

Django in June

The Next Ten Tunes

– Standard Notation for Bb Instruments –

Are You in the Mood

Dinette

Double Whiskey (aka Double Scotch)

Exactly Like You

For Sephora

I've Found a New Baby

Night and Day

Rose Room

Swing Gitan (aka Stéphane Stomp)

- Jam Session version

- Stéphane Stomp version

Tears

-Editor's Note -

Hello, this is Jack from Django in June,

I want to make sure to say several things about this compilation of tunes before you dive in and start reviewing it.

- First, you can find video lessons for many of these tunes, on the Jack Soref Youtube channel, featuring not just me but the wonderful instrumentalists Jason Anick (violin), and Dallas Vietty (accordion).

- Second, many of the tunes, especially those that were once American popular songs e.g. 'Exactly Like You', 'I've Found a New Baby', 'Night and Day', 'Rose Room', are written with a simple version of the melody, that may be beholden, to the lyrics, or the original recording... not because a melody written this way yields the most musical results, but because it offers a “blank canvas” of sorts for you to use to embellish, abandon, or recompose the melody as you see fit. In any Jazz idiom, and Django's music is certainly no exception, it is incumbent on the melodist to interpret and alter the melody, and make it their own. Please, if you are learning any tune presented in this booklet, I implore you to listen to as many great recordings of it as you can. Use those recordings for inspiration and guidance, as much as, or more than, the charts here. If you have only learned the tunes below from a piece of sheet music, you have not learned the tune. (That may be an overstatement, but I think it's also a healthy way to approach this repertoire). Always, always go to the source, and listen to recordings by the many wonderful musicians who have recorded these tunes!

- Lastly, a couple of these tunes, like 'Are You in the Mood' or 'For Sephora' feature detailed introductions, or other subtle gestures transcribed directly from performances by the composers. If something looks intimidating, please rest assured, you are not required to play it just like it is on the sheet. In the case of 'Are You in the Mood' you don't need to play Grappelli's intro at all, and I think you will find, that rest of the tune is fun, and very accessible. In the case of 'For Sephora' listen to any performance by the Rosenberg Trio, and please feel comfortable approximating the introduction or coda however you see fit, ditto with the grace notes in the written melody. I wanted to include some of those details on the page, so that if a student is so inclined, they have a starting place for digging into some of the nuances that Stochelo often includes, (each performance is a little different), when he plays this melody. However, if any figure looks intimidating, don't feel beholden to replicating it exactly as written below.

Phew! Ok all that said, I hope this booklet, and the accompanying video lessons help enrich your time at Django in June. Thank you for being a part of our musical community, and happy practicing!

ARE YOU IN THE MOOD


-OPTIONAL RUBATO INTRO

FROM DJANGO & STEPHANE'S

APR. 5TH 1936 RECORDING:

D. REINHARDT, S. GRAPPELLI

CLARINET IN B \flat



A major 6 C#7 F#7(9)

MEDIUM SWING

B \flat CL.



B7 E7 B7 E7 A major 6 B minor 7 C# minor 7 F#7

B \flat CL.



B7 E7 B7 E7 A major 6 E7 D7 C#7

B \flat CL.



D major 6 D minor D major 6 D minor A/C# C minor C#7 F#7

B \flat CL.



B7 E7 B7 E7 A major 6 B minor 7 E7 A major 6

DINETTE

SWING

D. REINHARDT

A

B^bMAS

E^b7

B^bMAS

F[#]7



C^{MIN}7

F7

1.

B^bMAS

G^{MIN}7

C^{MIN}7

F7

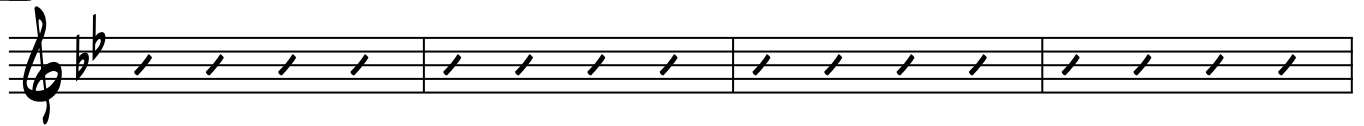
2.

