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Examination session (May or November)

MAY

Year

2012

Diploma Programme subject in which this extended essay is registered: MUSIC

(For an extended essay in the area of languages, state the language and whether it is group 1 or group 2.)

Title of the extended essay: AN ANALYSIS OF WES MONTGOMERY'S AND PAT MARTINO'S INTERPRETATIONS OF "IMPRESSIONS" BY JOHN COLTRANE.

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_____ was able to complete a his research in a very timely fashion for his extend essay. His performance all around was of the upmost professionalism. There were no foreseeable issues encountered through out the research and writing, except for wording of the thesis.

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Candidate session number



Assessment criteria	Achievement level		
	First examiner	maximum	Second examiner
A research question	2 ✓	2	2 ✓
B introduction	2 ✓	2	2 ✓
C investigation	4 ✓	4	4 ✓
D knowledge and understanding	4 ✓	4	4 ✓
E reasoned argument	4 ✓	4	4 ✓
F analysis and evaluation	4 ✓	4	4 ✓
G use of subject language	4 ✓	4	4 ✓
H conclusion	1 ✓	2	1 ✓
I formal presentation	4 ✓	4	4 ✓
J abstract	2 ✓	2	2 ✓
K holistic judgment	4 ✓	4	4 ✓
Total out of 36	35 ✓		35 ✓

Name of first examiner: _____
(CAPITAL letters)



Examiner number: _____



Name of second examiner: _____
(CAPITAL letters)

Examiner number: _____

An analysis of Wes Montgomery's and Pat Martino's interpretations of "Impressions" by John Coltrane

Subject **Music**

Candidate name

Candidate Number

Exam Session **May 2012**

Supervisor

Word Count **3924** ✓

- a sophisticated & mature level of understanding evident
- careful and well thought out analysis
- clear evidence of primary & secondary sources
- although the analysis of both solos is well done, the conclusion is not so convincing!
- very good presentation

Abstract:

An analysis of Wes Montgomery's and Pat Martino's interpretations of "Impressions" by John Coltrane

The main purpose of this study is to investigate the impact of Wes Montgomery's improvisational style on Pat Martino's style through the analysis of their recordings of John Coltrane's *Impressions*. I want to outline the distinctive techniques and improvisational materials that characterize Wes Montgomery's style, and evaluate the impact of his style on Pat Martino.

The first part of the essay focuses on a historical background and on the important characteristics of jazz music. The second one analyzes Wes Montgomery's version of *Impressions* with a focus on basic techniques and typical devices. The third part investigates the harmonic, melodic, rhythmic and tonal traits of Pat Martino's improvised line. In the last section the similarities and differences were carefully analyzed to create a clear understanding of the selected features of both guitarists.

This research shows that Pat Martino acquired, the harmonic techniques together with an adoption of a so called, *block chord* soloing from Wes Montgomery. Wes, unable to read music, created his personal system which enabled him to play the sounds he heard applying the harmonic and melodic complexity which is still modern for today's jazz guitarists. Through the adoption and transformation of Wes Montgomery's virtuosity Pat Martino developed one of the most unique instrumental styles and timbres in the jazz history.

Word Count: 212

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Introduction

To play jazz means many things: to express yourself, to tell a story, and to disseminate your soul. All of these can be contained in one thing – musical improvisation. This is the essence of jazz music and an aspect that I, as a beginning jazz musician, wish to explore. I have chosen two versions of John Coltrane's *Impressions* recorded by Wes Montgomery and Pat Martino, in order to study the art of improvisation from the masters of jazz guitar. In an attempt to reveal the secrets of real improvisation, I have decided to pick a musician who in his musicality outperforms others. Wes Montgomery clearly deserves to be included in the handful of the most inspirational artists that have ever lived. My aim in this work will be to prove the impact Wes Montgomery had on further generations of jazz guitarists, represented by Pat Martino. RP.

Why are musicians such as Wes Montgomery, John Scofield, Pat Metheny, or Pat Martino so great? This question occupies minds of many jazz enthusiasts, including myself. Most would say that timing, melodic and harmonic knowledge, rhythmic complexity, and musicality are the key aspects that make up a great musician. However, in a process of understanding jazz music most of these key elements are unintelligible to many people. A simple understanding of these terms does not automatically bring a musician to a "blissful state"¹. The full awareness of the greatness of people like Wes makes other musicians realize how big the space is between them and the genius.

Great musicians, like Pat Martino further developed Wes's innovative techniques and incorporated them into their own repertoire, rather than simply copying his style. Wes' licks² and melodic ideas became an inspiration for many musicians to create their own masterpieces. For instance, could an interpretation of John Coltrane's *Impressions* by Pat Martino be the same without Wes having introduced block chord³ or octave soloing technique before?

My aspirations to explore the technical aspects of performance of these two great jazz guitarists should be considered predominant in this paper. For me however, emotions accompanying listening to the music are admittedly substantial. I truly believe that no one can get really drunk on a novel or a painting, but who can help getting drunk on Mozart's *Forty First*, Maceo Parker's *Let's Get It On*, or Montgomery's solo in *Impressions*?⁴

¹ Wellington, Anthony. *Four Levels of Awareness for a musician*. Youtube. Web. 10 June 2011. <<http://youtu.be/9Rhxv0r2Do>>.

² Lick is a short phrase or passage; often with the connotation of a commonly used phrase or a cliché.

³ It is a large, many-voiced chord, which usually moves in parallel motion.

⁴ An idea for forming this phrase came from Milan Kundera's book – "The Unbearable Lightness Of Being" excerpt from (A Short Dictionary of Misunderstood Words), "Music", page. 46.

