<table>
<thead>
<tr>
<th>Eyes of the World</th>
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| **1. Right outside this lazy summer home**  
you ain't got time to call your soul a critic no.  
Right outside the lazy gate of winter's summer home,  
Wond'rin' where the nut-thatch winters, wings a mile long  
Just carried the bird away. |
| Chorus  
Wake up to find out that you are the eyes of the world,  
The heart has it's beaches, it's homeland and thoughts of it's own.  
Wake now, discover that you are the song that the mornin' brings,  
The heart has it's seasons, it's evening's and songs of it's own.  
Jam 1 |
| **2. There comes a redeemer, and he slowly too fades away,**  
And there follows his wagon behind him that's loaded with clay,  
And the seeds that were silent all burst into bloom, and decay,  
and night comes so quiet, it's close on the heels of the day.  
Chorus  
Jam 2 |
| **3. Sometimes we live no particular way but our own,**  
And sometimes we visit your country and live in your home,  
Sometimes we ride on your horses, sometimes we walk alone,  
Sometimes the songs that we hear are just songs of our own.  
Chorus  
Jam 3 |
**Eyes Of The World**  110 bpm

Tabbed by JDarks [jdarks@jdarks.com](mailto:jdarks@jdarks.com)

*“JDarks Recommends”: Dick’s Picks #31 Version for learning the tune. You can hear it all. And the Jam is Classic.*

<table>
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<tr>
<th>Intro =</th>
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<th>: Emaj7 / A Emaj7 :</th>
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<th>Emaj7 B A E maj form</th>
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<td></td>
<td>--EM7--</td>
<td>--E6-or Dmaj7-</td>
<td>--EM7--</td>
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---12--12--11--11--14--14--12--12-- |
---13--13--13--13--13--13-- |
------|-------------------------- |
| DP31-Jerry------------------ |

---10/11-11-11-11--9---9-x--- |
---12/13-13--9--9-x-13-- |
---V--^--V------------- |
| DP19 Bob------------------- |

---11--9h1p9--9 ---12--10p9--12--10--10--9----9--- |
---9--12--10p9--12--11--11--11--11--9--9-9\8-- |

---8h9p8--8--11-12h13-11---12p ---14p13--14p13--11\9-- |

Eyes of the World  2
1. Right outside this lazy summer home

You ain't got time to call your soul a critic,
Right outside the lazy gate

B of winter’s summer

Wonderin’ where the nut-hatch winters,

wings a mile long

Just carried the bird away

<table>
<thead>
<tr>
<th>A</th>
<th>C#m</th>
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Just carried the bird away
CHORUS

<table>
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<tr>
<td>Wake up to find out that you are the eyes of the world</td>
<td>-Bob------------------------</td>
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<td>The heart has its beaches, its homelands and thoughts of its own</td>
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<td>OR</td>
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<td>D</td>
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<tr>
<td>Wake now, discover, that Eyes of the World</td>
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Eyes of the World 5
C    G    C
you are the song that morning brings

G    C    D    Bm    A
The heart has its seasons, its evenings and songs of its own

**JAM 1**  Emaj7  Bm  DP31-1974 x12;  (1FTV 1975)

**JAM 1**  Emaj7  Bm  A  DP18 2-5-78 x12
Scale over Emaj7:  E major form
Scale over Bm:  A major form or E Mixolydian or B Dorian; Targets are B, D,
Lots of Emaj7 and Bm arpeggios
Difference between E maj scale and A maj scale is D and D#.
E = E F# G# A B C# D# E F# G# A B
A =  A B C# D E F# G# A B
Bm =  B C# D E F# G# A B
D# Dorian =  D#  F

Practice with Bob!
Eyes of the World
Verse 2

2. There comes a redeemer and he slowly too fades away
There follows a wagon behind him that’s loaded with clay
And the seeds that were silent all burst into bloom and decay-ay

E
And night comes so quiet it’s
A    Emaj7   A  C
close on the heels of the day

Chorus 2

Jam 2    Emaj7  Bm _A     DP17     (Jam 2 adds the A)

Jerry “Eyes Double Tap” Technique Exercise:

Verse 2   DP31 @ 6:40

Eyes of the World   8
3. Sometimes we live no particular way but our own
   Sometimes we visit your country and live in your home
   Sometimes we ride on your horses, sometimes we walk alone

