  A13/B\_b  D\_6\text{9}
(Note: There is a common intro/outro to this song which is not included here.)
Dream of You

Form: AABA

S. Oliver, J. Lunceford & E. Moran

Relaxed Swing

A

Em7 B7 Em7 B7 Em7 B7 Em7 B7 Em7

B

E7 (often played as Emaj6 instead of E7)

A wing

B7 (To the top, take 2nd ending)

Guitar

Guitar
- Optional section that's played instead of the first 2 A sections on the head out
  usually followed by improvisation over the bridge instead of the written melody:

\[\text{E}_\text{maj}(9)\]

- Optional last 4 bars for last A section on the head out:

\[\text{E}_\text{maj} \quad \text{E}_\text{dim}7 \quad \text{B}_7 \quad \text{E}_\text{maj}\]
ELENA'S BOSSA (HEAD) - Gonzalo Bergara

Bm7b5

E7

Am

A7

Generated using the Power Tab Editor by Brad Larsen. http://powertab.guitarnetwork.org
Estate

- Solos over form, take coda on the head out only

- For the arrangement above, it is encouraged that solos and even the head out, only cover a 'half chorus'.

For example:

Head in is played over a full chorus
1st soloist plays first 2 (A) sections,
2nd soloist plays (B) section and last (A) section,
3rd soloist plays first 2 (A) sections,
head out is played over the (B) section,
and last (A) section, with the coda.
For Sephora

Gypsy Bossa

S. Rosenberg

INTRO

Guitar

Guitar

G.T.E.

G.T.E.

G.T.E.

G.T.E.

G.T.E.

G.T.E.

B7

Emin

B7

Emin

\[
\begin{align*}
&\text{Em} & \text{Em(maj7)} & \text{Em} & \text{Em(maj7)} \\
&\text{Em} & \text{Em(maj7)} & \text{Em7} & \text{Em}\ 
\end{align*}
\]
- Loop AABB' sections for solos.
Take Coda on the head out only!
Grand Village

Guitar

Form: AABA

After the Bridge play one last A with 2nd ending - On the head out play the last four bars 3X
Honeysuckle Rose

T. Waller, A Razaf

Swing

A

Gm17 C7 Gm17 C7 Gm17 C7

Guitar

Fmaj Gm17 C7 Fmaj

Gtr.

(B)

C7 Bbmaj

Gtr.

G7 C7

Gtr.
Honeysuckle Rose

\[ \begin{align*}
A & : Gm7 & C7 & Gm7 & C7 & Gm7 & C7 \\
Gte. & : & & & & & \\
Gte. & : & & & & & \\
Gte. & : & & & & & \\
Gte. & : & & & & & \\
Gte. & : & & & & & \\
Gte. & : & & & & & \\
Gte. & : & & & & & \\
Gte. & : & & & & & \\
Gte. & : & & & & & \\
Gte. & : & & & & & \\
Gte. & : & & & & & \\
Gte. & : & & & & & \\
Gte. & : & & & & & \\
\end{align*} \]

\[ \begin{align*}
& : Fmaj7 & Gm7 & (D7) & C7 & Fmaj7 \\
Gte. & : & & & & & \\
Gte. & : & & & & & \\
Gte. & : & & & & & \\
Gte. & : & & & & & \\
Gte. & : & & & & & \\
Gte. & : & & & & & \\
Gte. & : & & & & & \\
Gte. & : & & & & & \\
Gte. & : & & & & & \\
Gte. & : & & & & & \\
\end{align*} \]
I CAN'T GIVE YOU ANYTHING BUT LOVE

J. McHugh, D. Fields

Swing

G/Gm7 B7/G B9/G A/Am7 D7

Guitar

8 7 8 7 8 9 10 11 12

Guitar

8 7 9 8 7 9 10 11 12

Guitar

8 7 9 8 7 9 10 12 10

G/Gm7 B7/G B9/G A/Am7 D7

Guitar

8 9 10 11 12 10 8 7 10

Guitar

8 9 10 11 12 10 8 7 10

A7

D7

Guitar

10 11 12 12 8 9 10 8 7 10 8 9 7
I Can't Give You Anything But Love

Gmaj7 G/B Bbdim7 Am7 D7

Gtr.

G7 Cmaj

Gtr.

Cmaj C#dim7 Gmaj E7

Gtr.

Amin7 D7 Gmaj

Gtr.
I’ve Found A New Baby

A - A - B - A

To final A section.

