

If Six Was Nine

Jimi Hendrix

	start	# takter		
A'	0:00	8	Intro=Mellemspil	(som vers)
A	0:13	16	Vers	åbent, kraftfuldt, blues-præget, guitar=vokal
B	0:41	4	Omkv	Det enkle tostemmige groove forlades, Akkorder i guitar, jazz-præg??
A'	0:48	4	Mellemspil	
A	0:55	16	Vers	
B	1:22	4	Omkv	
C	1:29	10	bro	talt overledning, åbent lydbillede men ikke så voldsomt som verset
D	1:48		Solo	Frit, walking bas (1/8-dele), panoreringeffekter, frie trommer
	2:32		overledning	bassen og trommer stabiliseres
A''	2:50		vers/bro/tr solo:	talt vers, lydbillede minder om vers + trommesolo samtidig
E	3:57		Outro	Klangligt lidt ligesom omkv

De særlig interessante afsnit er A (vers) og B(omkv) og D (solo)



A-delen: vers

Groovet er enkelt og kraftfuldt. Der er en bas+stortromme betoning af 1 og 1-0g i hver anden takt. Det er bunden i arrangementet. Det eneste andet er vokal og guitar der stort set følger vokalen. Bassen følger vokalen i højt leje når den ikke har de særlige markeringer.

The musical score for the first verse of 'If Six Was Nine' is shown. It consists of four staves: vocal, guitar, bass, and drums. The vocal line starts with 'If the Sun' and 'Re-fuse to shi-ne'. The guitar and bass lines are in E-blues pentatonic scale. The drums play a simple 1-0 groove.

Trommerne har en 1/4-dels puls i hi-hatten. Groovet er meget åbent fordi der det meste af tiden kun er vokalen og de instrumenter der dobler. Samtidig er de to 1/8-dele der betones meget markante fordi de kommer i dette tomrum. Kraftfuldt, åbent, roligt.

Tonaliteten er E-blues. Der er en E-blues pentaton skala i vokal og instrumenter og en E5 (dvs en E-dur uden tertsi!).

Tekstmæssigt opremser verset en række billeder:

1. If the Sun refused to shine
I don't mind I don't mind
If the Mountains fell in the sea
let it be – it aint me
2. If 6 turned out to be 9
I don't mind I don't mind
If all the Hippies cut off all their hair
I don't care – I don't care

B-delen: omkv

B-delen er tekst mæssigt og musikalsk et svar på A-delen. Det fungerer som omkvæd eller refræn, men er snarere slutningen på verset end et egentlig selvstændigt stykke. Det er imidlertid et stykke der på mange måder kontrasterer verset.

Vokalen i B-stykket er stadig formet i en E-bluesskala. Melodien fylder alle fire takter og mangler de huller der var i verset. Lejet er højere og mere råbende:

Got my own world to live through
and I aint gonna copy you.

Guitaren spiller nu akkorder i et strum, der ikke følger melodien.

Bassen spiller nærmest i 1/4-dele.

Trommerne spiller meget mere. Der er ikke en klar linie. Fornemmelsen skifter så vi tæller på 1/4-dele. I noderne står der *Half-time-feel* ved verset. Der en intensivering i trommerne hen mod slutningen af omkvædet.

Akkorderne er nu

| A9 | | G9 | F#9 F |

De danner en trinvis/kromatisk nedgang til grundtonen E. Det er for komplekst til at være egentlig blues harmonik. Måske snarere lidt jazz-inspireret med 9'erne. Virkningen er mere bevægelse og mindre enkelhed og ro.

Sangen handler om frihed – frihed til at vælge sit eget liv, leve på sin egen måde. Og dette råbes ud i et energisk og lidt kaotisk lyddramme.

C-delen: bro

C-delen har en åben karakter, men mere syret end A-delen. Teksten tales der bassen holder en 1/4-dels puls med centrum i tonen e.

Trommerne spiller lidt løst, men bygger efterhånden mere på, som leder hen til D-delen.

Teksten tales her:

White collar conservative flashin' down the street
pointing their plastic finger at me
They're hopin' that soon my kind will drop and die
but I'm gonna wave my free flag high – HIGH!

Igen frihedsbudskabet – kampen mod de etablerede.

D-delen: solo

Dette er det energimæssige højdepunkt.

Bassen spiller walking bas i dobbelttempo! Altså i 1/8-delsbevægelse. Rytmisk og tonalt er bassen igen det stabile element.

Der er en rytmeguitar der spiller akkorder i et frit strum.

Soloen ligger i en anden guitar.

Akkorderne er

| :C9 | | | E6 | | | A9 | | G9 | | | E6 | | | :| +
12 t H

Der spilles i Cdur-pentaton over C-akkorden og Edur-pentaton over E.



