

The Other One = $12/8$ ||: E / / ED D / :||

<p><u>Jam</u></p> <p> ----- </p> <p> -12----- </p> <p> ----14p12----14----12-14p12----12----- </p> <p> -----14----14-----14----14p12----12h14- </p> <p> -----14----- </p> <p> ----- </p>	<p> -----15-15-----17-17- </p> <p> -16h17-----16h17----- </p> <p> ----- </p> <p> ----- </p> <p> ----- </p> <p> ----- </p>
--	--

<p>1. Spanish lady comes to me, she lays on me this rose. It's rainbow spirals round and round it trembles and explodes. It left a smoking crater in my mind I like to blow away. But the heat came 'round and busted me for smiling on a cloudy day.</p> <p> : E / / / / E D C A / / G D / E D C A / / G D / : </p> <p>Comin', comin', comin' around, comin' around, comin' around Comin', comin', comin' around, comin' around, comin' around, Jam</p>	<p>2. Skippin' through the lily fields I came across an empty space, It trembled and exploded, left a bus stop in it's place. The bus came by and I got on, that's when it all began, There was cowboy Neal at the wheel of the bus to never ever land.</p> <p>Comin', comin', comin' around, comin' around, comin' around Comin', comin', comin' around, comin' around, comin' around,</p> <p> B / / / / A / / / / G / / / / </p> <p>g f# f e = step back into "Thats it for the Other One"</p>
--	--

<p>That's it for the Other One (back into it)</p> <p>5 And when the day had ended, with rainbow colors blended, Their minds remained unbended, He had to die,</p> <p>Jam</p> <p> : A / / / G / / / : </p> <p>Oh, you know he had to die. He had to die, Oh, you know he had to die.</p>	<p> -----9---9h 10-7---7----- ----- </p> <p> -----8---8-10-9h10---10--- -----8---8p7h8----- ----- </p> <p> -9-8h9---9----- -----9p8h9--- ---%---%--- </p> <p> ----- -----9- ---%---%--- </p> <p> ----- ----- ----- </p> <p> - <u>SMR</u>-play 1 octave higher-- -----fast----- ----- </p>
---	---

Unusual Chords
A (no 3rd x02200

The following courtesy jerrybobbyphil:

As far as Jerry is concerned, you can hit the obvious things like E- dorian, E blues scale, etc. However, I've got the 3/22/90 version in my head right now, and here are some of the things popping out that Jerry uses.

Try playing in B natural minor (D major scale starting on B). This works because it basically just plays off the upper extensions of the E minor chord, namely the 5th, 7th, 9th, and make it a B-7 and you're hitting the 11th of E-.

Try playing off of a B7b9b13 chord. The notes are B, D#, F#, A, Cnatural, and Gnatural. This looks like a mess. However, the scale to play over this is the E harmonic minor scale.

The notes are E, F#, G, A, B, Cnat, D#, E. Just start on B or be thinking of B as the tonic while using it.

```
|-----9- |
|-----7-8-10--- |
|-----8-9----- |
|-9-10----- |
|----- |
|----- |
```

This works because it's a "hot" V chord which automatically leads your ear back to a plain E- tonic.

You can also use a B7 half diminished chord/scale, which is B, Cnat, Dnat, D#, Fnat, G, A, B. This is another "hot" V chord of E-.

Try playing some licks in F major. This works because it's a tri-tone substitution for that hot B7 chord I described above. The F natural pulls your ear extremely strongly back to the root of E, and there are some other leading tones you'll hear that you can play with in it too.

The key is when you hear Jerry going "outside," don't be like everyone else with a tin ear and say it shows Jerry's Ornette Coleman/Albert Ayler/late John Coltrane atonal influence as he flutters off into flights of fancy. All those guys knew what they were doing harmonically, and so did Jerry. Some people will say it sounds atonal only because they haven't listened closely enough.

Another point is my "bubbling upwards" target note theory. Have I explained that one before? Hopefully I have. Bubble up to a target note in a standard E minor scale, using scalar patterns (I've explained that one too, haven't I?). Then, to sound like you're going "outside", start on the same note, and bubble upwards to the same target note, but use one of the scales I described above. Hell, just shift your hand position up a fret and play the same lick if you want--that'll work too.

Another point which I will expound on later if I remember to is to play with the rhythm. Don't just play triplets the whole way through. What a sure way to put the listeners (and yourself) to sleep. Try playing some hemiolas or poly-rhythms. In the space of one beat, play either 2 or 4 notes (evenly) instead of the expected triplets. Play whole licks with that rhythm. This is called polyrhythm. There's a section of 3/1/69 where the entire band locks into a polyrhythm, including the drummers, so for about 5-10 seconds, the original triplet feel is lost. The speed of the eight-note pulse is the same, but the way they're grouped--in twos instead of threes--completely shifts the feel. Then they all sort of sloppily shift back to the triplet feel.