

ON THE CD
TRACKS 9-11

9. Introduction
10. Full track
11. Backing track

GT RATING
MODERATE

Helps improve your:

- Chord knowledge and chord melody playing

- Jazz phrasing
- Improvising on chord changes
- Arpeggio and scale usage

"For true Montgomery style, abandon your pick altogether and use your thumb."

YOUR GT TUTOR

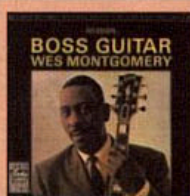
■ PETE CALLARD
See p16 for more info on all the GT tutors



GT's new jazz column kicks off in style with a classic tune by one of the greatest of all jazz guitarists...

WES MONTGOMERY

DAYS OF WINE AND ROSES



TRACK RECORD

'DAYS OF WINE AND ROSES' IS FROM WES MONTGOMERY'S 1963 ALBUM 'BOSS GUITAR'

'BOSS GUITAR' WAS RELEASED towards the end of Wes Montgomery's time on the Riverside label (1959-'63), where he recorded much of his finest work. The album features Wes in a trio setting with organist Mel Rhyne and drummer Jimmy Cobb (mixed rather in the background) and also includes the standards 'Besame Mucho', 'Dearly Beloved' and 'The Breeze and I'. His recordings became increasingly commercial from the mid-'60s up until his untimely death from a heart attack in 1968. Anything by Wes Montgomery is worth hearing but, alongside 'Boss Guitar', two great starting points are 1960's 'The Incredible Jazz Guitar Of Wes Montgomery' and 1964's 'Movin' Wes'.

Welcome to GT's new 'Standards' column, where every month we'll be looking at a classic jazz tune, analysing different aspects of it and checking out how different jazz musicians have approached it. For this special jazz edition of GT, we're starting out with a full transcription of Wes Montgomery's take on the classic 'Days of Wine and Roses'.

The tune comes from the 1962 Blake Edwards film of the same name and won a Best Song Oscar for its composer, Henry Mancini (he of 'The Pink Panther' theme and 'Peter Gunn Theme' fame). Montgomery covered it on his classic 1963 'Boss Guitar' album as a ballad, and it features one of his finest recorded solos.

MELODIC VOICINGS

Montgomery plays the first chorus in a chord melody style (ie, putting the melody notes at the top of his chord voicings) and, despite the presence of an organ also playing chords and bass, uses mostly big 4- or 5-string voicings. In fact, without the backing, Wes's version of the melody

would still work very well as a solo piece. It can be difficult to get around some of the bigger chord shapes quickly, but the tune will still work with smaller 3-note voicings, as long as the melody note remains at the top. The chord names I've given relate to the underlying harmony. For example, in **BAR 2**, although Wes plays a C bass note on the Fmaj7 chord, the bass plays F underneath, which together make up an Fmaj7 chord.

For those wishing to attempt this piece in true Montgomery style, you'll need to abandon your pick altogether and use your thumb. That said, it's not essential as the piece works perfectly well played with a plectrum. This thumb style can be a

difficult technique to master, but Wes's approach was to spread his right-hand fingers out on the scratchplate of his guitar, keeping his wrist up and his thumb straight, with the movement coming from large joint (knuckle) of his thumb, and he would pull his fingers up slightly with each stroke of his thumb as if closing his hand.

THE SOLO

After the melody, Wes takes a solo around the 32-bar form. He starts fairly simply, playing triplet phrases around the chords and beautifully highlighting the ♭9 on the D7♭9 chord at the end of **BAR 36**. The phrase at **BAR 39** features a tricky position shift as Wes superimposes a Dmin arpeggio (D F A) over the Gmin7 chord, moving to B♭ dorian (B♭ C D♭ E♭ F G A♭) over the B♭min7 with a hinted maj7 ghost note of A.

The second half of the solo is more demanding in a technical sense, beginning with the line at **BARS 49-50**, which has some fiddly string skips as Wes moves from B♭ dorian over the B♭min7 to C altered (C D♭ E♭ F♭ G♭ A♭ B♭) over the C7♭9♭5, resolving to F ionian (F G A B♭ C D E) with a D♭ chromatic passing note thrown in just for good measure.