(A7 not played before B section.)
I'll See You in My Dreams

Swing

(F7) B♭maj B♭min

Guitar

Fmaj E7 Fmaj

Bass

D7

G7 C7 (F7)

Guitar
It Had To Be You

G. Kahn, I. Jones

Swing

Gm7b9

E7

It Had To Be You

G. Kahn, I. Jones

Swing

Gm7b9

E7

It Had To Be You

G. Kahn, I. Jones

Swing

Gm7b9

E7

It Had To Be You

G. Kahn, I. Jones

Swing

Gm7b9

E7

It Had To Be You

G. Kahn, I. Jones

Swing

Gm7b9

E7

It Had To Be You

G. Kahn, I. Jones

Swing

Gm7b9

E7

It Had To Be You

G. Kahn, I. Jones

Swing

Gm7b9

E7

It Had To Be You

G. Kahn, I. Jones

Swing

Gm7b9

E7

It Had To Be You

G. Kahn, I. Jones

Swing

Gm7b9

E7

It Had To Be You

G. Kahn, I. Jones

Swing

Gm7b9

E7

It Had To Be You

G. Kahn, I. Jones

Swing

Gm7b9

E7

It Had To Be You

G. Kahn, I. Jones

Swing

Gm7b9

E7

It Had To Be You

G. Kahn, I. Jones

Swing

Gm7b9

E7

It Had To Be You

G. Kahn, I. Jones

Swing

Gm7b9

E7

It Had To Be You

G. Kahn, I. Jones

Swing

Gm7b9

E7

It Had To Be You

G. Kahn, I. Jones

Swing
It Had To Be You

\[ \text{Gmaj6} \quad \text{E7} \]

\[ \text{A7} \]

\[ \text{Cmaj6} \quad \text{Cmin6} \quad \text{G/B} \quad \text{B7} \quad \text{Emaj7} \]

\[ \text{A7} \quad \text{D7} \quad \text{Gmaj6} \quad (G7) \]
JARDIN D'HIVER

Form - Head in: AABB'
Solos: AABB'
Head out: AABB'AA

Bossa Nova, Gypsy Bossa

B. Biolley, K. Ann

\( A \)

\( Bm7(5) \)   \( E7(#9) \)   \( Amin7 \)   \( F#min7(5) \)

Guitar

\[ \]

\( Bm7(5) \)   \( E7(#9) \)   \( Amin7(9) \)

Gtr.

\[ \]

\( Dmin7 \)   \( G7 \)   \( Fmin/C \)   \( Cmaj7 \)

Gtr.

\[ \]

\( B-7(46) \)   \( E7 \)   \( Amin7 \)   \( A7 \)

Gtr.

\[ \]
- For the head out, solo through the A sections and begin the melody on the B sections.
After you have played the B sections, play the A section melody twice, and the tune is finished.
Make sure to play the pickup notes at the beginning of those last 2 A's on the head out!
(Notated in parentheses above)
**Lulu Swing**

A-A-B-A

On this song, the melody to the A section is much clearer than that of the B section, which is interpreted in many ways, often including the ferocious chromatic runs Django and his heirs are famous for. The first part of the B section here is drawn loosely from a Lulu Reinhardt recording with Hans'che Weiss.

(On melody, D only, struck on 1st beat.)

(Melody improvised through end of section.)


Ma Premiere Guitare

A - A - B - A

A | Am  
---|------------------------
E7 | Am E7 E7 Am

B | A7  
---|------------------------
Dm | E7

B7 | E7  
---|------------------------

(Sometimes played as a stop chord. Sometimes only 2 bars. Decide in advance! Soloist often improvises.)

To Top, Second Ending
Melodie Au Crépuscule

D. Reinhardt

Walking Ballad

Guitar

\[ \begin{array}{c}
\text{Emin} & \text{Emin7} & A7 & \text{Dm7b6(9)} & \text{Cmaj7b5(9)} & \text{C#maj7b5(9)} & \text{Dm7b6(9)} \\
\end{array} \]

Guitar

\[ \begin{array}{c}
4 & 5 & 7 & 8 & 7 & 10 & 10 \\
\end{array} \]

Gtr.

\[ \begin{array}{c}
\text{Emin7} & \text{Eb7} & A7 & \text{Dm7b6(9)} & \text{Cmaj7b5(9)} & \text{C#maj7b5(9)} & \text{Dm7b6(9)} & \text{B7} \\
\end{array} \]

Gtr.

\[ \begin{array}{c}
8 & 9 & 10 & 6 & 7 & 10 & 3 & 4 & 5 & 7 \\
\end{array} \]

Gtr.

\[ \begin{array}{c}
\text{Emin} & \text{Emin7} & A7 & \text{Dm7b6(9)} & \text{Dm7b6(9)} & \text{Gbmaj6} & \text{Gb7} \\
\end{array} \]

Gtr.

\[ \begin{array}{c}
8 & 9 & 10 & 6 & 7 & 5 \\
\end{array} \]

Gtr.

\[ \begin{array}{c}
\text{Gb7} & \text{Ebmaj7} & \text{Abmin7} & \text{Gb7} & \text{Gb7} & \text{Gb7} & \text{Gb7} & \text{B7} \\
\end{array} \]

Gtr.

\[ \begin{array}{c}
9 & 8 & 7 & 6 & 5 & 3 \\
\end{array} \]
Minor Blues

Django

Gm

D7

E57

Gm

D7

Andrew Lawrence, 2004
Minor Swing

D. Reinhardt, S. Grappelli

Amin

Dmin

Amin

Dmin

Guitar

Amin

Dmin

E7

G.2.

Amin

Dmin

E7

Amin

G.2.

Dmin

Amin

E7

Amin

G.2.
Mire Pral

M. Reinhardt, T. Schmitt

INTRO

Swing j=220

Guitar

Guitar

G: min 9

G: min (maj 7)

G: min (7)

G: min

G: min (7)

F: 7

Bbmaj 7

Amaj7(15)

Ab7

Gtr.

