

YOUNG JAZZ ENSEMBLE

Fried Pies

By John L. (Wes) Montgomery
Arranged by Mike Dana

INSTRUMENTATION

| | |
|---|-------------------------|
| Conductor | 1st Trombone |
| 1st E \flat Alto Saxophone | 2nd Trombone |
| 2nd E \flat Alto Saxophone | 3rd Trombone (Optional) |
| 1st B \flat Tenor Saxophone | 4th Trombone (Optional) |
| 2nd B \flat Tenor Saxophone | Guitar Chords |
| E \flat Baritone Saxophone (Optional) | Guitar (Optional) |
| 1st B \flat Trumpet | Piano |
| 2nd B \flat Trumpet | Bass |
| 3rd B \flat Trumpet | Drums |
| 4th B \flat Trumpet (Optional) | |

Optional/Alternate Parts

C Flute
B \flat Clarinet
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 2nd Trombone)

NOTES TO THE CONDUCTOR

Composer Wes Montgomery was a major influence on me as a young jazz guitarist. His compositions are very cool, with great melodic lines, interesting harmonies, and always a good helping of some soulful blues.

Fried Pies is a new take on the standard F blues form. I built on that foundation, while adding a few surprises, for example, the shout chorus at m. 63 and the drum solo over the vamp at m. 81. The chart works well with reduced instrumentation and includes several optional additional instrument parts. It would be an outstanding opener for your set!

Tempo

The quarter note at 130–142 BPM works well. You can go a bit faster if the band is comfortable. Let the shout chorus be your tempo guide; if that feels great, you've got the right tempo!

Ensemble

The opening melody trades off between altos and tenors (m. 9). Make sure those two sections are balanced. At m. 21, altos and tenors are together on the melody, punctuated by brass and bari sax with a classic call and response. Always keep the brass balanced with the saxes.

Measure 33 is the sendoff to the solo section, so pay close attention to the dynamic buildup, this applies to both soloist and the ensemble. The drum solo, which begins at m. 81, should start softly and build to its conclusion. Watch out for the surprise *mf* dynamic at the end!

Regarding articulation, the marcato or rooftop accent (▲) is played accented and detached (think “dant”), and staccatos should be very short but not clipped. Also, when your wind players are articulating eighth notes in a jazz style, I suggest players use a “du” instead of “tu” articulation with their tongue. Simply because the “D” syllable will sound smoother whereas the “T” syllable tends to sound a bit harsh in this style of arrangement.

Rhythm Section

It's always important for the rhythm section to reflect the ensemble dynamics. Note the *mf* dynamic in mm. 9–20. Piano and bass parts are fully notated, including the solo section in mm. 49–60. More experienced players might want to create their own comping rhythms and voicings and bass lines. If so, be aware of the chord changes in m. 51 and the turnaround in mm. 59–60.

Solo Section

A blues in F is the perfect vehicle for less experienced improvisors. The solo section is open for as many soloists as you'd like to showcase. I would recommend playing the backgrounds on a soloist's last chorus, and not more than twice. If you're featuring several soloists, try having someone solo with only the bass for the first chorus or two. Make sure the rhythm section, the harmony, and the soloist are all locked in when the band comes back in!

I hope you and your band enjoy this arrangement of Wes Montgomery's *Fried Pies*.

—Mike Dana



**Mike
Dana**

Composer and guitarist Mike Dana is the director of jazz studies at Fresno City College. At FCC, Mike directs the award-winning jazz ensemble, jazz combos, and teaches advanced improvisation, jazz theory, arranging, and jazz history. He also directs the jazz composer's orchestra, an ensemble made up of the finest jazz musicians and educators in central California.

Mike has composed music for orchestra, chamber ensembles, musical theater, film, choral ensembles, TV commercials, and of course jazz. His commissions, compositions and arrangements for both instrumental and vocal jazz ensemble are widely performed across the United States. He is quite active as a performer, leading several groups, including his own jazz quartet, the JCO, and Bahia, a group focusing on Brazilian music. His jazz guitar credits include performances with Cannonball Adderley, Gary Burton, Clark Terry, Bob Mintzer, Bobby Shew, Ingrid Jensen, Ernie Watts, Arturo Sandoval, and many others.

He continues to be in demand as a guest artist and clinician for jazz festivals throughout the western U.S., as a guest conductor for regional and all-state honor jazz bands. Mike earned bachelors and masters degrees in composition from California State University Fresno. He also attended the Berklee College of Music, and studied privately with jazz guitar legend Joe Pass. He is working on his doctorate at Boston University.

