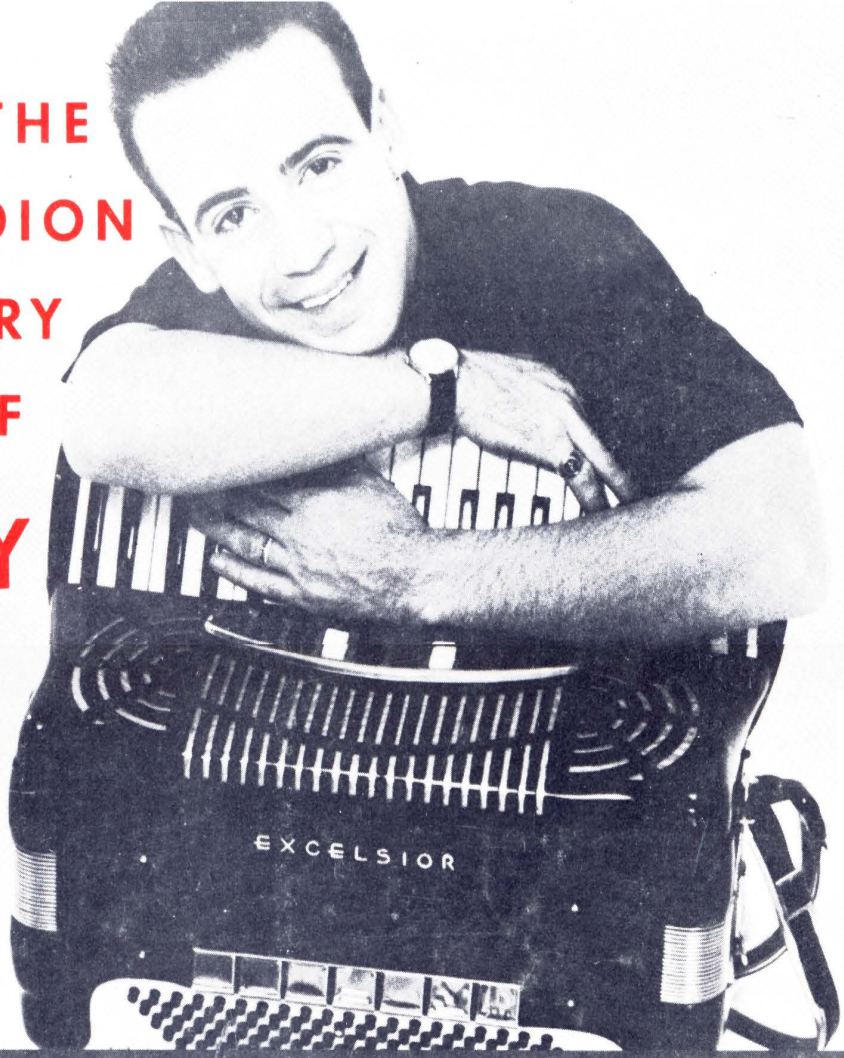
# THE ACCORDION ARTISTRY OF PETE JOLLY

RCA VICTOR RECORDING STAR



## ACCORDION SOLOS OF COMPOSITIONS BY

## PETE JOLLY
## GERRY MULLIGAN
## & SHORTY ROGERS

LINEAR PUBLICATIONS
7614 MELROSE AVENUE
HOLLYWOOD 46, CALIFORNIA

## THE ARTISTRY SERIES

THIS SERIES CAME INTO BEING IN RESPONSE TO THE DEMAND OF THE YOUNG STUDENT-MUSICIAN WHO WISHES FOR SOME OPPORTUNITY TO STUDY THE SOLOS OF THE MANY JAZZ GREATS. FROM IT HE CAN NATURALLY GAIN TECHNICALLY, AND AT THE SAME TIME HAVE MORE PLEASURABLE HOURS OF PRACTICE THAN THOSE AFFORDED BY THE ANTIQUATED SCALE-BOOK STUDIES. ALSO, WITH THE INCLUSION OF THE BASIC MELODY AND ITS CHORD SYMBOLS, HE IS GIVEN AN OPPORTUNITY FOR THEORETICAL STUDY. THUS, MANY NEW DOORS ARE OPENED.

IT IS HOPED THAT IN THIS SERIES WE ARE FULFILLING THIS WISH AND THAT HE, IN HIS CLIMB TO MUSICAL SUCCESS, WILL ENJOY MANY PROFITABLE HOURS THROUGH ITS USAGE.

## FOREWORD

I HOPE THAT THIS BOOK WILL BE ABLE TO SHOW THE MANY INTERESTED ACCORDIONISTS THAT THE ACCORDION CAN BE A VERY SUCCESSFUL JAZZ INSTRUMENT, AND THAT IT IS AN INSTRUMENT IN WHICH MANY INTERWOVEN LINES OR PARTS MAY BE PLAYED; THEREFORE THE POSSIBILITES ARE UNLIMITED.

ONE OF THE IMPORTANT FACTORS IN PLAYING THESE SOLOS IS THAT YOU DO NOT USE THE BASSES (LEFT HAND) FOR CONTINUOUS RHYTHMIC ACCOMPANIMENT; INSTEAD, THEY ARE USED AS A BASS LINE (PART) GENERALLY CONSISTING OF ROOTS, PLAYED MAINLY IN THE COUNTER AND FUNDAMENTAL ROWS. THE RHYTHM MUST BE FELT AND IMPLIED. IF MORE RHYTHM IS DESIRED I WOULD SUGGEST PLAYING THOSE ARRANGEMENTS WITH RHYTHM INSTRUMENTS SUCH AS BASS AND DRUMS.

WHEN IMPROVISING, THE OCCASIONAL USE OF ROOTS WITH YOUR LEFT HAND WILL HELP YOU FEEL THE CHORD CHANGES AND ALSO GIVE YOU A RHYTHMIC LIFT. TRY TO THINK OF YOUR RIGHT HAND AS BEING A HORN OR HORNS. A GREAT DEAL OF THE TIME I CONSIDER MY RIGHT HAND AS A SINGLE HORN PLAYING JUST ONE LINE. INCIDENTALLY, WHEN YOU ARE PLAYING A SERIES OF CHORDS WITH YOUR RIGHT HAND, SUSTAINING THE BASSES CAN BE VERY EFFECTIVE.

YOU SHOULD NEVER OPEN OR CLOSE THE BELLOWS WHILE SUSTAINING A WHOLE NOTE OR IN THE MIDDLE OF A PHRASE. THE BELLOWS MAY BE COMPARED TO THE LUNGS OF A WIND INSTRUMENTALIST. AT THE END OF EACH PHRASE A BREATH IS TAKEN AND THE DIRECTION OF THE BELLOWS IS REVERSED.

I BELIEVE YOU WILL FIND NEW IDEAS AND FREEDOM TO BE GAINED BY PLAYING THE ACCORDION IN THIS MANNER.

—PETE JOLLY

## ABOUT PETE JOLLY

PETE JOLLY'S STUDY OF THE ACCORDION COMMENCED THREE YEARS AFTER HE WAS BORN; JUNE 5, 1932, IN NEW HAVEN, CONN. ALONG WITH HIS FATHER'S INSTRUCTION AND THAT OF JOE BIVIANO OF THE NEW YORK ACCORDION CENTER, PETE WIDENED HIS MUSICAL INTERESTS TO TAKE IN THE PIANO.

