

WEST COAST BLUES

TRANSCRIBED BY JARRETT SHEDD

WES MONTGOMERY TRANSCRIPTION

ELECTRIC GUITAR

1 **B^{b7}** 2 **B^{b7}** 3 **A^{b7}** 4 **B^{MIN7}** 5 **E⁷** 6 **E^{b7}** 7 **B^{b7}** 8 **B^{b7}** 9 **B^{b7}** 10 **B^{b7}** 11 **B^{b7}** 12 **B^{b7}** 13 **B^{b7}** 14 **B^{b7}** 15 **F⁷** 16 **E^{b7}** 17 **F⁷** 18 **F⁷** 19 **E^{b7}** 20 **E^{b7}** 21 **B^{b7}** 22 **B^{b7}** 23 **F⁷(⁴⁹/₁₃)** 24 **F⁷(⁴⁹/₁₃)** 25 **B^{b7}** 26 **B^{b7}** 27 **B^{b7}** 28 **B^{b7}** 29 **A^{b7}** 30 **A^{b7}** 31 **B^{b7}** 32 **B^{b7}** 33 **B^{MIN7}** 34 **E⁷** 35 **D^{MIN7}** 36 **D^{MIN7}** 37 **D^bMIN⁷** 38 **G^{b7}** 39 **C^{MIN7}** 40 **C^{MIN7}** 41 **C^{MIN7}** 42 **F⁷** 43 **B^{b7}** 44 **B^{b7}** 45 **G^bMAJ⁷** 46 **F⁷(⁴⁹)** 47 **B^{b7}** 48 **D^{b7}** 49 **G^bMAJ⁷** 50 **F⁷(⁴⁹)**

9 BAR PHRASE PAIR.
4 + 5 BAR PHRASES
5 BAR SECTION
BUILDS ENERGY

LARGE VERTICAL SHAPE ON B^{b7}/B
1-8-7-6-5-4-3-2-1
M. 31-35

6 BAR PHRASE PAIR.
4 + 2 BAR PHRASES

TARGETS
E^b-G^b-F-^bB^b

CHORUS 1 EMPHASIZES B^b OR B EXCEPT FOR M. 41-42
MORE LINEAR PLAYING THAN OTHER CHORUSES

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WEST COAST BLUES

1:24
2

3 BAR PHRASE 1 + 2 BAR PHRASE SEGMENTS

8b MIXOLYDIAN 3-1-7-5 VERTICAL SHAPE

AN. AN.

A^{b7}

SEQUENCING TRIPLET SUBDIVISION

6 BAR PHRASE 2 + 2 + 2 BAR PHRASE SEGMENTS

IMPLIES EbMIN7 SHAPE

51 52 53 54

9 BAR PHRASE PAIR, 3 + 6 BAR PHRASES

TRIPLET SUBDIVISION

IMPLIES FMIN7 SHAPE

S S S S

B^{b7} B^{MIN7} E⁷

TRIPLET SUBDIVISION 3-5-7 VERTICAL SHAPE C.C.

55 56 57 58

8b MIXOLYDIAN 16TH NOTE ORNAMENTATION C.C. CH. PT. 3-1-7-5 VERTICAL SHAPE

4 BAR PHRASE, 2 + 2 BAR PHRASE SEGMENTS

SEQUENCING

E^{bMIN7} 11-7-5 VERTICAL SHAPE INVERTED HONEYSUCKLE ROSE LICK

A^{b7} SEQUENCING IMPLIES EbMIN7 SHAPE

59 60 61 62

7 BAR PHRASE PAIR, 4 + 3 BAR PHRASES

3 BAR PHRASE 2 + 1 BAR PHRASE SEGMENTS

ANTICIPATING G MIXOLYDIAN SYNCOPATION BEBOP LICK

G⁷ STEPWISE MOTION TO GOAL NOTE EN. EN.

D^{bMIN7} G^{b7} 13 SHAPE

63 64 65 66

8 BAR PHRASE PAIR, 5 + 3 BAR PHRASES

CH. AP. 9-7-5-3 VERTICAL SHAPE

SEQUENCING CH. AP.

