

What's Between The Lines



Albert King & Stevie Ray Vaughan “(They Call It) Stormy Monday”

By Dave Rubin

In a blues dream come true, Albert King and Stevie Ray Vaughan participated in a recorded jam session in late 1983. Occurring shortly after Stevie's epochal stint with glam-rocker David Bowie on “Let's Dance,” it ended up being the only time that the old and new masters combined their massive talents for posterity. “(They Call It) Stormy Monday,” the T-Bone Walker slow-blues classic, gave both string-benders the chance to show their “Albert King licks.” Along with Buddy Guy and Lonnie Mack, Albert was Stevie's biggest influence. Though King was sensitive to other guitarists copping his style, Stevie was so adept at it that Albert had no choice other than to smile benevolently on his prize protégé.

ALBERT KING'S TUNING

According to Steve Cropper (who checked it out firsthand) and recorded evidence, Albert King employed a highly unusual and idiosyncratic tuning. From low to high it ran C (yeow)—B—E—F♯—B—E. The advantages for him were many, including the ability to

access choice blues scale notes in one position under his index finger, such as bending to the ♯3rd or major 3rd from the major 2nd (B in the key of A, for instance). In the interest of practicality, however, Albert's part has been notated in standard tuning. As Stevie ably demonstrated, it is entirely possible to duplicate King Albert's licks in standard tuning—you just have to work harder!

THE FORM

Albert and Stevie's version of “Stormy Monday” is a deconstructed version of Bobby “Blue” Bland's 1961 classic, slow 12-bar blues with standard I–IV–V changes. Albert handles all the vocals and the fills in verses 1, 2, and 4. Stevie fills in verse 3, which allows him to segue smartly into his solo. Remarkably, even his Strat sounds like Albert's “Lucy” (Gibson Flying V). Dig that both “kings of the blues” accompany each other with sliding 6th/9th chords, triple-stop dominant 7th voicings, and tasty single-note lines.

THE “ALBERT KING BOX”

The “Velvet Bulldozer” found a home in the extension position of

the basic blues scale after he signed with Stax Records in 1966. He used it so extensively that guitarists have come to refer to it as the “Albert King box” (Fig. 1). As opposed to the root position scale (Fig. 2), it does not lend itself to speedy runs, but does afford opportunities for exuberant string bending, especially on strings 1 and 2.

Be aware that both men employ the root and extension positions of the A blues scale. In addition, they also include the major 3rd (C♯) and bend to all kinds of other cool scale degrees (♯5ths, 6ths, ♯9ths, 9ths). Most significantly, they bend to the “true blue notes” (in between the ♯3rd and major 3rd and the ♯7th and major 7th) and amazing quarter-step tones throughout. The fact that Albert played the guitar upside down gave him added leverage and incentive to bend, as he pulled down on the strings, instead of pushing up.

GUITAR SOLO 1 (STEVIE)

One would have to wonder if, deep down inside, Albert was really pleased to hear another guitarist ape his style so faithfully. At any rate, he had no choice in the matter, as Stevie was an expert. Note the descending sequence in measure 4 of the second solo chorus

where he moves chromatically from the 4th (D), 3rd (C♯), ♯3rd (C), and 9th (B) while bending and vibratoing, achieving a high degree of musical tension and anticipation. Good blues is all about tension and resolution.

GUITAR SOLO 2

(ALBERT, STEVIE, ALBERT)

Albert takes one smoldering chorus before turning the reins over to Stevie again. He tosses out classic lick on top of classic lick, including a dandy on beat 1 in measure 9 with the F♯ (9th), B (5th), and D (♯7th, bent 1½ steps to the ♯9th!) notes.

His courage bolstered, Stevie steps out with authority for two sensational choruses. Reversing direction from the chromatic concept in his first solo, in measures 8, 9, and 10 of the second chorus he powers his way up from C to D with a variety of time-warping, tension-filled bends before resolving in the turnaround (measures 11 and 12) and handing the solo off to Albert.

