

Repertoire

*From Fundamentals of Jazz Improvisation:
What Everybody Thinks You Already Know*

Dr. Mark Watkins
Director of Jazz Studies
Brigham Young University–Idaho

©2010 by Mark Watkins

Materials herein are provided for personal use. No part may be reproduced without written permission from the author.

Memorizing Tunes

Title _____

- ___ 1. Repeatedly listen to several recordings of the tune.
- ___ 2. Learn to sing the melody, with text if a songbook standard.
- ___ 3. Play the melody at least 10 times in a row perfectly; start with one section at a time.
- ___ 4. Obtain 2-3 lead sheets of the tune or transcribe several versions of the head. Compare the sources and decide upon what will be memorized: melody and chord progression.
- ___ 5. Analyze the tune: Form (AABA, blues, etc.), Chord changes (commonalities to other tunes, cycles, ii V I, etc.), Key areas (tonal centers), Melodic content (how and/or why does the melody fit).
- ___ 6. Play, memorize, the chord changes on the piano in your key—shell voicings are okay—then through 12 keys.
- ___ 7. On piano, play the bass notes in the left hand and the melody in the right, ensuring accurate rhythmic placement.
- ___ 8. Play on the piano and sing the tune, with text if applicable.
- ___ 9. Practice Technique #1: Work over each chord individually, without a recorded accompaniment, using scale and chord patterns over the full range of your instrument. Use patterns such as those found in Jerry Coker's "Patterns for Jazz."
- ___ 10. Free improvisation: Improvise with a metronome at the tempo of the tune on each chord isolated. Do not use a play-a-long or limit the duration to the allotment indicated by the composition. After feeling comfortable with the given chord, move to the next chord and improvise that harmony, then the next and so forth through the tune.
- ___ 11. Practice Technique #5:
 - ___ a. Chord Tones
 ___ 1 ___3 ___5 ___7
 - ___ b. Arpeggios
 up ___1 ___3 ___5 ___7
 down ___1 ___3 ___5 ___7
 - ___ c. Scales
 up ___1 ___3 ___5 ___7
 down ___1 ___3 ___5 ___7
 - ___ d. Guide Tones
 - ___ e. Patterns
 - ___ f. Scale Shifting
- ___ 12. Transcription
 - ___ a. Lift patterns from a recorded solo on the tune by a noted player.
 - ___ b. Transcribe several soloists on difficult sections for interpretation of harmony.
 - ___ c. Lift and memorize a complete solo from a recording of the tune.
- ___ 13. Improvisation Composition: write a solo to the tune in the style of an improvisation (slow motion improvisation).
- ___ 14. Play the head and solo in time with a metronome set on 2 and 4, without a rhythm track.
- ___ 15. Practice with recorded accompaniments. It is also valuable to listen to the changes without playing.
- ___ 16. Learn the tune in all 12 keys.
 - ___ a. Piano: play root and melody, your key first
 - ___ b. Piano: play root and sing melody, your key first
 - ___ c. Your instrument
- ___ 17. Relate new tunes to old tunes and use a fill-in-the-blank method, especially regarding chord progression. When you recognize what you already know about a tune, there is less new material to grasp.
- ___ 18. Review the tune weekly for 6 months then periodically thereafter.
- ___ 19. Learn a new tune each week, every other week, or monthly depending on your schedule and desire to learn jazz. "Repetition is the mother of memory." (David Baker)
- ___ 20. For more ideas see David Baker, "How to Learn Tunes," Aebersold, Vol. 76.
- ___ 21. Gig, gig, gig, gig, gig...

What is a “Standard”?

Given the extensive repertoire available to jazz musicians it is sometimes daunting to know where to start, especially for the young player. Yet the responsibility remains for the university jazz program to prepare their students for the professional world in a sequential and timely manner covering appropriate styles and tune types. This is compounded when one considers that students may eventually reside in other geographical regions due to family, work opportunity, or graduate studies.

Three parameters might be considered when developing a curricular repertoire:

1. Regional commonalities; which tunes constitute a unified and transferable foundation as opposed to those more common to one location than another
2. Sequential learning; organization into freshman, sophomore, junior, and senior levels
3. Exposure to styles; such as songbook standard, jazz standard, blues, Rhythm, bebop, ballad, Latin, fusion, avant garde, etc.

With the ideal of discovering a universal repertoire in mind a survey was initiated to ascertain convention. There are many publications where writers have included a list of recommended tunes such as those by David Baker, Mark Levine, or Hal Crook. These are wonderful resources based on the experience of great professionals. The present study is designed to assess commonalities across a broad topography. The survey statement is informal, as follows:

I'm working on our jazz curriculum...and wondered if you could help me out. I'd like to refine our requirements for repertoire by comparing tune usage in various parts of the country. Would you be willing to jot down a quick list of tunes that are played a lot in your area? The number of tunes on the list doesn't matter, just what comes to mind quickly as being the most called at gigs and jam sessions.

Thirty-seven respected jazz educator/performers responded. Names and locations are as follows.

