



# COUCOU

This chart is inspired by the original QHCF recording of 'Coucou'. For a chart reminiscent of the way Tchavolo Schmitt plays this tune, check the Django in June 'Get Ready' page on our website: [www.djangoinjune.com](http://www.djangoinjune.com)

A. MATHAS  
J. FELINE

**(A)**

Chords: Cmaj7, Amin, Fmaj7, F#dim7, G7, Cmaj7 Amin Dmin G7, Cmaj7 (G7 Cmaj7)

**(B)**

Chords: C7, (Gb7), Fmaj7, D7, G7

**(A)**

Chords: Cmaj7, Amin, Fmaj7, F#dim7, G7, Cmaj7 (Amin Dmin G7)

# COUCOU

- This chart is inspired by various live and recorded performances by Tchavolo Schmitt. For a chart reminiscent of the way Django and the QHCF play this tune, check the Django in June 'Get Ready' page on our website: [www.djangoinjune.com](http://www.djangoinjune.com)

A. MATHAS  
J. FELINE

**(A)**

GUITAR

**(B)**

GTR.

**(A)**

GTR.

# INDIFFÉRENCE

FORM: **A B A T210 A**

J. COLOMBO, A. MURENA

**A**  
E MIN

6

10

14

18

22

26

30

**B7**

*trmn*

**E MIN**

**E7** **A MIN**

**E MIN**

**F#7** **B7** **E MIN**

1. SUIVRE

2. AU T210

**FINE**



# JARVIN O'HIVER

- For the head out, return to the melody during the **(B)** section of the form, then play two last **(A)** sections to end the tune.

K. ANN, B. BIOLAY

**(A)**

Bmin7(b5)

E7

Amin7

D7

Bmin7(b5)

E7

Amin7

1.

2.

**(B)**

Dmin7

G7

FOR THE HEAD: (Fmin/C  
Cmaj7)

1.  
Cmaj7

B-7(b5)

E7

E-7(b5)

A7

2.  
Cmaj7

B-7(b5)

E7

Amin7

- FOR HEAD OUT ONLY

# LA BELLE VIE

(THE GOOD LIFE)

S. DISTEL

J. BROUSSOLLE

- The top line of chords, (in parantheses), on this chart, is inspired by Django in June guest artist Paulus Schäfer's arrangement of this tune. Consult with your fellow musicians before employing these changes in the jam, or on the gig.

\* if you do choose to play the alternate  $D_{b}MA7(9)$  in measure 15, make sure to play an Eb in the melody, and not the original D natural!!!

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of five staves of music. Above the melody line, various guitar chords are indicated in parentheses and below the staff. The score includes first and second endings, a triplet in measure 15, and a double bar line at the end.

**Staff 1 (Measures 1-4):**  
 Chords: (GMA7 AMIN7 BMIN7 GMA7 F#MIN7(b5) B7(b13))  
 Chords: GMA7 F#MIN7 B7

**Staff 2 (Measures 5-8):**  
 Chords: (EMIN7(9) B7(b13) EMIN7(9)) (C#MIN7(11) C7(#11))  
 Chords: EMIN EMIN(MA7) EMIN7 EMIN6 C#MIN7(b5) F#7

**Staff 3 (Measures 9-12):**  
 1. Chords: (CMA7 B7(b13)) (AMIN7 BMIN7 B7(b13))  
 Chords: AMIN7 F7 GMA7 F#MIN7 B7

**Staff 4 (Measures 13-16):**  
 Chords: (EMIN7 B7(b13)) (A7(13) \*DbMA7(9) AMIN7) AMIN7 D7  
 Chords: EMIN EMIN(MA7) EMIN7 EMIN6 AMIN7

**Staff 5 (Measures 17-20):**  
 2. Chords: (CMA7 B7(b13))  
 Chords: AMIN7 F7 GMA7 BMIN7(b5) E7

**Staff 6 (Measures 21-24):**  
 Chords: (BMIN7) AMIN7 D7sus4 D7 GMA7

# LA JAVANAISE

S. GAINSBOROUGH

**Staff 1:** Cmaj7 Dmin7 G7

**Staff 2:** Dmin7 G7 Cmaj7

**Staff 3:** Cmaj7 C7 Fmaj7

**Staff 4:** Bmin7 E7 Amin

**Staff 5:** Fmaj7 F#dim7 Cmaj7 A7

**Staff 6:** D7 G7

**Staff 7:** D7 G7 Cmaj7

5 9 13 17 21 25

TAKE CODA LAST TIME

# LYOLA BOSSA

T. SCHMITT

- This tune has been recorded twice. Once as a ballad, with a double time bridge, and as a Bossa. Large parts of the melody on both recordings, are embellished or improvised. Below, is a simple version of the melody that is informed by both recordings. I strongly recommend listening to Tchavolo Schmitt's recordings 'Lyola' and 'Lyola Bossa' to better understand this wonderful tune. (To play this melody as a ballad, play the chords in 'half time'.) As an added guide, at the end of this chart, I have written out the way Costel Nitescu plays the first **A** section of the tune, and his first 4 bars of the **B** section on Tchavolo's album '7 Gypsy Nights' so you can gather more insight and inspiration for improvising your own variations on this melody.

**A**  $D_{MA7}$   $B^b_{MA7}$

$D_{MA7}$   $B^b_{MA7}$

5

1.  $D_{MA7}$   $B7$   $E_{MIN7}$   $A7$

9

$F^{\#}_{MIN7}$   $F7$   $E_{MIN7}$   $A7(b13)$   
*trmn*

13

2.  $D_{MA7}$   $B7$   $E_{MIN7}$   $A7$

17

$D_{MA7}$   $C7$   $D_{MA7}$   $C^{\#}7$

21

**B**

F#MIN (F#MIN7 F#MIN6) D7 C#7

F#MIN BMIN7 E7

29

A7(b9) (C#MIN7 CMIN7) BMIN7 E7 (Bb7(#11))

33

A7(b9) G7 F#MIN7 A7(b13)

37

**A**

DMA7 BbMA7

DMA7 BbMA7

45

DMA7 B7 EMIN7 A7

49

DMA7 C7 DMA7

53

- Below is how violinist Costel Nitescu interpreted the first (A) section, and the first 4 bars of the (B) section on Tchavolo Schmitt's album '7 Gypsy Nights'.

(B)

D<sub>MAS</sub> B<sup>b</sup><sub>MAS</sub>

D<sub>MAS</sub> B<sup>b</sup><sub>MAS</sub>

66)

D<sub>MAS</sub> B<sup>7</sup> E<sub>MIN7</sub> A<sup>7</sup>

F<sup>#</sup><sub>MIN7</sub> F<sup>7</sup> E<sub>MIN7</sub> A<sup>7</sup>(b13)

70)

(C)

F<sup>#</sup><sub>MIN</sub> D<sup>7</sup> C<sup>#</sup><sub>7</sub>

ORIGINALLY UP A 1/2 STEP



# TIME ON MY HANDS

V. YOUNG, H. ADAMSON, M. GORDON

**A** FMA7 E7

GMIN

(GMIN/Bb)	1. F/A	(C7/G C7)
(C7)	FMA7 AbDIM7	C7

2. A7

**B** D7 G7 C7

FMA7/A AbDIM7 GMIN C7

**A'** FMA7 (AMIN7b5) D7

G7 C7 FMA7