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The music of Django Reinhardt and Stephane Grappelli has had a resurgence in popularity in the 1970s. Guitarists as diverse as rock stars Peter Frampton, Carlos Santana and Jerry Garcia, blues great B.B. King, country players Chet Atkins and Jerry Reed, classical masters John Williams and Julian Bream, and nearly every jazz guitarist from Les Paul and Barney Kessel to Al DiMeola and Larry Coryell have expressed their admiration and respect for the artistry of Django Reinhardt. The passion and wealth of creativity in his music will always be immortal. That Django can be an inspiration to musicians of such different temperaments and styles points out the universality of his musical legacy.

Duke Ellington called him one of the preeminent jazz instrumentalists of all time. This tribute to an illiterate European gypsy who told time by the sun, who would just as soon disappear to go fishing or play billiards as keep a musical engagement, came from one of the most sophisticated musicians in jazz history. Django, a man who overcame a severe handicap, the crippling of two fingers on his left fretting hand burned in a caravan fire when he was eighteen, went on to develop an astounding, unique and inimitable technique unrivaled today.

The details of Django's life have been dealt with in many music journals and liner notes to his albums and will not be further expounded upon here. Indeed author James Jones (*From Here to Eternity*) once set out to write a book about Django, who had greatly inspired him. After traveling to France and talking to numerous of Django's contemporaries, he finally abandoned the project because of the inconsistencies and contradictions he found in his interviews. Django will always be the stuff of which legends are made; the real facts can never be known. It is in his music that Django will be found, in all his complexity and simplicity, his fierce passion and soulful romanticism.

Twenty-five years after Django's death, violinist Stephane Grappelli, his partner in the Quintet of the Hot Club of France, is turning on a whole new generation of fans to the joys of "Le Jazz Hot" with his gracious ambience, total musicianship and sublime creativity. At seventy years of age he is an inspiration to see and hear. He cooks with such joy and rhapsodizes so beautifully, totally at one with his instrument, that he bridges all generation gaps. If Django were alive today, he too would most certainly be a force in the future development of jazz.

Yet Django lives on forever on the numerous recordings he made between 1934 and his death in 1953. Director Martin Scorsese is said to have gained his original inspiration for the movie "New York, New York" while listening to the quintet's recording of "Billets Doux" which is featured in the movie.

I hope that this book will help you gain some insight and much pleasure and inspiration from the music of the great gypsy, Django Reinhardt.

Stan Ayeroff
Los Angeles, California
February 20, 1978

Notes on the Solos

"Dinah" December 1934

This is from the first recording session of "The Quintet of The Hot Club of France."

"Blue Drag" April 1935

"Chasing Shadows" September 1935

"It Don't Mean A Thing" October 1935

I have transcribed Django's solo and the last section where he "trades fours" with Stephane Grappelli.

"After You've Gone" May 1936

This has a vocal by Freddy Taylor and features some of Grappelli's hottest playing.

"Georgia On My Mind" May 1936

This features a vocal by Freddy Taylor. The introduction by Django is superb.

"Shine" May 1936

Another vocal by Freddy Taylor. Django really cooks on this one.

"In A Sentimental Mood" April 1937

"The Swick Of Araby" April 1937

"You Rascal You" December 1937

Django is backed only by the bass of Louis Vola. I have transcribed the third, fourth, and fifth choruses and the two choruses that follow the bass solo.

"Finesse" April 1939

Recorded under the name "Rex Stewart And His Feetwarmers," this cut featured touring members of The Duke Ellington Orchestra: Rex Stewart on cornet, Barney Bigard on clarinet and Billy Taylor on bass.

"Undecided" August 1939

This cut has a vocal by Beryl Davis after Django's opening solo.

"Don't Worry 'Bout Me" August 1939

I have transcribed Django's opening solo and his half chorus after the vocal by Beryl Davis.

"Nuages" (I) February 1946

This version features Stephane Grappelli on violin. Django starts his solo in artificial harmonics.

"Nuages" (II) August 1947

This version features Maurice Meunier on clarinet.

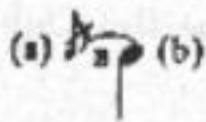
"Nuages" July 1950

This unaccompanied solo was to be part of the sound track for a movie about Django. It is actually a medley of two tunes, "Belleville" and "Nuages." It is an indication of Django's dynamic energy and flow of ideas that this cut runs eleven minutes and fifty seconds. The end of "Belleville" fades out on one side of the 78 record on which it was recorded, and fades in again on the other side, eventually becoming "Nuages." I have transcribed the beginning of "Nuages" with the complete statement of the theme.

Explanation of Symbols



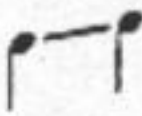
Trill: Consists of a hammer-on one scale degree above, and a pull-off to the original note.



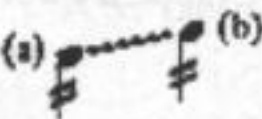
Bends: Bend note (a) up to note (b) and hold for duration of note (b). Strike string only at note (a).



Slides: Left-hand finger remains on string. Only first note is plucked.



Glissando: Like a slide with both the first and second notes being plucked.



Tremolo Glissando: Same as glissando, with tremolo picking from note (a) to note (b).

0,1,2,3,4

Left-Hand Fingering

① ② ③ ④ ⑤ ⑥ **String Numbers**

C

Full Barre

½C

Half Barre

Octaves: Octaves are to be fingered as follows:

6th and 4th strings

5th and 3rd strings

4th and 2nd strings

3rd and 1st strings



A Note on the Fingering

As I began to work out the fingerings of the solos in this book I was aware that Django used only the index and middle fingers of his left hand for his single-string work. We can only theorize how much use he had of his other two crippled fingers. He probably used them and his thumb in chords. How much? Again, we can only guess.

Keeping this in mind, I set out thinking, "He only had two fingers, so there's not a whole lot of choice." Almost immediately I found myself staring at my left hand, saying, "This is impossible! Django couldn't have used only two fingers!" As I got further along, many patterns emerged and fell into place. They did so only when I used my whole hand.

I have attempted to use those fingerings that were the easiest in producing the desired sound. There were many choices of fingerings; these are only the ones that worked best for me. You may find that another fingering suits your particular technique better than the one I have chosen. If so, feel free to experiment.

It has been fascinating to think about how Django actually played. He must have had tremendous ingenuity and imagination. I did experiment using only two fingers to play the solos, but I found it impossible to do. Therein lies much of the mystery Django has for me: he does the impossible.

