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MEL BAY PRESENTS

Wes Montgomery

JAZZ GUITAR ARTISTRY

Transcribed by Zafar Saood

Contains:
- Full House
- Doujie
- Missile Blues
- Mi Casa
- Work Song
- Double Deal
- Jingles
- So Do It
- Sack o' Woe
- Fallout
- Unit 7
- Jeannine
- Blue Roz
- Something Like Bags

MEL BAY PUBLICATIONS, INC., #4 INDUSTRIAL DRIVE, PACIFIC, MISSOURI 63069-0066

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Transcribed & Edited by
Zafar Saalik Saood

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This book is dedicated to the "Author of The Notes"

John Leslie (Wes) Montgomery

(1923-1968)

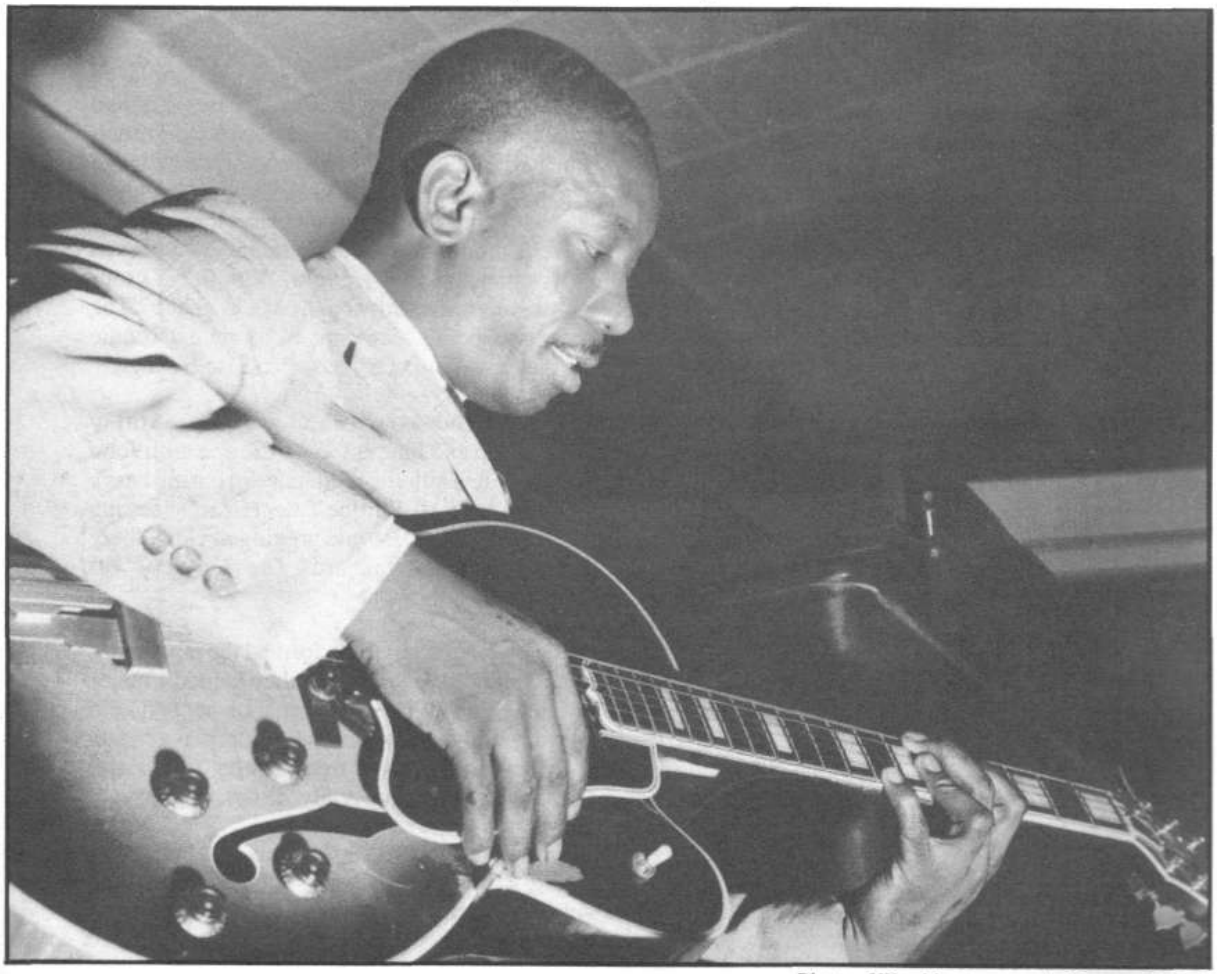


Photo of Wes Montgomery by Duncan Schiedt

About The Author

Born in Atlanta, Georgia on February 2, 1950, Zafar was christened "Victor Herbert Vick, Jr." after American composer Victor Herbert. In 1991, he legally changed his name to Zafar Saalik Saood.

Zafar's family moved to Tuskegee, Alabama in 1957, where he began his musical studies—piano at age 7, clarinet and band lessons at age 9. At age 10, he taught himself ukulele and guitar after seeing Arthur Godfrey play uke and sing on his famed TV show and Bobby "Bobtail" Owens play guitar at a school assembly program. Zafar's lifelong interest in and proclivity for transcribing and arranging music was first apparent in elementary school when he provided scores for the various bands and vocal groups in which he participated. Richard Pinkard hired 13-year-old Zafar and his singing group "The Dynamics" (now "7th Wonder") to play with "The Swingin' Corvettes." Zafar's mother, sensing that the teenager was serious about playing guitar, bought him an electric guitar and 10-watt amplifier. Richard dubbed Zafar "The Big Foot of Vickus," then, for the next two years, he taught Zafar how to *really* play his new, shiny, red, Zim-Gar solid body.

Zafar and fellow classmate, Lionel Richie, played clarinet and piano together in several small groups. At age 16, Zafar was the first guitarist in a group known as "The Jays," which spawned the "Commodores." During the summers, he would return to Atlanta to study with his cousin and local jazz guitar icon, Wesley Jackson. With "flat 5s and 9s," Zafar auditioned for Bill Braynon's Big Band. With Bill, he was allowed many solos and constantly was admonished simply to "Read wha's on the chart man!" Saxman Hank Moore had recruited Zafar for Bill's group (18 pieces), giving the teenager an opportunity to learn from "the cats."

In 1967, at Alabama State University (alma mater of the late, great Erskine Hawkins), Zafar played with many virtuoso jazz players such as trumpeters Thara Memory, Avery "Handsome" Beavers, and John Gibbs; organists Al Stringer and Ben Wright; saxmen Donald Crawford, Clarence Turner, Larry and Bobby Moore; bassist, guitarist, and drummer Kirk Dudley, and Walter "Clyde" Orange (present Commodore's drummer/lead singer). When Aretha's sister, Erma Franklin, came to play at the Elk's Club in Montgomery, Zafar (then known as "Vic") promptly skipped classes and headed out on the road as her guitarist and music director for several months in 1968. His mother did not even know where he was until a friend of hers saw him in Houston and reported him! With Erma's tour ending in Detroit, he was hired by Motown Records as music director for the vocal group "The Monitors." Between activities with the singers, Zafar was being mentored by organist Ronnie Sandelin, with whom he played five nights a week at the now defunct Swan's Paradise Lounge.

His absence from school came to the attention of the local draft board, and Zafar was shipped off to Kaiserslautern, Germany, where he played originals, hard bop and blues all over Europe with John Skelton (flute), Anthony "Khalif" Brown (congas), and his wife Roulettei Gildersleeve (string bass). Their group, "Padded Cell," won five consecutive 1st prizes in an all-Europe Talent Search, netting the grand prize of several tour dates which included affairs for NATO. While gigging in Heidelberg at Club Storyville, Zafar acquired a box set of early Wes Montgomery records, *The Genius of Wes Montgomery,* containing most of the tunes in this collection.

Upon returning to the States, Zafar and Roulettei, along with Khalif and Kirk, formed the power jazz rock group "Early Warning System." After releasing two independent records, they landed a major recording contract with Polydor Records, releasing a single, *Love Pressure Risin',* co-penned with Clinton Moon. The record garnered major market airplay and sales while the group played such venues as The Apollo Theatre in NYC. Unwilling to bow to the disco trend of the '70s, Zafar reentered school to study guitar with Charles Duncan, Lyster Bass, and Wally Zimmerman.

After graduating from Mercer University in 1979 (Psychology major/Music Composition minor), he went to Los Angeles and became co-writer with award-winning R&B songwriter/producer Sam Dees. Zafar worked for "Knight Dees Knight Productions" (Sam Dees, Bubba and Gladys Knight) as writer and session musician/leader, and he recorded many dates for them. In 1980, Sam financed

the release of an album (*Komputor Kid*) of Zafar's music. The title cut, "Video Jones," was a smash hit with airplay and sales from NYC to Miami, and Zafar, as Komputor Kid, played coliseums and civic centers in the southeastern USA.

In 1984, Zafar was summoned for creative services by Michael Jackson when the "Victory Tour" swept through Atlanta. Zafar accompanied Michael on classical guitar while Michael wrote a song entitled "Lonely Man." Zafar recalls that his host was very accommodating, professional, and fun to work with. An article by Russ Devault, detailing the encounter appeared on the front page of the *Atlanta Journal and Constitution* the very next day (Friday, October 26, 1984).

In the Spring of 1994, Zafar competed for and won a full scholarship to Clayton State College (home of international concert venue Spivey Hall) to continue the study of the classical guitar with virtuoso lutenist/vihuelist/guitarist Bill Hearn. Zafar also studies clarinet with Ted Gurch (Atlanta Symphony Orchestra, Thamyris) and flugelhorn/pocket trumpet with Phil Elkins (Atlanta Brassworks), while pursuing his second degree (Classical Guitar Performance).

Zafar sings and plays several instruments, (w/MIDI) including guitars, keyboards, oud, clarinet, harmonica, flugelhorn, and pocket trumpet at various coffeehouses and concert halls. He plays jazz, classical, blues, early and contemporary American folk music, South American music, and an original hybrid style that he refers to as "The Jassical Guitar." This is his first book for Mel Bay Publications.

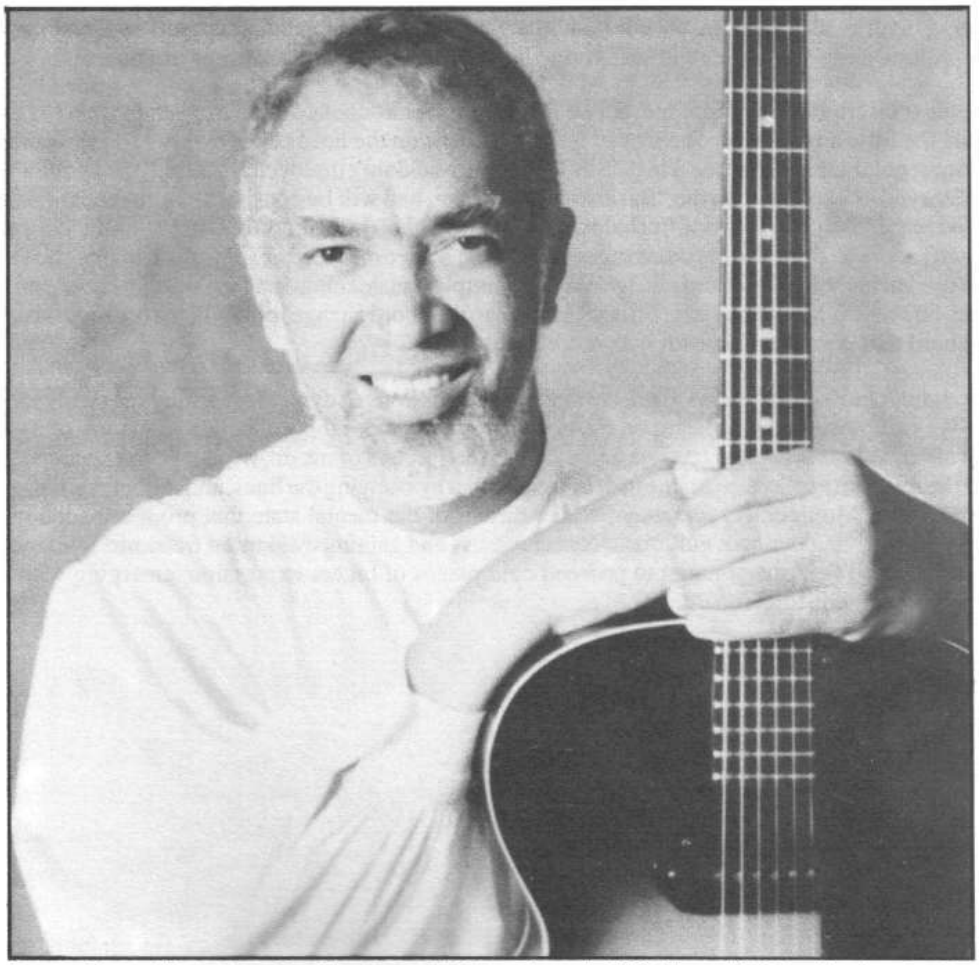


Photo of Zafar Saood by John Howard / Guitar pictured: 1953 Gibson ES 125, collection of author

General Performance Notes

Included in each selection is enough musical information to assist you in gaining a complete understanding of the pieces and perhaps to provide enough of an arrangement that you may elect to add some of them to your repertoire. On some of the original recordings, the melodies are played by instruments other than the guitar. We have provided the melody as played by those instruments notated and entabulated for you to play them on the guitar to enhance your enjoyment of the pieces, with all of Wes' original solos faithfully transcribed for your study. Notably, "Sack o' Woe" was recorded with the cornet playing the melody, as it was a record by Nat Adderley on which Wes played. We've provided a special arrangement for two guitars so that you may record the supportive material on a small tape recorder and play along with it for study purposes. Regardless of the original melodic instrumentation, we have provided notation for *you,* the guitarist.

Included in this compilation is a special edition of "Mi Cosa," which is edited for classic/fingerstylists in an effort to introduce Wes' music to guitarists of genre other than jazz. Honoring a trend towards less "score clutter," we have eliminated some conventions: barre indications, right-hand fingerings, and omission of the "1" finger symbol for left-hand fingering involving a barre. The inclusion of the tablature should assist you in determining when and where you may elect to barre or use an alternative fingering. Also, in "Mi Cosa" please note that there are additive meters which suggest rhythmic modulation in different areas of the score architecture. For the right hand, you may either play fingerstyle, apolyando, or with a plectrum (the original recording sounds like Wes is playing with a pick). As in all editions, the fingerings and entabulations are suggestions and suggestions only. We are certain that you will devise many clever fingerings of your own.

In some transcriptions of guitar music I've noticed that for a "choked slur," the bend symbol is used, minus the little arrow on top. I chose to leave the arrow on the head of the symbol so as to contrast it from regular tie and slur markings. Since Wes very seldom employed a "bend," the symbol may be observed as explained on the "Basic Symbols" page, and will be consistent throughout to denote "choking up" to a note from one fret below (see *Basic Symbols*). The chord changes that appear above the staff serve to show the chord changes proper and sometimes it represents the name of the chord Wes used in his solo. The chord change may be a simple F major chord and the soloing chord beneath it may be something else entirely. Priority is given to the chord change itself when it does not describe the chord that is stacked beneath it as in a chord solo.

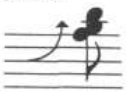
Throughout most of the scores, there are deliberate omissions of dynamic markings as the dynamics that Wes employed may be heard on the tape that accompanies this collection. As many of us may well affirm, "Jazz is not a repressive genre," so as interpreters of music, we can go to jazz music and find the freedom to play as we choose. It is hopeful that by studying the lines, and the octave and chord solos of Wes Montgomery, we may partake further of the mental state that produced such music thereby expanding our own guitaristic consciousness and gaining even more freedom. The study of this music will help the guitarist to proceed onto planes of higher expression, emerging with *new* maps of the guitar fingerboard.

Z. S. Saood

Basic Symbols

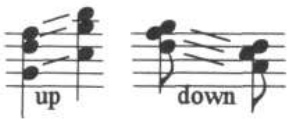
From one fret below (in pitch) simultaneously pluck the string with the right hand while sliding or "choking" up to the note(s) to the right of the symbol.

Example 1:



Play the first note(s), then slide/choke up or down to the next note as a slur, except you do not pluck the second note(s).

Example 3:



Pluck the first note(s) then rapidly slide downwards (in pitch) for 2 or 3 frets while slightly releasing the left hand pressure, leaving the fingers on the string(s) to dampen the sound.

Example 5:

This information relates to the instrument(s) that played the "head" melody on the record. If the guitar was dominant on the melody, this information may not appear.

Example 7:

(Cornet and Bass alternate on Melody)

Play the first note, then tap or hammer the note that is beneath the "H" symbol with an appropriate left hand finger.

Example 2:

Play rapid up and down- strokes with the thumb or plectrum as fast as possible for the duration of the indicated rhythm.

Example 4:

This long thick line represents a solo that was played by another instrument on the original referenced recording.

Example 6:

Prepare by placing the fingers of the left hand on all the notes within tied area. Pluck the highest note then apply a bit of pressure in the left hand while "pulling" the remaining fingers away from notes with "P" above them.

Example 8:

Chronological Discography

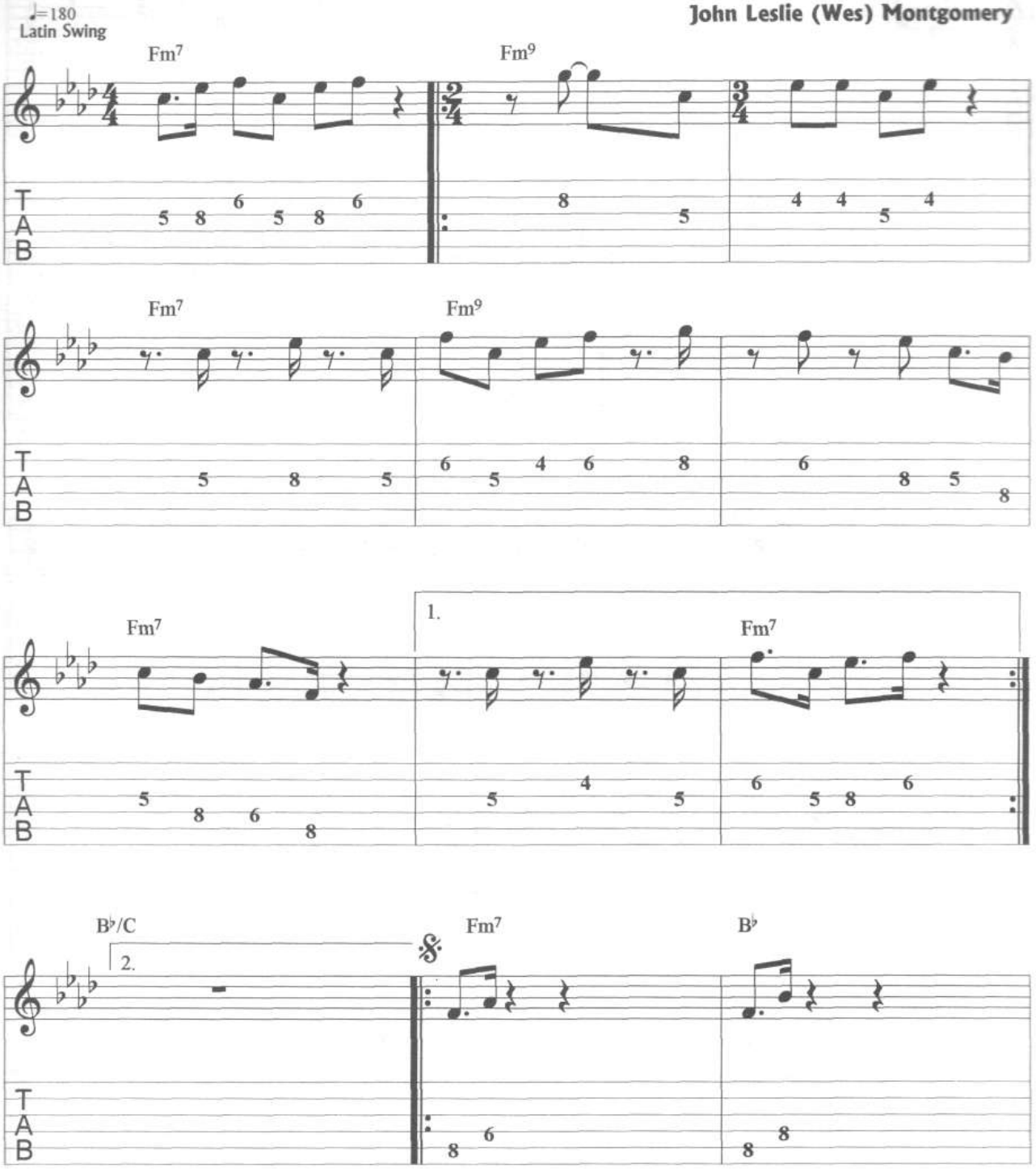
Selection	Date Recorded	Album	Record No.
Missile Blues	Oct. 5, 1959	*Wes Montgomery Trio* *Wes Montgomery/Guitar on The Go*	RS 310/1156 RS (9) 494 OJC 034
Jingles	Oct. 6, 1959	*Wes Montgomery Trio* *'Round Midnight* *Wes Montgomery 1925*[sic]-*1968* (compilation)	RS 310/1156 R/ABC 3014 R/ABC 3036
Sack o' Woe	Jan. 27, 1960	*Nat Adderley/Work Song* *Nat Adderley/Work Songs*	RS 318/1167 MI 47047
Work Song	"	"	"
Fallout	"	"	"
So Do It	Oct. 12, 1960	*Movin' Along* *Movin'*	RS 342/9342 MI 47040 OJC 089-2
Doujie	Jan. 3, 1961	*The Montgomery Brothers* *The Montgomery Brothers/ Groove Brothers*	RS 362 MI 47051 OJC 139
Something Like Bags	Aug. 14, 1961	*So Much Guitar* *While We're Young*	RS 382/9382 MI47003 OJC 233
Double Deal	Oct. 10, 1961	*George Shearing and The Montgomery Brothers* *While We're Young*	Jazzland (9) 55 MI 47003 OJC 040-2
Blue Roz	Dec. 8, 1961	*Milt Jackson–Wes Montgomery: Bags Meets Wes* *Wes and Friends*	RS 407/9407 MI 47013
Jeannine	Dec. 1961	*The Montgomery Brothers In Canada*	Fantasy 8066 OJC 5283
Full House	June 25, 1962	*Full House* *Movin'*	RS 434/9434 MI 47040 OJC 106
Mi Cosa	Oct. 10, 1963		OJC 489-2
Unit 7	June 1965	*Smokin' at The Half Note* *Wynton Kelly Trio–Wes Montgomery*	Verve P2-229578

RS-Riverside MI-Milestone R/ABC-Riverside OJC-Original Jazz Classics

Source: Booklet w/*Wes Montgomery, The Complete Riverside Recordings* Produced by Orrin Keepnews, pp. 30, 31, 32, and actual album cover inspections.

Full House

John Leslie (Wes) Montgomery



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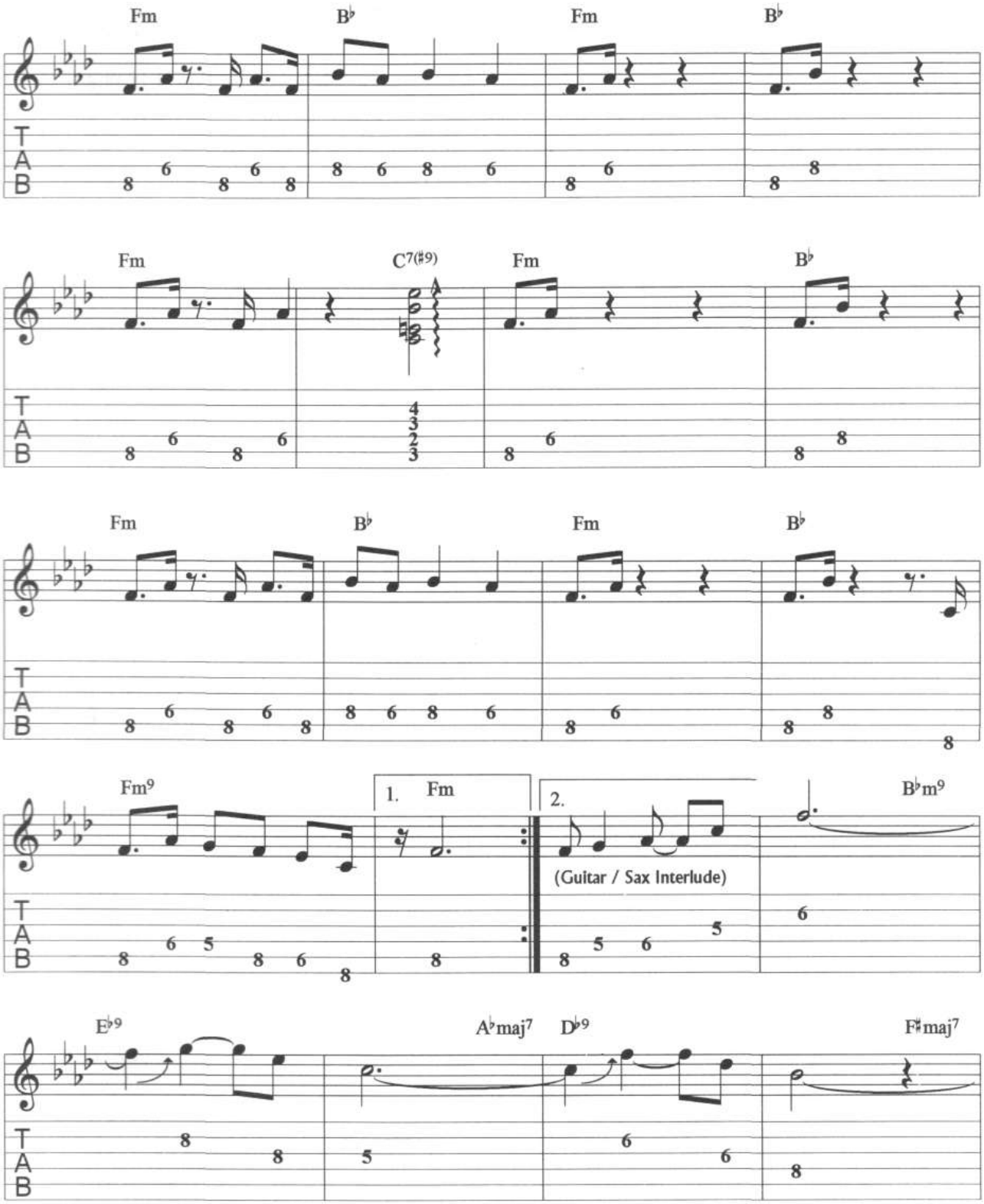
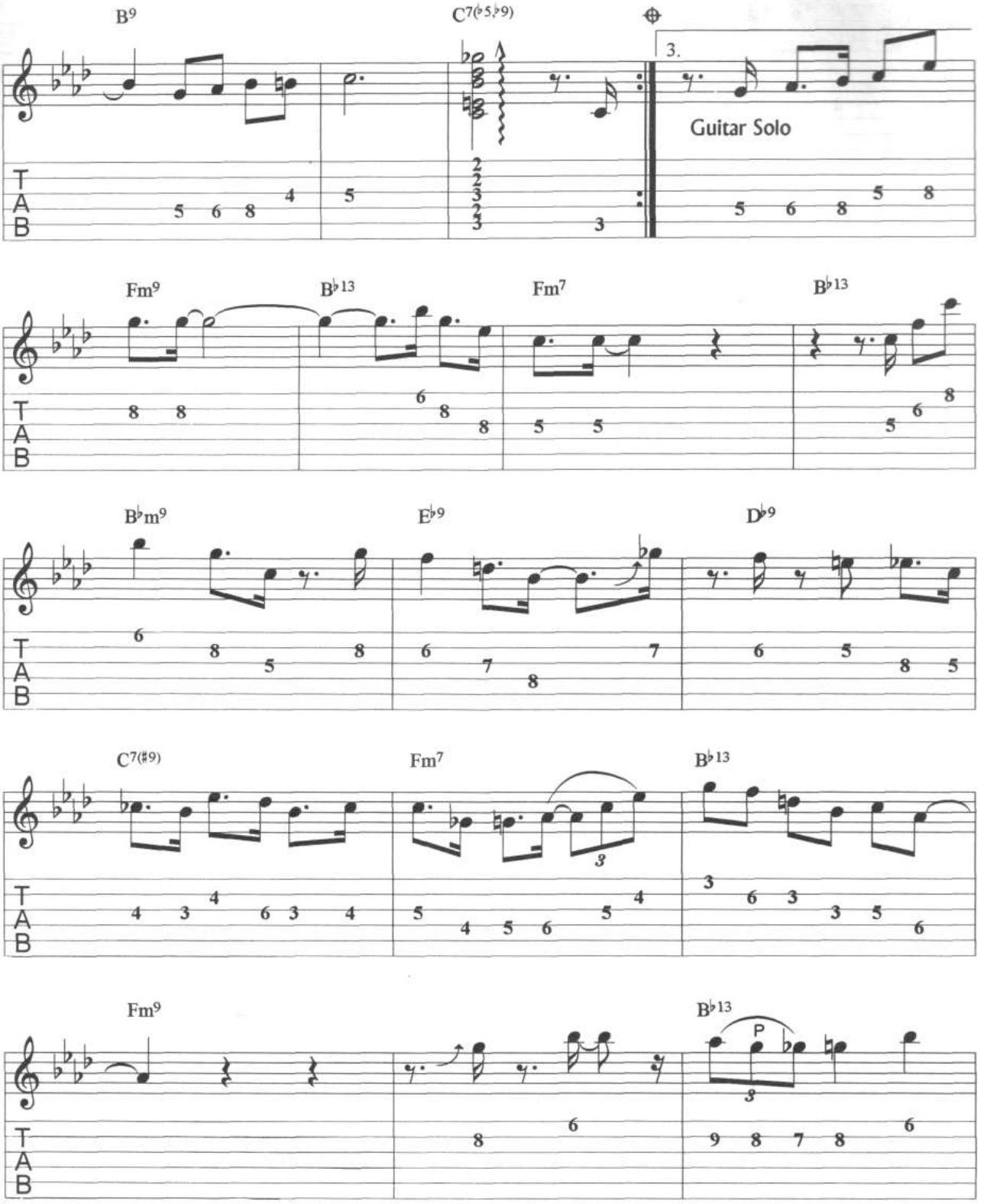
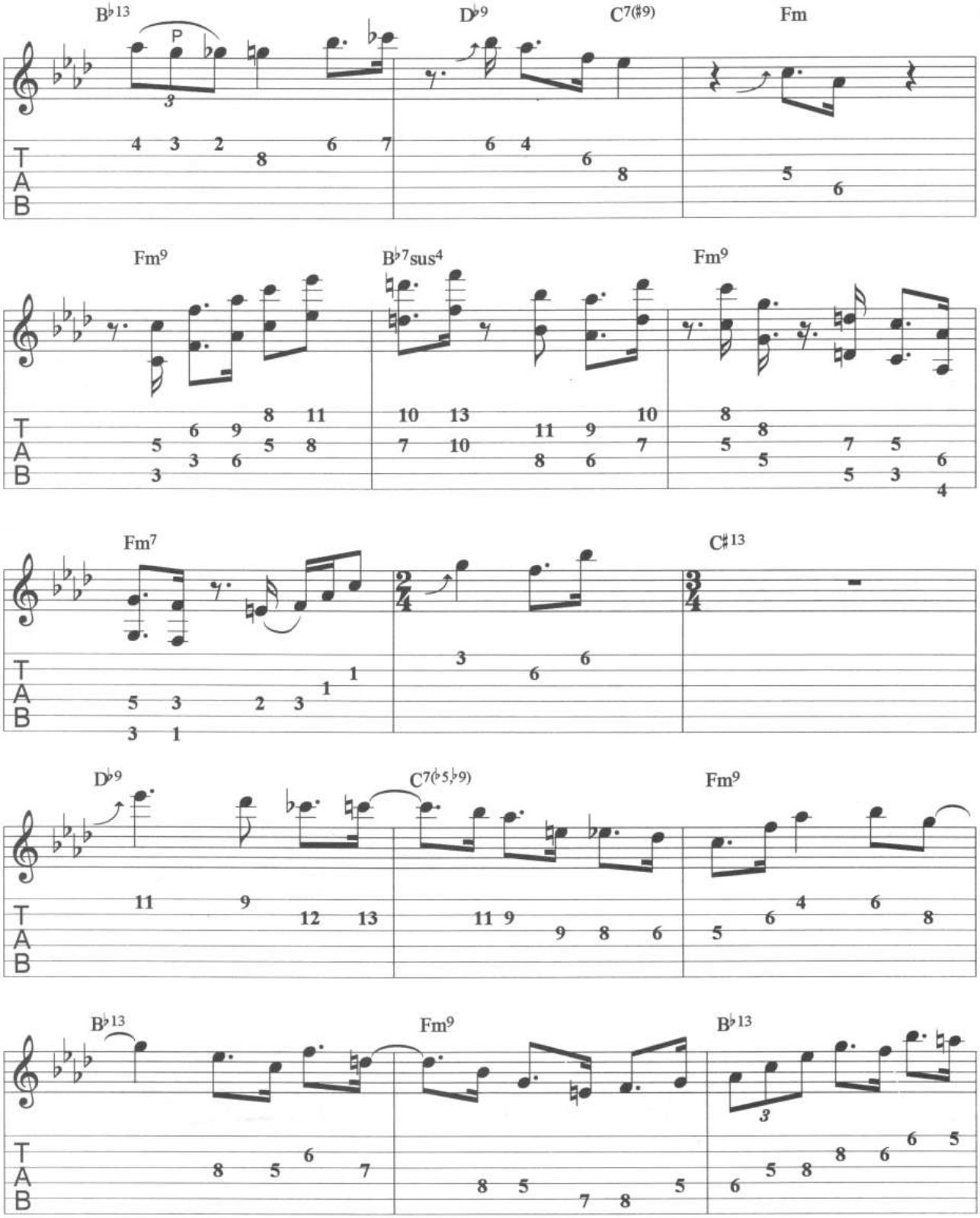
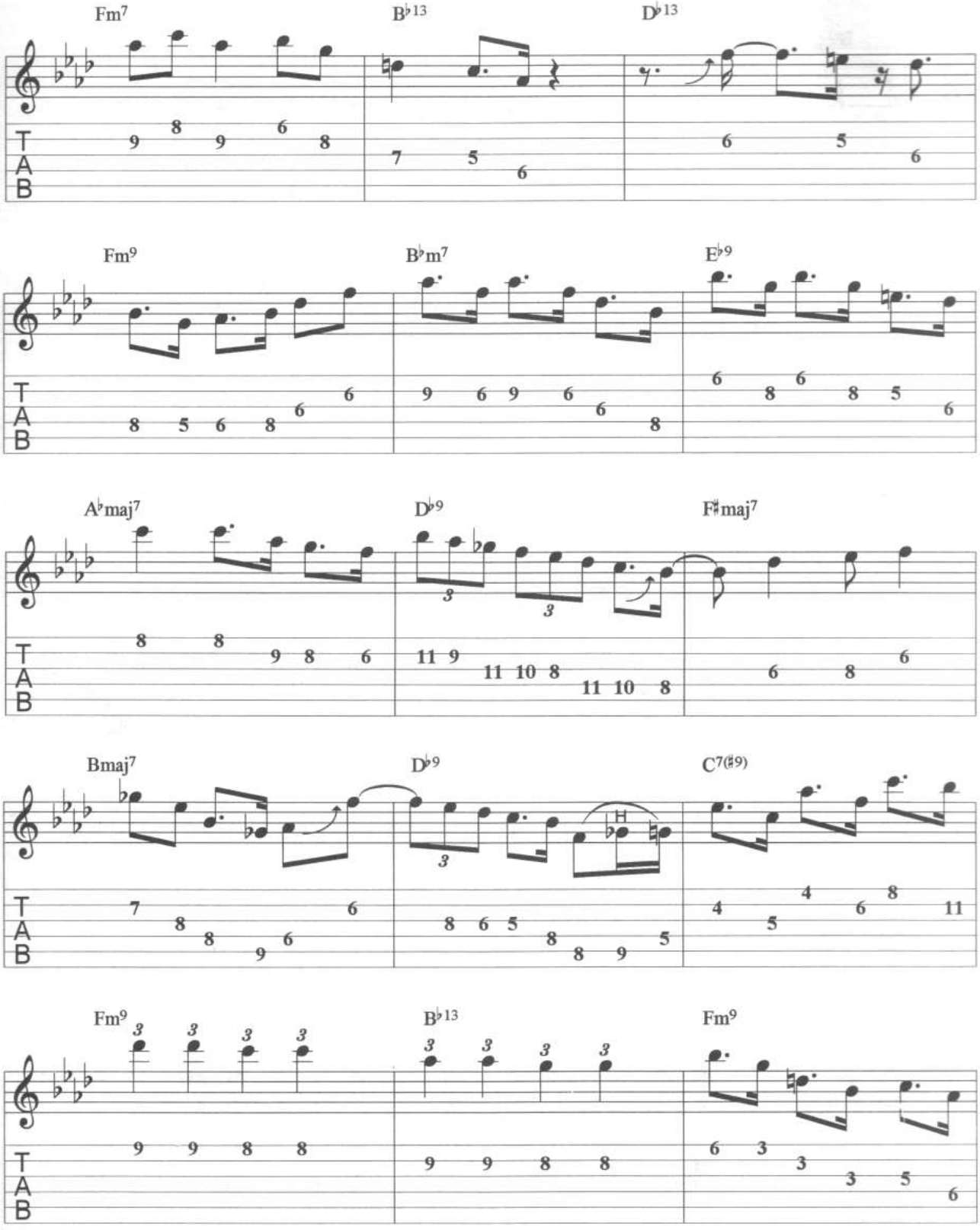
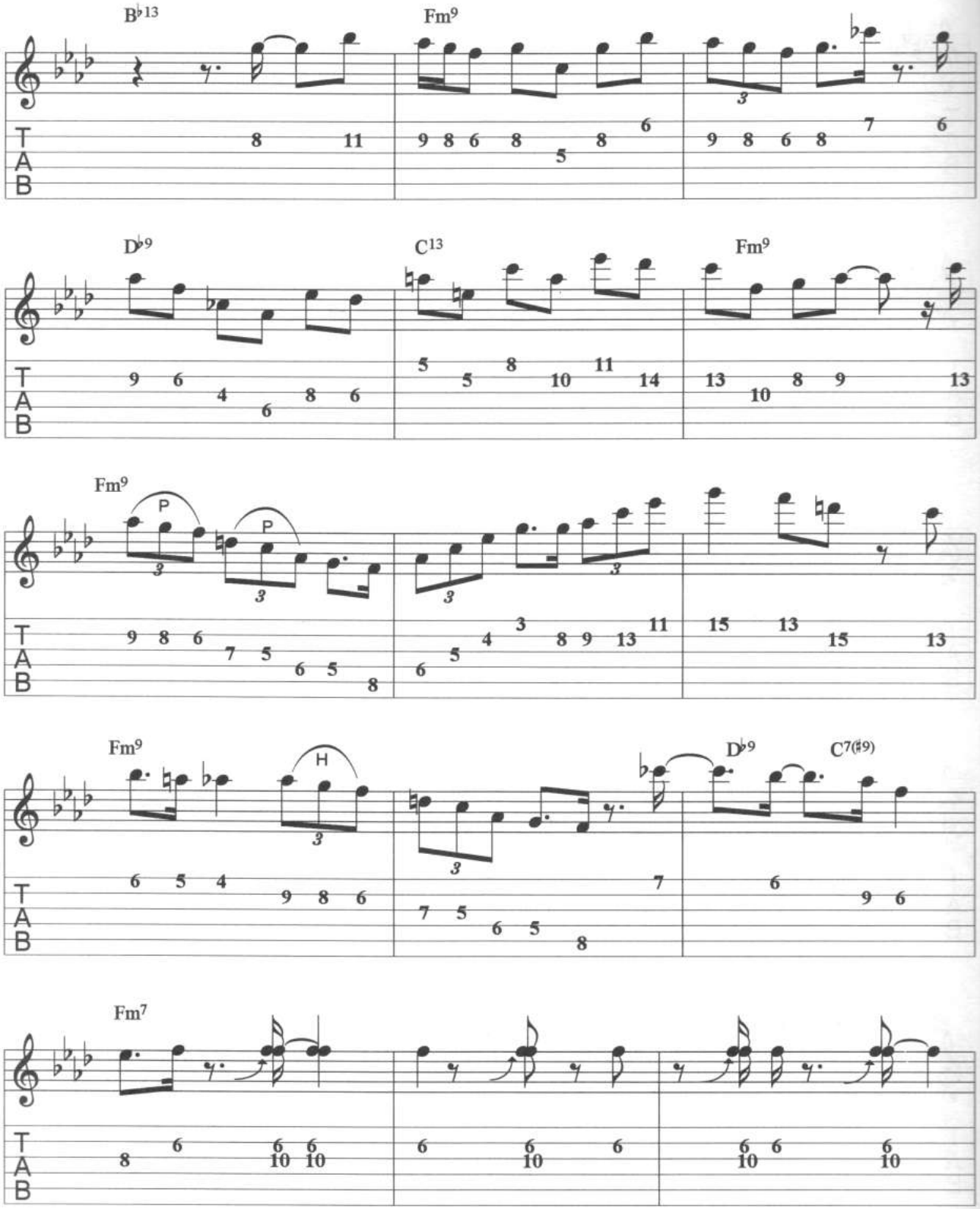
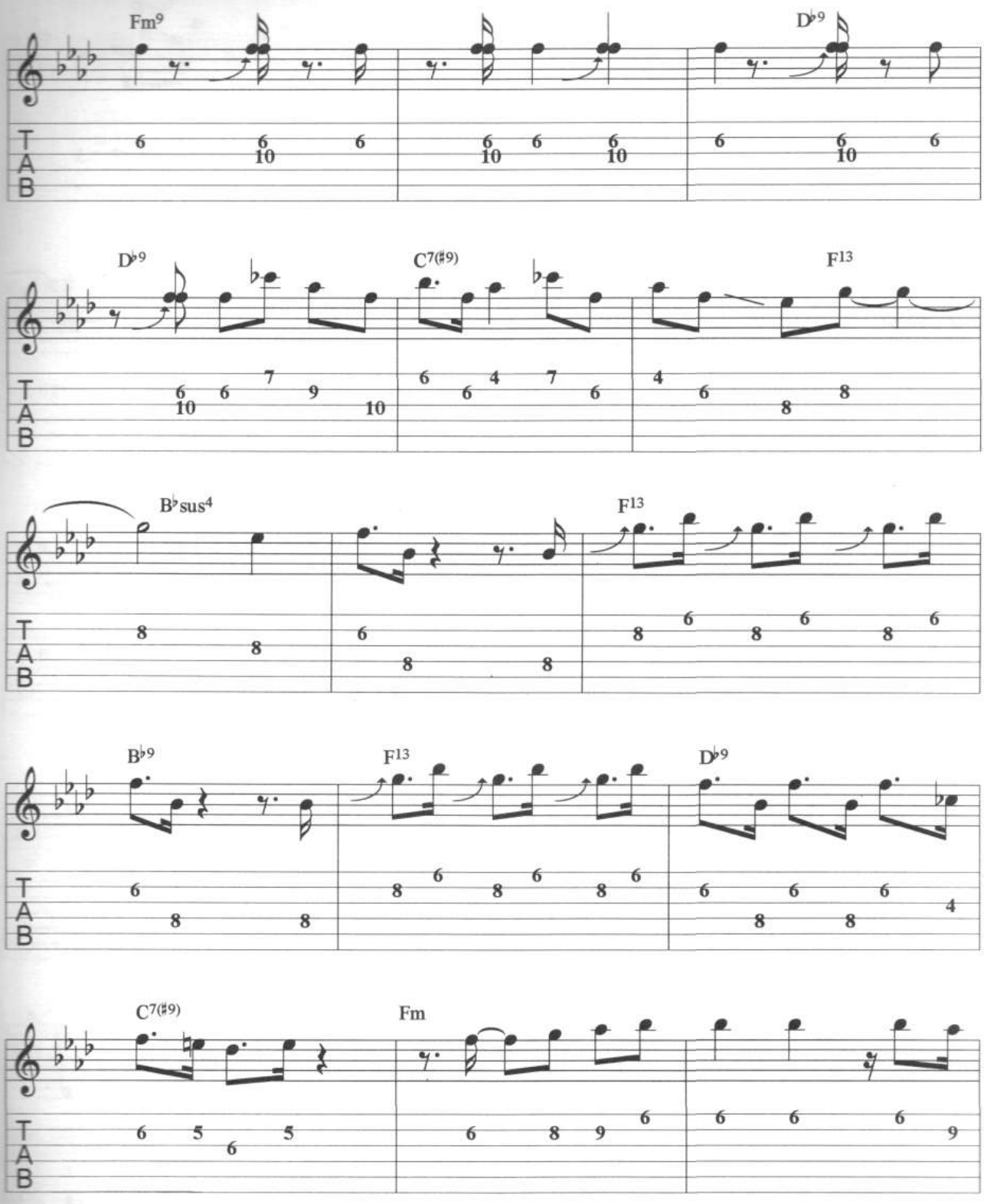

Fm
B♭
Fm
B♭
Fm
C7(♯9)
Fm
B♭
Fm
B♭
Fm
B♭
Fm9
1. Fm
2.
B♭m9
(Guitar / Sax Interlude)
E♭9
A♭maj7
D♭9
F♯maj7
T
A
B

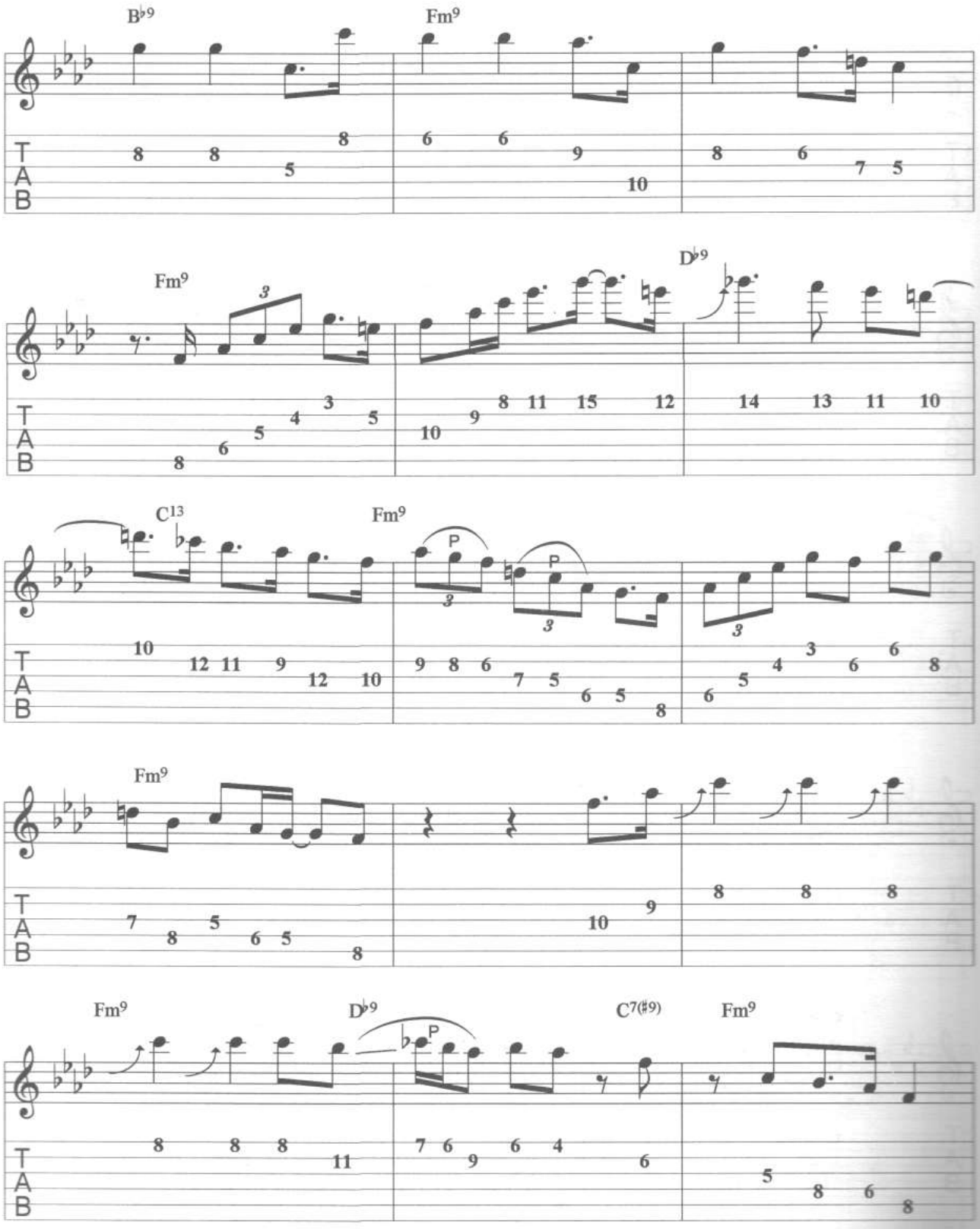

B9
C7(♭5,♭9)
3.
Guitar Solo
Fm9
B♭13
Fm7
B♭13
B♭m9
E♭9
D♭9
C7(♯9)
Fm7
B♭13
Fm9
B♭13
P
T
A
B

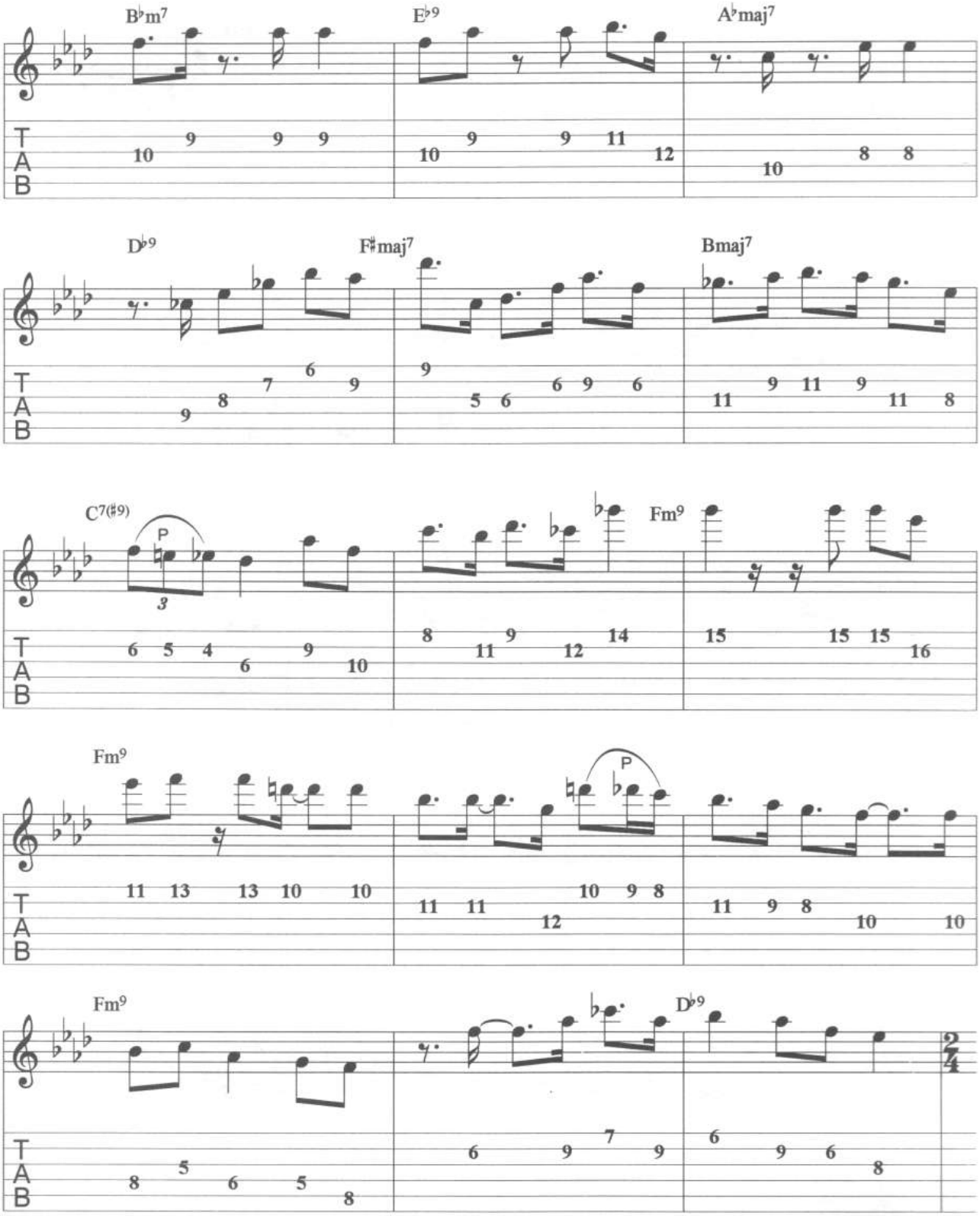

B♭13
D♭9
C7(♯9)
Fm
Fm9
B♭7sus4
Fm9
Fm7
C♯13
D♭9
C7(♭5,♭9)
Fm9
B♭13
Fm9
B♭13
T
A
B