C^{MIN7} IMPLIES BbMA9

C^{MIN7} CH. AP. SEQUENCING IMPLIES A^{MIN7}(65b9)

F⁷ CH. AP. IMPLIES F⁷ AUGMENTED

67 68 69 70

CHORUS 2 EMPHASIZES MOTIVIC SEQUENCING

TRIPLET SUBDIVISION IMPLIES BbMA7

D^{b7} 8b MIXOLYDIAN BEBOP LICK HONEYSUCKLE ROSE LICK

G^{MAJ7} 1-5-3-1 VERTICAL SHAPE

F⁷(#9)

71 72 73 74

4 BAR PHRASE, 2 + 2 BAR PHRASE SEGMENTS

1:52

B^{b7} H 8b MIXOLYDIAN 1-5-3-1 VERTICAL SHAPE

H SYNCOPATION

A^{b7} SYNCOPATION IMPLIES EbMIN7 SHAPE

TRIPLET SUBDIVISION

75 76 77 78 79

8 BAR PHRASE PAIR, 4 + 4 BAR PHRASES

8b MIXOLYDIAN C.C. CH. PT. 5-5 VERTICAL SHAPE

B^{MIN7} 8 DORIAN 5-3-1 VERTICAL SHAPE

E⁷ 8 DORIAN 5-7-9-11 VERTICAL SHAPE

80 81 82

8 BAR PHRASE PAIR, 4 + 4 BAR PHRASES

8b MINOR BLUES

4 BAR PHRASE, 3 + 1 PHRASE SEGMENTS

E^{bMIN7} BEND A^{b7}

83 84 85 86

8 BAR PHRASE PAIR, 4 + 4 BAR PHRASES

D^{MIN7} D DORIAN

4 BAR PHRASE, 3 + 1 PHRASE SEGMENTS

G⁷ DOTTED QUARTER RHYTHM

D^{bMIN7} SEQUENCING 8b DORIAN (D)

G^{b7} COULD BE THINKING D^{MIN} OR G^{b7}

87 88 89 90

TRIPLET SUBDIVISION C DORIAN 1-9 VERTICAL SHAPE

8b MAJ. BLUES

5 BAR PHRASE, 3 + 2 BAR PHRASE SEGMENTS

8b MINOR BLUES

C^{MIN7} SEQUENCING

F⁷ TRIPLET ORNAMENTATION 5 NOTES IN ONE BEAT

91 92 93 94

8 BAR PHRASE PAIR, 5 + 3 BAR PHRASES

8b MAJ. BLUES

D^{b7} 8b DORIAN

G^{MAJ7} 8b MAJ SCALE 5-3-1 VERTICAL SHAPE

F⁷(#9) TRIPLET SUBDIVISION F ALT. SCALE

95 96 97 98 99

CHORUS 3 EMPHASIZES MORE SEQUENCING, BLUES SCALES, AND REGULAR PHRASING

4 BAR PHRASE, 2 + 2 BAR PHRASE SEGMENTS WEST COAST BLUES

2:20
 SYNCOPATION 1-1 VERTICAL SHAPE H
 SYNCOPATION A^{b7} AS MIXOLYDIAN BEHIND BEAT 7-5-3 VERTICAL SHAPE
 99 100 101 102 3

8 BAR PHRASE PAIR, 4 + 4 BAR PHRASES

4 BAR PHRASE, 2 + 2 BAR PHRASE SEGMENTS
 B^{b7} B^b MIXOLYDIAN EMPHASIZES 13TH
 16TH NOTE ORNAMENTATION
 SYNCOPATION B^{MIN7} 8 DORIAN EMPHASIZES 5 AND 7
 E⁷ E MIXOLYDIAN EMPHASIZES 5 7 AND 3 16TH NOTE ORNAMENTATION
 103 104 105 106

8 BAR PHRASE PAIR, 4 + 4 BAR PHRASES

4 BAR PHRASE, 3 + 1 PHRASE SEGMENTS
 SYNCOPATION E^{b7} B^b MINOR BLUES SUPERIMPOSED 4/4 MOTIVE S
 SEQUENCING E^b MIN⁷
 A^{b7} E^b DORIAN HONEYSUCKLE ROSE LICK CH. PT.
 107 108 109 110

