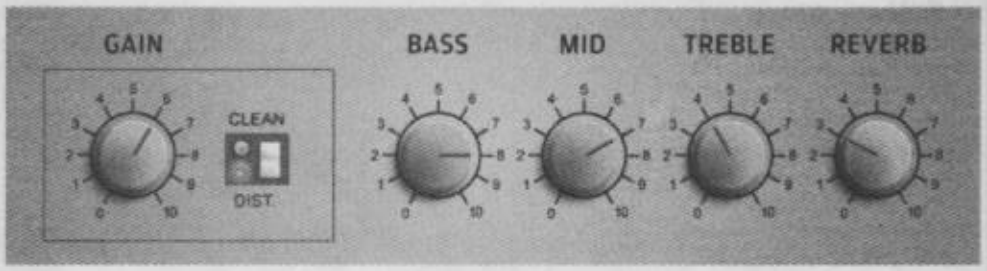
"Chalkdust Torture" Phish



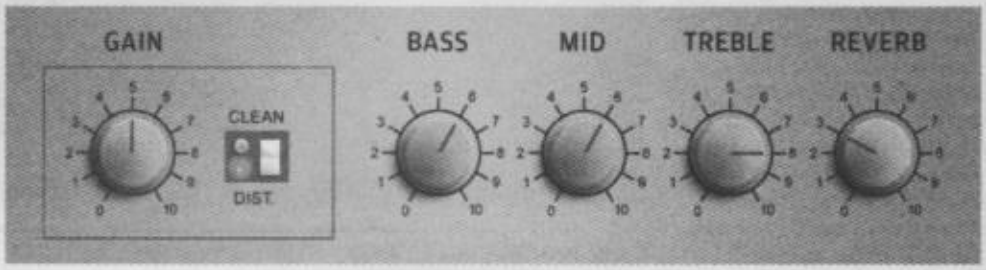
KEY NOTES In Phish, guitarist Trey Anastasio often used "Chalkdust Torture" as a springboard for extended soloing that was far more attuned to the quirky jazz of Frank Zappa than to the interstellar bluegrass of Jerry Garcia. Built on a two-chord riff (E7 to A), the song often alternates between three-, four-, and five-measure phrases to generate some off-kilter momentum. (Count the grouping of measures starting at 0:29.) Once Anastasio lets loose with his steadily ascending solo, it's clear that his tone and 'tude are rawer, bluesier, and more goal-oriented than Garcia's as well. In addition to coaxing his notes into almost-chaotic feedback, he skirts the edge of anarchy with half-step bends and slides on the 3rd string that slither chromatically from C♯ (6th fret) to G♯.

ALBUM
A Picture of Nectar
(Elektra)

BIG PICTURE Playful chromaticism fuels Anastasio's musical escape hatches as well as his soloing. By playing clearly preconceived, repetitive lines, he lets his bandmates know that his solo is coming to a close. These kinds of lines can be analyzed in several ways. Beginning with the E Mixolydian mode (E–F♯–G♯–A–B–C♯–D), one approach is to simply connect any two notes a whole step apart with the missing note. Another approach is to consider the scale created from the notes found within the E7 (E–G♯–B–D) and A7 (A–C♯–E–G) chords: E–G–G♯–A–B–C♯–D. A third approach is to mix the E major pentatonic scale (E–F♯–G♯–B–C♯) with the E blues scale (E–G–A–B♭–B–D), resulting in the group E–F♯–G–G♯–A–B♭–B–C♯–D. A fourth approach is to honor the notes belonging to the chords E, E7, A7, and Am. The outro lights fire to this chromatic grease as Anastasio moves a four-note phrase through an ascending chord pattern. In traditional analysis, the progression would be identified as I7–II7–♭II7–IV7–♭V7–♭VI7, which is first played starting on E7, then again on C♯7. Three more chromatically ascending chords are tacked on (B♭7–B7–C7) before the final two A notes are nailed.

—DOUGLAS BALDWIN

"One Way Out" Allman Brothers Band



KEY NOTES Duane Allman used open-E tuning (low to high: E–B–E–G♯–B–E) for most of his slide work. He fitted a glass Coricidin medicine bottle over his 3rd finger, plugged a Gibson Les Paul or SG into a 50-watt Marshall amp, and proceeded to rip his way into the hearts and minds of all who heard him. "One Way Out" is an uptempo blues that opens with co-guitarist Dickey Betts playing the song's signature riff. (Betts's many different paraphrases of this simple phrase are a lesson in themselves.) When Allman enters, dig how Betts follows the 12-bar blues form (24 bars in cut time) beneath Allman's repeated riff. After Allman fuels the verses with a double-stop glissando jab that mimics the horn hits of a soul band, Betts takes the first solo. Listen to the long, sustained bends and rhythmically off-kilter slides, hammer-ons and pull-offs he inserts—first on, then off, the beat.

ALBUM
Live at Fillmore East
(Mercury)

BIG PICTURE The trade-off between Allman and Betts, and the lost beat that occurs around 3:18, may be the greatest two moments in "One Way Out." As the two guitarists "trade fours" (exchange four-measure phrases), one of the drummers flips the beat around, accenting beats 1 and 3 rather than the expected 2 and 4. When the band kicks back in, half go one way, half the other. The *only* way out is to honor the riff played by Betts and bassist Berry Oakley, as they follow the turned-around beat. The band's ability to resolve the potential train wreck and still turn in one of the most searing and swinging blues jams ever recorded is just one reason why the Allman Bros. lineup circa 1970 may be their best ever. —DOUGLAS BALDWIN

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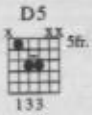
ONE WAY OUT

As Recorded by Allman Bros. Band

(From the Mercury Recording LIVE AT FILLMORE EAST)

