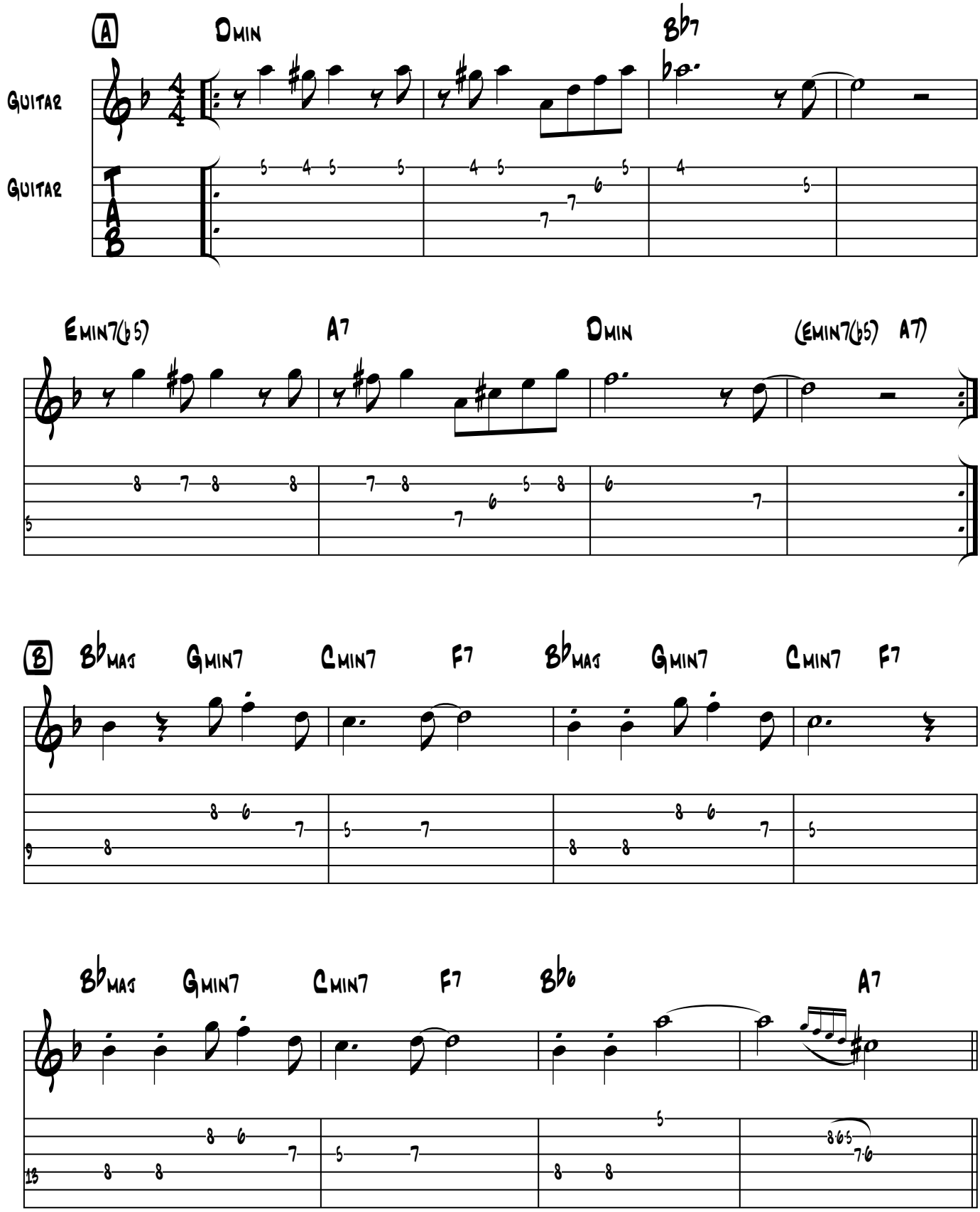
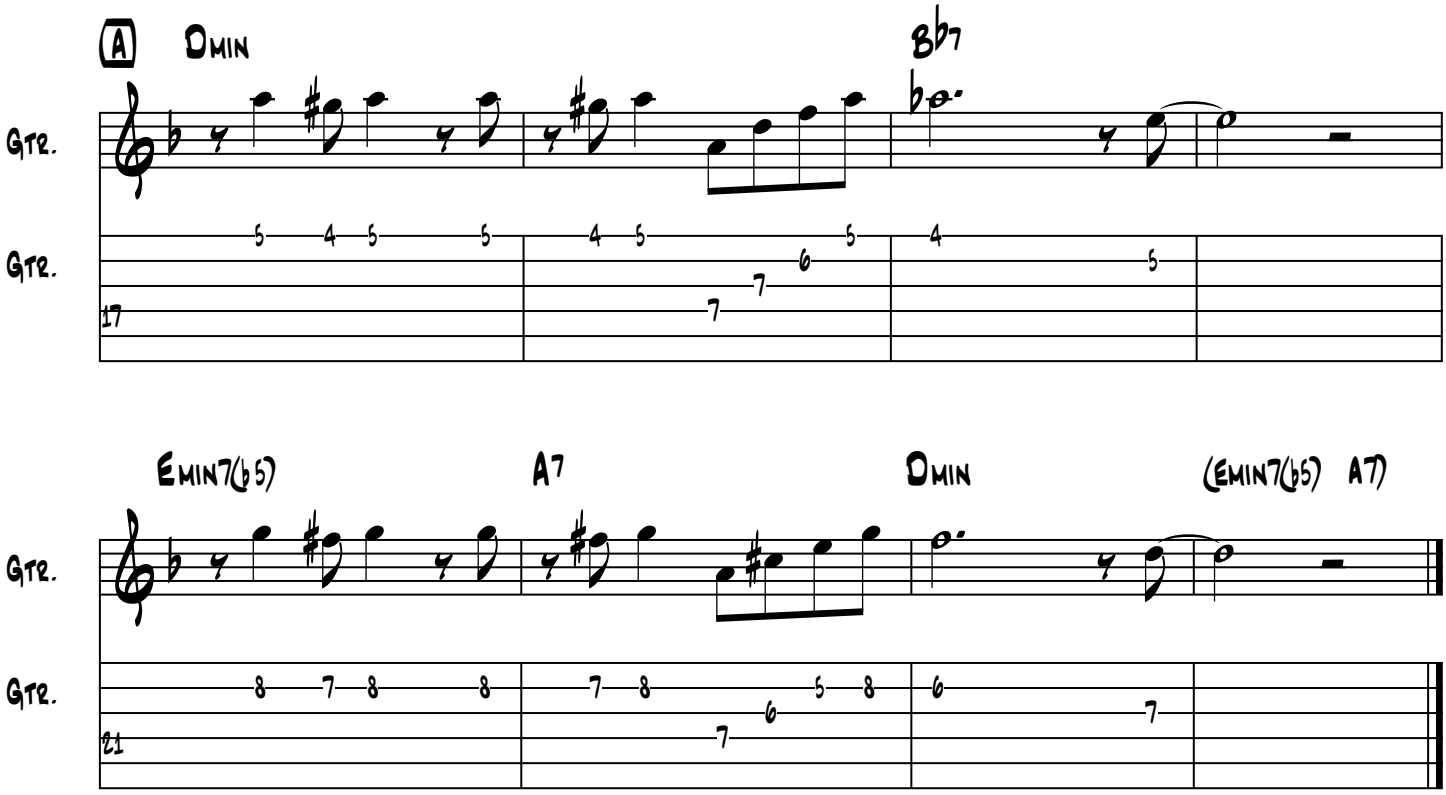
Bernie's Tune

