

EASY RECORDED VERSIONS

HENDRIX

AXIS: BOLD AS LOVE

EASY GUITAR TRANSCRIPTIONS COMPLETE WITH LESSONS



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**WITH NOTES
AND TABLATURE**

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INTRODUCTION

This publication is presented for the beginning player who is looking for a realistic way to get into the music of rock guitar legend Jimi Hendrix. Obviously, it would be quite difficult for anyone who is just starting out with the guitar to play this material. Therefore, we have created this publication, which will fill a need for exciting, accurate and challenging music for the beginner.

Presented here are off-the-record chord voicings and licks, along with some nice introductory lessons to go with each song. The more difficult solos can be found in a more advanced publication - the Guitar Recorded Versions entitled 'Hendrix - Axis: Bold As Love' (Order No. AM91390)

Keep Rockin'

The Editorial Staff

UP FROM THE SKIES

LESSON

The verses of this jazz influenced piece are played with a four-per-measure strum style that is very common in big band jazz guitar playing. Of course, jazz players don't generally use a wah-wah pedal the way Jimi does on this piece, following each downward chunk-strum with a press of the pedal. The strum is a quick drop of the arm and flex of the wrist, as if you were shaking a thermometer.

Note the indication in the music that eighth note pairs are to be played with a triplet feel. Each regular eighth note slash is played as the quarter note of the triplet figure, and each crossed slash is your pedal pushed on the eighth note of the triplet figure. If you have trouble coordinating this rhythm, try enunciating to yourself over and over the three syllables *tri - pu - let* with your strum on the *tri* and your pedal on the *let*. If you don't own a wah-wah pedal don't worry; this tune sounds fine without it. In that case you are strumming four quarter notes per measure during the verses.

This song modulates, or changes key, for a while during the 2nd verse. From the key of F with chords B \flat 9 and F7 we move everything up a whole step, or 2 frets, to the key of G with chords C9 and G7. Its back to F, however, by the time the bridge rolls around.

If you want to know more about the 9th chords in this song, check the lesson with "Little Miss Lover" in this volume.

UP FROM THE SKIES

Words and Music by JIMI HENDRIX

Triplet Feel

Verse

Drum Fill

Bb9 (with wah-wah pedal)

F7

1. I just want to talk a to you. ____
3. So where do I pur-chase my tick - et? I

Bb9

F7

Bb9

I won't a. do you no harm. ____
just like to have ____ a ring-side seat. I just want to know a - bout your
I wan - na know _ a - bout the

F7

Bb9

B9

F7

dif - f'rent lives, on this here peo- ple farm. ____ I
new moth-er earth. I wan - na hear and see ____ ev-'ry-thing. I

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To Coda ⊕

Bb 9 B9 F7 Bb 9 B9

heard __ some of you got your fam - 'lies liv - ing in ca - ges tall and cold,
wan - na hear __ and see _____ ev - 'ry - thing. I wan - na hear and see

F7 Bb 9 B9 F7

and some just stay there and dust a - way, _

Bb 9 F7 Bb 9

past the age __ of old. __ Is this

F7 Bb 9 B9 F7

true? Please let me talk __ to you. __

Verse

C9 C#9 G7 C9 C#9

2. I just want to know a - bout __ the rooms be - hind your minds..

G7 C9 C#9 G7

A, do I see a vac - uum there, _____ or

C9 C#9 G7 C9 C#9

am I (buh) go - ing blind? _____ Or is it just uh, _____ re - mains.

G7 C9 C#9 G7

_____ from vi - bra - tions and ech - oes long a - go, _____ uh,

C9 C#9 G7 C9 B9 C9 C#9

things like love the world _____ and, _____ uh, a let your fan - cy flow; -

G7 Bb9 B9 F7

_____ is this true? _____ Please.

this is why I'm so concerned,

B5 B \flat 5

B \flat 5 B9 C9 B9

and I come back to find

B \flat 9 B9 C9

the stars mis-placed and the smell of a

B9 B \flat 9

world that's burned.

C9 Bb 9

And the smell of the world that has burned. _

C9

Spoken: Yeah, well, may - be, umm...
cli - mate.

Bb 9 C9

may - be it's just a Umm - hmm. change of Well, I can dig it,

Eb 9 D.S. al Coda

I can dig it, ba - by. I just want to see

⊕ Coda F7 Bb 9 F7 Solo Guitar Ad Lib. Repeat and Fade

ev - 'ry - thing.

SPANISH CASTLE MAGIC

LESSON

All good music contains contrast, and that element exists in this tune between the verse, with its punctuated, suspenseful instrumentation, and the chorus, where the band really cuts loose. How does Hendrix achieve this contrast in the guitar part?

First, pay close attention to the rests in the verse. These rests represent silence in the guitar and contribute to the verse's subdued, suspenseful feel. You can best control these rests with your fretting hand (which is your left hand if you're a right-handed player, and your right hand if you're a left handed player like Hendrix.) The trick is to mute the chords you play by lifting the fingers off of the frets without letting your hand lose contact with the strings. If you lift off too far, the strings will vibrate open and create unwanted sound, so only lift as far as needed to mute the sound of the notes you've played. When do you do this? Mute the strings **precisely** at any sixteenth or eighth note rest you see in the verse, in other words, following all of the sixteenth note groupings of chords and the eighth note chords. Good players know that the timing on these kinds of rests (i.e. the moments you choose to mute the strings) is just as important as the timing of the notes themselves.

In contrast to the verse, the chorus really cuts loose and runs. Do away with all muting here and concentrate on **accents**. The most important notes to accent in the repeated one measure riff are the dotted eighth on the 2nd beat and the minor 7th chord on the fourth beat. These notes have the longest duration, lie on strong beats and are begging for special treatment, so go for it! Punch a bit harder with your picking hand on these beats, give some vibrato to the 2nd beat dotted eighth and really zing through the 4th beat chord the way Hendrix does.

As you can see, the opposing effects of the verse and chorus call for a variety of expressive devices in your playing. Working toward this variety of techniques in your playing will keep it interesting and bring out the contrast inherent in your favorite tunes.

SPANISH CASTLE MAGIC

Words and Music by JIMI HENDRIX

Chord diagrams for the following chords:

- C#m7**: Fret 3, strings 3 and 4.
- B5**: Fret 3, strings 2, 3, and 4.
- Bb5**: Fret 1, strings 1, 3, and 4.
- A5**: Fret 2, strings 2 and 3.
- G#5**: Fret 1, strings 1, 3, and 4. (4fr. label)
- F#m7**: Fret 1, strings 1, 2, and 3. (4fr. label)
- G#m7**: Fret 1, strings 1, 2, and 3. (6fr. label)
- E5**: Fret 1, strings 1 and 3.

Introduction Moderate Rock ♩=100

Musical notation for the introduction, including a guitar tablature line with fret numbers: 6, 6, 5, 4, 5, 4, 6, 5, 4, 4, 6, 5, 4, 4, 6, 5, 4, 6, 4.

Musical notation for the introduction, including a guitar tablature line with fret numbers: 2, 0, 4, 2, 4, 4, 4, 0, 0, 4, 2, 0, 4, 2, 4, 4, 4, 0, 0, 4.

Verse

Musical notation for the verse, including guitar tablature for chords B5, Bb5, and A5.

1. It's ver - y far a - way. _
2. The clouds are real-ly low, _

It takes a - bout a half a day to
and they o - ver-flow with cot - ton

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G#5

C#5

get there
can - dy,

if we trav-el by my, uh,
and bat-tle grounds, _____

drag-on - fly.
red and _ brown.

B5

Bb5

A5

No, it's not in ___ Spain, _
But it's all in your mind. _

but all the same, you know, it's a
Don't ___ think your ___ time on

G#5

C#m7

groov-y name _____
bad ___ things, _____

and the wind's just right. _
just float your lit - tle mind a - round.

Hey!
Look out! Ooh!

Chorus

F#m7

Hang _____ on, _____ my dar - ling.

2 2 4 4 2 4 4 4 5 5

2 2 4 4 2 4 4 4 5 5

C#m7

Hang on _____ if you want to go. _____

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a C#m7 chord symbol. The lyrics are "Hang on _____ if you want to go. _____". Below the vocal line is a piano accompaniment in treble clef. At the bottom are two guitar chord diagrams: the first diagram shows a barre at the second fret with notes 2, 2, 4, 4, 2, 4, 4, 4; the second diagram shows a barre at the second fret with notes 2, 2, 4, 4, 2, 4, 4, 4.

G#m7

E5

5

Here, it's a real-ly groov-y place.. It's a } uh, just a lit-tle bit a, said uh,
 Ha! Look out! You can see, you make _ love in a }

The second system of music features a vocal line in treble clef with a key signature of three sharps and G#m7 and E5 chord symbols. A "5" is written above the first measure. The lyrics are "Here, it's a real-ly groov-y place.. It's a } uh, just a lit-tle bit a, said uh,
Ha! Look out! You can see, you make _ love in a }". Below the vocal line is a piano accompaniment in treble clef. At the bottom are two guitar chord diagrams: the first diagram shows notes 4, 4, 6, 6, 4, 6, 6, 6; the second diagram shows notes 4, 4, 4, 4, 4, 2, 2, 2.

To Coda ⊕

C#m7

Span - ish cas - tle mag - ic. _____

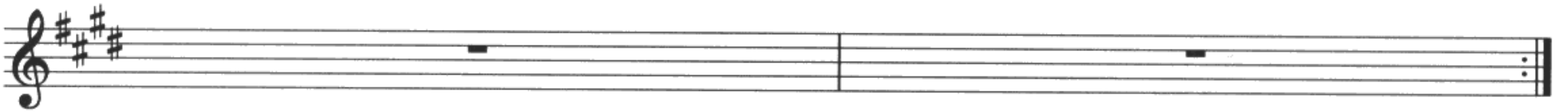
The third system of music features a vocal line in treble clef with a key signature of three sharps and a C#m7 chord symbol. The lyrics are "Span - ish cas - tle mag - ic. _____". Below the vocal line is a piano accompaniment in treble clef. At the bottom are two guitar chord diagrams: the first diagram shows notes 2, 2, 0, 4, 2, 4, 4, 4; the second diagram shows notes 2, 2, 0, 4, 2, 4, 4, 4.