Transcribed by Adam Perlmutter

Written by Sonny Boy Williamson, Elmore James and Marshall Sehorn



Gtr. 2, open-E tuning:
(low to high) E–B–E–G♯–B–E

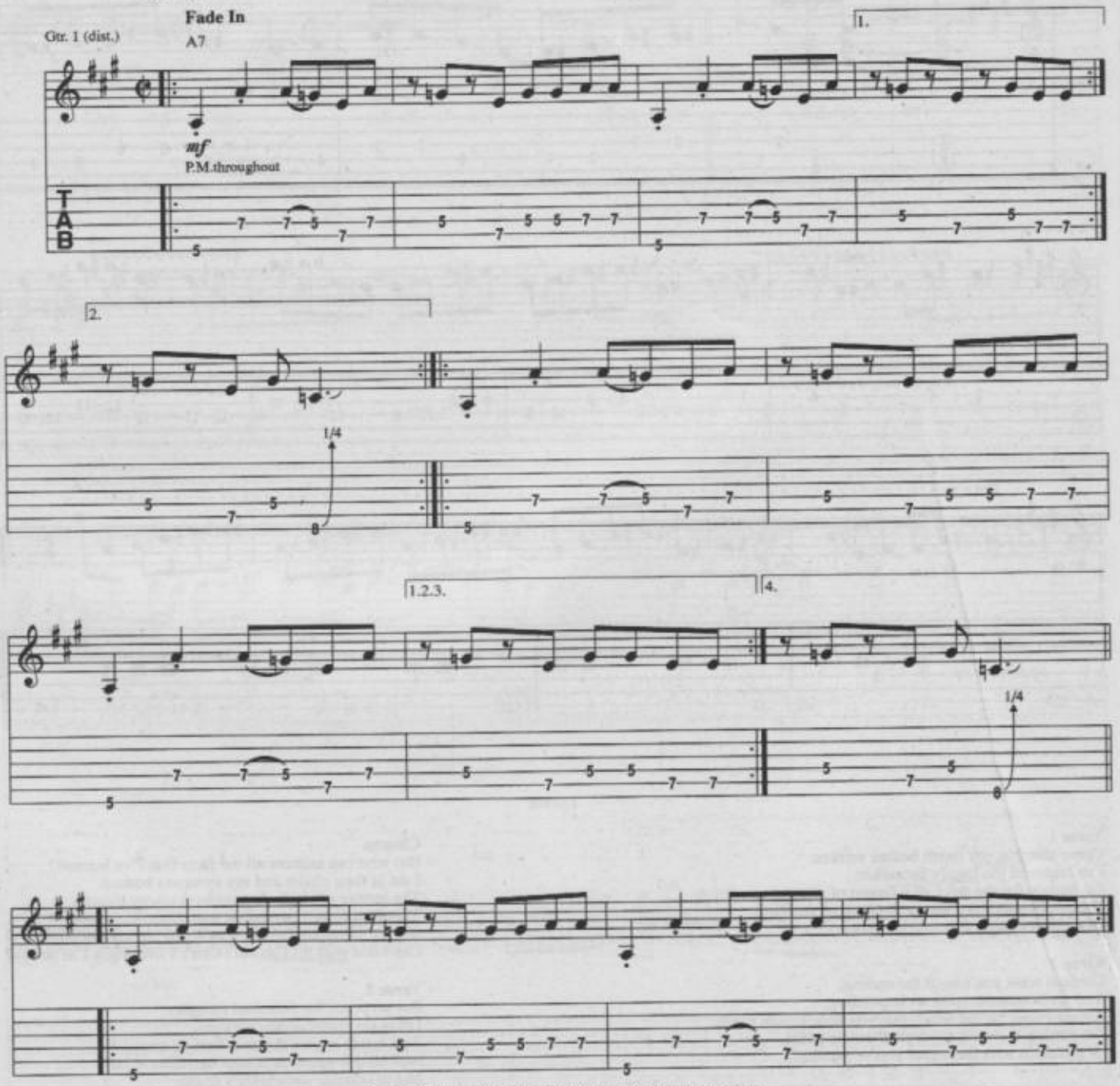
Intro

Uptempo Blues/Rock ♩ = 104

Fade In

Gtr. 1 (dist.)

A7



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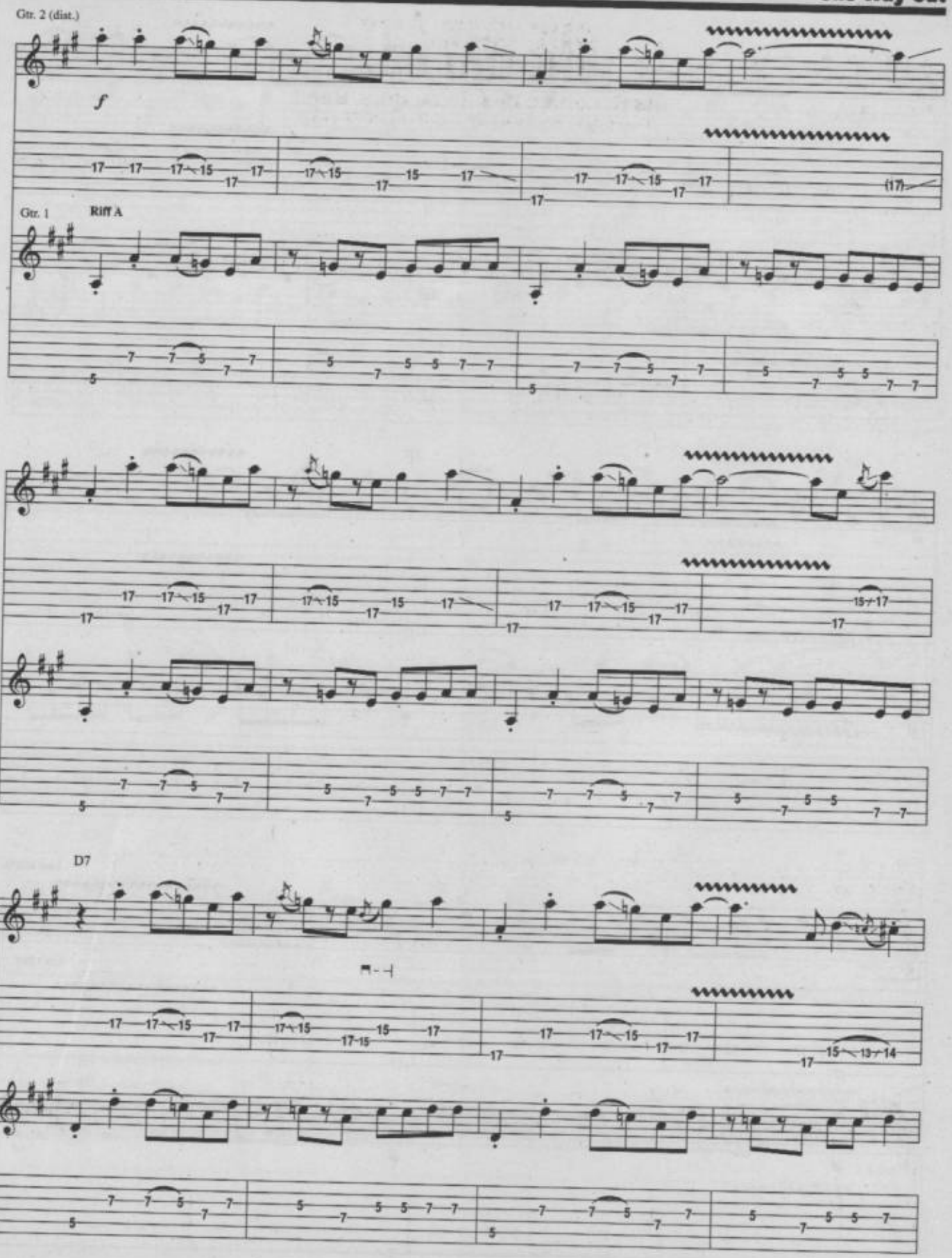
Gtr. 2 (dist.)
f
Gtr. 1
Riff A
D7

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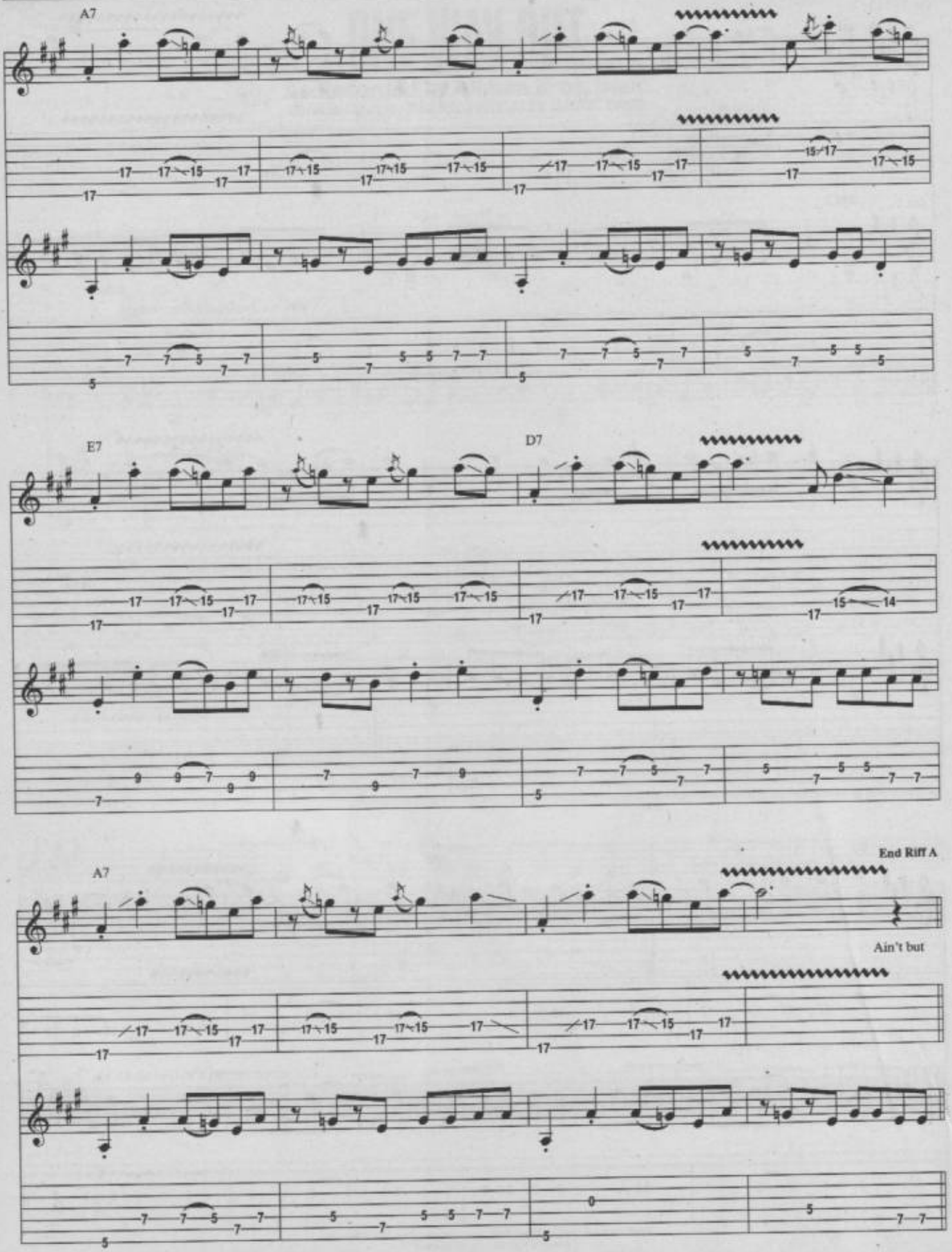