Gtr.

Gtr.

Gtr.
(Play last 4 bars 2x's on the Head in, 1x during solos, and 3x's on the Head out)
**Paquito**

**Swing**

**Form:** Intro, AABA

Paquito Ninine Garcia

**Guitar**

\[ E-7(9) \quad F7(9) \quad E-7(9) \quad F7(13) \]

\[ A \]

\[ E-7(9) \quad B7(13) \quad E-7(9) \]

\[ C7 \quad A-7 \quad B7 \]

\[ E-7(9) \quad B7 \quad E-7(9) \]

\[ E7 \]
- Here is an alternate progression for the 'B' section which some players use.
(Django and Stephane recorded this tune with the bridge below in March of 1947, and the other in November of the same year.)

\[
\begin{align*}
B^b & \quad B^b & \quad G^b & \quad G^b & \quad F^7 & \quad B^b & \quad A^7 \\
 & & & & & & \\
& & & & & & \\
& & & & & & \\
& & & & & & \\
& & & & & & \\
& & & & & & \\
& & & & & & \\
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& & & & & & \\
& & & & & & \\
& & & & & & \\
& & & & & & \\
\end{align*}
\]
Recado Bossa Nova

Form: AABA

D. Ferreira

Gypsy Bossa

A

Dm

A7

A-7(15)

D7(9)

G-7

G-7

A7

Dm

E7

E-7(9)

A7
(Recado Bossa Nova)

To the top of pg. 1, take 2nd ending)
- Tim and Paulus’s Super Cool Intro/Outro and end of the B section phrase
Reverie

C. Debussy
Arr. D. Reinhardt

\[ \text{G}_{\text{min7}} \quad \text{C7} \quad \text{G}_{\text{min7}} \quad \text{C7} \]

\[ \text{F}_{\text{mas}} \quad \text{C7} \quad \text{F}_{\text{mas}} \]

\[ \text{A}_{\text{min}} \quad \text{B}_{\text{bmas}} \quad \text{A}_{\text{min}} \quad \text{B}_{\text{bmas}} \]

\[ \text{G}_{\text{min}} \quad \text{C7} \quad \text{F}_{\text{mas}} \quad \text{C7/G} \quad \text{G}_{\#11\text{m7}} \quad \text{F}_{\text{mas/A}} \]

\[ \text{8} \quad \text{7} \quad 8 \quad 7 \quad 8 \quad 7 \]

\[ \text{8} \quad 9 \quad 8 \quad 9 \quad 7 \quad 8 \quad 9 \quad 7 \quad 8 \quad 9 \quad 7 \quad 8 \quad 10 \]

\[ \text{8} \quad 7 \quad 5 \quad 8 \quad 7 \quad 7 \quad 5 \quad 8 \quad 7 \quad 8 \quad 7 \quad 8 \quad 7 \quad 8 \quad 10 \]

\[ \text{8} \quad 7 \quad 5 \quad 8 \quad 7 \quad 7 \quad 5 \quad 8 \quad 7 \quad 8 \quad 7 \quad 8 \quad 7 \quad 8 \quad 10 \]
Rhythmes Gitanes

Jo Privat

A - A - B - A

A

\[\text{Gm} \quad \text{Am7b5} \quad \text{D7} \quad \text{Gm} \quad \text{Am7b5} \quad \text{D7}\]

B

\[\text{E}\flat7 \quad \text{Dm}\]

Cm

\[\text{D7} \quad \text{D7/C} \quad \text{E}\flat7/Bb \quad \text{D7/A}\]
(Je Suis) Seul Ce Soir

Paul Durand
The Sheik of Araby

Smith, Wheeler and Snyder

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The Sheik of Araby

Smith, Wheeler and Snyder

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B♭  B♭dim  Cm7  F7  Cm7  F7  B♭

