YOUNG JAZZ ENSEMBLE

Belwin JAZZ
a division of Alfred

Fried Pies

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

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INSTRUMENTATION

Conductor
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 Chords
Guitar (Optional)
Piano
Bass
Drums

Optional/Alternate Parts

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

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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
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FRIED PIES

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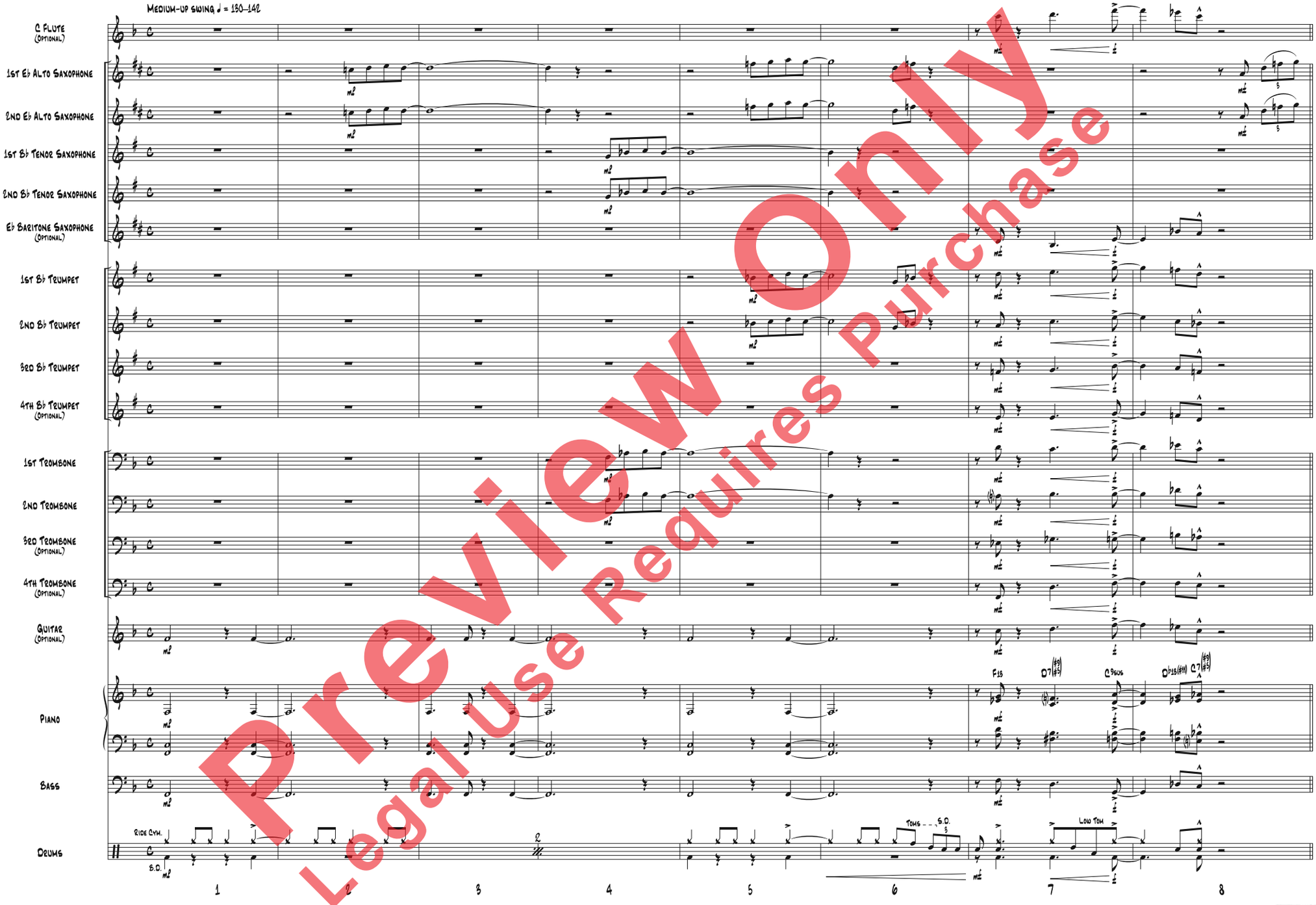

