Purple Haze

Jimi Hendrix

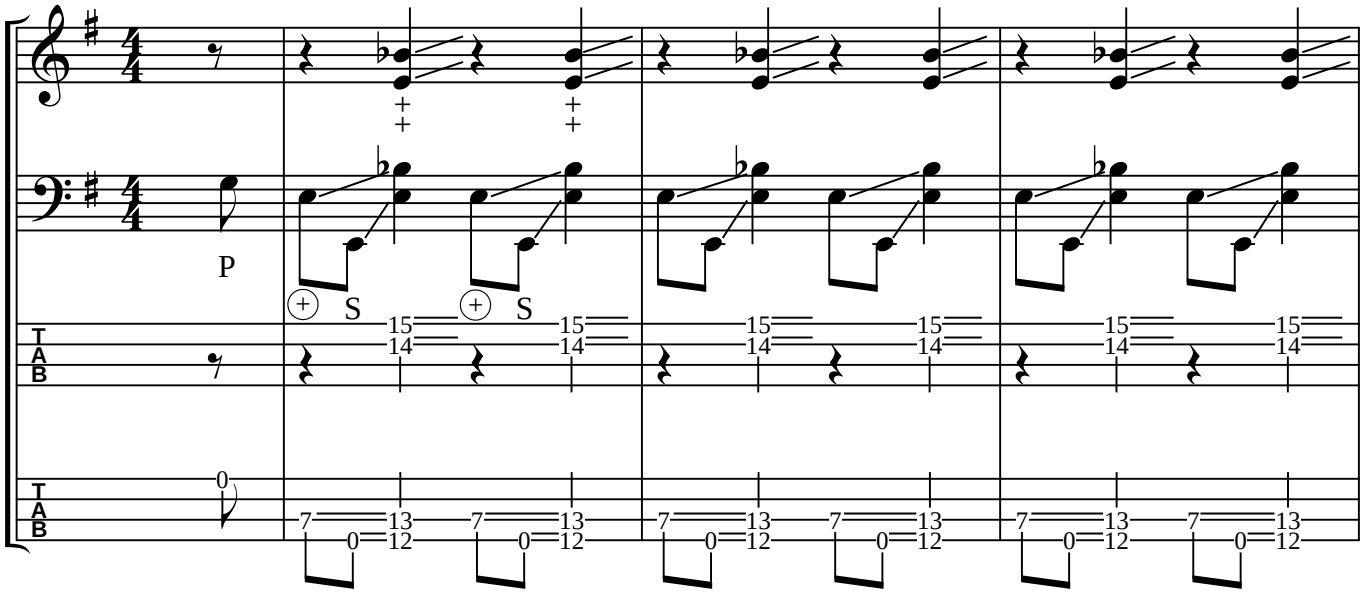
Arranged By Michael Manring

