

# JONATHAN

# MILLS

Composer/Arranger/Drummer **Jonathan Mills** is currently based in Atlanta where he enjoys a busy performance schedule with touring artists and some of the best in the region. Jonathan has performed with **George Cables**, **Grace Kelly**, **Brandon Boone** (Tedeschi Trucks Band), **Greg Abate**, **Harold Betters** (Louis Armstrong, Slide Hampton, Ray Charles), **Ashleigh Smith** (Sarah Vaughn International Vocal Competition winner), **Dave Frackenhohl** (GSU), **Kevin Bales**, and **Luke Weathington** (KSU). As a sideman, Jonathan has played at Rockwood Music Hall NYC, Musikfest PA, The Atlanta Film Festival, Churchill Grounds Jazz Cafe, Spivey Hall, Paris, Fete de la Musique in Toulouse, and many other stages up and down the East Coast.

*No Mentions, No Worries* is Jonathan's debut full-length album blending his interests in the jazz tradition and its contemporary branches, designed as a collection of moods and thought journeys though life in today's America.

"**No Mentions, No Worries**" is the title track on the album. Originally written for chordless trio, the time-bending-yet-funky groove evolves a bit like the shapeshifting of *Ways To Speak* (the album cover art). Inspired by Fly Trio (Mark Turner, Larry Grenadier, Jeff Ballard) and local Atlanta fusion band Grüt.

"**For Hadley's Folks**" is a lullaby written for my niece when she was born with the hopes that she and her parents could find some sleep in their new schedules. Largely inspired by having performed both with George Cables and Troy Roberts (separately), their ballads have always stood out to me as simple on the surface, but tricky when you dig deeper.

"**When My Mind's Quiet**" is a harmonic work out with complex structures throughout. Written specifically after having read *The Inner Game of Tennis*, I wanted a chance to explore being in the moment & turning off my filter while having to navigate asymmetrical phrases and other challenges that require extra brain capacity even after time spent internalizing the song. After the intro, the song is in 3 main parts which draw from Barry Harris' teachings, Elvin Jones' famous take on a Mambo groove, and a moment of harmonic relaxation before returning to Be-bop language.

"**Solecism**" is an exercise in melodic reinterpretation. The opening melody is stated twice as if playing a game of "telephone" and trying to remember how the first iteration was structured. Inspired by Joey Calderazzo & Larry Goldings, this song would not be complete without a drum solo in an odd time signature.

"**Cool Out**" - simply put. The compositional style of Thelonious Monk is evident enough, although interestingly I wasn't actively thinking of Monk while composing the piece. Inspired by a recording I heard the great Joe Farnsworth play on.

"**Calderazzish**" is a thank you to pianist/composer Joey Calderazzo for having written so many of my favorite modern jazz songs over the years either with Michael Brecker, Branford Marsalis, or as a leader.

"**Wait For It**" so named for it's through-composed writing style. The opening statement of this piece was inspired by The Roots, which sent me on my own journey through Robert Glasper's harmonic structures, and eventually to a West African folkloric section to end. This piece is a commentary on working through the horrors of the world we live in today and finding our own inner peace and sense of hope for what's to come.

"**Sneak Attack**" is a fun, hard hitting blues stemming from the Ray Brown Trio, Christian McBride Trio, Benny Green Trio and so many others from that school, with a drummer's homage to Max Roach.



1. No Mentions, No Worries 4:20
2. For Hadley's Folks 8:12
3. When My Mind's Quiet 7:44
4. Solecism 4:52
5. Cool Out 6:02
6. Calderazzish 6:05
7. Wait For It 6:54
8. Sneak Attack 6:01

All songs composed by Jonathan Mills, ASCAP



Luke Weathington - Alto Saxophone  
 Patrick Arthur - Guitar  
 Tyrone Jackson - Piano & Fender Rhodes  
 Tommy Sauter - Acoustic Bass  
 Jonathan Mills - Drums

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One sheet by:

