An Improvisor's Canon

202 tunes for improvisation

Edition 0.07

October 2026

An Improvisor's Canon: 202 Tunes

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1	**Summertime**	George Gershwin	New Bob Book	10
2a	**Honeysuckle Rose**	Fats Waller	New Real Book 2	11
2b	**Scrapple from the Apple***	Charlie Parker	New Bob Book	12
2c	**Ah-Leu-Cha***	Charlie Parker	Jazz LTD	13
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3	**Autumn Leaves**	Joseph Kosma	New Real Book 1	15
4	**Take the "A" Train**	Billy Strayhorn	New Real Book 1	16
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6	**Oh, Lady Be Good!**	George Gershwin	New Bob Book	19
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7d	**Tenor Madness**	Sonny Rollins	Real Book 2	22
7e	**Now's the Time**	Charlie Parker	Real Book 2	23
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7g	**Blue Train**	John Coltrane	Real Book 1	25
7h	**Straight, No Chaser**	Thelonious Monk	Real Book 1	26
7i	**Billie's Bounce**	Charlie Parker	Colorado Cookbook	27
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7k	**Relaxin' at Camarillo**	Charlie Parker	New Bob Book	29
7l	**Blues for Alice**	Charlie Parker	New Real Book 2	30
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8	**Blue Bossa**	Kenny Dorham	New Real Book 1	32
9	**Song for My Father**	Horace Silver	New Real Book 2	33
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11	**Sunny**	Bobby Hebb	New Bob Book	35
12	**Oye Como Va**	Tito Puente	Real Book 2	36
13	**St. Thomas**	Sonny Rollins	New Real Book 1	37
14	**Satin Doll**	Duke Ellington / Billy Strayhorn	New Real Book 1	38
15	**The Girl from Ipanema**	Antônio Carlos Jobim	New Bob Book	39
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21g	**Dixie's Dilemma***	Warne Marsh	chart needed	52
22	**Solar**	Miles Davis	New Real Book 1	53
23	**Green Dolphin Street**	Bronisław Kaper	New Real Book 3	54
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24a	**Mr. P.C.**	John Coltrane	New Real Book 2	56
24b	**Equinox**	John Coltrane	New Real Book 2	57
24c	**Minor Blues**	Django Reinhardt	Django Fakebook	58
24d	**Footprints**	Wayne Shorter	New Real Book 1	59
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33b	**Half Nelson***	Miles Davis	New Bob Book	73
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39	**Someday My Prince Will Come**	Frank Churchill	New Real Book 1	84
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42	**Limehouse Blues**	Philip Braham	New Bob Book	87
43	**St. Louis Blues**	W.C. Handy	CJB Fakebook	88
44	**St. James Infirmary**	Traditional	CJB Fakebook	90
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71	**Well You Needn't**	Thelonious Monk	New Real Book 1	130
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76	**Upper Manhattan Medical Group**	Billy Strayhorn	Real Book 1	136
77	**Seven Steps to Heaven**	Victor Feldman / Miles Davis	New Real Book 2	137
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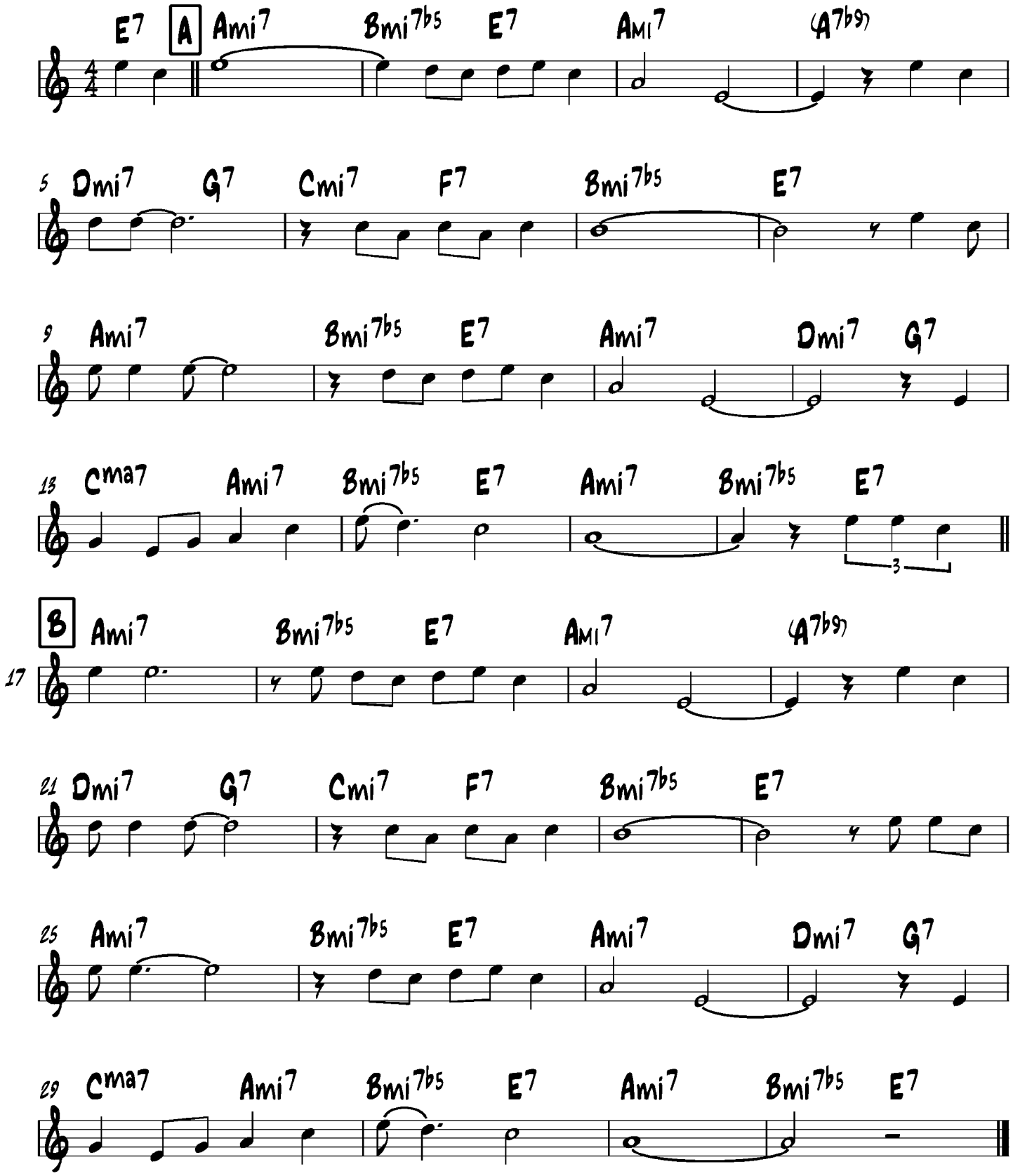
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Summertime

George & Ira Gershwin, 1935
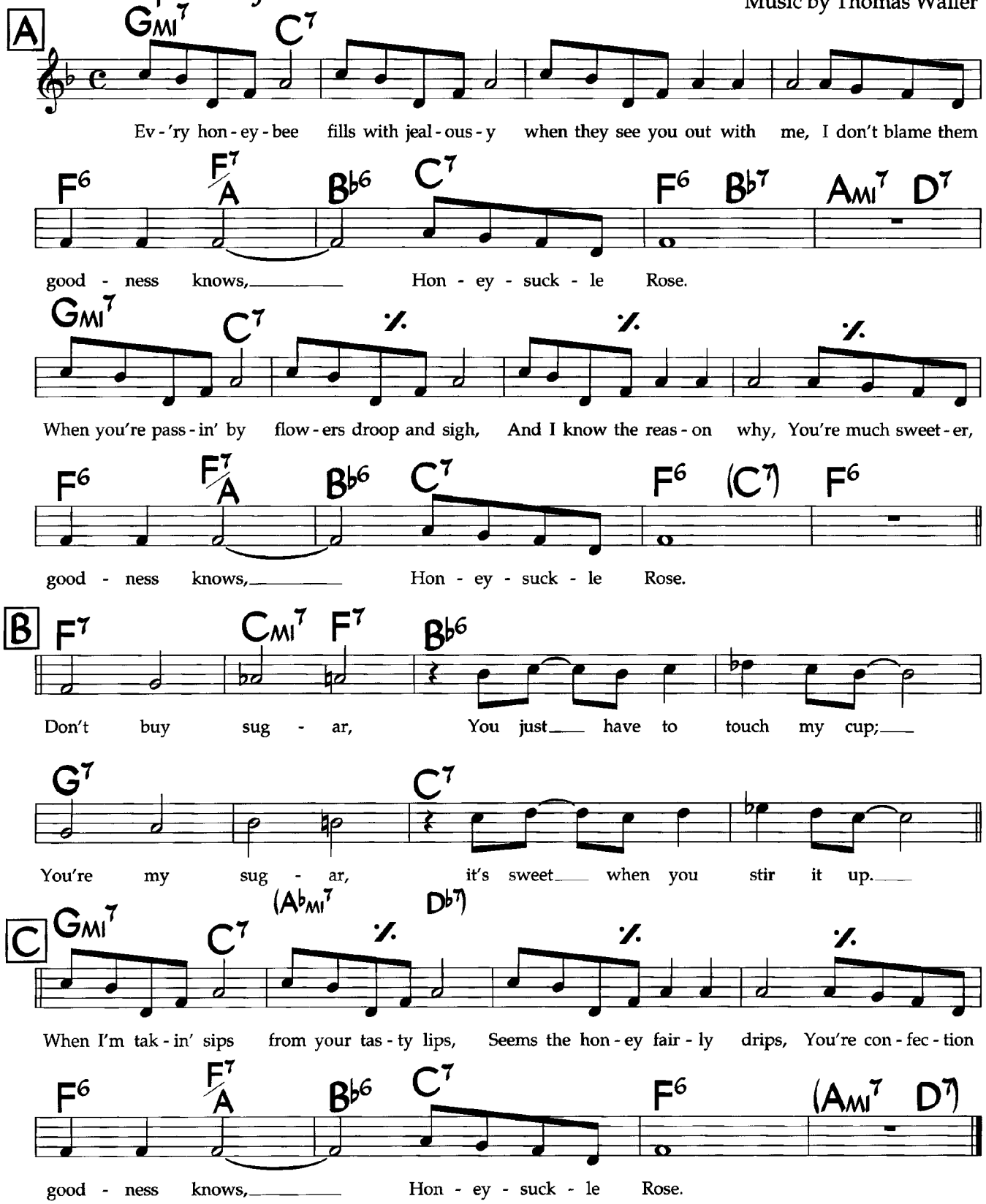
Medium Swing



Honeysuckle Rose

Lyric by Andy Razaf
Music by Thomas Waller

Medium (-Up) Swing



Chords in parenthesis are optional.
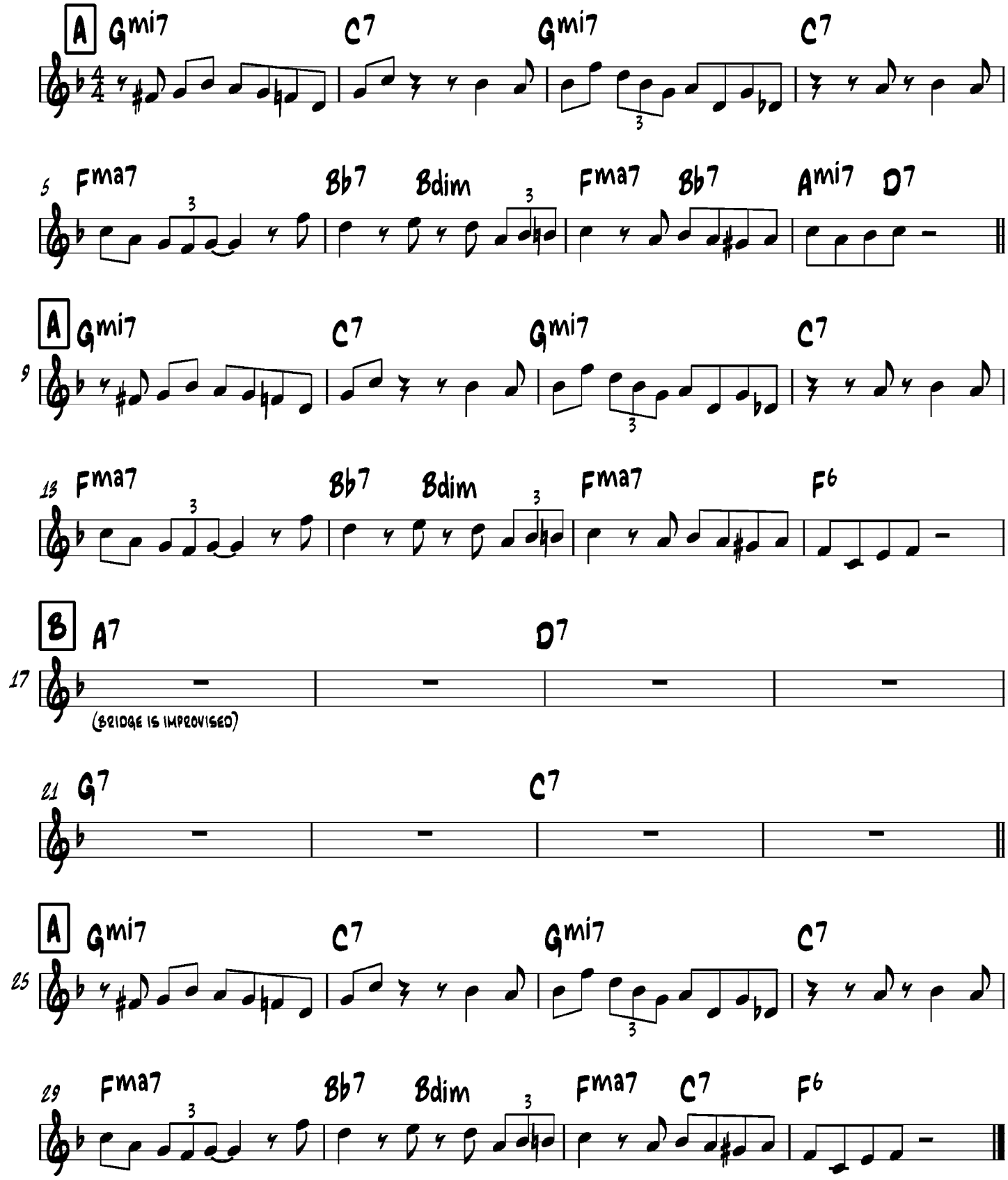
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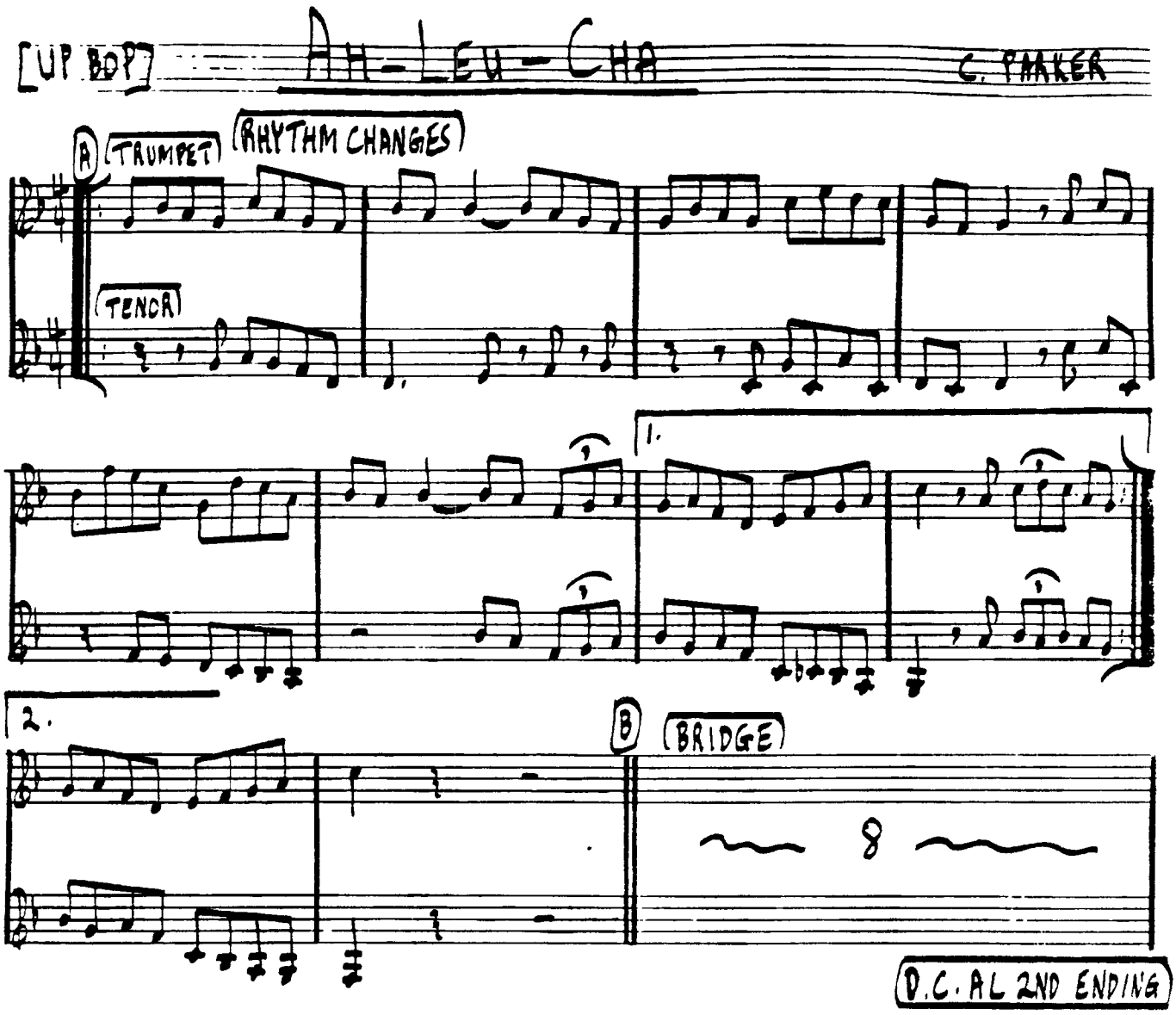
2b

Scrapple From The Apple

Med Up Swing

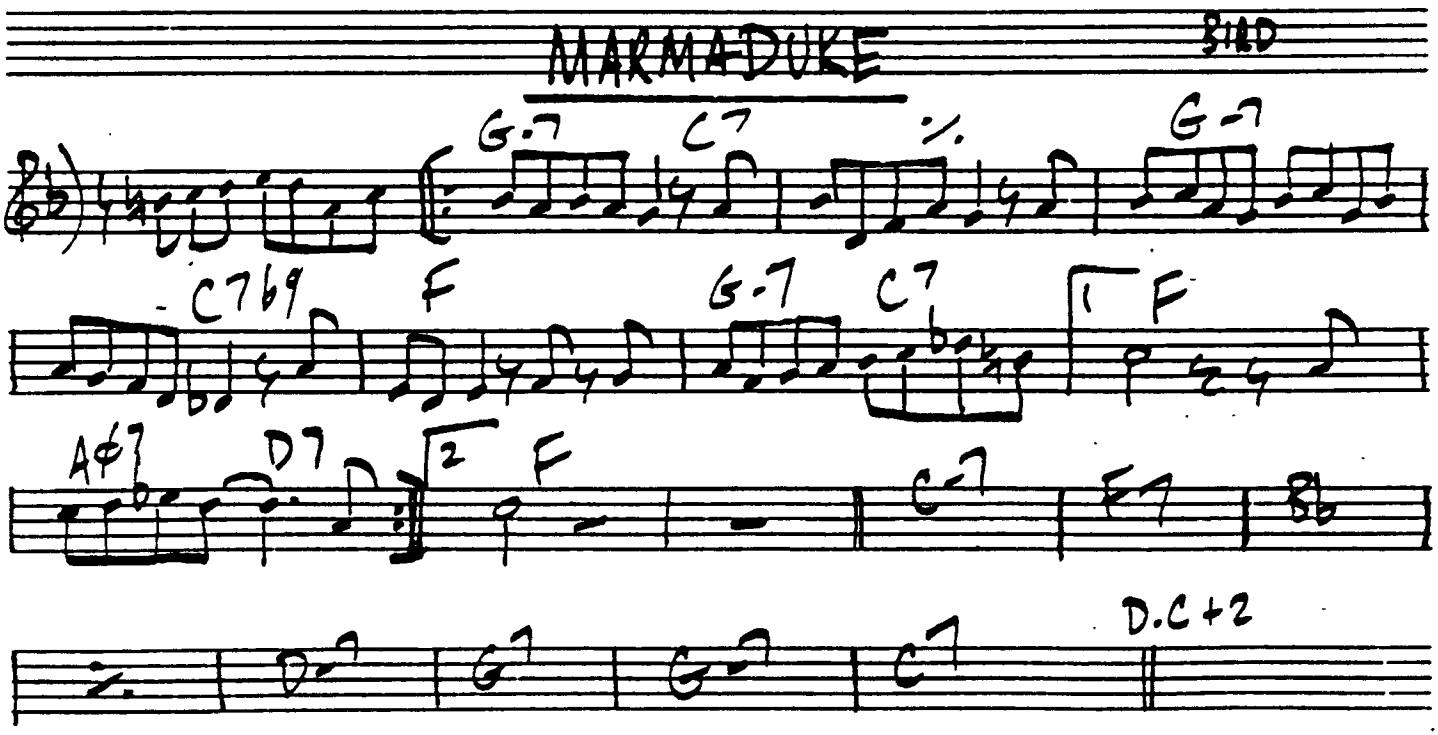
Charlie Parker, 1957





MILES DAVIS - "ROUND ABOUT MIDNIGHT"

2d
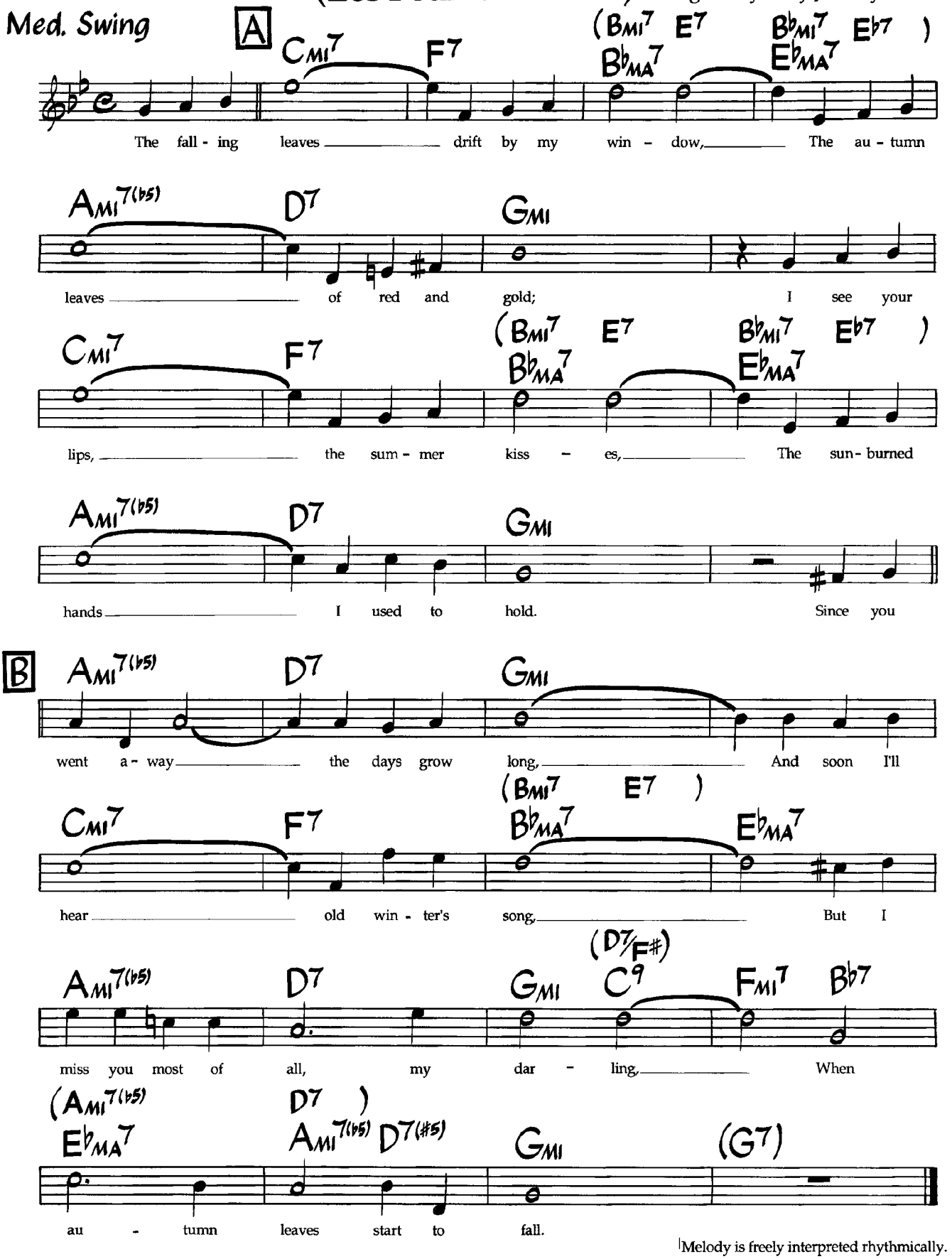

MARMADUKE
BIRD
G-7
C7
G-7
C7b9
F
G-7
C7
1
F
A∅7
D7
2
F
C-7
F7
Bb
D-7
G7
G-7
C7
D.C +2

Autumn Leaves

(Les Feuilles Mortes)

