

A high-contrast, black and white portrait of Jimi Hendrix. The image is rendered in a stark, graphic style, with deep blacks and bright whites, giving it a stencil-like or photocopied appearance. Hendrix is shown from the chest up, looking slightly to the right of the viewer. He has his characteristic wild, curly hair and is wearing a dark jacket over a light-colored shirt. The background is dark and textured.

Jimi Hendrix

Note for Note

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Contents

- 2 Introduction
- 3 Jimi's Life
- 8 His Albums
- 11 Transcribing Jimi's Music
- 14 Lead Guitar Primer
- 19 Jimi's Songs Note for Note
- 20 Foxy Lady**
- 23 Purple Haze**
- 26 The Wind Cries Mary**
- 29 Hey Joe**
- 32 Fire**
- 35 Bold As Love**
- 38 Little Wing**
- 41 All Along The
Watchtower**
- 45 Little Miss Lover**
- 48 VooDoo Child
(Slight Return)**
- 53 Ezy Ryder**
- 57 Red House**
- 60 Further Into Jimi's Style

Introduction

Sure he had discipline, that's a big part of being a genius. It didn't come from formal training, it came from within, from knowledge certain, with sparks and a mountainous flow of energy. His music penetrated and overwhelmed minds, feelings and emotions. We are fortunate to have Jimi's recordings. His music is still in the air.

The challenge presented by this book is to endure the sterile method of using lines, dots and numbers in order to understand the untamed, fluid and spontaneous music of Jimi Hendrix. A certain amount of precision and concentration is required in order to bring the information in this book, the strings of your guitar and Jimi's finished recordings into the same sphere. However, with a little effort and patience, magic has been known to happen. With a direct note for note analysis of Jimi's finest studio work, we can capture his music on paper and make it available to many who otherwise would miss out. Jimi was way ahead of his time. His influence, a decade after his death, still grows. This book project is an attempt to cut through the mystique, the unknown side of Jimi Hendrix, and bring his musical roots into clear focus. We think that is the way Jimi would want it.

This authorized book was produced in good faith for everything Jimi's life made happen. All respect to Jimi's relatives, friends and musical legacy.

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5

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Jimi's Life



Jimi Hendrix first fronted his own band during the spring and summer of 1966 in lower Manhattan's Greenwich Village. The band's name was Jimmy James and the Blue Flames. The place was the Cafe Wha, a small basement club. Jimi was always pushing his music. No matter what else happened in the world, he would push his music. He had no money to speak of, living right off the raw power of performing live every night before a responsive crowd. He would sleep with friends about town, waking every new morning to the fact that his guitar was within arms reach and that his legend was now finally spreading wider into the underground from another incredible jam the night before.

For the first time there was a perspective to Jimi's growing force. The momentum that he carried from his years of paying dues was real as the wide-eyed sensation that spread through the standing room crowd in the small New York Street club. Just being in the room was enough to know that this guy was betting everything he had. It was the feeling of coming close to a passing force, like walking alone on a road when a fast car goes by. You experience one special moment when you say to yourself HOLD ON TIGHT. This was a turning point for Jimi, a culmination of years of playing out a role in other people's bands. For endless tours on the soul circuit, he was relegated to the back row of the back-up band as they played city after city. Other band members often resented Jimi's outgoing style and there was often an ultimatum given to him by the leader: play your part straight or get out. This was the shell left behind in the village. He gravitated there. He could be whoever he wanted to be there, whoever he needed to be. The street was alive with color both day and night. In the Cafe Wha, it was alive with the blues.



Jimi was born at 10:15 a.m. on November 27, 1943, and was named Johnny Allen Hendrix. His parents met in a traveling jitterbug contest. Al Hendrix needed a partner who could push it to the limit and Lucille Jeter, whose mother was a full-blooded Cherokee, was ready to dance.



Jimi spent most of his youth with his father around the Seattle, Washington area. His name was changed to James Marshall Hendrix after Al Hendrix's brother who died in the twenties. He had one brother, Leon, six years younger. Jimi's father always did his best to provide for the boy by taking on odd jobs, but times were tough and relatives were often called upon to furnish a home. Jimi learned early about the adult world and spent many hours in his room by himself just taking care of his small world, nourishing his dreams, a separate vision.

Jimi got his first guitar after his father found him sitting on the bed pretending to play a broom. Al would help with instruction, playing along on sax. The inevitable high school band was called The Rocking Kings, and the young guitarist would make weekend trips into Canada where there was a demand for rowdy American music. Impressed with a friend's decision to join the Service and leave the area, Jimi joined the 101st Army Airborne in 1963, and was stationed in the heart of the South at Fort Campbell. After basic training, his guitar arrived in the mail and Jimi Hendrix's military career went right down the tubes. All he wanted to do was play. He was singled out as an oddball loner who would sleep with and talk to his guitar. After being released because of an injury on his 26th jump, he never looked back. He jammed in and around Fort Campbell with bass player Billy Cox until his next move. Jobs for a novice musician were scarce, so work, practice, and playing all melded into a lifestyle of singular devotion to the instrument. Jimi was known by the local crowd for his solo guitar work and his ability to simulate saxophone breaks on the six string.

In late '63, at the age of twenty, Jimi signed on with Little Richard as a back-up guitarist. It was a chance to work with professional musicians and to be exposed to a lot of different types of music. This was the first of many trips through the so-called Chittlen Circuit, an all inclusive tour which included many halls and clubs on the far side of the tracks where the sweaty hours were passed in choreographed performance. The format of a back-up band, playing the same show night after night, became restrictive as soon as Jimi learned all he could from the music. He never really fit into

their world. He would bubble along with whatever went down, going out to some new club, or pressing the best musicians for an after-hours jam.

Things would happen to Jimi because he was always making his bets, calling that number on the wall, jamming that last hour after the crowd had gone home and only the hardcore musicians were left at the party. On an off night from Little Richard's tour through St. Louis, most of the other band members hung out at the hotel or went down to the bar. Jimi saw his way down to Chappies Lounge where Ike and Tina Turner were playing, and within a short time he was up on the stage playing with the band. Later that same night, because he sought out the opportunity, he met up with Albert King, an old time left-hander with many gritty tales of earning a living with the guitar during the forties and fifties in St. Louis and Memphis. Surely the old man could see the gleam in the kid's eye. Two black men talking the blues, one with old tales about the blacks' struggle in the south, old trains, no money, bad women and the limited life of the blues musician. The other would live out his destiny as an international superstar in front of a fast-moving world.



When Little Richard's tour moved out of L.A., Jimi stayed behind hoping to find some studio work. Several package tours were to follow, playing with Solomon Burke, Wilson Pickett and B.B. King. After knocking around the circuit a few times, Jimi found himself kicking back in Chicago to rethink his position. His plan was to absorb all he could in Chicago, move through Nashville and then on to New York. While in Chicago, he was close to the living legends that were his idols and Jimi was bold enough to walk right into the best known studios to get near them. The roots were the Delta blues, urban blues, jazz, saxophone swing, rhythm and blues, folk, gospel and soul. The strongest influence came from the serious blues guitarists who came out of the South and Midwest. Hanging out in the studio, Jimi knocked elbows with Muddy Waters, Willie Dixon and Little Walter. There were fond recollections of the founding fathers: Robert Johnson, Charlie Christian and a bottle neck Delta blues man named Son House.

It was time to move on. Jimi arrived in Harlem in 1964. He rented a room at the Hotel Theresa on 125th Street and 7th Avenue. This was one block from the Palm Cafe, a hangout for the black musicians who played the Apollo, Smalls, and the Spotlight. Jimi started to be known as an outlandish performer who would gain access to the stage by soft-talking a sit-in session, but once in the spotlight, would pull out all the stops and focus all attention on his guitar solos. Sometimes when in a band, he would apologize to the guys for his behavior, but the next gig, he would do it again. Jimi heard that the Isley Brothers needed a guitarist for a tour, so he quietly attended one of their shows and upon arrival back at his flat, proceeded to figure out all of the chord changes to all their songs. Jimi went in for the audition and played "Who's That Lady" and "Twist And Shout" and the Brothers signed him on the spot.

The Isleys were the first tour band to give Jimi a chance to step out in front. It was easier than trying to hold him down and he was considered an ace in the hole on a slow night. He would get the nod from the lead singer and Jimi's free hand went right for the volume knob. Christmas 1965, he left the Isleys for a tour with Curtis Knight. Still based in Harlem at the end of '65, there was a short tour with Joey Dee and the Starlighters.

During this period, Jimi's interests were finally turning fully away from his surroundings. To a lot of the old timers, he was a freak that could not conform to the band. It didn't matter to Jimi. He had discovered Bob Dylan and listened to his albums constantly. The press was full of Beatle pictures. He was checking out the British and California scenes. It was time to transcend Harlem and move on to the Village.



There were a lot of open clubs in the Village: The Cafe Au Go Go, The Bitter End, The Village Gate and The Gaslight Folk Club. Jimi felt at home with all the street energy. He didn't stick out as much here. After a few nights of jamming with various people at the Cafe Wha, the management told him he was free to use the stage at night on a regular basis. The club was small and intimate with colored glass candles and a slightly raised stage. It was here that he felt free to entertain, reach out to whoever was listening to his messages. No longer discouraged for his antics, his development accelerated. Most other acts were much easier to figure.

Folk music was marked by its verse and stuffy acoustic guitar strumming. Jazz was for the purists with their mental attitude. This new music was the blues, but only in its base. The scale used was the same as the right hand notes played by the old time New Orleans piano players, but played with such force that song structure became a growth focal point rather than a working barrier. Harmonics, octaves, chords from scales, chord inversion, volume affecting sustain, overdriving gadgets, tremolo bar stretching, speed technique, and continual hours of playing is what you heard. He was black, Indian, fast talking, funky, loud, shy and soft spoken.



Even though Jimi was pleased with his new situation he still needed a break. He was broke and his rewards came only in the form of applause or an invite to a late party. It turned out that Jimi made his own break just by playing regularly. The Rolling Stones were touring America at this time and Keith Richard's lady, Linda Keith, stayed in New York to avoid road strain. She happened into the Cafe Wha one night and was completely overcome by Jimi's scene. She took Jimi aside and told him that he had a bright future and that she would do what was in her power to help him. She totally befriended him, giving him money for better equipment and a place to live. This was a god-send to Jimi who was streetworn. Linda Keith knew that Chas Chandler, ex-bass player with the Animals, was in town and was interested in developing new talent. He had jumped out of the battered performing end of the business, got a suit, had some capital, and with a quiet eye, was looking for his own break.

The chemistry was right. Linda Keith did not know Chas personally, but was on his level. Upon meeting him, she was emphatic that Chas see Jimi at the Cafe Wha. Picture Linda Keith and Chas sitting at a table with Jimi on the stage playing blues guitar behind his back. Now picture Jimi and Chas and Linda sitting at the table in communion with Chas painting a picture of a future time frame with everybody shaking hands and drinking lots of wine.

On the spot, Chas offered to take Jimi under his wing and develop him as a new talent in England. This is where all of Chas' business contacts were located, and the guitar scene there was breaking wide open with The Beatles, The Who, Cream, and The Rolling Stones. Jimi's head was swimming with thought. "Can I meet Eric Clapton?" Jimi asked. "I'll introduce you personally," was the reply. Jimi signed a contract that gave 30 percent of his total earnings and 7 percent of his record royalties to Chas and his business partner, Mike Jeffery.

Jimi needed a level-headed party to take care of the business angles while he went further into the music. After a six week hold-up because of Jimi's birth certificate, the plane touched down in London, September 1967.



Chas constituted a business force equal to that of Jimi's music. He really wanted Jimi to succeed and was willing to bet his own career on another person's success. This was to be a time of formation, of feeling out the social climate. How would the English take to a black man's

music? They had heard and been influenced by black American musicians, but never had a performer been before the public. There were the British musicians, the press, the record companies, and the public reaction to consider. They would push it hard and take whatever came. In order to make Jimi feel accepted, they drove right from the airport to the house of Zoot Money, a friend of Chas, and jammed the rest of the day with British musicians. Later Jimi got a room in the Hyde Park Towers. Checking in, Jimi could see it happening, that all of the places that he had played had led him to this point. He now had an interested manager, new guitars, but more than anything, he had opportunity.

Immediately, Chas went to work. He made the calls, the visits to the club owners, money people and record executives. Just before a media event, the best you can hope to do is get your bird ready to fly. Nobody knew how it was going to go. Jimi had the raw talent. He was 22 and had the stamina to do anything to make it. Right from the start it was one, two, three.

"Noel and Mitch were there and we dug their outfits and their style of music, so that was it. Of course Noel thought it was an audition for the Animals, and he wanted to play six string. I just asked him to pick up the bass and would call out the notes straight on. The first time we jammed together we played four hours non-stop."

Jimi was a huge musical power who could sway and adapt. He was feeling out his own style for the first time. This was his first songwriting period. Until the Village, Jimi hardly sang at all. Now was the time to let it flow. Like a new man on a horse approaching a village town, everybody knew. All the people were reacting to Jimi playing around London. It grew immediately and never really stopped.

Jimi was spotlighted in small shows rather than put on a circuit. The name became Jimi Hendrix and the band was The Jimi Hendrix Experience. The band was working on "Hey Joe" and Jimi was doing well writing, but the market was not broken yet. The push had to include a record, good press, acceptance in the eyes of the big English groups and a concert series. Meanwhile, back in the office, the money was running shorter, and the breaks had not jelled perfectly. No real opening. Jimi pushed himself into jams to make it happen, to let the people in the street hear the music. From this, the break would come. He sat in downtown at Blaises Club and afterward Johnny Halliday, a big star in Europe, asked Jimi to come and play a date with him in Europe.

On October 18, 1966, with less than two months together, The Experience played in front of 14,500 people at the Olympia theatre in Paris, France. Still forming their image as a rock



group, they played "Respect," "Land of a Thousand Dances," and "Midnight Hour." The crowd loved them. The first London date was with

Cream at Central Polytechnic. The next four months, spent playing London clubs, are considered by many to be the best days of the Jimi Hendrix Experience. There was the Marquee, The Upper Cut, The Bag-O-Nails, and the short-lived 7½ Club. They played them all and the elite of the British rockers were all amazed: Mick Jagger, Pete Townsend, Jeff Beck, Lennon and McCartney, Brian Jones, Eric Clapton, and Jack Bruce. There was a helpful review in Melody Maker's "Caught in the Act" column. Everything was happening at once. The press picked up on the "wild" aspect. To the conservative element, Jimi looked and sounded completely out of control. They wrote him off immediately as so much loud, useless noise, a menace to their way of life. The press called him "The Wild Man From Borneo" or "Crazy Black Man!" Rather than try to fight the image, the guys yielded to it, encouraged it, and hoped it would increase their base following in the underground, yet not ruin their chances in the straight music business. A great curiosity followed any mention of the band.



"Hey Joe" with flip side "Stone Free" was released on December 16, 1966 on Polydor records. Despite the group's notoriety and their fantastic acceptance in the clubs, nobody could say if the single would sell. Money was short because everything was invested in set-up. When the February 4, 1967 Melody Maker was published, it placed "Hey Joe" at number four. They were on their way. This single event sustained the group through this period. The Experience was now a star attraction and played with The Who on an equal promotional basis. They had bet and won.

All of this was taking them strong into the spring of 1967. Flower power had raised California to a fever pitch, with the music scene in L.A. supporting a growing industry. Whatever it was, the crowds wanted it. Jimi developed a brotherly friendship with Brian Jones and many other music world figures. Jimi was the scene. Late nights and cocktails were the order. Chas was overjoyed, so was everybody. A British package tour was formed with Cat Stevens, Engelbert Humperdinck and the Walker Brothers. It was opening night at the Astoria on this tour that Jimi made rock history by burning his guitar as a symbol. There were huge expectations wherever Jimi played. The destruction scenes were famous overnight with the press fanning the flames. The head shops were full of Jimi's image. "Purple Haze" was released March 18.

May 20, 1967, The Experience signed with Reprise records for \$110,000. The first album, "Are You Experienced?" was immediately recorded and entered the Melody Maker chart at number 5 on June 3. Finally, here was the artistic release that Jimi sought for so many years. You can hold an album in your hand.



Wait 'til those dudes at Palm's Cafe in Harlem see THIS.

The sound fit the image. Dark, loud, raw, fast, intense. Then out of nowhere, Jimi would get mellow with "The Wind Cries Mary" and "May This Be Love." Nobody played like this. The British groups were great, but they were stiff. Every one of the big groups went through a coat and tie period, but Jimi did that when he was obscure. This was the first time out. The evolution took place before he came to England. Jimi's cross-section of experience was so wide as to dwarf most other guitarists. No group would play after his. It was time to think of breaking America.

Arrangements were made to attend the Monterey Pop Festival in California during the summer of '67. Paul McCartney suggested the group to the set-up committee. The Airplane, Buffalo Springfield, Janis Joplin — all the big groups were there. Brian Jones flew all the way from England to introduce The Experience to the suntanned crowd. (There is a fine recording of this performance on Reprise Records which includes "Like A Rolling Stone" and "Wild Thing".) The guitar went up in flames and with one performance, he was a superstar in Los Angeles. The party at Steven Stills' house went on for days. Bill Graham asked him to play the Fillmore. Invitations were everywhere. Radio K R L A played "Purple Haze" on the hour. The Experience went north to San Francisco and played the Fillmore with The Airplane. After the first night, The Airplane said, "No more. You guys play alone." Graham gave the group \$2000 extra a night and gold watches for the solo billing.

