

Django in June

The Next Ten Tunes

- Standard Notation and Tablature -

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!

- OPTIONAL RUBATO INTRO
FROM DJANGO & STEPHANE'S

ARE YOU IN THE MOOD

D. REINHARDT, S. GRAPPELLI

APR. 5TH 1936 RECORDING:

GUITAR

GUITAR

MEDIUM SWING

GTR.

GTR.

GTR.

GTR.

GTR.

GTR.

GTR.

GTR.

DINETTE

SWING

(A)

D. REINHARDT

Chords: A^b_{MA7} D^b7 A^b_{MA7} $E7$

GUITAR

GUITAR

Chords: B^b_{MIN7} E^b7 A^b_{MA7} F_{MIN7} B^b_{MIN7} E^b7 A^b_{MA7}

GTR.

GTR.

Chords: F_{MIN} B^b7 B^b_{MIN7} E^b7

GTR.

Chords: A^b_{MA7} D^b7 A^b_{MA7} $E7$

GTR.

GTR.

Chords: B^b_{MIN7} E^b7 A^b_{MA7} (E^b7)

GTR.

GTR.

DOUBLE WHISKEY (DOUBLE SCOTCH)

D. REINHART

(CMA7 AMIN7 DMIN7 G7 CMA7 AMIN7 DMIN7 G7)

(A) CMA7

GUITAR

GUITAR

CMA7 C7 FMA7 F#DIM7

1. (CMA7 AMIN7 DMIN7 G7)
CMA7 Db7

2. (CMA7 G7 CMA7)
CMA7

GTR.

GTR.

(B) E7

A7

GTR.

GTR.

D7

G7

GTR.

GTR.

DOUBLE WHISKEY (DOUBLE SCOTCH)

(CMA7) AMIN7 DMIN7 G7 (CMA7) AMIN7 DMIN7 G7

(A) CMA7

GTR.

GTR.

19

(CMA7) C7 FMA7 F#DIM7 (CMA7) G7 (CMA7)

GTR.

GTR.

25

EXACTLY LIKE YOU

MCHUGH AND FIELDS

A Cmaj D7

GUITAR

GUITAR

G7

1. Cmaj (G7) 2. Cmaj (G7)

GTR.

GTR.

B Fmaj Fmin Cmaj

GTR.

GTR.

(Dmin) Fmaj Fmin Cmaj/E Ebdim7 Dmin7 G7


GTR.

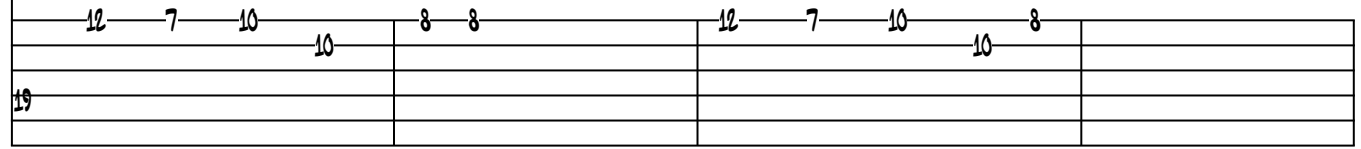
GTR.

EXACTLY LIKE YOU

(A) Cmaj7

D7

GTR. 

GTR. 

G7

Cmaj7

GTR. 

GTR. 

BOSSA MANOUCHE

FOR SEPHORA

- These chord shapes are for the rhythm guitarist to play throughout the intro & coda

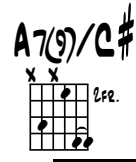
E MIN



E MIN(MA37)



E MIN7



S. ROSENBERG

INTRO

GUITAR

GUITAR

0 0 0 0 0 0 0 0 0 0 0 0

E MIN

E MIN(MA37)

E MIN7

1. A7(9)/C#

GTR.

GTR.

0 0 0 0 0 0 0 0 0 0 0 0

2. A7(9)/C#

(A) E MIN7

(E7)

A MIN7

GTR.

GTR.

0 8 9 7 9 10 7 9 7 6 7 9 7 9 10 11

B7

E MIN7

1. B7

GTR.

GTR.