Music by Joseph Kosma
English Lyric by Johnny Mercer

Med. Swing

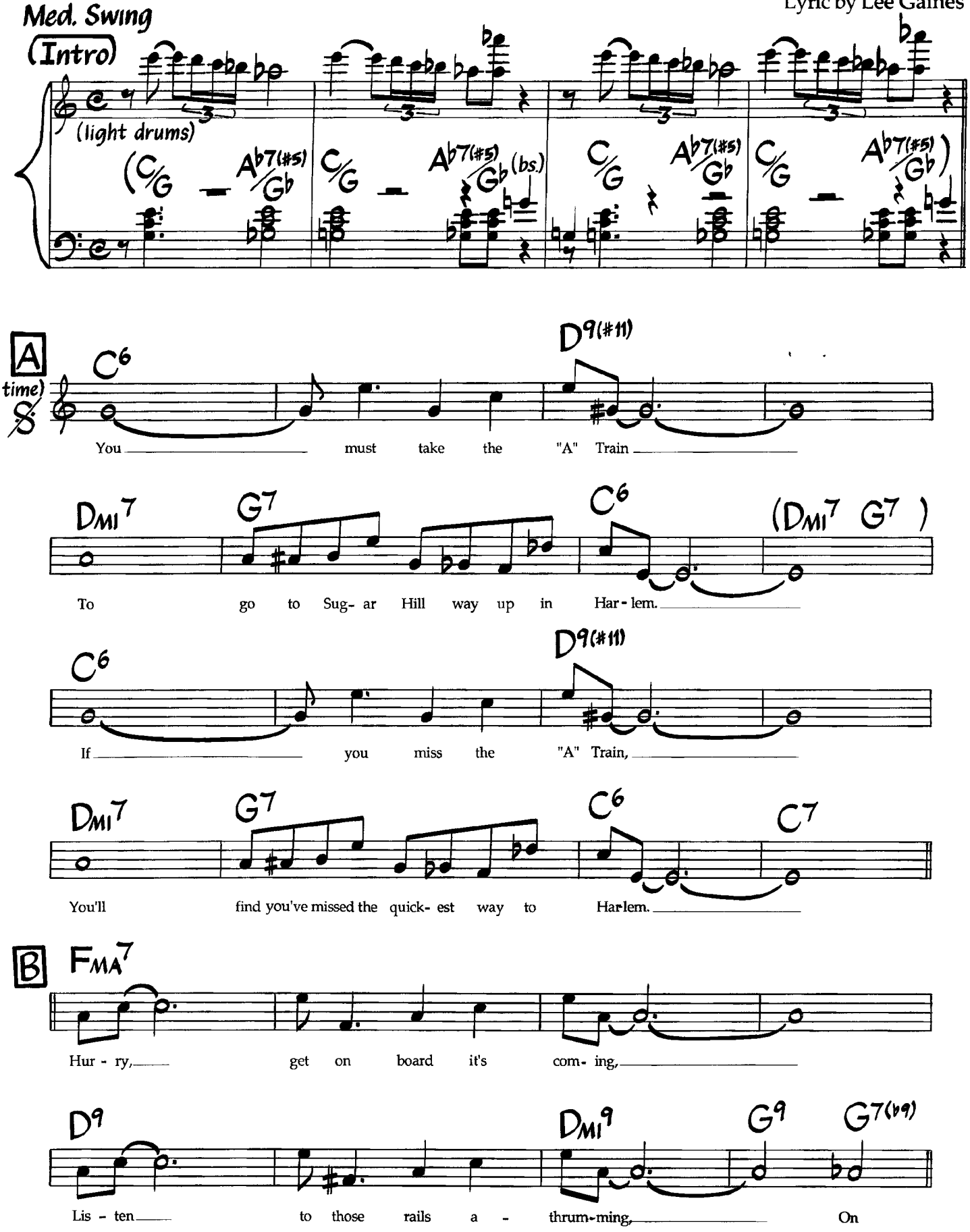


Melody is freely interpreted rhythmically.

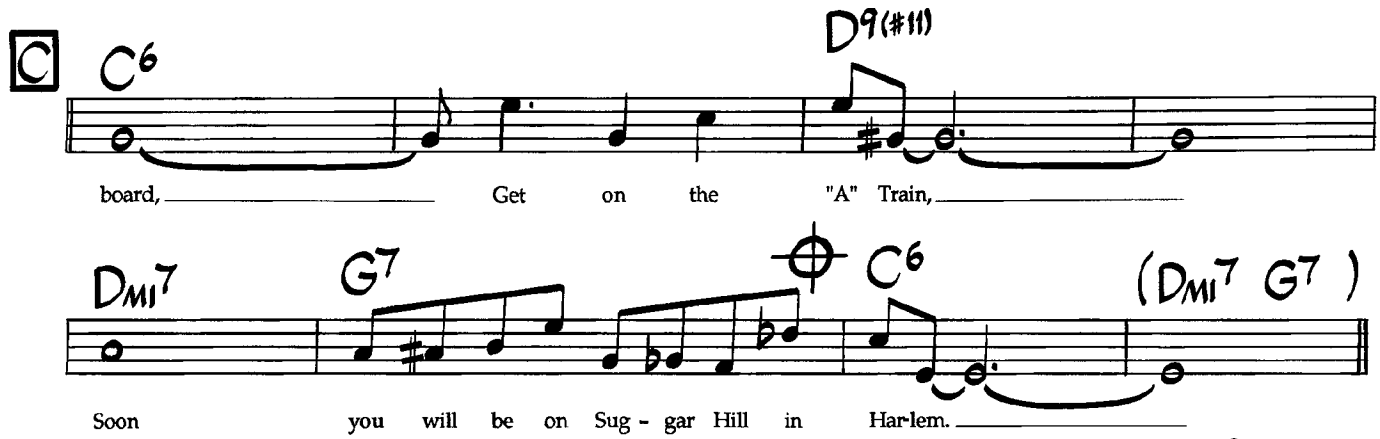
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Take The "A" Train
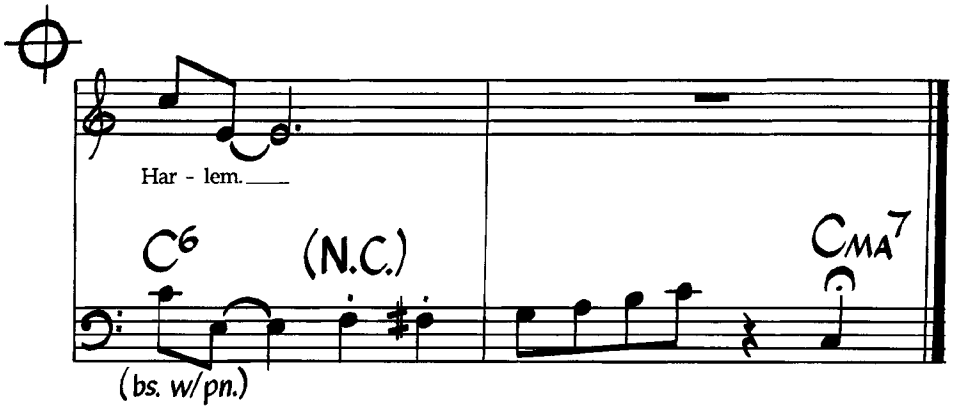
Music by Billy Strayhorn
Lyric by Lee Gaines
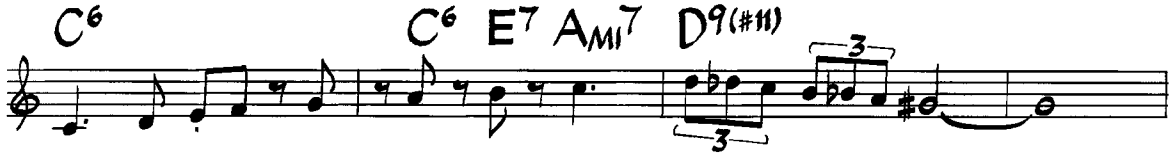


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Solo on form (ABC);
After solos, D.S. al Coda.
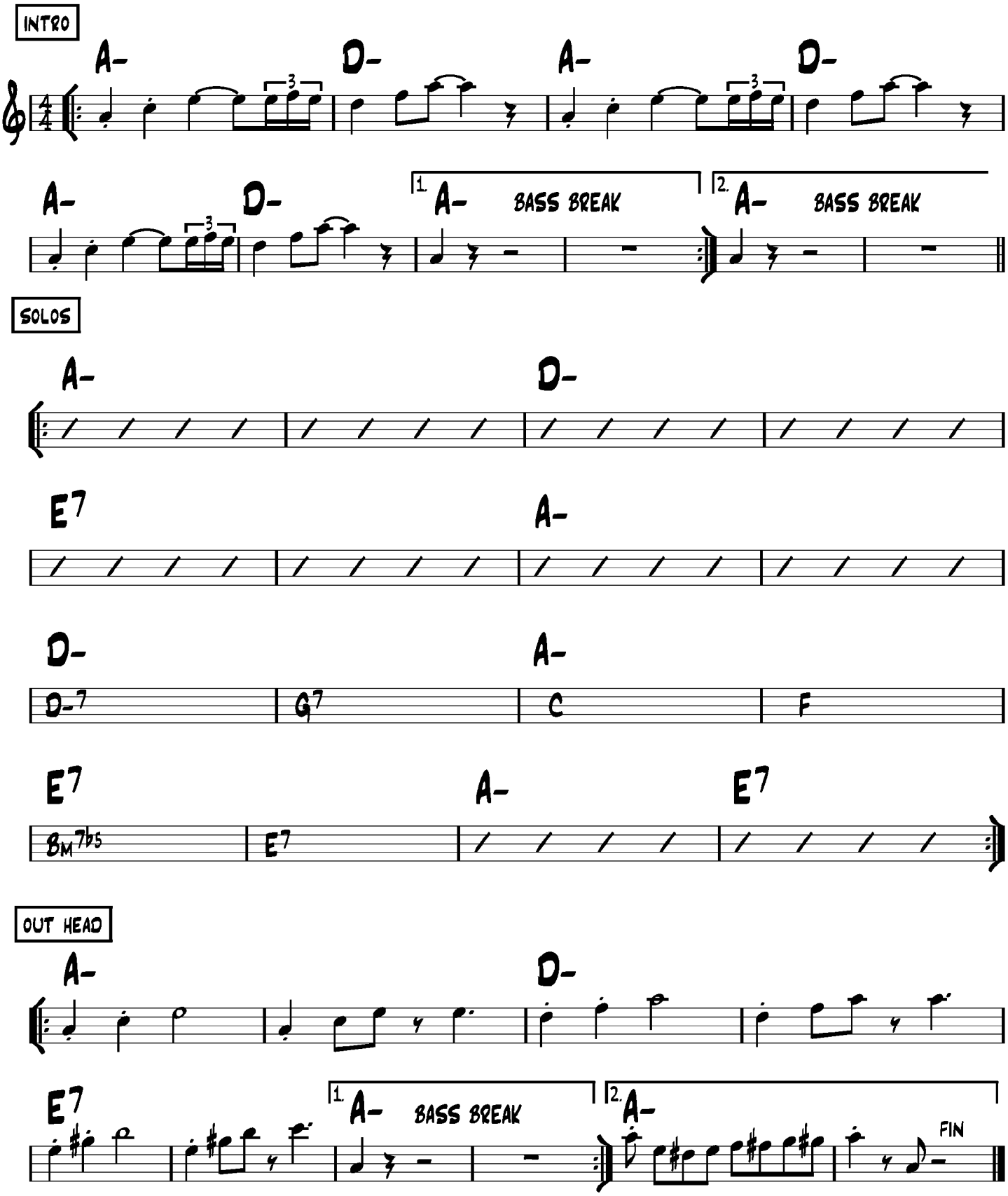


Instrumental background line during solos for bars 1-4 and 9-12 of letter A and bars 1-4 of letter C as required:



