VOLUME 62

Montgomery

Mes

For ALL Instruments

Play-A-Long Book & Recording Set



by Jamey Aebersold Jazz, Inc.

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Tunes included in this volume are:

Cariba Leila
Four On Six Angel
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West Coast Blues Full House
Far Wes

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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 excercises 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 orgins - **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 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

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)

Cannonball Adderley Big Band (Riverside OJCCD-258-2)

Cariba

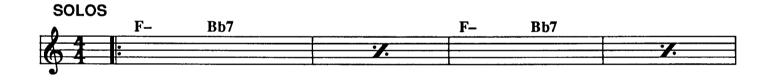
By John L. (Wes) Montgomery

PLAY 12 CHORUSES (J = 160)

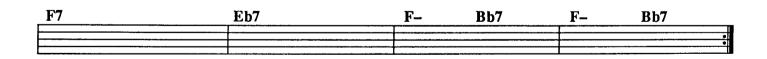
















Four On Six



Road Song

PLAY 6 CHORUSES (= 126)



(FADES OUT ON CODA)

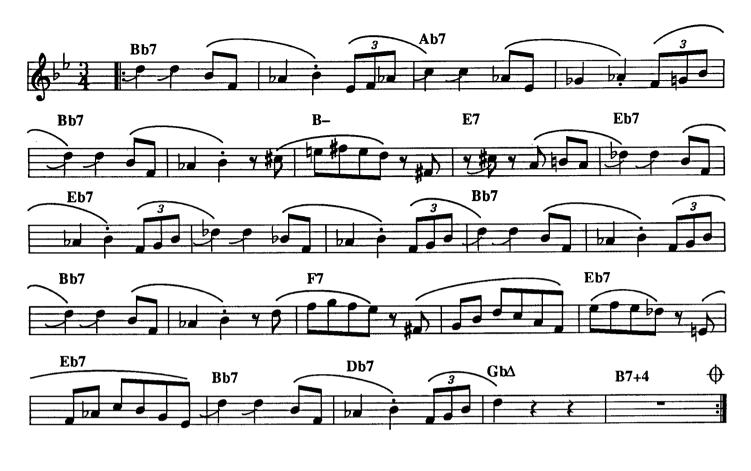
Jingles

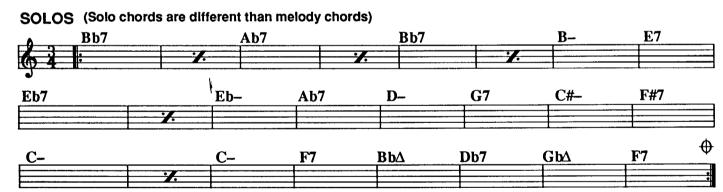


West Coast Blues

PLAY 8 CHORUSES (J= 116)











DbΔ **Db**Δ

Ευδ Εδ Γδ

FΔ

G-

C7

ΑØ

D7b9







D Natural Blues



Doujie

PLAY 7 CHORUSES (J = 200)





PLAY 5 CHORUSES (J = 176)

Full House



Full House-cont.







Far Wes

