

VOLUME 62



Wes
Montgomery

For ALL Instruments

Play-A-Long Book & Recording Set



by Jamey Aebersold Jazz, Inc.





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INTRODUCTION

Just as Charlie Christian's "horn line" approach was followed by virtually every jazz guitarist who came after him, Wes Montgomery was the most influential guitarist of the next generation. Solos in octaves had been around since Django Reinhardt's recordings in the 1930's, but it was under Montgomery's influence that the octave approach became part of most subsequent players' styles. Moreover, his approach to chords and his blues feeling have been carefully studied by many guitarists of the last three decades - players like Mark Whitfield, the late Emily Remler and even fusion guitarist Lee Ritenour show Montgomery's influence in their work. His gift for long melodic lines was extraordinary, showing that even at fast tempos long lines don't have to sound like exercises and scales. In fact, players of all instruments looking for fresh ideas would do well to transcribe and practice Wes Montgomery's solos.

Like Charlie Parker, Wes also wrote a small number of originals, many of which are memorable. Unlike Parker, whose tunes (cf. *Confirmation*, *Donna Lee*, *Scrapple From the Apple*, etc.) tended to sound like scraps of solos organized into blues or AABA tunes, Montgomery apparently took a lot of care in writing his originals, many of which have interesting harmonic and rhythmic content within the standard blues and AABA song forms.

Of the blues on this record, the *D Natural Blues* is the least formal, and was probably improvised in the studio. *West Coast Blues*, Montgomery's most recorded composition, has a waltz feel that was in tune with the late fifties when it was written; it's a blues with a tritone substitution in the fourth bar for spice. *Cariba* is a latin blues in B flat, though the theme has a bitonal flavor to it.

Doujie and *Four on Six* are contrafacts, with rather interesting rhythm figures in the expositions to disguise their origins - *Doujie* is based on Charlie Parker's tune *Confirmation* and *Four on Six* harkens back to *Summertime* from the Gershwin songbook. You should check out the original Montgomery records to see how these themes were originally played.

Of the tunes with original chord progressions, *Far Wes* and *Leila* sound remarkably like the kind of cool jazz Henry Mancini was about to write for his "Peter Gunn" and "Mr. Lucky" TV scores - melodic with bop style minor third key relationships for a sophisticated, late night sound. *Jingles* has some of these qualities but is more rhythmically interesting. The play-a-long recording is based on the recording Montgomery did with Milt Jackson; a slower version, recorded earlier, was done with his trio. *Full House* is a minor keyed waltz.

The last years of Montgomery's career (and life; he died in 1969 at the height of his popularity) are represented by a couple of so-called "crossover" tunes - *Angel* and *Road Song*, the latter being a prototype for countless funk tunes in the seventies by George Benson and others. Originally recorded under the title *OGD* by Montgomery with organist Jimmy Smith, with its new name it was the title tune of Montgomery's last album.

Wes Montgomery was a late starter, making his first recordings in the late fifties and his last a decade later. The tunes on this album show the compositional facet of his talent. When you listen to his records you'll realize that these tunes are only the tip of the iceberg.

A word about the musicians on this album: pianist Hal Galper can trace his career back over more than three decades, recording and touring with Cannonball Adderley, Chet Baker and Phil Woods as well as recording several critically acclaimed recordings of his own. Bassist John Goldsby has recorded an album as leader as well as sideman appearances with Ken Peplowski, Loren Schoenberg, Karrin Allison, Bob Wilbur and others. Drummer Barry Ries is also an excellent trumpeter.

Phil Bailey 9/10/94

DISCOGRAPHY

The following CDs were available in the U.S. at presstime unless the number is marked "OP" (out of print). "*" indicates probable first recording. Two numbers within a set of parentheses indicate the availability of the same take on both. All tracks with a Riverside or Milestone number are also available on Riverside 12RCD-4408-2, *Wes Montgomery: The Complete Riverside Recordings*.

Angel

Wes Montgomery (A&M 75021-0816-2*)
Poncho Sanchez (Concord Picante CCD-4519)

Cariba

Wes Montgomery (Riverside OJCCD-106-2;FCD-60-019*)

D Natural Blues

Wes Montgomery (Riverside OJCCD-036-2*)

Doujie

Montgomery Brothers (Riverside OJCCD-139-2; Milestone MCD-47265-2)

Far Wes

Wes Montgomery (Pacific Jazz B2 94475*)

Four On Six

Wes Montgomery (Riverside OJCCD-036-2;FCD-60-019*)
(Verve 829 578-2)
New York Guitar Ensemble (Choice LP CRS 6831)
Lee Ritenour (GRP GRD-9697)

