

HERE'S THAT RAINY DAY

WES MONTGOMERY
FROM *BUMPIN' CD*

Emaj7
All notes except A \sharp

Tritone ii7-V7
Cm7 F7

Emaj7

Common tone connection

G7

Polyrhythm

Cmaj7
G major pentatonic/C

Fmaj7

Connection

F#m7 G#o7 C#7 F#m7 B7

Compound Lines:

Step Progression #1

Step Progression #2

Emaj7

Common tone: D# = Eb
7 = 7

Fm7

Tritone ii7-V7

Bb7

Typical Bop vocabulary

Chromatic Approach
 Outline No. 1 with Chromatic Embellishment
 Compound Melody

Am7 D7 Gmaj7 D major pentatonic/G

Outline No. 1

Compound Melody from two Step Progressions

11

Voice leading:
 G#-G#-F# = 9-5-9
 C#-C#-B = 5-9-5

Baroque angular sawtooth pattern:

Smooth contrast, then leap:

F#m7 C#7 F#m7 B7

14

Cm 3-5-7-9 arpeggio idea
 Rhythmic ideas changes character from surrounding lines

Emaj7 Cm7 F7 Emaj7

B major pentatonic/E

17

This looks like a scale passage,
 but could be viewed as an arpeggio
 with passing tones:

G7 Cmaj7 Fmaj7

Connection. One phrase rises at the end; the other falls.

20) 5 7 5 3 1

Outline No. 2 with beautiful elaboration, chromatic embellishment, voice leading.

23

Triad superimposition formula:
Cm triad/B7 = B7 b9b13

25

Connection:
Same shape, different implications

Other recurring shapes

Strong, emphatic, straight forward melodic statement.
Made interesting using rhythmic displacement.
The highest pitch +/- 75% point.
This delineates the last 8 measures of the form and solo.

27

E# unexpected
B7

Triad superimposition formula over dominant chord:
Eb (or D#) triad/F#7 = F#13b9

29

(G#m7=Emaj7/G#)

