

Gypsy Jazz & Musette Style

Washington Accordion Society / March 10, 2013

1. Historical Overview of Musette and Gypsy Jazz

1. Origins: Humble Beginnings
 1. Paris 1880: Auvergne + Italians
 2. Emile Vacher

2. Modernism: Dance Music to Arte
 1. Jazz Comes to Paris (WWI)
 2. Django Happened
 3. Canon of Gypsy Musettes
 1. Gus Viseur
 2. Tony Murena
 3. Jo Privat and Ferrets
 4. Baro Ferret

3. Contemporary
 1. Richard Galliano - Tango
 2. Ludovic Beier
 3. Marcel Loeffler

4. My Take
 1. Shared Vocabulary with Gypsy Jazz Community
 2. Musette is a Form like Sonata

2. Le Pompe

1. Django Happens b. 1910
2. Zen Quarter Note:

From La Guitare Manouche Method by Daniel Givone (usage covered under The Copyright Act of October 19, 1976)

The image displays two systems of musical notation for the piece 'Le Pompe'. Each system consists of a treble clef staff with a C-clef and a guitar tablature staff below it. The first system shows a sequence of four quarter notes, each with a fingering '3' above it. The notes are C4, F4, G4, and C5. The tablature below shows the corresponding fret numbers: 5-4-3-2 for each note. The second system shows a triplet of eighth notes followed by a quarter note. The notes are C4, F4, G4, and C5. The tablature shows 5-4-4-5 for the triplet and 5-4-4-5 for the quarter note.

3. Just the Tip of the Pompe Iceberg
 1. Galliano's Sound: Rumba Waltz
 2. New Pompe: Bergara, Gineaux, Moignard
4. Practice Le Pompe
 1. The BEST Gypsy Jazz Play Alongs
 1. <http://dallasvietty.com/play-alongs/>

3. Gypsy Jazz Style Accordion

1. Stylistic Gypsy Jazz
 1. Scales
 1. Minor Swing Scales (page 5)
2. Jazz Vocabulary
 1. Linking Chords/Guide Tones
 1. Ludovic Transcription

Stompin' at Decca - Django Ludovic Beier's Solo, trans. Vietty

The musical score is written in treble clef, 4/4 time, and the key signature is one sharp (F#). The piece is a transcription of Ludovic Beier's solo from the Django Reinhardt recording 'Stompin' at Decca'. The score consists of four staves of music. Handwritten chord markings are placed above and below the notes to indicate the harmonic structure. The chords are: G, G, Eb7, Eb7, G, E-7, A-7, D7, G, A-7, D7, G.

4. Stylistic Musette Playing

1. Feel: Legato v. Detached
 1. Indifference
 2. Tripolets

E^m6 **B^{7(b9)}** **E^m6** **E^m6**

E MINOR ARPEGGIO DIMINISHED 7TH BASED OFF 3RD OF DOMINANT CHORD

The notation shows a single melodic line in 3/4 time. It consists of four measures, each containing a triplet of eighth notes. The first measure is E minor (E, G, B). The second measure is B7(b9) (B, D, F, A, Bb). The third and fourth measures are E minor (E, G, B). The notes are: E4, G4, B4, E5, G5, B5, E5, G5, B5, E5, G5, B5, E5, G5, B5, E5, G5, B5, E5, G5, B5.

3. The Zipper

C[#]DIM⁷ **C⁷** **B⁷** **E^m6** **E^m6**

The notation shows a multi-staff arrangement in 3/4 time. The top staff is the melody, and the bottom staff is the bass line. The middle section contains three staves of accompaniment. The chords are: C#dim7 (C#, Eb, F, G), C7 (C, Eb, F, G), B7 (B, D, F, G), Em6 (E, G, B), and Em6 (E, G, B). The melody consists of quarter notes and eighth notes. The bass line consists of quarter notes and eighth notes. The accompaniment features a triplet of eighth notes in the middle staff.

ACCORDION: GYPSY JAZZ AND SWING MUSETTE IMPROVISATION

4 SETS OF SCALES THROUGH MINOR SWING

DALLAS VIETTY
DALLASVIETTY.COM
7/17/12

USE THESE TO WORK ON YOUR SWING FEEL, LOCKING INTO LE POMPE ON THE DOWNBEATS (1, 2, 3, 4)

1. FIVE-FINGER PATTERNS: I USE THESE PATTERNS ON EVERY TUNE, FROM THE SIMPLEST TO THE MOST COMPLEX, TO HELP ME MEMORIZE THE CHORD CHANGES AND ALWAYS WORK ON MY SWING FEEL. I PLAY MOSTLY OVER THE TOP OF MY FAVORITE RECORDING OF THE TUNE I AM TRYING TO LEARN. THIS ALLOWS ME TO FEEL THE RHYTHM THAT THE SOLOIST AND THE RHYTHM PLAYER ARE PLAYING.

Musical notation for five-finger patterns. The notation is in 4/4 time and consists of four staves. The first staff shows a sequence of chords: A_{MI}, A_{MI}, D_{MI}, D_{MI}. The second staff shows: E⁷, E⁷, A_{MI}, A_{MI}. The third staff shows: D_{MI}, D_{MI}, A_{MI}, A_{MI}. The fourth staff shows: E⁷, E⁷, A_{MI}, A_{MI}. The notes are written in a rhythmic pattern that fits the swing feel.