As Recorded On *Drastic Measures*

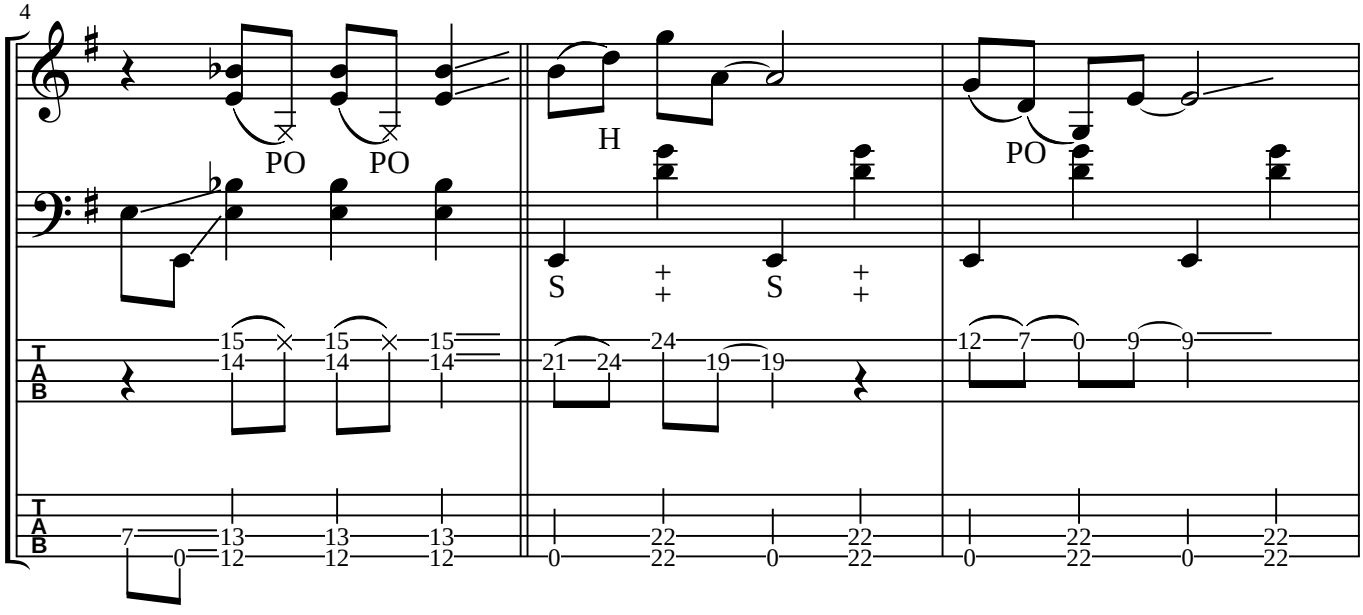
Transcribed By Cliff Engel