A Note on Swing

There are many rhythmic subtleties to be found in Django's music. While either taking a solo or accompanying another soloist Django was always in control of the song's rhythmic drive. Listen to the recordings themselves to hear how Django kept things moving by either adding punctuation to inspire the soloist or swinging madly in his own solo efforts.

In the following transcriptions all eighth notes are to be played in a swing manner. This means that two eighth notes ($\frac{\text{ } \text{ } }{\text{ } \text{ } }$) are to be played as the first and third notes of a triplet ($\frac{\text{ } \text{ } \text{ } }{\text{ } \text{ } \text{ } }$). In addition, four sixteenths ($\frac{\text{ } \text{ } \text{ } \text{ } }{\text{ } \text{ } \text{ } \text{ } }$) are to be played with a triplet feel ($\frac{\text{ } \text{ } \text{ } \text{ } }{\text{ } \text{ } \text{ } \text{ } }$).

Dinah

Words by Sid Lewis and Joe Young
Music by Harry Akst

Fast $\text{♩} = 112$

Musical staff 1: Treble clef, key signature of one sharp (F#). Chords: D7, G, D. Fingerings: ② ③ ④ ⑤ ⑥ ①. Includes a dashed line with a vertical line indicating a fingering change.

Musical staff 2: Treble clef, key signature of one sharp (F#). Chord: D7. Includes a slur over a group of notes and a dashed line with a vertical line.

Musical staff 3: Treble clef, key signature of one sharp (F#). Chords: G, D7. Fingerings: ① ② ③ ② ④ ③ ② ①. Includes a slur over a group of notes.

Musical staff 4: Treble clef, key signature of one sharp (F#). Chord: G. Includes a slur over a group of notes and a dashed line with a vertical line labeled "8va".

Musical staff 5: Treble clef, key signature of one sharp (F#). Chords: D7, D7₁₃. Includes a slur over a group of notes and a dashed line with a vertical line labeled "8va".

Musical staff 6: Treble clef, key signature of one sharp (F#). Chords: G, D7. Includes a slur over a group of notes and a dashed line with a vertical line.

Musical staff 7: Treble clef, key signature of one sharp (F#). Chord: G. Includes a slur over a group of notes.

Musical staff 8: Treble clef, key signature of one sharp (F#). Includes a slur over a group of notes and a dashed line with a vertical line.

Musical staff 9: Treble clef, key signature of one sharp (F#). Chords: D7, G, D+. Includes a slur over a group of notes and a dashed line with a vertical line.

G Em Em(maj7) Em7

Musical staff 1: Chords G, Em, Em(maj7), and Em7 with fingerings. The G chord is shown as a single note on the G string. The Em chord has a circled 1 above the E string. The Em(maj7) and Em7 chords have fingerings 2-0-1-2-1-0 and 2-0-1-2-1-0 respectively.

Em6 Em Em(maj7) Em7 Em6 D7

Musical staff 2: Chords Em6, Em, Em(maj7), Em7, Em6, and D7 with fingerings. The Em6 chord has a circled 1 above the E string. The Em(maj7) and Em7 chords have fingerings 2-0-1-2-1-0. The D7 chord has a circled 1 above the D string.

G

Musical staff 3: Chord G with a melodic line and fingerings. The G chord is shown as a single note on the G string. The melodic line starts with a circled 2 below the G string, followed by a circled 1 below the E string. The fingerings for the notes are 2, 0, 1, 2, 1, 0.

Musical staff 4: Melodic line with fingerings. The fingerings for the notes are 3, 2, 1, 0, 3, 2, 1, 0, 2, 0, 4, 2.

D7 G

Musical staff 5: Chords D7 and G with fingerings. The D7 chord has a circled 1 above the D string. The G chord is shown as a single note on the G string.

Blue Drag

Words and Music by Josef Myrow

Medium ♩ = 120

Chord changes: Dm, Dm/C, Bm7b5, Bb7, Dm, Dm/C, Bm7b5, Bb7, Dm, Dm/C, A7, Bb7, A7, Dm, A7, Dm, Dm/C, Bm7b5, Bb7, Dm, Dm/C, Bm7b5, Bb7, Dm, Dm/C, A7, Bb7, A7, Dm, Dm/C, A7.

G

Dm Dm/C Bb7 A7 Dm Dm/C

Bm7b5 Bb7 Dm Dm/C Bm7b5 Bb7

Dm Dm/C A7 Bb7 A7 Dm

Chasing Shadows

Words by Benny Davis
Music by Abner Silver

Slow ♩ = 102

Chord progression: Eb, Bb7, Eb, Db, Eb b2, Bb7

Chord progression: Eb, Abm, Eb, Cm, Fm, Bb7, Eb, Cm

Chord progression: Fm, Bb7, Eb, Bb7, Eb, Db

Chord progression: Eb, Bb7, Eb, Abm, Eb, Cm

Chord progression: Fm, Bb7, Eb, Am7b5

Chord progression: D7, Gm

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Handwritten musical notation on a five-line staff. The key signature has two flats (Bb). The notation includes various note values, rests, and fingerings (1, 2, 3). A circled 'C' is written above the staff. Below the staff, there are two horizontal lines with circled numbers: ①, ②, ③, ①, ①, ②, ①.

Handwritten musical notation on a five-line staff. Chord symbols Cm, Ebm6, and Bb7 are written above the staff. The notation includes note values, rests, and fingerings. Below the staff, there are two horizontal lines with circled numbers: ②, ③, ①, ②, ③, ①, ②, ③, ④, ⑤.

Handwritten musical notation on a five-line staff. Chord symbols Eb, Bb7, Eb, Db, Eb, Bb, Eb, and Abm are written above the staff. The notation includes note values, rests, and fingerings. Below the staff, there are two horizontal lines with circled numbers: ④, ⑥, ⑤, ③.

Handwritten musical notation on a five-line staff. Chord symbols Eb, Cm, Fm, Bb7, Eb, Cm, Fm, and Bb7 are written above the staff. The notation includes note values, rests, and fingerings. A dashed line with '8va' is written above the staff. Below the staff, there are two horizontal lines with circled numbers: ②, ①.