Back in New York, Chas' partner, Mike Jeffery, arranged a ridiculous tour with The Monkees, an extremely popular TV group. Chas was opposed to the tour, which was being promoted by Dick Clark, and he turned out to be right. After a few dates, it became obvious that the two groups were like fire and water, totally incompatible. Jimi left the tour, fabricating a story about a proposed ban by The Daughters Of The American Revolution to get him off the hook. I guess 12-year-olds didn't understand "Third Stone From The Sun." Shrugging their shoulders and moving on, the group played with The Young Rascals in New York's Central Park and seven more dates resulted before they returned to England.



"Are You Experienced?" was released in the States in September 1967, and stayed on the British charts until October 7. The second album, the classic "Bold As Love" was released in Britain December 23, 1967.

Just as the early club dates hinted at the raw power captured on the first album, the range of "Bold As Love" sent shock waves through the music world. Here was rock elegance and sophistication. The cover pictured Jimi as Buddha, overlooking symbols from the Far East, visions of perfection, burning power and infinity. There was no precedent for this creation. No single album before or since has contained such embroidered, elegant guitar work. The opening of "Castles Made of Sand" is truly inspired. Jimi made this album for the same reason the ancient Egyptian masses made huge stone monuments, whatever that reason may be. Universal energy focused through Jimi, and his personal struggle was to contain it when it flowed. It could burn as well as heal, so the energy had to be controlled.



The fall and winter were spent on a full till 33-date tour of England, Scotland, France and Sweden. The Experience appeared at the British Olympia with Pink Floyd, The Move, and The Who. What started as simply playing music a year and a half before, had become a business that surrounded Jimi and then grew up taller than the man. There was no vacation from being a personality. The story was the same as a lot of Hollywood stars down through history. Jimi was expected to produce his delicate art under any circumstance which others would pick and choose. There were too many drugs and a lot of fatigue. January 4, 1968, Jimi took it out on a Swedish hotel room and caused several thousand dollars damage.

"Axis—Bold As Love" was released in America to coincide with the huge spring tour starting in February, 1968, and going into the summer. Forty-seven cities were scheduled over fifty-four days. Jimi was a respected and sought-after musical force in England and the States. Newspaper people were always trying to get interviews.

The road parties went on and on. With the stage thrown up, the Marshalls put in stacks and the spotlights burning, the guitar would take over the next two hours. All that went before and after was not relative. For the audience that was



tired of their daily life, it was a ceremony. Jimi would spend all he had in front of them and they would take whatever he gave. On March 15, 1968, Life magazine named Jimi "Most spectacular electric guitarist in the world." An early summer tour of Italy and Switzerland followed the American tour.

Things were getting a little more laid back for the band. The base of recognition was established. Jimi had access to fine recording equipment in any music city in America and Europe. The band went to New York, and Jimi entered into a very creative period in the studio while recording the third album, "Electric Lady Land," a two-record set. The album had a wider energy than the first two albums reflecting a maturity, a greater endurance. Violence transformed into slowed-down beauty, a beauty born of solitude.

The group started as a close-knit group with a manager, but now Jimi found that he had to be alone for long periods in the studio in order to create the music he heard. The problem was that the other guys had lives to live also, and Noel, Mitch and Chas were tired of being put on hold; they wanted to be more of a team and go back to England. Jimi felt that the New York scene was more his home.

He had friends everywhere. He could jam at The Scene, The Hippopotamus or The Salvation. He got back together with his old girlfriends. He would party until two or three, then go into the mid-town Record Plant to record. They bought time around the clock to accommodate the craziness. The crowd from The Scene provided the live audience heard on the famous "Voodoo Child" with Stevie Winwood on keyboards. A lot more could be done with the 8-track recorders than the four-track machines in London. Hours on end were spent experimenting with tape.



In a quick change, Jimi went out to L.A. to experience the expansive American West and the new sixteen-track machines in the best studios. Nobody had the endurance that Jimi had for recording, mixing and tuning. The business end started to pressure Jimi for commercial product. Jimi's interests had become so diverse that projects went way overtime. Jimi's life style became as dissipated as the vanishing, extended guitar overlays recorded in the L.A. valley. Things were loose and fast. There was constant partying at Buddy Miles' mansion, late nights on the Sunset Strip and two wrecked Stringrays in a single week.

What did Jimi care? The album was in the can and he knew it was together. "Electric Lady Land" was released in Europe with a cover full of nudes that caused a fury in the press. Noel and Mitch, tired of Jimi's new priorities and homesick, quit the group in November '68, only to rejoin again in January 1969. Chas stepped down as manager but was only a phone call away for consultation.

The reunited group surfaced again in the start of 1969 in London. The Cream had just broken up for good. The Experience was featured on a live TV special with Lulu as the host. Jimi stopped his final song in the middle and went into "Sunshine Of Your Love" as a tribute to Eric, Jack and Bruce. Lulu didn't get a chance to sign off because they just kept playing overtime, ignoring the waving arms of the producer. There was no fade-out, the sound just went dead into an ad.

The band was not as tight as they were when they were out to prove. The early spring dates of 1969 were often disappointing relative to the music from their first two years. During the winter, Noel formed his own group called "Fat Mattress." The name was chosen because Noel saved more money than anybody in The Experience tour group. Fat Mattress and Buddy Miles with Cat Mother were used as supporting groups on an American spring tour.

The Experience played before 17,500 fans at the Philadelphia Spectrum for a potential gross of \$105,000. On May 12, upon entering Ontario, Canada, Jimi was arrested for possession of narcotics in his luggage. He was permitted to continue to tour, but a trial was pending. It all ended for The Experience in Denver's Mile High Stadium on June 29, 1969. A tear gas riot ended the final concert as the crowd rushed the stage and the stadium went crazy.

Jimi was facing too much change. He wanted more than anything to just relax and study jazz, his black roots, advanced recording techniques and just melt into his next period. He spent much of 1969 as a recluse in New York State with musical friends, recording reels and reels of jams and experiments later to be released as unauthorized albums. There were lots of problems that kept hanging over Jimi. A binding contract of product ownership, signed in 1965 during the Harlem period surfaced, causing huge money problems. The Toronto bust was probably a frame. It was an enormous drain on his emotions and body as the case was held up over the next seven months. Jimi pushed on, but not up to his huge potential. He experimented with a black jazz artist community in New York State and played the historic Woodstock Festival on August 21, 1969. The fact that Jimi appeared on the stage with conga drums and another six string guitarist signaled a change to his loyal following who waited until sun-up that muddy Monday morning. (You can hear the jazz influence on the "Instrumental" from the first Woodstock album.)



A huge outdoor concert at the Boston Commonwealths was cancelled because of "nervous exhaustion." It was time for Jimi to kick back again. He experimented with the recording machines constantly and searched out skilled jazz players to help him learn the field. Miles Davis was involved in plans for helping Jimi expand his music to be performed by a large group of musicians. Things started to get better when, on December 12, 1969, standing before the Toronto judge, with short hair, slacks and a sport jacket, he heard the words "Not Guilty." The problem of the 1965 binding contract was resolved by the awarding of the rights to a live New Year's Eve album called "Band of Gypsies" recorded at the Fillmore East with Buddy Miles and Billy Cox.



Things seemed to be coming together, yet flying apart. Jimi longed for control of his work but the companies involved were not in communication with him. He had nothing to do with the artwork or mixing for the "Band of Gypsies" album and publicly stated that he personally would not have released it. In February of 1970, singles of "Isabella" and "Stepping Stone" were released, but Jimi was shocked because he had superior mixes in the can, but was never consulted.

Jimi's singular dream, perhaps even stronger than his desire to make it in the early London days, was to design and own his own recording studio in New York City. The plans were drawn up, with most of the money coming directly from Jimi. Jimi was going to use the privacy of his own studio as a hedge against the red tape confusion that seemed to have taken over his life. Further frustration was created by unforeseen problems during the construction of the studio at 55 West 8th Street including alterations made necessary because of subway tracks under the building.

Jimi spent most of his time at the Record Plant recording tracks for a new album to be called "The First Rays of the New Rising Sun" scheduled for fall release. A selective tour of the States was planned from April 25 until August 1970. The line-up was Billy Cox on bass, Juma on congas, and Mitch on drums.

The music of the new group was not as explosive as the old Experience. It had a lot more discipline and polish, yet was looser with extended metallic jams. They played the "Star Spangled Banner" at midnight July 4, 1970, at the Atlanta Pop Festival and went on to play the



Hawaiian Island of Maui later in the month. There was a lot of conflict between Jimi and his management, which came to a head when they cancelled a benefit he had planned for The Young Lords, a New York Puerto Rican group, and booked him on the Dick Cavett Show. It was common knowledge that Jimi would not renew his management contract due to expire in the fall.

After endless holdups, Jimi's obsession, Electric Lady Studios, was finally completed in New York City. The architecture was outrageous with its curved walls, ceiling-to-floor mirrors, purple rugs and state-of-the-art tape equipment. Jimi would be happy to live there. The new album, over a year in the making, was practically complete. It had a sculpted, almost sterile sound. The finished product was always an elusive final mix away. Ed Kramer, Jimi's loyal studio man, endured Jimi's studio marathons. There was a mammoth party for the opening of Electric Lady. Then, reluctantly because of previous obligations, Jimi's group left to play the British Isle of Wight and a late August/September tour of Europe. The performances were strained because of adverse conditions. The European leg of the tour was cut short because Billy Cox became ill. Back in London for a short period, Jimi took personal care of brother Billy and called New York daily and related his plans for the future. He talked of new projects and divorce from the past. The new album, later to be called "Cry Of Love," would be his statement of change. Those phone calls were the closest Jimi would ever get to his beloved studio.

On the morning of September 18, 1970, Jimi died enroute to a London hospital. The news saddened everybody who knew the man. The stigma of drugs surrounded his death, but he was known not to be a drug addict. At the age of 26, on the 1st of October, 1970, James Marshall Hendrix was buried near the mountains surrounding Seattle, Washington.

Johnny Winter:

"His guitar was like an extension of his soul. It wasn't even a guitar, or notes, or music, it was just him. He just projected Jimi Hendrix."

Chris Welch:

"In another time Jimi would have played in working man's obscurity, and would then have been investigated and documented as one of the great natural blues performers, hailed as another Robert Johnson, impoverished and a discographer's delight. None of his problems were insoluble, and his intelligence could not have let despair dominate him. Jimi just needed more time."

Fayne, New York girlfriend:

"The Harlem groups wanted Jimi to remain as a side man, and after he left, they figured it was just another guitar player gone. They had no idea what he was about. Ten minutes into the gig, they were the sidemen."

Kathy, London girlfriend:

"Chicks from Sweden, Germany, all over the place, would turn up at the flat asking for Jimi. Girls he'd met on tour, had a night with and given his address to. Then I'd tell him later about it and he'd say, 'Oh, thanks,' so casual — it meant nothing to him. It was his way of life."

Townsend, speaking with Jimi

about going on stage:

"So I said to Jimi, 'Forget it. We're not going to follow you on.' And he said, 'We're not going to follow you on.' And I said, 'LISTEN, we are not going to follow you, and that is it.' There was a certain look in his eye and he got up on the chair and he played some amazing guitar just standing on that chair in the dressing room. Janis Joplin was there, Brian Jones, Eric and a few other people standing around. Then he said, 'If I'm going to follow you, I'm going to pull all the stops.'"



Jennifer Dean:

"It was the beginning of the rock affluence that was shared. The money began to move out into other areas. It wasn't just the star. We were all spending the money."

Mike Bloomfield:

"He had an immense vocabulary of controlled sounds. He could get them all in a small room with a Stratocaster, a Fender twin reverb amp, a Maestro Fuzz Tone, that was all."

Chas Chandler:

"Jimi called me two days before he died. He asked me to work with him again. We quickly talked about an album cover."

Paul Caruso:

"There are lots of routines in those soul bands. You have to learn the steps and everything. Being outrageous was their way of breaking the law."

Noel Redding:

"Jimi was one of the most polite people I ever met. He was also very trusting and shy. They should have buried his white Fender guitar with him. It was his favorite."

Pete Townsend:

"He let people sort of con him, it was the best part of his nature. The 'in' English groups were ethnic, but Jimi was unashamedly outward and wanted to reach as many people as possible."

H, road manager:

"So he plugs his guitar in and starts to play. No one had ever seen anything like it. He was playing the fastest, wailing blues runs anyone's ever heard."

Mike Jagger:

"He blew me head off completely."

Jimi, in interview:

"The soul must rule, not money or drugs. If you can do your own thing, do it properly. You should rule yourself and give God a chance. Definitely, I'm trying to change the world. I'd love to! My goal is to erase boundaries from the world. You have to set some heavy goals to keep yourself going. As long as I know there are people out there who aren't fully together, I can't withdraw to lesser goals."

His Albums



The discography on the next page represents an outline of Jimi's most commercial, American released work. It is an abridged selection, far from complete. Tape recorders were turning, known or unknown to Jimi, throughout his seven years of performing with hundreds of musicians encompassing thousands of stage shows and countless long studio nights.

The biggest selling albums usually had different international release dates, varying cover art and even different selections of songs selling under the same album name. After dusting off the back shelves of the stock room, obscure studios where Jimi had recorded, published his guitarwork. The two broad categories these recordings fall into are before and after the studio albums with The Experience. The early soul group albums are usually rough, but you can pick out Jimi in the background strumming away.

The bulk of the albums released in the Seventies were obtained by remixing the reels of tape left behind from Jimi's experiments in the studio during the '69 and '70 period when he was searching for directions. Electric Lady Studio has hundreds of hours of jams and studio out-takes, some of which comprise the album "War Heros." The "Cry of Love" album could be considered Jimi's final studio album. Practically finished when he died, it sounds over-produced and calculated relative to his early work. "Hendrix in the West," "Monterey Pop" and both "Woodstock" albums are all from live performances. Many decent live bootleg albums are also obtainable which include shows in L.A. and Hawaii.

After listening to all of the albums, obscure and otherwise, the parts of the whole start to make sense the way a jigsaw puzzle does when you first complete the outside border. The style of guitarwork, reflecting Jimi's environment at the time, can be matched to a certain period of his biography.

Despite all of the hours of tape, Jimi will always be remembered best for the music on his first three Reprise studio albums. All selections in this book are from those albums except "Ezy Rider" from "Cry of Love" and "Red House" from "Smash Hits." The introduction to Jimi's Songs Note For Note on page 19 lists each song transcribed and the albums on which it appeared.

For a more extensive discography, including all international releases and bootleg albums, consult *Jimi, An Intimate Biography*, by Curtis Knight, Praeger Publishers, 1974. I would like to thank and congratulate David Henderson, the author of *Jimi Hendrix: VooDoo Child Of The Aquarian Age*, Doubleday, 1978. This 550-page biography is the most definitive work available if you want to know more about Jimi Hendrix.

ARE YOU EXPERIENCED

The Jimi Hendrix Experience (Reprise RS.6261)

Purple Haze; Manic Depression; Hey Joe; Love or Confusion; May This Be Love; I Don't Live Today; The Wind Cries Mary; Third Stone From the Sun; Foxy Lady; Are You Experienced.

AXIS: BOLD AS LOVE

The Jimi Hendrix Experience (Reprise RS.6281)

Exp; Up From the Skies; Spanish Castle Magic; Wait Until Tomorrow; Ain't No Telling; Little Wing; If Six Was Nine; You Got Me Floatin'; Castles Made of Sand; She's So Fine; One Rainy Wish; Little Miss Lover; Bold As Love.

SMASH HITS

The Jimi Hendrix Experience (Reprise MS.2025)

Purple Haze; Fire; The Wind Cries Mary; Crosstown Traffic; All Along the Watchtower; Red House; Can You See Me; Hey Joe; Stone Free; Manic Depression; Foxy Lady; Remember.

ELECTRIC LADYLAND

The Jimi Hendrix Experience (Reprise 2RS.6307)

... And the Gods Made Love; Have You Ever Been (To Electric Ladyland); Crosstown Traffic; Voodoo Chile; Little Miss Strange; Long Hot Summer Night; Come On; Gypsy Eyes; Burning of the Midnight Lamp; Rainy Day, Dream Away; 1983 ... (A Merman I Should Turn to Be); Moon Turn the Tides ... Gently, Gently Away; Still Raining, Still Dreaming; House Burning Down; All Along the Watchtower; Voodoo Child (Slight Return).

BAND OF GYPSYS

The Band of Gypsys (Capitol STAO.472)

Who Knows; Machine Gun; Changes; Power to Love; Message of Love; We Gotta Live Together.

CRY OF LOVE

Jimi Hendrix (Reprise MS.2034)

Freedom; Drifting; Ezy Rider; Night Bird Flying; My Friend; Straight Ahead; Astro Man; Angel; In From the Storm; Belly Button Window.