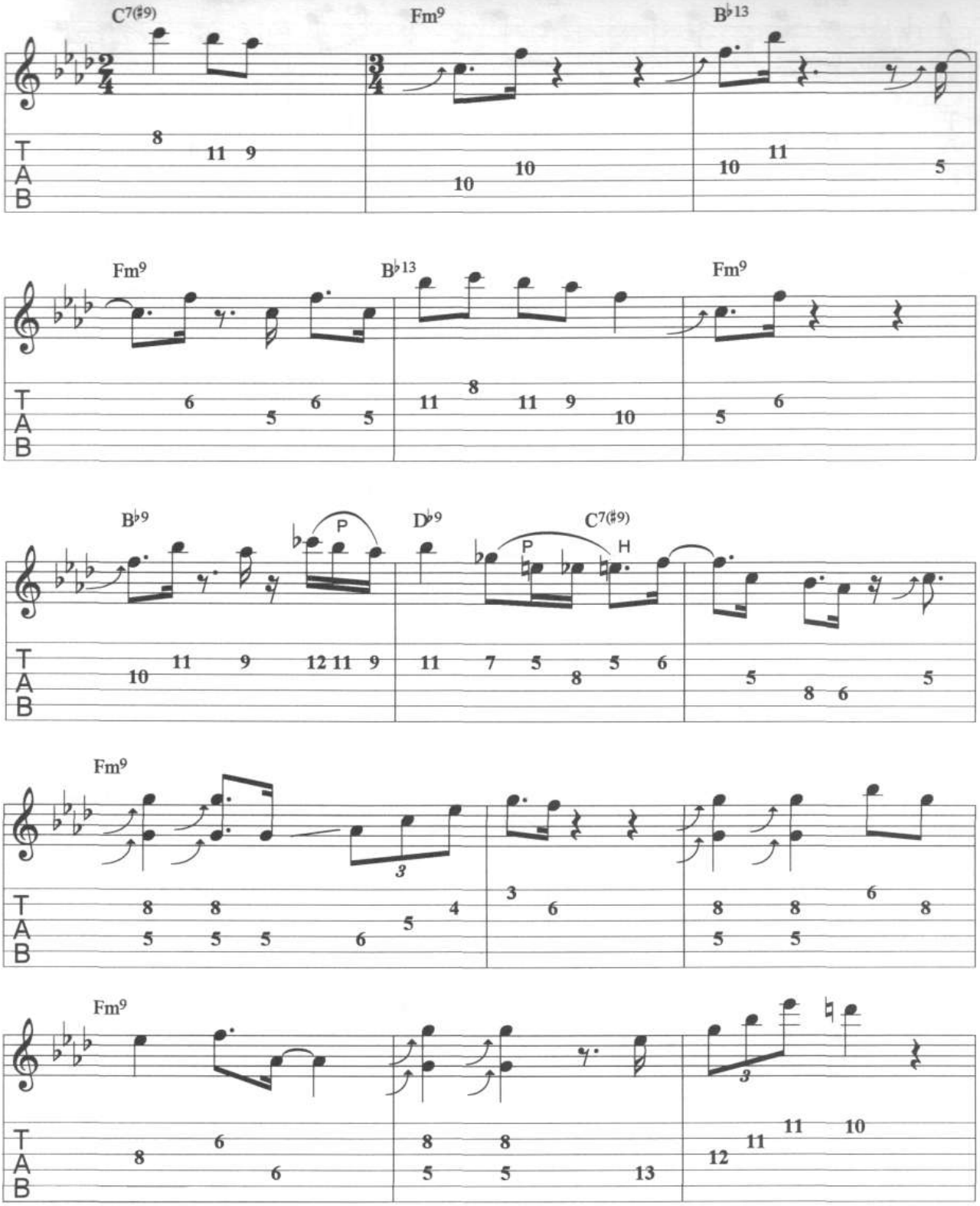

Fm7
B♭13
D♭13
Fm9
B♭m7
E♭9
A♭maj7
D♭9
F♯maj7
Bmaj7
D♭9
C7(♯9)
Fm9
B♭13
Fm9
T
A
B

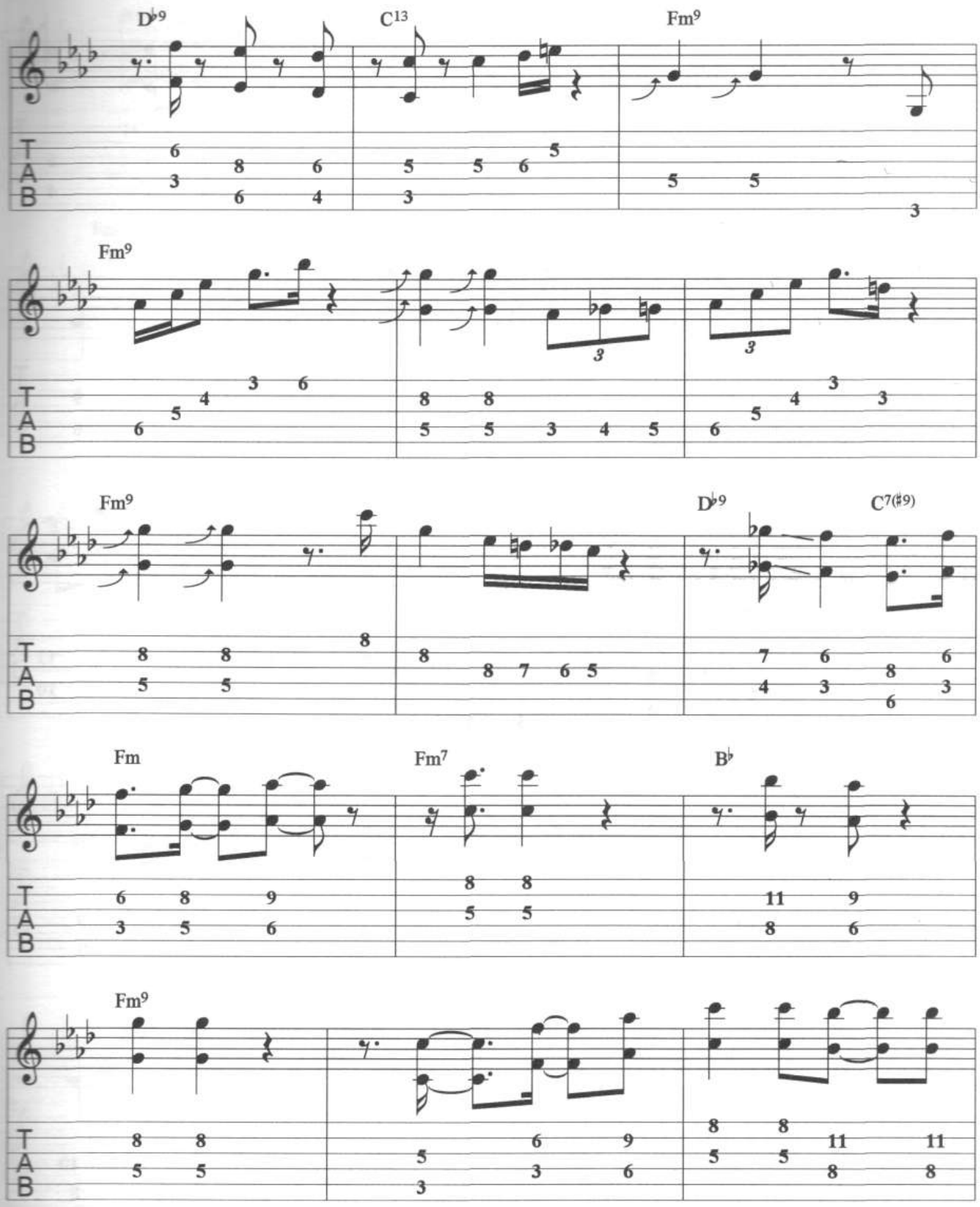

B♭13
Fm9
D♭9
C13
Fm9
Fm9
P
P
Fm9
H
D♭9
C7(♯9)
Fm7
T
A
B

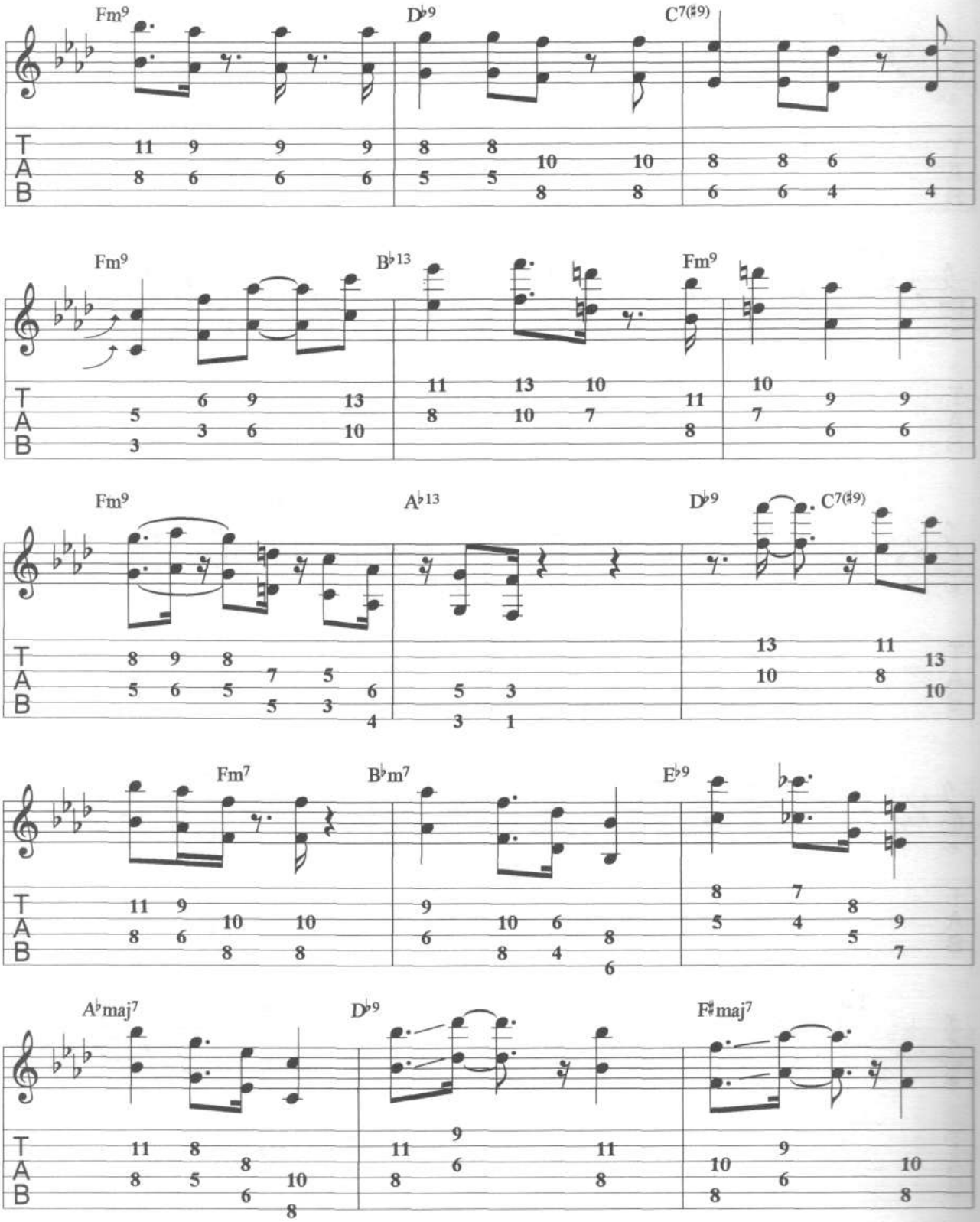

Fm9
D♭9
D♭9
C7(♯9)
F13
B♭sus4
F13
B♭9
F13
D♭9
C7(♯9)
Fm

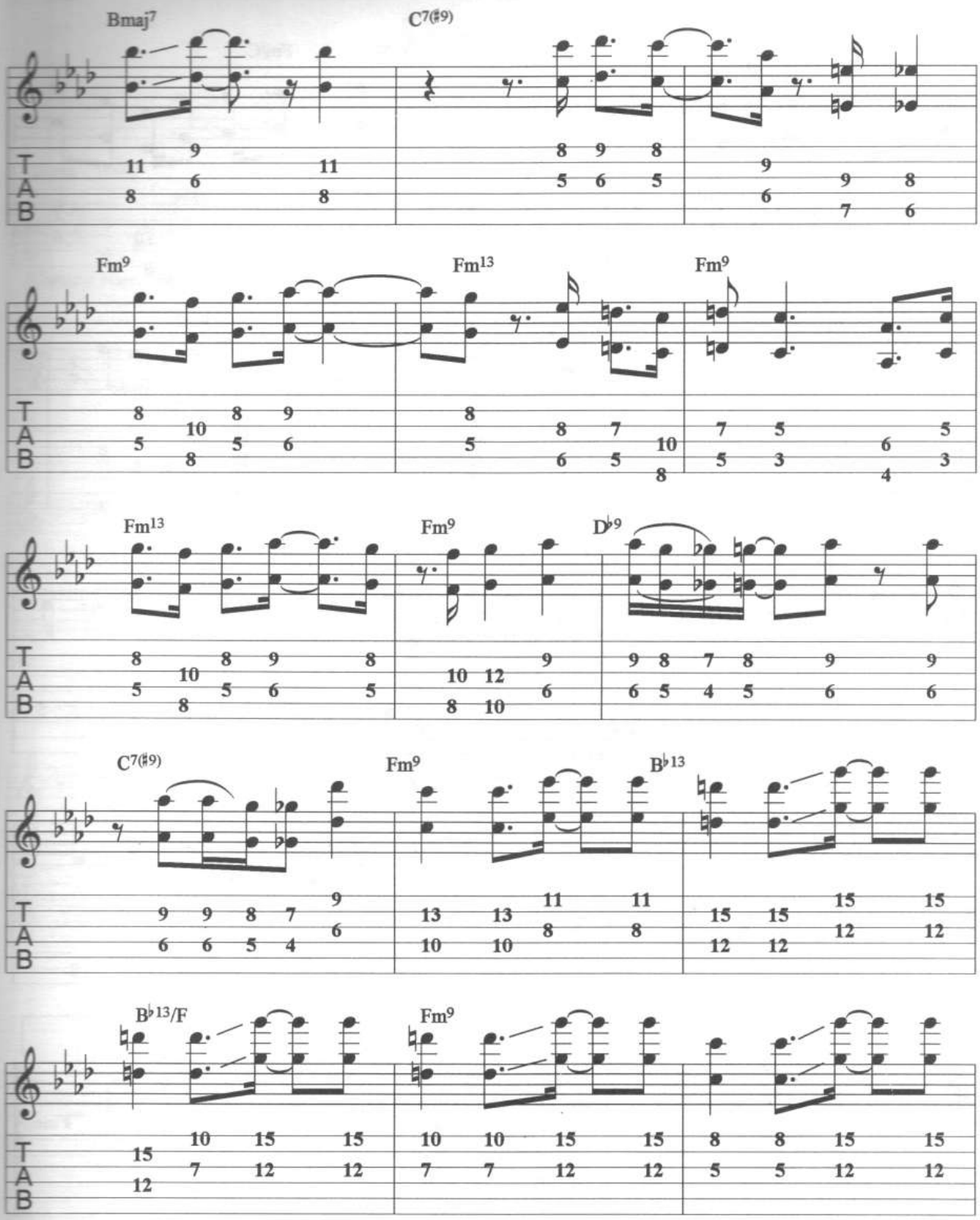

B♭9
Fm9
Fm9
D♭9
C13
Fm9
Fm9
Fm9
D♭9
C7(♯9)
Fm9
T
A
B

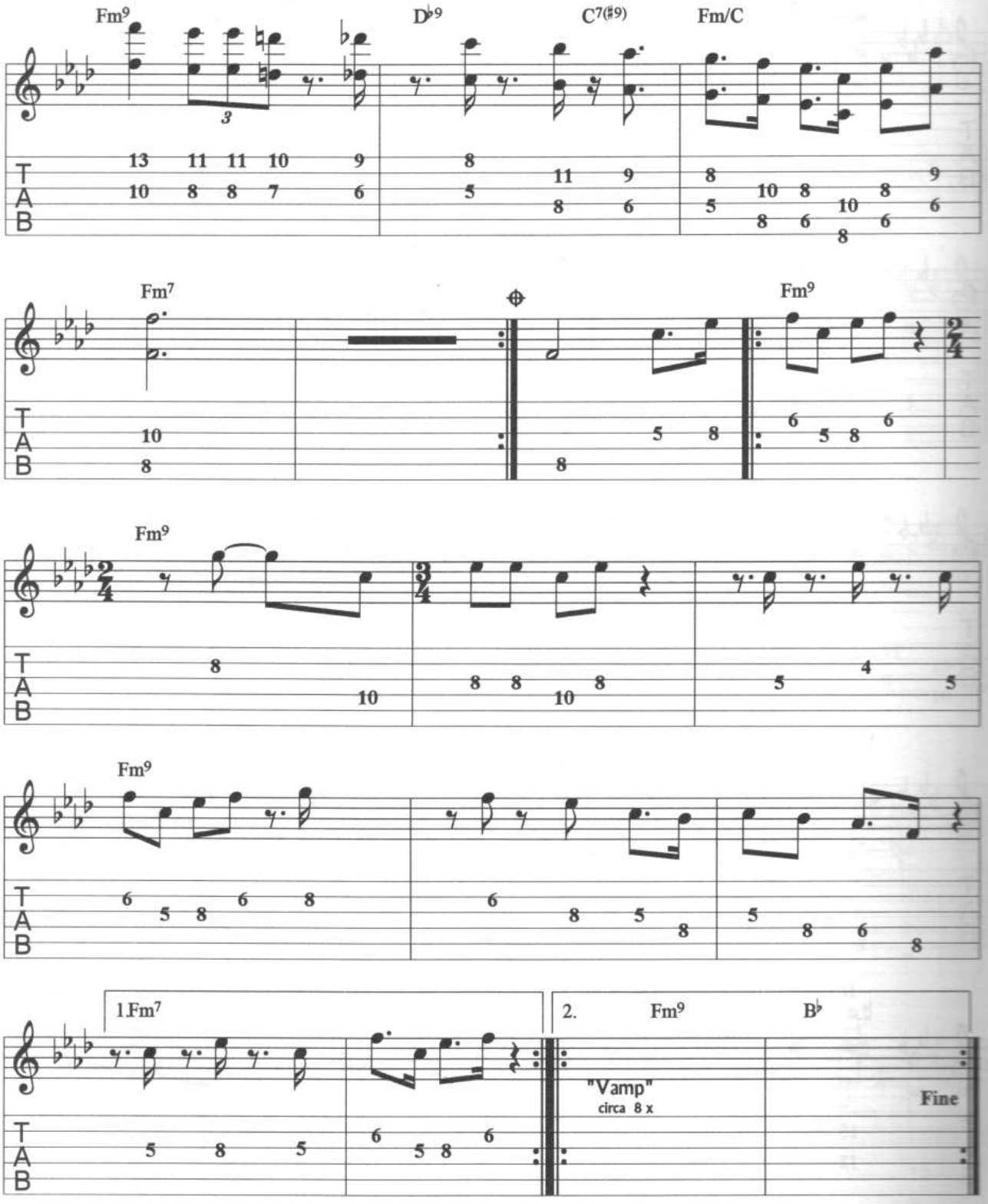

B♭m7
E♭9
A♭maj7
D♭9
F♯maj7
Bmaj7
C7(♯9)
P
Fm9
Fm9
P
Fm9
D♭9
T
A
B


C7(♯9)
Fm9
B♭13
Fm9
B♭13
Fm9
B♭9
D♭9
C7(♯9)
P
P
H
Fm9
Fm9
T
A
B


D♭9
C13
Fm9
Fm9
Fm9
D♭9
C7(♯9)
Fm
Fm7
B♭
Fm9

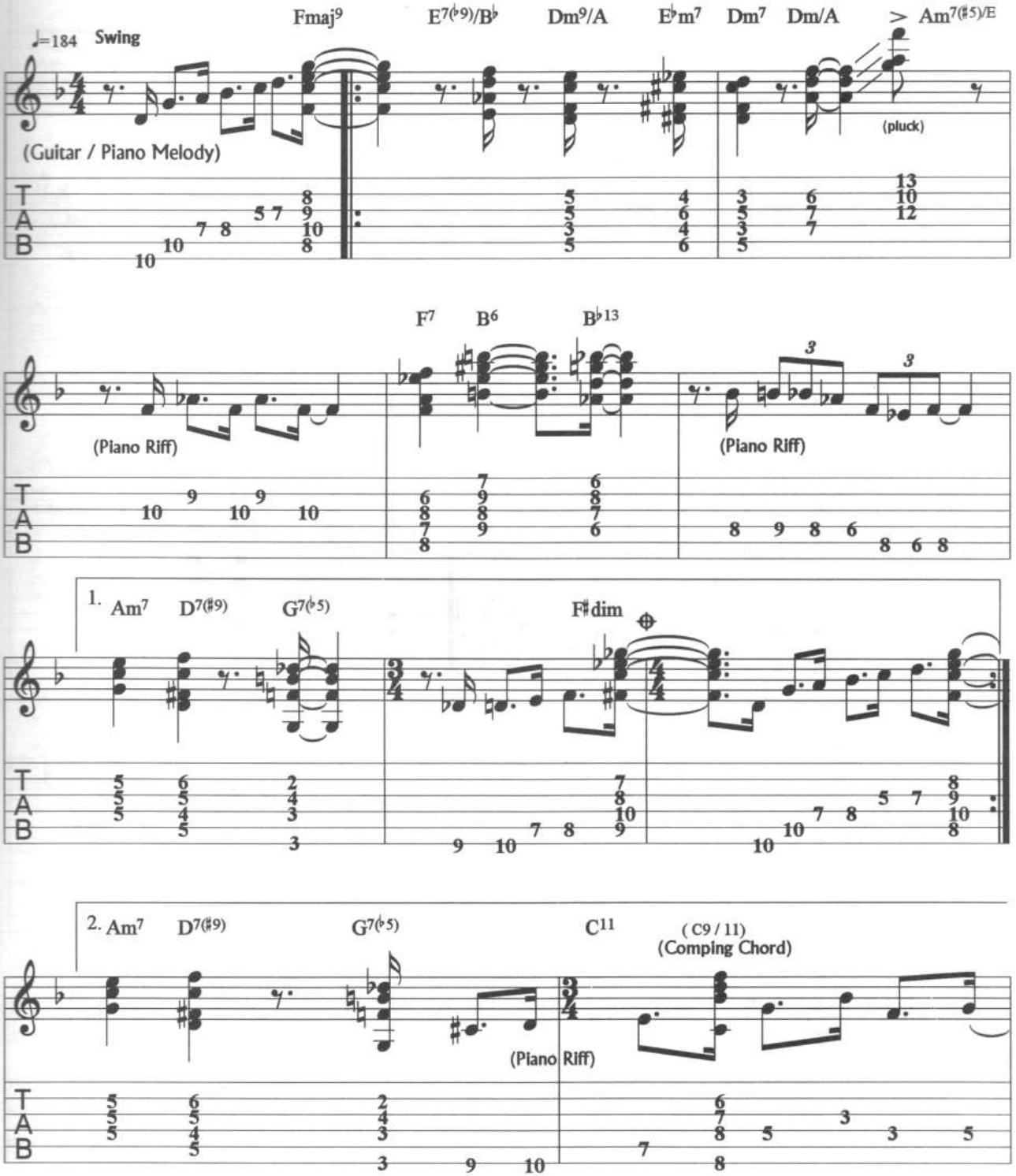

Fm9
D♭9
C7(♯9)
Fm9
B♭13
Fm9
Fm9
A♭13
D♭9
C7(♯9)
Fm7
B♭m7
E♭9
A♭maj7
D♭9
F♯maj7


Bmaj7
C7(♯9)
Fm9
Fm13
Fm9
Fm13
Fm9
D♭9
C7(♯9)
Fm9
B♭13
B♭13/F
Fm9


Fm9
D♭9
C7(♯9)
Fm/C
Fm7
Fm9
Fm9
Fm9
1.Fm7
2.
Fm9
B♭
"Vamp"
circa 8 x
Fine

Doujie

John Leslie (Wes) Montgomery



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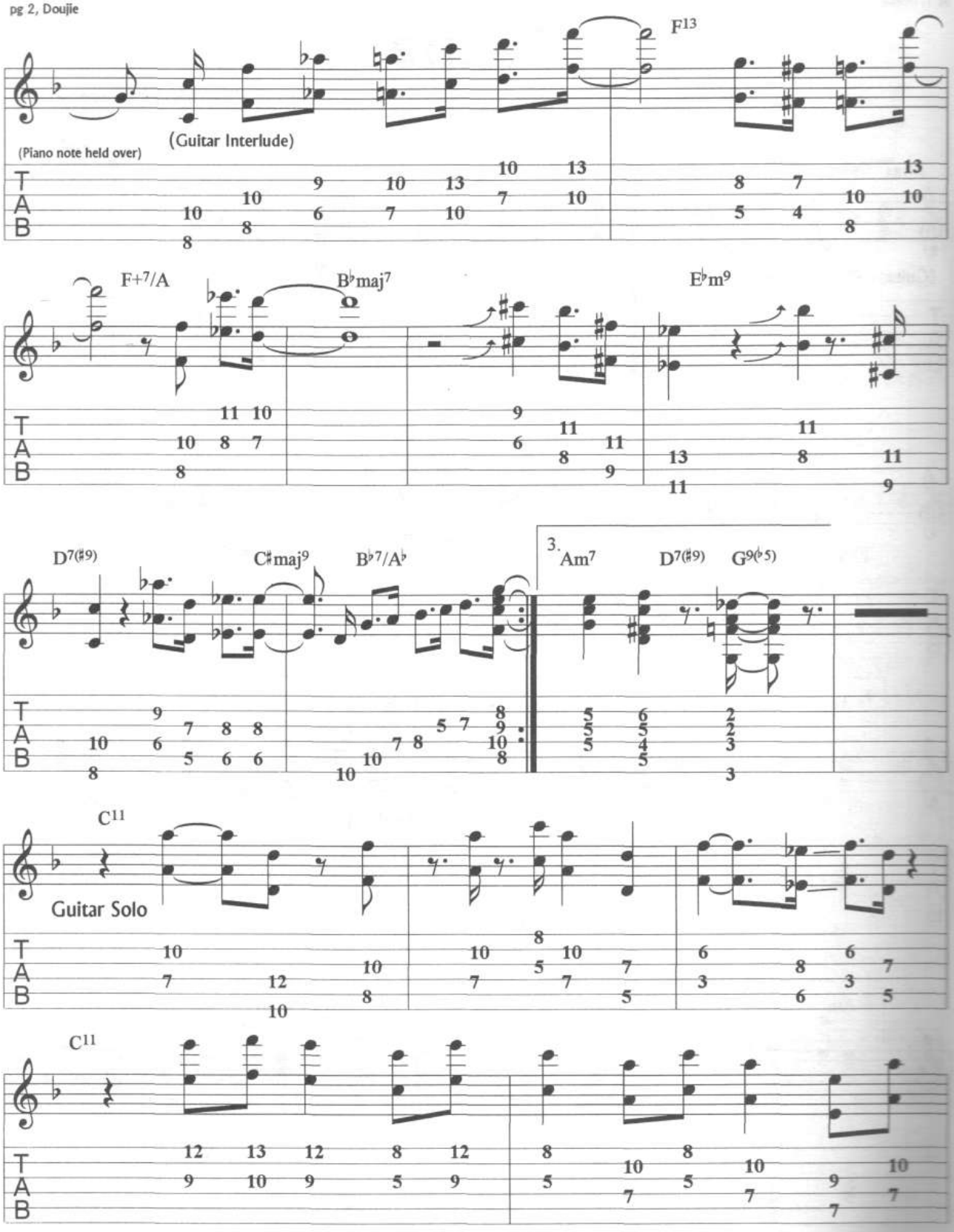
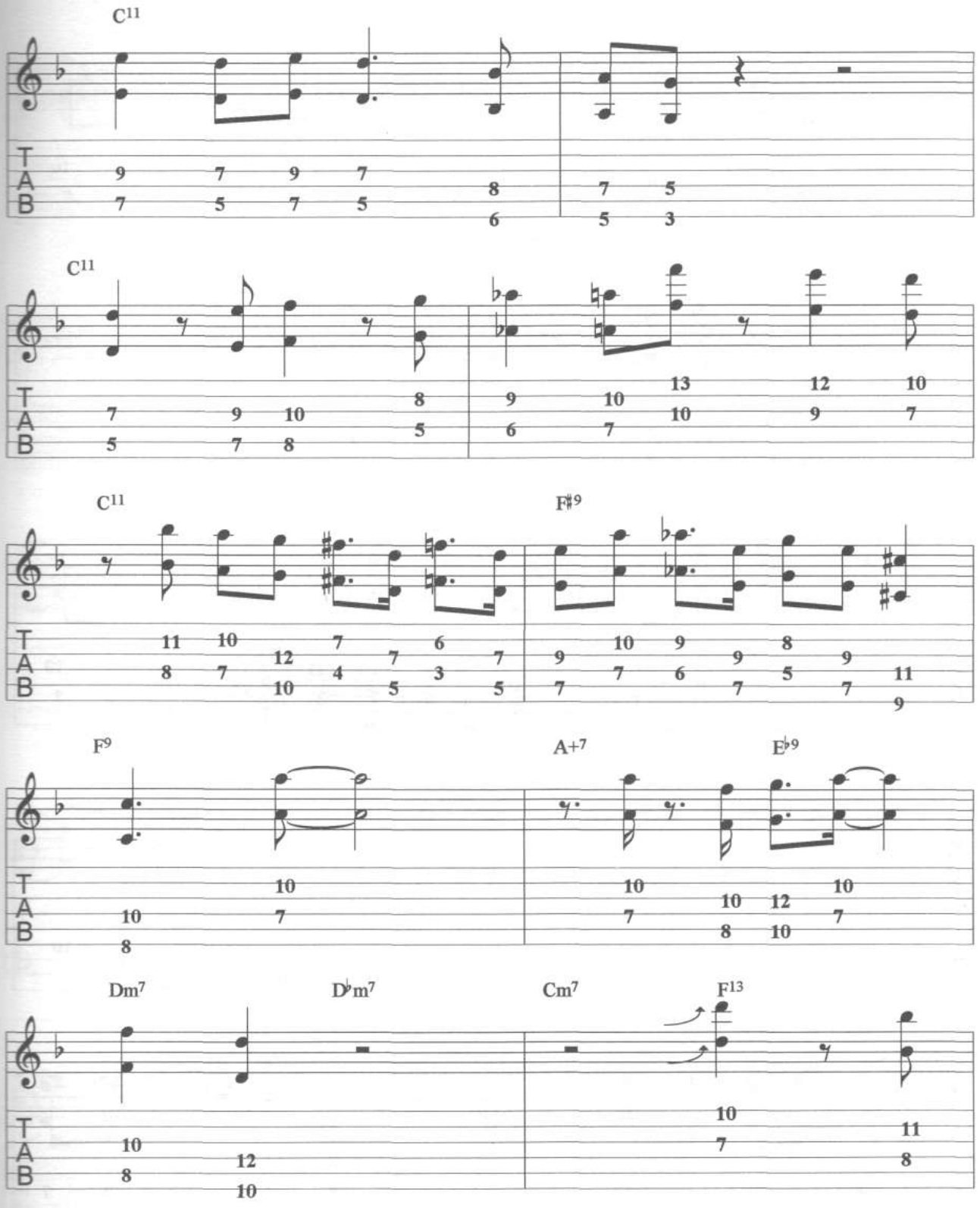
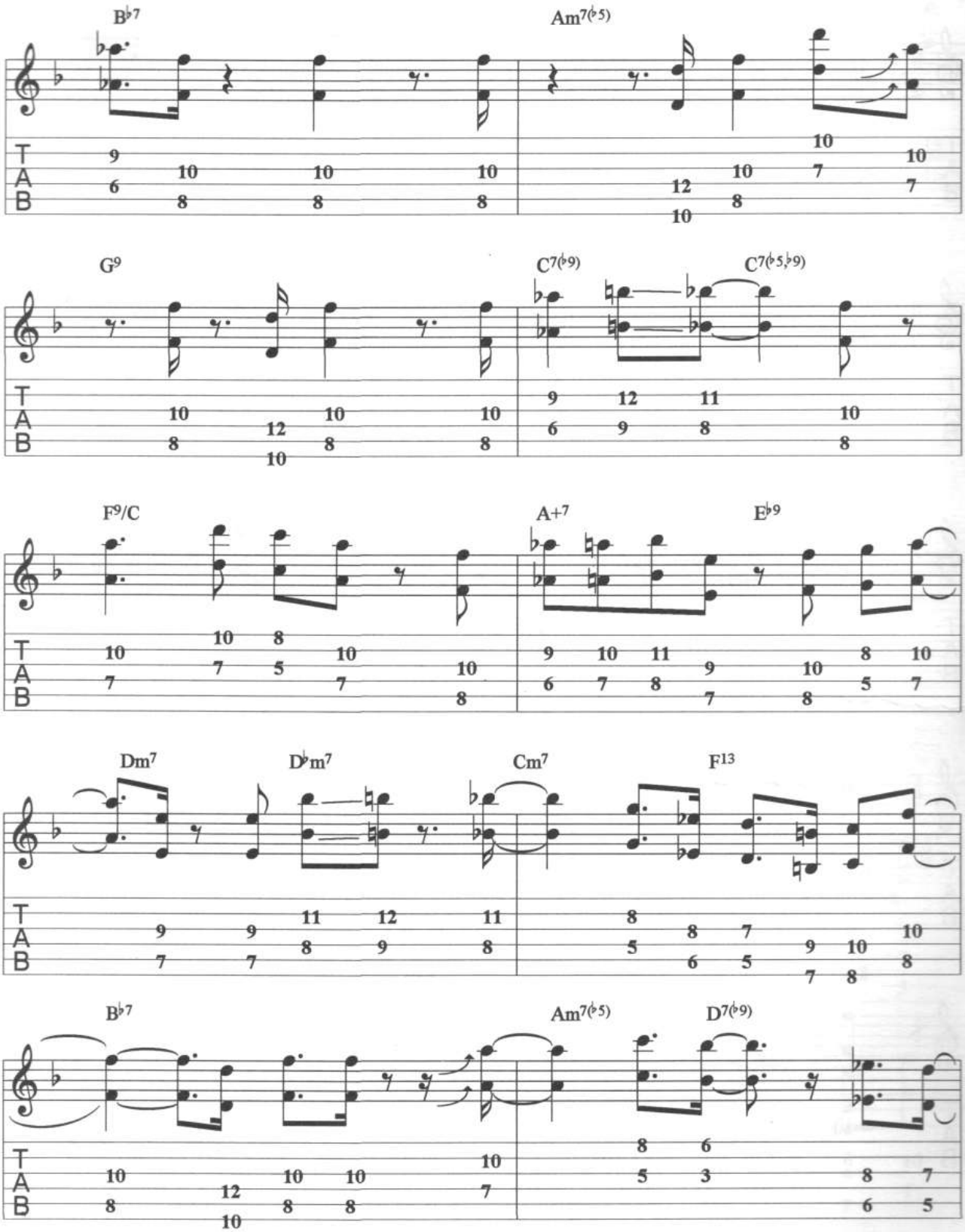
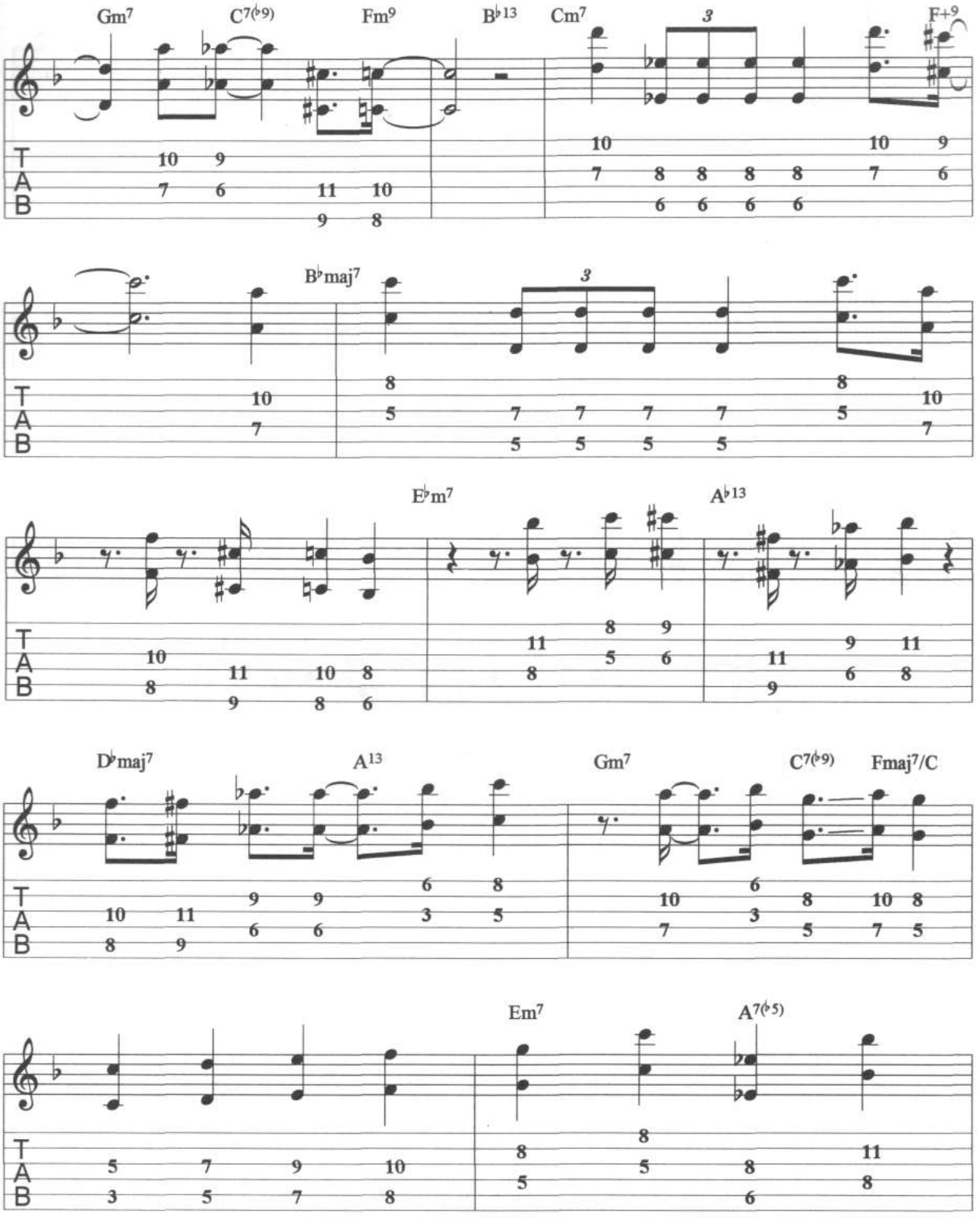
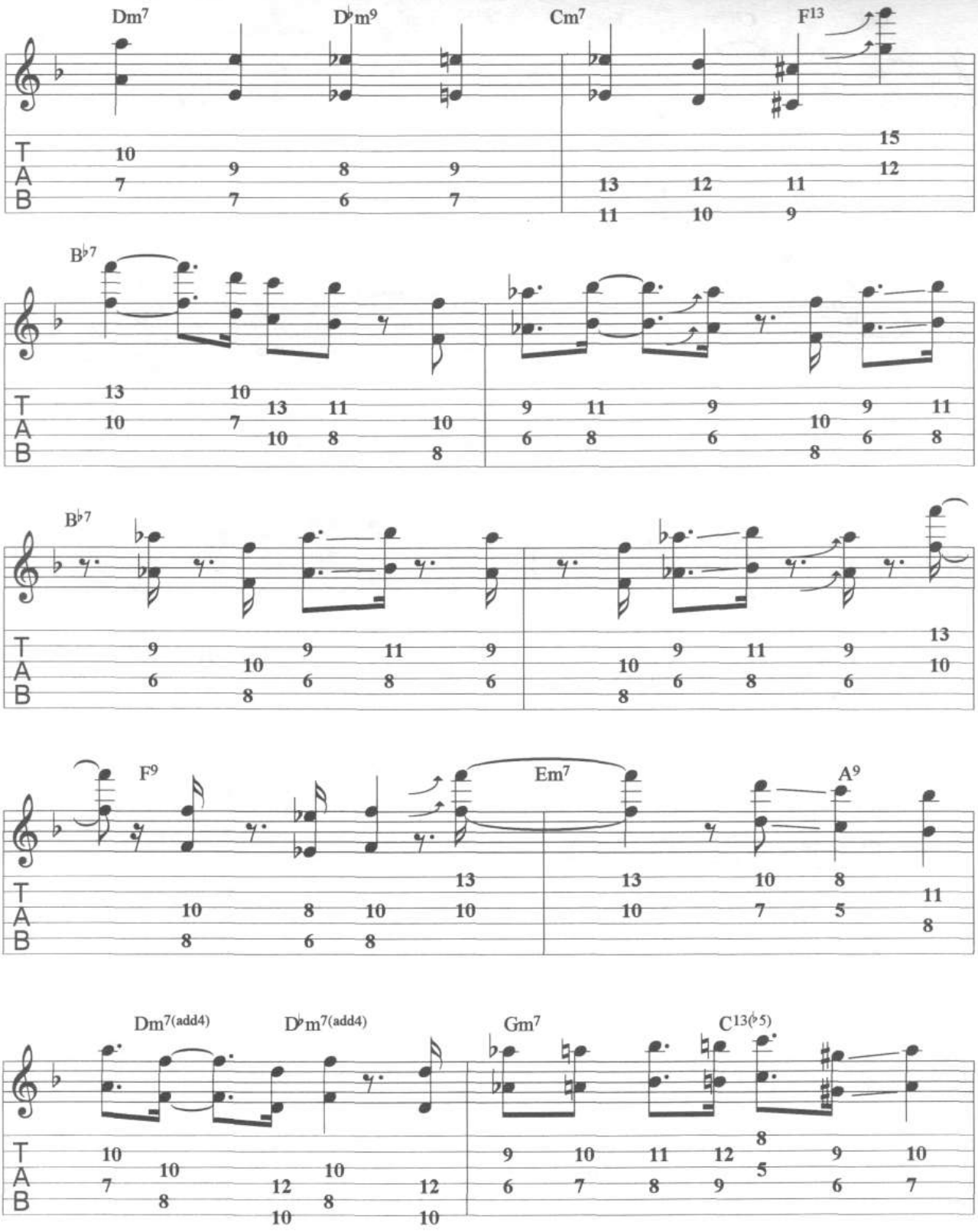
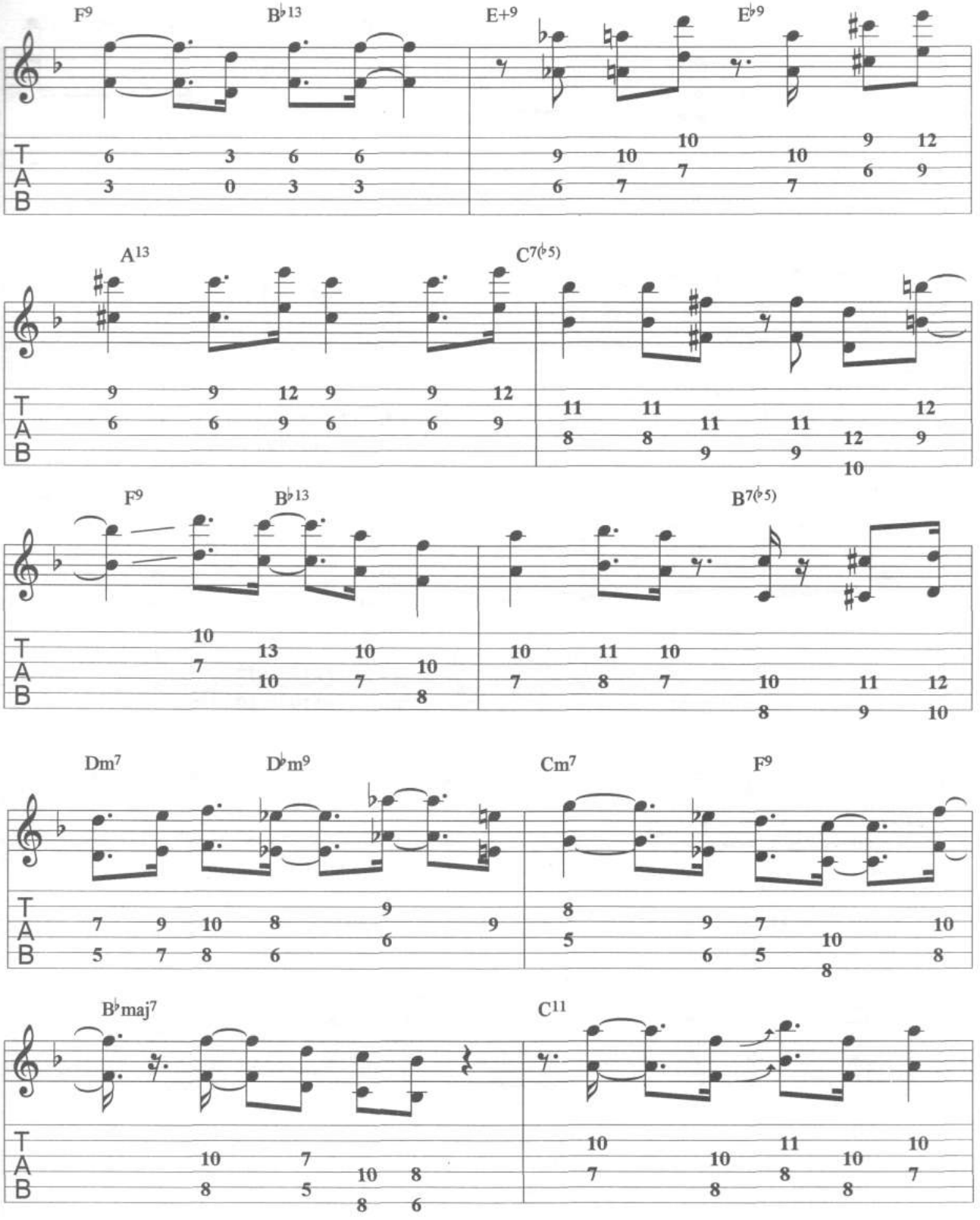

F13
(Guitar Interlude)
(Piano note held over)
F+7/A
B♭maj7
E♭m9
D7(♯9)
C♯maj9
B♭7/A♭
3.
Am7
D7(♯9)
G9(♭5)
C11
Guitar Solo
C11

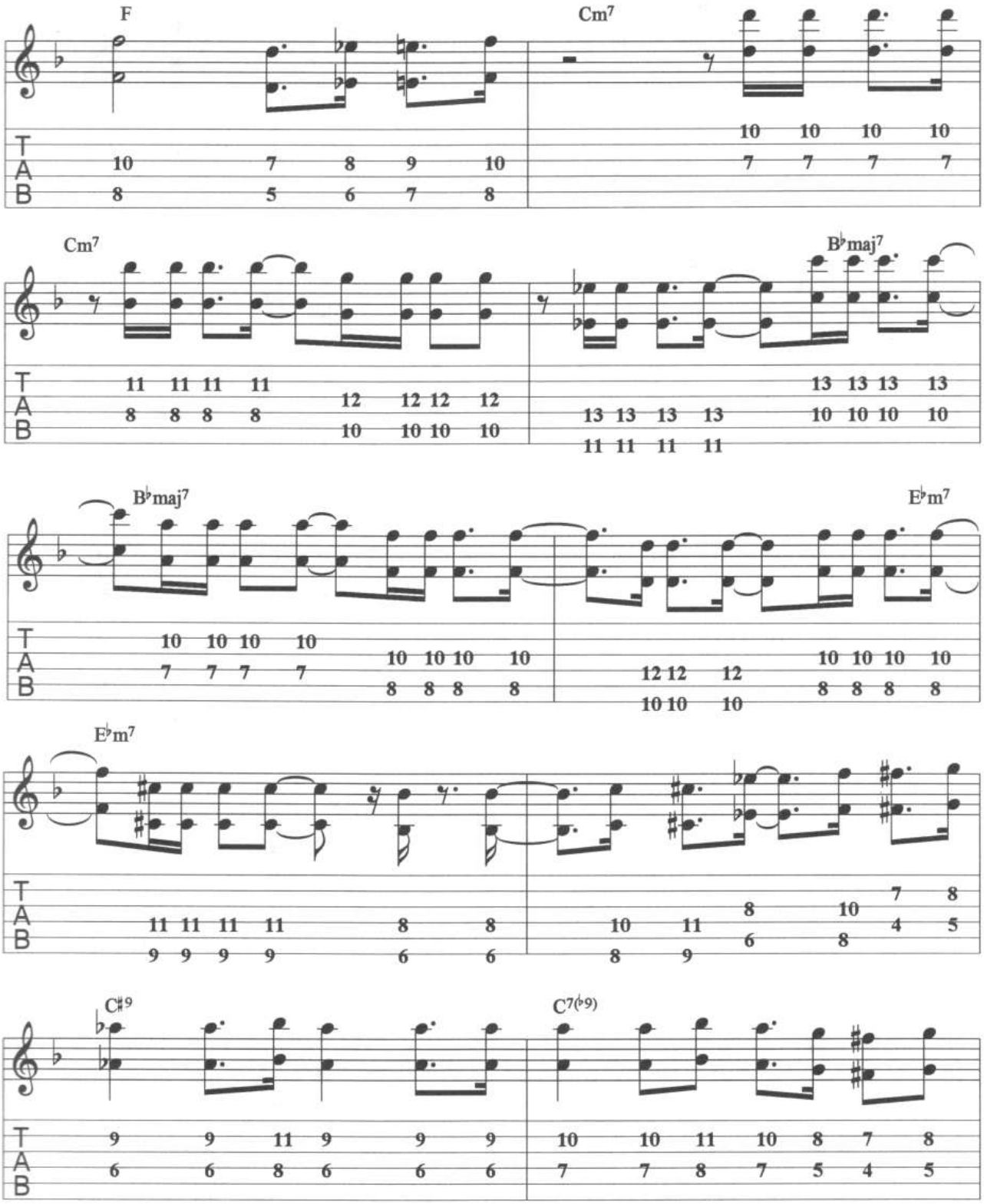

C11
C11
C11
F♯9
F9
A+7
E♭9
Dm7
D♭m7
Cm7
F13

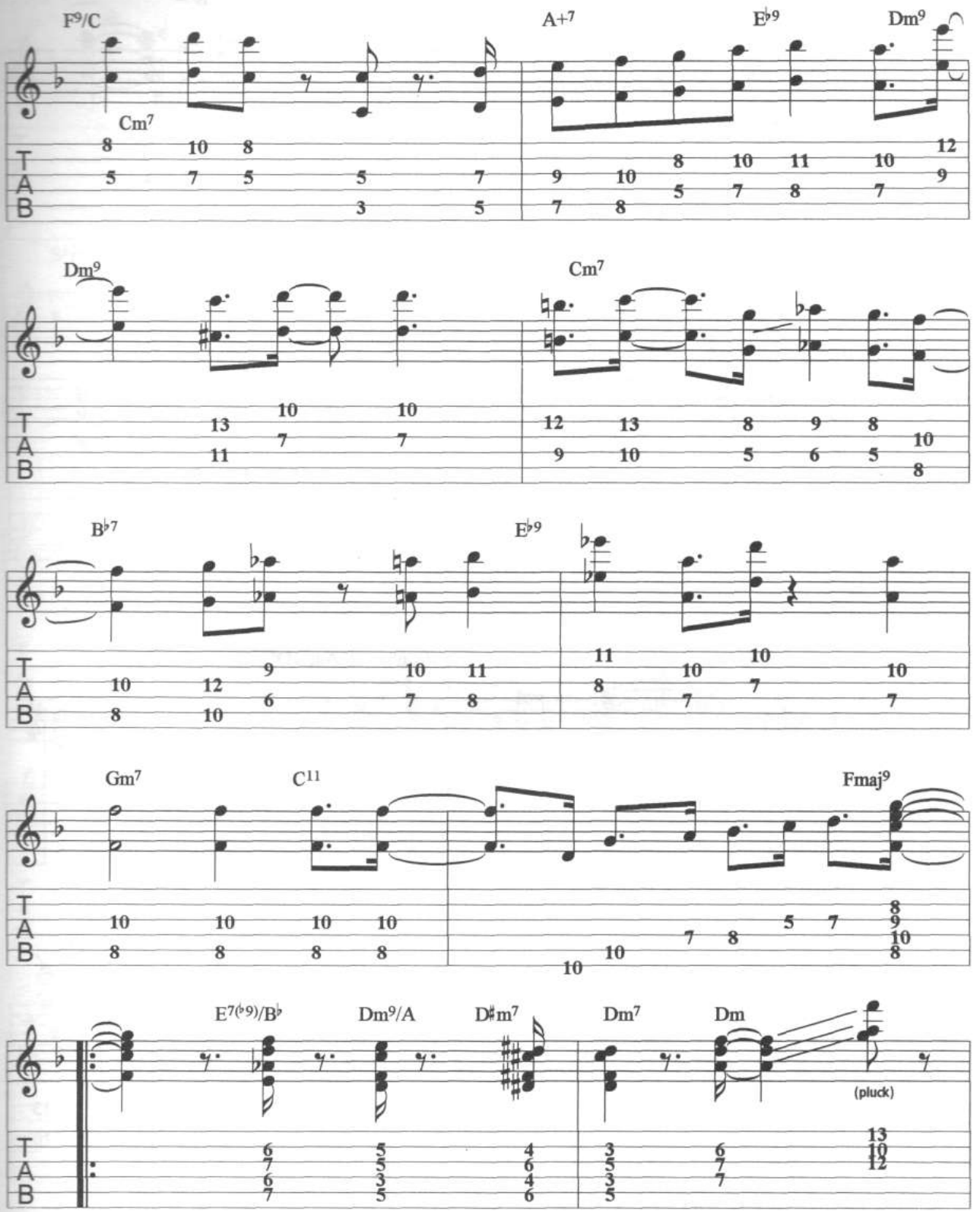

B♭7
Am7(♭5)
G9
C7(♭9)
C7(♭5,♭9)
F9/C
A+7
E♭9
Dm7
D♭m7
Cm7
F13
B♭7
Am7(♭5)
D7(♭9)

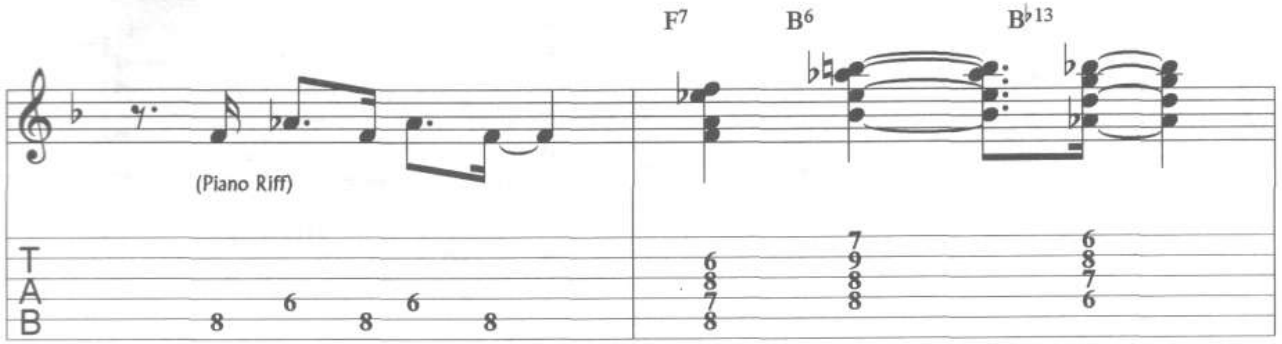

Gm7
C7(♭9)
Fm9
B♭13
Cm7
3
F+9
B♭maj7
3
E♭m7
A♭13
D♭maj7
A13
Gm7
C7(♭9)
Fmaj7/C
Em7
A7(♭5)

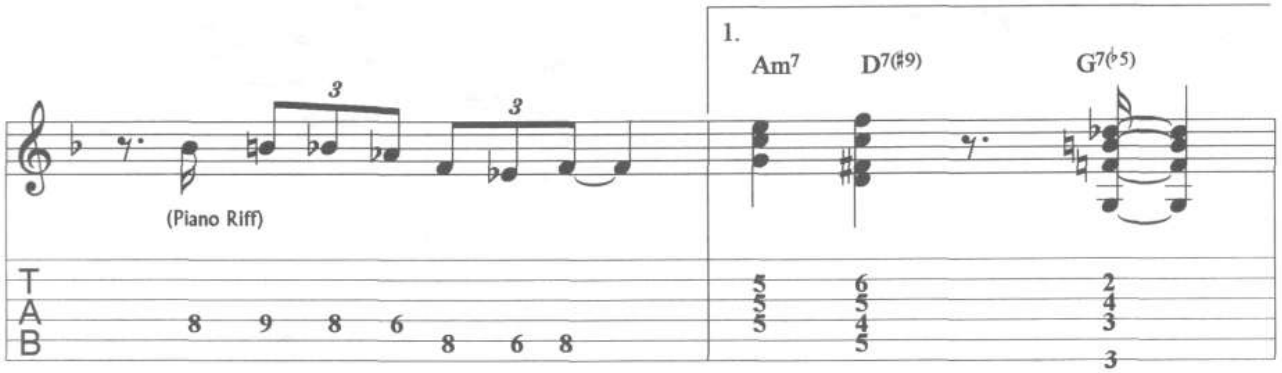

Dm7
D♭m9
Cm7
F13
B♭7
B♭7
F9
Em7
A9
Dm7(add4)
D♭m7(add4)
Gm7
C13(♭5)
T
A
B

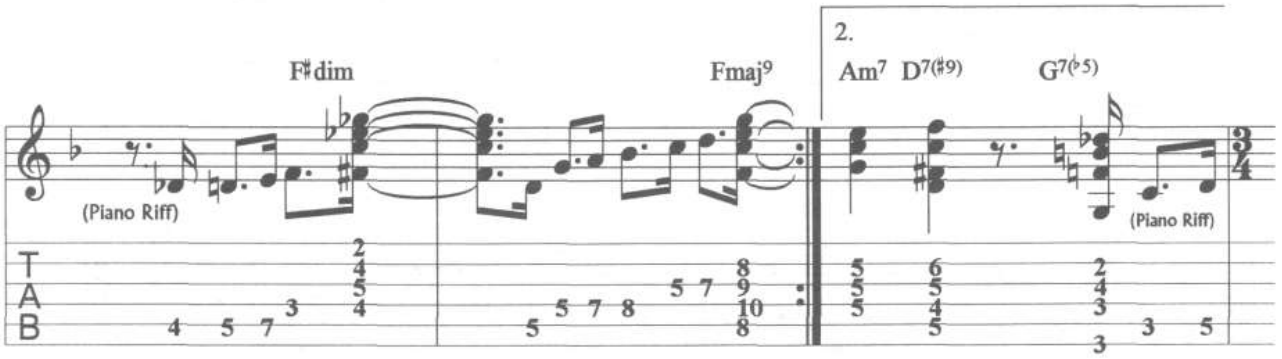

F9
B♭13
E+9
E♭9
A13
C7(♭5)
F9
B♭13
B7(♭5)
Dm7
D♭m9
Cm7
F9
B♭maj7
C11

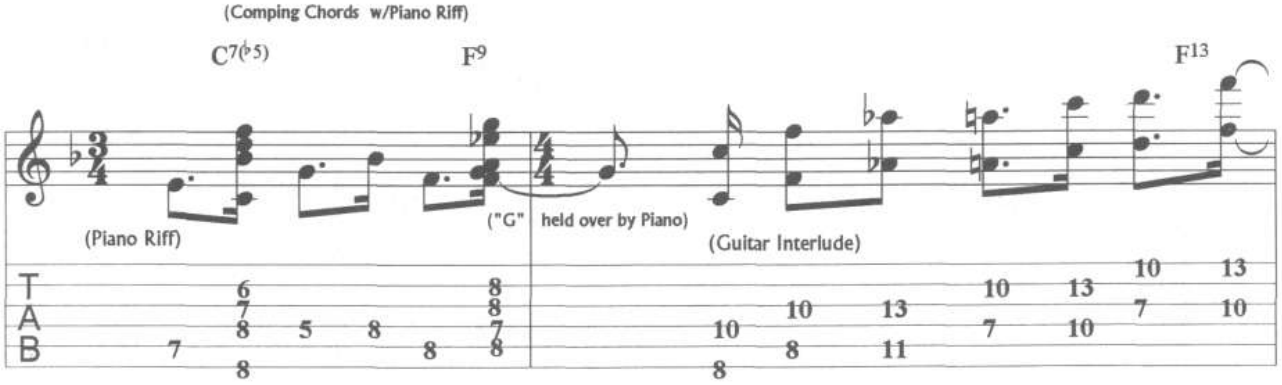

F
Cm7
Cm7
B♭maj7
B♭maj7
E♭m7
E♭m7
C♯9
C7(♭9)

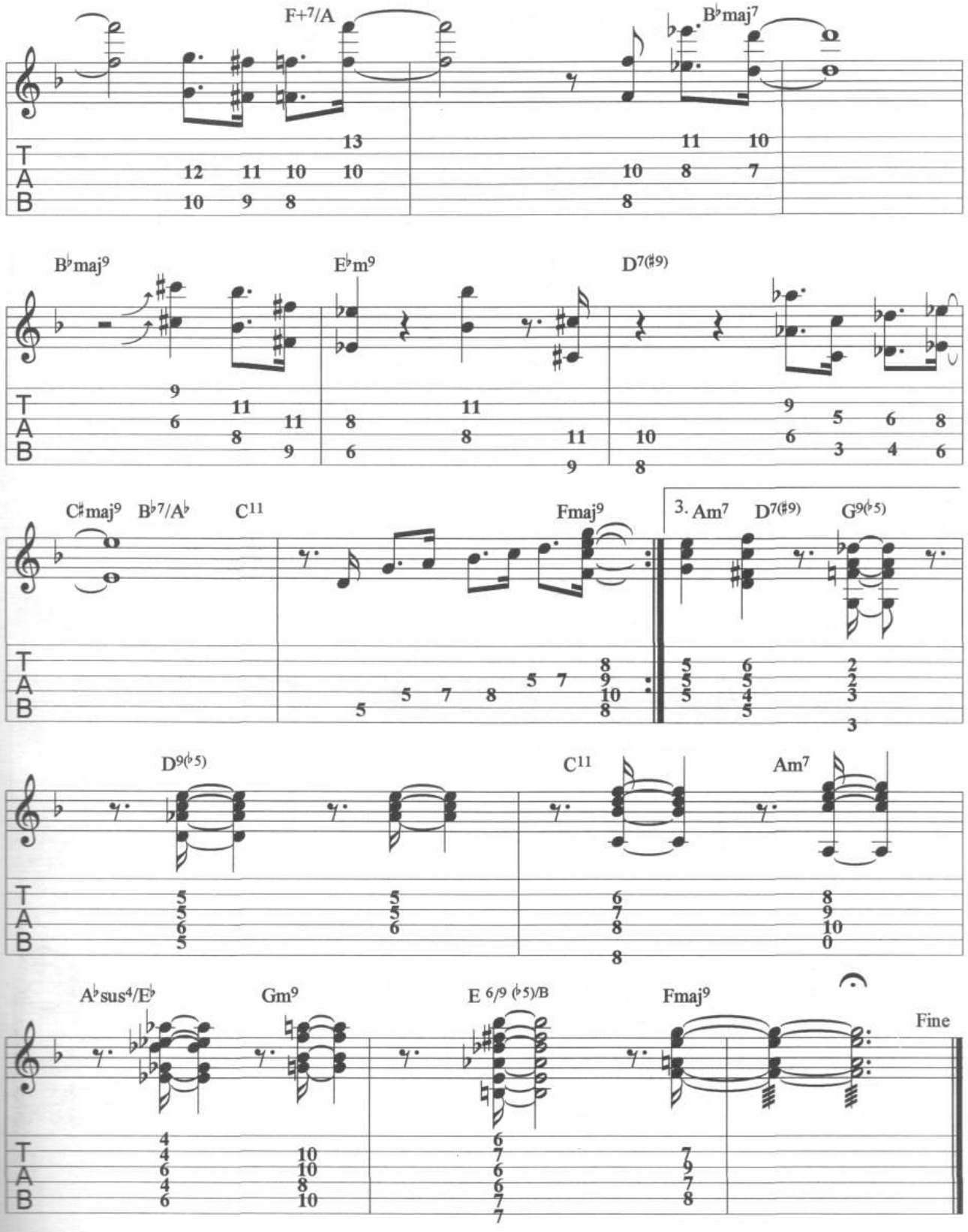

F9/C
Cm7
A+7
E♭9
Dm9
Dm9
Cm7
B♭7
E♭9
Gm7
C11
Fmaj9
E7(♭9)/B♭
Dm9/A
D♯m7
Dm7
Dm
(pluck)
T
A
B


F7
B6
B♭13
(Piano Riff)
T
A
B

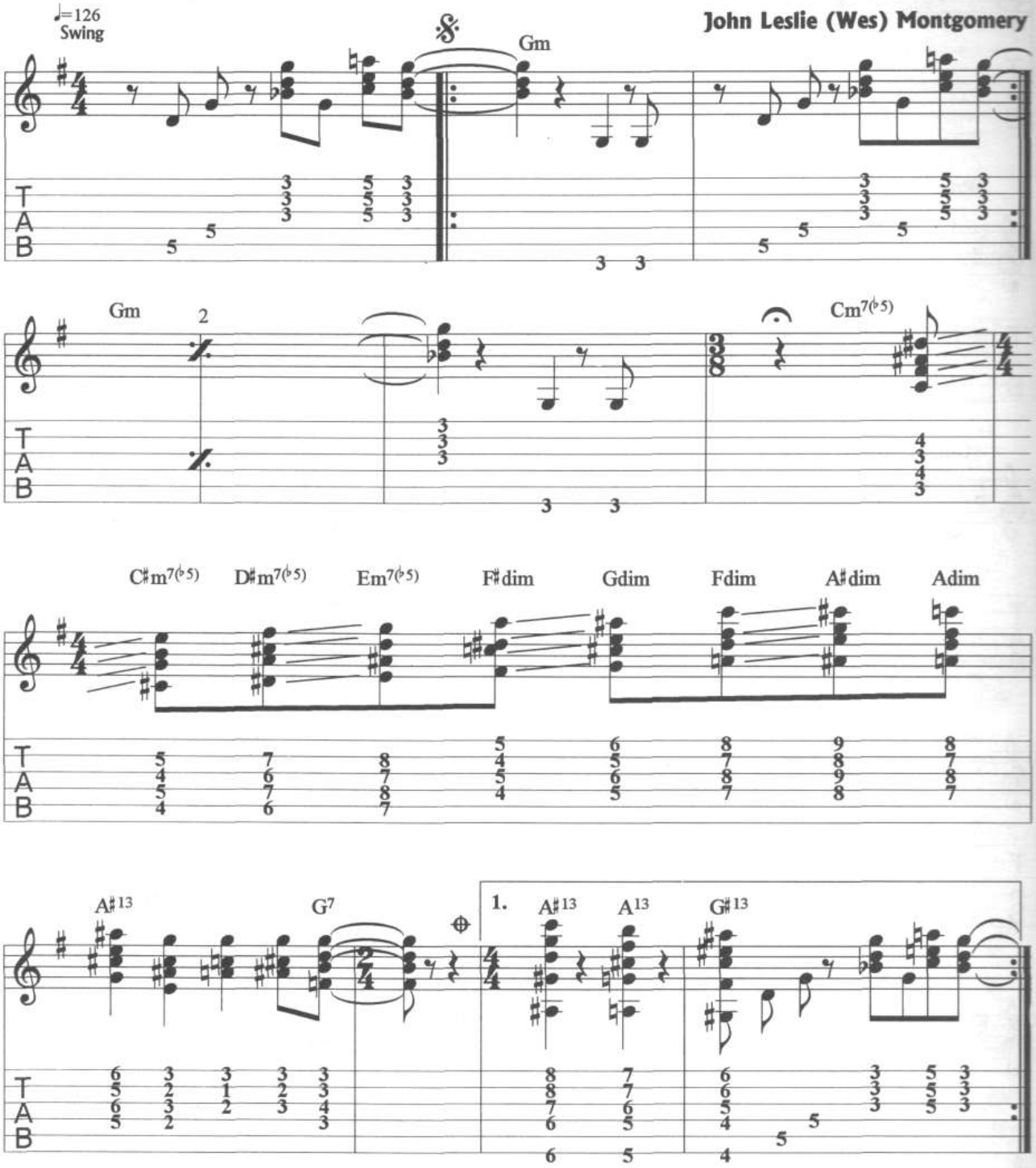

1.
Am7
D7(♯9)
G7(♭5)
(Piano Riff)
T
A
B


F♯dim
Fmaj9
2.
Am7
D7(♯9)
G7(♭5)
(Piano Riff)
(Piano Riff)
T
A
B


(Comping Chords w/Piano Riff)
C7(♭5)
F9
F13
(Piano Riff)
("G" held over by Piano)
(Guitar Interlude)
T
A
B


F+7/A
B♭maj7
B♭maj9
E♭m9
D7(♯9)
C♯maj9
B♭7/A♭
C11
Fmaj9
3. Am7
D7(♯9)
G9(♭5)
D9(♭5)
C11
Am7
A♭sus4/E♭
Gm9
E 6/9 (♭5)/B
Fmaj9
Fine

Missile Blues



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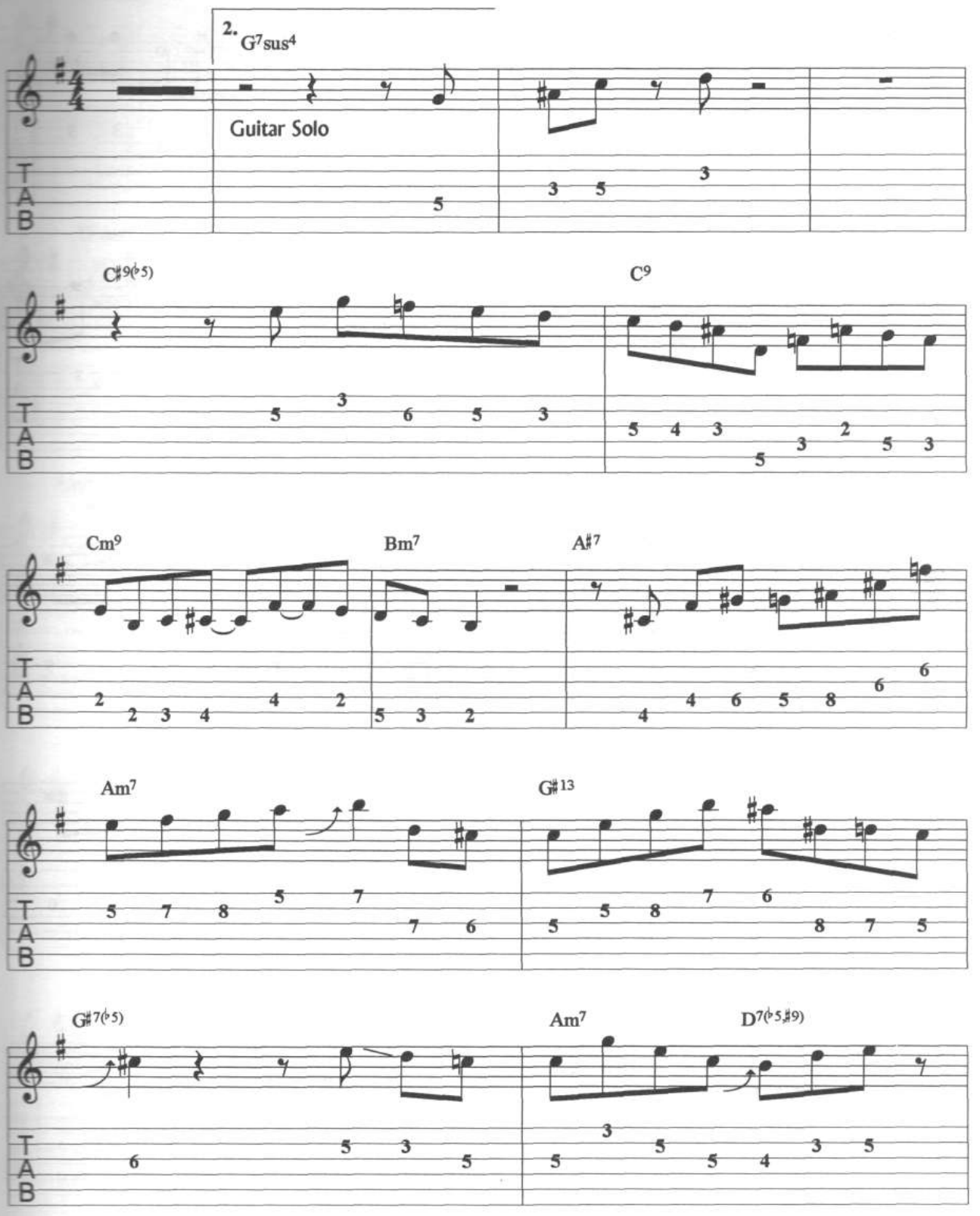
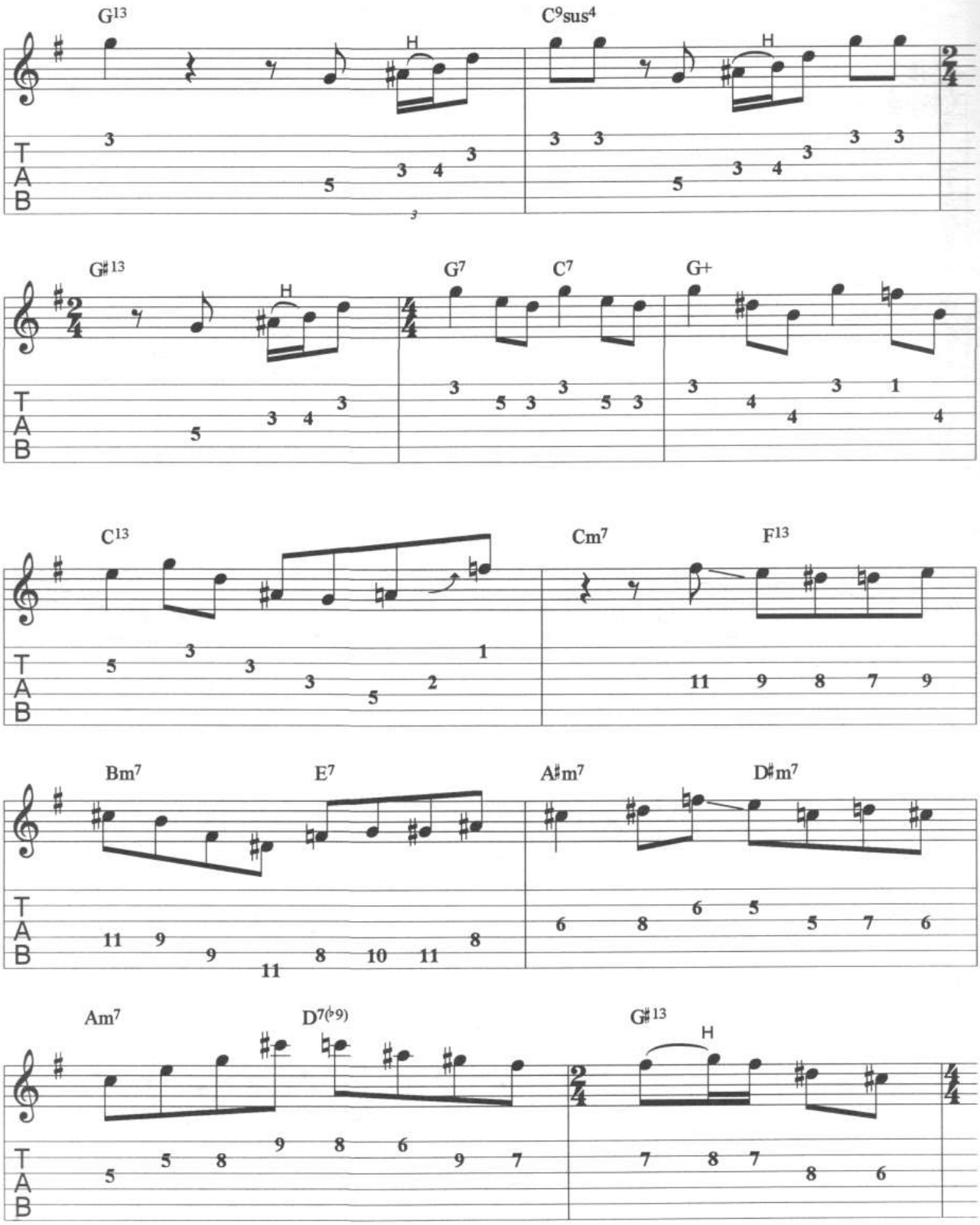
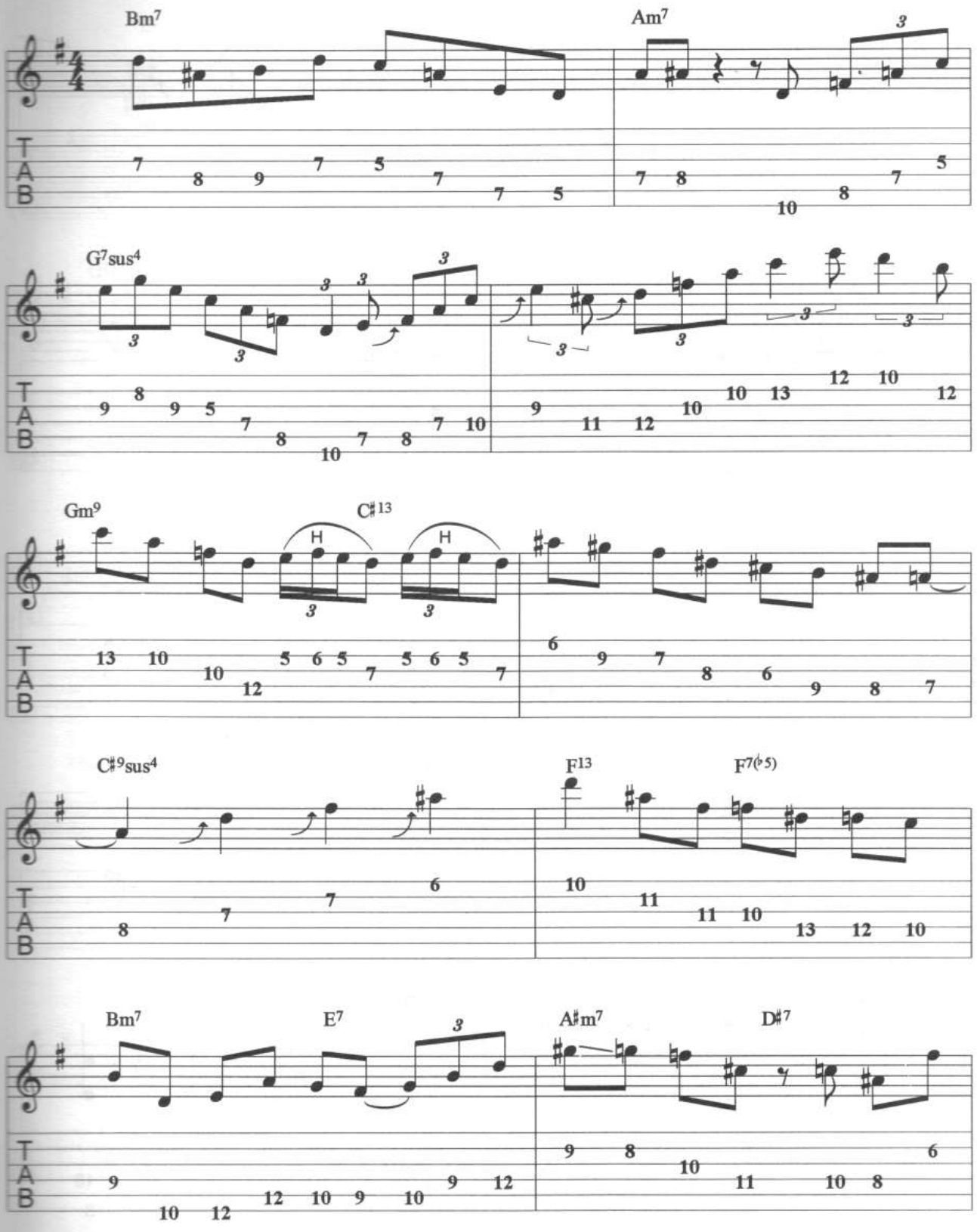
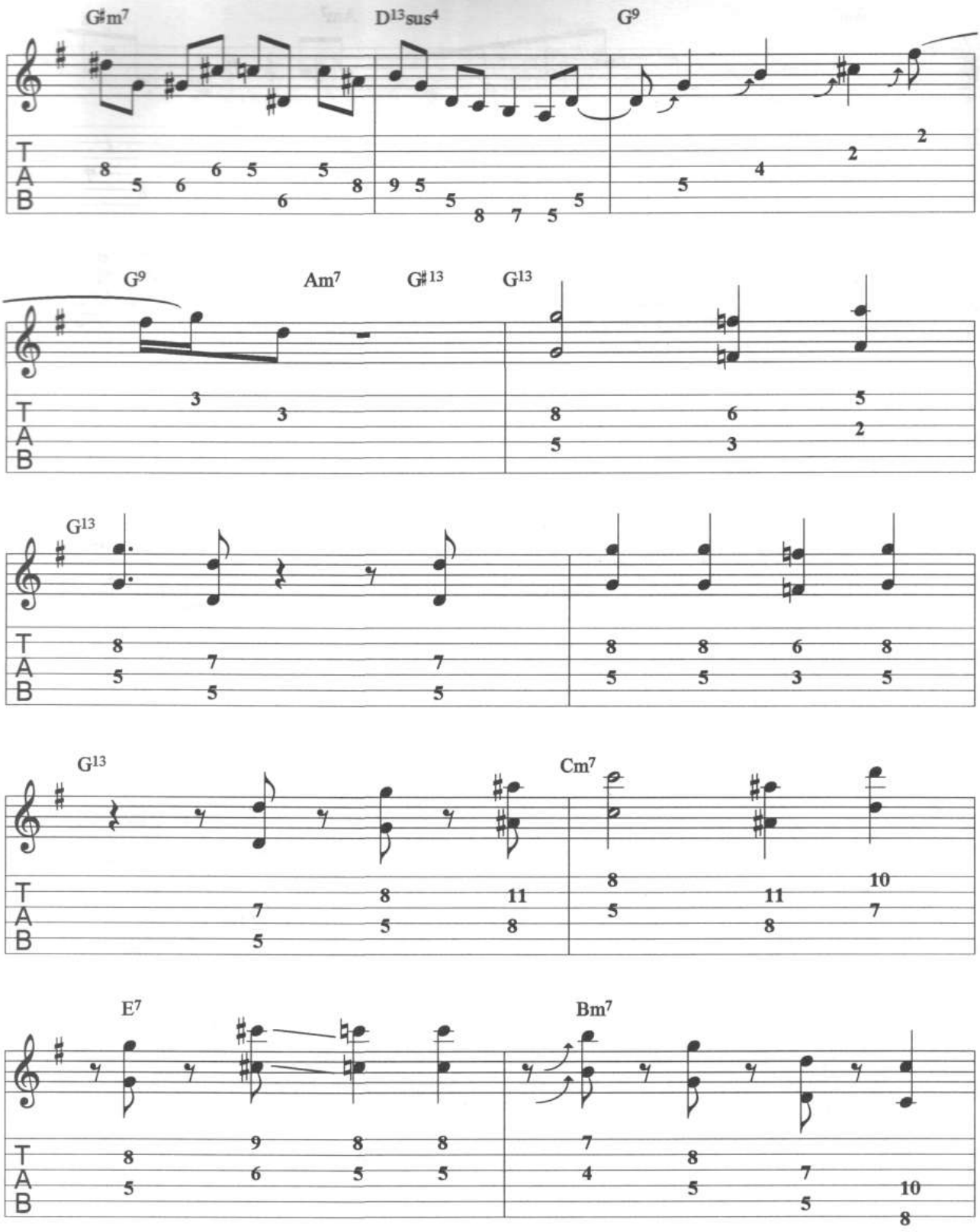
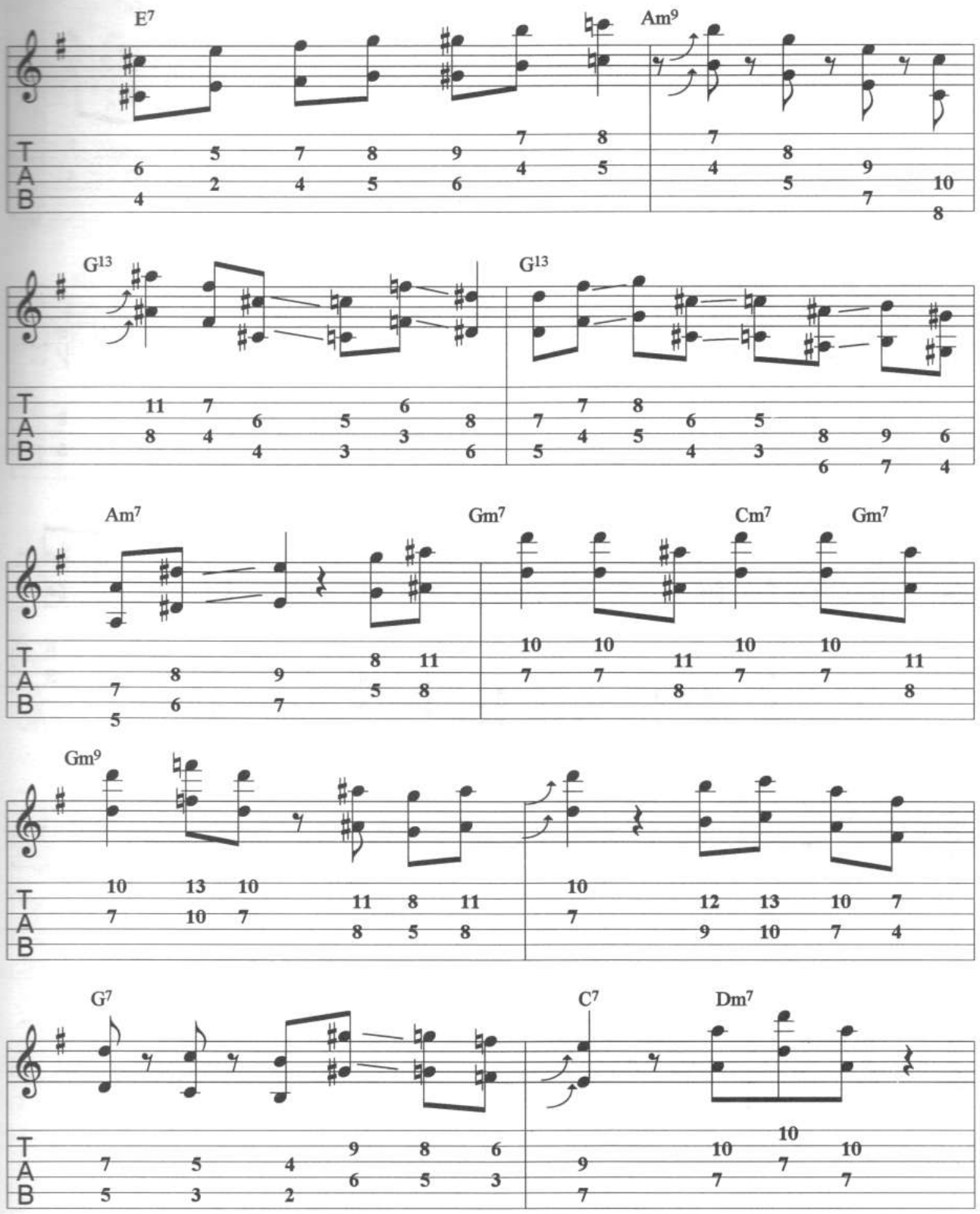
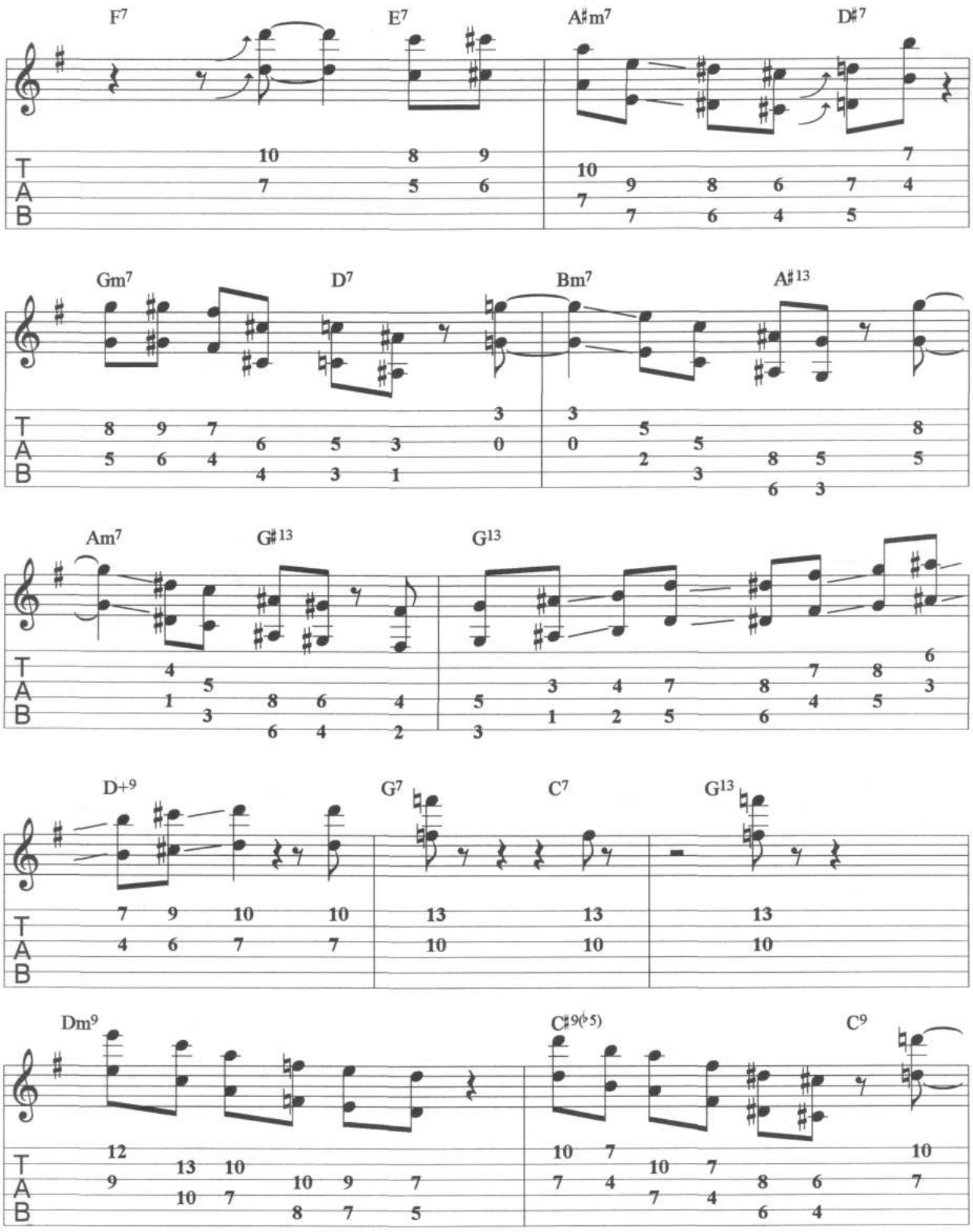