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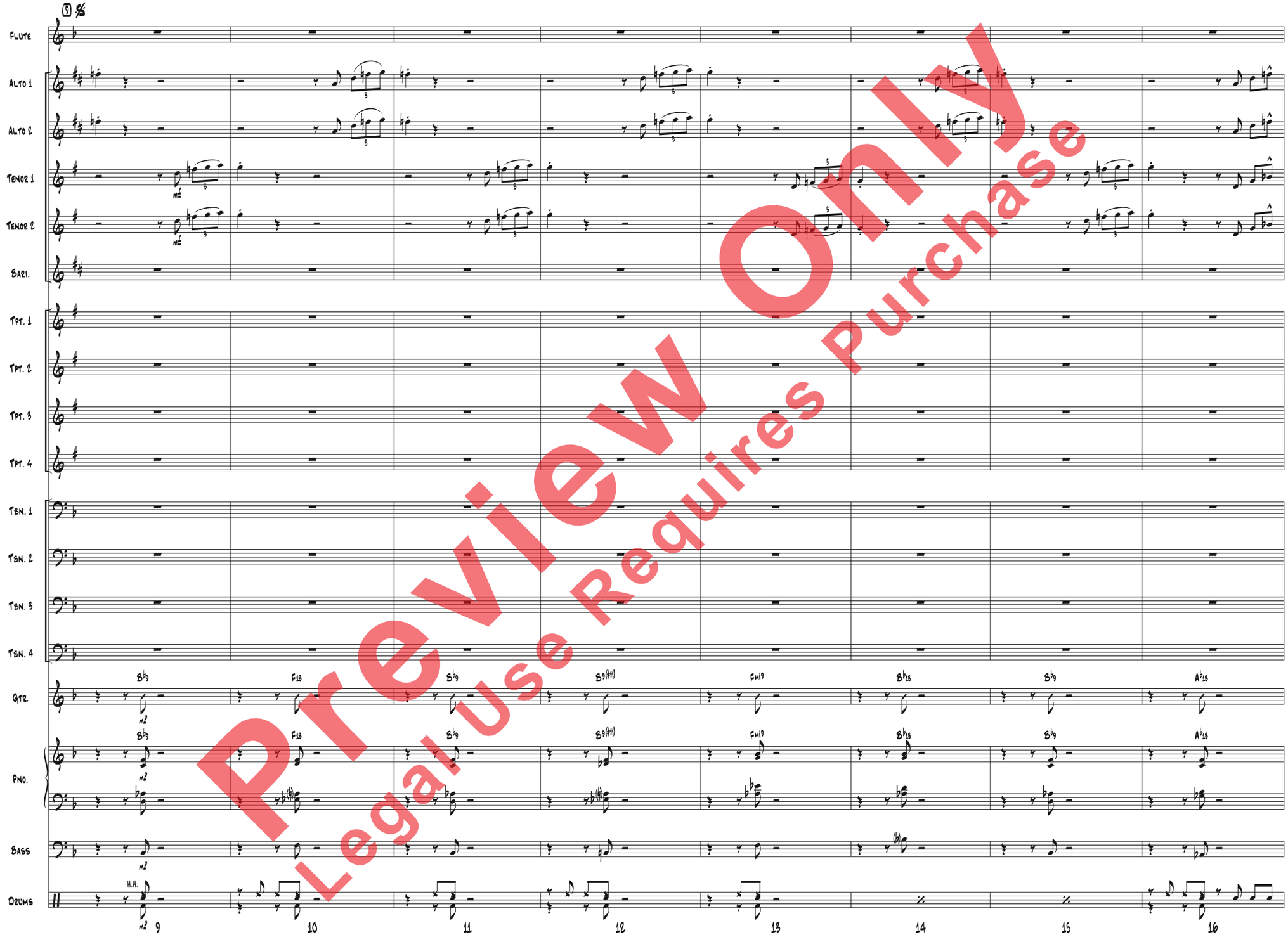

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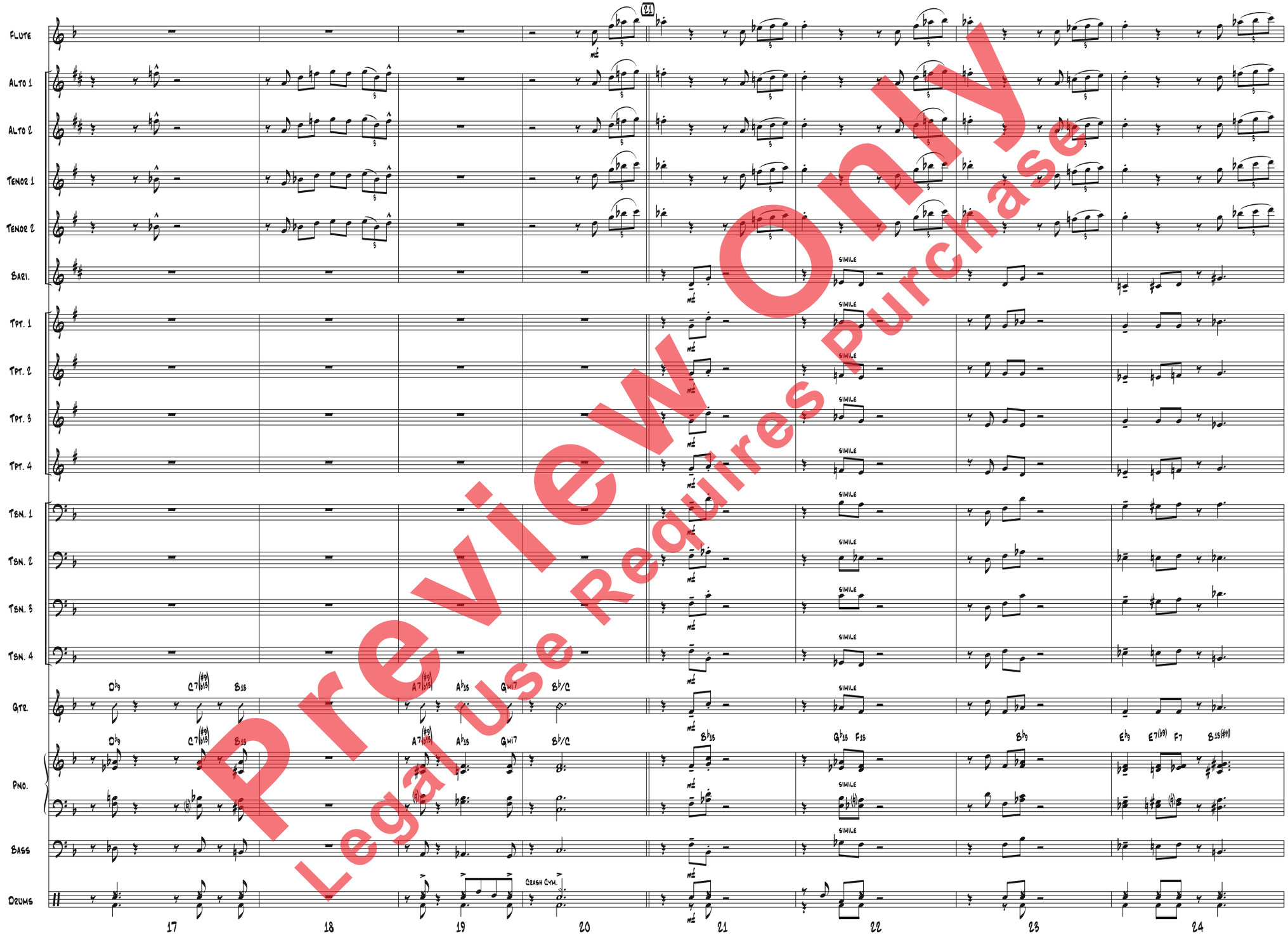