It Don't Mean A Thing (If It Ain't Got That Swing)

Words by Irving Mills
Music by Duke Ellington

Medium $\text{♩} = 136$

Gm Eb7 D7 G7 C7 F7

Bb D7 Gm Eb7 D7 G

C7 F7 Bb Bb7

Eb maj7 C7

F7 D7 Gm

Eb7 D7 G C7 F7 Bb D7

Gm Eb7 D7 G

C7 F7 Bb D7

Gm Eb7 D7 G

② ①

C7 F7 Bb

⑤ ④ ③ ② ① ② ③ ④ ⑤ ①

Ebmaj7

② ④ ③ ④ ③ ② ①

C7 F7 D7 Gm

① ③

Eb7 D7 G C7 F7 Bb D7

Second Solo
Trading "fours" with violin

G C7 F7

① ② ③

Bb D7 G C7(b9) F

⑤ ④ ③ ② ① ② ③ ④ ⑤ ①

Bb G 8va

①

C7 F7 Bb D7 Gm

2

Gm

Eb7 D7 G Bb7

Ebmaj7 C7 F D7

Gm (G7)

After You've Gone

Words and Music by Turner Layton and Henry Cramer

Fast $\text{♩} = 138$

This page contains guitar tablature for the song "After You've Gone". It consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The tempo is marked as "Fast" with a quarter note equal to 138 beats per minute. The music is written in a style that combines standard notation with guitar-specific instructions like chord names (C, Cm, G, A7, D7, E7, Am) and fret numbers (1-4). Fingerings are indicated by numbers 1-4 in circles. Some staves include handwritten annotations: "(6#)" above the E7 chord on the second staff and "(Am 9)" above the Am chord on the tenth staff. The tablature includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final chord on the tenth staff.

Cm **G** **B7**

Fingering: 5 4 3 2 1 | 2 3 4 5 | 1 2 3 4

Em **A7** **G**

Fingering: 3 | 1 | 2

Am7 **B7**

Fingering: 2 1 4 2 1 3

G **G7**

Fingering: 4 2 3 4 2 1 2

Georgia On My Mind

Words by Stuart Gorrell
Music by Hoagy Carmichael

Medium ♩ = 136

Chords: Eb, G7, Cm

Chords: Abm6, Eb, Cm, Fm, Bb7

Chords: Eb, Fm, Bb7

Chords: Eb, G7, Cm

Chords: Abm6, Eb, Cm, Fm, Bb7

Chords: Eb, Abm6, Eb, G, Cm

Musical staff 1: Cm, G7, Cm, Cm6. Fingerings: ③ ②, ④, ③ ②, ①.

Musical staff 2: Cm, D7, Gm, E°. Fingerings: ③ ②, ② ③ ④, ③ ②, ⑤.

Musical staff 3: Fm, Bb7, Eb, G7. Fingerings: ④ ③, ⑤ ④ ③, ②, ③ ④ ③ ② ①.

Musical staff 4: Cm, Abm6, Eb, Cm. Fingerings: ① ② ③ ④ ⑤ ④ ③ ② ①.

Musical staff 5: Fm, Bb7, Eb, Cm, Fm, Bb7. Fingerings: ②, ①, ③, ②, ③, ① ②.

Shine

Words by Cecil Mark and Lew Brown
Music by Fred Dabney

Fast $\text{♩} = 136$

First staff of guitar notation. Chords: C. Fingering: ② ② ① ②, ③, ② ①, ③ ②, ③.

Second staff of guitar notation. Chords: G, C. Fingering: ④, ④ ③ ② ①, ② ③ ④.

Third staff of guitar notation. Chords: G. Fingering: ③ ② ①, ③ ② ①, ④ ③ ② ①, ③ ② ①.

Fourth staff of guitar notation. Chords: E7, Am. Fingering: ③, ③, ①, ② ③, ④.

Fifth staff of guitar notation. Chords: D7. Fingering: ③ ② ①, ②, ③, ④ ③.

Sixth staff of guitar notation. Chords: G, C. Fingering: ④ ③ ② ①, ⑤ ④ ③, ①, ①.

Seventh staff of guitar notation. Chords: G, E7. Fingering: ④ ① ③, ④ ③ ②.

Eighth staff of guitar notation. Chords: Am, F. Fingering: ① ② ①, ②, ③, ③ ④ ③ ④.

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F# **C/G** **A7** **D7**

G **C** **G** **C**

G **C**

G **E7**

Am **D7**

G **C**

G **E7**

Am **F** **F#**

C/G **A7** **D7** **G** **C**

In A Sentimental Mood

Music by Duke Ellington

Slow rubato $\text{♩} = 104$

First staff of music, featuring a melodic line with various ornaments and a bass line with chords and fingerings.

Second staff of music, continuing the melodic and bass lines with detailed fingerings.

Third staff of music, marked *a tempo*. It includes a melodic line and a bass line with chords labeled **Dm** and **Bbm**.

Fourth staff of music, featuring a melodic line with chords labeled **F/C**, **C7/G**, **B7/F#**, **C7**, and **C#12**.

Fifth staff of music, featuring a melodic line with chords labeled **Dm** and **D7**.

Sixth staff of music, featuring a melodic line with chords labeled **Gm** and **D7**.

Seventh staff of music, featuring a melodic line with chords labeled **F/C** and **G7**.

Eighth staff of music, featuring a melodic line with a **C7** chord.

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Musical staff 1: Treble clef, Dm, D7. Fingerings: 5-4-3-2-1, 4-4-1, 4-1, 1-3.

Musical staff 2: Treble clef, Cm, C7, F, Ab. Fingerings: 2-3-4, 0, 2, 1-2-3-4.

Musical staff 3: Treble clef, D \flat , B \flat m, E \flat m, Ab7. Fingerings: 1-2-3, 4-4-2-1, 1-2, 3-4-1-3, 1-3, 3-1-3.

Musical staff 4: Treble clef, D \flat , E \flat m, Ab7. Fingerings: 2-1-1, 2-3, 2-3-2-1-1-2-2, 3-1-1-3, 3-2-1.

Musical staff 5: Treble clef, D \flat , B \flat m, E \flat m, Ab7, F/C. Fingerings: 3-2-1-1, 1-1, 1-1-2-3, 3-3, 4-4-4-4.

Musical staff 6: Treble clef, C7, Dm, B \flat m, F/C, 8va, G7. Fingerings: 3-6-4-3-2, 3-1-2, 3, 1-3-3-1-3-4, 1-3-1-3-4.

Musical staff 7: Treble clef, C7, B7, C7, C \sharp 7. Fingerings: 2, 3-1-2, 3-1-2, 4-3-1-4, 3-1-1-1.

Musical staff 8: Treble clef, Dm, D7. Fingerings: 3-4-5-4-3, 1-2, 1-2, 3-4, 1-2-1.

Musical staff 9: Treble clef, Cm, C7, F. Fingerings: 1-2-3-4-3, 5-4-3-2-1, 3-1-3-1-3-1, 2.