A notable use of references is a sophisticated understanding of various areas, including intellectual honesty

Jazz music

A great contemporary conductor, Leopold Stokowski said once that, jazz was the most astonishing phenomenon in the whole history of music⁵; and there is no exaggeration in this sentence. Jazz music could be considered uniquely American with its cradle in New Orleans. Jazz as a musical genre, was born out from a marriage of down-home blues and ragtime just after the turn of the century. Early jazz appeared in the 1800's, sealing the first, most significant African-American contribution that motivated musicians and audiences worldwide crossing the musical borders, since the very beginning of it all. With this understanding of jazz music I will be looking at two different recordings, one by Wes Montgomery and the other by Pat Martino.

In the 1930's jazz went to the next major era as the music moved out of New Orleans and into cities like St. Louis, Chicago and New York. In the 30's and 40's jazz entered what many think was the most popular time for jazz music – the Swing Era. By then jazz was characterized by big bands led by musicians like Count Basie, Benny Goodman and Duke Ellington. It was usually performed in groups of twelve to sixteen that were traveling in America playing in the packed dance halls.

In the 50's and 60's jazz musicians began to take music to the boundaries of creativity. Jazz combos became smaller so that the previous dominant horn section was pushed away making space for instruments such as the electric guitar. In Wes Montgomery's album "Smokin' at the Half Note", there are drums, piano, bass and guitar. It was recorded live during one of the jam sessions at the bar Half Note in New York in June and September 1965. It was usual that jam sessions occurred in the bars: a group of musicians got together and agreed on a tune, or a musician started to play. In the latter instance, musicians who know the tune might have joined in the playing or waited until they felt at ease with the piece. The jam session might have continued until the performers decided to stop.

The way of creating sound is different in jazz and in popular music. In an orchestra for example, the idea is that separate instruments are supposed to sound 'felicitously. Every musician must have possibly the same ideal sound and unquestionably be able to play it. In jazz, however, a compliance with generally applicable sound ideas is not the main focus. Montgomery's tone was more a way of expressing his individual feelings rather than being 'esthetic'. An expression of emotion is also important in popular music but it is not the main point. In jazz, an expression is more important than esthetics. Having said that, the tendency of opposing the esthetic norms does not mean that jazz must be "unaesthetic". Even though Wes could not read music his harmonic conception is extremely advanced even to this day.

⁵ Schmidt, Andrzej, *Historia Jazzu 1945 – 1990*. Volume 3. Warszawa: Krajowa agencja wydawnicza. Print. Page 23.

Wes Montgomery

Bobo? Place?

Wes Montgomery came from a musical family but was not skilled at reading music, instead, he could pick up everything by ear. He started playing a guitar at the age of 19 and grew up with idols such as: Django Reinhardt, Charlie Parker and Charlie Christian. Christian's influence can clearly be heard in Wes' music, especially in his early recordings; he was even known for being able to play all Christian's solos by heart. His performing career falls in the "post bebop" period from the late 1950's until the 1960's, when many of those now considered among the greatest of all time such as Miles Davis and John Coltrane achieved their fame.

The thumb and the octaves

It is the thumb that made Wes famous in the first place. His unique sound is regarded as the most 'distinguishing and memorable feature' of his improvisational style. He never used a guitar pick for playing. Many guitarists use 'hammer on and pull off' technique in order to minimize picking motion and create a smoother note flow. This helps with the creation of a swinging⁶ feel while playing fast lines on guitar. In Wes' situation 'hammer ons' and 'pull offs' were not the only techniques he used to create a more swinging sound. Adrian Ingram acknowledged that "besides the octaves, the main reason for Wes' enormous popularity was the warm sensual timbre⁷ produced by the thumb."⁸

The octaves slowed down the 'superhuman' fast playing to a human rhythm so that the guitar line sounded thin.⁹ At the time when Wes started playing with octaves it was commonly adopted as incorrect. Nat Adderley said in his interview for Orrin Keepnews's "The Incredible Jazz Guitar of Wes Montgomery", that he and his peers had studied in universities how to be 'a correct musician'¹⁰. He said referring to the time when had seen Wes playing for the first time, "I studied all that and I don't know anything about, what this man is doing." Orrin Keepnews says himself that Wes was playing things that a musician was not supposed to be able to do. On the whole, the use of octaves obtained greater volume and thickened texture, and dynamics in his improvised lines. More importantly, Wes' concept was unique in that he developed octave soloing to the point where he could easily sustain long improvised eight-note lines for entire choruses¹¹ in that respect, creating interest and maintaining continuous intensity throughout.

⁶ Swing is basically defined as a rhythmic element and manner of playing (inflecting) rhythms peculiar to jazz. Berendt, Joachim Ernst, *Od Raga Do Rocka*. Kraków: Polish Music Publisher, 1979. Print. Page 209.

⁷ It is the tone quality that differentiates one instrument from another. The properties that define the tone color.

⁸ Ingram, Adrian, *Wes Montgomery*. London: Ashley Mark Publishing Co., 1985. Print. Page 49.

⁹ Says Sirrota Warren in his article: *Wes Montgomery, The King of Octaves*. Web. 20 Aug. 2011.

<<http://www.worldwidewoodshed.com/woodsheddin/Issue8/Wes.htm>>.

¹⁰ Orrin Keepnews, *The Incredible Jazz Guitar of Wes Montgomery*. YouTube. Web. 09 May. 2011. <<http://youtu.be/BLsoz58946k>>.

