

INTRODUCTION

J.J. Johnson was one of the greatest and most influential trombonists in the history of jazz. For much of his career Johnson was more active as a composer and arranger than as a performer. This play-along set features a great representation of his tunes that are fun to play and represent the best of bebop and post-bop.

Johnson was born in Indianapolis, Indiana in 1924. He attended Crispus Attucks High School, which produced many outstanding jazz musicians over the years, including Wes Montgomery, Slide Hampton, David Baker, and Freddie Hubbard. After playing for a few years with the big bands of Benny Carter, Count Basie, and others, Johnson began to work with the pioneers of modern jazz, including Charlie Parker and Dizzy Gillespie. Possessing a prodigious technique, in the 1940s J.J. became the first trombonist to successfully adapt the virtuosic demands of bebop to the trombone. In doing so he became one of the most widely imitated of all jazz trombonists.

In 1954 J.J. joined fellow trombonist Kai Winding to form *Jay and Kai*, a quintet featuring two trombones. The two later collaborated on several recordings featuring multiple trombones with rhythm section. Johnson led several other fine combos in the '50s through the mid-60s. In the late 1960s Johnson became involved in writing music for television and films. He virtually retired from public performance during this period. However, his reputation and his recorded legacy were so great that he continued to win Downbeat's readers poll and critics poll through the 1970s.

Beginning in the late 1970s, Johnson returned to performing. His later recordings feature a more lyrical approach and highlighted one of the most beautiful tones of any jazz trombonist. He eventually moved to his boyhood hometown and established Indianapolis as his base of operation. Johnson continued to perform actively and beautifully through most of the '80s and '90s. In the late 1990s Johnson was diagnosed with cancer. He passed away in 2001.

The rhythm section sets a groovy and infectious feel on the 32-bar *Boneology*. The up tempo bop tune, *Coffee Pot* is based on *All God's Chillun* and was originally recorded on J.J.'s classic Blue Note sessions, *The Eminent J.J. Johnson*, which featured some of the great Clifford Brown's finest playing. The loping *Fat Back* is a funky blues. *Flat Black* (not to be confused with *Fat Back*) is a brisk workout on a variation of *What is This Thing Called Love* changes which makes effective use of a pedal point and dominant 7+9 chords. *In Walked Horace* is a catchy variation on "Rhythm changes" which is dedicated to Horace Silver. The rarely heard *Interlude* features an interesting set of changes that has a nice balance between slower moving chords and ii-V7 changes. The minor key groove tune *Kenya* has a great 2-feel for the A sections and then cuts loose for walking on the bridge. The beautiful ballad, *Lament* is probably Johnson's best known and most frequently played tune. It features a perfect combination of a gorgeous lyrical melody and interesting harmonies that encourage the soloist to find the pretty notes. *Mohawk* is a funky blues set in 3/4 time. *May I Have Dis Dance* is also in 3/4 but with an even 8th-note feel. *Shutterbug* is a bright swing tune that has an almost pointillistic melody that sets up fun blowing changes. *Ten-85* is a modal workout that presents a different set of challenges. *Turnpike* is also originally from the *Eminent J.J. Johnson* date. It is another workout on "Rhythm changes", this time at a brisk tempo.

These are great tunes that deserve more visibility. The rhythm section on this play-along feels great and makes this a really fun set to work with. Enjoy!

Pat Harbison 2005

HISTORICALLY SIGNIFICANT RECORDINGS

If you want to learn to play jazz you have to listen, listen, listen. But many times students don't have any idea what recordings to buy. So we have created this list of many of the most important recordings in jazz.

Most of the recordings listed are from the 40's, 50's & 60's Bebop era. This is due to the strong influence this particular period of music has had on our current "Modern Jazz" scene today. We have purposely omitted a number of very early recordings because 1) many of those early recordings had very poor sound quality, 2) the artists recorded lots of material, and so they are represented by later recordings elsewhere on this list, and/or 3) the early recordings are not currently available on CD. If you have a turntable, you should start checking out yard sales and thrift stores—often you can find classic jazz recordings on vinyl for next to nothing.