Name	Location
Anderson, Steve	Chapel Hill, NC
Atkins, Victor	New Orleans, LA
Baker, Malcolm Lynn	Denver, CO
Bollenback, Paul	New York, NY
Bowen, Ralph	New Brunswick, NJ
Calle, Ed	Miami, FL
Christiansen, Corey	St. Louis, MO, Seattle, WA
Cummisky, Tim	Columbus, OH
Dotson, Dennis	Houston, TX
Flugge, Mark	Columbus, OH
Foote, Gordon	Montreal, Canada
Gudmundson, Jon	Seattle, WA; Los Angeles, CA, et al
Hearle, Dan	Dallas, TX
Jensen, Brent	Seattle, WA
Larson, Matt	Salt Lake City, UT
Lawrence, Jay	Salt Lake City, UT
LeClaire, Shannon	Boston, MA
Levine, Mark	San Francisco, CA
Seaton, Lynn	Dallas, TX

Name	Location
Mair, Jim	Kansas City, KS
Sielert, Vern	Seattle, WA; Waco, TX; Normal, IL
Jordan, Rodney	Tallahassee, FL
Kennedy, William	Tallahassee, FL
Korb, Kristin	Los Angeles, CA
Marsalis, Ellis	New Orleans, LA
Mays, Bill	New York, NY
Phillips, Keith	Chhicago, IL; New York, NY
Rangell, Nelson	New York, NY, Denver, CO
Rekevics, John	San Diego, CA
Rupp, Jim	Columbus, OH
Stowell, John	Portland, OR
Temple, Brannen	Austin, TX
Vadala, Chris	Washington D.C.
Vance, Mike	Washington D.C.
Walsh, Tom	Indianapolis/Bloomington, IN
Weir, Michele	Los Angeles, CA
Yasinitsky, Greg	Pullman, WA

Six hundred and eleven different tunes were submitted. Of these 263 are unduplicated; meaning, the contributor included a composition that is used in their area but, since it is not on anybody else's list, it may be considered regional or personal preference. Another 87 tunes are only mentioned on two submissions each. It should be noted that virtually every contributor emphasizes the profound significance of studying the blues and music based on *I Got Rhythm* chord changes.

Concurrence exists for many tunes. These might be considered most significant. Results of the survey are included on two lists. The first list ranks submissions recommended by at least ten contributors representing a more universal repertoire. The next list includes those included on at least five, making them secondary in commonality. Numbers to the left indicate how many contributors' lists contain the reference.

List 1: Repertoire included on at least 10 contributor lists

29 All the Things You Are	19 Some Day My Prince Will Come	15 Black Orpheus (A Day in the Life of a Fool)	13 It Could Happen to You	11 Tune Up
28 Autumn Leaves	18 Record a me	15 Corcovado/Quiet Nights of Quiet Stars	13 Maiden Voyage	11 Well You Needn't
27 Body & Soul	18 Softly as in a Morning Sunrise	15 Footprints	13 Moment's Notice	11 What's New?
26 On Green Dolphin Street	18 There Is No Greater Love	15 In a Mellow Tone	13 Straight No Chaser	10 Blues for Alice
26 Stella by Starlight	17 Billie's Bounce	15 Invitation	12 All Blues	10 But Not for Me
26 Take the 'A' Train	17 Days of Wine and Roses	15 Lady Bird	12 Desafinado	10 Caravan
26 There Will Never be Another You	17 Giant Steps	15 Like Someone in Love	12 Dolphin Dance	10 Mr. P.C.
23 Alone Together	17 Girl from Ipanema	15 My Funny Valentine	12 Four	10 My Foolish Heart
23 What is This Thing Called Love?	17 'Round Midnight	14 Bye Bye Blackbird	12 I Can't Get Started	10 Nica's Dream
22 Have You Met Miss Jones?	17 Satin Doll	14 Donna Lee	12 My Romance	10 Now's the Time
22 In a Sentimental Mood	17 Wave	14 How High the Moon	12 Speak Low	10 Ornithology
21 Blue Bossa	17 Yesterdays	14 Night in Tunisia, A	12 St. Thomas	10 Out of Nowhere
21 Cherokee	16 Confirmation	14 So What	12 Star Eyes	10 Perdido
21 Cherokee	16 Impressions	14 Solar	12 Yardbird Suite	10 Shadow of Your Smile, The
21 Just Friends	16 I'll Remember April	14 You Don't Know What Love Is	11 All of Me	10 Song for My Father
21 Oleo	16 Misty	13 Doxy	11 Anthropology	10 Stablemates
20 I Love You	16 Night and Day	13 Here's that Rainy Day	11 Blue Monk	10 Triste
20 Joy Spring	16 Summertime	13 In Your Own Sweet Way	11 Ceora	10 You Stepped Out of a Dream
			11 I Hear a Rhapsody	
			11 Lover Man	
			11 Sweet Georgia Brown	

