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Any codas (⊕) that appear will be played only once
on the recording at the end of the last recorded chorus.

PLAY-A-LONG CD INFORMATION

STEREO SEPARATION: LEFT CHANNEL = Bass & Drums; RIGHT CHANNEL = Guitar & Drums
TUNING NOTES: Concert Bb & A (A=440)

PERSONNEL ON PLAY-A-LONG RECORDING

DAVE STRYKER - Acoustic Maccaferri-Style Guitar; BILL MORING - Bass; COLBY INZER - Drums
Recording Engineer - Tony Viscardo / No Comment Studio



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INTRODUCTION

Django Reinhardt along with Charlie Christian and Eddie Lang are considered the fathers of modern jazz guitar. Christian (1916-1942) died at 25 and is considered one of the architects of Bebop and is one of the first to amplify his guitar. His first solos were heard with Benny Goodman in 1939. Lang (1902-33) played an acoustic guitar but is one of the first to play single-note solo's including some early Bix Biederbecke and Bing Crosby recordings in the 1920's.

Django Reinhardt (1910-1953) whose Centennial is celebrated this year, was a Gypsy jazz guitarist born in Belgium, and one of the first prominent European jazz musicians. Born to a musical family, by 18 he was already an accomplished guitarist when a tragic fire in his caravan trailer left him with burns over half his body and paralysed the 3rd and 4th fingers of his left hand. Forced to relearn his instrument, he played all his incredible (and fast) guitar solos with only the 1st and 2nd fingers of his left hand using the other two fused fingers to make chords. This also affected the unique chord voicings he used.

Django reached his greatest popularity before the war with his "Quintette du Hot Club de France" (The Quintet of the Hot Club of France) with violinist Stephane Grappelli. The band also included his brother Joseph and Roger Chaput or Pierre Ferret on rhythm guitars and Louis Vola on bass. Vocalists Freddy Taylor or Jean Sablon recorded with them as well. This quintet had no drummer, so the rhythm guitars gave the music its classic percussive drive. Reinhardt also made early recordings with American Jazz musicians such as Coleman Hawkins, Benny Carter and Rex Stewart, and loved Louis Armstrong.

The Quintet enjoyed great popularity until the war broke them up. After the war Reinhardt and Grappelli reformed the Quintet and Django also toured in the US as a guest with the Duke Ellington Orchestra, which was a highlight for him. He returned to France in 1947 and played around Paris at the end of his life, sometime using electric guitar. On some of his final recordings you can hear him fusing some of the Bebop ideas with his own style. He died from a brain hemorrhage at age 53.

Django's artistry was so far-reaching, that guitarist Mary Osborne recounted once hearing Charlie Christian play Django's solo on "St. Louis Blues's" note-for-note before launching into his own improvisation. Although they didn't necessarily influence each other, both guitarists shared a raw, swinging drive in their single-line playing. Christian's style was more swing and horn-like, whereas Reinhardt had the dark chromatic Gypsy flavor.

With this Django play-a-long we have tried to capture the feel and harmony of Django's music with the Hot Club of France, as well as Gypsy Jazz or "Jazz Manouche." This style is very popular with Django-philes as well as Bluegrass musicians and players of all kinds.

One of the things that gave the Hot Club Quintet their classic sound was the use of the Selmer Maccaferri Guitar. It was one of the first guitars with a cutaway on the body to allow access to the top of the neck, as well as special bracing, an unusual sound-hole, a metal tailpiece, and an aluminum- reinforced neck, which gave it its distinctive bright sound. On this play-a-long I use a version of this guitar.

As mentioned before there was no drummer, so the 2 rhythm guitarists (and Django himself when he wasn't soloing) created the driving rhythm. The rhythm was a strong 4/4 down-stroke with emphasis on beats 2 and 4. Although similar to the classic Freddie Green comping style with Count Basie, it had a different edge in that the two rhythm guitarists often played insistent quarter notes-with less emphasis on the 2 and 4, and when Django would comp with them he would be more rhythmically adventurous and 'drop some bombs' not unlike the great Bebop drummers. Since this play-a-long will be used by many instrumentalists, we've included a drummer.

Another aspect of the guitar strumming is what is known as "La Pompe." It is an up/down/down stroke where the up is almost a grace note. It gives the Gypsy music its percussive flavor not unlike the boom-chick of bluegrass music. Although there was no drummer on the Quintet recordings, at times in his life Django would play with drummers, who many times would play only brushes and hi-hat. The bassist

almost always played with the 2-beat feel, only occasionally walking.