The Sheik Of Araby

By Francis Wheeler, Harry B. Smith and Ted Snyder

Fast $\text{♩} = 136$

Musical staff 1: Treble clef, 4/4 time signature. Chords: Bb, F7. Measure numbers 1, 2, 3, 4, 5, 6. Fingering: 1, 3, 4, 4, 5, 1.

Musical staff 2: Treble clef, 4/4 time signature. Chords: Bb, F7. Measure numbers 7, 8, 9, 10, 11, 12. Fingering: 3, 4, 3, 4, 3.

Musical staff 3: Treble clef, 4/4 time signature. Chords: F7. Measure numbers 13, 14, 15, 16, 17, 18. Fingering: 3, 4, 2, 4, 5, 4.

Musical staff 4: Treble clef, 4/4 time signature. Chords: Bb. Measure numbers 19, 20, 21, 22, 23, 24. Fingering: 5, 5, 4, 3.

Musical staff 5: Treble clef, 4/4 time signature. Chords: D7. Measure numbers 25, 26, 27, 28, 29, 30. Fingering: 2, 3, 4.

Musical staff 6: Treble clef, 4/4 time signature. Chords: G7, C7, F7. Measure numbers 31, 32, 33, 34, 35, 36. Fingering: 1, 2, 3, 4, 5, 4.

Musical staff 7: Treble clef, 4/4 time signature. Chords: F7, Bb. Measure numbers 37, 38, 39, 40, 41, 42. Fingering: 1, 2, 3, 4, 5, 4.

Musical staff 8: Treble clef, 4/4 time signature. Chords: F7. Measure numbers 43, 44, 45, 46, 47, 48. Fingering: 3, 4, 1, 1.

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①②③ — ① — ②①②

②① — ②③ — ②①②③①

②③②① — ②③

②③②① — ②③

②③②① — ②③

②③②① — ②③

If Be Glad When You're Dead) A Rascal You

Words and Music by Sam Theard

Fast $\text{♩} = 140$

The musical score consists of ten staves of notation. The first staff begins with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Fast' with a quarter note equal to 140 beats per minute. The notation includes various rhythmic values, slurs, and fingerings (circled numbers 1-5). Chord symbols are placed above the notes: Bb, F7, Bb7, Eb, Ebm, Bb, F7, Bb, Bb7, Eb, Ebm, Bb, and F7. The score concludes with a final chord of F7.

Musical staff 1: Chords B \flat , F7, B \flat . Includes fingerings 1, 2, 3 and a slur.

Musical staff 2: Chords B \flat , F7. Includes fingerings 1, 2, 3 and a slur.

Musical staff 3: Chords B \flat , B \flat 7, E \flat . Includes fingerings 1, 2, 3 and a slur.

Musical staff 4: Chords E \flat m, B \flat , F7, B \flat . Includes fingerings 1, 2, 3 and a slur.

Musical staff 5: Labeled "Second Solo". Chords B \flat . Includes fingerings 1, 2, 3, 4 and a slur.

Musical staff 6: Chords F7, B \flat . Includes fingerings 1, 2, 3, 4 and a slur.

Musical staff 7: Chords B \flat , B \flat 7. Includes fingerings 1, 2, 3 and a slur.

Musical staff 8: Chords E \flat , B \flat . Includes fingerings 1, 2, 3, 4, 5 and a slur.

Musical staff 9: Chords F7, B \flat , F7, B \flat . Includes fingerings 1, 2, 3 and a slur.

② ————— ①

③ — ① — ③

① ③ — ① ③ — ① ③ — ① ③ — ① ③ — ① ② ③ ①

② ③ — ④ — ③ ④ ⑤ ⑥ ⑤

Finesse (Night Wind)

Words by Robert Sour
Music by Billy Taylor

Slow ♩ = 96

(Db)

Db Bbm Ebm Ab7

Db Bbm

Ebm Ab7 Db9

Cb

Gbm Db Bbm

A7 Ab7 Db Gbm Db

Undecided

Words by Sid Robin
Music by Charles Shavers

Fast $\text{♩} = 120$

The sheet music is written for guitar in standard notation, featuring a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as 'Fast' with a quarter note equal to 120 beats per minute. The music is organized into ten systems, each containing a single staff. The first system begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. The notation includes various chord voicings and fingerings, with circled numbers (1-4) indicating specific fret positions. Chord symbols such as E7, A7, D, G9, and Bm are placed above the staff to indicate the harmonic structure. The piece concludes with a final chord voicing in the tenth system.

Staff 1: Treble clef, 8/8 time signature. Chords: C, C. Fingering: 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.

Staff 2: Treble clef, 8/8 time signature. Chords: E7, C, A7. Fingering: 1, 2, 3, 4, 5, 5, 4, 3, 3, 2, 1, 1.

Staff 3: Treble clef, 8/8 time signature. Chords: D. Fingering: 3, 2, 1, 3, 1.

Staff 4: Treble clef, 8/8 time signature. Chords: G9, E7. Fingering: 2, 3, 4, 1, 3, 2, 3, 4, 4, 3, 2, 1.

Staff 5: Treble clef, 8/8 time signature. Chords: A7, D. Fingering: 1, 2, 3, 1, 5.

Staff 6: Treble clef, 8/8 time signature. Chords: D, G7, C. Fingering: 1, 2, 3, 4, 5, 4, 3, 2.

Don't Worry 'Bout Me

By Ted Koehler and Rube Bloom

Medium ♩ = 120

The musical score is written in 4/4 time with a key signature of three flats (B-flat major/D-flat minor). It consists of eight staves of music. The first staff is the guitar line, and the second staff is the bass line. The guitar line includes various chords and fingerings: Ab, Db, F, Ebm, Gbm, Bbm, Eb7, Ab7, and Db7. The bass line includes various chords and fingerings: Ab, Db, F, Ebm, Gbm, Bbm, Eb7, Ab7, and Db7. The score includes a variety of rhythmic patterns, including eighth notes, quarter notes, and sixteenth notes, as well as triplets and slurs. The tempo is marked as Medium with a quarter note equal to 120 beats per minute.