♩ = 122

A



B



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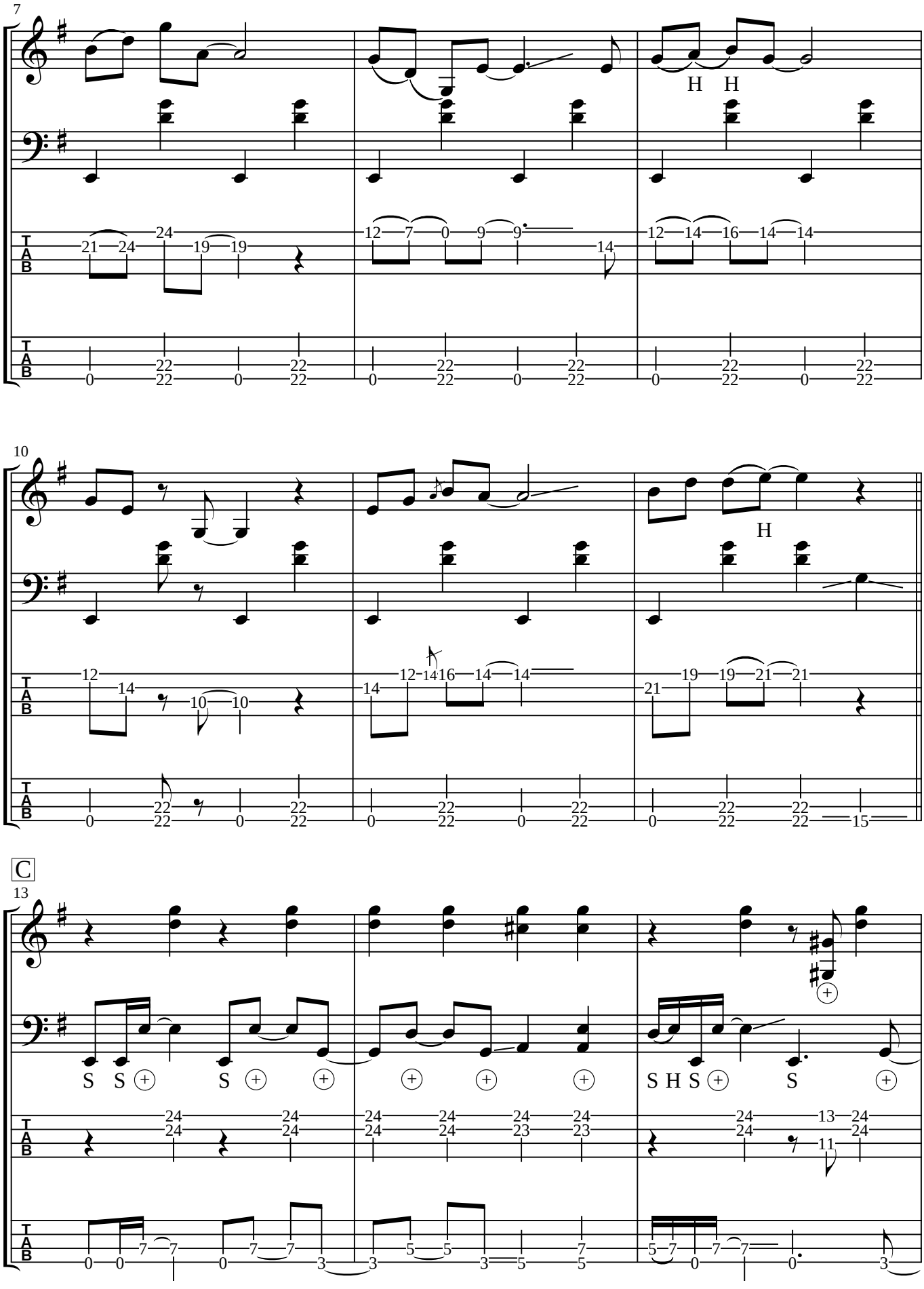
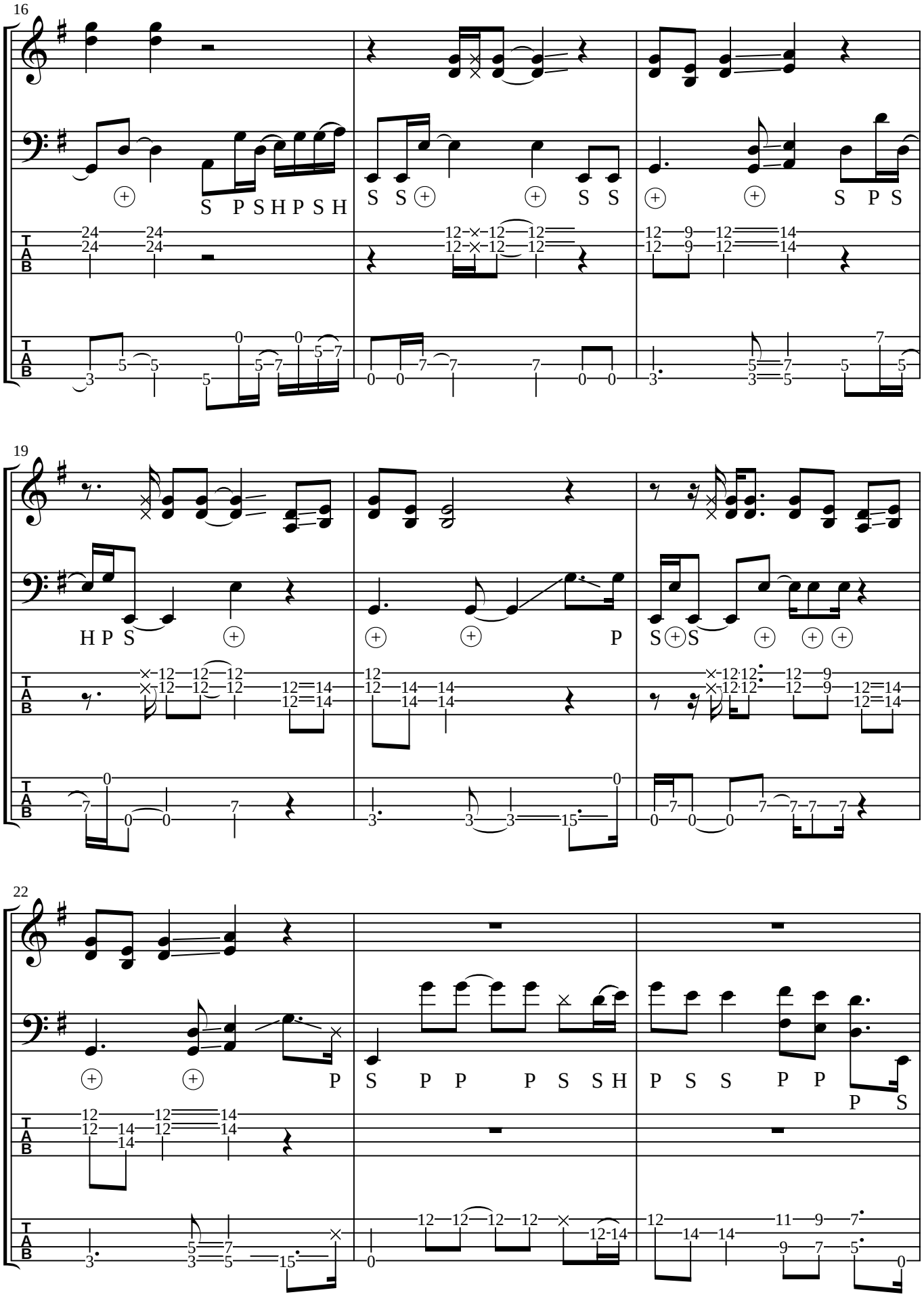
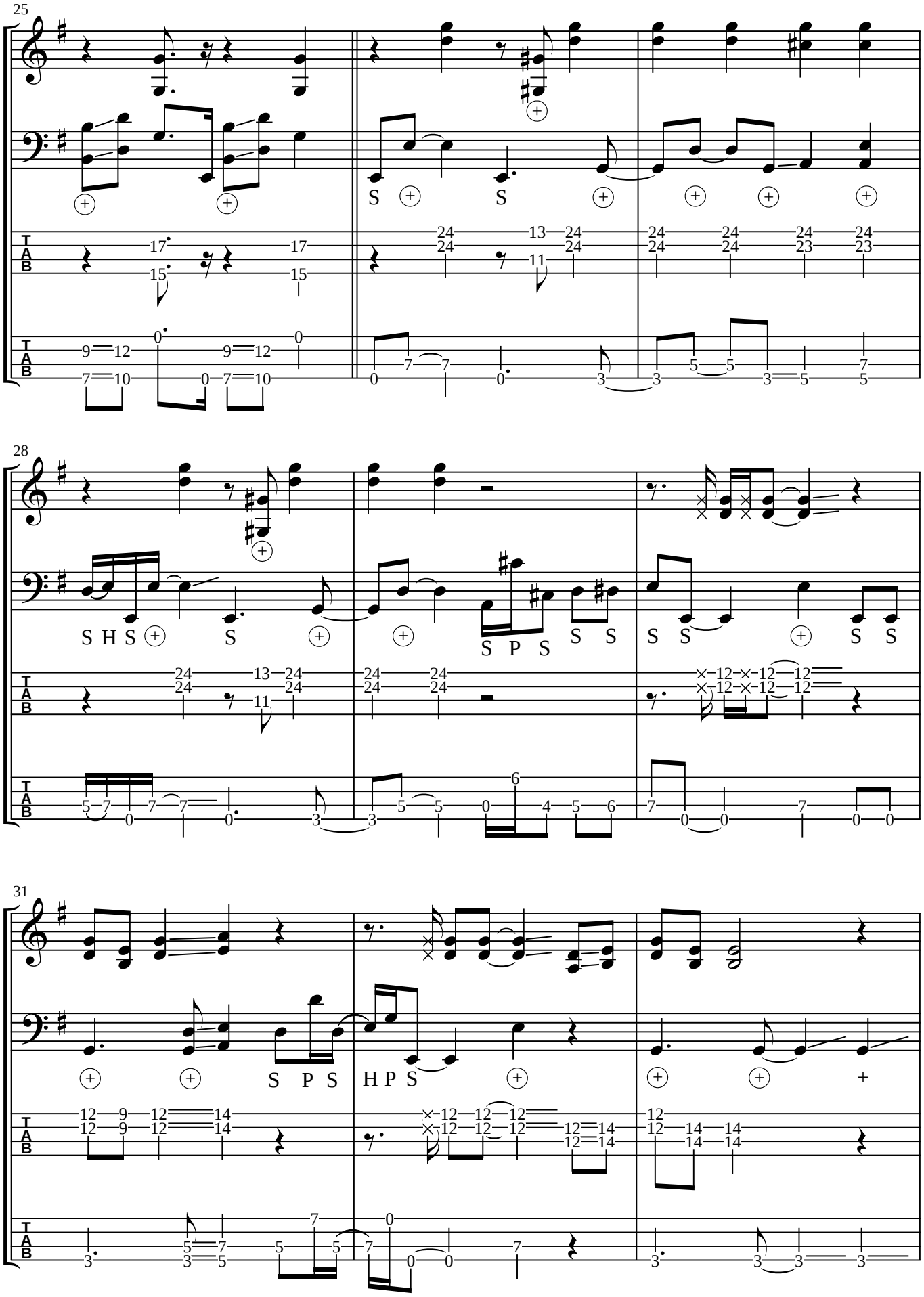