PETE NOW RECORDS EXCLUSIVELY FOR R.C.A. VICTOR. IS A FEATURED MEMBER OF THE SHORTY ROGERS GIANTS AND IS GENERALLY RECOGNIZED AS ONE OF THE LEADING EXPONENTS OF MODERN JAZZ ON BOTH PIANO AND ACCORDION.

THE PUBLISHER

# THE ACCORDION ARTISTRY OF PETE JOLLY

COMPOSITIONS BY

**PETE JOLLY**
**GERRY MULLIGAN**
**SHORTY ROGERS**

ARRANGED FOR ACCORDION BY
PETE JOLLY

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# COUNTER

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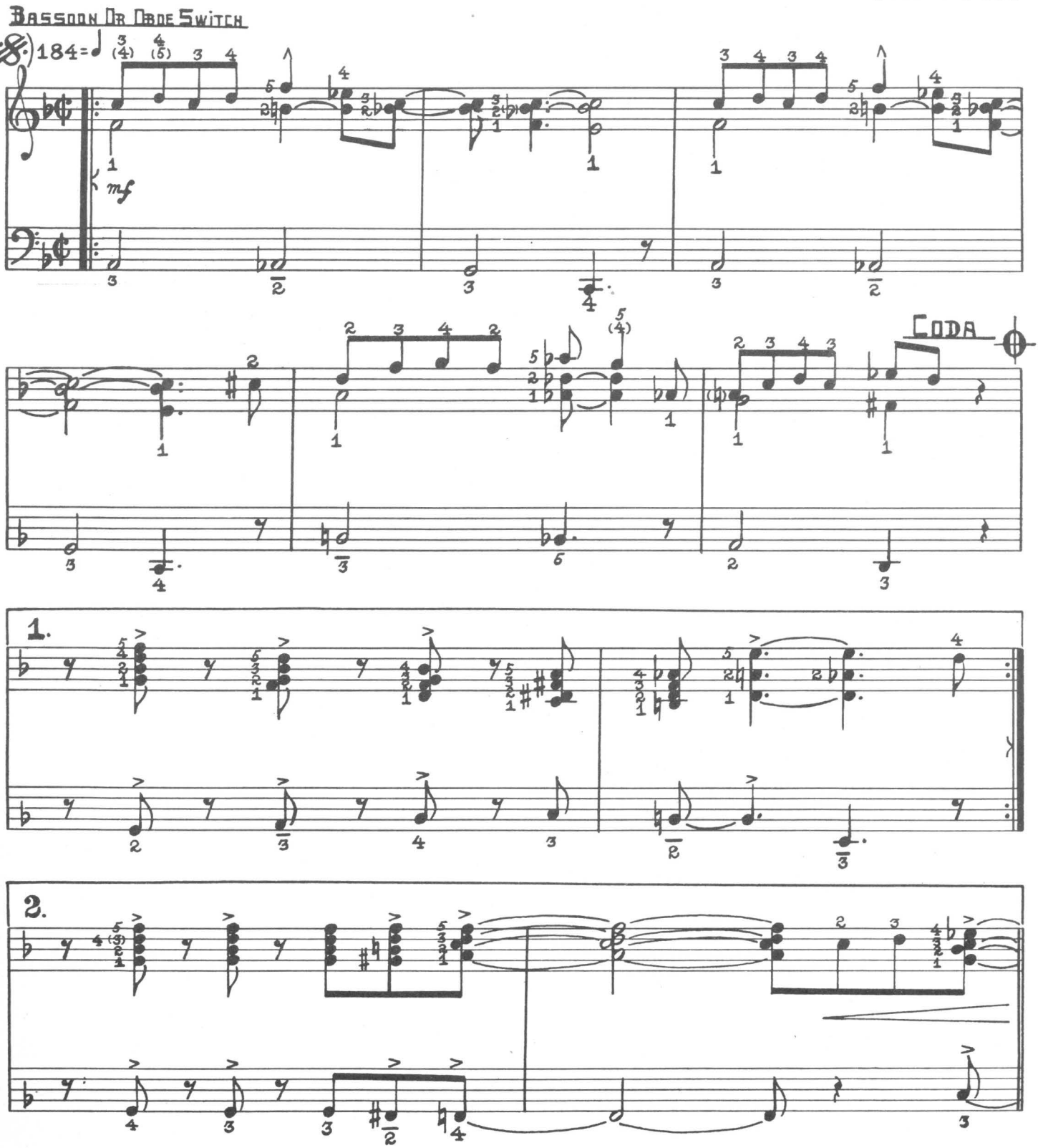


