

Learn To Play

SOLOING
VIDEO 2

DJANGO-STYLE
GYPSY JAZZ GUITAR

Taught by
PAUL MEHLING

60-minute Video



Paul Mehling is the founder and lead guitarist of the Hot Club of San Francisco, a group dedicated to performing and recording the music known as Gypsy Jazz. An accomplished multi-instrumentalist (guitar, violin, bass, plectrum and tenor banjo, mandolin), Paul has been a professional musician for over 25 years. As a member of Dan Hicks' Acoustic Warriors, he appeared on Austin City Limits, among other venues throughout the country. Internationally known as an authority on the music of Django Reinhardt and other Gypsy swing players, Paul conducts clinics and private lessons when not performing and recording with the Hot Club.

This fascinating look at the art of improvisation in the Gypsy jazz tradition shows you how to really swing! Paul Mehling, leader of the Hot Club of San Francisco, has a comprehensive knowledge of all aspects of this powerful and infectious style, and he provides a wealth of information and playing tips to get you off to a solid start.

Before long, you'll be playing exciting solos in the style typified by Django Reinhardt, Birelli Lagrene and other hot players of this dynamic genre. You'll learn the theory and playing techniques behind the music, including the exercises, scales, modes and arpeggiated picking ("the heart of the Reinhardt style") that will allow you to come up with your own improvisations. He includes advice on fingering, use of the metronome, singing your solos and how to "focus your attention so your hands can play what your ears hear."

Paul teaches the special elements that give this music its distinctive ring: "sweep" picking, ornaments (glissandos, trills, bends, tremolo, vibrato, etc.), diminished and augmented runs, triplets and the other special sounds that "put the Gypsy in Gypsy swing." Includes some hot jamming with Paul and Tony Mandraccia, rhythm guitar.

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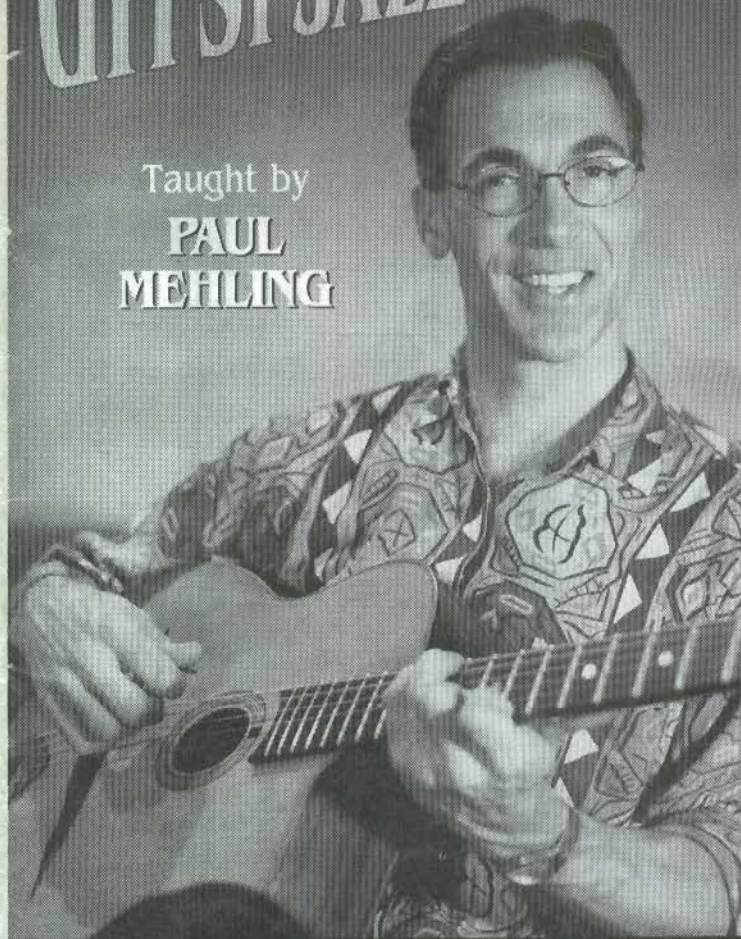
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Arpeggios

Ex. 1) G major

Ex. 2) G major 6



G 6/9

Ex. 3) G dominant 7

Ex. 4)

Different inversion
of $G^6 = E^{-7}$

Ex. 5) E minor

Ex. 6) Sweep picking

2-octave G⁶



E⁻⁷

(Note: this is a *two-finger* (l.h.) lick — an insight into Django's thinking)

The related E⁻⁷

Ex. 7) G minor

Ex. 8) G diminished



G[°]

Scales

Ex. 9) G scale, 3 notes per string

1 2 4 1 2 4 1 2 4 1 2 4 1 3 4 1 3 4 etc.