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

(FOR SEPHORA)

2. **B**

E7 A MIN7 D7 G MAJ7 C MAJ7

F# MIN7(b5) B7 E MIN E7

B' A MIN7 D7 G MAJ7 C MAJ7

C F# MIN7(b5) B7 E MIN7 B7

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

(FOR SEPHORA)

F#MIN7(b5) **B7** **EMIN** **EMIN(MA7)**

GTR. 65

GTR.

EMIN7 **A7(9)/C#** **EMIN** **EMIN(MA7)**

GTR. 69

GTR.

EMIN7 **A7(9)/C#** **EMIN** **EMIN(MA7)**

GTR. 43

GTR.

1. **EMIN7** **A7(9)/C#** 2. **EMIN7** **A7(9)/C#** **EMIN**

GTR. 47

GTR.

Rit. -----

I'VE FOUND A NEW BABY

J. PALMER &
S. WILLIAMS

SWING

(A)

Guitar: D^{MIN} $A7$ D^{MIN} $D7$

Guitar: 4-5 4-5 | 6 7 | 4-5 4-5 | 6 | 9-10 9-10

GTR. $G7$ $C7$ $FMA7$ $A7$ $FMA7$

GTR. 10-10 | 10 8 10 8 | 10 | 4-5 4-5

(B)

GTR. $A7$ D^{MIN}

GTR. 9 7 9 7 5 | 7 10 8 10 8 5 | 6 8 5

GTR. 10

GTR. $G7$ $C7$ $A7$

GTR. 7 5 7 5 3 | 5 8 6 8 6 4 | 5 6 3 4 5 | 4 5 4 5

GTR. 14

A DMIN A7 DMIN D7

GTR. 18

GTR. 6 7 4 5 4 5 6 9 10 9 10

G7 C7 Fmaj7

GTR. 22

GTR. 10 10 10 8 10 8 10

NIGHT AND DAY

C. PORTER

(A) (E^{MIN}7(b5)) OR (G^{MIN}6) B^bMAS6 A7 D^{MA}7

GUITAR

GUITAR

(E^{MIN}7(b5)) OR (G^{MIN}6) B^bMAS6 A7 D^{MA}7

GTR.

GTR.

(E7(9)/B) B^bMAS6 D^{MA}7(b9)/A A^b7(9) G#^{MIN}7(b5) G^{MIN}7 F#^{MIN}7 F^{MIN}7

GTR.

GTR.

E^{MIN}7 A7 D^{MA}7

GTR.

GTR.

8

Fmaj7

Dmaj7

GTR.

GTR.

Fmaj7

Dmaj7

GTR.

GTR.

(E7(9)/B
G#min7(b5)

Bbmaj7
Gmin7

Dmaj7(9)/A
F#min7

Abdim7
Fdim7

GTR.

GTR.

Emin7

A7

Dmaj7

GTR.

GTR.

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

Guitar notation for the first system. The staff shows a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is written in a single line. Above the staff, the chords G7, C7, and Fmaj7 are indicated. Below the staff, the guitar tablature is shown with fret numbers 5, 5, 6, 7, 4, 5, 6, 7, 5, 8, and 6.

Guitar notation for the second system. The staff shows a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is written in a single line. Above the staff, the chords F7 and Bbmaj7 are indicated. Below the staff, the guitar tablature is shown with fret numbers 6, 7, 8, 9, 10, 10, 8, and 6.

Guitar notation for the third system. The staff shows a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is written in a single line. Above the staff, the chords Bbmin, Fmaj7, and D7 are indicated. Below the staff, the guitar tablature is shown with fret numbers 6, 6, 8, 6, 6, 8, 5, and 8.

(ROSE ROOM)

1.

G7 C7

GTR.

2.

G7 C7 Fmaj7

GTR.

SWING GITAN

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

(aka 'Stéphane Stomp')

Andre "Petitjean" Dedjean & Alphonse "Toto" Masselier

GUITAR

Guitar staff with treble clef, key signature of two flats (Bb, Eb), and 4/4 time signature. Chords: GMIN, A7.

GUITAR

Tablature for the first system, showing fret numbers on strings T, A, B.

GTR.

Guitar staff with treble clef, key signature of two flats, and 4/4 time signature. Chords: CMIN, D7, GMIN.

GTR.

Tablature for the second system.

GTR.

Guitar staff with treble clef, key signature of two flats, and 4/4 time signature. Chords: AbMA7, GMIN.