Minor Swing

-Swing
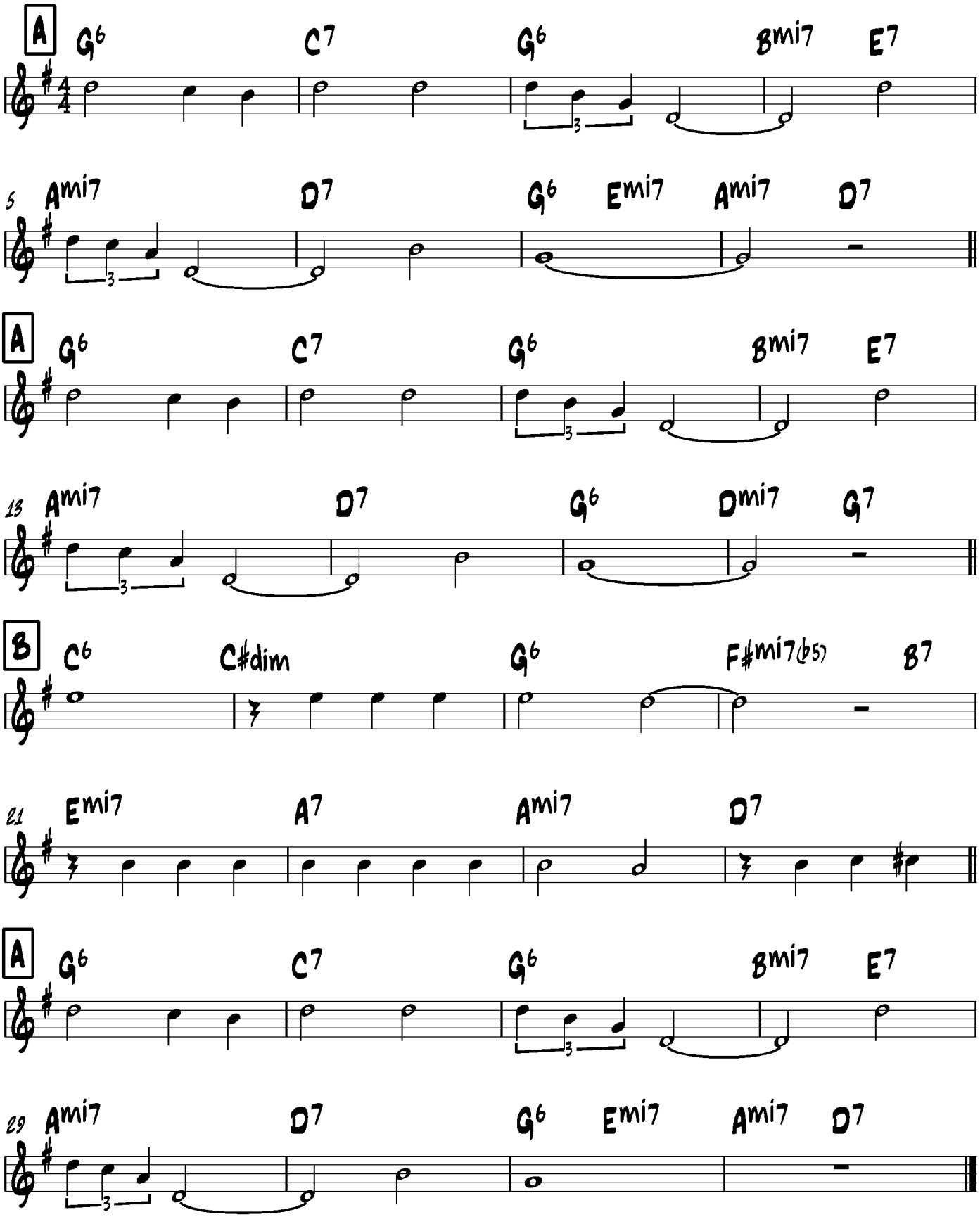
-Django



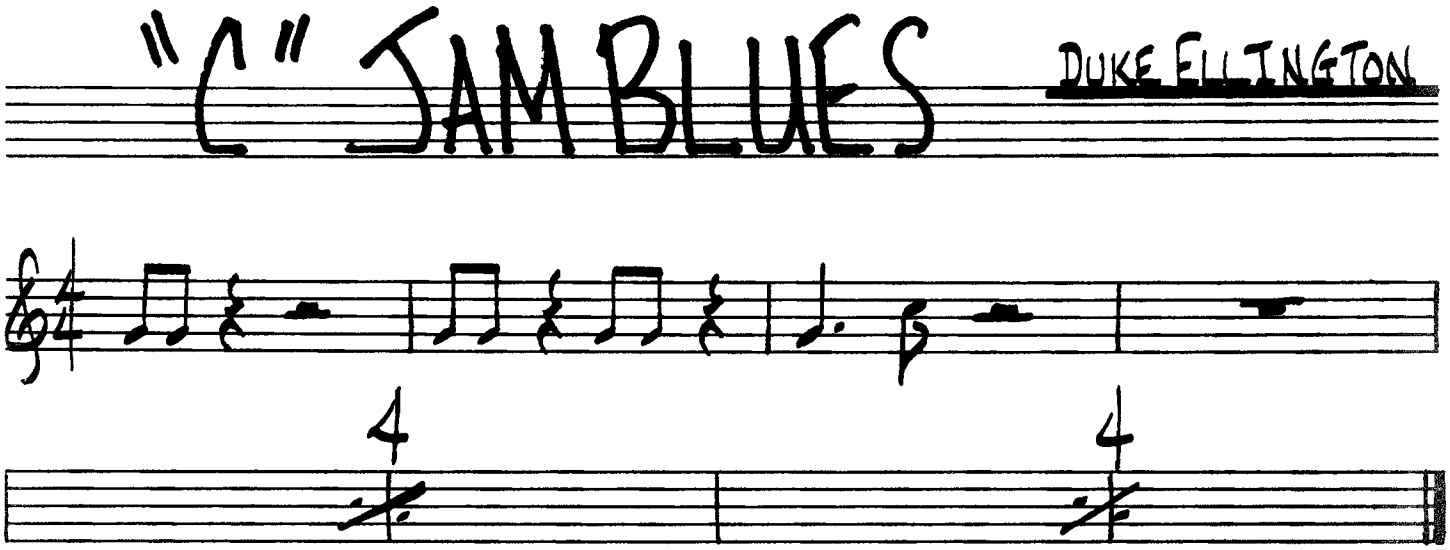
Lady Be Good

Med Swing

George & Ira Gershwin, 1924
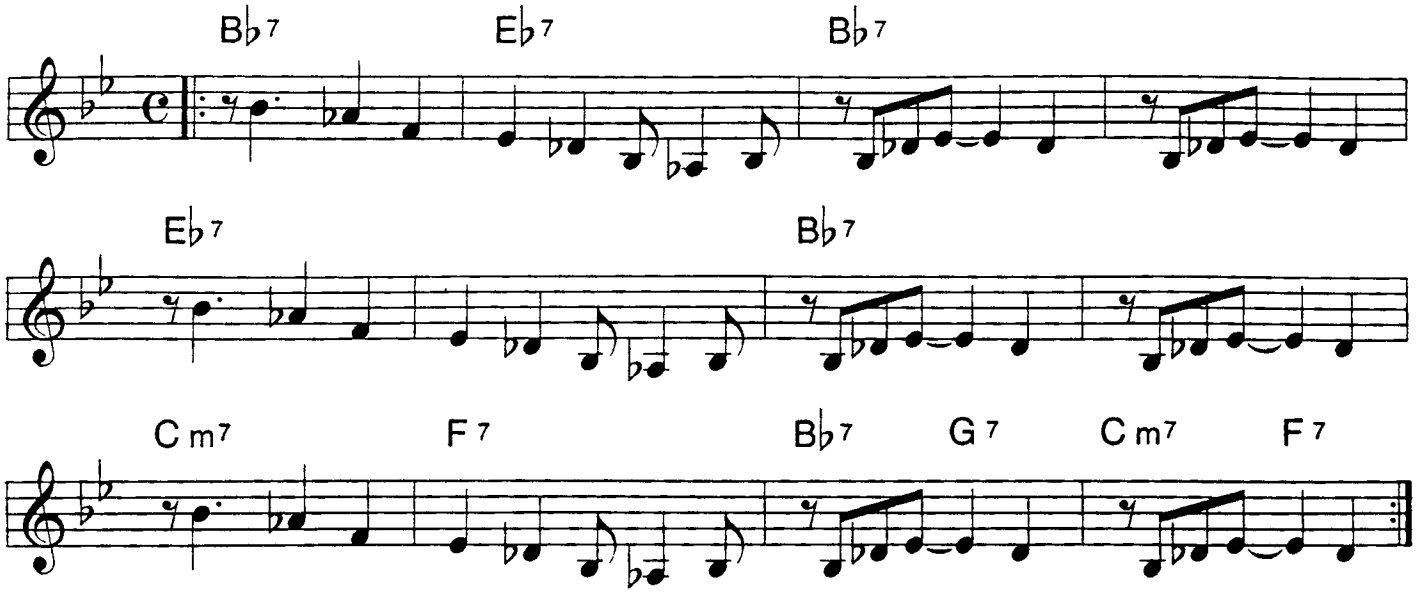


7a



SONNYMOON FOR TWO
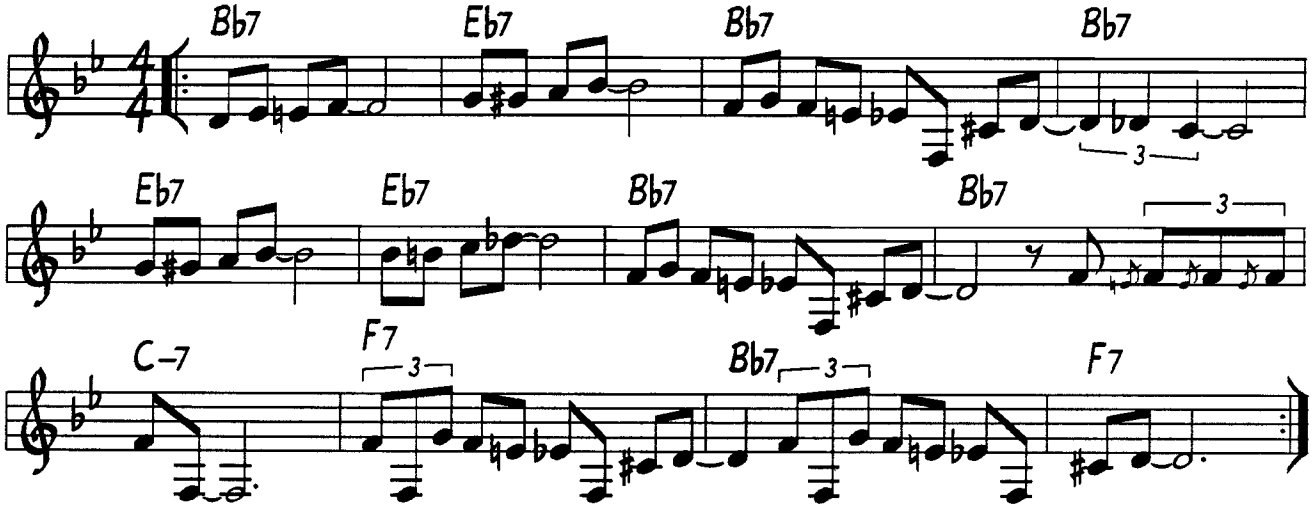
Medium Bop

SONNY ROLLINS
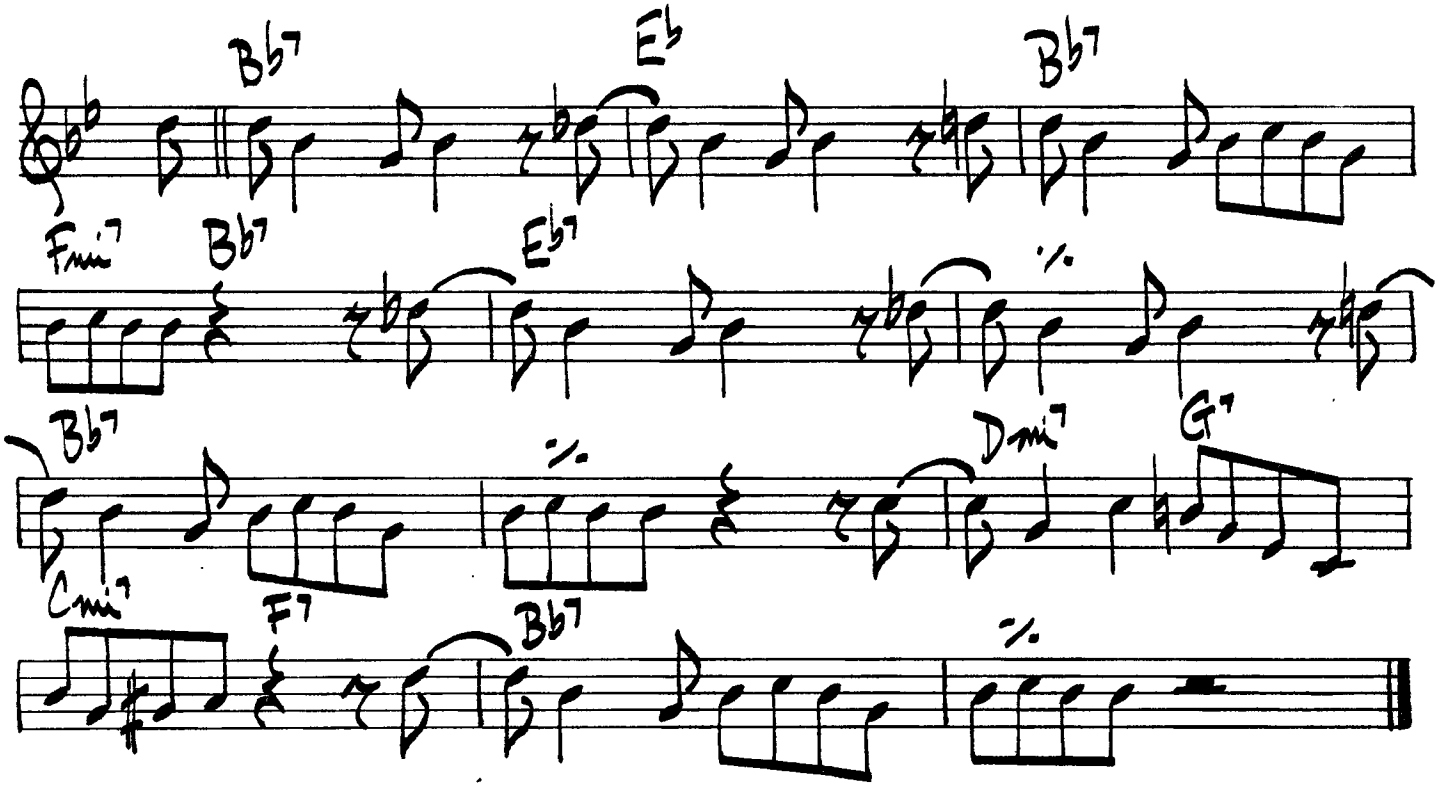


BLUE MONK
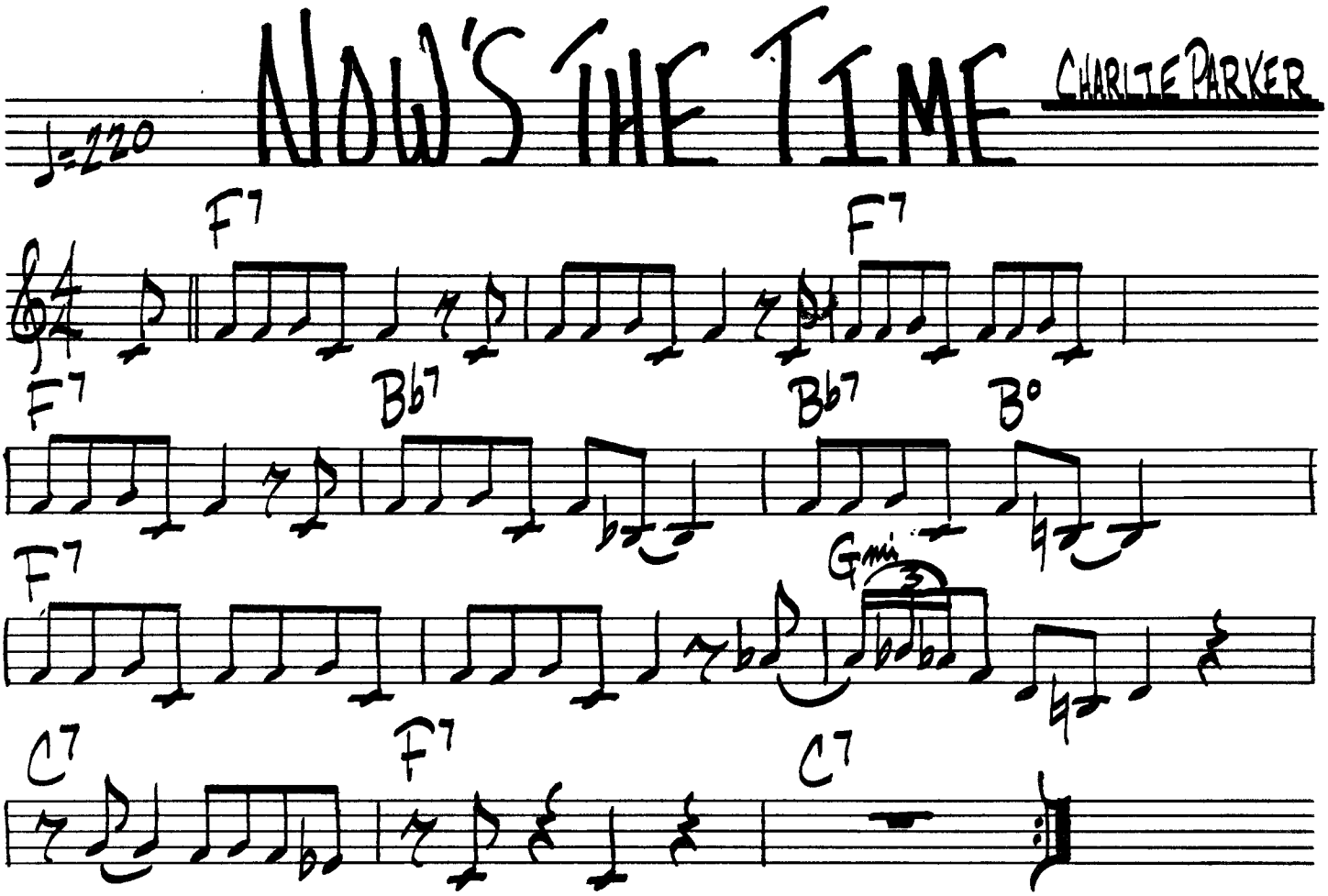
THELONIUS MONK



TENOR MADNESS

SONNY ROLLINS
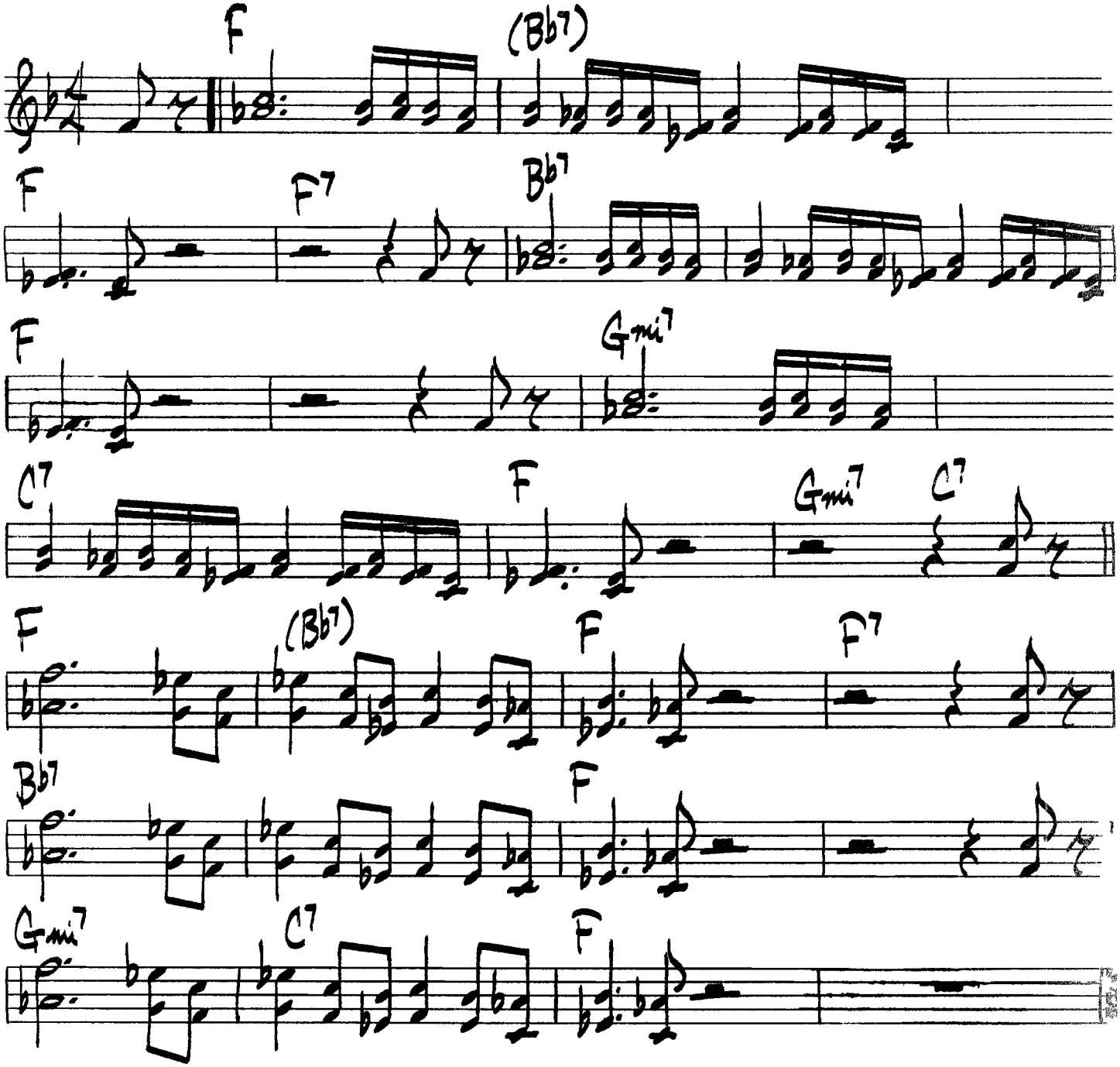



NOW'S THE TIME
CHARLIE PARKER
♩=220
F7
F7
F7
Bb7
Bb7
B°
F7
Gmi
C7
F7
C7

16.
MED. UP
(BLUES)

BAGS' GROOVE
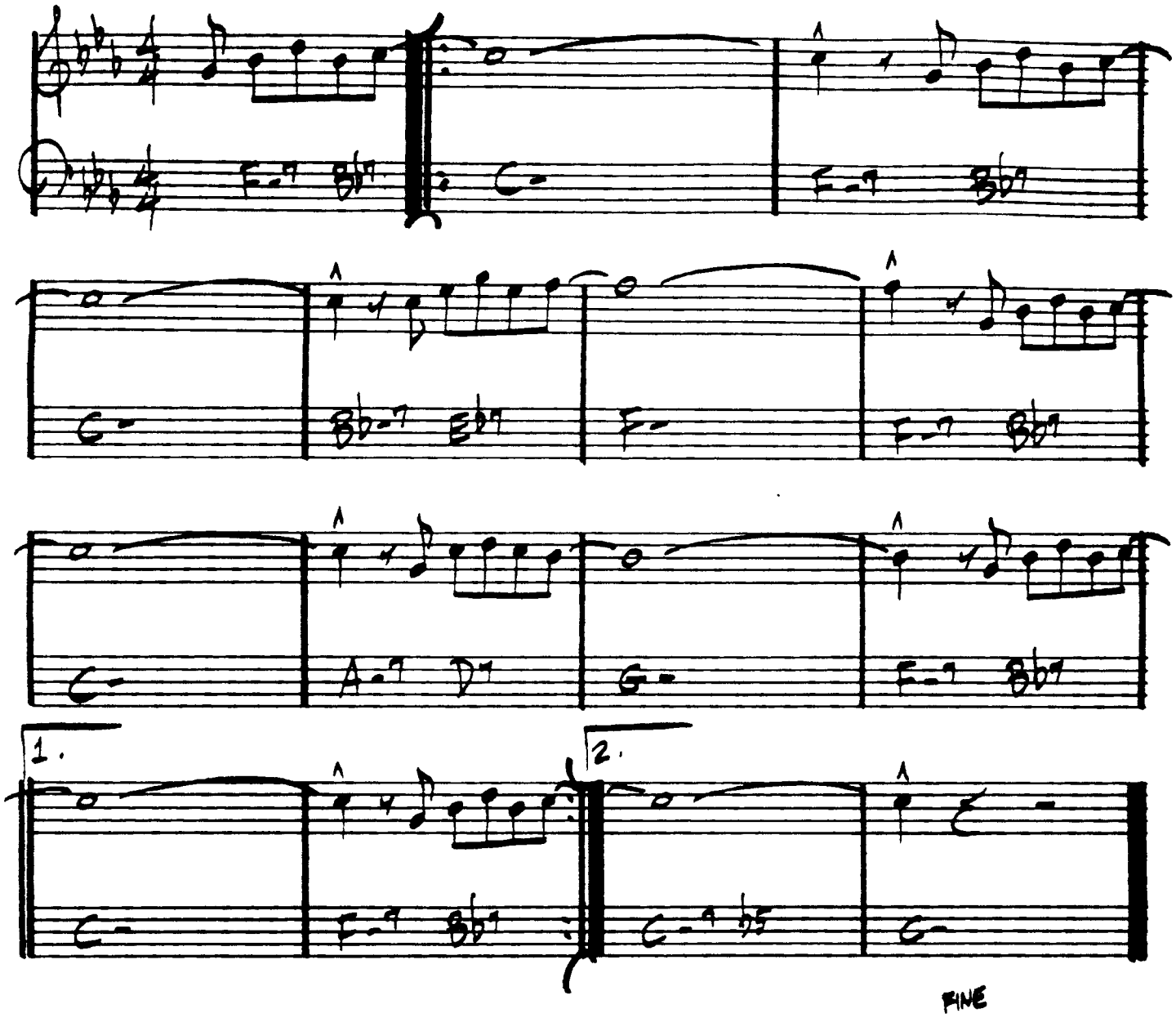
MILT JACKSON



MILT JACKSON – BLUE NOTE BLP-5011

BLUE TRANE

– JOHN COLTRANE
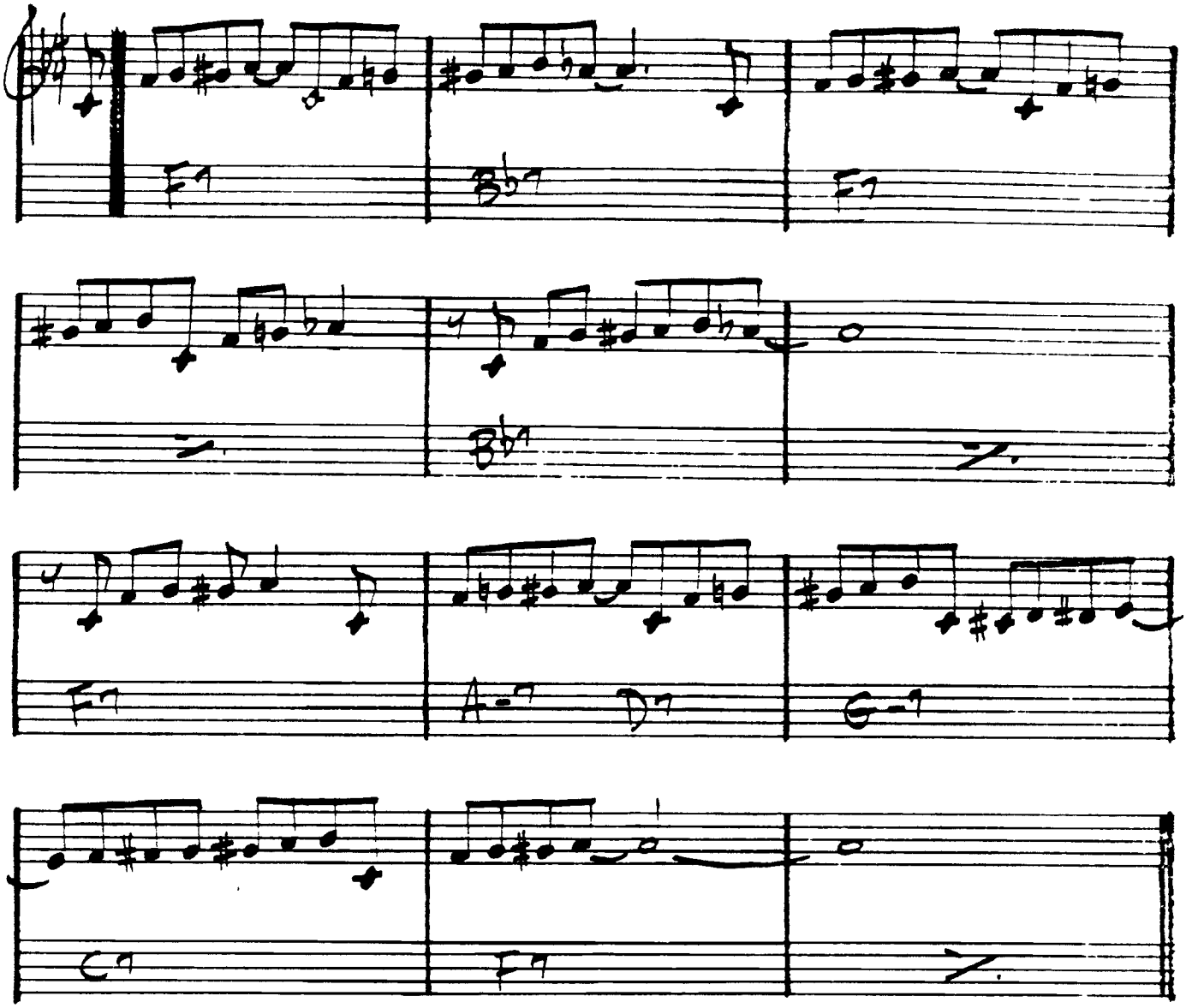


JOHN COLTRANE – "BLUE TRAW"

4/2.

STRAIGHT, NO CHASER

- MONK

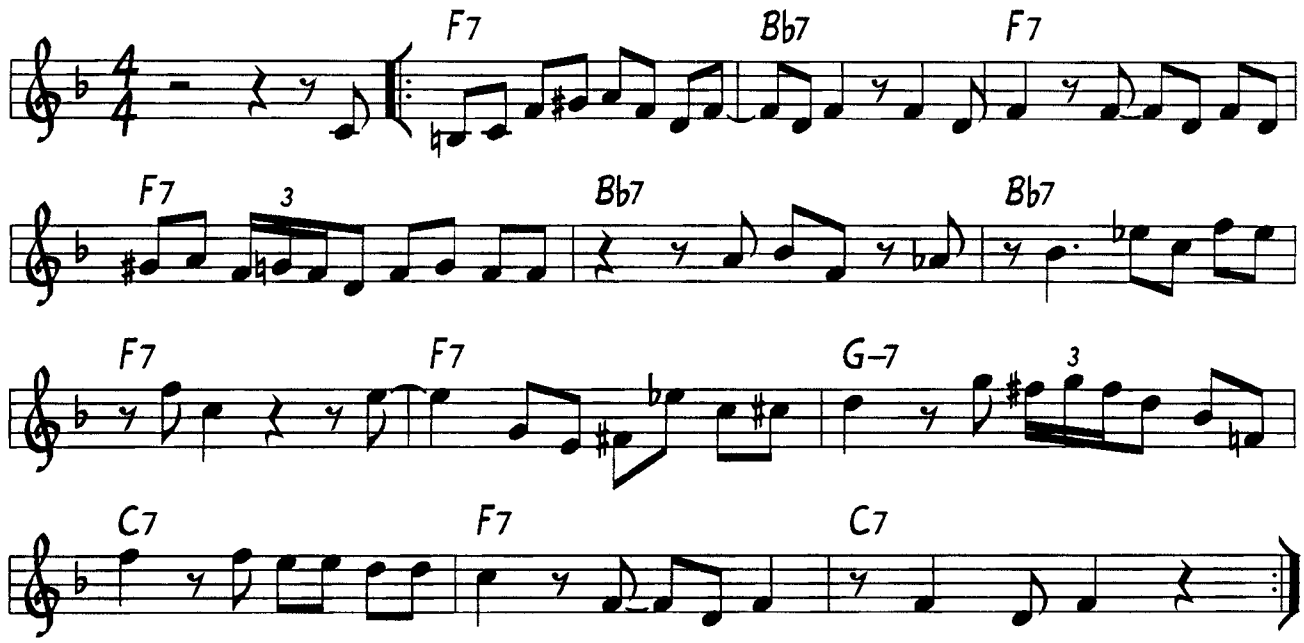


THELONIUS MONK - "WHO'S AFRAID OF THE BIG BAND MONK?"