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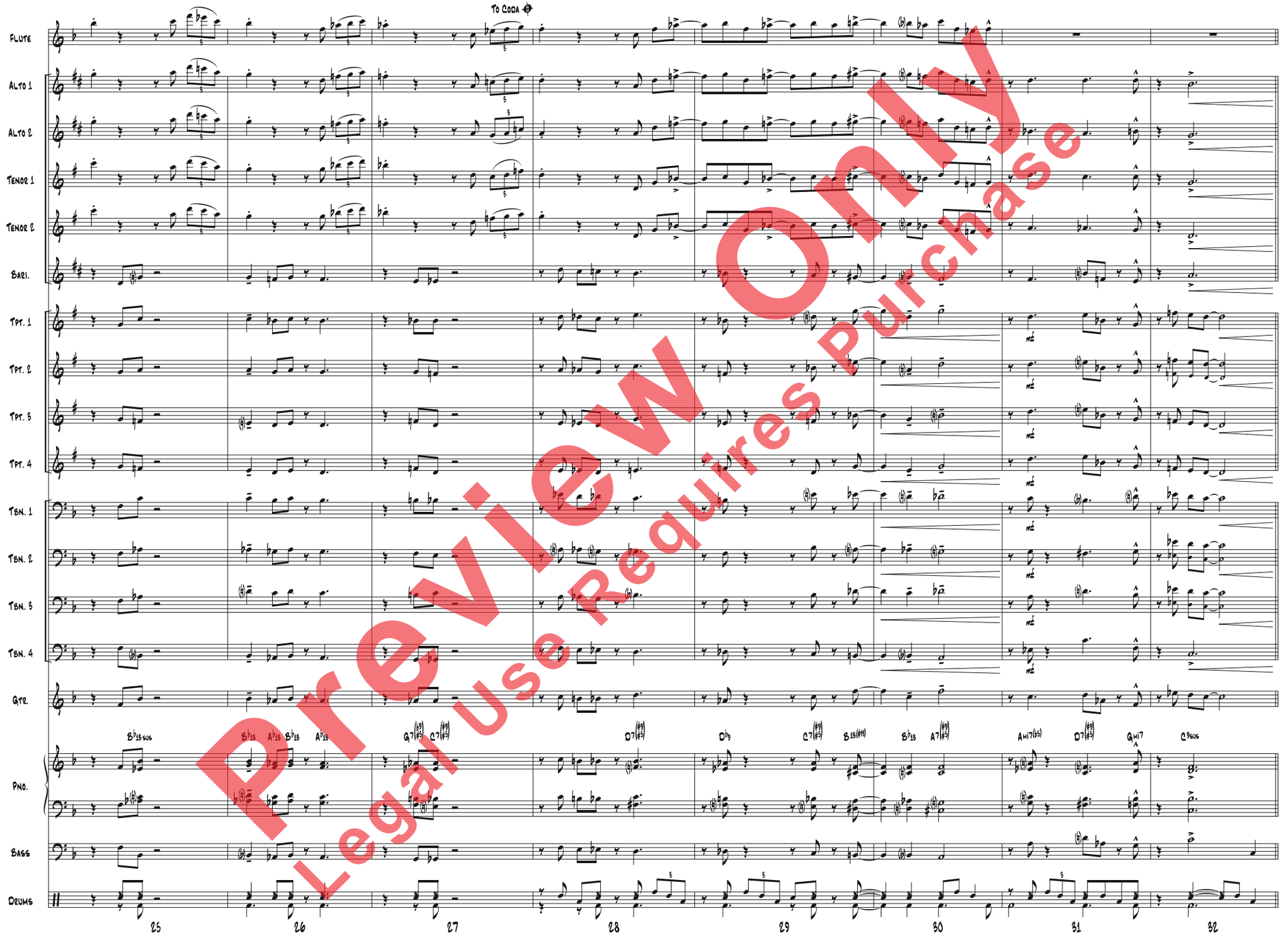