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Chord: $G\flat$

Fingerings: ①, ⑤, ④, ③, ②, ①, ②

8va

Chords: $G\flat m$, $D\flat$

Fingerings: ③, ②, ①, ③, ②, ③, ②, ①, ③, ②, ①

Chords: C , $E\flat m$

Fingerings: ④, ③, ②, ①, ②, ③, ④, ②, ③, ④, ⑤, ⑥

Chords: $A\flat$, $D\flat$

Fingerings: ④, ③, ②, ①

Second Solo 1

Chords: $G\flat m$, Sva

Fingerings: ②, ③, ②, ③, ④, ①

Chords: $D\flat$, Sva , $D\flat 7$

Fingerings: ②, ③, ④, ①, ②, ③, ①

Chords: $G\flat maj 7$, Sva

Fingerings: ②, ③, ①, ②, ③, ④, ③, ③, ②, ①, ②, ③, ①, ③, ②, ③, ①, ②, ③

Nuages (I)

Music by Django Reinhardt

Medium $\text{♩} = 110$
Artificial Harmonics

Chord changes: $E\flat 9$, $D7\flat 9$, G , $E\flat 9$, $D7\flat 9$, G , $B7$, $E m$, $A7$, $D7$, $E\flat 9$, $D7\flat 9$, G .

Ab7 G7 *Arva*

② ③ ② ①

C Cm

③ ② ① ① ② ③ ④

C

② ③ ④ ③

Eb9 D7

③ ④ ③ ② ① ② ③ ④ ③ ④ ③ ② ① ② ③ ④ ③ ② ③

G

② ④ ③ ②

Slow $\text{♩} = 100$

First line of musical notation. Chords: F, Db9. Fingerings: ②, ③, ①, ⑤, ④, ⑤, ④, ③, ②, ③, ②, ③.

Second line of musical notation. Chords: C7b9, F. Fingerings: ②, ①, ④, ③.

Third line of musical notation. Chords: Db9. Fingerings: ④, ③, ②, ①, ②, ③, ①.

Fourth line of musical notation. Chords: C7b9, F, 8va. Fingerings: ②, ③, ②, ③, ④, ③, ②, ①, ②.

Fifth line of musical notation. Chords: A7+5. Fingerings: ①, ②, ③, ②, ③, ④, ③, ②.

Sixth line of musical notation. Chords: A7b9, Dm6, 8va. Fingerings: ④, ⑤, ④, ③, ②, ①, ②, ③.

Seventh line of musical notation. Chords: G, F#7, 8va. Fingerings: ①, ②, ②, ①, ②, ③, ④, ⑤, ③, ②, ①.

Eighth line of musical notation. Chords: G, C9, Db9. Fingerings: ②, ③, ②, ①, ②, ③, ②, ①.

Musical staff 1: Treble clef, 4/4 time signature. Chords: D^b9, C⁹. Fingering: ②, ③.

Musical staff 2: Treble clef, 4/4 time signature. Chord: F7. Fingering: ④, ③, ④, ③, ②, ①, ④, ③, ②, ①.

Musical staff 3: Treble clef, 4/4 time signature. Chords: G^b9, F9, 8va. Fingering: ①, ③, ②, ①, ②, ③, ④, ⑤, ③, ⑤, ④, ③, ②, ①.

Musical staff 4: Treble clef, 4/4 time signature. Chords: B^bmaj7, 8va. Fingering: ②, ③, ①, ②, ①, ①, ③, ②.

Musical staff 5: Treble clef, 4/4 time signature. Chords: B^bm6, B^bm7. Fingering: ③, ②, ①, ②, ③.

Musical staff 6: Treble clef, 4/4 time signature. Chord: Fmaj7. Fingering: ④, ⑤, ③, ④, ④, ②.

Musical staff 7: Treble clef, 4/4 time signature. Chords: D^b9, C⁹. Fingering: ①, ③, ①, ④, ②, ①, ⑤, ④, ③, ②, ①.

Musical staff 8: Treble clef, 4/4 time signature. Chord: Fmaj7. Fingering: ②, ③, ①, ②, ③, ①, ②.

Slow rubato

CIV

CII 1/2 CVII 1/2 CVI 1/2 CV CIV

1/2 CIV CIV rit. a tempo

1/2 CII 1/2 CI 1/2 CIV 1/2 CIII 1/2 CIV

Fast
CII

a tempo
CIV

Fmaj⁷ Db9 CIII Verse

Fmaj⁷ F#9 C6/B7

Fmaj⁷ F#9 CIII

A7 Dm

G7 G7 C (F#7) F#9 G#9

MCV MCVI MCVII MCIX

C7 Fmaj⁷ Db9 C#9

Handwritten musical notation on a single staff. Chords: *Fmaj*, *C7*, *Fmaj*, *G6/9*. Fingerings: ③, ①, ②, ⑥, ④, ③. Includes a circled '3' and a circled '2'.

Handwritten musical notation on a single staff. Chords: *C6 (= F7)*, *Bbmaj*, *F7*, *Bbmaj*. Fingerings: ②, ⑤, ③, ②, ⑤, ③, ②, ④, ②. Includes a circled '3' and a circled '2'.

Handwritten musical notation on a single staff. Chords: *Bbm*, *D6 (G6)*, *F7*. Fingerings: ⑤, ④, ③, ②, ①, ④. Includes circled numbers 3, 2, and 1.

Handwritten musical notation on a single staff. Chords: *Fmaj*, *(C7) Fmaj*, *D13*. Fingerings: ③, ②, ①, ②. Includes circled numbers 3, 2, and 1.

Handwritten musical notation on a single staff. Chords: *(C7)*, *Dm*, *F7*, *E6 (D7)*, *C7*, *C7*, *Fmaj*. Roman numerals: $\frac{1}{2}CII$, $\frac{1}{2}CIV$, $\frac{1}{2}CV$, $\frac{1}{2}CVIII$, $\frac{1}{2}CX$. Includes a *rit.* marking and circled numbers 3, 2, and 1.

An Analysis of Django's Guitar Style

Introduction

This section of the book will present the main stylistic concepts of Django's guitar music. Though there is always much to be learned through analysis, keep in mind that there is much that will remain a mystery. There will be notes that will not fit into any analytical category, yet they work. These are what make Django (and all great improvisers) special and unique. It should also be pointed out that Django did not follow any set rules or limit his imagination in any way. He simply played what he heard.

He had the technique to play anything he could think of, and also had an incredible stream of ideas. Though he developed an astounding technique he never used it as an end in itself; he could think as fast as he could play.

Django did have his own clichés, which he would use now and again; but considering his huge output, it is amazing how each solo can stand on its own as special and unique.

Django was one of those musical rarities: he seemed incapable of playing a wrong note. His music never sounded strained or forced, and he didn't have to struggle for ideas. Indeed, there seemed to be so much music and energy inside of him that it had to come bursting out.

Django's Guitar Style

One phrase I use to describe Django's guitar style is "ornamented arpeggio." Though he always had a melodic concept in his solos, he made very frequent use of arpeggios in one form or another. This differs somewhat from the modern developments in jazz and rock music. Today it is more common to juxtapose many different scales or modes to create the harmonic and melodic interest.