B. Miller

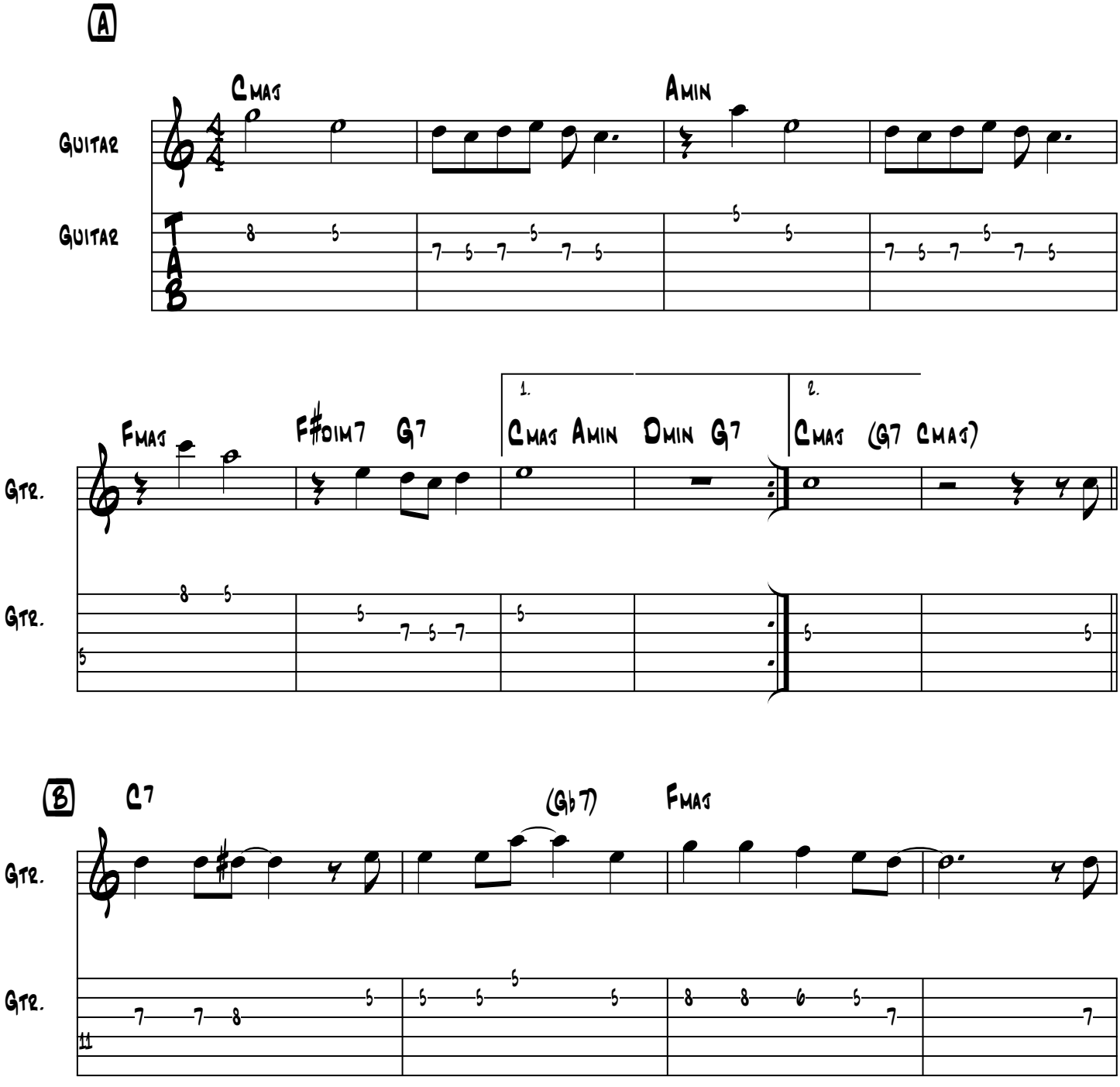


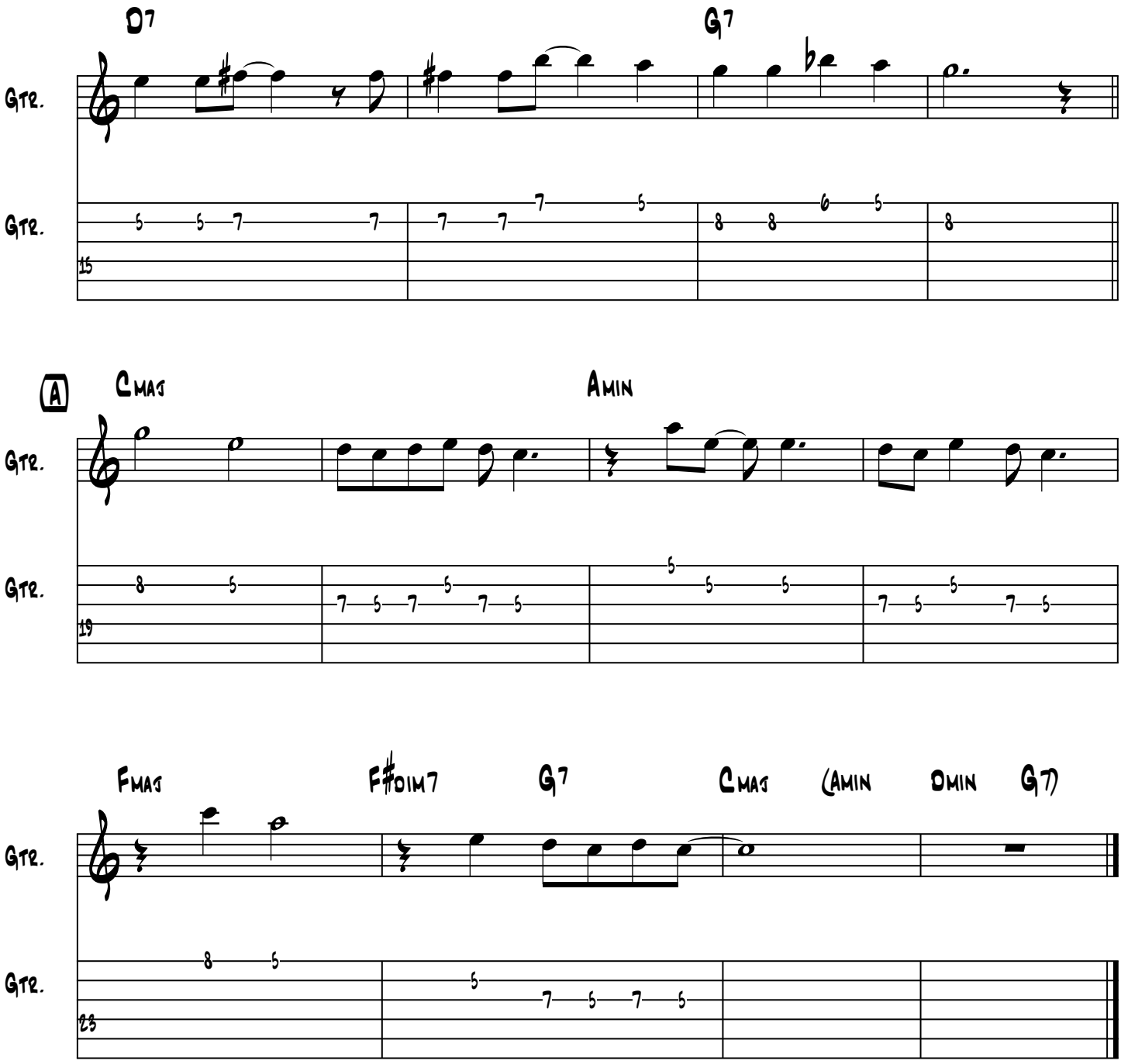

A
Dmin
Bb7
Gtr.
Gtr.
17
Emin7(b5)
A7
Dmin
(Emin7(b5) A7)
Gtr.
Gtr.
21

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

A. Mathas
J. Feline

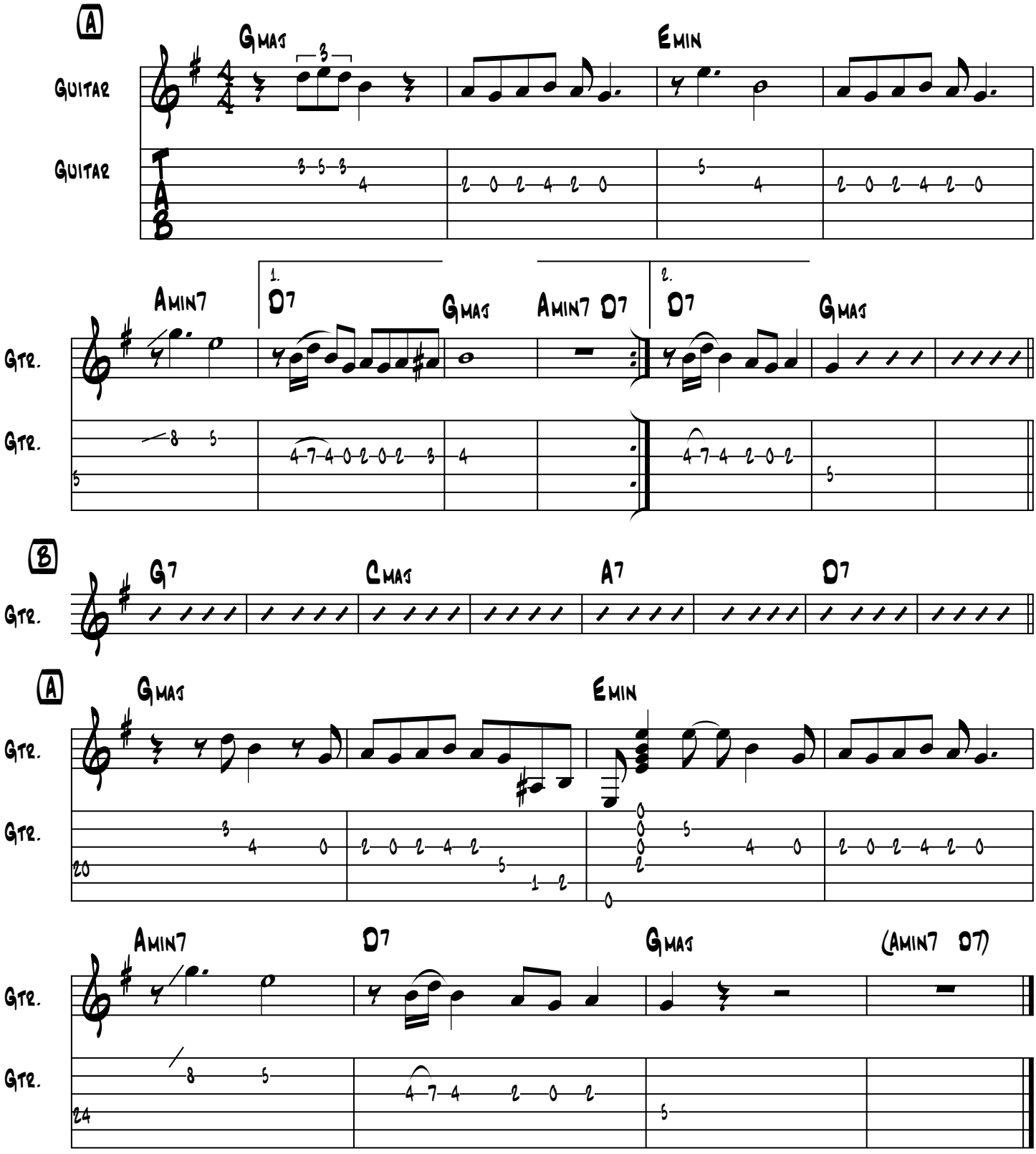



D7
G7
Gtr.
Gtr.
15
A
Cmaj
Amin
Gtr.
Gtr.
19
Fmaj
F#dim7
G7
Cmaj
(Amin
Dmin
G7)
Gtr.
Gtr.
23