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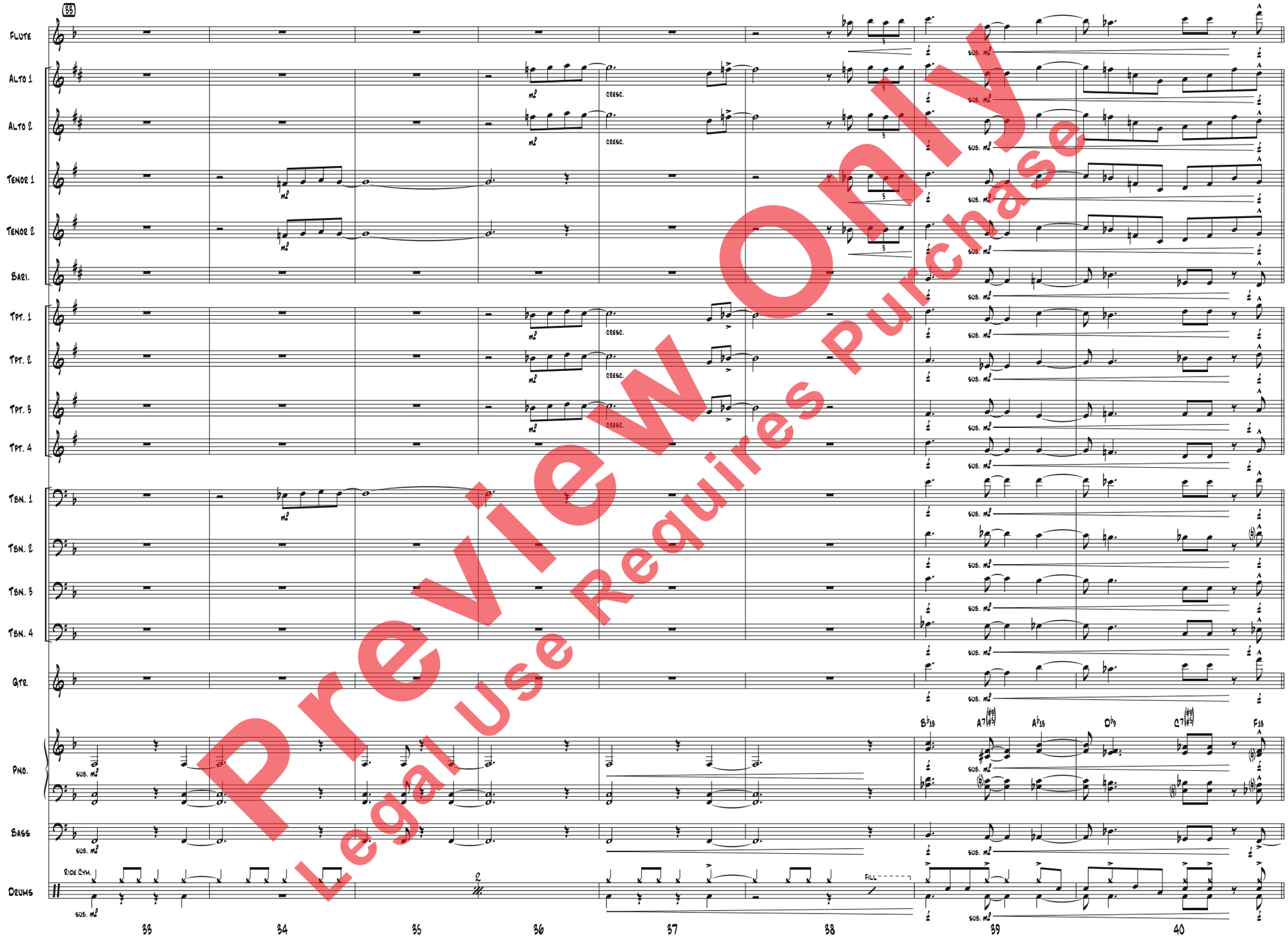

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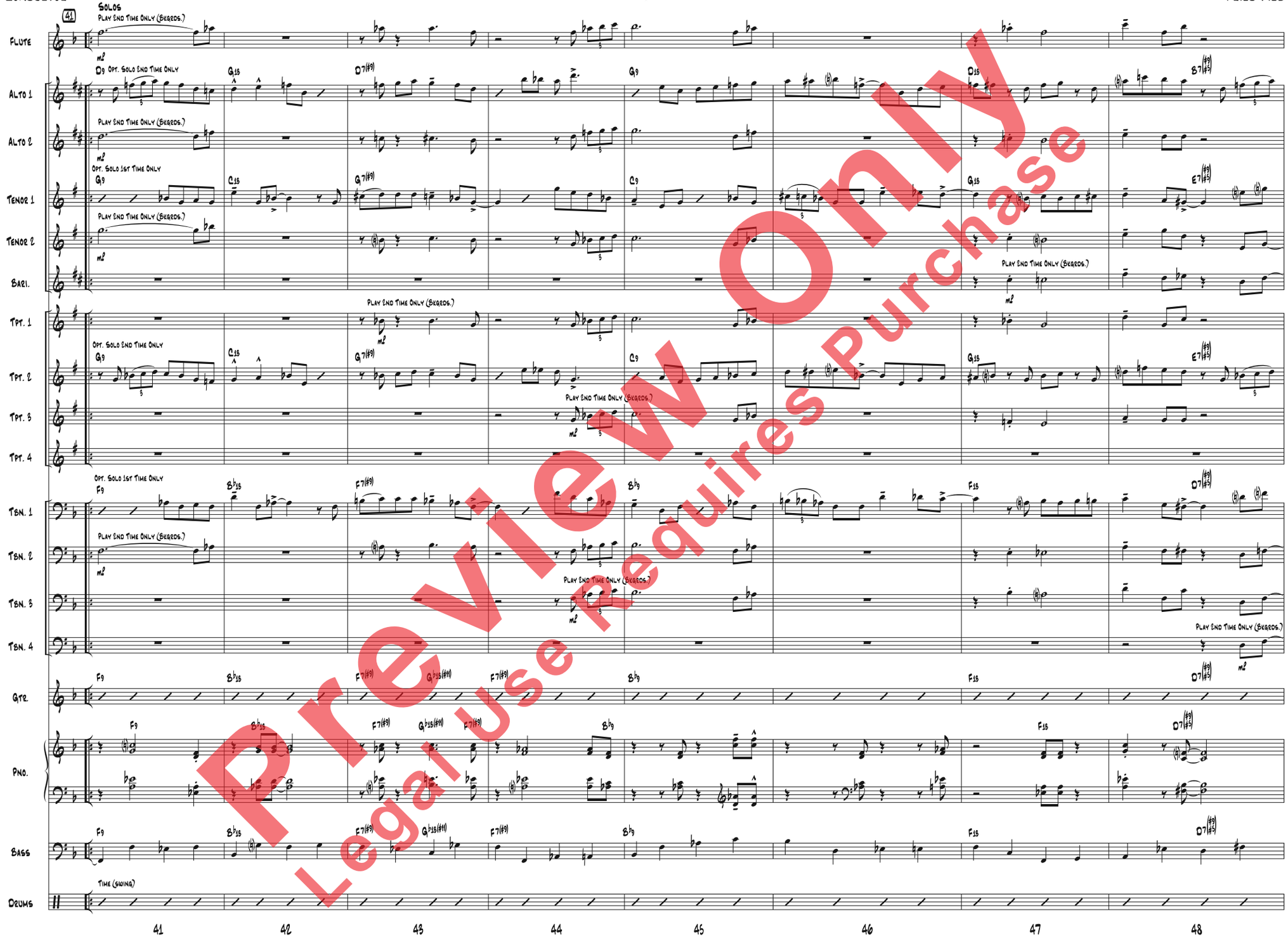