¹¹ A musical form in jazz setting a chord structure or progression which in its totality forms the basis for an improvisation

The Recording at the Half Note¹²

Due to lack of available resources I am forced to use a remastered¹³ version of *Impressions*. This may have an effect on the listener by taking away the pureness of the live recording from the Half Note. *Impressions* is the only track on the remastered “Smokin’ at the Half Note” album that does not have any bonus tracks.¹⁴

This version is the only official studio version of *Impressions* that Wes recorded. The instrumentation was: bass, piano and drums however, the song features only Wes's solo which lasts for 289 measures. Consequently, I am taking Wes’ version first in order to create a base for further examination and analysis of the basic techniques, improvisational materials, and typical devices that characterize Wes Montgomery's improvised line.

Analysis of Wes Montgomery's *Impressions*

Impressions is a jazz standard¹⁵ and a derivative work¹⁶, based on the common AABA thirty-two measure formal structure. It is a classic modal theme, based not on functional harmony¹⁷ but on two Dorian scales (D, Eb). Its chord sequence is identical to that of Miles Davis’ “So What” (16 bars of Dm⁷, 8 bars of Ebm⁷, and 8 bars of Dm⁷). The AABA structure (also called Bock to Bock progression) repeats throughout the whole tune. The tension creating factor in this tune, other than keeping it interesting through the AABA progression, is the turnaround from the last 8 bars of Dm⁷ to 16 bars of Dm⁷ which gives straight 24 bars of Dm⁷.

In the A section, the melody steers upwards from the note D to its fifth A in a drone-like fashion outlining a Dm chord. Wes’ use of the open strings has an impact on his phrasing. He uses open D and G strings (example 1). It is common for him to use them to deepen the sound and sometimes to slow down the melodic line.

Example 1



Part B raises the A section a half step from Dm⁷ to Ebm⁷. This structure is typical for modal pieces, two parts, one lower in pitch, followed by a higher. Wes performed section B using octaves. In jazz music, a more personalized and individual interpretation is desired. Instead of playing part B in the same fashion as part A, Montgomery used

¹² Half Note is a recording studio and club in New York City.

¹³ Remastering of an old stereo mix is a process of cleaning up the original instrument tracks, and balancing them appropriately for today's digital stereo equipment.

¹⁴ Montgomery, Wes, perf. *Impressions*. Album: Smokin' at the Half Note. Riverside Records, 1965. CD

¹⁵ Standard tunes are familiar, well-established popular tunes, used by jazz musicians as a basis for improvisation.

¹⁶ A work based upon one or more pre-existing works. Schmidt, Andrzej, op. cit. Page 137.

¹⁷ Functional harmony is a method used by modern arrangers and orchestrators which effects a complete and thorough understanding of the principles of harmony in a minimum of time. Adam A., William. *Functional Harmony – Its Use in Modern Arranging*. Educational Music Magazine, Nov-Dec, 1949. Web. 23 Oct. 2011.

octaves changing the rhythmic structure as well as the melodic structure of the Ebm7 part. The melodic shape of part B contains the same idea as in part A with addition of symmetrical ascending and descending octave movement (bars 20-22) as shown in (example 2).

Example 2

Wes created many of his best solos with a great concern for the form. Using the basic components of the single notes, octaves, and block chords, he pursued a definite strategy: a general three-tier plan usually occurring over multiple choruses. In *Impressions* Montgomery opened his solo with single-note playing, then he progressed to octaves, and ended with a block chord finish in his final chorus. His powerful block chord climax will be further analyzed in (example 6).

Analysis of Wes Montgomery's solo transcription reveals the prevailing use of various types of triadic, four-note, five-note, and six-note chordal structures, which he outlined in his solos. Wes had a strong inclination towards the arpeggiated structures in his improvised solos. The way he employed these diverse structures and their superimpositions was what made his harmonic language so unique. He employed varying types of arpeggios (minor, major, minor seventh, major seventh, etc.) when improvising. Already in bar 8 (Example 3) Montgomery used triads in different inversions. In example 3 he used a rapid Gmajor and Fmajor triads at the end of the first repeat of the section A.

Example 3

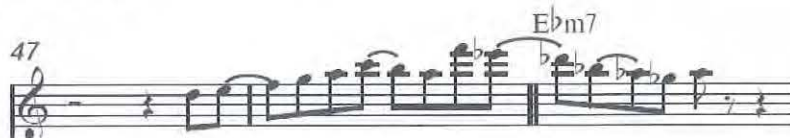
In bar 60 (example 4), Wes used the upper structure triads to add extensions ($7^9/13$) to the chords. It is the upper part of the Dm7 arpeggio. The notes (F, A, C) make up an F major chord which is a part of the more modern m 7^9 extension. This creates a more modern chord called Dm 7^9 .

Example 4



The 7th, 9th, 11th and 13th extensions are the trademark of the jazz music.¹⁸ Charlie Parker was the pioneer who greatly contributed in the spreading of this approach in jazz by moving the extensions further away from the root than anyone in the past. In jazz the key signature is treated more freely because it changes so much throughout the progression of the piece. In comparison to classical music, key changes occur throughout the tune without any specific notation. Furthermore, his technique was extremely linear. He frequently connected several positions laterally up and down the fret board in one phrase, and often shifted on a single string. As a result, he seemed to avoid the normal positional confines of guitaristic “box playing”.¹⁹ Instead, most of his lines overlapped and dovetailed each other in the manner of chord inversions arranged horizontally on the fingerboard. Example 4.1 is a perfect illustration of this approach. Starting in bar 47 Wes plays a Dm idea over two positions.

Example 4.1



Another important element of the bebop style is the use of the passing notes which served the purpose of creating melodic tension. These passing tones also serve a greater purpose of leading the melody line. Wes among many other jazz musicians used a lot of passing notes in his improvised lines. Their application in jazz is to create a logical link in the improvised line to the target note. In the example below Wes uses A# as a passing note that leads to the B natural (example 5). It creates a melodic fluency and tension.