MILES DAVIS = "MILESTONES"

BILLIES BOUNCE

CHARLIE PARKER
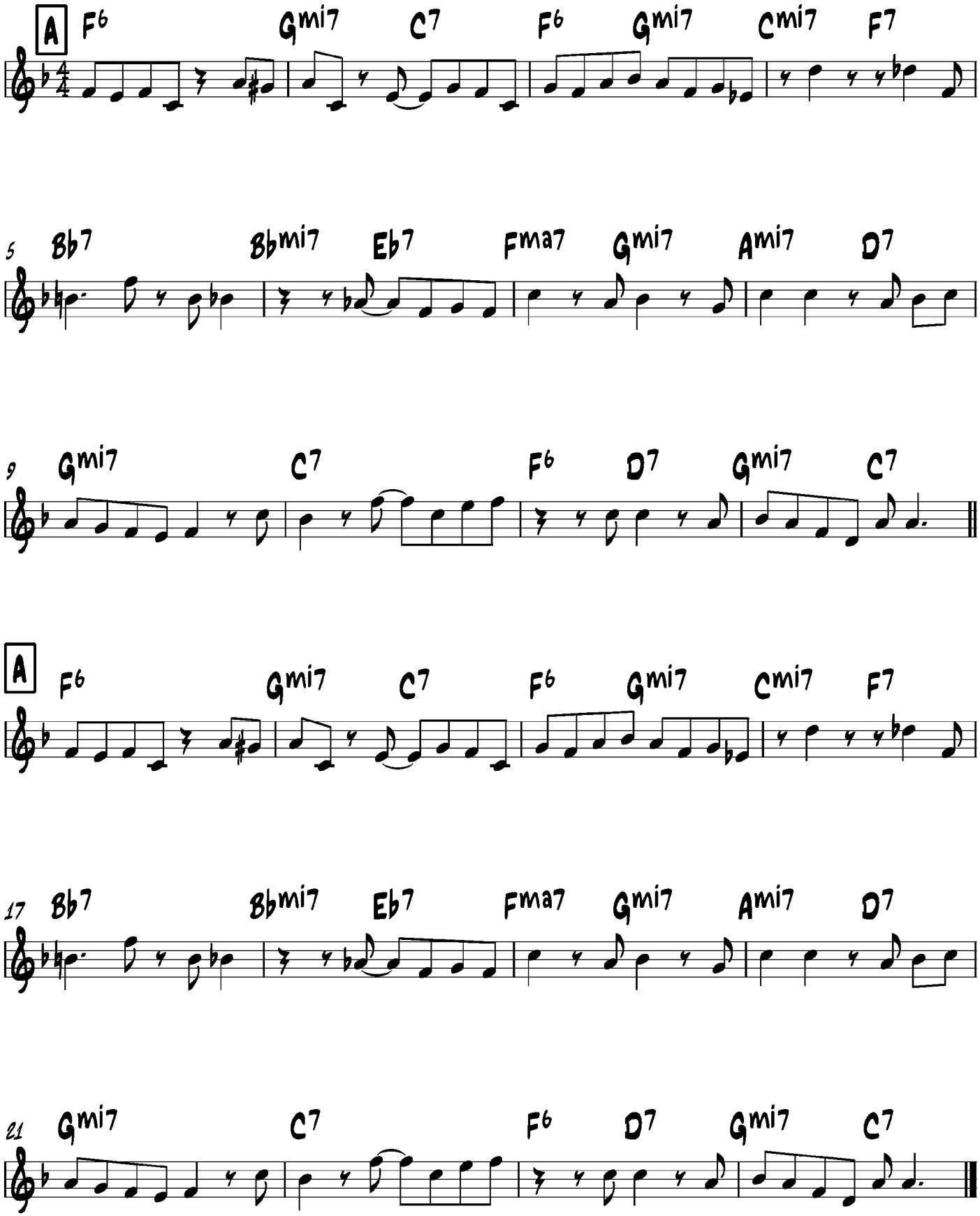


7j

Au Privave

Med Swing
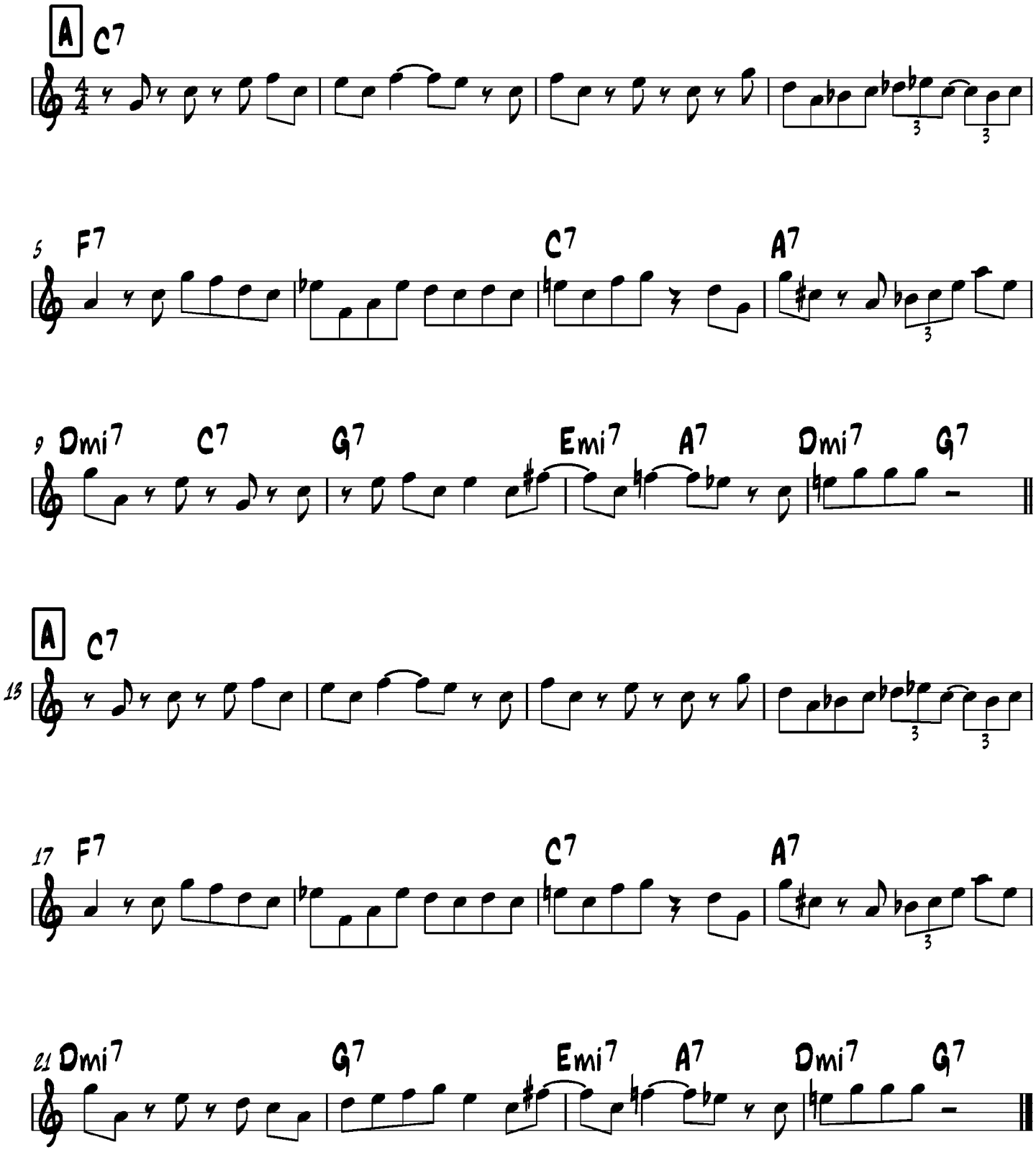
Charlie "Yardbird" Parker, 1956



Relaxin' at Camarillo

Med-up Swing
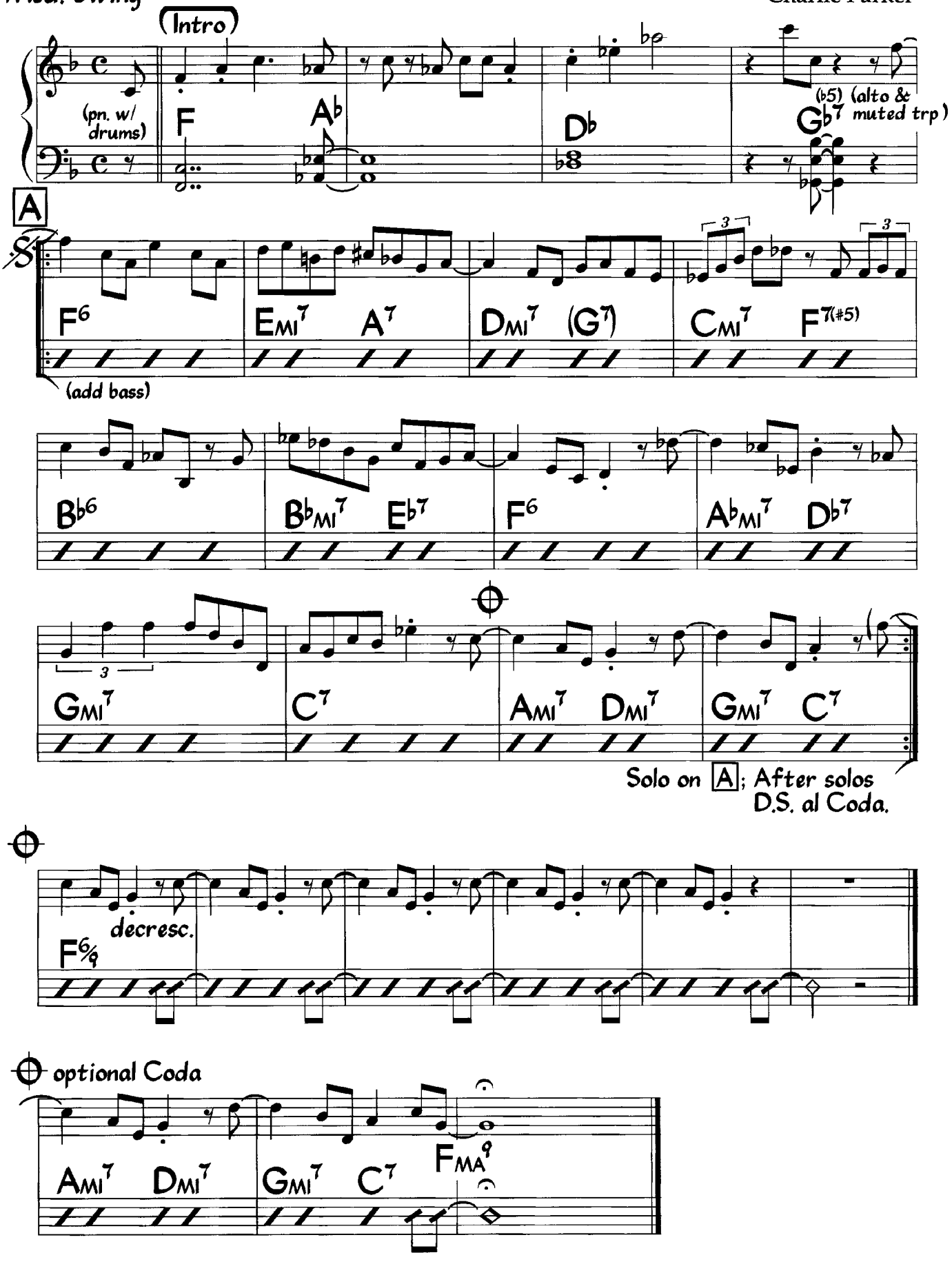
Charlie Parker, 1961



Blues For Alice

Med. Swing

Charlie Parker
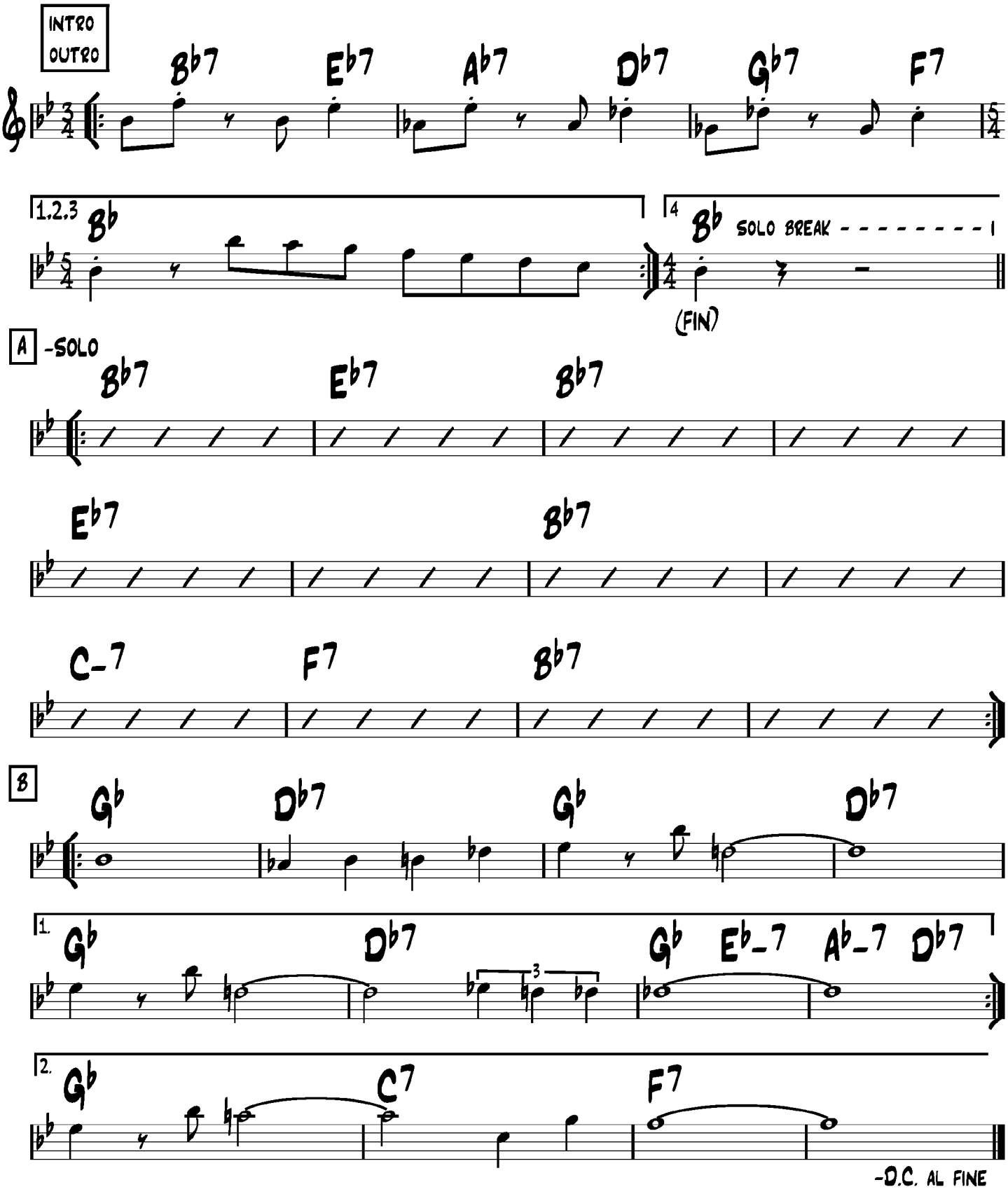


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-Swing

Place de Brouckere
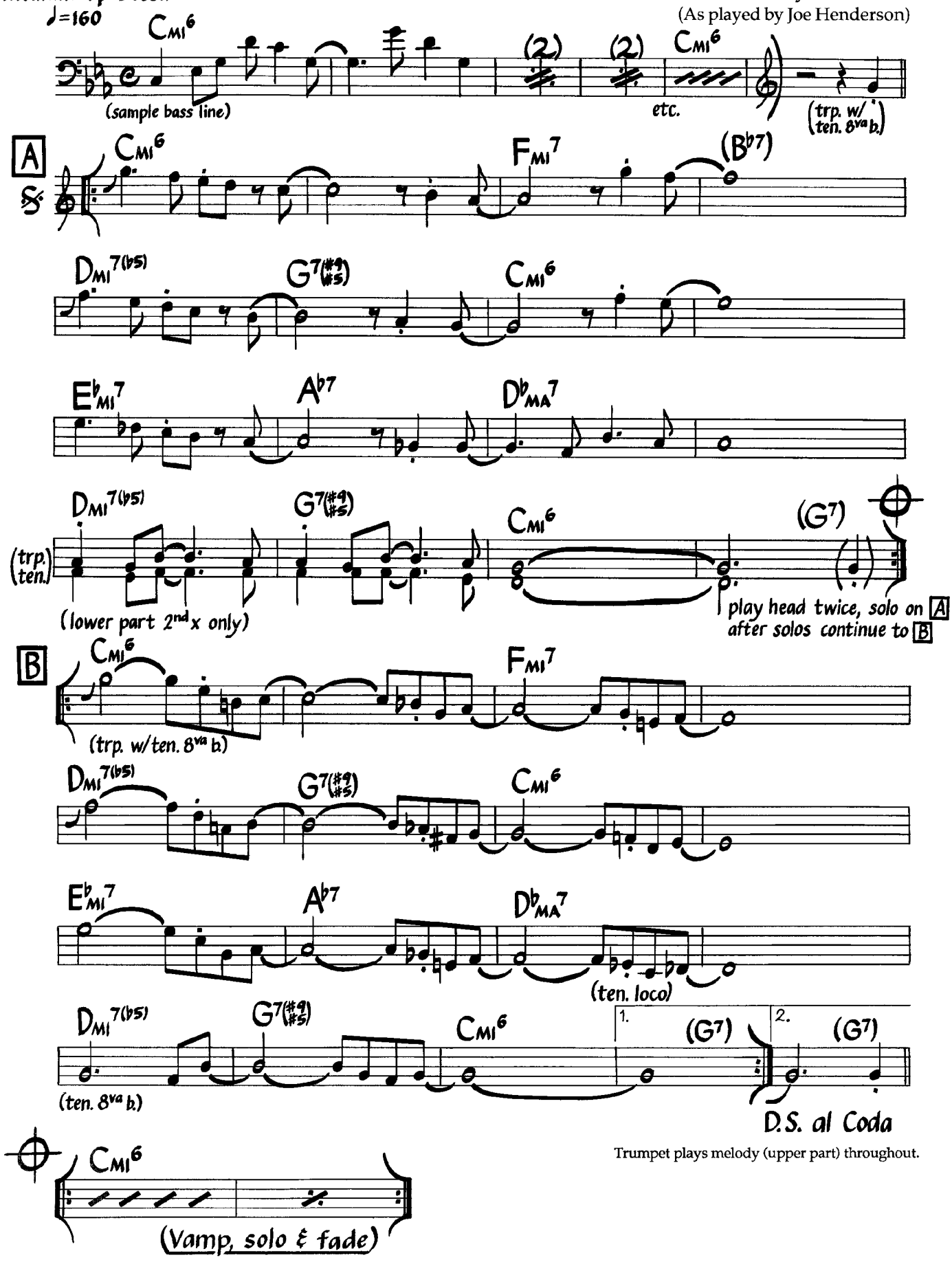
-Django



Blue Bossa

Kenny Dorham

(As played by Joe Henderson)
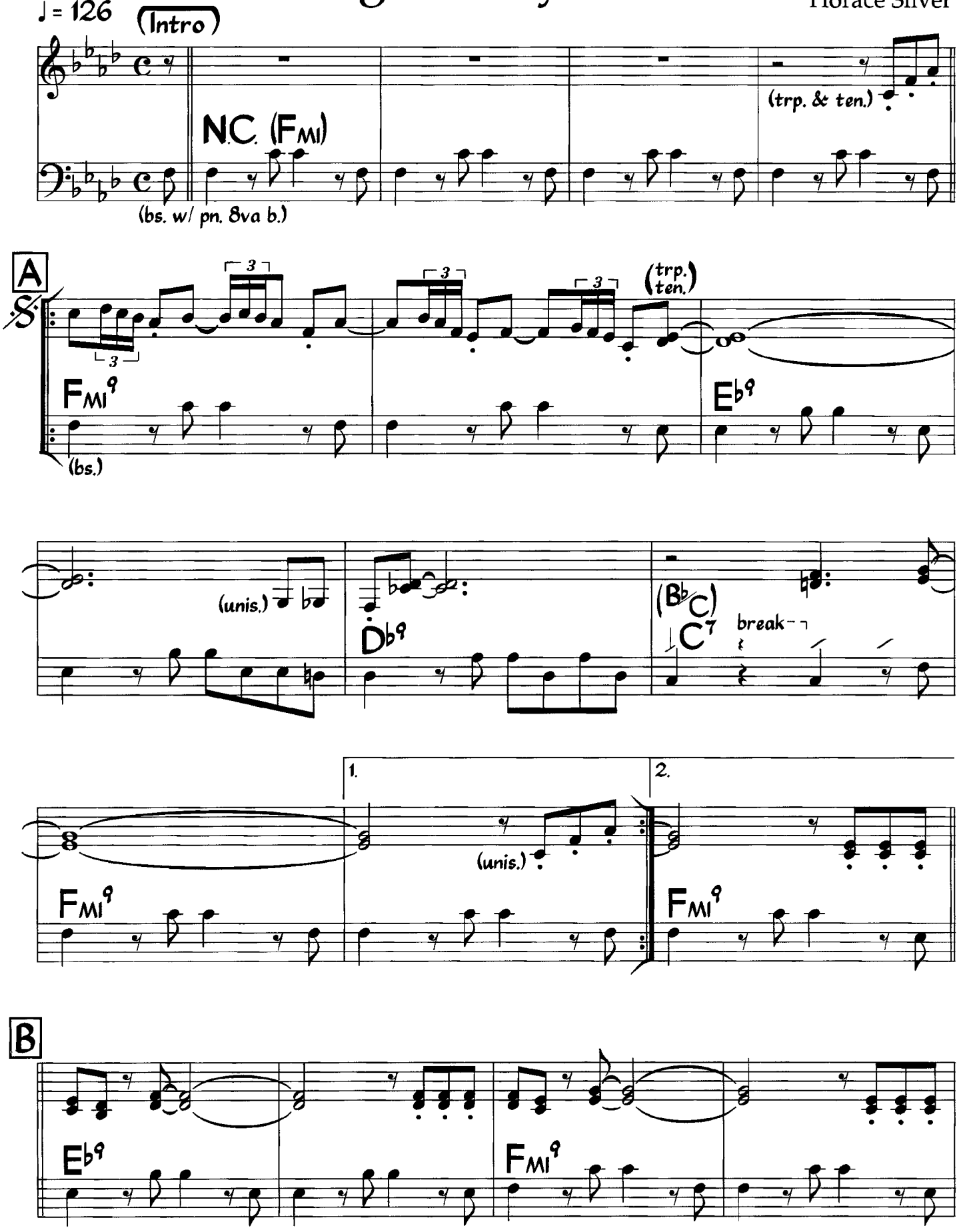


Trumpet plays melody (upper part) throughout.

