

Notes about how jazz tunes work in a session

Firstly, please make sure you have downloaded and read the info sheets “Gypsy Jazz - Session Etiquette” and “Gypsy Jazz - Suitable Instruments”. Hard copies of these will also be available in the workshops and sessions.

We do not join several tunes together as you might in a folk session, and we will agree which tune is to be played before starting – don't just 'launch in'! People need to find the chord sequence, lead sheets, etc.

The actual tune is called the 'head', and is played at the beginning and at the end. The middle is where the solos happen, over the same chord sequence as the head.

Chord players need to stick pretty much to the given chord sequence. Avoid open-string 'cowboy' chords, as the ringing of open strings spoils the chunky rhythm of the genre. Bar chords with plenty of damping are OK but can be tiring after a while, which is why rhythm players in this style typically use chords with only 3 or 4 notes, with the other strings damped – this means they can be played with the thumb up on the side of the neck rather than on the back of the neck as you would in bar chords.

The chords themselves

Minor chords are often noted simply by a dash, e.g. **E –** instead of **Em**.

Bb–⁶ means “B flat minor sixth”, but you can just play an ordinary Bb minor chord if you don't know how to play any added notes in a chord.

G/B means 'a G chord with a B note in the bass'. It is *not* an alternative chord! If you don't know how to play this inversion, just play a normal G chord.

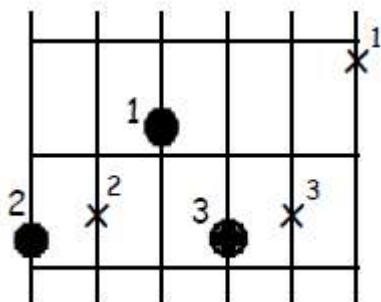
o7 means a 'diminished 7th' chord.

ø7 means a 'half-diminished' chord (a minor 7th with a flattened 5th)

This chord can also, if it helps, be thought of as a minor chord over a major 6th bass note. To take an example, B half-diminished (**Bø7**, aka **B–7^{b5}**) could be thought of as D minor over a B in the bass, **Dm/B** or **D–/B**. If you work it all out, it comes to the same 4 notes: B, F, Ab, C.

Guitarists!

If you just know open chords and bar chords, the new finger shape to get comfortable with *before* the workshop is this one:



The crosses indicate how other strings are muted by the fingers playing the notes. These fingers must *lean over* to do this muting properly– and if you get it right, you can strum everything without worrying whether unused strings are going to sound by mistake.

Get used to moving it up and down the neck.

You can use this shape to play all 3 chords in the classic tune *Minor Swing* – the 2nd finger is at fret 5 for Am6, move it to fret 10 for Dm6, and fret 7 for the E7. More explanation of this in the rhythm workshop!

This is probably *the* classic Gypsy Jazz tune! But it's unusual in that it doesn't have a standard 'head'. Although related, the 'Intro' and the 'Out Head' are *not* the same.

(Also, ignore the optional chords shown here in the second half of the 'Solo' chord sequence.)

MINOR SWING

-SWING -DJANGO

INTRO

SOLOS

OUT HEAD

DINAH

HARRY ARST, 1925

A Swung quavers

Chords: G G G G/8 Bb7

Chords: A-7 D7 G Bb7 A-7 D7

The first A section consists of two staves of music in 4/4 time. The first staff contains the melody with a key signature of one sharp (F#) and a tempo/style marking of 'Swung quavers'. The second staff contains the accompaniment. The first four measures of the first staff correspond to the first four measures of the second staff.

Chords: G G G G/8 Bb7

Chords: A-7 D7 G G

The second A section consists of two staves of music. The first staff contains the melody, and the second staff contains the accompaniment. The first four measures of the first staff correspond to the first four measures of the second staff.

Chords: EM EM/D# EM/D EM/C#

Chords: EM A7 A-7 D7

The B section consists of two staves of music. The first staff contains the melody, and the second staff contains the accompaniment. The first four measures of the first staff correspond to the first four measures of the second staff.

Chords: G G G G/8 Bb7

Chords: A-7 D7 Fine G Bb7 A-7 D7

The final A section consists of two staves of music. The first staff contains the melody, and the second staff contains the accompaniment. The first four measures of the first staff correspond to the first four measures of the second staff. The section concludes with a 'Fine' marking over a G chord in the fifth measure of the second staff.

