

2. Lost now on the country miles in his Cadillac.

I can tell by the way you smile he is rolling back.

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|_9_-----7_-----5_5h7_--|--12-12--|
|-----|-----|
|-----8h9-----5h6-----|-----|
|-----|-----|
|-----|-----|
|-A-----|-----|
    
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|-----7-----5-5h|-7----|
|-----|-----|
|-9\7---5h6-----|-----|
|-----|-----|
|-----|-----|
|-----|-----F#m--|
    
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Come wash the nighttime clean,

come grow the scorched ground green.

Blow the horn, tap the tambourine.
Close the gap on the dark years in between.
You and me, Cassidy.

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|-----7-----7-----7-----7--|
|-----8-----8-----8-----8--|
|-9-----9-----9-----9-----|
|-----|-----|
|-----|-----|
|-Em-----|-----|
    
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|-----7-----7-----7-----7--|
|-----8-----8-----8-----8--|
|-9-----9-----9-----9-----|
|-----|-----|
|-----|-----|
|-Em-----|-----|
    
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|_12-12-12-12-12-10p9-|-----|
|-----12-|-10--|
|-----|-----9--|
|-----|-----|
|-----|-----|
|-----|-----A--|
    
```

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|-----8p7-7-8-----7-----|
|_10-----10-10-10-8--|
|-----9|-----|
|-----|-----|
|-----|-----|
|-Am-----|-----|
    
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|-----8p7-7-8-----7-----|-----|
|_10-----10-10-10-8--|-----|
|-----9|-11-|-----|
|-----|-----|
|-----|-----|
|-Am-----|-----F#m|
    
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Bridge 3x 3x (Intro)

||: A / E / ED :|| B/// ||

Quick beats in an icy heart, catch cold draws a coffin cart,
There he goes and now here she starts, hear her cry. |

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|-----|-----|
|_10-10p9-10-10p9-10p9-|-7--7-7--9-9-10--|
|_9-9-9-9-9-9-9-9-|-8--8-8-8-8-8--|
|_11-11p9-11-11p9-11p9-|-9--9-9-9-9-9--|
|-----|-----|
|-----|-----|
    
```


---9-9-9--9-9-7-5---7-7-	---5-----7b8r7-
--9-9-9--9-9-7-6--7-7-	--6-7--5-----6--7-9-----
-----	9--7--6h7-9-----
-----	-----
-----	-----
---9-9-9--9-9-7-6--6-6-	-----6--7--9/11-----
-7-----	--9-7-6h7-9-7--7-----
-----	-----

---/7-----7h8p7--7-8p7---	-----
--/8--8-----8-----10-	-8--10-----8-8-
-----	9p8h9--9p8h9-----
-----	-----
-----	-----

-7-----7h8p7-----	-10--7h8p7-10-8p7--8p7-----	-----
-8--8-----10-8-	9-----9-7\	-6-----
-----	-----	-----
-4/23/77-----	-----	-----
-7-----7h8p7-----	-----	-----
-8--8-----10-8-	-10--9p8h9-10-8p7--9p7-----	-----
-----	10-----10-9-	-7-----
-----	-----	-----
-----	-----	-----8-9-
-----	-----	9-7--9-9-
-----	5p4h5--7-5p4--5p4-----	6-6--6-6-
-----	7-----7-5p4	4--7-7--7-7-
-----	-----	-----
-----	-----	F#m-----

-----	-----	-----	-----	-----	-----
---9---	---10---	-----	-----	-----	-----
_9-11-	_11p9-	-----	-----	-----	-----
-----	10h 11	-----	-----	-----	-----
-----	-----	-----	-----	-----	-----
F#m---	A-----	A-----	%F#m-A--	E-----	E-----

||: E /// | A /// :|| 4x
 Fare thee well now, let your life proceed by it's own design.

pro---	-----	4/23/77--	-----
-----	---2-	-----	---2--2h3p2---
-----	---2-	---1--2--4-	---2--2--2---
-----	---2-	---2--4--6-	---2--2h4p2---
-----	0-----	-----	-----
0-2-4-	A---	0-----	-----

Nothing to tell now, let the words be yours, I'm done with mine.
 Fare thee well now, let your life proceed by it's own design.
 Nothing to tell now, let the words be yours, I'm done with mine.

---12-12-12-12-12-12-10-9-10p9-----	---	x4
-----12-10-9-	---	
-----	---%	
-----	---%	
-----	---	
-----	---	

Jam
 B maj form = E Lydian (#4)
 In E mix (A maj form)
 A^bm optional whip to close jam

---9/10-----
---7-----
---7-----
---9-----
-----Bob--

E (E Lydian Bmaj scale) F# E F# G#m (C# maj scale) to Flight

Jam chords:	---9---	---6---
	---9---	---9---
	---8---	---8---
	---9---	---9---
	-----	-----
	----- Ema j13	----- Ema j7#11

From "Bruce":

The way I do it is first note of the jam is Em, right to E. Then jam in E for a bit, then it goes to F# back to E back to F# up to G#m up to A# (stab the A#) (these are all bar chords- the A# is on the 13th and 15th fret) into Flight of the seabirds.

The opening chord in this jam, and the basis of the first section of jamming is E7b5 ...one example is 79787x. That's why Garcia begins with a Bb single note, the flatted 5 of E major (or E dominant7, as the case may be).

