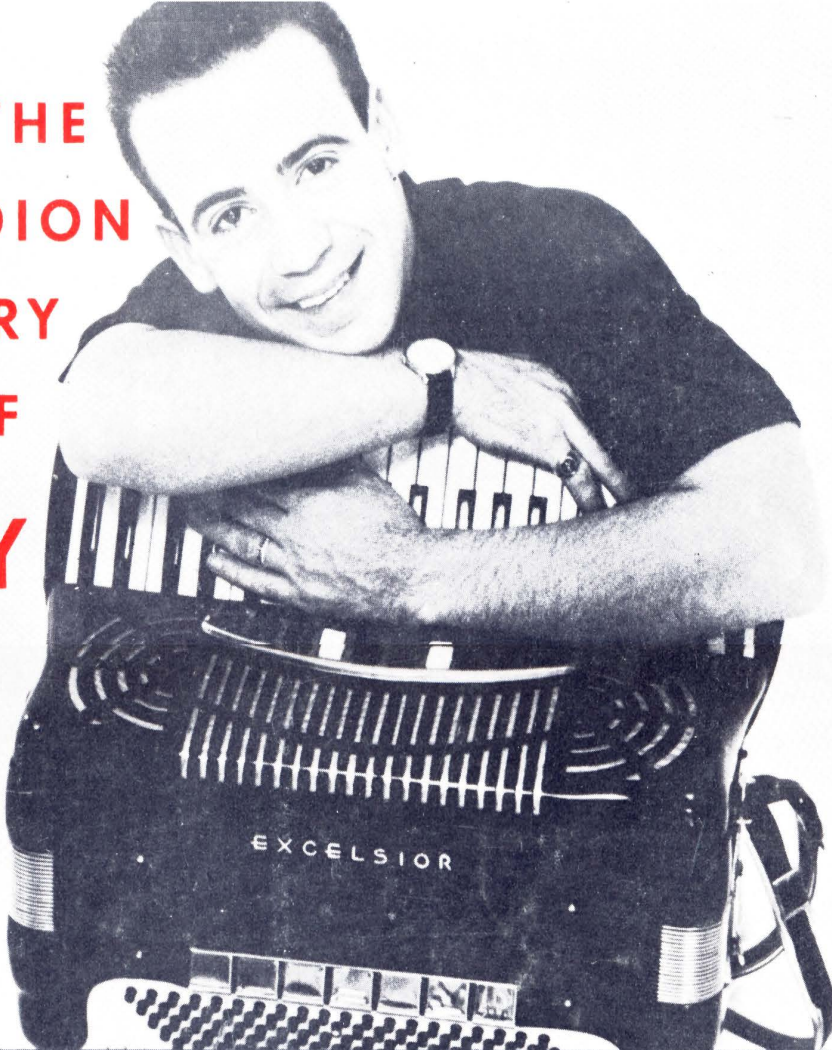


THE
ACCORDION
ARTISTRY
OF
PETE JOLLY

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.

THE ACCORDION ARTISTRY OF PETE JOLLY

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 POSSIBILITIES 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

COMPOSITIONS BY

PETE JOLLY
GERRY MULLIGAN
SHORTY ROGERS

ARRANGED FOR ACCORDION BY
PETE JOLLY

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COUNTER

PETE JOLLY

BASSOON OR OBOE SWITCH

(♩) 184 = $\frac{3}{4}$ (4) (5) 3 4

1. *mf*

2. **CODA**

The musical score is written for a single melodic line, likely guitar, in B-flat major (one flat). It consists of four systems of staves. The first system begins with a treble clef and a key signature of one flat. It includes various musical notations such as notes, rests, slurs, and dynamic markings like 'f' (forte) and 'mf' (mezzo-forte). The first system ends with a measure marked 'mf' and a sequence of notes with fingerings 3, 4, 5, 4, 1, 3, 3. The second system features a large slur over a series of notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The third system includes a measure marked 'mf' and a sequence of notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The fourth system is marked 'CODA' and features a sequence of notes with fingerings 4, 3, 2, 1, 4, 3, 2, 1. The score concludes with a double bar line.