For each record listed, you can see the artist name followed by the name of the album. All of these recordings are available on CD (at presstime) from "Double-Time Records." The number to the left of each listing (eg—cd #7951) indicates the "Double-Time" catalog number of that CD. Make a copy of this sheet and check off each recording as you add it to your collection. To check on prices, to order, or for a complete catalog of over 6000 jazz CD titles, contact:

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___ cd #63	HERBIE HANCOCK - MAIDEN VOYAGE	___ cd #592	RED GARLAND - GROOVY
___ cd #350	CLIFFORD BROWN - STUDY IN BROWN	___ cd #1059	MILES DAVIS - STEAMIN' WITH MILES DAVIS
___ cd #30	JOHN COLTRANE - BLUE TRAIN	___ cd #59	JOHNNY GRIFFIN - A BLOWIN' SESSION
___ cd #9958	CANNONBALL ADDERLEY - & COLTRANE	___ cd #318	JOHN COLTRANE - BALLADS
___ cd #141	WAYNE SHORTER - SPEAK NO EVIL	___ cd #912	CARL FONTANA - THE GREAT FONTANA
___ cd #1126	HORACE SILVER - SONG FOR MY FATHER	___ cd #1418	ART BLAKEY - UGETSU
___ cd #7948	DIZZY GILLESPIE - SONNY SIDE UP	___ cd #6	ART BLAKEY - A NIGHT AT BIRDLAND VOL. 2
___ cd #458	MILES DAVIS - KIND OF BLUE	___ cd #1738	FREDDIE HUBBARD - HUB TONES
___ cd #417	JOHN COLTRANE - GIANT STEPS	___ cd #3683	BUD POWELL - THE GENIUS OF
___ cd #1716	J. J. JOHNSON - THE EMINENT, VOLUME 1	___ cd #9974	MILES DAVIS - BITCHES BREW
___ cd #33	ERIC DOLPHY - OUT TO LUNCH	___ cd #8015	JOHN COLTRANE - COMPLETE VANGUARD
___ cd #340	OLIVER NELSON - BLUES & THE ABSTRACT TRUTH	___ cd #2450	LEE KONITZ - SUBCONSCIOUS-LEE
___ cd #1820	LEE MORGAN - THE SIDEWINDER	___ cd #3612	STAN GETZ - STAN GETZ & BILL EVANS
___ cd #97	HANK MOBLEY - SOUL STATION	___ cd #588	MILT JACKSON - BAGS MEETS WES
___ cd #463	MILES DAVIS - MILESTONES	___ cd #154	JIMMY SMITH - BACK AT THE CHICKEN SHACK
___ cd #3805	WES MONTGOMERY - SMOKINAT THE HALF NOTE	___ cd #596	SONNY ROLLINS - PLUS FOUR
___ cd #109	LEE MORGAN - CORNBREAD	___ cd #1753	JOE HENDERSON - INNER URGE
___ cd #9653	LARRY YOUNG - UNITY	___ cd #80	WOODY HERMAN - KEEPER OF THE FLAME
___ cd #601	SONNY ROLLINS - SAXOPHONE COLOSSUS	___ cd #2607	BUD POWELL - THE AMAZING - VOL 1
___ cd #421	JOHN COLTRANE - MAINSTREAM 1958	___ cd #3745	CLIFFORD BROWN - BROWN/ROACH INC.
