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Gypsy Jazz & Musette Style

Washington Accordion Society / March 10, 2013

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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

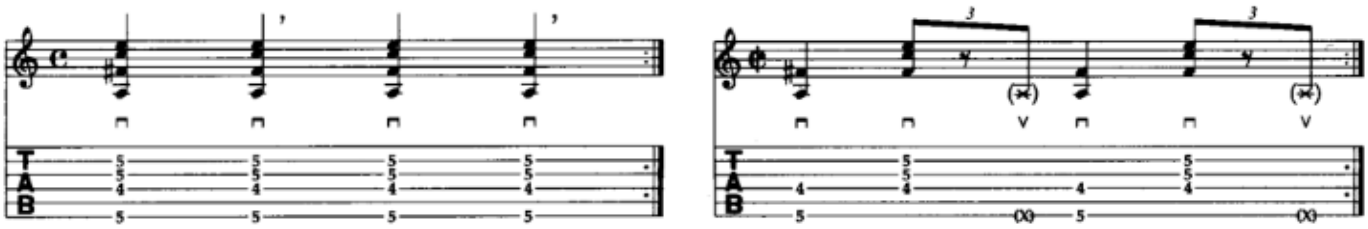
3. Contemporary
    1. Richard Galliano - Tango
    2. Ludovic Beier
    3. Marcel Loeffler

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 Manouce Method by Daniel Givone (usage covered under The Copyright Act of October 19, 1976)



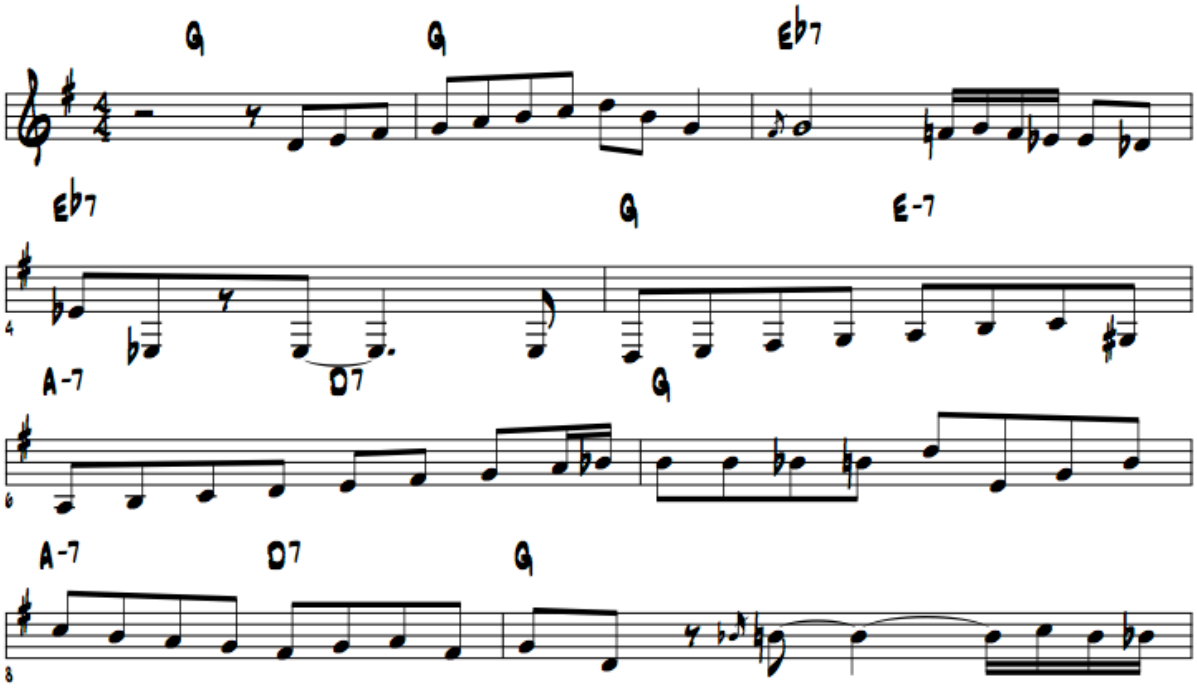
3. Just the Tip of the Pompe Iceberg
    1. Galliano's Sound: Rumba Waltz
    2. New Pompe: Bergara, Gineaux, Moignard