B^bMAS



B

G^{MIN}

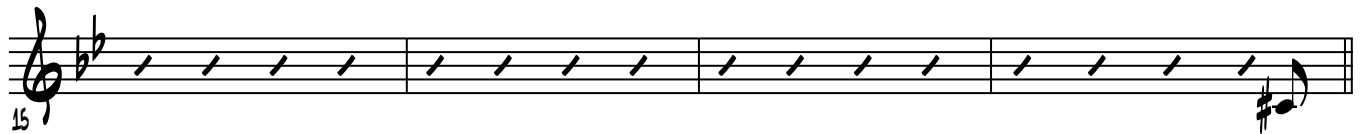


G^{MIN}

C7

C^{MIN}7

F7



A

B^bMAS

E^b7

B^bMAS

F[#]7



C^{MIN}7

F7

B^bMAS

(F7)



DOUBLE WHISKEY (DOUBLE SCOTCH)

D. REINHART

(Dmaj Bmin7 Emin7 A7 Dmaj Bmin7 Emin7 A7)

(A)

Dmaj

Musical staff for section A, first line. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a sequence of notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

1. (Dmaj Bmin7 Emin7 A7)
Dmaj E7 Gmaj G#dim7 Dmaj Eb7

2. (Dmaj A7 Dmaj)
Dmaj

Musical staff for section A, second line. Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a sequence of notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

(B)

F#7

B7

Musical staff for section B, first line. Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a sequence of notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

E7

A7

Musical staff for section B, second line. Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a sequence of notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

(A)

(Dmaj Bmin7 Emin7 A7 Dmaj Bmin7 Emin7 A7)

Dmaj

Musical staff for section A, third line. Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a sequence of notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

(Dmaj A7 Dmaj)

Dmaj D7 Gmaj G#dim7 Dmaj

Musical staff for section A, fourth line. Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a sequence of notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

EXACTLY LIKE YOU

McHUGH AND FIELDS

A

Dmaj7 E7

5

A7 Dmaj7 (A7) Dmaj7 (D7)

B

Gmaj7 Gmin Dmaj7

15

(Emin) Gmaj7 Gmin (F#min7) B7 Dmaj7/F# Fdim7 Emin7 A7

A

Dmaj7 E7

23

A7 Dmaj7

FOR SEPHORA

BOSSA MANOUCHE

S. ROSENBERG

INTRO

F#MIN F#MIN(MA7) F#MIN7 B7(9)/O#

5 F#MIN

9 2. B7(9)/O# (A) F#MIN7 (F#7) BMIN7

14 C#7 F#MIN7 1. C#7

18 2. F#7 (B) BMIN7 E7 AMA7 DMA7

23 G#MIN7(b5) C#7 F#MIN F#7

2

(FOR SEPHORA)

8'

B^{MIN}7 E7 A^{MA}7 D^{MA}7

27

8

G^{#MIN}7(b5) C[#]7 F^{#MIN}7 C[#]7

31

- LOOP AAB B' SECTIONS FOR SOLOS,
TAKE CODA ON THE HEAD OUT ONLY!

8

G^{#MIN}7(b5) C[#]7 F^{#MIN} F^{#MIN}(MA⁷)

35

F^{#MIN}7 B7(9)/D# F^{#MIN} F^{#MIN}(MA⁷)

39

F^{#MIN}7 B7(9)/D# F^{#MIN} F^{#MIN}(MA⁷)

43

1. F^{#MIN}7 B7(9)/D# 2. F^{#MIN}7 B7(9)/D# F^{#MIN}

47

Rit.

I'VE FOUND A NEW BABY

J. PALMER &
S. WILLIAMS

SWING

A

E^{MIN}

B⁷

E^{MIN}

E⁷

CLARINET IN B^b

Musical staff for Clarinet in B^b, first system, measures 1-4. The staff contains a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes with rests.

Musical staff for B^b CL., first system, measures 5-8. The staff contains a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes with rests. A first ending bracket covers measures 7-8, with a second ending bracket covering measures 9-10.

A⁷

B⁷

G^{MA7}

B⁷

G^{MA7}

B^b CL.

5

B

B⁷

E^{MIN}

B^b CL.

Musical staff for B^b CL., second system, measures 11-14. The staff contains a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes with rests.

A⁷

D⁷

B⁷

B^b CL.

14

A

E^{MIN}

B⁷

E^{MIN}

E⁷

B^b CL.

Musical staff for B^b CL., third system, measures 17-20. The staff contains a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes with rests.

A⁷

D⁷

G^{MA7}

B^b CL.

22

Musical staff for B^b CL., fourth system, measures 21-24. The staff contains a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes with rests.