RAINBOW BRIDGE

Jimi Hendrix (Reprise MS.2040)

Dolly Dagger; Earth Blues; Pali Gap; Room Full of Mirrors; Star Spangled Banner; Look Over Yonder; Hear My Train a'Comin'; Hey Baby (New Rising Sun).

HENDRIX IN THE WEST

Jimi Hendrix (Reprise MS.2049)

Johnny B. Goode; Lover Man; Blue Suede Shoes; Voodoo Chile; The Queen; Sergeant Pepper's Lonely Hearts Club Band; Little Wing; Red House.

WAR HEROES

Jimi Hendrix (Reprise MS.2103)

Bleeding Heart; Highway Chile; Tax Free; Peter Gunn; Catastrophe; Stepping Stone; Midnight; 3 Little Bears; Beginning; Izabella.

SOUNDTRACK RECORDINGS FROM THE FILM JIMI HENDRIX

(Reprise 2RS.6481)

Rock Me Baby; Wild Thing; Machine Gun; Johnny B. Goode; Hey Joe; Purple Haze; Like a Rolling Stone; Star Spangled Banner; Machine Gun (Band of Gypsys); Hear My Train a'Comin'; Red House; In From the Storm.

MONTEREY INTERNATIONAL POP FESTIVAL

Otis Redding/Jimi Hendrix Experience (Reprise MS.2029)

Like a Rolling Stone; Rock Me Baby; Can You See Me; Wild Thing.

WOODSTOCK

The Jimi Hendrix Experience (Cotillion SD.3-500)

Purple Haze; Star Spangled Banner; Instrumental Solo.

WOODSTOCK II

The Jimi Hendrix Experience (Cotillion SD.2-400)

Jam Back at the House; Izabella; Get My Heart Back Together.

GREAT ROCK FESTIVALS OF THE 70's: ISLE OF WIGHT

Jimi Hendrix (Columbia G3X.30805)

Power to Love; Midnight Lightning; Foxy Lady.



R.D.

5-80

Transcribing Jimi's Music

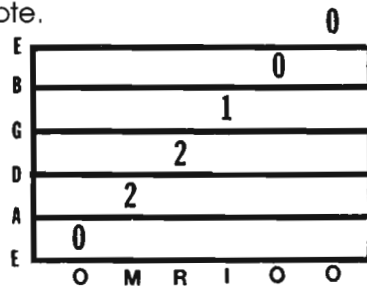


The music of the past 300 years has been passed on through time using a process which starts in the composer's mind, is written on paper, read by the musician, and played on the instrument for all to hear.

The sequence we are concerned with goes like this: Jimi's thought, the guitar, the amp, into the mike and onto the tape, duplication, repeated playback to obtain transcription to paper. This book of transcriptions can be used to study Jimi's music. You can play along with the song (if you can keep up), or reproduce the song's guitarwork for yourself, gaining quick insight into a master musician's world.

Six Line Staff

This book uses a six line staff representing the six strings of the guitar. Numbers and letters are used on the staff to show the exact sequence in which a series of notes follow each other, the fret and string on which each note is to be played, and the finger of the left hand that is used for fretting each note.

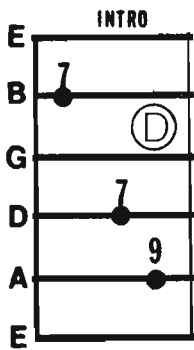


- The lines of the staff represent the six strings of the guitar the way they would appear if the guitar were on your lap with the body of the guitar on your right leg.
- The bottom line represents the low E string and each ascending line represents the next higher string.
- A number, as it appears on a given line (string), represents the fret on which the note is to be played.
- A letter appearing under each number indicates the finger of the left hand to be used in fretting the note (I-index, M-middle, R-ring, P-pinky, O-played open).
- Throughout the book the term transcription is used to indicate a six line staff. The transcription above illustrates the sequence of notes that results when an E major chord is strummed from the low E string to the high E string.

Symbols are used to indicate specific techniques. The symbol appears above or between the notes involved. Explanations of the various techniques are given in Lead Guitar Primer.

SYMBOL	TECHNIQUE
V	Vibrato
U	Slide Up
n	Slide Down
B	Bend
P	Pull

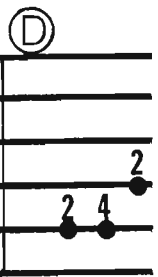
The title page of most songs displays the key of the song, total and transcribed time, common chords, and lead guitar position. In order to scope the entire song, transcriptions are divided into three categories: Basic Structure, Riff Boxes and Lead Break. Each category allows us to look at a different part of the song's make-up. As we look at each category separately, refer to the Foxy Lady song section.



Basic Structure

Basic Structure transcriptions are slightly oversized and usually appear with a numbered time meter. This transcription sets down the basic skeleton of the song and is made using the opening bars of the song. Introductions, repeat verses, bridges and bass line are offered in most of the Basic Structure sections.

All time measurements are divided into four counts and can be established listening to the opening bars of the original several times prior to use.

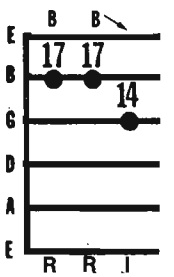


Riff Boxes

Riff Boxes are a series of notes that Jimi used to improvise a spontaneous passage at a specific part of a song, each time the wheel of the song's structure comes to that particular spot. This position is noted by a circled alphabet letter placed in the Basic Structure transcription. Riff Boxes are also used to show interesting touches that Jimi added, and also other position possibilities.

Unlike the other categories, Riff Boxes can define a territory in which a variety of riffs can be performed. Listen closely for them.

Lead Break



With the basics out of the way, we can get down to the note-for-note transcription of the lead break, the heart of the song. First establish where the transcribed notes start in the original recording. This will be more difficult in some songs than others. Transcribed time notations are given on the title page, and also marked at the beginning of the transcription, if it is broken. This happens in "All Along The Watchtower" where there is a short lead break after the first verse of words. In some of the longer songs, only the most familiar part of the lead break is transcribed.

More than likely, your first experience with trying to follow the exact notes of a lead break will be a serious reckoning with JUST WHAT IT TAKES TO DO IT. The guitar must be in tune with the recording. First tune to a fork, then put on the recording and establish the Tonic note of the song on the low E string (Foxy Lady — Tonic is F# — Second fret). Then turn the recording off, tune the other five strings, then cue up the recording and get ready for that all important first note. This is like jumping on the right boxcar of a moving train.

After a while you will find yourself reading the transcriptions much faster than you did at first. Just as a typing teacher, I encourage you to keep your eyes on the print and feel your way onto the correct position with the fingers. It immediately becomes important to isolate and review a short segment of recorded time over and over again, and this takes patience and first hand experience with the controls of your equipment.

A number of means can be used in order to isolate those few guitar notes, that second of time. A Sony TC-377 was used to transcribe Jimi's work for this book. In order to decipher the most intense guitarwork, the recording was played back at half speed. If a reel to reel is not available, I would advise using a small portable cassette model with a spot "cue review" feature along with a pause button in order to stop and rewind short segments. Records are only good for passing over a rough time segment of a recording. If it's all you've got, use it. Old record players are best for this because the new models are delicate and not designed to be stopped in the tracks.

The notes in the lead break are often spaced into "clusters" or set apart by vertical lines in order to accommodate phrasing, but the timing of the notes is not "formal" as it is with the measured notes used on five line piano staff. Helpful hints are printed in small lettering and placed throughout.



Other Notes

While picking apart Jimi's music on tape recorder, I came across several difficult situations when the time came to write the numbers on the paper. The bending of strings poses the problem of writing down a note position on the transcription which is not sounded on the recording. Watch closely for the numbered notes that have a B symbol above them because they can be tricky. The Bend symbol is an umbrella under which hide slurring, pounding, ringing, roaring and biting. Sometimes a note was first bent, then plucked, then relaxed, sounding the note a half-step down. Small arrows are used to indicate bending conditions other than fret/pluck/bend. A small dot next to the bend symbol means that the push is extreme, probably a whole note.

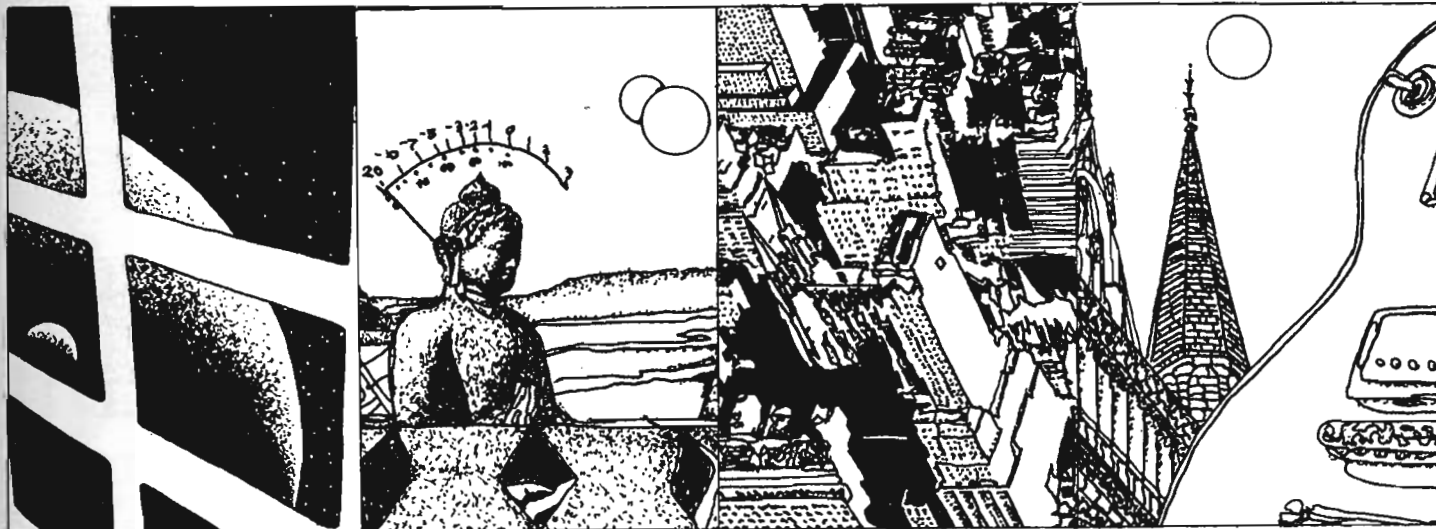
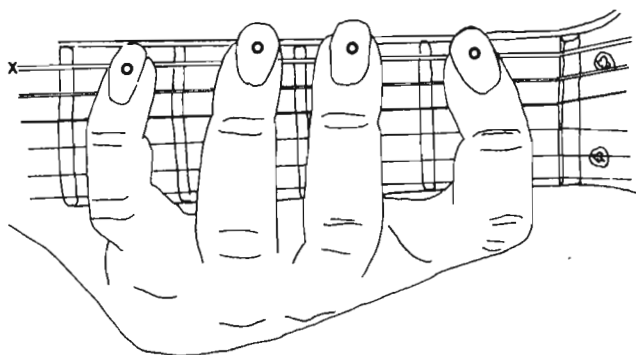
A particularly complex situation was presented by the simultaneous sounding of one or more notes within a single note format. In most cases, the primary note of a group will be given in a transcription. Other notes that are sounded with the primary note are usually component parts in the formation of a chord or notes made possible by harmonic substitution. Most complimentary notes are conveniently positioned immediately around the primary note on a nearby string. In the case where two or more simultaneous notes are transcribed (the two note pulse riff on the fifth fret in "Foxy Lady's" Basic Structure) the notes are "stacked" on top of each other to indicate both are played as one.

We will pick up more on copy technique and getting the most out of your equipment in the final section of the book, "Further Into Jimi's Style." In the meantime, get ready for some intensive craftwork. Get ready for what is going to come at you at 90 miles an hour. After all, you are dealing with Jimi Hendrix here.

Fingering

The fingering sequence provided underneath each transcription is just one of many workable possibilities. The most commonly found relationship is between the index finger and the ring finger as they walk across the Blues scale pattern. The more complex situations, where strings are being bent or pulled in a quick frenzy or greater reach is required, calls for control of all available fingers. Annoying practice sessions are the only way to develop strength. Sure, you can do it the way you do now, but try running across the board using the index and the PINKY. Ouch!!!

The available transcriptions provide a single workable blueprint. In order to burn at Jimi's accelerated rate, you better practice with all four. Try this "one-finger-per-fret" climb across all six strings.



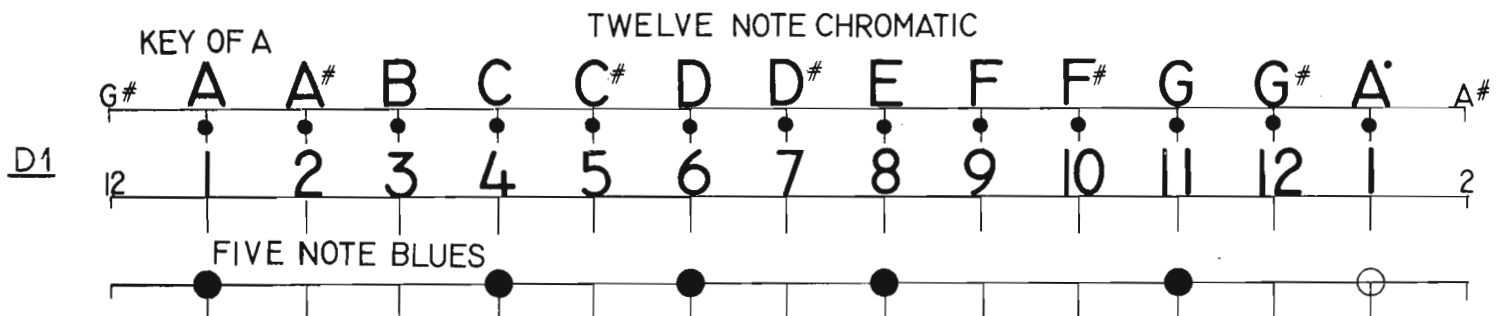
Lead Guitar Primer



In order to understand Jimi's music, it is important to become familiar with the scales and techniques that he used. This section uses diagrams and drawings from my first book, The Heavy Guitar Bible, to present an overview of the process used by all rock guitarists.

The Chromatic Scale

The Chromatic scale is the most basic of all scales, and divides the cyclic octave into twelve separate scale degrees or notes. The interval, or distance between two notes, is only one fret, or half step, for all notes in the scale. This is the smallest common increment. After the twelfth note, the first note starts again in the next higher, or lower, octave. The Chromatic scale is the master scale and all other scales contain a specific section of notes from the twelve notes of the Chromatic.



In diagram one, each of the twelve notes has both a number and a letter. Number one is assigned to the A note, so this is the Chromatic in the key of A. In order to transpose (adjust for another key), simply assign the number one to the desired key note. The Chromatic in the key of G contains the twelve notes, starting on a G, between any two consecutive G notes.

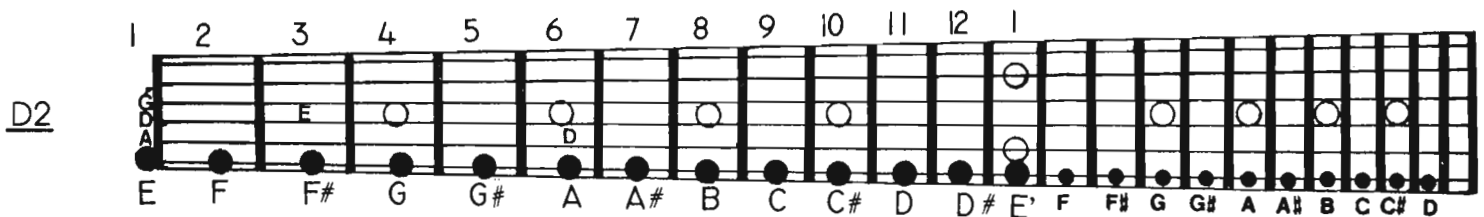


Diagram two shows the Chromatic scale in the key of E on the low E string of the guitar. The numbers appear on the high E string with the letter name notes on the low E string. Notice seven letters A through G, five letters with sharps. The next thinner string starts its climb through the chromatic with the same A note found on the fifth fret of the low E string. The D, or fourth string, plays the D note on the fifth fret of the A string. This brings us through ten notes of the Chromatic, starting with the low E string open. The first octave is reached on the second fret of the D string.

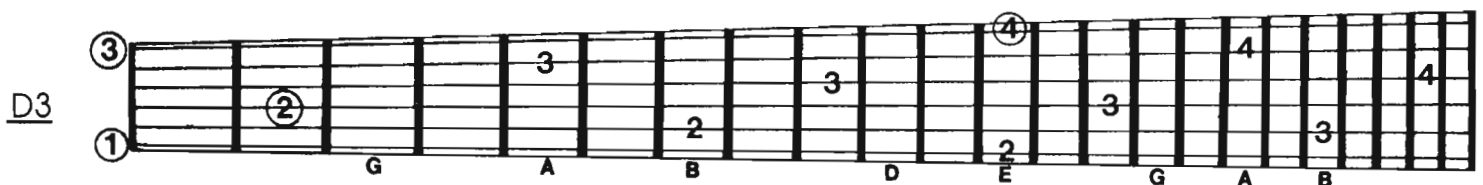


Diagram three shows all of the E notes on a common fretboard. Starting on the low E string open, there are four E notes that divide the four octaves of the guitar's range. These

four E notes are numbered and circled. The uncircled numbers are E notes in the same octave as their corresponding circled number, but on a lower string. Study this diagram until you see the relationships.