4. Practice Le Pompe
    1. The BEST Gypsy Jazz Play Alongs
        1. http://dallasvietty.com/play-alongs/

3. Gypsy Jazz Style Accordion

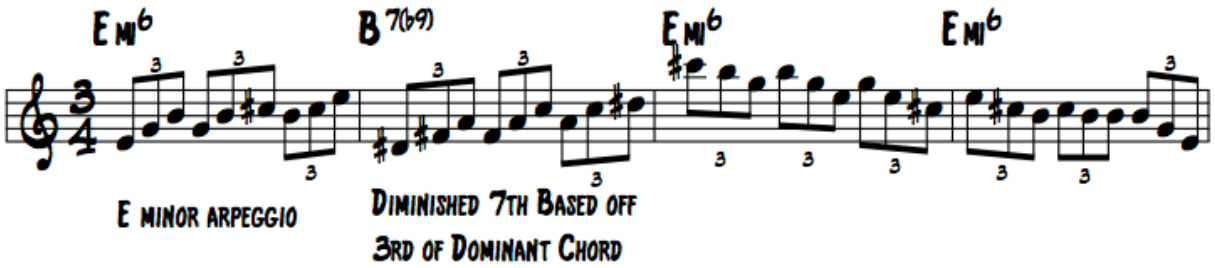
1. Stylistic Gypsy Jazz
    1. Scales
        1. Minor Swing Scales (page 5)
2. Jazz Vocabulary
    1. Linking Chords/Guide Tones
        1. Ludovic Transcription