Guitar Solo

C#m7

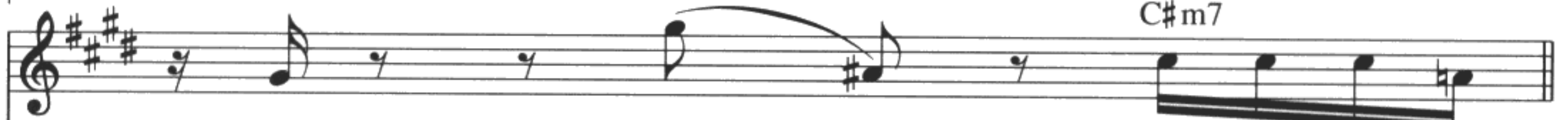


3 times then D.S. al Coda



Coda

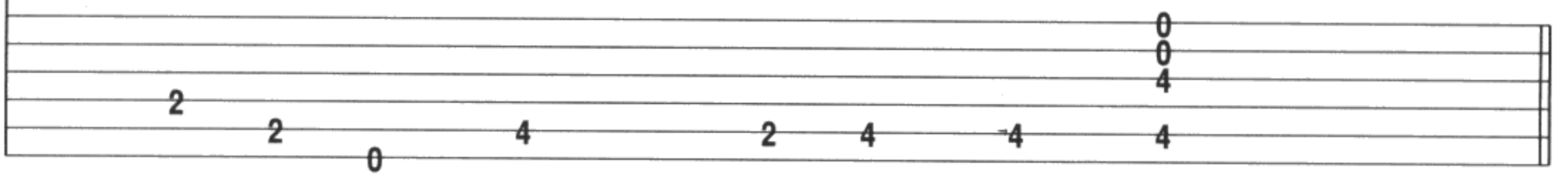
C#m7



Hey!

Hey! _____

Lit - tle bit of



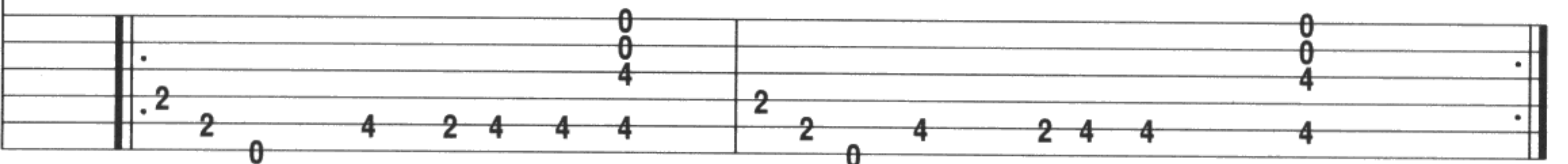
Repeat and Fade
Vocal Ad Lib.



Span-ish cast - le mag-ic. _____

Hey, ba-by!

I can't uh, sing this song, no.



WAIT UNTIL TOMORROW

LESSON

This guitar part has a rhythm and blues feel. Use the standard up-down strum for the recurring riff in the Intro and make sure to dampen the strings with your fretting hand on every rest that you see. This opening riff is very guitaristic, consisting of a partial barre on the 2nd, 3rd and 4th strings with the index and a couple of gestures with the 2nd and 3rd fingers. But what are those chords you are playing? Study your fingerboard carefully so you can identify those chords.

The predominant harmony in each measure is heard in the three notes of the partial barre and the open E string that occurs on every fourth beat. That partial barre looks mysteriously like the first position A chord that is diagrammed in the tune, except, of course, that it is placed up on the 7th and 9th frets. So what do you call that fingering located at frets 7 and 9 instead of fret 2? If you can name notes up your fingerboard then you can figure this out. Simply remember that all notes and chords on the guitar can be located alphabetically either one or two frets apart according to the following sequence:

frets apart:	2	1	2	2	1	2	2	
notes or chords:	A	B	C	D	E	F	G	A

In musical lingo, a one fret jump is called half step and a two fret jump is called a whole step. Thus the note or chord pairs B-C and E-F can always be located 1 fret, or a half step, apart. All other neighboring pairs can be located 2 frets, or a whole step, apart.

Armed with this understanding, we can identify those mystery harmonies as follows:

- Locate your A chord, strumming only the 3 fingered strings (2nd, 3rd and 4th strings).
- Any A note or chord is, according to the rule, only two frets (whole step) below its neighboring B note or chord, so move this fingering up two frets and you will have created a B chord.
- Move it up one more fret and you have a C chord. Remember, 1 fret (a half step) between any B and C. By the way, you should now be on the 5th fret with your fingering.
- Move it up two more frets (whole step) and you have a D chord. Hey, that's the 7th fret you are on now, exactly where the 2nd measure of the music had you located! This fingering at the 7th fret creates a D chord.
- Move it up two more frets (whole step) and you have an E chord, our 9th fret mystery chord.

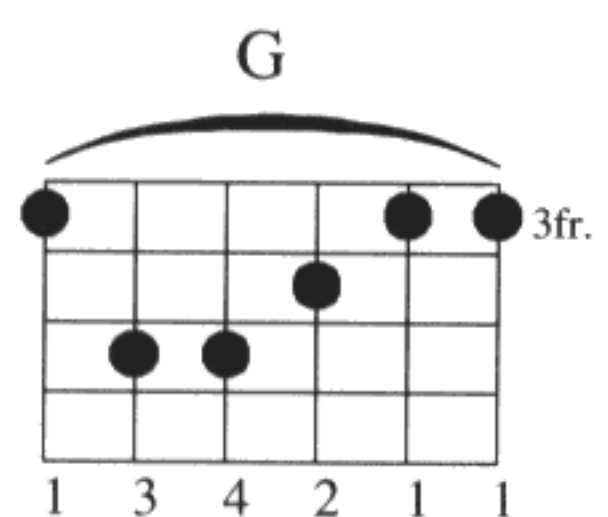
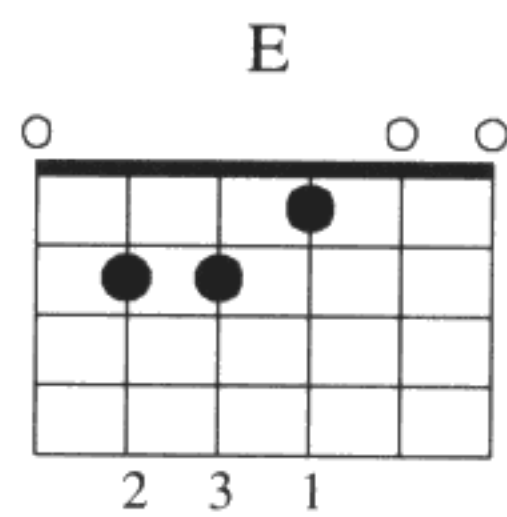
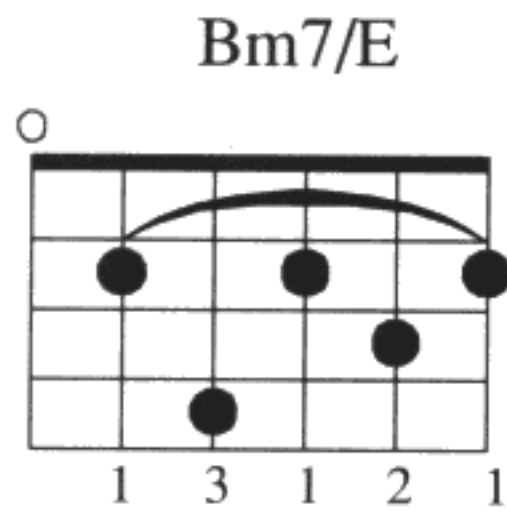
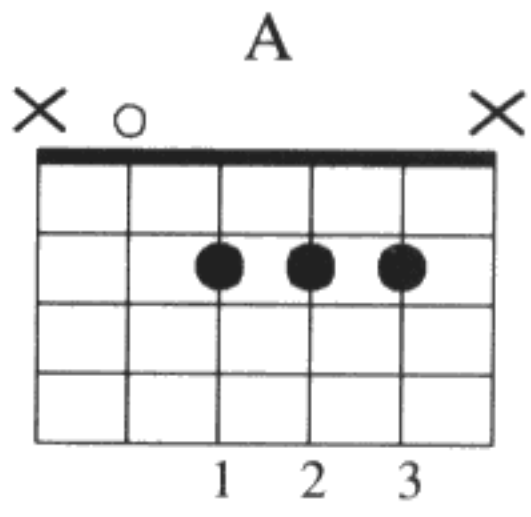
What about that 4th beat E note in each measure? It serves as the root for your newly identified E chord in the first measure and creates a composite D/E (pronounced "D over E") chord in the 2nd measure.

Although this gives you a clue as to how fingerboard harmony works, you don't want to go naming patterns up the fingerboard every time you need to locate a chord. By paying attention to chord and note names as you learn them, you can find them **immediately** later on. You should now be prepared to locate our sample D and E chords **for the rest of your life!**

Don't Wait Until Tomorrow to learn it!

WAIT UNTIL TOMORROW

Words and Music by JIMI HENDRIX



Intro Moderate Rock ♩=120

mf

T
A
B

7 8 7 7 7 7 7 7 7 7 7 9 7 7 0 0

9 10 9 9 9 9 9 9 9 9 9 11 9 9 0 0

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1. Well I'm

Verse

stand- ing here ___ freez- ing, in - side _ your gold- en gar - den.
 2. Oh, ___ Dol - ly Mae, how can you hang _ me up this way, oo,
 3. Ow! ___ Dol - ly Mae, girl, you must _ be in - sane, so un -

Uh, got my lad - der leaned up a - gainst your wall. To -
 on the phone you said you wanted to run off with me to - day. Now I'm
 sure of your - self lean - ing from your un - sure win - dow pane.

night's the ___ night _ we planned to run a - way to - geth - er,
 stand - ing here like some turned down ser - en - ad - ing fool, ___
 Do I see a sil - hou - ette of some - bod - y point - ing some - thing from a tree?

A

Bm7/E

The first system of music features guitar chords and a vocal line. The guitar part starts with a chord labeled 'A' and another labeled 'Bm7/E'. The vocal line is written on a treble clef staff with a key signature of three sharps (F#, C#, G#).

come on Dol - ly Mae. —
 hear - ing strange words stut - ter
 Click, bang, what a hang. —

There's no time — to stall. —
 from the mixed-up mind of you.
 Your dad - dy shot poor me.

The second system of music features a vocal line on a treble clef staff with a key signature of three sharps. The lyrics are positioned below the staff.

But now you're tell - ing me... —
 And you keep tell - ing me... —
 And I _____ hear you say... —

The third system of music features guitar chords on a treble clef staff with a key signature of three sharps. The chords are played in a rhythmic pattern.

Fingerings for the guitar chords in the third system: 10 9 11 9, 10 9 11 11, 10 9 11 9, 10 9 11 9, 10 9 11 11.

The fourth system of music features a vocal line on a treble clef staff with a key signature of three sharps. The lyrics are positioned below the staff.

—
 —
 —

The fifth system of music features guitar chords on a treble clef staff with a key signature of three sharps. The chords are played in a rhythmic pattern.

Fingerings for the guitar chords in the fifth system: 10 9 9 11, 10 9 9 11, 10 9 9 11, 10 9 9 11, 10 9 9 11, 10 9 9 11, 10 9 9 11.