GTR.

Tablature for the third system.

GTR.

Guitar staff with treble clef, key signature of two flats, and 4/4 time signature. Chords: A7, D7. Includes a first ending bracket labeled '1.'.

GTR.

Tablature for the fourth system, ending with a double bar line and repeat dots.

The image shows handwritten musical notation for a guitar piece titled "SWING GITAN". It consists of two staves. The top staff is in treble clef and contains a melodic line with notes on the first string. Above the first two measures, there is a bracket with a "2." indicating a second ending. Chord symbols "A7", "D7", and "GMIN" are written above the notes. The bottom staff is a bass line with fret numbers: 2, 5, 3, 6, 5, 2, 3. The notation is written in black ink on a white background.

SWING GITAN

(AKA 'STÉPHANE STOMP')

ANDRE "PETITJEAN" DEJJEAN
& ALPHONSE "TOTOL" MASSELIER

GUITAR

GMIN A7

GUITAR

TAB

GTR.

(GMIN D7) D7 GMIN

GTR.

GTR.

1. Abmaj7 GMIN

GTR.

GTR.

A7 D7

GTR.

2.
Ab MA7 G MIN

GTR.

GTR.

17 4 2 3 2 3 2 3 5 6 3 5 6

Detailed description: This system contains the first two measures of the guitar solo. The top staff is a treble clef with a key signature of two flats (Bb, Eb). The notes are: Bb4 (quarter), Eb5 (quarter), G5 (quarter), Ab5 (quarter), Bb5 (quarter), Eb5 (quarter), G5 (quarter), Ab5 (quarter), Bb5 (quarter), Eb5 (quarter), G5 (quarter), Ab5 (quarter), Bb5 (quarter), Eb5 (quarter), G5 (quarter). The guitar fretboard diagram below shows fingerings: measure 1 (17th fret, 6-6-6-6), measure 2 (4th fret), measure 3 (2nd fret), measure 4 (3rd fret), measure 5 (2nd fret), measure 6 (3rd fret), measure 7 (2nd fret), measure 8 (3rd fret), measure 9 (5th fret), measure 10 (6th fret), measure 11 (3rd fret), measure 12 (5th fret), measure 13 (6th fret).

A7 D7 G MIN

GTR.

GTR.

21 6 5 5 3 6 5 3 2 3 2 3 2 3 2 3

Detailed description: This system contains the next four measures of the guitar solo. The top staff continues the melody from the previous system. The notes are: Bb5 (quarter), Eb5 (quarter), G5 (quarter), Ab5 (quarter), Bb5 (quarter), Eb5 (quarter), G5 (quarter), Ab5 (quarter), Bb5 (quarter), Eb5 (quarter), G5 (quarter), Ab5 (quarter), Bb5 (quarter), Eb5 (quarter), G5 (quarter). The guitar fretboard diagram below shows fingerings: measure 14 (6-5-5-3-6), measure 15 (5-3-2), measure 16 (3), measure 17 (2-3), measure 18 (2-3), measure 19 (2-3), measure 20 (2-3).

TEARS

D. REINHARDT, S. GRAPPELLI

(A)

C^{MIN} C^{MIN}/E^b D^{MIN}7(b5) G⁷ C^{MIN} C^{MIN}/E^b D^{MIN}7(b5) G⁷

GUITAR

GUITAR

(B^b7)

G^{MIN}7(b5) C⁷ F^{MIN} B⁰IM7 E^bMAS

GTR.

GTR.

C^{MIN}/A F^{MIN}/A^b A^b7 G⁷ A^b7 G⁷ C^{MIN}

GTR.

GTR.

(B) C^{MAS} E^{MIN}7 E^bMIN7 D^{MIN}7 C^{MAS} E^{MIN}7 E^bMIN7 D^{MIN}7

GTR.

GTR.

15

1. **C7** **Fmaj7** **D7** **D^b7**

GTR.

GTR.

17

2. **A^b7** **G7** **Cmin**

GTR.

GTR.

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)

Cmin **Cmin/Eb** **D^b7** **Cmin** **Cmin/Eb** **D^b7**

GTR.

GTR.

23

Cmin **Cmin/Eb** **D^b7** **(Cmaj7)** **Cmin**

GTR.

GTR.

27