The Blues Scale

The Blues scale is the most important scale to the rock guitarist. The Blues scale is a five note or pentatonic scale. To see how the Blues scale is chosen from the Chromatic, look at the bottom line of diagram one.

D4

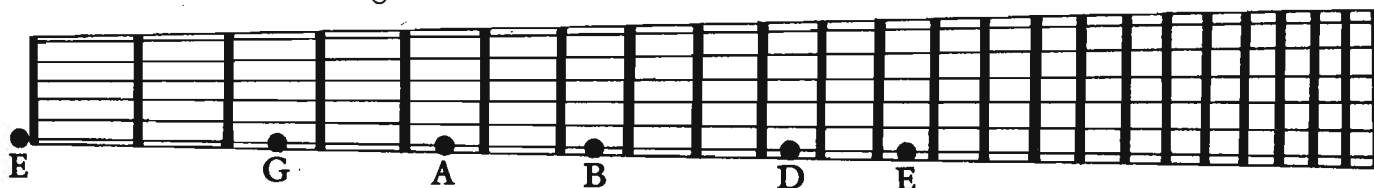


Diagram four shows the five notes of the Blues scale in the key of E as they appear on the low E string starting with the open E note. The interval pattern, starting on the first, or tonic note, is three frets up to G, two up to A, two up to B, three up to D, and two more to the octave E at the twelfth fret. This is the inlay dot pattern on most fretboards (see diagram two).

D5

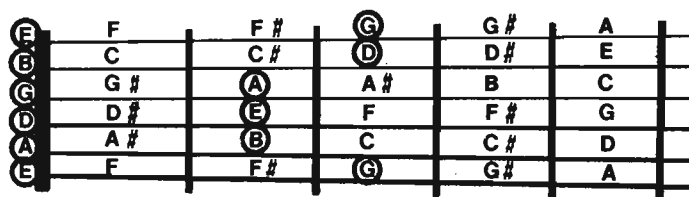


Diagram five demonstrates the same Blues scale in the same key of E. It works across the first fret, exposing the most basic lead guitar pattern, shown in circles. Please note that all circled numbers are E, A, D, G or B.

D6

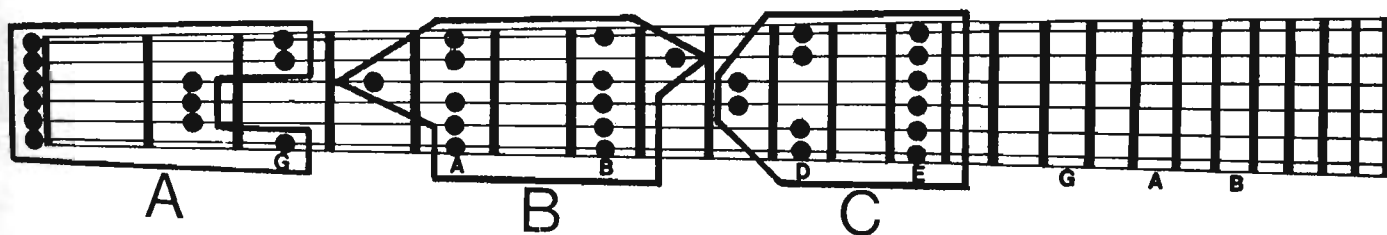


Diagram six is the Blues scale on all six strings for the first twelve frets. After this point, the pattern repeats. Here are all of the E, A, D, G and B notes that compose the Blues scale. Did you notice that the low E string and high E are identical in pattern? The boxes (A, B, C) represent an easy way to visualize the entire twelve fret repeating pattern into three useful units. Box A corresponds with diagram five — see what I mean?

Knowing these three boxes inside and out is the first step to conquering the fretboard. The boxes are only tools, not barriers. The most important box is A, because it contains the root note fret across the bottom of the box. This special fret position is the only one in the twelve fret repeating pattern that has Blues notes all the way across all six strings. The root note fret is always across the fret which contains the key name note on the low E string. Because of the length of the fretboard, the twelve fret pattern repeats two times, leaving two root note frets for any particular key. In the key of E, these two positions are the open strings and the octave mark at the twelfth fret, which is the top of box C.

D7

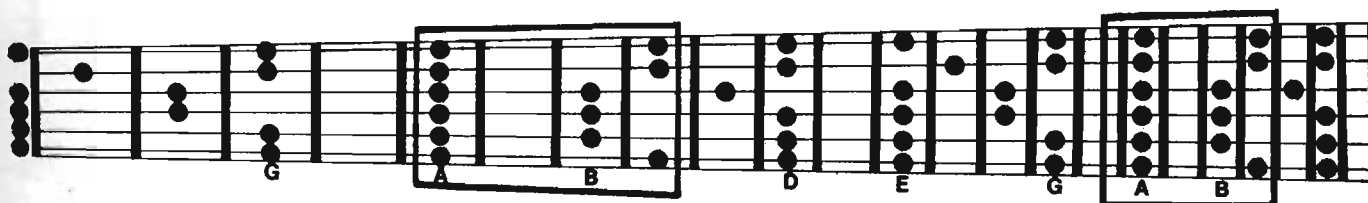
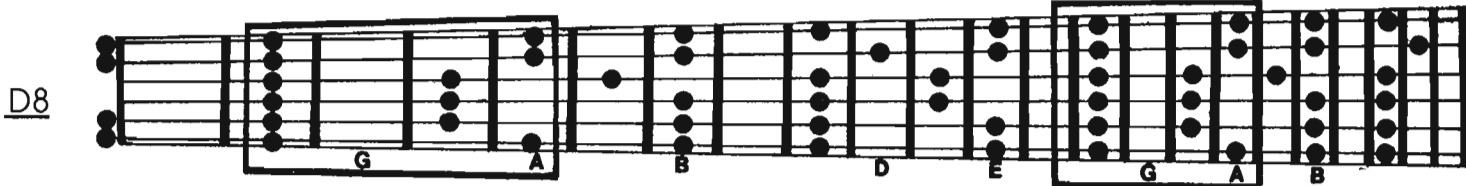


Diagram seven is the Blues scale in the key of A. Only the root note fret box is outlined on the fifth and seventeenth fret. Each key has its own characteristics. The key of E allows use of the open strings, while the key of A, centered around the fifth fret, permits access to the notes immediately under the root note fret.

The Relative Scale

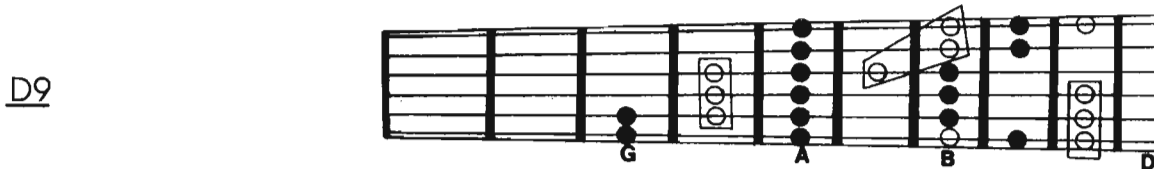
The next step towards understanding lead guitar is the concept of the Relative scale. The Relative scale is a five note scale which is identical to the Blues scale in every way with the exception of its position. The pattern of the Relative scale takes its place on the fretboard exactly three frets below the Blues scale pattern. The Relative scale has a subtle, indescribable sound that is mathematically relative to the Blues. Because the Relative scale is located three frets below the Blues and has the same pattern, the Relative scale in the key of A is the same as the Blues scale in the key of F#.

Diagram eight shows us the Relative scale in the key of A. Notice how the Relative root note fret in the key of A is the second, while for the Blues scale, it is the fifth.



The Two Scale Relationship

The introduction of another five note scale introduces a new world of possibilities. The Blues and Relative scale may be played separately or in combination. Two of the five notes from each scale are common to both scales. This means that in addition to the primary Blues scale, there are also three other common notes provided by the relative scale. Diagram nine depicts the Blues scale in the key of A with the three "extra" Relative notes which overlap into the Blues pattern. The Blues notes are solid and the Relative notes are circles within cluster boxes, which contain the same three notes in different positions.

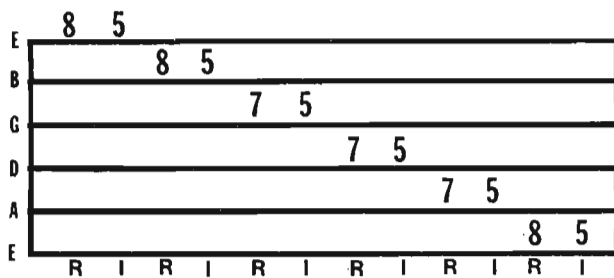


To many beginning guitarists, this whole thing may seem a bit complicated. Like anything else in life, once you get familiar with it, there is no big deal. Take your time, digesting only one concept at a sitting. Most of Jimi's guitarwork will be from diagram nine.

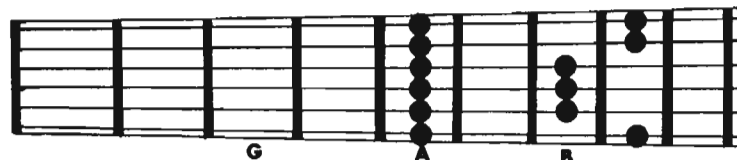
In order to simplify the information presented so far, the following scale overview should provide you with some practical "hands on" experience.

Scale Study

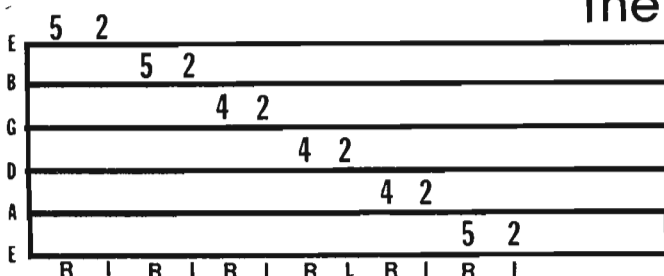
First of all, there is a twelve fret high, six string wide pattern for any and all scales. Boxes are used to accommodate the fingers of the fret hand. Twelve frets divide into three or four boxes pretty easily, so in order to totally envision any scale on the 24 fret board, you are talking eight or ten boxes to know the whole board for any key in any scale. Before this sends you running off for your slide rule, there is comfort in knowing that one box IS ENOUGH to play all the scale degrees through more than two octaves. Start with these.



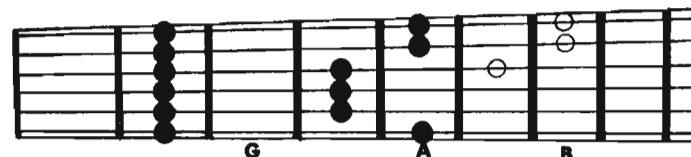
The Blues



Here is the most basic box for the most used scale in rock.

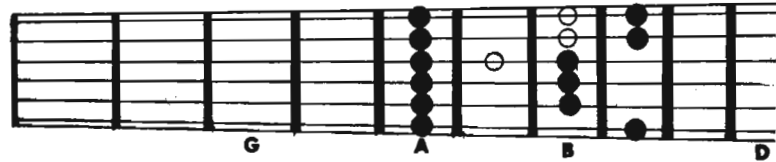
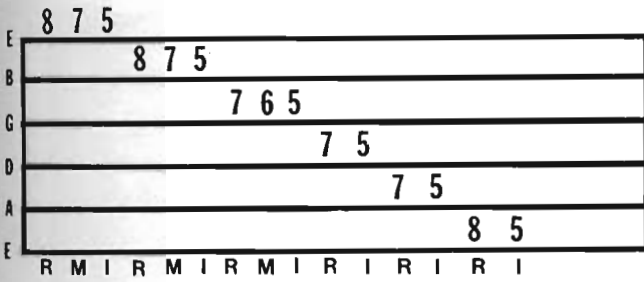


The Relative



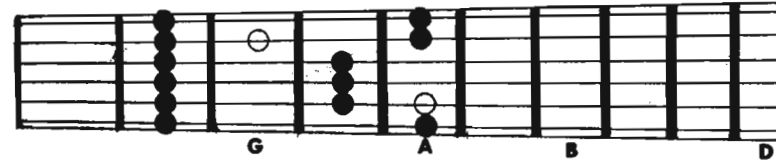
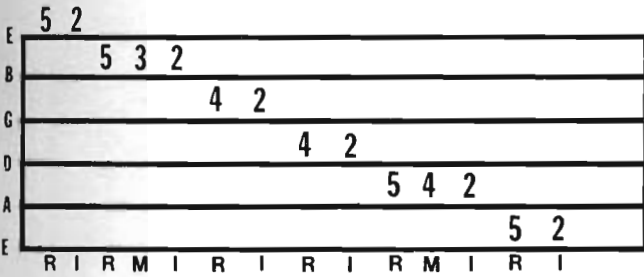
Same as the Blues, but three down. Index works the second fret. Circles

Blues with Relative filler



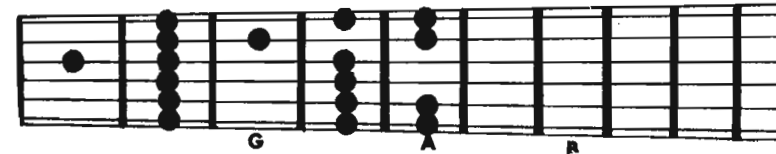
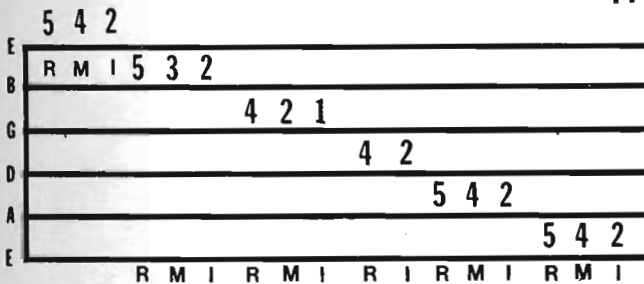
The circles from the Relative scale diagram are superimposed on the Blues scale.

Relative add four



This is the same as the Relative with the fourth degree of the major scale added.

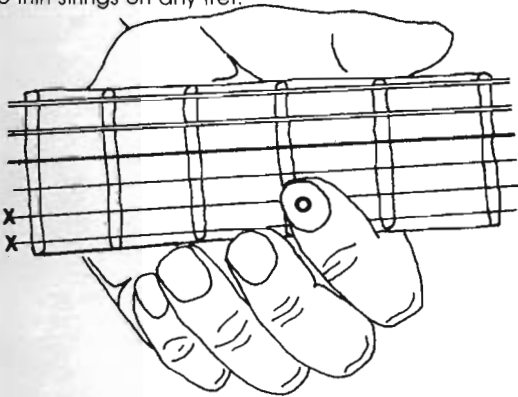
The Major



This is the same as the Relative with two added notes. Used for melody.

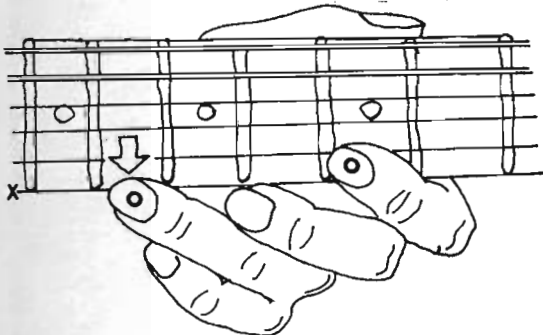
Two at Once

Place the first joint of the index finger across the two thin strings on any fret.



Pulling

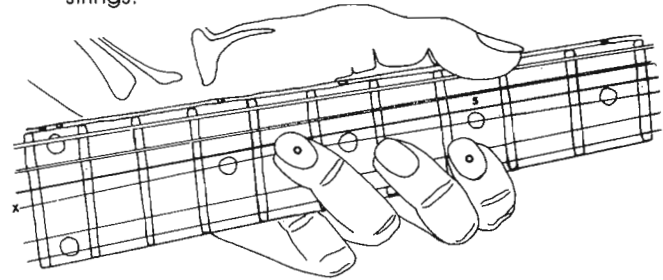
Keep index stationary across two thin strings. Fret first string with ring finger, pluck and snap ring finger off, thus playing the note held by index finger.