You should have a good grasp of the following theory in order to understand the style of Django and his contemporaries. Since it is not the intention of this book to discuss it in detail, I suggest that you fill in any gaps you may have with supplementary instruction or reading.

Chord Formulas

You should have a basic understanding of chord construction (formulas).

Triads: Root (R), Third (3), Fifth (5)

Major (R 3 5)

Minor (R b3 5)

Diminished (R b3 b5)

Augmented (R 3 #5)

Extended Harmony:

6th chords

7th chords

9th chords

11th chords

13th chords

Altered Chords:

Any chords with ab 5, #5, b9, #9

Suspended Chords:

The third of the chord is raised to a fourth.

Chord Family:

Which "family" the chord fits into.

Major (Major 6th, 7th, 9th chords)

Minor (Minor 6th, 7th, 9th chords)

Dominant (Dominant 7th, 9th, 13th chords)

Scales

You should be able to construct and fluently play the various scales:

Major

Minor (Harmonic, Melodic, Natural)

Chromatic

Pentatonic

Diminished

Whole-Tone

Texture and Color

Django's guitar style has three main textures: single string melodic lines, octaves, and chordal passages of two or more notes. This is similar to what Wes Montgomery developed twenty years later. Wes usually started out in single notes, went to octaves, and ended with chords, not often interchanging these different textures. Django employed all these sounds to suit an individual passage, to build tension or reach a climax, all within the course of a single chorus.

Django used two more effects to create a different sound. The first is harmonics, both natural and artificial. Many of his songs end on a chord of three or four natural harmonics at the 5th, 7th or 12th fret. The opening solo to "Nuages" in G is an example of the way he used artificial harmonics. The other effect is the use of the open strings to create unison doublings. "Dinah" (mm. 48-50) is an example of this.

Django was a master of nuance and tone color. It is this kind of personal touch that gives a player an individual sound. Django developed great subtlety on the acoustic instrument that could not be transferred to the electric guitar. His style was best suited to the sensitivity of the acoustic guitar. He extracted different shades of tone to punctuate individual phrases. He had a unique way of ending a note with an upward glissando. Many guitarists do the same thing, but most do so in a downward direction. Rather than attempt to describe the sound of Django's guitar, I suggest that you go directly to the source and listen to the many recordings that are available.

If Django's left hand was incredible, his right should not be thought of in any lesser terms. It was the combination of the two that gave Django his amazing technique. He was fluent with both plectrum and finger-style playing.

Tools of the Improviser

In this section I will attempt to give you some idea of how the improviser chooses what notes to play.

Arpeggios

An arpeggio is a broken chord. Instead of playing all the notes of a chord at once, play them separately, one at a time. Any note of the chord formula is called a *chord tone*.

This makes up the bulk of the musical material in Django's style. I stated earlier that there are not many purely scale passages to be found in Django's solos. What you do find is an abundance of arpeggios.

I am amazed at the velocity with which Django could play different arpeggios. Arpeggios are difficult on the guitar, especially compared to those on keyboard and wind instruments. The key to their execution on the guitar lies in the choice of fingering. I am not sure how Django played them, considering that he generally used only two fingers.

1. "Dinah." measure 7



2. "It Don't Mean A Thing," measure 8



3. measure 24



4. "After You've Gone," measure 5



5. "The Sheik of Araby," measure 21



6. "You Rascal You," measure 4



7. second solo, measure 2



* See section on ornaments.

8. "Finesse," measure 5



9. "Don't Worry 'Bout Me," second solo, measure 8

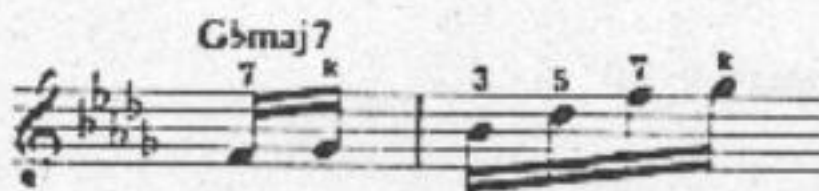


Major 7th

1. "Undecided," measure 27



2. "Don't Worry 'Bout Me," measure 23



3. second solo, measure 8



4. "Nuages II," measure 28



5. measure 29



1. "Don't Worry 'Bout Me," measure 23

Gbmaj7

2. "Nuages I," measure 27

Gmaj7.

Minor

1. "Dinah," measure 25

Em

2. "Blue Drag," measure 8

Dm

3. measure 12

Dm

4. "Chasing Shadows," measure 22

Cm

5. "After You've Gone," measure 28

Cm

* See section on ornaments.

6. "Georgia On My Mind," measure 23



7. "In a Sentimental Mood," measure 11



8. measure 21



Minor 6th

1. "Blue Drag," measure 17



2. "Georgia On My Mind," measure 12



3. measure 15



4. "In A Sentimental Mood," measure 15



5. "Don't Worry 'Bout Me," second solo, measure 2



1. "Dinah," measure 28



2. "It Don't Mean A Thing," second solo, measure 7



3. "After You've Gone," measure 31



4. "Shine," measure 21



5. "You Rascal You," second solo, measure 14



6. "Don't Worry 'Bout Me," measure 21



7. "Nuages I," measure 22



Dominant 9th

1. "Dinah," measure 9

D9

2. measure 27

D9

3. measure 41

D7

4. "After You've Gone," measure 9

E9

5. "Undecided," measure 1

E9

6. measure 11

G9

E9

7. "Nuages I," measure 17

E♭9

1. "After You've Gone," measure 10

Musical notation for measure 10 of "After You've Gone." The key signature is one sharp (F#). The notation shows a melodic line with several chords: A13, b7, and 13. The notes are connected by stems, and there are some accidentals (sharps and naturals) on the notes.

2. "Don't Worry 'Bout Me," second solo, measure 7

Musical notation for measure 7 of the second solo of "Don't Worry 'Bout Me." The key signature is two flats (Bb, Eb). The notation includes a melodic line with chords: Db13, 8va (indicated by a dotted line), 3, 9, b7, 5, 3, 13, and 3. There are also some accidentals on the notes.

3. "Nuages I," measure 6

Musical notation for measure 6 of "Nuages I." The key signature is one sharp (F#). The notation shows a melodic line with chords: Eb13, 13, 5, 3, 9, b7, 5, 3, 5, 3, D13, 3, 5, b7, 9, and 13. There are also some accidentals on the notes.

4. "Nuages II," measure 2

Musical notation for measure 2 of "Nuages II." The key signature is two flats (Bb, Eb). The notation shows a melodic line with chords: Db13, 5, b7, 3, 13, 3, and 5. There are also some accidentals on the notes.