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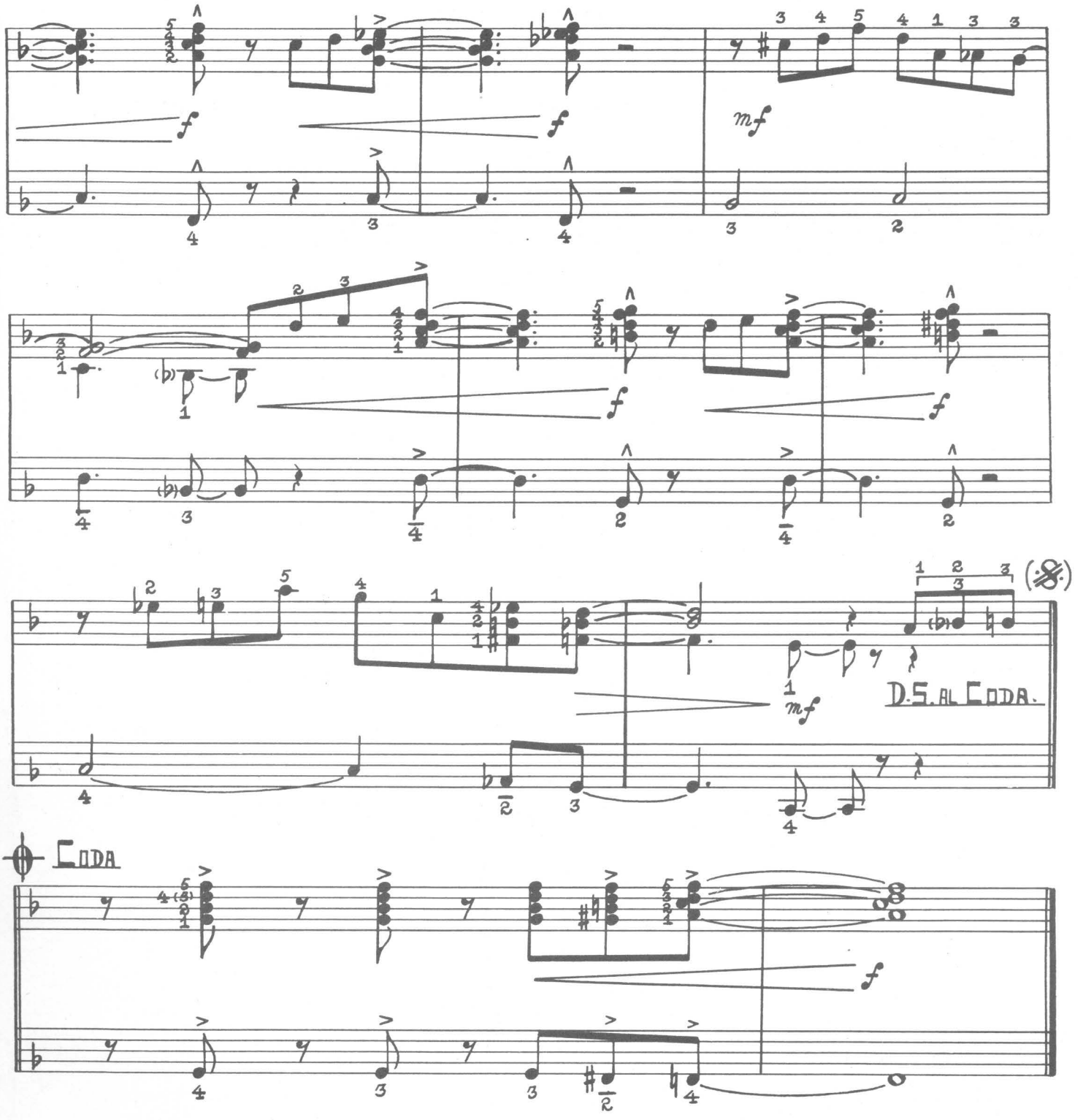
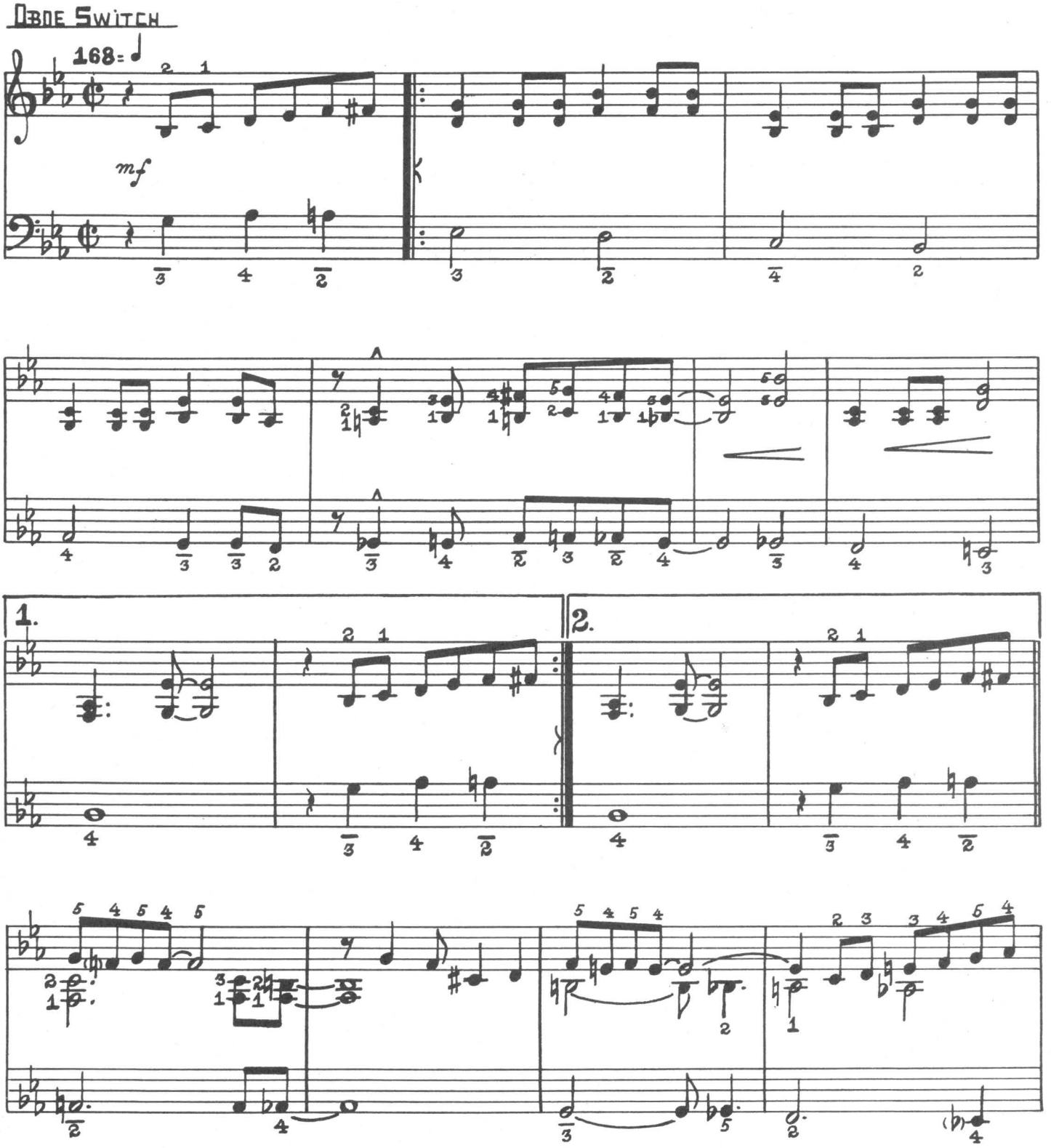



"Counter" should be played lightly and in a happy mood. It has a distinct natural swing that can only be attained by the performers relaxed interpretation. Once you have become familiar with the notes and fingering, just sit back and enjoy yourself.

The alternate fingering in measure No. 1 is to be used only on the dal segno.