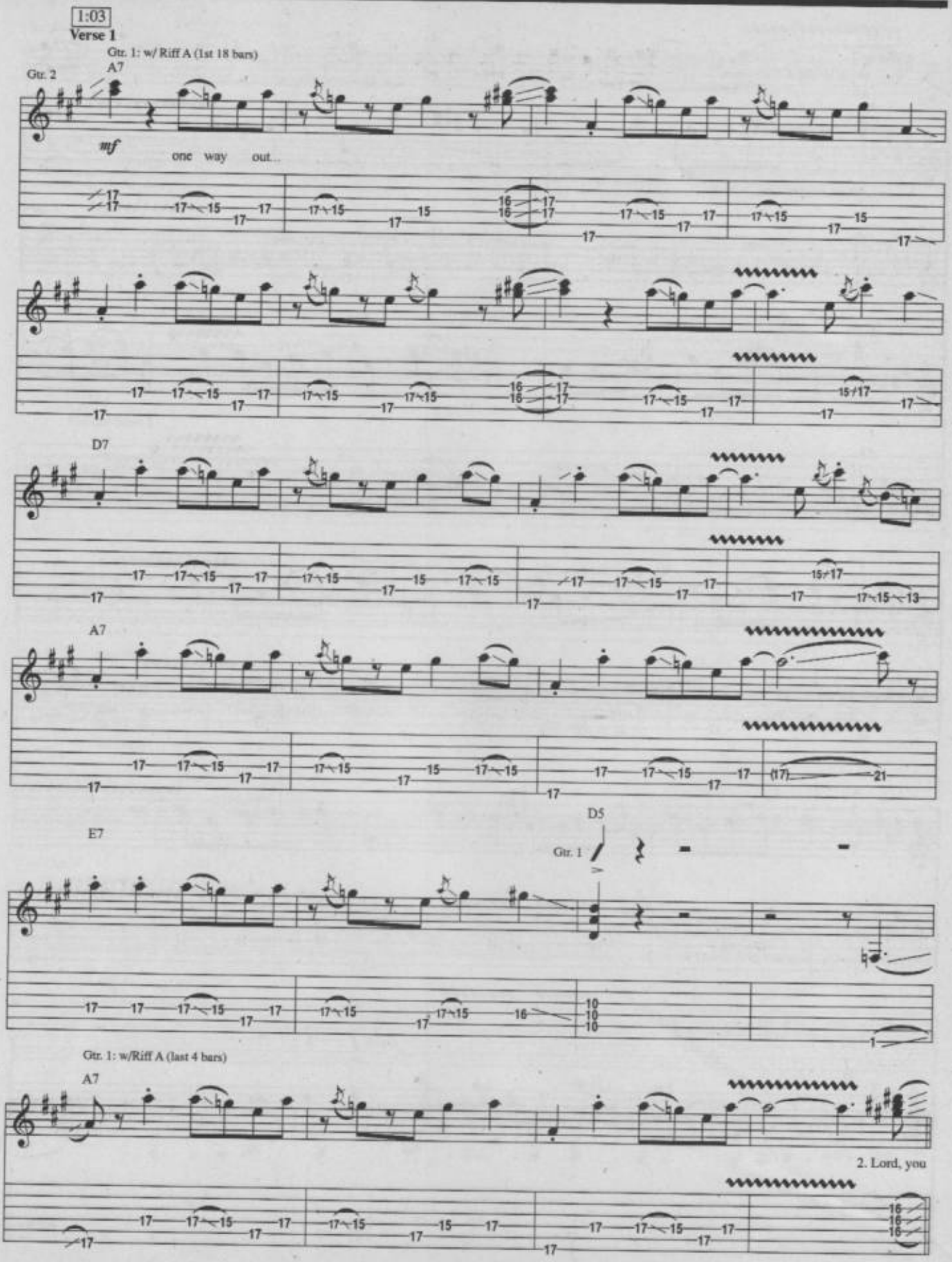
1:03
Verse 1
Gtr. 1: w/ Riff A (1st 18 bars)
Gtr. 2
A7
mf
one way out...
D7
A7
E7
D5
Gtr. 1
Gtr. 1: w/Riff A (last 4 bars)
A7
2. Lord, you