Example 5



¹⁸ Joachim Ernst Berendt, op. cit. Page 187.

¹⁹ Marsh, Wolf. *Best of Wes Montgomery: Guitar (Signature Licks)*. Hal Leonard Corporation, (January 1, 2001). Print. Page 6.

One of the most recognizable and distinctive surface feature of Montgomery's improvisational style is his unique application of rhythmic motives. He usually creates these motives through rhythmic repetition of a single note or a small group of notes. Wes often uses rhythmic motives in octave and chordal passages to further strengthen and amplify his solos. The example below shows one of the most popular of his percussive, rhythmic ideas.

Example 6

297 Dm9 Fm9 Em9 Ebm9 Dm9

302 Fm9 Em9 Ebm9 Ebm9

In example 6 illustrates a repeated double-eighth and quarter-note motive, which intensifies and concludes the melodic and rhythmic feel of the solo. Beforehand, Wes had improvised with clashing, and syncopated block chord idea also using quarter-note and half-note rhythms. This is the climax of his solo which leads straight back to the head.

Pat Martino

Martino began playing guitar when he was twelve years old and he left school in the tenth grade to devote himself to music. Pat was first exposed to jazz through his father, who sang in local clubs and briefly studied guitar with Eddie Lang. His first-hand encounters were Trane and Montgomery, whose album Grooveyard had “and an enormous influence” on him as he recalls.²⁰ In his version of *Impressions* Pat Martino is performing together with drums, bass and organs which is similar to Wes’ combo set up. For the analysis, I will use the version from the album called “Cream” which is a compilation of recordings made from 1972 to 1977. Wes Montgomery can be placed in the second generation of the jazz guitarists after people like Django Reinhardt, Eddie Land and Charlie Christian. Pat Martino is somewhere in between the second and the third generation which is represented by the later musicians such as John Scofield, Pat Metheny, and Mike Stern.

Pat’s Picking Technique

Pat’s right hand technique is very unique. Whenever he answers questions about his picking hand he says that it is “a completely random, and not a practiced element to his playing”. He almost always uses very thick custom strings where his high E is a .15mm. The unusually thick strings and the way he picks every note have an effect on his tone color. Pat picks all notes rarely using ‘hammer ons’ or ‘pull offs’, since this technique is difficult on the thick strings.

²⁰ Martino Pat, *Biography*. Web. 23 Aug. 2011. <<http://www.patmartino.com/>>.

Analysis of Pat Martino's *Impressions*

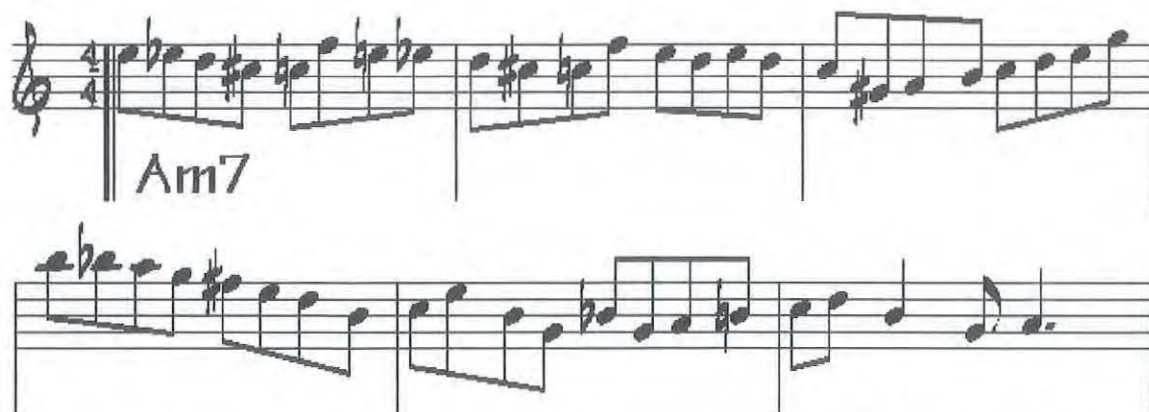
In his version Pat starts with a 2 bars long motive which he plays in the first 8 bars before the head²¹. In bars 1 and 2 in example 7, he descends from Cmaj and Bm triads to reach the targeted Am chord. In the second part of this melodic idea he moves his target chord higher from previous Am to E^{7#9} (bar 4). The E dominant chord with added #9th resolves the minor tension from bar 2.

Example 7²²



Pat Martino lowered the original key of *Impressions* a fifth so this line from section A is built on Am⁷ chord. The phrase in example 8 begins with repeated asymmetric motive (six eighths), introducing an interesting shift of accents. The motive is chromatic but on the strong parts of the tact there are only diatonic sounds. Bars 3-6 are made out of notes from an A minor, Dorian scale with a few passing notes with an exception of G# in bar 3. This note is a part of the melodic minor scale.

Example 8²³



In Pat's solo he mainly uses minor 7th lines such as the one shown in the example 8. Many of his licks are built on almost constant 8th notes. The beginning (first 3 bars) clearly outlines an Am⁷ chord. In example 8 Pat uses the leading tone of G to stir the line to A. In bar 4 he forms a Gm chord and finishes off with an Am⁷ chord again. To form his licks over Am⁷ he would use the relative chords such as D⁷, Cmaj⁷, and F#m^{7b5}. The advantage is that the same line works over different chords. Martino calls this a 'minor conversion' principle, which he explains in his book called *Linear Expressions*.

²¹ In Jazz the head of a piece is its main theme.

²² Measures 1-5 of Pat Martino's *Impressions*.