# SEXTET

GERRY MULLIGAN

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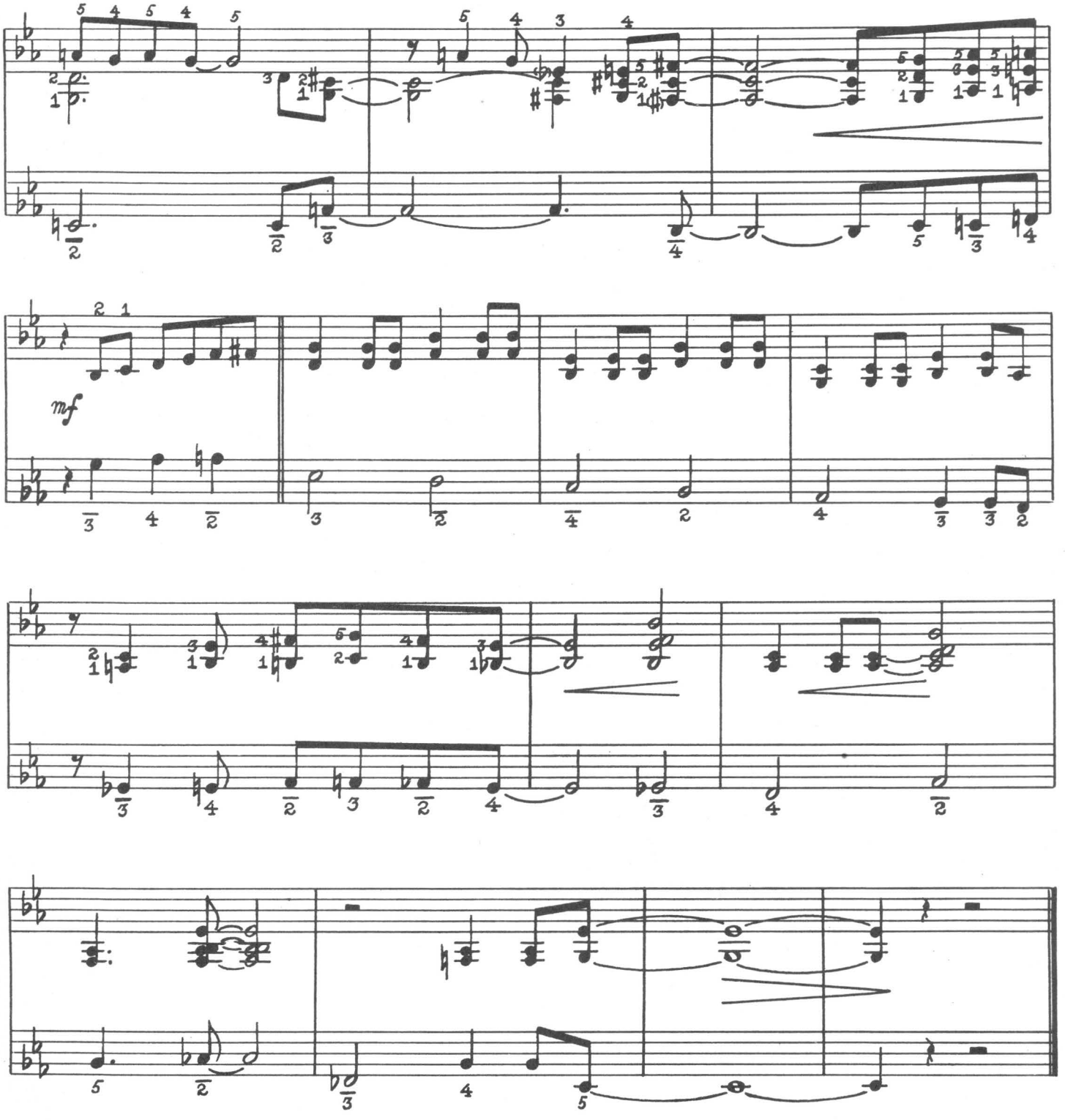
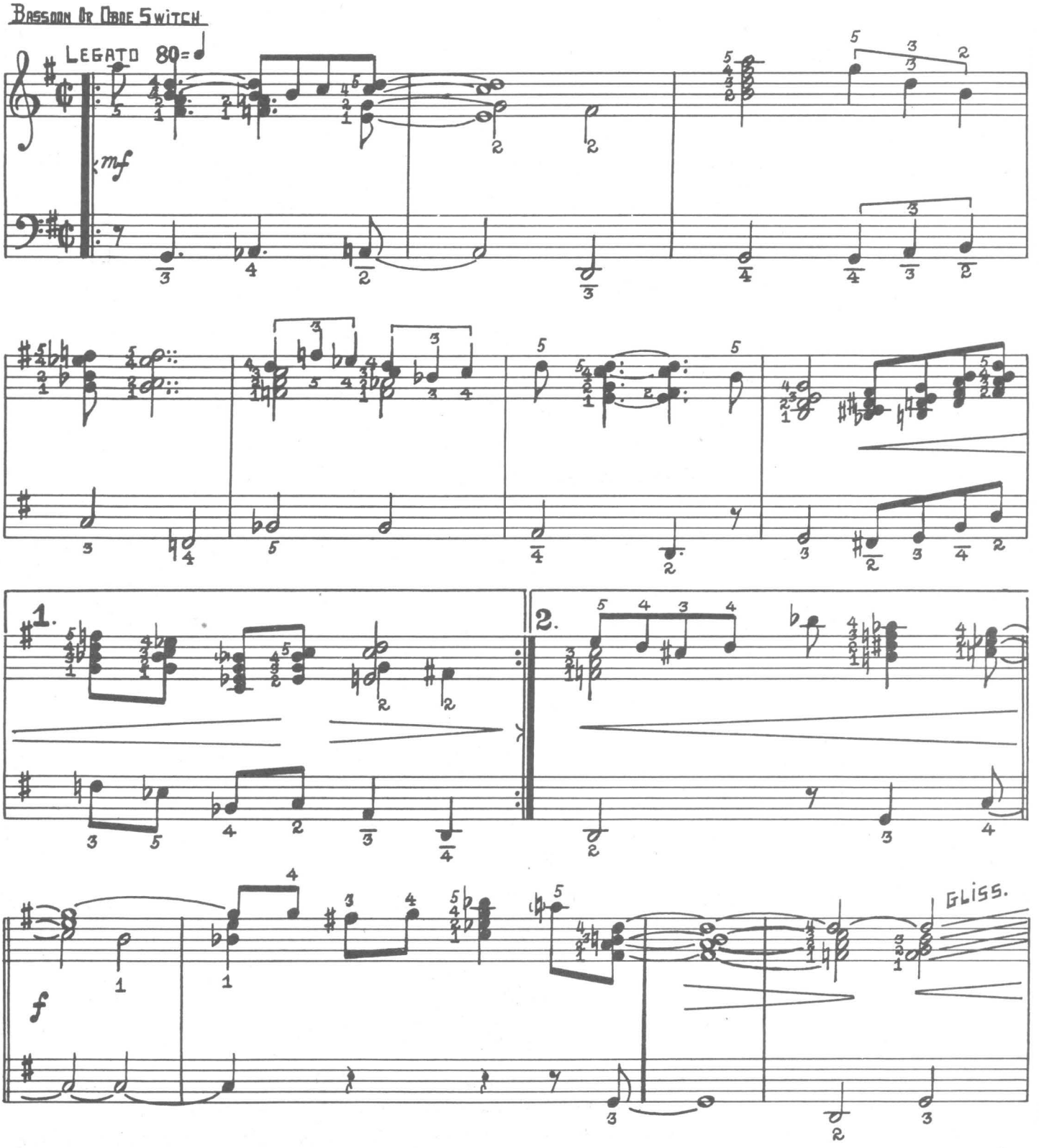



Simplicity is the keynote for this composition. I like this number particularly for that reason. There are no more than four lines involved at one time, and individually each line is as strong melodically as the lead.

"Sextet" should be played with legato phrasing, and care taken in the interpretation of the dynamic markings. The crescendos should not increase to more than a forte.