2. G7sus4
Guitar Solo
C♯9(♭5)
C9
Cm9
Bm7
A♯7
Am7
G♯13
G♯7(♭5)
Am7
D7(♭5,♯9)
T
A
B

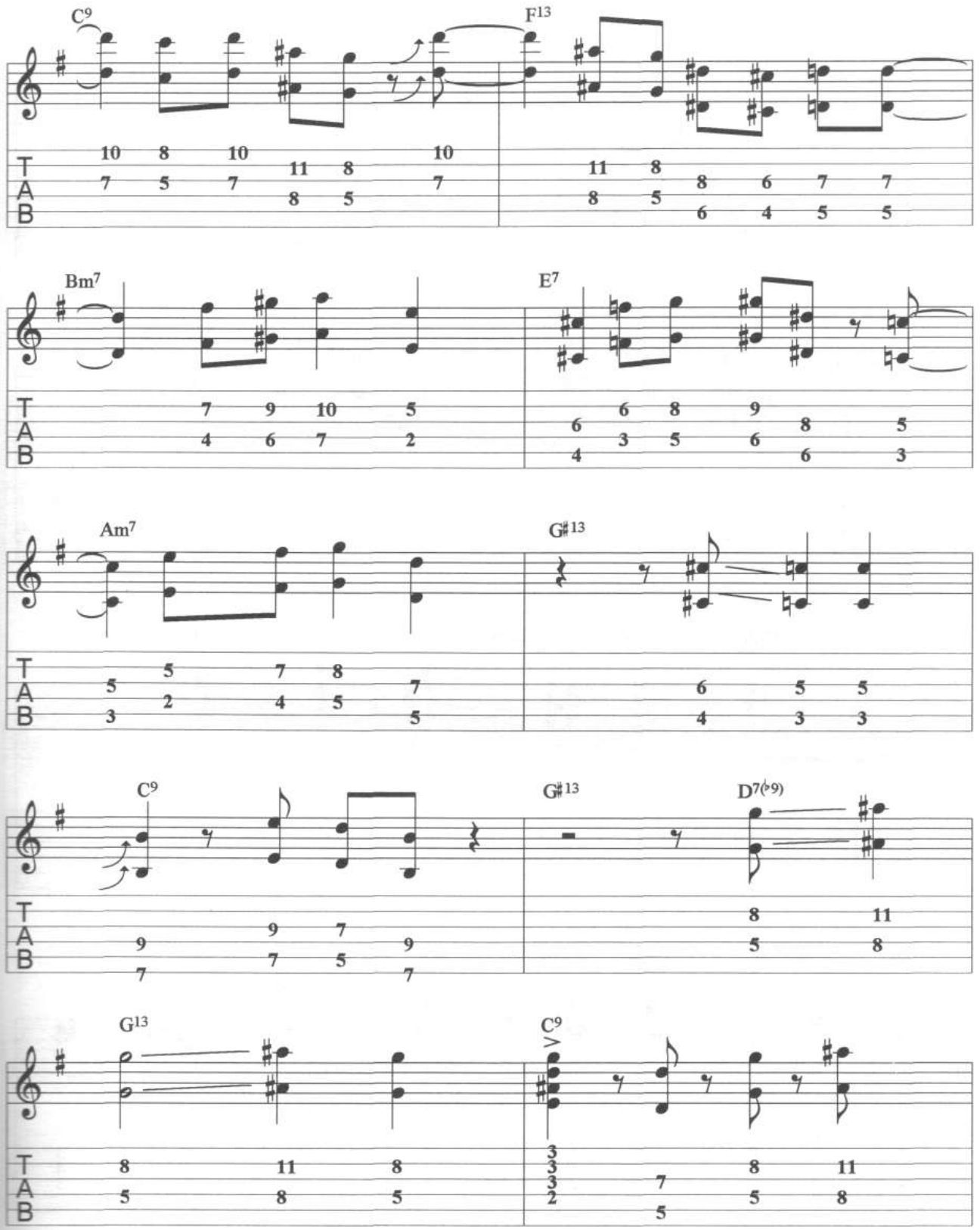

G13
C9sus4
H
H
G♯13
G7
C7
G+
H
C13
Cm7
F13
Bm7
E7
A♯m7
D♯m7
Am7
D7(♭9)
G♯13
H
T
A
B

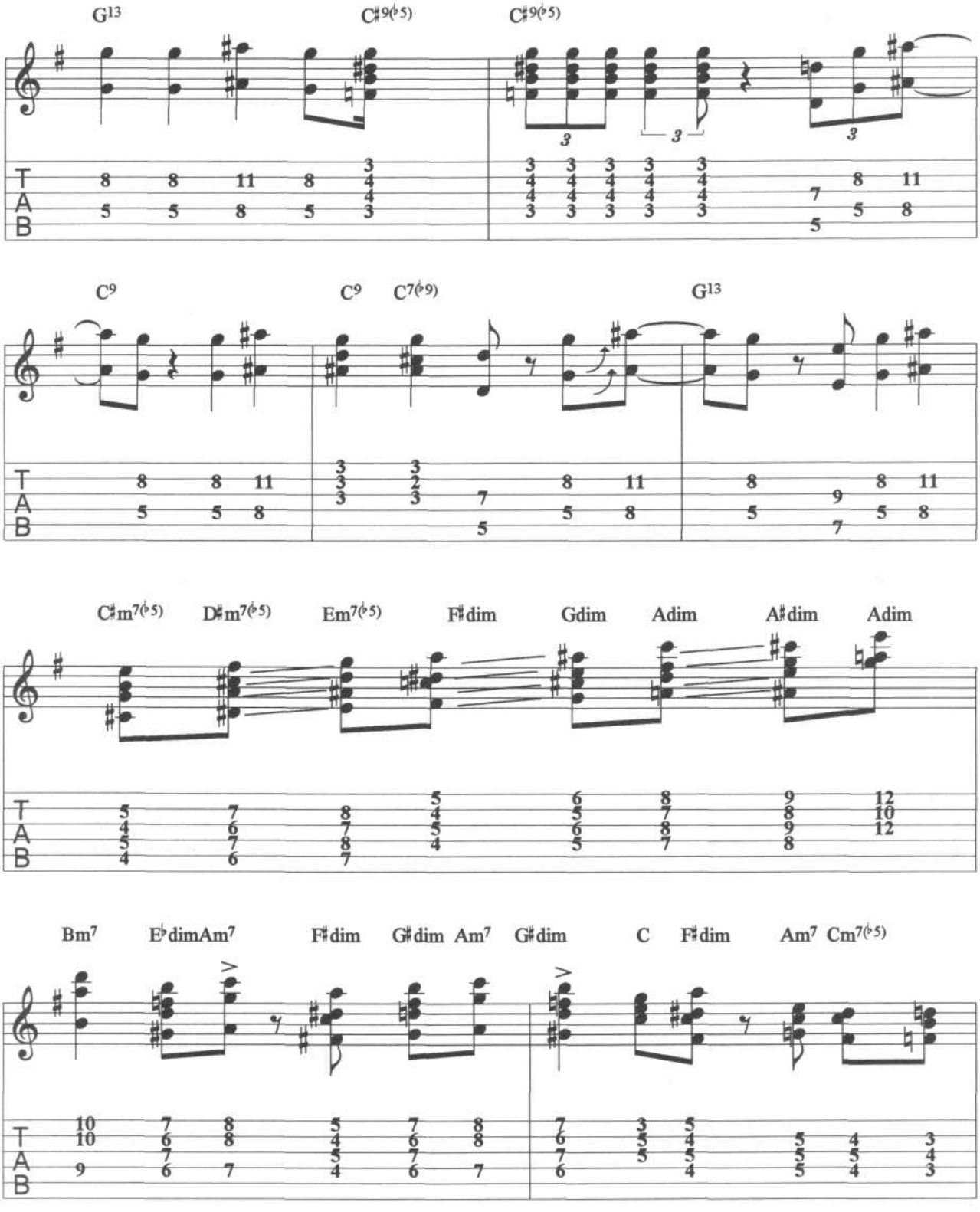

Bm7
Am7
G7sus4
Gm9
C♯13
H
H
C♯9sus4
F13
F7(♭5)
Bm7
E7
A♯m7
D♯7
T
A
B

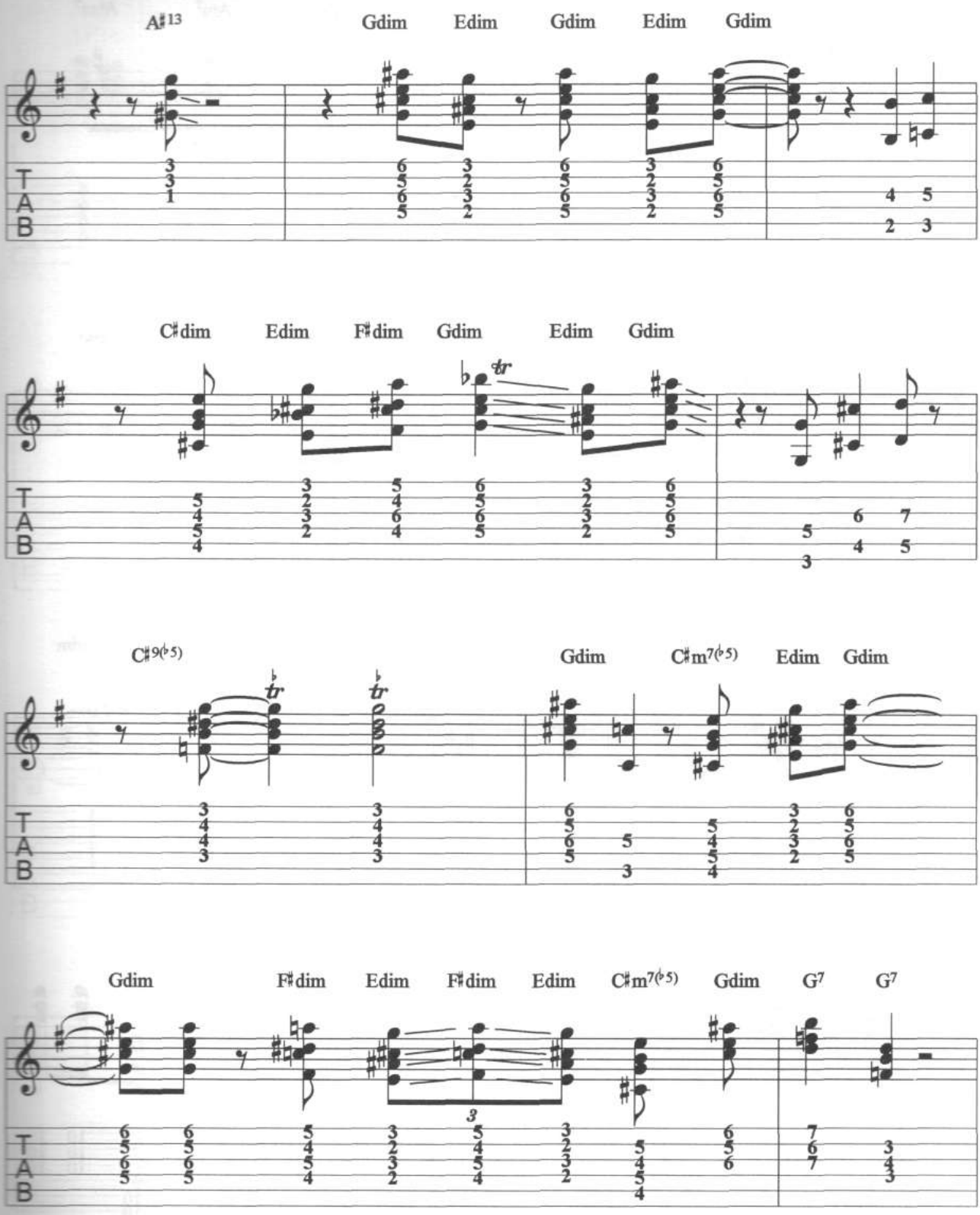

G♯m7
D13sus4
G9
G9
Am7
G♯13
G13
G13
G13
Cm7
E7
Bm7
T
A
B

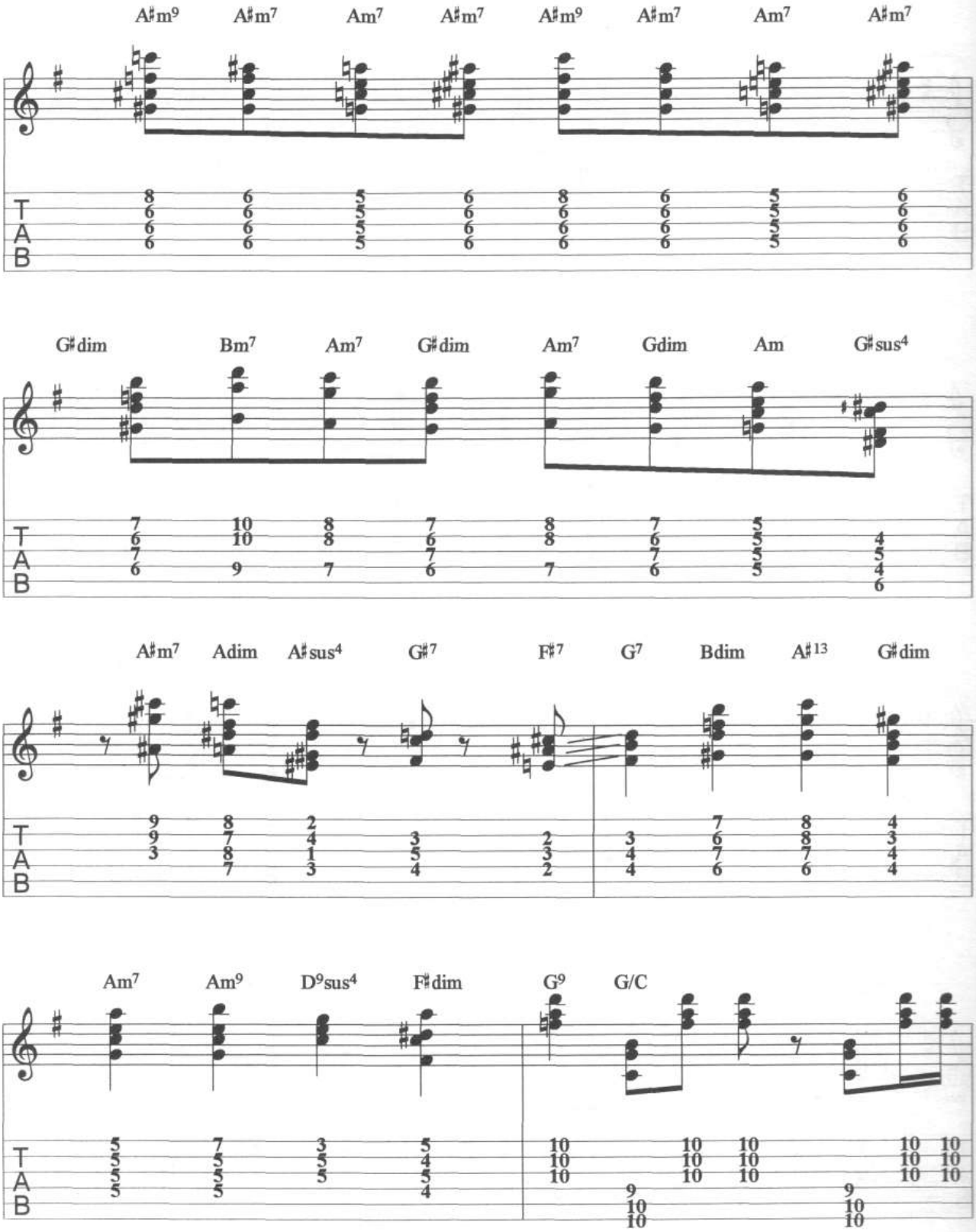

E7
Am9
G13
G13
Am7
Gm7
Cm7
Gm7
Gm9
G7
C7
Dm7
T
A
B

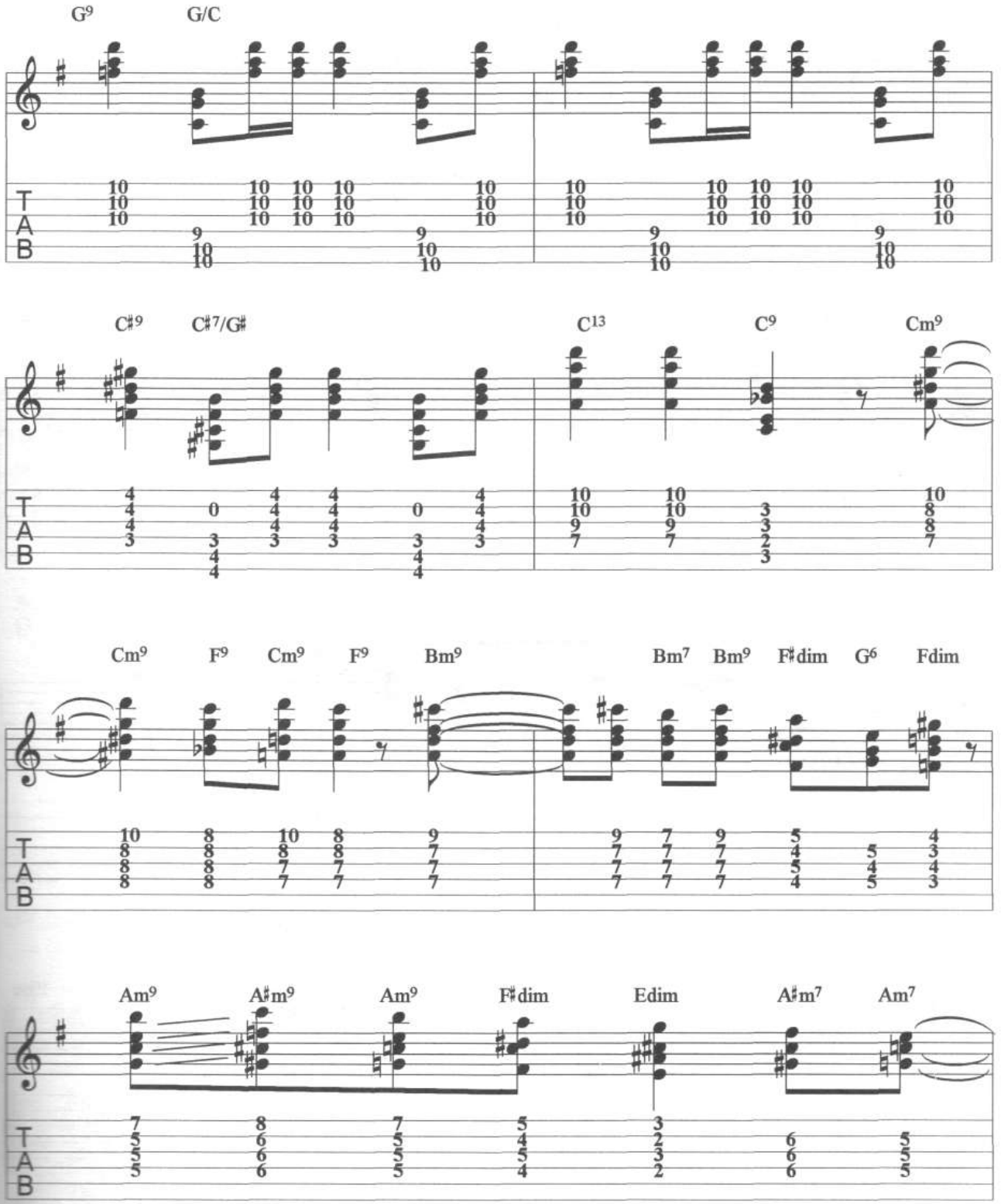

F7
E7
A♯m7
D♯7
Gm7
D7
Bm7
A♯13
Am7
G♯13
G13
D+9
G7
C7
G13
Dm9
C♯9(♭5)
C9
T
A
B

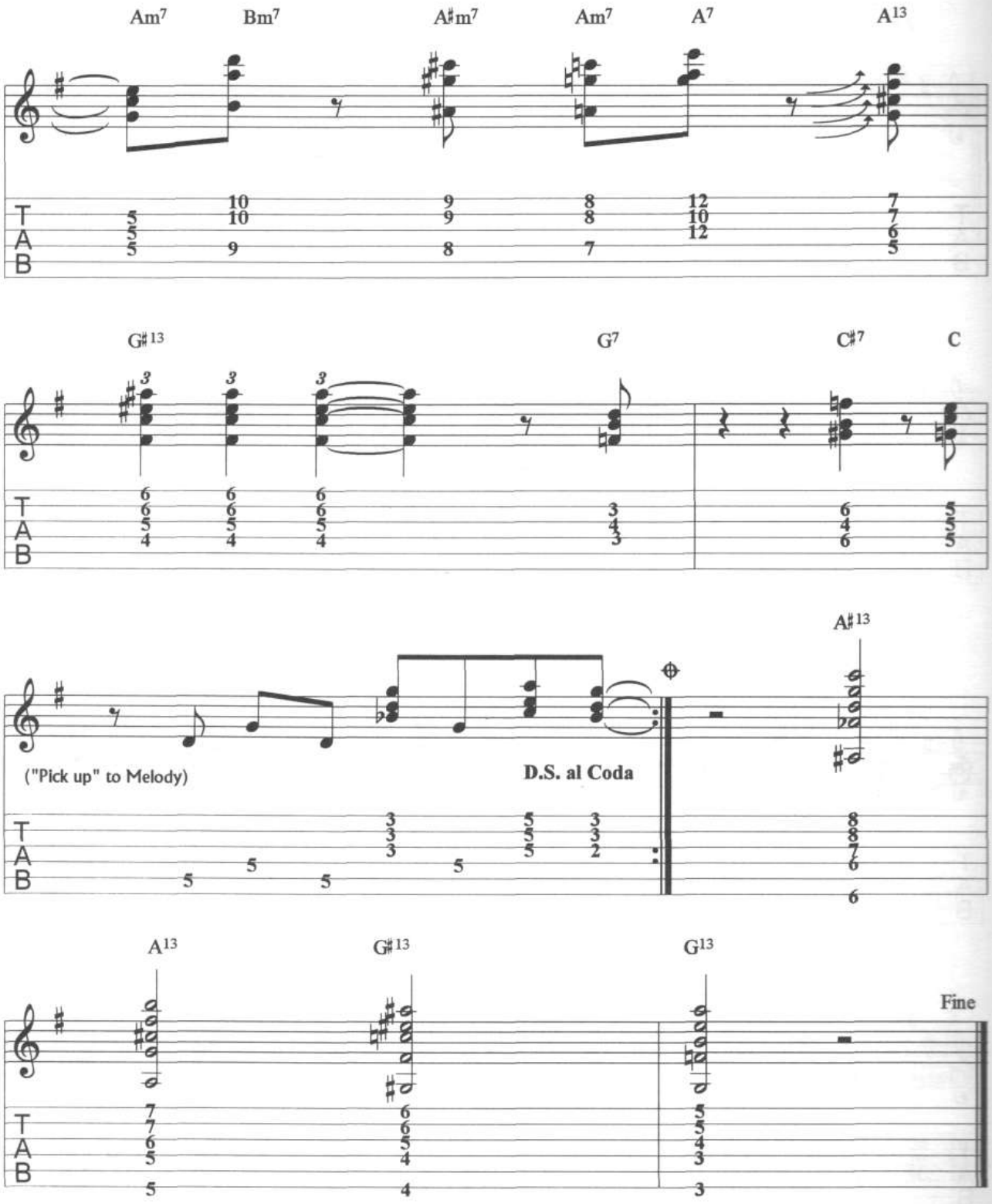

C9
F13
Bm7
E7
Am7
G♯13
C9
G♯13
D7(♭9)
G13
C9


G13
C♯9(♭5)
C♯9(♭5)
C9
C9
C7(♭9)
G13
C♯m7(♭5)
D♯m7(♭5)
Em7(♭5)
F♯dim
Gdim
Adim
A♯dim
Adim
Bm7
E♭dim
Am7
F♯dim
G♯dim
Am7
G♯dim
C
F♯dim
Am7
Cm7(♭5)
T
A
B


A♯13
Gdim
Edim
Gdim
Edim
Gdim
C♯dim
Edim
F♯dim
Gdim
Edim
Gdim
C♯9(♭5)
Gdim
C♯m7(♭5)
Edim
Gdim
Gdim
F♯dim
Edim
F♯dim
Edim
C♯m7(♭5)
Gdim
G7
G7
T
A
B


A♯m9 A♯m7 Am7 A♯m7 A♯m9 A♯m7 Am7 A♯m7
G♯dim Bm7 Am7 G♯dim Am7 Gdim Am G♯sus4
A♯m7 Adim A♯sus4 G♯7 F♯7 G7 Bdim A♯13 G♯dim
Am7 Am9 D9sus4 F♯dim G9 G/C
T
A
B

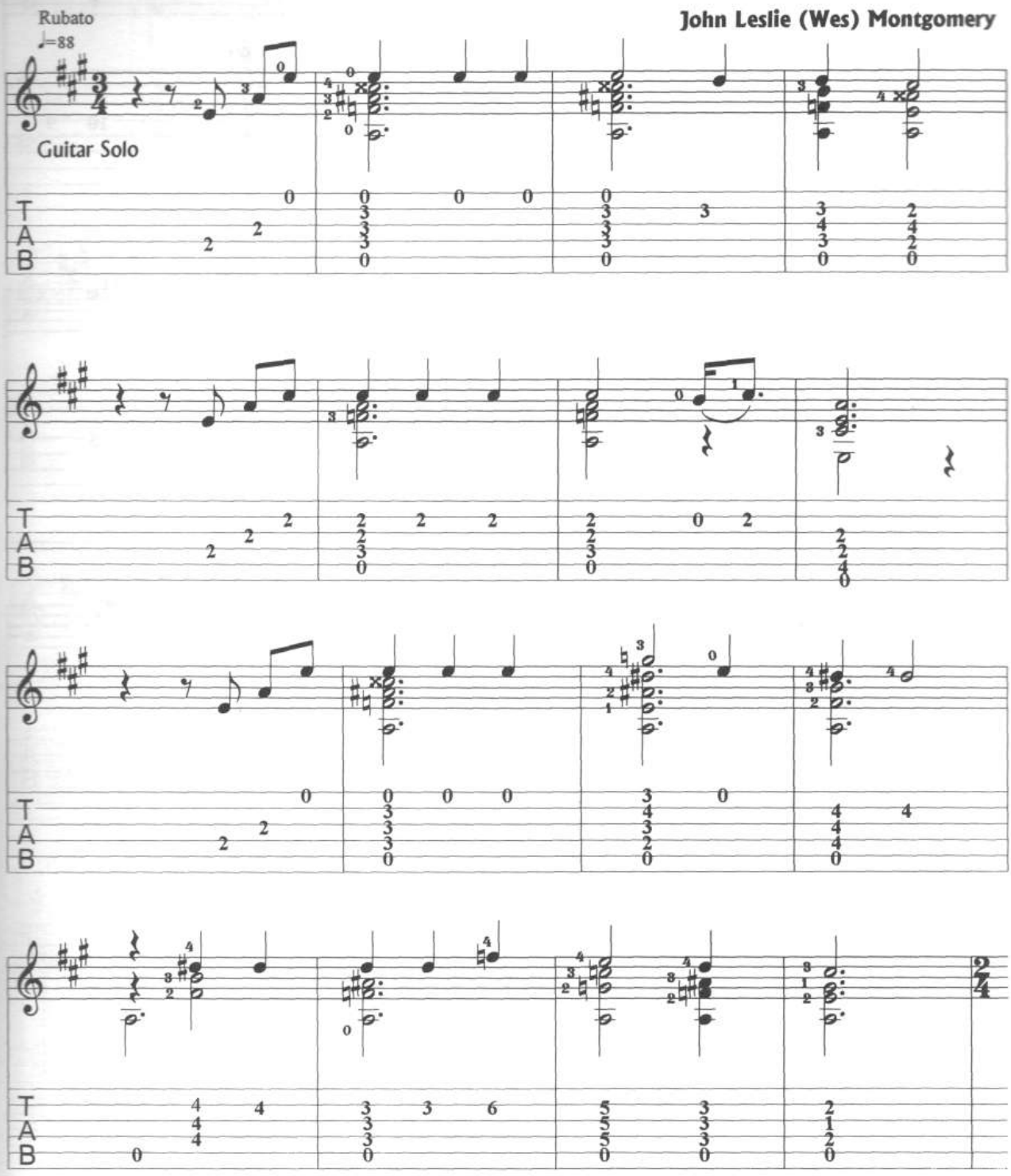

G9
G/C
C♯9
C♯7/G♯
C13
C9
Cm9
Cm9
F9
Cm9
F9
Bm9
Bm7
Bm9
F♯dim
G6
Fdim
Am9
A♯m9
Am9
F♯dim
Edim
A♯m7
Am7
T
A
B


Am7
Bm7
A♯m7
Am7
A7
A13
G♯13
G7
C♯7
C
A♯13
("Pick up" to Melody)
D.S. al Coda
A13
G♯13
G13
Fine

Classic Guitar / Fingerstyle Edition
Transcribed and Edited by
Zafar Saalik Saood

Mi Cosa

John Leslie (Wes) Montgomery



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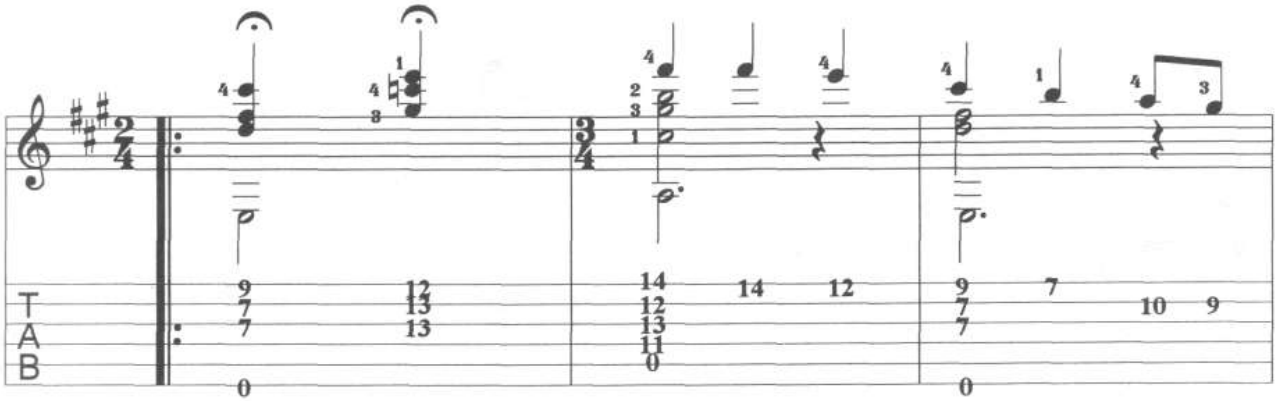
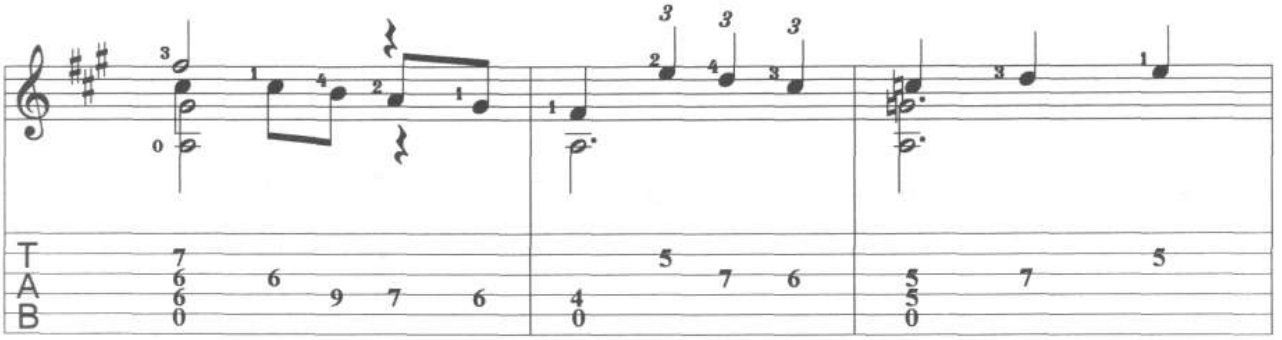
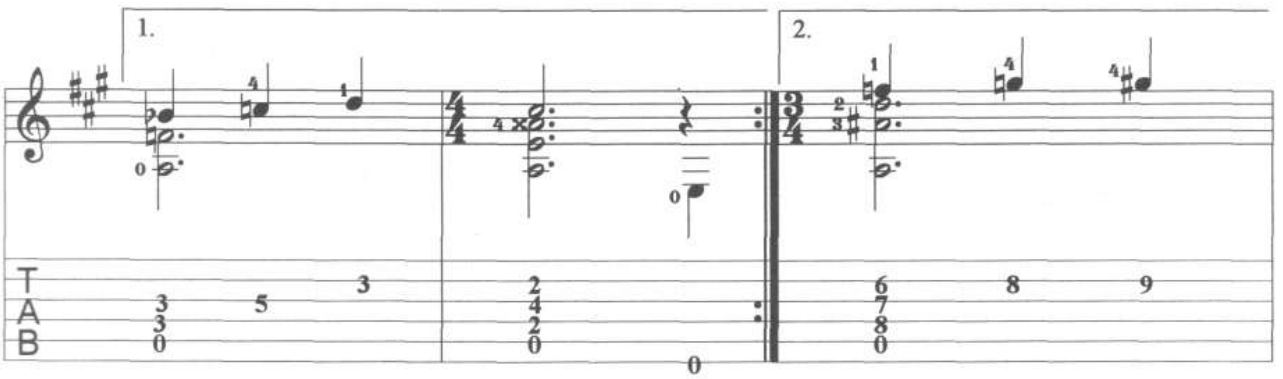
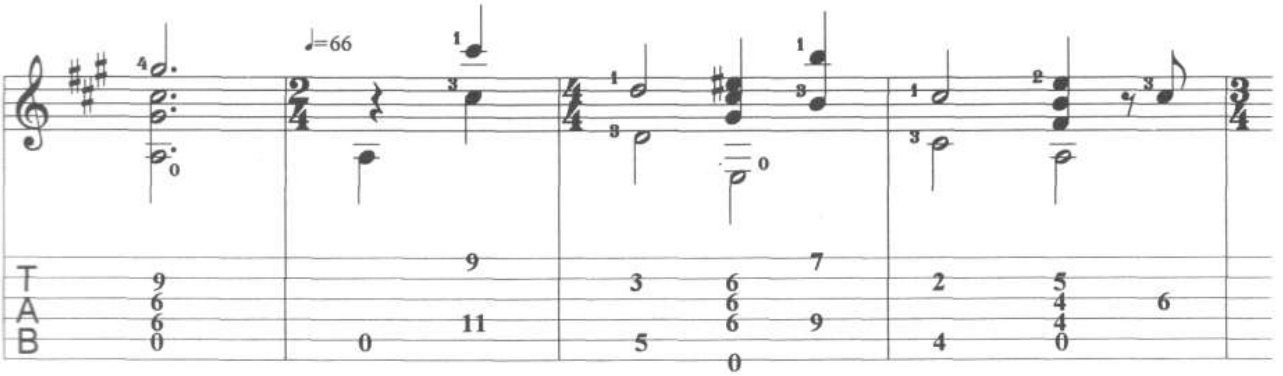
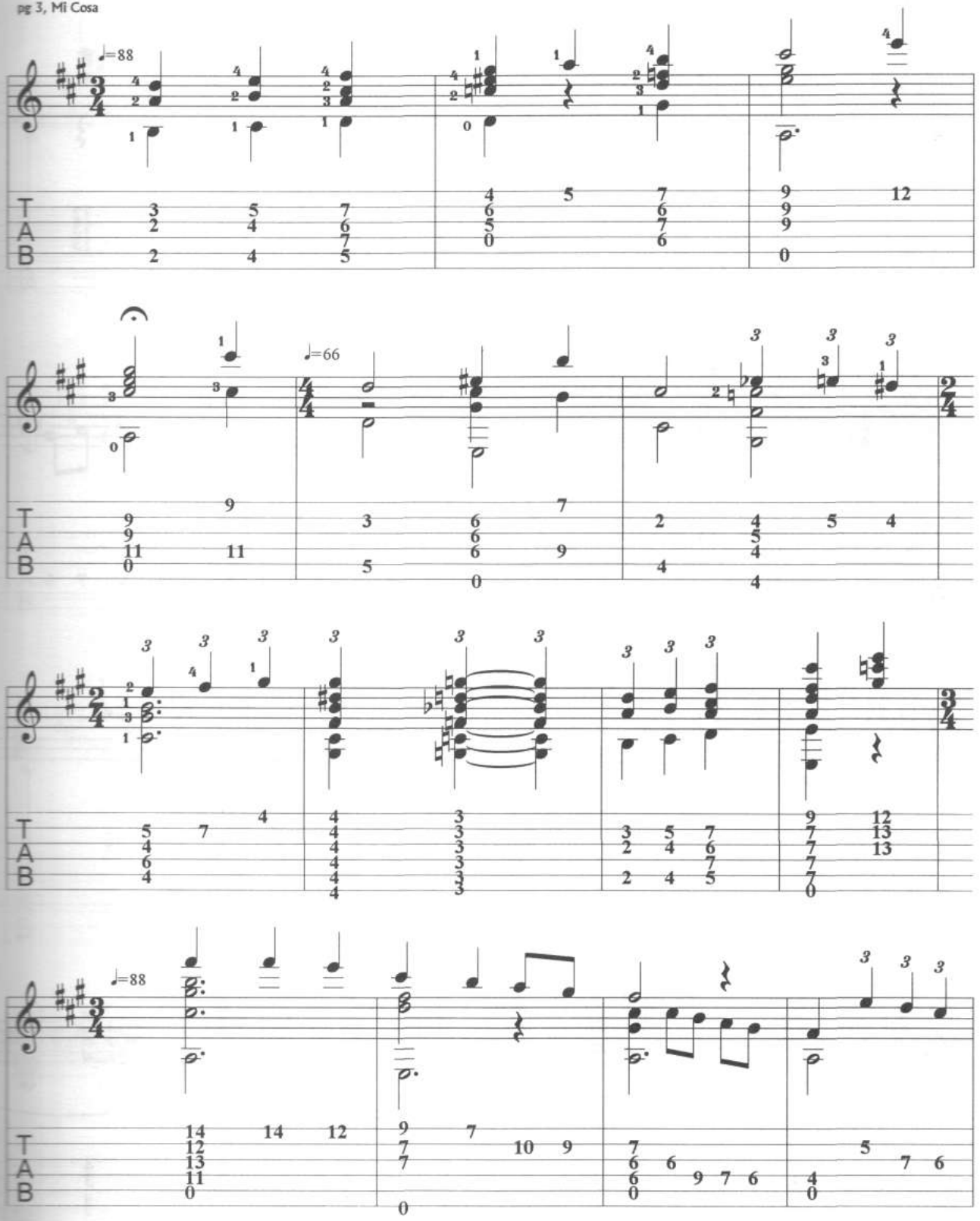
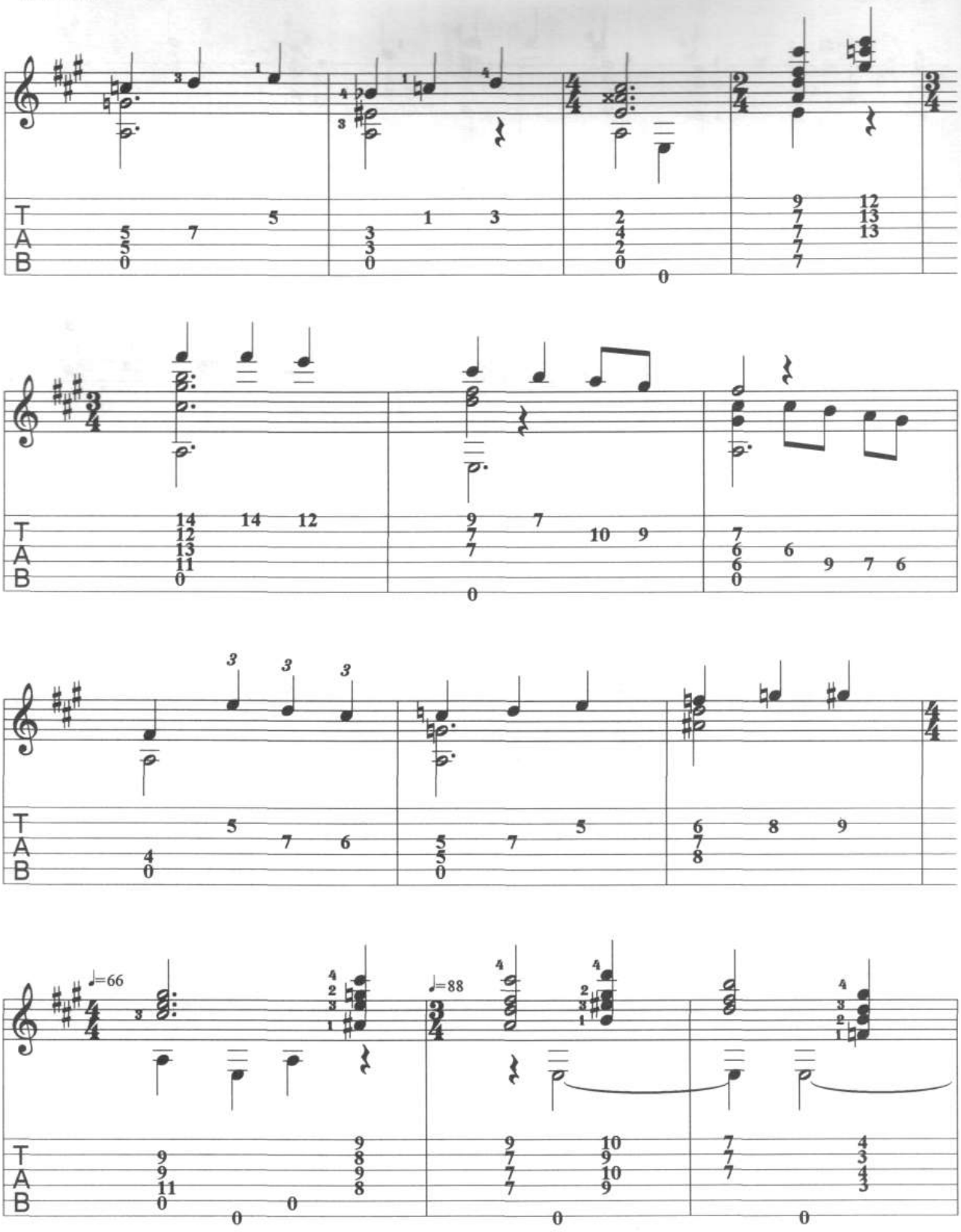


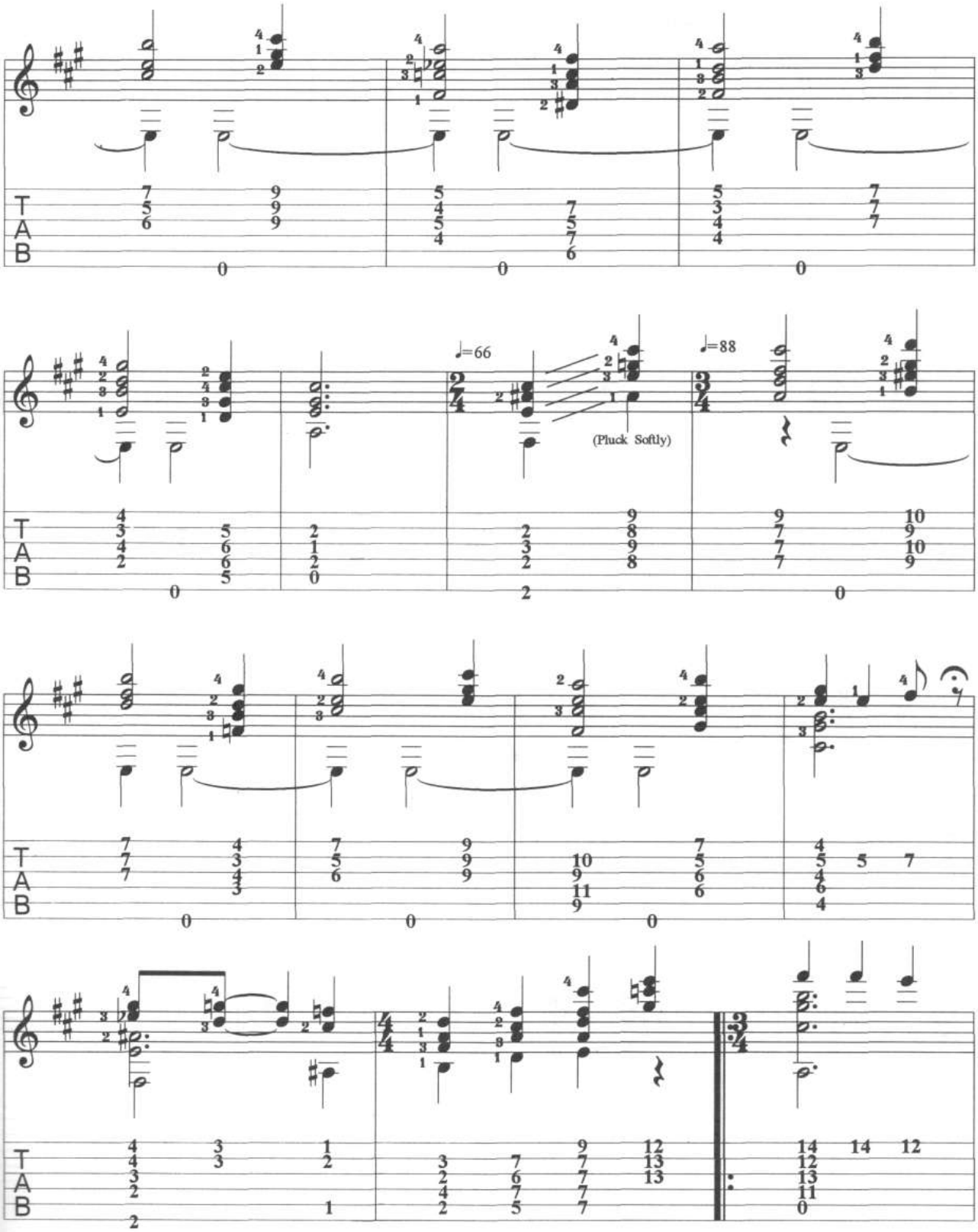


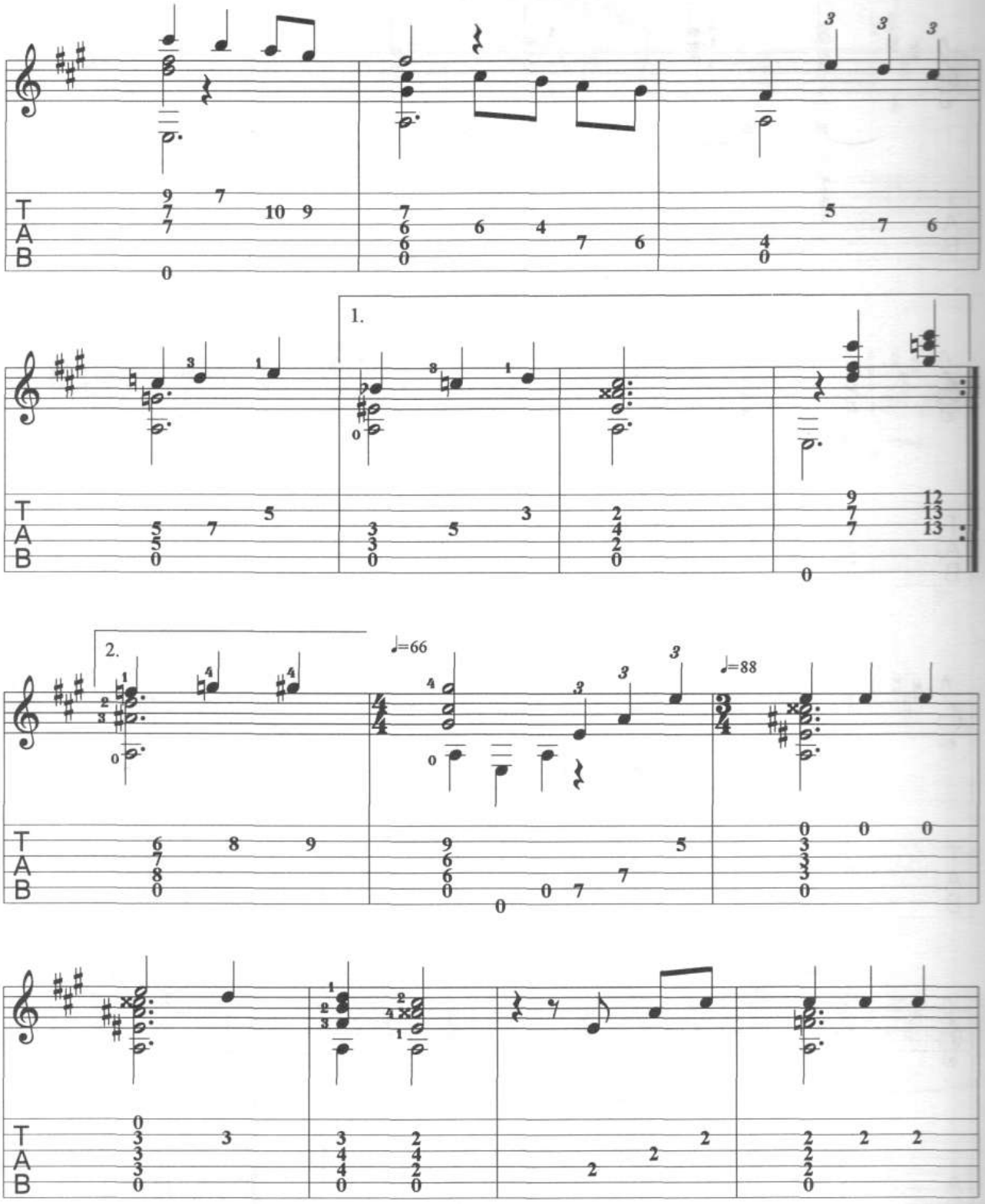

1.
2.