___ cd #172	MCCOY TYNER - THE REAL MCCOY	___ cd #68	JOE HENDERSON - MODE FOR JOE
___ cd #316	JOHN COLTRANE - A LOVE SUPREME	___ cd #149	HORACE SILVER - BLOWIN' THE BLUES AWAY
___ cd #2434	DIZZY GILLESPIE - JAZZ AT MASSEY HALL	___ cd #678	CLIFFORD BROWN - MORE STUDY IN BROWN
___ cd #5	ART BLAKEY - A NIGHT AT BIRDLAND VOL. 1	___ cd #27	SONNY CLARK - LEAPIN' AND LOPIN'
___ cd #45	BILL EVANS - UNDERCURRENT	___ cd #5600	MILES DAVIS - MY FUNNY VALENTINE
___ cd #3523	GENE AMMONS - BOSS TENORS	___ cd #3748	CHICK COREA - LIGHT AS A FEATHER
___ cd #460	MILES DAVIS - 'ROUND ABOUT MIDNIGHT	___ cd #62	HERBIE HANCOCK - EMPYREAN ISLES
___ cd #471	ERROLL GARNER - CONCERT BY THE SEA	___ cd #1336	SONNY ROLLINS - NEWK'S TIME
___ cd #578	MILES DAVIS - RELAXIN' WITH MILES	___ cd #1952	HORACE SILVER - CAPE VERDEAN BLUES
___ cd #538	WES MONTGOMERY - INCREDIBLE JAZZ GUITAR	___ cd #4318	HERBIE HANCOCK - THE PRISONER
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___ cd #2562	ART FARMER - MODERN ART	___ cd #2210	DEXTER GORDON - HOMECOMING, LIVE AT V.V.
___ cd #558	SONNY ROLLINS - TENOR MADNESS	___ cd #8	ART BLAKEY - THE BIG BEAT
___ cd #7	ART BLAKEY - MOANIN'	___ cd #1038	CANNONBALL ADDERLEY - IN SAN FRANCISCO
___ cd #459	MILES DAVIS - IN A SILENT WAY	___ cd #9922	MILES DAVIS - MILES SMILES
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___ cd #31	CHICK COREA - NOW HE SINGS, NOW HE SOBS	___ cd #588	MILT JACKSON - BAGS MEETS WES
___ cd #560	BILL EVANS - SUNDAY AT VILLAGE VANGUARD	___ cd #8302	FREDDIE HUBBARD - STRAIGHT LIFE
___ cd #3806	CHARLIE PARKER - NOW'S THE TIME	___ cd #597	MILES DAVIS - BAG'S GROOVE
___ cd #3605	STAN GETZ - FOR MUSICIAN'S ONLY	___ cd #413	ORNETTE COLEMAN - SHAPE OF JAZZ TO COME
___ cd #7951	CHARLIE PARKER - BIRD & DIZ	___ cd #5321	STANLEY TURRENTINE - UP AT MINTON'S
___ cd #3019	JOE HENDERSON - LUSH LIFE, STRAYHORN MUSIC	___ cd #418	JOHN COLTRANE - MY FAVORITE THINGS
___ cd #583	BILL EVANS - WALTZ FOR DEBBY	___ cd #1271	MILES DAVIS - NEFERTITI
___ cd #9999	KENNY DORHAM - UNA MAS	___ cd #12704	WOODY SHAW - LITTLE RED'S FANTASY
___ cd #7946	LESTER YOUNG - THE PRESIDENT PLAYS W/THE OSCAR PETERSON TRIO	___ cd #44	ELLINGTON, MINGUS, ROACH - MONEY JUNGLE
___ cd #5436	JOE HENDERSON - IN 'N OUT	___ cd #5092	DIZZY GILLESPIE - ROY AND DIZ
___ cd #322	JOHN COLTRANE - & JOHNNY HARTMAN	___ cd #7854	BENNY CARTER - FURTHER DEFINITIONS
___ cd #5433	NANCY WILSON - WITH C. ADDERLEY	___ cd #3930	JOHNNY GRIFFIN - TOUGH TENOR FAVORITES
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Two Great J.J. DVDs