T  6 7  8  6 8  6 8  6 8  6  10  6  5
A
B

B♭/D  D♭dim  Cm7  F7  Cm7  F7  B♭  B♭dim  Cm7  F7

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

B♭  B♭dim  Cm7  F7  Cm7  F7  D7

17
8  6 8  6 8  6 8  8  9  10

G7  C7  Cm7  F7  B♭  B♭dim  Cm7  F7

24
10 11  10 11  10 10  5  8  5  6  8  6
```
Songe D’Automne

Gtr.

Cmin  |  Ab7  |  Cmin  |  Dmin7(9,5)

Gtr.

Cmin

Gtr.

Fmin  |  Cmin

Gtr.

Ab7

Gtr.

Cmin  |  C7

Gtr.

Cmin

Solos on C section only!
After solos take D.C. al coda
(Some players, like Django,
like resolving to C major
right at the end here,
but it's your choice, whether
you want to do that or not.)
Speevey

A

G#7  A7  G#7  A7

D. Reinhardt, S. Grappelli

G#7  A7  C7  B7  Bb7

F#4  A7  G#7  D#4

C#7

D7  C#7(9)  D7(9)

G#5  C#7#5  G#5

G#4  C#7  G#5

G#5  C#7#5  G#5

G#5  C#7  G#5
- Solos over the form above (AABA)

- After solos, for the head out, play the section below instead of the first 2 A sections, then, continue on to the B section, and 2rd A section above to finish the tune.
Stompin' at Decca

D. Reinhardt, S. Grappelli

Guitar

\[\text{Gmaj} \quad \text{Eb7} \]

Guitar

\[\text{Gmaj} \quad \text{D7} \quad \text{Gmaj} \quad (D7) \]

Guitar

\[\text{Gmaj} \quad \text{D7} \]

Guitar

\[\text{B7} \quad \text{E7} \]

Guitar

\[\text{A7} \quad \text{D7} \]

Stomp in at Decca.
Stompin' at Decca

Gm7

Gm7

Gm7
Sweet Georgia Brown

A

E7

A7

D7

Gmaj7

B7

E7

A7

B

Em7

B7

Em7

B7

G7

F#7

F7

E7

Am7

D7

Gmaj7

Bm

Be

Bm

Fm

Gm7
To top, take 2nd ending
Swing 42

D. Reinhart

A    Cmaj6  Amin7  Dmin7  G7  Cmaj6  Amin7  Dmin7  G7

Em(7g5)  A7  Dmin7  G7  Em(7g5)  A7  Dmin7  G7

Cmaj6  B7  C#min7  F#min7  B7

Emaj6  C#min7  F#min7  B7  Emaj6  C#min7  F#min7  B7

Emaj6  C#min7  F#min7  B7  Emaj6  C#min7  F#min7  B7

Emaj6  C#min7  F#min7  B7  Emaj6  C#min7  F#min7  B7
Swing 48

Django Reinhardt

Gm6

Cm6

Gm6

Eb7

D7

Gm6
Swing 85
A - A - B - A

To the top, take second ending.
Swing Gitan

Tradional

Gm

A7

Cm6

D7

Gm

A7

Cm6

D7

Gm

Cm6

D7

Gm

Swing Gitan Traditional
Troublant Bolero

Gypsy Bolero

Intro

Play 4x's

E7(#9) A7 E7(#9) A7(13)

A7

Em7(9) E-7 A7

Dm7 C7 B7 C7 B7 C7 B7 Em7(9) E7

A-7 D7 Gdim7 Gmaj7 G#dim7

Troublant Bolero

D. Reinhardt
(Troublant Bolero)

A-7 E7 B7 C7 B7

E7 A7

E7 A7

E7 A7

(Outro)

[Troublant Bolero]
Some extra’s

Here’s Django’s chord voicings for the intro of ‘Troublant’ from the 1952 recording session with Foul and Guerin:

\[
\text{E}7\#9 \quad \text{A}7(15) \quad \text{E}7\#9 \quad \text{A}7(15)\]

Here’s Django’s chord voicings for the intro of ‘Troublant’ from the 1949 Rome Sessions recording with Grappelli:

\[
\text{E}7\#9 \quad \text{A}7(15) \quad \text{E}7\#9 \quad \text{A}7(15)\]

Here’s Django’s chord voicings for the intro of ‘Troublant’ from the 1950 recording session with Fol and Guerin:

\[
\text{E}7\#9 \quad \text{A}7 \quad \text{B}7(15,15) \quad \text{B}7(9)/A\]
Vette
Form: AABA
D. Reinhardt

After the bridge, play one last A section to complete the form
After the B section, play 1 last A section, to complete the form.
What Is This Thing Called Love

Form: AABA

C. Porter
(What Is This Thing Called Love)

\[ \text{GM7} \rightarrow \text{C7} \]

\[ \text{F minor} \]

\[ \text{GM7} \rightarrow \text{G7} \]

\[ \text{C major} \]
AVALON

Tolson, DeSylva, and Rose

A

\( \text{C7} \)

\( \text{Fm} \) \( \text{C7} \) \( \text{Fm} \) \( \text{C7} \) \( \text{Fm} \) \( \text{C7} \) \( \text{Fm} \) \( \text{C7} \) \( \text{Fm} \)

B

\( \text{Gm} \) \( \text{Bb} \) \( \text{Gm} \) \( \text{C7} \) \( \text{Fm} \) \( \text{C7} \) \( \text{Fm} \) \( \text{C7} \) \( \text{Fm} \)
Blue Skies

Swing

A  Emin  Emin(A7)  Emin7  Emi76

Gmaj  Emin7  Amin7  D7  Gmaj (B7)

B  Gmaj  Cmin  Gmaj  Cmin  Gmaj  D7  Gmaj

Gmaj  Cmin  Gmaj  Cmin  Gmaj  D7  B7

A  Emin  Emin(A7)  Emin7  Emi76

Gmaj  Emin7  Amin7  D7  Gmaj
CLAIR DE LUNE

BALLAD

Gmin D7 Gmin C7 Fmaj F#dim7

Optional variation after the repeat: (Gmin7/Bb7)

1.

Gmin A7 Dmin A7 Bb7 A7

2.

Gmin A7 Dmin (Bb7) min7 Bb7 A7 Dmin (A7)
Coquette

Swing

J. Green, C. Lombardo, G. Kahn

A

Dm7 A7

Emin7 A7

B

Amin7 D7 Gmaj7

E7 A7

A

Dm7 A7

Emin7 A7

Dm7
DAPHNE

Swing

D. Reinhardt, S Grappelli

A

\[
\begin{align*}
Dm7 & Bmin Emin A7 & Dm7 & Bmin Emin A7 \\
\text{Eb7} & Cmin Fmin & Eb7 & \text{Eb7} & \text{Dm7} & Cmin Fmin & A7 \\
\text{Dm7} & Gm7 G#dim7 & Dm7 & A7 & Dm7 & Dm7 & \text{Eb7} & \text{Eb7} & \text{Dm7} & Cmin Fmin & A7 \\
\end{align*}
\]
Djangology

Swing

(A) A/C# Gmin G/B Bb\(\text{dim}\)

\[\text{Accompaniment}\
\]

Amin7 D7 [1. G\(\text{mas}\) 2. G\(\text{mas}\)]

(B) Ab\(\text{mas}\) Eb\(\text{7}\) Ab\(\text{mas}\) Am\(\text{as}\) E\(\text{7}\) Am\(\text{as}\)

\[\text{Accompaniment}\
\]

A/C# Gmin G/B Bb\(\text{dim}\)

\[\text{Accompaniment}\
\]

Amin7 D7 G\(\text{mas}\)

\[\text{Accompaniment}\
