How To Play Jazz Guitar In The Style Of

Charlie Christian

Step-by-step instructions with audio & guitar tabs. PREVIEW
# Table of Contents

**Introduction** ........................................................................................................... 5

**Charlie Christian Biography** .................................................................................. 7

- Charlie Christian’s Influences.................................................................................. 8
- Charlie Christian and Benny Goodman.................................................................... 10
- Charlie & Bebop ........................................................................................................... 11
- Charlie Christian’s Guitar Technique ........................................................................ 12
- Charlie’s End ................................................................................................................ 13

**Charlie Christian’s Gear** ......................................................................................... 14

- Charlie Christian’s Guitars....................................................................................... 15
- Charlie Christian’s Amps........................................................................................... 19

**Charlie Christian Discography** ............................................................................. 21

**Chapter 1 - Chord Concepts** .................................................................................. 26

- Minor Family Shapes .................................................................................................. 27
- Dominant Family Shapes ............................................................................................ 30
- Major Family Shapes................................................................................................ 35
- Diminished Family Shapes ......................................................................................... 38
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comping Study – Beginner</td>
<td>41</td>
</tr>
<tr>
<td>Comping Study – Intermediate</td>
<td>43</td>
</tr>
<tr>
<td><strong>Single Note Concepts - Arpeggios</strong></td>
<td>45</td>
</tr>
<tr>
<td>Major Family Arpeggios</td>
<td>47</td>
</tr>
<tr>
<td>Dominant Family Chords</td>
<td>57</td>
</tr>
<tr>
<td>Minor Family Chords</td>
<td>65</td>
</tr>
<tr>
<td>Diminished Family Chords</td>
<td>75</td>
</tr>
<tr>
<td><strong>Single Note Concepts - Scales</strong></td>
<td>85</td>
</tr>
<tr>
<td>Major Family Chords</td>
<td>87</td>
</tr>
<tr>
<td>Dominant Family Chords</td>
<td>94</td>
</tr>
<tr>
<td>Minor Family Chords</td>
<td>101</td>
</tr>
<tr>
<td>Diminished Family Chords</td>
<td>109</td>
</tr>
<tr>
<td>Soloing Study - Dinah</td>
<td>120</td>
</tr>
<tr>
<td><strong>Soloing Techniques - Chromatics</strong></td>
<td>124</td>
</tr>
<tr>
<td>Approach Notes</td>
<td>125</td>
</tr>
<tr>
<td>Blues Notes</td>
<td>130</td>
</tr>
<tr>
<td>Passing Notes</td>
<td>135</td>
</tr>
</tbody>
</table>
Enclosures ........................................................................................................... 140

Soloing Study - Rose Room ............................................................................. 147

Soloing Techniques – Concepts ....................................................................... 151

Repetition ........................................................................................................ 152

Phrasing .......................................................................................................... 157

Chord Substitutions ........................................................................................ 163

Soloing Study – Seven Come Eleven ............................................................... 170

About The Author ............................................................................................ 174
Blue Notes

The next set of chromatic notes is the most commonly used in any modern music, including jazz, blue notes. Blue notes are taken from the blues scale and used to create a bluesy, chromatic sound over various chords in your solos.

The three most commonly used chords when it comes to applying blue notes are the $m7$, $7$, and $maj7$ chords and their variations. This means that $m7$ blue notes can also work over $m9$, $m6$, and $m11$ chords.

Here are those three chord types and their related blues notes that you can use as a reference in the practice room:

- $m7$ chords = $b5$ blue note
- $7$th chords = $b3$ and $b5$ blue notes
- $maj7$ chords = $b3$, $b5$, and $b7$ blue notes

Here are those three chord types and their related blue notes for comparison both on the page and on the fretboard.
Here are the three blue notes applied to a **Dmaj7 chord**, first in an arpeggio setting and then over a D major scale.

You’ll notice how much these three blue notes jump out in this context, creating a bluesy, chromatic, and tense sound compared to the surrounding **diatonic notes**.

This is an **important aspect** to consider when using these notes in your solos.

Yes, they are simply blue notes and can be used **almost anywhere** in your solos. But, you still need to deal with these notes properly to avoid having them sound like mistakes in your lines and sound like hip, bluesy phrases instead.

Audio Example 79

Click here to play audio example 79
Blue Notes Licks

To take this chromatic concept further, here are three Christian-inspired lines that you can practice and add to your soloing vocabulary.

The first line uses only one blue note (the b3), leading into the 3rd of the F7 chord in the last bar of the phrase.

As you’ll see with any chromatic note concept, having restraint is very important to avoid these notes from sounding predictable or overdone.

Often times one carefully placed chromatic note, such as this blue note, will go further in your lines than a dozen placed in a four-bar phrase.

Audio Example 80

Click here to play audio example 80
In this next classic Christian-style line, you’ll use the b3 blue note as a grace note, leading into the 3rd in both measures, as well as the b7 blue note to end the line.

This style phrase is commonly heard in Christian’s playing, where you play a melody, then repeat that melody but change the ending note.

This allows you to use one melody twice without sounding repetitive, it sounds like you’re developing the melody over the course of the phrase.
In this final example, you’ll use the b3 and b5 blue notes to create a two-bar F7 phrase in the Christian style.

Notice the b3 follows the natural 3, emphasizing that note in the phrase, and the b5 resolves both down and up into the next diatonic note of the scale.

Learning how to resolve blue notes is as important as learning where to use them in your soloing lines. An unresolved blue note can sometimes sound like a mistake if not handled properly, but a properly used blues note is one of the sweetest sounds in jazz.

Working on that aspect of blue note application will get you the sound you want out of this common jazz chromatic concept.
This pdf contains only a small sample of the ebook How to Play in the Style of Charlie Christian. Click here to buy the full edition...