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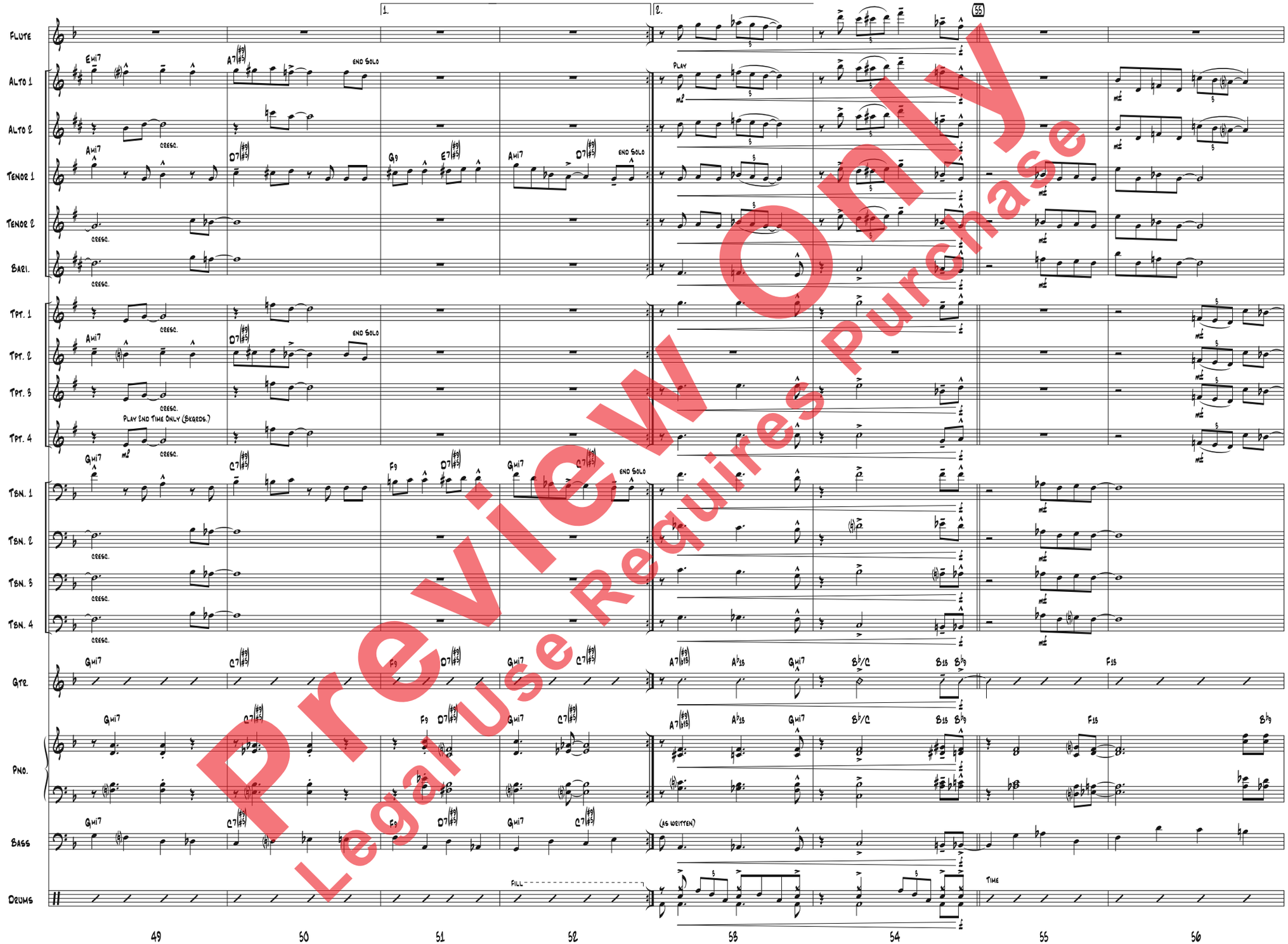