Harmonically this style was affected by Django's injury to his hand where he was forced to play certain chord shapes: Major 7th, Major 6, Major 6/9, and Minor 6 (often as a sub for the Dom 9 chord ex: Eb9 = Bbmin6). Also the Dominant 7th chords would be sometimes altered to flat 9 and flat 13 (+5).

Django's lead style incorporated arpeggios, diminished runs, chromatic runs, trills, glissando's, and different minor scales: dorian, melodic and harmonic minor, all played with his incredible touch and speed and all with only two fingers!

The repertoire of Django Reinhardt, The Hot Club of France, and Gypsy Jazz were the jazz hits of the 20's and 30's, as well as Django's original compositions. We have included on this play-a-long some of the more popular songs in the keys and with the chord changes that Django played. The song "Django's Cloud" is written over the changes (a contrafact) to one of Django's most famous compositions "Nuages."

AS ALWAYS, THE BEST WAY TO LEARN THIS STYLE OF MUSIC IS BY LISTENING AND STUDYING THE ORIGINAL RECORDINGS.

Good luck and keep swingin!

-- *Dave Stryker, November 2010*

DISCOGRAPHY

1. Sweet Georgia Brown

- Django Reinhardt and Stephane Grappelli/Verve Masters 38
- Django Reinhardt and His American Friends; DRG 8493

2. Rose Room

- The Very Best of Django Reinhardt/Xelon Entertainment

3. Bei Mir Bist Du Schon

- Django Reinhardt and His American Friends; Definitive Spain

4. Swing 42

- Django Reinhardt - The Ultimate Collection/Stardust Records
- Django Reinhardt & Stephane Grappelli and The Quintet of the Hot Club of France; Djangology; RCA/Victor, BMG

5. Django's Cloud

- Django Reinhardt & Stephane Grappelli/Souvenirs/Decca

6. After You've Gone

- Django Reinhardt & Stephane Grappelli w/The Quintet of the Hot Club of France/Parisian Swing/Avid Records
- Django Reinhardt & Stephane Grappelli and The Quintet of the Hot Club of France; Djangology; RCA/Victor, BMG

7. Limehouse Blues

- Django Reinhardt & Stephane Grappelli w/The Quintet of the Hot Club of France/Parisian Swing/Avid Records

8. Body and Soul

- Django Reinhardt and His American Friends; DRG 8493

9. The Sheik of Araby

- Django Reinhardt/Anthology 1934-1937/Stardust Records

10. Minor Swing

- The Very Best of Django Reinhardt/Xelon Entertainment
- Django Reinhardt & Stephane Grappelli and The Quintet of the Hot Club of France; Djangology; RCA/Victor, BMG

11. Montagne Ste. Genevieve

- N/A

12. Swing Guitars

- Django Reinhardt & Stephane Grappelli; The Indispensable Django Reinhardt 091949-1959 BMG France
- Django Reinhardt & Stephane Grappelli and The Quintet of the Hot Club of France; Djangology; RCA/Victor, BMG
- Django Reinhardt and His American Friends; DRG 8493

13. The World is Waiting for the Sunrise

- Django Reinhardt & Stephane Grappelli and The Quintet of the Hot Club of France; Djangology; RCA/Victor, BMG



1. Sweet Georgia Brown



PLAY 8 CHORUSES (♩ = 219)

Words and Music by Ben Bernie,
Maceo Pinkard and Kenneth Casey

Sheet music for "Sweet Georgia Brown" in 4/4 time, featuring 8 choruses and a coda. The key signature is one sharp (F#).

Chorus 1: E7 A7 D7 G B7

Chorus 2: A7 G F#-6 E-7 Eb

Chorus 3: G7 F#7 E7 A7 D7 G

SOLOS: E7 A7

Chorus 4: D7 G B7

Chorus 5: E7 A7

Chorus 6: G F#-6 E-7 Eb G7 F#7 E7 A7 D7 G

CODA: G7 F#7 E7 A7 D7 G G7 F#7 E7 A7 D7 G A+4



2. Rose Room



PLAY 8 CHORUSES (♩ = 198)

By Harry Williams and Art Hickman

Chorus 1: G7 C7 FΔ F7

Chorus 2: F7 B♭Δ B♭-7 FΔ D7

Chorus 3: G7 C7 G7 C7

Chorus 4: FΔ C-6 F7 B♭Δ B♭-7

Chorus 5: B♭-7 FΔ D7 G7 C7 FΔ D7

SOLOS

Chorus 6: G7 C7 FΔ F7 B♭Δ B♭-7

Chorus 7: FΔ D7 G7 C7 G7 C7 FΔ

Chorus 8: C-6 F7 B♭Δ B♭-7 FΔ D7 G7 C7 FΔ D7

⊕ CODA

Coda: G7 C7 F F/A B♭7 B°7 C7 F7

BREAK...