\]
For example: Head in is played over a full chorus 1st soloist plays first 2 A sections, 2nd soloist plays B section and last A section, 3rd soloist plays first 2 A sections, head out is played over the B section, and last A section, with the coda.
I CAN'T GIVE YOU ANYTHING BUT LOVE

J. McHugh, D. Fields

Swing

\[ \text{Gmaj} \quad \text{G/B} \quad \text{Bdim7} \quad \text{Amin7} \quad \text{D7} \]

\[ \text{Gmaj} \quad \text{G/B} \quad \text{Bdim7} \quad \text{Amin7} \quad \text{D7} \]

\[ \text{G7} \quad \text{Cmaj} \]

\[ \text{A7} \quad \text{D7} \]

\[ \text{Gmaj} \quad \text{G/B} \quad \text{Bdim7} \quad \text{Amin7} \quad \text{D7} \]

\[ \text{G7} \quad \text{Cmaj} \]

\[ \text{Cmaj} \quad \text{Gdim7} \quad \text{Gmaj} \quad \text{E7} \]

\[ \text{Amin7} \quad \text{D7} \quad \text{Gmaj} \]
I’LL SEE YOU IN MY DREAMS

SWING

Jones, Kahn

\( F_7 \)  \( Bb_{mas} \)  \( Bb_{min} \)

\( F_{mas} \)  \( E_7 \)  \( F_{mas} \)

\( D_7 \)

\( G_7 \)  \( C_7 \)  \( (F_7) \)

\( Bb_{mas} \)  \( Bb_{min} \)

\( F_{mas} \)  \( E_7 \)  \( F_{mas} \)

\( D_7 \)  \( A_7 \)  \( D_{min} \)

\( Bb_{mas} \)  \( B_{bom7} \)  \( C_7 \)  \( F_{mas} \)
Lentement Mademoiselle

Osango Reinhart

Ballad

\( A \)

\( Bb_{\text{min}} Bb_{\text{min7}} Bb_{\text{min6}} Adim7 \)

\( Bb_{\text{min}} Bb_{\text{min7}} Bb_{\text{min6}} Adim7 \)

\( Bb_{\text{min}} Bb_{\text{min7}} Bb_{\text{min6}} Bdim7 \)

\( Ab_{\text{maj7}} C_{\text{dim7}} Ab_{\text{maj7}} F7 \)

\( Bb_{\text{min75}} \)

\( Bb_{\text{min75}} \) (Diminished)

\( Ab_{\text{maj6}} F7 A \)

\( Bb_{\text{min}} Bb_{\text{min7}} Bb_{\text{min6}} Adim7 \)

\( Bb_{\text{min}} Bb_{\text{min7}} Bb_{\text{min6}} Adim7 \)

\( Bb_{\text{min}} Bb_{\text{min7}} Bb_{\text{min6}} Bdim7 \)

\( Bb_{\text{dim7}} Ab_{\text{maj6}} \)

\( (E_{\flat7}(G_{\flat7})) \)
LIMEHOUSE BLUES

Swing C7

A7

G7

B7 Em7

A7 D7 Db7

C7

A7

Gmaj7 E7 Am7 E7 Am7

Cmin6

D7 Gmaj
Mire Pral

M. Reinhardt, T. Schmitt

INTRO

**Swing J=220**

\[ Gm\text{in}(9) \]

\[ Gm\text{in}6(11) \]

**A**

\[ Gm\text{in6} \]

\[ C\text{min7} \]

\[ F7 \]

\[ Bb\text{maj7} \]

\[ Am\text{in7}(9) \]

\[ Ab7 \]

**A'**

\[ Gm\text{in6} \]

\[ C\text{min7} \]

\[ Am\text{in7}(9) \]

\[ Ab7(11) \]

\[ Gm\text{in6} \]
(Mise Peal)

G7  Bbmaj6

G7  Bbmaj6

Eb7  Abmaj6

Eb7  D7(9)  Eb7(9)  D7(9)  C7(9)  D7(9)  Eb7(9)  D7(9)

Gmin6  Gmin7

Am7(6)  Ab7(#11)  Gmin6

(Play last 4 bars 2x's on the Head in, 1x during solos, and 3x's on the Head out)
R Vingt Six

Django Reinhardt

(A) Dmaj6 Bmin7 Emin7 A7 Dmaj6 Bmin7 Emin7 A7

(D) Dmaj6 D7

1. Gmas Gmin Emin7 (Emin9) Emin7 Eb7

2. Gmas Gmin Emin7 A7 Dmas

(B) Gmaj6 G#dim7 Dmas

(F#min B7 Emin7 A7)

(above is an optional line Stephane played on the head in and head out of the November 1947 recording session)
**R Vingt Six**

\[\text{[A] Dm136 Bmin7 Emin7 A7 Dm136 Bmin7 Emin7 A7} \]

\[\text{[B] Dm136 D7 Gmas Gmin Dmas A7 Dmas} \]

- For solos, play all 'A' sections like a normal Rhythm Changes in D

- Here is an alternate progression for the 'B' section which some players use.

(Django and Stephane recorded this tune with the bridge below in March of 1947, and the other in November of the same year.)

\[\text{[B] Bbmas Gmin Cmin F7 Bbmas Gmin Cmin F7} \]

\[\text{[B] Bbmas Gmin Cmin F7 Bbmas A7} \]
Songe D’Automne

Swing

A. Joyce

\[ \text{Cmin} \quad \text{Cmin(maj7)} \quad \text{Cmin7} \quad \text{Cmin6} \quad \text{Fmin} \]

\[ \text{Ab7} \quad \text{G7} \quad \text{Cmin} \quad \text{Cmin(maj7)} \quad \text{Cmin7} \quad \text{C7} \]

\[ \text{Fmin7} \quad \text{Eb7} \quad \text{Eb(maj7)} \quad \text{G7} \]

\[ \text{Cmin} \quad \text{G7} \quad \text{Cmin} \quad \text{Bbm7} \quad \text{Eb7} \quad \text{Ab(maj7)} \quad \text{G7} \]

\[ \text{Cmin} \quad \text{Ab7} \quad \text{Cmin} \quad \text{Dmin7(#5)} \]

\[ \text{Ab7} \quad \text{G7} \quad \text{Cmin} \quad \text{C7} \]
SONGE D'AUTOMNE

So lets on C section only!
After solos take D.C. al coda

AFTER SOLOS TAKE D.C. AL CODA
Speevey

G#7  A7

G#7  A7

Fmaj  A7  G#7  Dmaj  C#7

D7  C#7(9)  D7(9)

Gmaj  Gmin  G#7

A7  G#7  A7  G#7

A7  C7  B7  Eb7  Dmaj
- Solos over the form above (AABA)

- After solos, for the head out, play the section below instead of the first 2 A sections, then, continue on to the B section, and 3rd A section above to finish the tune.
Stompin' at Decca

A

Gmaj

Eb7

Gmaj

D7

Gmaj

C7

B

B7

E7

A7

D7

A

Gmaj

Eb7

Gmaj

D7

Gmaj

C7
Sweet Georgia Brown

Bernie, Pinkard, Casey
TEARS

D. REINHARDT, S. GRAPPELLI

A

Cmin Cmin/Db Dmin7(5) G7 Cmin Cmin/Db Dmin7(5) G7

C7 Fmin Bdim7 Ebmas/Db

Cmin7(5) Fmin/Ab Ab7 G7 Ab7 G7 G7 Cmin (G7)

Cmas Emmin Ebmim Dmin G7 Cmas Emmin Ebmim Dmin G7

C7 Fmas 1. D7 D7
e. Ab7 G7 Cmin G7

D.C. AL CODA

Cmin Cmin/Db Db7 Cmin Cmin/Db Db7

Cmin Cmin/Db Db7 (Cmin) Cmas
The World is Waiting for Sunrise