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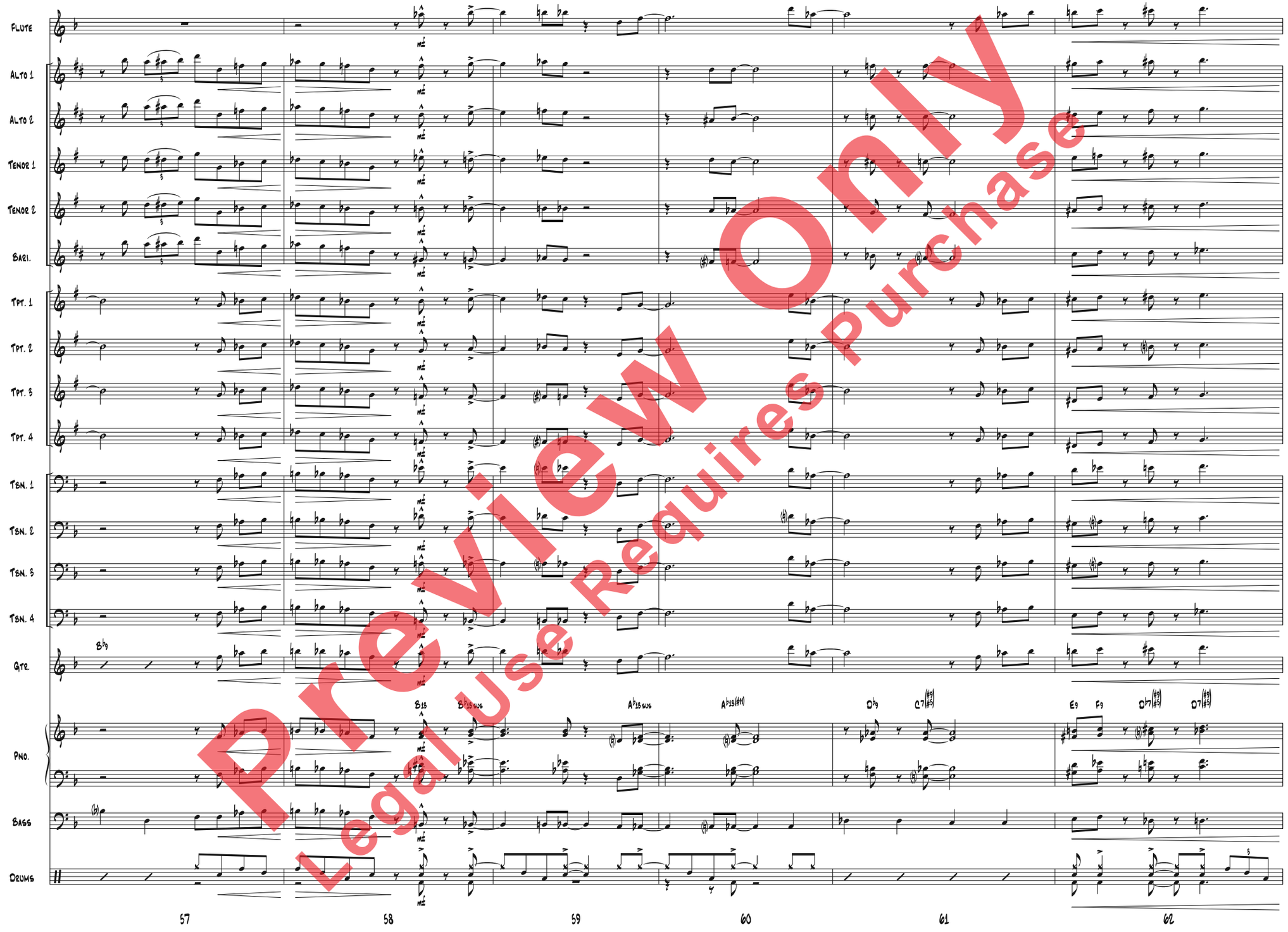

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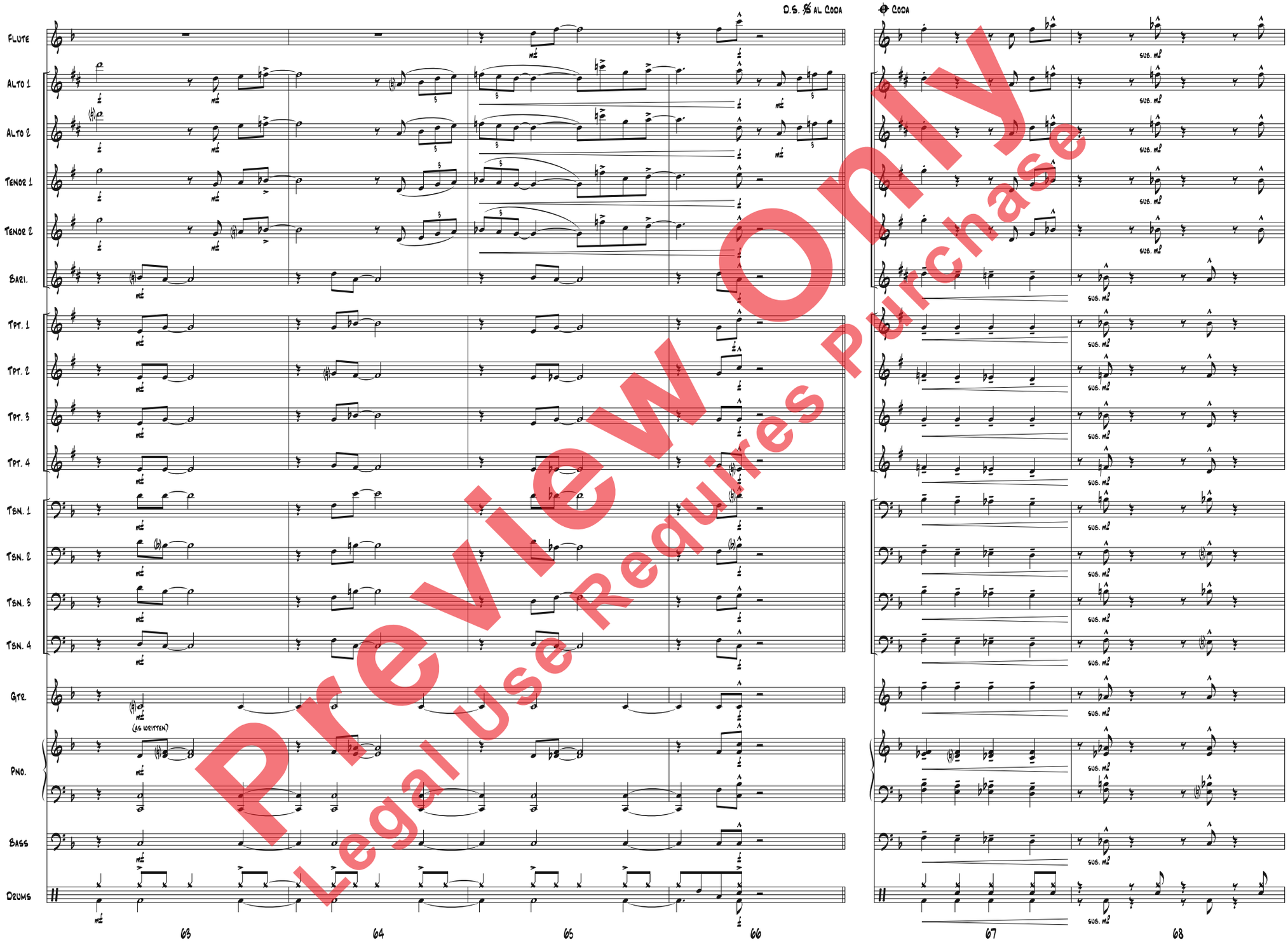