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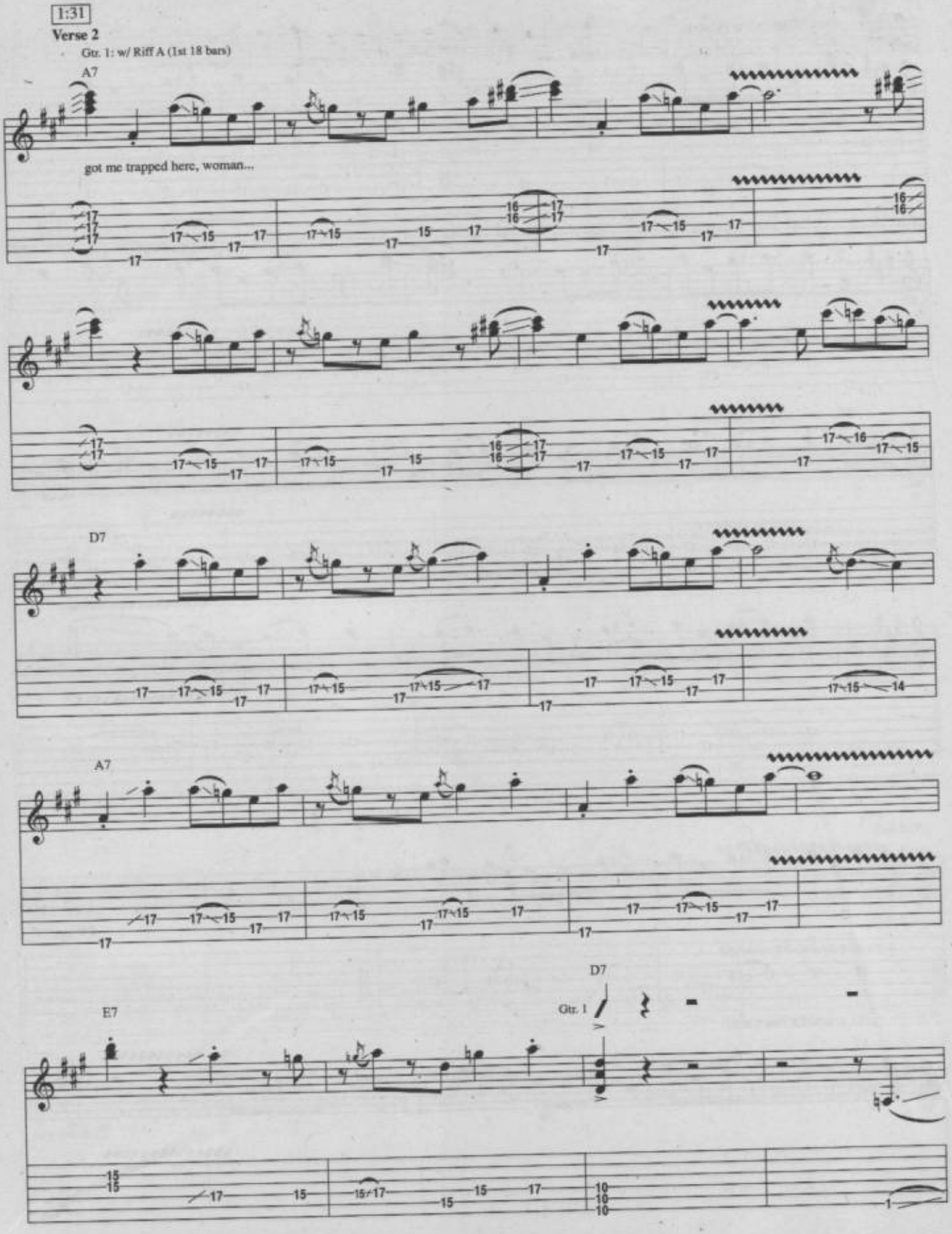
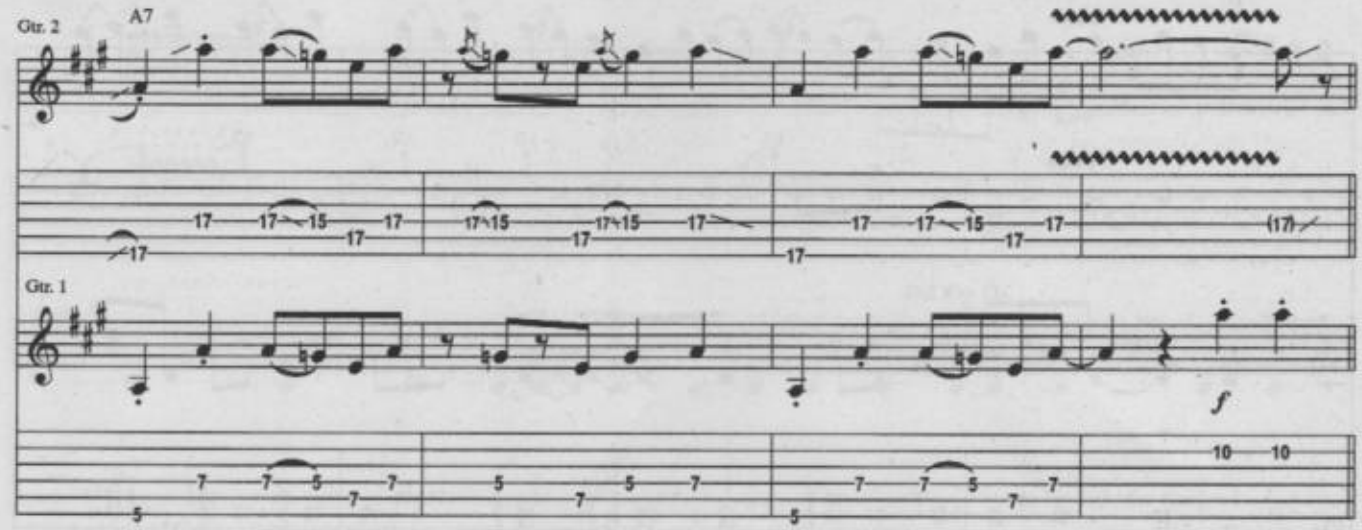
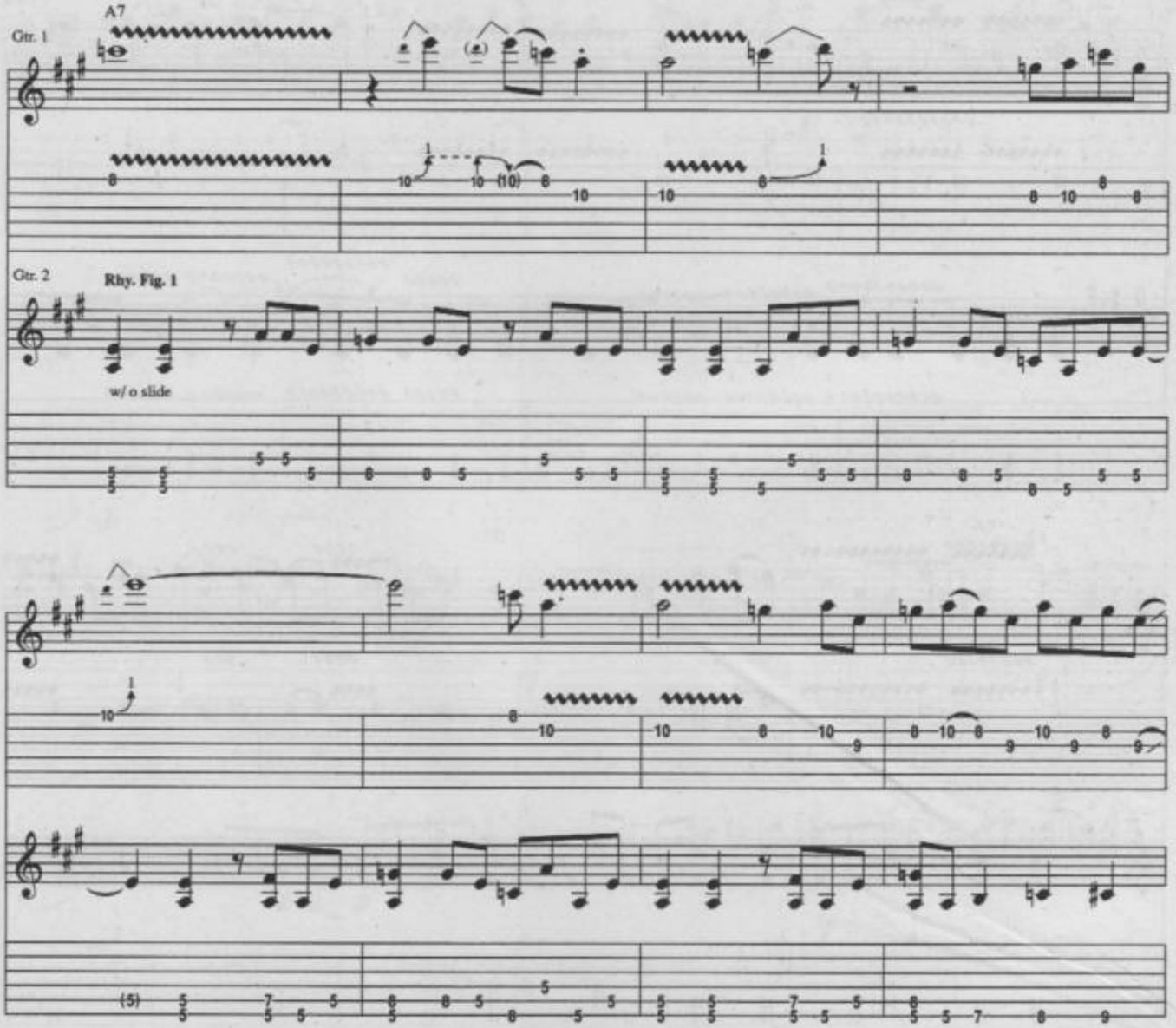