E. Lockhart, E. Seitz

Cmaj7 | G7
\---------\---------\---------\---------\---------\---------\---------
\        \        \        \        \        \        \        
|         |         |         |         |         |         |         |
E         E         E         E         E         E         E

Fmaj7 | Cmaj7 | A7
\---------\---------\---------\---------\---------\---------\---------
\        \        \        \        \        \        \        
|         |         |         |         |         |         |         |
C         C         C         C         C         C         C

D7 | G7
\---------\---------\---------\---------\---------\---------\---------
\        \        \        \        \        \        \        
|         |         |         |         |         |         |         |
D         G         D         G         D         G         D

21
Thanks for using our core repertoire for Django in June. The tunes below are intended to establish some common ground between teachers and students, as well as make sure everyone at DiJ has a little bit of shared repertoire for jamming. Before you begin looking through these materials, I want to share my feelings on what these charts are, and what they are not.

A lead sheet, or chart, is a general representation of both the melody, harmony and meter, of a tune. These charts exist as an aid for learning the compositions in our core repertoire, but they are not the whole story. The tunes as they exist on the page, are here to provide a basic foundation. All of them have been played and interpreted by many creative musicians. Often, those players have learned those tunes from different sources. Even if we were to exclusively use Django Reinhardt recordings as our reference, and listen to the compositions Django recorded multiple times, from take to take, we would find lots of differences in the way both the melody and the harmony are played. Try listening to Django's alternate versions of 'Honeysuckle Rose', 'Daphne', 'R-Vingt Six', 'Lentement Mademoiselle', or countless others, if you want to hear what I'm talking about.

In the charts we've prepared for Django in June, I've tried as much as possible, to write the melodies and chord progressions in as simple a form as possible. If you listen to any famous recordings of these tunes, you will hear that the masters take a lot of license with what might be understood as the written melodies for these tunes. These players often use elements of improvisation to embellish or entirely supplant fragments of the written melody. Please take the melodic lines on the chart below as a basic template to use when shaping your own personal interpretation of the melody. If you really want to dig in to a tune, take a recording of one your favorite artists, and learn exactly how they play the head to a tune. Once you really own that, take another recording of the same tune, by a different player, and learn how they do it. This will help develop your own sense of how to embellish and interpret melodies.

In the case of a tune like 'R. Vingt Six,' or 'Stompin at Decca,' large parts of the melody are improvised. In those cases, I've either left those spaces open for you to create your own improvisation, or I've written down an improvised line from a classic recording. For instance, the 2nd ending of 'R. Vingt Six,' includes Stephane's line from the Nov. 1947 recording session. However, on that session, Stephane completely improvises the 3rd A section of the tune. So, for the ending on the chart I've written down the line from the Mar. 1947 recording session. These are included as a reference, but you do not have to play the melody with them. When learning tunes, listen to different versions of them from the masters. This will give you insight on what is shared between the different versions, and what is not.

With the chord symbols, once again I have tried to represent the harmony or chord progressions for these songs in a very simple way. Often you will see a chord written as Gmaj or Dmin. When you see these, it is important to understand these chords can often be embellished with 6th's 7th's 9th's 13th's etc. However, just because you can embellish the chords, doesn't mean you always should. Keep your eyes and ears open, and you will start to develop a sense of when more complex, or simpler chord voicings are appropriate. Additionally, there are lots of passing chords, and chord substitutions you can add to these progressions. Once again, listen to as many versions of these tunes as you can. Find video of the masters playing these tunes, and observe what they do. Keep your ears and eyes open. Be mindful of variations both teachers and students at DiJ use too. Soon you will develop a vocabulary of chordal embellishments, as well as a sense of when and where they are appropriate to utilize.