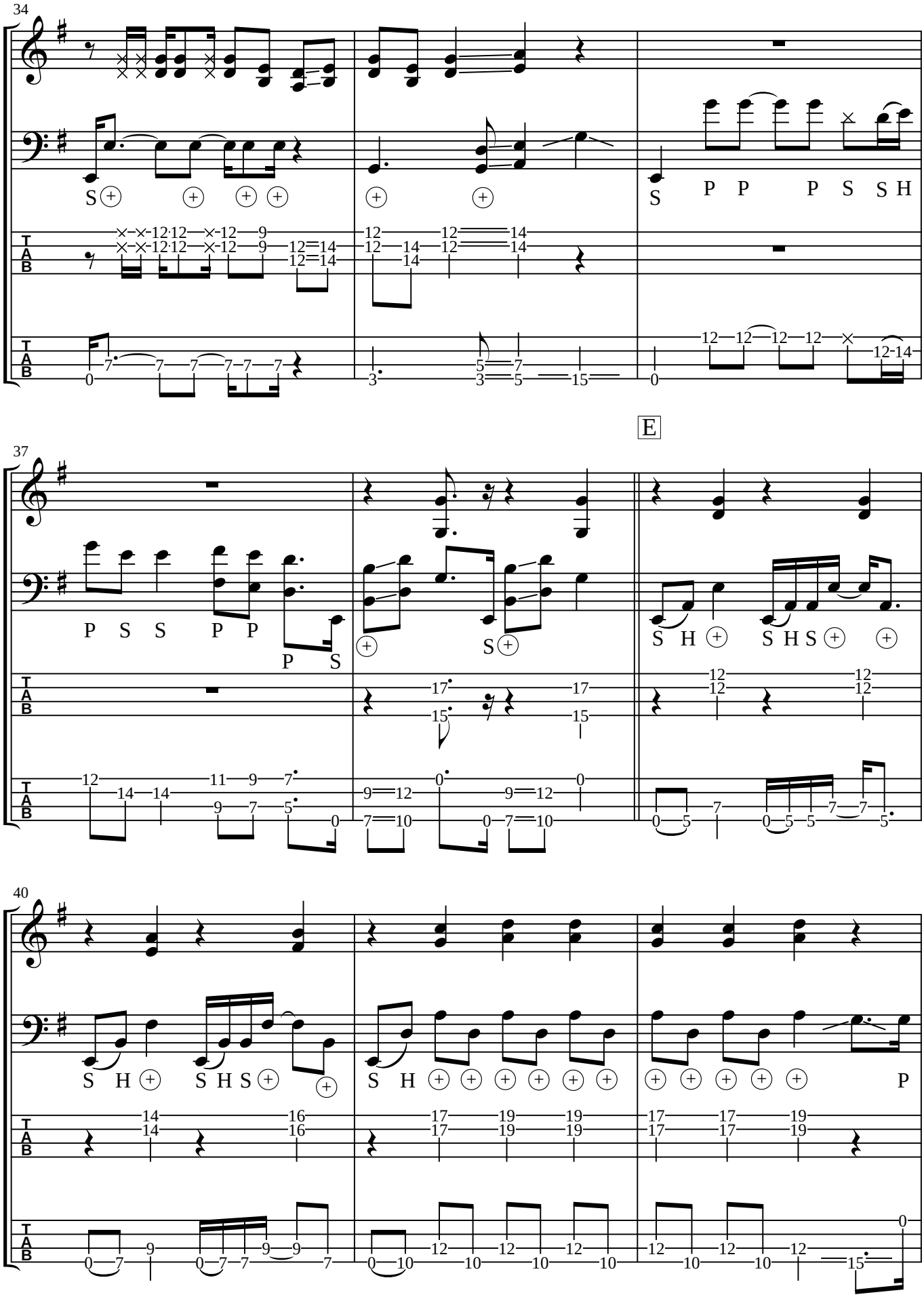
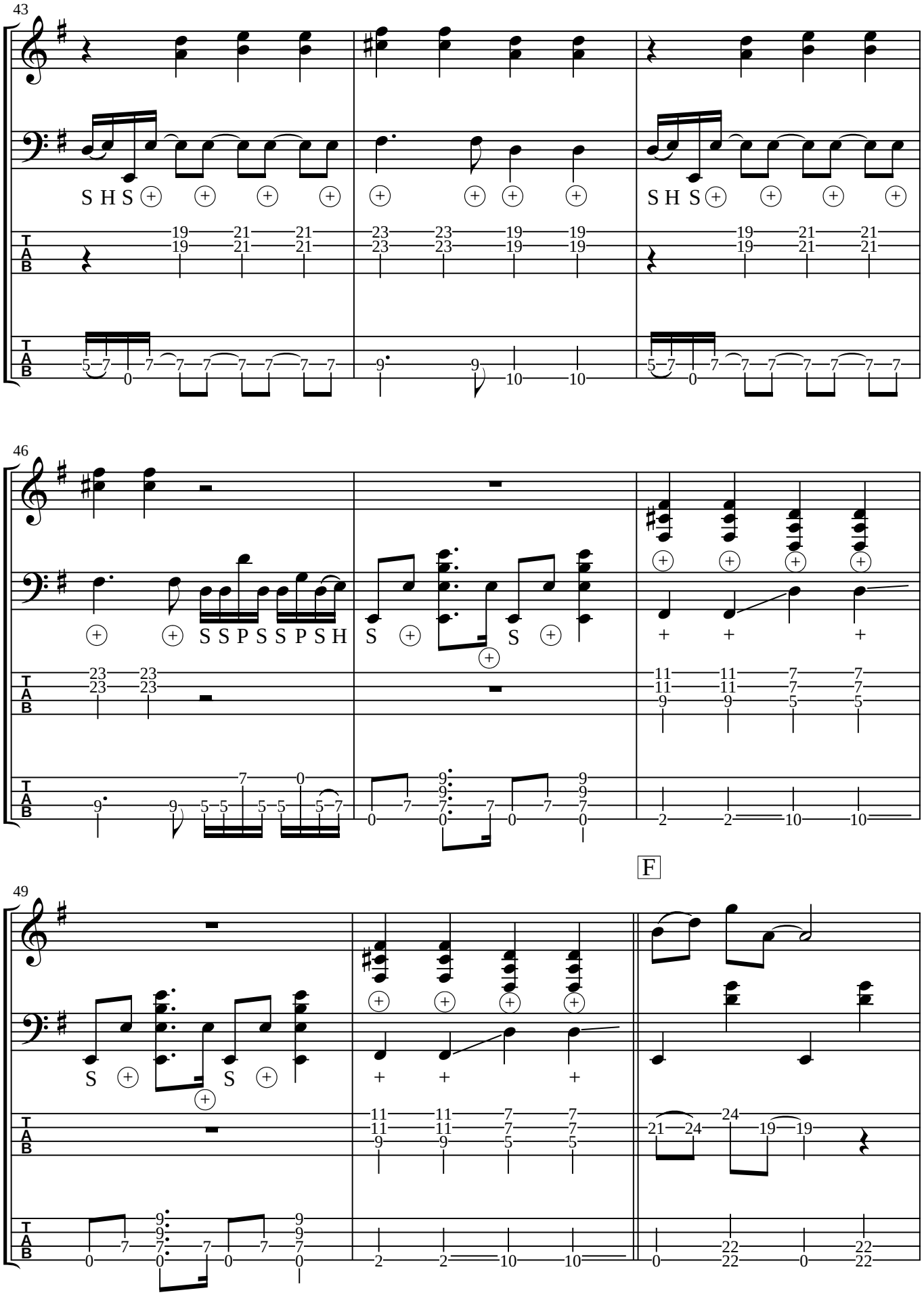