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

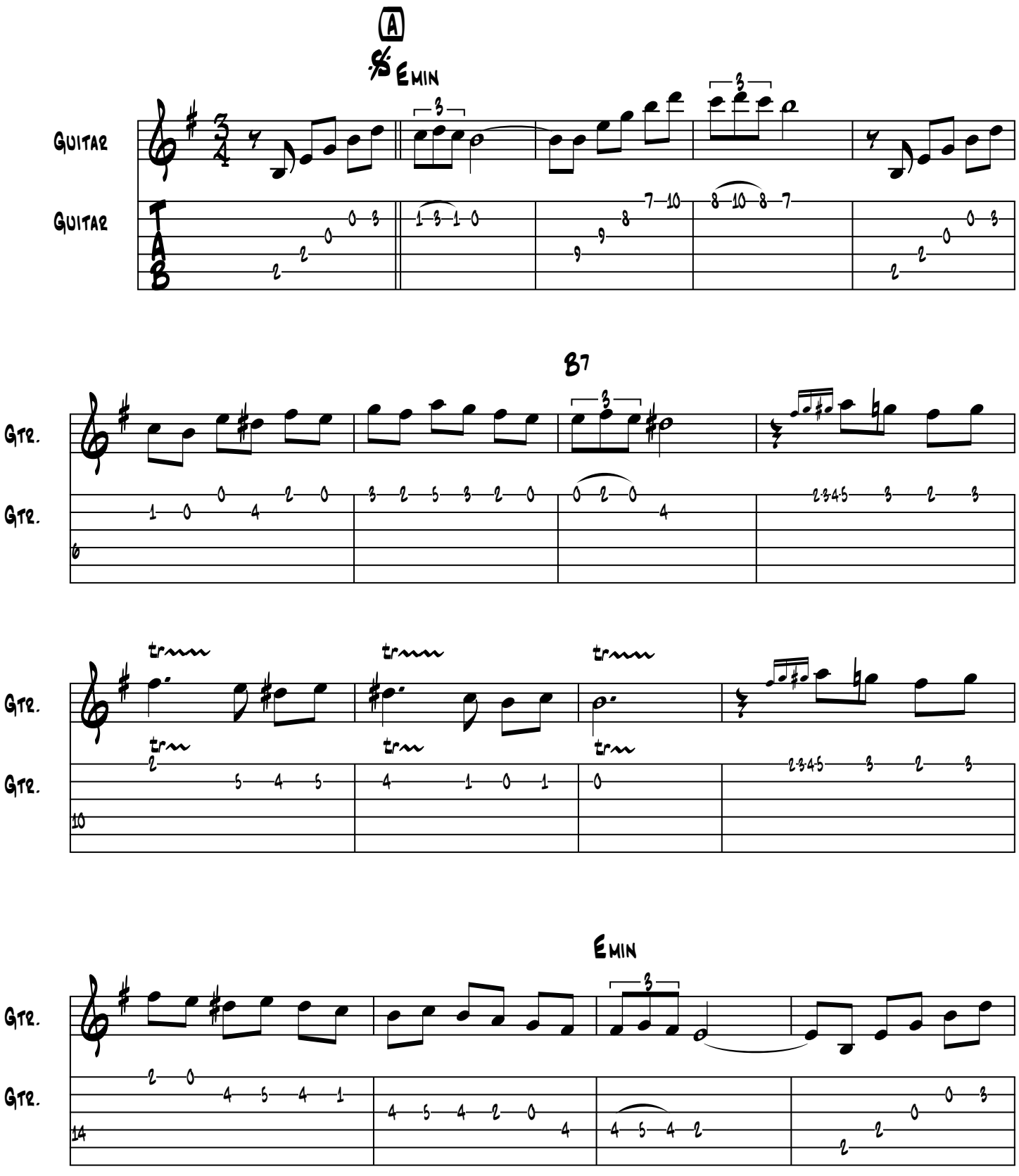
A. Mathas
J. Feline

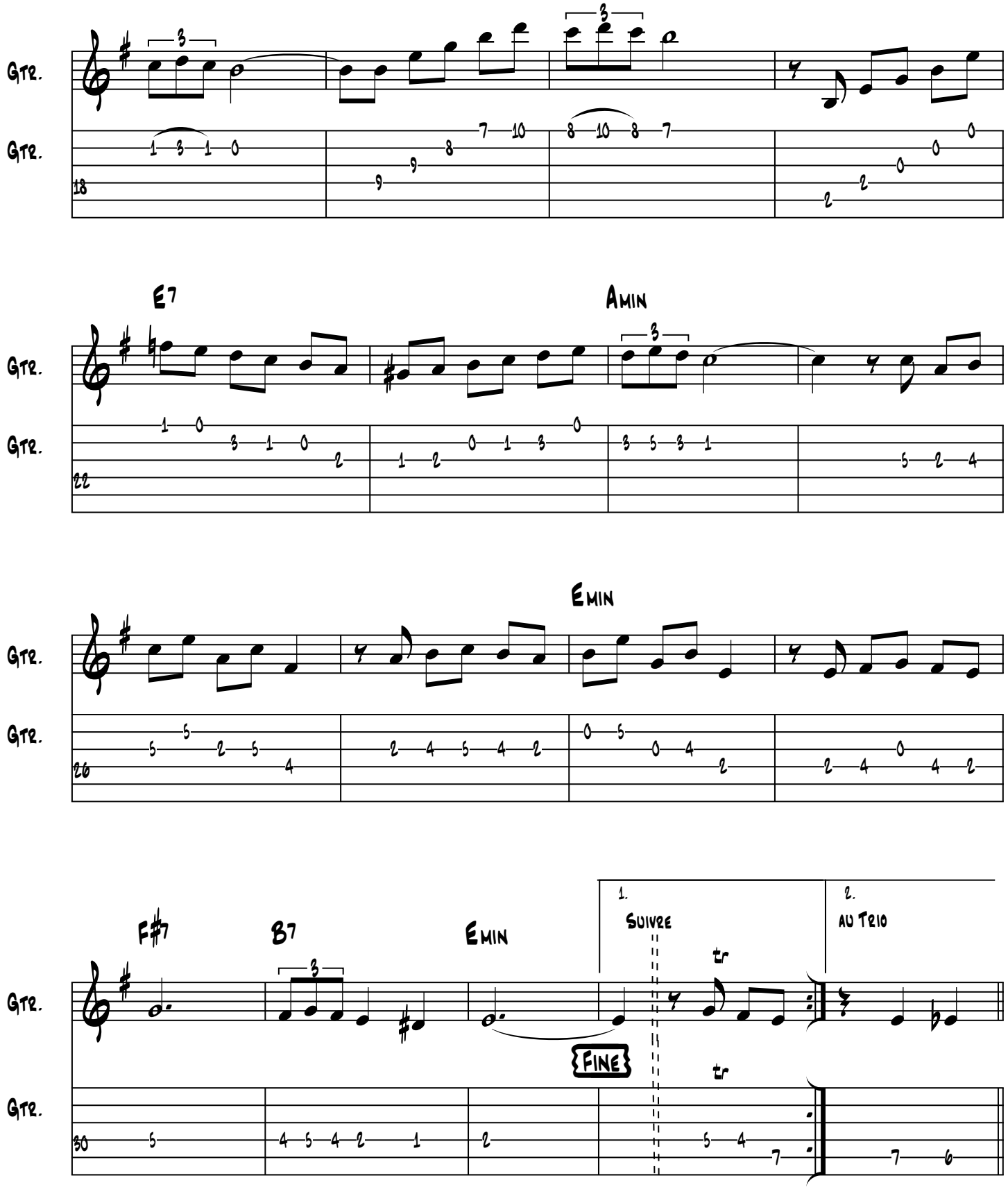


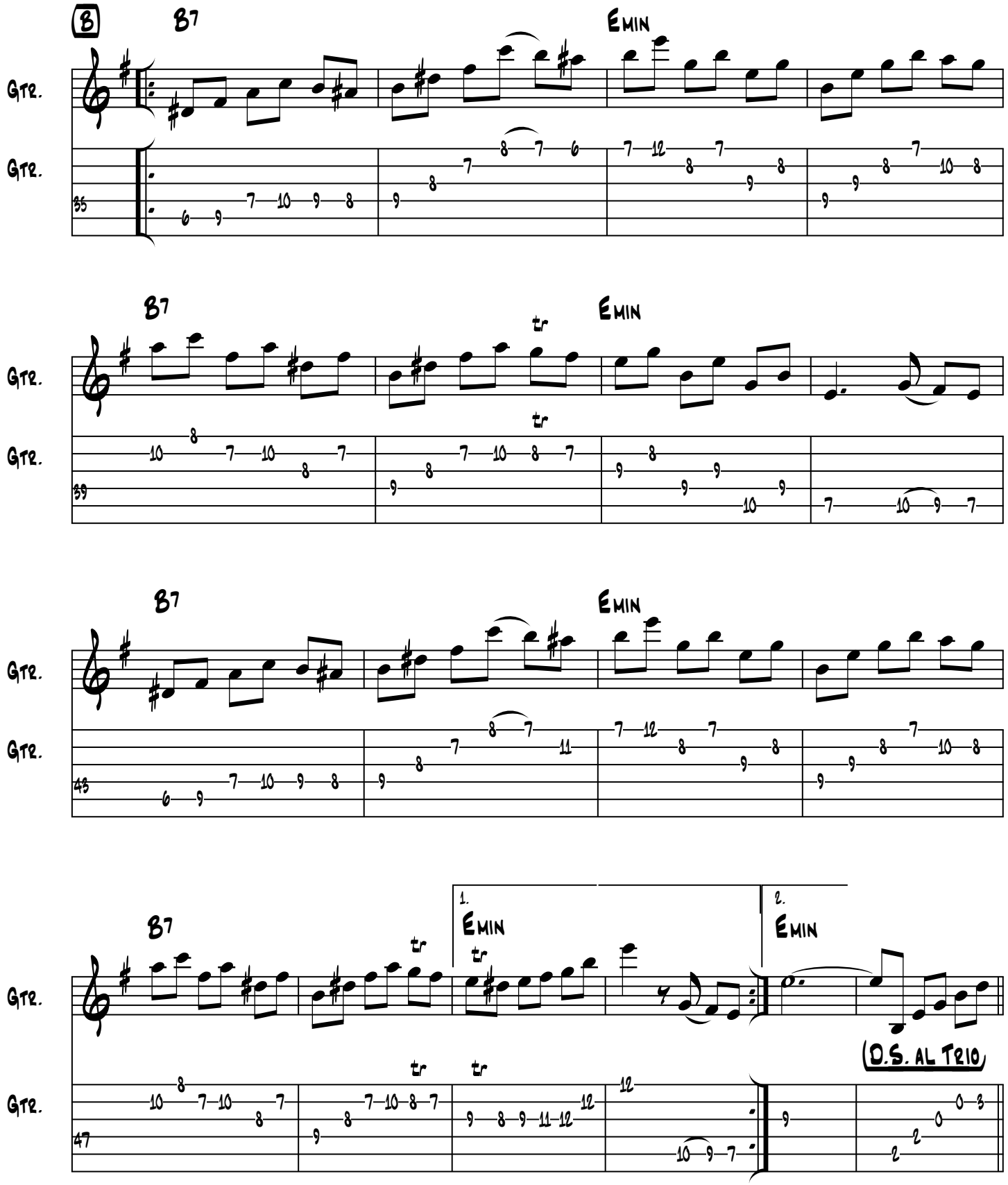
Indifférence

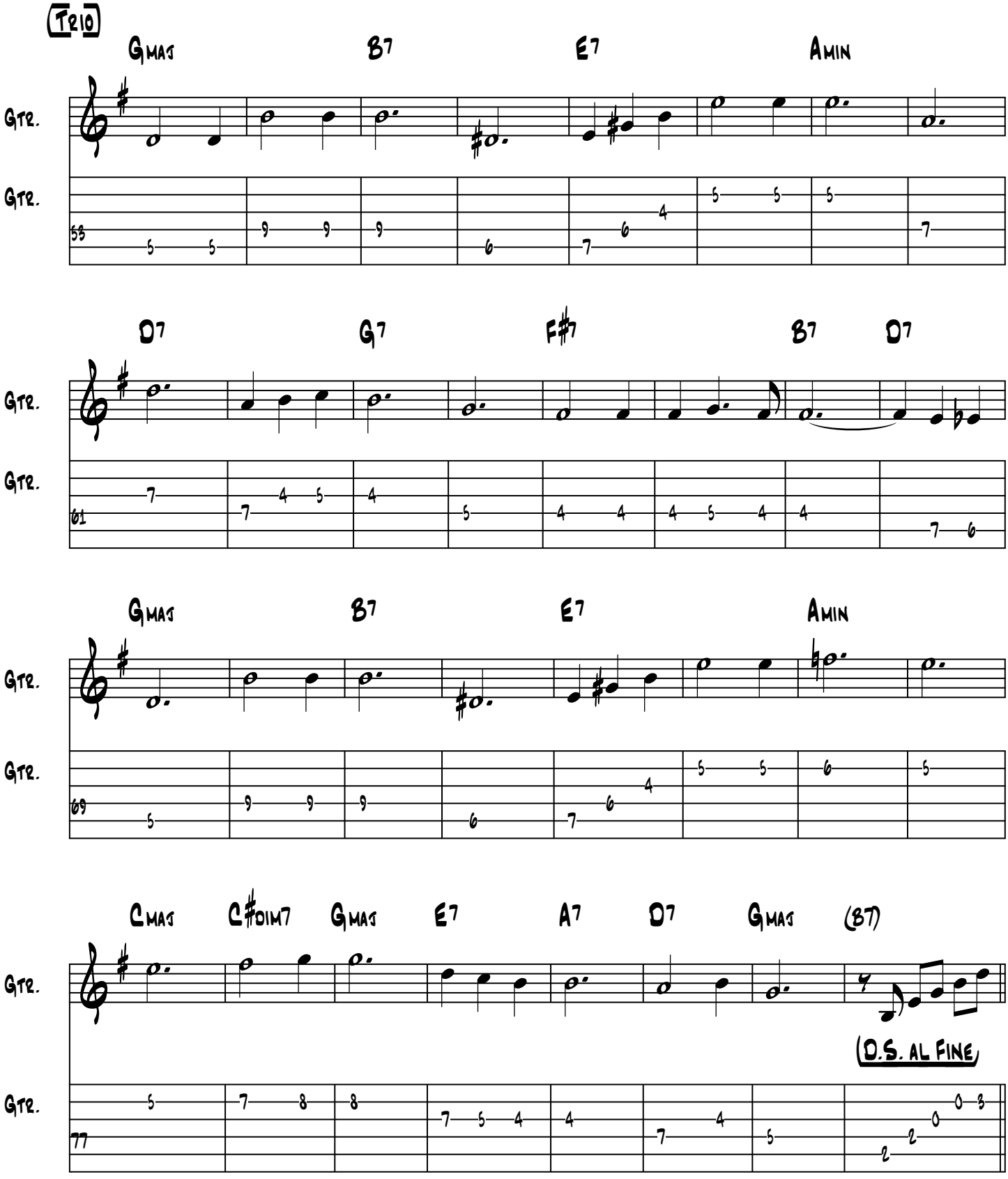
Form: A B A Trio A

J. Colombo, A. Murena




Gtr.
Gtr.
18
E7
Amin
Gtr.
Gtr.
22
Emin
Gtr.
Gtr.
26
F#7
B7
Emin
1.
Suivre
2.
au Trio