NIGHT AND DAY

C. PORTER

(A) (F#MIN7(b5))
OR (AMIN6)
CMA9B B7 EMA9

5 (F#MIN7(b5))
OR (AMIN6)
CMA9B B7 EMA9

9 (F#7(9)/C# A#MIN7(b5) CMA9B EMA9(9)/B BbOIM7)
A#MIN7(b5) AMIN7 G#MIN7 GOIM7

13 F#MIN7 B7 EMA9

(B) GMA9 EMA9

21 GMA9 EMA9

25 (F#7(9)/C# CMA9B EMA9(9)/B BbOIM7)
A#MIN7(b5) AMIN7 G#MIN7 GOIM7

29 F#MIN7 B7 EMA9

ROSE ROOM

H. WILLIAMS, A. HICKMAN

Editor's Note:

The melody, as written below, is inspired by Art Hickman's Orchestra's 1919 recording (in Ab major) but please, use this chart only as a jumping off point. Listen to Duke Ellington's 1932 recording, and Django & Stephane's 1937 recording, and others to inspire you as you develop your own interpretation of this classic tune.

SWING

The musical score for "Rose Room" is written in G major (one sharp) and 4/4 time. It features a swing feel and includes the following elements:

- Staff 1:** Measures 1-4. Chords: A7 (measures 2-3), D7 (measure 3), Gmaj7 (measures 4-5).
- Staff 2:** Measures 5-8. Chords: G7 (measures 5-6), Cmaj7 (measures 7-8).
- Staff 3:** Measures 9-12. Chords: Cmin (measures 9-10), Gmaj7 (measures 11-12), E7 (measures 13-14).
- Staff 4:** First ending (measures 13-16). Chords: A7 (measures 13-14), D7 (measures 15-16).
- Staff 5:** Second ending (measures 17-20). Chords: A7 (measures 17-18), D7 (measures 19-20), Gmaj7 (measures 21-22).

- Melody written as it is commonly played in modern jam sessions

SWING GITAN

(aka 'Stéphane Stomp')

Andre "Petitjean" Dedjean & Alphonse "Toto" Masselier

The musical score for "Swing Gitan" is written in 4/4 time and consists of five staves of music. The first staff (measures 1-4) features chords A MIN and B7. The second staff (measures 5-8) features chords (D MIN E7), E7, and A MIN. The third staff (measures 9-12) features chords Bb MA7 and A MIN. The fourth staff (measures 13-16) is the first ending, marked with a bracket and a '1.' above it, featuring chords B7 and E7. The fifth staff (measures 17-20) is the second ending, marked with a bracket and a '2.' above it, featuring chords B7, E7, and A MIN. The piece concludes with a double bar line at the end of the second ending.

SWING GITAN

(AKA 'STÉPHANE STOMP')

ANDRE "PETITJEAN" DEDJEAN
& ALPHONSE "TOTOL" MASSELIER

The musical score is written in 4/4 time and consists of five staves of music. The key signature has one sharp (F#), and the time signature is 4/4. The score includes various guitar chords and melodic lines with accidentals.

Staff 1: Chords: AMIN, B7. Measure numbers: 1, 2, 3, 4.

Staff 2: Chords: (D)MIN, E7, AMIN. Measure numbers: 5, 6, 7, 8.

Staff 3: Chords: Bb MA7, AMIN. Measure numbers: 9, 10, 11, 12.

Staff 4: Chords: B7, E7. Measure numbers: 13, 14, 15, 16.

Staff 5: Chords: Bb MA7, AMIN. Measure numbers: 17, 18, 19, 20.

Staff 6: Chords: B7, E7, AMIN. Measure numbers: 21, 22, 23, 24.

TEARS

D. REINHARDT, S. GRAPPELLI

A

D^{MIN} D^{MIN}/F E^{MIN}7(b5) A⁷ D^{MIN} D^{MIN}/F E^{MIN}7(b5) A⁷

5

9

B

D^{MA7} F^{#MIN}7 F^{MIN}7 E^{MIN}7 D^{MA7} F^{#MIN}7 F^{MIN}7 E^{MIN}7

17

21

(D.C. AL CODA)

- (in every recording of 'Tears' Django made, the coda is slightly different, but what is written below should give you a basic framework for arranging your own coda)

C

D^{MIN} D^{MIN}/F E^{b7} D^{MIN} D^{MIN}/F E^{b7}

23

27