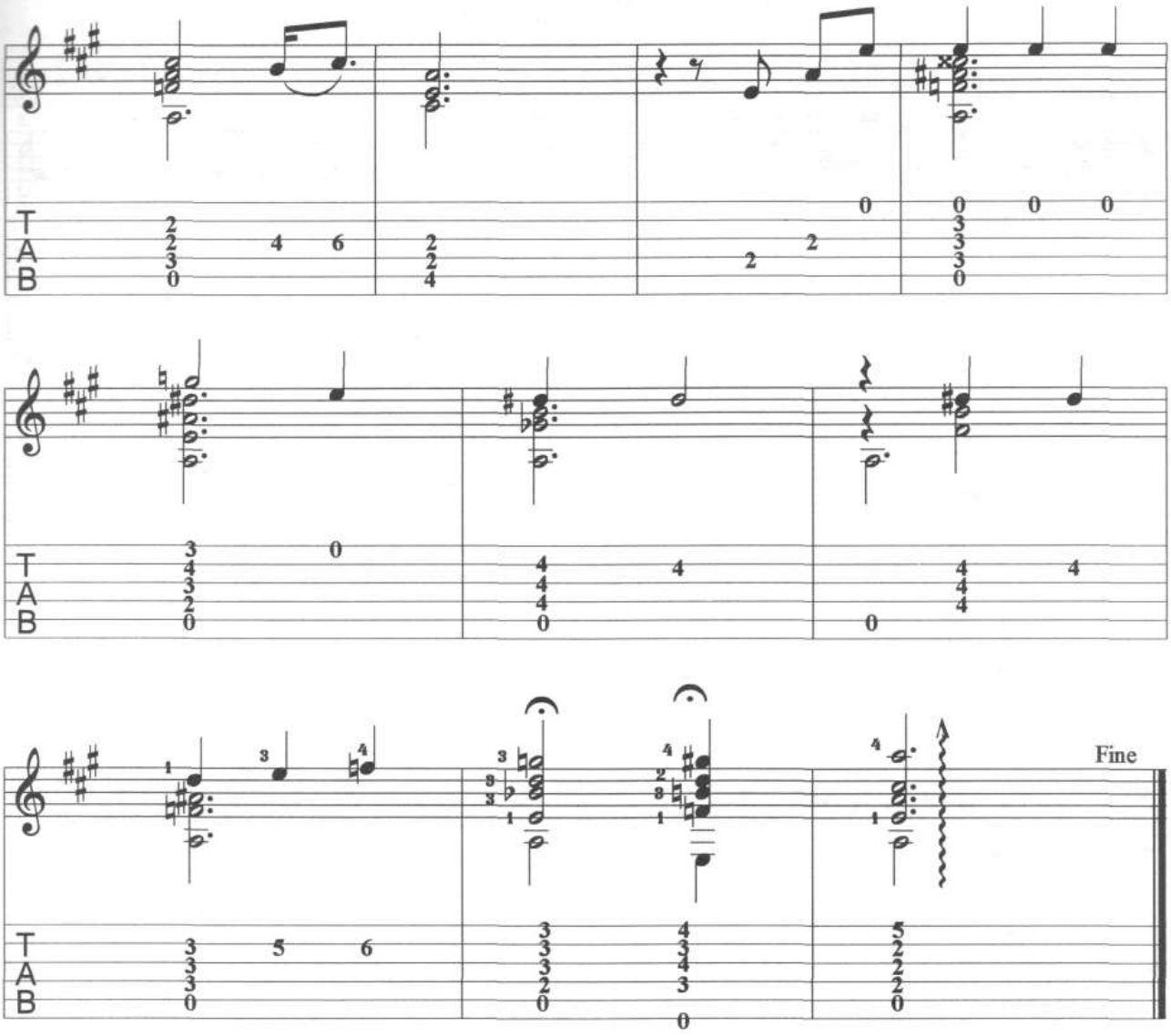

♩=66


♩=88
♩=66
♩=88
T
A
B



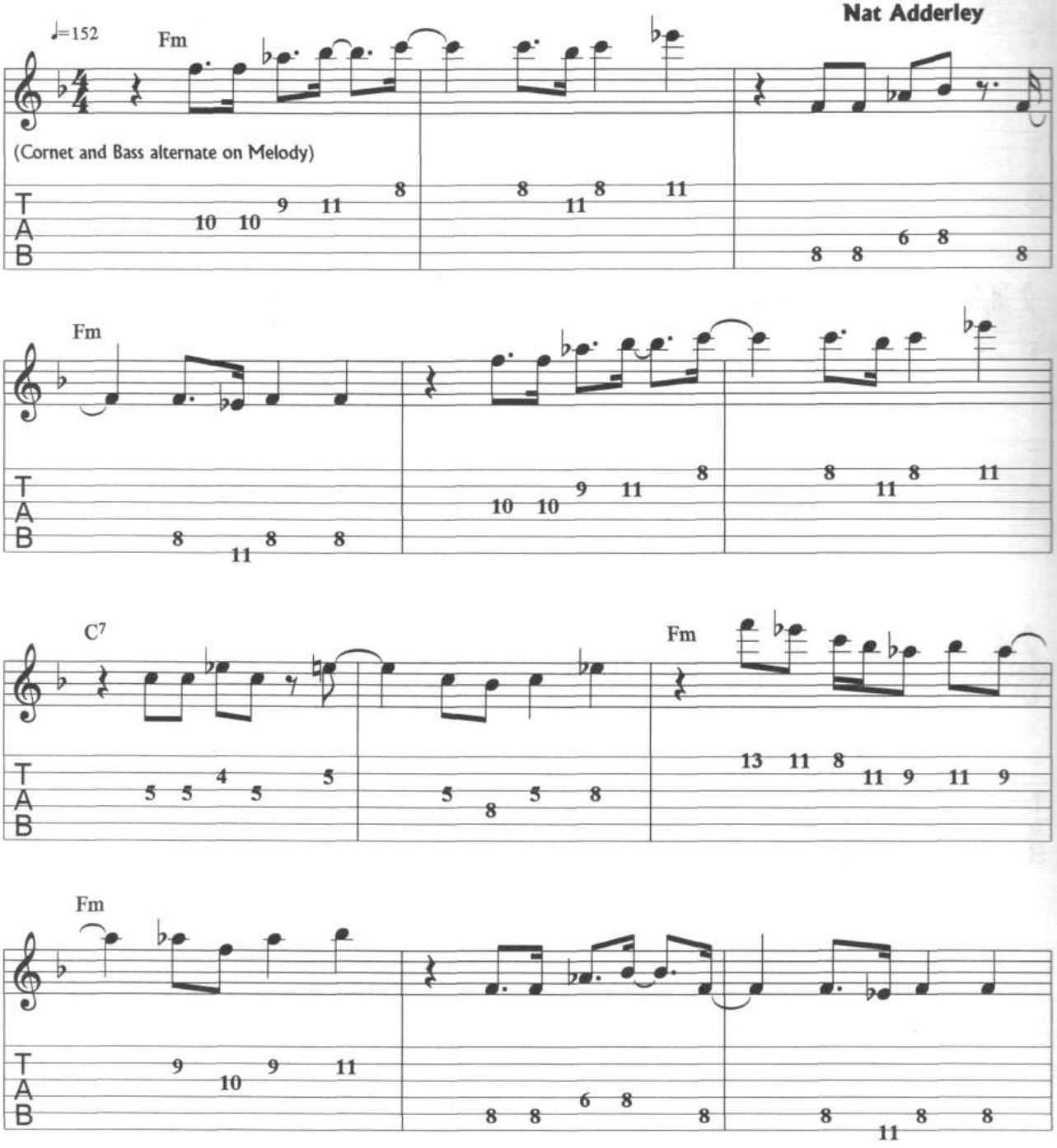

♩=66
♩=88
(Pluck Softly)
T
A
B


1.
2.
♩=66
♩=88


Fine

Work Song

Nat Adderley



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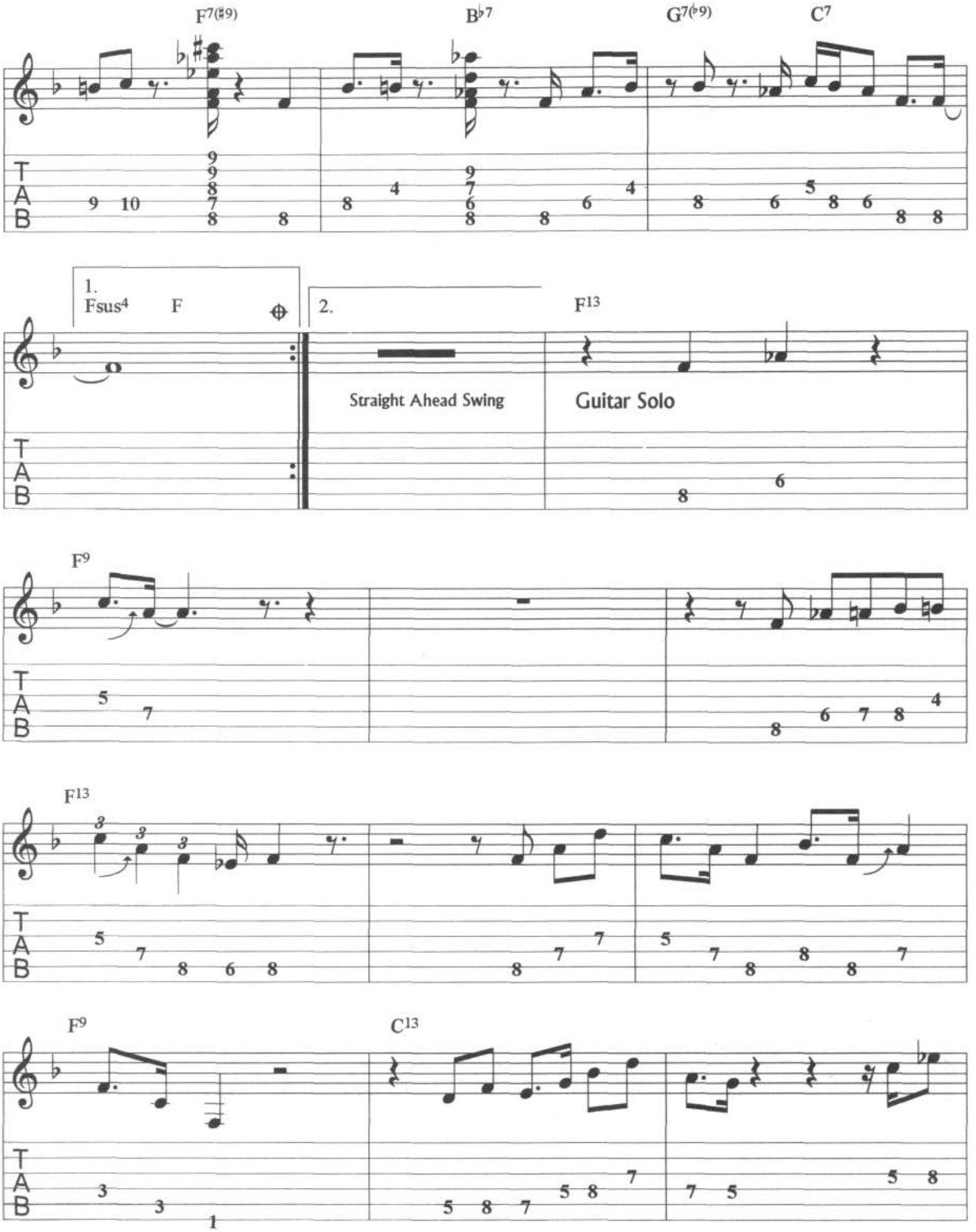
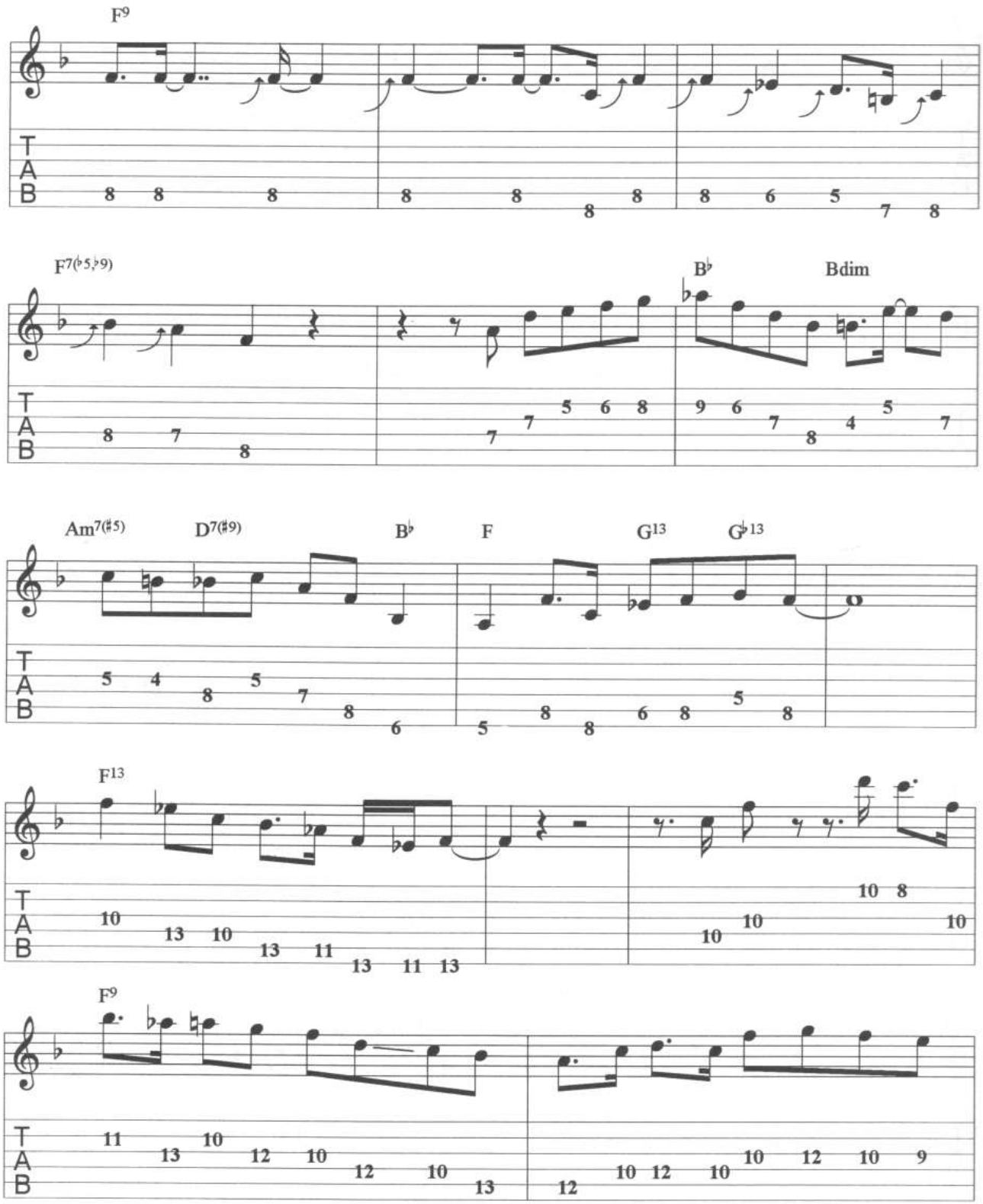
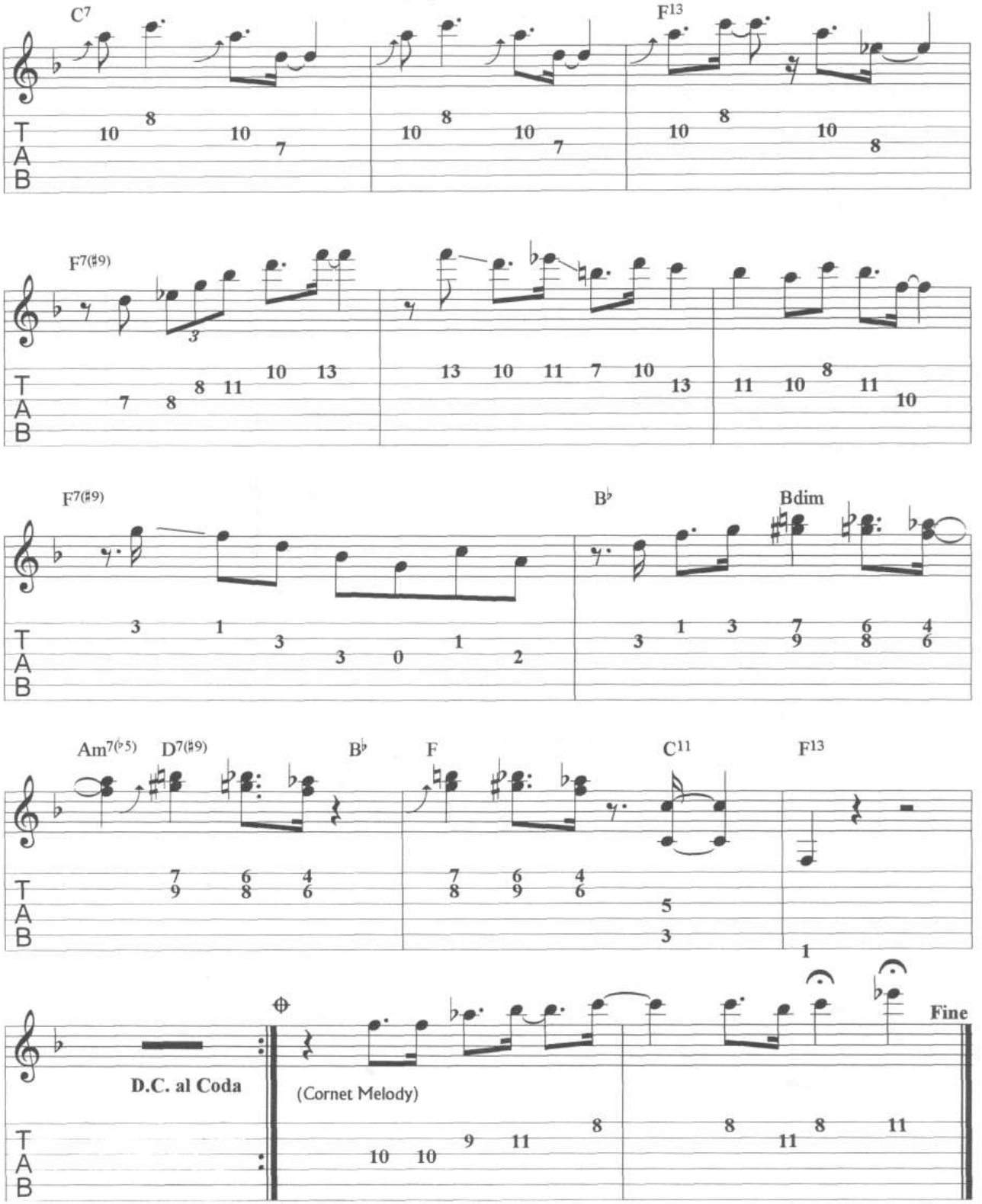
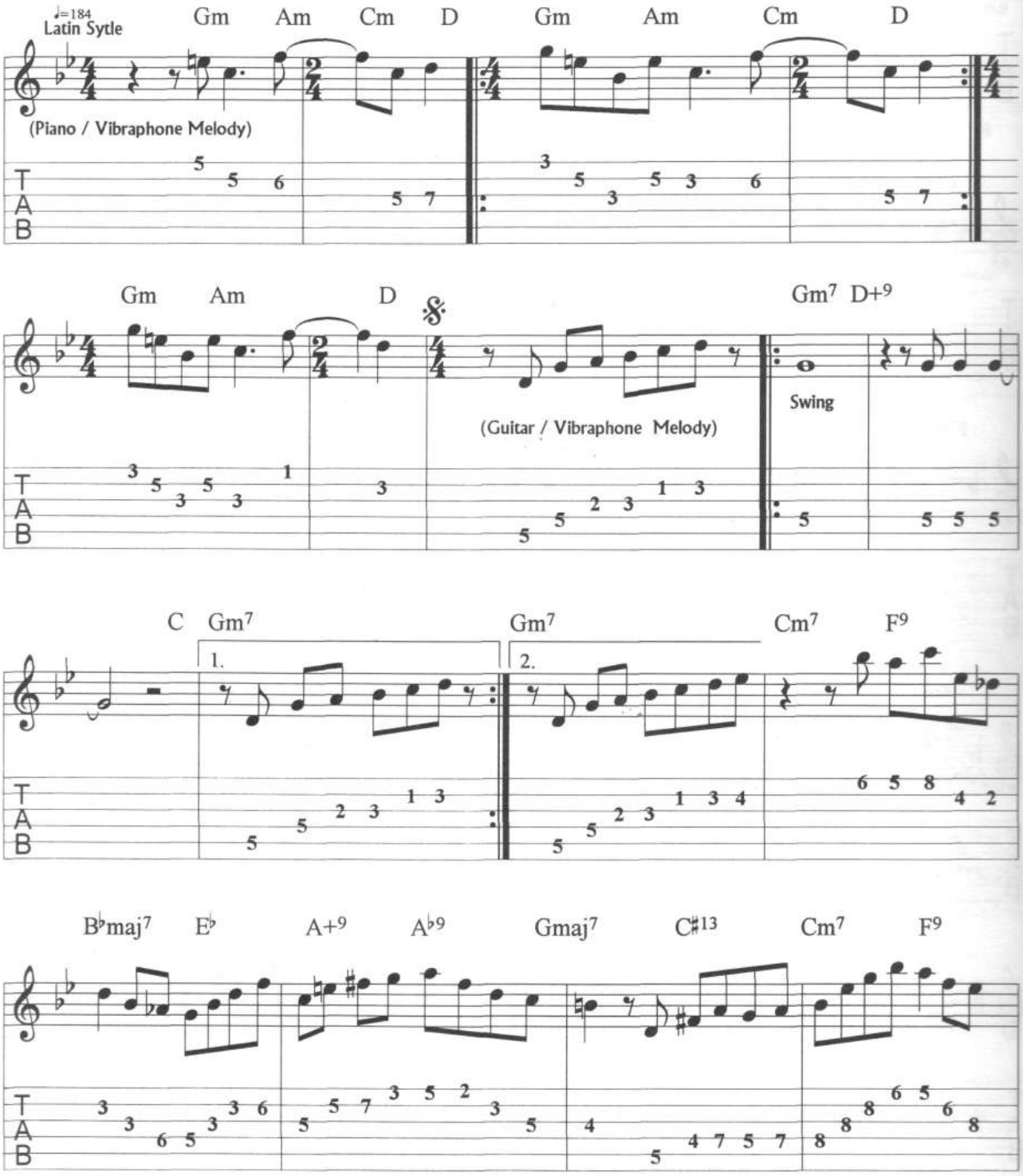

F7(♯9)
B♭7
G7(♭9)
C7
1.
Fsus4
F
2.
F13
Straight Ahead Swing
Guitar Solo
F9
F13
F9
C13


F9
F7(♭5,♭9)
B♭
Bdim
Am7(♯5)
D7(♯9)
B♭
F
G13
G♭13
F13
F9


C7
F13
F7(♯9)
F7(♯9)
B♭
Bdim
Am7(♭5)
D7(♯9)
B♭
F
C11
F13
D.C. al Coda
(Cornet Melody)
Fine

Double Deal

John Leslie (Wes) Montgomery



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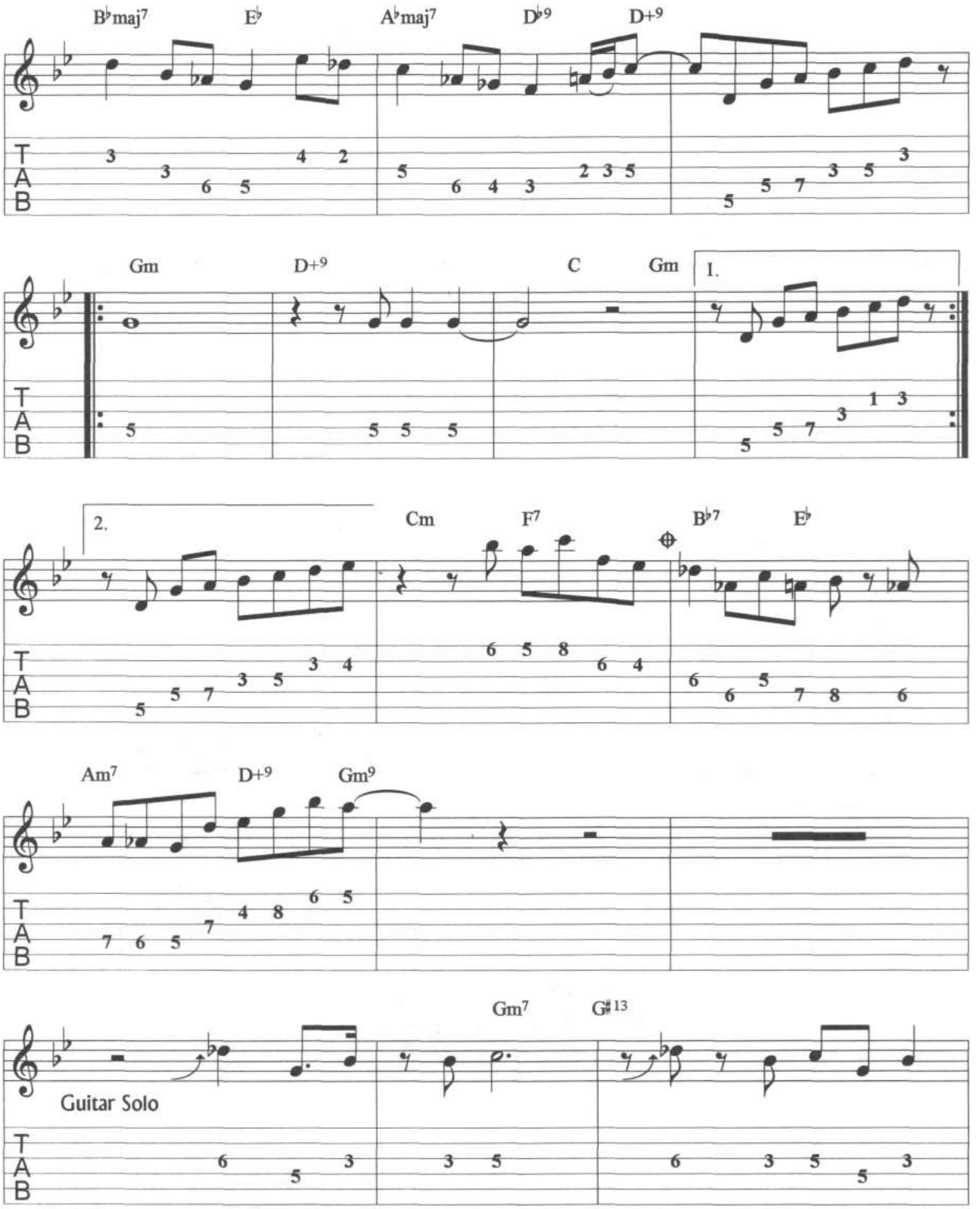
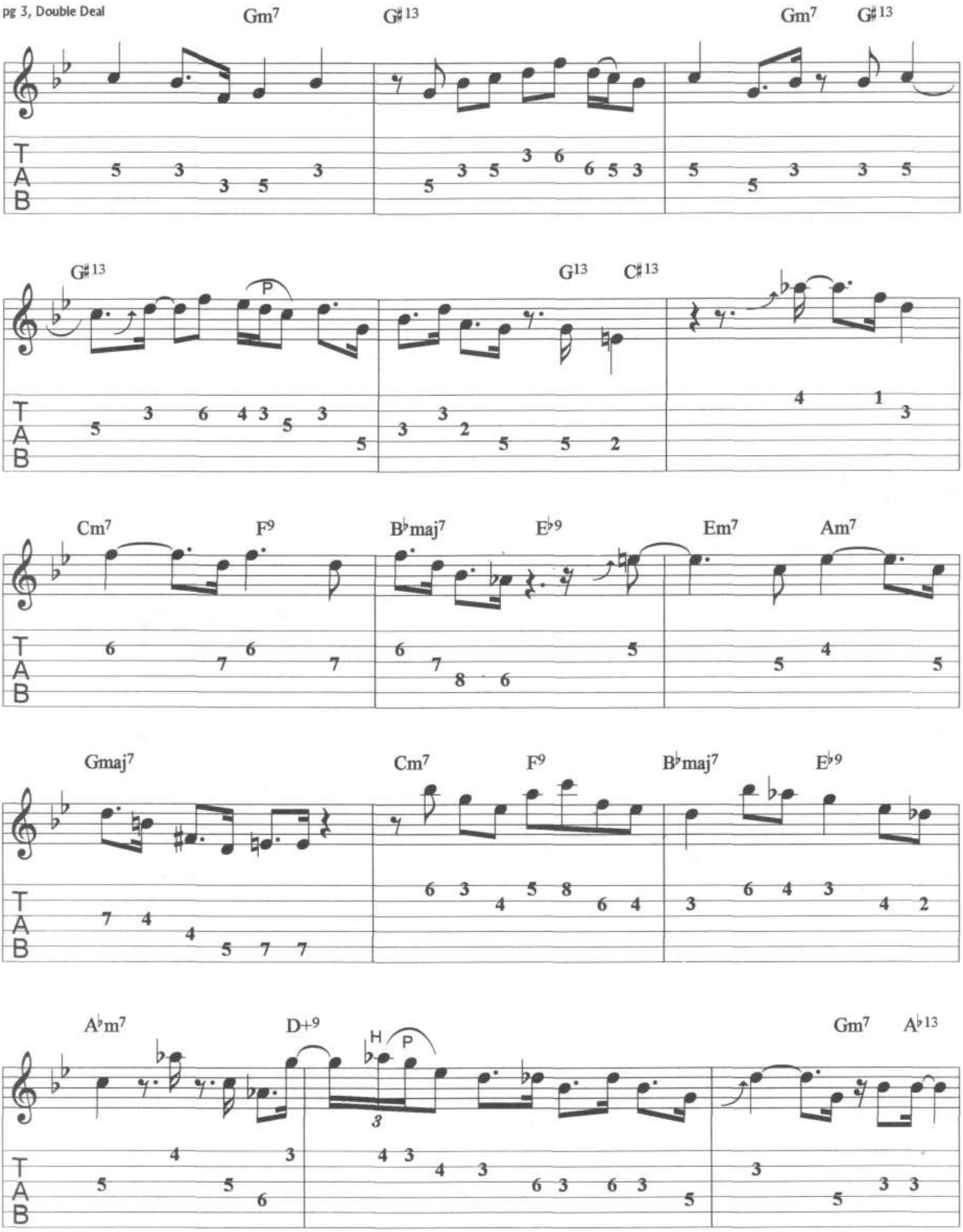
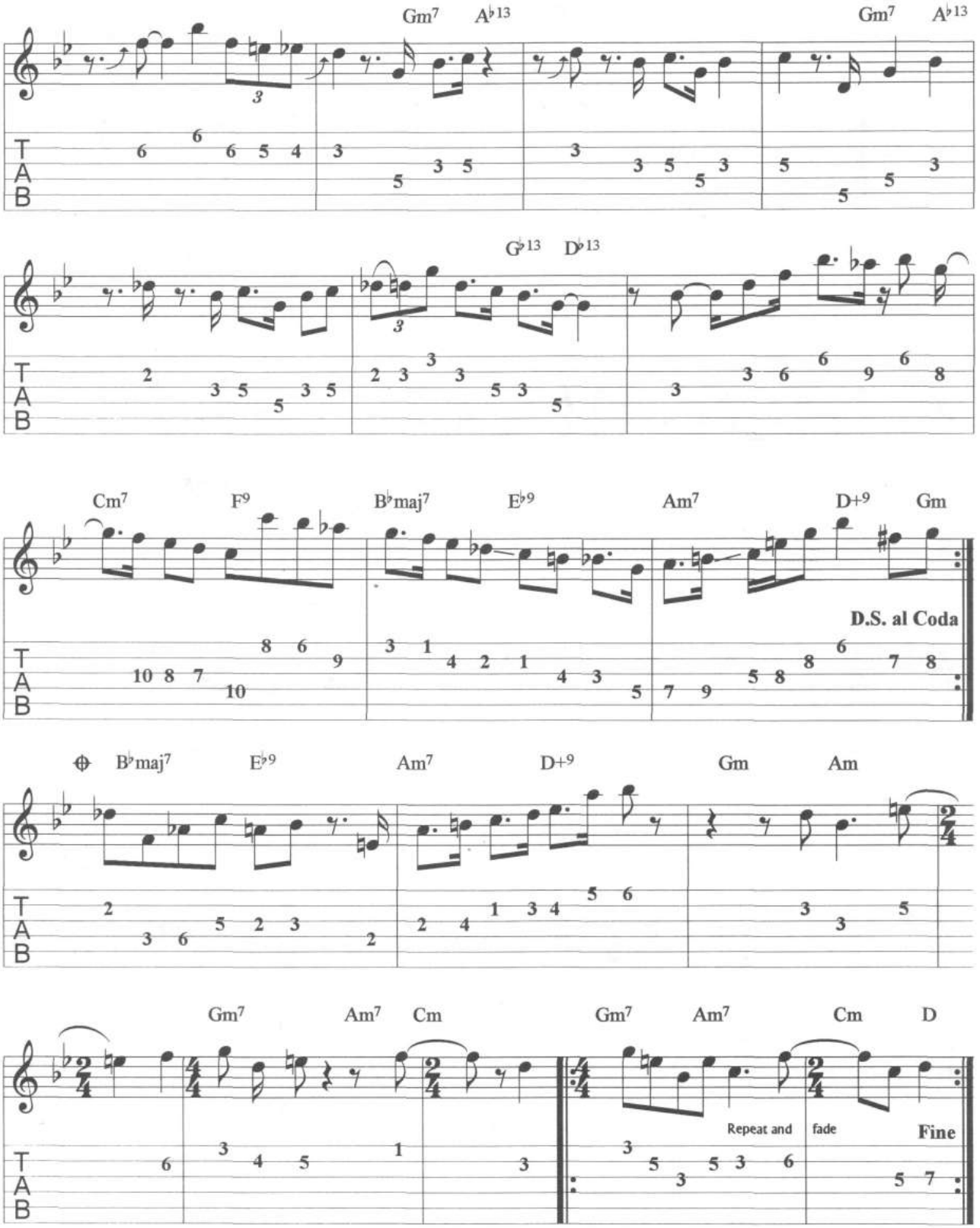
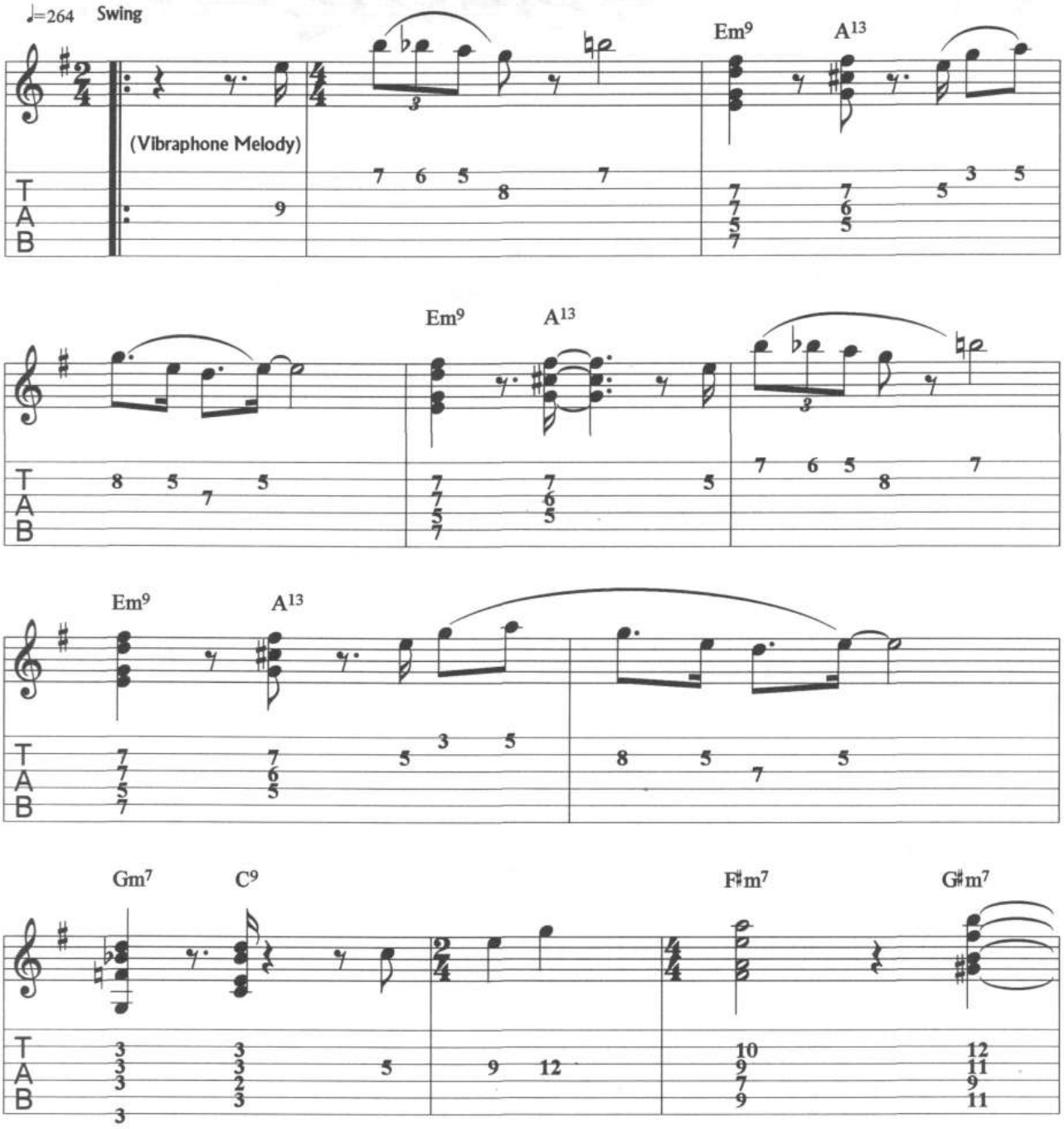

B♭maj7
E♭
A♭maj7
D♭9
D+9
Gm
D+9
C
Gm
1.
2.
Cm
F7
B♭7
E♭
Am7
D+9
Gm9
Gm7
G♯13
Guitar Solo
T
A
B


Gm7
G♯13
Gm7
G♯13
G♯13
P
G13
C♯13
Cm7
F9
B♭maj7
E♭9
Em7
Am7
Gmaj7
Cm7
F9
B♭maj7
E♭9
A♭m7
D+9
H
P
Gm7
A♭13
T
A
B


Gm7 A♭13
Gm7 A♭13
G♭13 D♭13
Cm7 F9 B♭maj7 E♭9 Am7 D+9 Gm
D.S. al Coda
B♭maj7 E♭9 Am7 D+9 Gm Am
Gm7 Am7 Cm
Gm7 Am7 Cm D
Repeat and fade
Fine

Jingles

John Leslie (Wes) Montgomery



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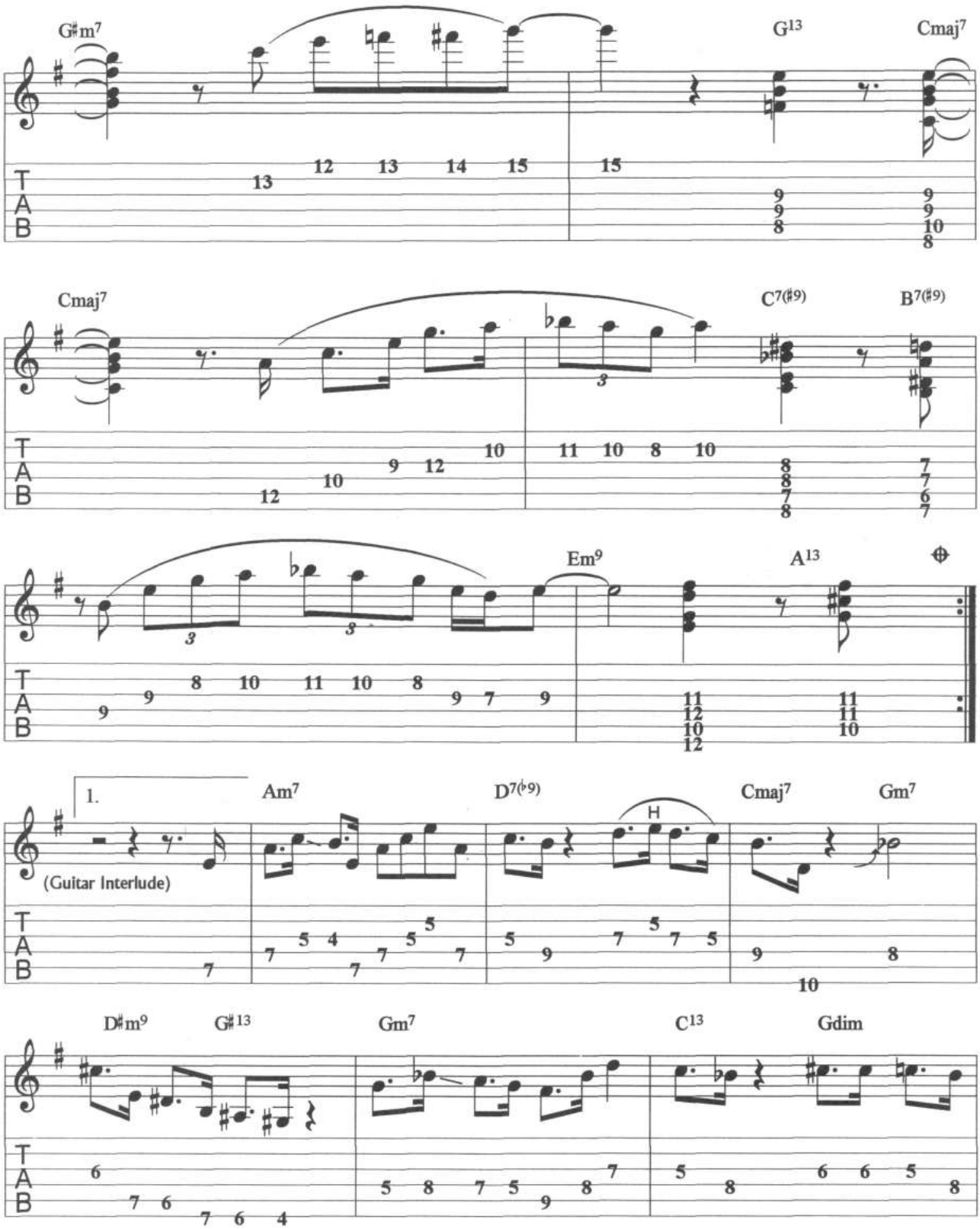
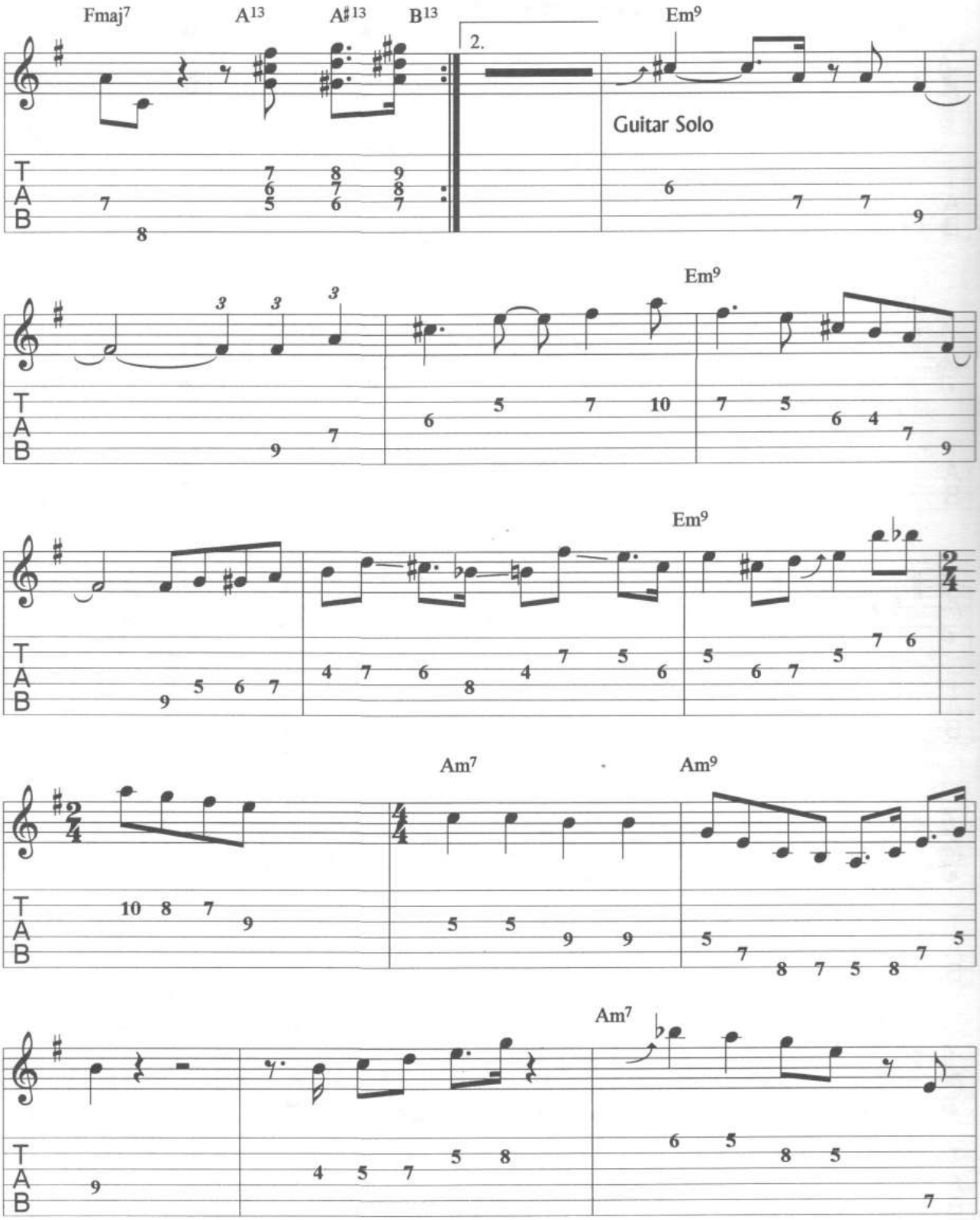
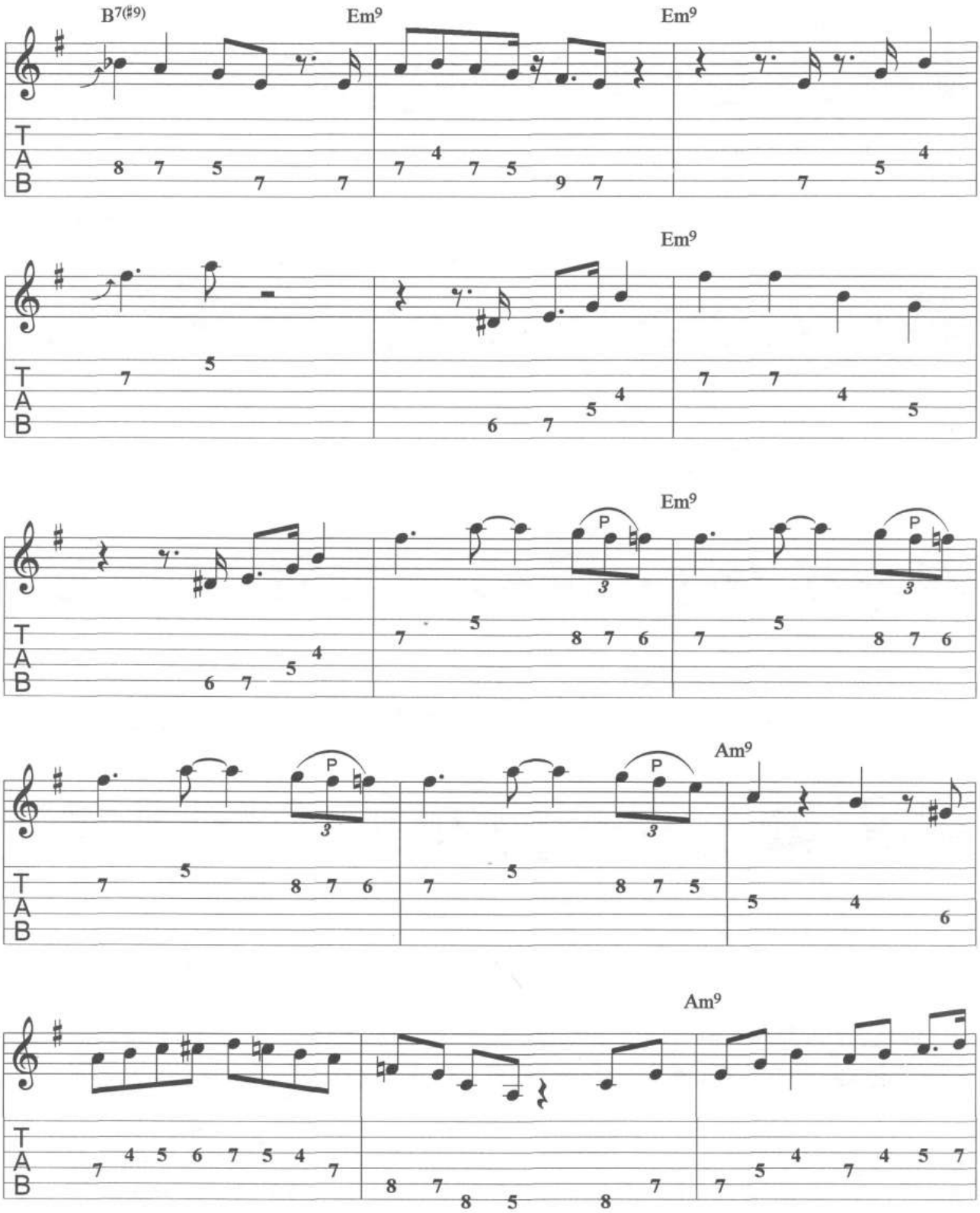
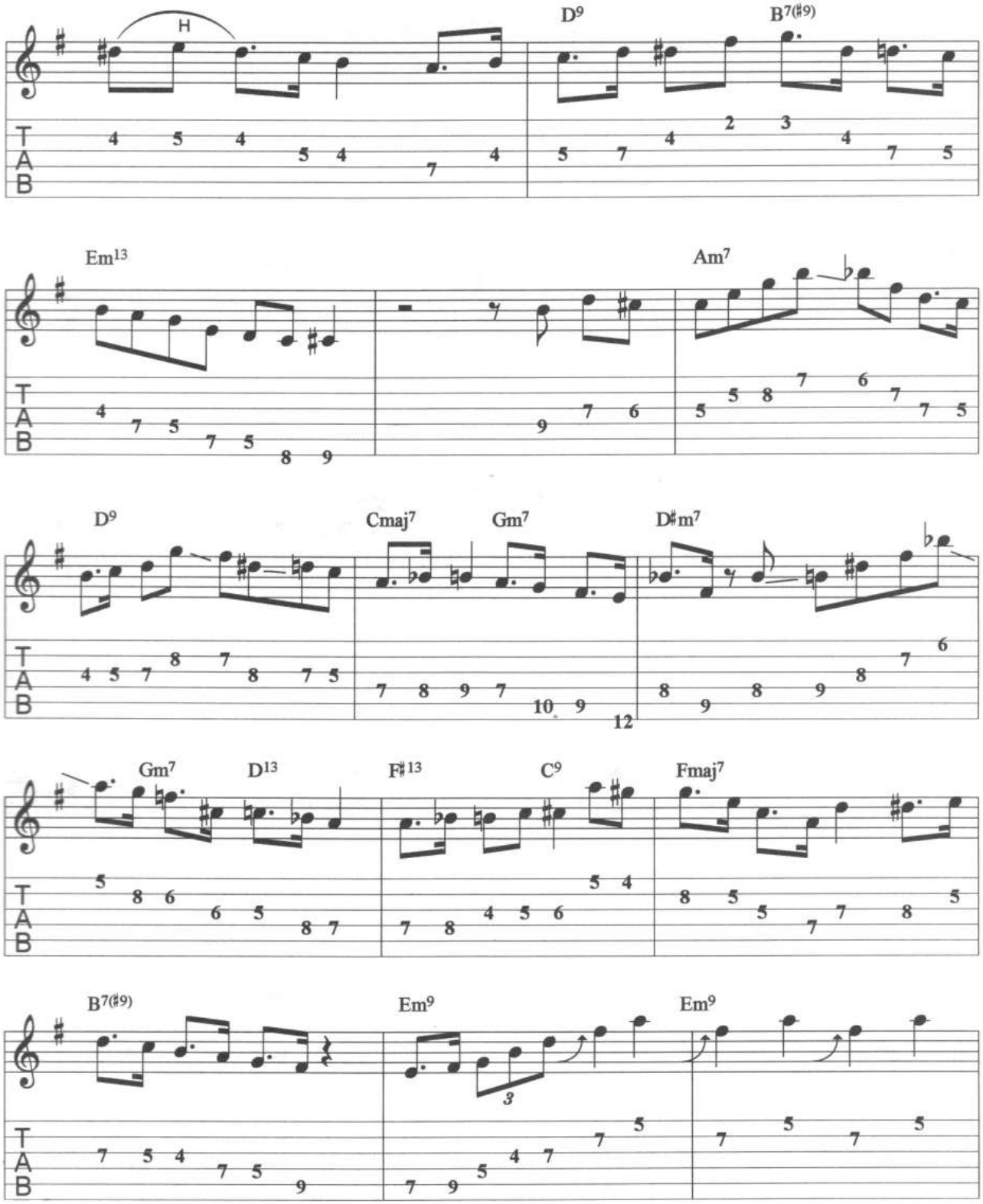
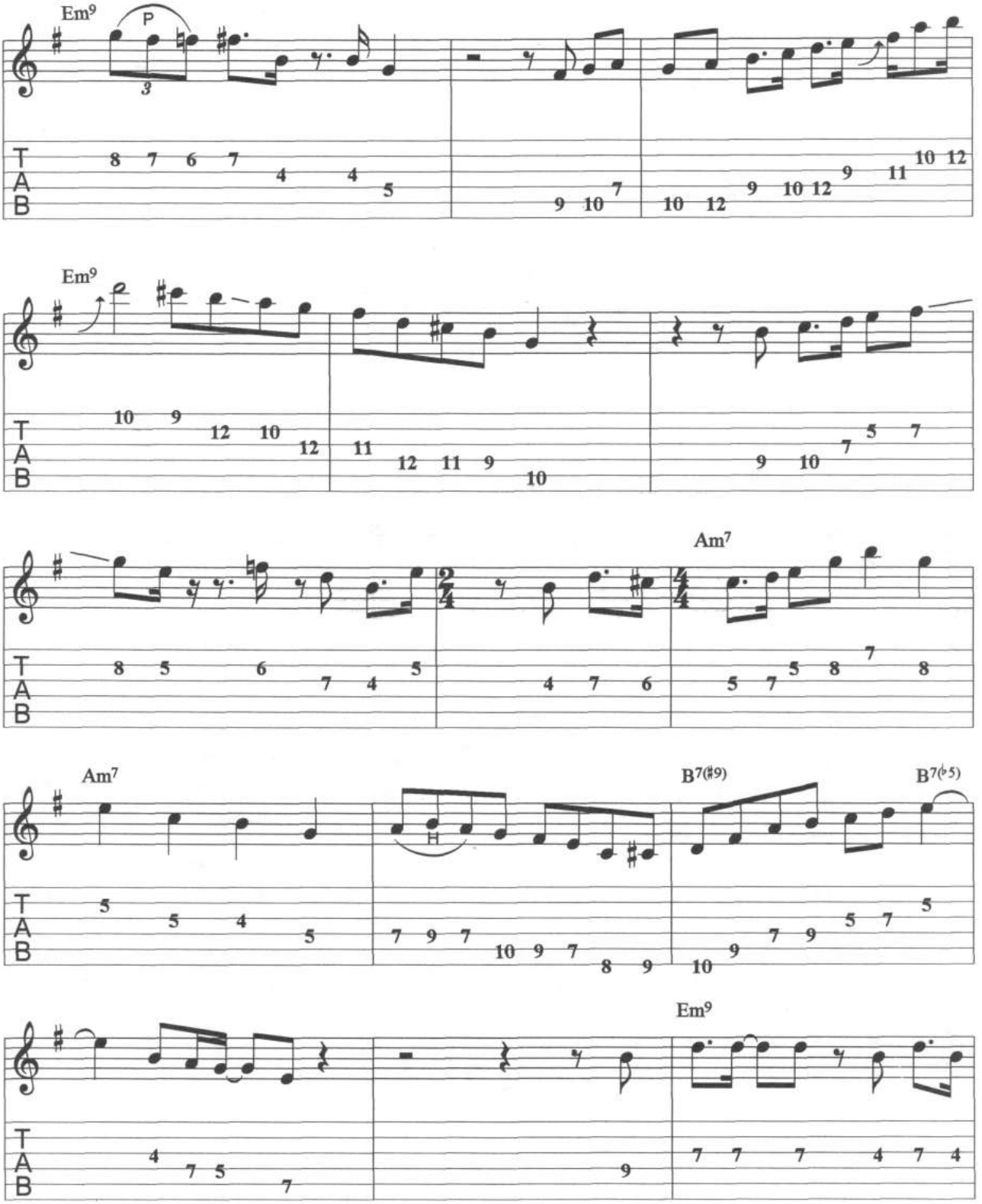
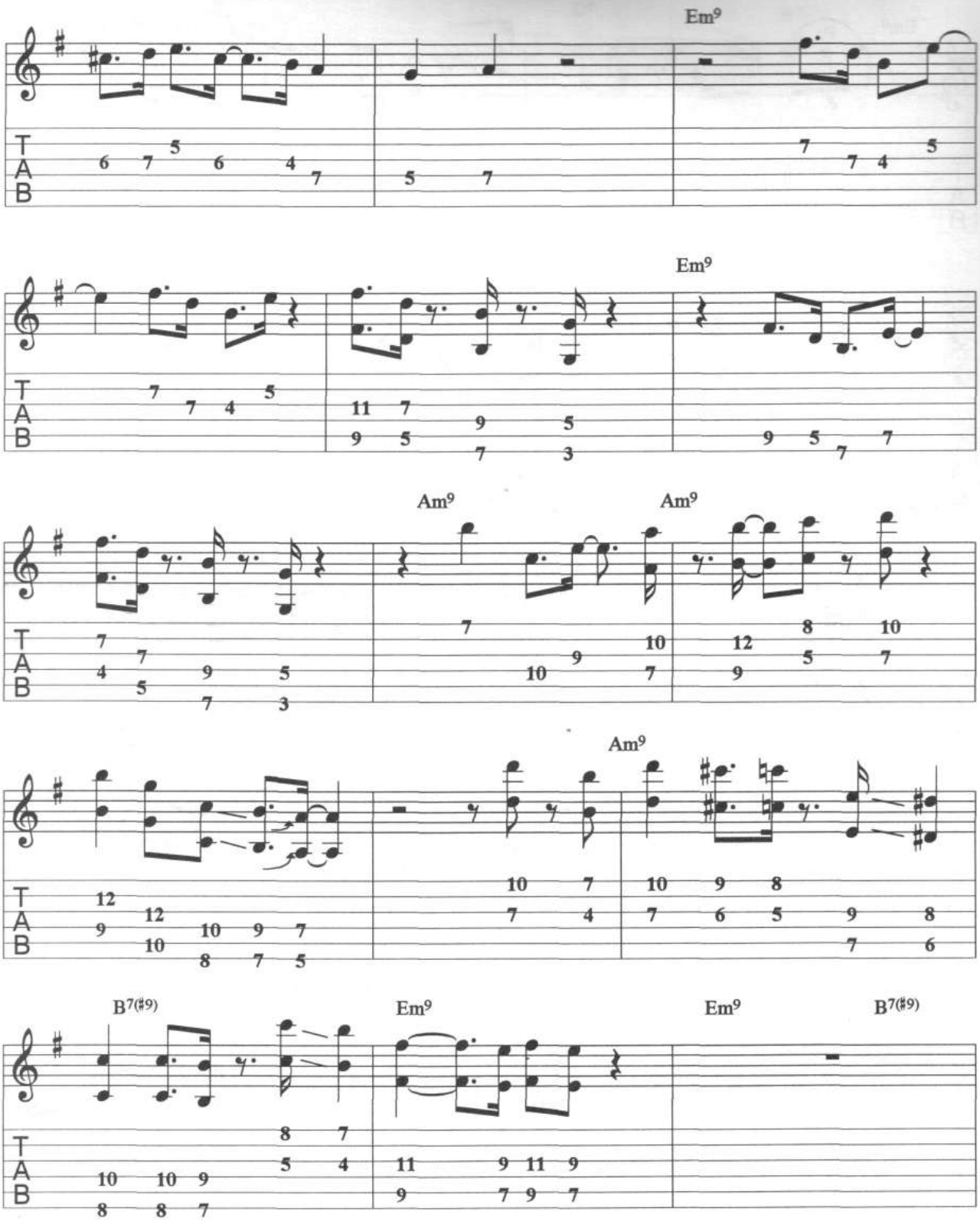

G♯m7
G13
Cmaj7
Cmaj7
C7(♯9)
B7(♯9)
Em9
A13
1.
Am7
D7(♭9)
Cmaj7
Gm7
(Guitar Interlude)
H
D♯m9
G♯13
Gm7
C13
Gdim
T
A
B

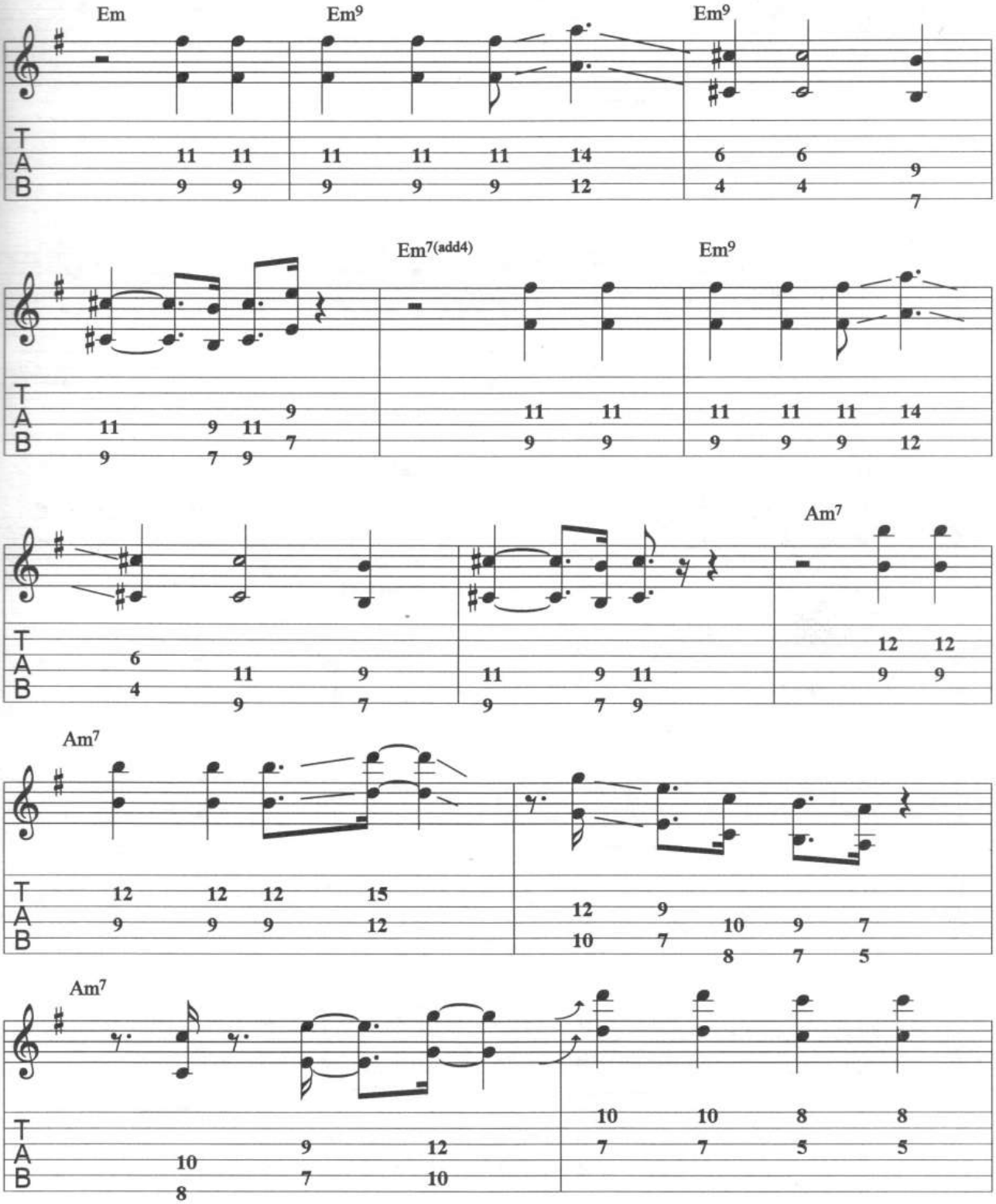

Fmaj7
A13
A♯13
B13
2.
Em9
Guitar Solo
Em9
Em9
Am7
Am9
Am7

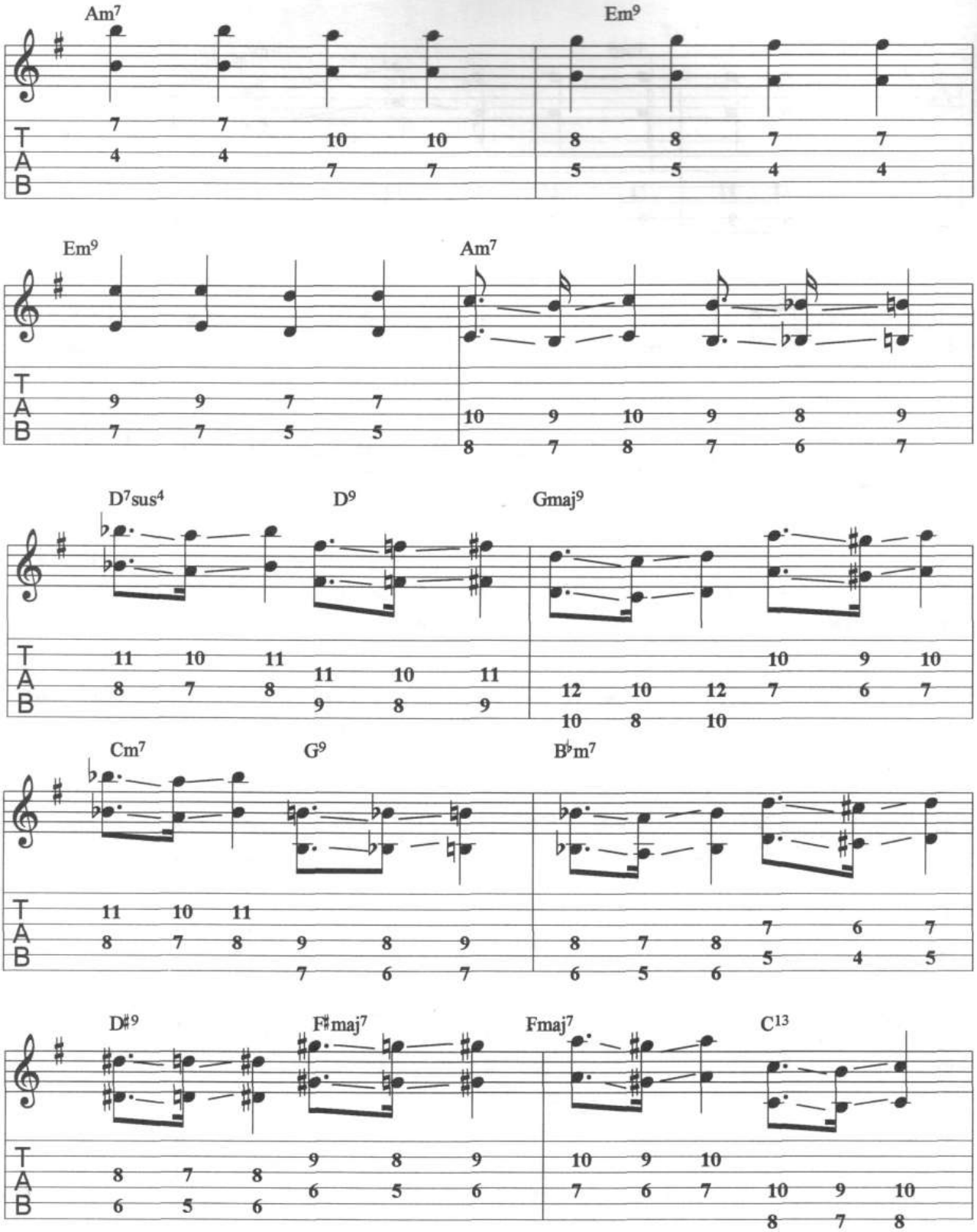

B7(♯9)
Em9
Em9
Em9
Em9
P
P
P
P
Am9
Am9
T
A
B

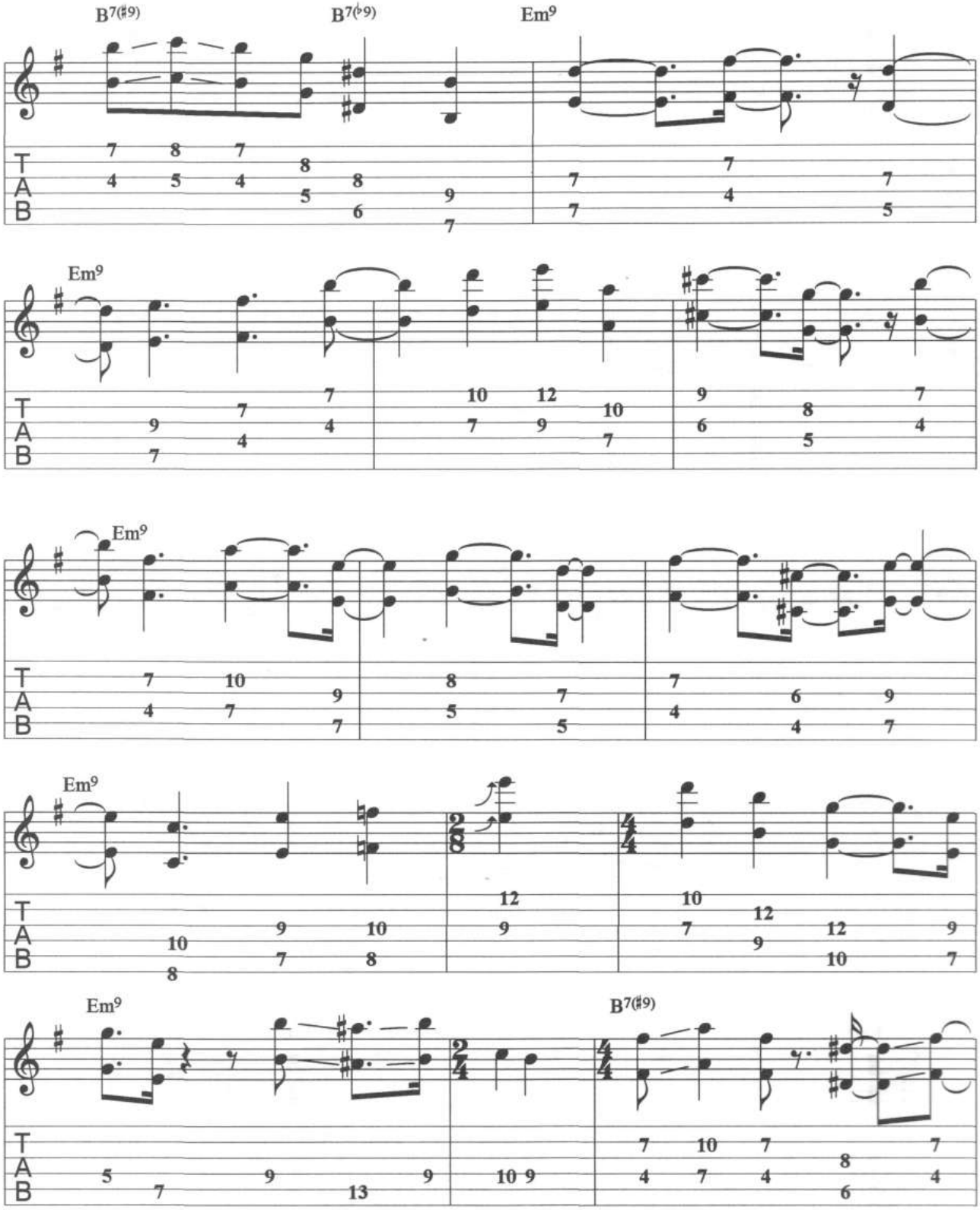

H
D9
B7(♯9)
Em13
Am7
D9
Cmaj7
Gm7
D♯m7
Gm7
D13
F♯13
C9
Fmaj7
B7(♯9)
Em9
Em9
T
A
B