# HAZE

PETE JOLLY

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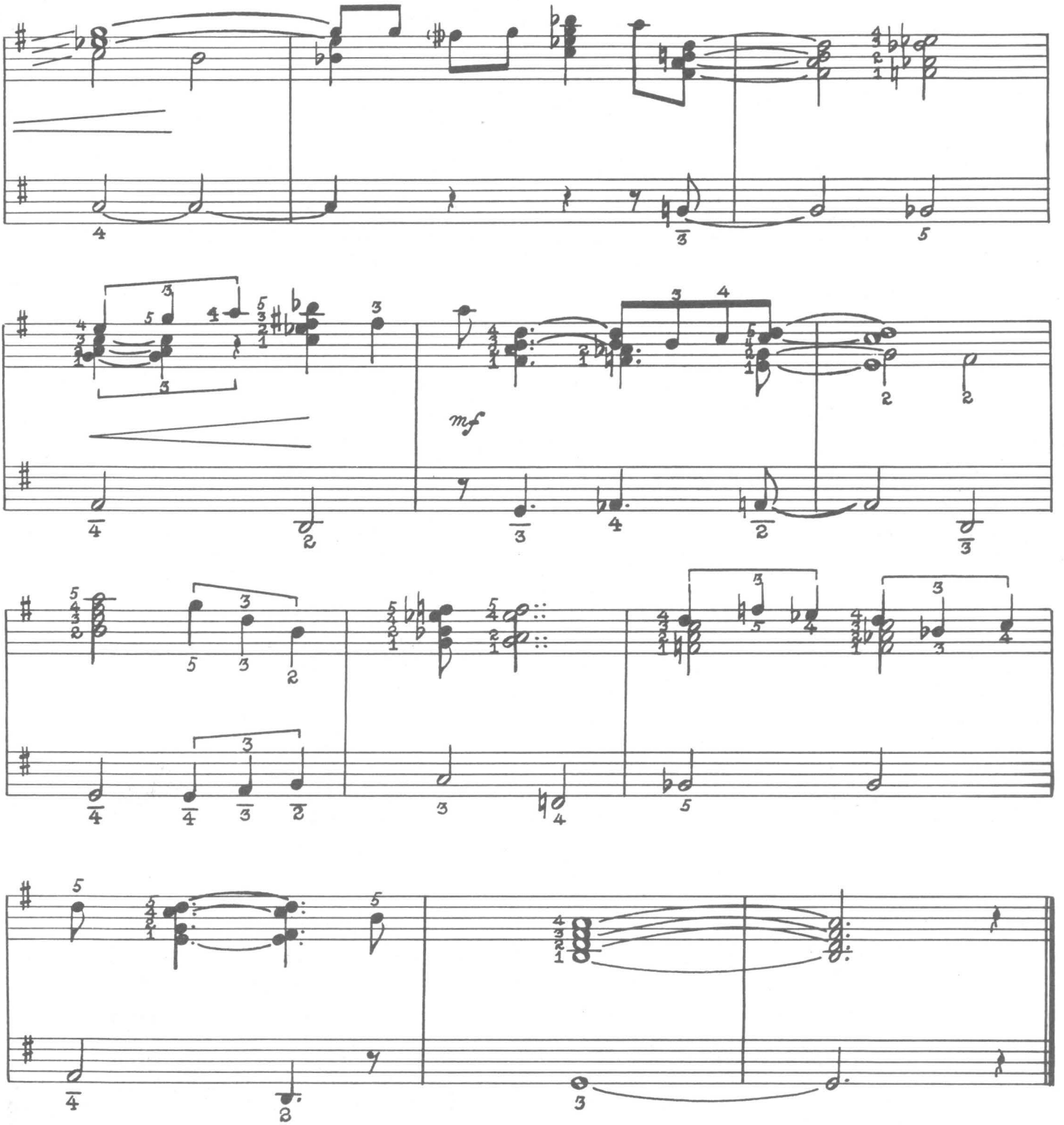



This ballad should be interpreted in a very legato fashion. Try to move as smoothly as possible from one chord to the next.

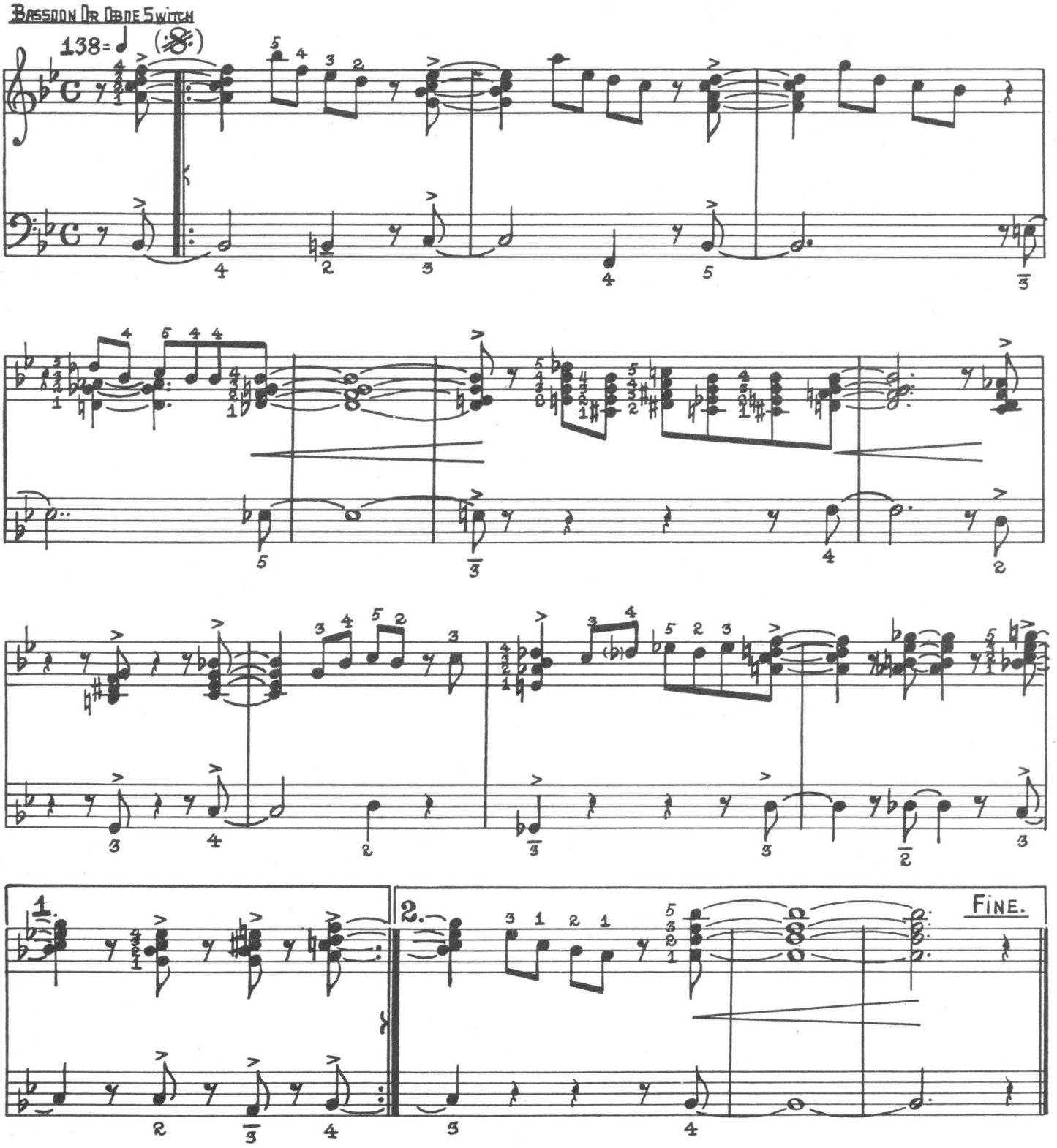
In measure No. 1 be careful not to stress the first note in the melody too much. While it is natural to want to accent the first beat of the measure, in this case the "A" almost has the un-accented feeling of a pick-up note rather than a down beat.