tr
Fine
tr
Gtr.
Gtr.
30

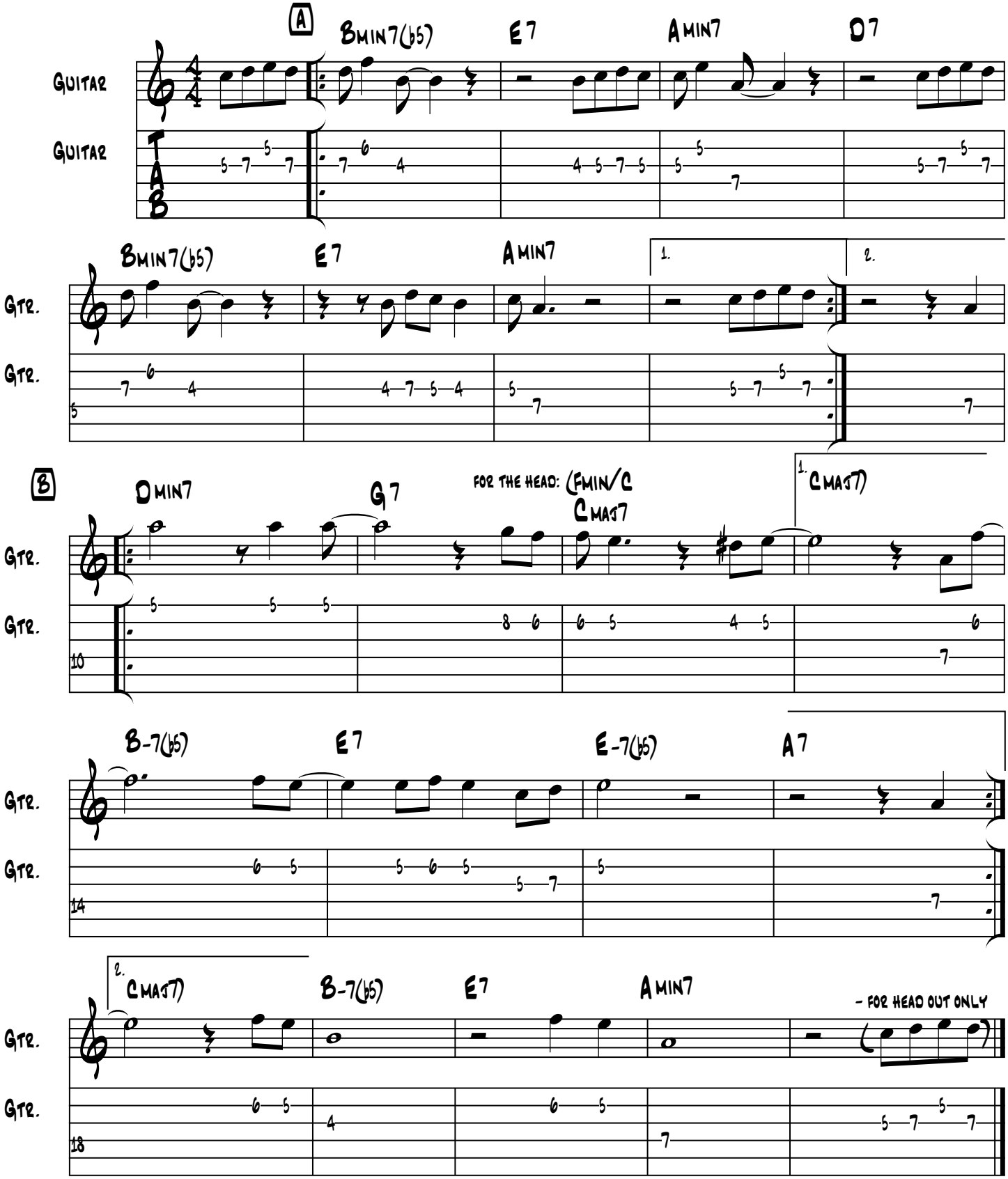

B
B7
Emin
Gtr.
Gtr.
35
B7
Emin
tr
Gtr.
Gtr.
39
B7
Emin
Gtr.
Gtr.
43
B7
1.
Emin
2.
Emin
tr
tr
D.S. al Trio
Gtr.
Gtr.
47


Trio
Gmaj B7 E7 Amin
Gtr.
Gtr.
D7 G7 F#7 B7 D7
Gtr.
Gtr.
Gmaj B7 E7 Amin
Gtr.
Gtr.
Cmaj C#dim7 Gmaj E7 A7 D7 Gmaj (B7)
Gtr.
D.S. al Fine
Gtr.

- 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.