Chorus

E

G

A

The chorus section of the music features guitar chords and a vocal line. The guitar part starts with a chord labeled 'E', followed by 'G', and 'A'. The vocal line is written on a treble clef staff with a key signature of three sharps.

Think we bet - ter wait — till — to - mor - row. —
D.S. only We don't have to wait — till — to - mor - row. —

Hey, — yeah,

E

G

A



I think we bet-ter wait till ___ to - mor - row. Girl, what 'chu talk-in' 'bout?
We don't have to wait till ___ to - mor - row.

E

G

A



I think we bet-ter wait till ___ to - mor - row, yeah, yeah.
We don't have to wait till ___ to - mor - row.

To Coda ⊕



Got to make sure it's right, so un - til to - mor - row, good - night.
It must not have been right, so for - ev - er, good-night, lis - ten at 'cha.



AIN'T NO TELLING

LESSON

The ever changing rhythms in “Ain’t No Telling” should really keep you jumping. Keep your wits about you as the song progresses through its contrasting sections. It is important to know what lies ahead of you in a song like this, otherwise the band will be on its way, leaving you scrambling to keep up. So let’s develop a concept of the overall form of this piece, determined by answering two simple questions:

- How many discernably different sections is the song comprised of?
- What order do these sections occur in this arrangement?

The first thing we hear is a four measure introduction. We actually begin our notation of the tune on the last two bars of this section so what you see on the page is a two bar intro setting up the rhythm of the verse.

The Intro is followed by two 8 bar verses, one right after the other. Let’s name them Verse 1 and Verse 2. Reading through the 2nd ending we progress into something new with more than one subsection before we arrive at Verse 3 (at the D.S. al Coda sign). This middle stretch of varying rhythms is confusing to analyze at first, so let’s continue to the end of the piece to get the big picture and return to it later.

Continuing from Verse 3 we wind up at the Coda. “Coda” is an old latin word meaning “tail” and signifies the end of the piece. This coda may also be tough to understand initially but at least we know we are at the tail end of this tune with an overall structure that looks like:

# of bars:	4	8	8	20	7	16
Section:	Intro	- Verse 1	- Verse 2	- middle section	- Verse 3	- Coda

Think about that succession of events for a moment and you have the general structure memorized. But what about that confusing middle section and coda?

The middle section begins at the very end of the 2nd ending, or Verse 2. Looking at and listen to the guitar textures and accompanying words for clues, you can identify its sub-sections:

- Two measures of chunka-chunka eighth note chords that are a bridge to:
- Single note counterpoint to Hendrix’ spoken line. This 2nd sub-unit lasts eight measures, just like the verses.
- Four measure bridge of single notes and mumbling
- Original verse guitar texture under guitar solo lasting 4 measures.
- Two measures of “sing it, hah” to keep you guessing.

All told, the middle section looks like:

# of bars:	2	8	4	4	2
sub-section:	bridge	- speaking	- mumbling	- solo	- sing it hah

The Coda is simpler:

- Four measures (which includes the last measure of Verse 3) repeated for a total eight measures. Note that this part of the coda creates a repetition of the last 4 bars of verse 3 sung twice with different words.
- Eight final measures to close it out.

Part of music’s interest lies in the way songs can be sectionalized and sub-sectionalized, just as we’ve done here. If you can play each of these parts individually and can remember the order of events well enough to write it out, you’re ready to play! Now you have 11 other songs in this book to analyze as well.

AIN'T NO TELLING

Words and Music by JIMI HENDRIX

Chord diagrams for guitar:

- C#7#9**: 3fr. Fretboard diagram with notes 2, 1, 3, 4.
- E**: Fretboard diagram with notes 2, 1.
- E(add9)**: Fretboard diagram with notes 2, 1, 3.
- F#**: Fretboard diagram with notes 3, 2, 1, 1.
- F#(add9)**: Fretboard diagram with notes 3, 2, 1, 4.
- B**: Fretboard diagram with note 2.
- B#**: Fretboard diagram with note 2.
- C#7**: Fretboard diagram with notes 2, 1, 3.
- D9**: 4fr. Fretboard diagram with notes 2, 1, 3, 4.
- C#9**: Fretboard diagram with notes 2, 1, 3, 4.

Moderate Rock ♩=120

C#7#9

1. Well there

Verse

ain't no, sun - rise is
D.S. only Ain't no, ain't no tell - in',

ain't no burn - in' ba - by. tell - in', ba - by. when you will
 ba - by. There ain't no tell - in', Well now I
 ba - by.

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E E(add9) E F# F#(add9) F# B B#

see me a - gain. If I pray, it will be to -
 must leave now but I real-ly hope to see you to -
 when you're gon - na see me 'cause I real-ly hope that ah, it'll be to -

1. *To Coda* ⊕

C#7#9

mor - row. Well, the
 mor - row.
 mor - row. You know what I'm

2. C#7#9 D9 C#7 D9 C#9

Spoken: Yeah well, my

T
A
B

5 5 4 4 3 4 4 4 4 4 5 4 4 4 4 4 5

4 0 2 4 2 5 4 4 4 4 4 5 4 4 4 4 4 5

house is told some - thin' sad 'n' by the way, the feel - in' that al - ways

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

hangs up my day. Oh, Cle - o - pa - tra, she's driv - in' me in - sane,

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

she's try - in' to put my bod - y in her brain. So

2 2 3 4 0 1 2 2 2 0 1

uh, let's uh, kiss me good - bye just to ease the pain.

(1) 0 3 3 0 3 0 3 5

C#7 C#7#9

D.S. al Coda

Sing it, hah. Sing it, hah.

⊕ Coda

C#7#9

E E(add9) E F# F#(add9) F#

talk - in' 'bout. Wo yeah.
Ain't no tell - in' ba - by,

B

B#

C#7

C#7#9

Hope it - 'll be a, hope it - 'll be to - mor - row, ah.
Spoken: yeah. You know what I'm talk - in' a - bout an - y - way.

E E(add9) E F# F#(add9) F#

Must leave now.

B

B#

C#7#9

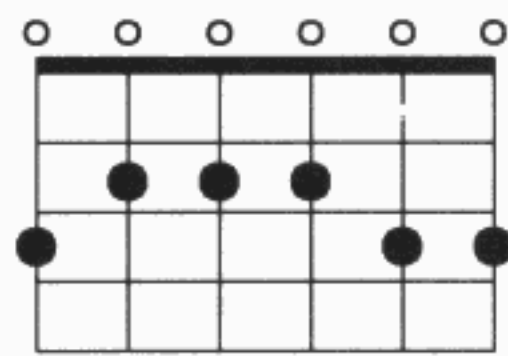
LITTLE WING

LESSON

This is a very simple tune as written. Capturing the mood of any ballad, however, is a challenge that transcends technical considerations.

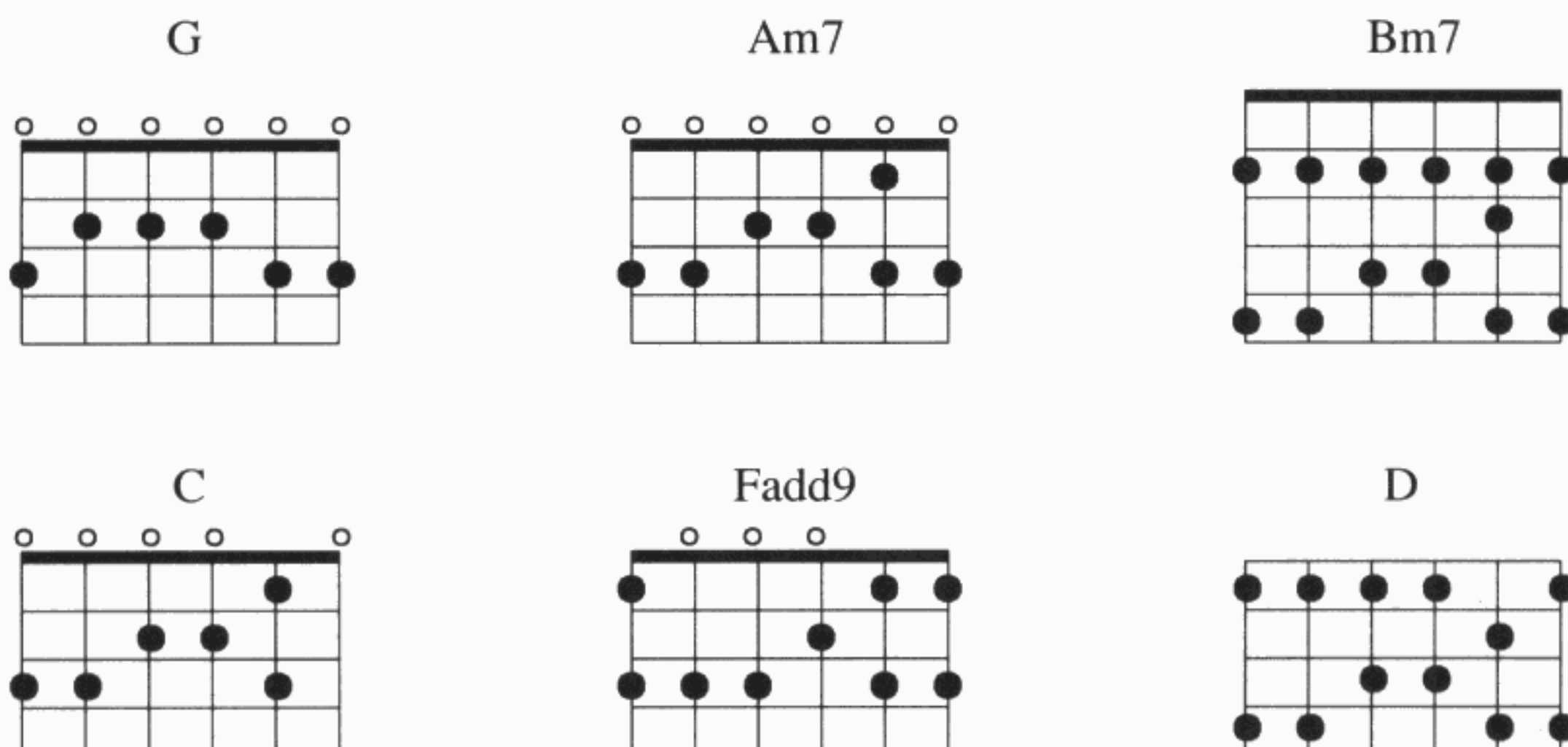
Here is a lesson in how to utilize country-western licks in a rock ballad, which is what Hendrix does in his recording of "Little Wing." The secret to this style, very common in C&W picking, is to blend notes from a related pentatonic scale into the chord you are strumming.