JJ Johnson's 

Last Concert



Jamey Aebersold Jazz 

Features JJ playing at his best with a fantastic group at The Jazz Room at William Patterson College. Quintet includes Dan Faulk- Tenor Sax, Renee Rosness- Piano, Rufus Reid- Bass, and Bruce Cox- Drums, Songs include *Short Cake, Quantegy, See See Rider, Malaga Moon, Bud's Blues, Friendship Suite, Why Indianapolis? Why Not Indianapolis, The Summary, Carolyn, and Hasten Jason.*

DVD Product Code # JJD2

J.J. JOHNSON 



Jamey Aebersold Jazz 

Live Performance VHS or DVD. Timeless standards, first class sidemen, and a legendary jazz superstar guarantee an unforgettable night of great music. This inspired concert, recorded Feb. 1, 1991 at KSU, features JJ at his best. One of America's enduring legends, JJ demonstrates his command of the horn and passion for the music that gained him the respect of his peers and made him a leading jazz voice early on. JJ is joined by a cast of reknown sidemen, including Jamey Aebersold on tenor, Phil DeGreg on piano, Tyrone Wheeler on bass, and Art Gore on drums. Over 2 hours long, the set list includes *Autumn Leaves, My Funny Valentine, Confirmation, When The Saints Go Marching In, I Can't Get Started, Just Friends, Misty,* and many others. "On a scale from 1 to ten... this performance gets a nine, in my humble opinion." - J.J. Johnson

DVD Product Code # JJD

VHS Product Code # JJV

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1. Boneology



CD TRACK #1: PLAY 6 CHORUSES (♩ = 138)

By J.J. Johnson

INTRO F-7

Gb7+4

F-7

E-7

Eb-7

D7+9

Musical staff for the introduction in 4/4 time, featuring a treble clef and a key signature of three flats. The staff contains a series of whole notes corresponding to the chords listed above: F-7, Gb7+4, F-7, E-7, Eb-7, and D7+9.

A DbΔ A7 (b) >

Musical staff for section A, first line. It begins with a DbΔ chord and an A7 chord. The melody consists of eighth and quarter notes, ending with a half note marked with a flat and an accent (>).

F-7 > Bb7 Eb-7 Ab7+5 DbΔ Bb-7 Eb-7 Ab7+5

Musical staff for section A, second line. It continues the melody with various chords including F-7, Bb7, Eb-7, Ab7+5, DbΔ, Bb-7, Eb-7, and Ab7+5. A triplet of eighth notes is marked with a '3' below it.

DbΔ A7 (b) >

Musical staff for section A, third line. It repeats the first line's melody with DbΔ and A7 chords, ending with a half note marked with a flat and an accent (>).

F-7 > Bb7 Eb-7 Ab7+5 DbΔ

Musical staff for section A, fourth line. It continues the melody with F-7, Bb7, Eb-7, Ab7+5, and DbΔ chords.

B F-7 Bb7 F#-7 B7 F-7 Bb7 F-7 Bb7

Musical staff for section B, first line. It begins with a section marker 'B' and a triplet of eighth notes. The melody is supported by chords F-7, Bb7, F#-7, B7, F-7, Bb7, F-7, and Bb7.

Eb7 A7 Eb-7 Ab7

Musical staff for section B, second line. The melody continues with Eb7, A7, Eb-7, and Ab7 chords. A triplet of eighth notes is marked with a '3' below it. The staff ends with a double bar line and a repeat sign.

DbΔ A7 (b) >

Musical staff for section B, third line. It repeats the first line's melody with DbΔ and A7 chords, ending with a half note marked with a flat and an accent (>).

F-7 > Bb7 Eb-7 Ab7+5 DbΔ Bb-7 Eb-7 Ab7

Musical staff for section B, fourth line. It continues the melody with F-7, Bb7, Eb-7, Ab7+5, DbΔ, Bb-7, Eb-7, and Ab7 chords.



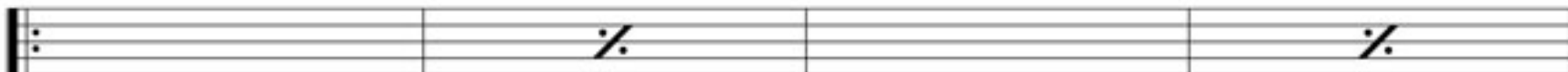
1. Boneology – Cont.