1:58

Guitar Solo 1



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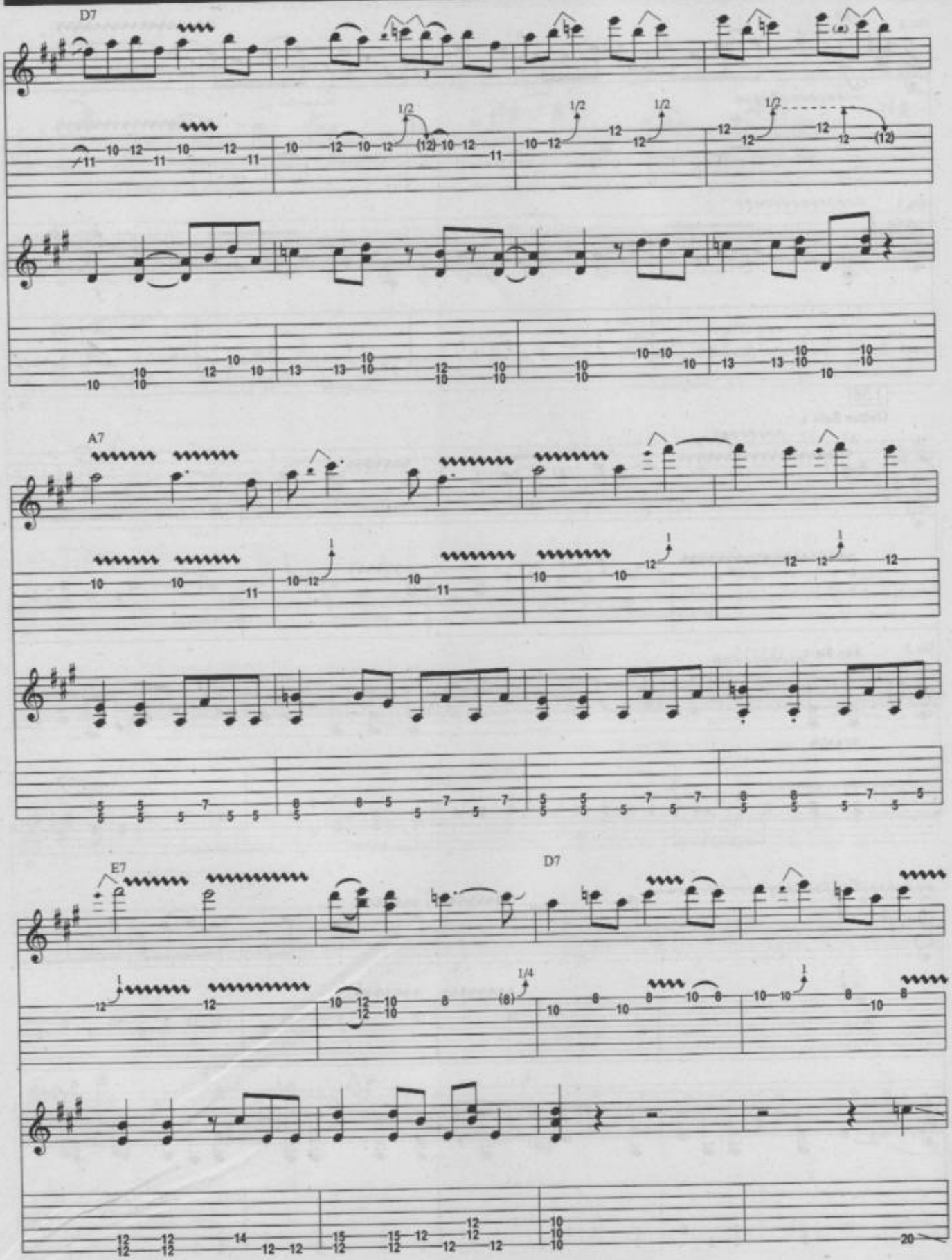

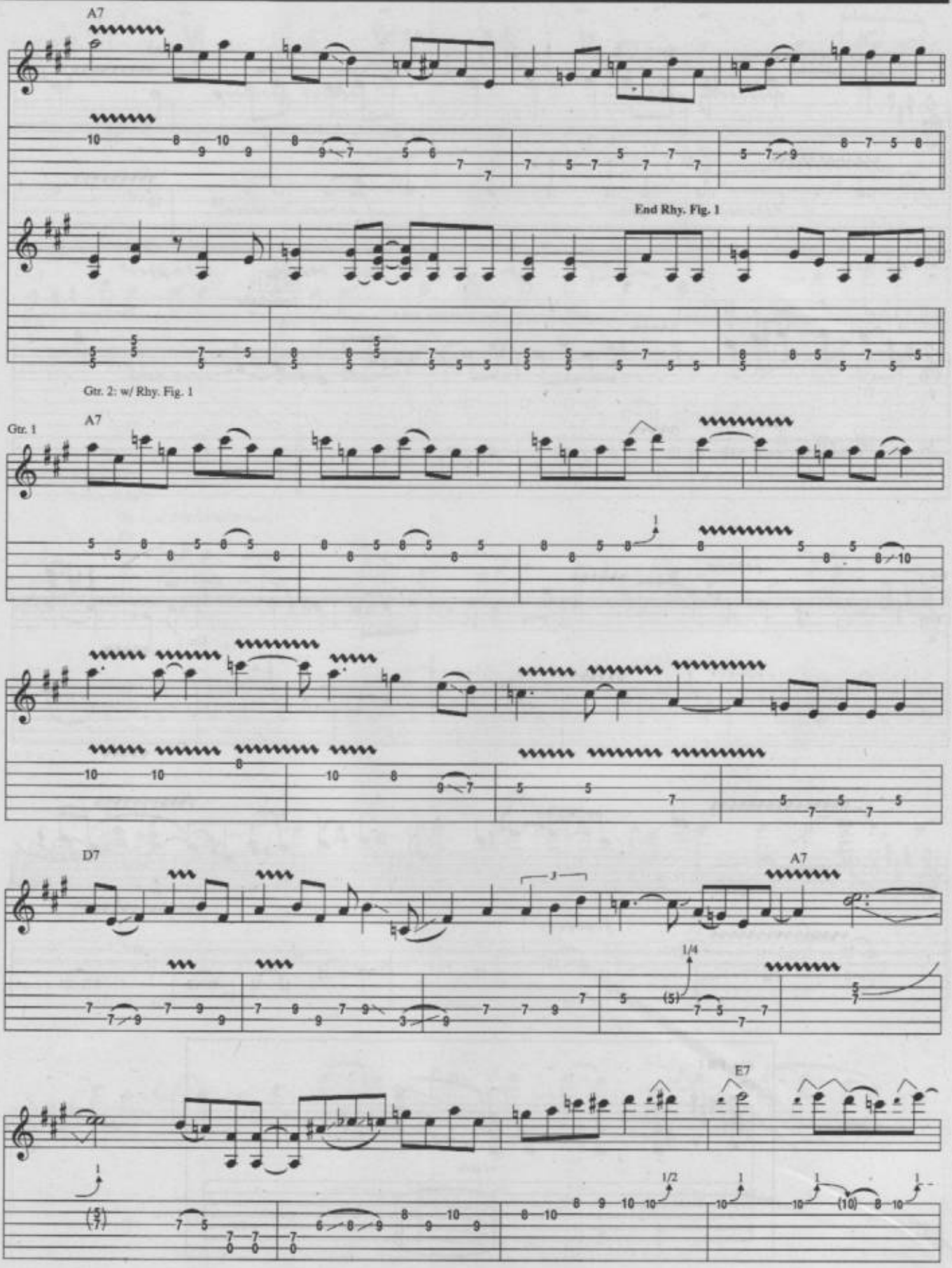
A7
End Rhy. Fig. 1
Gtr. 2: w/ Rhy. Fig. 1
Gtr. 1
A7
D7
A7
E7
1/4
1/2