If you know the pentatonic "blues" scale in a few patterns then you are already a long way toward learning this style. Understand that these various pentatonic fingerings overlap with and contain the notes of all the chords used in "Little Wing." Therefore, many of those pentatonic notes are accessible to your fingers as embellishments to the chords you are strumming. Let's use the Em7 as our example chord. Em7 as fingered in this tune, can be constructed from the notes in the following pentatonic pattern:



Compare this pattern with the Em7 chord and you will see the similarities. The scale pattern, like all the pentatonic fingerings, includes two notes on each string. Since you can only play one note on each string in a chord, this provides you with one available scale note to hammer on to, pull off to or otherwise blend into your sound **as you strum**. Obviously, some of these notes will work better than others and this style seems to work best with the pentatonic embellishments that sit on the middle guitar strings, strings two through five.

Following are most of the chords in "Little Wing" with suggested pentatonic notes to stir into your renditions. How do you actually get the sound? Listen to the master. Don't expect to find all of his stylings in these fingerings, but once you get the hang of it, you can explore into new territory. One clue: many of the most colorful licks Hendrix uses are derived from notes outside the pentatonic scale. Basically, just about **any** added note can sound good if you learn how to resolve it back to the familiarity of the chord. Happy hunting!



LITTLE WING

Words and Music by JIMI HENDRIX

Em7 G Am7 Bm7 Bb

C F(add9) Fsus2 D

1 2 3 1 3 4 2 1 1 3fr. 2 1 1 3 1 2 1 1 2 3 4

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

Intro
Slow Rock ♩ = 70

Em7 G

Am7 Em7

Bm7 Bb Am7 C

G F(add9) Fsus2 C

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D

1. Well she's

Verse

Em7

G

walk-in' through the clouds, with a
2. sad, she comes to me with a thous-

Am7

Em7

cir-cus mind and smiles that's run-ning wild.
and she gives to me free.

Bm7

Bb

Am7

But-ter-flies and ze-bras and moon-beams and uh, fair-y tales.
It's al-right, she says it's al-right. Take an-y-thing you want

G

F(add9)

C

Spoken: That's all she ev-er thinks a-bout. Rid-ing with the
from me. An-y-thing,

IF 6 WAS 9

LESSON

Where do these wild sounding chords come from? Many of the 9th chords in “If 6 Was 9” utilize **quartal harmony**, which involves piling up notes in fourths instead thirds. If you’ve studied chords you know that 9th chords are a series of consecutive thirds, or the notes G, B, D, F and A in the case of G9. So how can these notes be played in 4ths instead of thirds?

One thing that makes chords interesting is that the notes of any chord can be piled up, or voiced, in any order the musician or composer wishes. Music arrangers that score music for bands, orchestras or choral groups know that chords can have closed voicings, where chord tones are bunched closely, or open voicings, where chord tones are placed far from each other. Our G9 chord can be tightly arranged:

G A B C D E F G A

Or it can be more spread out:

G A B C D E F G A B C D E F G A B

Taking into account that chord tones are often doubled (used twice in the chord at different octaves) or dropped, the possibilities in chord voicing are endless. The effects of various voicings can be radically different. Here is how the G9 chord is voiced in “If 6 Was 9”:

G A B C D E F G A B C D E F G

Now we can identify the quartal harmony. Look at the distance between the 3 highest notes, A, D and G (played on the top three strings of the guitar.) They are located a 4th apart from each other, imposing a quartal effect upon a normally triadic chord. Isolate these three notes and move them up and down the neck as a pattern to get the harmonic relationship in your ear. It is interesting to note that if you added the first C above the root you would be totally quartal, except for the 3rd between the F and A.

The guitar was made for quartal harmony for the simple reason that we tune it (usually) in intervals of a fourth with just one third between the 2nd and 3rd strings. Quartal voicings are used often in jazz, as well as by our man, Jimi.

IF 6 WAS 9

Words and Music by JIMI HENDRIX

D5

5fr.

1 3

E5

7fr.

1 3

A9

2 1 3 4

G9

T 2 1 3 4

F#9

T 2 1 3 4

F9

1 2 3 4

C9

7fr.

T 2 1 3 4

C9¹

2 1 3 3 3

E6

5fr.

2 3 1 4

B11

1 1 1 1 1

B

1 3 3 3

E6/9

2 1 3 4

Intro
Moderate Rock / Swing ♩ =

T
A
B

0 2

0 2

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1.,2. | 3.

Verse

1st time: play tab notation

2nd time: play chords with slash notation

D5 E5

Diagram showing D5 and E5 chords with slash notation. D5 is represented by a slash with a vertical line through it, and E5 is represented by a slash with a vertical line through it and a horizontal line above it.

1. If the sun
2. 6, uh,

0 2 5 | 2 0 2

D5 E5

Diagram showing D5 and E5 chords with slash notation.

re - fused t' shine,
turned out to be 9, } I don't mind.

0 2 2 0 | 0 3 0 | 0 2 0 3

D5 E5

Diagram showing D5 and E5 chords with slash notation.

D5 E5

Diagram showing D5 and E5 chords with slash notation.

I don't mind.

0 2 0 3 | 0

D5 E5

If the mountains _ fell in the sea, _
 If all the hip - pies _ cut off all their hair, _

D5 E5 D5 E5

let it be. _____
 oh, I don't care. _____

D5 E5

It ain't me. _____
 Oh, I don't care, dig, 'cause I've _____

A9 G9

got my own world to live through and a - ha, and I

F#9 F9 D5 E5

ain't gonna copy you.

D5 E5

Now if a

E5

Spoken: White col-lar con-serv-a - tive flash-in' down the street

E5

point - in' their plas - tic fin - ger at me, ha.



No but soon, but a I'm _____ gon-na wave



my free flag high. _

Guitar Solo



G9

Musical notation for the first system, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The melody consists of eighth and quarter notes. The guitar accompaniment is shown as a series of horizontal lines on a staff.

1. E6

Musical notation for the first system of the first measure, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The melody consists of eighth and quarter notes. The guitar accompaniment is shown as a series of horizontal lines on a staff.

2. B11

Musical notation for the second system of the first measure, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The melody consists of eighth and quarter notes. The guitar accompaniment is shown as a series of horizontal lines on a staff.

B B11

Musical notation for the second system of the second measure, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The melody consists of eighth and quarter notes. The guitar accompaniment is shown as a series of horizontal lines on a staff.

B

Musical notation for the second system of the third measure, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The melody consists of eighth and quarter notes. The guitar accompaniment is shown as a series of horizontal lines on a staff.

Musical notation for the third system of the third measure, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The melody consists of eighth and quarter notes. The guitar accompaniment is shown as a series of horizontal lines on a staff.

Vocal Ad Lib. / Drum Solo

The first system consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a repeat sign. The middle staff is a vocal line with a melody of eighth and quarter notes, including rests. The bottom staff is a guitar fretboard with fingerings: 2, 0, 2, 0, 0, 0.

Play 12 times

The second system consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps and a repeat sign. The middle staff is a vocal line with a melody of eighth and quarter notes. The bottom staff is a guitar fretboard with fingerings: 2, 0, 2, 0, 0, 0.

Guitar Solo Out

E6/9

A guitar solo notation for the E6/9 chord, consisting of a sequence of notes: E4, G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6.

The third system consists of one staff, a vocal line in treble clef with a key signature of three sharps and a repeat sign.

Repeat and Fade

A guitar solo notation for the E6/9 chord, consisting of a sequence of notes: E4, G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6.

The fourth system consists of one staff, a vocal line in treble clef with a key signature of three sharps and a repeat sign.

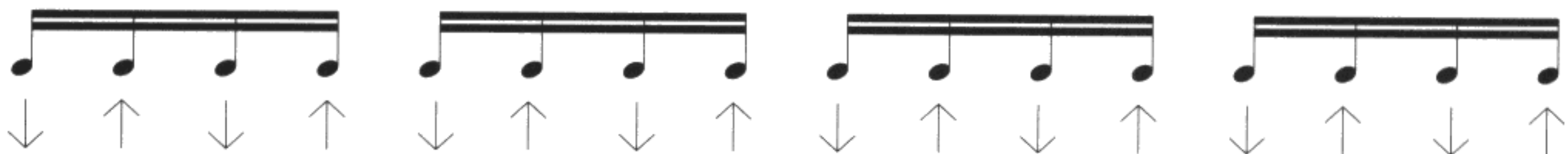
YOU GOT ME FLOATING

LESSON

Many of the riffs in “You Got Me Floating” are played “Chuck Berry style,” with the 1st and 3rd fretting fingers barring across portions of the 5th and 7th frets respectively. You will use your 3rd finger in the regular manner for single 7th fret notes, that is, for those that aren’t coupled with another 7th fret note on an adjacent string. So your third finger will constantly flex between a partial barre across two or three notes and the regular single note position using the fingertip. Hendrix makes these simple licks come alive with his vibrato and slurs.

Your rhythm part in the guitar solo involving A7 and Am7 is a good opportunity to develop a method for knowing which direction, up or down, to strum at any given moment. The direction of your strumming from chord to chord has a lot to do with how the part is accented and, therefore, with whether it grooves or not.

A general (but not rigid) rule for rock/pop/folk strumming is to strum down on “strong” beats and up on “weak” or “off” beats.* You can accent strong or weak beats as you want but a steady up and down motion establishes a consistent grid in time for you and the listener to ride with. Applied to a series of 16th notes in 4/4 time we get this:



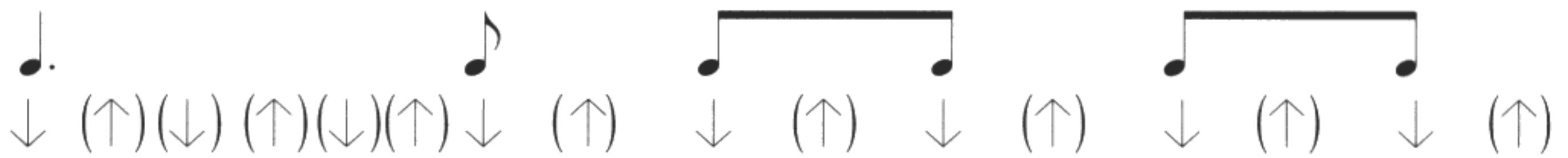
When 16th note groupings are replaced by longer note values like eighth and quarter notes this steady up and down motion is maintained **without strumming on the replaced 16th note subdivisions**. Thus, the 9th bar of the guitar solo strum looks like this:



The arrows in parentheses represent **non-strumming** arm/wrist motions. Move just like you did in the straight 16th pattern, just don’t hit the strings with your pick.

*“Down” meaning down in vertical space and “up” meaning up in vertical space.

