

GOING FOR ADDS: AUGUST 30th, 2024 **FILE: JAZZ**

ARTIST: TOM JOHNSON JAZZ ORCHESTRA

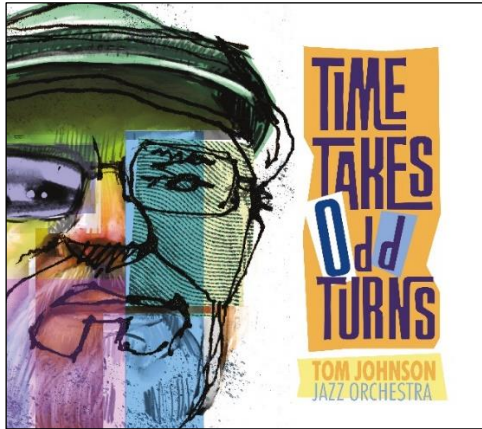
TITLE: TIME TAKES ODD TURNS

LABEL: Self release

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WEBSITE: <https://www.tomtunesmusic.com/>



Track List

1. **Naught Won** (8:40)
2. **Simple Song** (8:25)
- 80s Suite:**
 3. **Book One** (6:38)
 4. **One More Time** (4:32)
 5. **Lucky 13** (8:58)
6. **En La Casa de Los Perritos** (9:51)
7. **Well You Better** (4:09)
8. **Ballad for the A1 Band** (5:32)
9. **Cats and Mouses** (6:06)
10. **Bossa Monday Suite** (11:29)
11. **Simply Stuff and Nonsense** (3:58)

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TomTunesMusic, BMI

Production

All Songs composed and arranged by Tom Johnson, except #4, composed by Tom Johnson & Cindy Formella, arranged by Tom Johnson

Produced by Tom Johnson and Jake Belzer
Recorded, mixed, & mastered by Jake Belzer
Primary Sound Studios, Bloomington, IN
May 2023 – June 2024

Cover Design and Art by Up-Ideas.com

<https://www.tomtunesmusic.com/>

After a long career as a psychologist, full-time professor, and part-time musician, **trumpet player, pianist, and composer DR. TOM JOHNSON is finally releasing his debut album, TIME TAKES ODD TURNS**, a compilation of complex modern, original compositions written for and performed by a full jazz orchestra. Although many of Johnson's compositions and arrangements started as experiments related to various episodes of Johnson's life, he has turned them into first rate orchestral music that is sophisticated, hip, and fun.

The Band

The band for this recording is made up of graduates of Indiana University and members of the Indianapolis Jazz scene. Band members have performed in the Buselli-Wallarab Jazz Orchestra, the Steve Allee Big Band, the Sean Imboden Large Ensemble, the Hickey-Shanafelt Collective, the Tucker Brothers Group and many other ensembles based in Indianapolis and elsewhere in the Midwest.

The Tom Johnson Jazz Orchestra

Brianna Martinez - Flute & Piccolo
Noam Niv – Flute & Piccolo
Ana Nelson - Clarinet
Garrett Fasig – Soprano & Alto Sax
Kyle Brooks – Alto Sax
Chance Davis – Tenor Sax
Andrew Kreitner – Tenor Sax
Joseph Trahan – Baritone Sax
Clark Hunt – Lead Trumpet
Jack Kurtz - Trumpet and Flugelhorn
Nick Recktenwald – Trumpet and Flugelhorn
Sam Butler - Trumpet
Andrew Danforth – Lead Trombone
Marcel Penzes - Trombone
Leah Warman - Trombone
Matt Acosta – Bass Trombone
Joel Tucker – Guitars, Guitar Synth
Alex Wignall – Piano, Electric Piano
Brendan Keller-Tuberg – Electric and Acoustic Bass
Francis Bassett-Dilley – Drums

Additional Performers

Michael Stricklin – Flute Solo on “Bossa Monday Suite”
Jake Buckner – French Horn on “One More Time”
Tom Johnson – Yamaha S-80, Moog Voyager, Valve Trombone, Trumpet, Samba Whistle, Tambourine
Michael Johnson – Yamaha S-80 on “Book One” and “Simply Stuff and Nonsense”
Joe Galvin – Congas & Percussion

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Naught Won This chart was an experiment in using primarily one type of chord through much the tune. The 0157 pitch set could also be called a major 7 sus 4 chord.

Simple Song Simple Song was inspired by buying a hammered dulcimer several years back, as well as by works by Bob Brookmeyer and Maria Schneider. The idea was to take a simple diatonic melody, in this case with a repeating interval sequence, and then harmonize it in different ways.