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

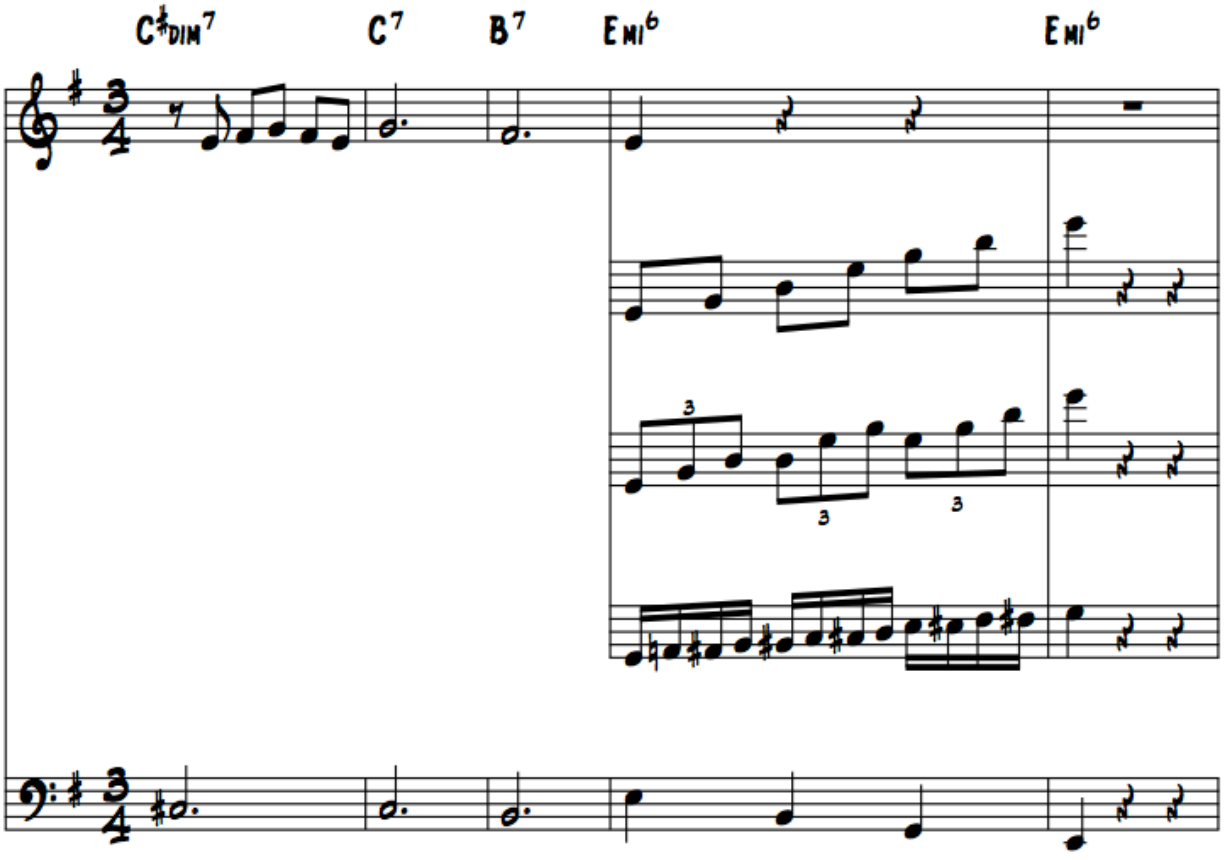


4. Stylistic Musette Playing

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



3. The Zipper



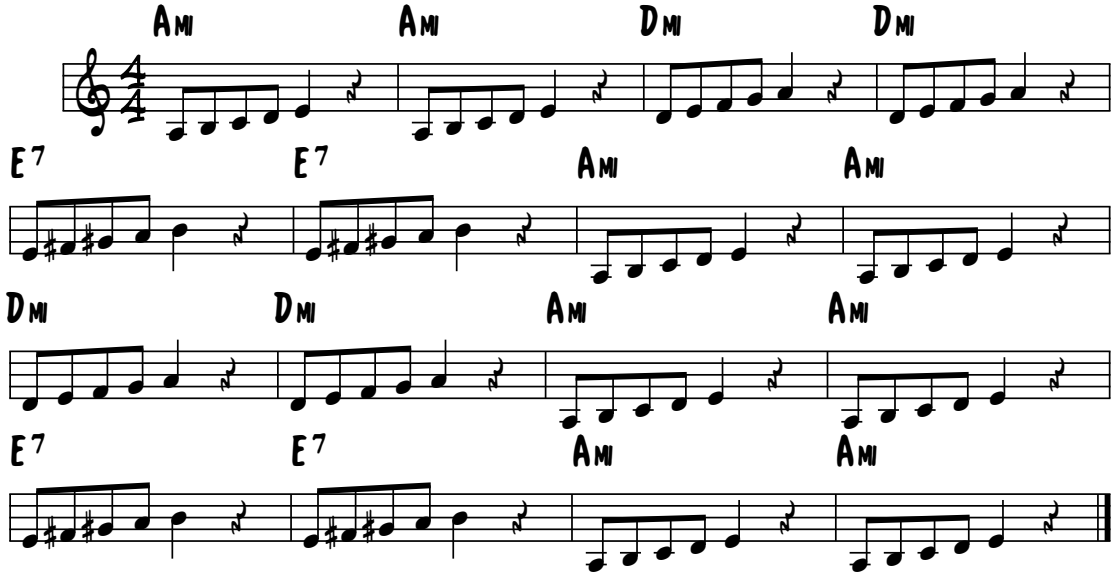