²³ This part was notated in Sibelius (composition and notation software) and does not come from the score from Appendix 2. Another representation of this lick can be found in Martino's score (Appendix 2) on page 5, in the part A3.

Example 8 truly highlights Martino's improvisation style. It is his typical melodic line in which the beginning of the phrase starts with long and fluent lines which resolve into a short rhythmic ending. In Martino's playing many characteristic improvised licks are easily recognizable, however, they will always vary in the phrasing. Pat carefully manipulates the aforementioned rhythmic and melodic licks in such a manner as to change their general contour without, however, sacrificing recognizability.

Example 9²⁴



In Example 9 Pat uses a small rhythmic motive in a number of variations. He is using a 3 note motive (G D# E), which he combines in the eight-note line. In the 4th bar of the example the line is completely turned around, so it starts again on beat 1. Furthermore, Martino keeps on accenting the D# note, which then occurs on different beats.

Compare and Contrast

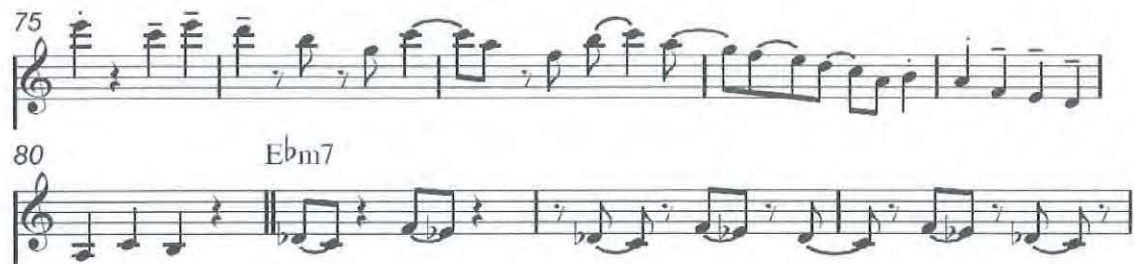
The time-feel in jazz can be divided into three different parts of the beat; either ahead of the beat, behind the beat, or on the beat.²⁵ Wes' feel of the timing is such that he usually plays on the beat, however, he often pushes the beat ahead in *Impressions* because of the fast tempo. Similarly to Wes, Pat Martino plays with impeccable swing most of the time starting on the beat. Wes' improvisations were comprised mostly of eight-notes and tended to be more rhythmically directed. When moving to the octave and block chord parts of the solo Wes' rhythms usually become more motivic and reiterative. Martino mostly improvises with more frequent changes in his melodic ideas although, his licks tend to be more rhythmically linear. Examples 11 and 12 illustrate the great difference between Montgomery and Martino in their approaches to rhythm.

²⁴ Appendix 2. Pat Martino "Impressions" score, page 3.

²⁵ De Stefano, Reno. *Wes Montgomery's Improvisational Style (1959-63): The Riverside Years*. Thesis. Université De Montréal, 1995. Web. Chapter 7, page 1.

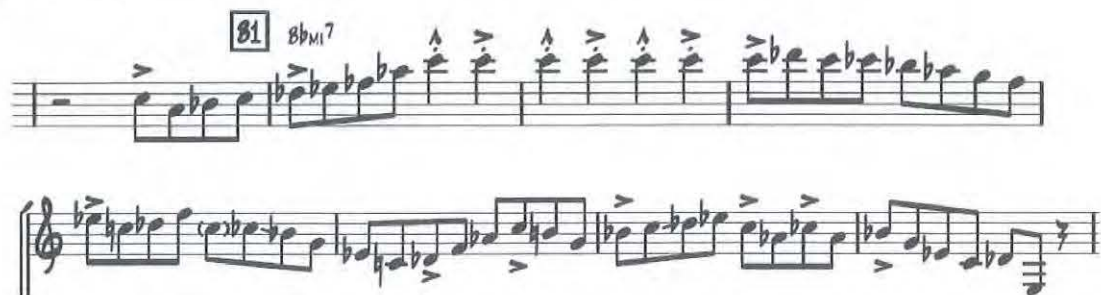
Example 11

Wes Montgomery



Example 12

Pat Martino



The example 12 clearly exhibits Pat Martino's rhythmical approach. It seems evident, that he has a tendency of playing straight eight-note lines with little rhythmic variations, whereas, Wes is more creative. On bar 81 in example 11 Wes improvises in Ebm⁷ with 2 note rhythms that occur on different starting points all the time. The development of different improvised ideas with variations in rhythm and accentuation is common and both Wes and Pat do that. However, Wes' musicality can be seen as a rare gift and one could say that he is a composer in real time.

Both Montgomery's and Martino's goal is to become closer with their phrasing to the horn players such as Dizzy Gillespie or Charlie Parker.²⁶ Because of Martino's right hand technique his approach to playing is more guitaristic whereas, Wes's phrasing is smoother. A similarity that characterizes Montgomery and Martino is the use of a warm, deep, and distant timbre. Martino thinks more in the box-shapes, which he combines in a very fluent way, whereas Wes is playing more horizontally.

²⁶ Martino mentions in an interview filmed in Bologna, Italy in 2010 that in the he was always "more interested in horn players".

Conclusion

In my work I illustrated that although both interpretations are quite unique one can prove the impact of Wes' playing technique on Pat's improvisational line. Both Wes and Pat had great inclinations towards the use of arpeggiated structures. However, in their solos in *Impressions* they demonstrated two distinctively personal ways of employing various arpeggios (minor, major, minor seventh, major seventh, etc.) with their superimpositions. Different types of major and minor arpeggiated structures affected the tone color of their improvised lines. Pat comfortably incorporated Wes' block chord soloing without losing sight of the advanced chromatic approach that had defined his original style from the beginning of his career.