Measure 8 of the solo looks like this:



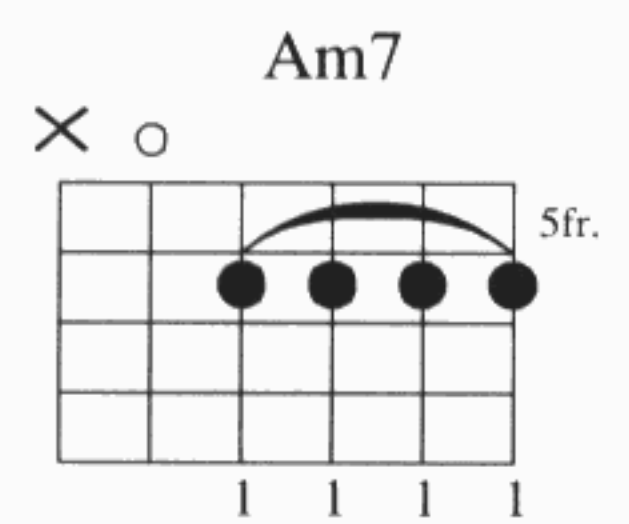
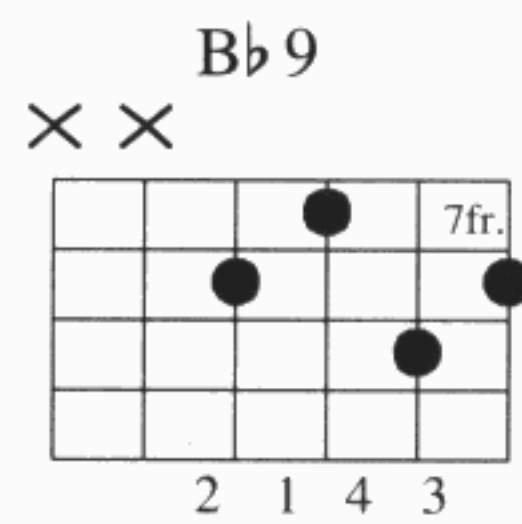
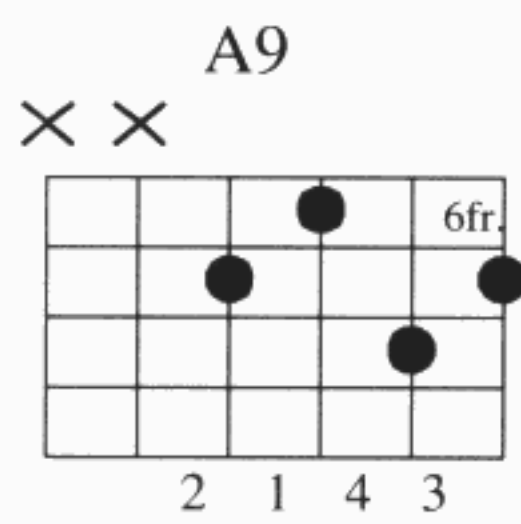
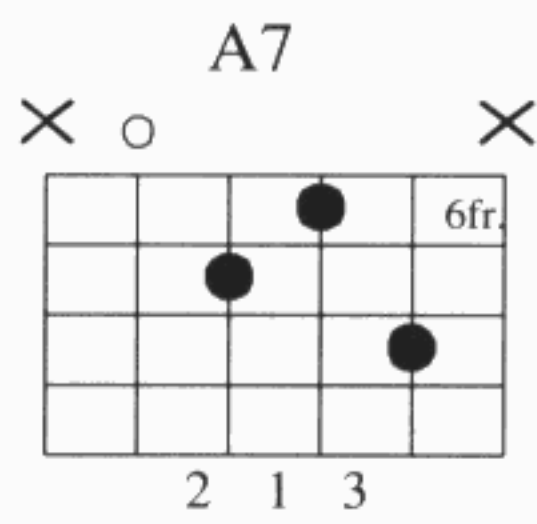
Notice that there are no upward strums in this pattern. Maintaining that steady 16th note movement, however, will help you keep it rhythmic. Of course, you can minimize the movement when you have a series of non-strumming motions as in this case. By the way, the quarter note triplets in the first two measures of the guitar solo are strong beats and should all be strummed downward.

This approach articulates most rhythmic variations in a way that grooves. With practice you will be able to spontaneously create your own rhythms. It is also important to explore the variety of ways to accent any up or down strum.

Rhythm playing is an underappreciated art that gets little attention compared to the pyrotechnical soloing styles that Hendrix paved the way for. But Hendrix was a consummate rhythmist as well and much of his unique approach involved chordal strumming. Master this approach to strumming and you will be ready for hot rhythm playing in almost any style.

YOU GOT ME FLOATING

Words and Music by JIMI HENDRIX



Intro

Moderately Fast Rock ♩=130

7 7 5 5 7 7 7 5 5 5 5 7 5 7 5 7 7

1. Well, you

5 5 5 7 7 5 5 5 5 7 5 7 7 7

Verse

got me float - in' a - round__ and 'round,____
 2. get me float - in' a - cross__ and through__ you.
 3. Dad - dy's cool____ and your Mom-ma's no fool.____

5 5 5 7 7 5 5 5 5 7 5 7 7 7

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al - ways yo, you nev - er let me down. The a -
 make me float right on out to you. There on - ly
 They both know I heads o - ver heels for you. And when the

maz - ing thing — you turn me on nat - 'ral - ly. — Oh
 one thing I need to real - ly get a me there, — is to
 day melts down, — in - to — a sleep-y red glow, — that's

To Coda ⊕

and I kiss you when I please. —
 hear you laugh with - out a care. — What I say now }
 when — my de - sires — start to show. — }
 Bkgd. Voc. (You

Chorus

(got me float - in' round - and round.) (You
We're float - in' round and round.

The first system of the chorus features a vocal line with lyrics "(got me float - in' round - and round.) (You We're float - in' round and round.)". The guitar accompaniment consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 7/8 time signature. The fretboard diagrams below the guitar staff show the following fret numbers: 3 3 5 5 | 0 0 3 4 5 | 3 3 | 5 5 0 0 3 4 5.

got me float - in' Hey! nev - er down.) (You
Touch the ceil - ing babe.

The second system of the chorus features a vocal line with lyrics "got me float - in' Hey! nev - er down.) (You Touch the ceil - ing babe."). The guitar accompaniment continues with the same key signature and time signature. The fretboard diagrams show the following fret numbers: 3 3 5 5 | 0 0 3 4 5 | 3 3 | 5 5 0 0 3 4 5.

(got me float - in' nat' - ral - ly.) (You
Got me float - in' nat - 'ral - ly.

The third system of the chorus features a vocal line with lyrics "(got me float - in' nat' - ral - ly.) (You Got me float - in' nat - 'ral - ly."). The guitar accompaniment continues with the same key signature and time signature. The fretboard diagrams show the following fret numbers: 3 3 5 5 | 0 0 3 4 5 | 3 3 | 5 5 0 0 3 4 5.

1.,3.

(got me float - in', Yeah! float — to please.) Now ya y'

3 3 5 5 0 0 3 4 5 | 3 3 5 5 0 0 3 4 5

2.

(Float — to please.)

3 3 5 5 0 0 3 4 5

Guitar Solo

A7

Got me float - in' oo.

Am7

D.S. al Coda

Bkgd. Voc. (You

⊕ *Coda*

Repeat and Fade

A9

Bb9

A9

Bb9

Got me float - in'. You

CASTLES MADE OF SAND

LESSON

The introduction and ending to this piece is an example of 5ths played in parallel up and down the neck. The very first chord, F_{sus2}, is the root and 5th of an F chord (F and C) with another 5th (G) above the C added for exotic flavoring.

5th 5th
F G A B \flat C D E F G

G is the note in this chord that is identified as a sus2, or suspended 2nd, in the chord name. The fingering involves the 1st, 2nd and 4th strings with the 3rd string unused, so make sure to blunt that one out with your 3rd finger as it plays the 4th string. Be aware in playing the first two bars that chords that are arrived at with a slide, or glissando, are not strummed.

The fingerings provided in the chorus are a specific example of Hendrix' unique accompanying style, which provides an interesting countermelody for the sung melody. This approach goes beyond simple chord strumming by articulating notes and groups of notes both in and outside of the harmony. The level of interest to the listener is increased, as melody and accompaniment combine in "counterpoint" to each other.

Although it is not notated in this version, the accompaniment to the verses can be played in the same way. Many of the fingerings you pick up by studying the verse will apply here as well. Also, you might study the lesson on "Little Wing" for ideas on how to draw this type of sound from the chords provided.

Most of Hendrix's picking in this tune is in the downward motion for a very even ongoing texture.

CASTLES MADE OF SAND

Words and Music by JIMI HENDRIX

Fsus2

Gsus2

Bb sus2

Csus2

Am

Em7

G

Dsus2

Gm7

C

G5

Intro Freely
Moderate Rock ♩=95

Fsus2 Gsus2 Bb sus2 Csus2 Bb sus2 Gsus2 Fsus2 Gsus2

Slower ♩=94

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1. Down the

Verse
Fsus2

street you can hear her scream, — "You're a dis - grace," — as she
 2. In - di - an brave — who be - fore he was ten — played —
 3. was a young girl — whose — heart was a frown — 'cause she

Am

slams the door in his drunk - en face, — and
 war games in the woods, with his In - di - an friends, and he
 was crip - pled for life and she could - n't speak a sound, and she

Em7 F C

now he stands — out - side — and all the neigh - bors start to gos - sip and
 built a dream — that when he grew up he would be a fear - less war - ri - or
 wished — and prayed — she could stop liv - in' so she de -

G Gsus2 G Gm7 G Gm7 G Gsus2 G

drool. _____
 In - di - an Chief.
 cid - ed to die.

He _____
 Man-y
 She drew her

F5

cries, _____ "Oh girl, you must _____ be mad. _____ What
 moons _____ past and more, the dream grew strong un til
 wheel - chair to the edge of the shore, and to

Am

hap - pended to the sweet love you and me had?" A -
 to - mor - row, he would sing his first war song and
 her legs she smiled, "You won't hurt me no more." But

Em7

Fsus2

C

gainst the door, he leans and starts a scene, and his tears _____ fall and burn the
 fight his first bat - tle but, some - thing _ went wrong, _ sur - prise at - tack killed him
 then a sight she'd nev - er seen be - fore made her jump and say, "Look, a gold - en winged

To Coda ⊕

G

Musical notation for the first system, including guitar chords and a vocal line in 4/4 time.

gar - den green. —
 in his sleep that night.
 ship is pass - ing my way." }

And so

Chorus

Musical notation for the chorus, including vocal line and guitar accompaniment with fret numbers.

cas - tles made of sand _____ fall in the sea, _____ e -

1.