Hands On

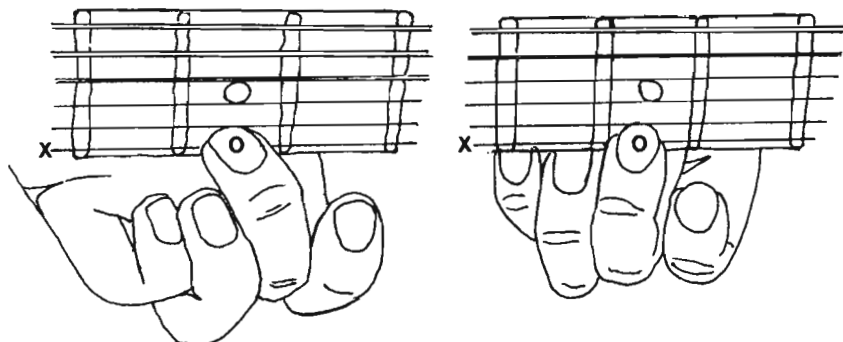
Bending

Keeping the index finger stationary, use the ring finger to fret the G (third) string three frets above the index fret. Pick G string and bend towards thicker strings.



Vibrato

Rock the finger on the string after it has been plucked.





Jimi's Songs Note for Note

Song	Page	Album
Foxy Lady	20	Are You Experienced/Smash Hits
Purple Haze	23	Are You Experienced/Smash Hits
The Wind Cries Mary	26	Are You Experienced/Smash Hits
Hey Joe	29	Are You Experienced/Smash Hits
Fire	32	Are You Experienced/Smash Hits
Bold As Love	35	Axis: Bold As Love
Little Wing	38	Axis: Bold As Love
All Along The Watchtower	41	Electric Lady Land/Smash Hits
Little Miss Lover	45	Electric Lady Land
Voodoo Child (Slight Return)	48	Electric Lady Land
Ezy Ryder	53	Cry Of Love
Red House	57	Smash Hits

Foxy Lady

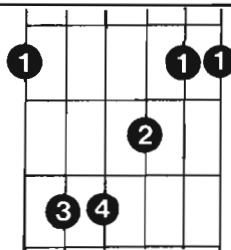
Words and Music by Jimi Hendrix



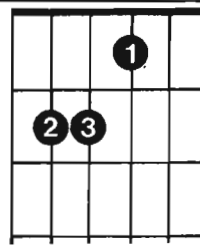
Key of F sharp

Time: total 3:15, transcribed 1:44-2:03

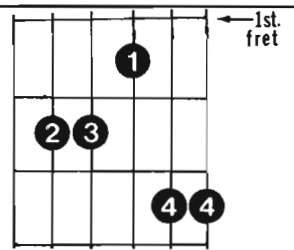
Chords



F sharp major

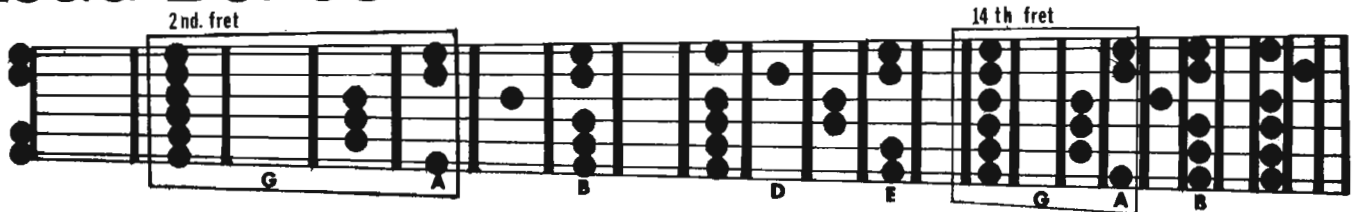


E major



F sharp aug. 9th.

Lead Boxes



"Foxy Lady" is by far Jimi's most recognizable song. The first note of the song takes a lot of heavy vibrato to get the string to sing the note. Two notes follow, and then a slide down to the F sharp tonic note found on the second fret of the low E string. The pulse riff is created by playing the notes on the two thin strings at the fifth fret. This is part of the augmented ninth chord, which is a trademark of Jimi's style, and is also used in "Purple Haze" and "Little Miss Lover." Riff box A offers a different positioning of these two notes. The lead break works itself out along the fourteenth fret, so get ready to position the index finger at this mark. Because things are so tight in this position, it may be easier to first learn the break at the second fret and then move it up. Get ready for lots of string bending and three sets of four notes to end the passage.

Basic Structure

Basic Structure guitar tab. The tab is written on a six-string staff (E, B, G, D, A, E) with fret numbers 0-4 above the staff. The first section is labeled 'V INTRO' and contains four measures of a repeating pattern: fret 5 on the B string, fret 7 on the A string, fret 2 on the G string, and fret 2 on the E string. This pattern is repeated four times. The second section is marked '6x' and contains four measures of a different pattern: fret 5 on the B string, fret 4 on the A string, fret 1 on the G string, and fret 1 on the E string. This pattern is repeated six times. The third section is marked '2x' and contains four measures of a final pattern: fret 5 on the B string, fret 4 on the A string, fret 1 on the G string, and fret 1 on the E string. This pattern is repeated two times. Chord diagrams (A, B, C, D) are shown in circles. F# chord and E chord are also indicated. Fingering letters (I, R, M, O) are placed below the notes.

Riff Boxes

Riff Boxes guitar tab. It consists of four boxes labeled (A), (B), (C), and (D). Box (A) shows fret 9 on the G string and fret 10 on the B string. Box (B) shows fret 2 on the D string and fret 4 on the A string. Box (C) shows fret 5 on the B string and fret 7 on the A string. Box (D) shows fret 2 on the D string and fret 4 on the A string. Fingering letters (I, M, R) are placed below the notes.

Lead Break

Lead Break guitar tab. It consists of two sections. The first section is labeled 'After words "Foxy Lady"' and contains two measures. The first measure has fret 17 on the B string and fret 14 on the A string. The second measure has fret 17 on the B string and fret 14 on the A string. The second section contains two measures. The first measure has fret 17 on the B string and fret 14 on the A string. The second measure has fret 17 on the B string and fret 14 on the A string. Fingering letters (R, I, M, P, B) are placed below the notes. A '4x' mark is above the first measure of the second section.

You know you're a cute little heart breaker
And you know you're a sweet little love maker
I want to take you home, I won't do you no harm.
You've got to be all mine. Foxy Lady.

I see you come down on the scene, Oh Foxy,
You make me wanna get up and scream, baby listen now,
I've made up my mind, I'm tired of wasting all my precious time.
You've got to be all mine, Foxy Lady.



Purple Haze

Words and Music by Jimi Hendrix

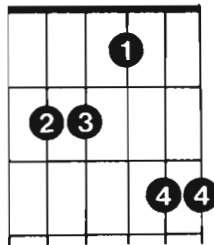


Key of E

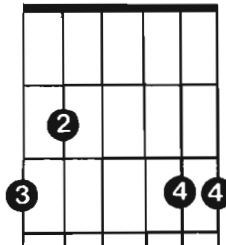
Time: total 2:43 transcribed :04-:22
1:06-1:32

Chords

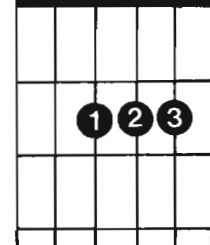
E augmented 9th



G major

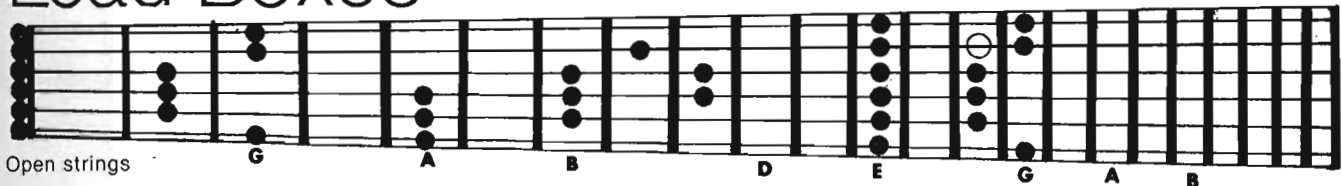


A major



Lead Boxes

Twelfth fret



The clock-like pulse which opens Purple Haze is created by the atonal counterpoint of the E and A sharp notes shown in the beginning of the Basic Structure transcription. The opening break is straightforward and easy to follow. The mid-song break, starting at 1:06 seconds, begins with a triplet which moves vertically to the twelfth fret position. A note of singular importance is the relative note played on the fourteenth fret of the second string. This note is hammered with the ring finger above the note held by the index finger at the twelfth fret. The E augmented ninth chord is used to create that sour first chord which then goes to G major, which contains the same two notes played at the third fret on the two thin strings. This is one of Jimi's more free-flowing breaks, with an airy feel. Consult the original recording several times before attempting to reproduce it. Intro passage repeats itself following the mid-song break.

Basic Structure

Basic Structure guitar tablature. The diagram shows a six-string guitar with fret numbers 0-4 above the strings. The strings are labeled E, B, G, D, A, E from top to bottom. The first system (frets 0-4) has a 'LEAD' line on the G string (frets 3, 3) and a 'BASS' line on the A string (frets 1, 1, 0, 0). The second system (frets 0-4) has a 'P' (pick) on the B string (fret 3) and a line on the E string with notes for E aug. 9th (0, 0, 0, 0, 3, 3, 5, 5) and chords G and A.

Lead Break

OPENING → 4 sec. → 22 sec.

Lead Break guitar tablature (first system). The diagram shows a six-string guitar with fret numbers 7, 8, 9 on the strings. The strings are labeled E, B, G, D, A, E from top to bottom. The first system (frets 7-9) has a 'LEAD' line on the G string (frets 7, 5, 9, 7, 5, 5, 7, 9, 5, 5, 5, 7, 9, 7) and a 'BASS' line on the A string (frets 5, 7, 7, 5, 7, 7, 7, 7, 5, 0, 3, 7). The strings are labeled R, I, M, I, I, I, R, R, R, I, M, I, I, I, R, R, R, I, M, R, I, I, I, O, I, R, I, M, R, I.

Lead Break guitar tablature (second system). The diagram shows a six-string guitar with fret numbers 5, 7, 9, 11, 13, 15 on the strings. The strings are labeled E, B, G, D, A, E from top to bottom. The second system (frets 5-15) has a 'LEAD' line on the G string (frets 7, 7, 9, 7, 9, 9, 11, 11, 13, 11, 13, 11) and a 'BASS' line on the A string (frets 5, 9, 4, 2, 0, 9, 9, 11, 11, 13, 13, 15, 15). The strings are labeled I, I, R, I, I, I, R, R, I, O, R, I, M, R, I, M, R, I, I, R, I, I, R, I, I, R, I, P, R, I, P.

Lead Break guitar tablature (third system). The diagram shows a six-string guitar with fret numbers 10, 11, 12, 14 on the strings. The strings are labeled E, B, G, D, A, E from top to bottom. The third system (frets 10-14) has a 'LEAD' line on the B string (frets 10, 11, 11, 12, 12, 12, 12, 12, 12, 12, 12, 11, 9) and a 'BASS' line on the D string (frets 14, 14, 12, 14, 14, 13, 14, 12, 14, 12, 12, 12, 11, 9). The strings are labeled M, I, M, I, M, I, R, R, I, R, I, R, M, R, I, I, R, I, R, I, R, I, R, M, I.

Lead Break guitar tablature (fourth system). The diagram shows a six-string guitar with fret numbers 9, 11, 12 on the strings. The strings are labeled E, B, G, D, A, E from top to bottom. The fourth system (frets 9-12) has a 'LEAD' line on the G string (frets 9, 11, 9, 9, 11, 11, 11, 11, 11, 11, 9, 11, 11, 12, 11, 9, 11) and a 'BASS' line on the D string (frets 12, 12, 11, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12). The strings are labeled R, I, R, M, R, R, I, M, I, R, I, M, R, M, R, M, R, M, R, M, I, M, M, R, M, I, M.

E												
B												
G	9											
D		12	11	12	11	9	11	9	u	12		
A								12	14	14		
E												
	I	R	M	R	M	I	M	I	R	R	I	R



Purple Haze was in my brain,
 Lately things don't seem the same.
 Acting funny but I don't know why,
 Scuse me while I kiss the sky.

Purple Haze all around
 Don't know if I'm coming up or down.
 Am I happy or in misery
 Whatever it is, that girl put a spell on me.

Purple Haze was in my eyes,
 Don't know if it's day or night.
 You've got me blowing, blowing my mind,
 Is it tomorrow or just the end of time?

The Wind Cries Mary

Words and Music by Jimi Hendrix

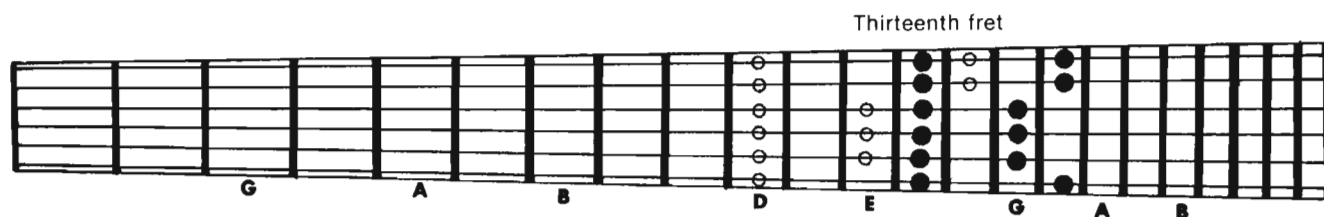


Key of F

Time: total 3:12 transcribed 1:17-1:50

Chords F major C major B flat G major

Lead Boxes



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This is Jimi Hendrix at his saddest. Sensitive lyrics are coupled with a haunting melody line. Although this song is in the key of F, the lead works itself out along the tenth fret. The scale used is the relative-add-four scale found in the scale study on page 17. The most characteristic notes in the lead are the double string combination across the two thin strings at the thirteenth fret. These two notes, held by the index finger, are from the F major chord and appear several times throughout the lead. Practice striking them together and sliding them down the board in unison. Watch for a change of pace in the middle of the break, which sends you to the two thin strings at the twelfth fret. The final double note combination uses the note found on the fifteenth fret of the second string. End with a soft touch, accenting the second to last note on the thirteenth fret of the third string.

Basic Structure

0 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 0 1 2 3 4 1 2 3 4

INTRO 4X 3X

E
B
G
D
A
E

I R R I R R I R R

Lead Break

E
B
G
D
A
E

R R R I I R I R

E
B
G
D
A
E

E
B
G
D
A
E

After the jacks are in their boxes,
And the clowns have all gone to bed,
You can hear happiness staggering on down the street,
Footprints dressed in red.
And the wind whispers Mary.

A broom is drearily sweeping
Up the broken pieces of yesterday's life.
Somewhere a Queen is weeping,
Somewhere a King has no wife.
And the wind it cries Mary.

The traffic lights they turn blue tomorrow
And shine their emptiness down on my bed;
The tiny island sags downstream
'Cos the life that they lived is dead.
And the wind screams Mary.

Will the wind ever remember
The names it has blown in the past,
And with this crutch, its old age and its wisdom
It whispers, "No, this will be the last."
And the wind cries Mary.



Hey Joe

Words and Music by William M. Roberts

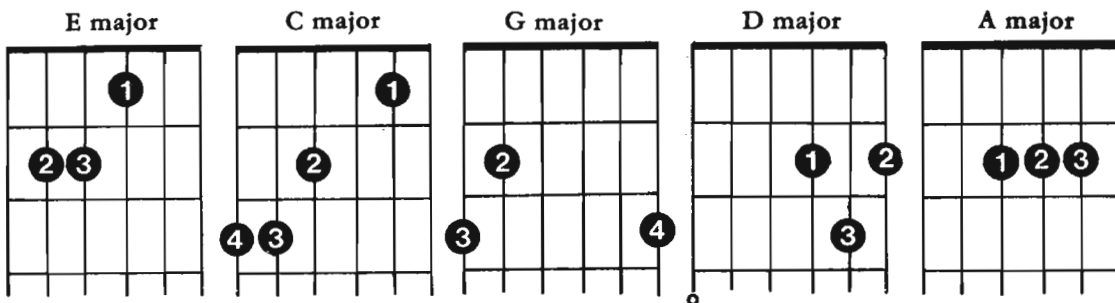


I guess I'll go shoot my old lady.

Key of E

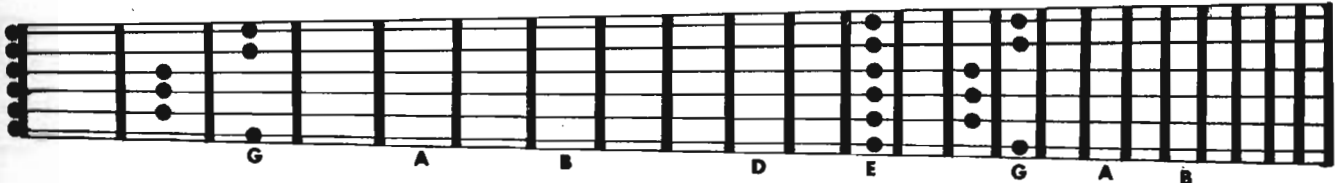
Time: total 3:23 transcribed ⁰⁻⁸ 1:37-2:00

Chords



Lead Boxes

Twelfth fret



"Hey Joe" uses a straight ahead blues approach in the key of E. The introduction uses the open string position, so get ready to sound two strings simultaneously. For the common break, position the index finger at the twelfth fret. Practice playing the opening two notes until you can make them sing the same E note. Concentrate on bearing down with the pick hand, and don't give up if you don't get it right the first time.