   Emaj7                                        A                                        Emaj7   A  C
   Sometimes the songs that we hear are just songs of our own

Chorus

(DP 17, DP 18 end here)

Jam 3      DP31 @ 7:50

Here’s DP 31 8/6/74 Jam 3 Structure:

1. Emaj / A (Bass Solo)  (x72)

2. G#m  (x8) 10:15    (F#maj scale form)

Eyes of the World   9
### Misc G#m Jam Licks

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### 3. Emaj7 (x8) 10:33

### 4. G#m (x8) 10:53

### 5. Emaj7 (x16) 11:10

### 6. D#m (x8) 11:44

### 7. D#dim7 (x8) “Pandemonium” 11:57

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### Eyes of the World 10
8. Emaj7  12:18
9. D#m  x8  13:00
10. D#m Riff  13:17

“Riff 1” D#m

11. D#m Jam  13:34

“Jam sound” D# Dorian or C#Major scale  D#dim  Emaj7

12. Riff  13:50
13. D#m Jam  14:06

14. Riff  14:24

15. Dm Jam (long)  14:39  to end

Eyes of the World  11
Modes of the World
**Modes of the World**

Our next musical example and the last in our modal improvisation series, is a solo based on the Grateful Dead's song, "Eyes of the World." The band recorded the song on their 1973 LP, and it combines elements of funk, jazz and a tiny hint of the creeping menace that would soon rear its ugly head, disco, into a flowing and catchy tune that offers an interesting palate of chords and melody, just right for an extended improvisation in front, of 20,000 or so grooving souls.

This piece is similar yet different from the one above: similar because it requires the improviser to "toggle" or switch between two modes that are very close together, in this case Ionian and Mixolydian, but different because a single four-bar phrase of the piece requires the use of both of these modes. To put it another way, "Diamond's Girl" is a verse/chorus form, while "Modes of the World" is an extended vamp that repeats over and over.

Let's take a look at the progression. The chords are Emaj7, Bm and A. If you think about these chords, you may come to the conclusion that they don't occur naturally in any key. That's indeed the case. The piece is in the key of E major, hence the Emaj7 chord. But in the key of E, the chord based on B would normally be a B7 (dominant) chord, whereas here, we have a Bm chord, which occurs naturally in the key of A, among others, but not E major. The A chord presents no departure and fits into both key areas.

To navigate this chord change, we can use a modal approach. During the two-bar vamp over Emaj7, play E Ionian, otherwise known as an E major scale. In the third and fourth bar of each four-bar phrase, you can play E Mixolydian or A major over the Bm/A change. As in "Diamond's," there is only a one-note difference, with the note D# in the E Ionian mode, and D natural in E Mixolydian. Here are some scale patterns that work well for improvisation with this combination of modes:
Chord Progression for “Modes Of The World”:

\[ \text{Em}^7 \quad \text{Em}^7 \quad \text{Bm} \quad \text{A} \]
Working on "Modes of the World"

Follow the same steps as above. However, this piece is more of a solo that can be analyzed for style and various techniques, as opposed to a "head"-styled melody to be mined for melodic ideas. Here are some of the improvisational/melodic techniques that are found in the piece and much of Garcia's playing, especially during the 70s.

1. Sequences - there are many sequential licks, such as in bars 1 and 2, or bar 18 and 19. Sequential licks are defined by melodic intervals or figures that are repeated in a pattern at different points up or down a scale.

2. Rhythmic Variety - There is a lot of step-wise motion, i.e., notes running down a scale without any skipped notes, so it's important to vary the rhythm in order to keep the runs from sounding boring. Also, longer note phrases are interspersed with faster runs.

3. Use of Space - There isn't a ton of empty space here, but there are some rests and the piece breathes because long, busier phrases are followed by melodic phrases that tail off and allow the listener's ear to relax.

4. Playing Around the Chords - The choice of notes favors consonance over dissonance on the strong beats of the measure. For example, bars 5 - 8 all start with chord tones, usually the third, on the downbeat of the measure. This creates a secure feeling in the listener, which of course can be toyed with...

5. Try to give the song "Eyes of the World" a listen. Remember, listening is one of the most important skills in improvisation, as well as in all musical performance and study.