

Dix Bruce's
GYPSEY SWING
& HOT CLUB RHYTHM
Complete
Guitar Edition

- Gypsy Swing Vol. 1 & Vol. 2 books combined into one volume
- 5 new songs!
- Learn melodies & chord progressions to 29 great Gypsy Swing songs in the style of Django Reinhardt, Stephane Grappelli, and the Quintette of the Hot Club of France
- Learn moveable closed-position swing/jazz chords
- Learn the swing guitar rhythm “comp”
- Download and jam along with a great Hot Club-style band
- Play along and practice rhythm and soloing. *We'll jam all night long!*
- Music includes standard notation, guitar tablature, chords, lyrics
- Bonus downloadable music and exercises!



905 BCD

Cover design by Charlotte Gibb. Back cover photo of Dix Bruce by Gene Tortora.
Thanks to Bob Bergman, Michel Forner, Brad Kauder, Mark DuPont, Kevin Kilpatrick, Ruth Allerton,
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Table of Contents

Introduction	4
Gypsy Swing and Hot Club Rhythm	6
How to Work with the Book and Recordings	9
Swing Guitar Rhythm	11
Avalon	13
Some of These Days.....	15
After You've Gone	18
Baby Won't You Please Come Home?.....	20
Swing in Minor.....	22
Chicago	25
St. Louis Blues	28
The Sheik of Araby	32
China Boy.....	35
Rose Room.....	37
Dark Eyes.....	39
Swingin' Like '42	42
Limehouse Blues	46
Chinatown, My Chinatown.....	49
St. James Infirmary	52
Clouds and Shadows.....	54
Modifying Chord Forms	55
Margie	60

Whispering	62
El Choclo	66
<i>(Back Home Again in)</i> Indiana	70
Django's Djazz Blues	74
Red Wing Swing.....	77
Stumbling	81
Tiger Rag	84
The Mysterious Diminished Seven Chord.....	88
21st Century Blues	89
The Japanese Sandman	92
My Melancholy Baby.....	96
A Note on Improvising or "Now what do I play?"	100
Way Down Yonder in New Orleans	101
The World is Waiting for the Sunrise	104
Django & Stephane's Recorded Solos & More	107
Alphabetical Index	108

Avalon

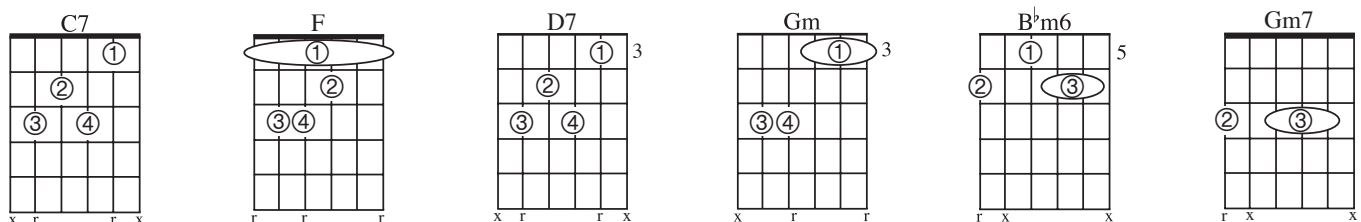
"Avalon" has been played so much over the decades that it's known as a "standard." Standards are songs that are recognized and appreciated by succeeding generations of audiences. That's why musicians play them. "Avalon" is from what's called "The Great American Songbook." These are songs by American composers dating from the late 1910s through at least the 1960s.

The melody to "Avalon" is made up primarily of half notes and played at a quick tempo. The effect is to make the accompaniment sound as if it's in double time. The four measure string bass introduction is similar to one on a recording of "Avalon" by Django Reinhardt and Stephane Grappelli with the Quintette of the Hot Club of France. Occasionally an introduction is added to a song form. In this case, the string bass plays unaccompanied one time, at the very beginning of the tune. It's important to be able to recognize an intro as separate from the song and know where the intro ends and the form of the song begins.

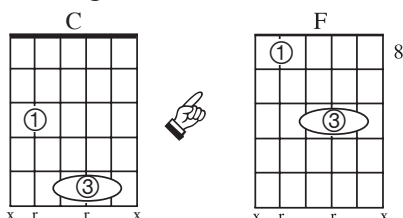
The ending we recorded is a common and fun Hot Club/traditional jazz-style ending. The band stops after an accented break on beat one of the F (or "one" or Roman numeral "I") chord of measure thirty-one of the last chorus. After that I continue by sliding a tremoloed chord form up the fingerboard from C to F to end on a last hit with the band. See the "Ending chords" below.

I added some substitute chords in parentheses in measures nine through twelve. When a chord progression stays on a five dominant (V) chord, in this case a C7, for several measures, we can often swap in a two minor seven chord (ii m7), a Gm7 here. Try this alternate progression and see if you like it. You could also plug these changes in at measures one through four. Identify other extended passages of dominant seven chords in this and other songs and experiment with substituting the dominant seven's relative ii m7 chord.

By the way, the lyrics to all the songs are included. Even if you're not a singer, it's important to know a song by its lyrics. I often have them running in my head as I play a melody or compose a solo. It helps me stay grounded on each specific song. The cadence of the lyrics and the way a singer phrases them can be a great source of inspiration in your own improvisations. Once you've memorized the melody as written, try moving it up an octave. Here it is written out: musixnow.com/avalon-gtr-8vamus/



Ending chords:



Avalon

Key of F

Jolson and Rose, 1920

1 found my love in A - va - lon, be - side the bay,

2 4 1 2 4 2 1 4 2 2 4 1

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

8 I left my love in A - va - lon, and sailed a - way;

2 1 2 4 1 4 2 4 1

(Gm7) (C7) (Gm7) (C7) F C7 F

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

16 I dream of her and A - va - lon, from dusk 'til dawn,

2 4 2 4 2 1 4 4 4 4 1 2

D7 Gm Bbm6

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

24 And so I think I'll tra - vel on, to A - va - lon.

4 2 2 1 4 4 2 2 1 2

F D7 Gm7 C7 F

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

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