The quarter-note triplets in measure No. 5 must be played evenly with no extra accents on the first note of each triplet.

The moving eighth-note block chords in measures 7 and 8 should progress very smoothly. As the crescendo builds be careful not to let the chords become disjointed from one another.

# BLUES FOR BELLOWS

PETE JOLLY

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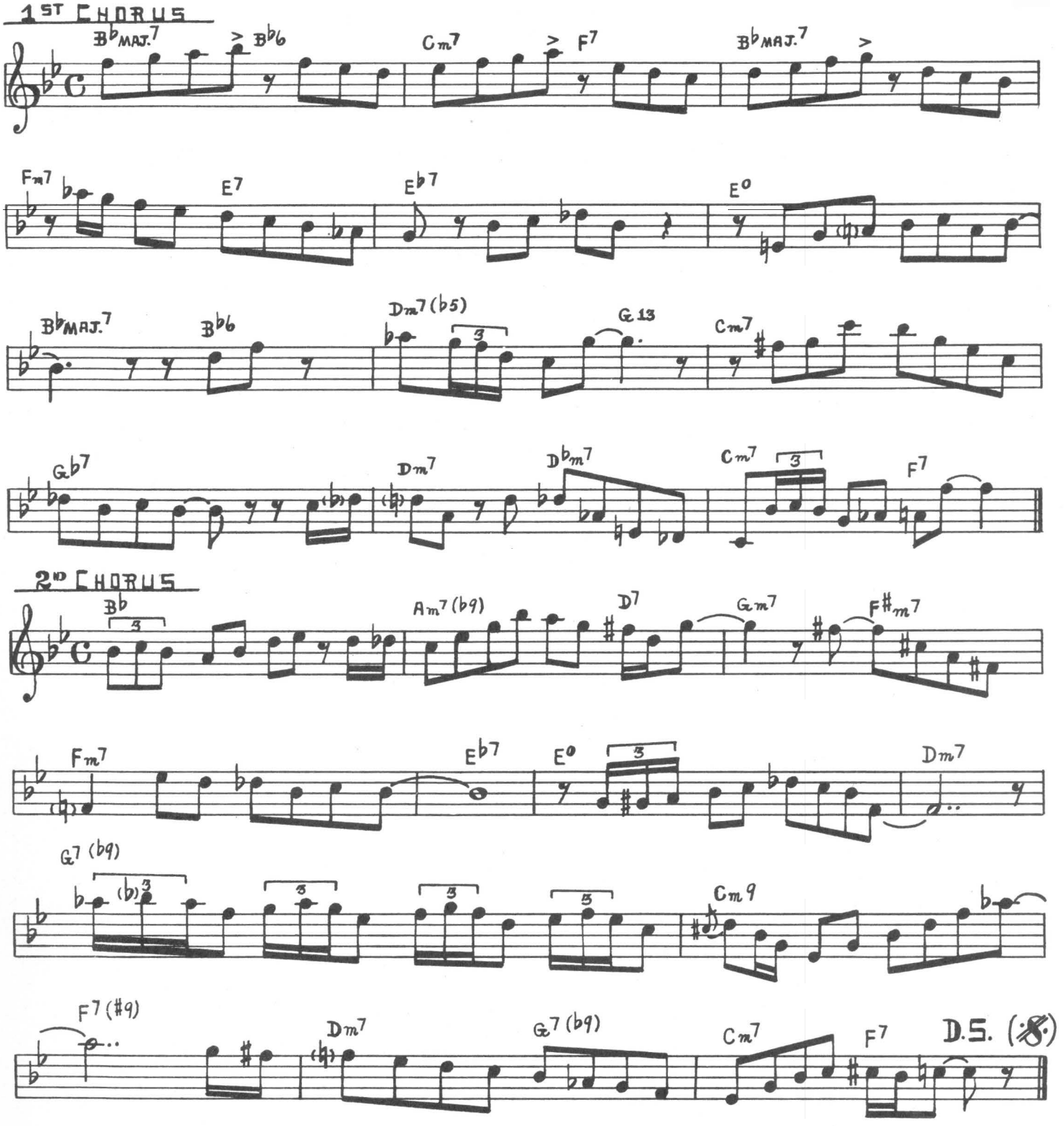



The first and second ad lib choruses are included to give the reader an example of my style of improvisation.

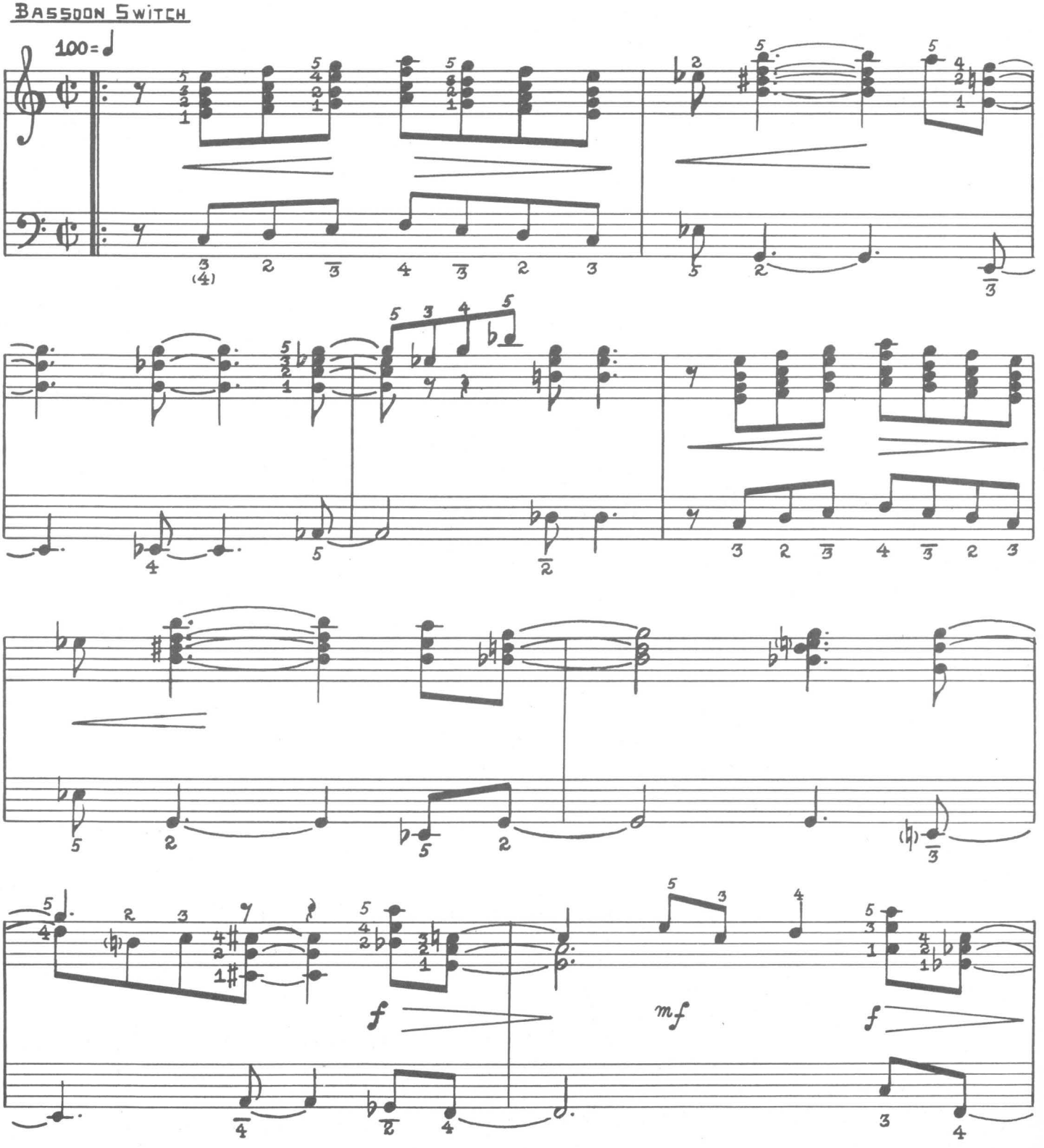
First, you will note there is just the treble stave used and a single melodic line. I very rarely make use of the left hand in improvising. I prefer to think of the accordion as a horn, such as a saxophone or trumpet. With these basic thoughts in mind I strive towards improvising a logical swinging melodic line.