List 2: Repertoire included on at least 5 contributor lists

09 Airegin	08 Emily	07 How Insensitive	06 Our Love is Here to Stay	05 I Could Write a Book
09 Angel Eyes	08 Freddie Freeloader	07 I Remember You	06 Polka Dots and Moonbeams	05 I Mean You
09 Back Home Again in Indiana	08 Georgia on My Mind	07 Killer Joe	06 Seven Steps to Heaven	05 I Should Care
09 Darn that Dream	08 I Thought About You	07 Laura	06 Stompin' at the Savoy	05 It Might as Well Be Spring
09 Embraceable You	08 If I Were a Bell	07 Lullaby of Birdland	06 Watch What Happens	05 It's You or No One
09 Foggy Day, A	08 Inner Urge	07 Meditation	06 When I Fall in Love	05 Milestones (new)
09 Groovin' High	08 Little Sunflower	07 Nardis	06 You'd be so Nice to Come Home To	05 Moonlight in Vermont
09 Honeysuckle Rose	08 Prelude to a Kiss	07 Over the Rainbow	05 Beatrice	05 My Favorite Things
09 Love for Sale	08 Skylark	07 Peace	05 Bessie's Blues	05 Nearness of You, The
09 My One and Only Love	08 Song is You, The	07 Sophisticated Lady	05 But Beautiful	05 Night Has a Thousand Eyes, The
09 One Note Samba	08 Sonnymoon for Two	07 Speak No Evil	05 Countdown	05 Someone To Watch Over Me
09 Scrapple from the Apple	08 Stardust	07 Stolen Moments	05 E.S.P.	05 Things Ain't What They Used to Be
09 Sugar	03 Take 5	01 Four in One	05 Equinox	05 Walkin'
09 Tenderly	08 Watermelon Man	06 All of You	05 Fee Fi Fo Fum	05 Willow Weep for Me
09 Tenor Madness	08 Way You Look Tonight, The	06 Come Rain or Come Shine	05 Half Nelson	05 Witch Hunt
09 Whisper Not	07 Afternoon In Paris	06 Freedom Jazz Dance	05 How Deep is the Ocean?	05 Witchcraft
08 Beautiful Love	07 Along Came Betty	06 I Got Rhythm		05 Yes or No
08 Bluesette	07 Au Privave	06 It Don't Mean a Thing It Had to Be You		
08 Don't Get Around Much Anymore	07 Bag's Groove	06 It Had to Be You		
	07 Cantaloupe Island	06 Lazy Bird		
	07 Good Bait	06 My Shining Hour		
	07 Hot House	06 Once I Loved		

Keep in mind that no list can be taken as conclusive. Contributors to the above lists were asked to submit what came to mind at the moment. Some included lists that they created for their teaching curriculum others only what they played regularly. Too many variables exist to be definitive.

Another angle is that of compositions most recorded. A list is posted at www.jazzstandards.com that ranks standards in this manner.

Many contributors added comments. These comments fall into categories: regional preferences, curricular considerations, venue demands, and personal preferences.

Regional Preferences

“For gigs-all the popular Sinatra tunes are a must-know.” (Shannon LeClaire, Boston)

“...For some reason certain tunes seem to be played more in some places at jam sessions than in other localities. ...Lots and lots of original tunes were played there [Greeley, CO], too. ...Hoagy Carmichael tunes [Indianapolis/Bloomington, IN].” (Jon Gudmundson, Seattle, Los Angeles, et al)

“We play quite a wide variety of tunes here.... We also play a lot of Latin standards. ...In general, most of the stuff we play is ii-V7-I oriented.” (Ed Calle, Miami)

“And of course many of the Motown tunes and older rock and roll standards take over half way through the event.” (John Rekevics, San Diego)

“Really, any standard by Rodgers and Hart, Harold Arlen, Porter, Gershwin, etc. Any tune recorded by John Coltrane, Charlie Parker, Miles Davis, and many by Monk....” (Paul Bollenback, New York)

“There are two main jazz scenes in New Orleans. One of which is based on New Orleans Traditional Jazz, which we call Trad Jazz, and the other is an extension of the bebop tradition that was modified by modern New Orleans players from Ellis Marsalis and Alvin Batiste, among others, to Wynton, Terrence Blanchard, Donald Harrison, Nicholas Payton, and others. Then there are the cats who work in both of these scenes and the New Orleans R&B Funk scene, like the Meters and the Neville Bros.” (Victor Atkins, New Orleans)

Curricular Considerations

“Irrespective of where they are when you get them, if you are interested in developing or maintaining a quality Jazz program, the focus must be on the following: 1) creating a positive relationship with tonal music (i.e. major/minor scales; ii-V-I chord progressions, etc.) because many young people have no relationship with the popular music from the Gershwins, Porters, Kerns and others from their period whose songs heavily influenced jazz players of the 1920's, 30's, 40's through the early to middle 1960's; 2) whenever possible, acquaint students with the songs from musicals like The Wizard of Oz-Judy Garland, Oklahoma, Oliver, My Fair Lady, The Sound of Music and any other musicals which produced standards played and recorded by jazzmen like Hawkins, Davis, Evans and others; [and] 3) develop piano, bass, drum-set and guitar rhythm sections ASAP. Have them learn and play blues in selected keys and tempi.” (Ellis Marsalis, New Orleans)

“... Tunes I feel every player should learn to play, either because they are tunes everyone knows or because they are good for one's development as a player.” (Dennis Dotson, Houston)