5. measure 22

Musical notation for measure 22. The key signature is two flats (Bb, Eb). The notation shows a melodic line with chords: Gb13, b5, 3, 5, b1, 3, 5, and b13. There are also some accidentals on the notes.

*See section on Connecting Chord Tones.

1. "Blue Drag," measure 7

B[°]
 ♭7 * ♭3 ♭5 8va

2. measure 22

G[°]
 ♭3 * ♭7 ♭5 ♭3

3. "It Don't Mean A Thing," second solo, measure 6

G7♭9
 3 5 ♭7 9 ♭

4. "Undecided," measure 14

A7♭9
 5 3 ♭9 ♭7 5 3

5. "Nuages I," measure 22

G7♭9
 3 5 ♭7 * 8va
 ♭9

6. "Nuages II," measure 3

C7♭9
 9 ♭9 3 5 ♭7 * ♭9 ♭

7. measure 10

A7♭9
 5 3 5 ♭7 ♭9 *

8. measure 23

F7♭9
 9 ♭9 3 5 ♭7 * (♭) ♭9 3 8va

Connecting Chord Tones

There are three basic ways to connect chord tones:

Chord Tone to Chord Tone

This means simply moving directly from one chord tone to another. All arpeggios fall into this category.

Scalewise

You may fill in the notes of the scale between two chord tones. The notes between chord tones are called *passing tones* (PT). Note that it is most common for passing tones to fall on a weak beat or the weak part of a beat. Chord tones usually fall on the strong beat or strong part of a beat.

Scalewise Passing Tones (PT)

1. "Dinah," measure 16



2. measure 61



3. "Georgia On My Mind," measure 3



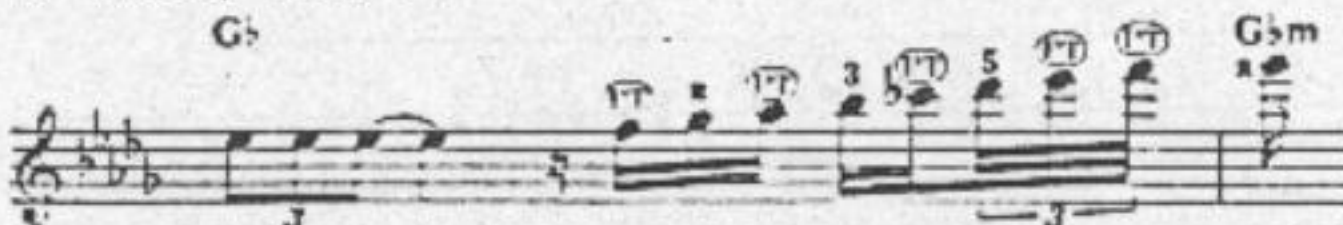
4. "The Sheik of Araby," measure 16



5. "You Rascal You," measure 14



6. "Finesse," measure 9



7. measure 13



8. "Undecided," measure 35



Chromatically

You may play the notes of the chromatic scale between any two chord tones. The most common are:

root to \flat 7th (see examples 2,3,4,8)

3rd to 9th (see examples 1,3,4,8)

Also common are:

3rd to 5th (examples 9,10)

5th to 3rd (examples 6,7)

5th to \flat 7th (example 5)

9th to 3rd (example 5)

9th to root (example 3)

root to 9th (example 5)

Passing tones frequently lead from a chord tone of one chord to a chord tone of another. See example 3, in which the root of an A minor chord descends chromatically to $F\sharp$, the third of a D major chord.

Chromatic Passing Tones

1. "It Don't Mean a Thing," measure 9



2. "Shine," measure 11



3. measure 13



4. measure 41



5. measure 53



6. "The Sheik of Araby," measure 4



7. "You Rascal You," measure 8



8. "Undecided," measure 29



9. "Don't Worry 'Bout Me," measure 20



10. second solo, measure 5



Chromatic Glissando

Django used the chromatic glissando with great effect. It is amazing how he executed them so perfectly. He coordinated his left hand and his right hand in such a way that each time he picked the string he would move one fret. At the same time, he was doing a tremendously fast tremolo with his right hand.

The use of four half-steps descending in this manner occurs frequently in Django's music.

1. "After You've Gone," measure 24

2. "Shine," measure 5

3. "The Sheik of Araby," measure 24

4. "You Rascal You," measure 6

5. measure 10

6. Second solo, measure 13

7. Second solo, measure 28

8. "Nuages I," measure 7

Django also used the chromatic glissando over very long intervals.

1. "Chasing Shadows," measure 7

Musical notation for measure 7 of "Chasing Shadows." The key signature has two flats (B-flat and E-flat). The notation shows a chromatic glissando across four measures. Chords are indicated above the staff: Eb, Cm, Fm, and Bb7. Fingering numbers (1, 2, 3, 4, 5) are written above the notes.

2. measure 16

Musical notation for measure 16. The key signature has two flats. A chromatic glissando is shown over two notes, with a D7 chord indicated above the staff.

3. measure 20

Musical notation for measure 20. The key signature has two flats. A chromatic glissando is shown over several notes, with a C9 chord indicated above the staff. Fingering numbers (1, 2, 3, 4, 5) are written above the notes.

4. "Georgia On My Mind," measure 22

Musical notation for measure 22 of "Georgia On My Mind." The key signature has two flats. A chromatic glissando is shown over two notes, with Cm and D7 chords indicated above the staff.

5. "Shine," measure 21

Musical notation for measure 21 of "Shine." The key signature has two flats. A chromatic glissando is shown over several notes, with G and E7 chords indicated above the staff. Fingering numbers (1, 2, 3, 4, 5) are written above the notes.

6. "In a Sentimental Mood," measure 35

Musical notation for measure 35 of "In a Sentimental Mood." The key signature has two flats. A chromatic glissando is shown over several notes, with a Dm chord indicated above the staff. Fingering numbers (1, 2, 3, 4, 5) are written above the notes.

7. "The Sheik of Araby," measure 17

Musical notation for measure 17 of "The Sheik of Araby." The key signature has two flats. A chromatic glissando is shown over several notes, with Bb and F7 chords indicated above the staff. Fingering numbers (1, 2, 3, 4, 5) are written above the notes.

8. "Don't Worry 'Bout Me," second solo, measure 1

Musical notation for the first measure of the second solo of "Don't Worry 'Bout Me." The key signature has two flats. A chromatic glissando is shown over several notes, with Db and Gm chords indicated above the staff. Fingering numbers (1, 2, 3, 4, 5) are written above the notes.