Samtidig er der "anden solo" i trommerne. Der er intet klart betoningsmønster. Man kan ikke afgøre om lilletrommen markerer 2 og 4 eller 3. Selvom det primært er guitarsolo, så vokser kompleksiteten i trommerne hen gennem D-stykket

Lydeffekter – panorering.

A''-delen:

Dette er et større forløb der placerer sig mærkeligt imellem nogle forskellige "stole".

- Afsnittet hedder i noderne "verse" og vi har også trommerne med ikke motivet i bas/st.tr. der betoner 1 og 1-og. I stedet har vi en svagere udgave der betoner 4-og og 1.
- Det er det halve tempo, som det var i verset.
- Der er ikke sang på men tale. Det virker som en spontan improviseret kommentar:

Fall Mountains ... just dont fall on me (en kommentar til vers 1)
Go ahead on mister bus'niss mann ... you can't dress like me



Herefter udvikler det sig langsomt til trommesolo indtil den stopper og vi får noget meget central tekst i sangen:

Don't nobody know what Im talkin' about?
I've got my own life to live
Im the one that's gonna have to die when it's time for me to die
so let me live my life ... the way I want to!

E-delen:

Det er et langt lydbillede bygget over akkorderne F#m og E. Guitaren spiller i E-dur pentaton. Bassen ligger med grundtone og kvint hele tiden. Den del af det er rolig og konfliktløs.

Det er produceret i den sædvanlige flagrende stil, hvor lyden flytter fra den ene kanal til den anden og samtidig ligger der en indiansk fløjte. Guitar og fløjte med meget rum og andre effekter på, så det hele får en flagrende fornemmelse. Det er et "psykedelisk" lydbillede. En stemningsflade, der i princippet kunne fortsætte så længe det skulle være.

Opsamling:

Karakteristisk for Hendrix er at han skaber en helt ny stil, med stilelementer, vi har set før, men i en personlig, overraskende og ekspressiv sammenstilling

Bluespræg:

- bluespentaton melodik i vokal (og guitar og bas)
- enkel harmonik . Kun E5 (dvs uden dur-terts)
- teksten som personlig bekendelse. Han synger om sig selv.

Jazzpræg:

- Akkorderne i B-stykket er ikke typisk rockakkorder, mere jazz-inspireret.
- Walking-bas i soloen
- den meget frie måde at spille sammen på. Trommerne forlader hurtigt et fast groove.

"Tidens" musik:

- Det er samtidig tekstligt en klar beskrivelse af kultursammenstødet mellem "det etablerede samfund" og ungdomsoprørets krav om frihed.
- Musikken ER et kultursammenstød - det er anarkiets klingende udtryk.
- Musikken er bygget op om Hendrix fremragende sang og spil. En meget udtryksfuld guitar med stor fantasi til at udnytte alle de mange lydeffekter den elektriske guitar byder på. Efter Hendrix er en elektrisk guitar ikke "bare en akkustisk guitar, der er forstærket".
- Det hele smelter sammen til en helhed, hvor teknik, stil og værdier bliver en enhed.

Jimi Hendrix Biography Review The Artist (3)

In his brief four-year reign as a superstar, Jimi Hendrix expanded the vocabulary of the electric rock guitar more than anyone before or since. Hendrix was a master at coaxing all manner of unforeseen sonics from his instrument, often with innovative amplification experiments that produced astral-quality feedback and roaring distortion. His frequent hurricane blasts of noise, and dazzling showmanship — he could and would play behind his back and with his teeth, and set his guitar on fire — has sometimes obscured his considerable gifts as a songwriter, singer, and master of a gamut of blues, R&B, and rock styles.

When Hendrix became an international superstar in 1967, it seemed as if he'd dropped out of a Martian spaceship, but in fact he'd served his apprenticeship the long, mundane way in numerous R&B acts on the chitlin circuit. During the early and mid-'60s, he worked with such R&B/soul greats as Little Richard, the Isley Brothers, and King Curtis as a backup guitarist. Occasionally he recorded as a session man (the Isley Brothers' 1964 single "Testify" is the only one of these early tracks that offers even a glimpse of his future genius). But the stars didn't appreciate his show-stealing showmanship, and Hendrix was straightjacketed by sideman roles that didn't allow him to develop as a soloist. The logical step was for Hendrix to go out on his own, which he did in New York in the mid-'60s, playing with various musicians in local clubs, and joining White blues-rock singer John Hammond, Jr.'s band for a while.

It was in a New York club that Hendrix was spotted by Animals bassist Chas Chandler. The first lineup of the Animals was about to split, and Chandler, looking to move into management, convinced Hendrix to move to London and record as a solo act in England. There a group was built around Jimi, also featuring Mitch Mitchell on drums and Noel Redding on bass, that was dubbed the Jimi Hendrix Experience. The trio became stars with astonishing speed in the U.K., where "Hey Joe," "Purple Haze," and "The Wind Cries Mary" all made the Top 10 in the first half of 1967. These tracks were also featured on their debut album, Are You Experienced?, a psychedelic meisterwerk that became a huge hit in the U.S. after Hendrix created a sensation at the Monterey Pop Festival in June of 1967.