Musical notation for the first ending of the chorus, including vocal line and guitar accompaniment.

ven - tua-ly. _____

A lit - tle

2.

Guitar Solo

Musical notation for the guitar solo, including a treble clef staff and a guitar staff with fret numbers.

Musical notation for the first system, including a treble clef with a key signature of one sharp (F#), a melody line, and a guitar fretboard diagram with fingerings.

D.S. al Coda

Musical notation for the second system, including a treble clef with a key signature of one sharp (F#), a melody line with a fermata, and a guitar fretboard diagram.

There —

\oplus *Coda*

G5

Guitar fretboard diagram for a G5 chord.

Musical notation for the spoken section, including a treble clef with a key signature of one sharp (F#) and a 2/4 time signature, with guitar fretboard diagrams for each note.

Spoken: And it real-ly did-n't have to stop. _ It just kept on go-ing. And so cas-tles _

Musical notation for the final system, including a treble clef with a key signature of one sharp (F#), a melody line with a fermata, and a guitar fretboard diagram.

made of sand

slips in-to the sea, e-

ven-tua-ly.

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

Slide between chords as in introduction

Slower ♩ = 72

G5

Gsus2

Fsus2

Gsus2

B♭ sus2

Gsus2

B♭ sus2

Gsus2

B♭ sus2

Fsus2

Gsus2

Fsus2

Gsus2

Fsus2

Gsus2

B♭ sus2

Gsus2

Csus2

B♭ sus2

Dsus2

Csus2

B♭ sus2 Csus2

Gsus2 B♭ sus2

Gsus2 Fsus2

Gsus2 B♭ sus2

Csus2 Dsus2

SHE'S SO FINE

LESSON

Here is a good chance to study guitar chord construction and terminology. If you aren't familiar with note intervals, the terminology for naming the distances between notes, you might want to acquire some knowledge on that subject as you dive into this.

First, what does the 5 in many of the chords mean? This is the most common type of chord in rock and requires only two notes to earn its name: the root of the chord, which is identified by the letter, and a note a 5th above that. So A5 will contain an A as the lowest note and an E as the 5th. The difference between this chord and one represented by a single letter, like G in this tune, is that a lone-letter chord is understood to contain a major 3rd **as well as** the root and 5th, forming a three note relationship often referred to as a major triad. For G, that is a G note as the root, B as the 3rd and D as the 5th. You can leave the 3rd out of a lone-letter chord if you like the sound, but the 5 terminology instructs you to do so **specifically**. So think of the 5 after a chord letter as saying to you "don't include the 3rd."

Does this mean that a D7 chord is made of only a root and its 7th? Well, not quite. A chord letter followed by a 7 is understood to be a major triad based on the letter name plus a minor 7th above that root. E7, for example, consists of an E major triad (E, G# and B) plus a D. In She's So Fine, the 3rd happens to be left out of the chord, which is not against any law.

What about a chord name followed by a slash (/) and another letter? The letter following the slash indicates a single note to be added as the lowest note of the total chord. So a C5/D (referred to in speaking as a C5 over D) consists of a C, its 5th G and a D as the lowest note. This kind of terminology is used quite often to represent a moving bass line below a held chord. Play the A5/G, A5/F# and A5/E to hear that effect.

And finally, the sus4 chord. Sus4 after a chord name stands for "suspended 4th". You will **replace** the 3rd of the major triad with the 4th a half-step above it, which conveys a suspended sound to the ear. For Asus4 we get A, D and E, the D note being the 4th that replaces the 3rd which is C#. Usually sus4 chords are followed by the regular major triad, as in A sus4 followed by A. The tension of the suspension, then, is allowed to resolve to the more stable feeling major chord. But in much modern day music the sus4 is accepted unresolved and actually ends the tune "She's So Fine."

SHE'S SO FINE

Words and Music by NOEL REDDING

Chord diagrams for the following chords:

- A5**: Fret 2, strings 2, 3.
- D5**: Fret 1, strings 1, 3, 4.
- C5/D**: Fret 2, strings 2, 1, 1.
- G**: Fret 3, strings 3, 2, 1.
- A**: Fret 2, strings 2, 3.
- C5**: Fret 2, strings 2, 3.
- D7**: Fret 2, strings 2, 1.
- E7**: Fret 1, strings 1, 3, 2.
- G5**: Fret 1, strings 1, 3, 4.
- A/E**: Fret 2, strings 2, 3, 1.
- E5**: Fret 1, strings 1, 3, 4.
- A5/G**: Fret 3, strings 3, 1, 2.
- A5/F#**: Fret 1, strings 1, 2, 3.
- A5/E**: Fret 2, strings 2, 3.
- Asus4**: Fret 1, strings 1, 2, 3.

Intro

Moderate Rock ♩=120

Intro musical notation (4/4 time, key of D major):

Staff 1 (Melody): D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter) | D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter)

Staff 2 (Guitar TAB):

T					
A					
B	0	7	5	0	7 5 0

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1. She

Verse
A5

walks with a bell clock 'round her neck, so the hip-pies think
2. sun from a cloud seeps in - to her eyes. The rain from a tree soaks

she's in re - cline. _____ Her
in - to her mind. _____

D5 C5/D D5 C5/D D5 C5/D

hair glis-tens like rob - ins on a deck. Raunch-es at - tacked me
Morn- ing sign sound just ___ like a lark. All these _ signs are

D5 A5 G A

from her neck. }
al - ways a stop. } She's so

Chorus

G



1.

A5

C5



fine, she's so ver - y, ver - y fine.

A5

C5



A5

C5



A5

C5



The

2.

A5



ver - y, ver - y fine.

Bridge

D7



When my fear t'

E7

D7

E7



get so near, but so far, far, far a - way.

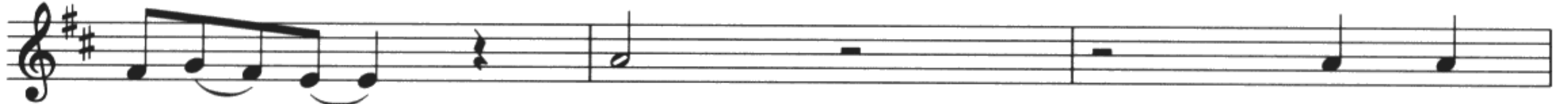
D7 E7

Lis - ten to me, to - day.

Guitar Solo
G5

A5

Re - u - nit - ing just be - side a leaf, the ground was hot



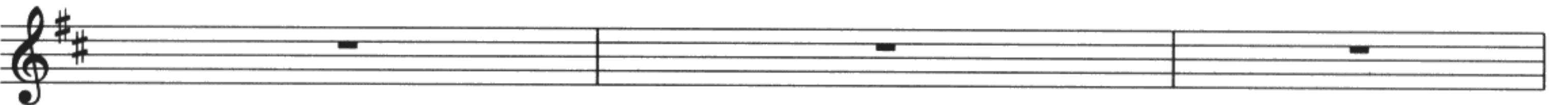
un - der - neath. _ Fine. She's so



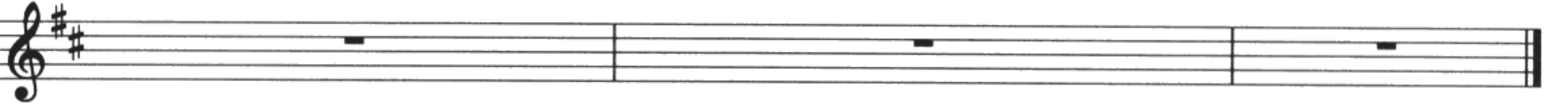
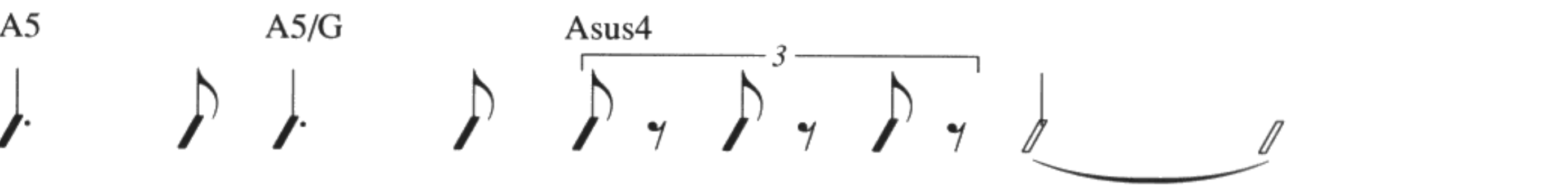
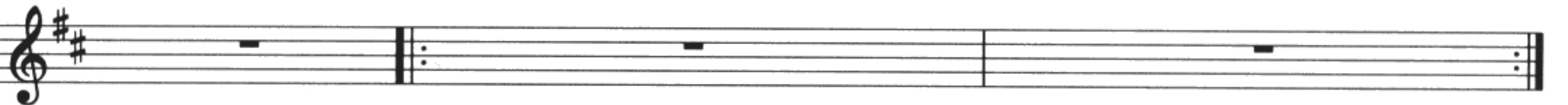
fine.



Fine.



Play 4 times



ONE RAINY WISH

LESSON

The strumming style in this song begins in similar fashion to that of “Little Wing.” “One Rainy Wish”, however, also includes a chorus that contrasts the ballad-like verses. The free up and down strumming style of the verse switches to a more punctuated power chord approach in the chorus.

There is another difference between verse and chorus and that is a change in meter from 3/4 to 4/4 time. Quarter note downbeat strums are followed in each measure by light strum-fills to establish the 3/4-ness of the verse. Feel how the band leans gently into each downbeat. The three measures before the chorus make a nice transition out of this balladic triple meter to the 4 beat rhythm we associate with rock. After all, it’s tough to rock out in slow 3/4 time, even for Jimi!

Besides the strumming and metric differences between verse and chorus, you might also notice a change of keys. E Major for Verse, C# Major for chorus.

More differences to come. Note the standard E major chord progression of the verse: I - IV - I - vi or E - A - E - C#m repeated 4 times, one chord per measure. This is Hendrix in a pretty “normal” mood, utilizing chords that could turn up in a folk or country western song. In the chorus we find a more typical rock progression: C# and G# repeated two frets lower at B and F#7.

We have found here four ways that a verse can contrast a chorus. If you heard these two sections away from each other you may think you were hearing two different songs! Study how the 3 and 4 measure transitions carry us smoothly from one section to the next.

