

FRIED PIES

(Boss Guitar)

By John L. (Wes) Montgomery

Figure 10—Head

"Fried Pies" was regarded in *Downbeat's* review of the *Boss Guitar* album as a "cooking, horizontally-stretched blues," and that's as succinct and apt a description as may be found anywhere. It is a beloved Montgomery composition and one of his most memorable efforts in the organ-trio genre. An uncommon 12-bar blues in F, the tune features a clever arrangement with a tricky ensemble line in the head, a two-part structure for improvisations with a harmonic departure and a feel change, and an exemplary guitar solo—one of his best.

The head juggles brisk single-note blues figures with accented, off-beat chord jabs. These phrases are played in lock-step by the guitar and organ. The 12-bar format and its customary progressions are more implied than overtly stated in the head. Note the unusual placements of the I and IV chords (F7 and B \flat 7). Measures 8–9 contain a characteristic Montgomery mutation of the blues changes with tritone substitutions: A \flat 13 for D7, D \flat 9 for Gm7, and B13 for F7. The turnaround in measures 11–12 employs a subtle harmonic twist. Here, the usual progression is supplanted with an Am7–D7–G7–C7 progression that maintains an F note as the top voice through the chord changes. This pedal note creates the raised 5th, raised 9th, and suspended 4th dissonances in the progression. The strong rhythmic element, always present in Montgomery's compositions, is found in the purposeful syncopation on the "and" of beat 2 in measures 2–8 and the off-beat punches in measures 9 and 11. Measure 10 contains a familiar blues-scale cadential line: a soulful cliché that is neatly inserted into the uncommon Montgomery melody.

12 Fig. 10

Head

Fast Swing $\text{♩} = 155-160$ ($\text{♩} = \text{♩} \text{ } \text{♩}$) Triplet Feel

The musical score for the head of "Fried Pies" is presented in three systems, each with a guitar staff and a corresponding guitar tablature (TAB) staff. The key signature is one flat (B \flat), and the time signature is 4/4. The tempo is marked "Fast Swing" with a quarter note equal to 155-160 beats per minute, and the feel is "Triplet Feel".

System 1 (Measures 1-3): The guitar staff begins with a melodic phrase in measure 1, followed by a triplet of eighth notes in measure 2, and another triplet in measure 3. The TAB staff shows the fretting for these notes. Chord labels above the staff are B \flat 9/D in measure 1, F13/E \flat in measure 2, and B \flat 9/D in measure 3.

System 2 (Measures 4-6): Measure 4 features a triplet of eighth notes. Measure 5 has a triplet of eighth notes. Measure 6 has a triplet of eighth notes. The TAB staff shows the fretting for these notes. Chord labels above the staff are F7#5/E \flat in measure 4, Fm7 in measure 5, and B \flat 9/D in measure 6.

System 3 (Measures 7-9): Measure 7 has a triplet of eighth notes. Measure 8 has a triplet of eighth notes. Measure 9 has a triplet of eighth notes. The TAB staff shows the fretting for these notes. Chord labels above the staff are A \flat 13 in measure 7, D \flat 9 in measure 8, and C9#5 in measure 9.

System 4 (Measures 10-12): Measure 10 has a triplet of eighth notes. Measure 11 has a triplet of eighth notes. Measure 12 has a triplet of eighth notes. The TAB staff shows the fretting for these notes. Chord labels above the staff are B13 in measure 10, and no specific chord label is provided for measures 11 and 12.

Figure 11—Solo

Montgomery's solo is a landmark outing. The first section, measures 1–16, is an interlude which occurs over a droning F5 chord in half-time feel. Montgomery plays modally for the most part, mixing minor and dominant-seventh melodies tastefully. The opening phrase in measure 2 is a minor mode line which cadences on, and then emphasizes, through repetition, the C \flat (flatted 5th) blue note. He switches tonalities to the major/dominant side in measures 8–14. Here his lines clearly favor the major third (A). The descending triplet lick in measures 13–14 is pure F major pentatonic (F–G–A–C–D).

An accented C7#5(#9)–F13 change brings in the second part of the solo. This is set in a more traditional but cooking swing feel and played as multiple choruses of a 12-bar blues in F. His opening six-bar phrase is a gem which lends a bebop air to the proceedings from the outset. Note the distinctive chromaticism, interval jumps, mix of arpeggio and scale melody, and feeling of resolution in the line. By contrast, Montgomery latches onto a swinging, riff-oriented blues line in measures 23–28. Bebop phrases dominate the second chorus [B] from the fourth measure. The cadential lick in measure 32 is one of his favorite melodic patterns, found in varied forms in many solos. The florid, horn-influenced flurry in measures 36–38 is the sort of line that left countless listeners astounded at Montgomery's technical prowess with the thumb. The double-timed melody is in G minor, incorporates the flatted 5th (D \flat), and employs arpeggio and scalar contours. Note the deliberate interval skips Montgomery leaves in the scale passages of measure 37 and the raked articulation in measure 38. The ending of the phrase in measure 39 is a solid blues cadential melody. The third chorus [C] is marked by a definite blues bent. Riff ideas abound in measures 41–43 and measures 48–52, punctuated by a variation of a favorite bop cadential line in measure 44. Montgomery introduces a thematic slurred double stop in measure 48 which is developed in the ensuing seven measures. Note that only one note (G \sharp –A) is slurred in this double stop. The D is maintained above as a pedal tone. The blues bent is continued into the fourth chorus [D]. In measures 60–64, an attractive swinging blues riff built on a repeated D pushes toward the final single-note chorus. The fifth chorus [E] is the climax of the single-note solo. It exploits a playful Montgomery motive of hammered, descending scale licks which is sequenced and adjusted to fit the backing chords—most notably the remote B7 in measure 68, a favorite harmonic substitution. Measures 71–75 contain reinterpreted blues clichés which provide a beautiful earthy closure to the section.

