





# CONTENTS

Tunes included in this volume are:

- |                            |                           |
|----------------------------|---------------------------|
| 1. <i>Tuning Notes</i>     | 7. <i>Leila</i>           |
| 2. <i>Cariba</i>           | 8. <i>Angel</i>           |
| 3. <i>Four On Six</i>      | 9. <i>D Natural Blues</i> |
| 4. <i>Road Song</i>        | 10. <i>Doujie</i>         |
| 5. <i>Jingles</i>          | 11. <i>Full House</i>     |
| 6. <i>West Coast Blues</i> | 12. <i>Far Wes</i>        |

Introduction .....	i
Discography .....	iii

 CONCERT KEY SONGS & CHORD/SCALE PROGRESSIONS .....	1
 Bb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS .....	13
 Eb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS .....	25
 BASS CLEF INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS .....	37

## **PLAY-A-LONG CD INFORMATION:**

STEREO SEPARATION: RIGHT CHANNEL = Piano, Drums; LEFT CHANNEL = Bass, Drums  
Tuning Notes: Concert Bb & A (A=440)

## **PERSONNEL ON PLAY-A-LONG RECORDING:**

HAL GALPER, piano; JOHN GOLDSBY, bass; BARRY RIES, drums.

Photo of Wes Montgomery by DUNCAN SCHIEDT  
Engraving by PETE GEARHART  
Cover Design by GLENN D. WATTS & JASON A. LINDSEY

Published by  
JAMEY AEBERSOLD JAZZ, INC.  
P.O. Box 1244  
New Albany, IN 47151-1244  
[www.jazzbooks.com](http://www.jazzbooks.com)



Copyright © 1994 by Jamey Aebersold Jazz, Inc.  
All Rights Reserved Printed in U.S.A. International Copyright secured  
All copyrights used by permission

No portion of this book may be reproduced in any way without express permission from the publisher.

Book only: \$4.95 U.S.

# 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.



# Doujie

By John

PLAY 7 CHORUSES (♩ = 200)

FA EØ A7+9 D-

Bb7 A- D7 1. G7

2. G7 (G-) C7 FA

BbΔ BbΔ Eb- BbΔ

G- C7 FA G7

C- F7 Bb7 C7 FA

SOLOS

FA F7 Bb7 A- D7 1. G7 G- C7

2. G7 (G-) F7 BbΔ Eb-

C7 FA EØ A7+9 D- G7

b7 A- D7 G7 (G-) C7 FA

*fine*

# West Coast Blues

PLAY 8 CHORUSES (♩ = 116)

By Job

Chords: Bb7, Ab7, Bb7, B-, E7, Eb7, Bb7, F7, Eb7, Bb7, B7+4

Tempo: ♩ = 116

## SOLOS (Solo chords are diff)

Chords: Bb7, Eb7, C-, B-, E7, G7, C#, F#7, BbΔ, Db7, GbΔ, F7, GbΔ, B7, BbΔ, Ab-, GbΔ, B7, BbΔ