In the mid-1960's Martino and Montgomery developed a strong bond of friendship, despite a twenty year difference in their age. "Whenever they were working in the same town they would get together at one or the other's hotel and play, work, jam, learn, teach, experiment, and dig each other."²⁷ These opportunities to play with Wes had a great harmonic influence on Martino. He learned a lot from Wes but instead of just copying him, he managed to transform that into his own style. His fascination with Montgomery's improvised lines lasted for years and is still visible on Martino's relatively new album "Remember: A tribute to Wes Montgomery".

²⁷ Giddins, Gary. *Linear Notes to Pat Martino/Footprints*, Muse 5096.

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Appendix 1

Wes Montgomery "Impressions"

Based on the Changes to

Impressions

As Played by Wes Montgomery
On the album *Smokin' at the Half Note*

This album was an album that stirred a lot of controversy in the Jazz world. One would think that from the title of the album that it would have been an entirely live set but much of the album was recorded at Rudy van Gelder's studio in Englewood Cliffs, New Jersey. The 1965 album features the same rhythm as is featured on Miles Davis' famous Kind of Blue record; bassist Paul Chambers, pianist Wynton Kelly and drummer Jimmy Cobb. Only two of the original LP's five tracks were recorded at the Half Note ("No Blues" and "If You Could See Me Now.") At the behest of producer Creed Taylor, the other three were re-recorded three months later at Rudy Van Gelder's studio in New Jersey. An album called "Willow Weep for Me" was posthumously released from the remaining live tracks. This record included string and brass arrangements by Claus Ogerman on "Willow Weep for Me", "Portrait of Jennie," "Oh! You Crazy Moon," and "Misty" that were obviously not a part of the original live session at the Half Note and these arrangements were panned by the critics. Later the album was rereleased with the first five tracks are from the original Verve LP. Tracks six through eleven are from the Willow Weep for Me album without that album's string and brass arrangements. Impressions is what is known as a "derivative work", a work based upon one or more pre-existing works. Its chord sequence is identical to that of Miles Davis' "So What" (16 bars of Dm7, 8 bars of Ebm7, and 8 bars of Dm7). The song is a variant of Davis' song that Coltrane had long explored as a member of the Miles Davis quintet. The original recording of the song is an up tempo tenor onslaught, a blistering, sustained exploration in which Coltrane and drummer Elvin Jones established new parameters for intensity and sheer physicality. Both songs originate in Ahmad Jamal's 1955 cover of Morton Gould's "Pavanne" which makes Impressions a double derivative. The quartet sets the D and Eb dorian changes of "Impressions" on fire. En fuego!! Montgomery's solo is chalked full of superior melodic expression. He epitomizes power and assurance with his note selections. On the other hand, Kelly is no slouch either. He's kind of like the Vice President, you know he's there waiting and when it's his turn to take the driver's seat, he'll get the job done. His interaction with Montgomery during his solo shows just how close these two musical minds were. During several moments of Montgomery's solo, he and Kelly accent right on time with each other. You can hear Wes laughing in joy on the track in the background. This was by far one of Montgomery's tour de force songs. This song is the very definition of what we know as swing and an excellent example of modal playing on guitar.

A Dm7

T
A
B

8 **A'**

T
A
B

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2 14

B Ebm7

T 11 12 13 11

A 0 0 2 0 2 0 9 10 6 8 /13

B 8 9 10 8 /10

19

T 10 10 11 14 12 13 X 11 6 6

A 8 8 8 8 9 10 X 8 13 13 9 10 6 6

B 8 8 8 8 11 10 11 7 8 6 6

24

A' Dm7

T 3 2 1 0 2 3 0 2 3 0 2 1 /2

A 3 2 1 0 2 3 0 2 3 0 2 1 /2

B 3 2 1 0 2 3 0 2 3 0 2 1 /2

30

1 Dm7

T 6 7 6 7 6 7 5 3 5 3 6

A 6 7 6 7 6 7 5 3 5 3 6

B 6 7 6 7 6 7 5 3 5 3 6

35

T 5 3 1 2 2 3 6 3 6 3 /5 6 3 2

A 5 3 1 2 2 3 6 3 6 3 /5 6 3 2

B 5 3 1 2 2 3 6 3 6 3 /5 6 3 2

41

T /15 /15 /15 /15 /10 8 10 8 10 /10 8 10 8 10 /10 8 10 8 10

A /15 /15 /15 /15 /10 8 10 8 10 /10 8 10 8 10 /10 8 10 8 10

B /15 /15 /15 /15 /10 8 10 8 10 /10 8 10 8 10 /10 8 10 8 10

47 Ebm7 3

T
A
B

51

T
A
B

56 Dm7

T
A
B

60 3

T
A
B

65 2 Dm7

T
A
B

70

T
A
B

4

75

T
A
B

80 Ebm7

T
A
B

84

T
A
B

88 Dm7

T
A
B

93 3 Dm7

T
A
B

98

T
A
B

104

TAB

5	0	7	7	5	7	7	5	7	7
5	5	7	7	5	7	7	5	7	7
				3			3		

110

Ebm7

TAB

5	7	7	5	13	13	9	11	11
5	7	7	5	10	10	6	8	11
3							8	9

115

TAB

10	9	10	9	10	11	9	11	11	12	13	9	10	12	7	8	9	6	7	8
8	7	8	7	8	8	8	8	8	9	10	6	7	9	4	5	6	3	4	5