During the first part, as Jerry soars into the blue, Bob and /or Phil start to modulate between E major and F# maj.....before climbing to G#m, which goes for exactly eight bars and resolves to the A,E,B "Flight of the seabirds" Late 80's and later versions, the E & F# modulation sometimes reverts back to the E7b5 jam for a spell, before resuming the E<>F# modulations and into the eight bars of G#m...

3x (Intro)

|: F#m E B /: || E /// | % | % | % |

Flight of the seabirds, Scattered like lost words, Wheel to the storm and fly.

Here are my thoughts on the 89-90 version of Cassidy. I will use the version on Without a Net for reference. The entire solo section on this version is based on one scale, E Lydian. I hesitate to say the jam is specifically modal because the fact that those notes are used in the soloing is just based on the chords that are used in the jam. I always see or hear the chords first THEN find an appropriate scale for each chord, not the other way around. It just so happens in this case that the same scale fits all the chords, which was by design. The chords tell you what notes to play strongly and which are passing tones. The scale just tells you what notes to play without doing anything to define the harmony. That's why I say Jerry didn't play modally, specifically. I think he heard the chords then picked notes to fit over the chords based on the chord tones; it doesn't sound to my ear that he looked at the chords then tried to hammer in one modal scale that fits over it all somehow, which is what it seems to me people that make reference to using a mode are doing. Maybe it is just a difference in perspective.

I'd call the chord used for the most part of the jam an Emaj7 #11. xx9896 You could just throw a C# in as Bobby and Brent both do and call it Emaj13. xx9899 It's definitely a major 7th sound, not dominant. The #11 is the A#. There are way too many B naturals to call that A# a Bb, and if you call that note a Bb you eliminate the possibility that you can have both Bb and B natural. So, I call it A#. Also, the A is the eleventh (or fourth) scale degree. And the opening chord of the jam has a root in E and is clearly built in thirds. You wouldn't play any sort of E maj7 chord and play an A natural with a G# at the same time, since this sets up a badly resolved suspension. That's why the 11th is made sharp. The fact that it is sharp makes it possibly want to resolve up a half-step to the 5th, but it can also float there by itself. This is ok. You just don't want it to sound unresolved to the third by leaving it an A natural, the natural 11th, because that note clearly wants to resolve to the 3rd which is already being played, and that sets up too much conflict, without being any sort of cool dissonance. Like a suspension that's already resolved. That doesn't sound dissonant, it just sounds bad.

OK, so the notes are all in the E Lydian scale, and the opening chord is Emaj7#11. From what I can hear, mostly by listening to the bass, which while off on its own, in this case actually defines the changes in harmony pretty well. Phil was restless in general, I think. I think if he hadn't fallen in with the Grateful Dead for 30 years, he wouldn't be in the rock music world. I think he would've gotten bored.

Now, there are 2 other key centers or roots to chords I hear during the jam. At times it slides up to an F#7 sound. You'll note that the notes (no pun intended) in the F#7 standard dominant or Mixolydian scale are the same as in the E Lydian, or Emaj#11, scale. That's why it

sounds tricky, and you can hear times where someone is trying to move from the E sound up to the F# but no one else is. It still works sort of, because as stated in my other opinionated, boring lectures, harmony is based on the root, and if you take an Emaj13 chord, you'll find that the F#7 chord's notes are all in it. The difference between whether the harmony is based on an Emaj13 (same as an Emaj7#11, just add a C# also) or an F#7 really is just what the bass is doing. And Phil was pretty good about being clear here.

So for the first part, the jam just is in Emaj7#11 or Emaj13 call it what it you want, and slides up to an F# key center a couple of times. The other harmony, at the end before going back into the singing, is G#min. Now you'll note that the G# natural minor scale is exactly the same, once again, as that same Emaj#11 or E Lydian scale. The difference is all in the bass.

Based on the bass, here are the times I get off the CD player on my computer and the key centers the jam hits:

Emaj7#11 chord or call it Emaj13 if you want, E Lydian scale as the jam begins.

3:49 into the tune, it slides up to F# just for a couple phrases. Now the scale is the same, just the chord tones and way those notes are emphasized over the other notes in the same E Lydian scale is different. The bass defines this key change.

At 3:56, back to E. It stays here for the next minute+, with the occasional venture to F# by one person sometimes, just never everyone going there. It works because an F#7 chord as explained above has the same notes as an Emaj13 chord. The bass doesn't hit it though, not clearly, so I'm calling it E the whole way through.

5:03 back to F#.

5:15 back to E. Those F# sections, while clear, aren't very long. Most of the jam is E.

5:38 back to F# for the last time, again, briefly.

5:50 up to G# minor then into the tune. Again, same notes in the scale you'd use to play a solo, just different notes from that scale to spell the chord. And note this. The G#-9 chord is the same notes as the Emaj7#11. The G#-13 chord is the same as the Emaj13. The only difference is the lack of an E, because in the G#- chord playing an E natural, which is fine if you're playing a solo but not for playing chords, sets up a suspension to the D#, but you're already playing it. It's an already-resolved suspension, and instead of sounding dissonant, just sounds not-great, like playing an A natural in an Emaj7 chord with a G# already in it as I talked about above.

So, same notes all the way through for soloing, and three different sounding chords even though if you extend those chords up to the 13th you've got the same notes in all of them. Listen to the bass for the difference between the chords and to hear what to emphasize while soloing. Here, even as un-rooted as Phil is (pun intended), his playing helps define what's going on when.

Bruce