I hope you enjoy these charts, they should give you a good leg up. Listen to as many different recordings of the tunes as you can, and have fun playing. Bon courage!

- Jack
Some Standard Gypsy Jazz Chords

This handout is a list of chord shapes you will hopefully find helpful for playing 'La Pompe' in a
Gypsy Jazz context. The list below is by no means comprehensive, there are many other shapes
(aka voicings), but there are enough here to help you get going. If you are new to the style, all
these shapes may feel a little daunting to get under your fingers. Don't despair, you really only need
two or three of each type to begin with. A lot of the alternative shapes are the same as another, but
just re-fingered to use the thumb, or altered so that you are only playing 3 or 4 notes, as opposed to
5 or 6. This is just to give you a sense of your options, and not meant to overwhelm you. For
starters, just pick a couple major, minor and dominant shapes you can play easily, that you like the
sound of, and then refer to this sheet when you feel like you are ready for, or need another shape.

Many times, depending on the context you're playing in and your own personal taste, you have the
option of playing a major chord, or a maj6 or maj6(9) or maj7 etc. even if the lead sheet only says:
"Gmaj". To begin with, it's probably wise to stick to simpler chord sounds, but as you continue playing
and listening, hopefully you will get a sense of when it feels right to use more complex chords as well.

Also, for those of you with smaller hands struggling with the 'thumb chords', be patient with them.
Just ease in to playing them, don't hurt yourself, and don't give up. As a player with smaller hands
I can tell you pretty much all these shapes are playable with a bit of time, gentle and gradual
stretching, and good left hand technique.

Some students also struggle with the two string bars like the one in 2nd Gmaj6 chord
(2nd row, 3rd column). The trick to these is just to put the tip of your finger (either your middle or ring
in this case) in between both strings (A & D in this case) so it catches both. This means that the first
digit of the finger will curl forward (like in a 'come here' motion), as opposed to flattening out like our
digits often do when barring more strings. I hope this handout is helpful for you, if you have any
questions about it, feel free to contact me at jack@jacksoref.com. Bon courage!
Some standard gypsy jazz chords

Gmaj7(9)

G7

G7

G7

G7

G7(9)

G7(9)

G7(13)

G7(13)

G7(b5)

G7(b5)

G7(b5)

G7(b5)

G7(b5)

G7(b5)

G7(b5)

G7(b5)

G7(b5)

G7(b5)

G7(b5)

G7(b5)

G7(b5)

Gmin

Gmin

Gmin

Gmin

Gmin
Some standard gypsy jazz chords
Elana's Bossa- Gonzalo Bergara

Notation sounds at concert pitch

Transcribed by John McGann

Guitar
Melodie au Crepuscule - '46 Django Solo

Walking Ballad

D. Reinhardt

Guitar:

Walking Ballad

Emin

Emin7

A7

A7(15)

Dmaj

Bmin

Emin7

A7

Ebm7(9)

Dmaj
(Melodie Au Crepuscule - '46 Django Solo)

Gtr.

\(\text{E Min} \quad \text{E Min7}\)

Gtr.

\(\text{A7} \quad \text{A7(13)}\)

Gtr.

\(\text{D Maj} \quad \text{B Min} \quad \text{D B7}\)

Gtr.

\(\text{G B Maj} \quad \text{G B Min7} \quad \text{A B7}\)

Gtr.

\(\text{D B7(9)} \quad \text{G B Maj} \quad \text{B Maj A Dim}\)
(Melodie Au Crepuscule - '46 Django Solo)

G\(\text{dim}7\)  A\(\text{dim}7\)  C\(\text{dim}7\)  E\(\text{min}\)  C\(\text{#dim}7\)  F\(\text{#7}\)

Gtr.

A7  A\(\text{dim}7\)  C\(\text{dim}7\)  E\(\text{min}/O\)  C\(\text{#dim}7\)  E\(\text{#7}\)

B\(\text{min}\)

G\(\text{min}7\)  C\(7\)  A\(7\)  (87)

Gtr.
MINOR BLUES (JOSCHOL STEPHANE)

Transcribed by Ben Robertson
Music by Django Reinhardt

Generated using the Power Tab Editor by Brad Larsen. http://powertab.guitarnetwork.org
Rhythmes Gitanes
Jo Privat's accordion solo
transcribed by Rob Reich

\[ \text{Tempo: 180} \]

\[ \text{Gm} \quad \text{Am}^7(b5) \quad \text{D7} \quad \text{Gm} \quad \text{Am}^7(b5) \quad \text{D7} \]

\[ \text{Gm} \quad \text{Am}^7(b5) \quad \text{D7} \quad \text{Gm} \]

\[ \text{Gm} \quad \text{Am}^7(b5) \quad \text{D7} \quad \text{Gm} \quad \text{Am}^7(b5) \quad \text{D7} \]

\[ \text{Gm} \quad \text{Am}^7(b5) \quad \text{D7} \quad \text{Gm} \]

\[ \text{Eb} \quad \text{Dm} \]

\[ \text{Cm} \quad \text{D7} \]

\[ \text{Gm} \quad \text{Am}^7(b5) \quad \text{D7} \quad \text{Gm} \quad \text{Am}^7(b5) \quad \text{D7} \]

\[ \text{Gm} \quad \text{Am}^7(b5) \quad \text{D7} \quad \text{Gm} \]

* Privat plays an E minor chord here, probably a mistake.
Speevy

Django Reinhardt
Rino van Hooijdonk
Up Swing \( \frac{1}{4} = 220 \\

Swing Gitan

Traditional
Solo: Jamie Masefield
Transcription: Jordan Lewis
Jamie Masefield 1st Chorus

B
Webster - Django Solo

D. Reinhardt

Swing

Guitar