T
A
B 3 5 7 3 5 7 4 5 7 4 5 7 5 7 8 5 7 8



Ex. 10) G scale, starting on A

1 2 3 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 etc.

T
A
B 5 7 8 5 7 9 5 7 9 5 7 9 7 8 10 7 8 10



Ex. 11) G pentatonic scalestring

2 4 1 4 1 4 1 3 1 4 2 etc.

T
A
B 3 5 2 5 2 5 2 4 3 5 3

Ornaments

Ex. 12) Hammer-on

Open string

1 2 3 1 4 1 4 0 2 0 2 0 2 0 2 0 2 0 2

3 5 3 6 3 7 0 4 0 5 0 7 0 9 0 11 0 12

(or ♩ ♩ ♩ ♩ ♩ ♩ ♩)

Hammer-on half step
below chord tones

G⁶ chord

1 2 1 2 1 2 1 2 etc. 1 2 1 2 1 2 1 2 etc.

2 3 2 3 3 4 4 5 11 12 11 12 11 12 11 12

Ex. 13) Harmonics

Ex. 14) Pull-off

8va har. 12

12 12 12 12

3 1 3 1 2 1 3 1 3 1 2 1 3 1

5 3 5 3 5 4 7 5 7 5 3 2 5 3

Ex. 15) Combination pull-off and hammer-on

4 2 1 2 4 2 1 2 3 2 1 2 etc.

TAB: 5 3 2 3 5 3 2 3 5 4 3 4

2 4 2 1 2 4 2 1 2 4 2 1 2 2 4 2 1 2 4 2 1 2 etc.

TAB: 3 5 3 2 3 5 3 2 3 5 3 2 3 3 5 3 2 3 5 3 2 3 5 3 2 3

2 3 2 1 2 3 2 1 2 3 2 1 2 etc.

TAB: 4 5 4 3 4 5 4 3 4 5 4 3 4

Ex. 16) Pick all notes

4 2 1 2 3 2 1 2 4 2 1 2 4 2 1 2 3 2 1 2 etc.

TAB: 5 3 2 3 3 2 1 2 7 5 4 5 7 5 4 5 5 4 3 4

Ex. 16) Trills

4 2 1 2 4 2 1 2 3 2 1 2 3 2 1 2 4 2 1 2

TAB: 5 3 2 3 5 3 2 3 8 7 6 7 12 10 9 10 17 15 14 15

Ex. 17) Trills

hammer& pull

picking

5 5 5 5 etc. etc.

TAB: 3 5 3 5 3 5 3 5 3 5 3 3 5 3 5 3 5 3 5 3 5 3 3 5 3 5 3 5 3 5 3 5 3 3 5 3 5 3 5 3 5 3 5 3

(keep the rhythm steady)

3 3 3 3 3 3 3 3 3 3 3 3

TAB: 3 5 3 5 3 5 3 3 5 3 5 3 5 3 4 5 4 5 4 5 4 5 7 5 7 5 7 5 5 7 5 7 5 7 5 2 3 2 3 2 3 2

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 etc.

TAB: 3 5 3 5 2 3 2 3 5 7 5 7 5 7 5 7 4 5 4 5 3 5 3 5 3 5 3 5 5 3 5 3 5 3 5 3

“Django” trill lick

1 2 | 1 | 2 | 1 | 2 | 1 | 2 | 1...

12 13 12 11 12 11 10 11 10 9 10 9 8 9 8 7 8 7 6 7 6 5 6 5 4 5 4 3 4 3 2 3 2 1 2 1 0

Ex. 18) Bends

Thirds

Sevenths

Bend Bend Release Bend

11 (12) 3 (4) 11 (12) (11) 5 (6)

“Sweet Georgia Brown” intro.

etc.

Bend Release Bend Release

0 0 0 0 0 0 0 0 0 6 (7) 0 0 0 0 0 0 0 0 5 (6)

Ex. 19) Glissando

4 7 7 4 4 9 9 4 4 12

Ex. 20) Tremolo

12 12 12 12 11 11 11 11 10 10 10 10 9 9 9 9

4 4 4 4 3 3 3 3 2 2 2 2 1 1 1 1 0

Ex. 21) Augmented chords

v- D9+

(A Django chord!)

etc.