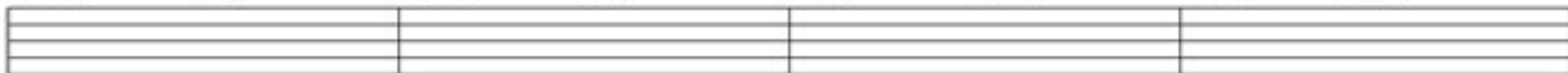
C SOLOS

DbΔ

A7

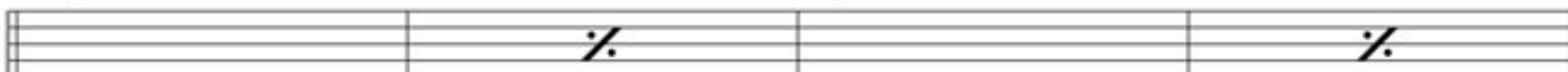


F-7 Bb7 Eb-7 Ab7 DbΔ Bb-7 Eb-7 Ab7+5



DbΔ

A7



F-7 Bb7 Eb-7 Ab7 DbΔ



D F-7 Bb7 F#-7 B7 F-7 Bb7 F-7 Bb7



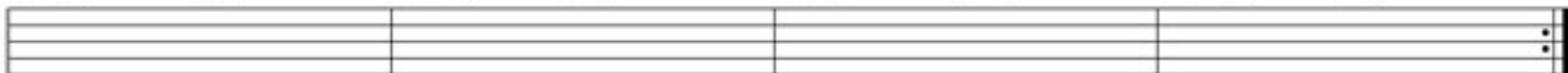
Eb7 A7 Eb-7 Ab7



DbΔ A7



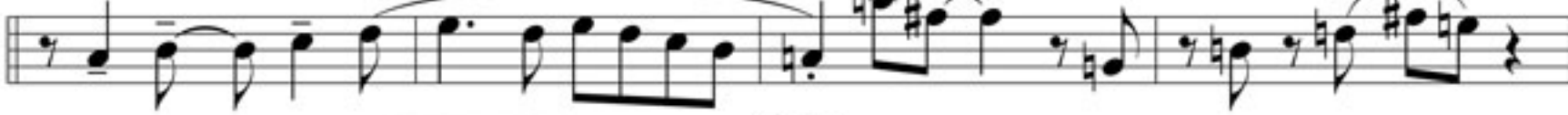
F-7 Bb7 Eb-7 Ab7+5 DbΔ Bb-7 Eb-7 Ab7



⊕ CODA

DbΔ

A7



F-7 Bb7 Eb-7 Ab7+5 DbΔ+4 DbΔ+4





2. Lament



CD TRACK #2 (Bossa Nova Version): PLAY 4 CHORUSES (♩ = 108)

By J.J. Johnson

CD TRACK #3 (Ballad Version): PLAY 2 CHORUSES (♩ = 56)