Additionally, any combination of the previous three methods may be used. This is something Django did a great deal.

1. "Georgia On My Mind," measure 11

2. "In A Sentimental Mood," measure 34

3. measure 36

4. "The Sheik of Araby," measure 1

5. measure 15

6. "Don't Worry 'Bout Me," measure 4

7. measure 30

8. "Nuages II," measure 6

Ornaments

Django created additional interest by playing around the basic chord tones in several different ways.

The Trill (~)

This figure means to play the chord tone first, then hammer-on one scale degree above the chord tone, then pull-off to the chord tone again. An accidental above the trill sign means that the scale degree above the chord tone is altered. It will still be either a half step or a whole step above the original chord tone.

1. "Chasing Shadows," measure 3



2. "After You've Gone," measure 8



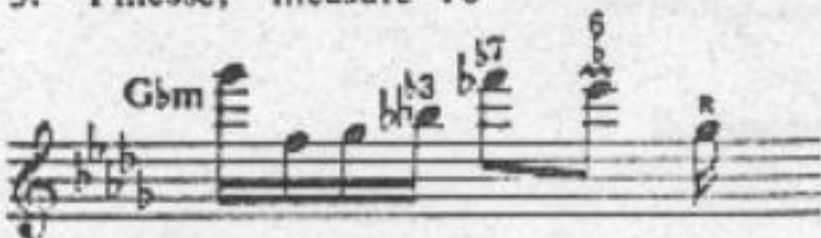
3. "Shine," measure 6



4. "The Sheik of Araby," measure 5



5. "Finesse," measure 10



6. "Undecided," measure 1





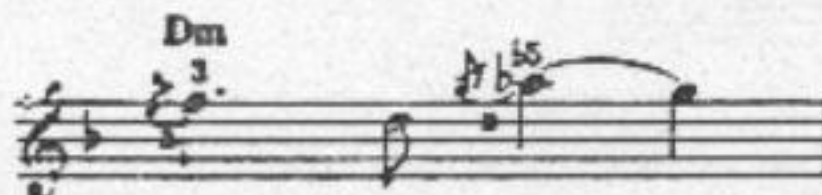
B. "Nuages II." measure 28



Bending Notes (B)

Django only used bends of a half step. He would approach a chord tone from a half step below it, and bend that note until it sounded like the chord tone. He used the bend on any chord tone.

1. "Blue Drag," measure 1



2. "Chasing Shadows," measure 4



3. measure 18



4. "It Don't Mean A Thing," measure 2



5. "After You've Gone," measure 4



6. "Gorgia On My Mind," measure 9



7. measure 17



8. "The Sheik of Araby," measure 14



9. measure 27



10. "Don't Worry 'Bout Me," measure 1



11. measure 31



Auxiliary Tones (Aux)

This ornaments a stationary chord tone by playing a half or a whole step above or below any chord tone, and then returning to the original tone. The chord tone needn't always be played first.

1. "Dinah," measure 23



2. "It Don't Mean A Thing," measure 4



3. measure 24



4. second solo, measure 8



5. "Shine," measure 28



6. "Undecided," measure 9



7. measure 27



Surrounding Note Figure (SNF)

There is one combination used by Django that I call the *Surrounding Note Figure (SNF)*. It consists of playing a half step below and one scale degree above any chord tone. Frequently the chord tone itself appears between the two notes of the surrounding note figure.

1. "Dinah," measure 38



2. "It Don't Mean A Thing," measure 17



3. "After You've Gone," measure 32



4. "Georgia On My Mind," measure 3



5. "Shine," measure 23



6. "In A Sentimental Mood," measure 13



7. "You Rascal You," second solo, measure 17



8. "Don't Worry Bout Me," measure 24

G \flat 7 8va

9. "Nuages II," measure 5

F (Ave) 3

10. measure 8

F (Ave) 5

11. measure 12

Dm 8va

Anticipation (Ant)

The connecting figure or arpeggio often anticipates the next chord change: this gives momentum to a solo. Django always knew where he was going, and you should too. Don't get hung up on bar lines. To construct a longer melodic line you must plan ahead. Suppose you have a measure in G followed by one beginning with an Eb 7 chord. This will inhibit a smooth progression of ideas and produce too many short, choppy phrases. Try to link your ideas together through various chord changes by using a repeated figure or riff, altering the scale so it fits the next chord change, playing tones common to both chords, or anticipating the next chord change. Keeping the momentum going by connecting phrases in a flowing manner is essential to good improvisation.

1. "Dinah," measure 10



2. measure 40



7. "The Sheik of Araby," measure 3

F7

Ant Bb

Bb

8. "You Rascal You," measure 30

F7

Ant Bb

Bb

9. "Undecided," measure 34

D

Ant G7

G7

10. "Nuages I," measure 15

A7

Ant D7

D7

Discography

The following is a discography of the solos I have transcribed in this book. These albums are still in print and are available in most record stores that have a selection of vintage jazz.

| | | |
|---|--------------------------|--|
| <i>Djangologie 2</i> | (Pathe 2CO54-16002) | "After You've Gone" "Georgia On My Mind" "Shine" |
| <i>Djangologie 3</i> | (Pathe 2CO54-16003) | "In A Sentimental Mood" "The Sheik Of Araby" |
| <i>Djangologie 7</i> | (Pathe 2CO54-16007) | "You Rascal You" |
| <i>Djangologie 8</i> | (Pathe 2CO54-16008) | "Finesse" |
| <i>Djangologie 18</i> | (Pathe 2CO54-16018) | "Nuages" (for unaccompanied guitar solo) |
| <i>Django 1934</i> | (Vogue CLD 745) | "Dinah" "Blue Drag" |
| <i>Django Reinhardt</i> | (Archive Of Jazz FS 212) | "Nuages" (in F) |
| <i>Django Reinhardt Memorial Album Vol 3</i> | (Period SPL 1203) | "Nuages" (in F) |
| <i>Django Reinhardt—Stephane Grappelly With The Quintet of The Hot Club of France</i> | (GNP-Crescendo GNP-9001) | "Nuages" (starts in harmonics in G) |
| <i>Parisian Swing</i> | (GNP-Crescendo GNP-9002) | "Chasing Shadows" "Undecided" "Don't Worry 'Bout Me" |
| <i>Django 1935-1939</i> | (GNP-Crescendo GNP-9019) | "It Don't Mean A Thing" |
| <i>Django 1935</i> | (GNP-Crescendo GNP-9023) | "Chasing Shadows" |
| <i>Django 1934</i> | (GNP-Crescendo GNP-9031) | "Dinah" "Blue Drag" |