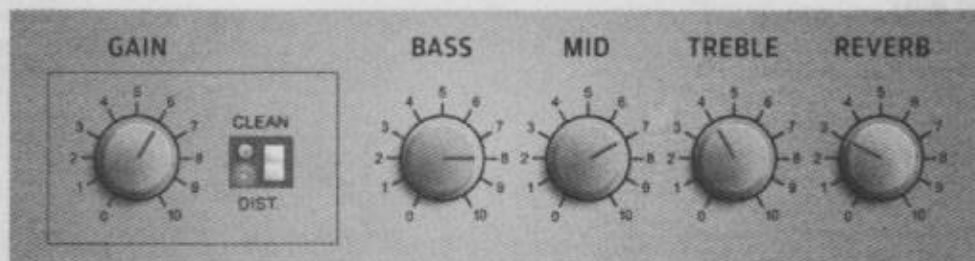


## "Chalkdust Torture" Phish

**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



ALBUM  
A Picture of Nectar  
(Elektra)



string that slither chromatically from C# (6th fret) to G#.

**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-bII7-IV7-bV7-VI7, which is first played starting on E7, then again on C#7. Three more chromatically ascending chords are tacked on (Bb7-B7-C7) before the final two A notes are nailed.

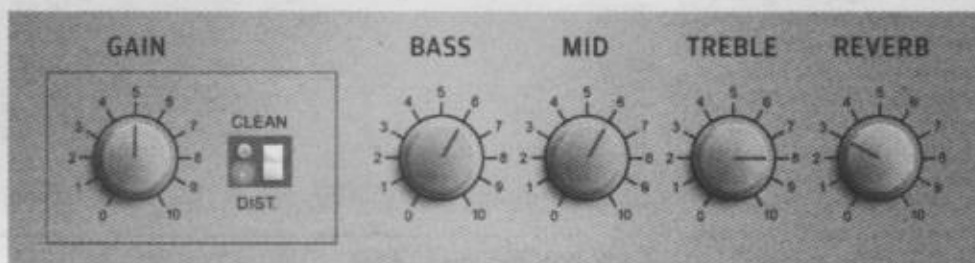
—DOUGLAS BALDWIN

## "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



ALBUM  
Live at Fillmore East  
(Mercury)



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.

**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



# 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

A7

Gtr. 1 (dist.)

1.

*mf*  
P.M. throughout

TAB

2.

1/4

TAB

1.2.3.

4.

1/4

TAB

1/4

TAB

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The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The melody is written in a simple, folk-like style with eighth and quarter notes. The bottom staff is a bass clef with a key signature of two sharps. It contains a bass line with numbers 17 and 15, which likely represent fret numbers for a guitar. The music is marked with a forte (f) dynamic. The title "The Rose Tree" is written in a decorative font at the top right of the page.

The image shows a musical score for the song "The Rose Tree". At the top, the title "The Rose Tree" is written in a decorative, cursive font. Below the title, the lyrics "The Rose Tree, the Rose Tree, the Rose Tree, the Rose Tree" are written in a simple, sans-serif font. The musical notation is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is a simple, folk-like tune. Below the staff, there are four measures of guitar tablature, each corresponding to a measure of the melody. The tablature uses numbers 1-7 to represent frets and includes symbols for bends (b) and slurs. The first measure of the melody is a quarter note G4, followed by a quarter note A4, then a quarter note B4, and finally a quarter note C5. The second measure is a quarter note B4, followed by a quarter note A4, then a quarter note G4, and finally a quarter note F#4. The third measure is a quarter note E4, followed by a quarter note D4, then a quarter note C4, and finally a quarter note B3. The fourth measure is a quarter note A3, followed by a quarter note G3, then a quarter note F#3, and finally a quarter note E3. The guitar tablature for the first measure is 5 7 7 5 7 7, with a bend over the 7th fret. The second measure is 5 7 5 5 7 7. The third measure is 5 7 7 5 7 7, with a bend over the 7th fret. The fourth measure is 5 7 5 5 7 7.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has a vocal melody on a single staff and a guitar accompaniment on two staves. The second system also has a vocal melody on a single staff and a guitar accompaniment on two staves. The guitar parts include fret numbers and a wavy line indicating a tremolo effect. The key signature is one sharp (F#) and the time signature is 4/4.

**System 1:**

- Vocal Melody:** Treble clef, key of D major (F#). The melody starts on D4, moves to E4, then F#4, and continues with various intervals and rests.
- Guitar Accompaniment:** Two staves. The first staff shows fret numbers 17, 17, 15, 17, 17, 17, 15, 15, 17. The second staff shows fret numbers 17, 17, 15, 17, 17, 15, 17, 17. A wavy line is present above the second staff.