2. JAZZ MELODIC MINOR SCALES: USE THE MELODIC MINOR SCALE ON THE MINOR I CHORD (A_{MI}) AND THE MINOR IV CHORD (D_{MI}) IN ANY SONG. USE THE MIXOLYDIAN MODE ON ANY DOMINANT 7TH CHORD (E⁷). NOTICE WHAT BEATS YOU RUSH OR DRAG ON, AND KEEP AN EAR ON LE POMPE.

Musical notation for jazz melodic minor scales. The notation is in 4/4 time and consists of four staves. The first staff shows a sequence of chords: A_{MI}, A_{MI}, D_{MI}, D_{MI}. The second staff shows: E⁷, E⁷, A_{MI}, A_{MI}. The third staff shows: D_{MI}, D_{MI}, A_{MI}, A_{MI}. The fourth staff shows: E⁷, E⁷, A_{MI}, A_{MI}. The notes are written in a rhythmic pattern that fits the swing feel.

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3. ADDING COMMON CHORD SUBSTITUTIONS: LEARNING MINOR SWING WITH 3 CHORDS IS A VERY APPROACHABLE WAY TO FOCUS ON BUILDING A JAZZ FRAMEWORK. BUT IN PRACTICE MUSICIANS WILL ADD EXTRA CHORDS OR 'SUBSTITUTIONS' TO GIVE THEM REASONS TO USE DIFFERENT SETS OF NOTES AND GET DIFFERENT SOUNDS. HERE ARE THREE SUBSTITUTION CHORDS THAT ARE COMMONLY PLAYED ON THIS SONG.

Chord progression for exercise 3:

- Staff 1: A_MI, A_MI, D_MI, D_MI
- Staff 2: E⁷, E⁷, A_MI, (A⁷)
- Staff 3: D_MI, D_MI, A_MI, A_MI
- Staff 4: (B^b7), E⁷, A_MI, (E⁷)

4. ETUDE WITH COMMON SUBSTITUTIONS: HERE IS A VERY IMPORTANT TRANSITIONAL STEP BETWEEN ROTE SCALES AND IMPROVISATION. THIS ETUDE IS DESIGNED TO BE A STUDY OF: STAYING ON LE POMPE, WORKING OUT CHROMATIC DIFFICULTIES ON THE PIANO ACCORDION, AND SEEING HOW SCALES CAN BE LINKED TOGETHER INSTEAD OF PLAYED DISCRETELY. TRANPOSE THIS ETUDE INTO THE KEYS OF: C_M, G_M, E_M, D_M.

Chord progression for exercise 4:

- Staff 1: A_MI, A_MI, D_MI, D_MI
- Staff 2: E⁷, E⁷, A_MI, (A⁷)
- Staff 3: D_MI, D_MI, A_MI, A_MI
- Staff 4: (B^b7), E⁷, A_MI, E⁷

MINOR SWING

-SWING

-DJANGO

INTRO

Musical notation for the Intro section, 4/4 time signature. The first line contains four measures with chords A-, D-, A-, and D- above the staff. The notes are: G4, A4, B4, C5 (triplets); G4, A4, B4, C5; G4, A4, B4, C5 (triplets); G4, A4, B4, C5. The second line contains four measures with chords A-, D-, A-, and E7 above the staff. The notes are: G4, A4, B4, C5 (triplets); G4, A4, B4, C5; a whole rest; a whole rest. The section ends with a double bar line.

SOLOS

Musical notation for the Solos section, 4/4 time signature. It consists of four staves, each with a chord above it and a staff of diagonal slashes below it. The chords are: A- (first staff), D- (second staff), E7 (third staff), A- (fourth staff), D- (fifth staff), A- (sixth staff), E7 (seventh staff), A- (eighth staff), and E7 (ninth staff). The section ends with a double bar line.

HEAD
OUT

Musical notation for the Head Out section, 4/4 time signature. The first line contains four measures with chords A- and D- above the staff. The notes are: G4, A4, B4, C5; G4, A4, B4, C5; G4, A4, B4, C5; G4, A4, B4, C5. The second line contains four measures with chords E7, A-, A-, and A- above the staff. The notes are: G4, A4, B4, C5; G4, A4, B4, C5; a whole rest; a whole rest. The section ends with a double bar line.

INDIFFERENCE LEADSHEET EM

TONY MURENA

(A) *f* E_m $B_7/F\#$ E_m E_m

6 B_7 B_7 B_7 B_7 E_m E_m

10 B_7 B_7 E_m E_m

14 E_m $B_7/F\#$ E_m E_m

18 E_7 E_7 A_m A_m

22 A_m D_7 E_m $C\#DIM_7$

26 C_7 B_7 E_m E_m

30 $FINE$

(B) **B**₇ **B**₇ **E**_m **E**_m

34 36 38 40

B₇ **B**₇ **E**_m **E**_m

42 44 46 48

B₇ **B**₇ **E**_m **E**_m

50 52 54 56

B₇ **B**₇ **E**_m **E**_m

58 60 62 BACK TO A

INDIFFERENCE LEADSHEET EM

3

TRIO

65

G G B B

E E Am Am

69

D D7 G G

73

F# F#7 B D7

77

G G B B

81

E E F/A Am

85

C C#dim G E

89

A7 D7 G B7

93

D.S. al Fine