

FOREWORD

J.J. Johnson is the pre-eminent trombonist of modern jazz. His influence is pervasive. Virtually every contemporary trombonist, jazz or otherwise, has been affected by the innovations attributed to J.J. Johnson. Technical feats that were inconceivable prior to Johnson are now commonplace, and the attitude that the trombone is capable of doing anything that saxophones and trumpets can do is generally taken for granted.

As with Charlie Parker and the saxophone, Johnson's sound has become one of the standards by which trombone sound is measured. His complete command of the instrument from top to bottom, his pioneering efforts to adapt the language of Charlie Parker and Dizzy Gillespie for the trombone, his marvelous musicality and his unfailing good taste all support the claim for J.J. as the most important trombonist of the Charlie Parker and post-Charlie Parker eras.

Although J.J. has played all over the world and continues to do so, his major impact has been felt primarily through the hundreds of brilliant recordings that he has made. Since his recording debut on December 18, 1942 with the Benny Carter Orchestra, aspiring trombonists the world over have had his improvisations as models for imitation, study and analysis, and as points of departure for developing their own voices.

The thirteen solos in this book were chosen by J.J. himself as representative of the best of his past and continuing recorded output. The solos encompass a time period from June 22, 1953 (*Turnpike*) to December 21, 1960 (*When The Saints Go Marchin' In*). The settings vary from quartets (four recordings) to quintets (8 recordings) to sextets (one recording), and these thirteen solos display many facets of J.J.'s playing, among them the following:

1. Thematic development (*Walkin', Now's The Time* and *Misterioso*)
2. Lyricism (*Laura* and *Yesterdays*)
3. Brilliant technique (*Turnpike, Crazy Rhythm* and *Hello, Young Lovers*)
4. Blues roots (*Walkin', Now's The Time* and *Billie's Bounce*)
5. Unique approach to the language of bebop, i.e. cycles, turnbacks, substitutions, the whole range of jazz scales and patterns, and the use of subtle musical gestures common to all of the giants of bebop
6. The seemingly endless string of impeccably crafted phrases that present the illusion of inevitability without the faintest hint of predictability

This book of solos is a most valuable document for anyone interested in the improvisational approaches of one of jazz's most creative artists.

David Baker

Blue Trombone, Part 1-Continued

The musical score consists of ten staves of music in bass clef. The notation includes various chords and melodic lines. The chords are: Eb7, Bb7, Eb7, Eb7, Bb7, C-, F7, Bb7, Bb7, Eb7, Eb7, Bb7, (G7b9), C-, F7, Bb7, Bb7, Eb7, Eb7, Bb7, C-, Lay Back, F7, D-, G7, C-, F7, Bb7. The score includes two boxed measure numbers: 14 and 15. The notation includes various notes, rests, and articulation marks such as accents (^) and slurs.