Full House

Wes Montgomery (Riverside OJCCD-036-2*)(France's Concert FCD 108)
Melvin Rhyne (Criss Cross CRISS 1080 CD)

Jingles

Milt Jackson/Wes Montgomery (Milestone MCD-47065-2;
Riverside OJCCD-234-2; FCD-60-019)
Russell Malone (Columbia CK 53912)
Wes Montgomery Trio (Riverside OJCCD-034-2*)
(France's Concert FCD 108)
Billy Taylor (Taylor Made TMD-1001)

Leila

Wes Montgomery (Pacific Jazz B2 94475*)

Road Song (aka OGD)

Pat Martino (Muse LP MR-5096)
Wes Montgomery (A&M CD 17767; CD 0822; CD 2520)
Ned Otter (Ned Otter NO-1)
Project 7 (William Ash feat.)(Evidence ECD 22049-2)
Lee Ritenour (GRP GRD-9697)
Jimmy Smith/Wes Montgomery (song titled OGD)
(Verve 831 372-2*)

West Coast Blues

Cannonball Adderley Big Band (Riverside OJCCD-258-2)
Cecil Brooks III Quintet (Muse MCD 5377)
Tommy Flanagan (Galaxy OJCCD-473-2)
Harold Land Sextet w. Montgomery (Riverside LP OJC-146)
Mastersounds (Fantasy LP OJC-280)
Wes Montgomery (Riverside OJCCD-036-2*)
(France's Concert FCD 108)
Project 7 (Burrell, Bertoncini, etc.)(Evidence ECD 22051-2)
Lee Ritenour (GRP GRD-9697)
Nancy Wilson w. Gerald Wilson Orch. (Blue Note B2 96265)

Cariba



By John L. (Wes) Montgomery

PLAY 12 CHORUSES (♩ = 160)

The first three choruses of the piece are written on a single treble clef staff in 4/4 time. The key signature has two flats (Bb and Eb). The first chorus consists of four measures with chords F-, Bb7, F-, and Bb7. The second chorus consists of four measures with chords Eb7, F-, Bb7, and F-. The third chorus consists of four measures with chords Bb7, Gb7, F7, F-, Bb7, F-, and Bb7. The notation includes eighth and quarter notes, rests, and dynamic markings like accents (>).

SOLOS

The first line of solo notation is a treble clef staff in 4/4 time. It contains two measures, each with a slash (/) indicating a solo section. Above the first measure is the chord F- and above the second measure is the chord Bb7.

The second line of solo notation is a treble clef staff in 4/4 time. It contains two measures, each with a slash (/) indicating a solo section. Above the first measure is the chord Eb7 and above the second measure is the chord Bb7.

The third line of solo notation is a treble clef staff in 4/4 time. It contains four measures, each with a slash (/) indicating a solo section. Above the first measure is the chord F7, above the second is Eb7, above the third is F-, and above the fourth is Bb7.

The fourth line of solo notation is a treble clef staff in 4/4 time. It contains two measures, each with a slash (/) indicating a solo section. Above the first measure is the chord F- and above the second is the chord Bb7.

FADE ENDING



Four On Six

By John L. (Wes) Montgomery

PLAY 15 CHORUSES (♩ = 104)

INTRO NO CHORDS

Intro musical notation in bass clef, 4/4 time, featuring a melodic line with repeat signs.

Chord progression: BbΔ G- G#- A- D7+9 NO CHORDS

Continuation of the intro with chords and a final repeat sign.

MELODY

Chord progression: G- C7 G-3 C7 G- C7 G-

Melody line in treble clef with corresponding chords.

(STOP TIME)

Chord progression: C- F7+4 Bb- Eb7+4 A- D7+4 Eb- Ab7+4

Stop time musical notation with chords.

(TIME)

Chord progression: G- C7 G-3 C7 G- C7 G-

Time musical notation with corresponding chords.

Chord progression: BbΔ G- G#- A- D7+9 G- SOLO BREAK

Solo break musical notation with chords and a dashed line indicating the break.

SOLOS

Chord progression: G- C- F7 Bb- Eb7 A- D7 Eb- Ab7 (Tritone Substitute)

First line of solo musical notation with chords and repeat signs.

Chord progression: G- C- F7 BbΔ AØ(Eb7) D7+9 ⊕ G- AØ D7

Second line of solo musical notation with chords and repeat signs.

Chord progression: G-

Vamp & Solo musical notation in bass clef.