“I don't adhere to this [curricular repertoire] list religiously. Once my students get past the first two [foundational] groups we go somewhat based on their interest and somewhat based on the list.” (Tom Walsh, Indianapolis/Bloomington)

Venue Demands

“A lot of these tunes are called during the dinner sets for wedding and corporate party bands. Then they get into the top 40/classic rock stuff.” (Mike Vance, Washington, DC)

“It didn't used to be this way but repertoire does change from venue to venue much like in most cities depending on if it's dinner music or concert music. The Kansas City sound has become more of a hybrid sound because most of the KC Jazz icons have passed away and the mentoring that we saw 15 and 20 years ago has severely declined. In the 20th century concert jazz and reception jazz were synonymous.” (Jim Mair, Kansas City)

“Some of these songs are not usually played in a ‘straight ahead’ jazz club setting but seem to be popular choices in a setting such as cocktail hour on ‘casuals.’ I think the intent of your project is to prepare students for what they might encounter in the real world so I kind of selected songs with that in mind.” (Rob Verdi, Los Angeles)

Personal Preferences

“More important, maybe, than actual tunes, I always play on any given program a piece by Monk, by Ellington, by Jimmy Rowles, a couple classic beboppers, in addition to my own things.” (Bill Mays, New York)

“...The repertoire in an area is largely affected by who the seasoned band leaders are and what tunes they like to play.” (Corey Christiansen, St. Louis, Seattle, et al)

A second goal is to organize the most commonly expected repertoire (survey) into levels usable in a sequential manner: freshman to senior, easier to harder, simple to complex. Several respondents included their institution's curricular lists; other sources come from university requirements as posted on Web sites, including: University of Northern Colorado, Manhattan School of Music, Sacramento State, University of California Los Angeles, Indiana University, University of Idaho, McGill University, Florida State University, University of Southern California, University of North Texas, University of Denver, and Rutgers University. These graded lists are combined to determine agreement and then matched with the survey. Some tunes are found under multiple years. A few additional titles are allowed if they appear on at least one survey response and on multiple university charts.

Curricular Repertoire

Freshman

Afternoon In Paris All of Me Autumn Leaves Bag's Groove Blue Bossa Blue Monk But Not for Me Bye Bye Blackbird	Cantaloupe Island Days of Wine and Roses Doxy Equinox Four Freddie Freeloader Good Bait I Got Rhythm	Impressions Killer Joe Little Sunflower Maiden Voyage My Romance Now's the Time Perdido Satin Doll	Song for My Father Sonnymoon for Two St. James Infirmary St. Louis Blues St. Thomas Straight No Chaser Summertime	Take the 'A' Train Tenor Madness Things Ain't What They Used to Be Walkin' Watermelon Man Yardbird Suite
--	---	---	---	--

Sophomore

All Blues All of Me All the Things You Are Alone Together Anthropology Back Home Again in Indiana Bessie's Blues Billie's Bounce Black Orpheus (A Day in the Life of a Fool) Blue Bossa Blues for Alice Bluesette Body & Soul But Not for Me	Bye Bye Blackbird Caravan Corcovado (Quiet Nights of Quiet Stars) Darn that Dream Don't Get Around Much Anymore Foggy Day, A Footprints Freedom Jazz Dance Georgia on My Mind Girl from Ipanema Groovin' High Have You Met Miss Jones? Honeysuckle Rose	How High the Moon How Insensitive I Can't Get Started I Could Write a Book I Got Rhythm I Love You In a Mellow Tone In a Sentimental Mood Invitation Lady Bird Lover Man Lullaby of Birdland Maiden Voyage Meditation Misty Mr. P.C.	My Funny Valentine My Shining Hour Nearness of You, The Night Has a Thousand Eyes, The On Green Dolphin Street Once I Loved Recorda me Scrapple from the Apple Seven Steps to Heaven So What Softly as in a Morning Sunrise Solar Some Day My Prince Will Come	Stardust Stolen Moments Stompin' at the Savoy Sugar Sweet Georgia Brown There Is No Greater Love There Will Never be Another You Tune Up Watch What Happens Wave Way You Look Tonight, The When I Fall in Love Yardbird Suite
---	---	---	---	---

Junior

All of You Alone Together Along Came Betty Anthropology Au Privave Back Home Again in Indiana Beautiful Love Blues for Alice Body & Soul But Beautiful Caravan Ceora Cherokee Come Rain or Come Shine Confirmation Corcovado (Quiet Nights of Quiet Stars) Desafinado Embraceable You	Giant Steps Girl from Ipanema Half Nelson Have You Met Miss Jones? Here's that Rainy Day Hot House How Deep is the Ocean? I Love You I Mean You I Remember You I Should Care I Thought About You I'll Remember April If I were a Bell In a Sentimental Mood Inner Urge Invitation It Could Happen to You It Don't Mean a Thing It Had to Be You	It Might as Well Be Spring It's You or No One Joy Spring Just Friends Laura Lazy Bird Like Someone in Love Love for Sale Milestones (new) Moment's Notice Moonlight in Vermont My Favorite Things My Foolish Heart Nardis Nica's Dream Night and Day Night in Tunisia, A Oleo One Note Samba Ornithology	Our Love is Here to Stay Out of Nowhere Over the Rainbow Polka Dots and Moonbeams Round Midnight Scrapple from the Apple Seven Steps to Heaven Shadow of Your Smile, The Skylark So What Solar Someone To Watch Over Me Song is You, The Speak Low Speak No Evil Star Eyes Stella by Starlight Sweet Georgia Brown	Take 5 Tenderly Triste Waltz for Debbie Way You Look Tonight, The Well You Needn't What is This Thing Called Love? Whisper Not Willow Weep for Me Witch Hunt Witchcraft Yes or No Yesterdays You Don't Know What Love Is You Stepped Out of a Dream You'd be so Nice to Come Home To
--	--	---	---	--