7
H H
10
H
C
13
S S S
S H S S

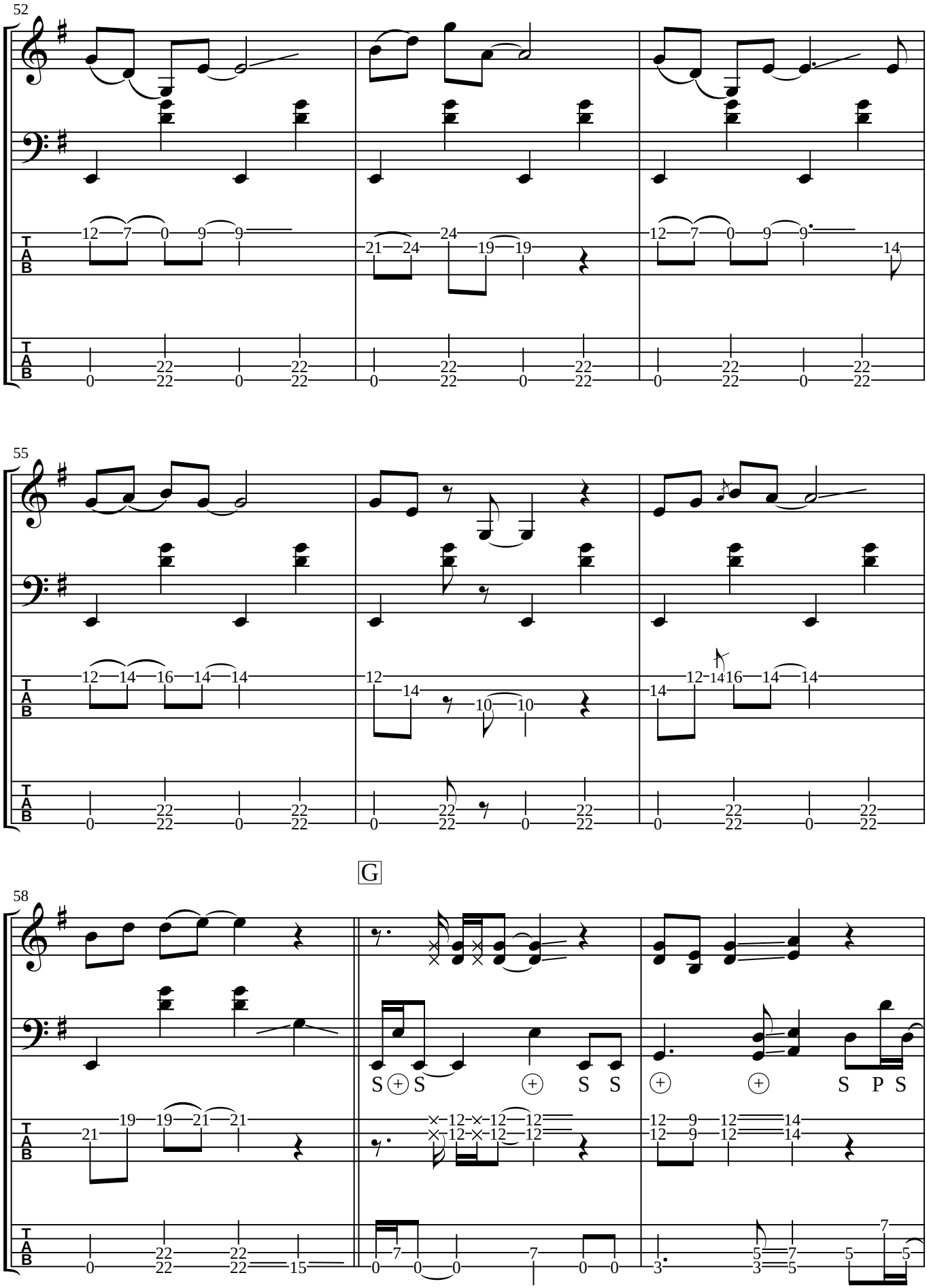

16
S P S H P S H
S S
S P S
19
H P S
P
S S
22
P
S P P P S S H
P S S P P
P S

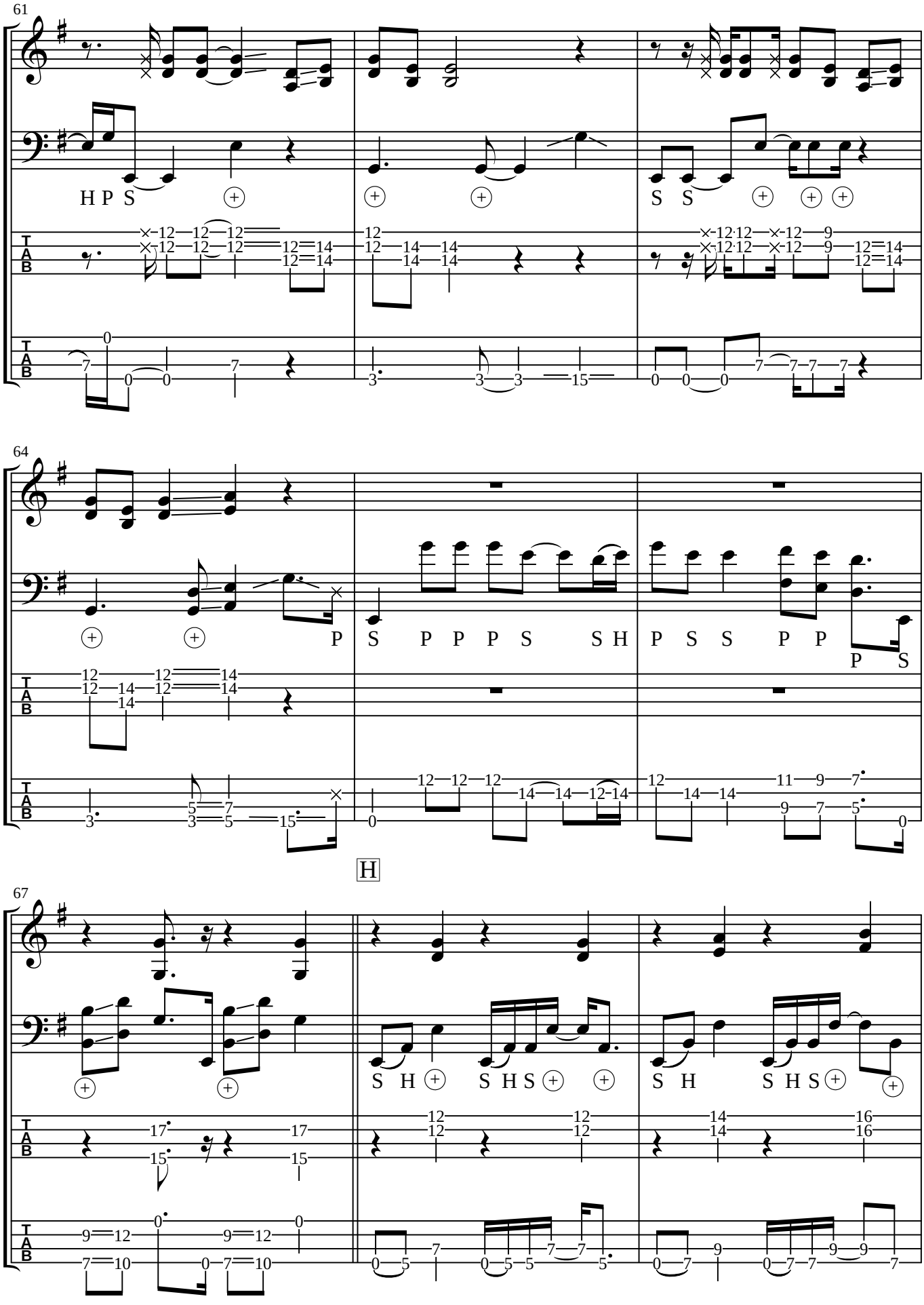
D

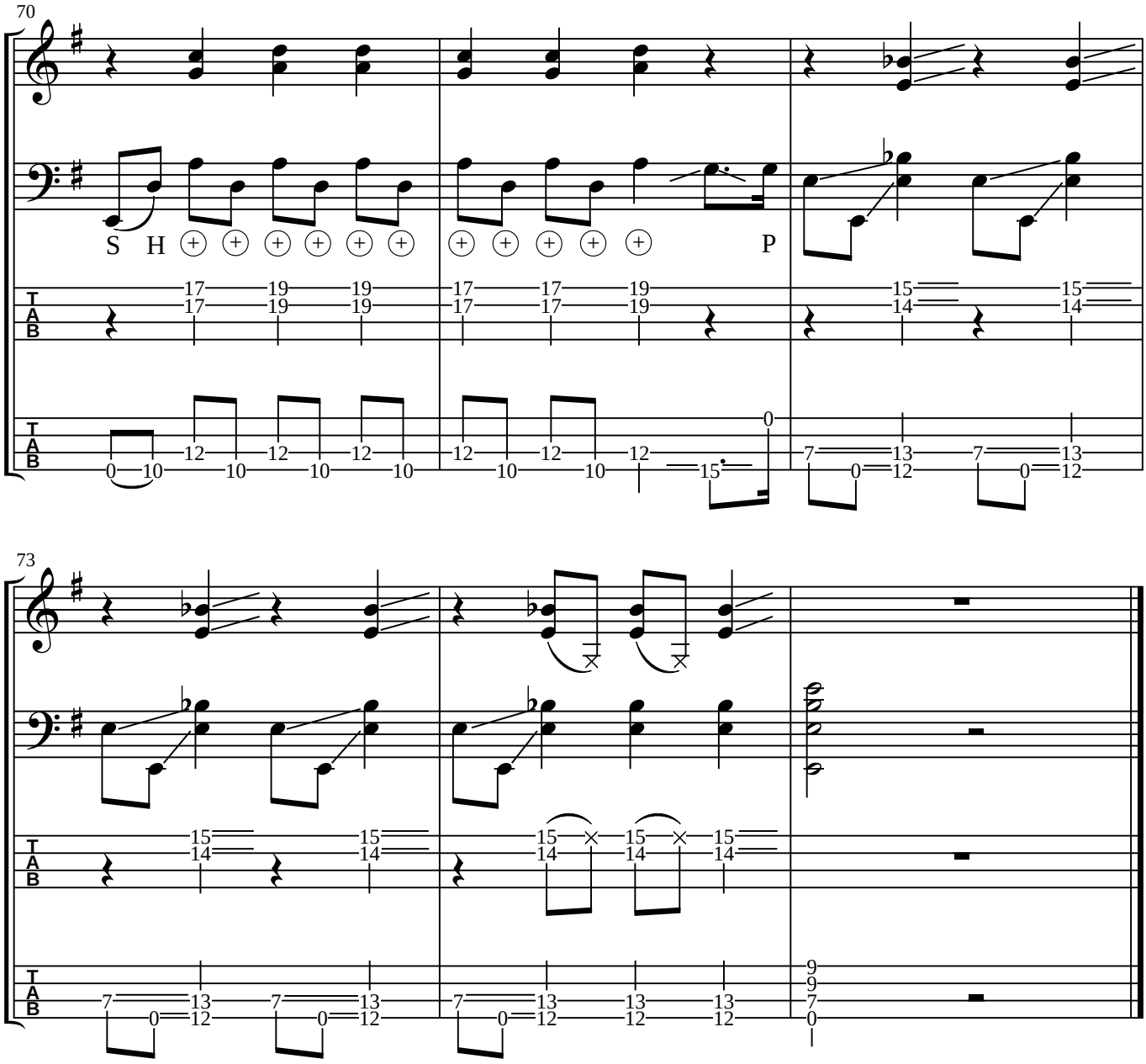



34
S P P P S S H
E
37
P S S P P P S
S H S H S H S
40
S H S H S H P


43
S H S
S H S
46
S S P S S P S H
S
S
F
49
S
S


52
55
G
58
S S S S S P S


61
H P S
S S
64
P S P P P S S H P S S P P P S
H
67
S H S H S S H S H S



Bass Notation Legend

S - Slap
P - Pluck
+ - Right Hand Tap
⊕ - Left Hand Tap
HO - Hammer-On
PO - Pull-Off

Expanding upon the concepts firmly established by Jaco Pastorius in the 1970's, solo bassist Michael Manring has pioneered an approach to unaccompanied bass guitar performance that combines virtuoso technical innovations with unconventional tunings and groundbreaking methodologies. By seamlessly merging all of the contemporary bass techniques including traditional fingerstyle playing, slapping, plucking, chord strumming, and contrapuntal two-handed tapping techniques on fretted and fretless instruments with his amazing and unparalleled work with the EBow, explorations with harmonics, and his extensive use of altered tunings, Manring has completely redefined the role of the electric bass as a legitimate solo instrument and opened the ears of bassists worldwide to all the previously undiscovered textural possibilities accessible on bass guitar.

