

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.

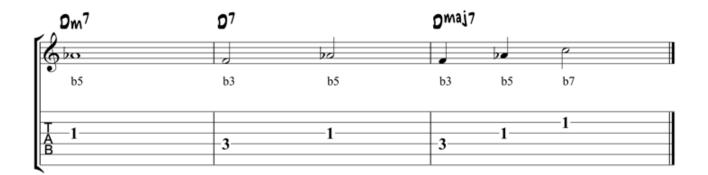
The three most commonly used chords when it comes to applying blue notes are the m7, 7, and maj7 chords and their variations. This means that m7 blue notes can also work over m9, m6, and m11 chords.

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



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



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

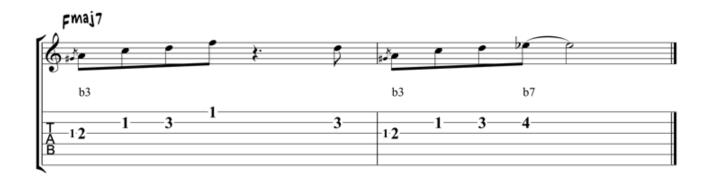


In this next classic Christian-style line, you'll use the **b3 blue note** as a grace note, leading into the 3rd in both measures, as well as the **b7 blue** note to end the line.

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



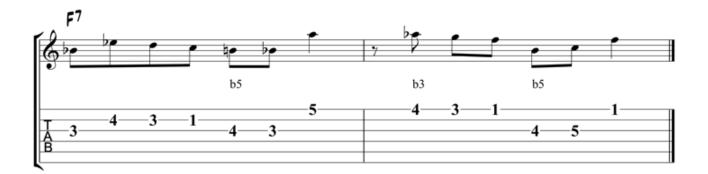
In this final example, you'll use the **b3 and b5** blue notes to create a two-bar F7 phrase in the Christian style.

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



How to Play in the Style of Charlie Christian Full Edition

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