



NOTES ABOUT HOW TUNES WORK IN A JAZZ 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 may need to find their chord sheets, lead sheets, etc.

The actual tune is called the 'head', and is played at the beginning and at the end. In 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 can be 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!

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 Bm7b5) could be thought of as D minor over a B in the bass, (Dm/B). If you work it all out, it comes to the same 4 notes: B, F, Ab, C.

Minor Swing (Bb part)

This is probably the classic Gypsy Jazz tune! What's unusual about it though is that it doesn't have a standard 'head' (i.e. the tune that is played at the beginning and the end). Although related, the 'Intro' and the 'Out Head' are not the same.

Django

Intro Bm Em Bm Em

Bm Em Bm (BASS BREAK)

Solos Bm Em

F#7 Bm

Em Bm

F#7 (C7) Bm F#7

Out Head Bm Em

F#7 Bm (BASS BREAK) Bm

Dinah (Bb part)

Harry Akst, 1925

A A A A A/C# C^o7

Bm⁷ E⁷ A C^o7 Bm⁷ E⁷

A A A A A/C# C^o7

Bm⁷ E⁷ A A

B F#m F#m/E# F#m/E F#m/D#

F#m B⁷ Bm⁷ E⁷

A A A A A/C# C^o7

Bm⁷ E⁷ A (C^o7 Bm⁷ E⁷)

Coquette (Bb part)

Green, Kahn, Lombardo 1928

A

E E F#m7 B7

F#m7 B7 E C#7 F#m7 B7

A

E E F#m7 B7

F#m7 B7 E E

B

Bm7 E7 A A

C#m7 F#7 F#m7 B7

A

E E F#m7 B7

F#m7 B7 E C#7 F#m7 B7

Autumn Leaves (Bb part)

Joseph Kosma

A

Bm7 E7 Amaj7 Dmaj7

G#m7b5 C#7 F#m F#m

Bm7 E7 Amaj7 Dmaj7

G#m7b5 C#7 F#m F#m

B

G#m7b5 C#7 F#m F#m

Bm7 E7 Amaj7 Amaj7

G#m7b5 C#7b9 F#m F7 Em7 Eb7

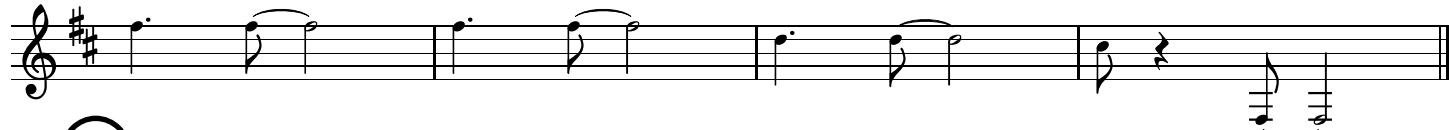
Dmaj7 C#7 F#m F#m

King of the Swingers (Bb part)


(guitar intro)

Robert & Richard Sherman

E⁹ A¹³ D F#⁷




A Bm F#⁷ Bm Bm F#⁷




F#⁷ F#⁷ F#⁷ Bm




A Bm F#⁷ Bm Bm F#⁷



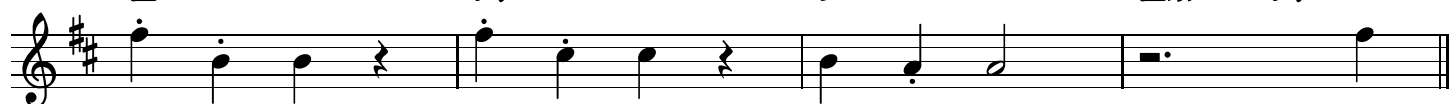
F#⁷ F#⁷ F#⁷ Bm



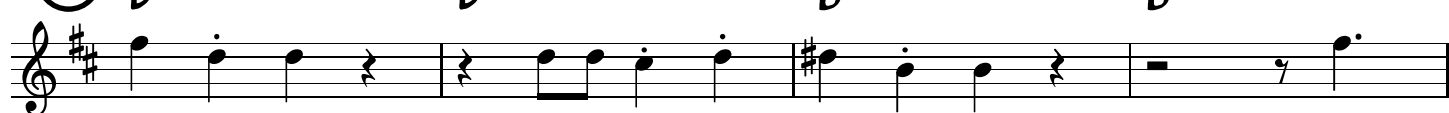
B D D B⁷ B⁷




E⁷ A⁷ D Em⁷ A⁷



B D D B⁷ B⁷



E⁷ A⁷ To Coda D F#⁷



⊕ Coda D B⁷ E⁷ A⁷ D D