(chord repeats every four frets)

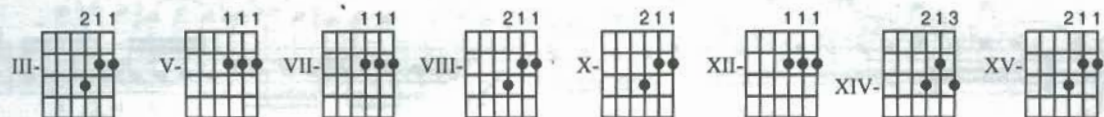
C whole tone scale

2 4 1 3 1 2 4 1 3 1 3 1 3

8 10 7 9 6 8 10 7 9 7 9 6 8

VIII-

Ex. 22) George Van Eps' arpeggiated picking



Ex. 23) Django's diminished lick



chromatic, descending

I'll See You In My Dreams

Rubato

1

EB
GD
AE

TAB

3 6 3 5 8 8 6 3 3 3 3 1

A tempo

B $\flat$ 6

B $\flat$ 6

7

TAB

1 2 3 8 5 8 5 8 10 8 10 10 10 10 6

F6

E7

F6

D7

13

TAB

7 10 7 8 9 8 6 7 7 7 6 7 8 6 7 10 7 9

G7

C7

B $\flat$ 6

19

TAB

Bend 9(10) 7 10 7 10 7 8 5(7) 5 7 5 7 5 5

26

F⁶ E⁷ F⁶

Tablature for measures 26-31:

5 8	5 7 8 7	5 5 5	(0) 6 7	10	7 9 10 8 12 8	10 9 10 12
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32

D⁷(b9) A⁷(b9) D-⁷ B^{b6} B^o

Tablature for measures 32-37:

7 8 7 6 7	8 7	Bend	9(10) 8	7 5 7 5	3	5 5	5 5 5 5 5 5
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38

C⁷ F⁶ (C⁷)

Tablature for measures 38-42:

5 6 5 5 6	7 5 6 7	5 6 7	7 8 7 8 8	8 7 8 8	8
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43

Tablature for measures 43-47:

6 6 8	8 6 8	8 6 8 6	5 5 5 7 7	7 6 7 5	5 5 8 10 11
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47

TAB

10 13 10 10 10 10 10 9 10 11 10 13 10 11 12 11 10 11 10 (0) 10 10

51

TAB

11 10 11 10 10 10 10 10 10 10 9 8 8 8 8

56

TAB

8 7 7 7 7 8 7 10 7 8 7 8 6 10 7 8 6 8 7 8 6 8

61

TAB

6 5 7 5 5 5 8 5 0 5 0 5 0 5 0 5 0 5 0 5 0 5 0 5 0 5 0 5 0

65

TAB

4	0 4 7 5 4	5 8 8 8 8 6 8 6	5 8 5 6 7 6 5	0 3 2 3 5	10 13
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70

TAB

10 12	10 13 10 12	10 13	10 12	10 13 10 12	10 13	10 12	10 13 10 12	10	Bend 12 ^b (13)	11
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74

TAB

13 10	12 12	(0) 12 ^b (13)	11	13 10	12 12	6 5 8 5 6 5 7
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78

TAB

7 5 5	5 8 12 8	10 13 10 10	12 12	10 9 10 11 10	16 10 13 10 11
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83

har. 12

TAB

12 11 10	10 7 13 10 11	12 10 10 9	10 10 10

87

Bend Release

Bend

TAB

(0) 8 9	10 8 11 8	9(10) (9) 8	9 10 8 8 8 8	9(10)	5 6 7 8

92

TAB

5 8 6 6 8	6 8 6 5 6 7 5 7	5 7 7 5 5 5 8 12 8 10	10 9 10 11 10 9 10

97

TAB

11 11 11 11 10 11 10	13 14 15 14	13 14 14 12 17 12 15	13 15 14 15 12 15 14

101

105

12 13 11 12 14 15 14 15 15 13 17 16 15 13 15 14 14 15 15 13 18 18

109

17 15 13 12 10 12 11 10 10 10 10 11 10

17 12 10 9 10 9 10 9 10 9

TAB

113



13 12 11 10 12 10 11 10 0 0 13 12 11 10 12 10 11 11 10 10 12 14

117

TAB

10 14 12 10 13 12 13 12 10 13 12 13 12 10 12 12 12 15 12 15

120

TAB

12 13 12 12 10 10 12 10 12 10 12 11 10 8 7 8 10 8 7 8

126

TAB

8 7 6 7 12 10 9 10 12 10 9 10 11 10 9 10 15 13 12 13 15 13 12 13 14 17 14 15

130

TAB

16 14 16 (0) (0) 12 14 12 15 13 12 15 15 12 11 10 13 13 13 13

134

TAB

10 13 15 17 13 13 13 10 13 15 17 15 13 14 11 12 10 11 8

140

TAB

10 11 12 10 10 10 13 10 13 13 15 12 13 12 15 12 14 13 15 14 14 12

144

TAB

12 13 14 11 12 14 11 12 14 11 12 14 11 12 14 11 12 9 12 10 8

147

TAB

11 10 8 11 10 11 10 8 10 8 5 5 6 7 8 5 7 5 10 11 12 13 10 12 10 12 10 12 10

150

TAB

154

TAB

158

TAB

163

TAB

Transcription: Paul Mehling & John Roberts

Inscription: John Roberts

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