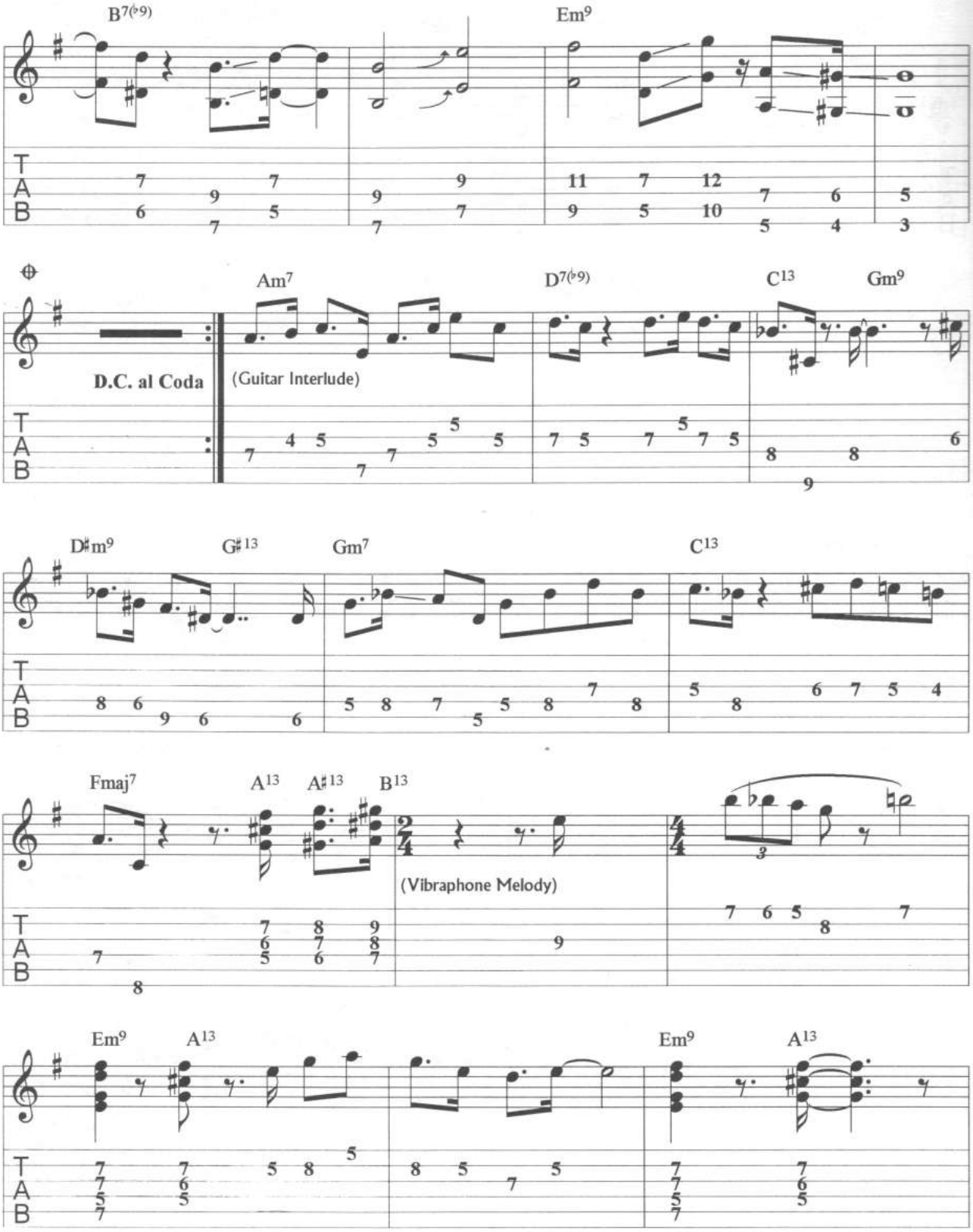

Em9
P
3
Em9
Am7
Am7
B7(♯9)
B7(♭5)
Em9
T
A
B

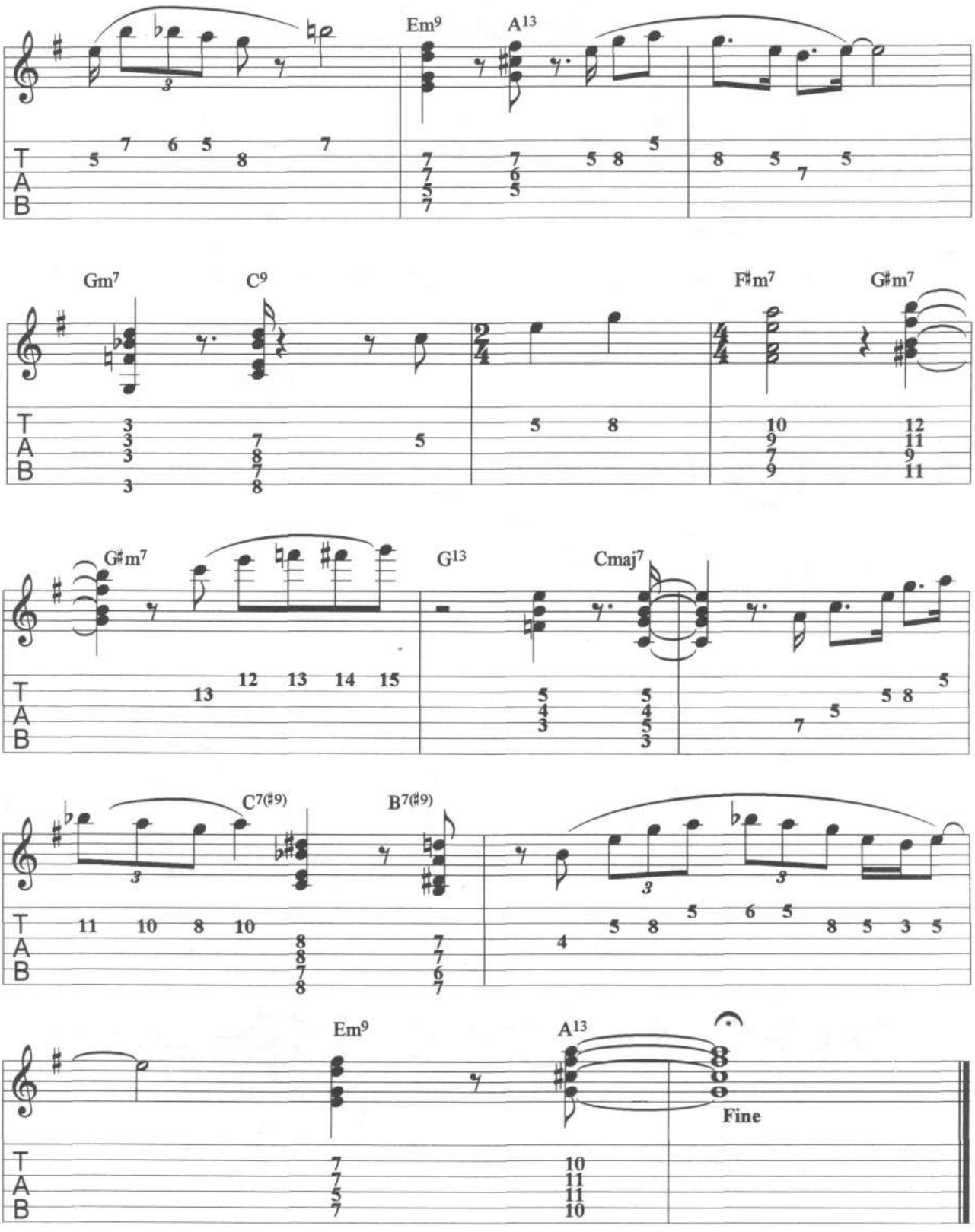

Em9
Em9
Am9
Am9
Am9
B7(♯9)
Em9
Em9
B7(♯9)


Em
Em9
Em9
Em7(add4)
Em9
Am7
Am7
Am7


Am7
Em9
Em9
Am7
D7sus4
D9
Gmaj9
Cm7
G9
B♭m7
D♯9
F♯maj7
Fmaj7
C13

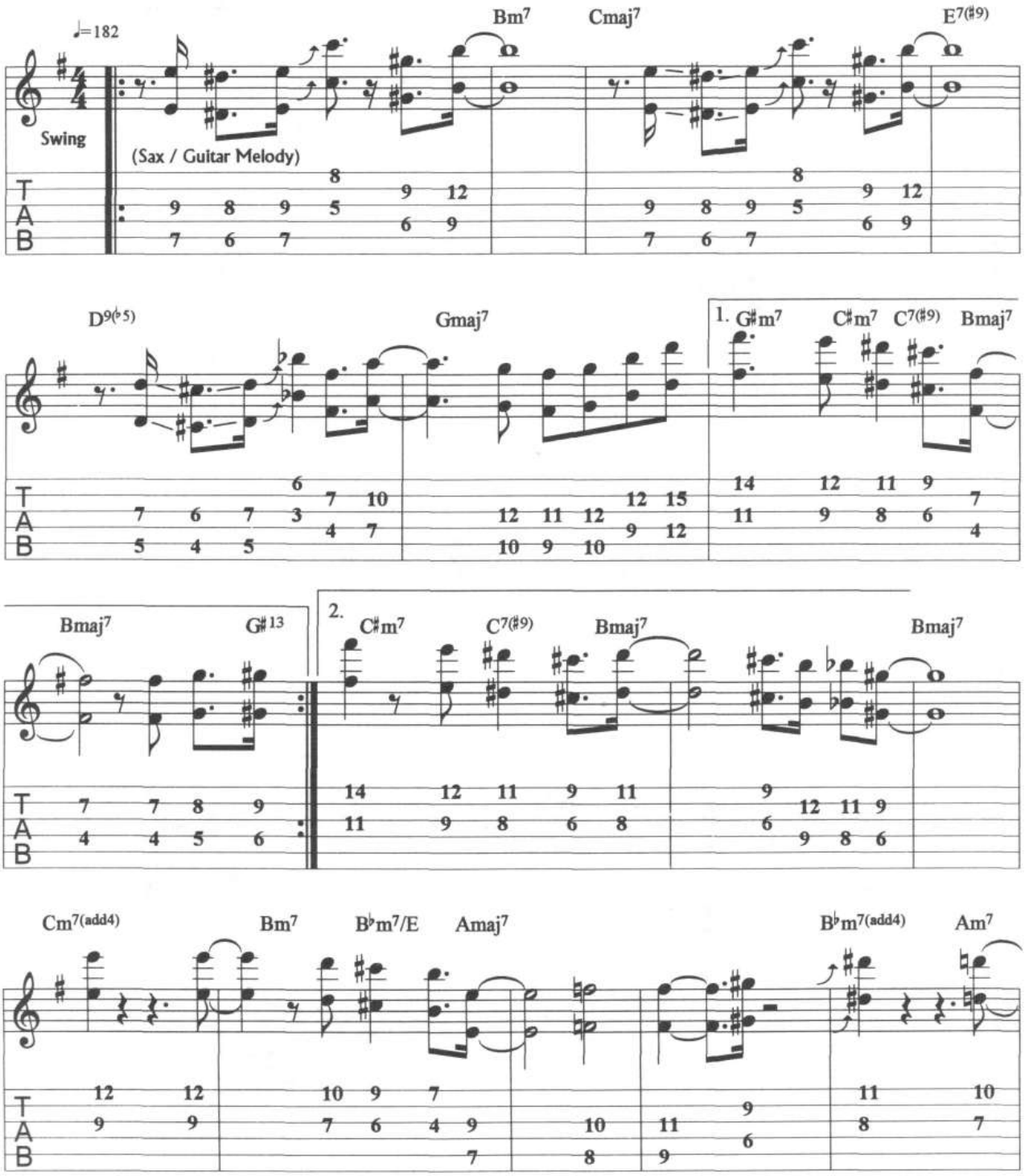

B7(♯9)
B7(♭9)
Em9
Em9
Em9
Em9
Em9
B7(♯9)


B7(♭9)
Em9
Am7
D7(♭9)
C13
Gm9
D.C. al Coda
(Guitar Interlude)
D♯m9
G♯13
Gm7
C13
Fmaj7
A13
A♯13
B13
(Vibraphone Melody)
Em9
A13
Em9
A13
T
A
B


Em9
A13
Gm7
C9
F♯m7
G♯m7
G♯m7
G13
Cmaj7
C7(♯9)
B7(♯9)
Em9
A13
Fine

So Do It

John Leslie (Wes) Montgomery



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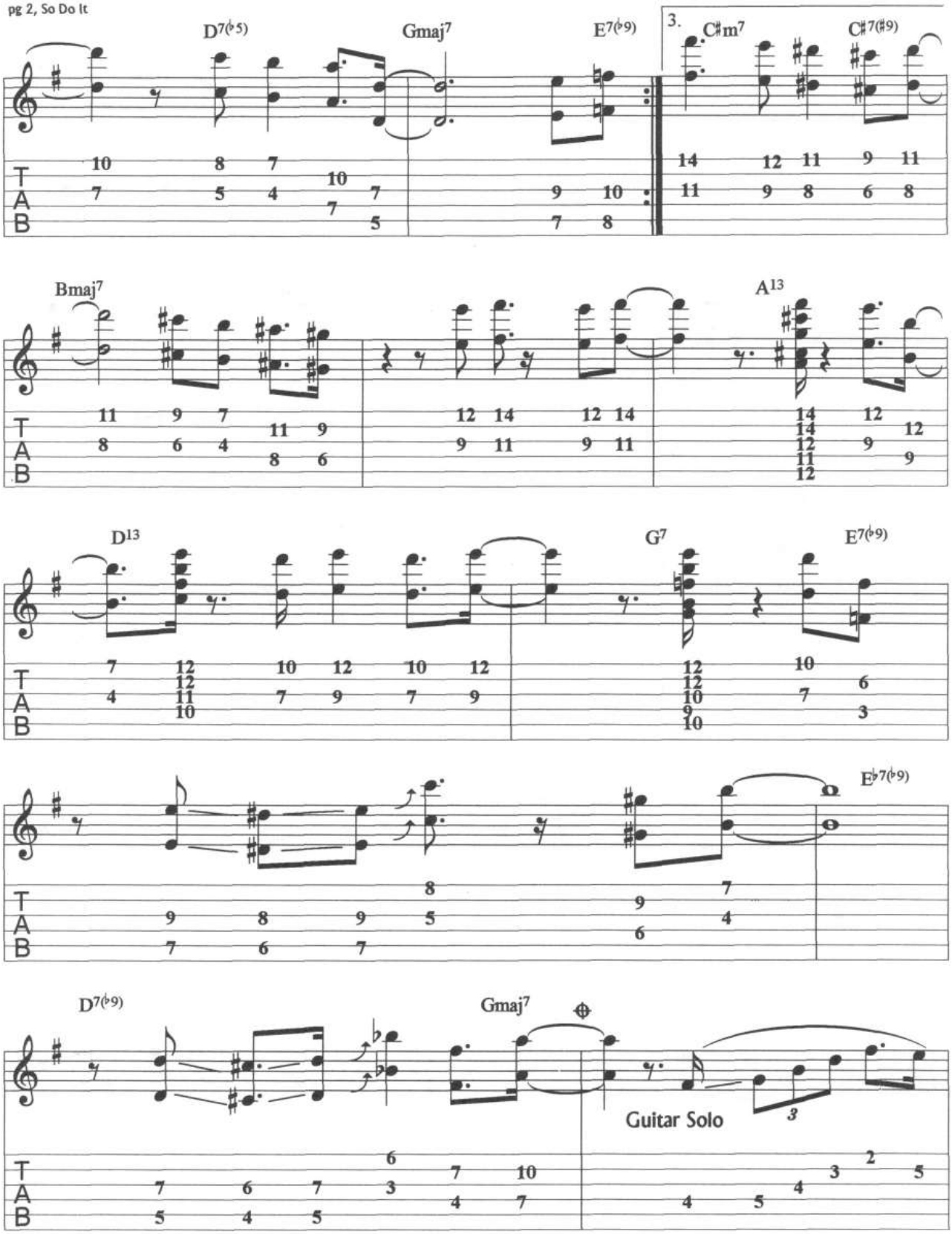
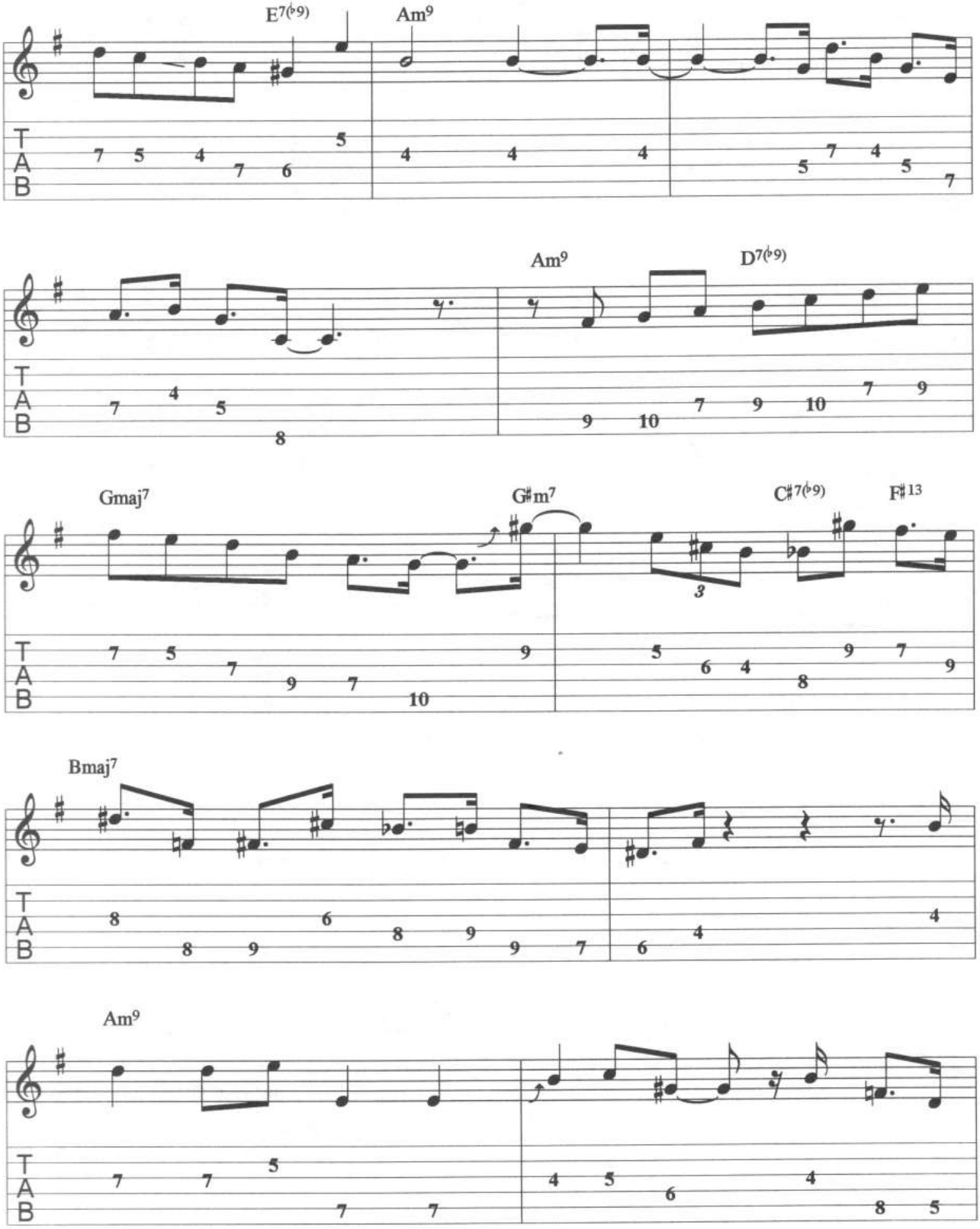
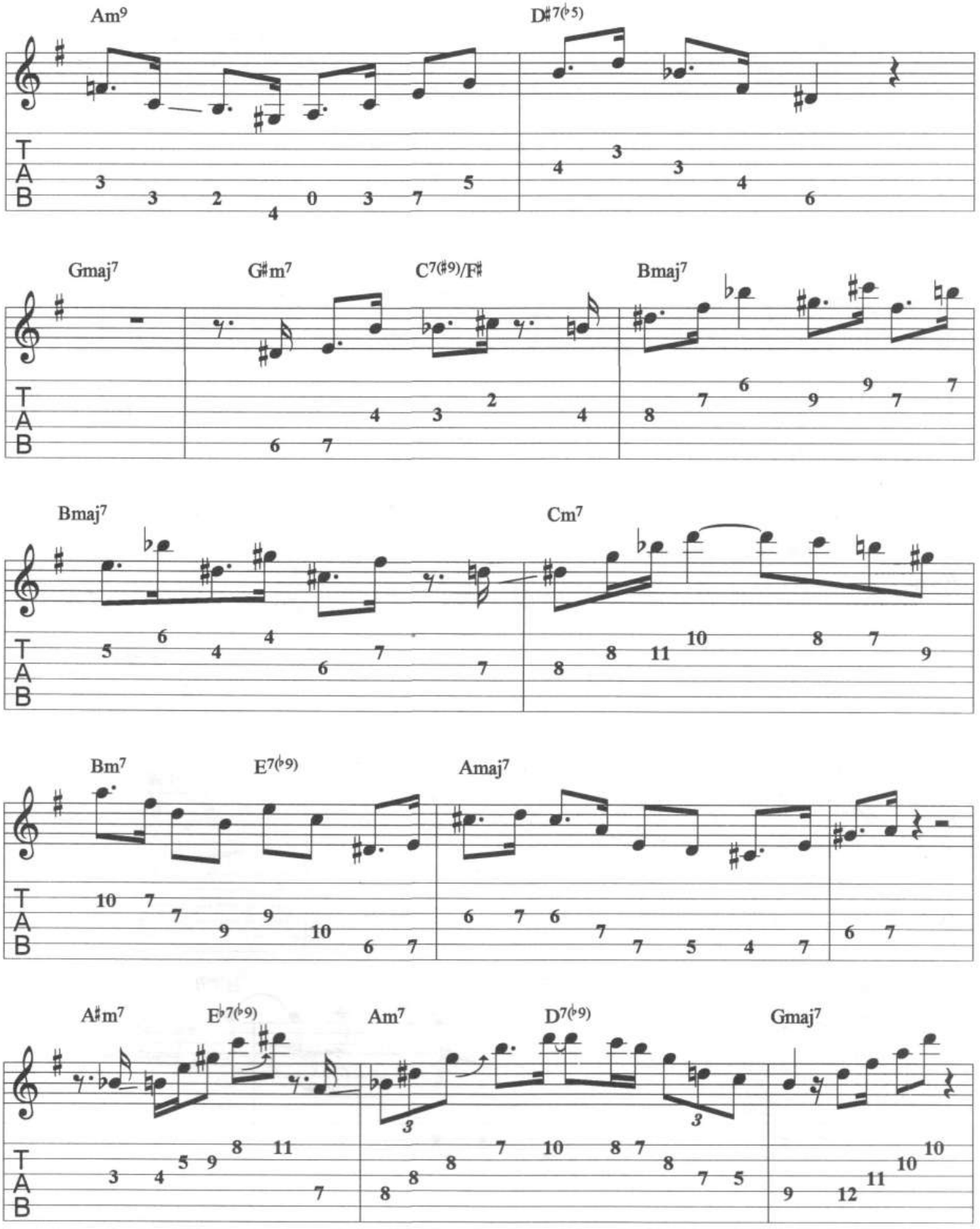
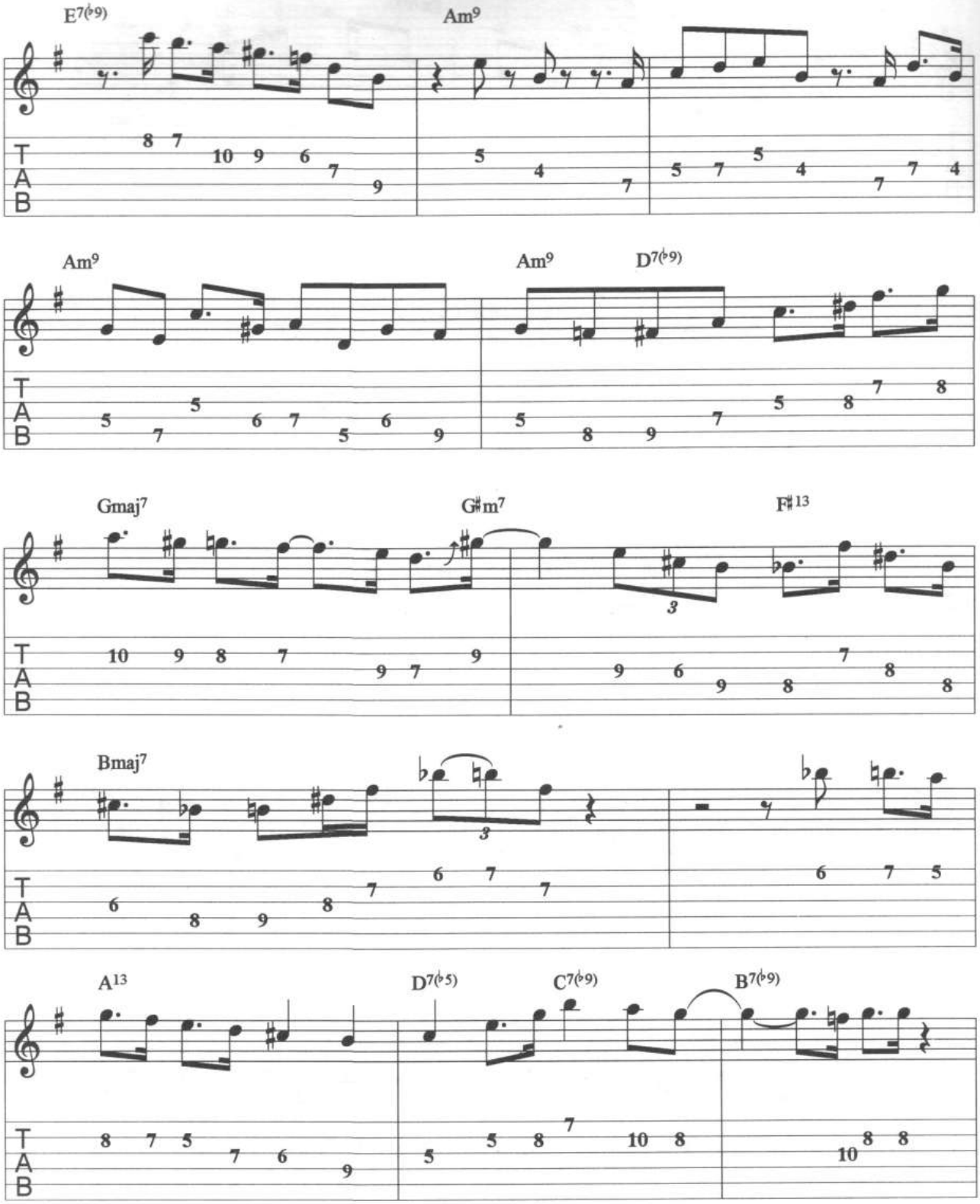
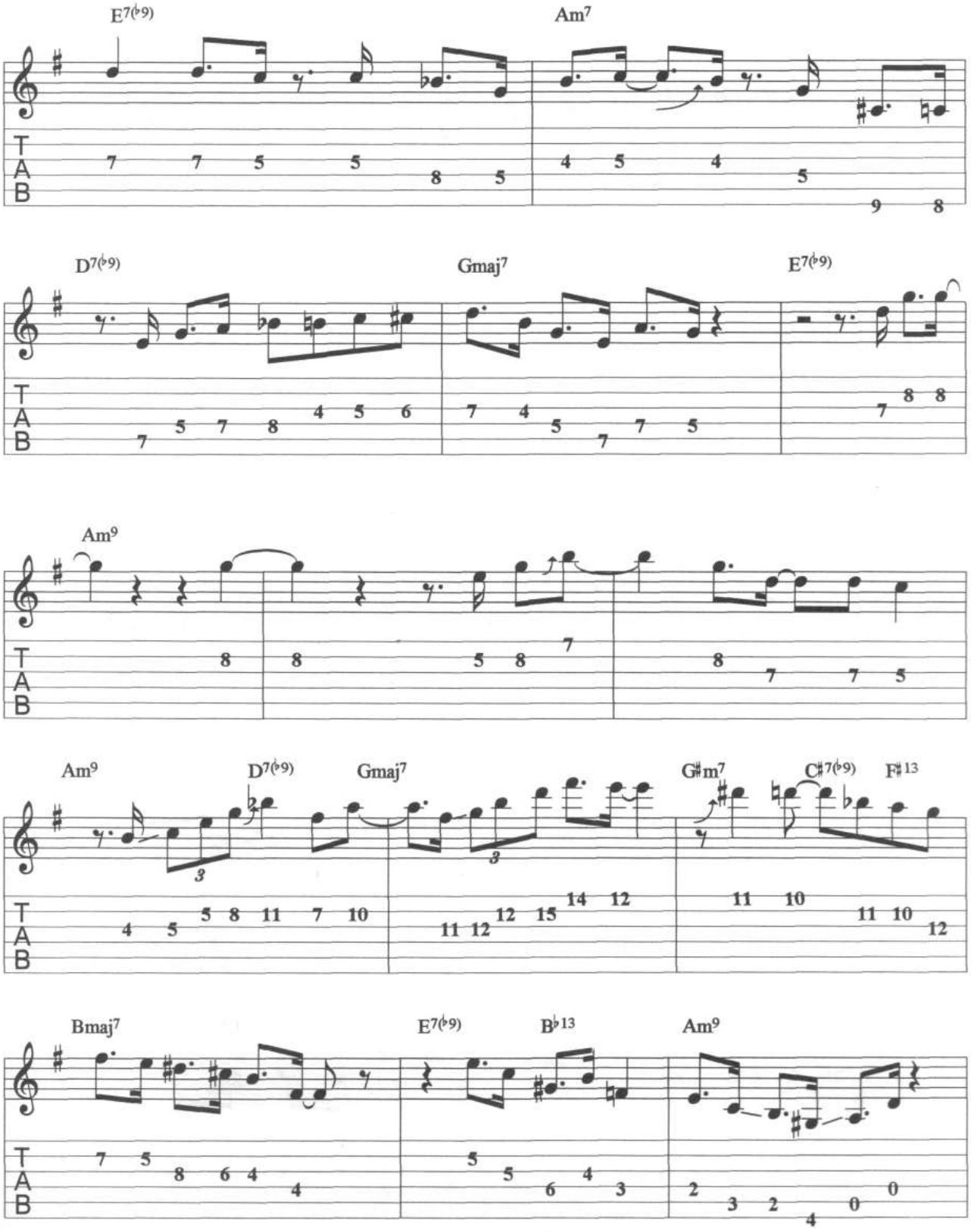
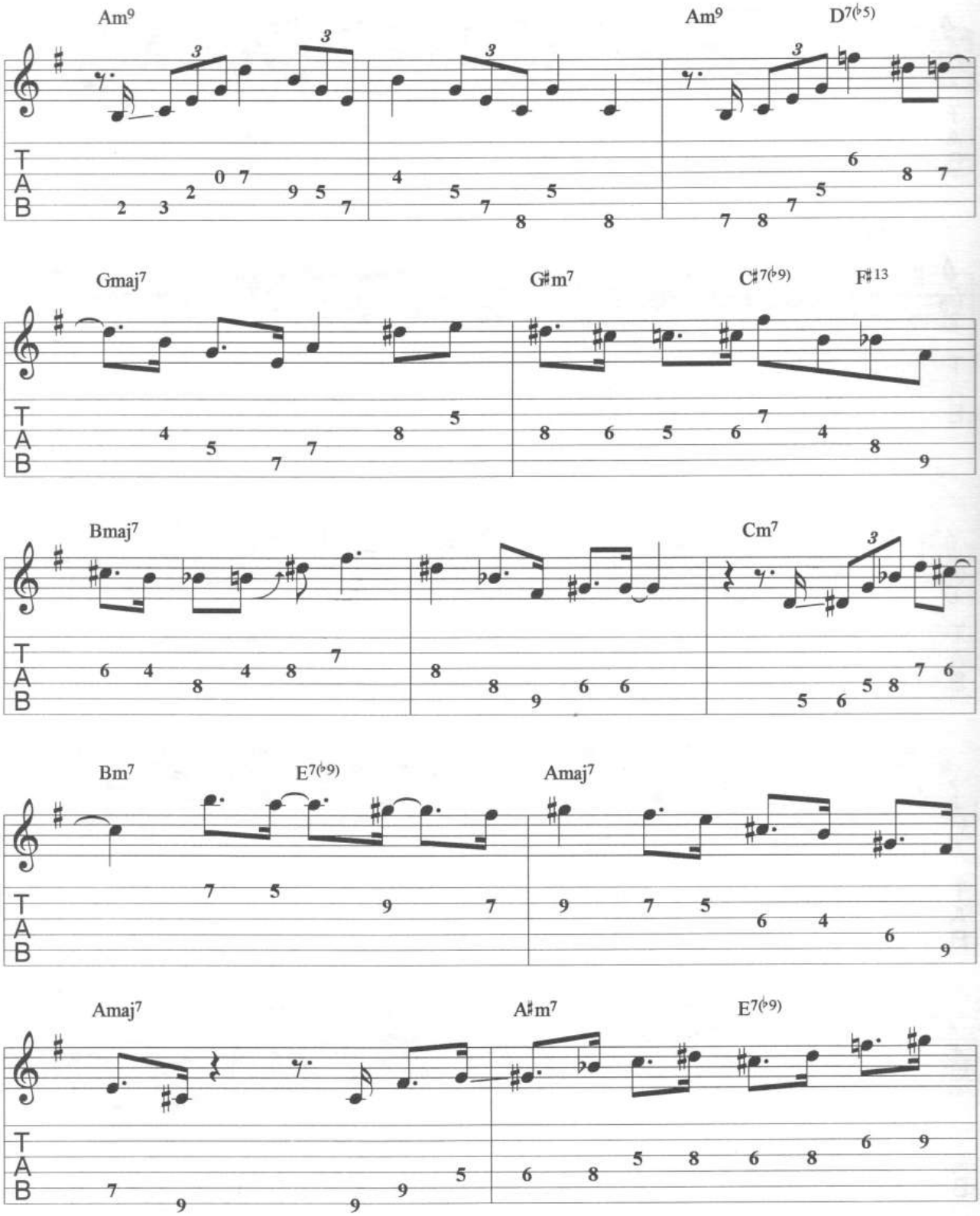

D7(♭5)
Gmaj7
E7(♭9)
3.
C♯m7
C♯7(♯9)
Bmaj7
A13
D13
G7
E7(♭9)
E♭7(♭9)
D7(♭9)
Gmaj7
Guitar Solo
T
A
B

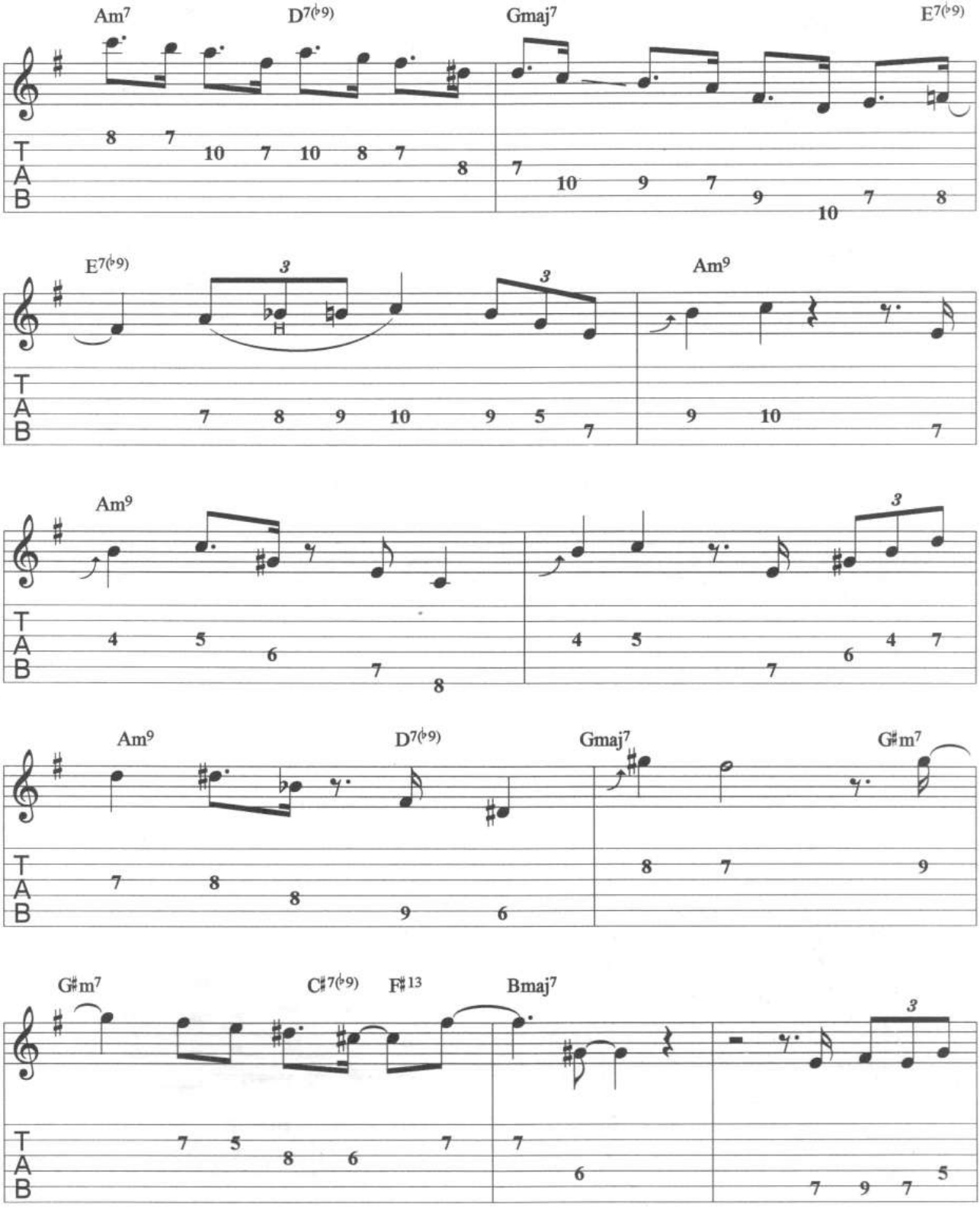

E7(♭9)
Am9
Am9
D7(♭9)
Gmaj7
G♯m7
C♯7(♭9)
F♯13
Bmaj7
Am9

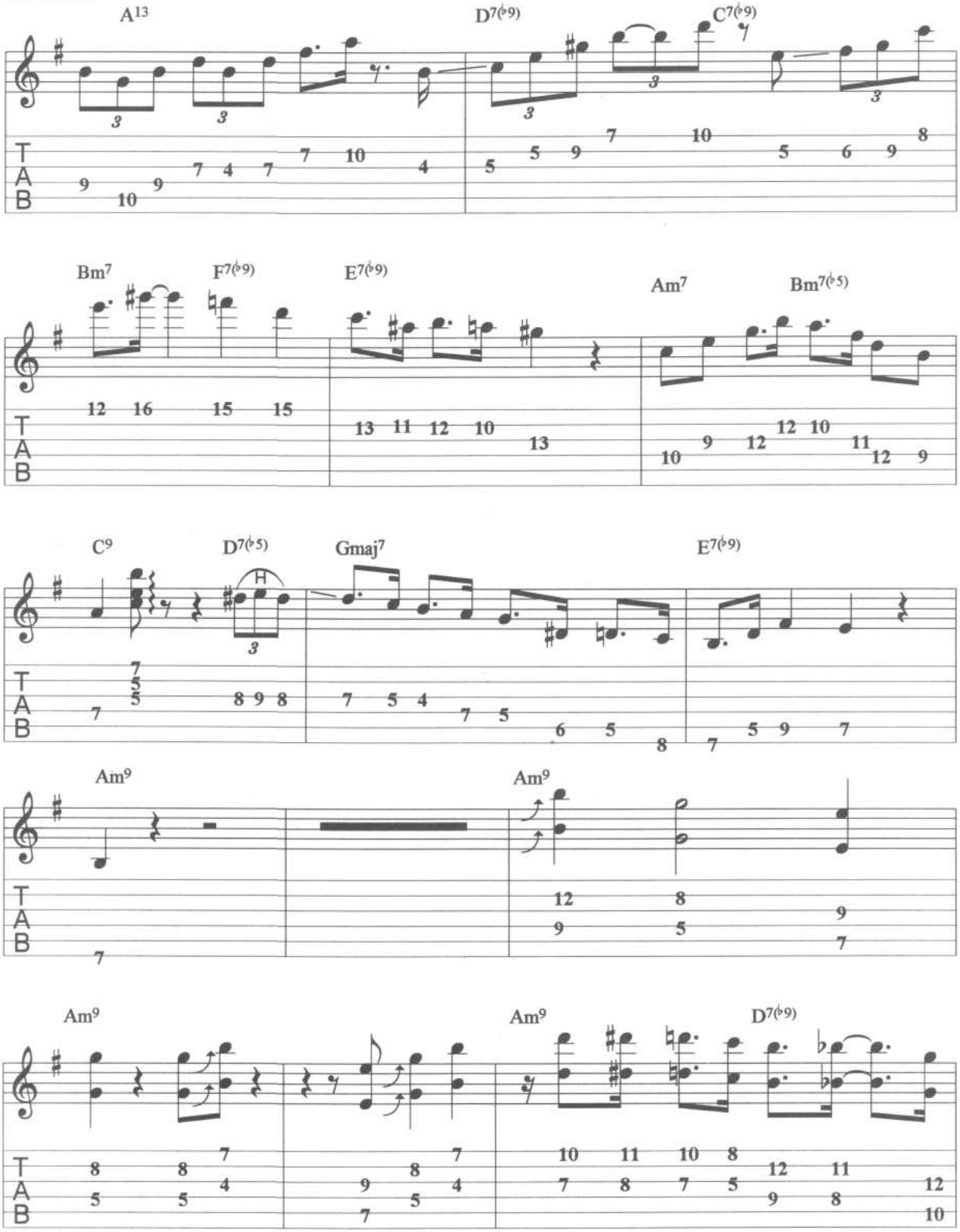

Am9
D♯7(♭5)
Gmaj7
G♯m7
C7(♯9)/F♯
Bmaj7
Bmaj7
Cm7
Bm7
E7(♭9)
Amaj7
A♯m7
E♭7(♭9)
Am7
D7(♭9)
Gmaj7
T
A
B

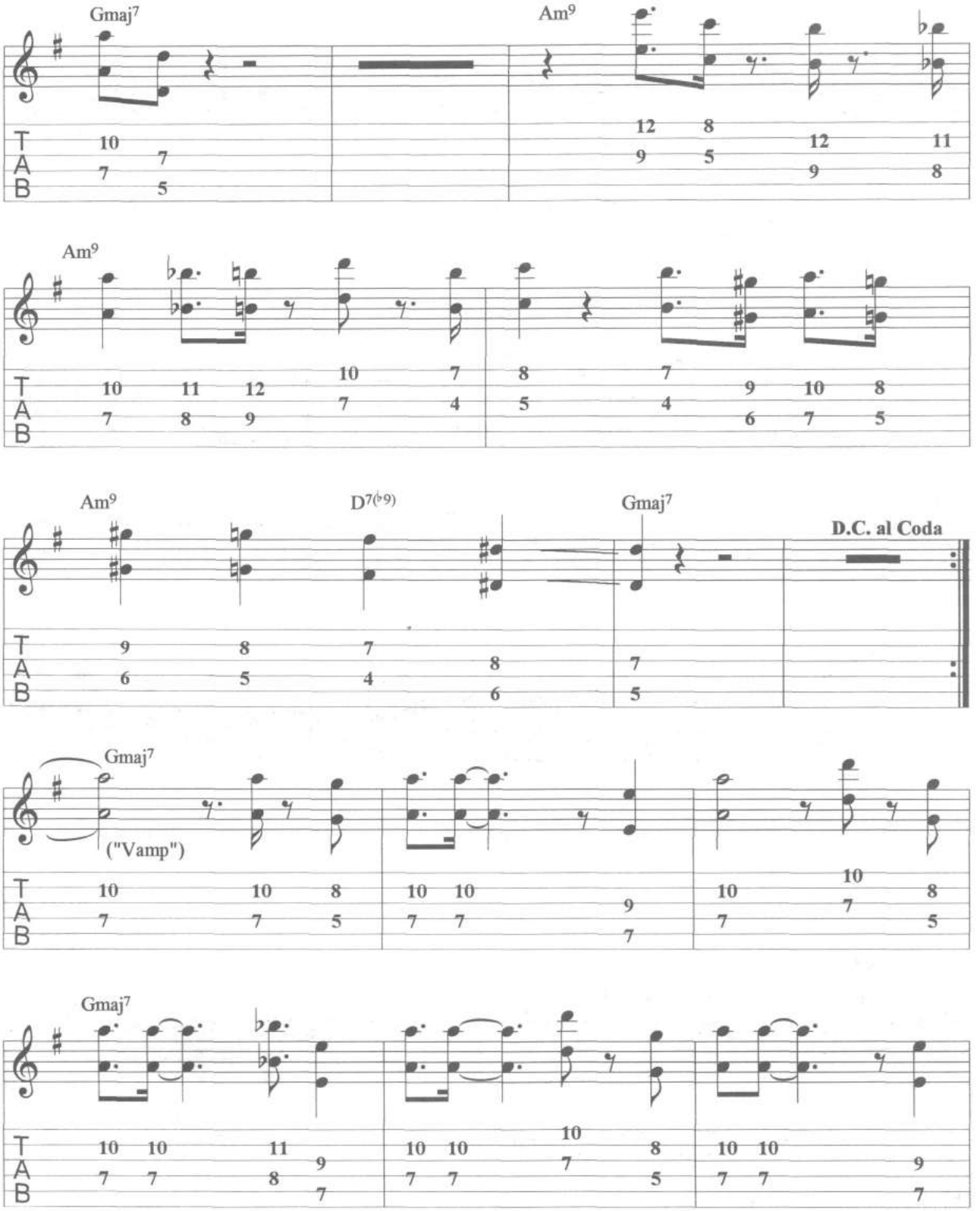

E7(♭9)
Am9
Am9
Am9
D7(♭9)
Gmaj7
G♯m7
F♯13
Bmaj7
A13
D7(♭5)
C7(♭9)
B7(♭9)
T
A
B

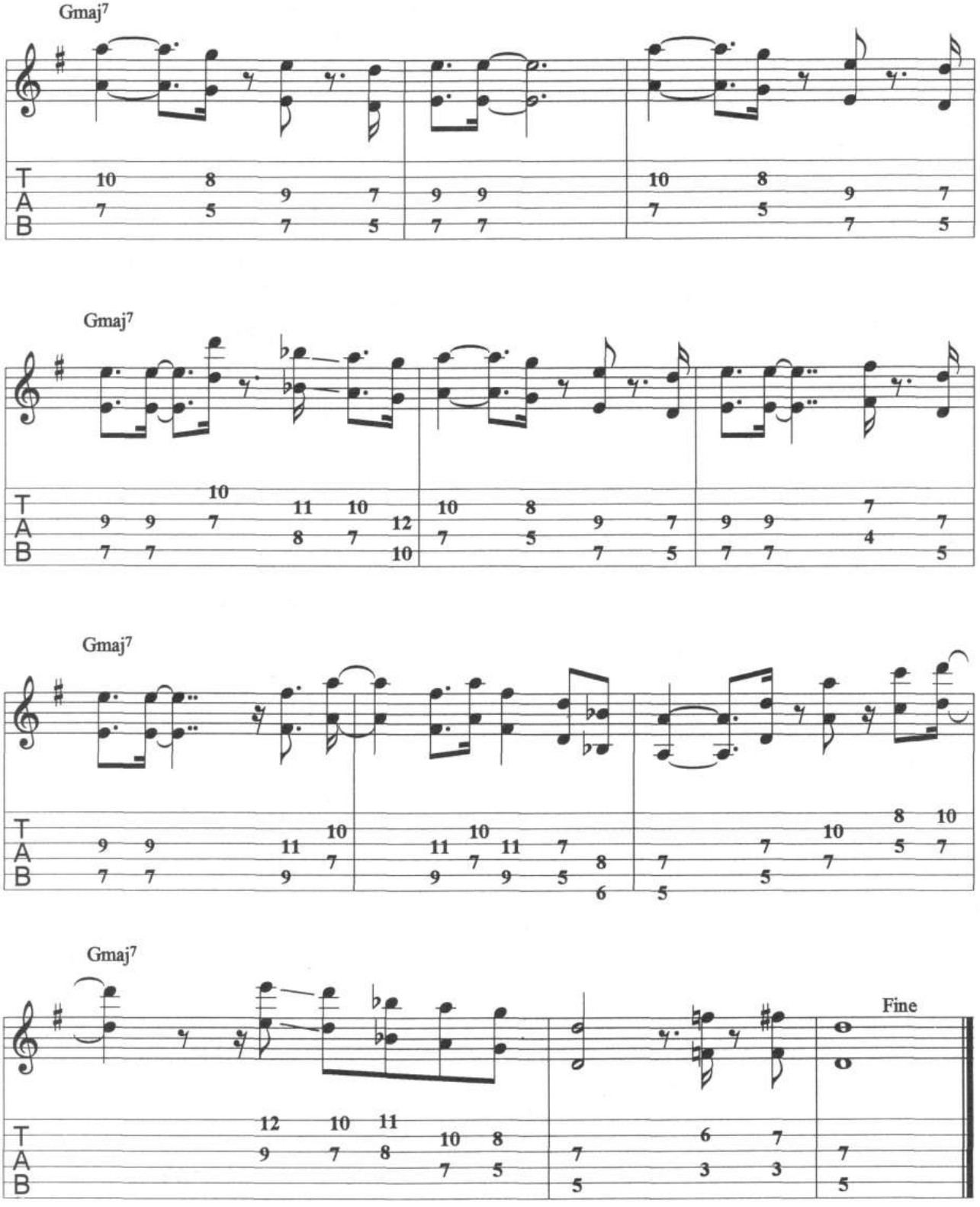

E7(♭9)
Am7
D7(♭9)
Gmaj7
E7(♭9)
Am9
Am9
D7(♭9)
Gmaj7
G♯m7
C♯7(♭9)
F♯13
Bmaj7
E7(♭9)
B♭13
Am9
T
A
B


Am9
Am9
D7(♭5)
Gmaj7
G♯m7
C♯7(♭9)
F♯13
Bmaj7
Cm7
Bm7
E7(♭9)
Amaj7
Amaj7
A♯m7
E7(♭9)
T
A
B


Am7
D7(♭9)
Gmaj7
E7(♭9)
E7(♭9)
Am9
Am9
Am9
D7(♭9)
Gmaj7
G♯m7
G♯m7
C♯7(♭9)
F♯13
Bmaj7
T
A
B


A13
D7(♭9)
C7(♭9)
Bm7
F7(♭9)
E7(♭9)
Am7
Bm7(♭5)
C9
D7(♭5)
Gmaj7
E7(♭9)
Am9
Am9
Am9
Am9
D7(♭9)
T
A
B

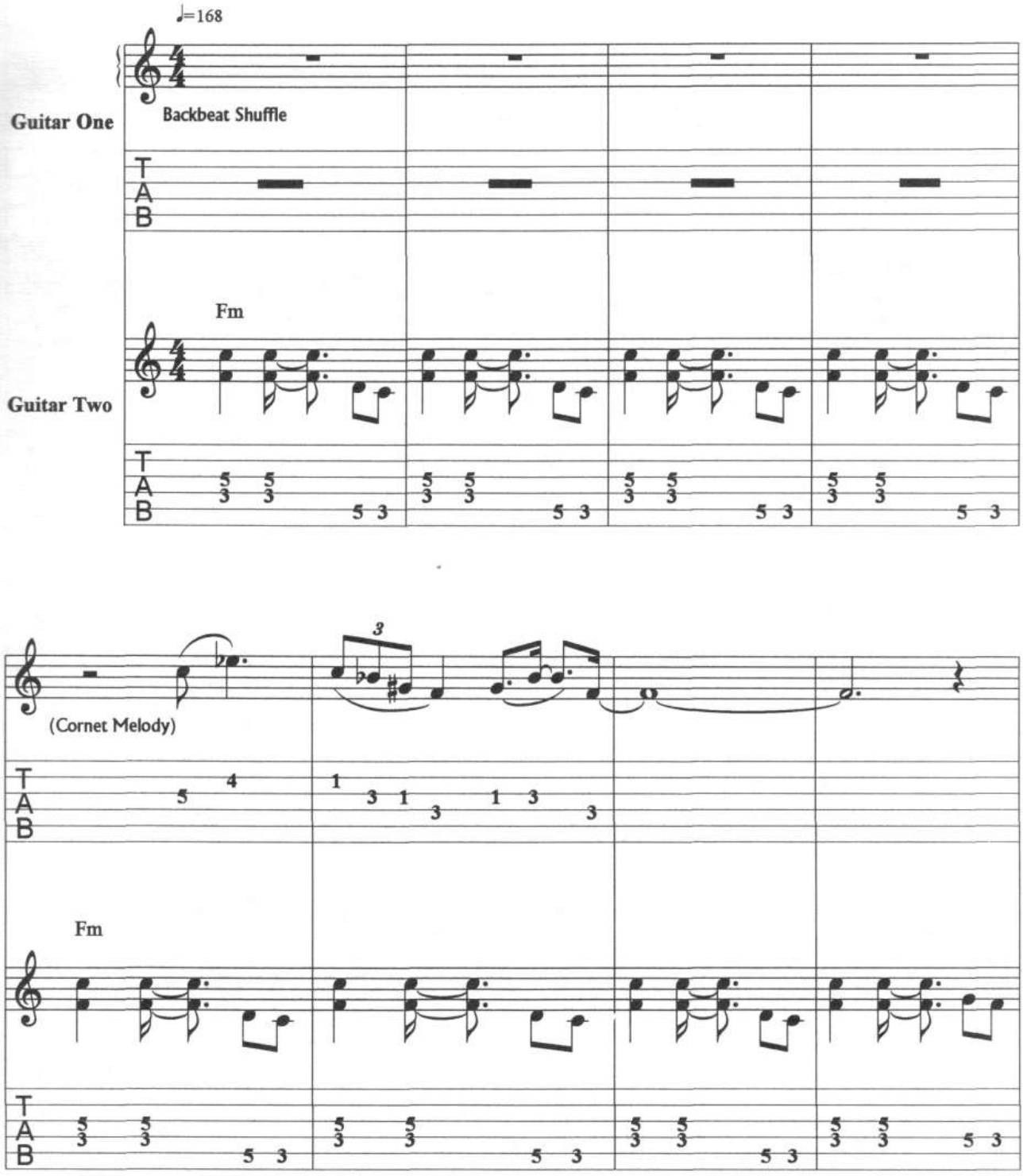

Gmaj7
Am9
Am9
Am9
D7(♭9)
Gmaj7
D.C. al Coda
Gmaj7
("Vamp")
Gmaj7
T
A
B


Gmaj7
Gmaj7
Gmaj7
Gmaj7
Fine

Sack o' Woe

Special Edition for Two Guitars

Julian "Cannonball" Adderley



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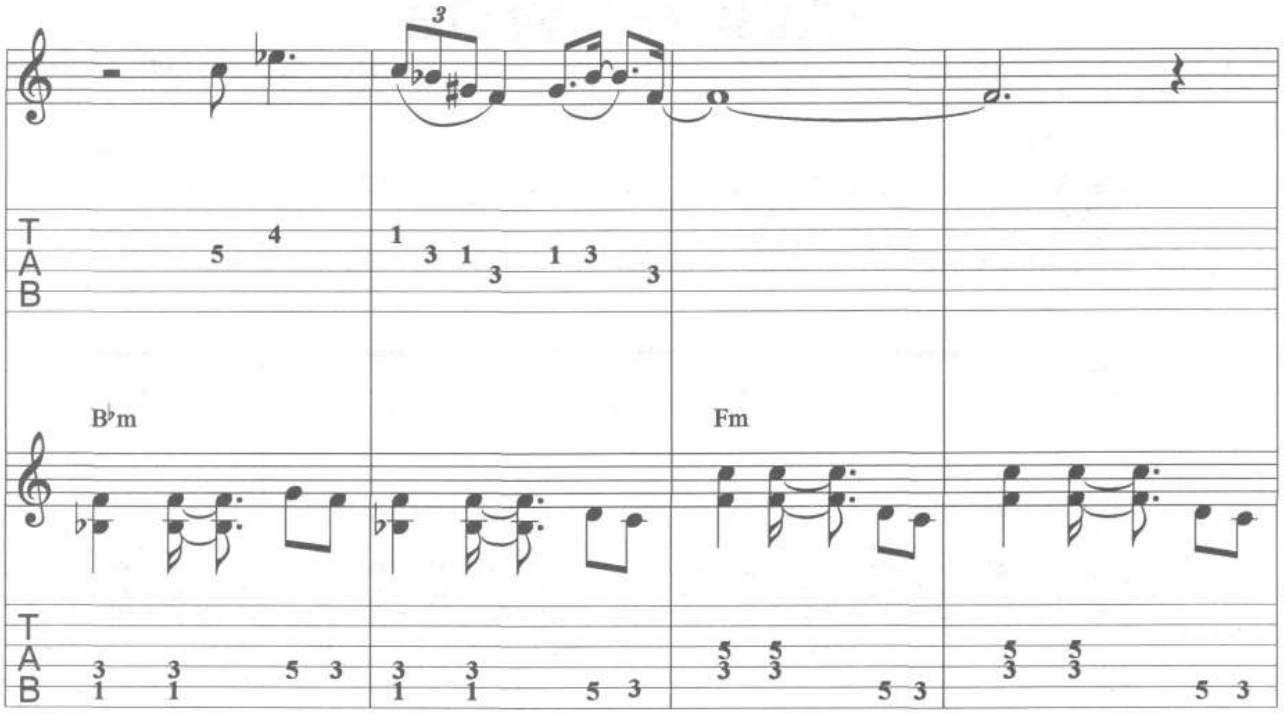
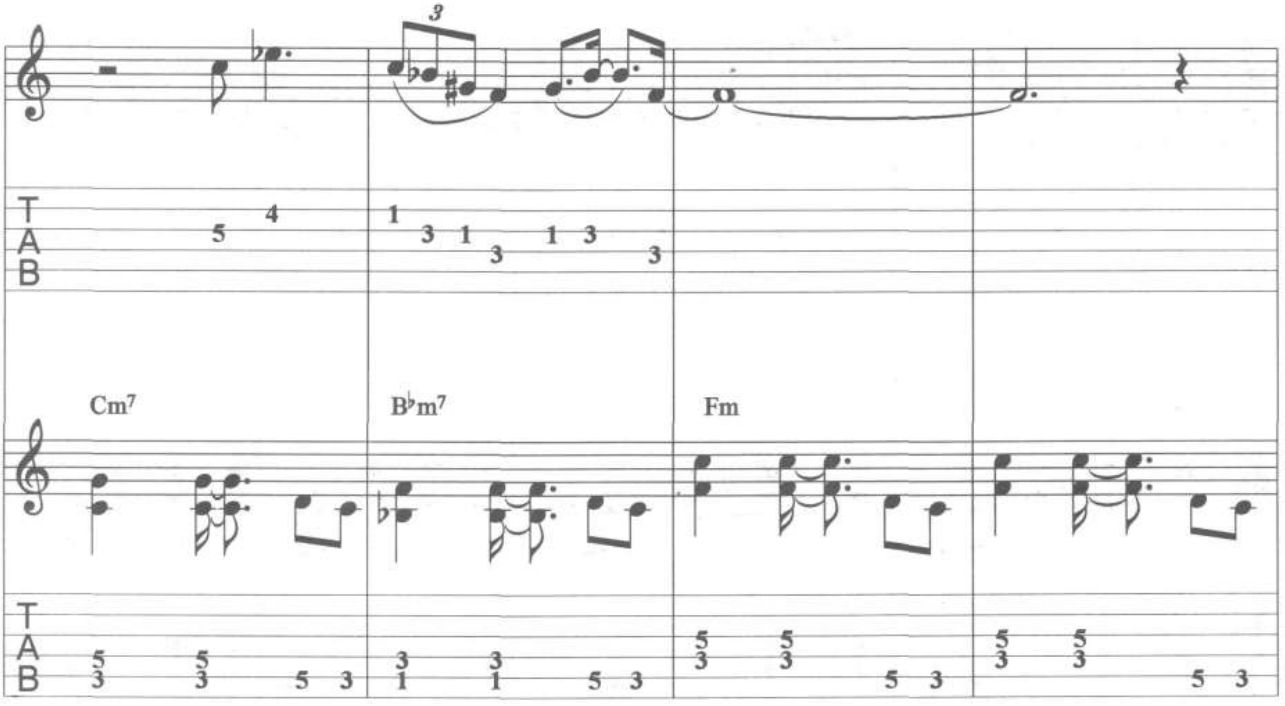
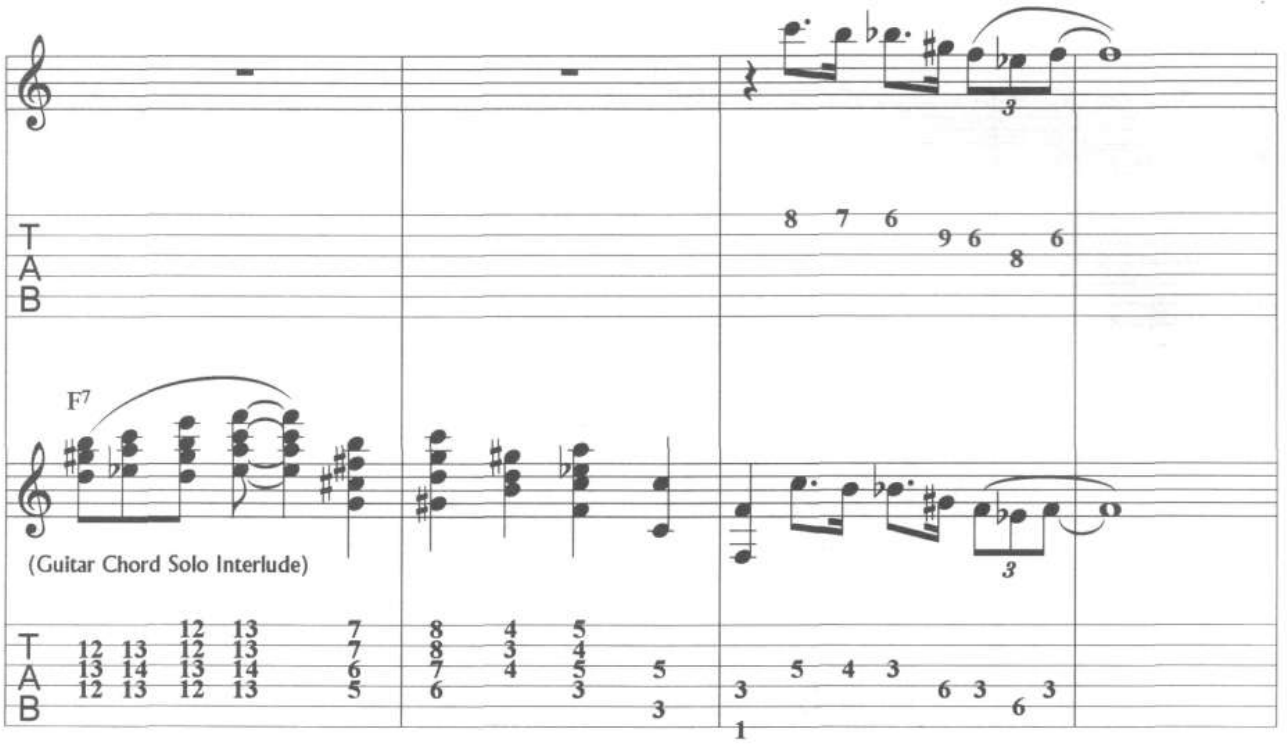
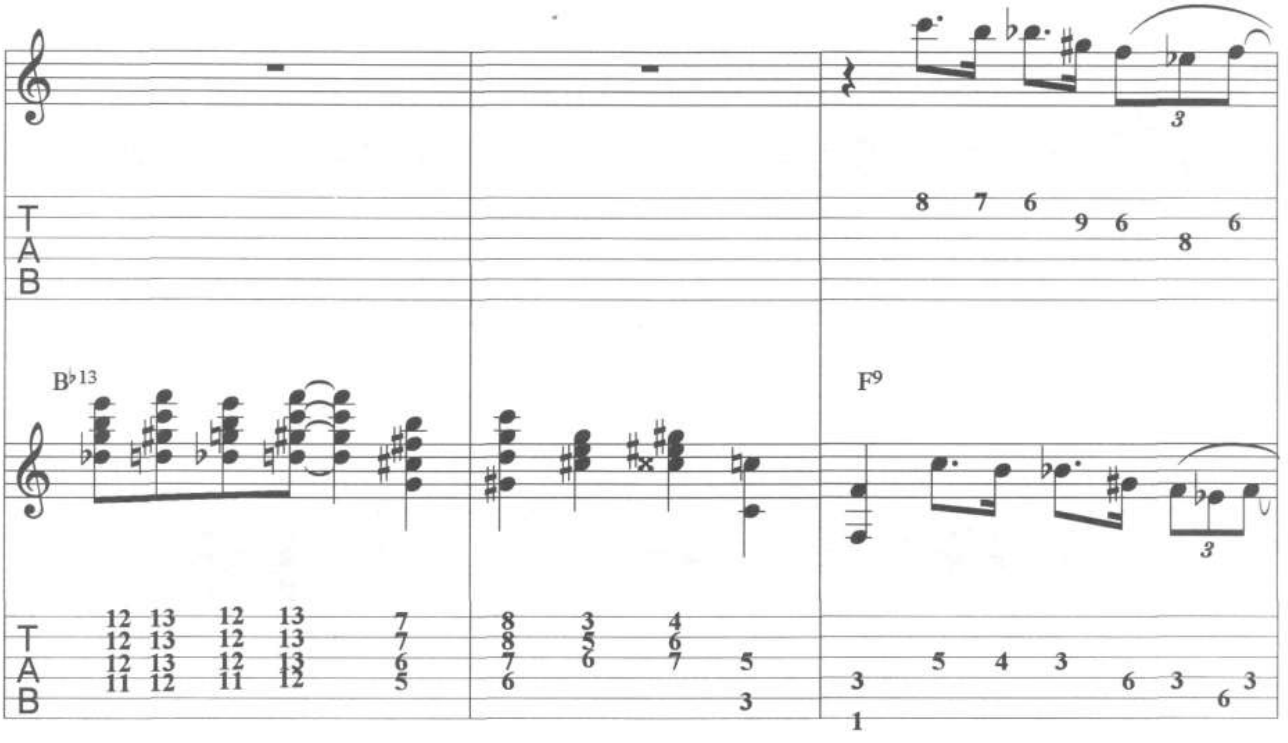
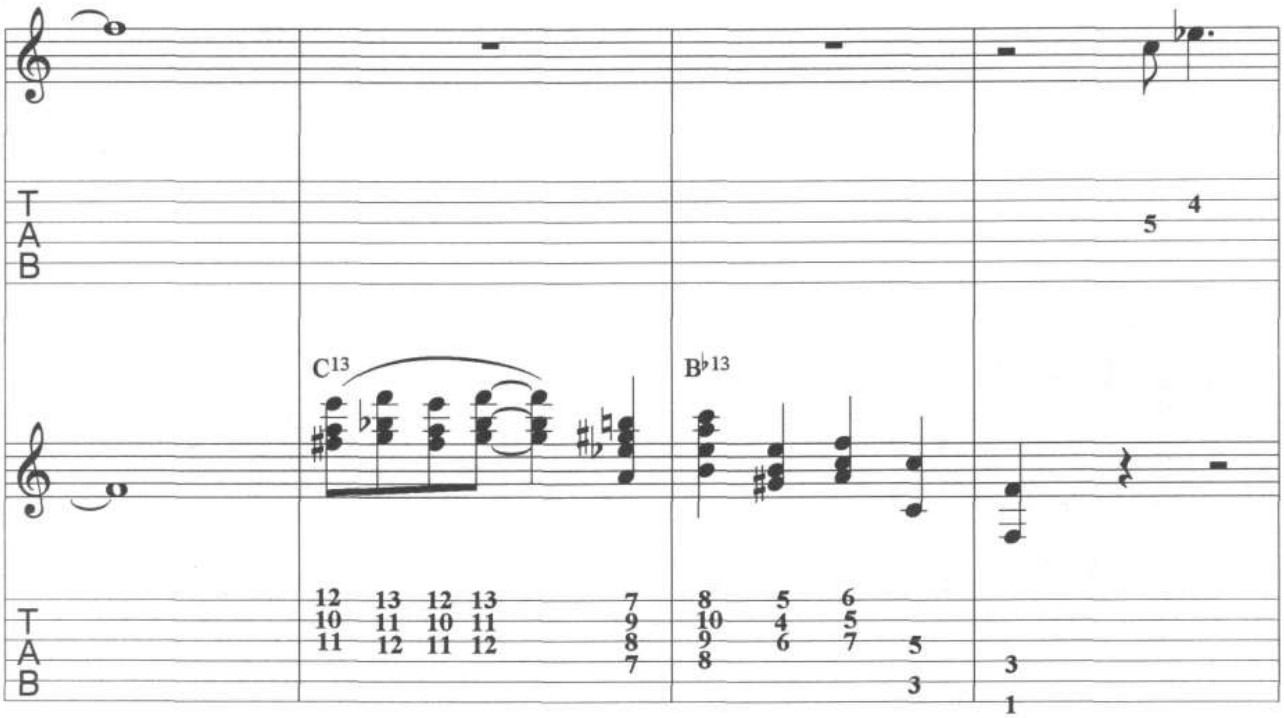
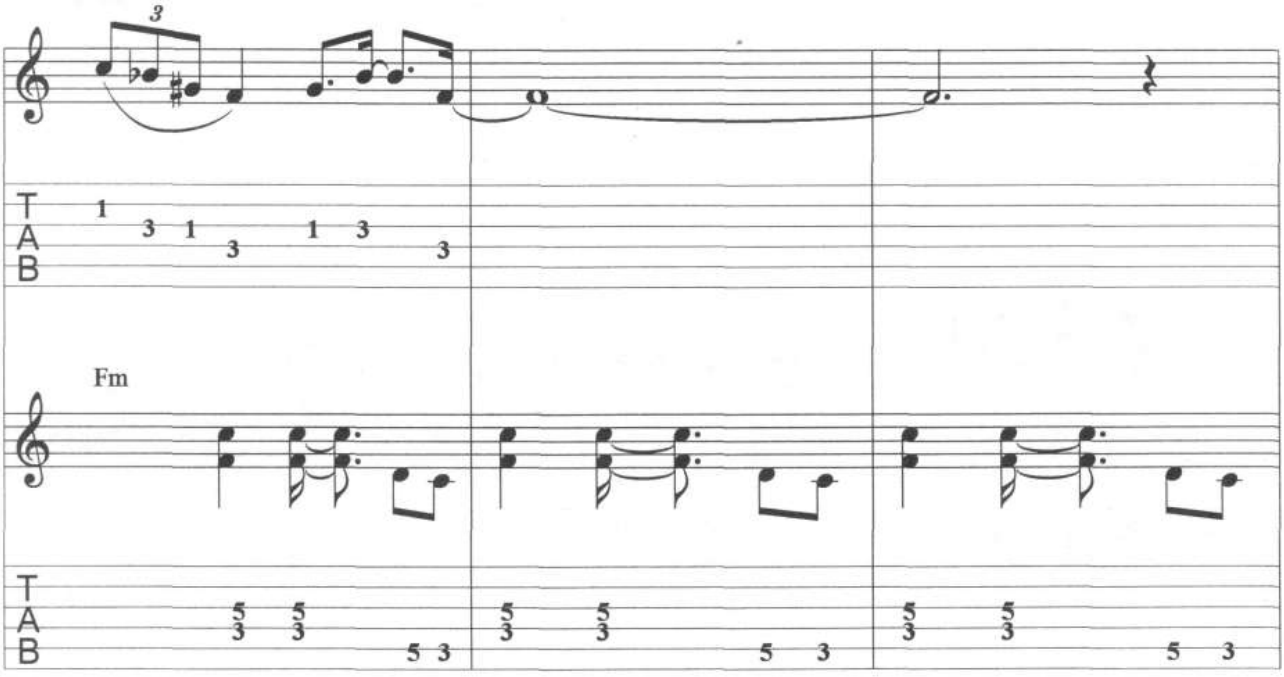

