

33 Am Dm

37 E7 4 4 Am vib

41 Dm Am

45 E7 Bb7 Am E7

49 Am Dm

53 E7 Am vib

57 Dm Am vib

61 E7 Bb7 Am vib

Recorded 1937 - CD "Django Reinhardt Complete Vol. 6 - Swinging with Django" (Frémeaux)

## Form

This is the all time Hot Club classic. The solo transcribed here is from the first recording of Minor Swing, in 1937. Grappelli really gets going on this one and plays four ripping choruses. Look at the sharps and flats: apart from some blue notes it is mostly the A minor harmonic scale with **g#**. Play *track 29* to hear a sample.



The chorus is 16 bars (two times 8), where the steps go I-IV-V-I and IV-I-V-I. The B<sup>b7</sup> chord is a different way of playing the V, E<sup>7</sup>. The only change to the scale is that **b** becomes **b<sup>b</sup>**. Have a go with the playalong track to familiarize yourself with the changes.

## The pickup bar

In all the solos, you will notice Grappelli starts before the first bar. This is to connect his solo to the last notes of Djangos solo, which normally finishes early. That way, the music continues. We call this early start a *pickup*. Try it yourself, it works!

## The #7

The minor scale has a major 7, **g#**, as shown above. Grappelli skips that note when he plays the tonic:



But uses it naturally on the dominant chord:



## The 6

If you look at all the IV chords (Dm) in the solo, you will see many **bs** played on this chord. On Dm, **b** is the 6. In fact, it is a major 6, as we have seen on page 33. Grappelli uses the 6 a lot, but particularly on minor subdominant chords, like the Dm. Here is an example. Try introducing the **b** on all Dm chords in your improvisation - it sounds much more interesting than before. Keep it!