“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

DUNE SWITCH

168 = ♩ 2 1

mf

1. 2. 1. 2. 1.

The musical score consists of four systems, each with two staves. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The notation includes various musical elements:

- System 1:** Features complex melodic lines with many notes. Fingerings are indicated above notes (e.g., 5, 4, 5, 4, 5). There are slurs and crescendo/decrescendo hairpins.
- System 2:** Starts with a *mf* (mezzo-forte) dynamic marking. The music has a more rhythmic feel with slurs and fingerings (e.g., 2, 1).
- System 3:** Continues the melodic lines with slurs and fingerings (e.g., 2, 1, 4, 5, 4, 1, 3, 4).
- System 4:** Concludes the piece with a final cadence, featuring slurs and fingerings (e.g., 5, 2, 3, 4, 5).

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.

The musical score consists of eight measures. The right hand (treble clef) plays the melody, often with slurs and ties, while the left hand (bass clef) provides a harmonic accompaniment. Measure 1 starts with a half note in the right hand and a half note in the left hand. Measure 2 continues the melody with a half note in the right hand and a half note in the left hand. Measure 3 features a half note in the right hand and a half note in the left hand. Measure 4 has a half note in the right hand and a half note in the left hand. Measure 5 is marked *mf* and features a half note in the right hand and a half note in the left hand. Measure 6 has a half note in the right hand and a half note in the left hand. Measure 7 features a half note in the right hand and a half note in the left hand. Measure 8 ends with a half note in the right hand and a half note in the left hand.

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.

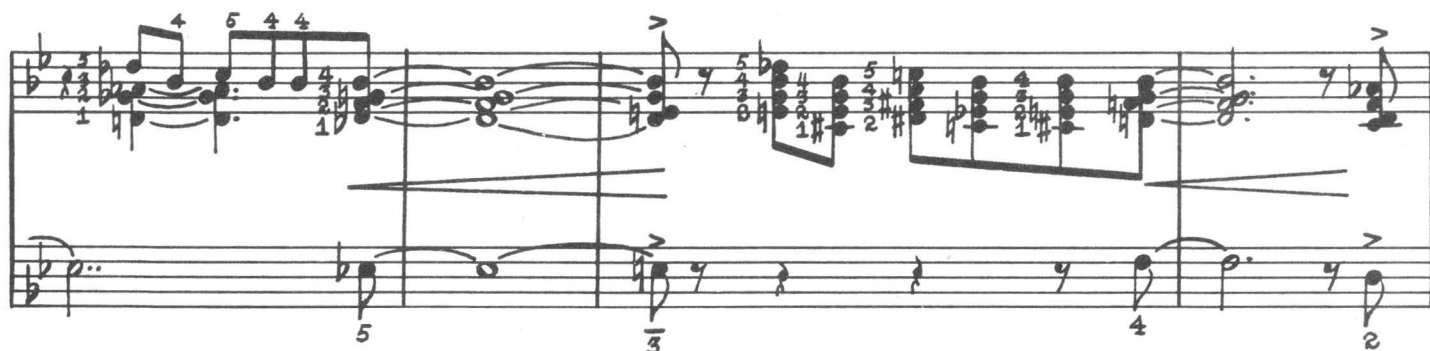
The moving eighth-note block chords in measures 7 and 8 should progress very smoothly. As the crescendo builds be careful not to let the chords become disjointed from one another.