Vamp & Solo

Road Song



By John L. (Wes) Montgomery

PLAY 6 CHORUSES (♩ = 126)

INTRO

G- G7

G- G7

G- G- C7 AØ D7+9 G- G-/F

EbΔ EØ C- 1. D7+9 G- 2. D7+9 G-

BRIDGE

C- F7 BbΔ B- E7

Bb- Eb7 AbΔ D7+9 G- G- C7

AØ D7+9 G- G-/F EbΔ EØ C- D7+9 G-

SOLOS (FORM: AABA)

G- G- C7 AØ D7+9 G- G-/F EbΔ EØ C- D7+9 G-

BRIDGE

C- F7 BbΔ B- E7 Bb- Eb7 AbΔ D7+9

G- G- C7 AØ D7+9 G- G-/F EbΔ EØ C- D7+9 G- ⊕

⊕ G- G-/F EbΔ EØ C- D7+9 G-

(FADES OUT ON CODA)



Jingles

By John L. (Wes) Montgomery

PLAY 5 CHORUSES (♩ = 224)

♩

E- A7 E- A7

RHY.

E- A7 E- A7

F#- Ab- CΔ B7+9

3

A- B7+9

1. E- A7 2. E- A7

BRIDGE

A- D7 GΔ Ab- Db7

G- C7 FΔ FΔ B7+9

D.S. Second Ending And Then To Solos

SOLOS

E- E- (E7+9)

A- F#Ø B7+9 1. E- B7+9 2. E- E7+9

A- D7 GΔ Ab- Db7 G- C7 FΔ F#Ø B7+9

E- E-

A- F#Ø B7+9 E- B7+9

ENDING FADES OUT ON E- TO A7

West Coast Blues



By John L. (Wes) Montgomery

PLAY 8 CHORUSES (♩ = 116)

Chords for the main melody and accompaniment:

- Chorus 1: Bb7, Ab7 (triplet), Ab7 (triplet)
- Chorus 2: Bb7, B-, E7, Eb7
- Chorus 3: Eb7 (triplet), Bb7 (triplet), Bb7 (triplet)
- Chorus 4: Bb7, F7, Eb7
- Chorus 5: Eb7, Bb7, Db7, GbΔ (triplet), B7+4

SOLOS (Solo chords are different than melody chords)

Solo chords for the first 7 measures:

- Measure 1: Bb7
- Measure 2: Ab7
- Measure 3: Bb7
- Measure 4: B-
- Measure 5: E7
- Measure 6: Eb7
- Measure 7: Eb-, Ab7, D-, G7, C#-, F#7

Solo chords for the final 7 measures:

- Measure 8: BbΔ
- Measure 9: Ab-
- Measure 10: Db7, GbΔ
- Measure 11: B7
- Measure 12: BbΔ
- Measure 13: Ab-
- Measure 14: Ab-, Db7, GbΔ, B7, BbΔ



Leila

By John L. (Wes) Montgomery

PLAY 3 CHORUSES (♩ = 72)

Ab-G- G- C7 FΔ D7b9 G- C7

FΔ Bb- 3 Eb7b9 3 AbΔ 3 DbΔ 3 G- 3 C7b9

I. FΔ Eb- E- F- F#- G- 2. FΔ C- F7 BbΔ C- F7

BRIDGE

BbΔ D- G7 CΔ D- G7 G- D7 Ab- G-

G- C7 FΔ D7b9 G- C7 FΔ

Bb- 3 Eb7b9 3 AbΔ 3 DbΔ 3 ⊕ G- 3 C7+9 FΔ D7

TO SOLOS

SOLOS G- C7 FΔ D7b9 G- C7 FΔ Bb- Eb7b9

AbΔ DbΔ G- C7b9 1. FΔ D7+9 2. FΔ BRIDGE C- F7

BbΔ C- F7 BbΔ D- G7 CΔ D- G7 G- D7

G- C7 FΔ D7b9 G- C7 FΔ Bb- Eb7b9 AbΔ DbΔ ⊕ G- C7+9 FΔ D7

⊕ G- C7 A∅ D7b9 DbΔ DbΔ 3 EbΔ EΔ FΔ FΔ

Angel



By John L. (Wes) Montgomery

PLAY 6 CHORUSES (♩ = 126)