ONE RAINY WISH

Words and Music by JIMI HENDRIX

E6 (5fr): 2 3 1 4
E: 2 3 1
A(add9): 1 4 2
C#m (4fr): 1 3 4 2 1
C# (4fr): 1 3 3 3
G# (4fr): 1 3 4 2 1 1
B: 1 3 3 3
F#7: 1 3 1 2 1
C (3fr): 1 3 3 3

Introduction

Freely

E6



Verse

E

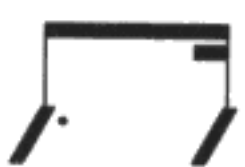


A(add9)



Gold-en _ rose, the col-or of the dream I had,

E



C#m



E



not too long _ a - go. A mist - y blue and the

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A(add9)

E

C#m

li - lac too, — a nev - er to grow old. —

E

A(add9)

A there you were un - der the tree of song,
D.S. only Gold - en rose, the col - or of the dream I had.

E

C#m

E

sleep - ing so peace - ful - ly. — In your hand a
 Mist - y blue and — li - lac too. Gold - en rose, the col - or of the

To Coda ⊕

A(add9)

E

C#m

flow - er play, a wait - ing there for me. —
 dream I had. Mist - y blue and li - lact. —

C#



I have nev -

Chorus

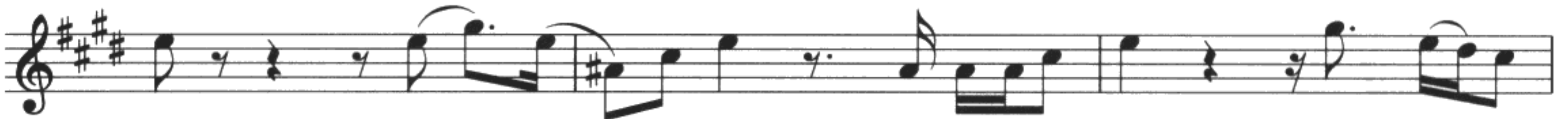
G#

B

F#7

C#

G#



er laid _ eyes _ on you, and like a be - fore this time _ to

B

F#7

C#

G#

B

F#7



stay. A but you walked and ya once said my name, and you stole _

C#

G#

B

F#7

C#

G#



_ my heart _ a-way. _ Ah, stole my heart a - way, lit-tle girl, yeah. _

B

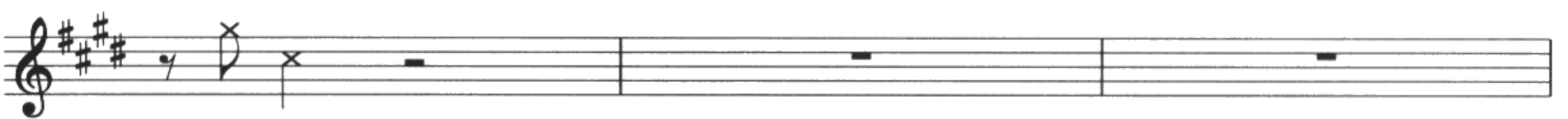
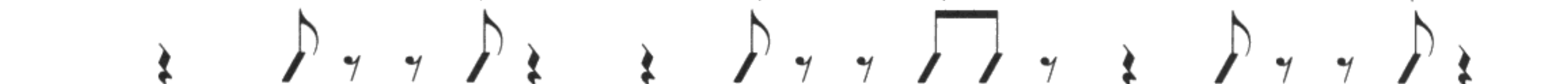
F#7

C#

G#

B

F#7



Al- right!

D.S. al Coda

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

⊕ *Coda*

C#m

Gold-en — rose, — gold - en — rose, —

Gold-en — rose, — gold - en — rose, —

C

gold-en . rose. —

gold-en . rose. —

C#m

Ooo. _____

Ooo. _____

*Vocal Ad Lib.
Repeat and Fade*

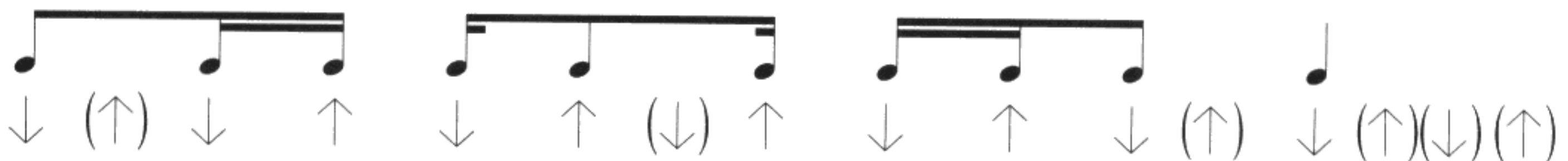
Ooo. _____

Ooo. _____

LITTLE MISS LOVER

LESSON

You can strum these rhythms using the approach described in the lesson for “You Got Me Floating.” In case you’re unsure, the main riff is strummed as follows:



You may have noticed by now that Hendrix’ music utilizes lots of 9th chords (both 9 and #9.) These chords have a very jazzy sound when played in the right context but Hendrix employed them in a fashion that was new in rock.

So what is a 9th chord, anyway? Let’s relate the 9th chord to a regular do-re-mi type major scale in the key of C Major. We’ll build our 9th chord up from a simple three note triad and if you haven’t done that before, you’ll learn now as part of the deal! It helps greatly to know how to locate notes on your guitar for this, either from memory or with the help of a guitar note chart.

First, we start with a C Major scale (C is good to work in, with no sharps or flats in the key.) We’ll number each scale degree to help us keep our bearings extending the scale a couple octaves because the notes in the chords we build reach into the second octave from the initial C “root”.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
C D E F G A B C D E F G A B C

The recipe for any 9th chord starts with a simple triad, based on the root, 3rd and 5th of whatever key and scale you’re in. In C, this gives us a C major triad:

1 3 5
C E G

Play any C chord you know, using your note chart to verify that the C chord includes these 3 notes **and no others**.

These three notes (1, 3, and 5) are just a part of our 9th chord. Another note to be found in any 9th chord is a flat or lowered 7th. This is a 7th in the scale that is lowered one half step (or one fret in guitar lingo.) In C the note in question is B \flat . Add that to the triad and we have a standard 7th chord (also called a dominant 7th chord.) Here is C7:

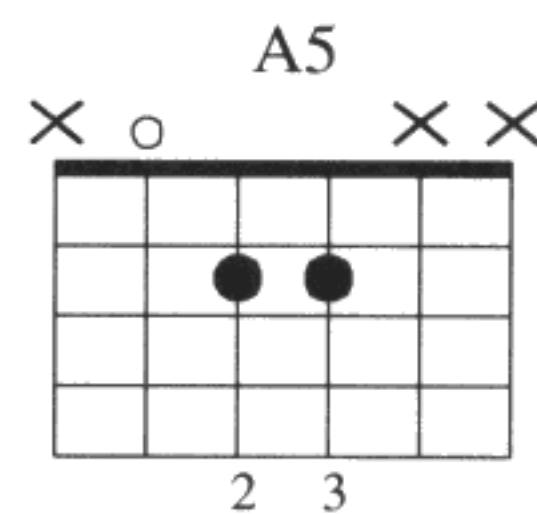
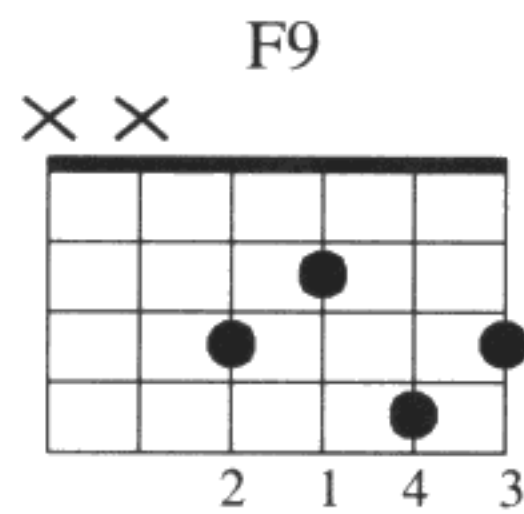
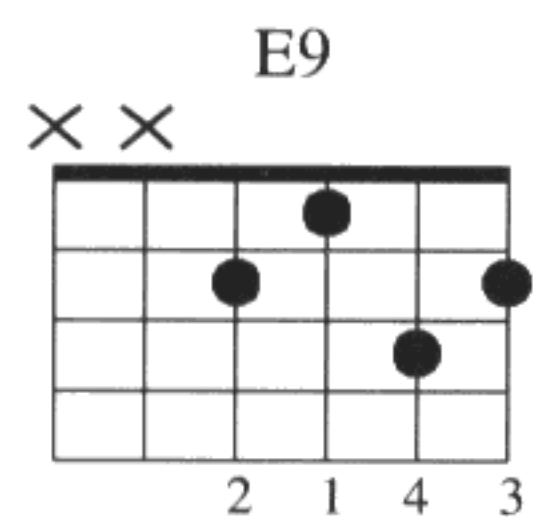
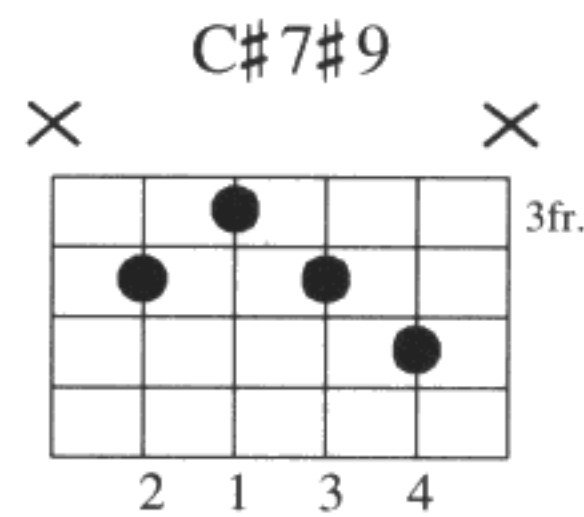
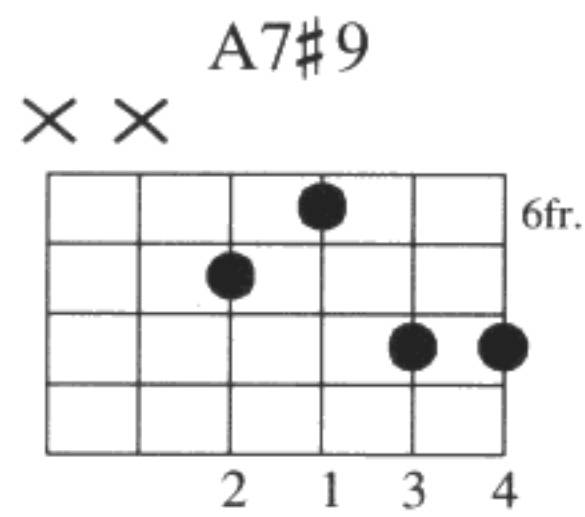
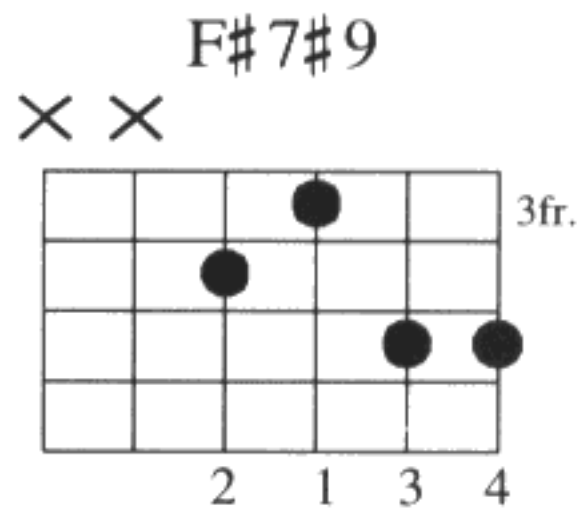
1 3 5 \flat 7
C E G B \flat