Since the early 1980's, Manring has appeared on hundreds of recordings as a session artist and collaborator along with thousands of live performances throughout the Americas, Europe, and Japan. His six recordings as a solo artist, *Unusual Weather*, *Toward The Center Of The Night*, *Drastic Measures*, *Thonk*, *The Book Of Flame*, and *Soliloquy*, have earned him international critical acclaim from both music critics and listeners alike. Although solo projects released by bassists have been traditionally regarded as music strictly targeted for bass enthusiasts, Manring's solo projects have consistently captivated audiences with their compositional depth and beauty.

In 1991, Manring released, *Drastic Measures*, his third recording as a leader. This is a complete transcription of Manring's solo arrangement of "Purple Haze" as recorded on *Drastic Measures*.

Although this transcription features tablature to indicate the positions on the fingerboard where the notes are to be played and most of the articulation markings such as hammer-ons, pull-offs, and slides, I would like to include a few additional comments to guide you through the performance of this solo bass arrangement. This piece requires the utilization of a variety of techniques including slapping, plucking, and two-handed tapping. With the exceptions of sections B and F along with a few other measures in the transcription, the notes found in the treble clef are to be tapped with the right hand, and the lines notated in the bass clef will be tapped with the left hand. On beats two and four of the measures within sections B and F, the double-stop is tapped at the twenty-second fret on the E and A strings with the first and second fingers of the right hand while the melody is tapped with the left hand. The octaves found starting on beat three of measures 24, 37, and 66 are produced by plucking the A and G strings with the thumb and index fingers, respectively. In measures 25, 38, and 67, the open G-string on beats two and four is sounded with the fourth finger of the left hand by quickly pulling the string away from the fingerboard and releasing it after fretting the D at the twelfth fret of the D-string. The extended slides sounded in measure 33 are performed by crossing the right hand over the left. First, the left hand slides up the E-string starting on the third beat. As the left hand is sliding up, the right hand crosses over the left, and as soon as the left hand completes the slide, the right hand taps the G at the third fret and slides the length of the fingerboard. The power chords heard on the second and fourth beats of measures 47 and 49 are sounded by striking all four strings simultaneously towards the end of the fingerboard with a flattened middle finger. In measures 48 and 50, the left hand taps the power chords that are notated in the treble clef on the A, D, and G strings while the right hand crosses over the left and taps on the E-string. The power chord in the final measure is articulated by simply strumming downward across all four strings with the thumb. Listen closely to the recording of "Purple Haze," and include dynamics in your performance to create contrast between the sections and generate varying levels of intensity.