

# Purple Haze

Words and Music by Jimi Hendrix

The opening guitar/bass harmony in measures 1 and 2 is known in the realm of music theory as an interval of a tritone (a distance of three whole tones) or a flatted fifth, but to a religious zealot of the Spanish Inquisition it was the fearsome *Diablo in Musica* — the Devil's own musical calling card, forbidden to composers of sacred music by the repressive church of those days. To play it was like ringing Satan's doorbell. It's doubtful that Jimi Hendrix knew of his inspiration's ecclesiastical history, though it is yet another irony in the litany of rock guitar's patron saint — Jimi sure could raise hell when he played.

His choice of notes as well as technique was often unorthodox, but his musical ends always justified the means. A case in point is his use of the thumb for fretting to create unique voicings or free up his other fingers for chord melodies. Note that the G and A major chords in the verse are played in this manner with the thumb fretting the root of each chord.

Jimi also got into electronic effects, most of which were primitive by today's standards, as he searched for new ways to express himself musically. The expertise of Roger Mayer (Jimi's electronics wizard) in this area was a godsend to him and together they came up with many new sounds, creating guitar effects devices that went beyond what was available in the marketplace at that time. The first measure of the guitar solo marks the entrance of a second guitar running through one of Roger's gizmos, the Octavia. This sophisticated distortion unit accentuated the first upper partial of the overtone series, thus creating the octave-doubling heard at this point.

Intro  
Moderate Rock  $\text{♩} = 106$   
N.C.(E5)

The musical score is arranged in five staves. The top staff is for the Vocal line, which is mostly silent with a few notes. The second staff is for Guitar 1, showing a melodic line with various effects like 'w/ Fuzz Face' and 'dist.'. The third staff is for Guitar 2, which plays a harmonic accompaniment with 'A' and 'B' chord diagrams and 'w/ Fuzz Face' effects. The fourth staff is for the Bass line, featuring a steady eighth-note pattern with 'mf' dynamics. The bottom staff is for the Drums, showing a simple rock beat with 'mf' dynamics and specific drum notes like 'kick', 'snare', and 'cymbal' indicated.