

CONTENTS

Tunes included in VOLUME 111 are:

<u>Song Title</u>	<u>Track #</u>	<u>Song Title</u>	<u>Track #</u>
1. Boneology	1	8. May I Have Dis (This) Dance	9
2. Lament (Bossa)	2	9. Ten-85	10
Lament (Ballad)	3	10. Shutterbug (Slow)	11
3. In Walked Horace	4	Shutterbug (Fast)	12
4. Mohawk	5	11. Coffee Pot	13
5. Interlude	6	12. Turnpike	14
6. Kenya	7	13. Fatback	15
7. Flat Black	8	---- Tuning Notes (Bb & A Concert)	16

Introduction	ii
Selected Discography	iii
Complete Aebersold Play-A-Long Listing	iv
JJ Concert DVDs	v
Nomenclature	44
Soloing by Jamey Aebersold	66

 CONCERT KEY SONGS & CHORD/SCALE PROGRESSIONS	1
 Bb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS	23
 Eb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS	45
 BASS CLEF INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS ...	67

Any codas (ϕ) that appear will be played only once
on the recording at the end of the last recorded chorus.

PLAY-A-LONG CD INFORMATION

STEREO SEPARATION: LEFT CHANNEL=Bass & Drums; RIGHT CHANNEL=Piano & Drums
TUNING NOTES: Concert Bb & A (A=440)

PERSONNEL ON PLAY-A-LONG RECORDING

STEVE ALLEE - Piano; TYRONE WHEELER - Bass; STEVE DAVIS - Drums



Published by
JAMEY AEBERSOLD JAZZ®
P.O. Box 1244
New Albany, IN 47151-1244
www.jazzbooks.com
ISBN 978-1-56224-149-0

Cover Photo
MELVIN WILLIAMS

Music Engraving
DAVID SILBERMAN

Proofreading
TERRY SUMMA

Cover Design
BENJAMIN GRITTON

Copyright © 2005 by Jamey Aebersold Jazz®. All Rights Reserved. Printed in U.S.A. International Copyright secured.
All copyrights used by permission. No portion of this book may be reproduced in any way without permission from the publisher.

Duplicating copyrighted music is destructive to our industry and is against Federal Law. When you make photocopies or create digital copies of our products, or if you trade, distribute, share, or sell illegal copies of our products you make it harder for publishers like us to introduce new materials. Every time you duplicate a piece of copyrighted material, you deny the composers rightful revenue and discourage them from being creative.

Please do not photocopy or distribute copies (digital or otherwise) of our music books or recordings.

BOOK ONLY: \$5.95 U.S.

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



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

A DbΔ A7

F-7 Eb-7 Ab7+5 DbΔ Bb-7 Eb-7 Ab7+5

DbΔ A7

F-7 Bb7 Eb-7 Ab7+5 DbΔ

B 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

Bb

3. In Walked Horace

Bb

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

By J.J. Johnson

A Rhythm →

F F#°7

F F#°7

1. D-7 G7 C

2. D-7 G7 C

E7+9

A7+4

AbΔ+4

unis.

unis.

D7+9 G7

F F#°7

F F#°7

F F#°7

D-7 G7 C

SOLOS

CA A-7 D-7 G7 CA A-7 D-7 G7 CA C7 FA F#°7 E-7 A7 D-7 G7

CA A-7 D-7 G7 CA A-7 D-7 G7 CA C7 FA F#°7 E-7 A7 D-7 G7

E7 A7 D7 G7 CA A-7 D-7 G7 CA A-7

D-7 G7 CA C7 FA F#°7 E-7 A7 D-7 G7

CODA

D-7/G C#Δ CA



1. Boneology



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

By J.J. Johnson

INTRO D-7 Eb7+4 D-7 C#-7 C-7 B7+9

A BbΔ F#7

D-7 G7 C-7 F7+5 BbΔ G-7 C-7 F7+5

BbΔ F#7

D-7 G7 C-7 F7+5 BbΔ

B D-7 G7 Eb-7 Ab7 D-7 G7 D-7 G7

C7 F#7 C-7 F7

BbΔ F#7

D-7 G7 C-7 F7+5 BbΔ G-7 C-7 F7



3. In Walked Horace



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

By J.J. Johnson

A Rhythm →

B **D7+9** **G7+4** **G♭Δ+4** **unis.**

C **C7+9** **F7** **E♭ E♭7** **E♭** **C-7 F7 B♭**

E♭ E♭7 **E♭ E♭7** **⊕** **C-7 F7 B♭**

SOLOS

B♭Δ G-7 C-7 F7 B♭Δ G-7 C-7 F7 B♭Δ B♭7 E♭Δ E♭7 D-7 G7 C-7 F7

B♭Δ G-7 C-7 F7 B♭Δ G-7 C-7 F7 B♭Δ B♭7 E♭Δ E♭7 D-7 G7 C-7 F7

D7 G7 C7 F7 B♭Δ G-7 C-7 F7 B♭Δ G-7

C-7 F7 B♭Δ B♭7 E♭Δ E♭7 ⊕ D-7 G7 C-7 F7

⊕ CODA

C-7/F BΔ B♭Δ