B♭m
Fm

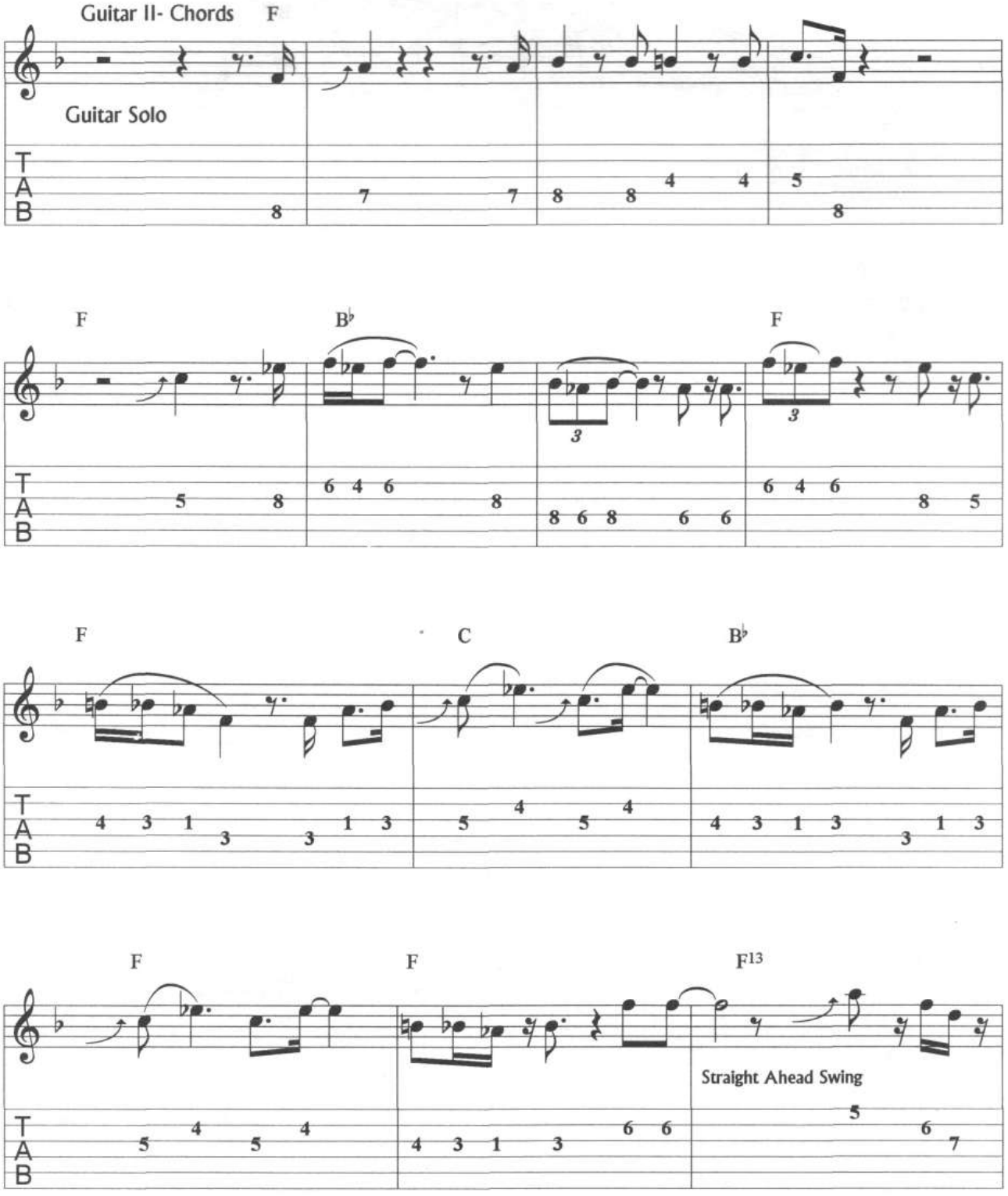

Cm7
B♭m7
Fm

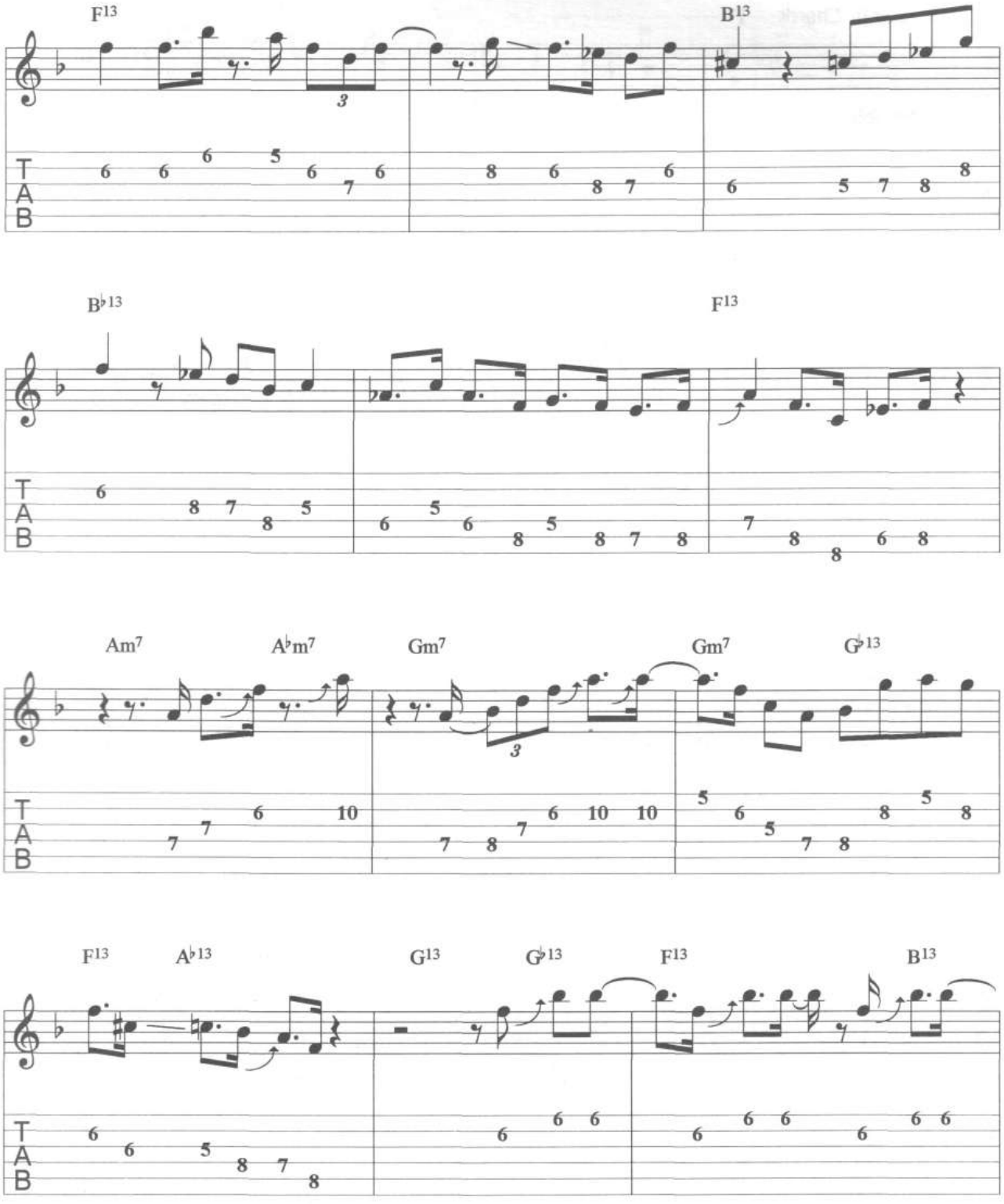

F7
(Guitar Chord Solo Interlude)
T
A
B

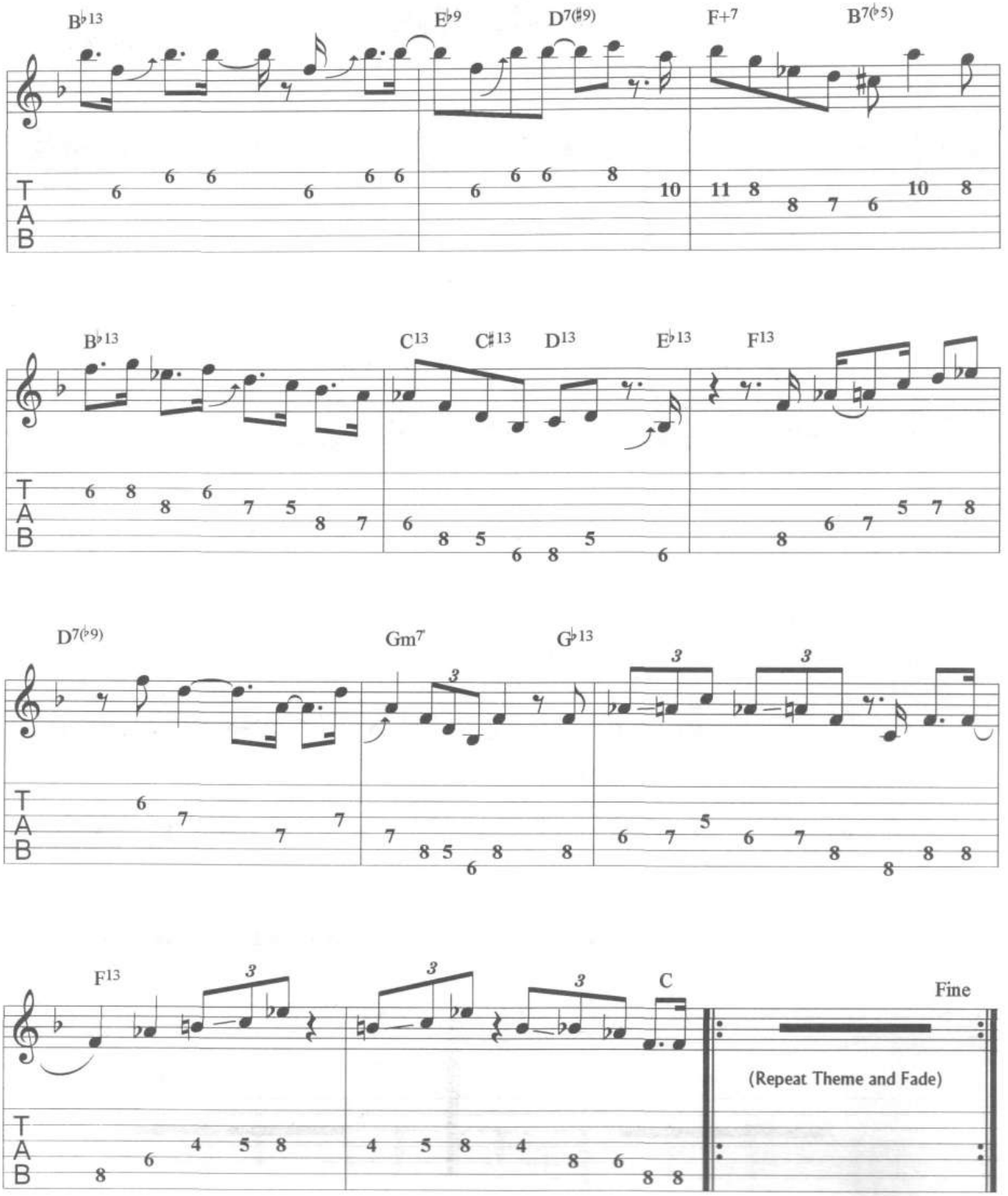

B♭13
F9
T
A
B


C13
B♭13


3
Fm

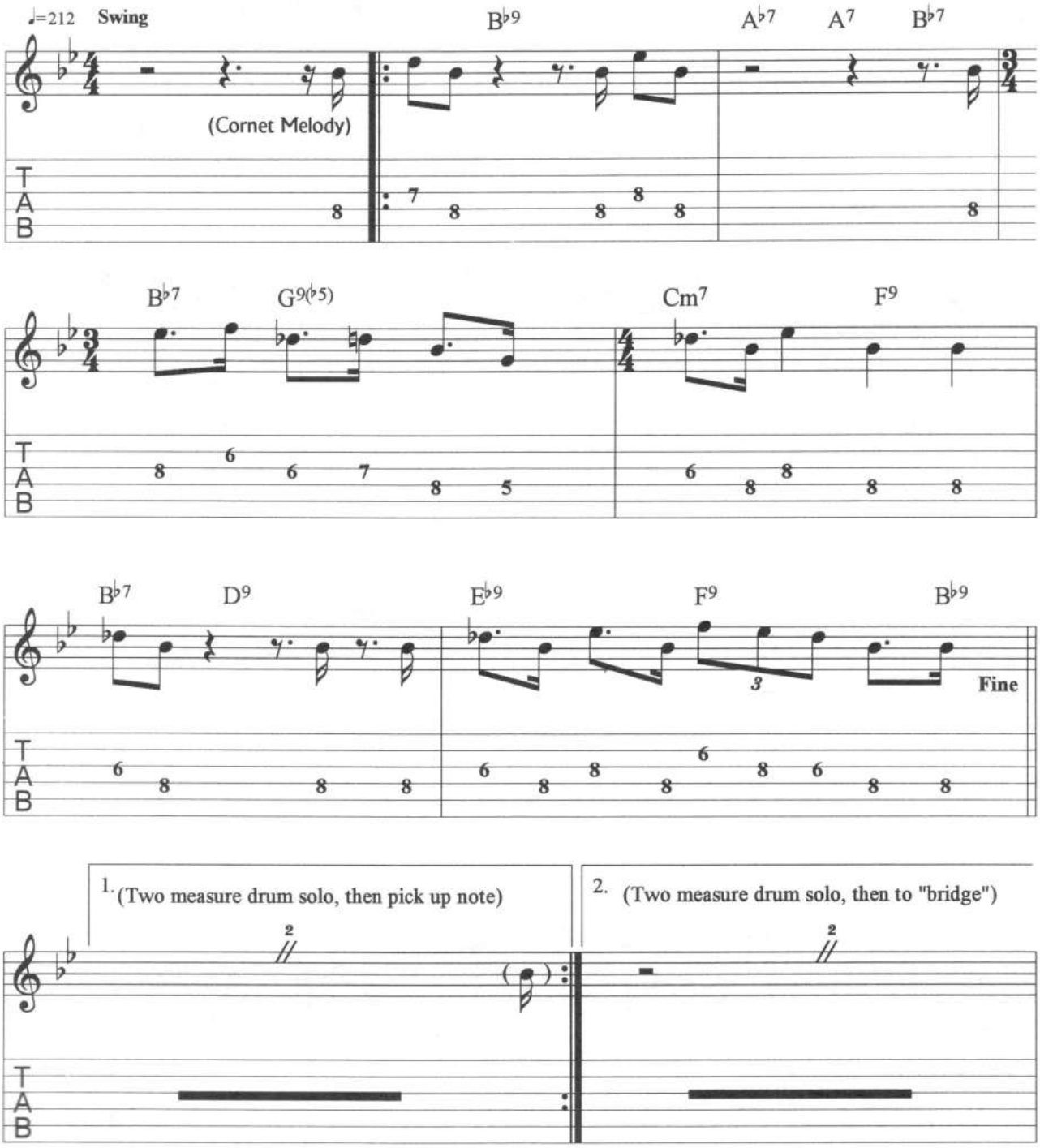

Guitar II- Chords
F
Guitar Solo
F
B♭
F
F
C
B♭
F
F
F13
Straight Ahead Swing


F13
B13
B♭13
F13
Am7
A♭m7
Gm7
Gm7
G♭13
F13
A♭13
G13
G♭13
F13
B13


B♭13
E♭9
D7(♯9)
F+7
B7(♭5)
B♭13
C13
C♯13
D13
E♭13
F13
D7(♭9)
Gm7
G♭13
F13
C
Fine
(Repeat Theme and Fade)
T
A
B

Fallout

Nat Adderley



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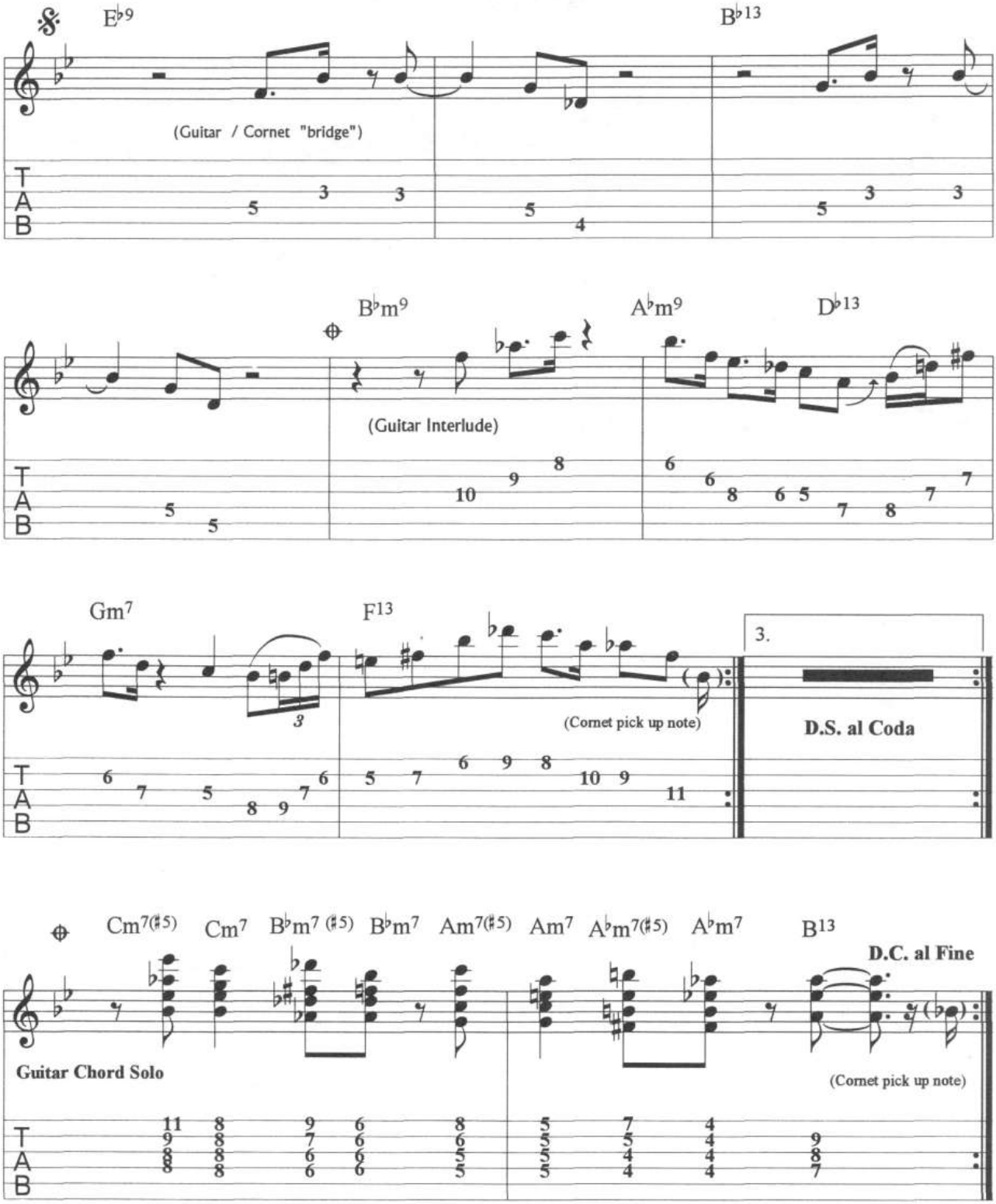
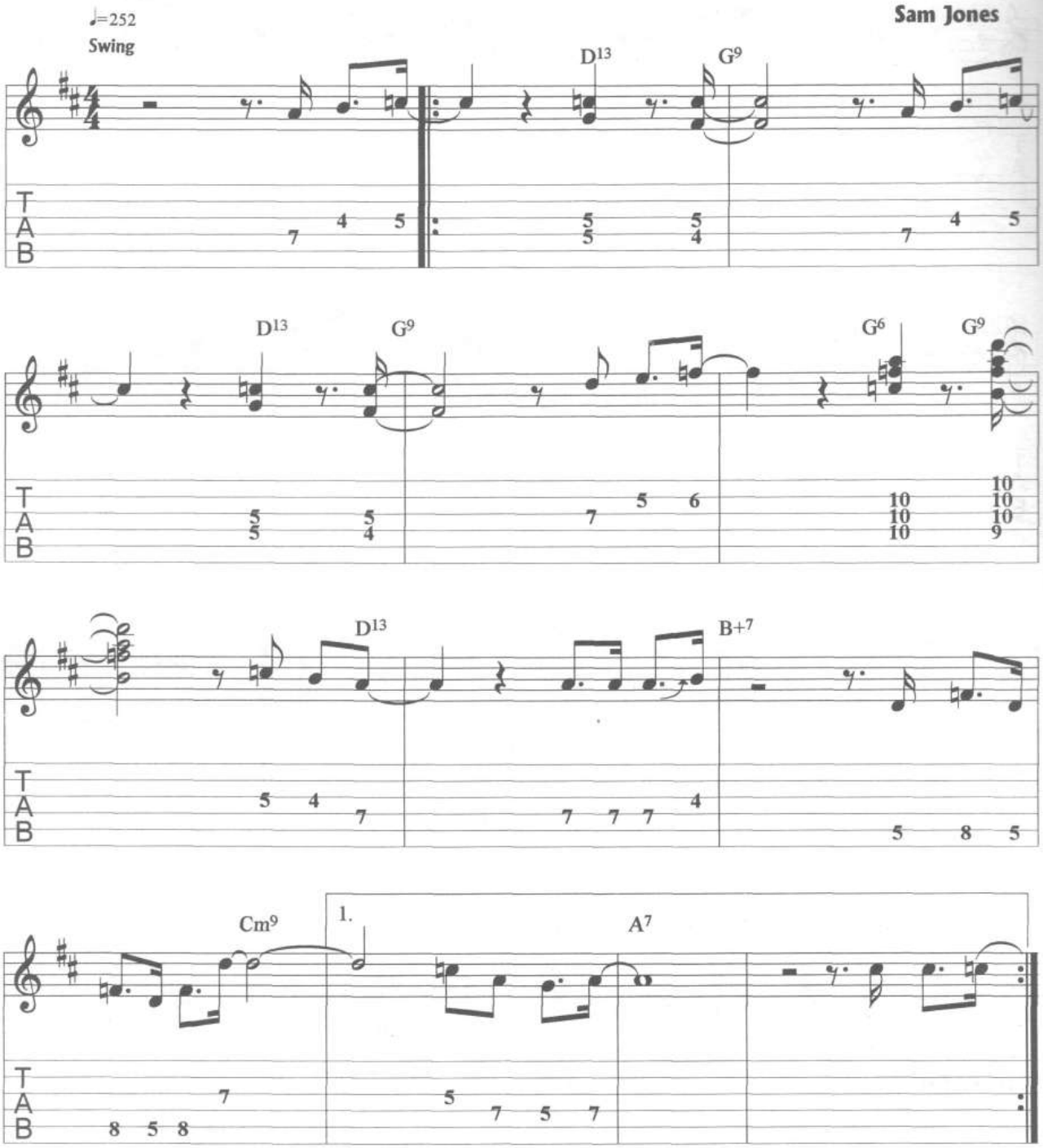

E♭9
B♭13
(Guitar / Cornet "bridge")
B♭m9
A♭m9
D♭13
(Guitar Interlude)
Gm7
F13
3.
(Cornet pick up note)
D.S. al Coda
Cm7(♯5)
Cm7
B♭m7 (♯5)
B♭m7
Am7(♯5)
Am7
A♭m7(♯5)
A♭m7
B13
D.C. al Fine
Guitar Chord Solo
(Cornet pick up note)
T
A
B

Unit 7



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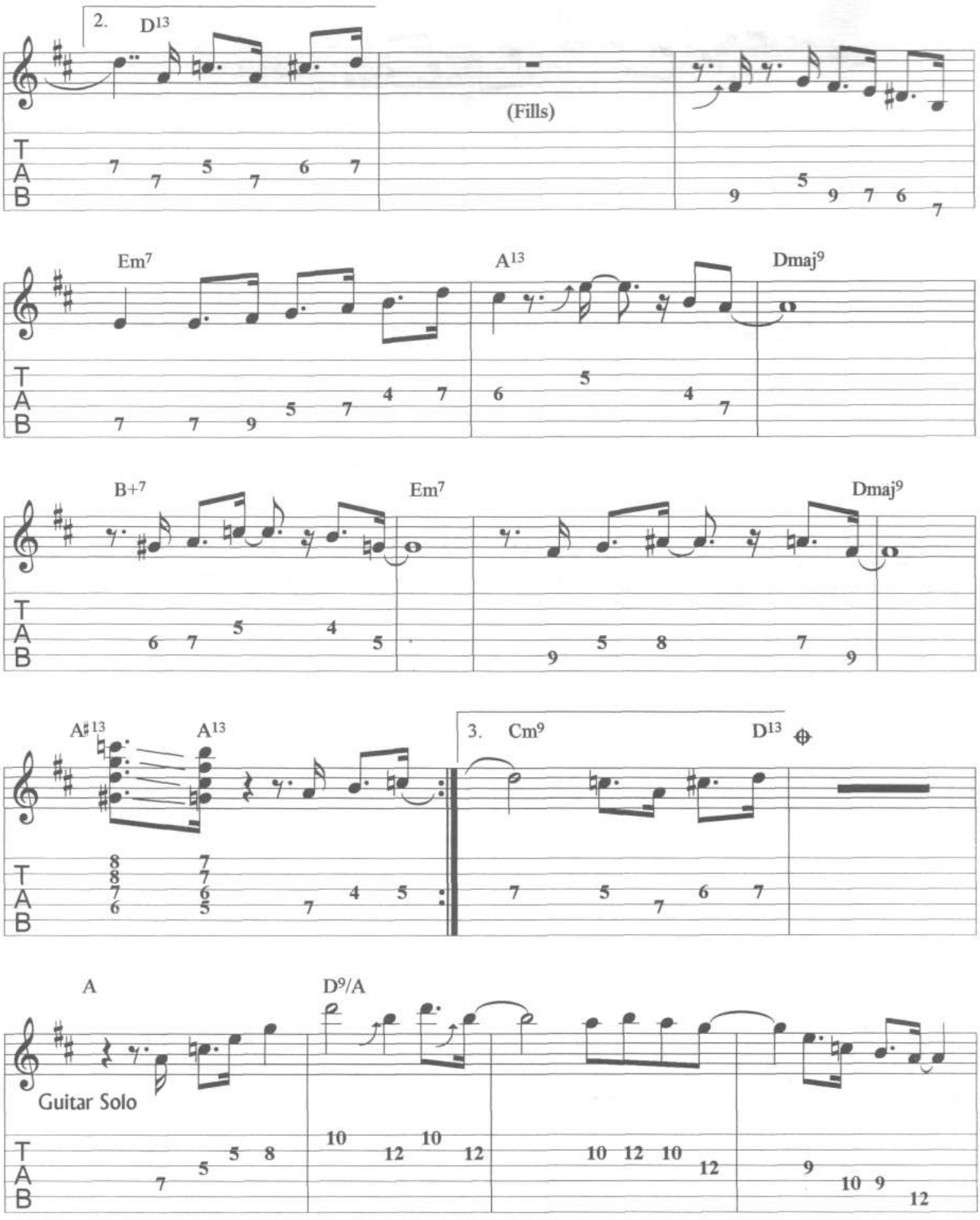
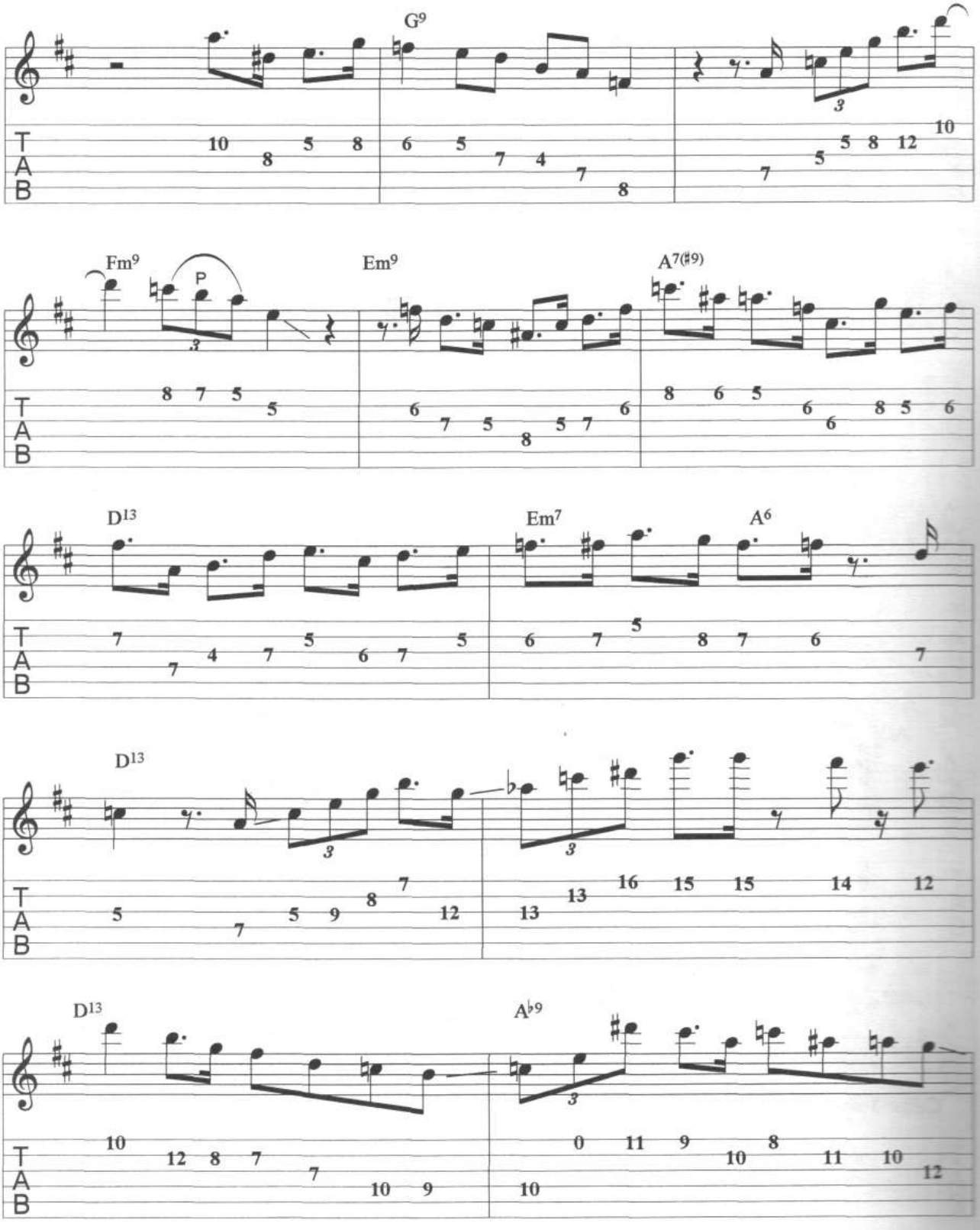
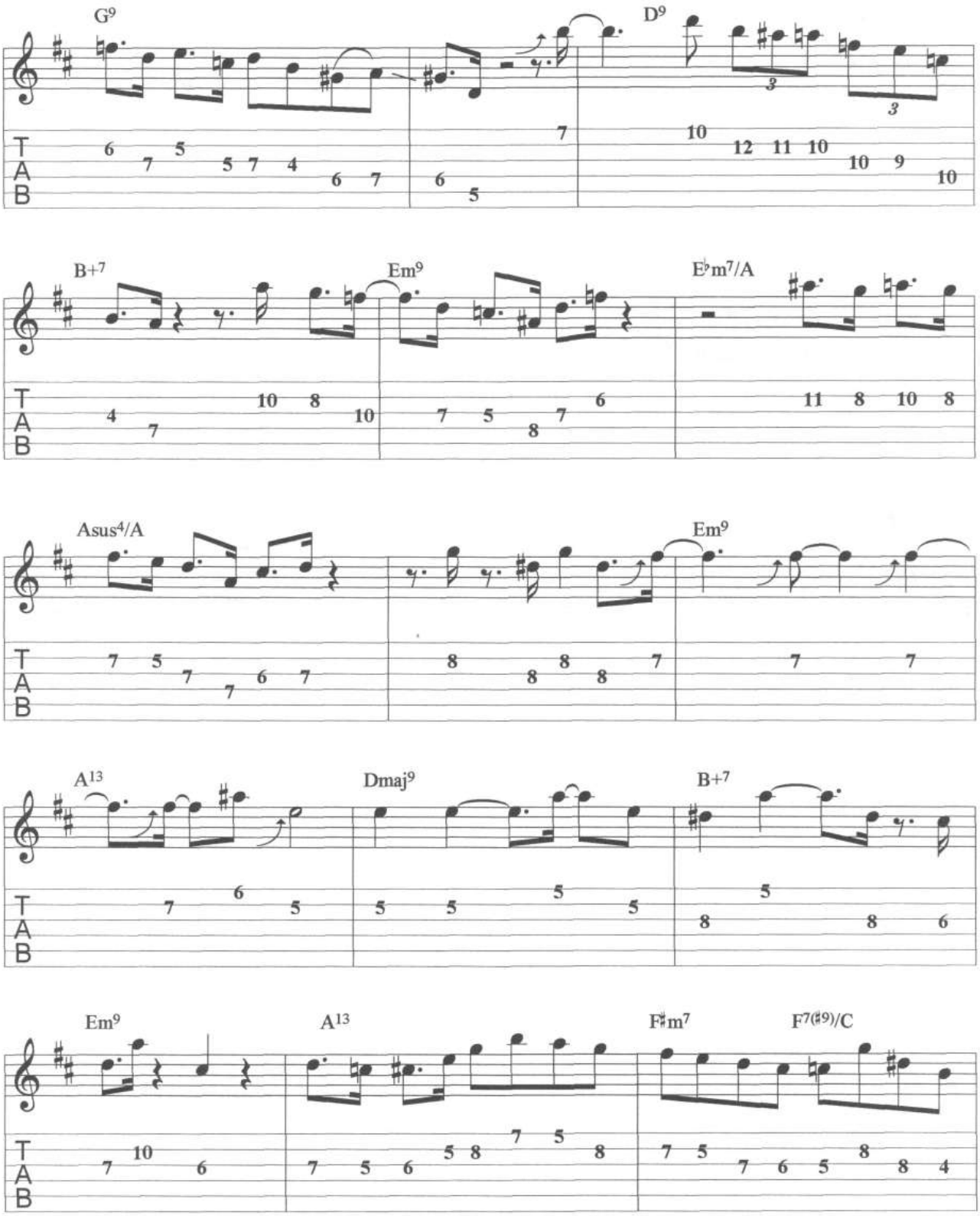
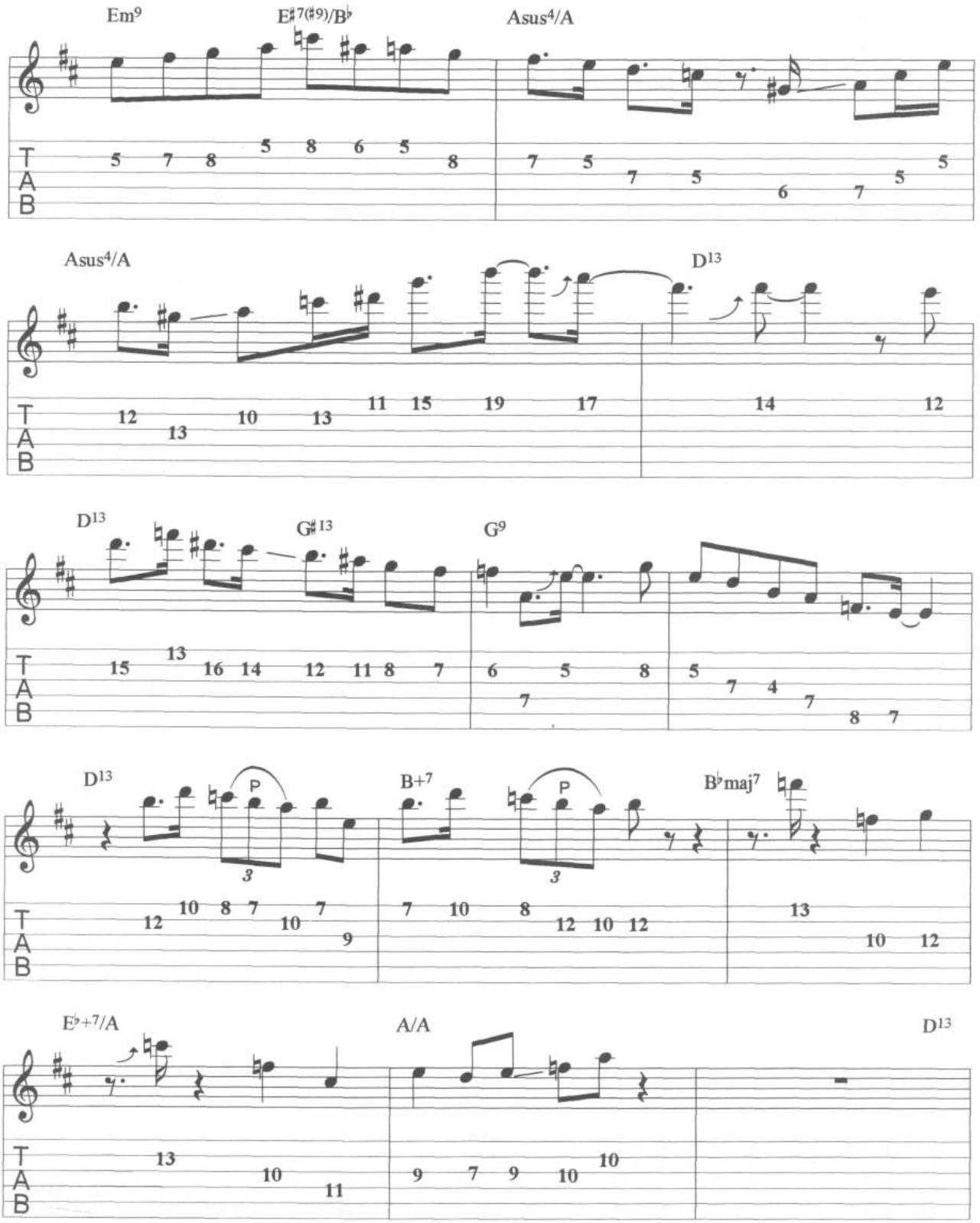
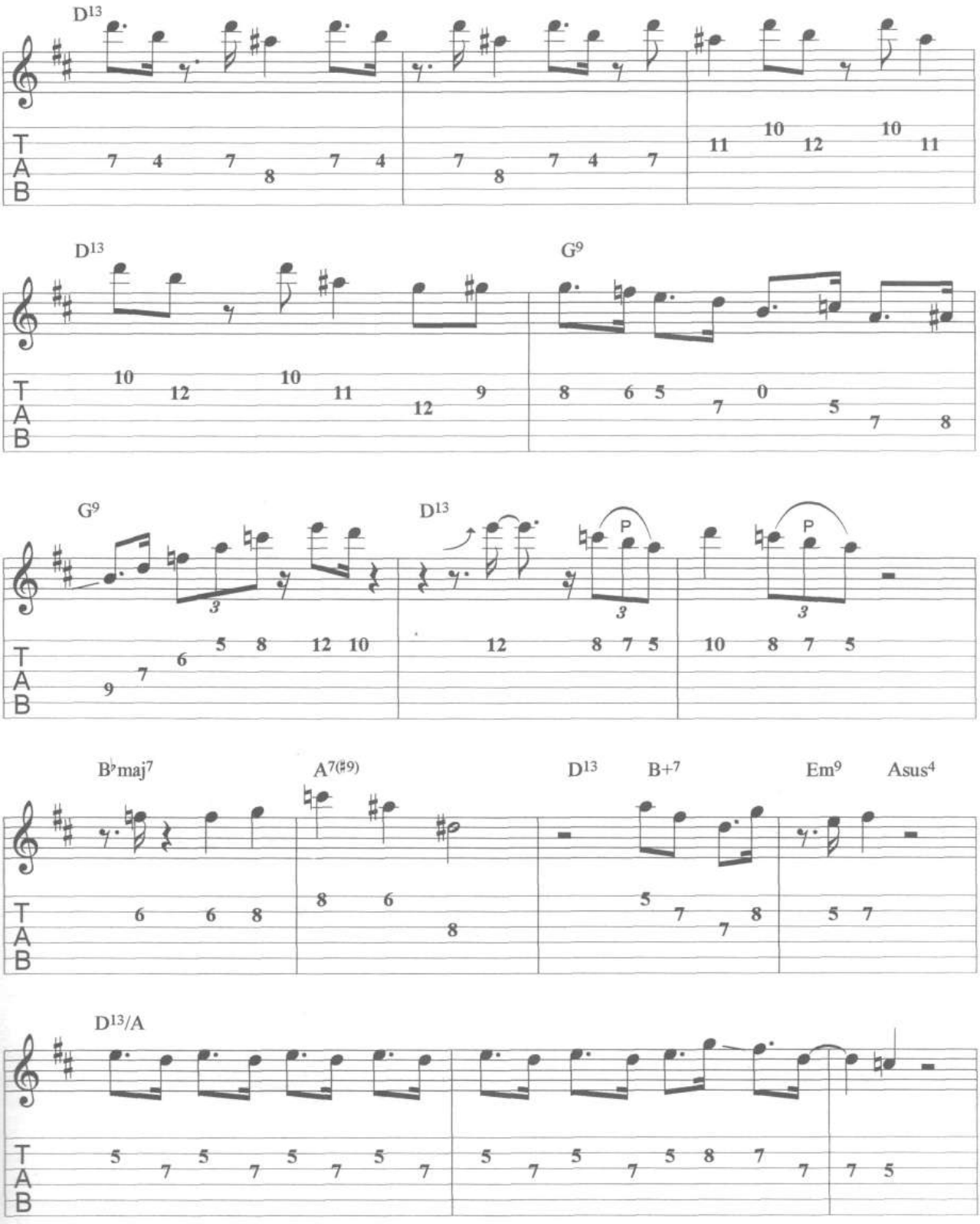
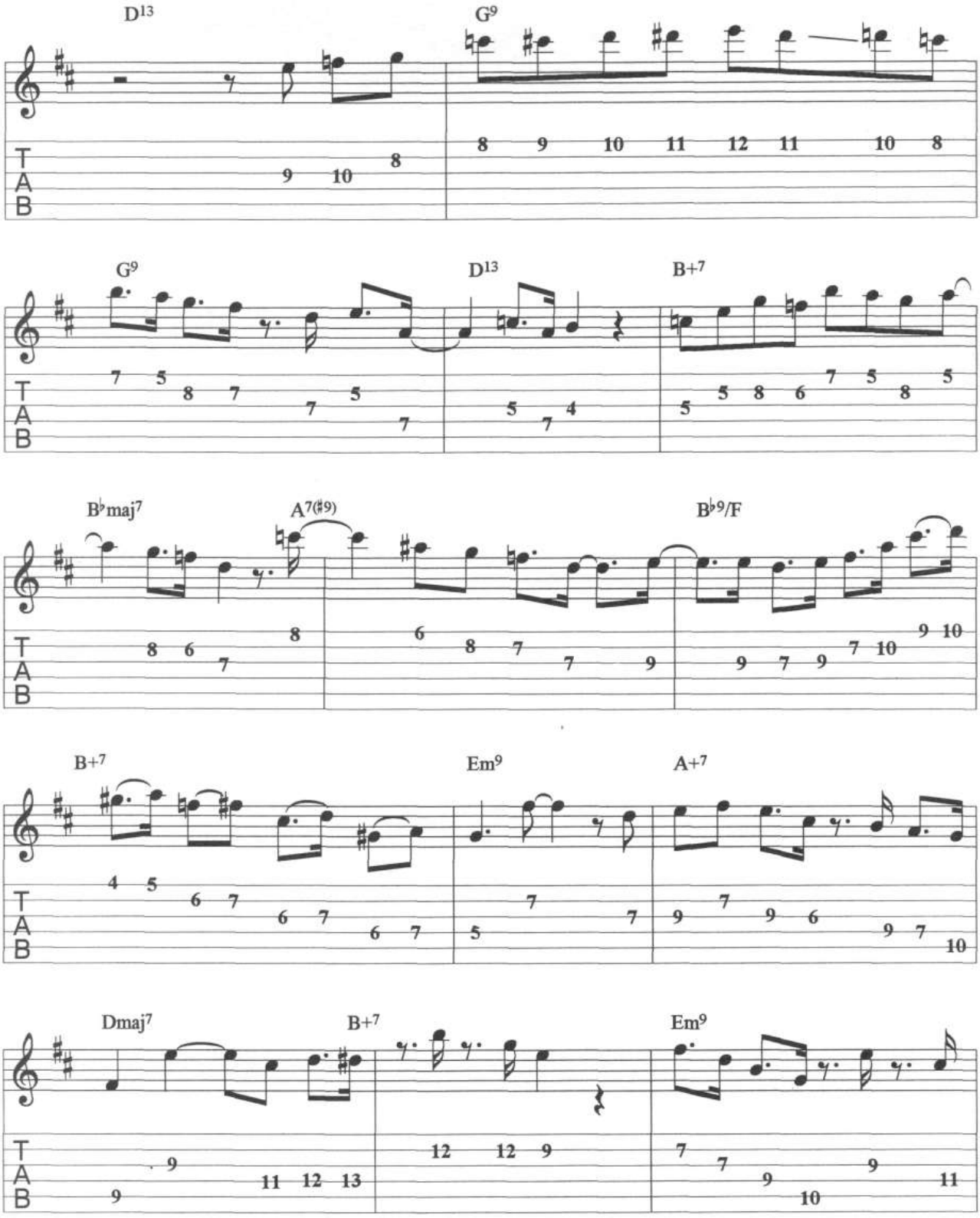

2.
D13
(Fills)
Em7
A13
Dmaj9
B+7
Em7
Dmaj9
A♯13
A13
3.
Cm9
D13
A
D9/A
Guitar Solo
T
A
B

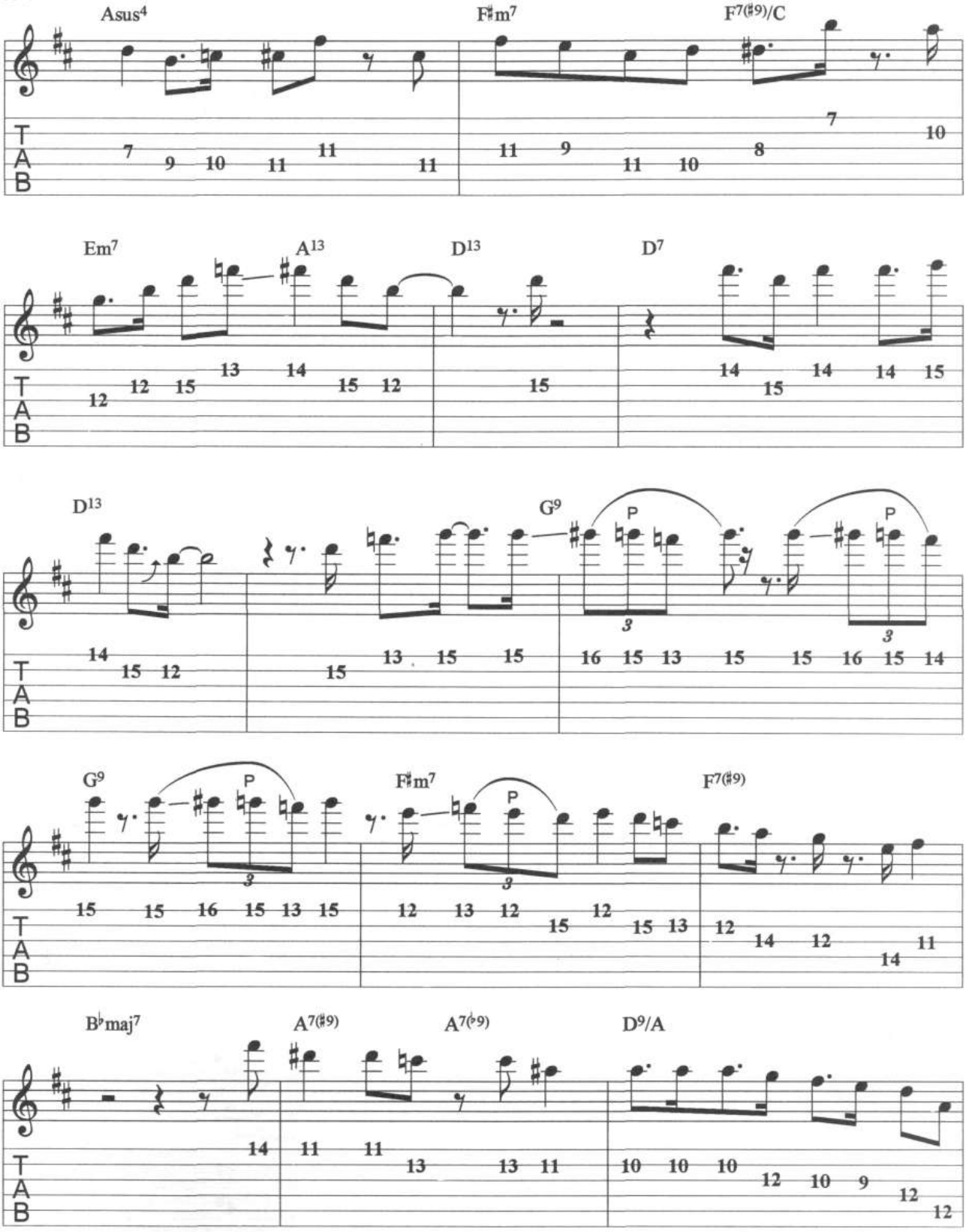

G9
Fm9
P
Em9
A7(♯9)
D13
Em7
A6
D13
D13
A♭9
T
A
B

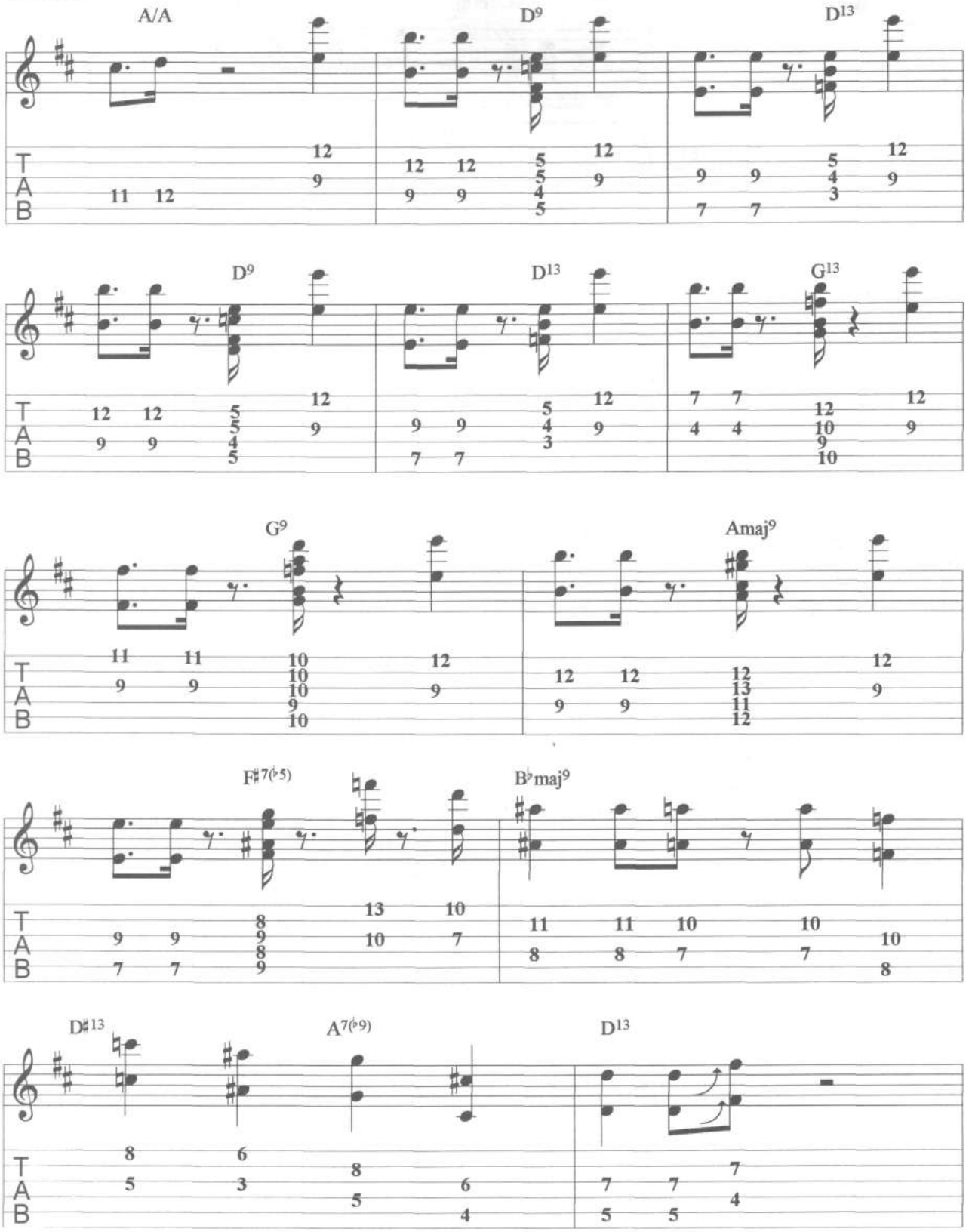

G9
D9
B+7
Em9
E♭m7/A
Asus4/A
Em9
A13
Dmaj9
B+7
Em9
A13
F♯m7
F7(♯9)/C

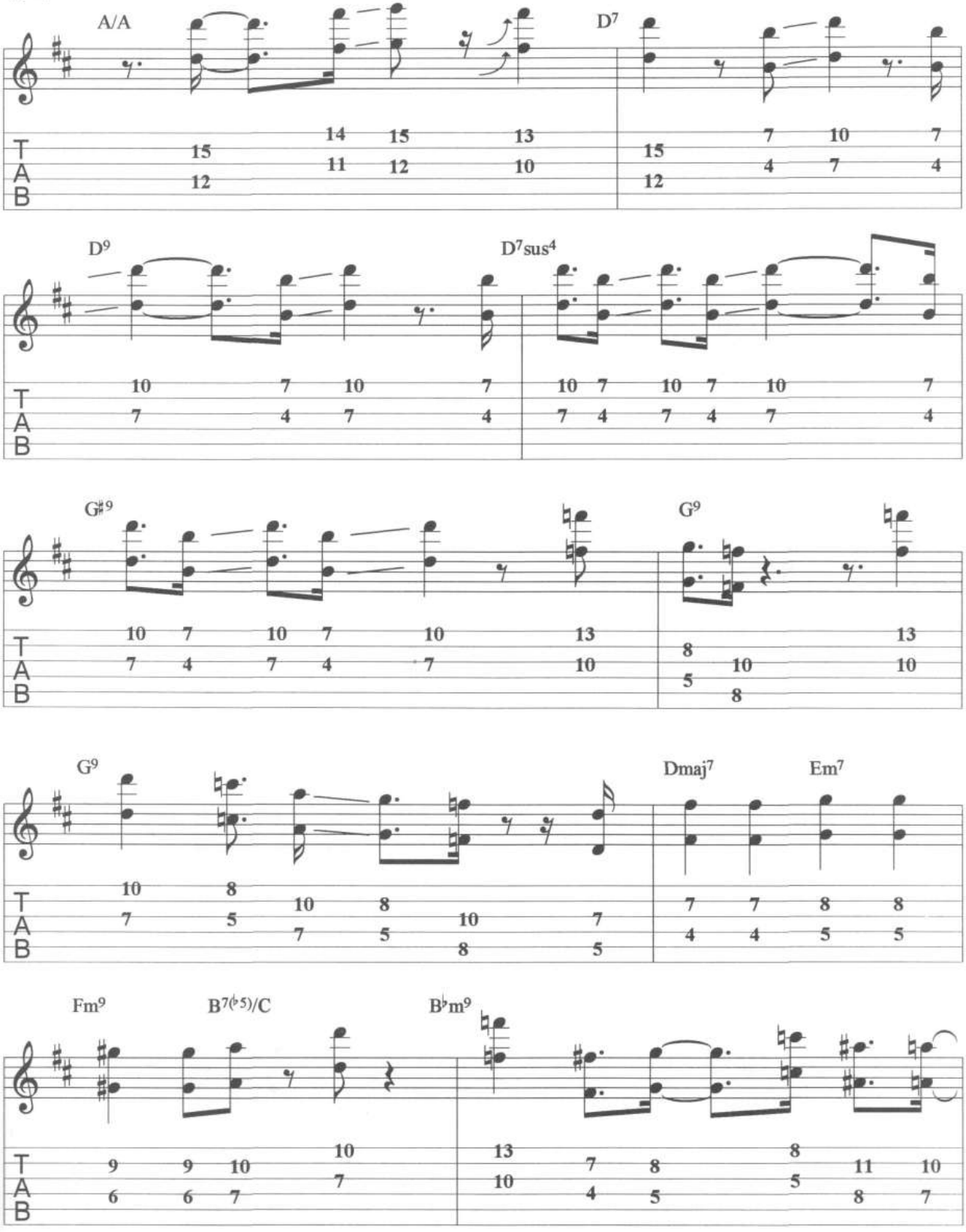

Em9
E♯7(♯9)/B♭
Asus4/A
Asus4/A
D13
D13
G♯13
G9
D13
B+7
B♭maj7
E♭+7/A
A/A
D13
P
P
3
3
T
A
B

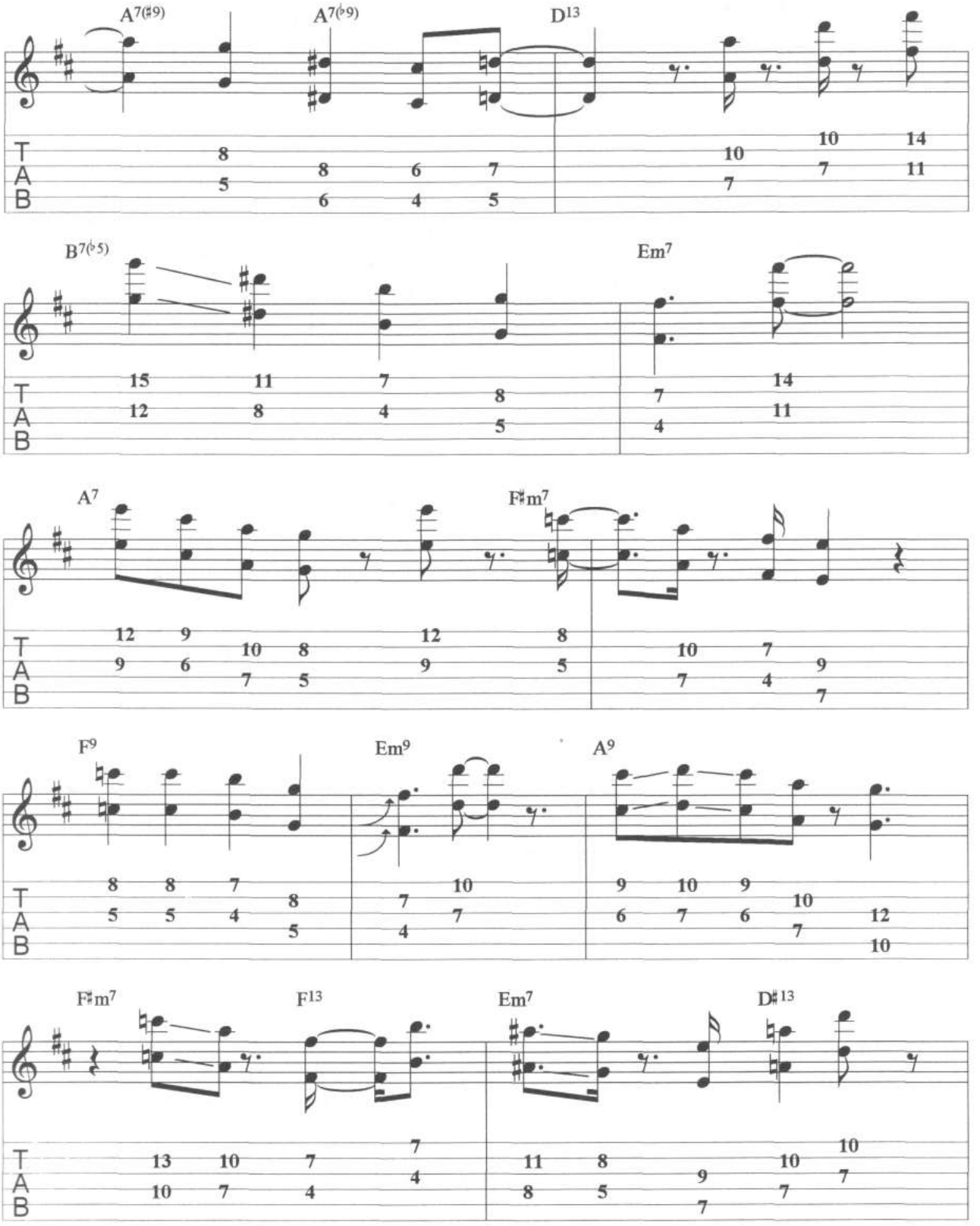

D13
D13
G9
G9
D13
P
P
B♭maj7
A7(♯9)
D13
B+7
Em9
Asus4
D13/A
T
A
B

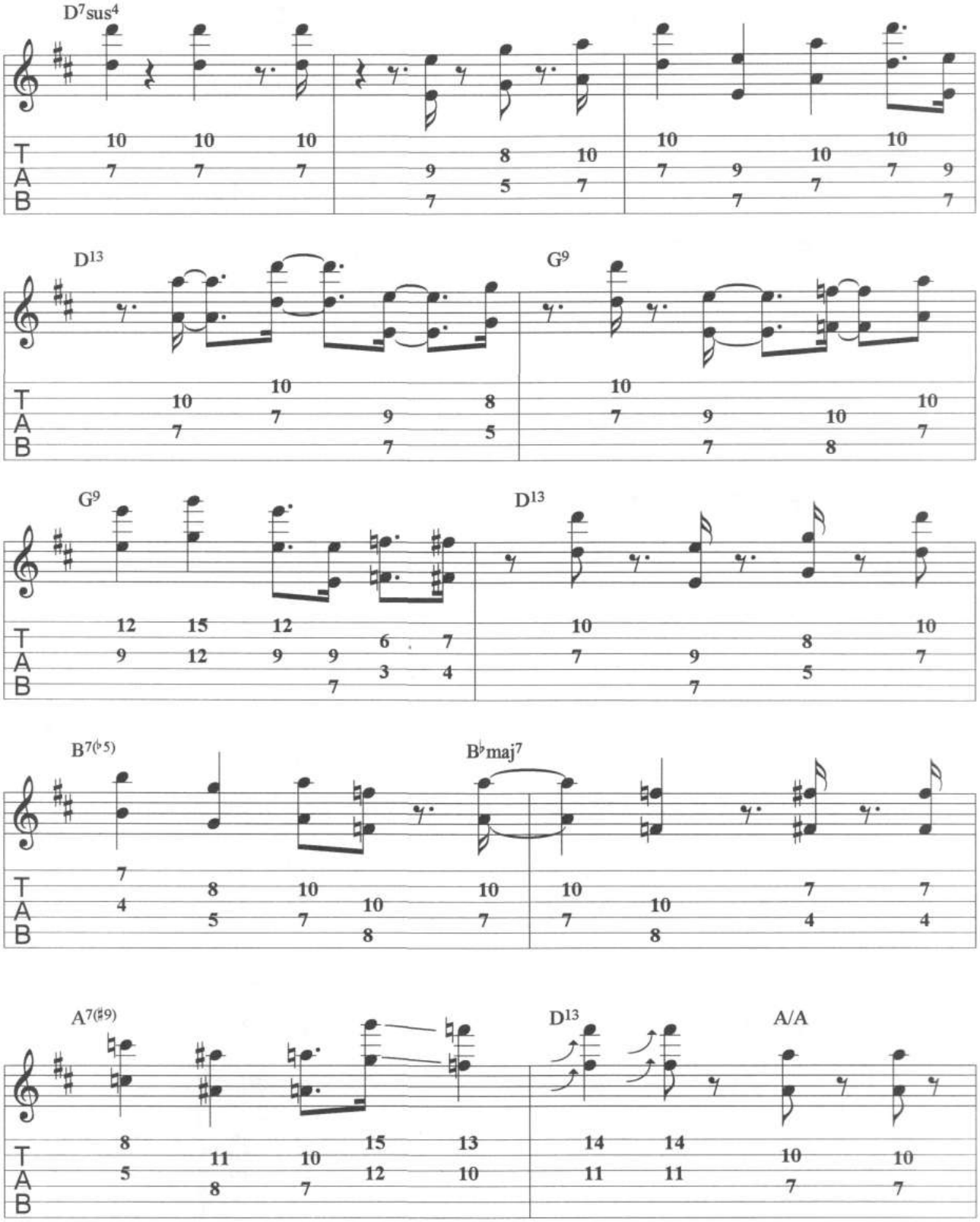

D13
G9
G9
D13
B+7
B♭maj7
A7(♯9)
B♭9/F
B+7
Em9
A+7
Dmaj7
B+7
Em9
T
A
B


Asus4
F♯m7
F7(♯9)/C
Em7
A13
D13
D7
D13
G9
P
G9
P
F♯m7
P
F7(♯9)
B♭maj7
A7(♯9)
A7(♭9)
D9/A
T
A
B