Accordion: Gypsy Jazz and Swing Musette Improvisation

4 Sets of Scales Through Minor Swing

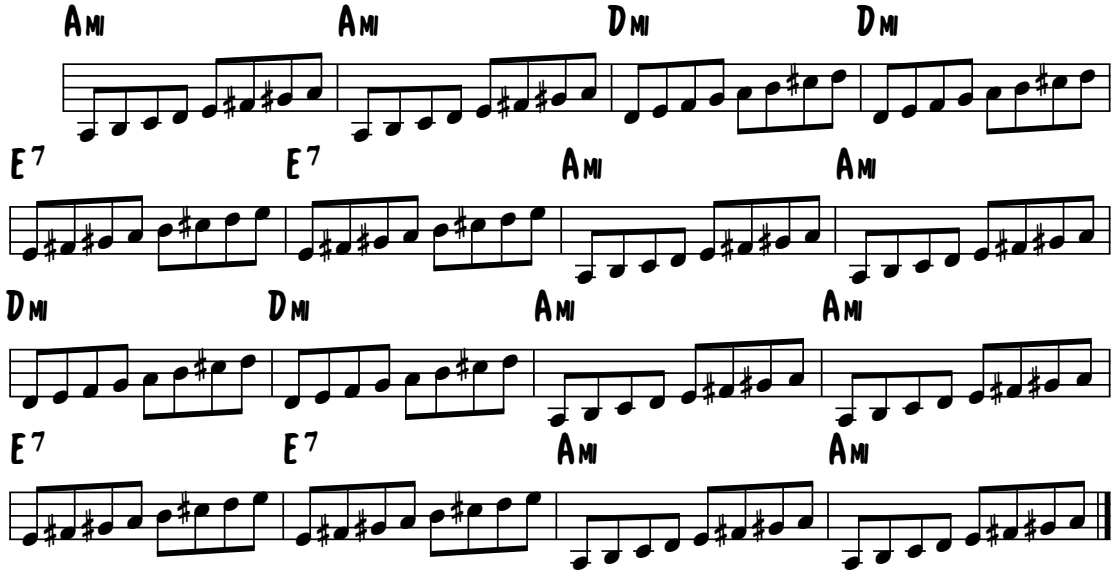
Dallas Vietty
DallasVietty.com
7/17/12

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.