Albert deftly takes the handoff and runs smoothly for another 12 bars, repeating the bends that Stevie used and were originally King's province. The baton is passed for the solos, and the symbolic torch to carry on Albert's legacy is passed as well. **B**

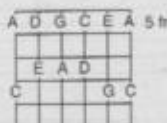
Fig. 1

“Albert King box” (Key of A)



Fig. 2

A Minor Pentatonic





(THEY CALL IT) STORMY MONDAY (STORMY MONDAY BLUES)

As Recorded by Albert King and Stevie Ray Vaughan
(From the Stax Recording IN SESSION)

The T-Bone Walker Collection (00690132, \$19.95) in our Guitar Recorded Versions series features note-for-note transcriptions with tab for this song and 19 more tunes from this wildly influential blues legend. Order by calling 1-800-637-2852, or visiting www.musicdispatch.com.

Words and Music by T-Bone Walker

Transcribed by Adam Perlmutter

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -C \flat -B \flat -E \flat

Intro

Slow Blues $\text{♩} = 60$

*Gtr. 1 (slight dist.)

**A7

mf

*Albert King

**Chord symbols reflect basic harmony.

D7

A. K.: Stevie, do you remember

D7

how we used to do "Stormy Monday"?

S. R. V.: I got you.

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(They Call It) Stormy Monday

E7

D7 A7 D7 D#7 E7

Verse A7 D7

1. They call it storm - y Mon - day. Ah, but Tues - day's just as bad. —

A7

Yeah, they

(They Call It) Stormy Monday

D7

call it storm - y Mon - day, but Tues - day's just as bad. —

A7

E7 **D7**

You know Wednes - day's worse. Lord, and Thurs - day's al - so

A7 **D7** **D#7** **E7**

sad.

(They Call It) Stormy Monday

Verse

A7

D7

2. The ea-gle flies on Fri-day, yeah,—

and Sat' I go out— to play.—

A7

I know you re-mem-ber that, don't you?

Hey, the

D7

ea- gle— flies— on Fri - day,

and Sat-ur-day I go out— to play.—

A7

(They Call It) Stormy Monday

E7 D7

Sun-day go to church. Lord, and I — kneel down — to

7 7 5 7 7

A7 D7 D#7 E7

pray. 3.1 cried.

1/2 1 (9) 10 10 0 10 0 5 7 5 7 3 5 0 5 7

Verse

A7 D7

Lord, have mer - cy. I can't hear you. Lord, have mer-cy on — me. —

7 7 5 7

Gtr. 1 tacet

A7

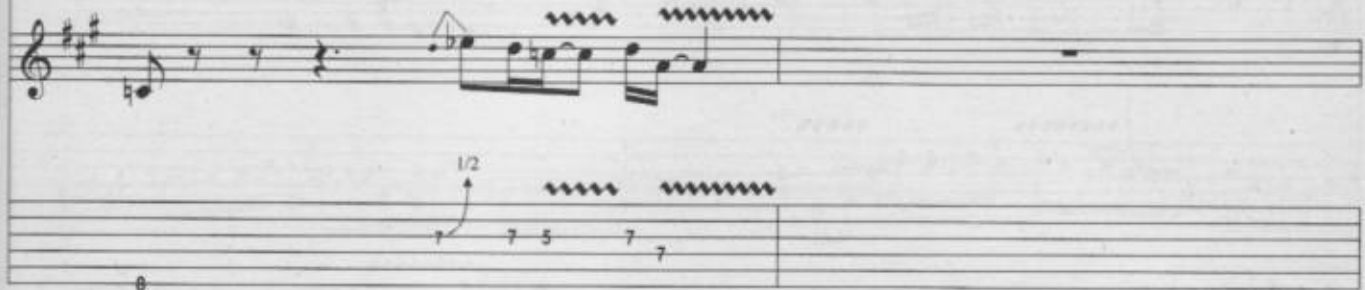
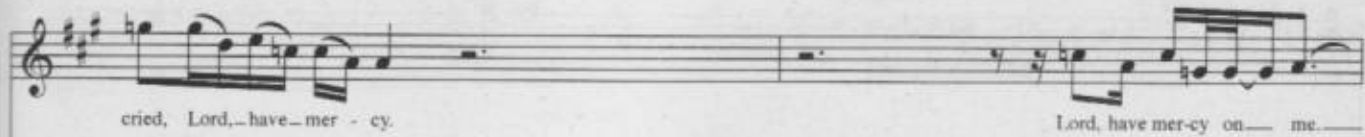
*Gtr. 2 (clean)