Basic Structure

0 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4

M I M P M I M P M I M P M I M P

0 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4

E
0

Lead Break

INTRO

U 0 0 P
MO MO M O M MR MR MR MR O M O O M O M

play as one

BREAK

R I R I R I R I R I R I R I R I R I R I

R I R I R I R I R I R I R I R I R I R I

	12	15	15					B	
14				14	12			12	
						14			14
M	I	R	I	R	M	I	R		
							12	14	
							I	R	I
									R

Hey Joe
 Where you goin' with that gun in your hand?
 Hey Joe
 I said where you going with that gun in your hand?
 I'm goin' down to shoot my old lady
 You know I caught her messing 'round with another man.
 I'm goin' down to shoot my old lady
 You know I caught her messing 'round with another man.

Hey Joe
 I heard you shot your woman down
 Hey Joe
 I heard you shot your old lady down
 Yes I did, I shot her
 You know I caught her messing 'round town.
 Yes I did, I shot her
 You know I caught her messing 'round town.

Hey Joe
 Where you goin' to run to now
 Hey Joe
 Where you goin' to run to now?
 I'm goin' way down south
 Way down to Mexico way
 I'm goin' way down south,
 Way down where I can be free,
 Ain't no hangman gonna, he ain't gonna put no rope around me.

Fire

Words and Music by Jimi Hendrix

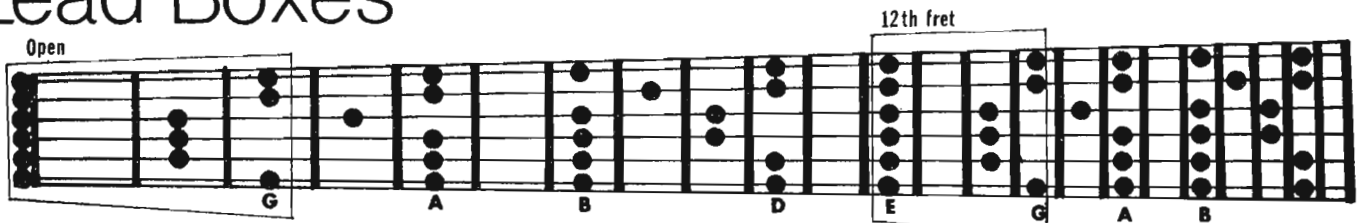


You know what I'm talking about.

Key of D Lead Break in E

Time: total 2:34, transcribed 1:07-1:30

Lead Boxes



The backbone of "Fire" is the linear base line with lag-drum syncopation. Riff box A provides you with another position for the opening riff. To get in perfect tune with the recording, tune your open D string to the common pace of the song, then tune the other five strings. The lead break is in the key of E along the twelfth fret. The secret to getting this one right is subtly bending the second string to sound just the right note. Have no mercy with the pick and push the strings hard, letting them ring.

Basic Structure

INTRO 2x 6x 4x

The guitar tab is divided into four measures. The first measure is the 'INTRO'. The second and third measures are labeled 'A' and 'B' respectively. The fourth measure is a repeat of the 'B' section. Fret numbers are indicated by dots on the strings, and arrows above the measures indicate the number of times each section is repeated: 2x for section A, 6x for section B, and 4x for the final section.

Riff Boxes

① ②

Two riff patterns are shown. Riff A is in the first measure, and Riff B is in the second measure. Fret numbers are indicated by dots on the strings.

Lead Break

after "move over rover" B B B B B B B B

The guitar tab shows a lead break with four measures. The first measure is labeled 'after "move over rover"'. The second, third, and fourth measures are labeled 'B B'. Chord diagrams are provided for the first measure: A (D5, C3, 7, C), D (5, 3), and C (3). Fret numbers 15, 12, and 15 are indicated on the strings.

You don't care for me, I don't care about that.
 Gotta new fool, ha, I like it like that.
 I have only one burning desire,
 Let me stand next to your fire.

Listen here baby, and stop acting so crazy.
 You say your mom ain't home, it don't matter
 Just to play with me and you won't get burned
 I have only one itching desire,
 Let me stand next to your fire.



Bold As Love

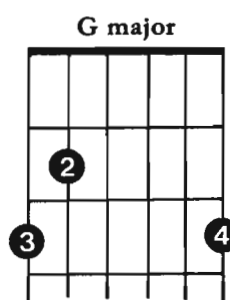
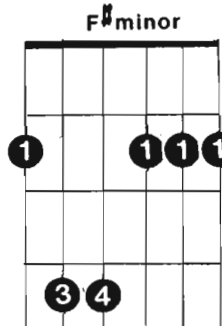
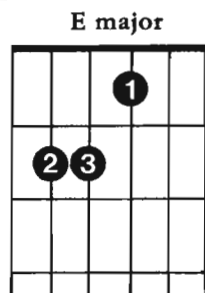
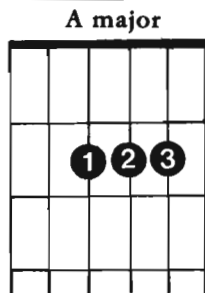
Words and Music by Jimi Hendrix



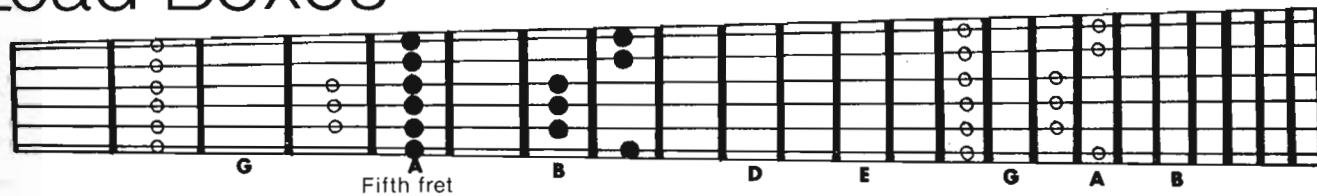
Key of A Tune down one half step to D sharp

Time: total 4:04 transcribed 1:48-2:42

Chords



Lead Boxes



"Bold As Love" exemplifies rock guitar at its most esoteric moment. The transcription follows the lead guitar from the beginning of the break until the drum solo. Two distinct positions are used; the blues scale position with the index finger across the fifth fret, and the relative scale position along the second fret. Midway through, the transition to the higher octave takes place, working along the fourteenth and seventeenth frets. Get ready for the high point on the eighteenth fret of the high E string. There is a tremendous amount of variation in this lead break, so listen closely to the original recording. Get your guitar in perfect tune, run your scales in the key of A, and concentrate on keeping it clean, fast and smooth.

Basic Structure

0 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4

Chord diagrams: (A), (B), (C)

Chord names: A, E, F sharp minor, G

0 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4

Chord diagrams: (D), (E)

Chord names: D, A, B min., G

Riff Boxes

(A) (B) (C) (D) (E)

Techniques: R, I, P, M

Lead Break

After "yea, yea"

Techniques: B, P, M, R, I, U

Anger, he smiles towering in shiny metallic purple armor
 Queen Jealousy, envy waits behind him
 Her fiery green gown sneers at the grassy ground
 Blue are the life giving waters taking for granted
 They quietly understand
 Once happy turquoise armies lay opposite ready
 But wonder why the fight is on,

But they're all Bold As Love
 But they're all Bold As Love
 But they're all Bold As Love, Just ask the Axis.

My Red is so confident,
 He flashes trophies of war and ribbons of euphoria
 Orange is young, full of daring
 But very unsteady for the first go round
 My Yellow in this case is not so mellow
 In fact, I'm trying to say that it's frightened like me
 And all of these emotions of mine keep holding me back
 From giving my life to a rainbow like you

But I'm Bold As Love
 But I'm Bold As Love
 But I'm Bold As Love, Just ask the Axis
 He knows everything.

Little Wing

Words and Music by Jimi Hendrix

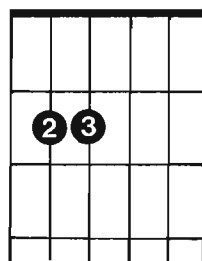


Key of G

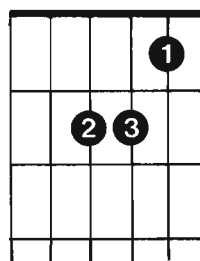
Time: total 2:20 transcribed 1:38-2:07

Chords

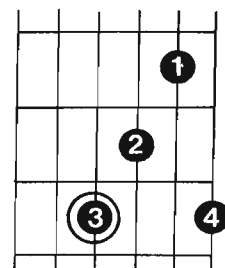
E minor



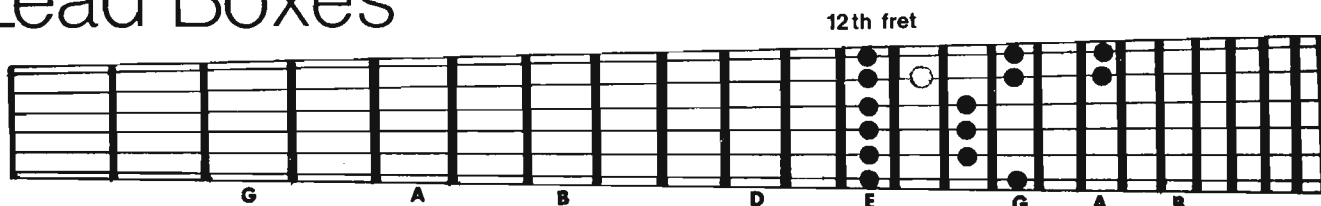
A minor



G Major add 9th



Lead Boxes

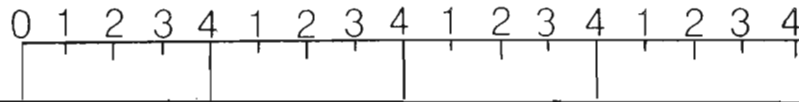


I bought a Flying V from some guy in a suburb of Washington, DC one time, and I asked him if he knew any Hendrix. He said, "You name the song, I'll play it." So I asked him for "Little Wing" and he says, "Well, everybody has their version of 'Little Wing', but I play LITTLE WING!" So for the opening bars, you are ON YOUR OWN, my friend. The break uses the Relative Add Four scale shown on page 17, based in the E position at the 12th fret. One of the notes that make the lead is the 13th fret second string hammer on. Soon afterward, you will find component notes from the G major and F major chord inversions at the octave 12th fret position. Concentrate on firmly fretting each note. Easy does it.

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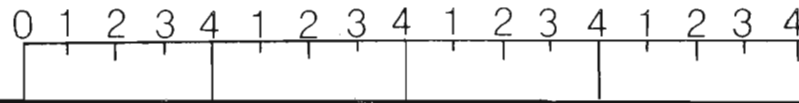
Basic Structure



E B G D A E

Am

Em G Em



E B G D A E

D

Bm Am G+9 F+9

Lead Break

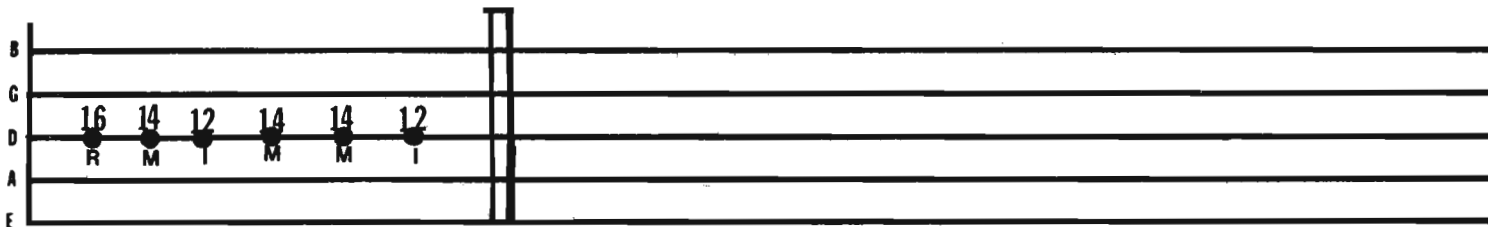
E B G D A E

B B V 12 V B

E B G D A E

U U P V

E B G D A E

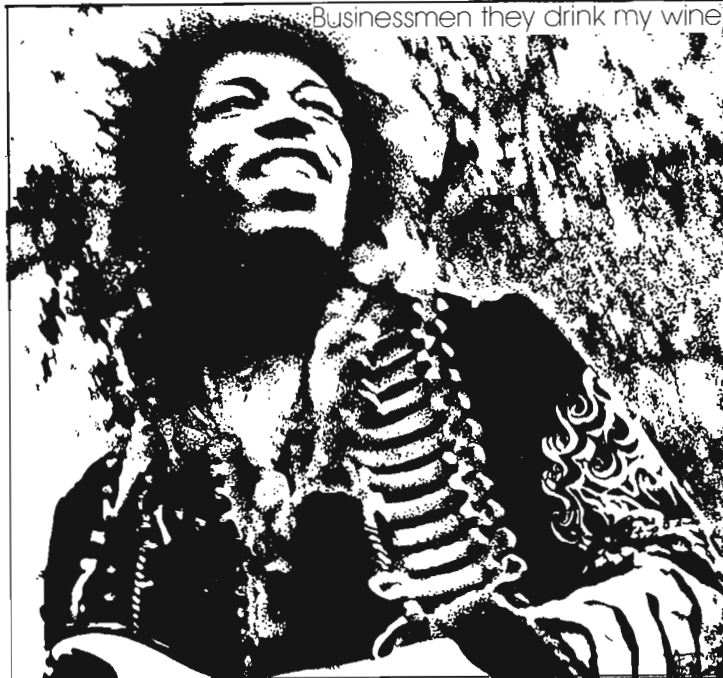


Well she's walking through the clouds
With a circus mind that's running wild
Butterflies and zebras and moonbeams and fairy tales
That's all she ever thinks about, riding with the wind
When I'm sad she comes to me
With a thousand smiles she gives to me free
It's alright she says its alright
Take anything you want from me, anything
Fly on Little Wing.



All Along The Watchtower

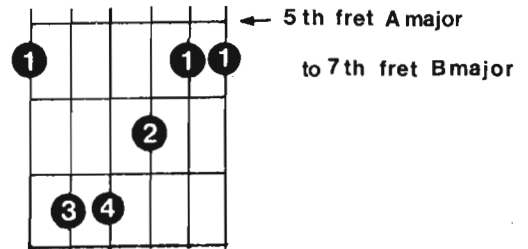
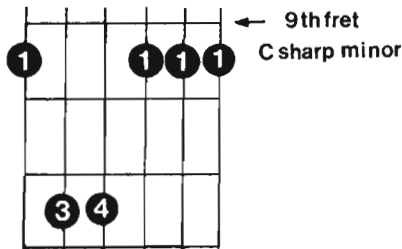
Words and Music by Bob Dylan



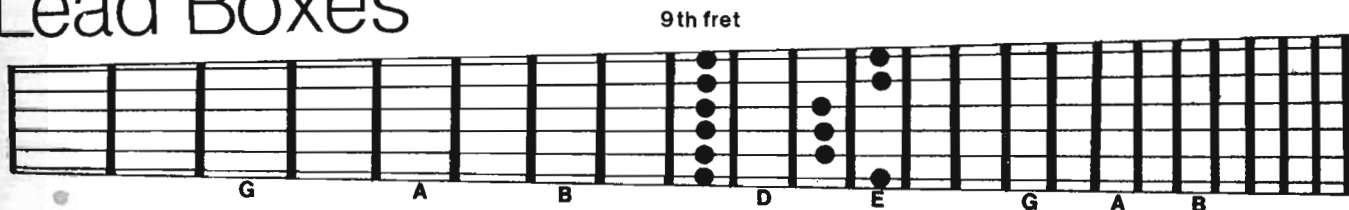
Key of E Tune down one half step to D sharp (1 fret)

Time: total 3:52 transcribed ⁸⁻¹⁸ ^{49-1:05}
2:38-2:55

Chords



Lead Boxes



Bob Dylan should be proud that Jimi took his folk-art to the outer limits. Three separate sections of leadwork are transcribed; the opening break, the short passage after the first verse, and the first part of the common lead break. The lead works along the ninth fret which is the relative position for the key of E. The riff boxes provide us with a delicate off-the-chord trick for the three primary chords used. Concentrate on a fast skimming technique, lightly touching the notes as you fly through the scales. Don't be afraid to push the strings to sound higher notes.

Basic Structure

0 1 2 3 4 1 2 3 4

E
B
G
D
A
E

9_{C#m} 9 9 7_B 5_A 5 5 7

Riff Boxes

(A) 11 9 9 (B) 9 7 7 (C) 7 5 5

E
B
G
D
A
E

Lead Break

INTRO - starts at 8 sec.

E
B
G
D
A
E

9 12 11 11 11 11 11 9 12 9 11 11 11 9 11 9 9 9 11 9 11

I R I M M M R I R I R R R M I R I R I I R I R I R

BREAK - starts at 49 sec.

