

How To Play Jazz Guitar In The Style Of



# Charlie Christian

Step-by-step instructions with  
audio & guitar tabs. **PREVIEW**



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## 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
- 7th 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.

### Audio Example 78

[Click here to play audio example 78](#)

The image displays musical notation for three chords: Dm7, D7, and Dmaj7. The notation is presented in two staves: a treble clef staff and a guitar fretboard staff (TAB). The treble staff shows the notes for each chord, with blue notes (b3, b5, and b7) highlighted. The guitar staff shows the fret numbers for each note, with blue notes also highlighted.

Chord	Notes (Treble Staff)	Fret Numbers (TAB)
Dm7	D (open), F (b3), A (open), C (b5), E (open), G (open)	1 (F), 3 (C)
D7	D (open), F (b3), A (open), C (b5), E (open), G (open)	3 (F), 1 (C)
Dmaj7	D (open), F (b3), A (open), C (b5), E (open), G (b7)	3 (F), 1 (C), 1 (G)

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](#)

**Dmaj7**

The image displays musical notation for Audio Example 79. It features a treble clef staff with a key signature of one sharp (F#). The notation is divided into two main sections by a double bar line. The first section shows an arpeggio of the Dmaj7 chord, with notes D4, F#4, A4, B4, D5, F#5, and A5. The second section shows a D major scale, with notes D4, E4, F#4, G4, A4, B4, D5, E5, F#5, G5, A5, and B5. Below the staff, the notes are labeled with their corresponding scale degrees: b3, b5, b7, b3, b5, b7. The bottom staff shows the fingering for the notes: 5, 3, 4, 6, 7, 5, 6, 7, 5, 7, 3, 4, 5, 6, 7, 4, 5, 6, 7.

## 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](#)

The musical notation for Audio Example 80 is a four-bar phrase in F7. The notation includes a treble clef, a key signature of one flat (Bb), and a time signature of 4/4. The first bar contains a triplet of eighth notes (G4, A4, Bb4) followed by a quarter rest. The second bar contains a quarter note (Bb4), a quarter rest, and a quarter note (B4). The third bar contains a quarter note (B4), a quarter rest, and a quarter note (C5). The fourth bar contains a quarter note (C5), a quarter rest, and a quarter note (D5). The notation also includes a bass line with fingerings: 3, 2, 1, 1, 1, 3, 1, 3, 1, 2, 3, 1.

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.

Audio Example 81

[Click here to play audio example 81](#)

**Fmaj7**

b3 3 1 3 b3 3 b7 1

1 2 1 3 1 3 1 2 1 3 4



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.

#### Audio Example 82

[Click here to play audio example 82](#)

The image shows a musical score for a two-bar F7 phrase. The top staff is in treble clef with a key signature of one flat (Bb) and a chord symbol of F7. The melody consists of the following notes: Bar 1: Bb4, A4, G4, F4, Eb4, D4; Bar 2: C4, Bb4, A4, G4, F4, E4. Blue notes are indicated by 'b5' under the Eb4 note in Bar 1 and 'b3' under the Bb4 note in Bar 2. The bottom staff shows fingerings for the left hand (T, A, B) and right hand (1-5). The fingerings for the right hand are: Bar 1: 3, 4, 3, 1, 4, 3, 5; Bar 2: 4, 3, 1, 4, 5, 1. The left hand fingerings are: Bar 1: 3, 4, 3, 1, 4, 3; Bar 2: 4, 5.

## How to Play in the Style of Charlie Christian Full Edition

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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...](#)