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Song For My Father

Horace Silver
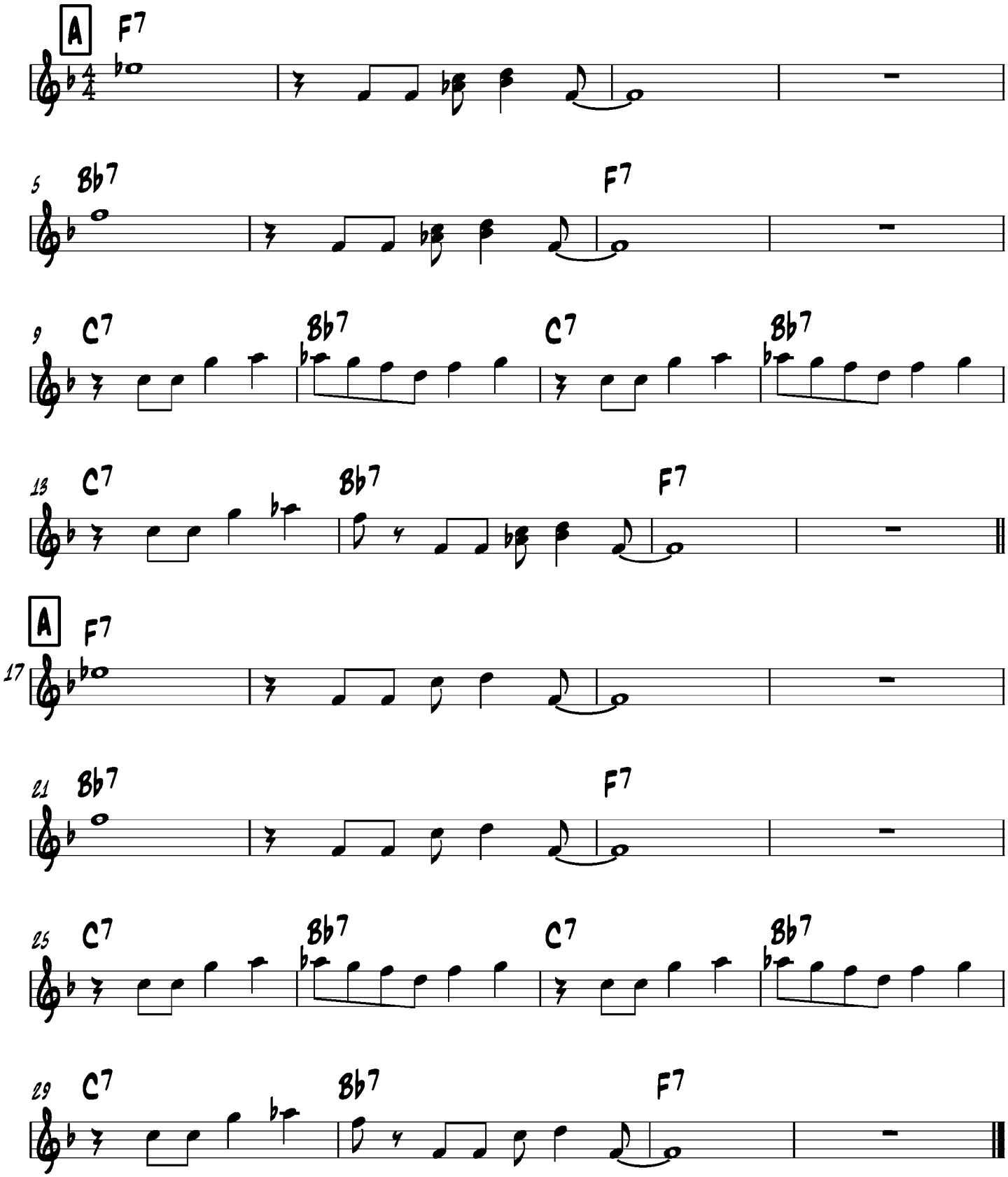
Med. Bossa
♩ = 126



Watermelon Man

Latin/Rock
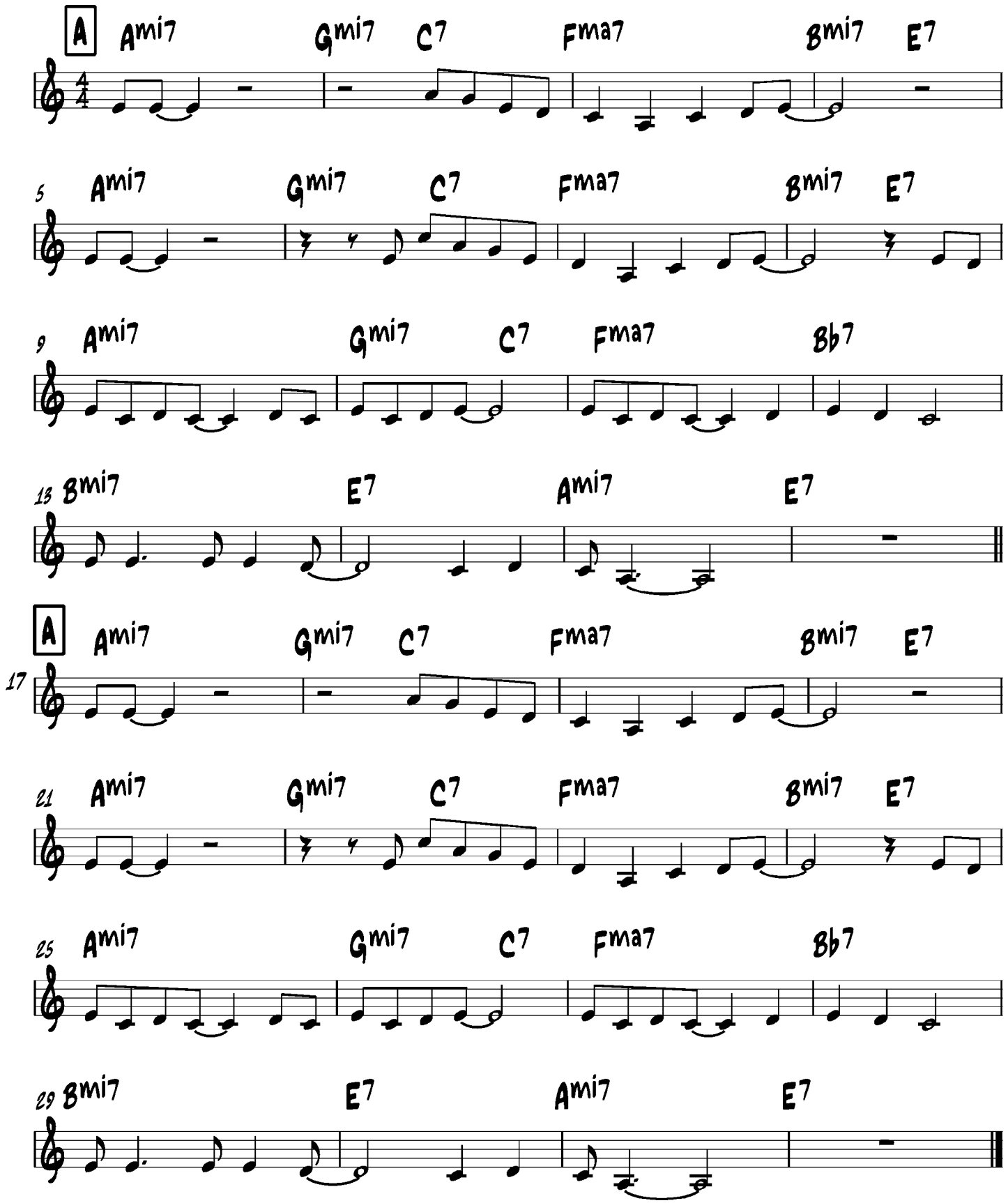
Herbie Hancock, 1973
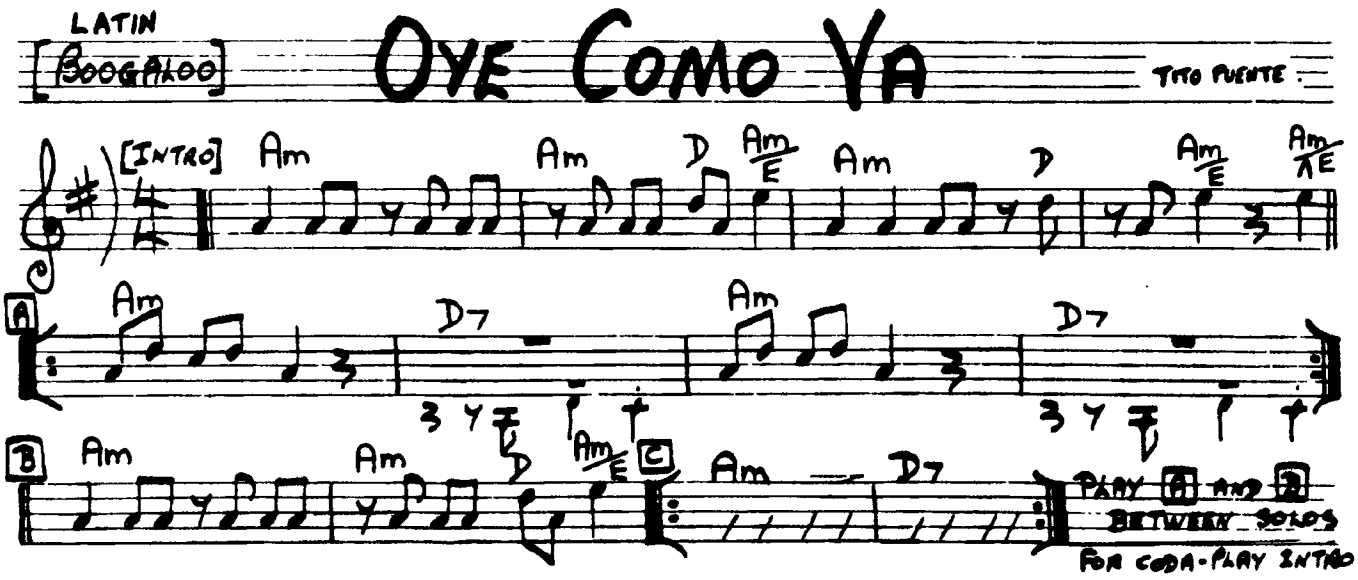


Sunny

Med Rock/Latin

Bobby Hebb, 1966
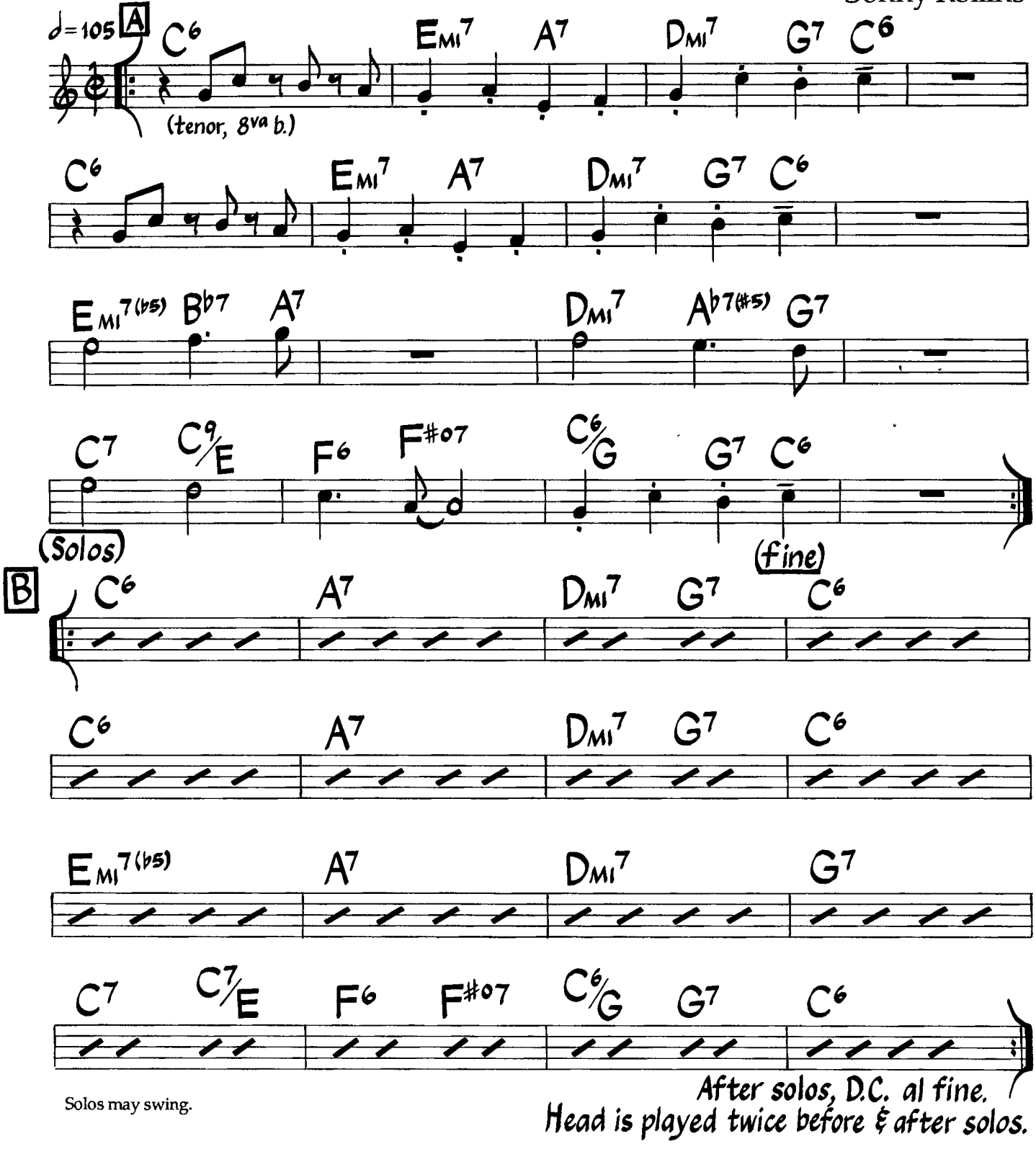


12


LATIN
BOOGALOO
OYE COMO YA
TITO PUENTE
[INTRO]
Am
D
Am/E
D7
A
B
C
PLAY A AND B
BETWEEN SOLOS
FOR CODA-PLAY INTRO

Medium Swinging Latin

St. Thomas

Sonny Rollins



Solos may swing.
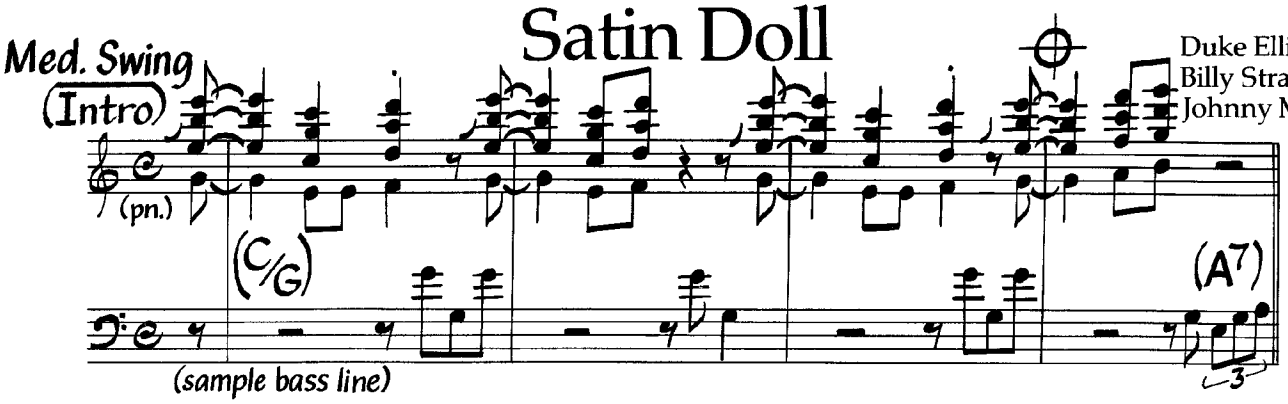
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Satin Doll

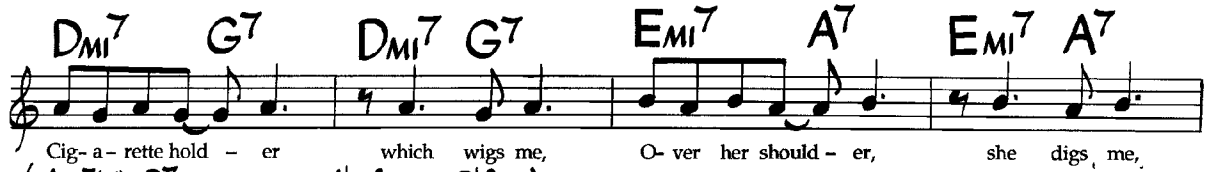
Duke Ellingt
Billy Strayho
Johnny Merc

Med. Swing
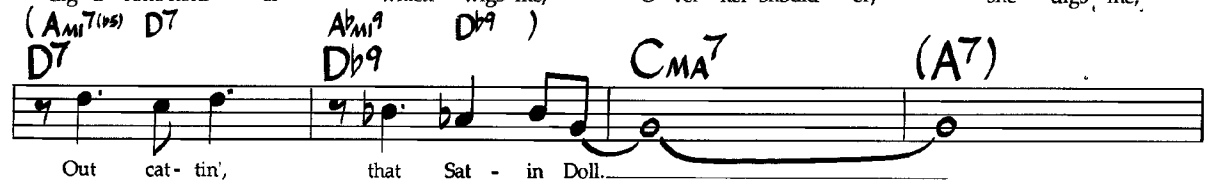
(Intro)
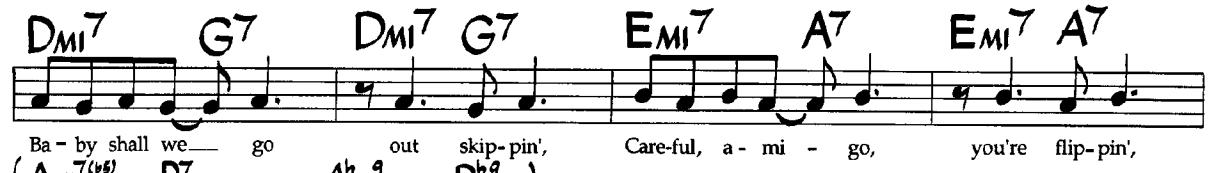


A
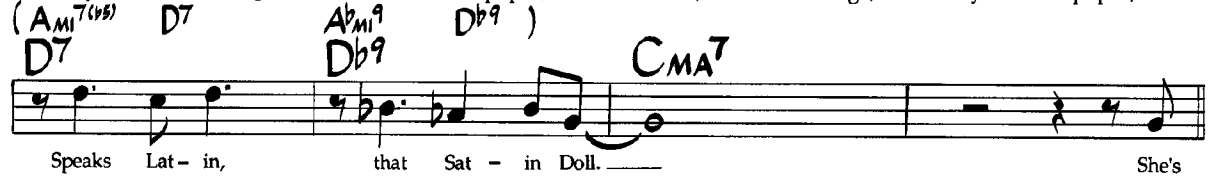


Cig- a- rette hold - er which wigs me, O- ver her should - er, she digs me,



Out cat- tin', that Sat - in Doll.
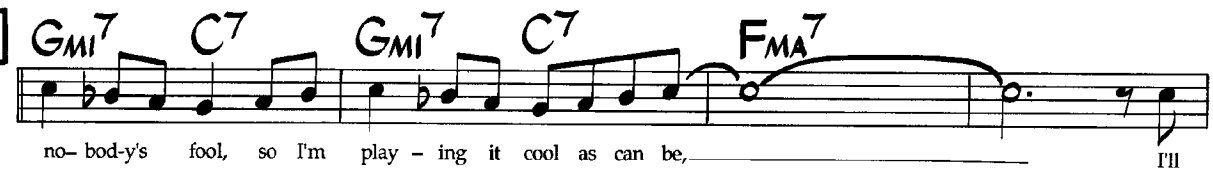


Ba - by shall we go out skip- pin', Care-ful, a - mi - go, you're flip- pin',

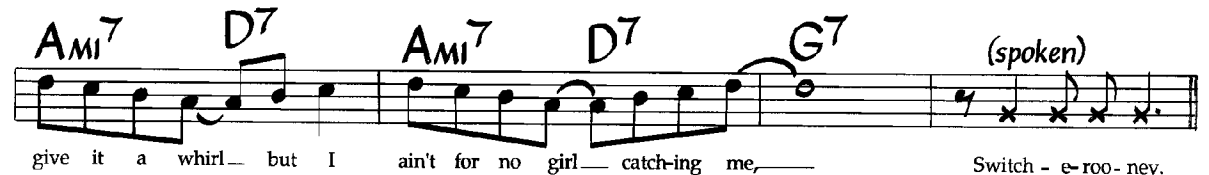


Speaks Lat- in, that Sat - in Doll. She's

B

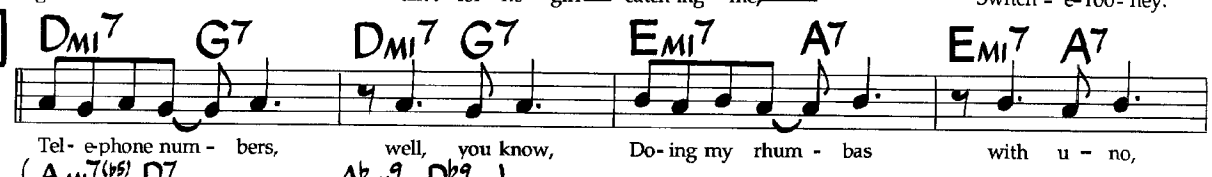


no- bod-y's fool, so I'm play - ing it cool as can be, I'll
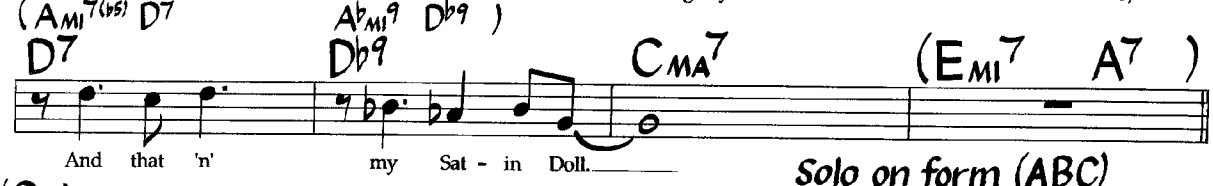


give it a whirl but I ain't for no girl catch-ing me, Switch - e- roo- ney.
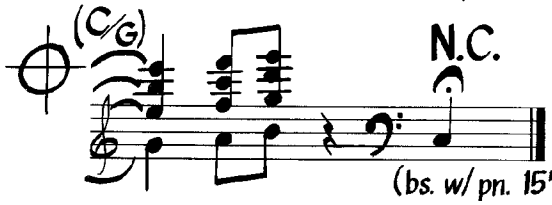
C



Tel- e-phone num - bers, well, you know, Do- ing my rhum - bas with u - no,



And that 'n' my Sat - in Doll.



Solo on form (ABC)
After solos, play head (ABC)
then D.C. al Coda.

Ami7(b5) may be played as Ami7.
Bass plays in 2 for letters A and C of the head, walks in 4 for letter B and for solos.
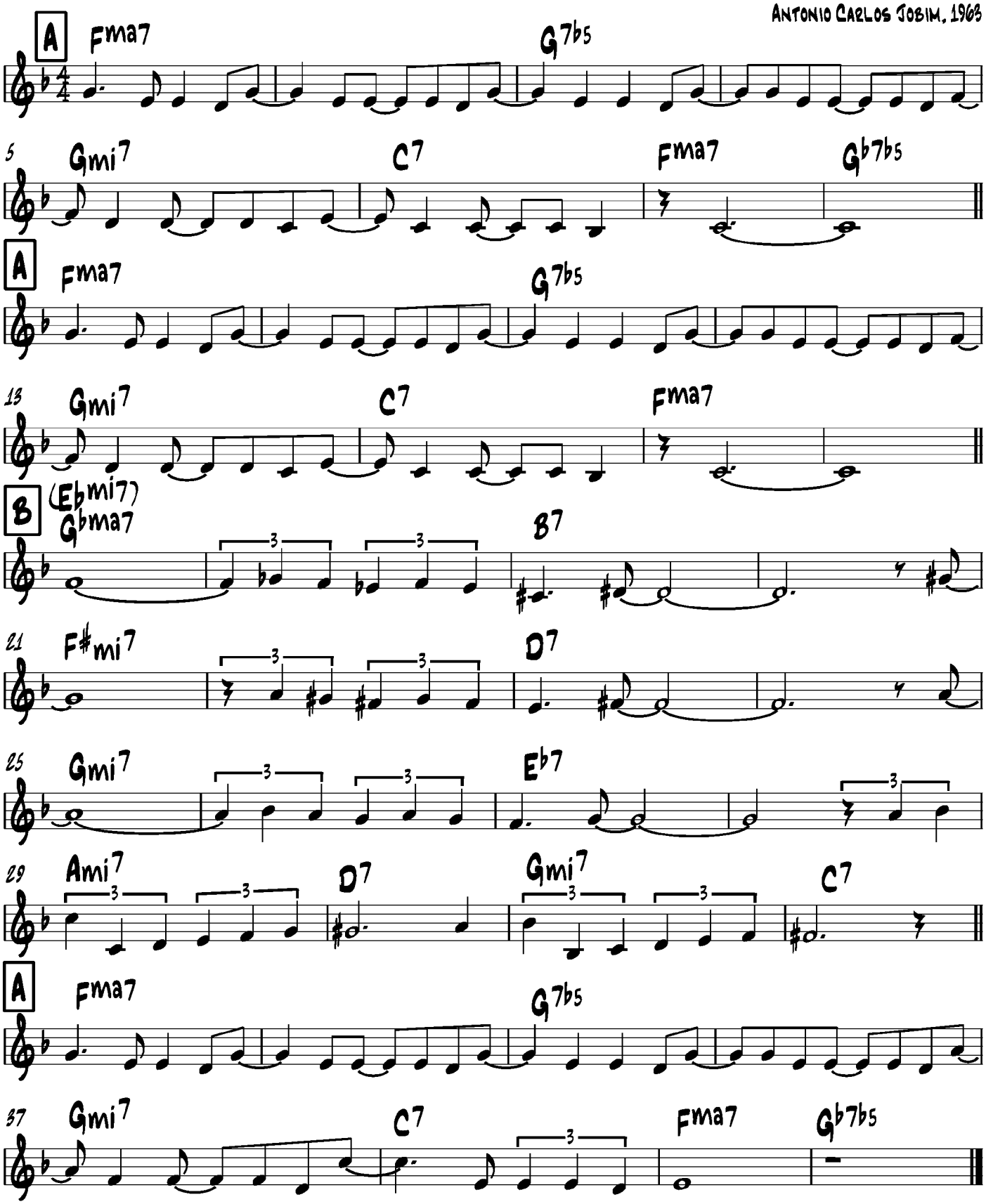
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The Girl From Ipanema