Choruses [F]–[I] are superb examples of Montgomery's octave soloing in a straight-ahead blues context. Here, as in the single-note solos, he balances bebop melodies with groove-oriented blues riffs that generally begin each chorus. The phrase in measures 89–93 is exemplary. Note Montgomery's progression from a descending series of call-and-response riffs in four registers to an angular cadential bop lick. The latter makes use of 9th, 13th, raised 5th, and flatted 9th tones. This signature Montgomery cadential line is heard again in varied form in measures 113–117.

13 Fig. 11

Guitar Solo

Interlude

Half-Time Feel

1 F5

TAB

5

(3)

x

*Played ahead of the beat.

9

(8)

A 1st Chorus

Swing Feel (A Tempo)

C7#5#9 F13

13

11

18 Bb7 F7 (F7b9)

(9)

21 Bb7 F7 D7

*Played behind the beat.

25 Gm7 C7 F7 Ab7 G7 Gb7

B 2nd Chorus

29 F7 Bb7 F7 (F7#5b9)

33 Bb7 F7 D7

37 Gm7 C7 F7 Ab7

C 3rd Chorus

40

G7 Gb7 F7 (Bb7) F7

10 13 13 10 13 13 10 13 10 9 10 10 12 10 13 12 12 12 12 12 12 12

44

(F7#5) Bb7

(13) 10 13 9 10 10 8 6 7 6 8 9 6 8 7 6 7 8 6 8 9 8 6 8 (6)

47

F7 D7 Gm7 C7

6 7 6 (7) 6 7 5 10 9 10 (7) 6 6 (6) 8 6 7 8 9 10 9 10 8

D 4th Chorus

51

F7 Ab7 G7 Gb7 F7 Bb7

(10) 6 (6) 8 6 7 9 10 7 10 9 10 10 9 8 6 7 6 8 9 8 6 7 6 10 9 10

55

F7 Bb7

10 9 8 (8) (6) 7 6 7 8 7 6 7 8 7 6 7 8 6 7 6 11 8 9 6 5 8 6 7

59 F7 D7 Gm7 C7 F7 Ab7

64 G7 Gb7 F7 Bb7

E 5th Chorus

67 F7 (B7) Bb7

70 F7 D7

73 Gm7 C7 F7 Ab7 G7 Gb7

*Mute inner string of octaves throughout.

[F] 6th Chorus

77 F7 Bb7 F7

81 Bb7 F7

84 D7 Gm7 C7

[G] 7th Chorus

87 F7 Ab7 G7 Gb7 F7

90 Bb7 F7

93 Bb7 F7 D7

(6)	8	9	8	8	11	8	9	(9)	7	8	6	3	X	6	7	7
(3)	5	6	5	5	8	5	6	(6)	5	5	3	1	X	6	7	5
														4	5	6

97 Gm7 C7 F7 Ab7

8	8	X	7	X	6	15	13	15	16	13	13	11	9	10	10	10
5	5	X	4	X	3	12	10	12	13	10	10	8	6	8	7	7

[H] 8th Chorus

100 G7 Gb7 F7 Bb7

13	11	13	13	10	9	10	10	13	11	13	13
10	8	10	10	8	6	8	8	10	8	10	10

103 F7 Bb7

(13)	10	10	10	10	9	13	11	12	11	9	10	9	7	10
8	8	6	8	6	6	10	8	9	8	6	8	6	5	8

106 F7 D7

13	11	12	11	9	11	9	10	7	10	9	13	16	13	11	12	11
10	8	9	8	6	8	6	10	5	8	6	10	13	10	8	9	8

109 Gm7 C7 F7 Ab7

9 (10) 10 10 9 10 10 10 13 11 12 11 9 11 9 10 11 9 10 8 10 10 8 7

6 (8) 8 8 6 8 8 8 10 8 9 8 6 8 6 8 8 6 8 8 6 8 8 7

112 G7 Gb7 F7 Bb7

13 13 13 13 13 10 10 8 11 9 13 12

10 10 10 10 8 12 10 7 8 7 5 8 6 10 10 9

6 10 6

115 F7 (Cb7) Bb7

11 8 10 8 11 12 11 10 9 8 10 9 11 9 8 6 8 6 5 8 8 11 8

8 8 5 7 5 8 9 8 7 6 5 7 6 9 7 6 4 6 6 5 8 5 8 5

6 5

118 F7 D7

(8) 5 6 5 5 7 9 10 8 10 11 8 9 7 6 10

5 3 3 3 3 5 7 8 5 7 8 5 6 4 3 7

3 3 3

121 Gm7 C7 F7 Ab7 G7 Gb7

(10) 11 10 9 8 9 8 6 7 8 6 6 6 6 6

7 8 7 6 5 6 5 4 5 5 3 7 8 6 7 3

5 6 4 5