Jardin d'Hiver

K. Ann, B. Biolay



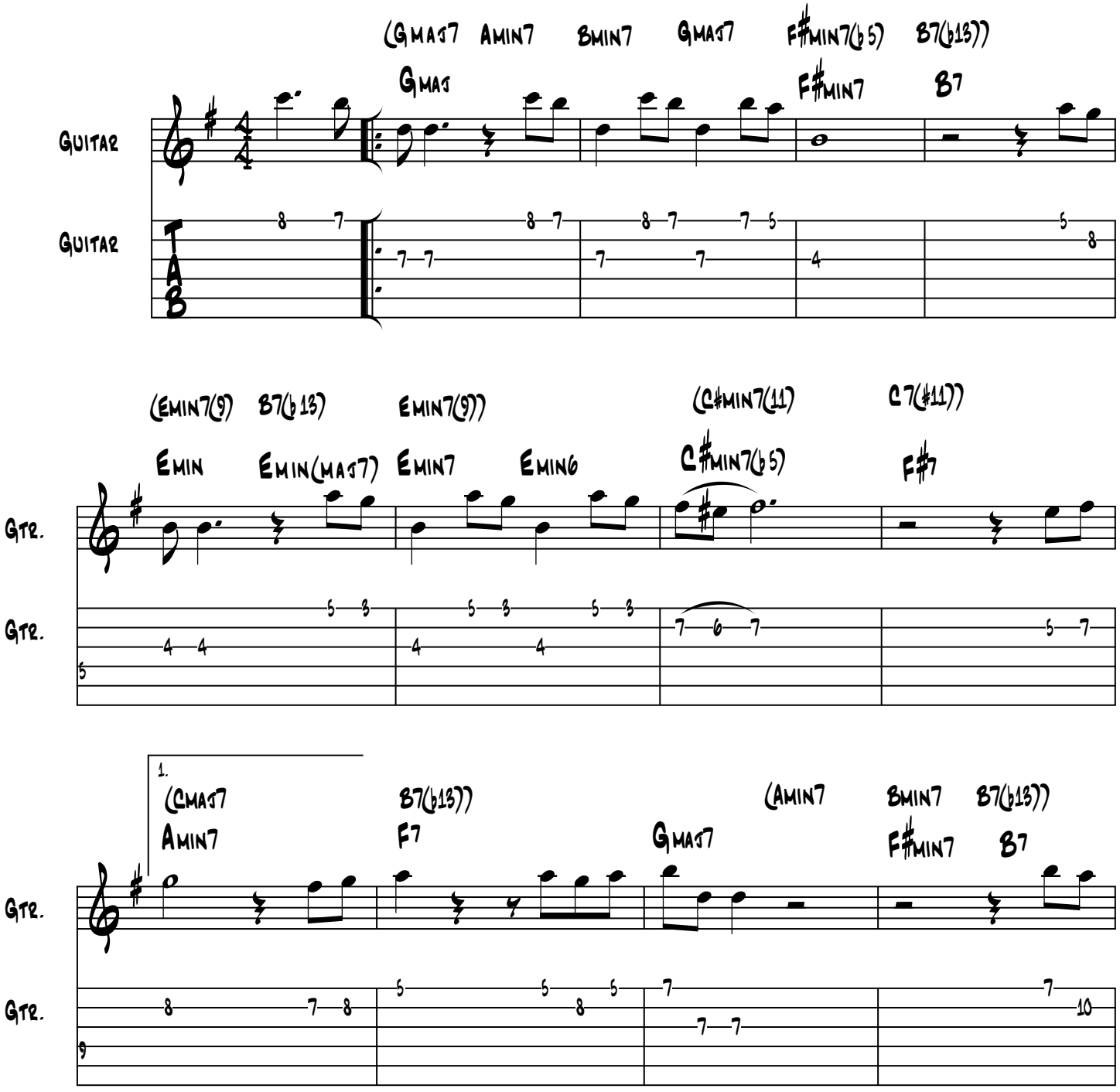
La Belle Vie

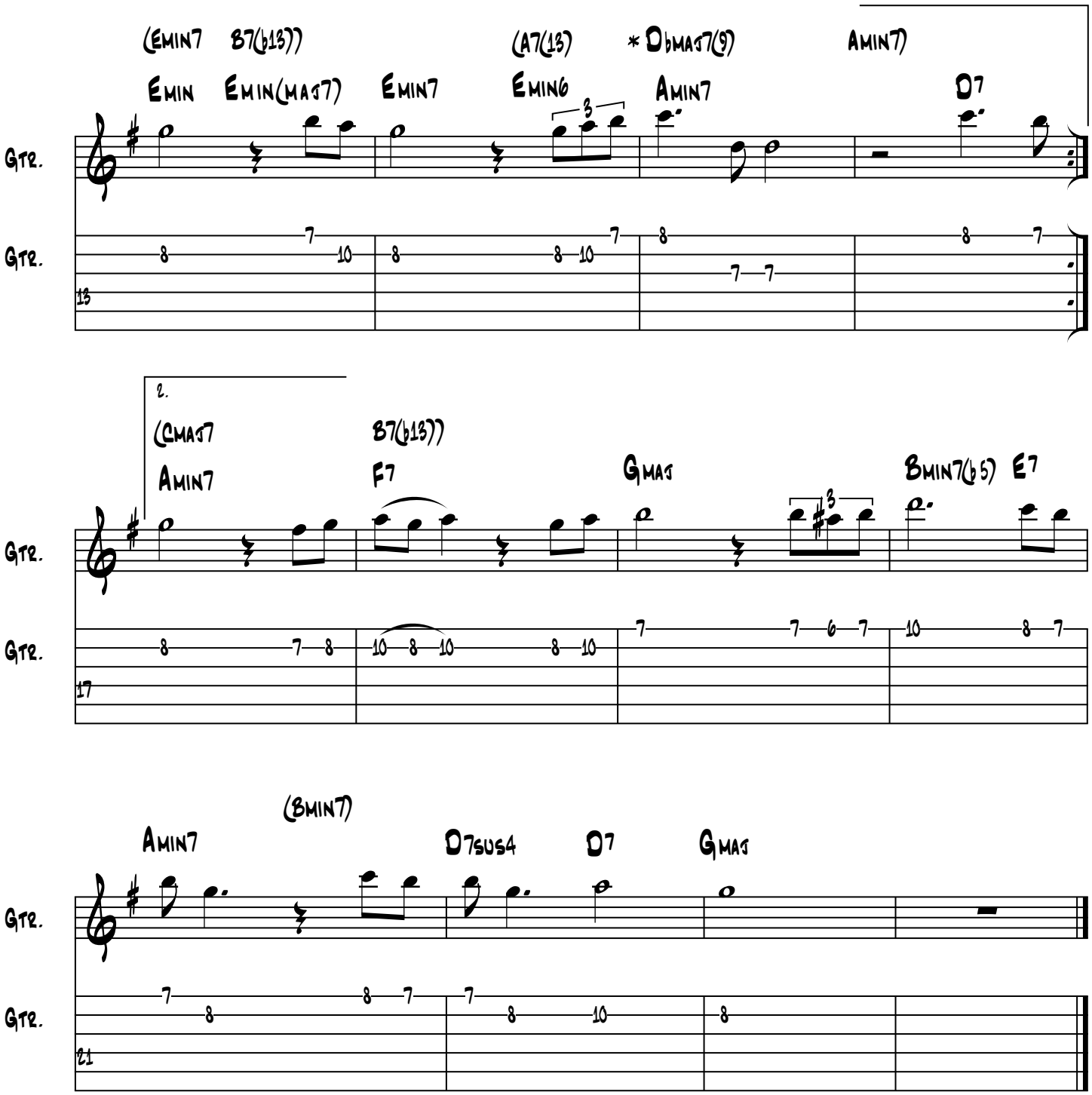
(The Good Life)

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.

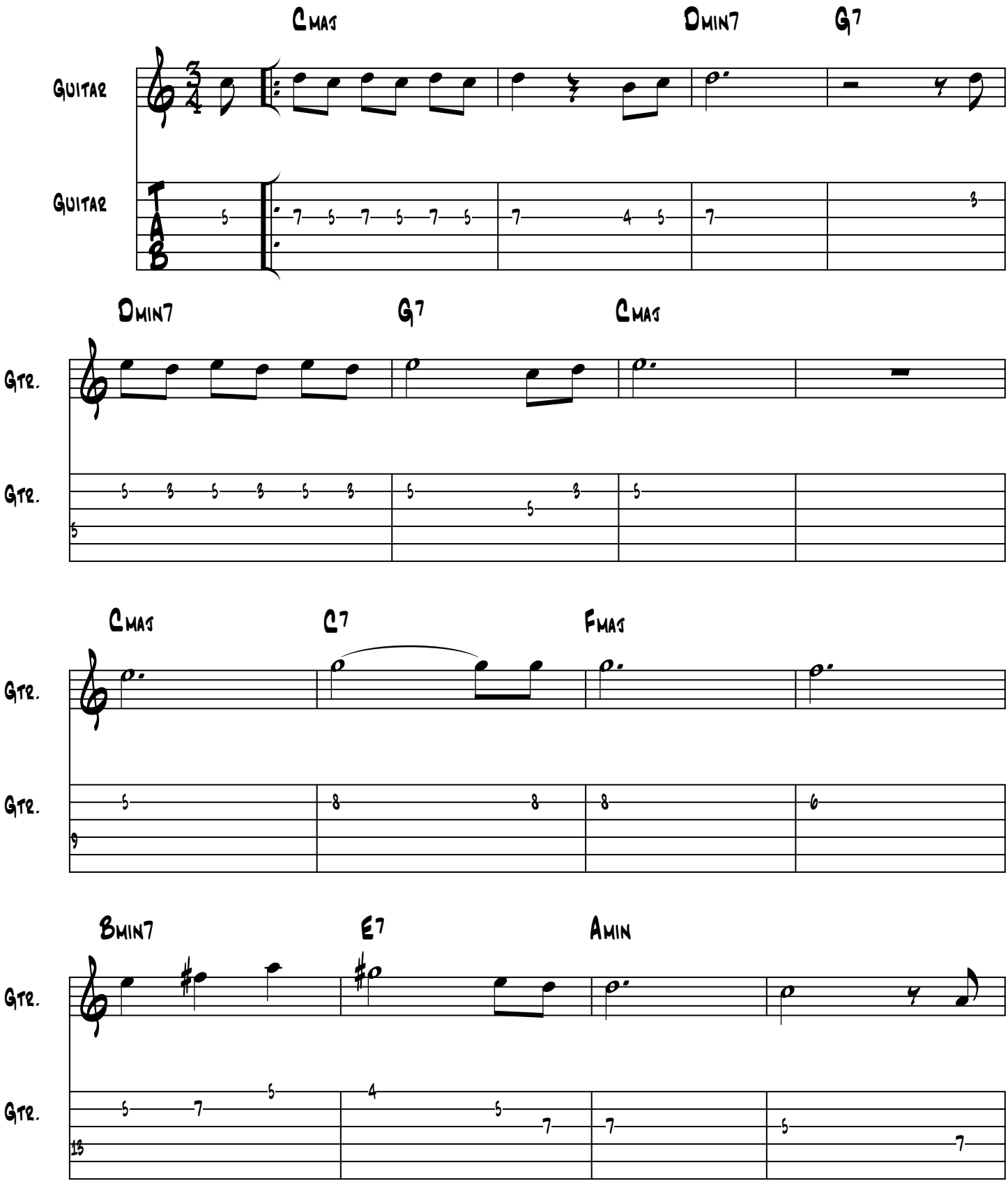
* if you do choose to play the alternate DMAJ7(9) in measure 15, make sure to play an Eb in the melody, and not the original D natural!!!

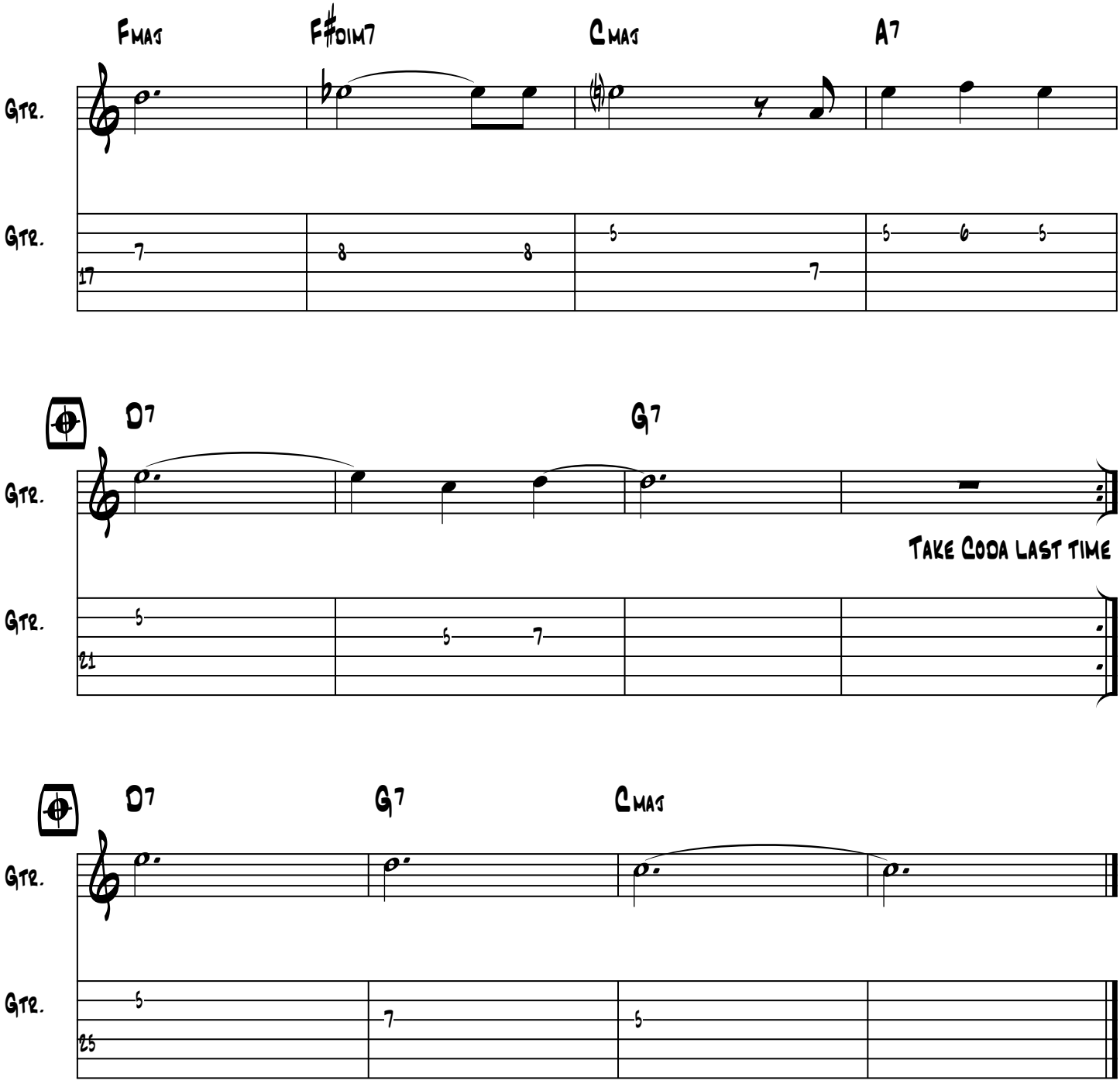



(Emin7 B7(b13))
(A7(13) * Dbmaj7(9) Amin7)
Emin Emin(maj7) Emin7 Emin6 Amin7 D7
Gtr.
Gtr.
13
2.
(Cmaj7 B7(b13))
Amin7 F7 Gmaj Bmin7(b5) E7
Gtr.
Gtr.
17
(Bmin7)
Amin7 D7sus4 D7 Gmaj
Gtr.
Gtr.
21