Garota de Ipanema

Bossa
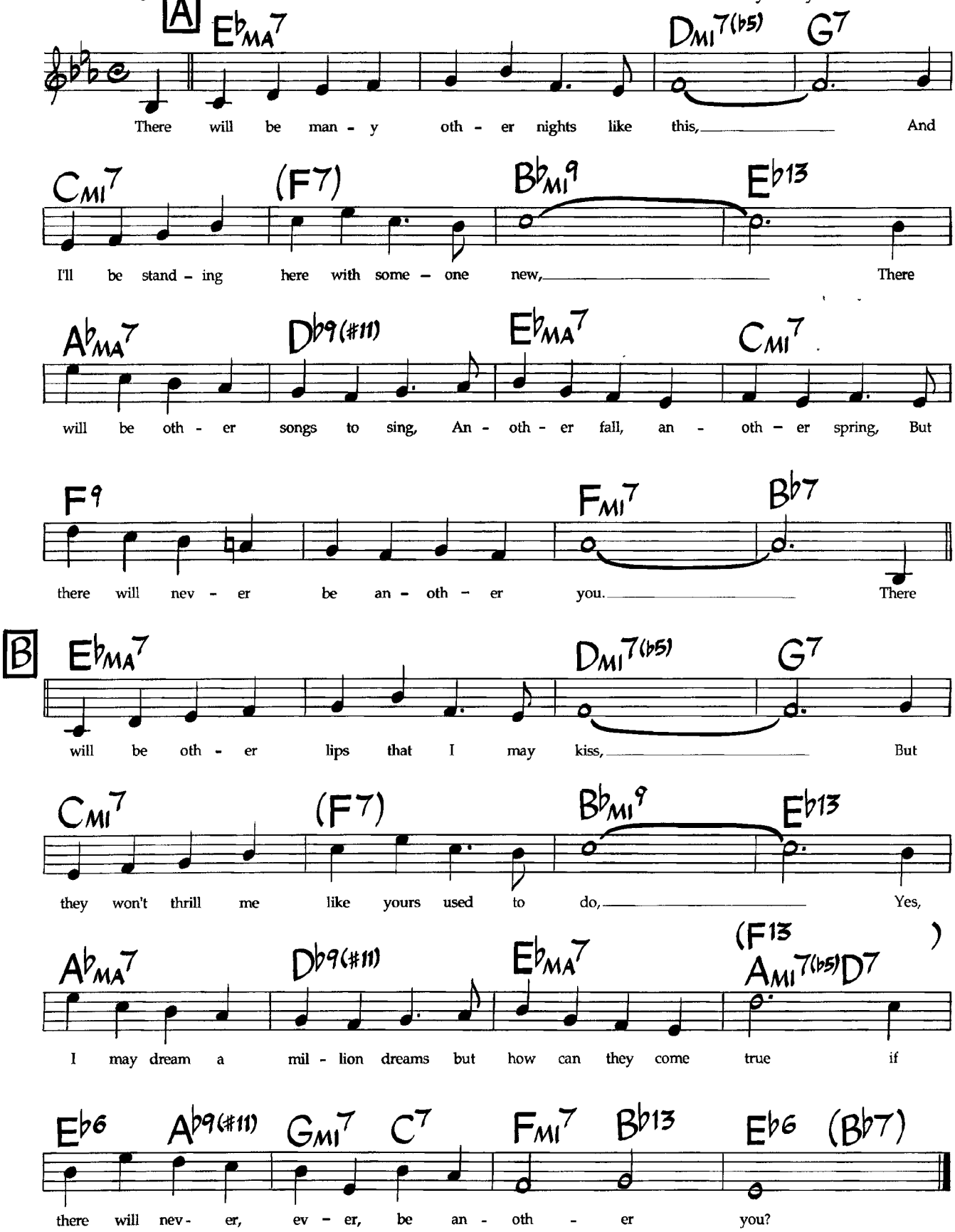
Vincius De Moraes/Norman Gimbel
Antonio Carlos Jobim, 1963



There Will Never Be Another You

Med. Swing

Music by Harry Warren
Lyric by Mack Gordon
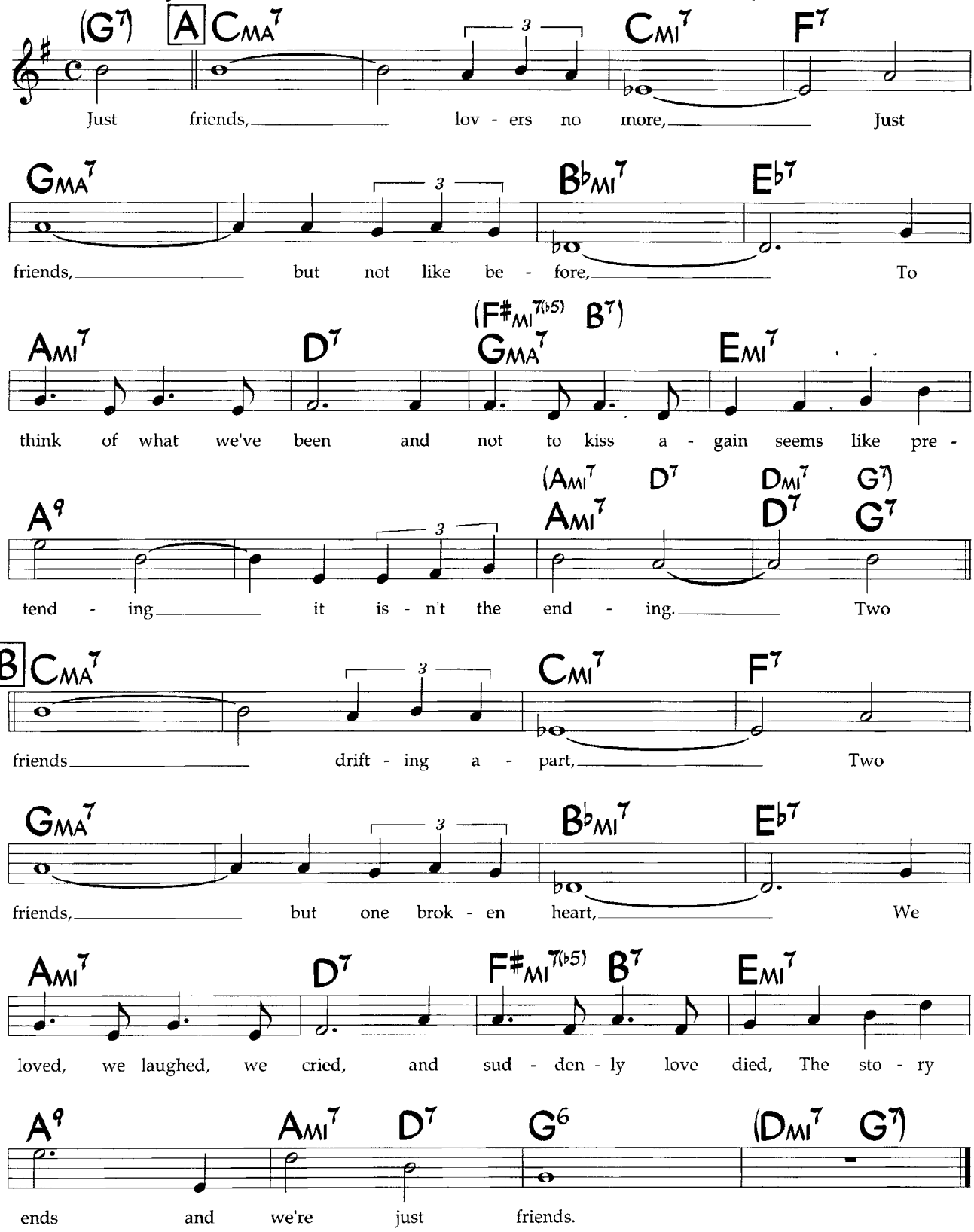


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Just Friends

Music: John Klenner
Lyric: Sam M. Lewis

Medium Swing
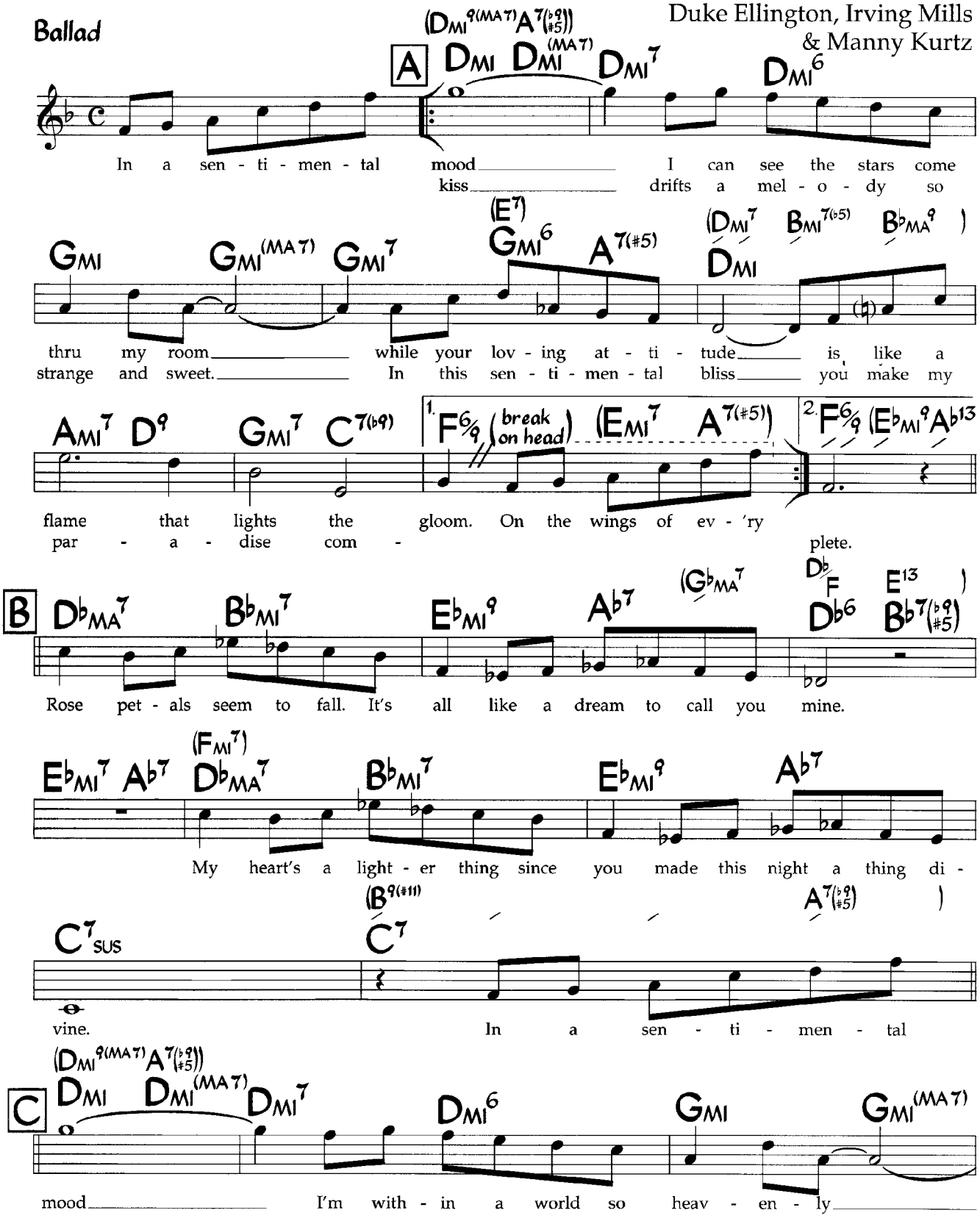


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In a Sentimental Mood

Duke Ellington, Irving Mills & Manny Kurtz

Ballad
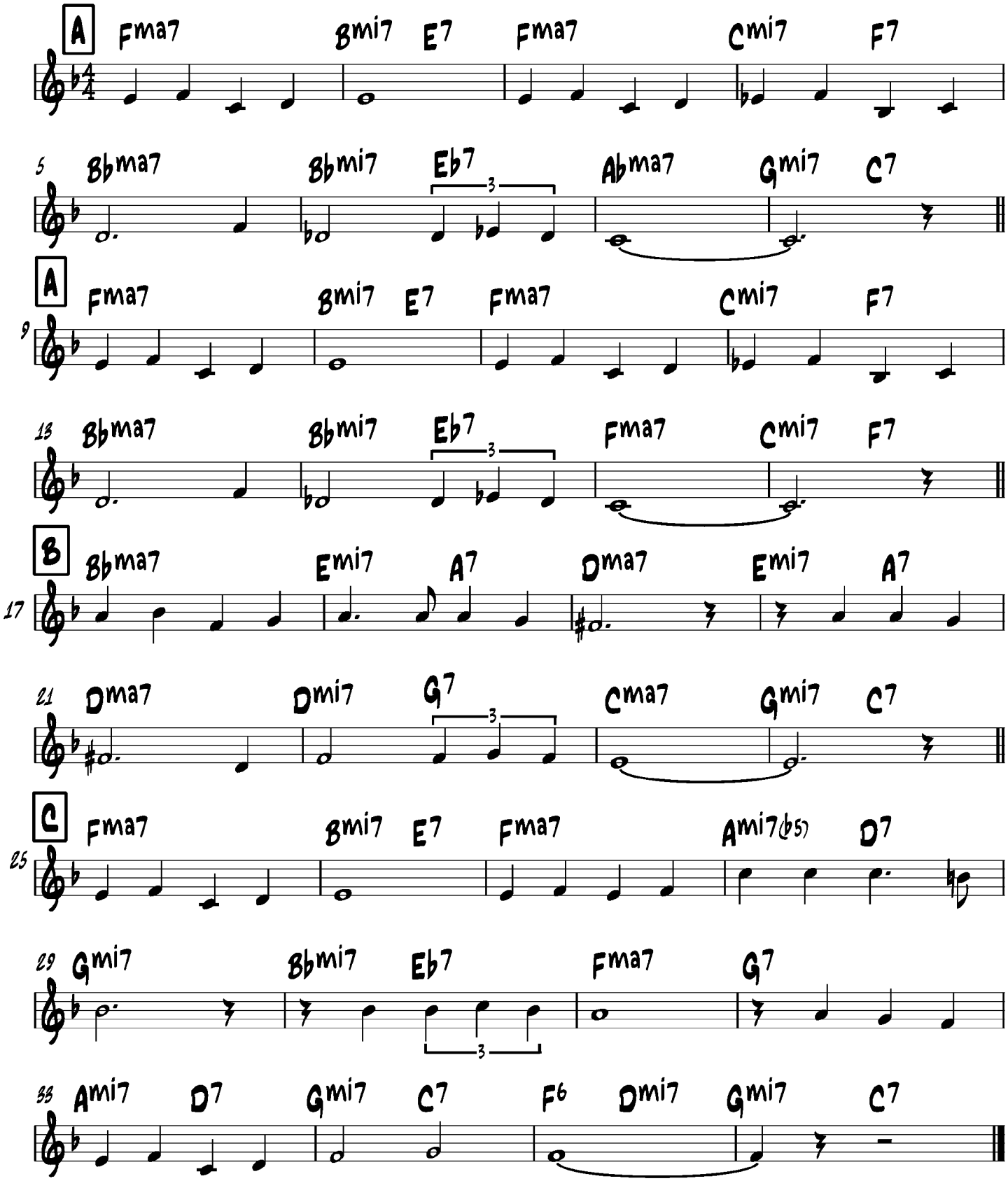


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I Remember You

Medium Swing

Johnny Mercer/Victor Schertzinger, 1942
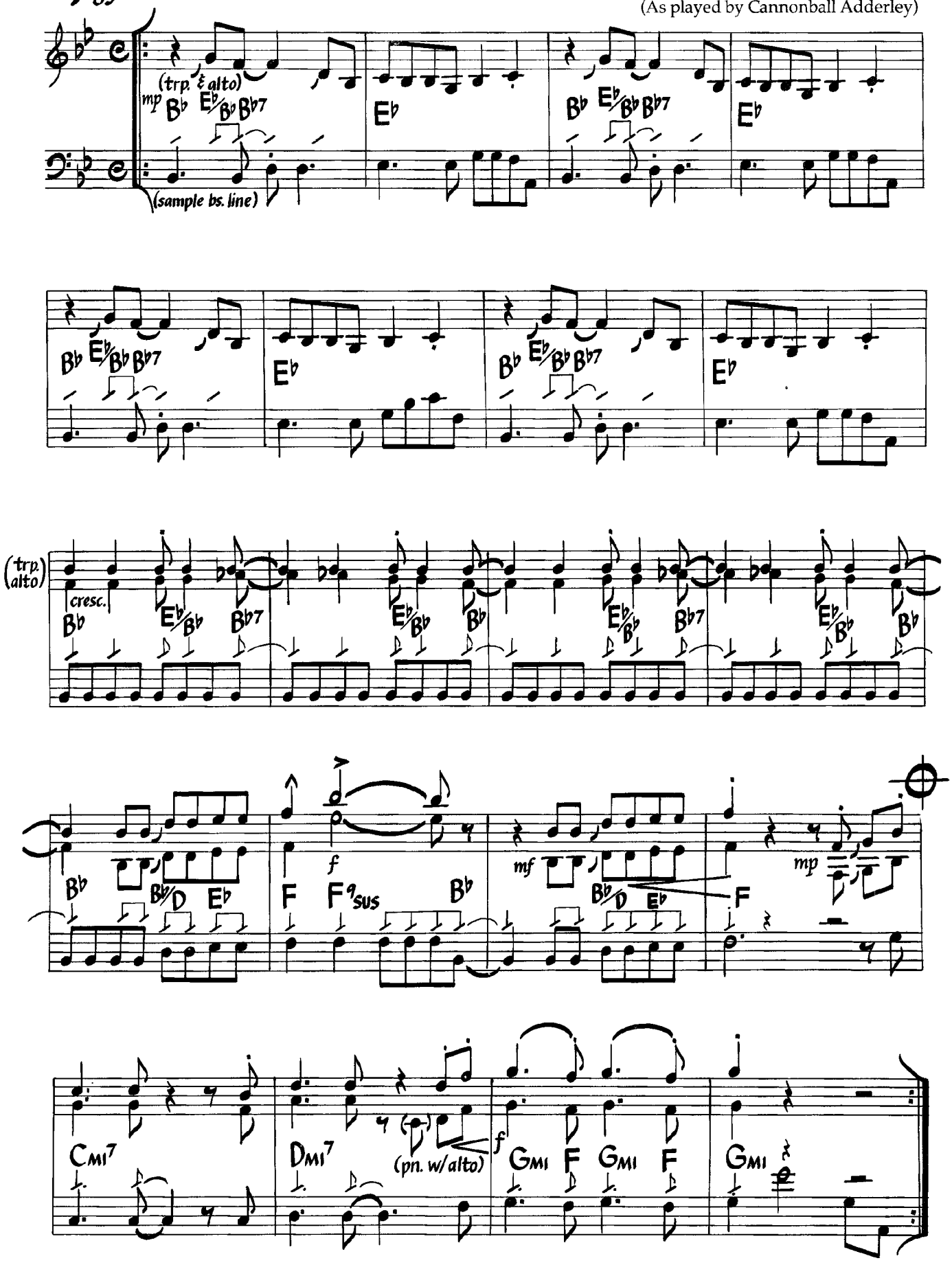


Mercy, Mercy, Mercy
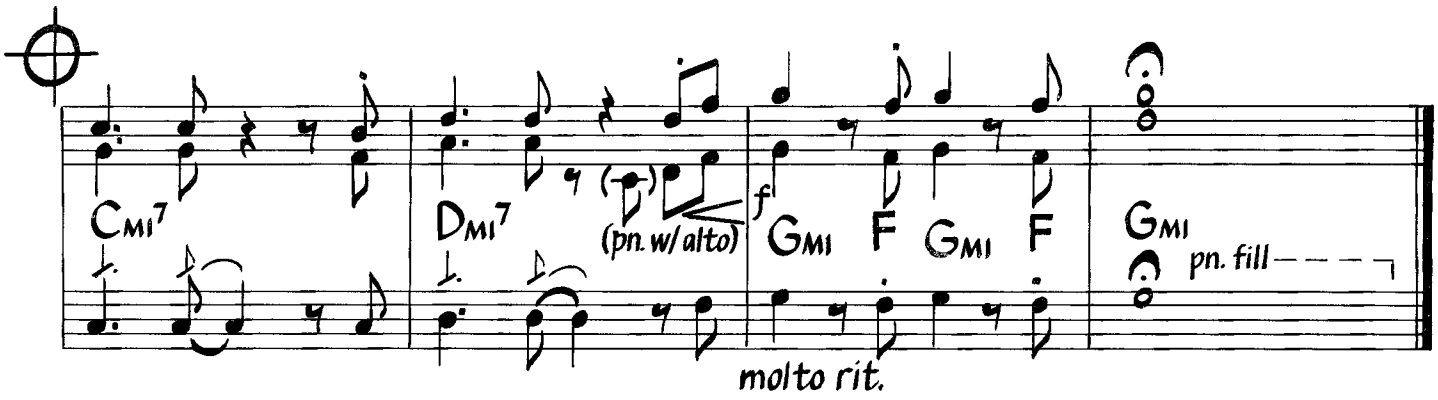
Josef Zawinul

(As played by Cannonball Adderley)

Medium-Slow Funky Rock ♩=85



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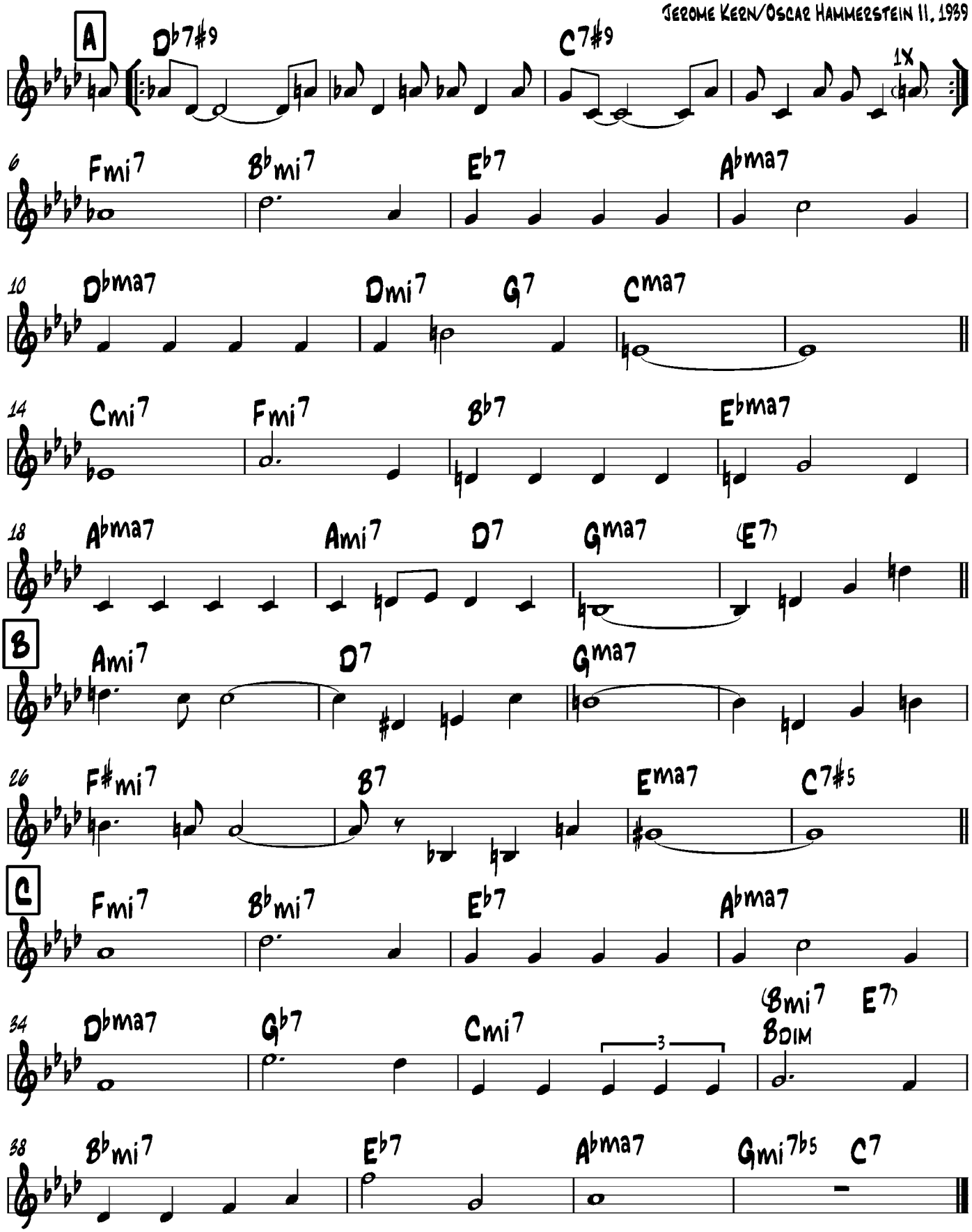


Alto phrasing follows trumpet.