INTRO

E- A7 E- A7

E- A7 E- A7 E- A7

E- A7 A- A-/G CΔ B7+9 E- A7

ON REPEAT ONLY →

1. E- A7 2. E- A7 BRIDGE D- G7 CΔ C/B A- A-/G

F#Ø B7 E- D- G7 CΔ C/B A- A-/G

F#Ø B7+9 E- A7 E- A7 E- A7

E- A7 A- A-/G CΔ B7+9 E- A7 E- A7

SOLOS

E- A7 E- A7 A- A-/G F#Ø B7+9 E- A7 1. E- A7 2. E- A7

D- G7 CΔ C/B A- A-/G F#Ø B7 E- D- G7 CΔ C/B A- A-/G F#Ø B7+9

E- A7 E- A7 A- A-/G F#Ø B7+9 E- A7 E- A7

ENDING FADES OUT ON LAST 2 BARS



D Natural Blues

By John L. (Wes) Montgomery

PLAY 9 CHORUSES (♩ = 92)

D7 G7 D7+9

D7 G7

D7 F#Ø B7+9 E- A 3

A7 ⊕ D7 B7+9 E- A7 3

SOLOS

D7 G7 D7 D7

G7 D7 F#Ø B7+9

E- A7 ⊕ D7 B7+9 E- A7

⊕ TAG

F#- B7+9 E- A7 D7+9 D7 G7 G#° D7 Eb7 Ḋ7

PLAY 5 TIMES, THEN END

Doujie



By John L. (Wes) Montgomery

PLAY 7 CHORUSES (♩ = 200)

FA EØ A7+9 D- G7 C- F7

Bb7 A- D7 G7 G- C7

2. G7 (G-) C7 FA C- F7

BbΔ BbΔ Eb- Ab7 DbΔ

G- C7 FA EØ A7+9 D- G7

C- F7 Bb7 A- D7 G7 (G-) C7 FA

SOLOS

FA EØ A7+9 D- G7 C- F7 Bb7 A- D7 G7 G- C7

2. G7 (G-) C7 FA C- F7 BbΔ Eb-

Ab7 DbΔ G- C7 FA EØ A7+9 D- G7

C- F7 Bb7 A- D7 G7 (G-) C7 FA

fine



Full House

By John L. (Wes) Montgomery

PLAY 5 CHORUSES (♩ = 176)

First system of musical notation with chords: F-, Bb7, F-, Bb7, F-, Bb7, C7+9

Second system of musical notation with chords: F-, F-, Bb7, F-

Third system of musical notation with chords: Bb7, F-, Bb7, F-

Fourth system of musical notation with chords: C7+9, F-, Bb7, F-

Fifth system of musical notation with chords: Bb7, F-, Bb7, F- (C7)

Sixth system of musical notation with chords: F-, BRIDGE Bb-, Eb7, AbΔ

Seventh system of musical notation with chords: Db7, Gb7, C7+9, GØ

Eighth system of musical notation with chords: C7+9, F-, Bb7, F-

Ninth system of musical notation with chords: Bb7, F-, Bb7, F-, C7+9 Δ

Full House-cont.



Musical staff with notes and chords: F-, Bb7, F-, Bb7

Musical staff with notes and chords: F-, Bb7, F-, (C7), F-

SOLOS

SOLOS section with notes and chords: F-, Bb7, F-, Bb7, F-, Bb7, F-, C7+9

SOLOS section with notes and chords: F-, Bb7, F-, Bb7, F-, Bb7, F-

BRIDGE

BRIDGE section with notes and chords: Bb-, Eb7, AbΔ, Db7, Gb7, C7+9, GØ, C7+9

SOLOS section with notes and chords: F-, Bb7, F-, Bb7, F-, Bb7, F-, C7+9

SOLOS section with notes and chords: F-, Bb7, F-, Bb7, F-, Bb7, F-

ENDING VAMPS ON F-/Bb7



Far Wes

By John L. (Wes) Montgomery

PLAY 3 CHORUSES (♩ = 100)

NOTE: The melody (first chorus)

is 2 bars longer than the other 2 choruses.

DbΔ F#- B7+9 EΔ

E- A7+9 DΔ Eb- Ab7b9

(2X ONLY)

1. DbΔ EΔ AΔ 2. DbΔ Ab7 DbΔ

BRIDGE (Improvised)

Db- F#7 AΔ F#- B7 E- A7 Eb- Ab7

DbΔ F#- B7+9 EΔ

E- A7+9 DΔ Eb- Ab7

B- 3 EbØ Ab7+9 Db-Δ Eb- TO SOLOS Ab7

SOLOS DbΔ F#- B7+9 EΔ E- A7+9 DΔ Eb- Ab7b9 1. F- EΔ Eb- Ab7+9

2. DbΔ Ab7 DbΔ Db- Gb7 AΔ F#- B7 E- A7 Eb- Ab7

DbΔ F#- B7+9 EΔ E- A7+9 DΔ Eb- Ab7+9 DbΔ Eb- Ab7+9

⊕ B- EbØ Ab7+9 Db-Δ