Help On The Way

Paradise waits, \( \nabla 1 \) on the crest of a wave, her angels in flames. \( \nabla 2 \)
\( \Delta 1 \) She has no pain, \( \nabla 1 \) like a child she is pure, she is not to blame. \( \Delta 2 \)
Poised for flight, wings spread bright, Spring from night into the sun.
\( \Delta 1 \) Don't stop to run, \( \nabla 1 \) She can fly like a lie, she can't be outdone. \( \Delta 1 \)

\( \Delta 1 \) Tell me the cost, \( \nabla 1 \) I can pay, let me go, tell me love is not lost.\( \nabla \)
\( \Delta 1 \) Sell everything; \( \nabla \) without love day to day insanity's king.\( \Delta 2 \)
I will pay day by day, anyway, lock, bolt and key.
\( \Delta 1 \) Crippled but free, \( \nabla 1 \) I was blind all the time I was learning to see.

\( \Delta \) Help on the way, \( \nabla \) well, I know only this, I've got you today.\( \nabla \)
\( \Delta \) Don't fly away, \( \nabla \) cause I love what I love and I want it that way.\( \Delta \)
I will stay one more day, like I say, honey it's you.
\( \Delta \) Making it too, \( \nabla \) without love in a dream it will never come true.\( \Delta \)

HELP/SPLIT STRUCTURE IN SUMMARY:
Intro, 2 Verses HOTW, Lead, 1 Verse HOTW
  4x Fm Riff
  Fm to Gm
  2x Double Am Riff
  2 part Jam
  4x Single Am Riff w/drum
  1 Double with Half Whip
  1 Double with Full Whip
  Ending
Intro and Verse

Intro Fm x 2

Paradise waits, ¥1 into Cm

on the crest of a wave, her angels in flames.

Fm

She has no pain, ¥2

like a child she is pure, she is not to blame. ¥2
Poised for flight, wings spread bright, Spring from night into the sun.

(Hoooo Harm=G)

Tell me the cost,  
(Hoooo Harm=G#)

I can pay, let me go, tell me love is not lost.
Sell everything;  
without love day to day insanity's king.
I will pay day by day, anyway, lock, bolt and key.  
(Hoooo Harm=G)

Crippled but free,  
(Hoooo Harm=G#)

I was blind all the time I was learning to see. (Heeeyah)

Help on the Way Lead = Verse

Fm scale is Eb-D# major scale which is F Dorian (2nd)
Cm scale is A#/Bb major
Difference is one note - Ab (Fm) or A (Cmin)
F G Ab Bb C D Eb F G Ab Bb C
F G A Bb C D Eb F G A Bb C

| Don't stop to run, \n1
She can fly like a lie, she can't be outdone. \n1

(2/11/11 Help/Slip)

3
Help on the way, well, I know only this, I've got you today.
Don't fly away, cause I love what I love and I want it that way.
I will stay one more day, like I say, honey it's you.
Making it too, without love in a dream it will never come true. (Heeyah)
Slipknot
Part 1

Fm Slip Riff: 4x

\[4\]
\[
\begin{array}{c|c|c}
\text{Fm Slip Lick} & \text{Fm Slip Riff} & \text{Cdim Riff} \\
\text{Gm Riff} & & \\
\end{array}
\]

“Fm to Gm”

Half Fm riff → Cdim Riff → Gm Riff:
Gm “Whip”

Gm Half riff → Ddim Riff → “Way Up” Riff (No Edim Riff as in “Full” Whip)

|----------|-------------10------------------------------|-----------12/-|-17-14-------------------|
|----------|--------9-12----12-9----12-9-------9---------|--------12-----|-------15----17-14-------|
|----------|----7-5----10--10-10--10--9---------|----12-----|------15----17-14-------|
|/5-8-----|/12------------------12-9-/-14----------|-----------------16-----|
|----------|-------------------------------12---------|-----------------16-----|
|----------|---------------------------------------------|---------------|-------------------------|
|----------|--------------------------|---|--------------------------|--------------------------|
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“Double” Am Riff  2x

(“Double” means repeat Riff immediately - no drums as in single)

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(Accent change for second half)
JAM

Jam 1 A minor 32x (Slight Distortion) (Am, F major scale form; Target Note is an E)