La Javanaise

S. Gainsborough

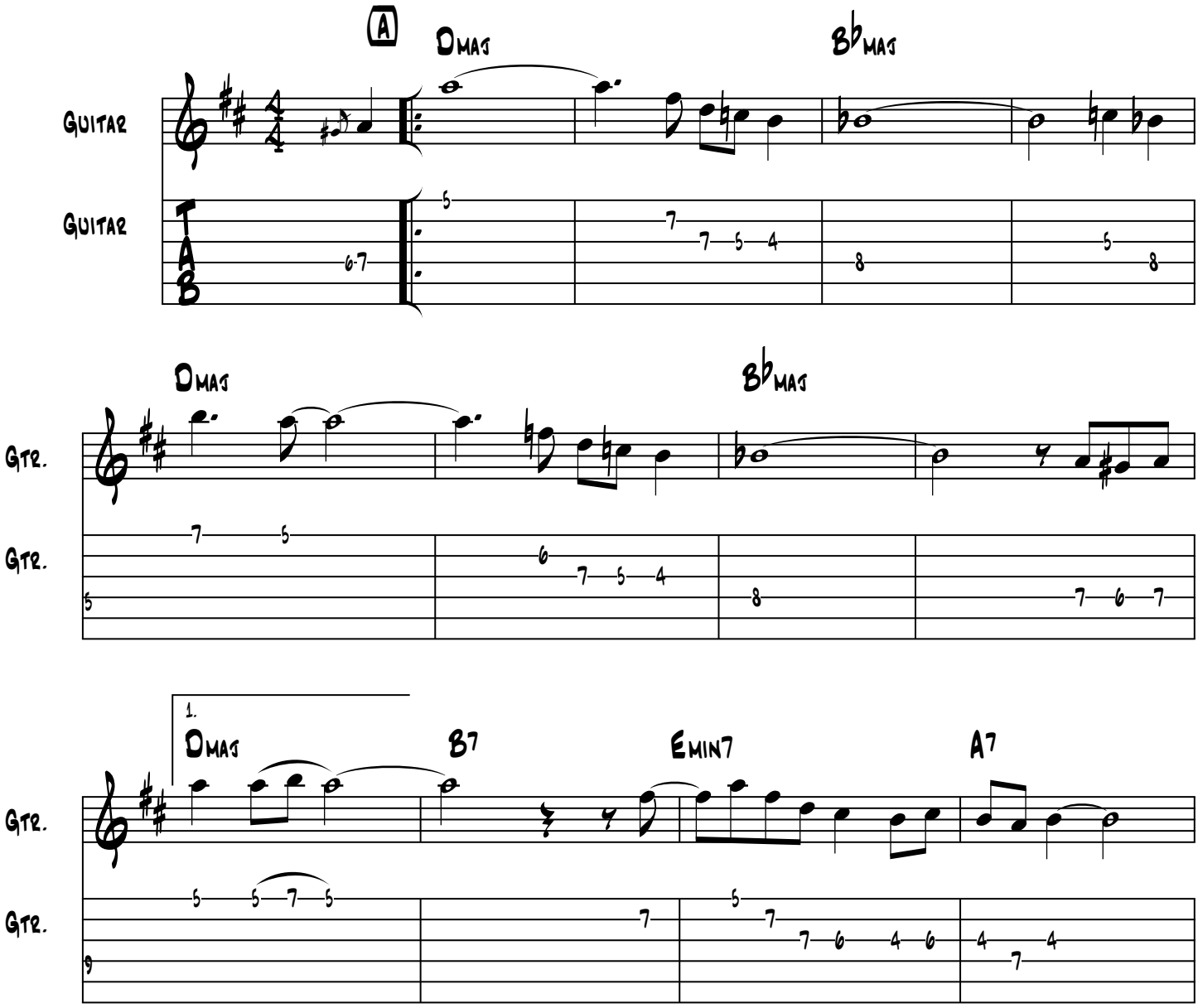


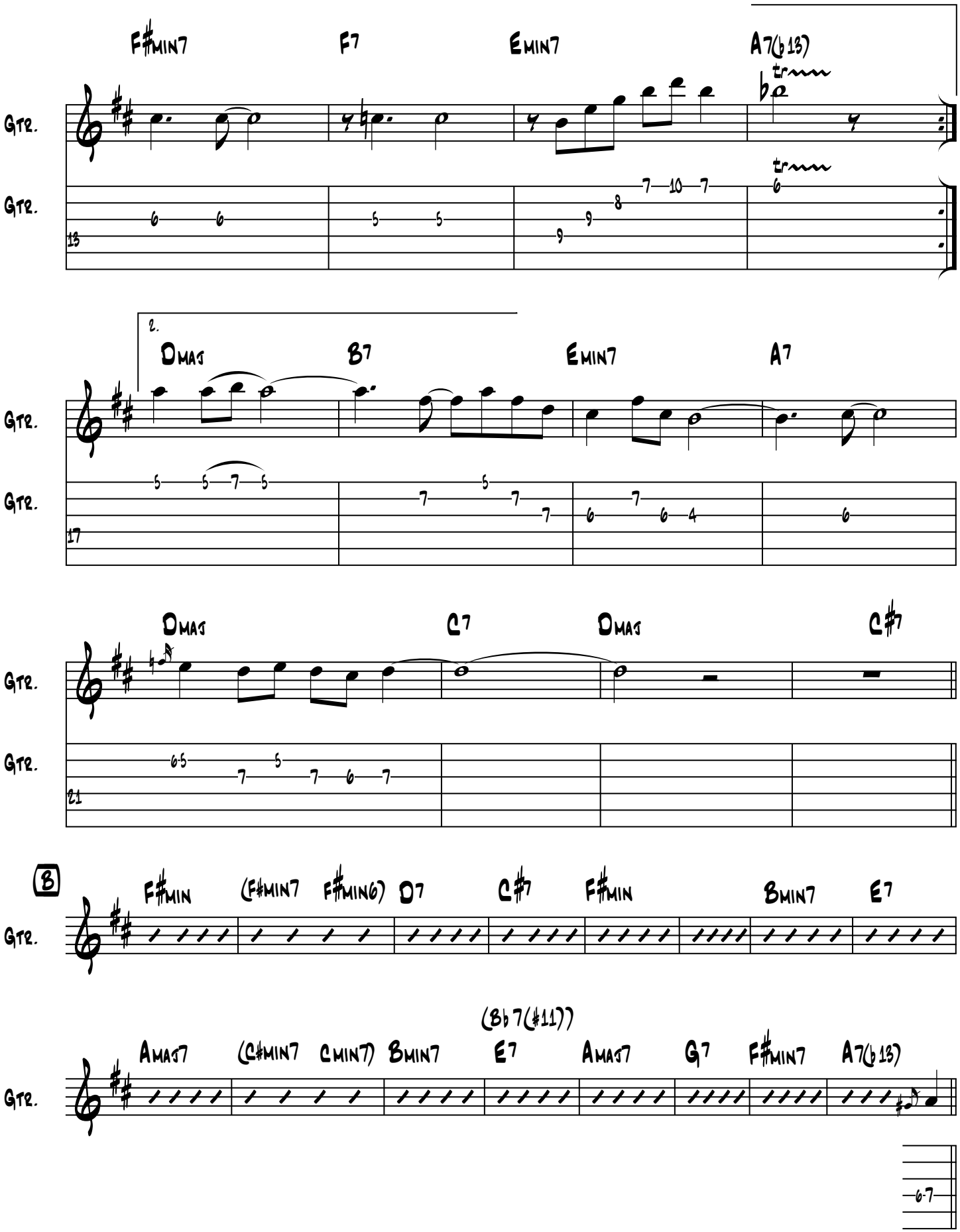

Fmaj
F#dim7
Cmaj
A7
Gtr.
Gtr.
17
D7
G7
Gtr.
Take Coda last time
Gtr.
21
D7
G7
Cmaj
Gtr.
Gtr.
25