80's Suite:

Book One This chart was not written in the 80s, but it was inspired by the 1970s and 80s recordings of the progressive rock band Genesis.

One More Time The introduction, chords for the verse, and chords and melody for the chorus of this song were written the night Phil Collins' "Against All Odds" was performed on the 1989 Oscar Awards Show. Phil's song did not win, but it inspired me to try and write one that was better than his! The result was "One More Time". Cindy Formella, lead singer of the bar band I was in at the time, wrote the melody for the verse and most of the lyrics.

Lucky 13 This was my final project in my second semester of Jazz Arranging and Composition with Dominic Spera in 1981. Dominic was NOT a big fan of things in odd time signatures, so this is the only assignment from Dominic I did not get an "A" in. In spite of giving me a B+ on this, he encouraged me to continue writing and tried to get my parents to let me switch my major to music. The version we recorded here has only two minor changes from the version I wrote for Dominic's class: I improved the voice leading in one bar for one sax part during the sax soli, and I added another 13 beats to the sax solos. (I also set it in bars of 2/4, 3/4 and 4/4 based on the rhythm of each phrase rather than a constant alternation of 6/4 and 7/4.)

En La Casa de Los Perritos This started as an assignment in a Berklee Online Jazz Composition class. The assignment was to write something that began in E Dorian, and then write a section using G Phrygian.

Well You Better This chart is a swing tune with an angular melody originally written for a local High School Jazz Band. It proved too demanding for them, so for this project I made it **even more** challenging, at least for the saxophone players, who get an extended soli.

Ballad for the A1 Band This track is dedicated to the Al Cobine band. A-1 is how some small-town DJ read Al Cobine's first name. The members of the Al Cobine and VonOhlen/Carter/Allee band were my first musical heroes. Some of the personnel, like my dad and my first trumpet teacher Jim Edison, played in both bands.

Cats and Mouses This chart was constructed kind of like a Frankenstein monster, assembled from bits and pieces of two assignments I did in a composition class at the university of Wisconsin in 1985. The opening uses a set of intervals that also show up elsewhere in the track. Much of the rest of it uses five "invented" tetrachords, four note pitch collections originally used to create a series of "miniatures" for various instrumentations. The combination of all these was done in 2012 as part of a suite for woodwind quintet. In 2020 I did a version for Big Band, writing some more material and creating actual chords from the original tetrachords. It sounds a bit like a Tom & Jerry soundtrack, but with jazz solos.

Bossa Monday Suite This was originally written as an AABA form piece, where much of the material was derived from the opening four 8th note figure, which is inverted, played in reverse, extended in length, and subject to other such manipulations to generate the melody. The A sections were intended to be in a Bossa Nova style and I imagined the B section as having a "retro soul feel". To create the Big Band chart, I wrote an introduction that owes a bit to the repetitions of 1970's minimalism, and a double time closing section that was inspired by 70s era Chick Corea and Return to Forever albums.

Simply Stuff and Nonsense This is intended to be a fun way to close the album. It uses some material removed from Simple Song, including a section that uses metric modulation to achieve a swing feel and tempo change, and then a reprise of the melody including a samba canon.

These charts are related to various episodes from my life. Some of them were written more than 40 years ago, others from 2012 on. The road to the release of this CD had many twists and turns, but I have been fortunate to share the journey with family and friends who have made it a joyous ride!

There are so many people I am grateful to, many of whom are no longer with us. Thanks to my parents for providing music lessons and introducing me to jazz through all the great musicians I got to hear my father play with. Thanks to the teachers I learned from over the years, especially Brent Wallarab and Dominic Spera. Thanks to all the performers, especially Sam Butler who helped put together this great group of musicians, and the soloists and section leaders who were vital for getting us through the recording session. Thanks to Jake for the wonderful mixes and Mark for the artwork. Finally, special thanks to Bing, Melanie, Matthew, and Michael for being the most important people in my life.

Dr. Tom Johnson is Professor Emeritus of Psychology at Indiana State University and a graduate student in the master's in music composition program at Butler University in Indianapolis, where he studies with Michael Schelle and Frank Felice. He previously studied with Brent Wallarab, Dominic Spera, and Bill Adam of Indiana University, Joel Nauman at the University of Wisconsin, and Daniel Powers at Indiana State University. Tom's compositions include jazz and classical/art music as well as choral works and music and lyrics for two musicals. For more information go to: <https://www.toamtunesmusic.com/>

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