E
B
G
D
A
E

10 9 9 9 9 9 9 12 9 11 9 12 9 12 9 12 9 12 9 12 9 12 11

M I I I I I I R I M I R R I I R M

E
B
G
D
A
E

11 9 11 9 9 9 12 12 9 9 9 12 9 9 9 9 12 9 9 9 12 9 12 9 12 9 12

M I R M M M M R R I R I I R R I I I R I R I R I R

E: 9
 B: 9 12 9 H B
 G: I I R I R M I 9 12 9
 D: R
 A:
 E:

BREAK - starts at 2:38 sec.

E: 9 12 12 12 12 12 12 12 9 9 9 B 9
 B: 9 9 9 9 9 11 V 12 12 12 12 12 12 12 9 9 9 11 11 9 11 9
 G: I I I I I R I R R R R R R R I R I I R R I R I R
 D: 11 R
 A:
 E:

E: 9 12 14 15 B 14 12 14 B 14 14 12 12 B B B
 B: 12 14 14 14 14 12 12 12 12 12 12 12 9
 G: I M M R R R I R R M I M R R R R R R I
 D:
 A:
 E:

There must be some kind of way out of here
 Said the joker to the thief
 There's too much confusion, I can't get no relief
 Businessmen they drink my wine
 Come and dig my earth
 None of them along the line
 Nobody of it is worth

No reason to get excited
 The thief he kindly spoke
 There are many here among us
 Who feel that life is but a joke
 But you and I we've been through that
 And this is not our fate
 So let us not talk falsely now
 The hour is getting late



Little Miss Lover

Words and Music by Jimi Hendrix



There's so much you and me can discover

Key of F sharp Tune down one half step to D sharp

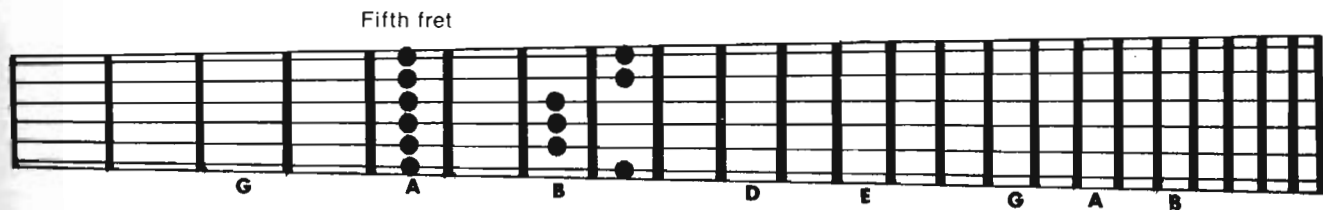
Time: total 2:17 transcribed 1:17-1:36

Chords

Fsharp aug. 9th.
B major

Lead Boxes

Lead in A



The Bass sets the pace on the low strings. Notice how the bass line moves up chromatically during the final two counts of the last measure. The lead break is preceded by an ingenious rhythm shuffle that moves like a wheel through the moves. The first note of the break pushes around a sixteenth fret second string note. The following notes are bent with such abandon that it takes two plays just to start to believe it. Push hard and then relax the string down to the lower note. Then situate the index finger for playing along the fifth fret A position for more riffing. Practice "walking" the scale, just touching down on each scale degree. The whole lead is presented on the thinner strings, which ends up working out of the tenth fret area. Throw the notes out as you bend them up.

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Basic Structure

0 1 2 3 4 8 times ← 0 1 2 3 4 2 times ← then opening measure 2x

E
B
G
D
A
E

③ ① ② ③ ④

0 0 0 0 3 3 3 3
 2 2 2 0 5 5 5 3 5 5
 1 1 1 0 1 1 1 1 R R R R I R R

then → 0 1 2 3 4 1 2 3 4

E
B
G
D
A
E

4 4 4 4 4 4 6 7
 R R R R R R R R
 4 4 4 4 4 4 6 7
 R R R R R R R R

Riff Boxes

① ② ③

E
B
G
D
A
E

5 5 7 7 2 0 2 0 2 0 2 0
 P P R R R O R O R O R O
 2
 I

Lead Break

Bass riff before lead 2x

E
B
G
D
A
E

2 4 4 2 0 4 4 2 0 4 16 14 16 5 5 5 8 5 8
 I R R I O O I R R I R I O O I R R M I R
 I R R I O O I R R I R I O O I R R I R I R

5 7 5 5 5 12 10
 B B 5 8 5 10 13 10
 B B B
 5 7 5 7
 I I R I I R I I M R I I I M I R I M

5 7 5 8 11 8 10 8 14 11 11 10
 I R I M I R I R I M M I

Little Miss Lover

Where have you been in this world for so long
 Well I love a lover
 That feels like you would you like to tag along
 Well I really don't need any help little girl
 But I believe you could help me out anyway

Would you believe baby
 I've been looking for a Sue that feels like you for some time
 Excuse me while I see
 If the gypsy in me is right if you don't mind
 Well he signals me o.k.
 So I think it's safe to say I'm gonna make a play

VooDoo Child (Slight Return)

Words and Music by Jimi Hendrix

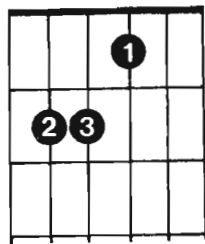


Key of E Tune down 1/2 step (1 fret)

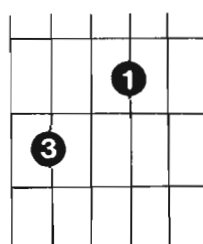
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Chords

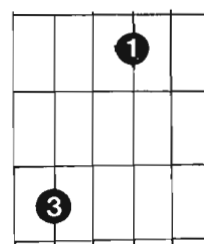
E Major Chord



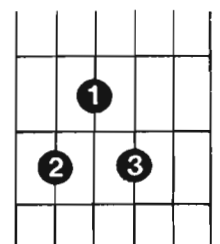
Moveable



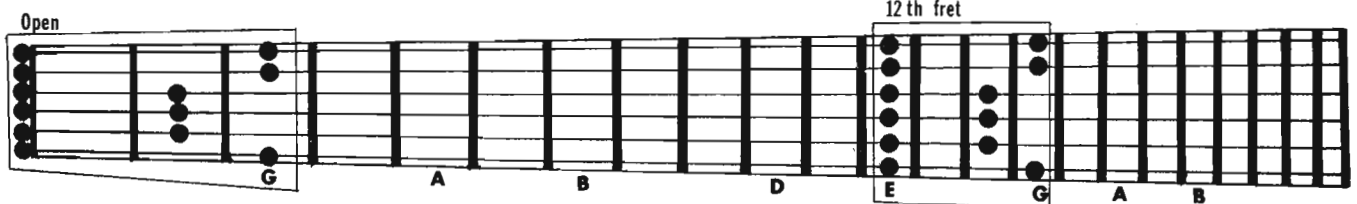
Moveable



Moveable 7th



Lead Boxes



This legendary piece was reportedly recorded live off the cuff for a camera crew who was interested in the phenomenon known as "The Jimi Hendrix Experience." Thus, we have two incarnations of "Voodoo Child" on *Electric Lady Land*. Slurring, pounding, guitar torture techniques are in evidence throughout, making it hard to transcribe. So let's call it an approximation. All six strings are tuned down a half step to D sharp. Establish fine tuning by bringing in the low open E string and the E at the second fret of the D string, to match the drone E bass on the recording. Listen to the recording from the beginning enough times to understand the six numbered double measures laid out in the transcription. Watch the book as the music plays. The simultaneous playing of both the lyric melody and played note is classic Delta blues fare. Refer to the chord diagrams for the unusual arrangement played during the words, "I pick up the pieces." This song is bound to leave you saying to yourself, "I always knew about the basic E chord, but...." Like Jimi said during the song "Are You Experienced," "Maybe now you can't hear it, but you will."

Basic Structure

0 1 2 3 4 1 2 3 4

Diagram showing guitar tablature for the 'Basic Structure' section. The staff includes strings E, B, G, D, A, and E. Fingerings are indicated by numbers 0, 2, 3, and 4. Bar lines are placed at measures 0, 4, 8, and 12. A 'B' (barre) is indicated above the B string at measures 2 and 8. The fretboard shows notes on the G, D, and A strings. Below the staff, the rhythm notation is: O O M M O M O R I O O M M O M O R R.

Lead Break

INTRO
Begins with wa-wa

Repeat once End of 2nd time

Diagram showing guitar tablature for the 'Lead Break' section. The staff includes strings E, B, G, D, A, and E. Fingerings are indicated by numbers 0, 2, 3, 5, and 6. A 'B' (barre) is indicated above the B string at the end of the second time. The fretboard shows notes on the B, G, and E strings. Below the staff, the rhythm notation is: R I O I O O I R I O R R R M I O.

Diagram showing guitar tablature for the first section. The staff includes strings E, B, G, D, A, and E. Fingerings are indicated by numbers 0, 2, and 3. A 'B' (barre) is indicated above the B string at measures 2 and 8. The fretboard shows notes on the G, D, and A strings. Below the staff, the rhythm notation is: O O M M O M O O I I O O O O M I O I O O.

②

Diagram showing guitar tablature for the second section. The staff includes strings E, B, G, D, A, and E. Fingerings are indicated by numbers 12 and 14. A 'B' (barre) is indicated above the B string at measure 8. A 'n' (natural) is indicated above the A string at measure 8. The fretboard shows notes on the B, G, and A strings. Below the staff, the rhythm notation is: R R R R I M O O M M O M.

③

Diagram showing guitar tablature for the third section. The staff includes strings E, B, G, D, A, and E. Fingerings are indicated by numbers 0, 2, and 3. A 'B' (barre) is indicated above the B string at measure 2. The fretboard shows notes on the G, D, and A strings. Below the staff, the rhythm notation is: M I O O O M O O O O M.

④

B 12 B 12 B P B B B

E 15 15 12 14 12 12 15 14 14 12 14 14 14 12

G 14 12 12 14 14 14 14 14 14

D 14 14

A 14

E 12 M

R I R I I R I R I M I R I R R R I R R R R M I M

⑤

B

E 3 3

B 3 3

G 2 0 2

D 2 0 2

A 0 2

E 0 0 0 3 0 0 0 0 M P P

O O O M I I O I O O O O M P P

⑥

B B

E 3 2 0

B 3 2 0

G 2 0 2 2 2

D 2 0 2 2 2

A 0 0 3

E 0 0 M I

I O O I R M O I O O M I

I stand up next to a mountain and I chop it down with the edge of my hand.

E 7 5 7 5 7 5 7 5 7 5 7 5 7 0

D 5 7 5 7 5 7 5 7 5 7 5 7 0

A 7 5 7 5 7 5 7 5 7 5 7 5 0

E R I R I R I R R R R I R I R O

I stand up next to a mountain and I chop it down with the edge of my hand.

E 0 4 2 2 0 2 0 0 2 2 0 0 3 0

D 2 2 2 0 2 0 2 2 0 2 0 0 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E I O R I I I O I O I O I I I O O I O M C

I pick up the pieces and make an island, might even raise up a little sand.

E 4 REPEAT 2 REPEAT

G 4 2

D 5 4

A M M

E M O

Musical notation for the first system, featuring a guitar and bass staff. The guitar staff has fret numbers 2, 2, 0, 2, 2, 2, 2, 2, 2. The bass staff has fret numbers 0, 0, 0, 0, 0, 2, 0, 0, 0, 0, 0, 3, 0. Chord letters M, O, and I are placed below the bass staff.

Musical notation for the second system, featuring a guitar and bass staff. The guitar staff has fret numbers 3, 2, 3, 5, 4, 5. The bass staff has fret numbers 3, 5, 4, 5. Chord letters M, I, and R are placed below the bass staff.

'Cause I'm a Voodoo Child,

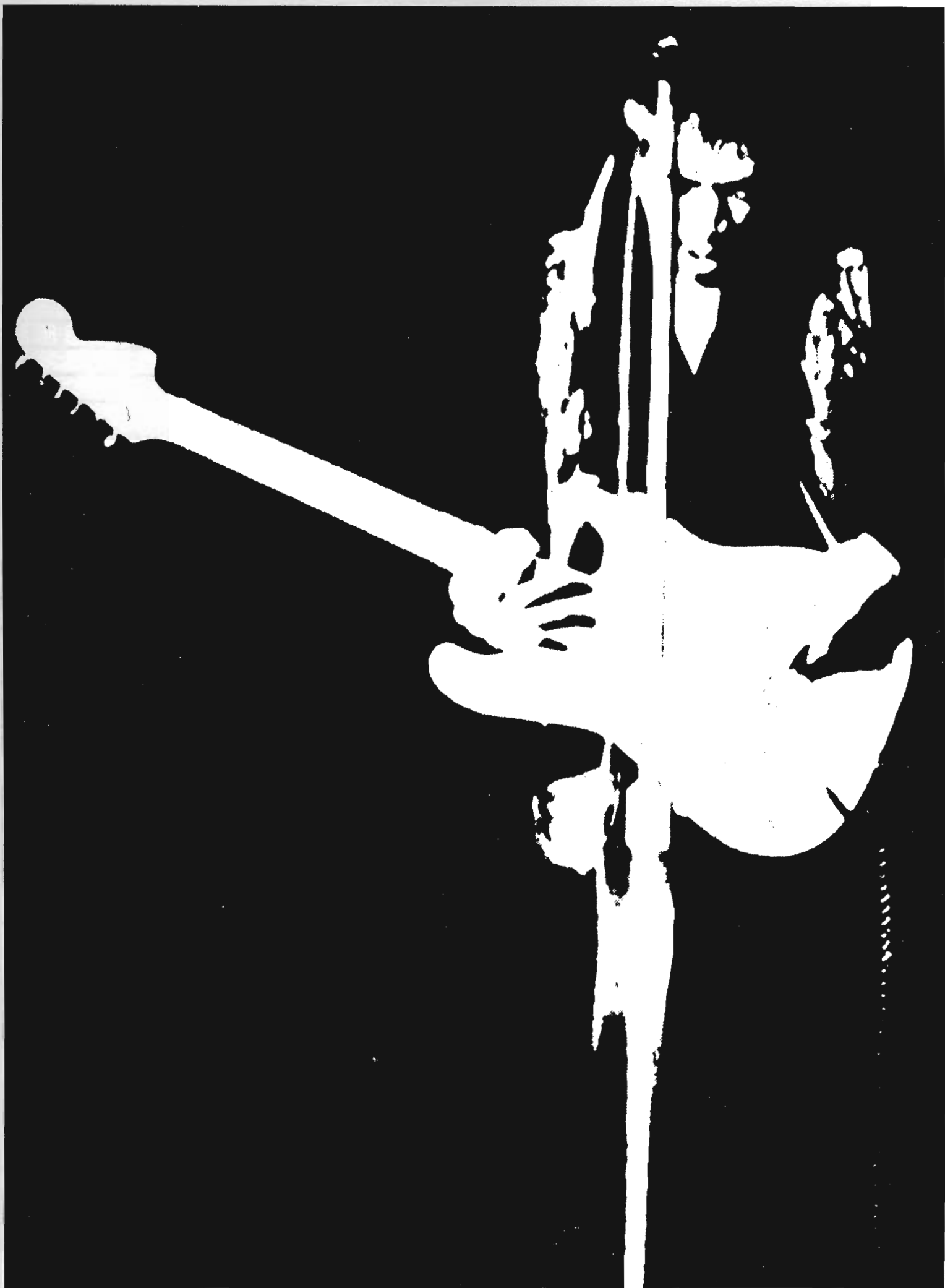
Lord knows, I'm a Voodoo Child.

Well I stand up next to a mountain
 And I chop it down with the edge of my hand
 Well I stand up next to a mountain
 And I chop it down with the edge of my hand
 Well I pick up all the pieces and make an island
 Might even raise up a little sand.

'Cause I'm a Voodoo Child,
 Lord knows, I'm a Voodoo Child.

I didn't mean to take up all your sweet time,
 I'll give it right back one of these days.
 I didn't mean to take up all your sweet time,
 I'll give it right back one of these days.
 If I don't need you no more in this world
 I'll meet you in the next one and don't be late.

'Cause I'm a Voodoo Child,
 Lord knows, I'm a Voodoo Child.



Ezy Ryder

Words and Music by Jimi Hendrix



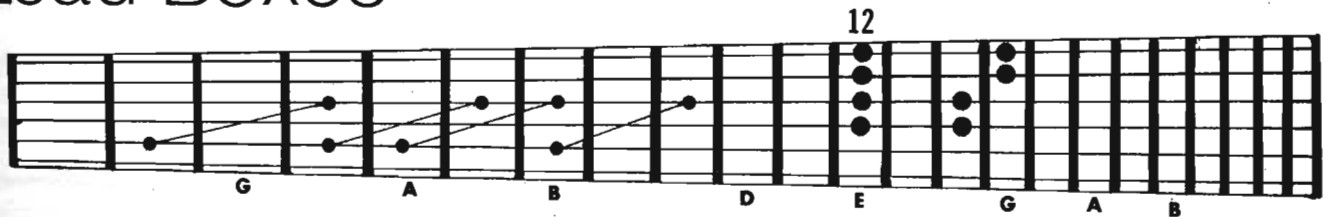
He says the free wind takes him higher.