Intro Jam chords

\begin{align*}
&| -5 --- 5 | | -7 -- | | -5 --- 7 | | -5 --- 5 | | -5 --- 8 | | -5 --- 5 | \\
&| -5 --- 5 | | -5 --- 5 | | -5 --- 5 | | -5 --- 5 | | -5 --- 5 | | -5 --- 5 | \\
&| -7 --- 7 | | -5 --- 5 | | -5 --- 5 | | -5 --- 5 | | -5 --- 5 | | -5 --- 5 | \\
&| -5 --- 5 | | -5 --- 5 | | -5 --- 5 | | -5 --- 5 | | -5 --- 5 | | -5 --- 5 | \\
&| -5 --- 5 | | -5 --- 5 | | -5 --- 5 | | -5 --- 5 | | -5 --- 5 | | -5 --- 5 | \\
&| -5 --- 5 | | -5 --- 5 | | -5 --- 5 | | -5 --- 5 | | -5 --- 5 | | -5 --- 5 | \\
\end{align*}
Jam 2

Short Lead

*Starts with Climb into Closing Whip of Slipknot*

||(Am  Bm  “C”  “D”  “Em”)||  12x

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Ends on First Fuzz A

Jam 2 Ends on Second Fuzz A
PART 2

“Single” Am Riff w/ Drums and Bass 4 x

“Double” Am Riff x1 g 1/2 Am Riff g Ddim7 or “half” Whip

“Double” Am Riff x1 g 1/2 Am Riff w/Full Whip
Ending: 4x
| |: A / Cmaj7 / | C maj7 Bm A / : ||

| --0----0----|----------------------------------|-------------------|
| --2----0----|--13/14---12---10--| OR |----------------|
| --2----0----|----------------------------------|-------------------|
| --2----2----|--13/14---12---11-- |------------------|
| --0----3----|----------------------------------|-------------------|
| --A---Cmaj7=|--13---3---3---A--|--------2/4-2-0--|
|--0---C---A---|--0-2-0-------A--|------------------|

.....Beginning of Franklin's Tower

Miscellany:
Co7  Do7  Do7  Eo7  Eo7
<p>|--2----4----4----3----6-----|
|--4----6----3----2----8-----|
|--2----4----4----3----6-----|
|--4----6----3----2----8-----|</p>
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From the Web:

J,
First of all, my sincere thanks and deep appreciation for your work! You are providing a "skeleton key" to deeply accessing the Dead's music to so many of us!
My suggestion: the opening chord to Help on the Way is very distinctive. I hear it not as a minor triad but an F#m add 9 (R b3 5 9). The minor triad simply doesn't give the same flavor.
My favorite voicing: (C form in CAGED system): X 9 7 6 9 X
Same as: E form: X X 4 2 2 4 (although this sounds thinner due to the strings involved)
The advantage to playing it (on acoustic) a step lower is that you can incorporate the open E string: O X 5 4 7 X (or: 0 2 2 0 0 2)

Another:

What I've discovered from listening:

2/11/11 Help/Slip
Chords for verse (not in order just those used as foundation for vocal melody and guitar riffs)
Fm, Cm, Eb Maj, Bb Maj

Chords for Bridge
Fm/Bb (OR Bb7 in 3rd inv following the melody from the 5th), Bb Maj, Cm/Ab, Ab Maj7

These chords above are all diatonic to the key of F Minor, using 4 flats, Bb serving as a Major IV chord in the key, Cm also staying consistent to 4 flats diatonically (as opposed to The V being Dominant in the F Minor key). I've arrived at this from keying in to bass tones and movements that settle the upper extensions of the chords and grounding the melodic lines in the lyrics and guitar riffs.

For example: Fm6 and Dm chords were both mentioned for the "bridge" (poised for flight....). Both are "resolving chords" on the word "Flight", and the Dm needs a b5 to work with the Fm6 to serve the same purpose, yet neither settle unless the Bb tone is used in support. As Bb is added in the bottom, the chords take on a different structure, as noted above. Also the same when the "bridge" wraps up- Cm sounds fine in the right hand, yet when the root of that chord is placed on the bottom, it does not sound strong, the Ab settles the tension.

Using the original studio recording and the live version from "Without A Net" I've played through a number of times just using bass notes in the left hand on the piano and when I add the chords to support the melodic movement, the chord structures above is what I've decided feel best in my opinion. I don't know if this is the "answer" or anything or if it's right, but it what I've come up with so far.

Another:

Fm/Bb Thing:
Fm/Bb    add6 add6 Fm2/Bb
e |--------1-1-1--------1-1-1-------1-1-1--333-1-1-33-33--
B |---1-4--1-4-3---1-4--1-4-3---1-3-4-3-1--111-1-1-11-11--
G |--1------1-1-1--1-----1-1-1--1----1-1-1--111-1-4-11-11--
D |3-------------3------------------333-3-33--
A |-----------------------------333-3-33--
E |------------------------------------------------11-1-11--