Med-Up Swing

All the Things You Are

Jerome Kern/Oscar Hammerstein II, 1939
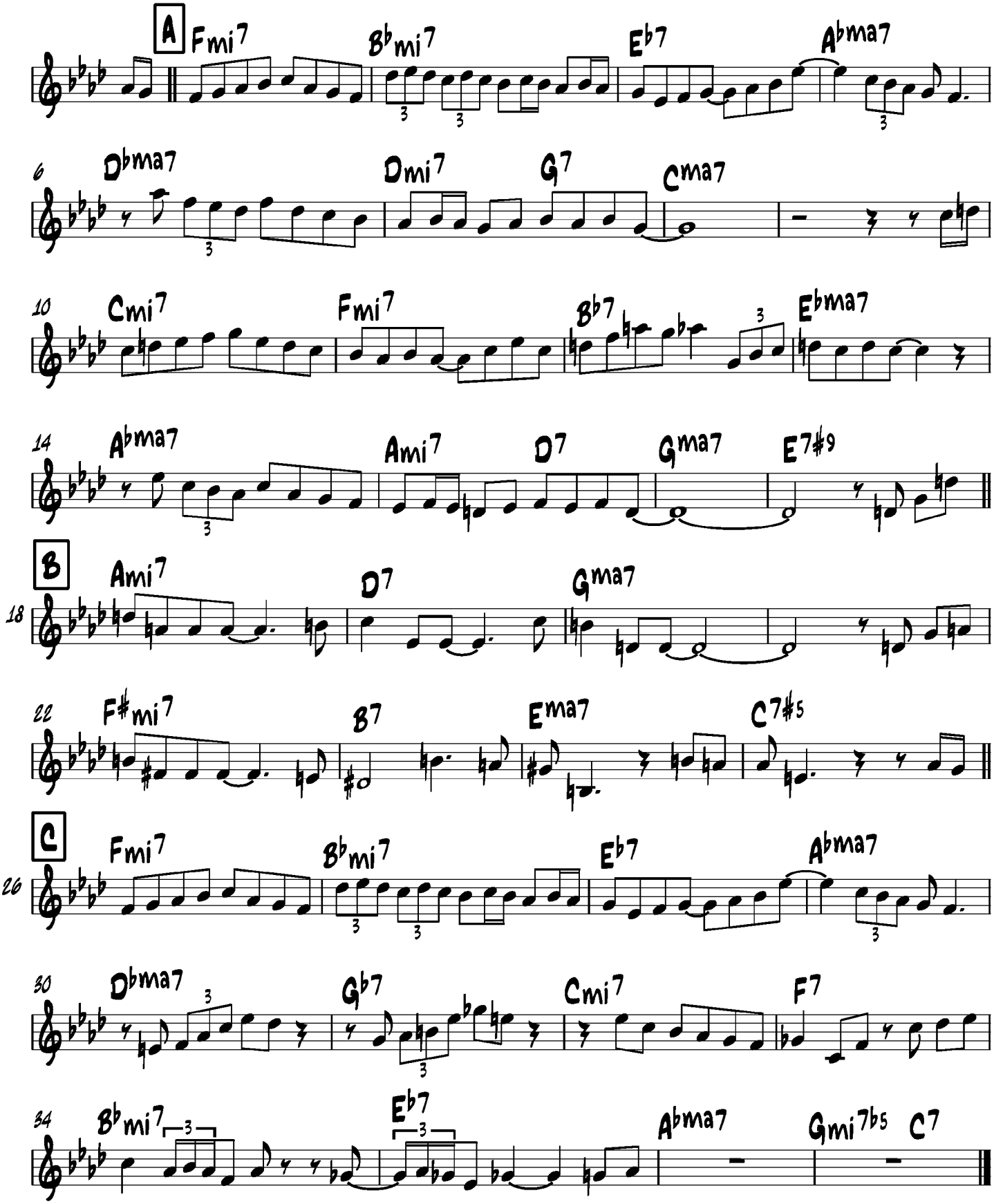


Prince Albert

Medium Swing

Based on All the Things You Are

Kenny Dorham, 1957



Bird of Paradise

Charlie Parker

chart to come

Boston Bernie

Dexter Gordon

chart to come

I Want More
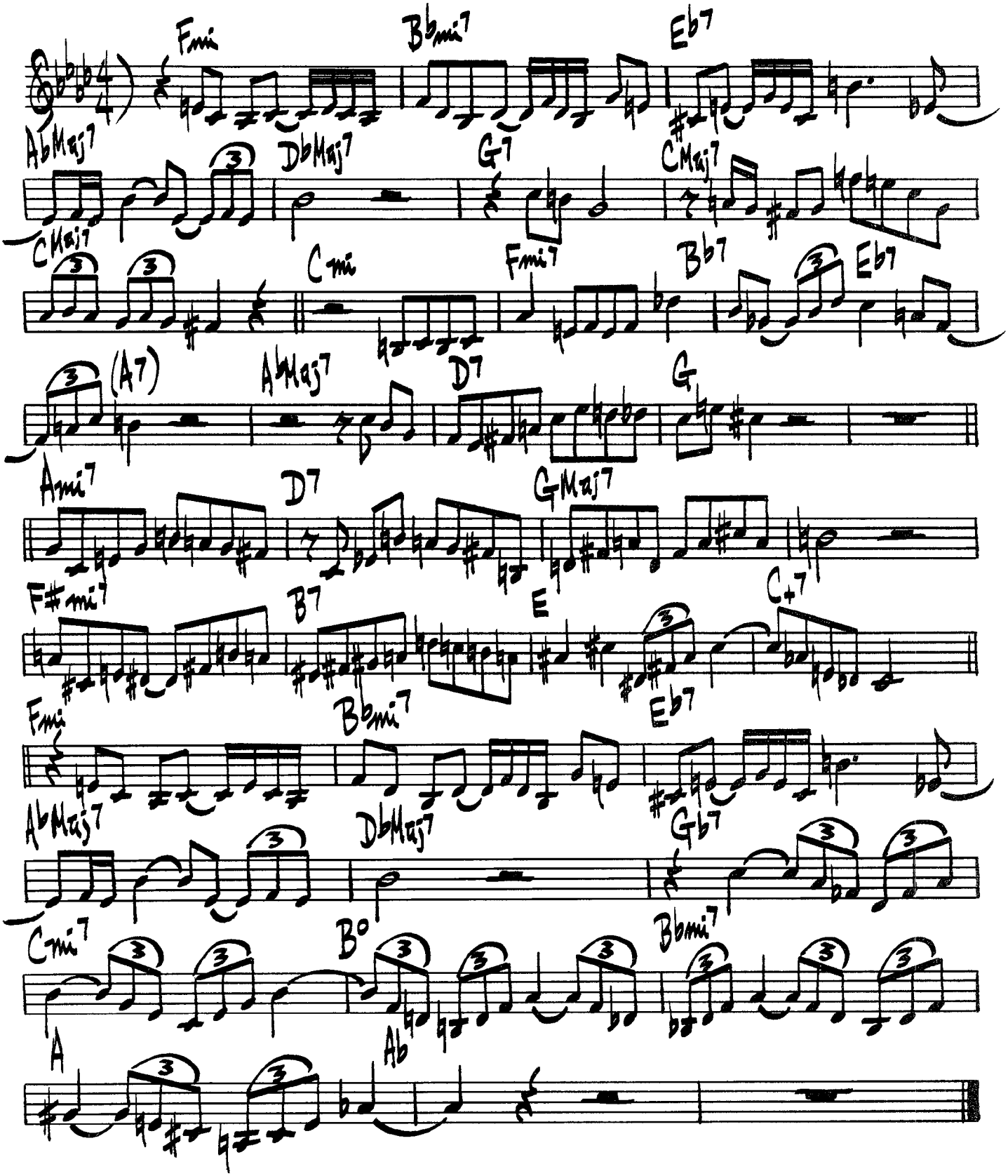
Dexter Gordon

chart to come

1.

ABLUTION

LENNIE TRISTANO
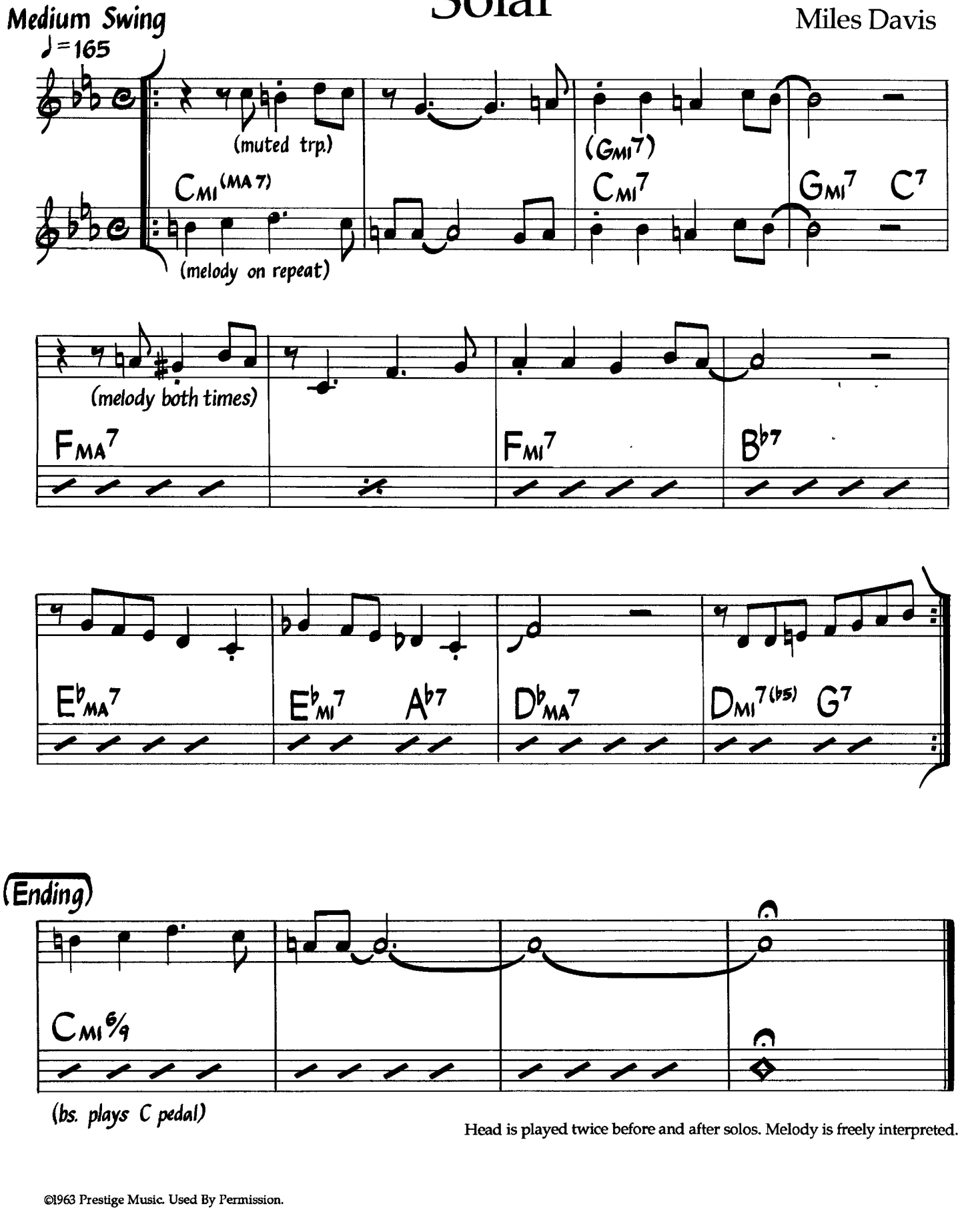


Dixie's Dilemma

Warne Marsh

chart to come

Solar

Miles Davis
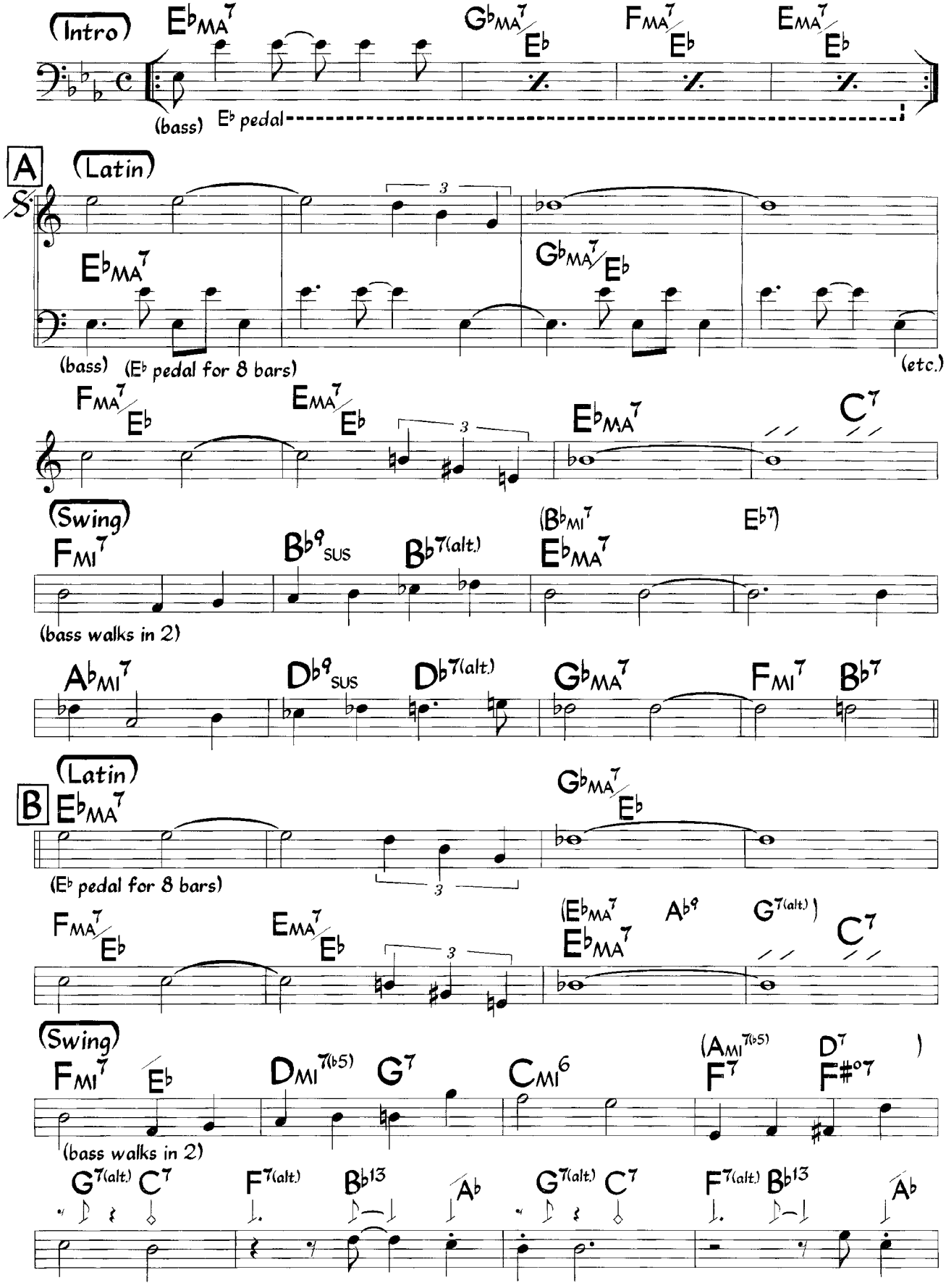


Head is played twice before and after solos. Melody is freely interpreted.

©1963 Prestige Music. Used By Permission.
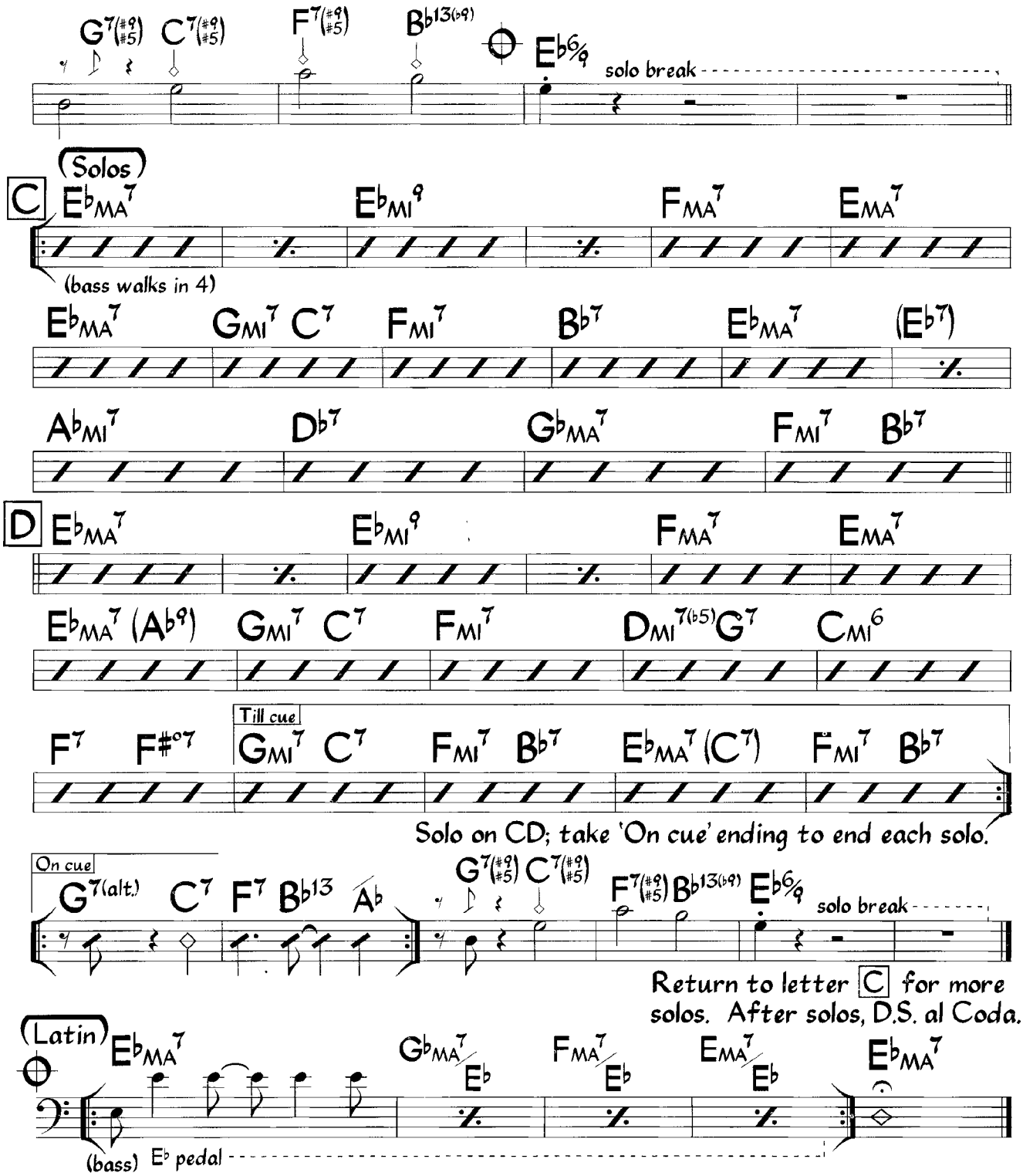
On Green Dolphin Street

Music: Bronislau Kaper
Lyric: Ned Washington

Med. Latin

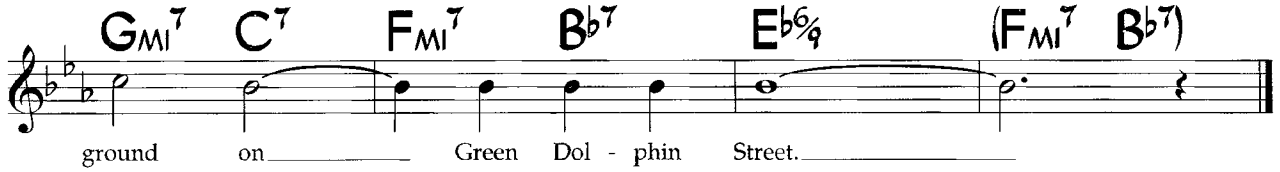


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For vocal version, replace last 8 bars of letter B with these 4 bars:

Solos may also be played like head (Latin pedal, Swing, Latin pedal, swing). Form, but not melody, is as played by Miles Davis.



Lyric:

Lover, one lovely day
Love came planning to stay.
Green Dolphin Street supplied the setting,
The setting for nights beyond forgetting.
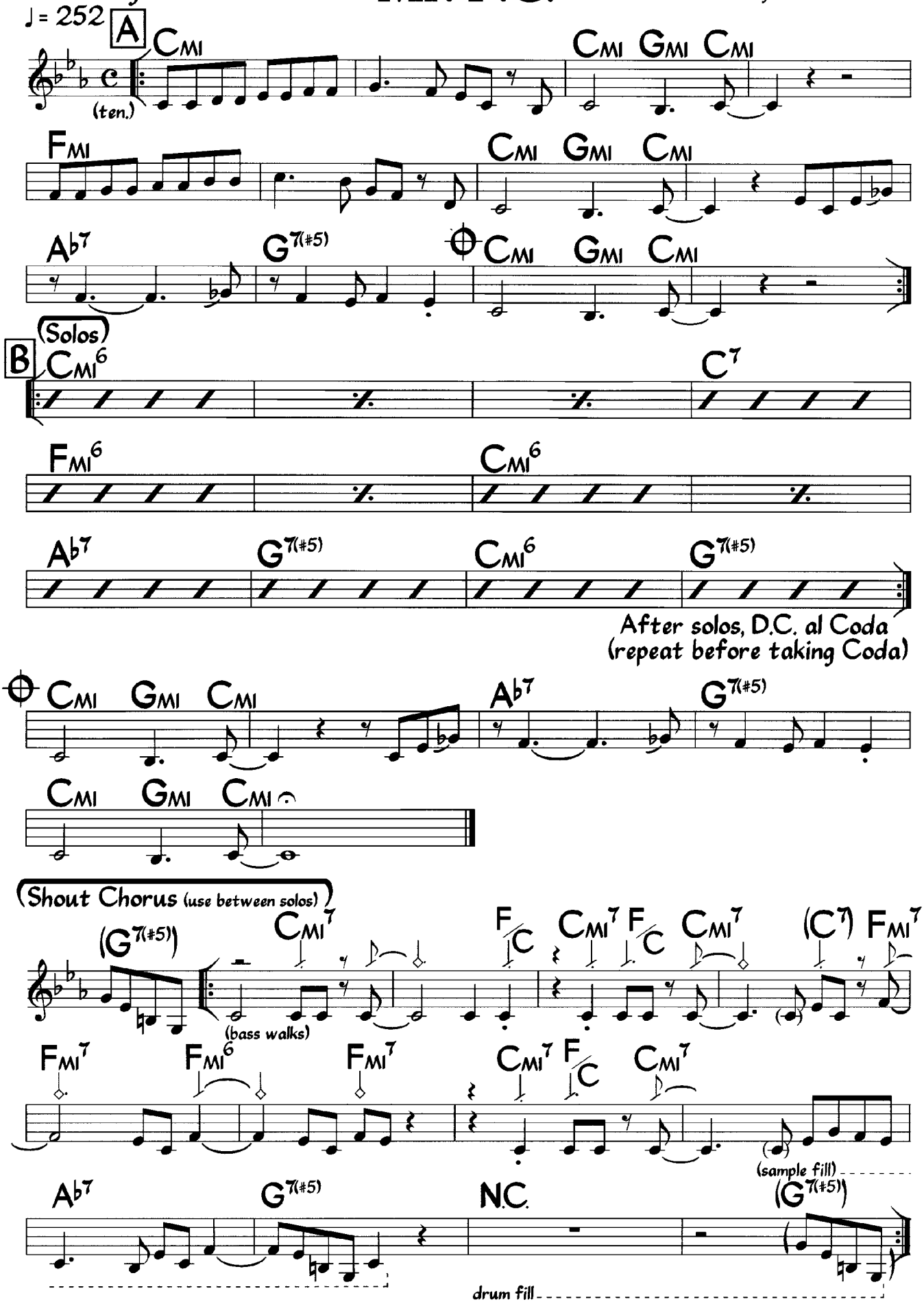
And through these moments apart
Memories live in my heart,
When I recall the love I found on,
I could kiss the ground on Green Dolphin Street.