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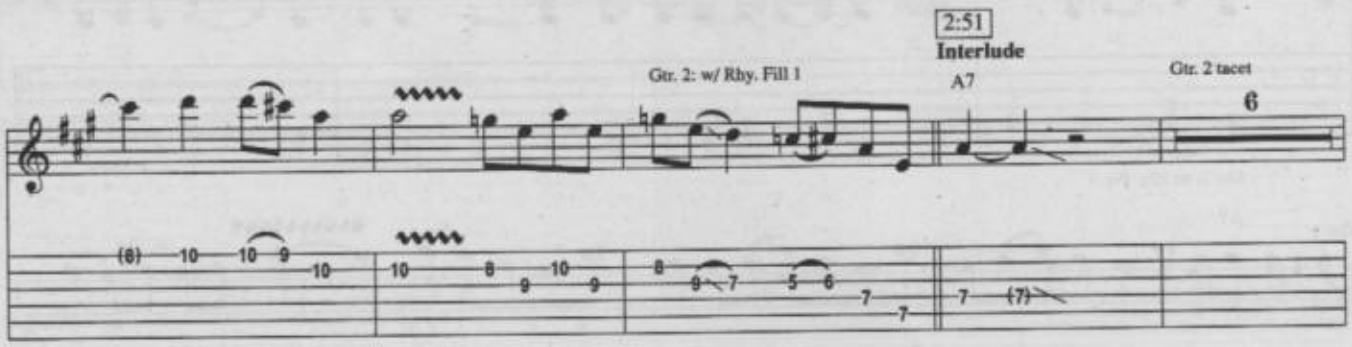
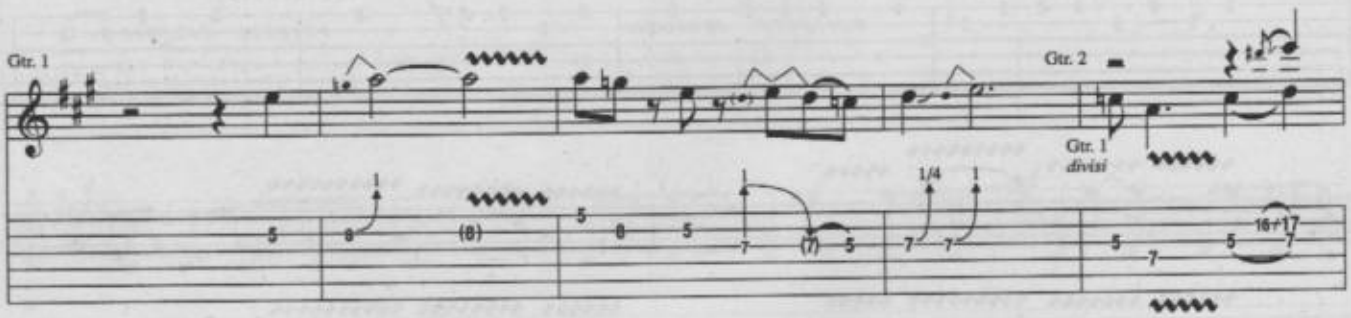
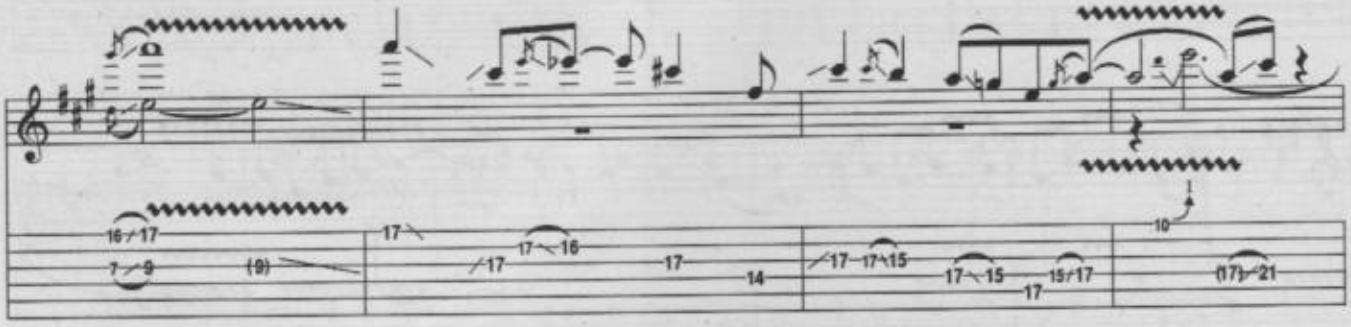
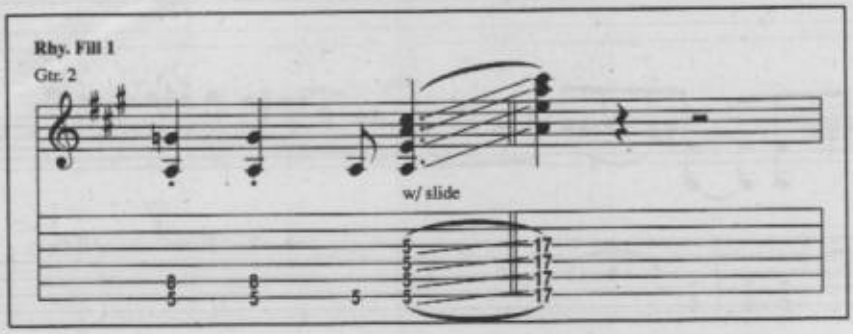
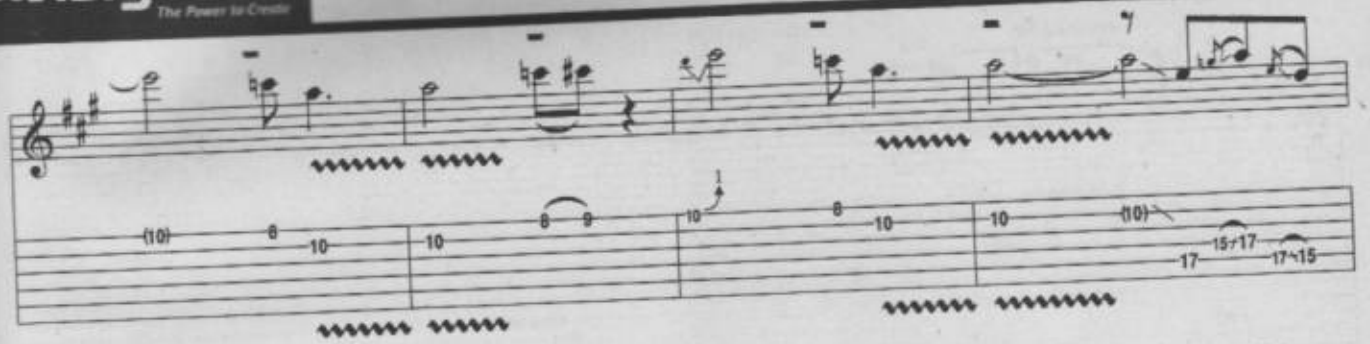