mf 1 1/4 7 7 5 7 5 7 6 5 0 5 5 7 5 7 5 0 5

*Stevie Ray Vaughan

(They Call It) Stormy Monday

D7



A7



E7

D7



(They Call It) Stormy Monday

A7 D7 D#7 E7

Gtr. 2

Gtr. 1

Guitar Solo

Gtr. 1 comp
A7

Gtr. 2

D7

A7

D7

(They Call It) Stormy Monday

A7

E7 **D7**

A7 **D7** **D#7**

E7 **A7**

D7 **A7**

(They Call It) Stormy Monday

D7

1/2 1/2 1/4 1 1 1/4 1/4 1/2

(10) 9 6 7 10 10 10 0 5 7 (7) 5 7 5 5 6 5 7 5 0 5 6 5

1/2 1/2 1/4

5 6 7 5 7 5 7 5 5 0 5 0 5 5 0 5 5 0 5 5 7 6 5

A7

1/4 1/2 1 1 1 1/2

0 5 6 5 5 7 5 5 0 7 7 7 5 7 5 7 0 7 5 7 7 (7) 5 7

1/2 1/4 1/2 1

5 7 (7) 7 7 (7) 5 7 6 7 5 7 5 7 5 5 7 7

E7 **D7**

1/4 1 1/2

5 0 5 7 6 5 0 5 0 5 7 7 7 7 7 5 6 7

(They Call It) Stormy Monday

Chords: A7 D7 D#7 E7

Gtr. 1

Gtr. 2

Verse

Gtr. 2 comp
A7 D7

4. I cried, Lord, have mer - cy. Lord, have mer - cy on me. —

Gtr. 1

A7

I cried.

(They Call It) Stormy Monday

D7

Lord, - have - mer - cy.

Lord, have mer - cy on me. -

A7

Lord, have mer - cy on me. -

Lord, have mer - cy on me. -

E7

D7

You know I'm try-in' to find - my wom - an.

Won't - some - bod - y please send her back

(They Call It) Stormy Monday

The musical score for 'The Way You Look Tonight' is presented in two systems. The first system shows the vocal melody and piano accompaniment for the first two measures. The second system continues the melody and includes a detailed guitar solo with fret numbers and a key signature change to D major.

System 1:

- Chords:** A7, D7, D#7, E7
- Vocal Melody:**
 - Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).
 - Measure 2: D5 (half), E5 (half).
- Piano Accompaniment:**
 - Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).
 - Measure 2: D5 (half), E5 (half).

System 2:

- Vocal Melody:**
 - Measure 3: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (half).
 - Measure 4: A5 (quarter), B5 (quarter), C6 (quarter), D6 (half).
 - Measure 5: E6 (quarter), F#6 (quarter), G6 (quarter), A6 (half).
 - Measure 6: B6 (quarter), C7 (quarter), D7 (quarter), E7 (half).
- Piano Accompaniment:**
 - Measure 3: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (half).
 - Measure 4: A5 (quarter), B5 (quarter), C6 (quarter), D6 (half).
 - Measure 5: E6 (quarter), F#6 (quarter), G6 (quarter), A6 (half).
 - Measure 6: B6 (quarter), C7 (quarter), D7 (quarter), E7 (half).
- Guitar Solo:**
 - Measure 3: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (half).
 - Measure 4: A5 (quarter), B5 (quarter), C6 (quarter), D6 (half).
 - Measure 5: E6 (quarter), F#6 (quarter), G6 (quarter), A6 (half).
 - Measure 6: B6 (quarter), C7 (quarter), D7 (quarter), E7 (half).