119

Dm7

TAB

9	10	11	7	8	9	7	7	5	7	7			
6	7	8	4	5	6	6	8	9	6	5	5	7	7
										3			

124

Dm7

TAB

5	7	7	5	7	7	10	10	13	12	12
5	5	7	7	5	5	7	7	7	9	9
3				3				8	7	10

130

TAB

10	12	12	9	9	9	9	10	10	12	13	13	12	13	12	13	12
7	9	10	7	7	7	7	8	7	9	10	10	9	10	9	10	9

169

T 10 10 9 10 10 | 0 10 10 12 10 | 10 10 9 10 10 | 0 10 12

A 7 7 7 6 7 7 | 5 7 7 9 7 | 7 7 6 7 7 | 5 7 9

B 7 7 7 7 7 | 7 7 9 7 | 7 7 6 7 7 | 5 7 9

173

T 12 13 10 | 10 10 10 | 10 7 7 9 | 0 10 11 | 13 9 11 13

A 9 10 7 | 7 7 7 8 | 8 5 5 7 | 8 5 7 8 | 10 6 8 10

B 10 7 7 8 | 8 5 5 7 | 8 5 7 8 | 8 5 7 8 | 10 6 8 10

Ebm7

178

T 14 13 11 | 11 11 10 8 | 6 5 4 3 | 9 13 11 9

A 11 10 8 13 | 0 11 10 8 | 6 5 4 3 | 6 8 10 8 6

B 10 10 10 | 0 9 8 6 | 4 3 2 1 | 6 6 6 6 6

183

T 13 11 9 | 11 10 8 7 5 | 7 0 | 7 10 7 7 | 7 10 0

A 10 8 6 11 | 8 6 5 3 | 5 5 | 5 8 5 5 | 5 8 5

B 9 8 6 5 3 | 5 5 | 5 8 5 5 | 5 8 5

Dm7

188

T 7 10 8 0 | 7 10 8 5 | 7 7 10 8 | 7 7

A 7 10 7 7 | 7 10 5 5 | 7 7 10 5 | 4 7 7 10 | 8 7

B 5 8 5 5 | 5 8 5 5 | 5 5 8 5 | 5 5 8 | 5 4

193

T 7 0 10 12 | 7 0 10 12 | 7 0 10 12 | 7 0 9 12

A 7 10 8 | 4 5 7 9 | 7 10 8 | 4 5 7 9 | 7 10 8 | 4 5 6 9

B 5 8 5 | 5 8 5 | 5 8 5 | 5 8 5

Dm7

8

199

T 12 10 8 | 12 12 13 | 10 12 | 12 15 12 15 12
 A 9 7 5 | 9 9 10 | 7 9 12 9 | 9 12 9 12 9
 B 9 | 7 5 8 7 | 10 7 | 9 10 7

204

T 15 8 12 8 10 | 10 13 10 13 | 9 12 | 7 10 7 10 7 10 7 10
 A 12 5 9 5 7 | 7 10 7 10 | 7 10 | 5 0 5 0 5 0 5 0
 B 7 10 7 10 | 7 10 | 7 10 | 5 0 5 0 5 0 5 0

208 *E \flat m7*

T 10 13 10 13 | 13 13 14 | 13 16 | 13 13 14 | 13 11 | 9 9 11
 A 7 10 7 10 | 10 10 11 | 10 13 | 10 10 11 | 10 0 | 6 6 8
 B 7 10 7 10 | 10 10 11 | 10 13 | 10 10 11 | 10 0 | 6 6 8

214 *Dm7*

T 9 12 13 16 | 13 9 | 15 | 12 13 10 | 12 13 10
 A 6 9 10 13 | 10 6 11 | 11 12 | 9 10 7 | 9 10 7
 B 7 10 7 10 | 10 6 11 | 11 12 | 9 10 7 | 9 10 7

219

T 9 10 | 9 5 7 | 7 9 10 | 8 10 | 12 8 10
 A 9 7 | 7 3 5 | 5 7 8 | 5 7 | 9 5 7
 B 7 7 | 7 3 5 | 5 7 8 | 5 7 | 9 5 7

224 *C#o7* *Dm9* *E \flat m9* *Dm9* *C#o7* *Dm9* *E \flat m9* *Dm9* *C#o7* *Dm9*

T 12 12 | 12 12 | 12 12 | 12 12 | 12 12
 A 12 12 | 12 12 | 12 12 | 12 12 | 12 12
 B 12 12 | 12 12 | 12 12 | 12 12 | 12 12