**System 2:**

- Vocal Melody:** Treble clef, key of D major (F#). The melody continues with various intervals and rests.
- Guitar Accompaniment:** Two staves. The first staff shows fret numbers 5, 7, 5, 7, 7, 5, 5, 7, 7. The second staff shows fret numbers 5, 7, 5, 7, 7, 5, 5, 7, 7. A wavy line is present above the second staff.

Handwritten musical score for the song "The Rose Tree". The score is written on three staves. The top staff is a treble clef melody in G major (one sharp). The middle and bottom staves are guitar accompaniment, with fret numbers written below the notes. The melody consists of a series of eighth and sixteenth notes, with some rests and a final cadence. The guitar accompaniment uses a simple pattern of chords and single notes, with fret numbers ranging from 5 to 17. The score is written in ink on a piece of paper with horizontal lines.



**A7**

**E7** **D7**

**A7** **End Riff A** **Ain't but**

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

1:31

## Verse 2

Gtr. 1: w/ Riff A (1st 18 bars)

A7

got me trapped here, woman...

D7

A7

E7

D7  
Gtr. 1

Gtr. 2 A7

Gtr. 1

1:58

**Guitar Solo 1**

Gtr. 1 A7

Gtr. 2 Rhy. Fig. 1

w/o slide



**D7**

**A7**

**E7** **D7**



**A7**

**End Rhy. Fig. 1**

Gtr. 2: w/ Rhy. Fig. 1

**Gtr. 1** **A7**

**D7** **A7**

**E7**

First system of music for guitar, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The melody includes a D7 chord and an A7 chord. The bass staff shows fret numbers: (10), (10), 10, 10, 10, 10, 10, (10), 8, 10, 8, 10, 10, 8.

Second system of music, labeled "2:51 Interlude" and "A7". It includes the instruction "Gtr. 2: w/ Rhy. Fill 1" and "Gtr. 2 tacet 6". The bass staff shows fret numbers: (8), 10, 10, 9, 10, 10, 8, 9, 10, 9, 8, 9, 7, 5, 6, 7, 7, 7, (7).

Third system of music, labeled "Gtr. 1" and "Gtr. 2". It includes the instruction "Gtr. 1 divisi". The bass staff shows fret numbers: 5, 8, (8), 5, 8, 5, 7, (7), 5, 7, 7, 1/4, 1, 5, 7, 5, 16+17.

Fourth system of music, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The melody includes a D7 chord and an A7 chord. The bass staff shows fret numbers: 16+17, 7-9, (9), 17, 17-16, 17, 14, 17-17-15, 17-15, 15-17, 17, (17)-21.

Fifth system of music, labeled "Rhy. Fill 1" and "Gtr. 2". It includes the instruction "w/ slide". The bass staff shows fret numbers: 5, 5, 5, 17, 17, 17, 17.

The musical score for "The Power to Create" is presented on two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melody with various note values, including quarter, eighth, and sixteenth notes, as well as rests and a double bar line. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various note values, including quarter, eighth, and sixteenth notes, as well as rests and a double bar line. The score is written in a standard musical notation style with a common time signature (C).

Gtr. 1 tacet

[illegible]

3:18

**Guitar Solo 2**

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

D7

Gtr. 2

D7

17 14 15 17 15 17 15 17 15 14 15 17 17 15 15 17 17 15

The second system of the musical score for 'The Eyes of the World' consists of two staves. The top staff continues the melody from the first system, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is composed of eighth and quarter notes, with some beamed eighth notes. The bottom staff provides the harmonic accompaniment using a simplified notation system with numbers (17, 15, 15+17) and slurs, indicating fingerings and chord changes. A chord symbol 'E7' is written above the staff at the beginning of the second measure. The system concludes with a double bar line.

Gtr. 1: w/ Fill 1  
D7

A7

3:36  
Verse 3

Gtr. 1: w/ Riff A (1st 16 bars)  
A7 loco

foolish to be...

D7

Fill 1  
Gtr. 1



**A7**

**Gtr. 2** **E7** **D7**

**Gtr. 1** **Fill 2** **End Fill 2**

**Gtr. 1: w/ Riff A (1st 4 bars)** **A7**

**2.** **Gtr. 1: w/ Fill 2** **E7** **Outro** **4:14** **Free Time** **D5**

$\text{♩} = 66$   
A A7 D7 D#7 A7 Ab7 A7

Gtr. 2

Gtr. 1

Free Time

### 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.