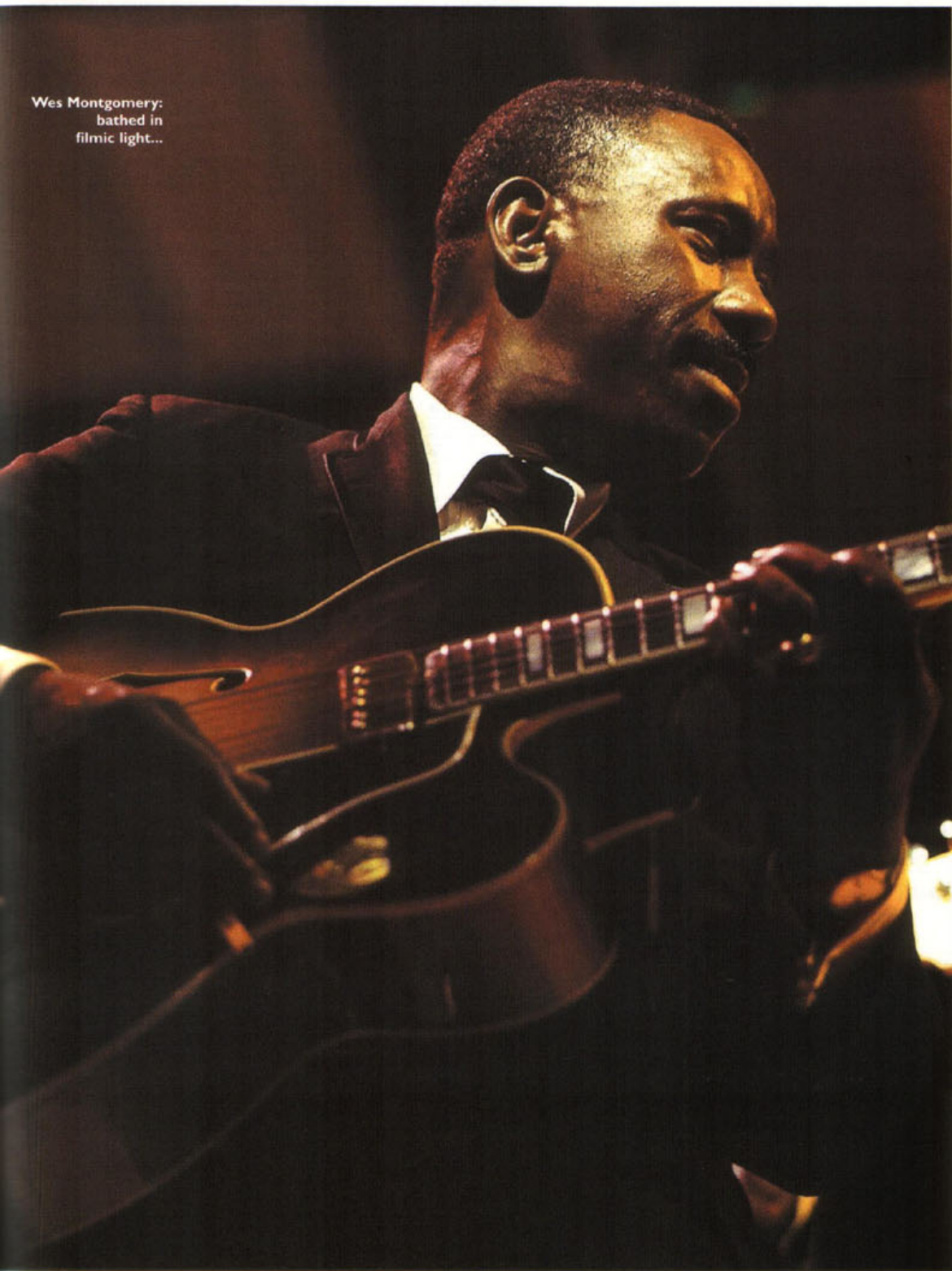
Perhaps the most difficult line is from **BARS 53-56**. This moves from

 **SOUND ADVICE**
WHINE AND ROSY SOUND

WES MONTGOMERY IS best known for using a Gibson L5 strung with flatwound strings and playing with his thumb in place of a plectrum. He changed amps all the time, but he's rumoured to have used a Standel amp for the 'Boss

Guitar' sessions. For the GT version, I used a Gibson ES175 strung .013" to .056" set to the neck pickup with the tone control between 3 and 4. I plugged this into a Line6 Pod set to 'Small Tweed' for the solo, and used a straight DI for the chord melody sections with some reverb added on the desk.

Wes Montgomery:
bathed in
filmic light...



PRO TIP

TO GET a convincing jazz sound, you don't have to use a hollowbody guitar with heavy flatwound strings. Try using the neck pickup with the tone control (that's the dusty one) rolled off to around 2 or 3 to soften up the sound. Turning down the treble on your amp will have a similar effect.

INSIDE KNOWLEDGE

BORN IN INDIANAPOLIS in 1925, Wes Montgomery didn't start playing guitar until he was 19. He was self-taught, learning from the solos of Charlie Christian, and he initially played with a pick, but soon abandoned it, for not entirely musical reasons: "I started practicing with a plectrum. I did this for about 30 days. Then I decided to plug in my amplifier and see what I was doing. The sound was too much even for my next door neighbours, so I took to the back room in the house and began plucking the strings with the fat part of my thumb. This was much quieter."

FELDERNS

a D#5 arpeggio (D F# A#) to a swift descending Gmin9 arpeggio (G A Bb D F), which then sweeps up to a high A (you'll need to sweep pick the two ascending phrases in **BAR 54** using a single downstroke for each) before moving back down to Bmin7. The solo finishes with a descending arpeggio in **BARS 62-63**, ending with a line outlining the harmony of the turnaround as Wes

moves from Fmajor to Ab mixolydian/Db ionian (Ab Bb C Db Eb F Gb), highlighting Gb lydian b7 (Gb Ab Bb C Db Eb Fb) over the Gb9#11 chord before resolving to F.