3. Bei Mir Bist Du Schon



(Means That You're Grand)

PLAY 7 CHORUSES (♩ = 185)

Original Lyrics by Jacob Jacobs

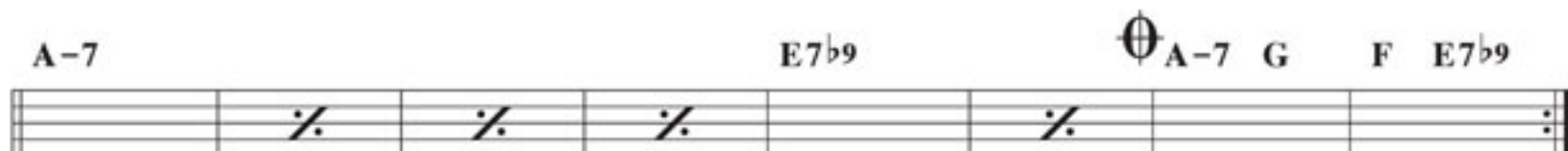
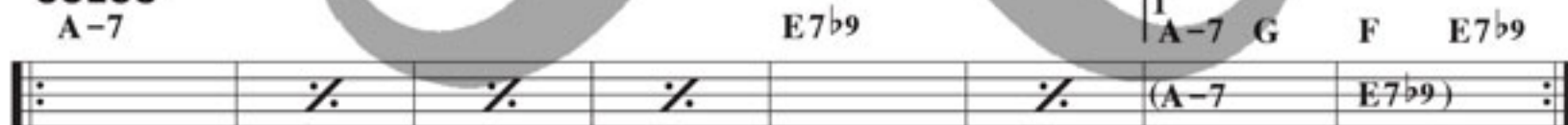
Music by Sholom Secunda

English Version by Sammy Cahn and Saul Chaplin

INTRO



SOLOS



CODA





By Django Reinhardt

SOLOS

⊕ CODA
C



5. Django's Cloud



PLAY 4 CHORUSES (♩ = 107)

By Dave Stryker

Chorus 1: Eb9 D7b9 G6 A-7 D7 GA

Chorus 2: Eb9 D7b9 G6 D7 GA B7

Chorus 3: B7 E-7 A7 Ab7 A7

Chorus 4: D7 C7 C#7 D7 Eb9 D7b9 G6 D7

Chorus 5: GA Ab7 G7b9 CA

Chorus 6: C-6 G6 D7sus GA Eb9

SOLOS

Chorus 7: D7b9 G6 D7sus G6 Eb9 D7b9 G6 A-7 D7 GA

Chorus 8: Eb9 D7b9 G6 D7 GA B7 E-7 A7 Ab7 A7

Chorus 9: D7 C7 C#7 D7 Eb9 D7b9 G6 D7 GA Ab7 G7b9 CA

Chorus 10: CA C-6 G6 D7sus GA Eb9 D7b9 G6 D7sus G6

slight rit.



6. After You've Gone



PLAY 8 CHORUSES (♩ = 250)

By Henry Creamer and Turner layton

CA C-6 GA

E7 A7 D7

GA G7 CA

break

C-6 GA E7

A-7 Ab°7 A-7 F#°7 GA F#°7

E-7 Db°7 GA A-7 D7

GA SOLOS CA C-6 GA

break

E7 A7 D7 GA CA

break

C-6 GA E7 A-7 Ab°7 A-7 F#°7 GA F#°7

E-7 Db°7 GA A-7 D7 GA D-7 G7

CODA G7 C7 G7 C7 G7



7. Limehouse Blues



PLAY 10 CHORUSES (♩ = 267)

Lyrics by Douglas Furber
Music by Philip Braham

Sheet music for the first 10 choruses of "Limehouse Blues". The music is written in treble clef, 4/4 time, with a key signature of one sharp (F#). The tempo is marked as ♩ = 267. The first six lines of music are as follows:

- Line 1: C7, A7
- Line 2: A7, G, B7
- Line 3: E-7, A7, D7, D7, D♭7
- Line 4: C7, A7
- Line 5: A7, G, E7
- Line 6: A-7, C-6, D7, G, BREAK, G7

The music ends with a "Fine" marking and the instruction "Abrupt ending on beat one".

SOLOS

Sheet music for the solo section, consisting of three lines of music. The first line is marked "SOLOS" and the second line is marked "Fine". The third line is marked "Fine".

Line 1: C7, A7, G, B7

Line 2: E-7, A7, D7, D7 D♭7, C7, A7

Line 3: A7, G, E7, A-7, C-6, D7, G, G7

The solo section ends with a "Fine" marking.