Guitar Solo

The second system of musical notation continues the melody. It begins with a treble clef and a key signature of two sharps (F# and C#). The melody is written on a five-line staff. The first measure is a whole note chord labeled 'A7' (A major with a dominant seventh). The second measure is a whole note chord. The third measure is a whole note chord. The fourth measure is a whole note chord. The fifth measure is a whole note chord. The sixth measure is a whole note chord. The seventh measure is a whole note chord. The eighth measure is a whole note chord. The ninth measure is a whole note chord. The tenth measure is a whole note chord. The eleventh measure is a whole note chord. The twelfth measure is a whole note chord. The thirteenth measure is a whole note chord. The fourteenth measure is a whole note chord. The fifteenth measure is a whole note chord. The sixteenth measure is a whole note chord. The seventeenth measure is a whole note chord. The eighteenth measure is a whole note chord. The nineteenth measure is a whole note chord. The twentieth measure is a whole note chord. The twenty-first measure is a whole note chord. The twenty-second measure is a whole note chord. The twenty-third measure is a whole note chord. The twenty-fourth measure is a whole note chord. The twenty-fifth measure is a whole note chord. The twenty-sixth measure is a whole note chord. The twenty-seventh measure is a whole note chord. The twenty-eighth measure is a whole note chord. The twenty-ninth measure is a whole note chord. The thirtieth measure is a whole note chord. The thirty-first measure is a whole note chord. The thirty-second measure is a whole note chord. The thirty-third measure is a whole note chord. The thirty-fourth measure is a whole note chord. The thirty-fifth measure is a whole note chord. The thirty-sixth measure is a whole note chord. The thirty-seventh measure is a whole note chord. The thirty-eighth measure is a whole note chord. The thirty-ninth measure is a whole note chord. The fortieth measure is a whole note chord. The forty-first measure is a whole note chord. The forty-second measure is a whole note chord. The forty-third measure is a whole note chord. The forty-fourth measure is a whole note chord. The forty-fifth measure is a whole note chord. The forty-sixth measure is a whole note chord. The forty-seventh measure is a whole note chord. The forty-eighth measure is a whole note chord. The forty-ninth measure is a whole note chord. The fiftieth measure is a whole note chord. The fifty-first measure is a whole note chord. The fifty-second measure is a whole note chord. The fifty-third measure is a whole note chord. The fifty-fourth measure is a whole note chord. The fifty-fifth measure is a whole note chord. The fifty-sixth measure is a whole note chord. The fifty-seventh measure is a whole note chord. The fifty-eighth measure is a whole note chord. The fifty-ninth measure is a whole note chord. The sixtieth measure is a whole note chord. The sixty-first measure is a whole note chord. The sixty-second measure is a whole note chord. The sixty-third measure is a whole note chord. The sixty-fourth measure is a whole note chord. The sixty-fifth measure is a whole note chord. The sixty-sixth measure is a whole note chord. The sixty-seventh measure is a whole note chord. The sixty-eighth measure is a whole note chord. The sixty-ninth measure is a whole note chord. The seventieth measure is a whole note chord. The seventy-first measure is a whole note chord. The seventy-second measure is a whole note chord. The seventy-third measure is a whole note chord. The seventy-fourth measure is a whole note chord. The seventy-fifth measure is a whole note chord. The seventy-sixth measure is a whole note chord. The seventy-seventh measure is a whole note chord. The seventy-eighth measure is a whole note chord. The seventy-ninth measure is a whole note chord. The eightieth measure is a whole note chord. The eighty-first measure is a whole note chord. The eighty-second measure is a whole note chord. The eighty-third measure is a whole note chord. The eighty-fourth measure is a whole note chord. The eighty-fifth measure is a whole note chord. The eighty-sixth measure is a whole note chord. The eighty-seventh measure is a whole note chord. The eighty-eighth measure is a whole note chord. The eighty-ninth measure is a whole note chord. The ninetieth measure is a whole note chord. The ninety-first measure is a whole note chord. The ninety-second measure is a whole note chord. The ninety-third measure is a whole note chord. The ninety-fourth measure is a whole note chord. The ninety-fifth measure is a whole note chord. The ninety-sixth measure is a whole note chord. The ninety-seventh measure is a whole note chord. The ninety-eighth measure is a whole note chord. The ninety-ninth measure is a whole note chord. The hundredth measure is a whole note chord.

(They Call It) Stormy Monday

E7

D7

A7 D7 D#7 E7

Gtr. 1 tacet A7 D7

Gtr. 2

Gtr. 1 comp A7

(They Call It) Stormy Monday

First system of musical notation for (They Call It) Stormy Monday. The system consists of a treble clef staff and a bass clef staff. The treble staff features a D7 chord marking above the first measure, followed by a series of eighth and sixteenth notes, including a triplet and a 'loca' marking. The bass staff contains a 1/2 note marking, a triplet, and various fret numbers (0, 10, 8, 5, 7, 17, 5, 7, 5, 17, 10, 10, 8, 10, 10, 10, 10, 9, 8, 10, 10, 10).