A F-7 Eb-7 Ab7 DbΔ G-7 C7

FΔ AØ D7 G-7 EØ A7

D-7 C7 Bb-6 A-7 D-7 G-7 EØ A7

D-7 Eb-7 Ab7 DbΔ GØ C7+9

B F-7 Eb-7 Ab7 DbΔ G-7 C7

FΔ AØ D7 G-7 EØ A7

D-7 C7 Bb-6 A-7 D-7 BØ Bb-7 3 Eb7

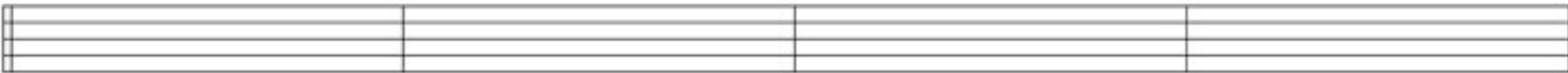
FΔ D-7 Db7+4 C7b9 ⊕ F G-7/C



2. Lament – Cont.

C SOLOS

F-7 Eb-7 Ab7 DbΔ G-7 C7



FΔ AØ D7 G-7 EØ A7



D-7 C7 Bb-6 A-7 D-7 G-7 EØ A7



D-7 Eb-7 Ab7 DbΔ GØ C7+9



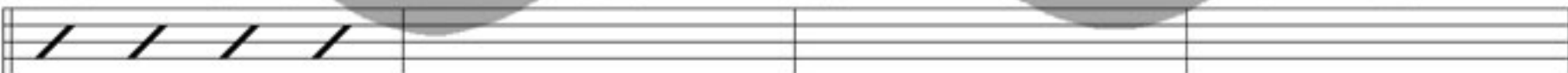
D F-7 Eb-7 Ab7 DbΔ G-7 C7



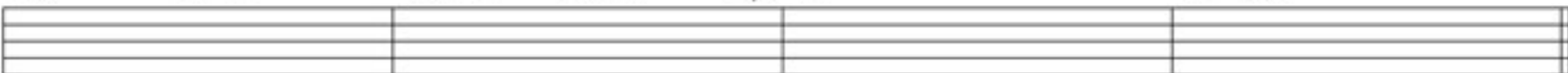
FΔ AØ D7 G-7 EØ A7



D-7 C7 Bb-6 A-7 D-7 BØ Bb-7 Eb7

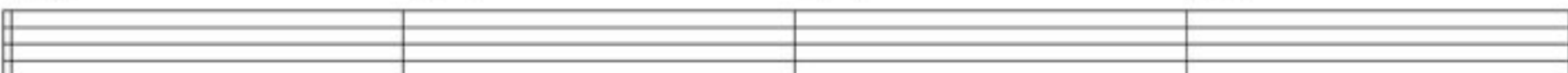


FΔ D-7 Db7+4 C7b9 Ø F G-7/C

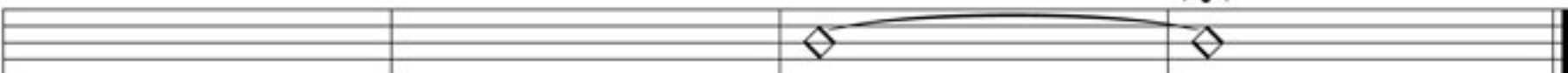


Ø CODA

BØ Bb-7 A-7 Ab7



G-7 GbΔ+4 FΔ+4



rit.



3. In Walked Horace



CD TRACK #4: PLAY 6 CHORUSES (♩ = 192)

By J.J. Johnson

A Rhythm →

$E_b E^{\circ}7$ $E_b E^{\circ}7$

B $D7+9$ $G7+4$ $G_b\Delta+4$ unis. unis.

C $C7+9$ $F7$ $E_b E^{\circ}7$ $E_b E^{\circ}7$ $C-7 F7 B_b$

SOLOS

$B_b\Delta$ $G-7$ $C-7$ $F7$ $B_b\Delta$ $G-7$ $C-7$ $F7$ $B_b\Delta$ B_b7 $E_b\Delta$ $E^{\circ}7$ $D-7$ $G7$ $C-7$ $F7$

$B_b\Delta$ $G-7$ $C-7$ $F7$ $B_b\Delta$ $G-7$ $C-7$ $F7$ $B_b\Delta$ B_b7 $E_b\Delta$ $E^{\circ}7$ $D-7$ $G7$ $C-7$ $F7$

$D7$ $G7$ $C7$ $F7$ $B_b\Delta$ $G-7$ $C-7$ $F7$ $B_b\Delta$ $G-7$

$\%$ $\%$ $\%$ $\%$

$C-7$ $F7$ $B_b\Delta$ B_b7 $E_b\Delta$ $E^{\circ}7$ $D-7$ $G7$ $C-7$ $F7$

\ominus **CODA** $C-7/F$ $B\Delta$ $B_b\Delta$



4. Mohawk



CD TRACK #5: PLAY 13 CHORUSES (♩ = 160)

By J.J. Johnson

A INTRO

(Rhythm Section Only)

B F-7

(2x only)

B♭7 F-7

C7 B♭7

1. F-7

2. F-7

C SOLOS

F-7 B♭7

F-7 C7 B♭7 F-7

CODA

F-7

Play

1, 2, 3. 4. F-7

ritard.