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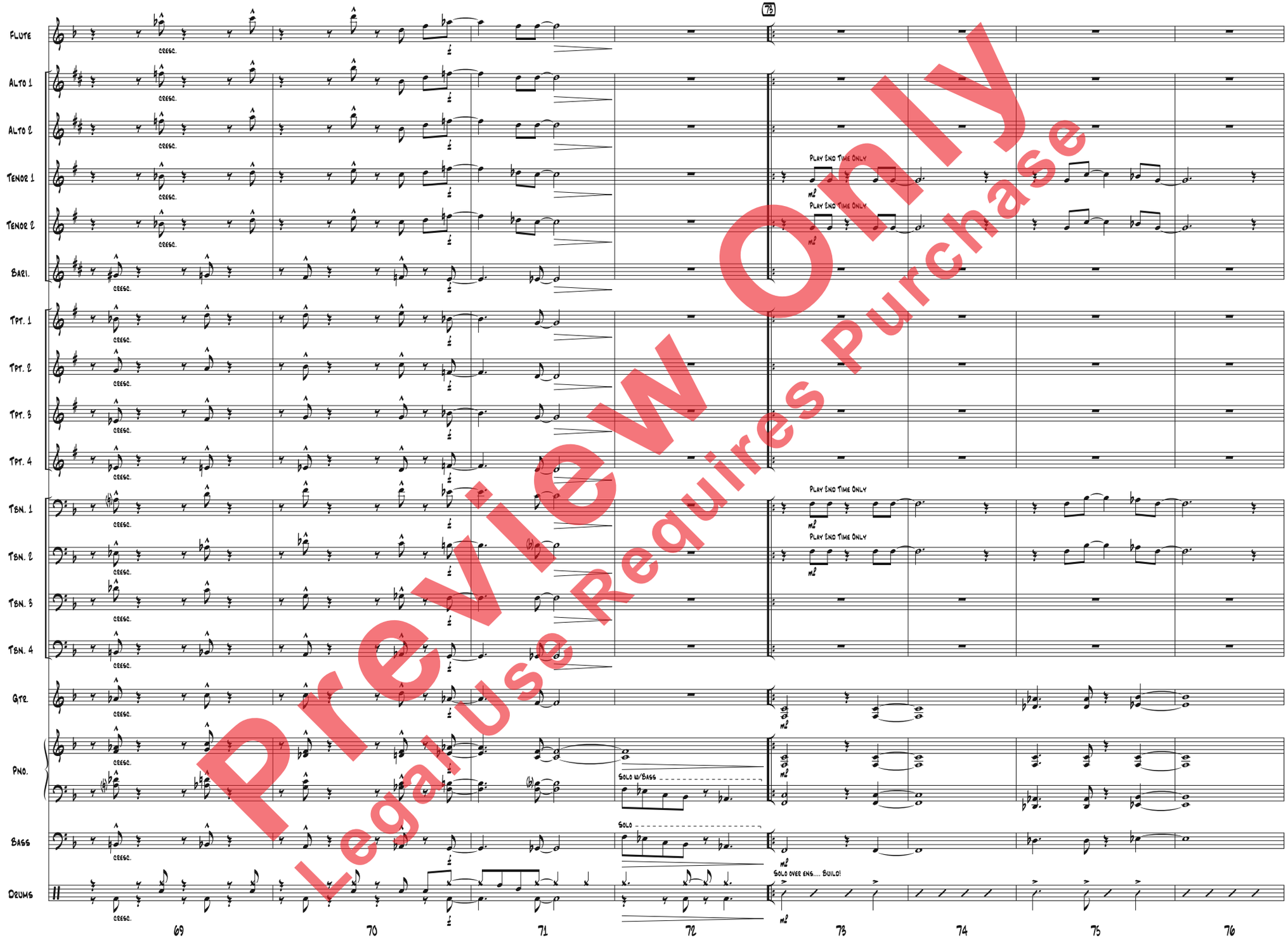