229 Ebm9 Dm9 C#o7 Dm9 Ebm9 Dm9 Fm9 Em9 Ebm9 Dm9 C#o7 Dm9 9

T 6 6 6 12 12 6 6 6 12 12 5 12 12 12

A 11 11 11 11 11 11 11 11 11 11 11 11 11

B 5 5 5 5 5 5 5 5 5 5 5 5 5

234 Fm9 Em9 Ebm9 Dm9 C#o7 Dm9 Fm9 Em9 Ebm9 Dm9 C#o7 Dm9 Fm9 Em9 Ebm9

T 8 7 6 5 12 12 8 7 6 5 12 12 8 7 6

A 8 5 4 3 11 10 8 5 4 3 11 10 8 5 4

B 8 7 6 5 5 5 8 7 6 5 5 5 8 7 6

239 Dm9 Fm9 Em9 Ebm9 Dm9 Fm9 Em9 Ebm9 Ebm9 D#o7 Ebm9 F#m9 Fm9 Em9

T 5 8 7 6 5 8 7 6 0 13 13 9 8 7

A 3 8 7 6 3 8 7 6 4 13 11 7 6 5

B 5 8 7 6 8 7 6 6 12 11 5 8 7

243 Ebm9 D#o7 Ebm9 F#m9 Fm9 Em9 Ebm9 D#o7 Ebm9 F#m9 Fm9 Em9

T 6 13 13 9 8 7 6 13 13 9 8 7

A 6 13 11 7 6 5 6 13 11 7 6 5

B 4 12 11 5 8 7 4 12 11 5 8 7

247 Ebm9 F#m9 Fm9 Em9 Ebm9 F#m9 Fm9 Em9 Dm9 C#o7 Dm9 Fm9 Em9 Ebm9

T 13 9 8 7 13 9 8 7 5 12 12 8 7 6

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

B 11 5 8 7 11 5 8 7 5 11 10 8 7 6

251 Dm9 C#o7 Dm9 Fm9 Em9 Ebm9 Dm9 C#o7 Dm9 Fm9 Em9 Ebm9 Dm9 Fm9 Em9 Ebm9

T 5 12 12 8 7 6 5 12 12 8 7 6 5 8 7 6

A 3 11 10 8 7 6 5 11 10 8 7 6 5 3 8 7 6

B 5 11 10 5 8 7 6 5 11 10 8 7 6 5 8 7 6

283 Dm9 Fm7 Em7 Dm7 Ebm9 Dm9 Fm7 Em7 Dm9 Fm7

288 Em7 Dm7 Em7 Ebm9 Dm9

292 Fm9 Em9 Ebm9 Dm9 Fm9 Em9 Ebm9

297 Dm9 Fm9 Em9 Ebm9 Dm9

302 Fm9 Em9 Ebm9 Ebm9

306 F#m9 Fm9 Em9 Ebm9

12

310 F#m9 Fm9 Em9 Dm9

TAB: 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 5 5 5 5 5 5 5 5

314 Fm9 Em9 Ebm9 Dm9

TAB: 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 0 7 0 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

319 Ebm9 C#m9 [A] Dm7

TAB: 5 5 5 5 5 5 5 5 | 0 4 | 0 0 2 3 0 | 2 3 0

325 [A]

TAB: 2 1 | 2 0 2 3 0 | 7 5 | 0 2 3 0

332 [B] Ebm7

TAB: 2 3 0 | 2 1 | 2 0 2 0 2 | 0 | 4 6 13 11 | 4 4 11 10

338

TAB: 0 0 0 0 0 0 0 0 | 7 0 0 0 0 0 0 0 | 7 6 4

344 A''

T
A 6 6 6 | 0 | 2 3 0 | 2 3 0 | 2 1 2
B 4 4 4

350 Tag Dm7

T
A 0 2 3 0 | 7 7 7 | 0 7 5 | 7 7 0 | 7 5
B 5 5 5 | 5 5 5 | 5 7 5 | 5 5 5 | 7 5

356

T
A 7 7 0 | 7 5 | 7 7 0 | 7 5 | 7 7 0 | 10 7 7
B 5 5 5 | 7 5 | 5 5 5 | 7 5 | 5 5 5 | 7 7 7

362

T
A 12 0 | 6 7 5 | 6 10
B 9 5 | 3 7 5 | 3 7

365

T
A 12 7 5 | 7 0 | 10 7 5
B 9 7 5 | 5 5 | 7 7 5

Appendix 2
 Pat Martino "Impressions"

IMPRESSIONS

COLTRANE - ARR. PAT MARTINO

$\text{♩} = 152$

Am7 Bm1 Am1 Am7 Bm1 E7b9 Am7 Bm1 Am1 Am7

Bm1 E7b9 A Am7 (Bm1/C) Am7

Cm1 Bm1 Am7

B Bm17

Bm17

A Ab7

Cm Bb Ab7

B1 Bb7

A2 Am7

A3

B3 Bbm7

A3 A \flat 7

A4

B4 B \flat m7

Musical notation system 1. Treble clef, key signature of two flats. Chord symbol **A4** *A_{mi}7* is present above the staff. The system includes a treble staff with notes and a bass staff with fingerings.

Musical notation system 2. Treble clef, key signature of two flats. The system includes a treble staff with notes and a bass staff with fingerings.

Musical notation system 3. Treble clef, key signature of two flats. Measure numbers 30 and 31 are indicated above the staff. Chord symbols **A6** and **A7** *A_{mi}7* are present. The system includes a treble staff with notes and a bass staff with fingerings.

Musical notation system 4. Treble clef, key signature of two flats. The system includes a treble staff with notes and a bass staff with fingerings.

Musical notation system 5. Treble clef, key signature of two flats. Chord symbol **B7** *B_{mi}7* is present above the staff. The system includes a treble staff with notes and a bass staff with fingerings.

Musical notation system 6. Treble clef, key signature of two flats. The system includes a treble staff with notes and a bass staff with fingerings.

A7 7

A8

A9 7

A10 *BbM7*

A11 *Am7* 7

A12 *(Bb/C)*

First system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb). The bottom staff is in bass clef. Chord labels above the staff include Cm, Bm1, and Am7. The notation includes eighth and sixteenth notes with accents and slurs.

Second system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb). The bottom staff is in bass clef. A chord label Bbm7 is present above the staff. The notation includes eighth and sixteenth notes with accents and slurs.

Third system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb). The bottom staff is in bass clef. A chord label Am7 is present above the staff. The notation includes eighth and sixteenth notes with accents and slurs.

Fourth system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb). The bottom staff is in bass clef. Chord labels above the staff include Am7, Bm1, Am1, Am7, Bm, E7b9, and Am7. The notation includes eighth and sixteenth notes with accents and slurs.

Fifth system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb). The bottom staff is in bass clef. Chord labels include Bm, Am, and NC (Am7). A circled 'C' time signature is present. The notation includes eighth and sixteenth notes with accents and slurs.

Appendix 3
Pat Martino and

after Pat's concert in Cologne Germany on 3rd October 2011.



Thank you Pat!