-SWING

COQUETTE

-GREEN, KAHN, LOMBARDO 1928

A

Chord progression: D E-7 A7

Chord progression: E-7 A7 D B7 E-7 A7

Detailed description: This system contains the first four measures of the piece. The first measure has a D chord. The second measure has an E-7 chord. The third measure has an A7 chord. The fourth measure is a whole rest. The second system contains measures 5-8. Measure 5 has an E-7 chord, measure 6 has an A7 chord, measure 7 has a D chord, and measure 8 has a B7 chord. The final two measures of the system have an E-7 chord and an A7 chord respectively.

A

Chord progression: D E-7 A7

Chord progression: E-7 A7 D

Detailed description: This system contains measures 9-12. The first measure has a D chord, the second has an E-7 chord, and the third has an A7 chord. The fourth measure is a whole rest. The second system contains measures 13-16. Measure 13 has an E-7 chord, measure 14 has an A7 chord, and measure 15 has a D chord. The final measure of the system is a whole rest.

B

Chord progression: A-7 D7 G

Chord progression: B-7 E7 E-7 A7

Detailed description: This system contains measures 17-20. Measure 17 has an A-7 chord. Measure 18 has a D7 chord with a triplet of eighth notes. Measure 19 has a G chord with a triplet of eighth notes. Measure 20 is a whole rest. The second system contains measures 21-24. Measure 21 has a B-7 chord, measure 22 has an E7 chord with a triplet of eighth notes, measure 23 has an E-7 chord, and measure 24 has an A7 chord.

A

Chord progression: D E-7 A7

Chord progression: E-7 A7 D B7 E-7 A7

Detailed description: This system contains measures 25-28. The first measure has a D chord, the second has an E-7 chord, and the third has an A7 chord. The fourth measure is a whole rest. The second system contains measures 29-32. Measure 29 has an E-7 chord, measure 30 has an A7 chord, measure 31 has a D chord, and measure 32 has a B7 chord. The final two measures of the system have an E-7 chord and an A7 chord respectively.

AUTUMN LEAVES

JOSEPH KOSMA
(LYRICS : JACQUES PRÉVERT)

A

Musical notation for section A, measures 1-8. The key signature is one sharp (F#) and the time signature is 4/4. The notation consists of four staves. The first staff contains measures 1-4 with chords Am⁷, D⁷, Gmaj⁷, and Cmaj⁷. The second staff contains measures 5-8 with chords F#m^{7b5}, B⁷, Em, and Em. The third staff contains measures 1-4 with chords Am⁷, D⁷, Gmaj⁷, and Cmaj⁷. The fourth staff contains measures 5-8 with chords F#m^{7b5}, B⁷, Em, and Em. The piece ends with a double bar line.

B

Musical notation for section B, measures 9-16. The key signature is one sharp (F#) and the time signature is 4/4. The notation consists of four staves. The first staff contains measures 9-12 with chords F#m^{7b5}, B^{7b9}, Em, and Em. The second staff contains measures 13-16 with chords Am⁷, D⁷, Gmaj⁷, and Gmaj⁷. The third staff contains measures 9-16 with chords F#m^{7b5}, B^{7b9}, Em, E^{b7}, Dm⁷, and D^{b7}. The fourth staff contains measures 9-16 with chords Cmaj⁷, B^{7b9}, Em, and Em. The piece ends with a double bar line.

KING OF THE SWINGERS

(Swung quavers)

Robert & Richard Sherman (arr. NB)

INTRO

Introductory guitar chords and melody in 4/4 time. Chords: D9, G13, C, E7.

(Sve ad lib)

A First staff of the main melody with chords: A-, E7, A-, A-, E7.

Second staff of the main melody with chords: E7, E7, E7, A-.

A Third staff of the main melody with chords: A-, E7, A-, A-, E7.

Fourth staff of the main melody with chords: E7, E7, E7, A-, G7.

B Fifth staff of the main melody with chords: C, C, A7, A7.

Sixth staff of the main melody with chords: D7, G7, C, D-7, G7.

B Seventh staff of the main melody with chords: C, C, A7, A7.

Eighth staff of the main melody with chords: D7, G7, (to coda) C, E7.

Coda Ninth staff of the main melody with chords: C, A7, D7, G7.

Tenth staff of the main melody with chord: C.