Key of E

Time: total 4:03 transcribed 0-30
2:19-2:34

Chords E open

Lead Boxes



This song was put in to get you to hunt down and listen to "Cry of Love." "Ezy Ryder" is quite a bit different than the other songs presented in Jimi Hendrix Note For Note. Refined and calculated, this is a real "studio" recording. Become familiar with the octave riff structure which is used for the opening bars. After that, get the bass line down right up to the alternate double note hammer ending. The first notes of the break will send you back to practicing two notes played on one string. Then she winds through the blues scale along the 12th with razor precision. Bear down with the pick, giving each note its own force. The transcribed break starts immediately after the drum roll coming out of the dream-like bridge.

Basic Structure

INTRO - starts at 0 sec.

Drone D 3 times

Staff: E, B, G, D, A, E

Notes and Fingering: B3 (R), G4 (R), D6 (R), A7 (R), G6 (R), D9 (R), A0, D2 (U), A4 (U), D5 (N), A4 (U), D7 (U), A0, D2, A1, D3 (O), A0 (M), D1 (O)

then

Staff: E, B, G, D, A, E

Notes and Fingering: G4 (R), D6 (R), A7 (R), G4 (R), D6 (R), A7 (R), G4 (R), D6 (R), A7 (R), G12 (R), D2 (I), A4 (I), D5 (U), A2 (I), D4 (I), A5 (U), D2 (I), A4 (I), D5 (U), A10 (I)

Fretboard: 0 1 2 3 4 | 1 2 3 4

Staff: E, B, G, D, A, E

Section A: G2 (A), D2, A2, G4 (A), D4, A4, G5 (A), D5, A5, G2 (B), D2, A2, G4 (B), D4, A4, G5 (B), D5, A5

Fingering: I 0 I 2 I 3 I M R I M I R I 0 I 2 I 3 I M R M R M R M R M

Riff Boxes

Staff: E, B, G, D, A, E

Section A: B12 (R), B12 (R), G10 (I), B12 (R), B12 (R), G10 (I), B12 (M)

Section B: B12 (R), B12 (R), G10 (I), B12 (R), B12 (R), G10 (I), B11 (I)

Lead Break

after drum roll

BREAK - starts at 2:19 sec.

First system of guitar tablature. The staff is labeled E, B, G, D, A, E from top to bottom. The notes are: E18, B17, G18, D17, A18, E17, B18, G18, D17, A15, E12. Above the staff are letters: B, B, B, B, B, B, B, B, B, M, I, R, I, I, R, I, R, I, R, I, R, I, R, I, R, I, R, I, R. An arrow points to the first note (E18).

Second system of guitar tablature. The staff is labeled E, B, G, D, A, E from top to bottom. The notes are: E12, B12, G15, D12, A15, E12, B15, G15, D12, A15, E12, B15, G14, D12, A14, E2, G14, B12, R15, R15, I12, R15, M15. Above the staff are letters: B, B, B, B, B, P, B. An arrow points to the first note (E12).

Third system of guitar tablature. The staff is labeled E, B, G, D, A, E from top to bottom. The notes are: E12, B15, G12, D15, A12, E15, B12, G15, D12, A15. Above the staff are letters: I, R, I, I, R, I, R. An arrow points to the last note (A15).

There goes Ezy, Ezy Ryder
 Riding down the highway of desire
 He says the free wind takes him higher
 Trying to find his heaven above
 But he's dying to be loved

He's gonna be living so madly
 Today is forever so he claims
 He's talking about dying, it's so tragic baby
 But don't you worry about today
 We got freedom coming our way



Red House

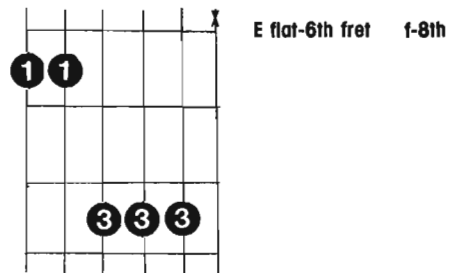
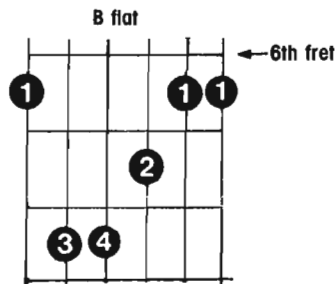
Words and Music by Jimi Hendrix



Key of B flat

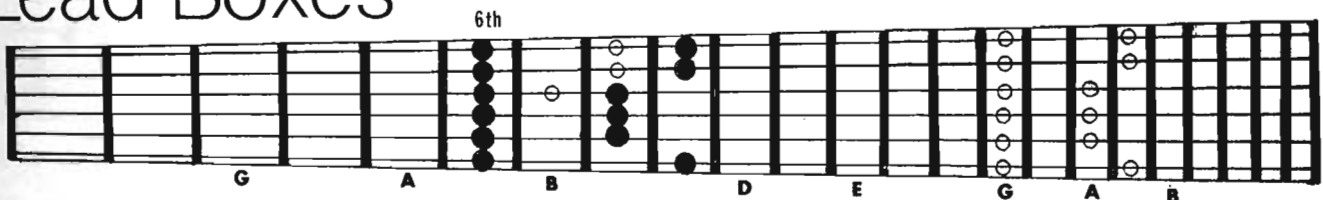
Time: total 3:45, transcribed 0-42
2:10-2:53

Chords



Lead Boxes

● BLUES ○ RELATIVE



Twelve bar blues at their finest — nothing more, nothing less. Jimi is very strict here about scale usage. Pretty easy to follow considering the accelerated scale climbing which takes place. The opening and the straight break are transcribed, but some of the best stuff is filler during the verses, so help yourself. Get ready to pull off with the ring finger to play the note held by the index finger. The 6th and the 18th fret are the blues scale positions. The relative works along the 15th (G blues position). Ruthlessly fast, sloppy, bluesy and loose. Pop a top before you try.

Further Into Jimi's Style



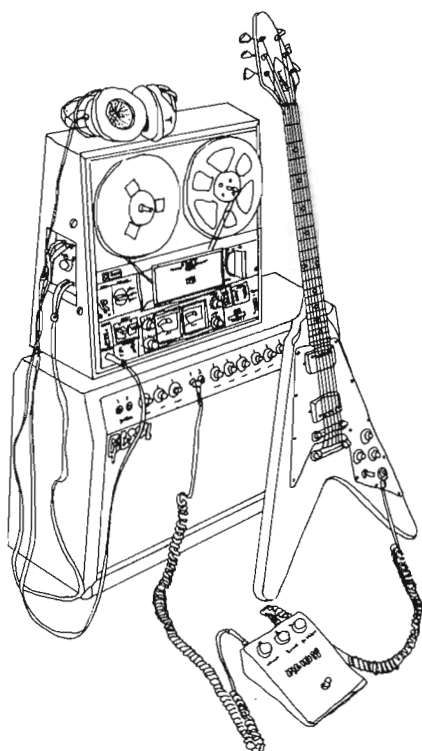
In order to go beyond black dots on white paper and delve further into Jimi's style, there are a few essential ingredients. First, you have to have the original Jimi Hendrix recordings and a machine to play them back on. Get ready to view your tape recorder or turntable in a new light. With a new functional approach to your playback equipment, you will grow to appreciate your components for the new insights which they will provide. In addition to being an incredible time machine which can play back segments of past time at your whim and leisure, stereo equipment can also furnish you with a learning tool of undiscovered potential. The other necessary item is, of course, your guitar. Concerning guitar models, there are better and there are worse, but if it works, use it. You don't have to have a white Strat; the most important thing is to have a guitar with low action, a clean board, and good tuning capabilities. Pickups, amps and special effect boxes fall in line after you learn how to play.

The second part of the game encompasses all the intangible elements which are fundamental to the success of this undertaking. You must be patient, be persistent, be serious. You must be dynamic, be pensive, be explosive. You must feel the music, flow with the music, but most of all, you must wait for the magic that you know will come to you. This is the mark of the self-educated.

Don't be too discouraged if your first experience using the transcriptions together with Jimi's recordings seems to be a slow, unrewarding process. Consider it an introduction, an opening of the door. Whatever you do, don't judge the method too quickly and by all means, DON'T GIVE UP. The tape quietly waits to be played across the head of the machine, the dots are printed on the lines, and it is up to you to make the two come together.

Rather than describe the myriad types of playback equipment you can use, I thought it might be best to explain the procedure I used to make the transcriptions for this book, and from there, the options will seem a little bit clearer.

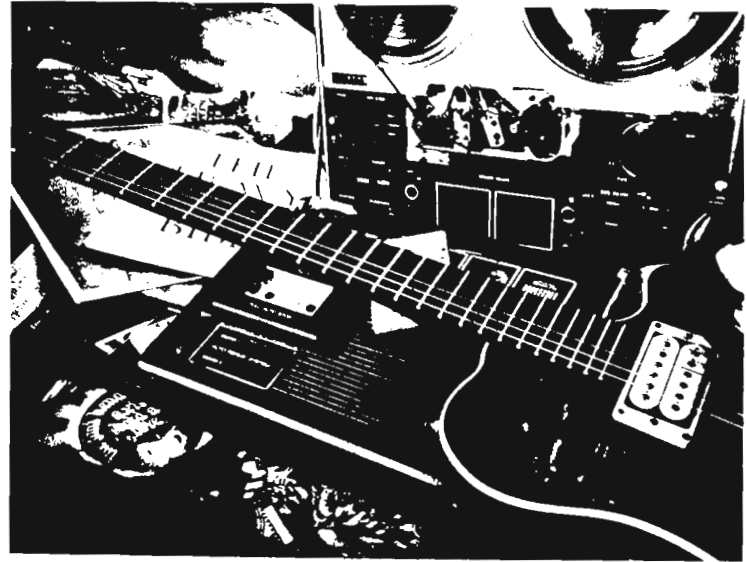
The main piece of equipment that I use is a Sony TC 377 stereo reel-to-reel deck. This machine is a standard home model that has two independent channels, each with a meter and two inputs. In other words, there is a two channel mixer built into each channel; a quarter inch mike input into the front and a smaller phono line jack into the side. This results in two sets of recording volume knobs, each set found next to its respective meter. There are also two monitor toggle switches allowing you to monitor the mike or the line in (but not both) for either channel. The great advantage of the reel-to-reel recorder is the fact that you can record and play back at varying speeds using two different channels. The three tape speeds are $7\frac{1}{2}$ inches per second (i.p.s.), $3\frac{3}{4}$ i.p.s., and $1\text{-}7/8$ i.p.s.



Procedure

First of all, put the desired record on the turntable and cue up the particular song you want to pick apart. Then run wires out the back of the stereo amplifier (models vary, but usually auxiliary line out will do), running both wires down into a common single line and then back out again to two separate lines. This results in the same mono signal on both lines. Then run these wires into the two line-in jacks on the side of the reel-to-reel and make a recording on the $3\frac{3}{4}$ i.p.s. speed, keeping the needles just bouncing into the red. Once the song has been recorded, rewind to the beginning, cue up the song and press the tape counter to zero. At this point break out the old Gibson from the case, and run a guitar cord from the guitar to a distortion device, then straight into the front of the machine using the mike input on channel A.

Now there are two identical mono recordings on both channel A and B, along with the guitar plugged into channel A. At this point put on the stereo headphones and set the monitor switches so you can hear the guitar in one ear by putting the channel A monitor on "source" so you can hear the guitar "live." While Channel A has the live guitar, the B channel's monitor is switched to the "tape" position in order to hear Jimi's recording. Play the first couple of bars and try to establish what key the song is in by finding the tonic note. Because Jimi often tunes down a half step, it is important to tune your guitar to a tuning fork or piano in order to find out the correct key. Before setting out into uncharted territory, I usually tune the



bass string to the opening bars of "Foxy Lady" and play the second fret on the low E string to match that familiar F sharp note that makes the rhythm. I just tune up the other strings from this point and go in there and try to figure out what key the song is in. If you find the song to be in an awkward key such as A flat or E flat, you know that Jimi is down one half step. This is the case for "Voodoo Child" in the key of E flat. When the recorder is set up in the described fashion, and the guitar is tuned up, you can then set out to break down the leadwork of the song. If the song is in G, look for the lead to work itself out on the third or fifteenth fret.

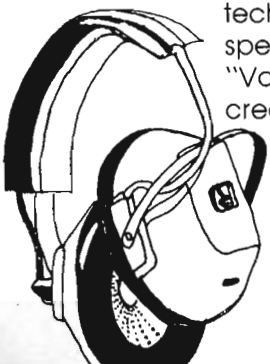
With the basic set-up under our belts we can take a closer look at a few of the finer techniques provided by the reel-to-reel recorder. By throwing the monitor switches both to "tape," you can hear Jimi clearly in both ears. When you throw the A channel monitor to "source," the guitar is heard in one ear and the recording in the other. Because the guitar break usually ends up more on one of the stereo channels than the other, the reason for mono recording on both channels becomes evident. About ninety percent of the time I overdrive the guitar signal with a distortion booster because it blends in easier with the recording. The overdriving makes the signal sound farther away, compared to the up-front sound of running it straight through. It is critical to get the volume balance between the guitar and the tape recording to be compatible. The best way to establish this balance is to first set the recording at a comfortable level and then bring the guitar up from the bottom to the correct mix.

The first few notes of the lead break often prove to be the most difficult. Cue it up and listen to it several times, pounding the notes into your head. Impress your mind with the notes by repeated playback sessions of short segments of JUST THE SPECIFIC SECTION IN QUESTION. A great deal of the nitty gritty can be eliminated if you become familiar enough with the recording. While you are just listening to the recording, put both monitors on "tape." When just playing the guitar, put the recorder on "pause" and the A channel monitor on source.

Get acquainted with your machine. Use the rewind button mercilessly, winding back to zero. Most of the time you will only want to hear a few seconds of tape and this requires determination to get the machine to play it over and over. When following one of the transcriptions in this book, prime yourself by listening to the transcribed section several times. Then put the tape on hold and go through the transcription note by note with just the guitar. Then try your luck.

If the leadwork on the recording is presenting great difficulty, you can slow the recorder down to half speed in order to pick up the riff. I advise recording at $3\frac{3}{4}$ for slow playback at $1\text{-}7/8$. Get ready for another world, because what you hear is not music, but wavelengths. All notes will be lowered by one octave, and the bass notes often fall out the bottom into mush. I used this slow-down technique about a third of the time during the transcription of Jimi's work and found it particularly helpful in figuring out the fretboard position and fingering techniques used. One listen is worth a thousand words. I found it necessary to use the half-speed method on those songs with an extremely fast live feel, such as "Red House" and "Voodoo Child — Slight Return". The more I got into it, the more amazed I was at Jimi's incredible sense of timing and vast musical vocabulary. It gets deeper as you go in.

I prefer to use earphones because there are no volume problems — AMEN.

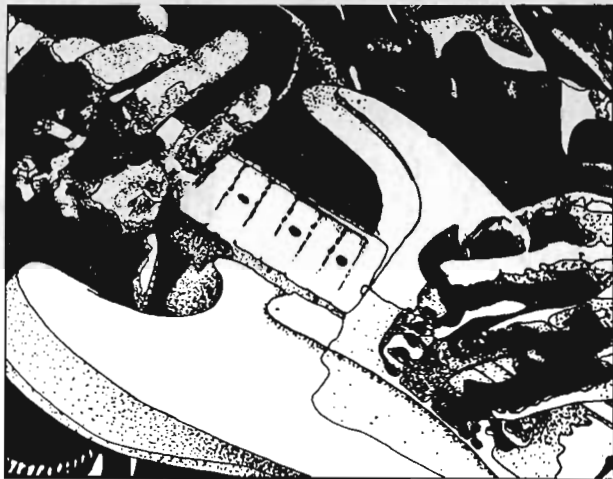




Now for a word on the different types of machines. A lot of people are alienated by reel-to-reel recorders because of their use in sophisticated recording studios. Don't be put off because of all of the specs and complications of sixteen track machines. Those things don't concern us here. Neither does fidelity. All that really matters is that the reel-to-reel has three speeds, can be stopped, and can be rewind. Cassette players have their limitations, but with the use of a pause button and spot "cue review," they can also be used to isolate short segments of music. This method is for all guitarists, rich or poor, rock, jazz or classical. ANY type of play-back equipment can be useful if you study how to squeeze the last drop of utility out of whatever you have. All that matters is that it works. If a common turntable is all that you have, use it. About the best thing you can do with the turntable is to keep lifting the arm to just before the lead break and just keep playing it over and over and over. Then with the recording planted in your mind, get quiet with your own six strings and figure it out.

After you have had your painstaking session of strict copy work, you will want to try to just play through the song from beginning to end. This is particularly successful when using a small guitar amp along with your stereo system. An over-driven guitar signal works best in this case, since the recording is usually of an over-driven guitar in the studio. Establish the tonic note of the song on the low E string, shut off the recording and tune up, put the recording on to the desired volume then slowly bring up the live guitar to the desired mix. I think that you will notice your gains, not as much while using the recording, as later on in a jam session when you are pushing some new riff through the amp, one that you have never played before.





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