8 BAR PHRASE PAIR, 5 + 3 BAR PHRASES

5 BAR PHRASE, 2 + 3 BAR PHRASE SEGMENTS
 D^{MIN7} D DORIAN G⁷ G BEBOP SCALE 1-7-5 VERTICAL SHAPE
 D^b MIN⁷ D^b DORIAN 5-3-1 VERTICAL SHAPE 16TH NOTE ORNAMENTATION SYNCOPATION G^{b7} G^b MIXOLYDIAN 5-3-1-7 VERTICAL SHAPE 7-3 RESOLUTION
 111 112 113 114

C^{MIN7} MIN 11 SHAPE TRIPLET SUBDIVISION 9-3 EXTENSION
 C^{MIN7} CH. PT. B^b MAJ. BLUES S
 F⁷ B^b MIN BLUES TRIPLET ORNAMENTATION
 115 116 3 117 118 3 3

3 BAR PHRASE 2 + 1 BAR PHRASE SEGMENTS
 B^{b7} B^b MAJ. BLUES H
 D^{b7} C.C.
 A^b DORIAN 5-1-4 VERTICAL SHAPE G^b MAJ⁷ G^b MAJ 3-7-9 VERTICAL SHAPE
 F⁷(#9) F ALT SCALE B^b B^b
 119 120 121 122

CHORUS 4 HAS CLEAR PHRASING, SOME SEQUENCES, SOME BLUES INFLUENCES, AND SOME CLEAR MELODIC OUTLINES, COMBINING THE APPROACHES OF THE PREVIOUS THREE CHORUSES

TRENDS THROUGHOUT SOLO: SYNCOPATION AND AVOIDING THE DOWNBEAT OF 1 WHEN STARTING A PHRASE. USING TRIPLETS TO INCREASE INTEREST OFTEN ASCENDING FOR EASE OF EXECUTION, IMPLYING A MINOR II CHORD OVER A V CHORD. STAYING ON SAME LETTER NOTE BUT MODULATING FROM Bb7 TO B MIN7, BUILDING INTENSITY WITH MORE VERTICAL PLAYING, ORNAMENTATION, AND BLUES INFLUENCES BEFORE CHANGING TO OCTAVES IN CHORUS 5.

GLOSSARY

- H = HAMMER, A LEGATO GUITAR TECHNIQUE.
- P = PULL OFF, A LEGATO GUITAR TECHNIQUE.
- S = SLIDE, A LEGATO GUITAR TECHNIQUE.
- CH. AP. = CHROMATIC APPROACH TONE.
- CH. PT. = CHROMATIC PASSING TONE.
- D.R. = DELAYED RESOLUTION

- AN. = ANTICIPATION. PLAYING A CHORD TONE FROM A CHORD THAT IS EXPECTED TO ARRIVE.
- PHRASE SEGMENT = PARTS OF A COMPLETE PHRASE ON EITHER SIDE OF THE MELODIC PEAK, MARKED BY ASCENDING AND DESCENDING MOTION.
- PHRASE PAIR = COMPLETE PHRASES THAT PURPOSEFULLY COMPLEMENT OR CONTRAST WITH EACH OTHER.
- C.C. = CONVERSATIONAL CONNECTION. NEXT PHRASE STARTS WITHIN WHOLE STEP OR WHOLESTEP PLUS OCTAVE.
- EN. = ENCLOSURE. TWO NOTES WITHIN A WHOLE STEP ABOVE AND BELOW A GOAL NOTE.
- BEBOP LICK = A DEVICE COMMONLY USED DURING THE BEBOP ERA, LATER COINED BY JAZZ EDUCATOR DAVID BAKER.
- HONEYSUCKLE ROSE LICK = MOTIVE DERIVED FROM THE MELODY TO THE FATS WALLER SONG HONEYSUCKLE ROSE, COMPOSED FOR A 1929 MUSICAL REVIEW "HOT COAL."
- SEQUENCE = USING THE SAME MOTIVE BUT MOVING IT MODALLY OR CHROMATICALLY TO FIT NEW CHORDS.