Senior

Airegin Angel Eyes Beatrice Cherokee Con Alma Confirmation	Countdown Dolphin Dance Donna Lee E.S.P. Emily Fee Fi Fo Fum	Four in One Giant Steps I Hear a Rhapsody In Your Own Sweet Way Inner Urge Joy Spring	Lush Life Moment's Notice My Foolish Heart My One and Only Love Nica's Dream Peace	Prelude to a Kiss 'Round Midnight Sophisticated Lady Stablemates Take 5 What's New?
---	---	--	---	--

The third part of the study requires the categorization of repertoire into style and tune types. Titles that match the survey are referenced in bold if found on List 1 and italics if on List 2. Note that there are more melodies in the Ballad category from List 2 than List 1. This may be due to ballads being more personal and, consequently, diverse. Mention of Blues and Rhythm tunes as essential is common amongst respondents but as stated above, most opted not to include many on their lists.

In order to make the Categorical Listing more valuable to students unfamiliar with the plethora of choices, all references by survey contributors (adding those with four or less inclusions) has augmented the Blues and Rhythm columns. Other selections in normal type are from cross-referencing three select texts and seven or more Web sites (major universities or significant performers) adding at least ten references. Text choices reflect diversity in author residence, primary performance medium, and intent.

David Baker. *How to Learn Tunes: A Jazz Musician's Survival Guide*. New Albany, IN: Aebersold, 1997.

Hal Crook. *Ready, Aim, Improvise! Exploring the Basics of Improvisation*. Rottenburg: Advance, 1999.

Mark Levine. *The Jazz Piano Book*. Petaluma, CA: Sher Music, 1990.

Web publications have similar diversity. Some emphasize jazz blues or rhythm tunes, are general, or curricular.

<http://www.trueguitarist.com/a-list-of-the-most-popular-jazz-standards/>
<http://www.music.sc.edu/ea/jazz/JAZZ%20IMPROVISATION%20I.pdf>
<http://www.learnjazzstandards.com/learning-jazz/list-of-blues-heads/>
<http://www.kutztown.edu/acad/music/jazzrep.shtml>
<http://www.jazzguitarlessons.net/jazz-blues.html>
<http://www.hopestreetmusicstudios.com/articles/100-must-know-jazz-tunes>
http://www.chemusic.org/instruments/jazz_repertoire.html
<http://www.angelfire.com/fl4/moneychords/rhythmchanges.html>
<http://tamingthesaxophone.com/jazz-repertoire.html>
<http://music.csueastbay.edu/jazzrep.pdf>
<http://jazz.uoregon.edu/currentundergrad.html>
<http://jazz.uoregon.edu/currentgrad.html>
http://en.wikipedia.org/wiki/Rhythm_changes
http://en.wikipedia.org/wiki/List_of_post-1950_jazz_standards

Numbers to the left indicate totals of the survey and additional references. Numbers in parenthesis to the right show first the survey then the additional sources. Tunes with the same number are listed alphabetically. There appears to be agreement between the source groups. The additional sources seem to confirm the survey.

Whereas survey respondents emphasized blues and Rhythm (albeit without many titles), they cited fewer Fusion and Avant Garde/Free Jazz compositions. Numbers to the left are referrals from the survey, no additional sources.

Categorical Listing (select)