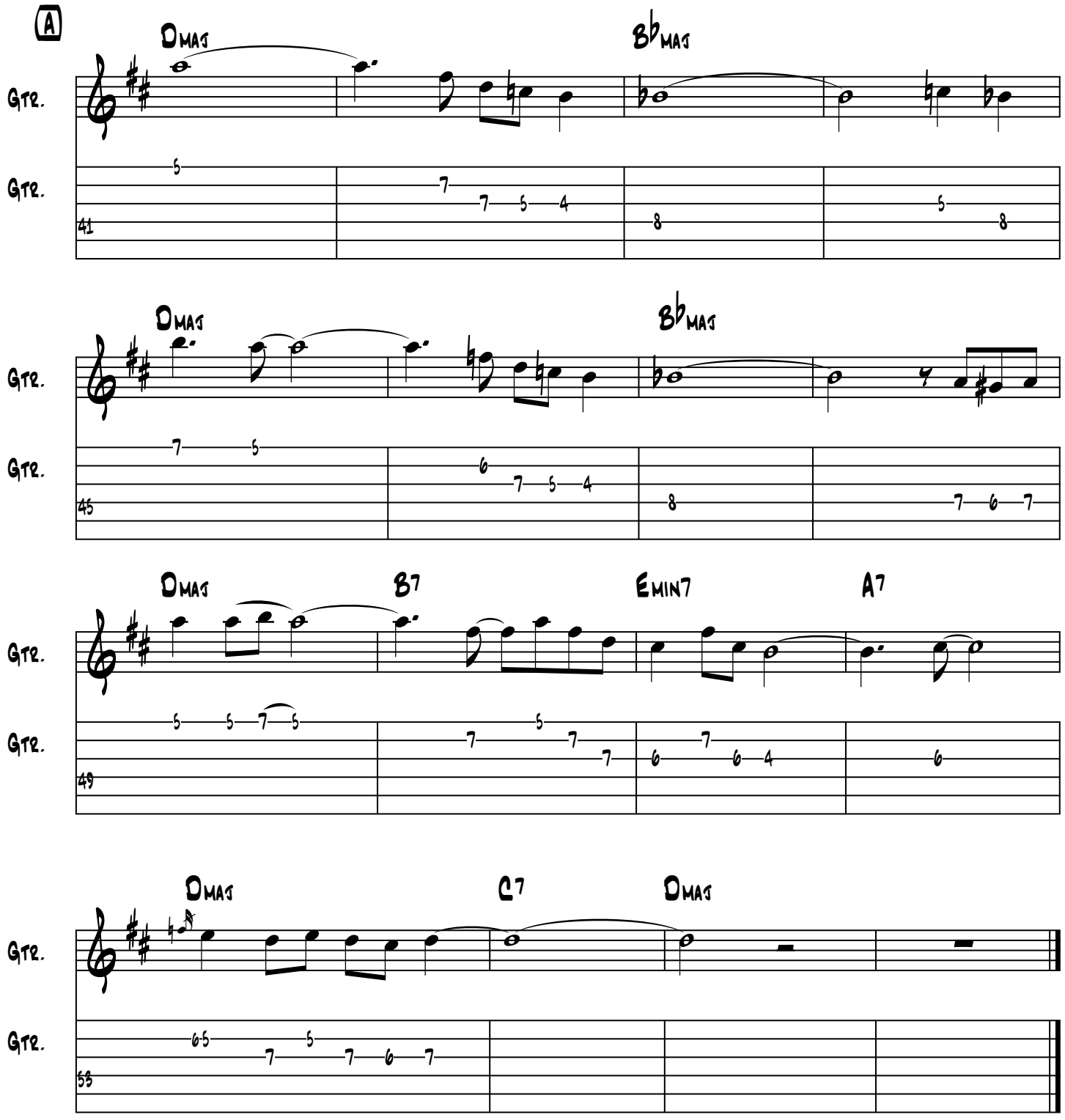
Lyola Bossa

T. Schmitt

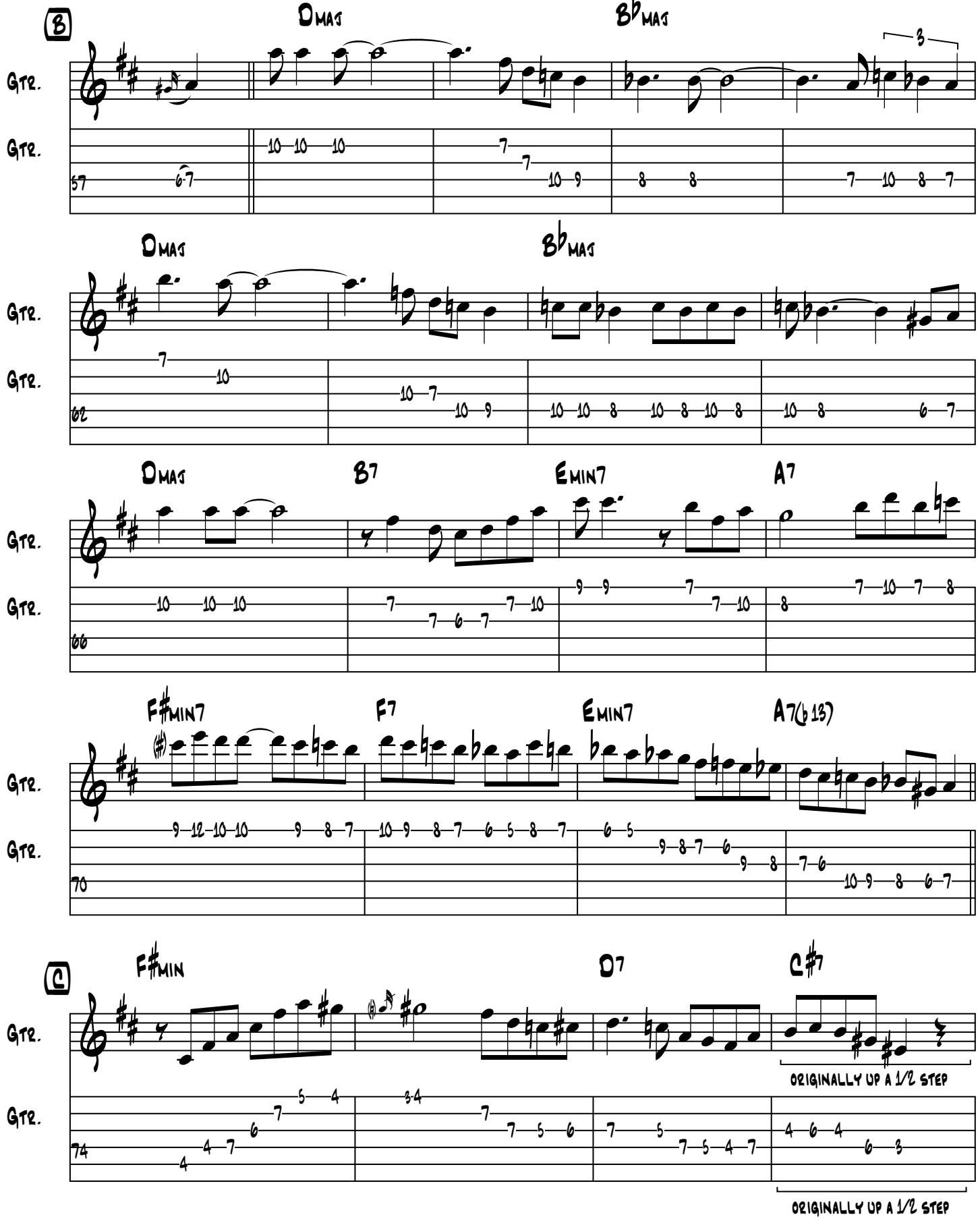
- This tune has been recorded twice. Once as a ballad, with a double time bridge, and as a Bossa. Large parts of the melody on both recordings, are embellished or improvised. Below, is a simple version of the melody that is informed by both recordings. I strongly recommend listening to Tchavolo Schmitt's 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.




F#min7 F7 Emin7 A7(b13)
Gtr.
Gtr.
13
2.
Dmaj B7 Emin7 A7
17
Dmaj C7 Dmaj C#7
21
B
F#min (F#min7 F#min6) D7 C#7 F#min Bmin7 E7
(Bb7(#11))
Amaj7 (C#min7 Cmin7) Bmin7 E7 Amaj7 G7 F#min7 A7(b13)


A
Dmaj
Bbmaj
Gtr.
Gtr.
41
Dmaj
Bbmaj
Gtr.
Gtr.
45
Dmaj
B7
Emin7
A7
Gtr.
Gtr.
49
Dmaj
C7
Dmaj
Gtr.
Gtr.
53

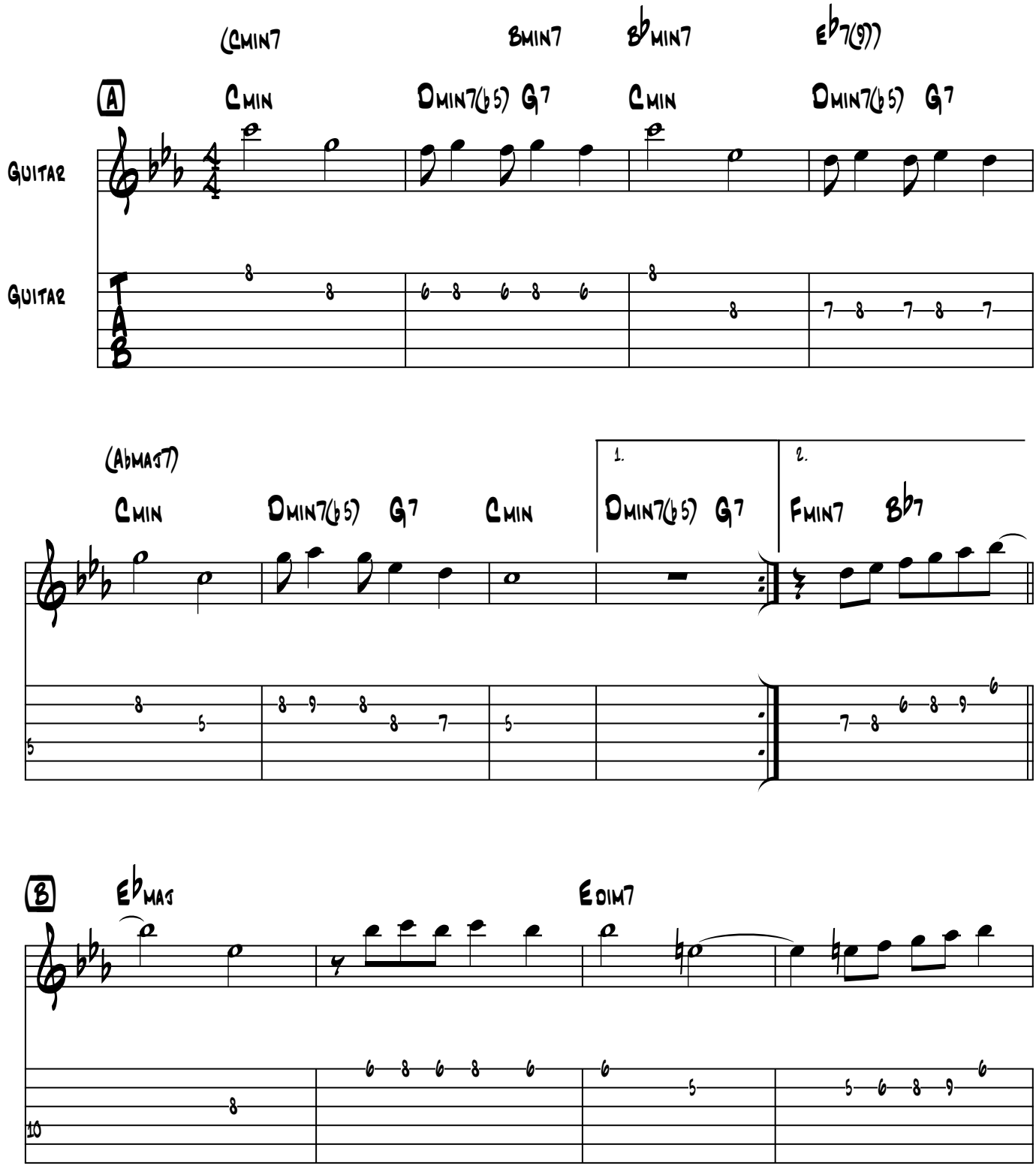
- Below is how violinist Costel Nitescu interpreted the first (A) section, and the first 4 bars of the (B) section on Tchavolo Schmitt's album '7 Gypsy Nights'.

