



## Traditional La Pompe

Upstroke: Slow

Accent: 2 & 4

Muting: Long 2 & 4

Bass: Two Beat

This is the same *la pompe* rhythm as described in Part Four of this book. It is the rhythm that Django used predominantly in the pre-war period from 1933 to 1940 and is characterized by the use of a slower upstroke than the more modern styles. Additionally, the chord hits on beats two and four are sustained longer than they are today. The result is a very bouncy and innocent-sounding groove, which works particularly well on medium-tempo songs like *J'Attendrai* and *Out of Nowhere*. The acclaimed Dutch Sinti guitarist Fapy Lafertin is one of the few contemporary artists to employ the traditional *la pompe*.



### Example 10: Traditional La Pompe

CD 1: Track 16

DM6/A

1 3 3 3 3 5ft.

## Parisian Style

Upstroke: Fast

Accent: 2 & 4

Muting: Short 2 & 4

Bass: Two Beat or Walking

Most contemporary players now mute beats two and four shorter than Django did. This gives a rhythmic effect, which sounds more like a snare or hi-hat hit. Most of the players from Paris (i.e., Angelo Debarre, Romane, Raphaël Faÿs, etc.) also use a faster upstroke than Django. It's often so fast you can barely hear it. These adjustments make *la pompe* sound more modern.

<sup>1</sup>These stylistic designations refer only to the rhythmic element of playing rhythm. Most of these styles also have a corresponding harmonic vocabulary. However, there isn't enough consistency among players to make sensible connections between a particular rhythmic style and a corresponding harmonic style. For example, the Dutch Sinti guitarist Martin Limberger plays mostly in the German style, but unlike many German style players from Germany or Alsace, he often employs very modern harmony (i.e., Major 7, Major 9, Minor 9, etc.).