

## Intermediate Comping Example: Blues by Gregg Allman

In our intermediate comping example we will study one of the mainstays of southern rock and blues organ, **Gregg Allman**. We will examine Gregg's chord voicings, but we will concentrate on his exquisite use of **dynamics with the expression pedal** and his use of **Leslie speed switching**.

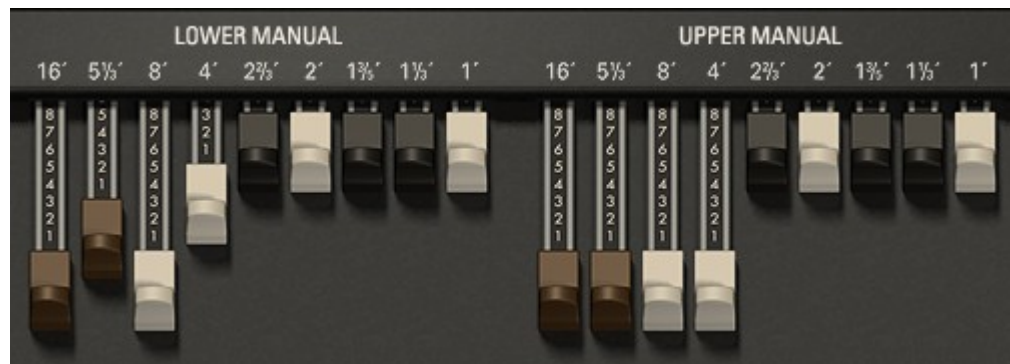


So, now we get to an example that has chords with more than two notes! We will look at the first 12 bars of the Allman Brothers Band version of Stormy Monday on the album **"Live at Fillmore East"**. If you don't own this album – get it. "Live at Fillmore East" by the Allman Brothers is one of the best jam band albums of all time.

Here are the organ and Leslie settings.

### Organ Settings

- Drawbars



- Vibrato and Chorus OFF, both Manuals
- Percussion ON, 3<sup>rd</sup>, Fast, Soft

### Leslie Settings

- Speed Varies between Chorale (SLOW) and Tremolo (FAST)
- Overdrive Pushed – but not all out

Note that the lower manual drawbar has a much more aggressive setting so that it sounds more like a bass guitar in this rock blues groove context.

**(They Call It) Stormy Monday**

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Transcribed by Josiah C. Hoskins

The musical score is written for organ (UM) and bass (LM) in the key of G major. It consists of 12 measures. The organ part features a variety of chords and a rotary pedal that changes speed and direction. The bass part provides a steady accompaniment with triplets and other rhythmic patterns.

**Measure 1:** Rotary Slow, G11, G7, C7, Rotary Fast, G7, G#7. The organ plays a G11 chord, followed by a G7 chord, then a C7 chord, and finally a G7 and G#7 chord. The bass plays a triplet of eighth notes.

**Measure 2:** G7, Rotary C7 Slow, G, Am7. The organ plays a G7 chord, then a C7 chord, then a G chord, and finally an Am7 chord. The bass plays a triplet of eighth notes.

**Measure 3:** Bm, Bbm, Am7, Rotary Fast, Cm/Eb. The organ plays a Bm chord, then a Bbm chord, then an Am7 chord, and finally a Cm/Eb chord. The bass plays a triplet of eighth notes.

**Measure 4:** G, C, G, D7#9, Rotary Slow. The organ plays a G chord, then a C chord, then a G chord, and finally a D7#9 chord. The bass plays a triplet of eighth notes.

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The above transcription of the organ (and bass) for the first 12 bars of the Allman Brothers Band version of Stormy Monday on the album **"Live at Fillmore East"** gives you insight into Gregg Allman's style of B3 playing. First, listen for Gregg's dynamics. He uses the expression pedal to move your emotions up, down and up again. Second, he uses straight forward rootless voicings that are simple yet powerful. Last but not least, Gregg uses the speed of the Leslie as another important texture variation that also plays with the listeners musical emotions.

**Playing Hints for Stormy Monday:**

- Technique
  - Middle C on both manuals is C4 (with C1 being the lowest C on the manual)
  - Right hand on the upper manual
  - Left hand on the lower manual
  - Right foot on the expression pedal
  - Begin with the Leslie speed on SLOW, or Chorale setting
  - Switch speeds with your left hand (quickly)
  - Experiment with both the expression (volume) dynamics and the Leslie speed switching
  - The chords are not difficult and are held or sustained. The difficulty is in the dynamics that start out soft and keep building until the crescendo at the end of the verse.



Soundfiles of Stormy Monday,  
Ex10.mp3 and Ex10.mid can be  
found at [www.b3player.com](http://www.b3player.com)