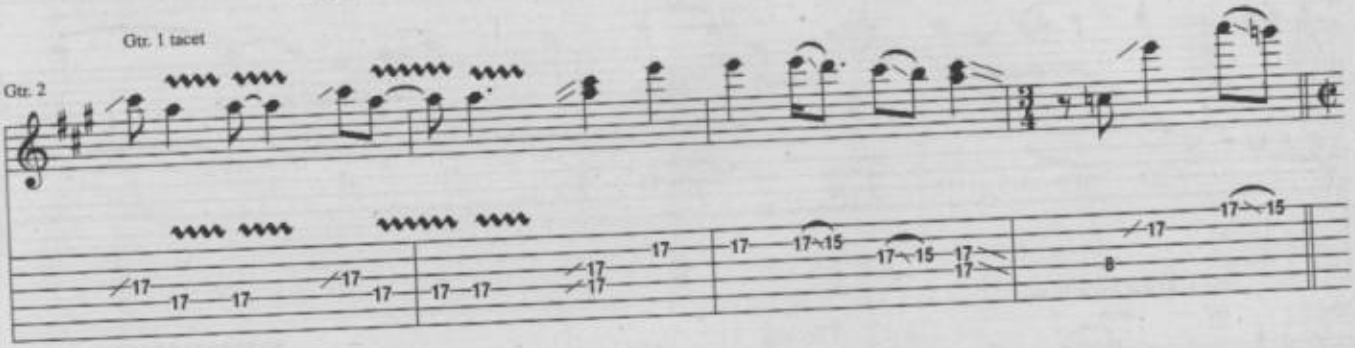






Gtr. 1 tacet

Gtr. 2



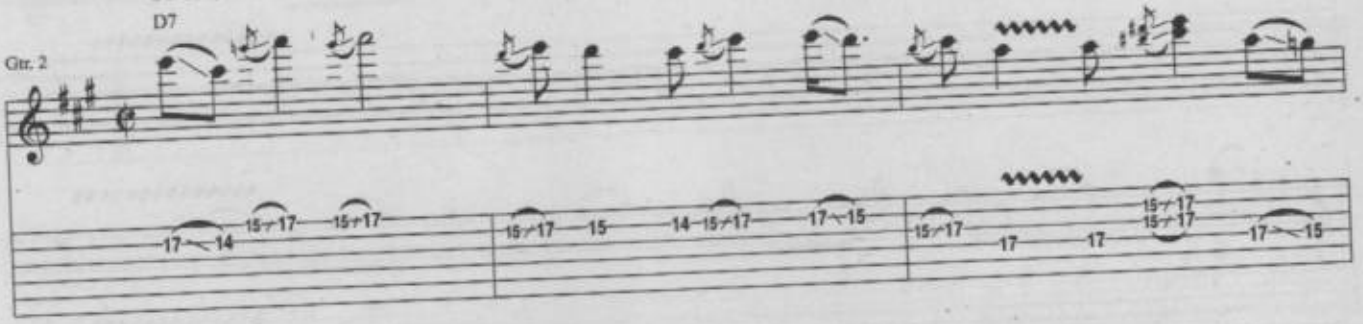
3:18

Guitar Solo 2

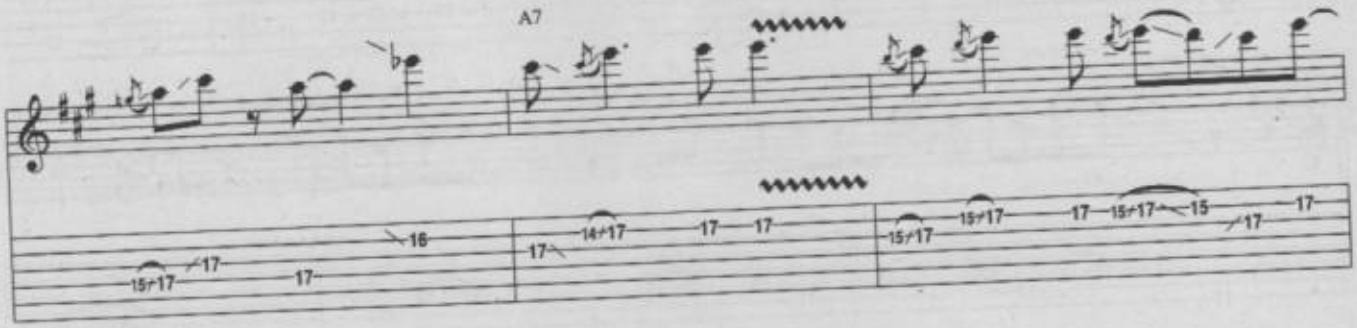
Gtr. 1: w/ Riff A (last 16 bars)

D7

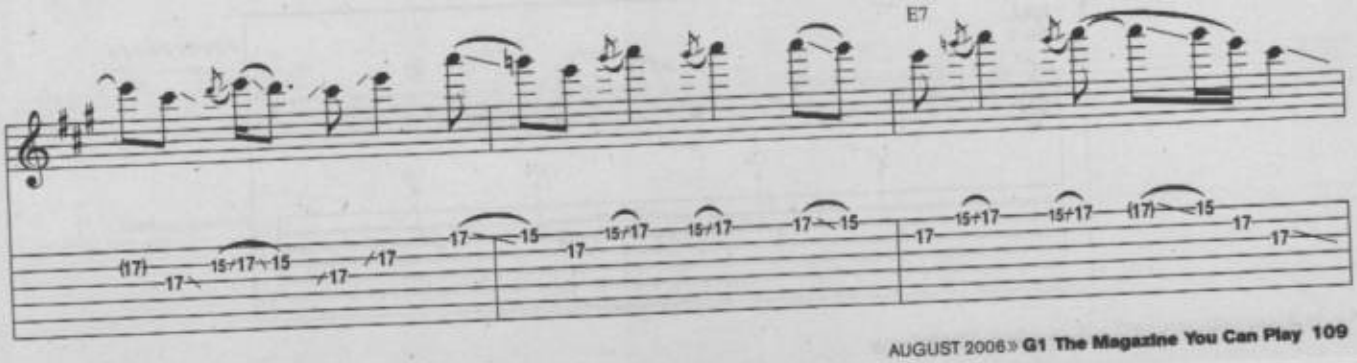
Gtr. 2



A7



E7



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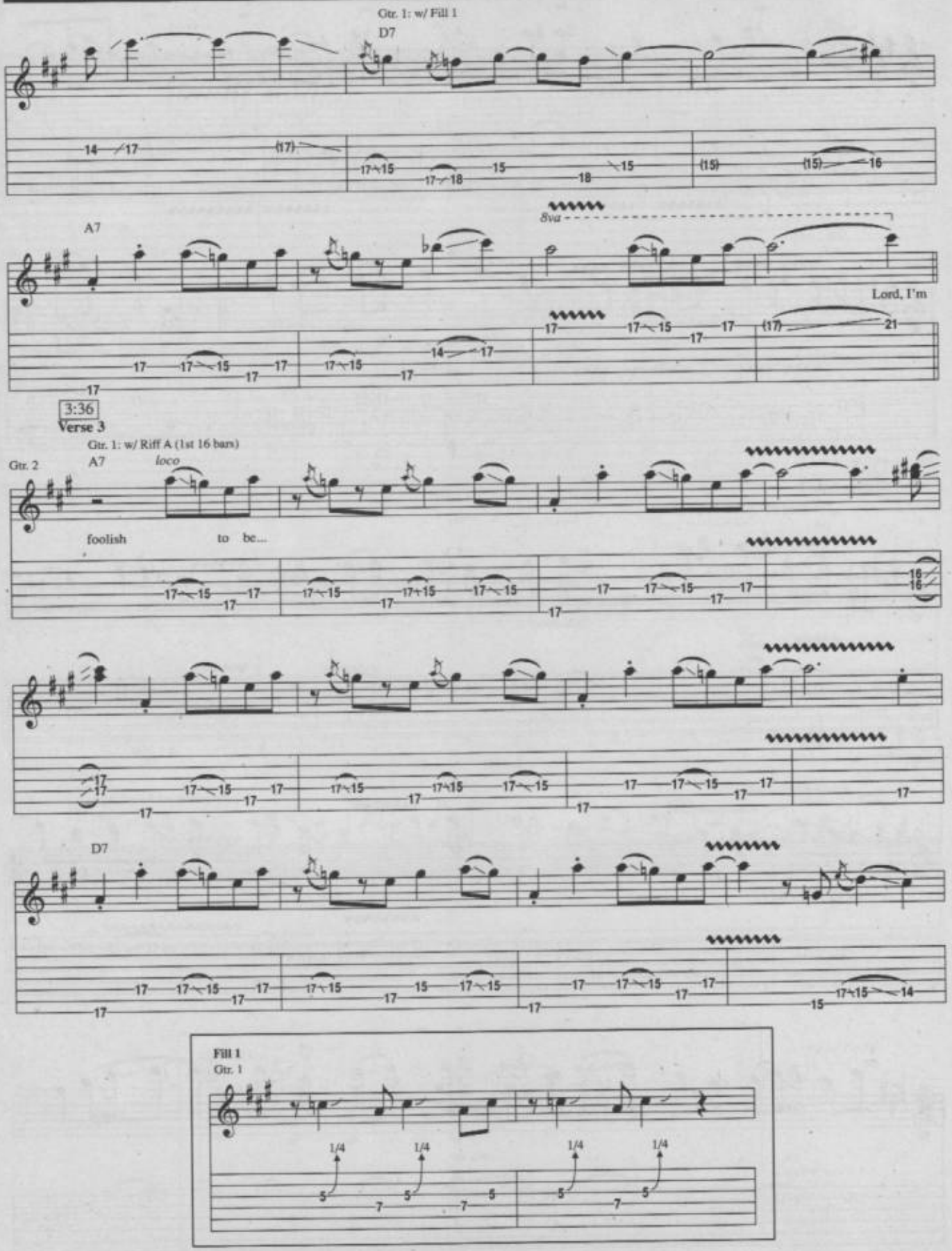