Blues	Blues (continued)	Riff Blues	Bebop Blues	Minor Blues
18 All Blues (12+6) <i>13 Stolen Moments (7+6)</i> 09 Blue Trane (2+7) 08 <i>Walkin' (5+3)</i> 07 Freddie the Freeloader (3+4) 05 Isotope (3+2) 05 Sandu (2+3) 03 Doodlin' (0+3) 03 One for Daddy 'O (0+3) 03 Blues March (2+1) 03 Cousin Mary (1+2) 03 Jumpin' with Symphony Sid (1+2) 03 Limehouse Blues (1+2) 03 Nutville (2+1) 03 Red Top (1+2) 03 Route 66 [swing] (1+2) 03 St. Louis Blues (1+2) 03 Vierd Blues (1+2) 02 Blue Bolivar Blues (0+2) 02 Blues Connotation (0+2)	02 Black Coffee [ballad] (0+2) 02 Blues for Stephanie (0+2) 02 Blues on the Corner (0+2) 02 Cedar's Blues (0+2) 02 Chasin' the Trane (0+2) 02 Comin' Home Baby (1+1) 02 Filthy McNasty (0+2) 02 Five Spot After Dark (0+2) 02 Gingerbread Boy (0+2) 02 Jodie Grind, The (0+2) 02 Royal Garden Blues (0+2) 02 Sack O' Woe (0+2) 02 Some Other Blues (2+0) 02 Teenie's Blues (0+2) 02 When Will the Blues Leave (0+2)	18 Blue Monk (11+7) <i>16 Tenor Madness (9+7)</i> 11 <i>Sonnymoon for Two (8+3)</i> 10 <i>Bag's Groove (7+3)</i> 10 Things Ain't What They Used to Be (4+6) 08 <i>Bessie's Blues (5+3)</i> 08 C Jam Blues (3+5) 06 Cool Blues (3+3) 05 Blues in the Closet (2+3) 05 Blues Walk, The (3+2) 05 Misterioso (4+1) 05 Night Train (1+4) 04 West Coast Blues (4+0) 03 Bemsha Swing (3+0) 03 Blues by Five (1+2) 03 Centerpiece (3+0) 02 Blue 'n' Boogie 02 Champ, The 02 Dig Dis 02 Spontaneous Combustion 02 Turnaround 02 Blue Seven (2+0) 02 No Blues [Pfrancin'] (1+1) 01 Bud's Blues (1+0)	25 Billie's Bounce (17+8) 19 Straight, No Chaser (13+6) 17 Now's the Time (10+7) 15 Blues for Alice (10+5) 12 <i>Au Privave (7+5)</i> 06 Cheryl (3+3) 04 Barbados (1+3) 03 Birdlike (2+1) 03 Bloomdido 03 Buzzy [Charlie Parker] 03 Chi Chi 03 Relaxin' at Camarillo 03 Dance of the Infidels (1+2) 03 Sippin' at Bells (1+2) 03 Twisted (1+2) 02 Cookin' at the Continental 02 Mohawk 02 Ool ya coo 02 Wee Dot 02 Yabada Ool Ya [Dizzy Gillespie] 02 Parker's Mood (1+1)	21 Footprints (15+6) 17 Mr. P.C. (10+7) 08 <i>Equinox (5+3)</i> 07 Birk's Works (2+5) 02 Señor Blues [Latin] (1+1)
				Bridge/Non-12
				14 <i>Watermelon Man [16] (8+6)</i> 04 Sidewinder (24) (2+2) 02 Alright, Okay, You Win [bridge] 02 Scotch and Water [bridge] 02 Speedball [bridge] (1+1) 02 Unit 7 [bridge] 02 Locomotion [bridge] (1+1) 01 Bikini [bridge]

Rhythm Changes	Rhythm (cont.)	Songbook (med/up)	Songbook (continued)	Songbook (cont.)
30 Oleo (21+9) 17 Anthropology (11+6) <i>10 I Got Rhythm (6+4)</i> <i>09 Good Bait (7+2)</i> 08 Cottontail (4+4) 08 Lester Leaps In (3+5) 08 Moose the Mooche (2+6) 07 Rhythm-a-ning (3+4) 06 Flintstones, The (1+5) 05 Theme, The (2+3) 04 Dexterity (1+3) 04 Eb Pob (2+2) 03 Eternal Triangle (3+0) 03 Salt Peanuts (1+2) 03 Shaw 'Nuff (0+3) 03 Steeplechase (0+3) 03 Straighten Up and Fly Right (0+3) 03 Tiptoe (0+3) <i>03 Webb City (1+2)</i>	03 Wee/Allen's Alley (1+2) 02 52 nd Street Theme (0+2) 02 Apple Honey (0+2) 02 Chasin' the Bird (0+2) 02 Don't Be That Way (0+2) 02 Goin' to Minton's (0+2) <i>02 Jumpin' at the Woodside (0+2)</i> 02 Manteca [solo changes] (1+1) 02 One Bass Hit (0+2) 02 Oop-Bop-Sha-Bam (0+2) 02 Seven Come Eleven (0+2) <i>02 Shag (0+2)</i> 02 Wail (1+1) 01 Passport (1+0) 01 Room 608 (1+0) 01 Serpent's Tooth, The (1+0)	All of Me <i>All of You</i> All the Things You Are Alone Together Autumn Leaves <i>Back Home Again in Indiana</i> <i>Beatrice</i> <i>Beautiful Love</i> But Not for Me Bye Bye Blackbird Cherokee <i>Darn that Dream</i> Days of Wine and Roses <i>Foggy Day, A</i> Have You Met Miss Jones? Here's that Rainy Day <i>Honeysuckle Rose</i> <i>How Deep is the Ocean?</i> How High the Moon <i>I Could Write a Book</i> I Hear a Rhapsody I Love You <i>I Remember You</i> <i>I Should Care</i> <i>I Thought About You</i> I'll Remember April	<i>If I Were a Bell</i> In Your Own Sweet Way Invitation It Could Happen to You <i>It Had to Be You</i> <i>It Might as Well Be Spring</i> <i>It's You or No One</i> Just Friends Like Someone in Love <i>My One and Only Love</i> <i>My Shining Hour</i> Night and Day On Green Dolphin Street (Latin/swing) <i>Our Love is Here to Stay</i> Out of Nowhere Softly as in a Morning Sunrise <i>Song is You, The</i> Speak Low Star Eyes Stella by Starlight Summertime There Is No Greater Love	There Will Never be Another You <i>Way You Look Tonight, The</i> What is This Thing Called Love? When Sunny Gets Blue <i>Whisper Not</i> <i>Witchcraft</i> Yesterdays You Stepped Out of a Dream <i>You'd be so Nice to Come Home To</i>