The chord symbols have been placed over their respective measures in the ad lib choruses so that you may analyze my harmonic approach.

The composition "BLUES FOR BELLOWS" and the first ad lib chorus are based on the traditional blues progression, whereas the second ad lib chorus is a modified progression, placed here for the sake of variety.

# EL YORKE

PETE JOLLY

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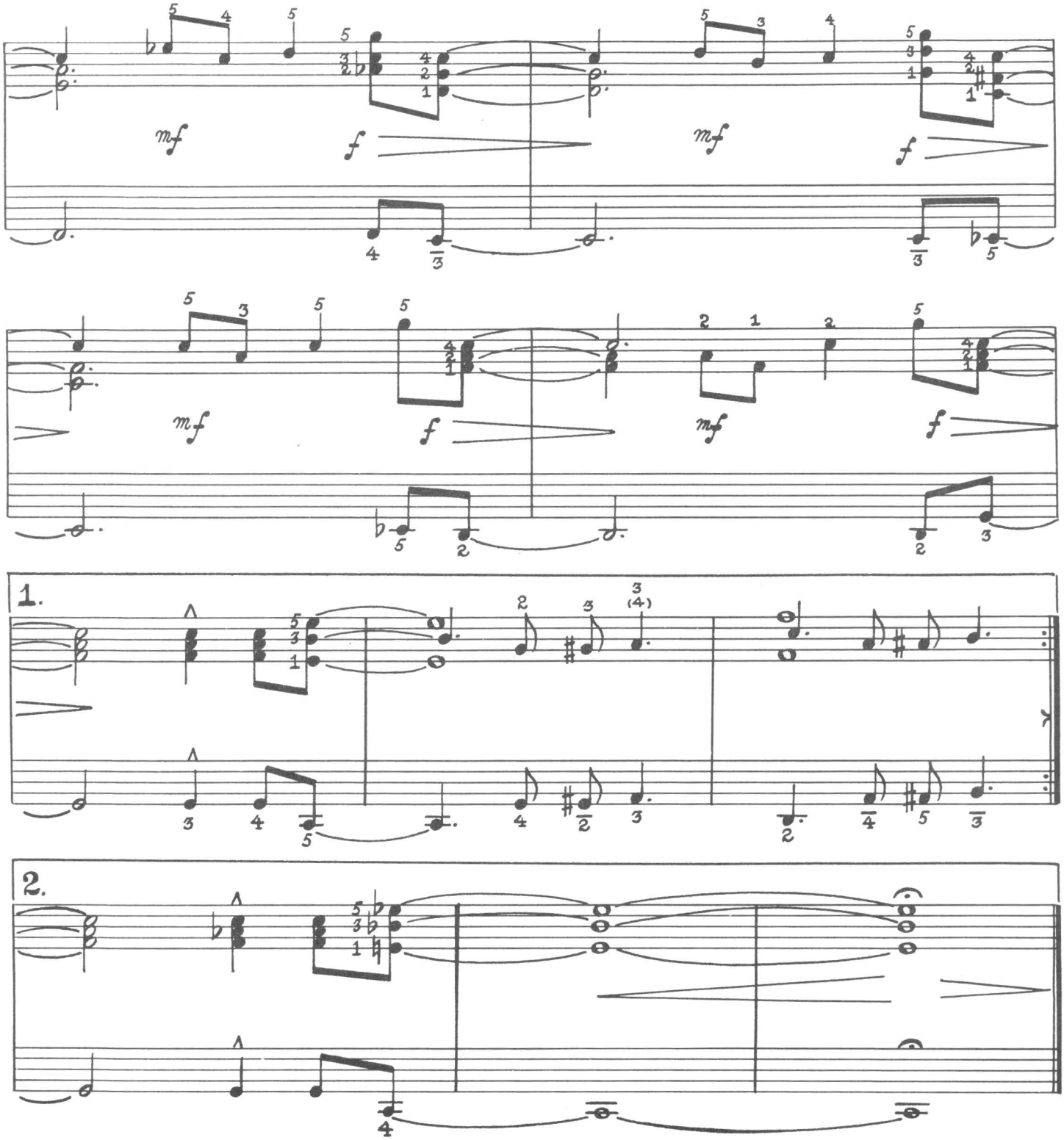
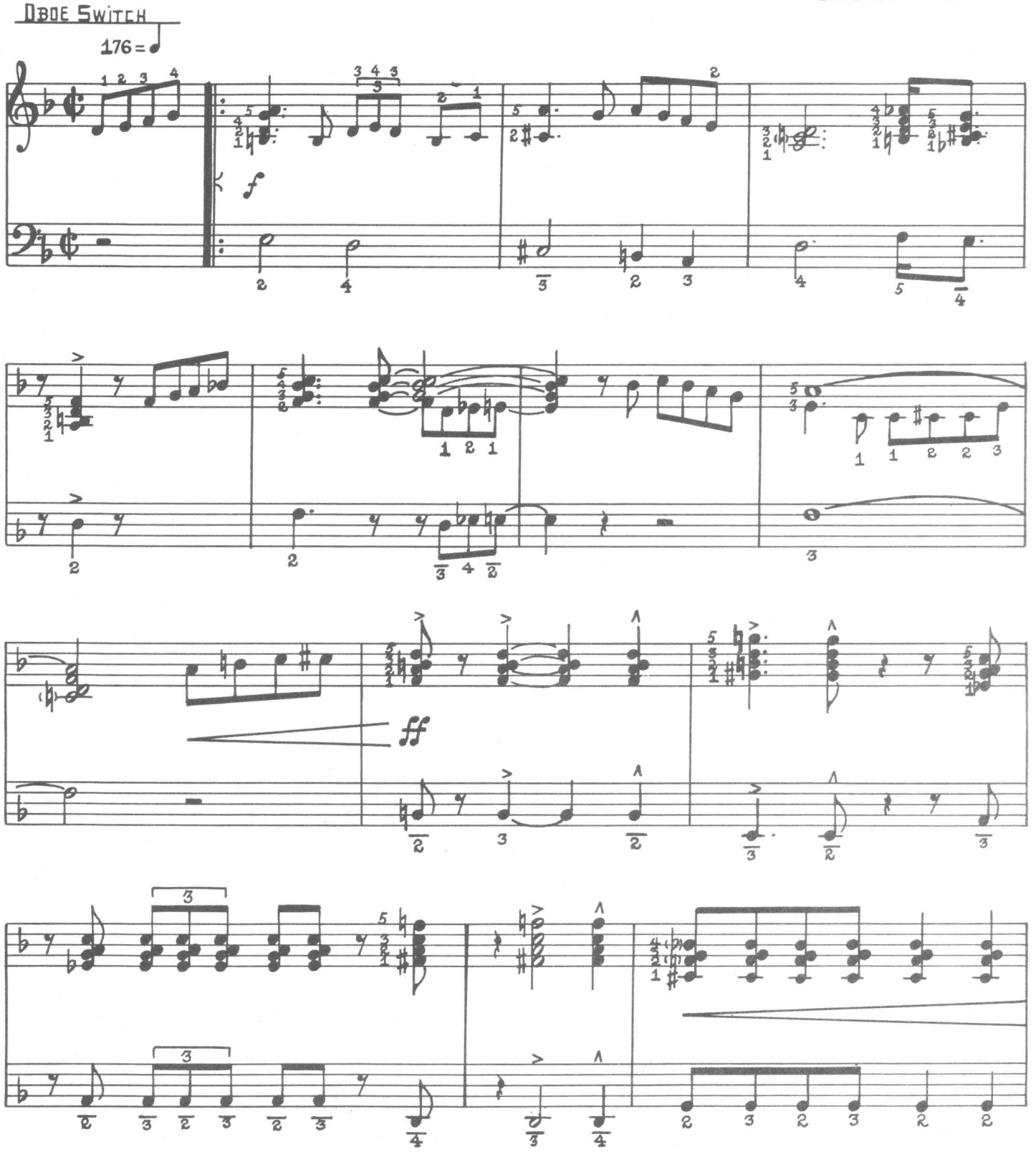