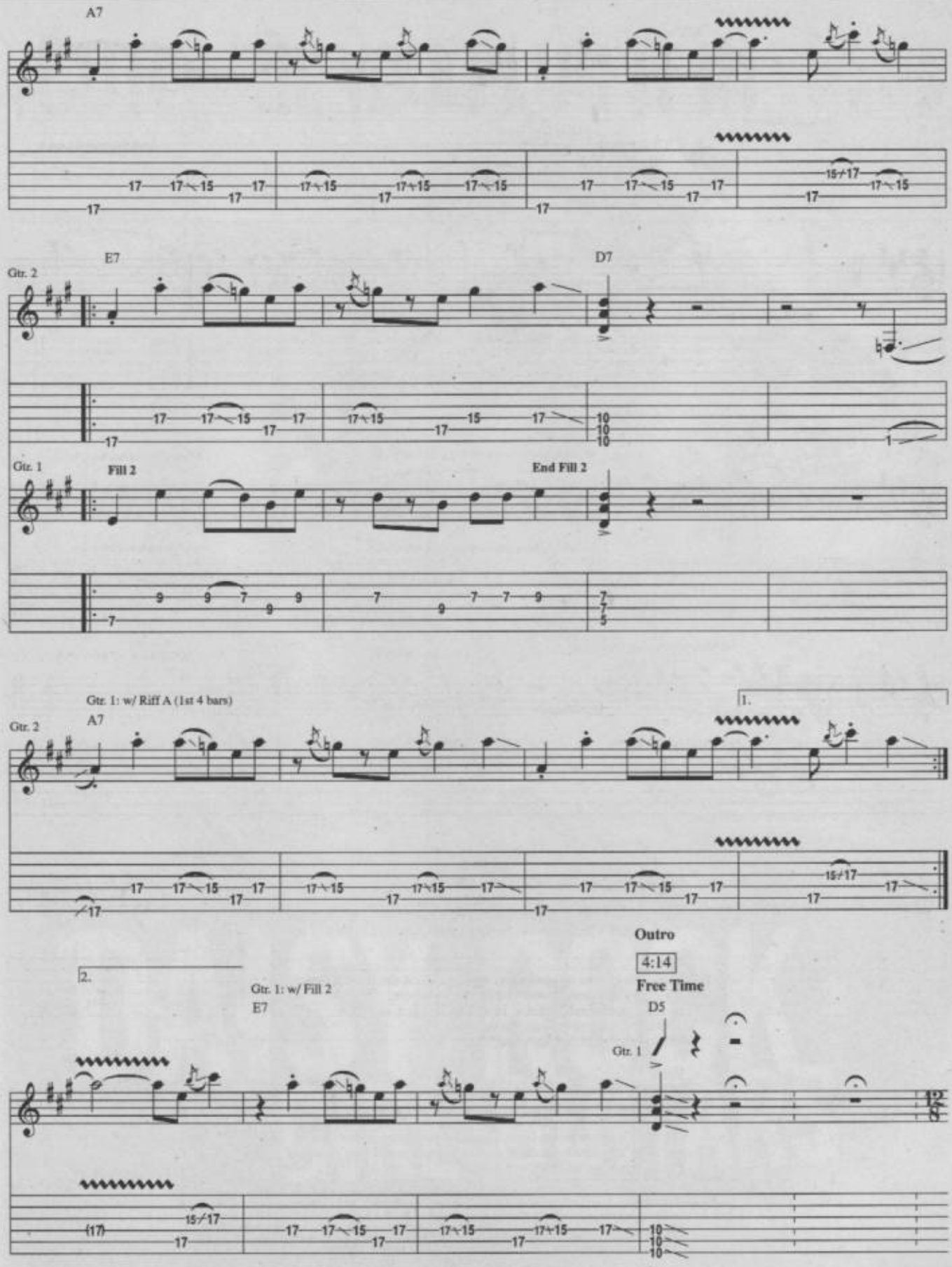
A7
E7
D7
Gtr. 2
Gtr. 1
Fill 2
End Fill 2
Gtr. 1: w/ Riff A (1st 4 bars)
A7
Gtr. 2
1.
Outro
4:14
Free Time
D5
Gtr. 1
2.
Gtr. 1: w/ Fill 2
E7

One Way Out

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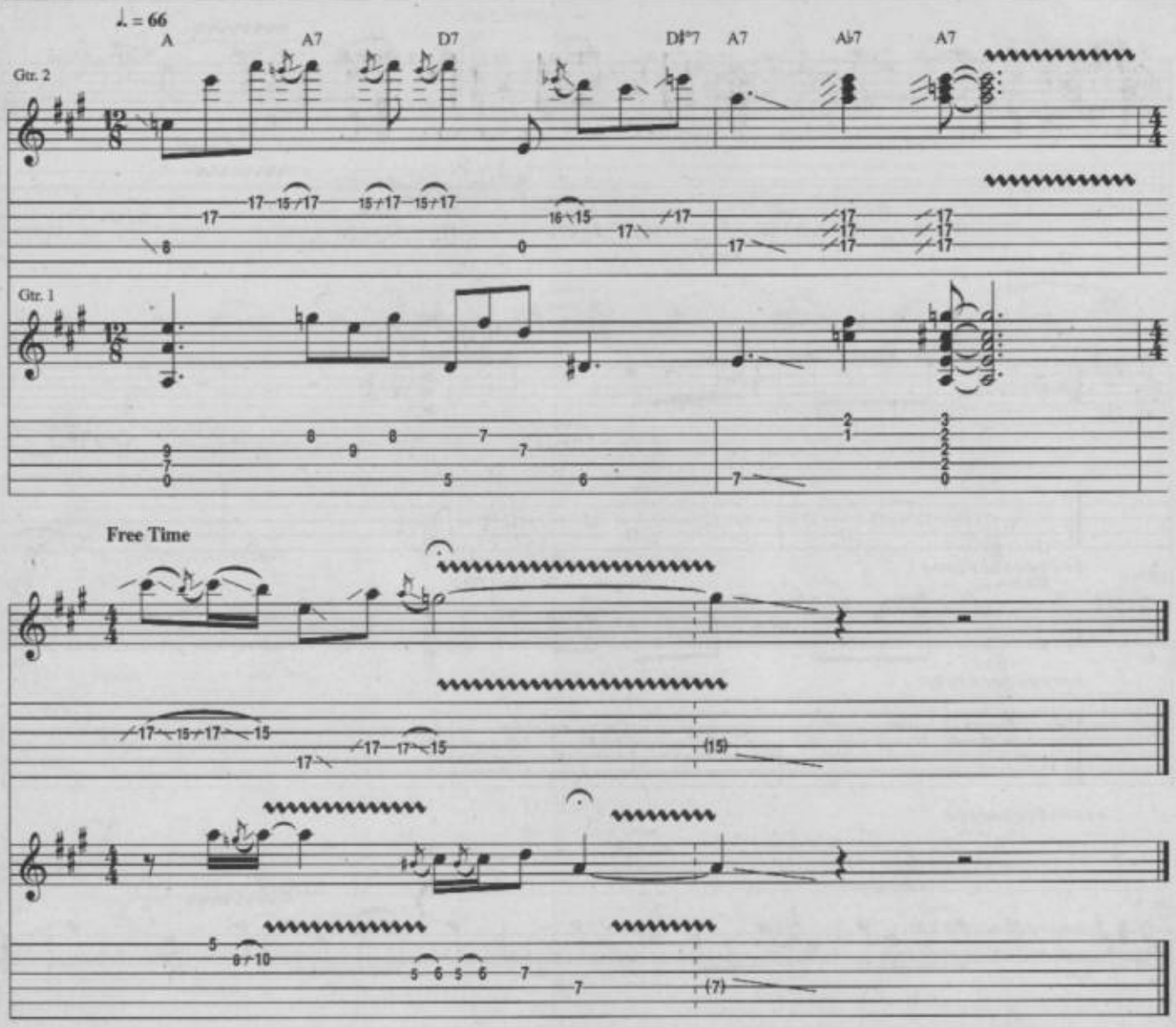

Lyrics

Verse 1
Ain't but one way out, baby, Lord, I just can't go out that door.
Ain't but one way out, baby, and Lord I just can't go out that door.
'Cause there's a man down there, might be your man, I don't know.

Verse 2
Lord, you got me trapped here, woman, up on the second floor.
If I get by this time, I won't be trapped no more.
So raise your window, baby, I can ease out soft and slow.
And Lord, your neighbors, no they won't be
Talking that stuff that they don't know.

Verse 3
Lord, I'm foolish to be here in the first place.
I know some man gonna walk in and take my place.
Ain't no way in the world I'm going out that front door.
For there's a man down there, might be your man, I don't know.
For there's a man down there, might be your man I don't know.
For there's a man down there...

Outro
Lord, it just might happen to be your man.
Oh, and it just might happen to be your man.
Lord, it just might be your man, oh, baby, I just don't know.