Ballad	Ballad (cont.)	Jazz Standards	Jazz Standards (cont.)	Bebop
<i>Angel Eyes</i> Body & Soul <i>But Beautiful</i> But Not for Me <i>Come Rain or Come Shine (med)</i> <i>Darn that Dream</i> <i>Embraceable You</i> <i>Georgia on My Mind</i> Here's that Rainy Day I Can't Get Started <i>I Should Care</i> <i>I Thought About You</i> In a Sentimental Mood <i>Laura</i> Like Someone in Love <i>Love for Sale</i> Lover Man Misty <i>Moonlight in Vermont</i> My Foolish Heart My Funny Valentine <i>My One and Only Love</i> My Romance (med)	<i>Nearness of You, The</i> <i>Over the Rainbow</i> <i>Peace</i> <i>Polka Dots and Moonbeams</i> <i>Prelude to a Kiss</i> 'Round Midnight Shadow of Your Smile, The (also Latin) <i>Skylark</i> <i>Someone To Watch Over Me</i> <i>Sophisticated Lady</i> <i>Stardust</i> <i>Tenderly</i> There Is No Greater Love <i>Way You Look Tonight, The</i> <i>When I Fall in Love</i> <i>When Sunny Gets Blue</i> <i>Willow Weep for Me</i> Yesterdays (med) You Don't Know What Love Is	<i>Afternoon In Paris</i> <i>Airegin</i> <i>Along Came Betty</i> Caravan (swing /Latin) <i>Countdown</i> Dolphin Dance <i>Don't Get Around Much Anymore</i> Doxy <i>E.S.P.</i> <i>Fee Fi Fo Fum</i> Four <i>Four Brothers</i> <i>Four in One</i> Giant Steps <i>Groovin' High</i> <i>I Mean You</i> In a Mellow Tone <i>Inner Urge</i> <i>It Don't Mean a Thing</i> Joy Spring <i>Killer Joe</i> Lady Bird <i>Lazy Bird</i> <i>Lullaby of Birdland</i> Moment's Notice <i>Nardi</i>	Nica's Dream (swing/Latin) Night in Tunisia, A Perdido Satin Doll <i>Seven Steps to Heaven</i> Solar <i>Speak No Evil</i> Stablemates <i>Stompin' at the Savoy</i> <i>Sugar</i> Sweet Georgia Brown <i>Take 5</i> Take the 'A' Train <i>Things Ain't What They Used to Be</i> Tune Up Well You Needn't What's New? <i>Witch Hunt</i> <i>Yes or No</i>	[see Bebop Blues] [see Rhythm Changes] Anthropology (rhythm) Confirmation Donna Lee <i>Half Nelson</i> <i>Hot House</i> Ornithology <i>Scrapple from the Apple</i> Yardbird Suite

Triple/Compound	Modal	Latin	Latin (cont.)	Fusion/Contemporary
All Blues <i>Bluesette</i> <i>Emily</i> Footprints (blues) <i>My Favorite Things</i> Someday My Prince Will Come	All Blues (blues, triple) <i>Cantaloupe Island</i> Footprints (blues, triple) <i>Freddie the Freeloader (blues)</i> Impressions <i>Little Sunflower (Latin)</i> Maiden Voyage <i>Milestones (new)</i> <i>My Favorite Things (Coltrane version)</i> So What	Black Orpheus (A Day in the Life of a Fool) Blue Bossa Caravan (swing/Latin) Ceora Corcovado/Quiet Nights of Quiet Stars Desafinado Girl from Ipanema <i>How Insensitive</i> <i>Little Sunflower (modal)</i> <i>Meditation</i> Nica's Dream (swing/Latin)	<i>Night Has a Thousand Eyes, The (Latin to swing)</i> Night in Tunisia, A (swing bridge) On Green Dolphin Street (Latin/swing) <i>Once I Loved</i> <i>One Note Samba</i> Recorda me Shadow of Your Smile, The (also ballad) Song for My Father St. Thomas Triste <i>Watch What Happens</i> Wave	02 Chameleon 01 Chicken, The 01 Comin' Home Baby 01 Red Clay 01 Señor Blues <hr/> Free Jazz 06 <i>Freedom Jazz Dance</i> 01 Blues Connotation 01 Congeniality 01 Lonely Woman

One might ask, "Why does it matter"? Four points can be considered:

1. A standard repertoire represents music that generations of performers have either deemed of high quality or enjoy playing.
2. Standards can help one's learning of the art form. They are especially significant for young musicians to use as a foundation. From here they can grow in any of several directions. Standards are a great teacher.
3. They constitute a body of knowledge that is transferable from one location to another, thus allowing musicians from various locales to perform with each other.
4. In today's environment, tradition has established expectations. Jazz musicians without a fundamental internalization of at least a certain number of standards will find themselves unable to participate in many settings.