Second system of musical notation. The treble staff begins with an A7 chord marking. It contains several measures of eighth and sixteenth notes, including a triplet. The bass staff features a 1/2 note marking, a triplet, and various fret numbers (0, 10, 8, 10, 10, 10, 8, 10, 10, 9).

Third system of musical notation. The treble staff starts with an E7 chord marking. It includes a series of eighth and sixteenth notes, with a triplet and a 'loca' marking. The bass staff contains a 1/2 note marking, a triplet, and various fret numbers (10, 10, 0, 10, 0, 10, 0, 5, 5, 0, 5, 7, 5, 7, 5).

Fourth system of musical notation. The treble staff includes D7, A7, D7, and D4#7 chord markings. It features a series of eighth and sixteenth notes, including a triplet and a 'loca' marking. The bass staff contains a 1/2 note marking, a triplet, and various fret numbers (0, 5, 8, 5, 7, 7, 5, 7, 7, 5, 5, 8, 5, 7, 5, 7, 5).

Fifth system of musical notation. The treble staff starts with an E7 chord marking. It includes a series of eighth and sixteenth notes, with a triplet and a 'loca' marking. The bass staff contains a 1/4 note marking, a triplet, and various fret numbers (7, 5, 7, 5, 0, 5, 6, 7, 7, 11, 10, 10, 0, 10, 11, 10, 0, 10, 10, 11).

(They Call It) Stormy Monday

The guitar solo is written on a single staff. It begins with a D7 chord indicated above the staff. The melody consists of eighth and sixteenth notes, with various bends and vibrato marks. Below the staff, a fretboard diagram shows the fingerings for the solo, with numbers 1 through 10 indicating fret positions and wavy lines representing bends.

[illegible]

(They Call It) Stormy Monday

E7

A7

Gtr. 1

First system of guitar notation for Gtr. 1. The staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a double bar line. After the second bar line, there is a sequence of four eighth notes: F#4, A4, C#5, and A4, each with a slur above it. The system ends with a quarter rest. Below the staff, there is a wavy line indicating a vibrato or tremolo effect, and a fret number '10' is written below the line.

Gtr. 2

Second system of guitar notation for Gtr. 2. The staff is in treble clef with a key signature of two sharps. It contains a sequence of eighth notes: F#4, A4, C#5, A4, G#4, F#4, E4, and D4. There are slurs and ties between some notes. Below the staff, there are fret numbers: 6, 5, 8, 5, 6, 7, and a 7/7 chord symbol. A circular diagram shows a fretboard with fingers 5, 7, and 5 on the 7th fret.

Gtr. 2 tacet
D7

Gtr. 1

Third system of guitar notation for Gtr. 1. The staff is in treble clef with a key signature of two sharps. It contains a sequence of eighth notes: F#4, A4, C#5, A4, G#4, F#4, E4, and D4. There are slurs and ties between some notes. Below the staff, there are fret numbers: 10, 0, 10, 10, 10, 10, 9, (9), 9, (9), 0, (0), 0, (0), 10, 10. A dashed line connects the 10th fret of the first four notes.

A7

Fourth system of guitar notation for Gtr. 1. The staff is in treble clef with a key signature of two sharps. It contains a sequence of eighth notes: F#4, A4, C#5, A4, G#4, F#4, E4, and D4. There are slurs and ties between some notes. Below the staff, there are fret numbers: 0, 10, 0, 10, 10, 10, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. A dashed line connects the 10th fret of the first four notes. The text 'grad. bend' is written above the staff.

D7

Fifth system of guitar notation for Gtr. 1. The staff is in treble clef with a key signature of two sharps. It contains a sequence of eighth notes: F#4, A4, C#5, A4, G#4, F#4, E4, and D4. There are slurs and ties between some notes. Below the staff, there are fret numbers: 0, 10, 0, 10, 10, 10, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. A dashed line connects the 10th fret of the first four notes. The text '1/4' is written above the staff.

(They Call It) Stormy Monday

A7

E7

D7 **A7**

Free time

Gtr. 2

Gtr. 1