So far, we have a dominant 7th chord made up of a 1, 3, 5 and \flat 7. Now what’s the next logical number in the sequence 1, 3, 5 and 7? That’s right, 9! So let’s identify that note and add it to the chord. In C we have D as our 9th. The **full** recipe for a 9th chord is a dominant 7th chord plus the 9th:

1 3 5 \flat 7 9
C E G B \flat D

LITTLE MISS LOVER

Words and Music by JIMI HENDRIX



Intro
Moderate Rock ♩=100

Drums

4

Verse

F#7#9 (with wah-wah)



1. Lit - tle miss
2. would you _

lov - er ____ heh,
be - lieve, - ba - by,

a where
I been



have you been _ in this world
look - in' for some - thin' that feels

for so long? ____
like you for some time.

Well,
Ex -

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A7#9



I love the lov - er, _____ a but I
cuse me while I _____ see _____ if the

F#7#9



feels like you, would ya like to tag a-long? _____ Well I
gyp- sy in me is right, ___ if ___ he don't mind. Well, he

C#7#9



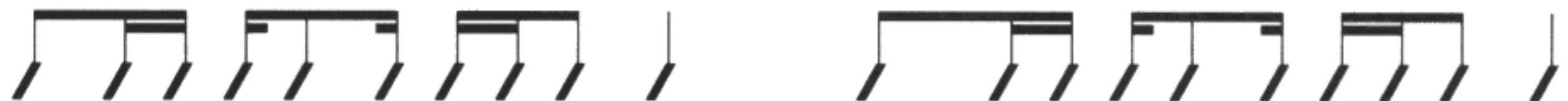
E9 F9



real-ly don't need an-y help lit- tle girl but a , I think you can help me out an - y
sig-nals me o - kay so I think it's safe to say, I'm gon - na

1.

F#7#9



way. — Aw ss - sock it to me. A

2.



make a play. — Aw — yeah, ha ha!



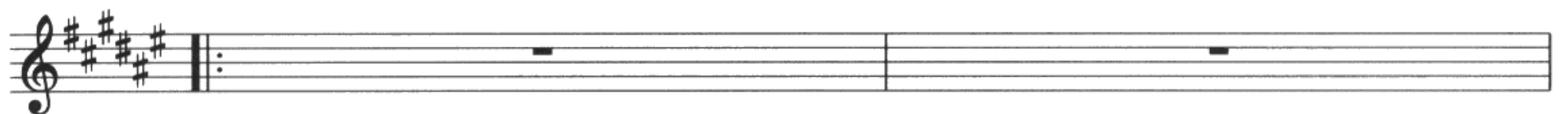
T
A
B
2 4 3 2 0 0 2 4 | 2 4 3 2 0 2 0 2 4



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

Guitar Solo

A5



Chord diagram: A series of eight vertical lines representing guitar strings, with diagonal slashes indicating fretted notes.

Vocal line: A single note on a treble clef staff with a sharp key signature.

F#7#9

Chord diagram: A series of eight vertical lines representing guitar strings, with diagonal slashes indicating fretted notes.

Vocal line: A treble clef staff with lyrics: ".Hey — hey — lit - tle miss lov - er. Well now a" (with a triplet '3' over 'Well now a').

Chord diagram: A series of eight vertical lines representing guitar strings, with diagonal slashes indicating fretted notes.

Vocal line: A treble clef staff with lyrics: "so much you and me can dis - cov - er. But I think we should start" (with asterisks over the final notes).

Chord diagram: A series of eight vertical lines representing guitar strings, with diagonal slashes indicating fretted notes.

Vocal line: A treble clef staff with lyrics: "ah yeh, think we should start _ right now, ba-by. Hey," (with an underline under 'start').

Vocal Ad Lib.
Repeat and Fade

Chord diagram: A series of eight vertical lines representing guitar strings, with diagonal slashes indicating fretted notes.

Vocal line: A treble clef staff with lyrics: "hey! — Lit-tle miss, lit-tle miss, lit-tle miss, lit-tle miss lov - er." (with a repeat sign and a double bar line at the end).

BOLD AS LOVE

LESSON

Much of the lessons for “Little Wing” and “Castles Made of Sand” apply here as well.

One new technique to be found in “Bold As Love” is the sextuplet strum pattern found in the chorus. Maintain plenty of looseness in your strumming hand when you play this or it will sound stiff and awkward. The motion for this sound should come from the loose motion of your wrist, with very little up and down motion in the forearm. You can cover all six subdivisions of each quarter note with a regular down-up alternation of the 16ths.

Once your hand understands the basic motion, remember that the more you relax, the faster you can go with the pattern. Conversely, the more you try to force yourself quickness, the more difficult it becomes, simply because trying too hard introduces motion-inhibiting tension into your hand and arm.

Tension can also slow you down if you don’t hold your pick in a relaxed fashion. Many beginners will clutch at the pick between the thumb and forefinger, fearing that it will fly out of the hand. You might ask yourself “How can you zing a pick repeatedly through strings if you aren’t holding it firmly?” The answer lies in balance, not force.

To start, make sure that your plectrum does not stick too far out from your fingers. To determine how far to choke up on it, balance the pick on your index finger with only the tip protruding at the desired angle. If you turn your hand the right way the pick will balance there of its own accord. Now place your thumb on top, using a broad portion of the upper thumb joint. Drop the thumb on the pick with as little stretching or contortion in the hand as possible. Let gravity do the work for you, pulling your thumb to a resting position on the pick and side of the forefinger.

Now strum with your balanced pick, experimenting to determine exactly how much squeezing you **really** need to keep the pick under control. Notice that if the pick begins to dislodge on one strum you can push it back into place on the following strum with a slight angle change, and that just the slightest squeeze will keep it in balance and flexible. Maintaining pick stability throughout a tune is a product of these two techniques, not a constant vice grip approach.

All great performers make what they do seem easy, looking relaxed and confident at all times. It is relaxation itself that makes musicianship possible, so remember to **stay loose**.

BOLD AS LOVE

Words and Music by JIMI HENDRIX

Chord diagrams for the following chords:

- A**: Fret 1, strings 2, 3, 4. Fingering: 1, 2, 3.
- E**: Fret 2, strings 2, 3, 4. Fingering: 2, 3, 1.
- F#m**: Fret 1, strings 1, 2, 3, 4, 5. Fingering: 1, 3, 4, 1, 1, 1.
- D**: Fret 1, strings 2, 3, 4. Fingering: 1, 3, 2.
- C#**: Fret 4, strings 1, 2, 3, 4. Fingering: 1, 2, 3, 4.
- Bm**: Fret 2, strings 1, 2, 3, 4, 5. Fingering: 1, 3, 4, 2, 1.
- G**: Fret 3, strings 1, 2, 3, 4, 5. Fingering: 1, 3, 4, 2, 1, 1.
- G#**: Fret 4, strings 1, 2, 3, 4, 5. Fingering: 1, 3, 4, 2, 1, 1.
- A1**: Fret 7, strings 1, 2, 3, 4. Fingering: 1, 2, 4, 3.
- E7**: Fret 7, strings 1, 2, 3, 4, 5. Fingering: 1, 3, 1, 4, 1.
- D5**: Fret 5, strings 2, 3, 4. Fingering: 1, 2, 4.
- A5**: Fret 2, strings 1, 2, 3, 4. Fingering: 1, 1, 3, 4.
- A#m**: Fret 1, strings 1, 2, 3, 4, 5. Fingering: 1, 3, 4, 1, 1.
- B**: Fret 2, strings 1, 2, 3, 4. Fingering: 1, 2, 3, 4.

Verse
Slow Rock ♩=69

1. An - ger is he smiles tow - er - ing in
 2. red is so con - fi - dent, he flash - es tro - phies

shin - y me - tal - lic pur - ple ar - mor, Queen
 of war and rib - bons of eu - pho - ri - a.

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A



E



Jeal - ous - y, en - vy waits ___ be - hind him. Her
Or - ange is young, ___ full of dar - ing,

F#m



D



C#



fier - y green ___ gown ___ shears at the grass - y ground. ___
but ver - y un - stead - y for the first go round. ___

D



A



Blue are the life giv - ing wa - ters tak - ing for
My yel - low in this case is not so mel - low, in

Bm



G



grant - ed, they qui - et - ly un - der - stand. ___
fact, I'm try - 'n' to say, it's fright - ened like me,

D ³ A ³

Once and hap - py tur - quise arm - ies lay op - po - site read - y
and all of these e - mo - tions of mine keep hold - ing me

Bm G ³ G# ³

from, but uh, won - der why the fight is on.
giv - ing my life, to a rain - bow like you, but I'm a

Chorus

A¹ ⁶ E7 ⁶ ⁶ ⁶

But they're all bold as
yeah, I'm bold as

F#m ⁶ G ⁶ G# ⁶

love, love, yeah, yeah.

A1 6 6 E7 6 6

Yeah, they're all bold as
Well, I'm bold, bold as

F#m 6 6 G 6 6 G# 6 6

love, love, hear me talk-in' girl. yeah!

A1 6 6 E7 6 6 6

They're all bold as
I'm bold as

F#m D A Bm

love, uh! Just ask the Ax - is.
love, uh! Just ask the Ax - is. Spoken: He knows

1. 2.

D 3 G G# D G 3 G# 3

My ev - 'ry - thing. Yeah! ___ Yeah! ___

Guitar Solo *Play 6 times*

A E7 F#m G

A E7 F#m D5 3 3 A5

D5 3 3 A5 D5 3 A5

Drum fills **Out Solo** *Repeat and Fade*

C# G# A#m B

**UP FROM THE SKIES
SPANISH CASTLE MAGIC
WAIT UNTIL TOMORROW
AIN'T NO TELLING
LITTLE WING
IF 6 WAS 9
YOU GOT ME FLOATING
CASTLES MADE OF SAND
SHE'S SO FINE
ONE RAINY WISH
LITTLE MISS LOVER
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