INTUITIVE TIMING

The phrasing in the solo is worth special attention as Wes moves freely between straight and swing feel, sometimes pushing the beat

and at other times laying right back to great effect.

An 8-bar organ solo follows with Wes comping simply behind, after which he restates the end of the melody, moving into 3/4 time for four reharmonisations of the F melody note, before finally resolving to an Fsus2 chord followed by a short F ionian run. Phew!

Classic stuff...



WES MONTGOMERY 'DAYS OF WINE AND ROSES'

'Days Of Wine And Roses' - words by Johnny Mercer, music by Henry Mancini. © 1962 M. Witmark & Songs, USA
Warner/Chappell North America Ltd, London W6 8BS. Reproduced by permission of International Music Publications Ltd. All Rights Reserved.

WES MONTGOMERY 'DAYS OF WINE AND ROSES'

♩ = 90

GT TAB

1 **Dmaj7 E♭maj7 Emaj7 Fmaj7 E♭maj7 #11 Am7 ♭5/E♭ D9 #11 A♭/D**

5 **D9 Gm9 Gm7 Gm7sus4 E♭9 #11 B♭m7**

9 **E♭7 E♭9 #11 Am7 Gm7 C#°7 Dm7sus4 F#°7/D D(♭9) Gm7sus4 Gm7**

13 **Gm7sus4 Gm7 Em7 ♭5sus4 Em7 ♭5 A7sus4 B♭13 A♭13 G13 Gm7 Am7**

17 **B♭m7 C7 #5 ♭9 Fmaj7 E♭maj7 #11 Am7 ♭5/E♭ D9 #11 A♭/D D9**

WES MONTGOMERY 'DAYS OF WINE AND ROSES' ... CONTINUED

22 Gm9 Gm Gm7sus4 Eb9#11 Bbm7 Eb7 Eb9#11

26 Am7 Gm7 A7 Dm7 F/C Bm7b5sus4 Bb7sus#4 Bb7

30 Am7 Dm7sus4 Gm9 Bb/C Fmaj7 D7#9/Ab Dbmaj9 Gb7#11

SOLO

34 Fmaj7 F6 Ebmaj7 Eb6 D9#11 D7b9 D9

38 Gm7 Bbm7

WES MONTGOMERY 'DAYS OF WINE AND ROSES'... CONTINUED

41

gliss

(lightly swung)

(lightly swung)

gliss

E B G D A E

9-10 8 9 8 8 (8) 7 6 7 5 8 5 6 8 9-10 10 10 8

8 6

E \flat 9 Am7 Gm7 A7 Dm7 D7

44

gliss

gliss

gliss

E B G D A E

9-10 (10) 9-10 12 10 10 (10) 7 8 10 7 9 10 8 10 11 8 11 10 10 (10) (10) 8 9 8 6

Gm11 C Em11 \flat 5 A7sus4

47

gliss

gliss

gliss

E B G D A E

8 8 (8) 6 8 5 7 5 6 8 10 10 (10) 10 8 (8) 10 8 10 11 10 8 8 10 11 11 8 10 9 11 9

B \flat 13 A \flat 13 G13 Gm7 Am7 B \flat m7 C7 \flat 9 \flat 5

50

gliss

gliss

gliss

E B G D A E

10 7 9 10 9 7 11 10 8 7 10 8 8 8 5 8 6 7 8 8 6 10-11 11 8 10 8 X

Fmaj7 E \flat maj7 E \flat 6

MU

52

E B G D A E

10 11 10 9 10 7 8 7 6 7 9 10 9 7 6 5 10 11 11 12

D9 \sharp 11 D7 \flat 9 D9

WES MONTGOMERY 'DAYS OF WINE AND ROSES'... CONTINUED

54

Gm7

(lightly swung) lay back - - - -

56

B \flat m7 E \flat 9 Am7 Gm7 A7 \flat 9

59

Dm7 C Bm11 \flat 5 B \flat 7

62

Am7 Dm7 Gm9 C7sus4 C7

64

Fmaj9 A \flat 13 D \flat maj9 G \flat 9 \sharp 11

WES MONTGOMERY 'DAYS OF WINE AND ROSES'... CONTINUED

ORGAN SOLO $\text{♩} = \text{♩}^3$

66 Fmaj7 Ebmaj7 Dsus#4 D5 Dsus#4

70 Gm9 Gm7sus4 Gm7sus4 Bbm9 Eb9 Eb9#11

74 Am7 Gm7 A7 Bm7b5sus4 Bb7sus#4 Bb7 Am7 Dm7sus4

79 Gm9 Bb/C D#Eb Db7 Gbmaj7 C7sus4

84 F#sus2