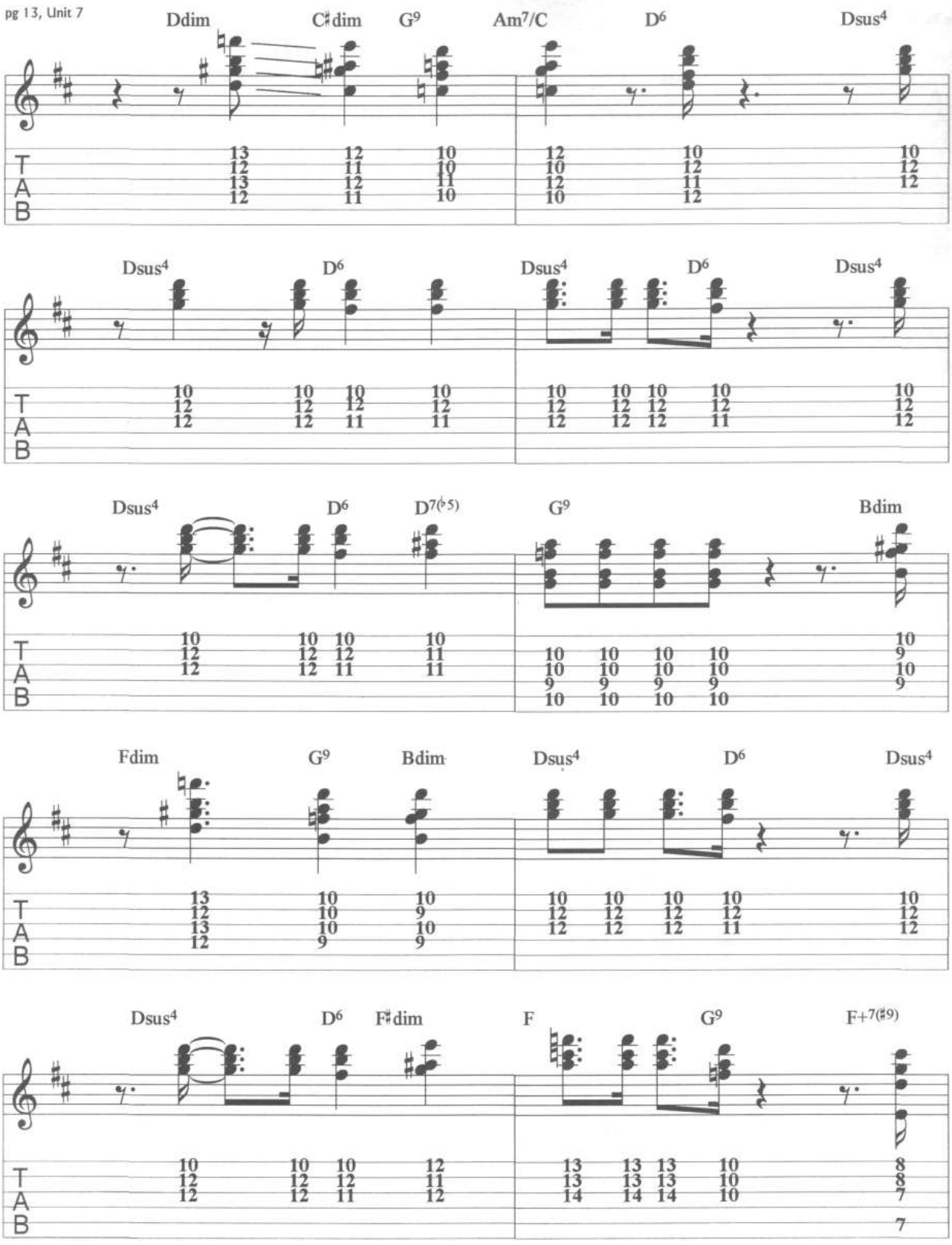

A/A
D9
D13
D9
D13
G13
G9
Amaj9
F♯7(♭5)
B♭maj9
D♯13
A7(♭9)
D13
T
A
B

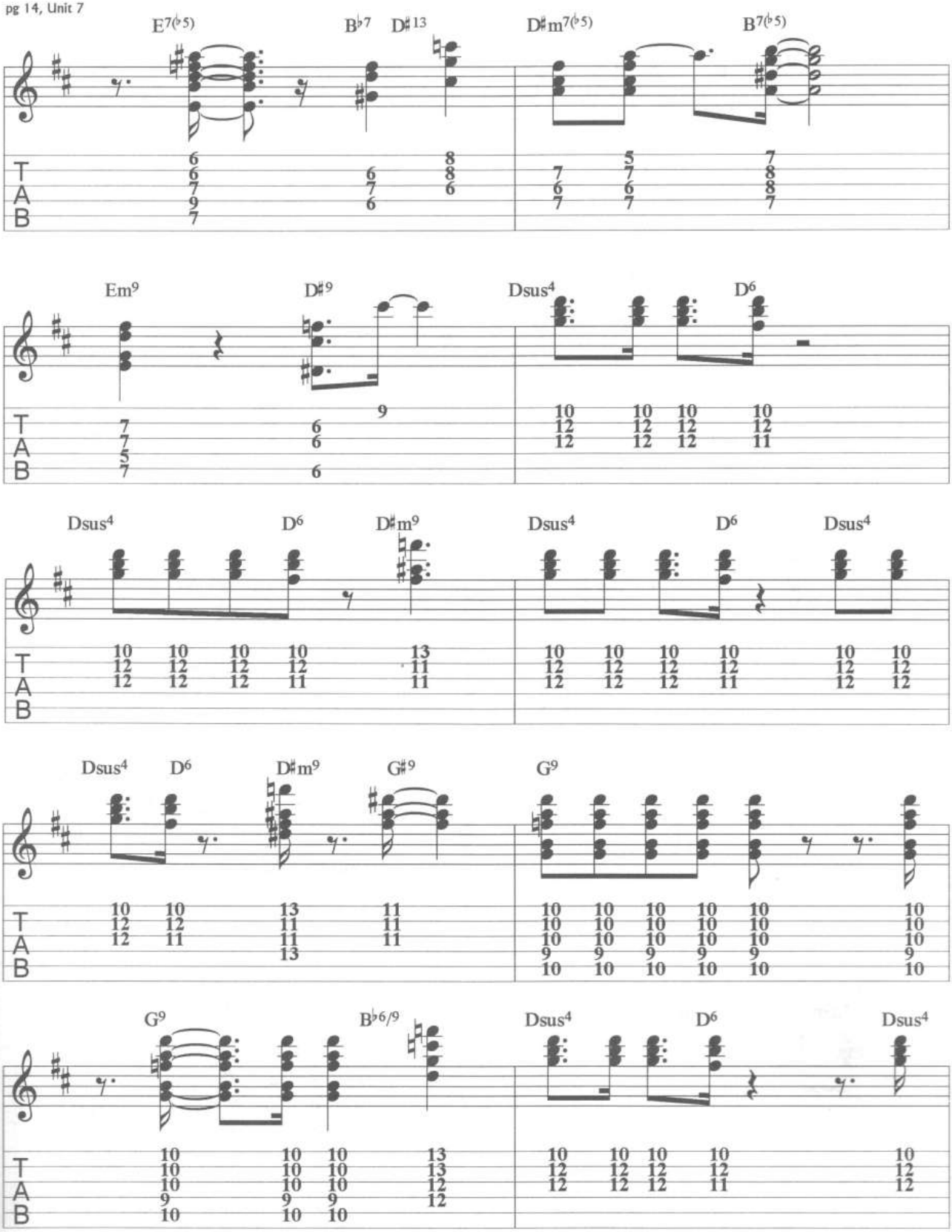

A/A
D7
D9
D7sus4
G♯9
G9
G9
Dmaj7
Em7
Fm9
B7(♭5)/C
B♭m9
T
A
B

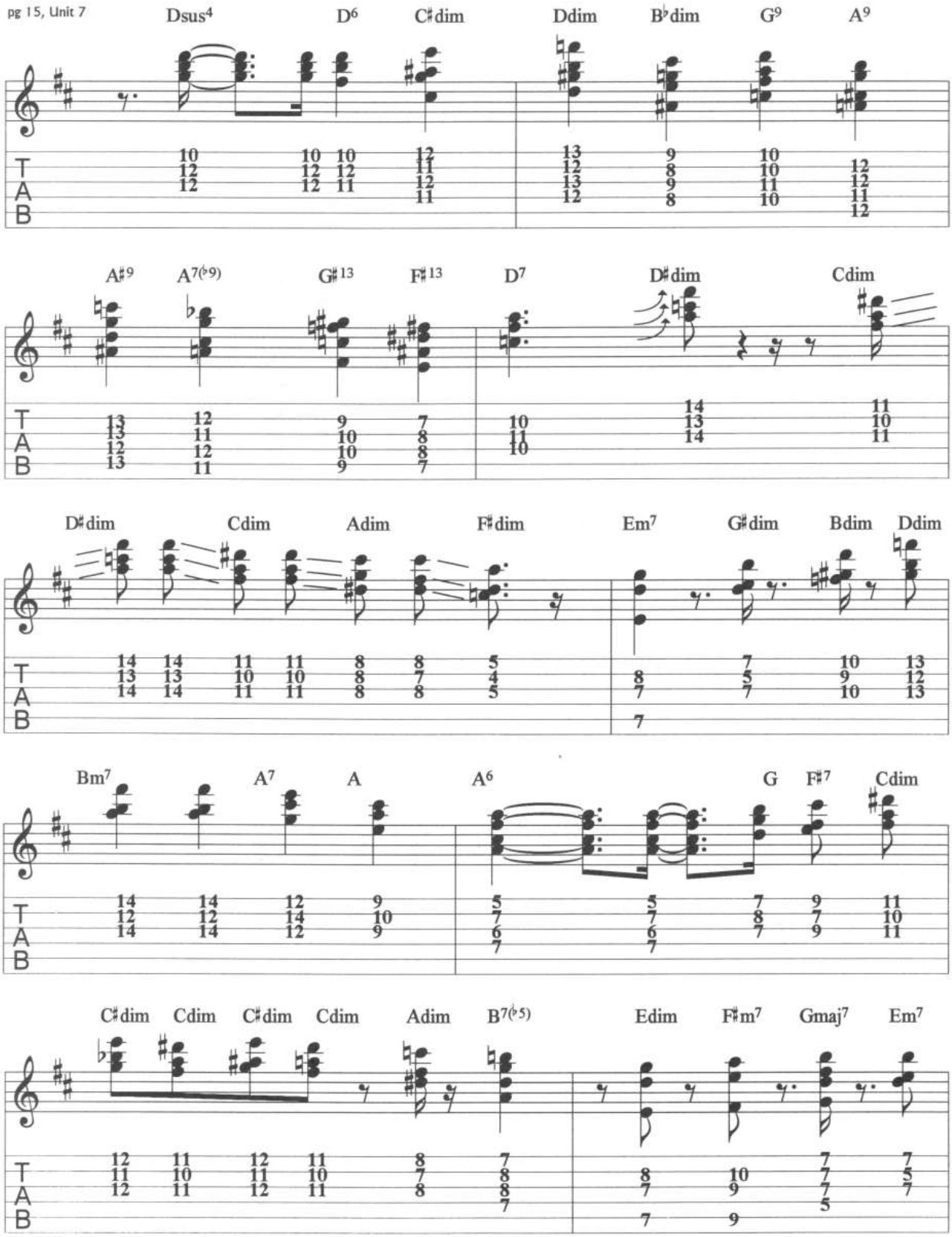

A7(♯9)
A7(♭9)
D13
B7(♭5)
Em7
A7
F♯m7
F9
Em9
A9
F♯m7
F13
Em7
D♯13
T
A
B

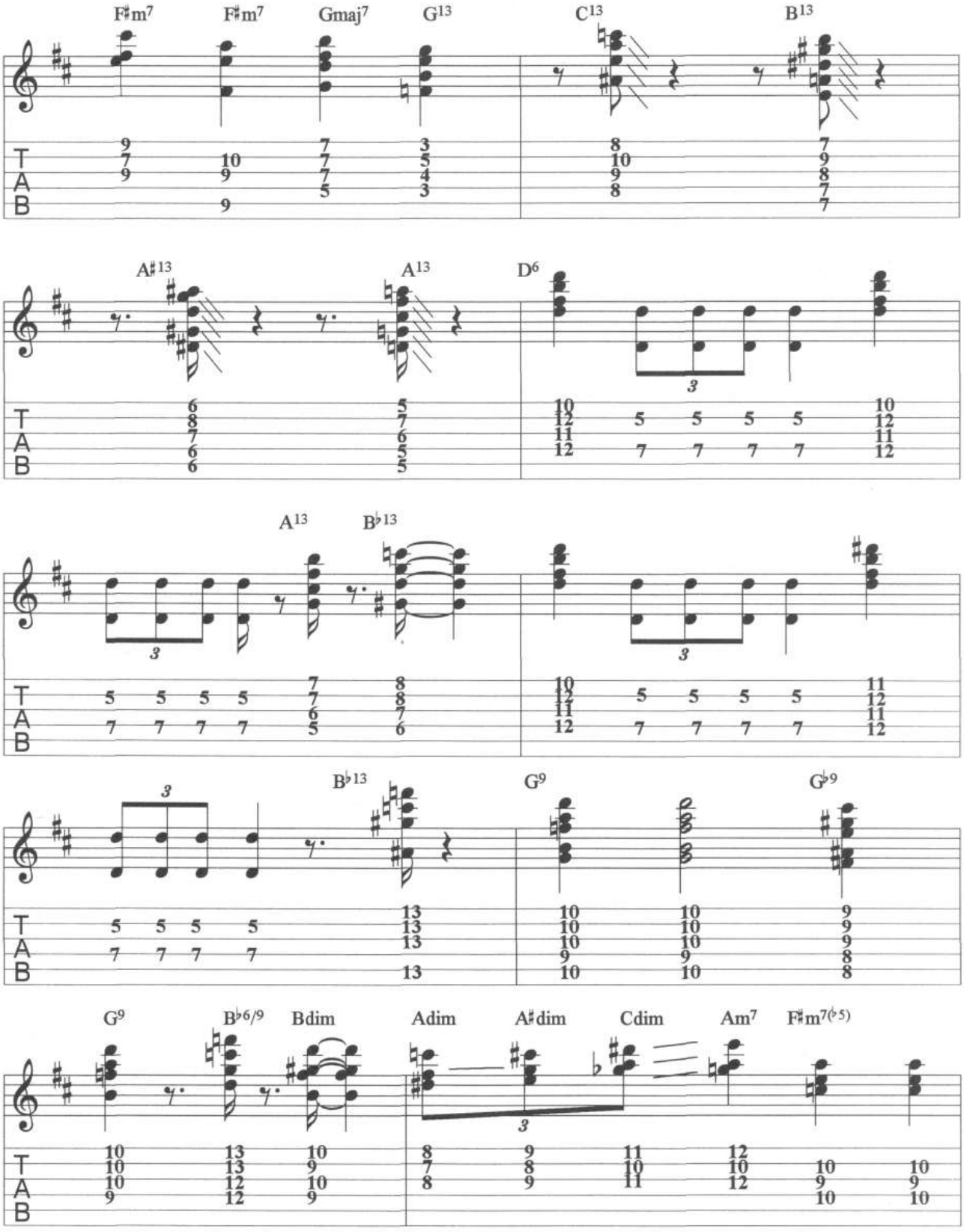

D7sus4
D13
G9
G9
D13
B7(♭5)
B♭maj7
A7(♯9)
D13
A/A

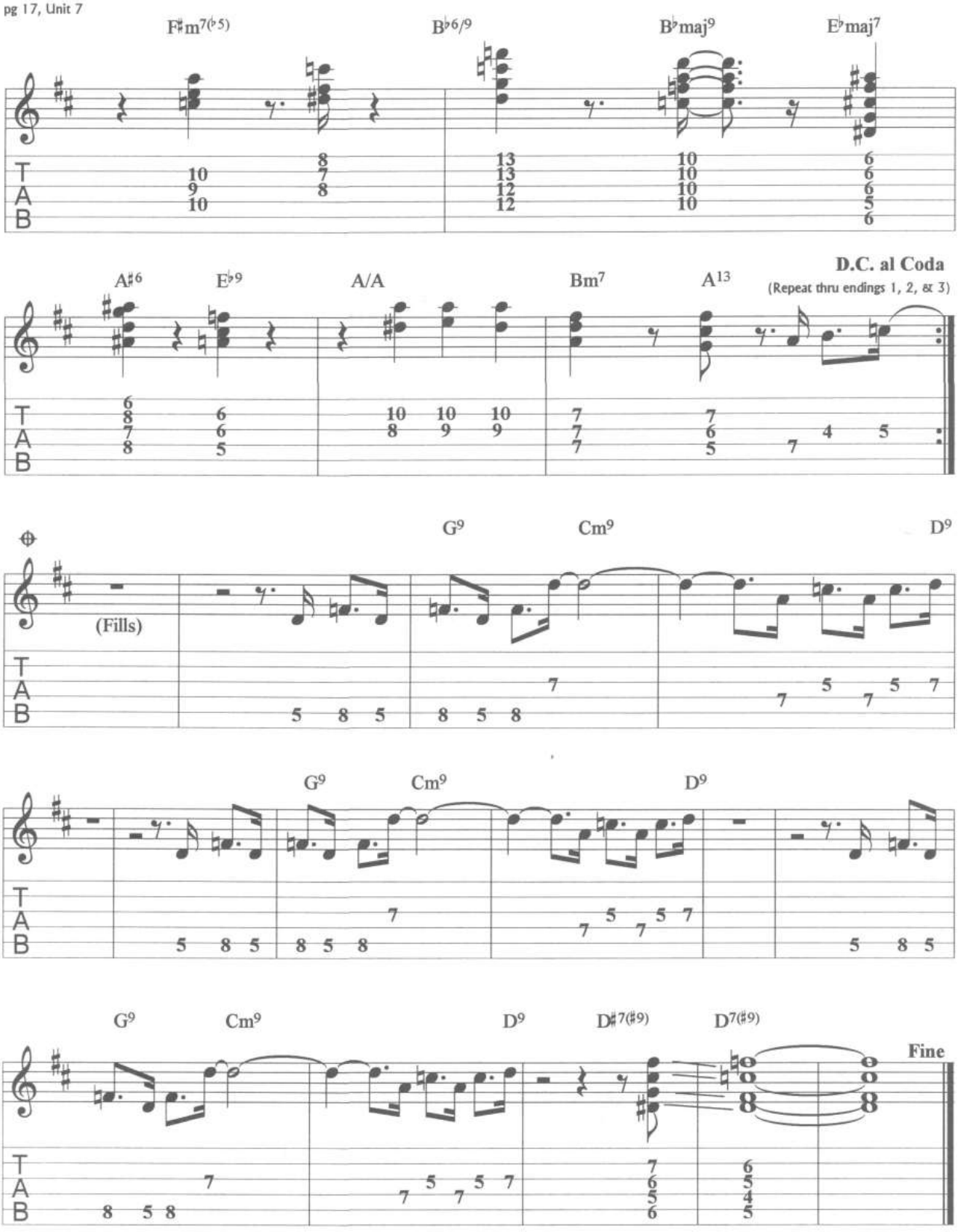
pg 13, Unit 7


Ddim C♯dim G9 Am7/C D6 Dsus4
Dsus4 D6 Dsus4 D6 Dsus4
Dsus4 D6 D7(♭5) G9 Bdim
Fdim G9 Bdim Dsus4 D6 Dsus4
Dsus4 D6 F♯dim F G9 F+7(♯9)


E7(♭5)
B♭7
D♯13
D♯m7(♭5)
B7(♭5)
Em9
D♯9
Dsus4
D6
Dsus4
D6
D♯m9
Dsus4
D6
Dsus4
Dsus4
D6
D♯m9
G♯9
G9
G9
B♭6/9
Dsus4
D6
Dsus4
T
A
B

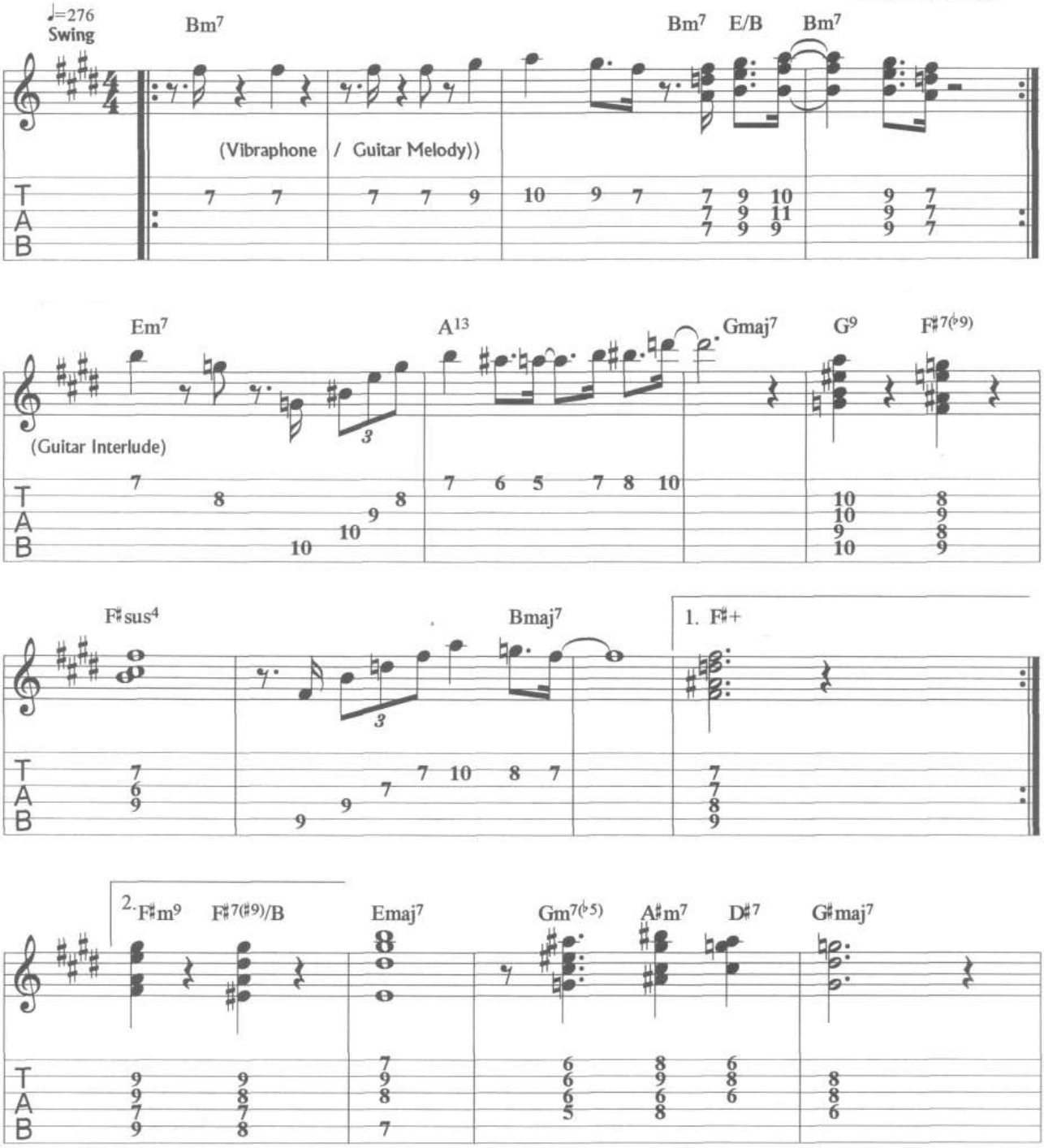

pg 15, Unit 7
Dsus4 D6 C♯dim Ddim B♭dim G9 A9
A♯9 A7(♭9) G♯13 F♯13 D7 D♯dim Cdim
D♯dim Cdim Adim F♯dim Em7 G♯dim Bdim Ddim
Bm7 A7 A A6 G F♯7 Cdim
C♯dim Cdim C♯dim Cdim Adim B7(♭5) Edim F♯m7 Gmaj7 Em7
T
A
B


F♯m7
F♯m7
Gmaj7
G13
C13
B13
A♯13
A13
D6
A13
B♭13
B♭13
G9
G♭9
G9
B♭6/9
Bdim
Adim
A♯dim
Cdim
Am7
F♯m7(♭5)
T
A
B


F♯m7(♭5)
B♭6/9
B♭maj9
E♭maj7
A♯6
E♭9
A/A
Bm7
A13
D.C. al Coda
(Repeat thru endings 1, 2, & 3)
(Fills)
G9
Cm9
D9
G9
Cm9
D9
G9
Cm9
D9
D♯7(♯9)
D7(♯9)
Fine
T
A
B

Jeannine

Duke Pearson



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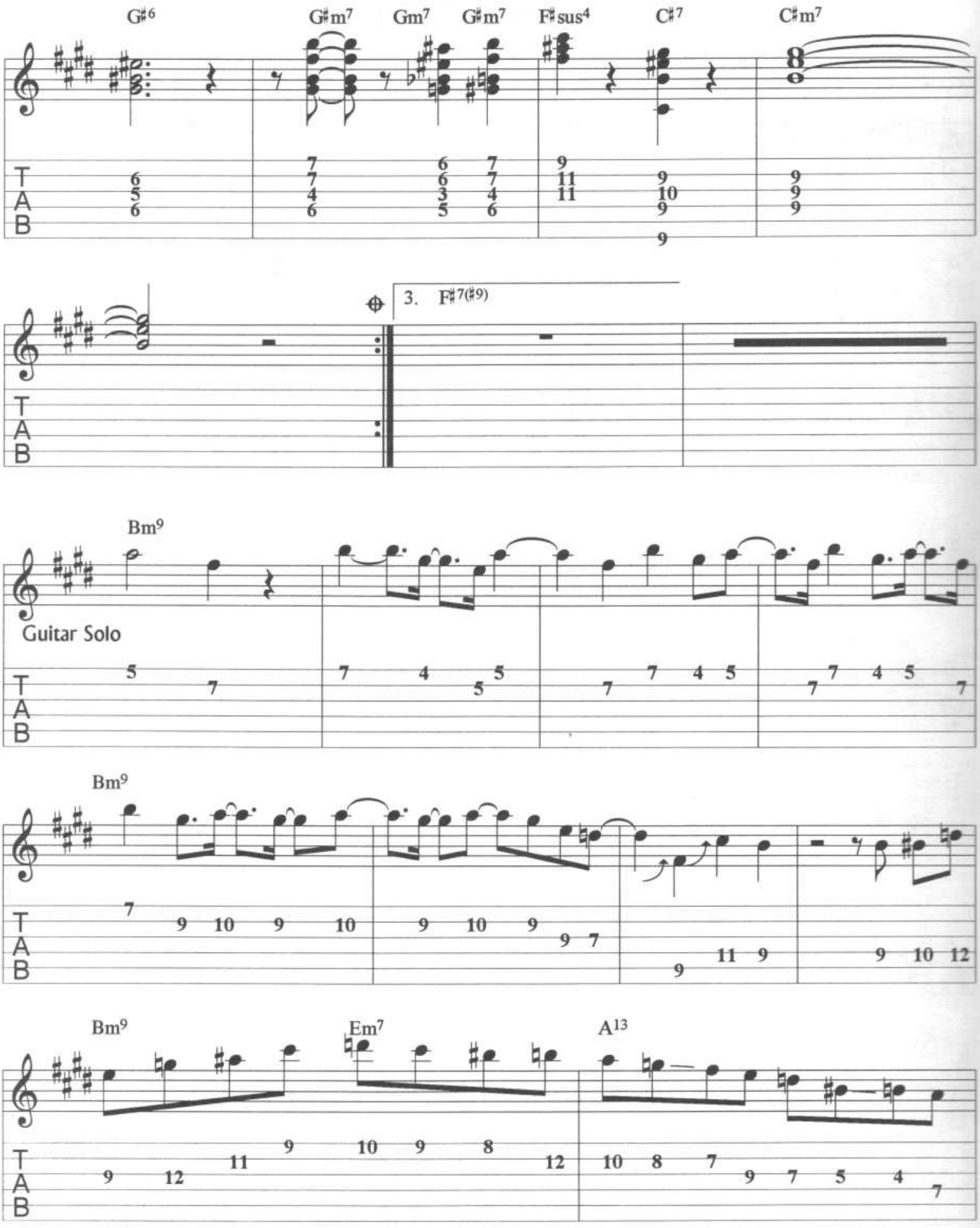
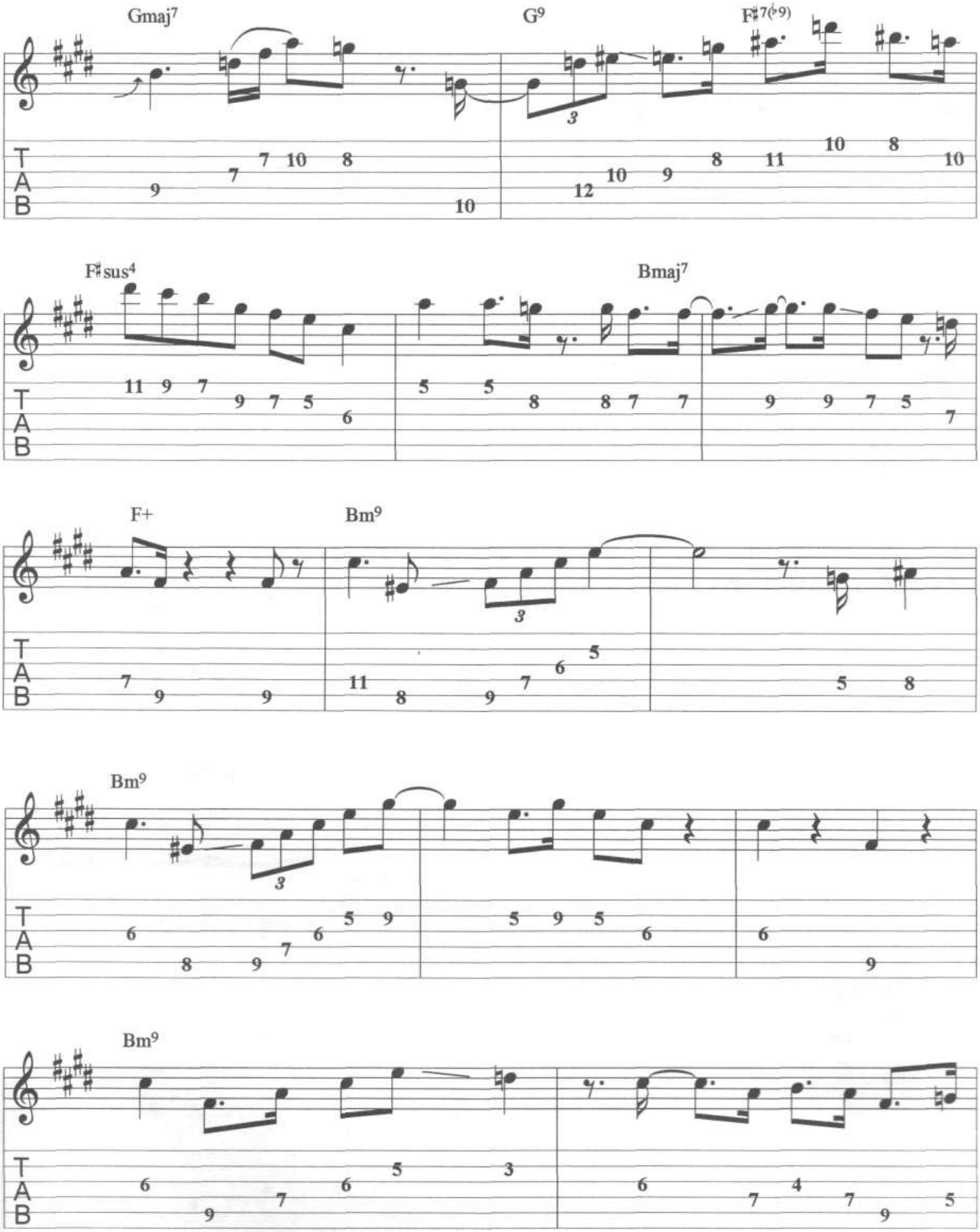
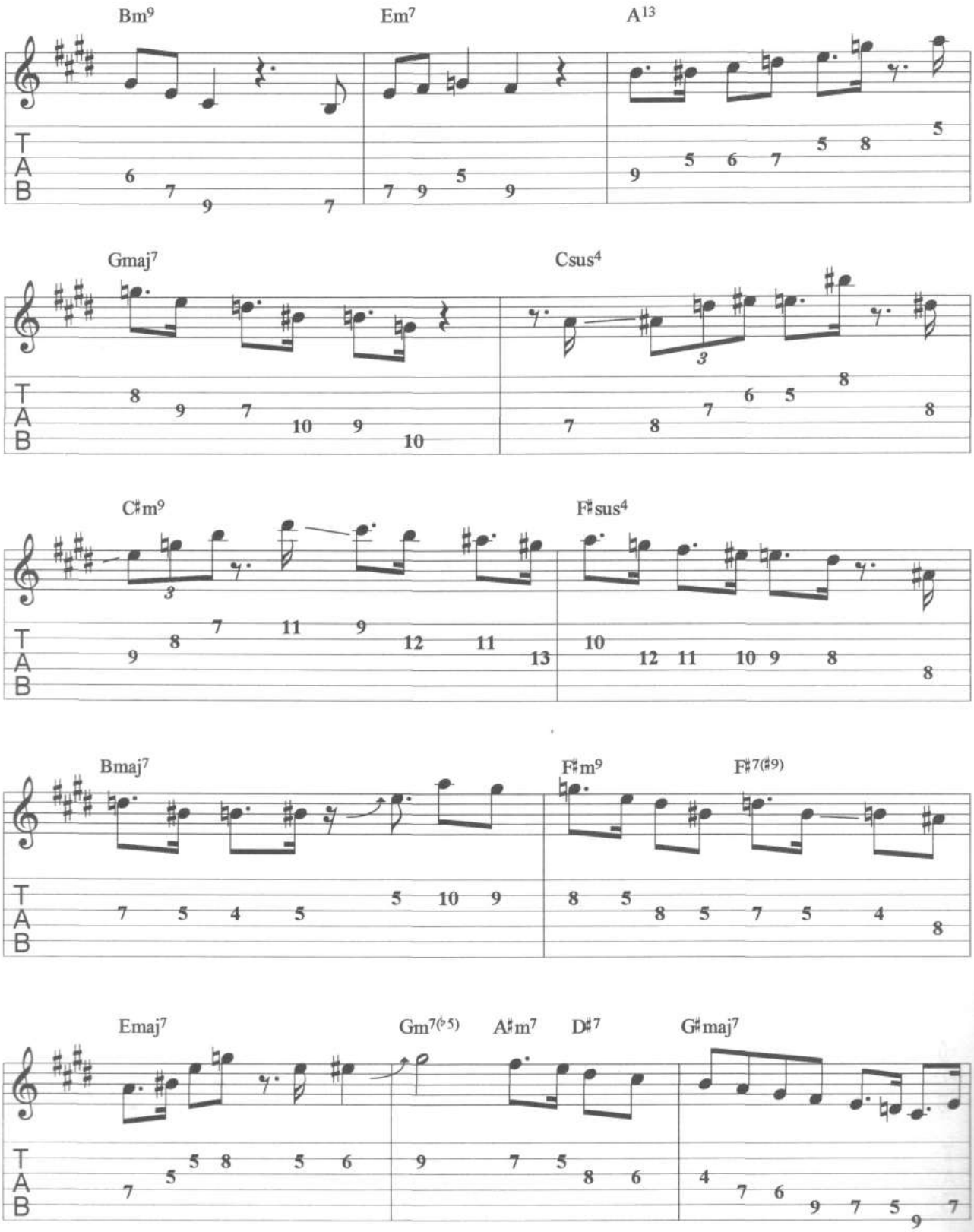
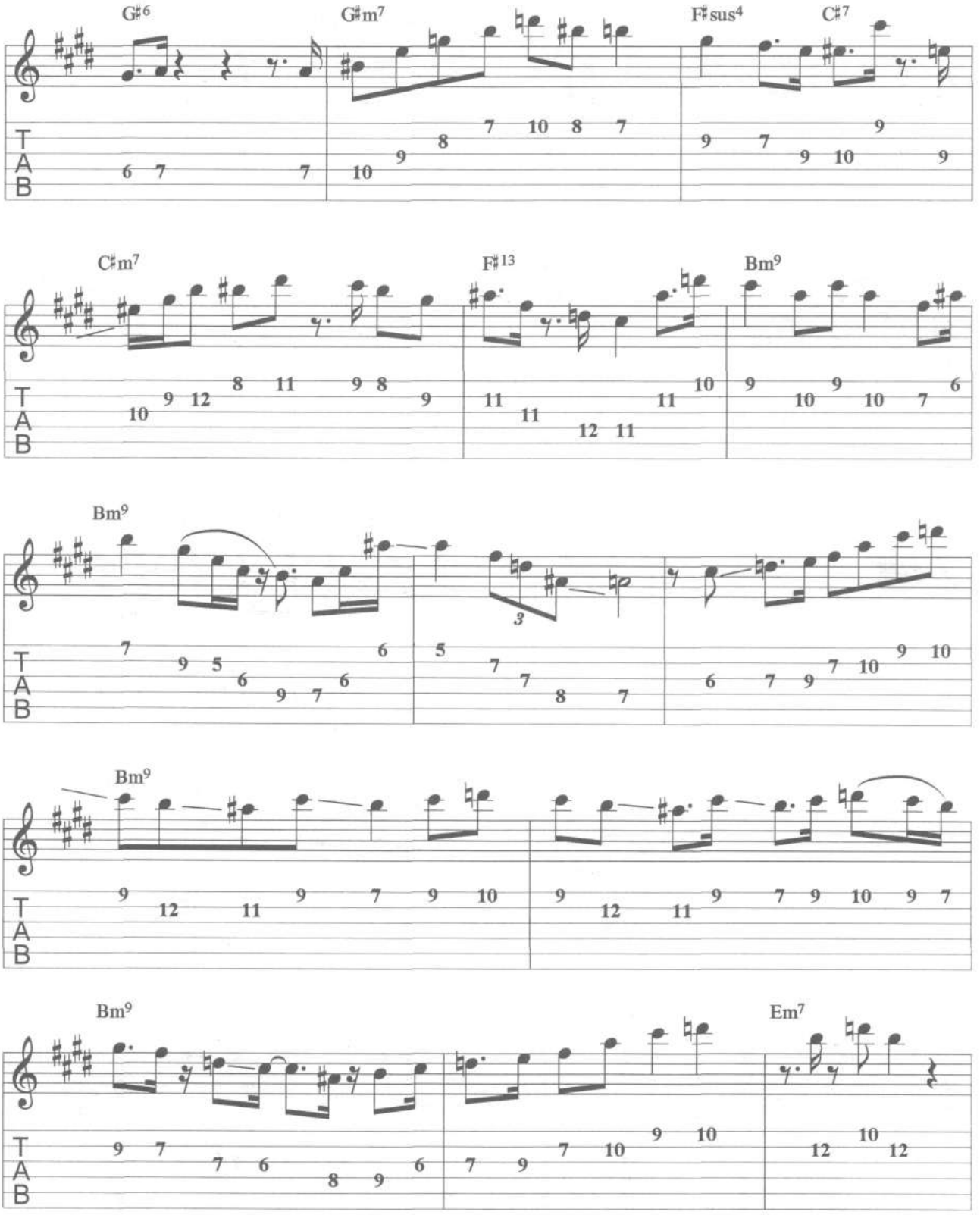
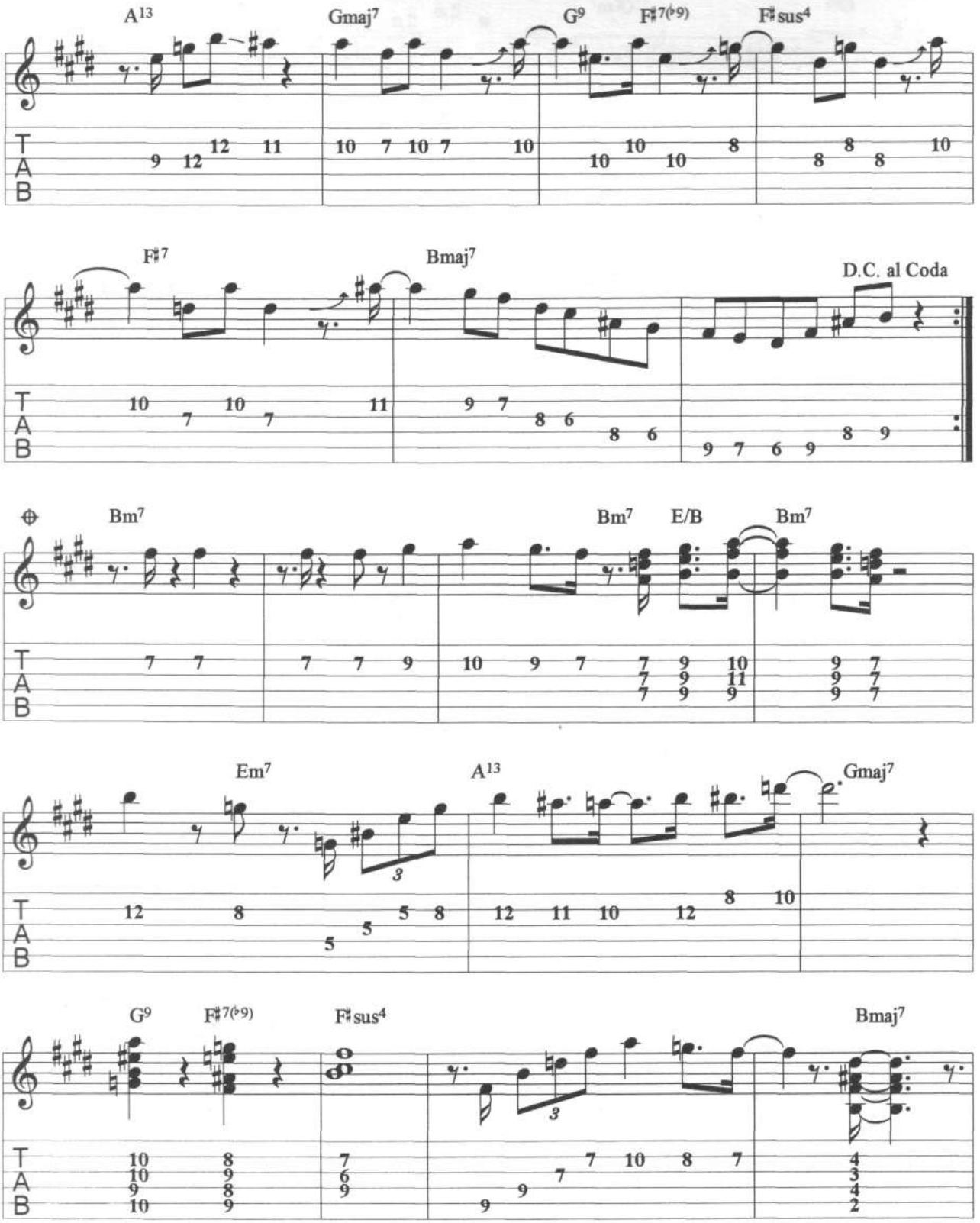
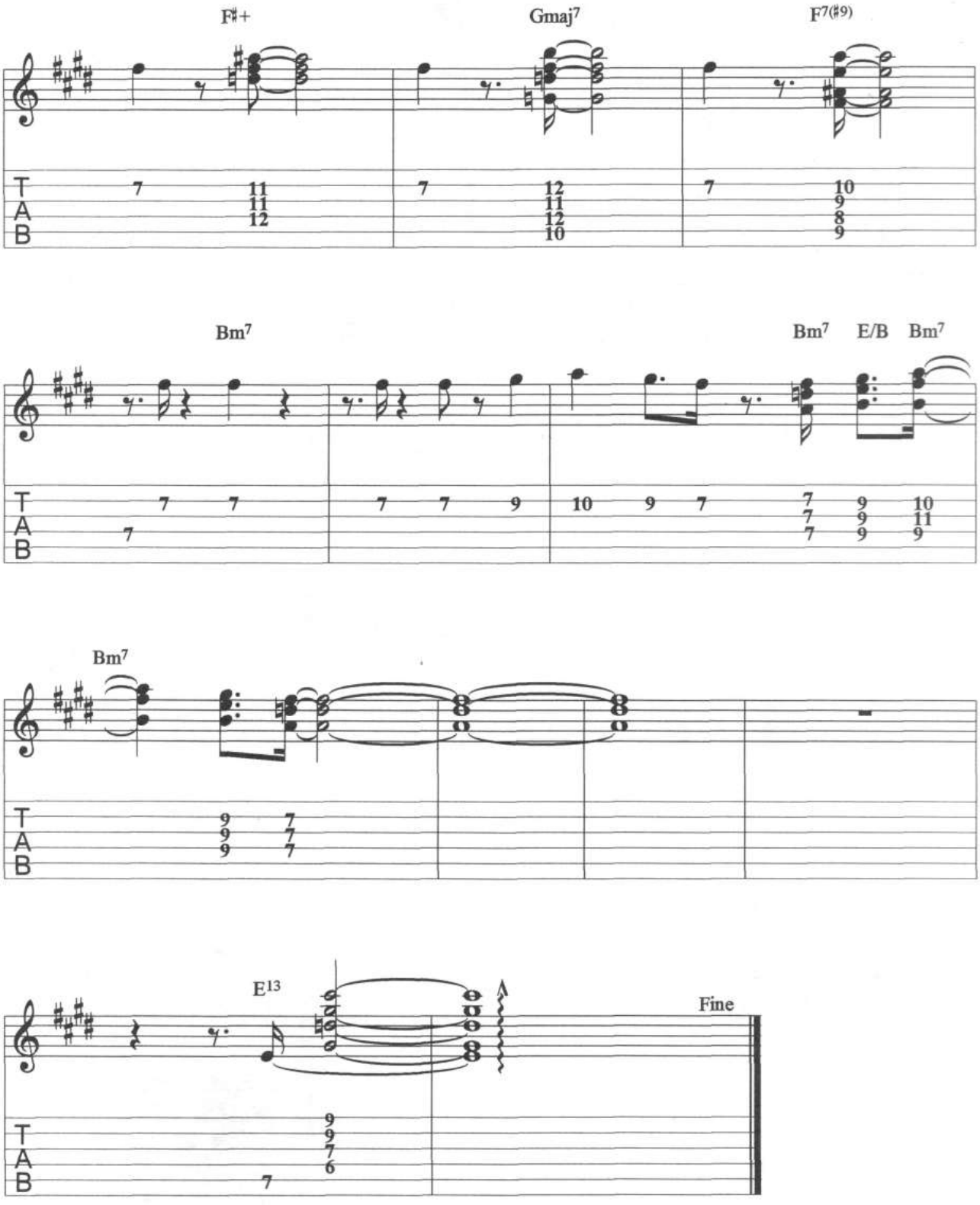

G♯6
G♯m7
Gm7
G♯m7
F♯sus4
C♯7
C♯m7
3. F♯7(♯9)
Bm9
Guitar Solo
Bm9
Bm9
Em7
A13
T
A
B


Gmaj7
G9
F♯7(♭9)
F♯sus4
Bmaj7
F+
Bm9
Bm9
Bm9


Bm9
Em7
A13
Gmaj7
Csus4
C♯m9
F♯sus4
Bmaj7
F♯m9
F♯7(♯9)
Emaj7
Gm7(♭5)
A♯m7
D♯7
G♯maj7
T
A
B

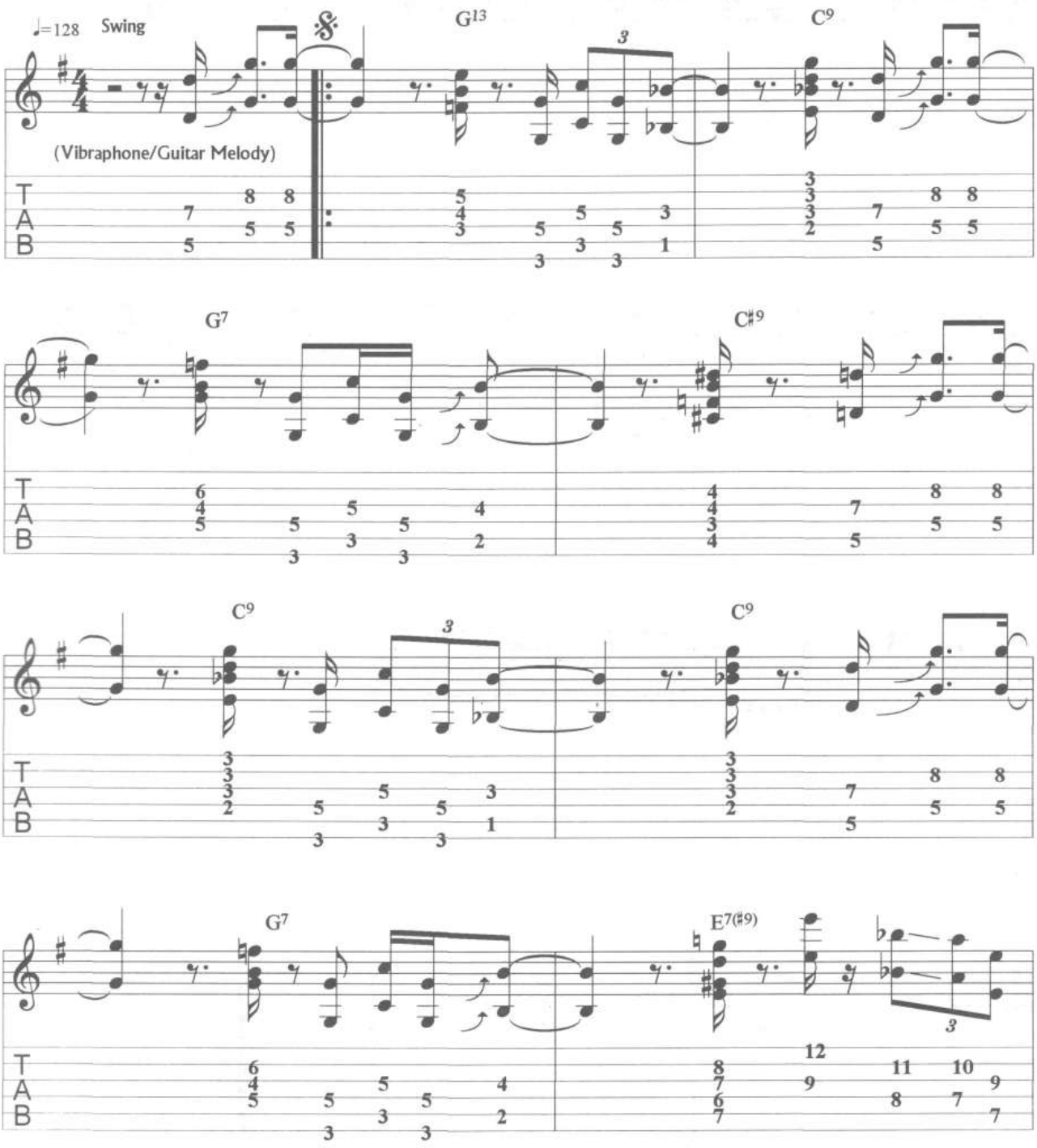

G♯6
G♯m7
F♯sus4
C♯7
C♯m7
F♯13
Bm9
Bm9
Bm9
Bm9
Em7
T
A
B


A13
Gmaj7
G9
F♯7(♭9)
F♯sus4
F♯7
Bmaj7
D.C. al Coda
Bm7
Bm7
E/B
Bm7
Em7
A13
Gmaj7
G9
F♯7(♭9)
F♯sus4
Bmaj7
T
A
B


F♯+
Gmaj7
F7(♯9)
Bm7
Bm7
E/B
Bm7
Bm7
E13
Fine
T
A
B

Blue Roz

John Leslie (Wes) Montgomery



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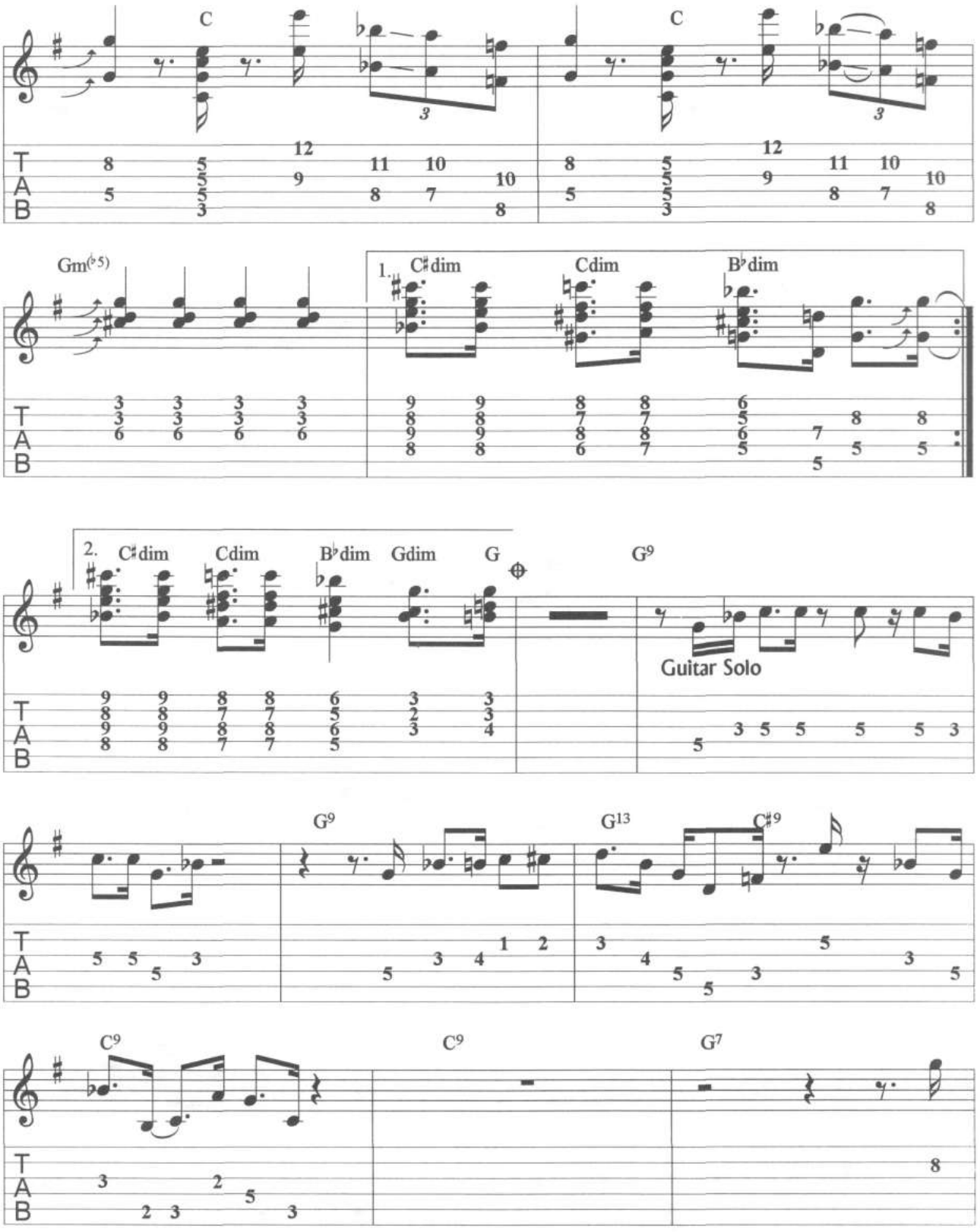
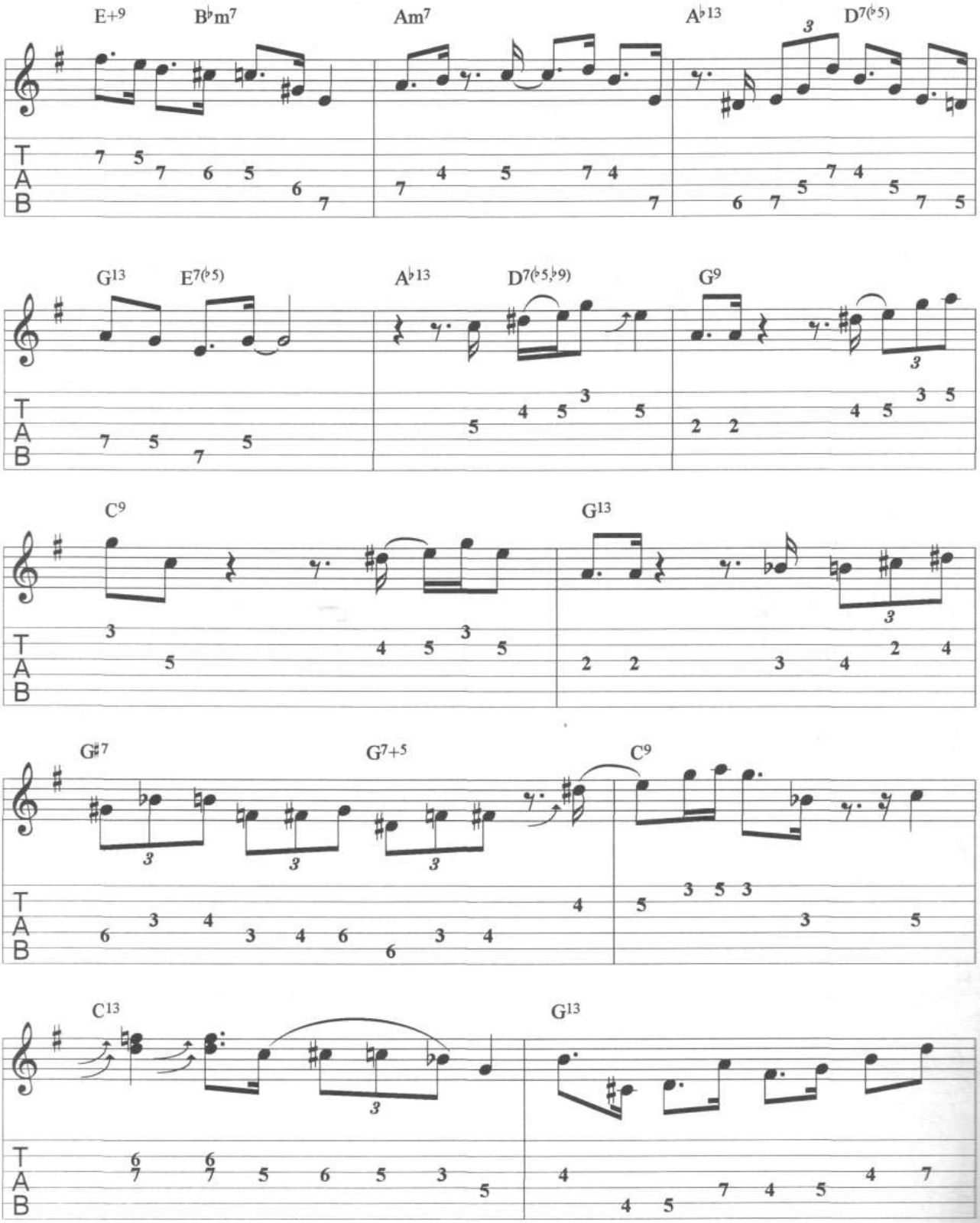
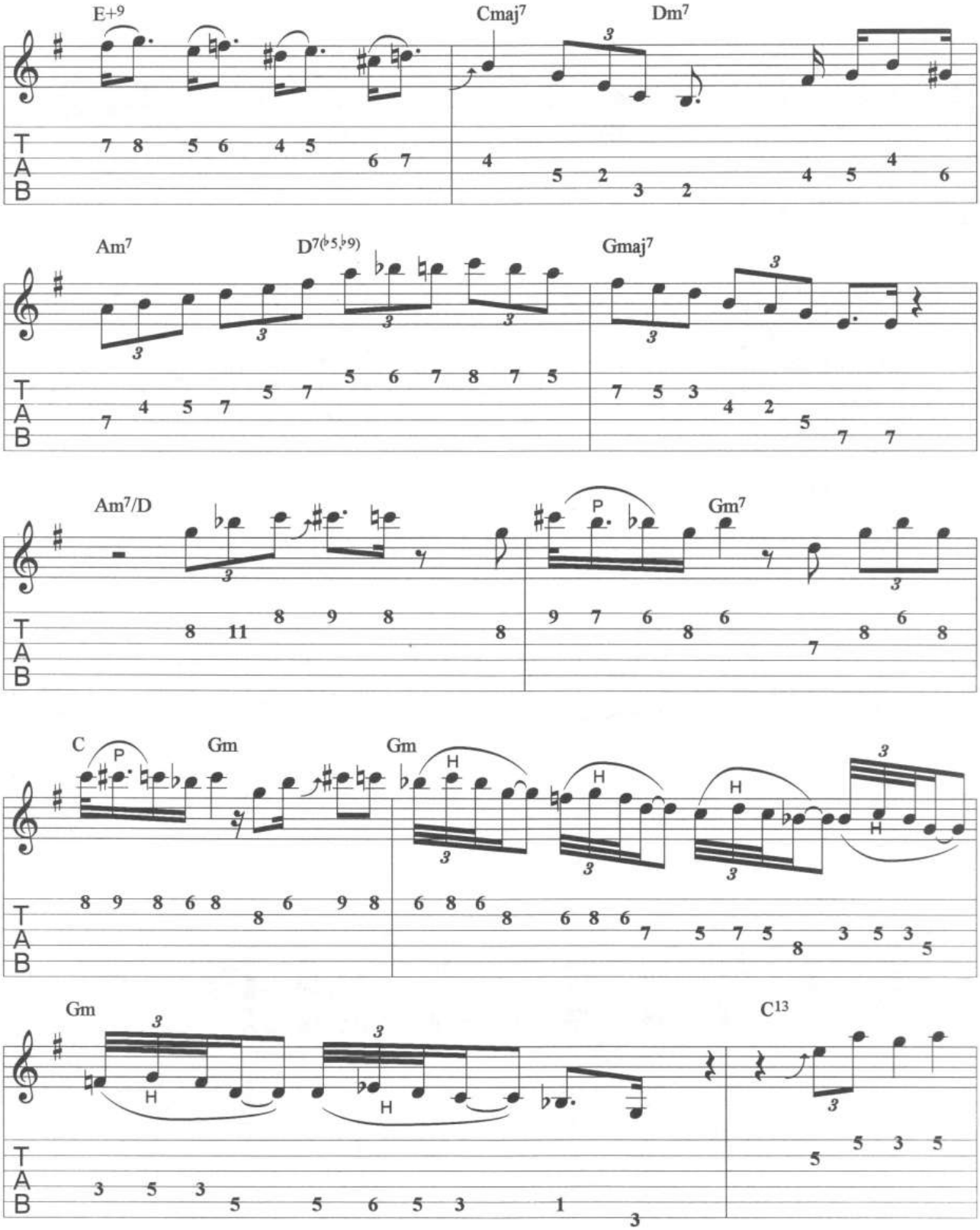
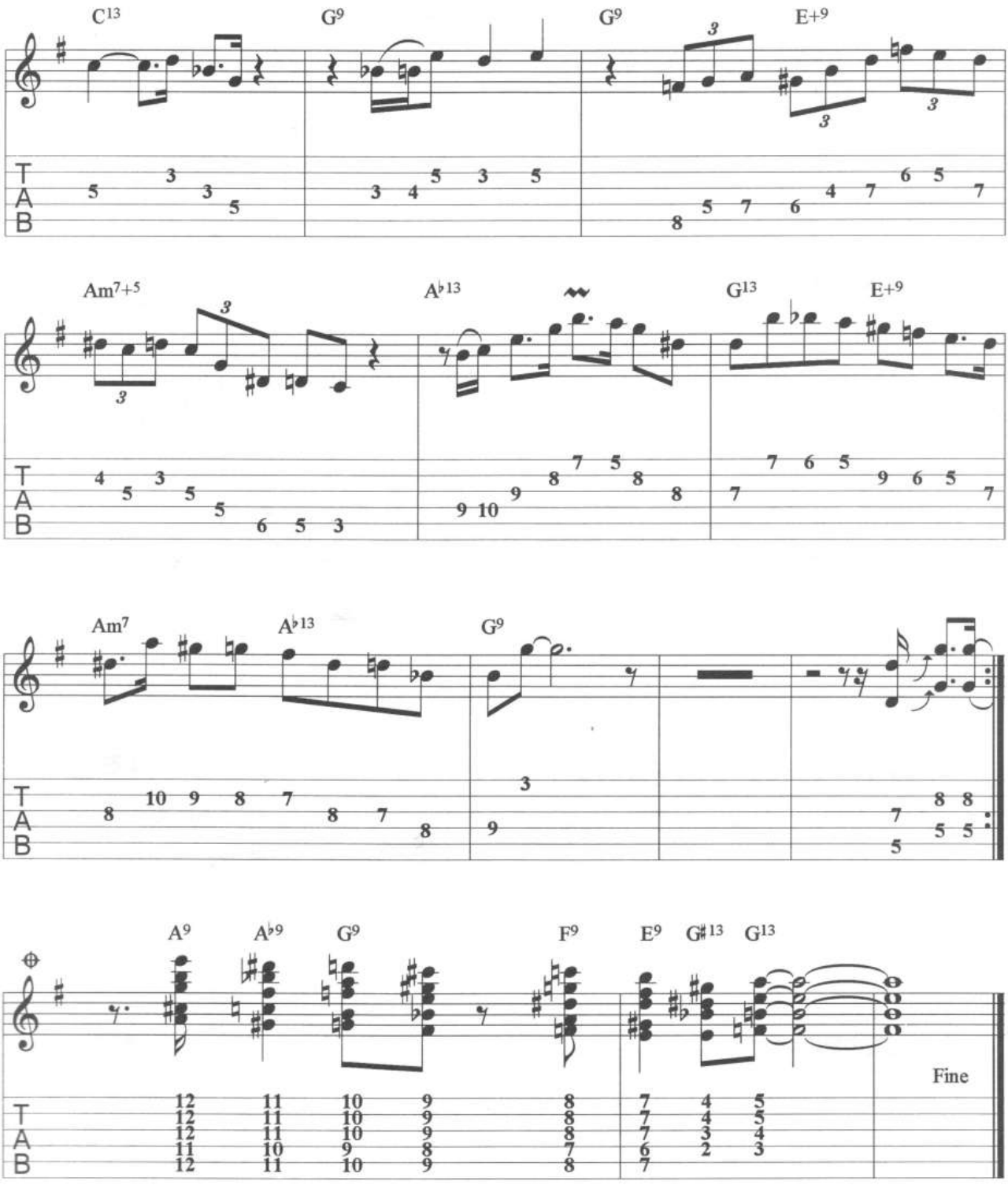