2. Jazz Melodic Minor Scales: Use the melodic minor scale on the minor i chord (Ami) and the minor iv chord (Dmi) 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.



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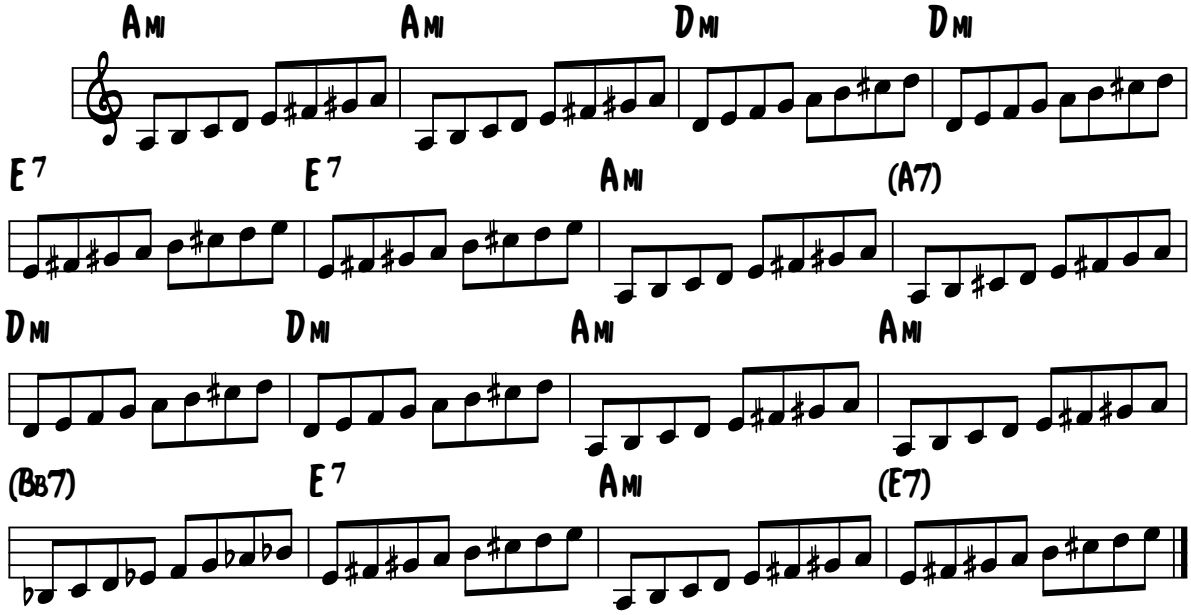
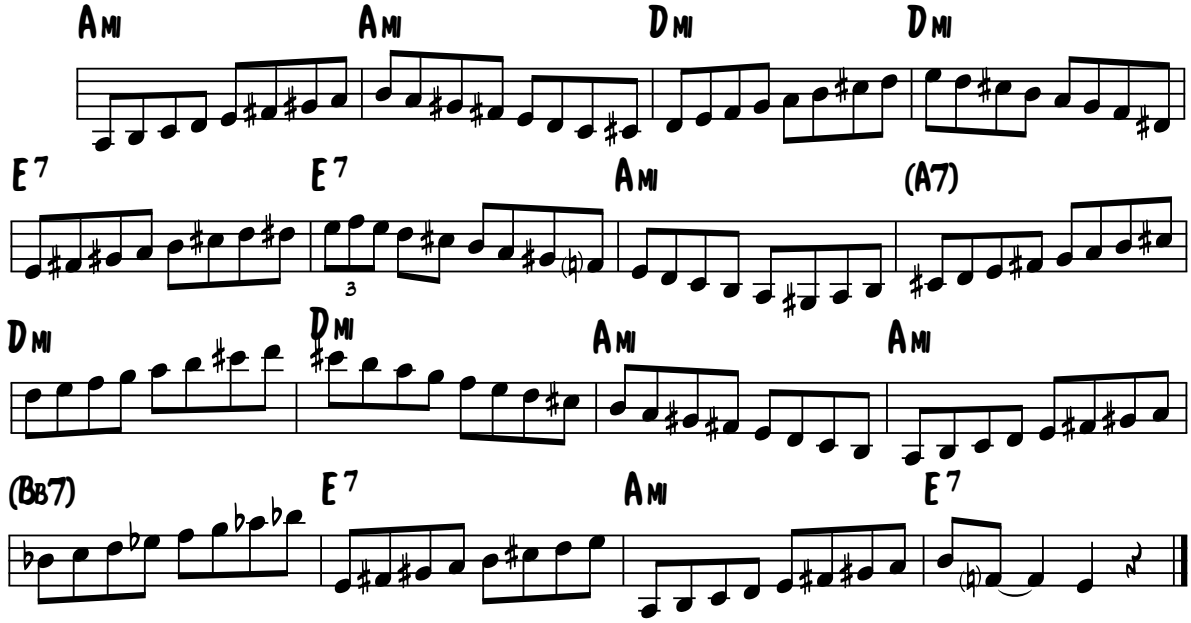
3. Adding Common Chord Substitutions: Learning minor swing with 3 chords is a very approachable way to focus on building a jazz framework. But in practice musicians will add extra chords or 'substitutions' to give them reasons to use different sets of notes and get different sounds. Here are three substitution chords that are commonly played on this song.