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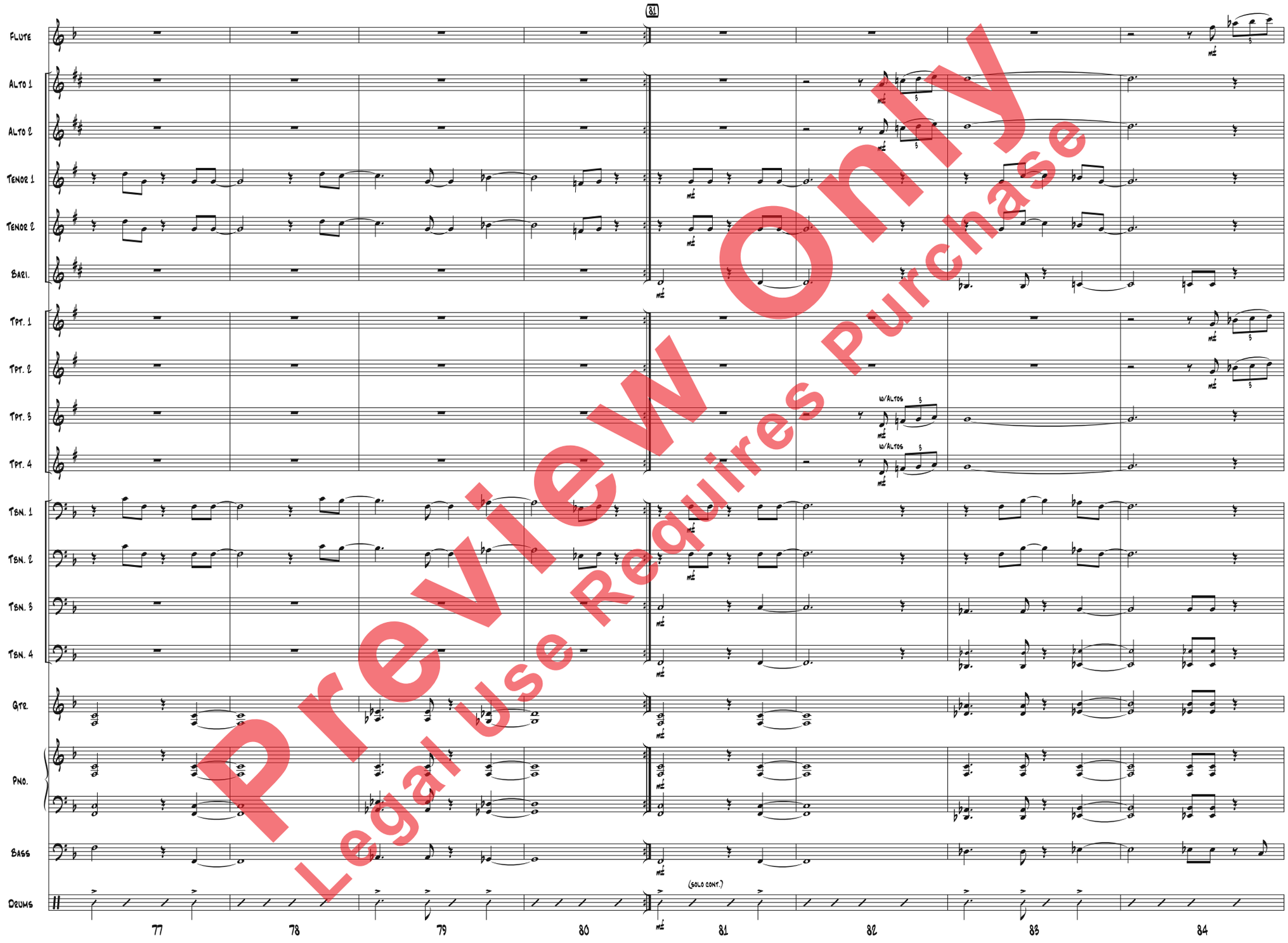

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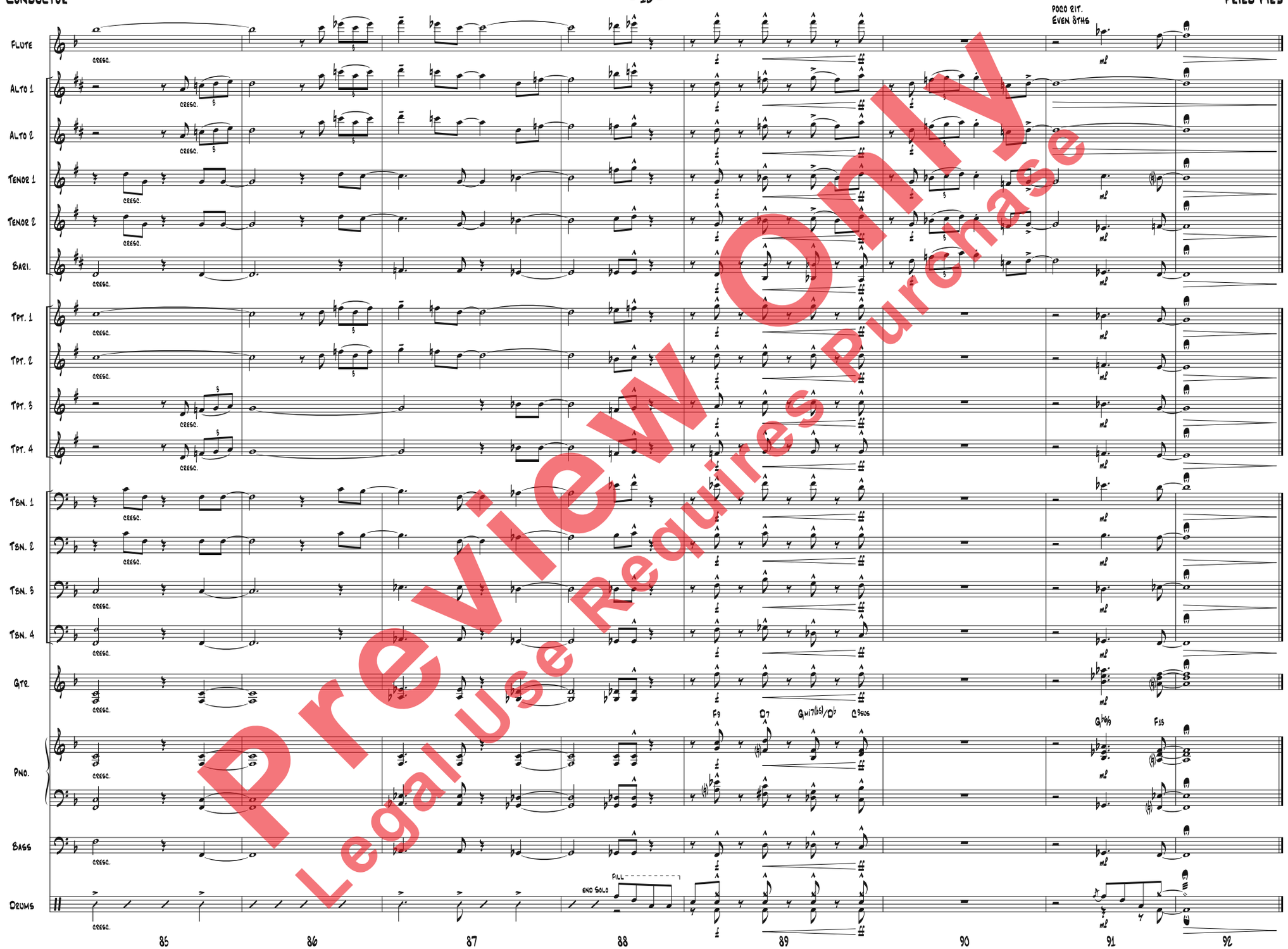

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