Once again a smooth legato progression from one chord to the next is necessary.

Measures 9 thru 13 must be closely observed dynamically. The mezzo forte phrases should be considered as echoes or answers to the forte phrases.

# PETE'S MEAT

SHORTY ROGERS

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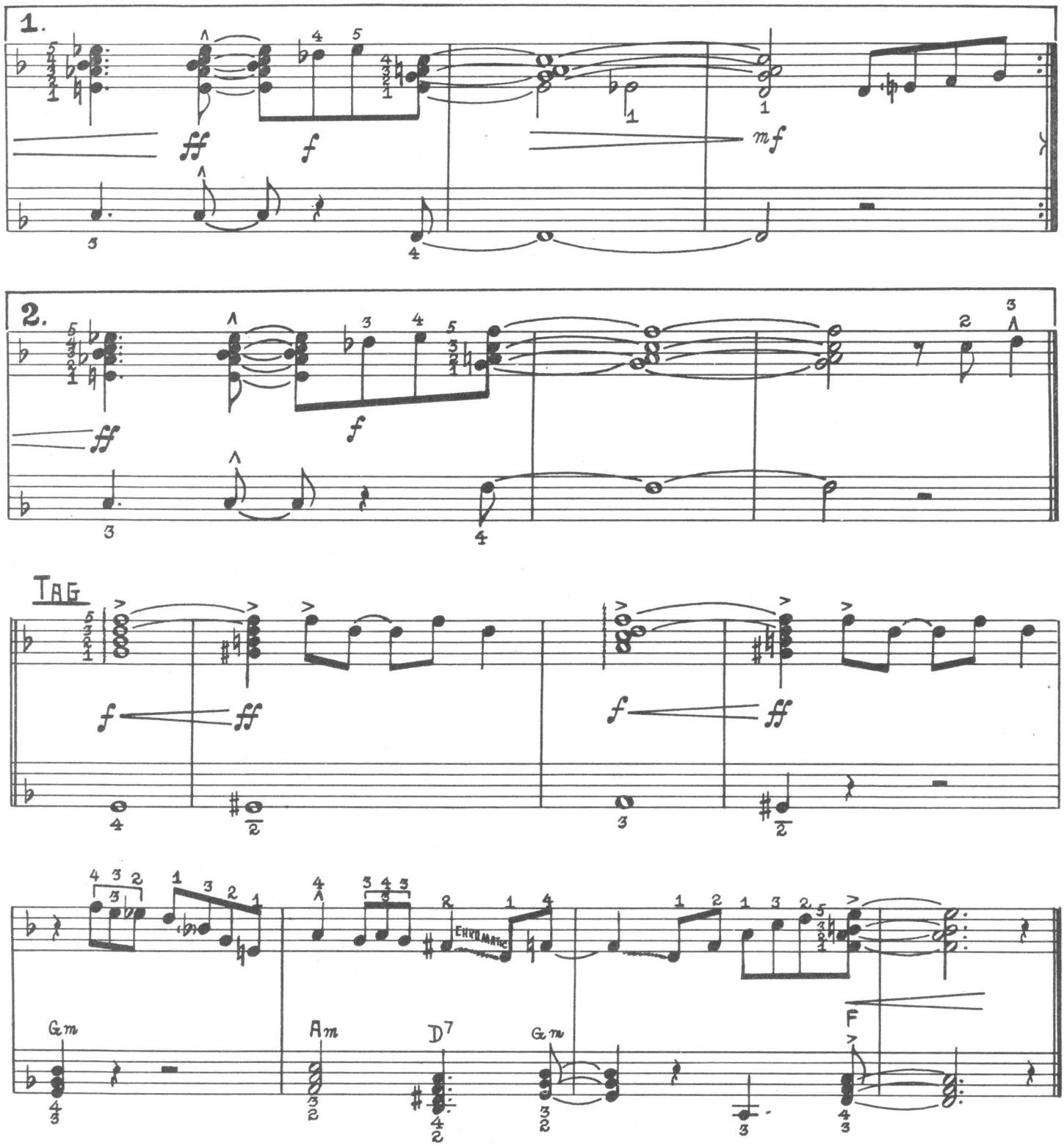


As I mentioned in the foreword I like to think of my right hand as either a single horn or perhaps a group of instruments. In this composition my right hand could be thought of as a brass section in a dance band, a band such as Count Basie's. The rhythm and voicing of the chords from measures 9 on, are typical of the way the brass section would play and sound.

The dynamics may be slightly exaggerated; i.e., measure 13 should begin at mezzo piano and really build to a double forte in the first measure of both the first and second endings.

In the first measure of the tag the right hand uses a tremolo effect while the crescendo builds to the next measure. This tremolo should be made to sound as much as possible like the brass "shake" that Basie's band achieves.

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