```
\begin{music}
\chord{Ebm6} & \chord{Eb \text{dim} 7} & \chord{Fm7} & \chord{B7}
\end{music}
```

Guitar

```
\begin{music}
\chord{Ebm6} & \chord{Eb \text{dim} 7} & \chord{Fm7} & \chord{B7}
\end{music}
```

Guitar

```
\begin{music}
\chord{Fm7} & \chord{Bb7} & \chord{Fm7} & \chord{Bb7} & \chord{Ebm6} & \chord{Bb7}
\end{music}
```

Guitar

```
\begin{music}
\chord{Ebm6} & \chord{Eb \text{dim} 7} & \chord{Fm7} & \chord{B7}
\end{music}
```

Guitar

```
\begin{music}
\chord{Fm7} & \chord{Bb7} & \chord{Fm7} & \chord{Bb7} & \chord{Fm7} & \chord{Bm13}
\end{music}
```
What is This Thing Called Love - Django's '47 solo

D. Reinhardt

Med. Swing

Guitar

Guitar

F Wing

G Tr.

G Tr.

Cmaj9

G Tr.

G Tr.

F Wing

G Tr.

G Tr.
Django in June - All of Me Etude

Brad Brose

Cmaj

E7

A7

Dmin

Emaj

Amin

D7

G7
I’LL SEE YOU IN MY DREAMS ETUDE

![Sheet Music](image-url)

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I'll See You in My Dreams Etude

Bbmas

Gtr.

Fmas

E7

Fmas

Amin7(9)

D7

A7

Dmin

Bbmas

Gtr.

C7

Fmas

E7

Bbmas

Gtr.

Bdim

10-8

10-9

10-9

10-9

10-9

10-9

10-9

8-8-8-8-8
**Minor Swing Etude**

B. Brose

**Ami**

**Dmi**

**E7**

**Ami**

(E7)

**Dmi**

**Ami**