

# Jimi Hendrix style chordal fills

Based on the A shaped barre chord

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Chords in the A barre shape

A	B	C	D	E	F	G
A 0---2---3---5---7---8---10---12----						
E 0---2---3---5---7---8---10---12----						
C 1---3---4---6---8---9---11---13----						
G 2---4---5---7---9---10---12---14----						

Note the major chords moving up the neck, these are all based on the A shapes as the space between notes remains the same as you move up, relative to each other. This is important to note because if you can see how these chords can move up the neck, you can move all these ideas up and down the neck, for example see how the A and the B chord are just two frets up the neck? That means that ideas that work over the A chord can simply be moved up two frets to work over a B chord.

C chord	C major pentatonic scale
A 3----- -----3-5-	
E 3----- --3-5-----	
C 4----- 4-----	
G 5----- -----	

Note we have three notes that are both in the C chord and the C major pentatonic scale, the C major is composed of the tonic (C) the major 3<sup>rd</sup> (E) and the 5<sup>th</sup> (G) the major pentatonic scale is composed of 5 notes, the Root, C, major 2<sup>nd</sup> D, major 3<sup>rd</sup>, E, 5<sup>th</sup>, G and the 6<sup>th</sup>, A, or C, D, E, G and A. So we can note the only difference between the C major chord and the C major pentatonic is adding the D and A notes, playing with these notes with the chord is how we create our fills.

Transposition.

Memorizing notes and intervals is time consuming, and extensive, but shapes is much easier. The easiest way to do these is by noting where these extensions are located in relation to the chord, for example let's see how this works over a D chord.

D chord	D major pentatonic scale
A 5----- -----5-7-	
E 5----- --5-7-----	
C 6----- 6-----	
G 7----- -----	

While the notes are different, they feel similar because of the shape, this trick works over all A barre chord shapes. Boom, that was your mind being blown. Have fun.