Some have asked, "Will emphasizing such lists not cause the jazz art to stagnate"? Consider this:

1. If only a limited number of standards were propagated, yes; but there are so many. Considering regional favorites, the learning of standards is not so stagnant. Six hundred and eleven tunes are on only 37 contributor lists.
2. Amidst the learning of standards, jazz musicians are constantly writing their own tunes. The composer/performer persona *a la* Bach, Mozart, Haydn, Beethoven, Liszt, *et al* is alive and well in jazz.
3. Various regions have their own distinct "standard" repertoire (along with one that is more universal), which is important for such a creative art to thrive.
4. What is considered a standard changes over time. There are compositions common in the 1920's or 30's that are virtually never played today. Some of the tunes expected of every true jazz musician in the 40's, 50's, and 60's have fallen into disfavor while others have risen. More will become popular while others fade as the years progress.

Bottom line: note what is called at various gigs, jam sessions, what is played at local clubs, in the area universities, by members of regional jazz societies, etc. Learn the repertoire of residence. In addition, a foundation of music universal to the jazz idiom should be studied allowing regional flexibility while providing a means for exploration into other avenues of jazz. Knowing tunes that are common across a broad geographical spectrum, understanding difficulty and accessibility by educational year, and a means to balance style and tune types via categorical listing should help teachers and students navigate the 1000+ possibilities.

Top 100 Jazz Standards (www.jazzstandards.com)

1	1930	Body and Soul
2	1939	All the Things You Are
3	1935	Summertime
4	1944	'Round Midnight
5	1935	I Can't Get Started (with You)
6	1937	My Funny Valentine
7	1942	Lover Man (Oh, Where Can You Be)
8	1930	What Is This Thing Called Love?
9	1933	Yesterdays
10	1946	Stella By Starlight
11	1947	Autumn Leaves (Les Feuilles Mortes)
12	1929	Star Dust
13	1932	Willow Weep for Me
14	1939	What's New?
15	1929	Honeysuckle Rose
16	1925	Sweet Georgia Brown
17	1936	Caravan
18	1924	The Man I Love
19	1935	In a Sentimental Mood
20	1914	St Louis Blues
21	1940	How High the Moon
22	1924	Oh, Lady Be Good!
23	1941	Take the "A" Train
24	1930	Embraceable You
25	1947	On Green Dolphin Street
26	1946	Tenderly
27	1936	The Way You Look Tonight
28	1936	These Foolish Things
29	1941	I'll Remember April
30	1930	Love for Sale
31	1933	Sophisticated Lady
32	1929	Ain't Misbehavin'
33	1932	Night and Day
34	1918	After You've Gone
35	1945	Laura
36	1949	Lush Life
37	1928	Sweet Lorraine
38	1932	Don't Blame Me
39	1938	Cherokee (Indian Love Song)
40	1942	Night in Tunisia
41	1917	Indiana (Back Home Again in Indiana)
42	1938	You Go to My Head
43	1942	There Will Never Be Another You
44	1930	Georgia on My Mind
45	1953	Satin Doll
46	1938	Prelude to a Kiss
47	1944	I Should Care
48	1936	Stompin' At the Savoy
49	1932	How Deep Is the Ocean?
50	1933	I Cover the Waterfront

51	1946	Come Rain or Come Shine
52	1936	There Is No Greater Love
53	1941	You Don't Know What Love Is
54	1930	But Not for Me
55	1930	On the Sunny Side of the Street
56	1954	Misty
57	1938	Love Is Here to Stay
58	1942	Perdido
59	1924	Tea for Two
60	1944	It Could Happen to You
61	1941	I Got It Bad (and That Ain't Good)
62	1941	Skylark
63	1938	Over the Rainbow
64	1937	The Nearness of You
65	1928	If I Had You
66	1932	(I Don't Stand A) Ghost of a Chance
67	1946	Angel Eyes
68	1931	Out of Nowhere
69	1928	Lover Come Back to Me
70	1939	Darn That Dream
71	1931	All of Me
72	1929	More Than You Know
73	1930	I Got Rhythm
74	1935	Just One of Those Things
75	1929	Mean to Me
76	1938	September Song
77	1926	Someone to Watch Over Me
78	1926	I've Found a New Baby
79	1940	Polka Dots and Moonbeams
80	1937	Easy Living
81	1936	Pennies from Heaven
82	1939	I Didn't Know What Time It Was
83	1930	Memories of You
84	1932	It Don't Mean a Thing
85	1931	Just Friends
86	1937	They Can't Take That Away from Me
87	1943	Star Eyes
88	1937	A Foggy Day
89	1932	Alone Together
90	1929	Just You, Just Me
91	1935	My Romance
92	1942	Things Ain't What They Used to Be
93	1943	Do Nothin' Till You Hear from Me
94	1934	Blue Moon
95	1931	I Surrender Dear
96	1940	You Stepped Out of a Dream
97	1953	My One and Only Love
98	1927	'S Wonderful!
99	1933	Smoke Gets in Your Eyes
100	1953	Here's That Rainy Day