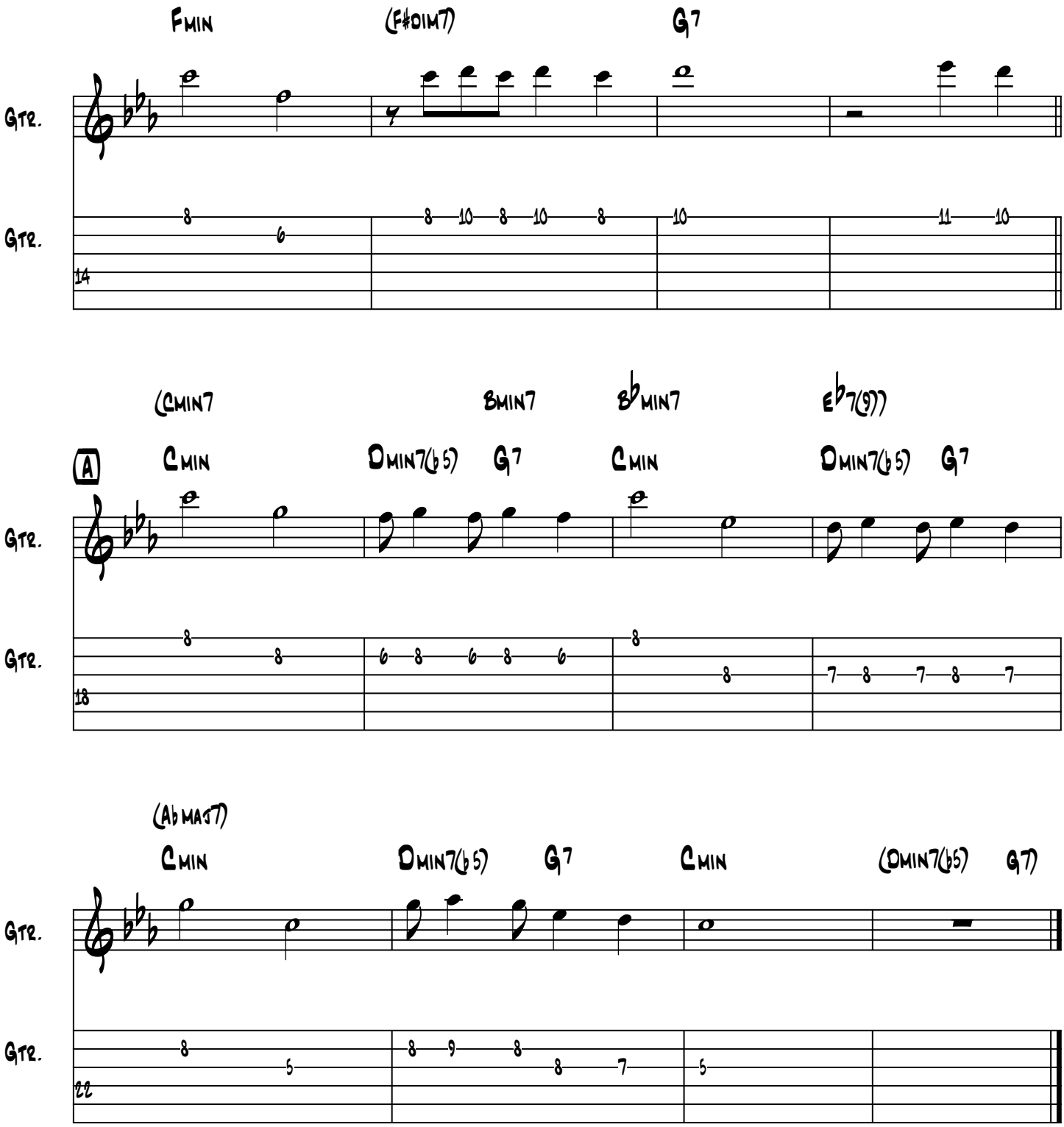


Softly as in a Morning Sunrise

S. Romberg, O. Hammerstein

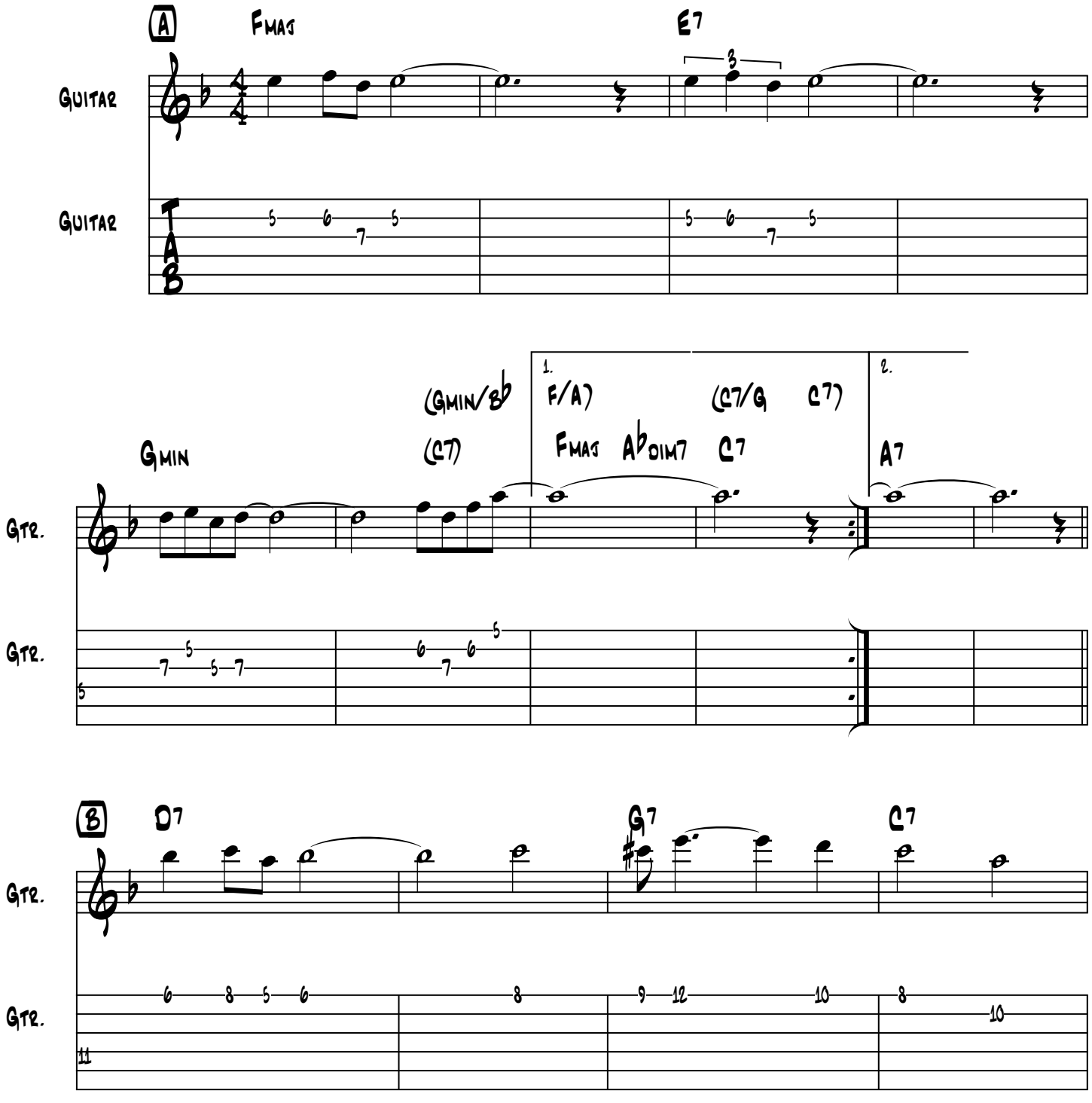
- The top line of chords, (in parantheses), on the first five measures of the (A) sections,
  is inspired by Django in June guest artist Paulus Schäfer's arrangement of this tune.
  Consult with your fellow musicians before employing these changes in the jam, or on the gig.

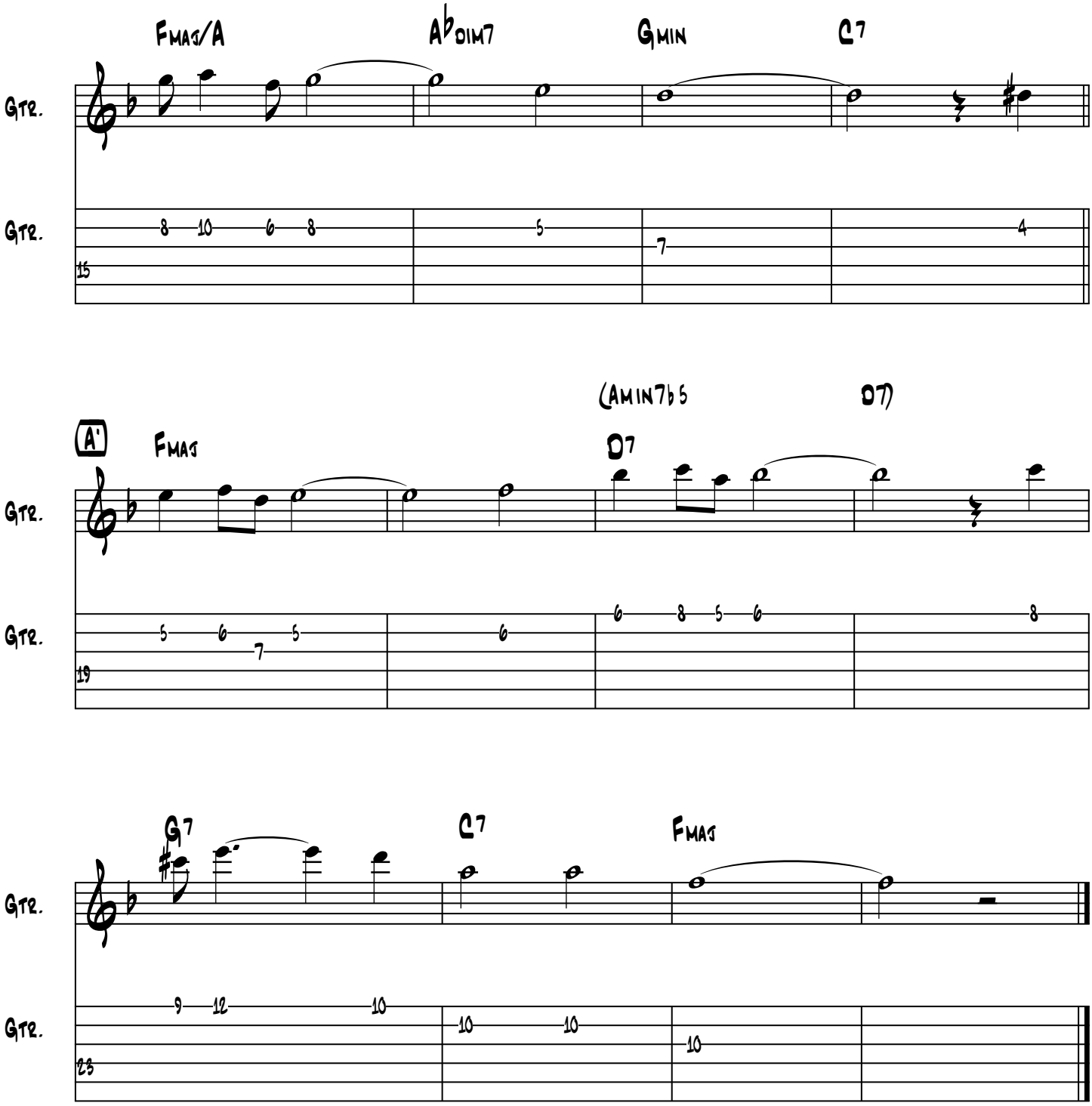



Fmin
(F#dim7)
G7
Gtr.
Gtr.
14
(Cmin7
Bmin7
Bbmin7
Eb7(9))
A
Cmin
Dmin7(b5)
G7
Cmin
Dmin7(b5)
G7
Gtr.
Gtr.
18
(Ab maj7)
Cmin
Dmin7(b5)
G7
Cmin
(Dmin7(b5)
G7)
Gtr.
Gtr.
22

Time on my Hands

V. Youmans, H. Adamson, M. Gordon




Fmaj/A
Abdim7
Gmin
C7
Gtr.
Gtr.
15
(Amin7b5
D7)
A
Fmaj
D7
Gtr.
Gtr.
19
G7
C7
Fmaj
Gtr.
Gtr.
23