

# The Jimi Hendrix Experience

SONG TITLE: HEY JOE  
ALBUM: N/A  
RELEASED: 1966  
LABEL: TRACK/POLYDOR  
GENRE: ROCK

PERSONNEL: JIMI HENDRIX (GTR+VOX)  
NOEL REDDING (BASS)  
MITCH MITCHELL (DRUMS)

UK CHART PEAK: 6  
US CHART PEAK: N/A



## BACKGROUND INFO

The Jimi Hendrix Experience's version of 'Hey Joe' was their first single and helped launch them in the UK. The Hendrix sound was born complete from the start in this power trio that featured the energetic drumming of the late Mitch Mitchell.

## THE BIGGER PICTURE

Hendrix's signature riffing and chord play rest on the firm foundations of Mitchell's confident, tight and fast groove work. This perfectly complements the guitar hero's passion and trickery as well as driving what is a fairly repetitive song along at breakneck pace. This interplay between them set the pattern for much of what followed in the band's first album and tracks such as 'Red House' and 'Fire' stand out as much for the stickmanship as the guitar playing. Mitchell, like many British drummers of the time, was heavily jazz-influenced.

Hendrix had huge respect for Mitch's abilities and liked to record guide tracks in the studio with Mitch and no-one else which explains the tightness of the interplay on the recordings.

## NOTES

It could all have been so different. Mitch got the Hendrix gig on the toss of a coin (Aynsley Dunbar was the loser on this occasion). Mitch had previously been a ubiquitous session musician and also featured in the Rolling Stones' doomed 1968 *Rock 'n' Roll Circus* film where he played in the 'Dirty Mac' supergroup that also featured John Lennon on guitar and vocals and Keith Richards on bass. After the death of Hendrix, Mitch kept the flame alive with tribute gigs and produced some of the immediate posthumous releases. He was the last member of the Experience to die, in November 2008 aged 61.

## RECOMMENDED LISTENING

1967's *Are You Experienced* contains more classic tracks than most artists' entire greatest hits collections, among them: 'Foxy Lady', 'Manic Depression', 'Red House' and 'Fire'. The 1968 follow up, *Axis: Bold As Love* is equally stacked, boasting 'Little Wing', 'If 6 was 9' and 'Spanish Castle Magic'. *Electric Ladyland* was the last release with the original lineup and contains 'Voodoo Child (Slight Return)', 'Crosstown Traffic' and their sublime cover of Bob Dylan's 'All Along The Watchtower'.

# Hey Joe

The Jimi Hendrix Experience

Words & Music by Billy Roberts

♩ = 82 *Slow Rock*

1 *mf*

3

Swung 16<sup>ths</sup> - - - - -

6 (Swung 16<sup>ths</sup>) - - - - -

9 Swung 16<sup>ths</sup> - - - - -

12 Swung 16<sup>ths</sup> - - - - -

15 Swung 16<sup>ths</sup> - - - - -

18 (Swung 16<sup>ths</sup>) - - - - -

*f*

SONG TITLE: MASTER OF PUPPETS  
 ALBUM: MASTER OF PUPPETS  
 RELEASED: 1986  
 LABEL: ELEKTRA  
 GENRE: METAL

PERSONNEL: JAMES HETFIELD (GTR+VOX)  
 KIRK HAMMETT (GTR)  
 CLIFF BURTON (BASS)  
 LARS ULRICH (DRUMS)

UK CHART PEAK: N/A  
 US CHART PEAK: N/A



#### BACKGROUND INFO

'Master Of Puppets' is the lead single from the third Metallica album of the same name. This classic early-period Metallica song features their signature fast, tight riffing underpinned by a syncopated drum groove full of rhythmic variation and lightning quick accented snare stabs courtesy of Lars Ulrich. At more than eight minutes in length, the full version of the song is an intense workout requiring power, control and stamina.

#### THE BIGGER PICTURE

*Master Of Puppets* was Metallica's first album for a major label and was followed by their first tours outside of the US. The effect of major label input was instantly noticeable: a more polished sound and greater songwriting inventiveness than seen on the records immediate predecessor *Ride The Lightning* (1984). Despite having no radio play and no video releases, the album notched up over 500,000 in sales in the US alone and was a hit with both fans and critics. Metallica entered the big league with a record that many consider the best metal album of all time. In recent years, at several live shows, the band have treated their audience to a performance of *Master Of Puppets* in its entirety.

#### NOTES

Tennis' loss is music's gain. Lars Ulrich, an upcoming tennis pro from Denmark, placed an ad for a band in a local Californian newspaper in 1981 that was answered initially by James Hetfield. The heart and soul of the band is essentially the creative rivalry between these two giant personalities, both masters of their game. The tracks on *Master Of Puppets* reveal just how talented a player Ulrich is: speed, accuracy and power are all within his compass and he has complete control of rhythmic variations, changes in time signature, syncopation and groove displacement. He hardly ever plays the same groove without some form of development and it is this rhythmic interplay behind the riffing and powerplay out front that makes Metallica's output of this period so compelling.

#### RECOMMENDED LISTENING

*Master Of Puppets* is replete with thrash metal classics, including 'Battery', 'Welcome Home (Sanitarium)', 'Disposable Heroes' and 'Damage, Inc.' *Master* was followed by ...*And Justice For All* (1988) and then by the monster that is the *Metallica* (or 'Black') album of 1991 that features 'Enter Sandman' and 'Nothing Else Matters', after which the band was one of the biggest on the planet.

# Master Of Puppets

**Metallica**

Words & Music by James Hetfield,  
Lars Ulrich, Cliff Burton & Kirk Hammett

$\text{♩} = 220$  Metal Choke

Choke

4

Choke

8

Choke

12

*mp* ————— *f*

Solo on repeat  
Choke

16

20

24

28

Detailed description: This is a guitar score for the song 'Master of Puppets' by Metallica. It is written in 4/4 time with a tempo of 220 BPM. The score is divided into systems of four staves each. The first staff (measures 1-4) starts with a 'Metal Choke' instruction and shows a sequence of notes with choke marks. The second staff (measures 5-8) continues with 'Choke' instructions. The third staff (measures 9-12) features a dynamic shift from *mp* to *f* and includes a 'Choke' instruction. The fourth staff (measures 13-16) contains a 'Solo on repeat' section with a 'Choke' instruction. The fifth staff (measures 17-20) shows a complex rhythmic pattern with many choke marks. The sixth staff (measures 21-24) continues with similar patterns and choke marks. The seventh staff (measures 25-28) concludes the section with more complex rhythms and choke marks.