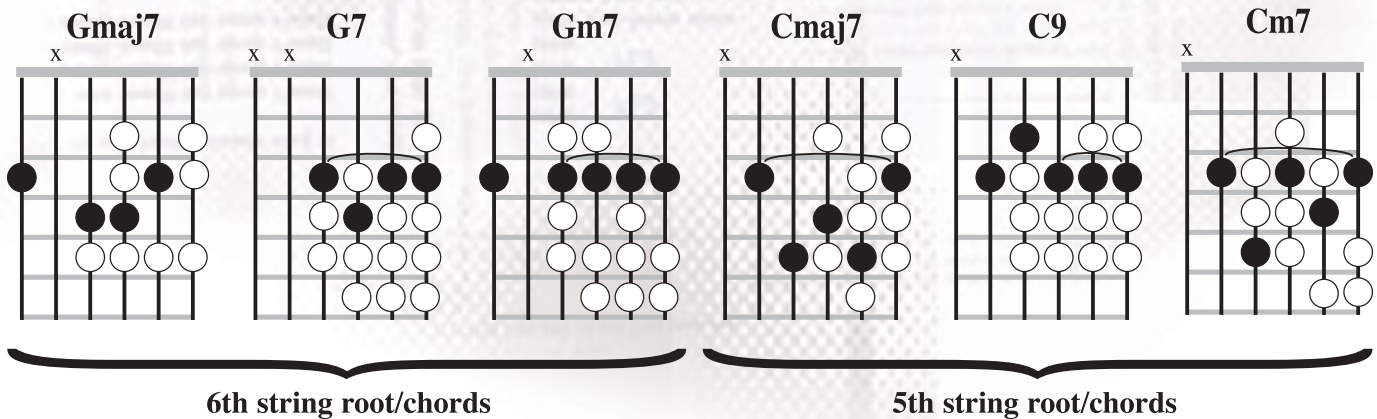


## CHORD-BASED SOLOING



### WHY?

It's easy to vary a chord formation by adding or changing a note or two. These chord embellishments can be the basis for licks (musical phrases), and single-note solos or chord solos. In an ensemble, chord-based soloing is as useful to the jazz guitarist as scale-based soloing. It's even more important to the unaccompanied guitarist.

### WHAT?

Each chord shape in this "roadmap" is surrounded by circled notes, which can be played with the basic chord formation. Sometimes you add a note with a spare fretting finger, sometimes you change fingering to flat a note.

You can follow a song's chord progression and ad-lib solos by playing licks that are based on these chord embellishments.

You can use the same embellishments to play chord-melody solos. This is the tradition, as old as jazz guitar, of playing chords and melody at the same time, with the melody notes at the "top" (the highest note) of each chord.

Chord-based licks can consist of a string of single notes or harmonized notes. The harmony comes from strumming or picking two or three strings of a chord.

### HOW?

Play the following chord-based licks. Keep your left hand loosely in the pictured chord position so that you can occasionally harmonize notes. Joe Pass used to say that he always had a chord position "in mind," even when playing single-note licks.

# FENDER PLAYERS CLUB CHORD-BASED SOLOING

◀ AUDIO-ChordBase1.mp3

Gmaj7    G    7

**T** 3 5 2 3 2 3 2 5 | 2 3 4 4 5 3 | 3 4 5 5 4 3 | 4 5 6 3 5 4 3

**A** 4 | 2 3 4 4 5 3 | 3 4 5 5 4 3 | 4 5 6 3 5 4 3

**B** 4 | 2 3 4 4 5 3 | 3 4 5 5 4 3 | 4 5 6 3 5 4 3

3 3

Gm7    Cmaj7

3 3 6 5 4 3 | 3 4 5 3 5 6 3 | 5 6 2 3 5 4 3 | 3 4 5 4 5 2

3 4 5 3 5 6 3 | 5 6 2 3 5 4 3 | 3 4 5 4 5 2

C9    Cm7

3 2 3 4 5 5 | 5 4 3 5 4 3 5 3 5 3 2 | 6 5 4 6 3 4 | 3 4 5 3 5 4 5

3 2 3 4 5 5 | 5 4 3 5 4 3 5 3 5 3 2 | 6 5 4 6 3 4 | 3 4 5 3 5 4 5

# FENDER PLAYERS CLUB CHORD-BASED SOLOING

## DO IT!

Here are some chord-based solos for typical jazz progressions like ii-V-I and I-vi-ii-V. Play them, then make up your own chord-based solos for the same progressions.

▶ [AUDIO-ChordBase2.mp3](#)

### ii-V-I in G

Am7 D9 Gmaj7

**TAB**

7	4	5	7	5	8	7	6	5	5	6	7	7	5	4
				5										4
														3

### ii-V-I in C

Dm7 G13 Cmaj7

**TAB**

6	8	5	8	5	6	5	4	3	3	5	4	3	5
						5	4	4	4	6	4	4	4
							3	3	3				5
													5

### I-vi-ii-V in G

Gmaj7 Em7 Am9 D9

**TAB**

4	5	3	5	7	8	5	8	5	5	6	7
				7					5		
									5		
											5

## FENDER PLAYERS CLUB CHORD-BASED SOLOING

I-vi-ii-V in C

Cmaj7      Am7      Dm7      G7

TAB

5	6	5	4	5	5	7	8	5	6	8	5	6	4	3
4	4	5	4	5	5	5	5	5	5	5	6	4	3	3
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

Practice playing similar passages in other keys. Since the chord-based licks are moveable, key should make no difference.



This lesson is from:

**Fretboard Roadmaps: Jazz Guitar**

by Fred Sokolow.

This book/CD pack will get guitarists playing lead & rhythm anywhere on the fretboard, in any key! It teaches a variety of lead guitar styles using moveable patterns, double-note licks, sliding pentatonics and more, through easy-to-follow diagrams and instructions for beginning, intermediate and advanced players.

The CD includes 54 full-demo tracks.

Inventory # HL 695354. **Book/CD pack \$12.95 (US).**