CONDUCTOR
50948S

FRIED PIES

By John L. (Wes) Montgomery
Arranged by Mike Dana

MEDIUM-UP SWING $\text{♩} = 130-140$

C FLUTE (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE (OPTIONAL)

4TH TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

RIDE Cym. S.D. 1 2 3 4 5 6 7 8

Toms - S.D. 3

Low Tom

F15 07(F#) C9sus D#15(F#) 07(F#)



FLUTE 

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

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The image shows a page of a musical score for the piece 'Fried Pieces'. The score is for a full orchestra and a vocal ensemble. The instruments listed on the left are Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is arranged in a standard orchestral format with staves for each instrument. A large red watermark reading 'Legal Use Requires Purchase' is overlaid diagonally across the entire page. At the bottom of the page, the measure numbers 9 through 16 are indicated.

Musical score for conductor, including parts for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Bari., Tpt. 1-4, Tbn. 1-4, Gtr., Pno., Bass, and Drums. The score spans measures 17 to 24. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the page. A circled number "21" is visible above the Flute part in measure 19. Chord symbols are present below the guitar and piano parts. A "CRASH Cym." symbol is located above the drum part in measure 20. The word "SIMILE" appears above several staves in measures 21, 22, and 23.

FLUTE
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
BASS
DRUMS

17 18 19 20 21 22 23 24

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21

CRASH Cym.

SIMILE

SIMILE

SIMILE

SIMILE

SIMILE

SIMILE

SIMILE

SIMILE

SIMILE

SIMILE

D⁹ C7(9#) B⁹ A7(9#) A⁹₅ G⁷ B⁷/C B⁷₉ E⁷(9#) F⁷ B⁹(#11)

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

To CODA

B^b7(b9) sus

B^b7(b9) A^b7(b9) B^b7(b9) A^b7(b9)

G7(b9) C7(b9)

D^b7

C7(b9)

B^b7(b9)

B^b7(b9) A7(b9)

A7(b9)

D7(b9)

G7(b9)

C^b9sus

25 26 27 28 29 30 31 32

33

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GR2

PNO.

BASS

DRUMS

RISE Cym.

2

FILL

33 34 35 36 37 38 39 40

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musical score with various instruments and vocal parts, including dynamics like *mf*, *mezzo*, and *sub. mf*, and performance markings like *rit.* and *fill*.

SOLOS
PLAY END TIME ONLY (SFXRDS.)

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

TIME (SWING)

41 42 43 44 45 46 47 48

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1. 2. 55

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

Watermark: Preview Requires Purchase

49 50 51 52 53 54 55 56

57

58

59

60

61

62

D.S. ff AL CODA

Ⓢ CODA

Musical score for measures 63-66. Instruments include Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, and Drums. The score includes dynamic markings such as mf , mfz , and fz . A rehearsal mark tr is present in measure 64. The piano part includes the instruction "(AS SCRITTUM)".

Musical score for measures 67-68. This section is marked "CODA" and includes dynamics such as mfz and mf . A large red watermark "Preview Only - Not for Purchase" is overlaid on the page. The score continues with various instrumental parts.

FLUTE *cresc.*

ALTO 1 *cresc.*

ALTO 2 *cresc.*

TENOR 1 *cresc.*

TENOR 2 *cresc.*

BARI. *cresc.*

TRP. 1 *cresc.*

TRP. 2 *cresc.*

TRP. 3 *cresc.*

TRP. 4 *cresc.*

TBN. 1 *cresc.*

TBN. 2 *cresc.*

TBN. 3 *cresc.*

TBN. 4 *cresc.*

GR2 *cresc.*

PNO. *cresc.*

BASS *cresc.*

DRUMS *cresc.*

73

PLAY END TIME ONLY

mf PLAY END TIME ONLY

mf

PLAY END TIME ONLY

mf PLAY END TIME ONLY

mf

SOLO W/ BASS

SOLO

SOLO OVER ENDS... BUILD!

69 70 71 72 73 74 75 76

81

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TEN. 1, TEN. 2, TEN. 3, TEN. 4, GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Preview Only - Legal Use Requires Purchase".

(SOLO CONT.)

POCO RIT.
EVEN STRS

FLUTE
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TRP. 1
TRP. 2
TRP. 3
TRP. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
BASS
DRUMS

85 86 87 88 89 90 91 92

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END SOLO FILL

Q47(b5)/D7 Q900 Q7(b9) F15

The image shows a page of a musical score for 'Fried Pies', page 12. The score is for a conductor and includes parts for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, and Drums. The music is in 4/4 time and features a variety of notes, rests, and dynamic markings such as 'cresc.' and 'poco rit.'. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page. At the bottom, there are measures 85 through 92, with some specific musical notations like 'END SOLO' and 'FILL' above measure 88, and chord symbols like 'Q47(b5)/D7', 'Q900', 'Q7(b9)', and 'F15' above measure 89.

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