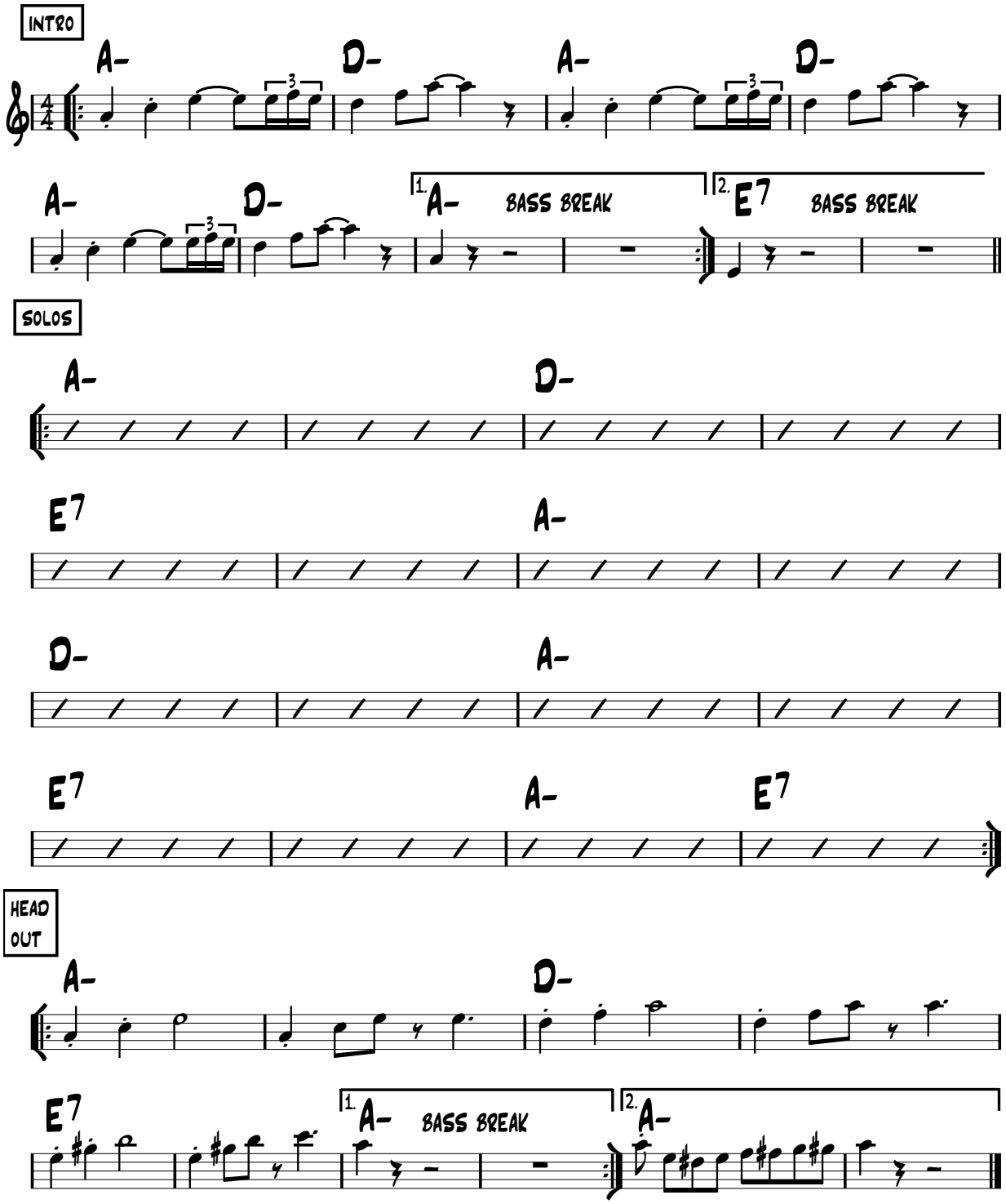
4. Etude with Common Substitutions: Here is a very important transitional step between rote scales and improvisation. This Etude is designed to be a study of: staying on Le Pompe, working out chromatic difficulties on the piano accordion, and seeing how scales can be linked together instead of played discretely. Transpose this Etude into the Keys of: Cm, Gm, Em, Dm.