BLUES FOR BELLOWS

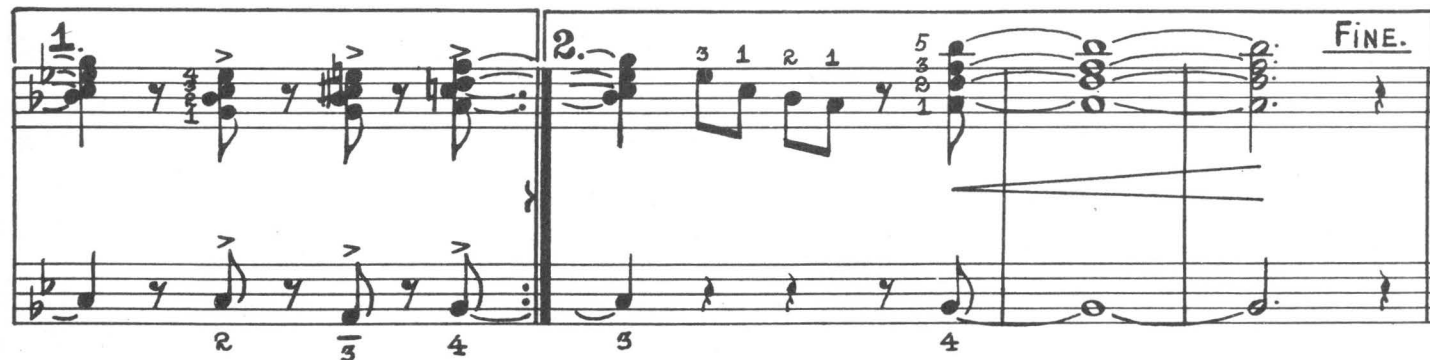
PETE JOLLY

BASSOON OR OBUE SWITCH

138 = 


1.  2.  FINE.



1ST CHORUS

Chord symbols for the 1ST CHORUS:

- Measures 1-4: $B^b MAJ. 7$, $B^b 6$, $Cm 7$, $F 7$
- Measures 5-8: $B^b MAJ. 7$, $Fm 7$, $E 7$, $E^b 7$, E^0
- Measures 9-12: $B^b MAJ. 7$, $B^b 6$, $Dm 7 (b5)$, $G 13$, $Cm 7$
- Measures 13-16: $G^b 7$, $Dm 7$, $D^b m 7$, $Cm 7$, $F 7$

2ND CHORUS

Chord symbols for the 2ND CHORUS:

- Measures 1-4: B^b , $Am 7 (b9)$, $D 7$, $Gm 7$
- Measures 5-8: $F^{\#} m 7$, $Fm 7$, $E^b 7$, E^0 , $Dm 7$
- Measures 9-12: $G 7 (b9)$, $Gm 9$, $F 7 (\#9)$, $Dm 7$
- Measures 13-16: $G 7 (b9)$, $Cm 7$, $F 7$, $D.S. (\text{trill})$

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 staff 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

BASSOON SWITCH

100 = 



The musical score is written for Bassoon Switch. It consists of four systems of music, each with a treble and bass staff. The tempo is marked 100 = . The key signature is one flat (Bb). The score includes various musical notations such as notes, rests, and fingerings. The first system has a treble staff with a 7-measure rest followed by chords with fingerings 1, 2, 3, 4, 5 and a bass staff with a 7-measure rest followed by eighth notes with fingerings 3 (4), 2, 3, 4, 3, 2, 3. The second system has a treble staff with chords and a bass staff with eighth notes and fingerings 4, 5, 2. The third system has a treble staff with chords and a bass staff with eighth notes and fingerings 5, 2, 5, 2, 5, 2, 5. The fourth system has a treble staff with chords and a bass staff with eighth notes and fingerings 4, 2, 4, 2, 4, 2, 4. Dynamics include *f* (forte) and *mf* (mezzo-forte).

The musical score consists of four systems of piano music, each with a treble and bass staff. The key signature has one flat (B-flat). The first two systems (measures 9-12) show a series of chords and melodic lines with dynamic markings of *mf* (mezzo-forte) and *f* (forte). The third system (measures 13-14) is marked '1.' and the fourth (measures 15-16) is marked '2.'. The score includes various fingering numbers (1-5) and slurs indicating phrasing. The dynamics are carefully marked to create a specific emotional and structural effect, with *mf* phrases acting as echoes or answers to the *f* phrases.

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

DRUM SWITCH
176 =

The musical score is written for a piano and drums. It consists of four systems of music. The first system starts with a "DRUM SWITCH" instruction and a tempo marking of 176 =. The piano part is in G major, 4/4 time. The drum part features a steady bass drum pattern. The second system continues the piano melody with various fingerings and a forte (f) dynamic. The third system includes a fortissimo (ff) dynamic and a crescendo. The fourth system concludes the piece with a decrescendo. The score includes numerous musical notations such as notes, rests, fingerings, and dynamics.

1.

2.

TAG

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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