Are You Experienced? was an astonishing debut, particularly from a young R&B veteran who had rarely sung, and apparently never written his own material, before the Experience formed. What caught most people's attention at first was his virtuosic guitar playing, which employed an arsenal of devices, including wah-wah pedals, buzzing feedback solos, crunching distorted riffs, and lightning, liquid runs up and down the scales. But Hendrix was also a first-rate songwriter, melding cosmic imagery with some surprisingly pop-savvy hooks and tender sentiments. He was also an excellent blues interpreter and passionate, engaging singer (although his gruff, throaty vocal pipes were not nearly as great assets as his instrumental skills). Are You Experienced? was psychedelia at its most eclectic, synthesizing mod pop, soul, R&B, Dylan, and the electric guitar innovations of British pioneers like Jeff Beck, Pete Townshend, and Eric Clapton.

Amazingly, Hendrix would only record three fully conceived studio albums in his lifetime. Axis: Bold as Love and the double-LP Electric Ladyland were more diffuse and experimental than Are You Experienced? On Electric Ladyland in particular, Hendrix pioneered the use of the studio itself as a recording instrument, manipulating electronics and devising overdub techniques (with the help of engineer Eddie Kramer in particular) to plot uncharted sonic territory. Not that these albums were perfect, as impressive as they were; the instrumental breaks could meander, and Hendrix's songwriting was occasionally half-baked, never matching the consistency of Are You Experienced? (although he exercised greater creative control over the later albums).

The final two years of Hendrix's life were turbulent ones musically, financially, and personally. He was embroiled in enough complicated management and record company disputes (some dating from ill-advised contracts he'd signed before the Experience formed) to keep the lawyers busy for years. He disbanded the Experience in 1969, forming the Band of Gypsies with drummer Buddy Miles and bassist Billy Cox to pursue funkier directions. He closed Woodstock with a sprawling, shaky set, redeemed by his famous machine-gun interpretation of "The Star-Spangled Banner." The rhythm section of Mitchell and Redding were underrated keys to Jimi's best work, and the Band of Gypsies ultimately couldn't measure up to the same standard, although Hendrix did record an erratic live album with them.

In early 1970, the Experience re-formed again — and disbanded again shortly afterwards. At the same time, Hendrix felt torn in many directions by various fellow musicians, record-company expectations, and management pressures, all of whom had their own ideas of what Hendrix should be doing. Coming up on two years after Electric Ladyland, a new studio album had yet to appear, although Hendrix was recording constantly during the period.

While outside parties did contribute to bogging down Hendrix's studio work, it also seems likely that Jimi himself was partly responsible for the stalemate, unable to form a permanent lineup of musicians, unable to decide what musical direction to pursue, unable to bring himself to complete another album despite jamming endlessly. A few months into 1970, Mitchell — Hendrix's most valuable musical collaborator — came back into the fold, replacing Miles in the drum chair, although Cox stayed in place. It was this trio that toured the world during Hendrix's final months.

It's extremely difficult to separate the facts of Hendrix's life from rumors and speculation. Everyone who knew him well, or claimed to know him well, has different versions of his state of mind in 1970. Critics have variously mused that he was going to go into jazz, that he was going to get deeper into the blues, that he was going to continue doing what he was doing, or that he was too confused to know what he was doing at all. The same confusion holds true for his death: contradictory versions of his final days have been given by his closest acquaintances of the time. He'd been working intermittently on a new album, tentatively titled First Ray of the New Rising Sun, when he died in London on September 18, 1970, from drug-related complications.

Hendrix recorded a massive amount of unreleased studio material during his lifetime. Much of this (as well as entire live concerts) was issued posthumously; several of the live concerts were excellent, but the studio tapes have been the focus of enormous controversy for over 20 years. These initially came out in haphazard drabs and drubs (the first, The Cry of Love, was easily the most outstanding of the lot). In the mid-'70s, producer Alan Douglas took control of these projects, posthumously overdubbing many of Hendrix's tapes with additional parts by studio musicians. In the eyes of many Hendrix fans, this was sacrilege, destroying the integrity of the work of a musician known to exercise meticulous care over the final production of his studio recordings.

Even as late as 1995, Douglas was having ex-Knack drummer Bruce Gary record new parts for the typically misbegotten compilation Voodoo Soup. After a lengthy legal dispute, the rights to Hendrix's estate, including all of his recordings, returned to Al Hendrix, the guitarist's father, in July of 1995. — Richie Unterberger