Minor Swing

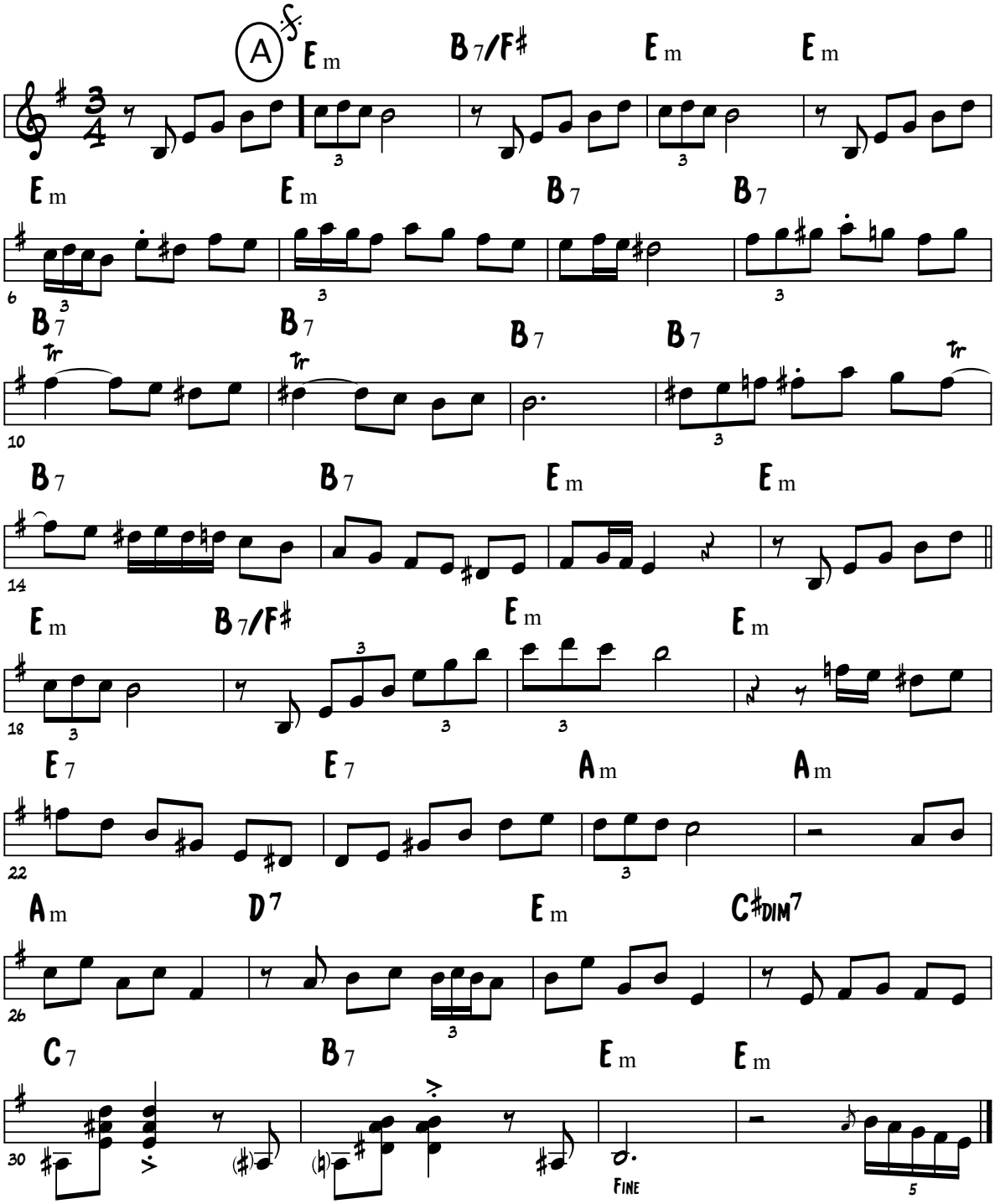
-Swing

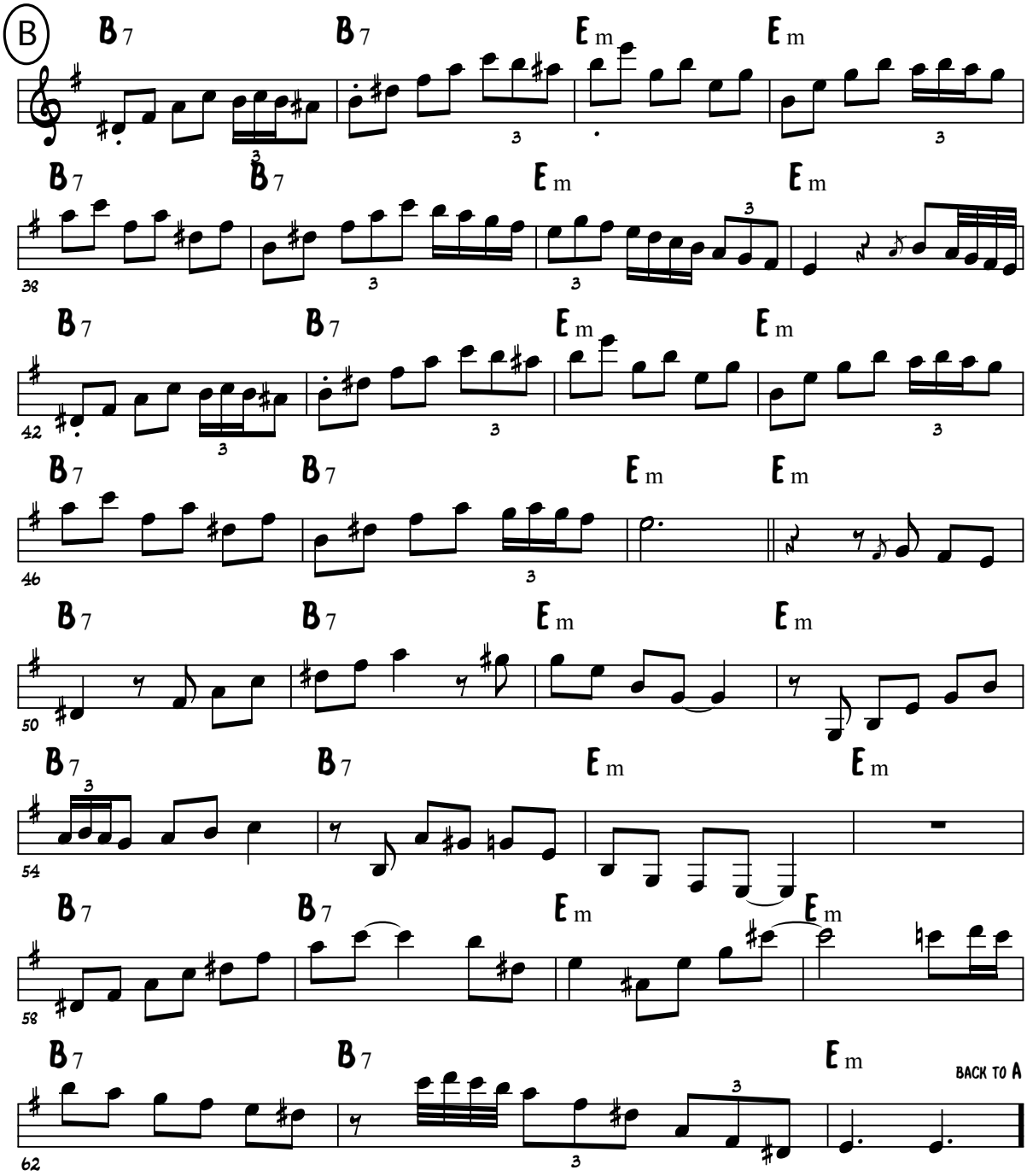
-Django

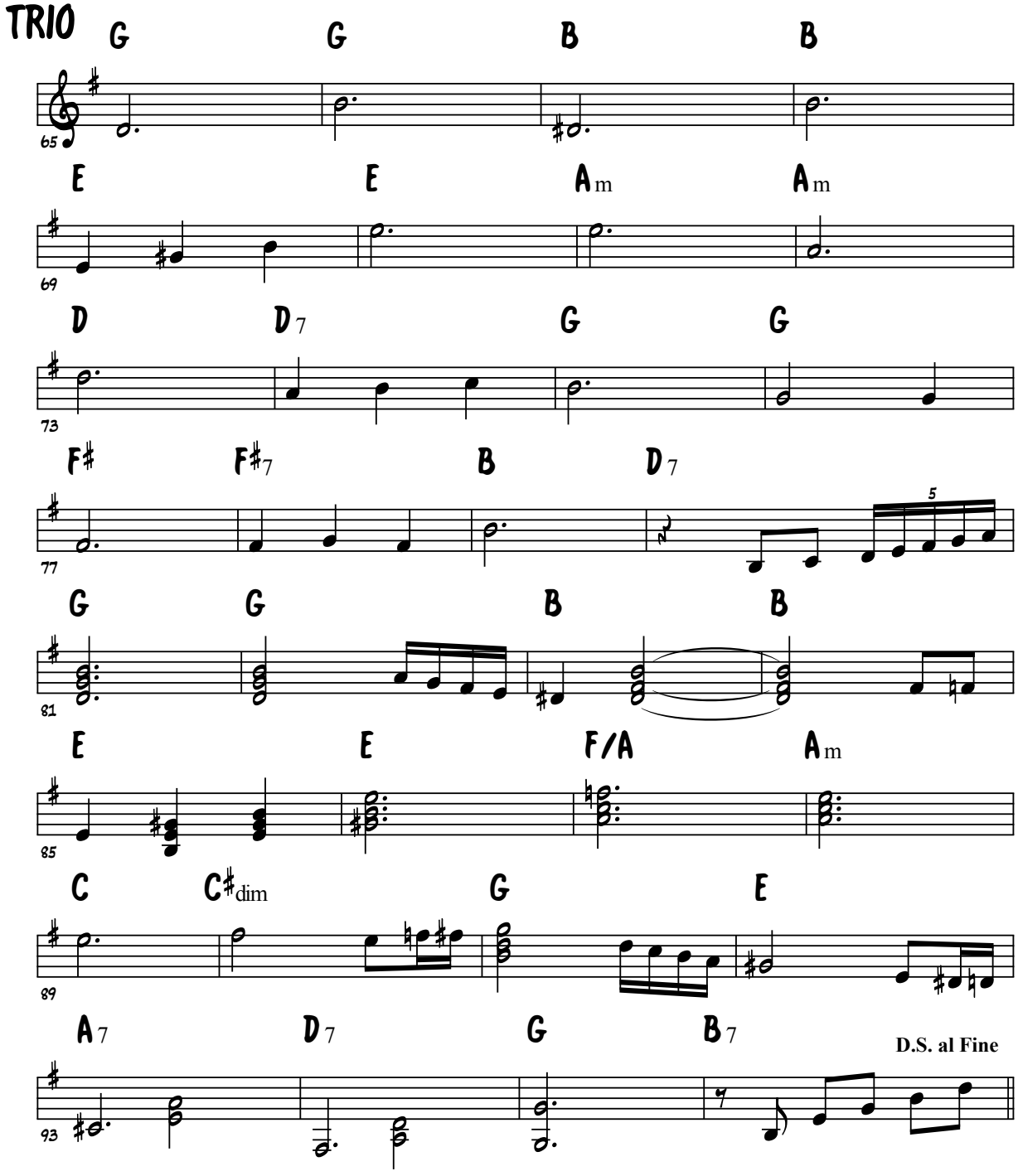


Indifference Leadsheet Em

Tony Murena




B
B7 B7 Em Em
38
42
46
50
54
58
62
BACK TO A


TRIO
G G B B
65
E E Am Am
69
D D7 G G
73
F♯ F♯7 B D7
77
5
G G B B
81
E E F/A Am
85
C C♯dim G E
89
A7 D7 G B7
D.S. al Fine
93