C
C
Gm(♭5)
1.
C♯dim
Cdim
B♭dim
2.
C♯dim
Cdim
B♭dim
Gdim
G
G9
Guitar Solo
G9
G13
C♯9
C9
C9
G7

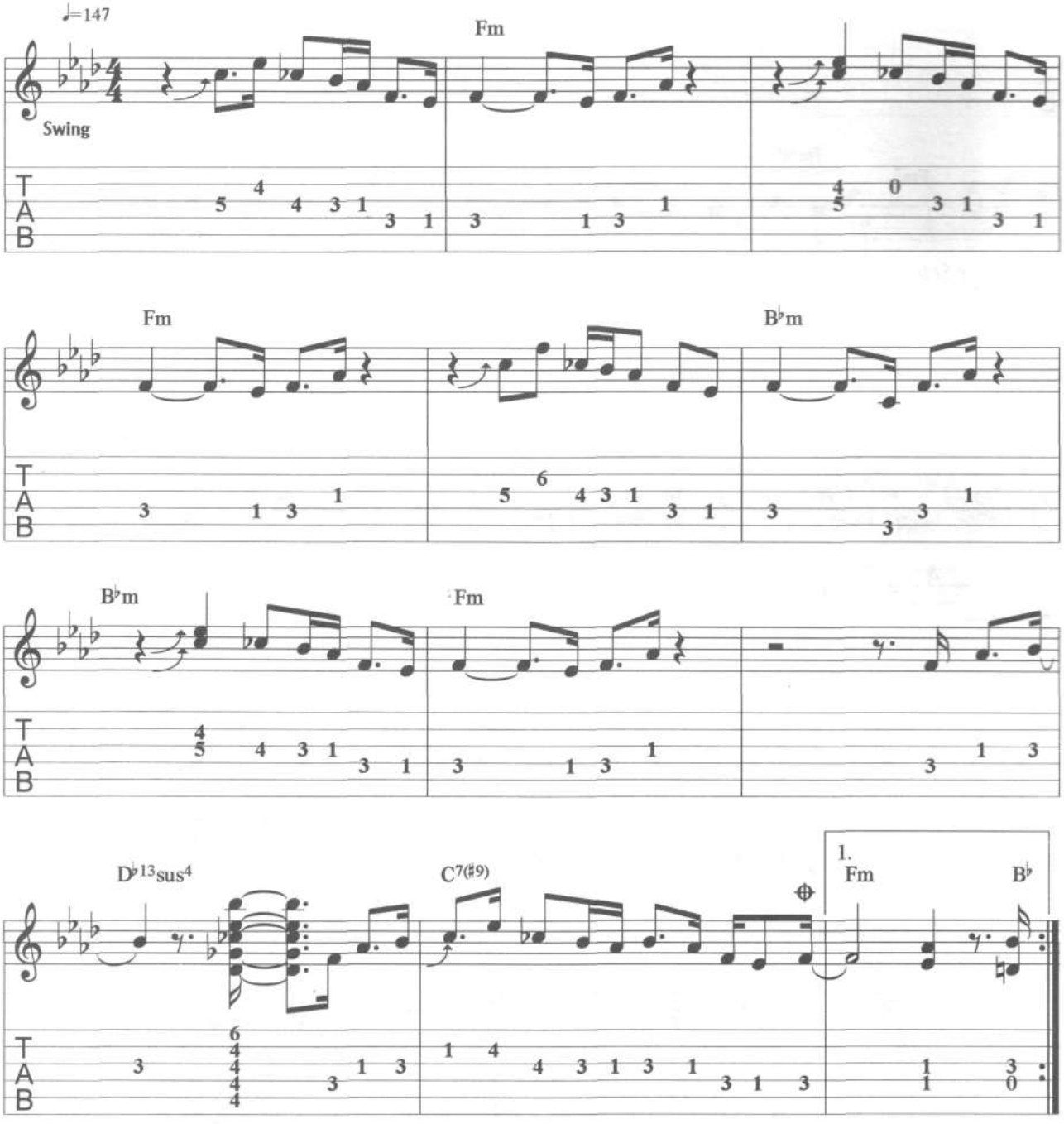

E+9
B♭m7
Am7
A♭13
D7(♭5)
G13
E7(♭5)
A♭13
D7(♭5,♭9)
G9
C9
G13
G♯7
G7+5
C9
C13
G13
T
A
B


E+9
Cmaj7
Dm7
Am7
D7(♭5,♭9)
Gmaj7
Am7/D
Gm7
C
Gm
Gm
Gm
C13
P
H
T
A
B


C13
G9
G9
E+9
Am7+5
A♭13
G13
E+9
Am7
A♭13
G9
A9
A♭9
G9
F9
E9
G♯13
G13
Fine
T
A
B

Something Like Bags

John Leslie (Wes) Montgomery



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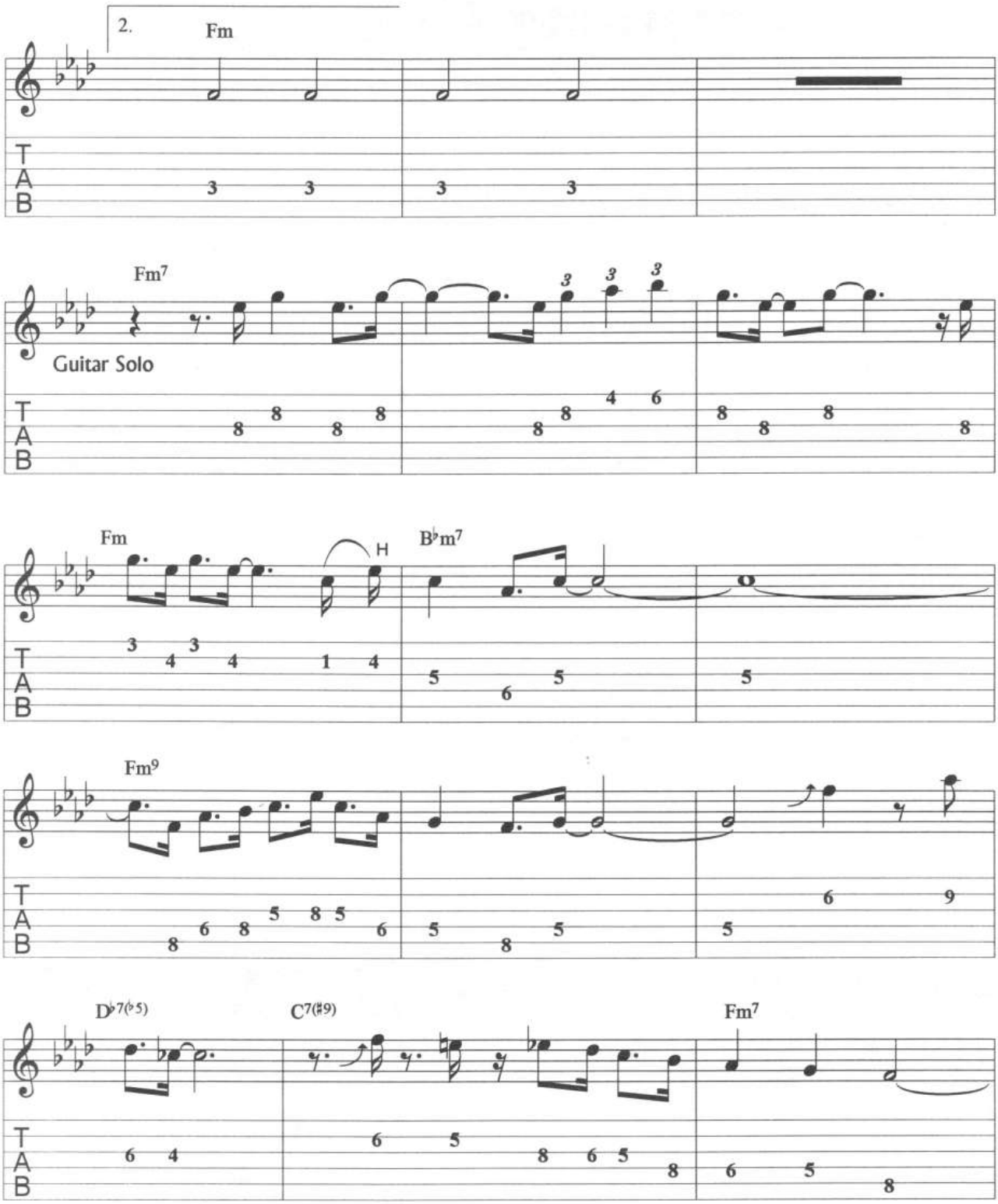
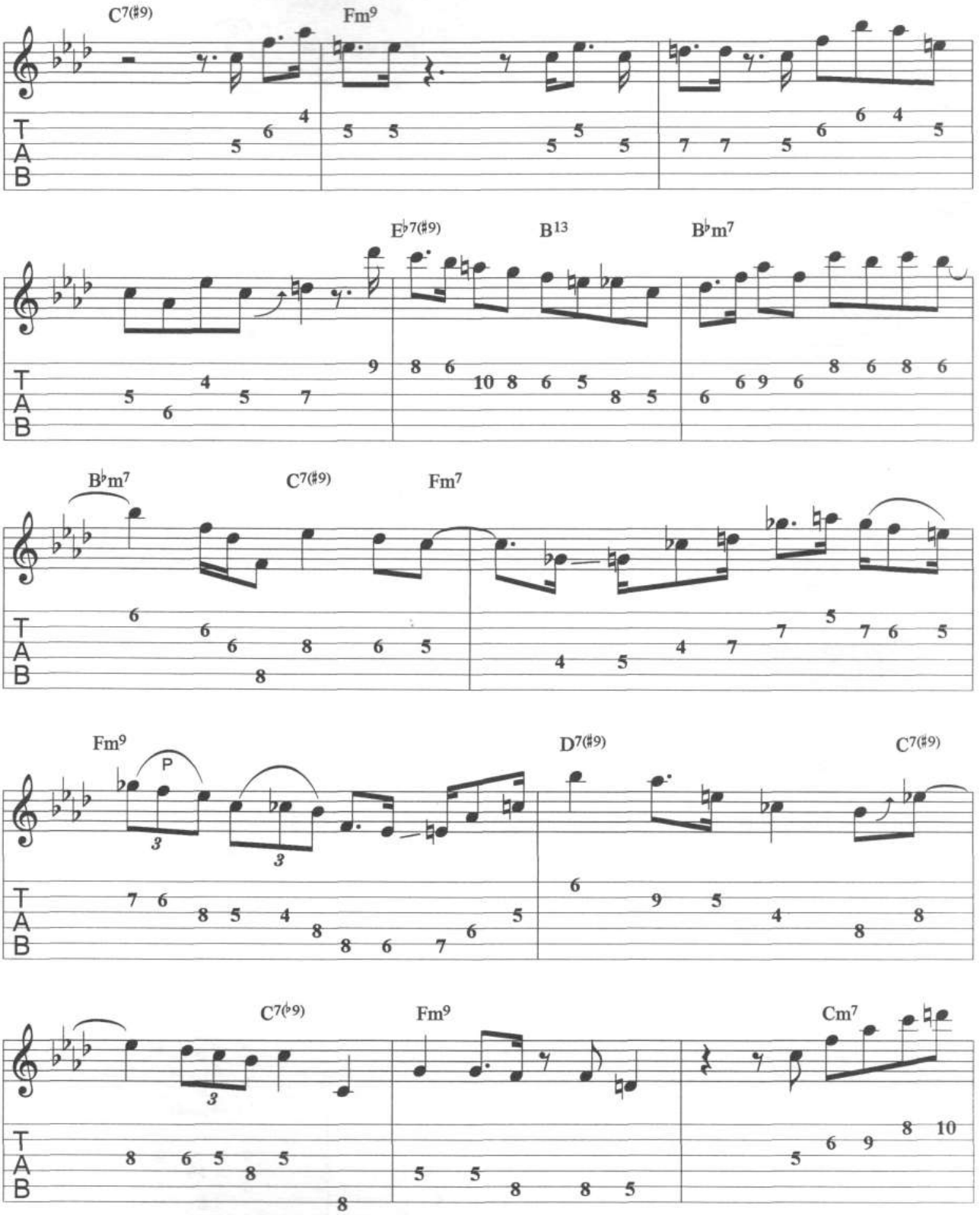
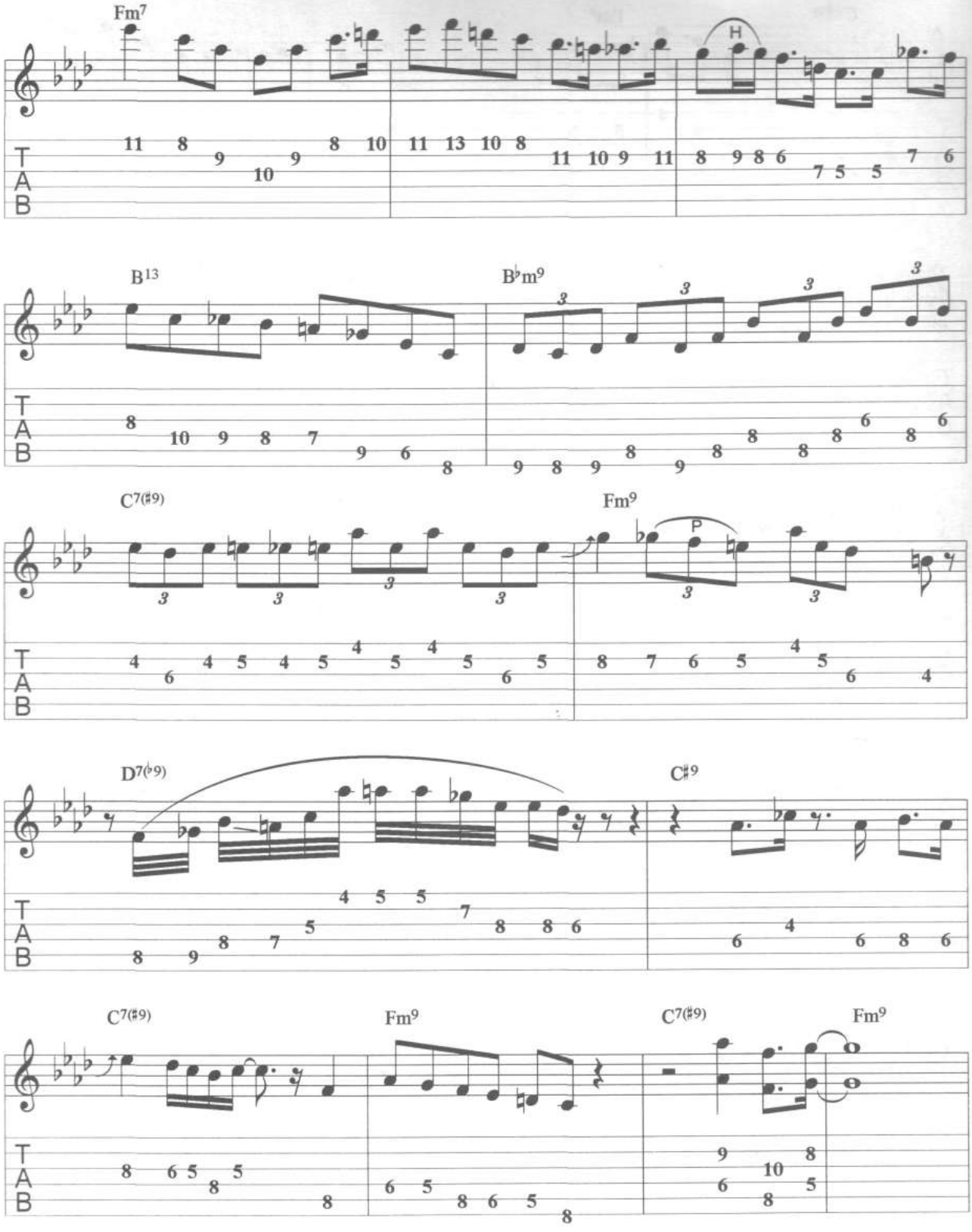
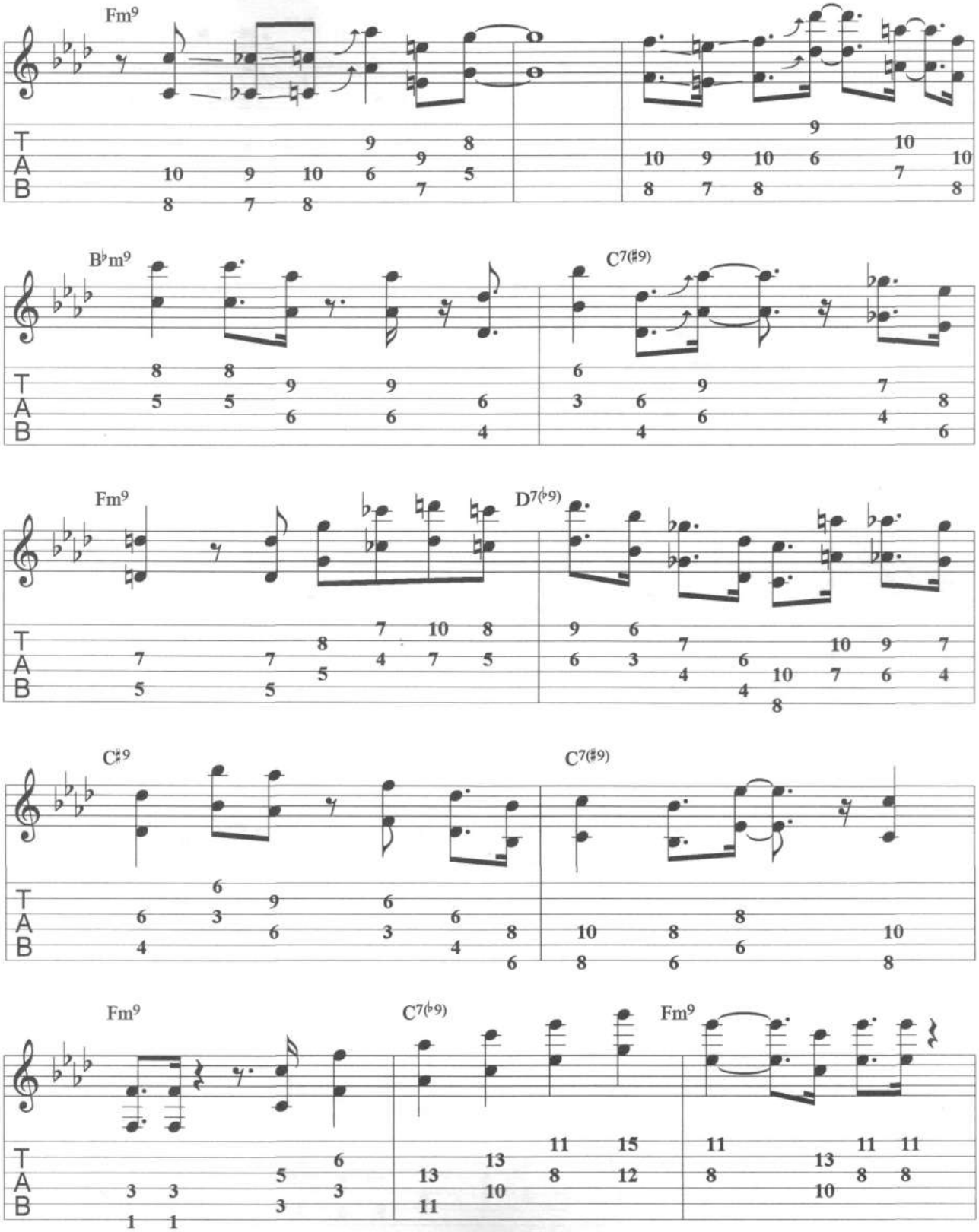
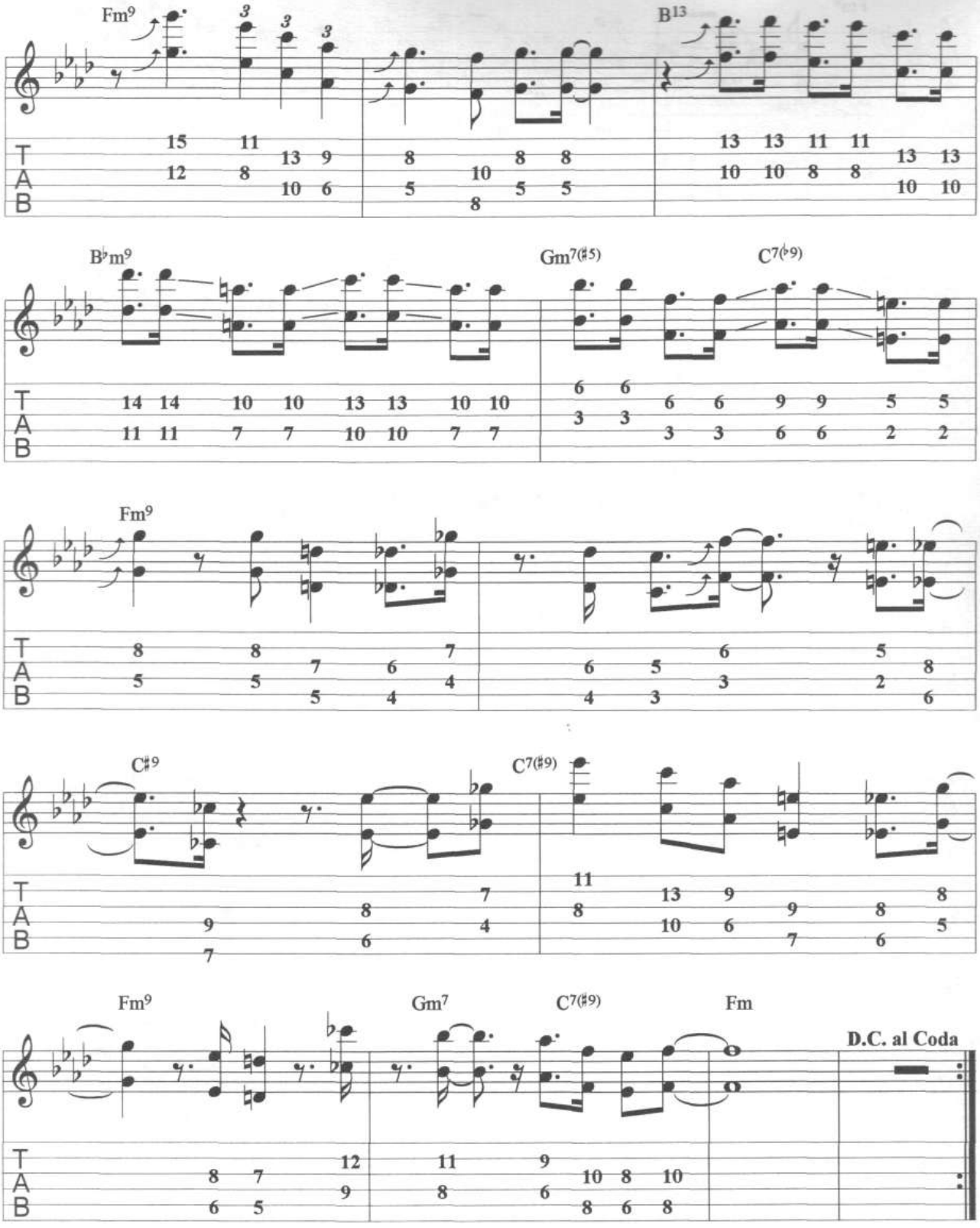
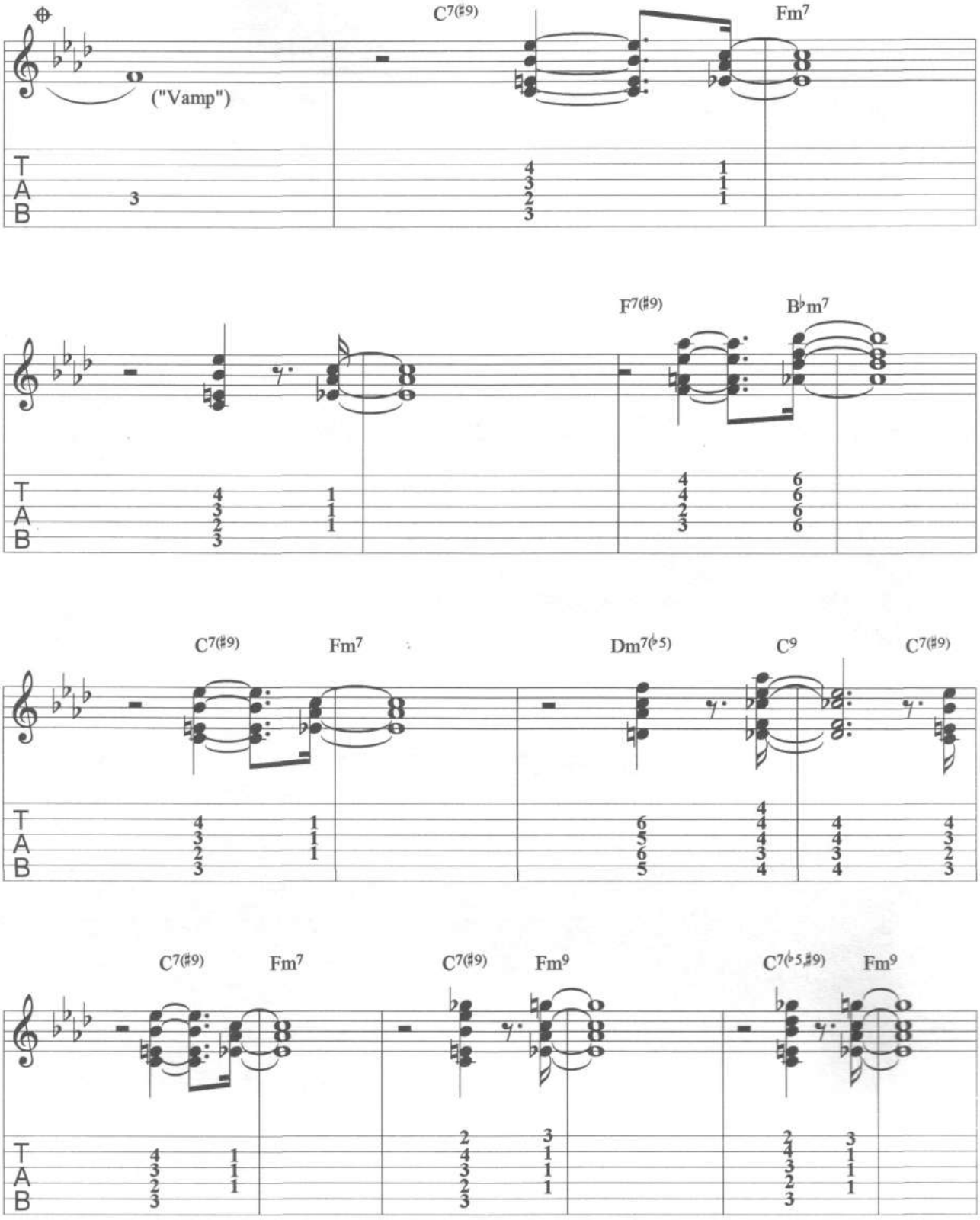

2.
Fm
Fm7
Guitar Solo
Fm
H
B♭m7
Fm9
D♭7(♭5)
C7(♯9)
Fm7

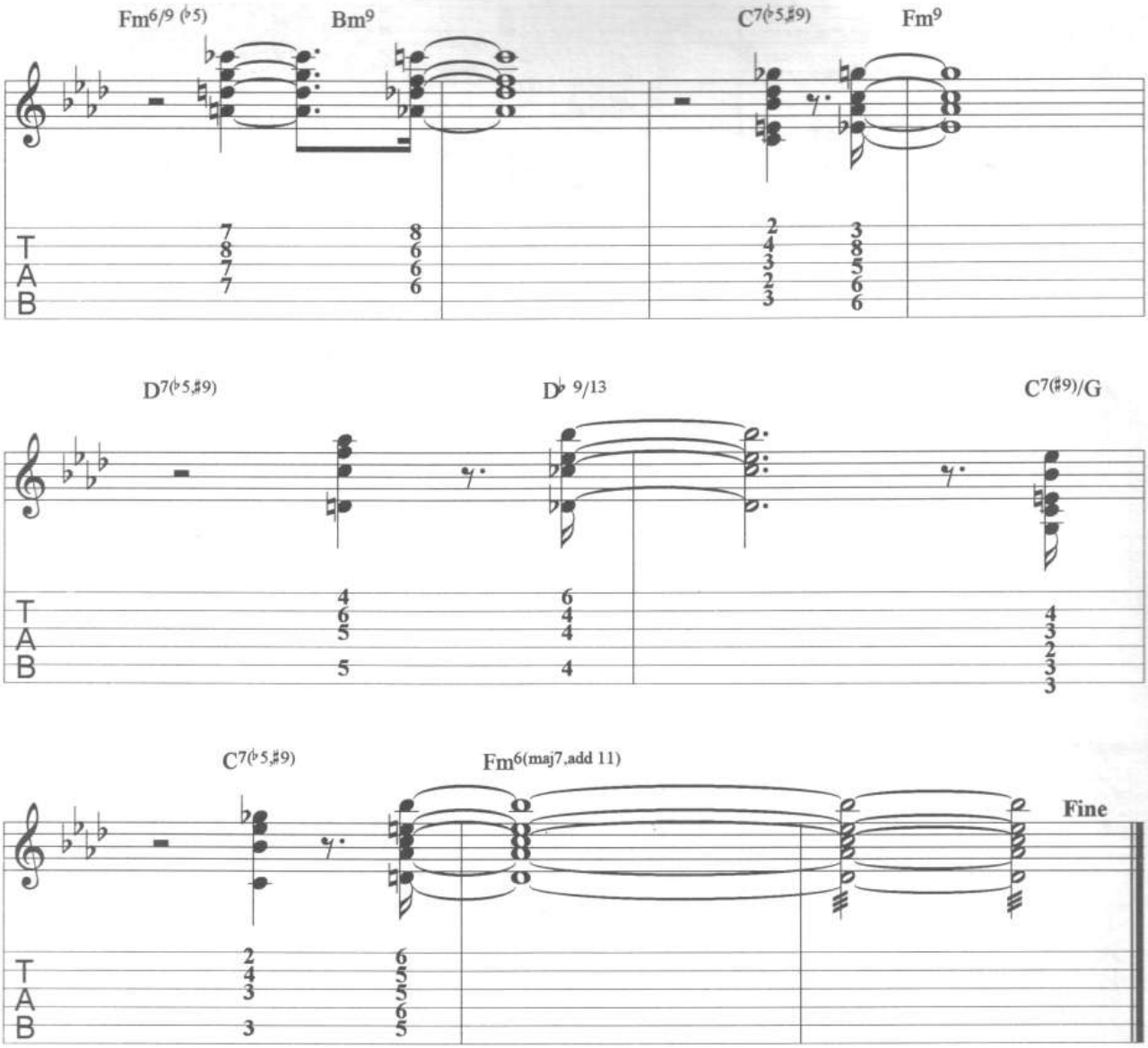

C7(♯9)
Fm9
E♭7(♯9)
B13
B♭m7
B♭m7
C7(♯9)
Fm7
Fm9
P
D7(♯9)
C7(♯9)
C7(♭9)
Fm9
Cm7
T
A
B


Fm7
H
B13
B♭m9
C7(♯9)
Fm9
P
D7(♭9)
C♯9
C7(♯9)
Fm9
C7(♯9)
Fm9
T
A
B


Fm9
B♭m9
C7(♯9)
Fm9
D7(♭9)
C♯9
C7(♯9)
Fm9
C7(♭9)
Fm9


Fm9
B13
B♭m9
Gm7(♯5)
C7(♭9)
Fm9
C♯9
C7(♯9)
Fm9
Gm7
C7(♯9)
Fm
D.C. al Coda


("Vamp")
C7(♯9)
Fm7
F7(♯9)
B♭m7
C7(♯9)
Fm7
Dm7(♭5)
C9
C7(♯9)
C7(♯9)
Fm7
C7(♯9)
Fm9
C7(♭5,♯9)
Fm9
T
A
B


Fm6/9 (♭5)
Bm9
C7(♭5,♯9)
Fm9
D7(♭5,♯9)
D♭ 9/13
C7(♯9)/G
C7(♭5,♯9)
Fm6(maj7,add 11)
Fine
T
A
B

With folios such as this, guitarists may add Wes' tunes to their repertoires, as many of these pieces may be played as self-sustaining solo pieces or combo selections. Usually, in various professional, amateur, and pickup bands, the repertoires consist mostly of piano and horn standards. Imagine a horn player or piano player coming up to the stand, asking to sit in with you. With a secure gameface they call out a standard like "Straight No Chaser" or a piano pleaser like "Ebb Tide" or "On Green Dolphin Street", and you retort, "Chill, catdaddy, do you know 'Missile Blues' or 'Doujie' or 'Full House' or . . . ?"

Z. S. Saood 12/12/94

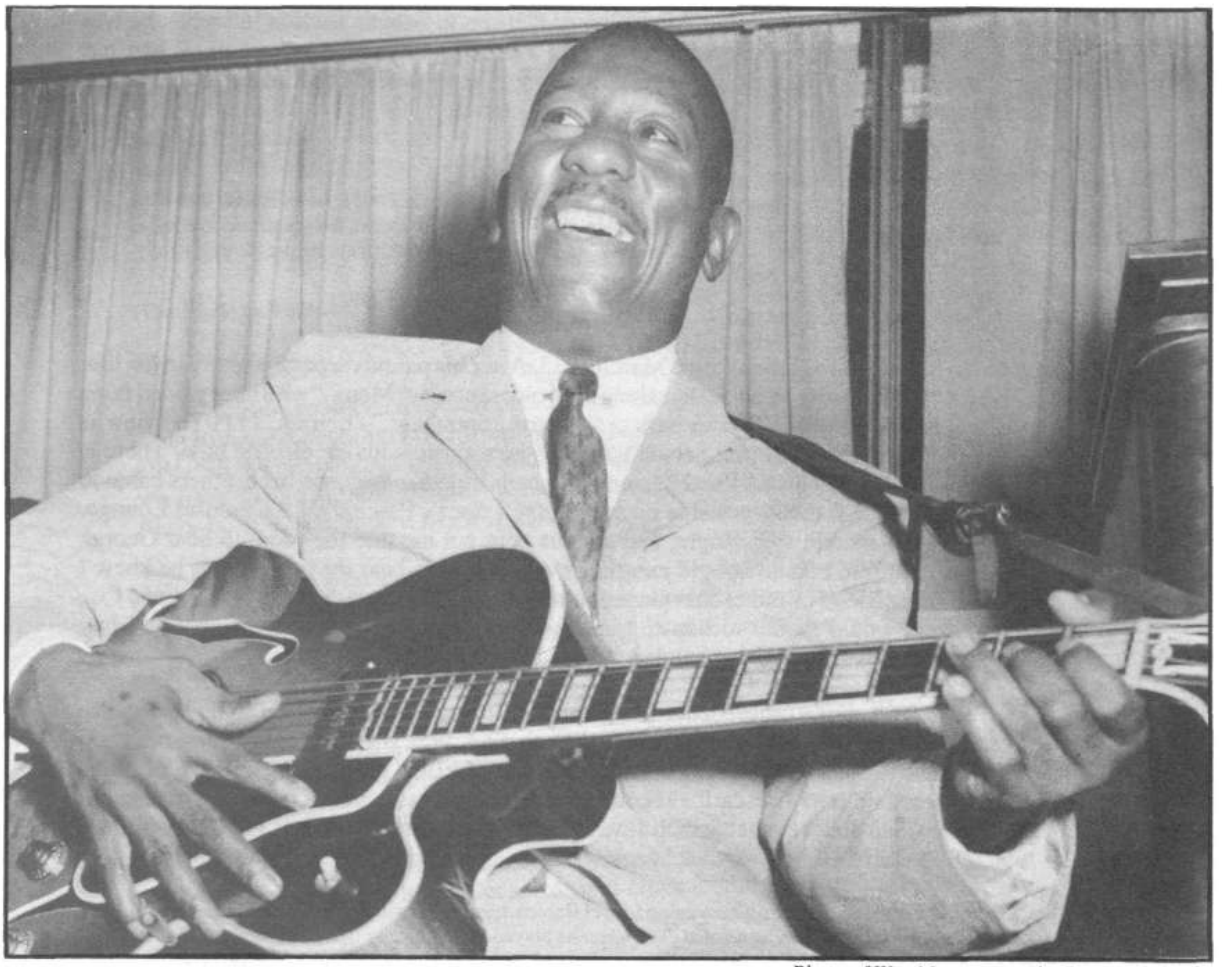


Photo of Wes Montgomery by Duncan Schiedt

Thumbin' Wes

It is widely accepted that the pivotal players in the genre of the jazz guitar are Charlie Christian, Django Reinhardt, Joe Pass, Kenny Burrell, and Wes Montgomery. Of course, we may be inclined to tip our hats to Lonnie Johnson, Eddie Lang, Jim Hall, Grant Green, Pat Martino, Barney Kessel, Tal Farlow, Stanley Jordan, Berelli Lagrene, and newcomer "young lion" Russell Malone. I personally love the playing of all of those "cats," so filling up this page with a six-stringed roll call would be an easy matter! By "pivotal" I am referring to how the jazz guitar turned, revved, and soared into another dimension, with new licks and all! We are talking about the jazz guitarists whose records all other guitarists played and from which many of us learned new licks. We probably have a few B. B. King licks to be thankful for as well; after all, jazz is a very blues-based genre. However, I am pointing towards stylistic guitar innovations that remained with jazz. No doubt, high fives may be exchanged regarding George Benson and the great innovator John McLaughlin, as these players are redefining the applications of the guitar. I met George Benson in Atlanta back in '67 when he was recording a live album with Jimmy Smith (the one with "Tuxedo Junction" on it). When our conversation turned to Wes, George, in a very hushed tone, simply said, "The Master." The late Joe Pass related his feelings about Wes in a letter to Adrian Ingram.

> Dear Adrian,
>
> I am honoured that you would ask me to write something in your book about Wes. First let me say that Wes was an honest, natural jazz musician and my favorite player—not only because of his unique octave style, but because everything he played was improvised, it swung and was jazz all the way. He put himself totally into his music, to me he was the best of the jazz players.
>
> —Joe Pass (Ingram, 7)

Wes was born in Indianapolis, Indiana on 6 March 1923. After his parents separated early in his life, he moved to Columbus, Ohio with his father, along with older brother "Monk," who later gained fame for pioneering the playing of the Fender bass or "electric contrabass." (Ingram, 111) The view is widely shared that Monk was the first person to record jazz music with the electric bass. There is another innovation related to Monk that I personally recall. In 1967, Wes and his brothers came to Atlanta and played at the famous westside jazz room (still open), Paschal's La Carousel Lounge. Although my black sharkskin suit, height, and serious pout got me into the room to hear George Benson and Jimmy Smith, I could not get past the new doorman to hear the brothers, as he knew I was only 17. An older friend of mine, bass player Johnny Riles, met up with me at Ideal Music Co., where local players would gather to boast, "jone" (render friendly insults, signifyin') and buy instruments and supplies from Atlanta sax legend Fred Rahman.

With wide-eyed anticipation, I proceeded to prod and prod Johnny for information about Wes, since he was old enough to get into the bar. He told me, "Yeah man, Wes was the mighty Wes, but man, his brothers was cookin' wit' Monk; man, Monk had strips of FELT glued to each fret of his bass, 'en I ain' never heard no tone like dat!" Of course, we southern cats made a point of keeping our accents, inflections, and dialect intact, which always made for a colorful dialogue. I still haven't seen anyone glue felt to their frets! Have you? Monk was very important to Wes' development.

> He started on a Czech upright, then after joining Lionel Hampton in 1951, switched to electric bass, finding that it gave him the solid bottom he wanted even when he played it melodically like an "upright." Thus he became if not the first man to play the electric bass, certainly the first to record with it. (Sallis, 216)

Monk's meager wages from his job working as a "coal and ice boy" (for all seasons) enabled him to save up enough to buy Wes a thirteen-dollar, four-string tenor guitar. This was truly an unselfish act on the part of his big brother (who was two years older than Wes) in the year 1935 with the Great Depression in full tilt. After Wes had fallen in love with the guitar and heard a Charlie Christian record at a local dance, he went downtown and plunked down $350 for a brand-new six-string and amplifier. (Ingram, 11)

It has been said that as Wes got on with his practicing, he began to play with his thumb so as not to upset his neighbors. I have observed that one is capable of playing quite loudly with the thumb, neighbors or not. We also all know that we can easily control our volume by simply doing what the venue owners and bar managers tell us all the time: "Turn it down jes' a smidge, okay?" I opt for the view that Wes was searching for a beautiful tone that was all his own and found it with the thumb. Some accounts also relate that Wes found the pick to be cumbersome.

Monk later formed Mastersounds, which included multi-talented brother "Buddy," who was equally adept at both piano and vibraphone. When they added Wes to the group, the soulful siblings became The Montgomery Brothers. The blend of Wes' guitar sound with the vibes of Buddy can be heard on many recordings including "Jeannine," "Double Deal," and "Jingles," transcriptions of which appear in this folio. Wes made several versions of "Doujie" (one of which also appears herein), and Buddy's brilliant vibraphone work is featured on "take 8" of a previously unreleased version of the same tune (see discography). Listening to their recordings surely will give anyone who loves good jazz a distinct appreciation of Wes' brothers. They can stand alone as some of the finest jazz players who ever lived. What a family!

Wes went on to record many featured solos under the leadership of his brothers on their very first album together, entitled *The Montgomery Brothers plus Five Others,* recorded 30 December 1957, for release on World Pacific (PJ 1240-USA), Vogue (LAE 12137-England), and Music (LPM 2064-Italy). (Ingram, 73) Wes was to appear on five more albums with his brothers, along with such luminaries as saxman Harold Land, who played on "Full House" (included herein), and many, many other dates; vocalist John Hendricks; and the soulful pianist and trend-setter George Shearing. Wes debuted his first album as leader with The Wes Montgomery Trio, which consisted of Paul Parker on drums and the smooth Mel Rhyne on organ. Wes absolutely loved Melvin's style.

> Melvin Rhyne was one of the least obtrusive players, whose gentle touch was a perfect foil for Wes, particularly while sustaining chords on ballads like "'Roun' Midnight" and "Dreamsville." Wes said of him, "He doesn't hog it, his conception is like a piano-piano players touch." (Ingram, 28)

The Wes Montgomery Trio really cooked, and this trio was one of the first known groups to initiate what Riverside Records (RS1156) advertised as a "DYNAMIC NEW SOUND: GUITAR/ORGAN/ DRUMS." You will delight in the solos of "Missile Blues" and "Jingles" from Wes' leader debut as we have included them here in this collection. These recordings are available through Fantasy Records, 10th and Parker, Berkely, CA 94710, or at some of the hipper record shops.

There are many anomalies associated with the overall product that we enjoy from the hands of Wes. One such point of reference occurs within the mind of a man who had no formal training in music or guitar. The previously cited quote from Joe Pass refers to Wes as a natural jazz musician. Joe perhaps was affirming that Wes' ability to determine how to approach and play jazz guitar was a matter of instinct, as instinctive as a jaguar knowing that in order to eat, he/she must hunt for food each and every day, having been born with those salient propensities. Wes' knowledge of harmony, voice movement, appropriate note choices, and his tendencies toward revolutionary extensions of octave playing and composition were purely instinctual. Perhaps studying transcriptions of his solos will engender an even better appreciation of this natural acumen.

Wes paced his solos. Some of them began with single lines evolving into octaves and climaxing with chord solos. In many of his earlier solos, Wes chose to allow single-line pitch materials to dominate with a rhythmic variety akin to fifth species counterpoint. Wes also learned some of his pacing by observing Kenny Burrell at work. Said Kenny:

> Musician friends of mine in Detroit and elsewhere mentioned that I had been an influence and inspiration to Wes in terms of his jazz guitar playing. Once in a while Wes and his friend, Pookie Johnson, would drive over from Indianapolis. (Ferguson, 13)

The main anomaly in the Wes Montgomery paradigm of right-hand technique can be found readily through his use of *apoyando,* or playing with the flesh of the thumb. Listening very closely to some

of the single lines that Wes played, we can hear velocities that usually can be played only with a pick, hammer-ons, rapid pull-off slurs, or with the tremendous, blistering free strokes rendered by someone of the Carlos Montoya/Paco de Lucia school of guitar shredding. Some of the velocity is achieved via various left-hand hammering techniques and pull-off slurs. Wes' thoughtfulness and good taste indicate that he was not at all concerned with being the fastest gun in the Midwest. Tremendous velocity merely for the sake of it was not his preoccupation. Wes could treat just three or four pitch classes to a leisurely stroll and let his tone push the baby carriage. "Mi Cosa," a solo that you will discover within these pages, takes its own sweet time. The piece may have been played with both thumb and plectrum interchangeably, as a close listening seems to indicate. A special edition of this piece has been arranged herein to encourage classic guitarists and fingerstylists to partake of Wes Montgomery's music, thereby helping to add "Mi Cosa" to the repertoire of solo guitar literature. When Wes wanted to fly, his single lines, octaves, and chord solos seem to hover somewhere near the speed of sound by his playing *UP AND DOWNSTROKES WITH THE FLESHY OUTSIDE CORNER NEAR THE TIP OF HIS RIGHT THUMB!* Wes described his ordeal with the pick to Ralph Gleason as follows.

> I just didn't like the sound. I tried it for about two months. Didn't use the thumb at all. But I still couldn't use the pick, so I said I'd go ahead and use the thumb, I liked the tone better with the thumb, but the technique better with the pick.....I couldn't have them both. (Ferguson, 12)

Listening closely to "Jeannine," "Unit 7," and "Doujie" will reveal the magic of Wes' thumb when it comes to keeping a nice round tone as he zooms through the changes. The up and downstrokes on the octaves and chords are readily perceivable, but his rapid, uncanny pursuit of the single line gives the listening musician another aspect of Wes' playing—one that was not exemplified on some of his later recordings. Most of the solo material in this book highlights Wes' single lines with some of the more familiar octaves and chord solos that characterized his "Missile Blues" and later works. My wife and bass player Roulettei and I went to see an apparently rare film about Wes at a local library in Atlanta in 1972. It was wonderful actually to see him there with Monk and Buddy. The interviewer was laying on accolade after accolade; Wes smiled and just let the man talk. Wes waited and waited. Then he humbly offered, "You should have heard me when I could really play," most likely referring to some of the tunes transcribed herein which feature some of the most uninhibited playing Wes has ever done. We all know that the man could play *as bad as he wanna* regardless of the tune or era.

There will always will be a dichotomy of conjecture regarding the purity of the earlier stuff and the alleged commercial fluffiness that may have infiltrated only a few of his later recordings.

> George Benson, who called Wes "the most modern and hippest guitarist of our time," offers yet another view. "People who love jazz musicians, love us when we play what we want to play, and we're starving. But then, as soon as you commercialize your sound as Wes did, the jazz fans and critics are down on you! Wes told me this about a week before he died." (Sallis, 225)

Wes's right-hand technique was similar to the methods employed by lutenists and vihuelists in that, on those instruments, up and downstrokes are executed mostly with the inside corner flesh of the right-hand index finger. Also, in lute and vihuela playing, the outside corner flesh of the thumb plays the downstroke, and the aforementioned flesh of the index finger plays the upstroke. These techniques are used interchangeably, mainly to achieve velocity. If you have tried rapid, sequential up and downstrokes upon a single string with the flesh of the thumb, you know that it is potentially an achievable but overpowering task indeed!

The basis of Wes' sound lay in the way the string vibrated after being stretched, then released by the flesh of the thumb, or "brushed" ever so rapidly and gently as with some of his tremolo techniques. The main reason his sound was so fat was due, not only to the expression of his soul, but also because the "fundamental" (see overtone series, *Harvard Dictionary of Music*) is given more amplitude. This is also the goal of the lutenist in terms of tone production.

> The flesh of the fingers of the right hand whilst playing the lute is used to amplify the fundamental tone of the course. The lute has a timbre, by virtue of its construction, that would sound brittle or thin if it were played with the fingernails or a plectrum because we would hear the higher overtones dominating the fundamental

with a more pointed sound. Therefore, playing with the flesh renders a warmer sound without sacrificing the intrinsic overtones that still will be heard as nuance. The fundamental will be dominant in the guitar, so playing with nails or plectrum will not cause an appreciable loss of fundamental amplitude. (Saood, 2)

In the study of the literature for the classical guitar, we find that fine players such as Francisco Tarrega and Fernando Sor played without plucking the strings with the fingernails, and they probably produced a very beautiful fundamental-based tone regardless of the controversy that still surrounds their "unorthodox" guitar technique. Players like George Benson, Kenny Burrell, Jim Hall, and Jacques Lesure have very warm, distinctive, plectrum-assisted tone quality.

Personally, I enjoy playing with the thumb, contoured fingernails (rampstyle), or Dunlop picks! Wes' tone, in addition to amplifying the fundamental via bare flesh, also was enhanced by the thick flat wounds and fat Gibson L5 guitars of which he was so fond.

Judging by the instruments that appear in some of his photos and on album covers, it is observed that Wes had at least six L5's in his collection.

1. Pre-1958, Venetian cutaway with Alnico pickups (*Pretty Blue* Milestone 47030)

2. 1958/60 Sunburst, Venetian cutaway with PAF humbucking pickups ("A portrait of Wes Montgomery Pacific Jazz" Milestones Series ST 20137)

3. 1958/60 Blonde, Venetian cutaway with PAF humbucking pickups (*Movin' Wes* Verve 2304377)

4. Mid-'60s Sunburst, Venetian cutaway with one humbucking pickup. A custom-built L5 with a diamond and the name "Wes Montgomery" inlaid in mother of pearl beneath the scratch plate (where the three-way toggle switch is usually situated) (many later photos). This instrument is on display at The Children's Museum, Indianapolis. Courtesy of Serene Montgomery Woods.

5. Mid-'60s Sunburst, Venetian cutaway with one humbucking pickup. Another custom-built L5 with a mother-of-pearl heart fingerrest inlaid beneath the scratch plate (name running vertically through it). (*The Genius of Wes Montgomery* box set)

Wes strung his L5's with Gibson HiFi, flatwound strings, gauges:

String	Gauge
E	.014
B	.018
G	.025 wd.
D	.035
A	.045
E	.058

The use of the thumb coupled with heavy-gauge, flatwound strings on a deep-body guitar would almost certainly produce a very mellow bassy tone. (Ingram, 51)

The music that Wes composed for the jazz guitar included songs that characteristically contained many distinct "tags" and "hooks" that were very playful, lyrical, and clever.

The chord changes typically would weave through a variety of destinations, while carefully stated melodies punched in and out of the clouds of changes. I say "clouds" because one can perceive that although Wes played with considerable *fuego,* we can detect a very gentle soul behind the force of each note that floats the listener to new altitudes and skies that have seldom been flown through (as in the leaping lyricism found in the "B" movement of "Double Deal").

In all of his compositions and interpretive works, Wes played the melodies very, very strictly, then, awakened anew to prey upon the chord changes, capturing them, guarding them, then breaking them down, bit by tiny bit, until we all can feast with him as though we, too, participated in the hunt. Wes

intentionally arpeggiated some changes (especially ii9, V, I) as freely as he played outside of them (especially on live dates). Playing *on* the changes does not mean that one has to render a 1-3-5 stack with or without *acciaccatura, appoggiatura* or *echappeè* in order to "spell" the pitch classes within the chord. Wes employed a lot of chromaticism, which added colors *through* a set of progressions. He did not always focus upon just the structural melodic resource, and that is one of the main reasons his solos were so balanced and arresting. Similarly, when painting, an artist knows that, where light is revealed, there either must be a highlight or an absence of darkness to such a degree that one either perceives or actually sees a light source. With no light source, we are only going to see those round moisture bubbles that float upon our own eyes. The impressionist strives to give you only an *impression* sufficient for your recognition of the subject matter. The same can be said with the way Wes highlighted the chord changes in various ways, so that we could see an impression of where he was and feel the essence of his syntax with what he is saying to us. His "light" source relates to the "affect" or amount and quality of emotion that accompanied his playing: The spirit in the music.

Frequently, Wes freed his solos from the oppression of the chord change proper. Instead of playing just *on* the change, he played as though he were planning for what would come *after* the change. That approach is what kept his solos moving with such beautiful logic. Wes played with an osmosis that permeated all of the changes, reintroducing the chords to themselves as easily as we introduce different colors and styles of clothing to our bodies each day (assuming that we musicians have a change of clothes!).

As I transcribed these pieces, I could hear Wes thinking and making a conscious and conscientious effort to show the listener where the music was. He probably would have felt as though he were cheating you had he not been totally honest with his licks. In transcribing Wes' solos, I was determined to be true to each note and to be in touch with the spirit of the music.

Some of the passages found in these solos of a mere eight bars required two days' work, or I just had to leave it for a week just to be sure that my moods, perceptions, and personal style never interfered. There was a *doppelganger* effect throughout the entire project. I feel certain that these transcriptions have been faithfully mapped with the spirit of a zealous tour guide. When we go to an unfamiliar town and ask for directions to a freeway, hotel or Waffle House, we always hope that we won't become the brunt of a cruel hoax that the perpetrator will not even witness! We're happy when we discover, "Oh, they gave us some really good directions!" I feel the same way when I listen to Wes' solos. I never get lost. Whatever town he guides you to has no smog at all and nice smooth roads, and his directions will get you home safely.

Wes was so lucid in his aesthetic that you can play all of his solos without accompaniment as etudes, and they have all the explication of a Bach cello suite or John Coltrane's solo on "Giant Steps." Playing jazz from the so-called bop school or neo-bop school requires that the musician have respect and regard for the geography, terrain, and finally, the architecture of the melodic contours. After all, isn't an improvisation merely a spontaneous composition limited only to the contour of the composer's thoughts and experiences? Wes' playful improvisation makes his music sound accessible to the non player; it is easy to listen to, while still offering some formidable pedagogy to the guitarist/student.

Being true to the music and caring about it is what helps some players work more often and gain more respect than others in the non-compromised, true blue genre of jazz. Wes and his groups cared about the music and virtually had all the gigs in town. Although the searing "Naptown Blues" was released during his commercial era, I would be among the clueless if I said, "Oh, that ain't jazz; that's the pop stuff Wes played." Barber shop arguments are to be had about what is or ain't real jazz. Since Buddy Bolden is known as the first so-called jazzman, does that mean that everybody who doesn't sound like him or Kid Ory or King Oliver or Louis is not playin' jazz? What debt does jazz owe to Tom Turpin and Scott Joplin or the German music teacher who taught Joplin how to play the piano in the first place? Even Parker said that his bebop was not jazz. Basie Counted, Benny Kinged, and Ellington Duked .... We know good and well that *they* were jazz musicians playing jazz. "Naptown Blues" would've sounded right at home with Benny Goodman or any of the others. It is surely safe to say that Wes was not an *avant garde* jazz player as say, an Ornette, a latter-day Trane, or Sonny

Sharrock, although we also categorically relate to them as so-called "jazz" players. Some *aficionados* credibly argue that Wes was a late-bop guitarist because of his velocity, small ensembles, and treatment of the changes.

It is much easier to relate to jazz playing and jazz music when we consider both period *and* style simultaneously. Wes Montgomery made his music and sound accessible to the jazz, pop, and classical listener, borrowing from both the early jazz period (most of his tunes were in "swingtime") and the ongoing jazz styles. Wes Montgomery was enjoyed by more people than ever listened to an American guitarist between c. 1960 and 1968.

> Wes Montgomery was *the* American guitarist. "When Wes Montgomery came on the scene," Ralph Gleason said, "he was so innovative and so powerful that he just swept the other guys into the studios." From his initial celebrity among jazz fans Wes passed on to popular recognition. His albums were constantly at the top of the charts; he received awards from *Down Beat, Billboard,* and *Playboy,* as well as a Grammy; and he was profiled in *Time* and *Newsweek.* (Sallis, 217/218)

Charlie Christian was an important influence in constructing the subsequent model of the jazz guitar style, as well as the first guitarist known for playing the electric guitar. Historians refer to jazz guitar periods as pre-Charlie Christian or post-Charlie Christian. (Grunfeld, 261) Now we are perhaps in the post-Wes Montgomery period. As evidenced by the date Charlie played at the jam session held at Minton's in Harlem in May of '41 with Diz and Thelonious, we observe the jazz guitar truly saying "Here I am; this is it!" (LP, *the Immortal Charlie Christian,* Legacy International CD 373) This music was hybrid jump-bop-jazz, and it influenced Wes Montgomery, although he later embellished his style by adding octaves and chord solos that Christian did not play. Although Charlie's licks sound like fresh jazz years after his death, his melodies proceeded mostly by stepwise motion with very few leaps. In contrast, Wes made it a point to use wide leaps that reflected his sense of humor.

Although Charlie Christian isn't known for being an *apolyandic* player, his plectrum-assisted improvisations on "Solo Flight" for Benny Goodman's group was the single most important didactic work that was to configure Wes' style in terms of note choices, phrasing, and compositional style. A close listen to "Solo Flight" will reveal where Wes may have gotten the idea to use the dominant seventh/diminished substitution in extensions as tension builders. Wes employed many inversions of the aforementioned substitution, using different variations where appropriate, and I have yet to detect any blatant redundancies in its application.

At the very beginning of his development as a jazz player, Wes diligently studied the solos of Charlie Christian. After eight months of heavy shedding (as in "wood"), he proceeded to begin his reign upon the local Indianapolis gig scene, where history bears out that he was happiest at home playing the "rooms."

In addition to gigging and later becoming a welder, he supplemented his income, supporting six children, by working at Pope's Milk Company. His wife, Serene, recalls:

> Early on Wes worked at Pope's, the milk plant, he didn't bring home much money but we sure drank a lot of milk! (Ingram, 12)

Wes gigged around at rooms known as The Keys Supper Club, The 19th Hole, Club 440, The Ritz, The Cactus Club, and the 500 Club. The training that these Naptown night/morning spots provided prepared him for his first big break.

The word was out all over the local scene that Lionel Hampton was coming through the Midwest and he was seeking to hire some new players as he swooped. Wes was reluctant to audition but he gave it a shot anyway. "Hamp" was duly impressed with young Wes' ability to play Charlie Christian's licks, so he hired him for a stint that would take him on the road between 1948 and 1950. Wes made several recordings with the Hampton band which have since been reissued. Hamp and Christian played and recorded together with Benny Goodman, so Wes was a natural for the job. Wes became disenchanted with the road after two years with the Hampton Band, and he returned home to his family and his beloved "in town" gigs. (Ingram, 12/Sallis, 216)

The break that would be the mother of all breaks came to Wes while he was playing at the Guided Missile Room, the namesake for the astounding "Missile Blues." Julian "Cannonball" Adderley, his brother Nat, and George Shearing were in town for a gig on 7 September 1959. Wes had been a fan of those musicians so he went to hear them and invited them to come to the Guided Missile Room to hear his trio. When the trio plus Lennie Tristano first arrived at the "Room," they took seats in a darkened area, perhaps so they could slip out unseen without having to insult their host if the performance turned out to be a bummer. As the early morning progressed, Cannonball moved up directly in front of Wes, maybe to see if he was really playing what was being heard. (Ingram, 22) Nat recalls:

> Cannonball and I were finishing a tour with George Shearing and the Burnished Brass. We heard about this phenomenal guitar player, so we went to hear him at The Guided Missile Room, a small after-hours place in the Indianapolis Ghetto. There wasn't a phone, so we went down to a filling station to call Orrin at three or four o'clock in the morning but the station was locked up, so we had to wait until the next day when we got back to New York. (Ferguson, 13)

Orrin Keepnews was the owner of Riverside Records and the Adderley's producer.

Accounts vary as to how Wes eventually was auditioned and signed to Riverside. Wes himself related:

> As far as I'm concerned, Cannonball Adderley opened the door for me. He called Riverside Records once, when he was in Indianapolis, and just raved about me to Bill Grauer and Orrin Keepnews. He had never heard me, but on the strength of Cannonball's recommendation he guaranteed me a date. (Ingram, 21)

Apparently it took a little more than just verbal hype to initiate Wes' big break with Riverside.

> Keepnews was skeptical of Adderley's extravagant praise but recalled an article by Gunther Schuller in *The Jazz Review's* current issue and looked it up. Titled "The Indiana Renaissance," that article read in part, "The thing that is most easy to say about Wes Montgomery is that he is an extraordinary spectacular guitarist. Listening to his solos is like teetering continually on the edge of a brink. His playing becomes unbearably exciting to the point one feels unable to muster sufficient physical endurance to outlast it." (Sallis, 217)

Orrin related his version of following up on the lead in the sleeve notes that accompanied Wes' first album for Riverside.

> Five days later I was in Indianapolis, spending some eight hours at the Turf Bar and the Missile Room. Long before the night was over I knew that Adderley and Schuller had not been guilty of exaggeration. (Ingram, 23)

On Wes' first album as leader, he recorded two original tunes, "Jingles" and "Missile Blues." The octatonic (whole step, half step, whole step, half step, etc.) chord melody in the A' section of "Missile Blues" displays his clever use of minor seventh, flat 5 chords and dominant/diminished seventh triads. They were to distinguish many aspects of his chordal style. Wes' session was scheduled around the same time that Nat Adderley was due to record the album *Work Song*. Wes' solos from that date included "Fallout" and "Sack o' Woe" (transcribed herein). Said Nat of the record date:

> The instrumentation on "Work Song" was an accident. I actually thought more about Sam Jones and the cello than I did about Wes. Wes was a great addition; he made more things possible because I was thinking of just having the cornet and cello be front-line instruments. (Ferguson, 13)

Wes Montgomery recorded a total of 45 original compositions, divided among Pacific Jazz, Riverside, Verve, A&M, and a slew of European labels before he passed away at the age of 45, during the summer of 1968. (Ingram, 113)

When I heard about his death, I was 18 years old, living in Detroit playing guitar with organ master Ronnie Sandelin and The Three Kings. I recall feeling as though all famous musicians were destined to die young, that somehow, playing music, in and of itself took such a toll, and that any player who became a huge star was duly and truly, bound and destined to an early grave! Every time you looked up, there were "Angels Hangin' Out Sheets All Night". I overheard a patron in The Tehia Bar (Detroit) exclaim, "Wes... dead? Wes Montgomery?... He was a *young* man!" I didn't know people in their forties were young until I got up in there myself!

As an 18-year-old jazz neophyte, I became rather depressed and knew that a serious void would be left, because I would no longer be able to wait, with baited strings, for Wes' new releases, so I could sit on the edge of my bed with a cassette machine and learn the new tunes and licks that made people clap so loudly and tip so generously.

I recall that his album cover from *A Day In The Life* depicted a collection of Lucky Strike cigarette butts strewn about, and I related those images to his demise as most of his portraits show him toking on a freshly lit tension tube. It is fairly common knowledge that Wes had endured a nervous condition coupled with severe headaches and blackouts. He was very unhappy about the criticism that accompanied his foray into pop renditions. The direction probably was suggested to him by his new producer, Creed Taylor, who did a wonderful job of helping to pick some hits for Wes. We can tell that Wes was not necessarily unhappy as he scorched the vinyl under Creed's deft leadership!

Many of us who are confirmed fans enjoy all of his music, including the latter-day pop/jazz/classical productions that some people criticize so harshly. He still played like no one else and the jazz guitar was still at his mercy. The arrangements of Don Sebesky, Claus Ogerman, and Oliver Nelson enabled Wes to rise to a new occasion; and with courage, he did just that. During that period, musicians were exposed to the pedagogy of some very good arrangers who otherwise may not have been heard from in such a big way. Just listen to the arrangements and solos on "Once I Loved" or "South of The Border" and ask yourself whether or not this was a pop guitarist, a jazz guitarist who had sold out, or still pure Wes playing through the mists of some fine classical/jazz-based arranging! "Goin' Outta My Head"? Well... after all, it did win a Grammy, which upped his gig fee and increased his audience and visibility, even with the shortest solo I've ever heard from him. I can't help but still applaud the performance and production of "Goin' Outta My Head," with the beautiful voicings of the bones and sequential torrents in the flute score in this Grammy-winning rendition. All of his stuff, early or late, jazz or casual, is guaranteed to make anybody's stereo system sound good!

Zafar Saalik Saood
12/12/95
Stone Mountain, GA

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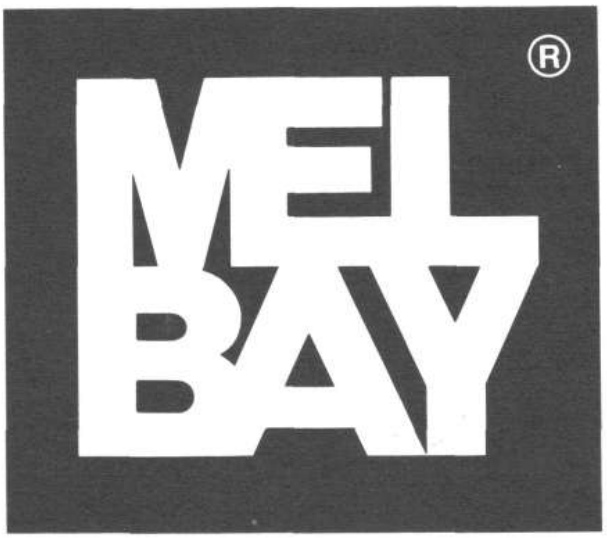

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