24a

Mr. P.C.
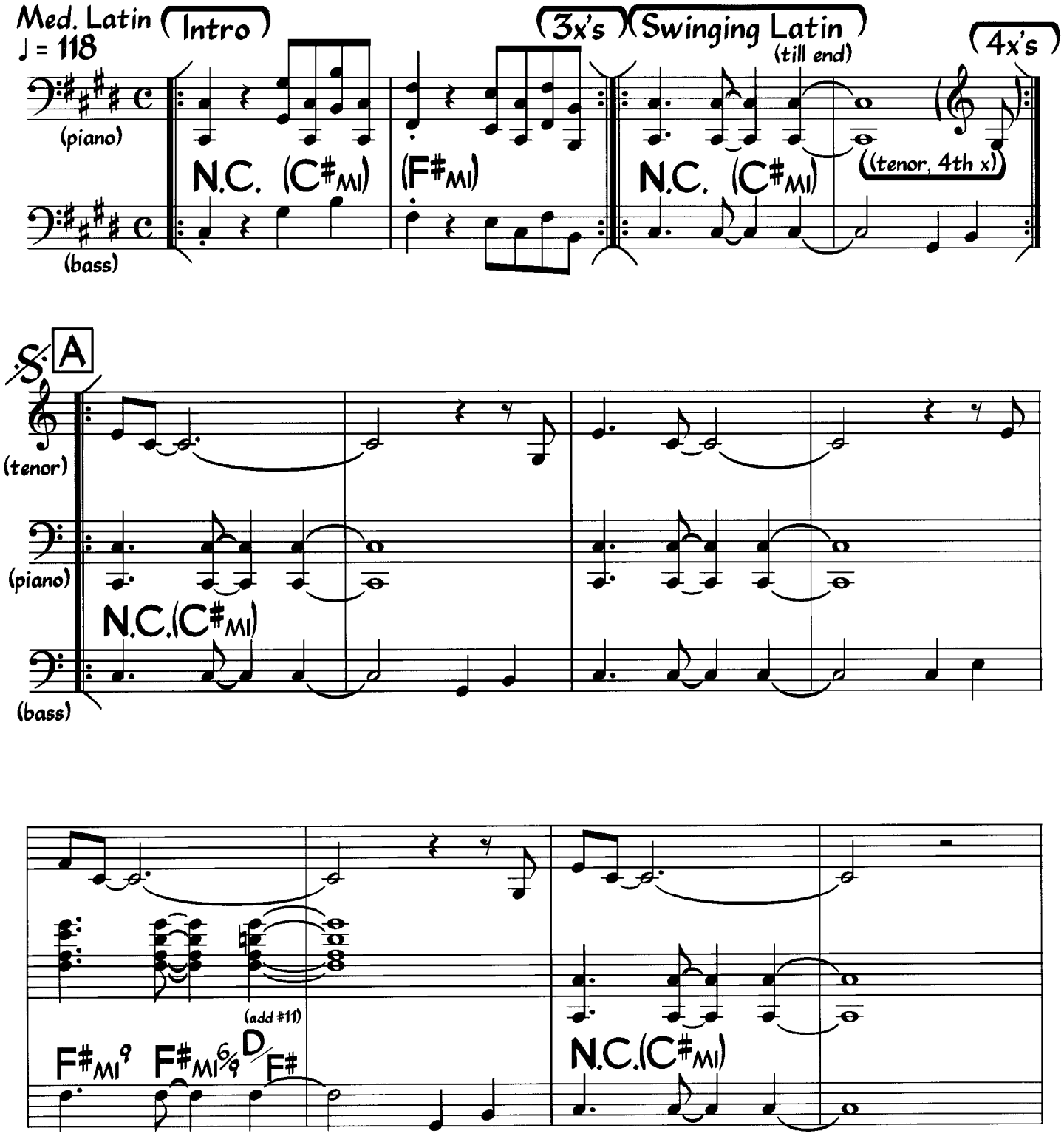
John Coltrane

Fast Swing
♩ = 252



Equinox
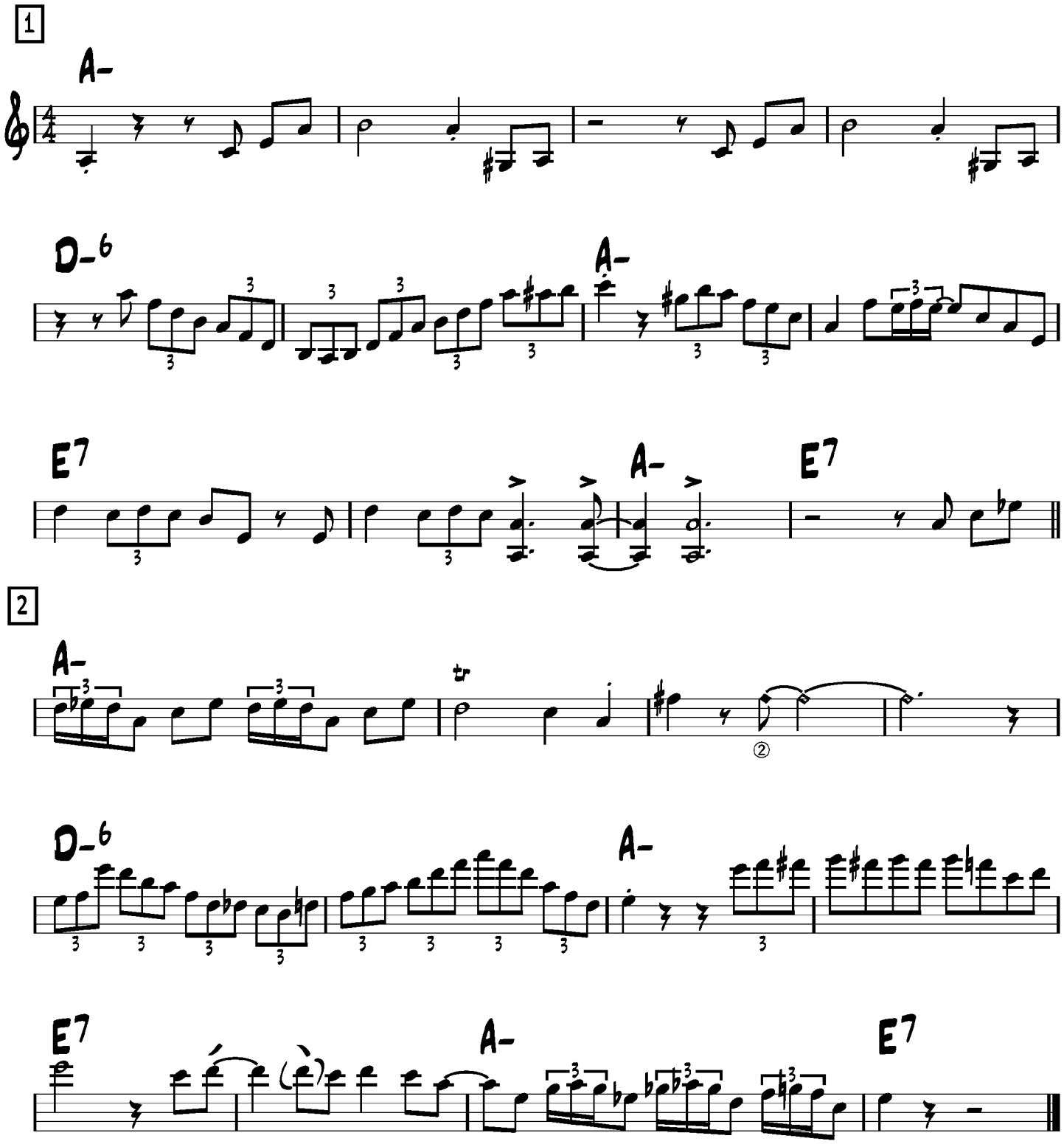
John Coltrane



BLUES EN MINEUR

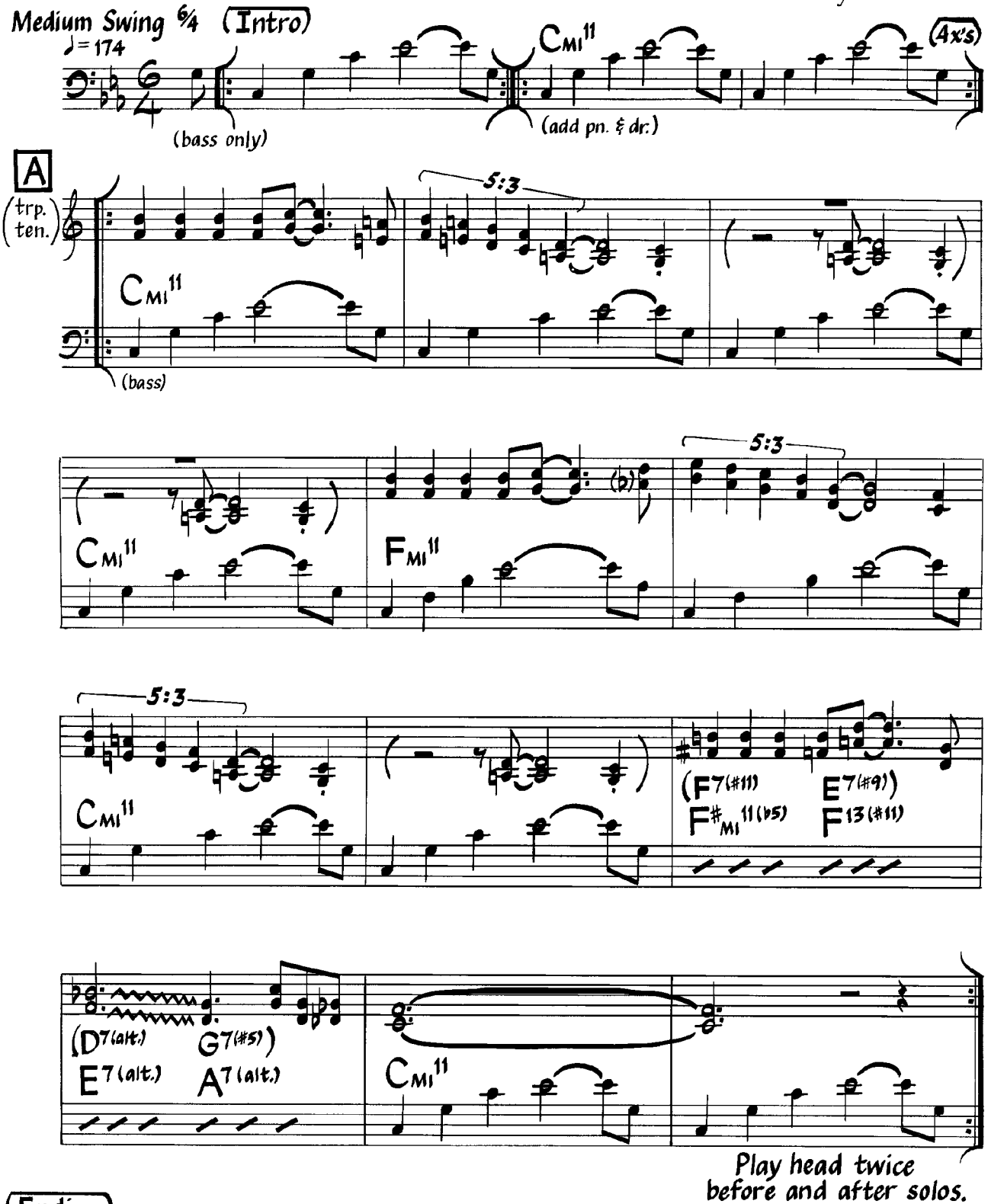
-SWING

-DJANGO



Footprints

Wayne Shorter



Upper line is melody. Harmony line is optional.
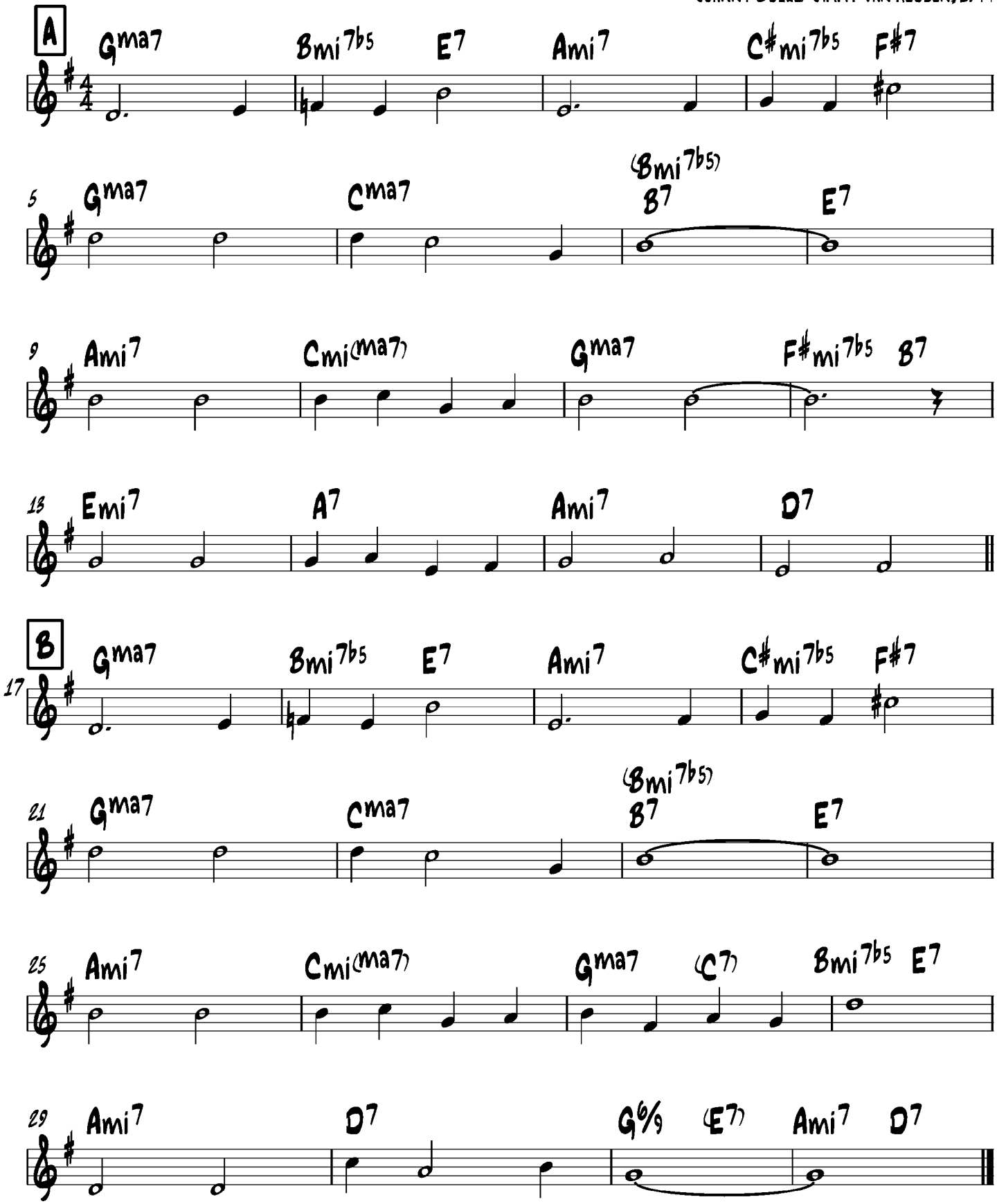
©1967 Miyako Music. Used By Permission

It Could Happen To You

Med-Up Swing

*Hide Your Heart From Sight

Johnny Burke/Jimmy Van Heusen, 1944
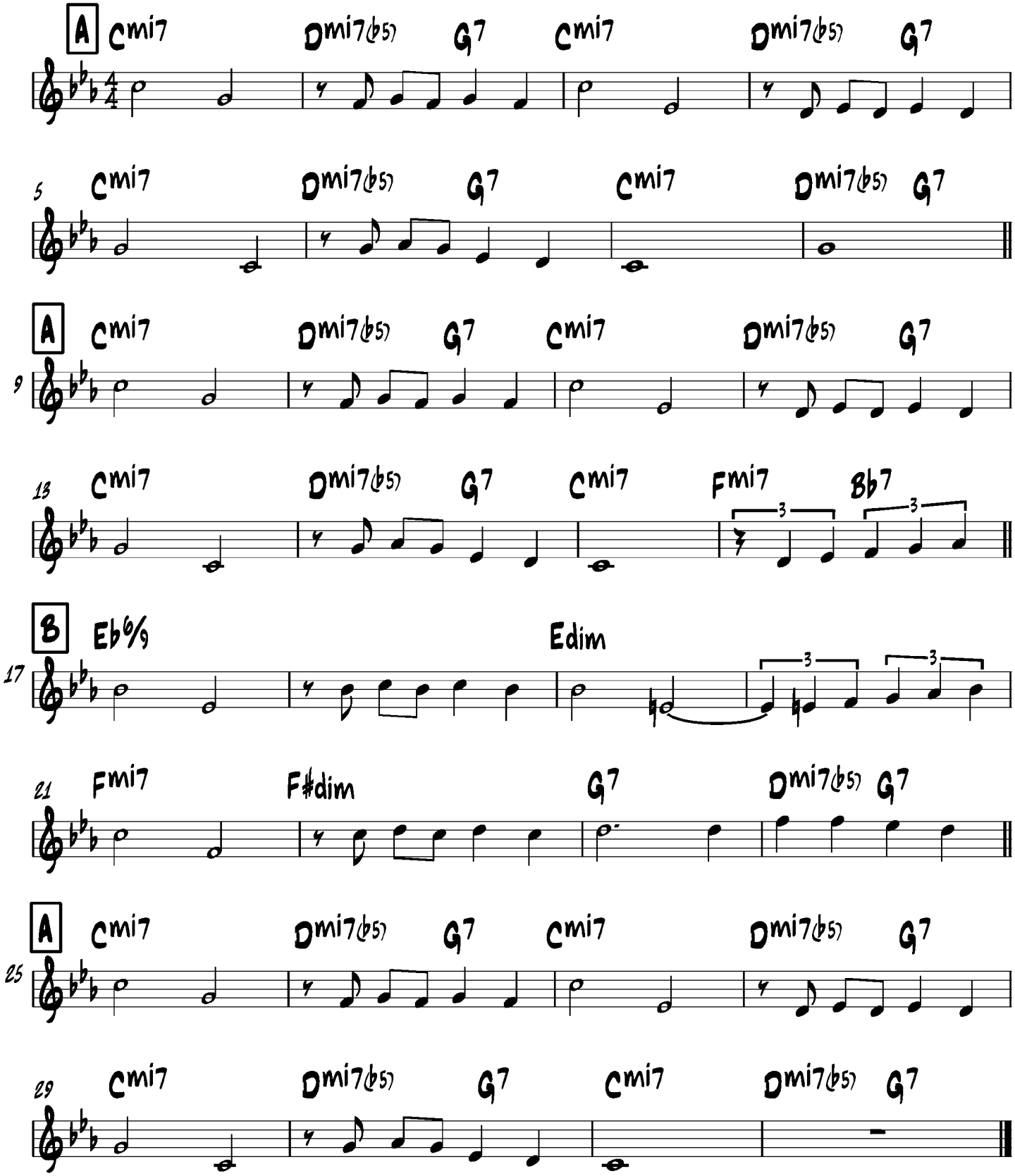


*In memory of Cincinnati tenor sax player and friend Jimmy McGary

Softly, As In A Morning Sunrise

Med-Up Swing
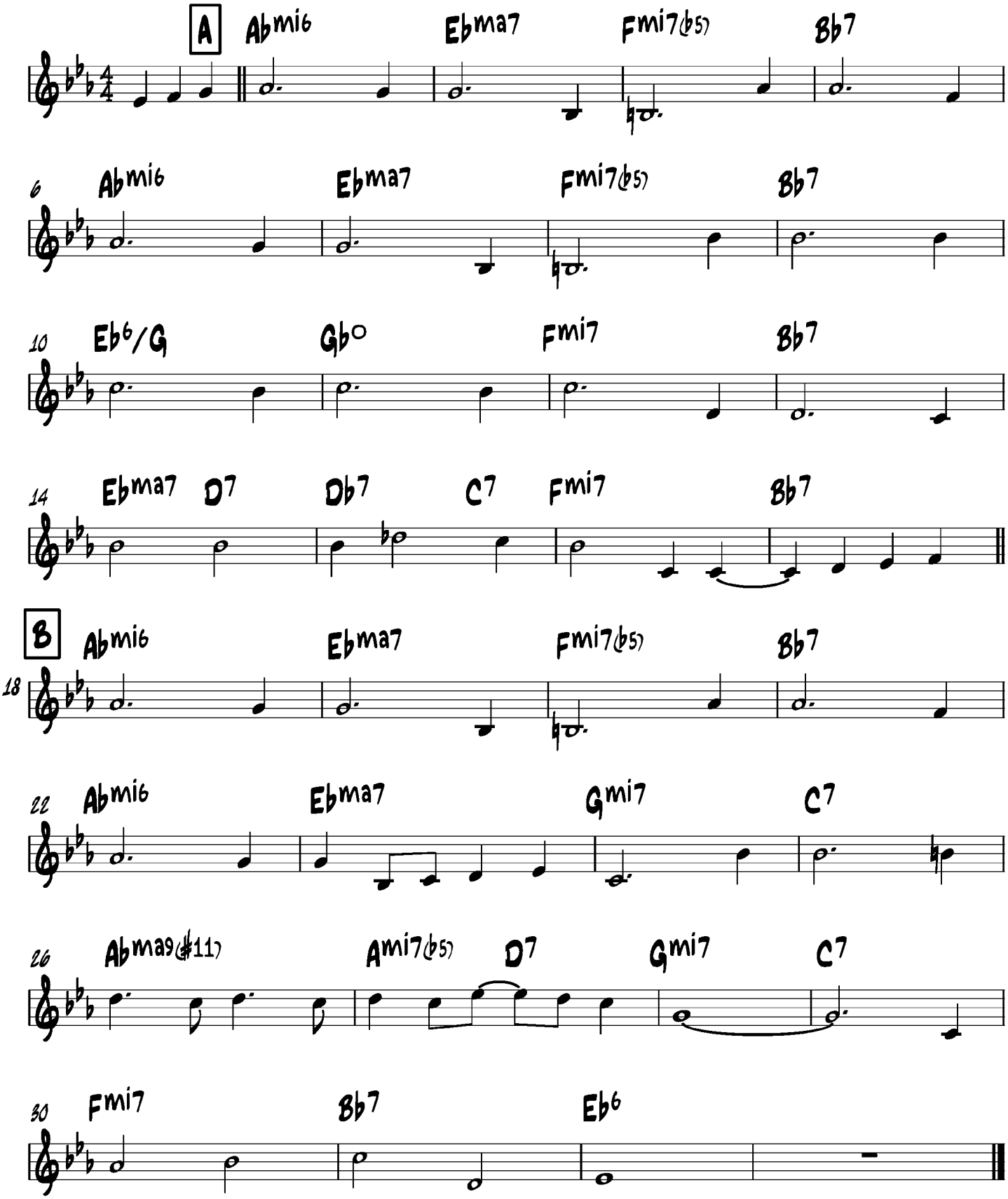
Sigmund Romberg/Oscar Hammerstein II, 1928



All of You

Medium Swing

Cole Porter, 1954
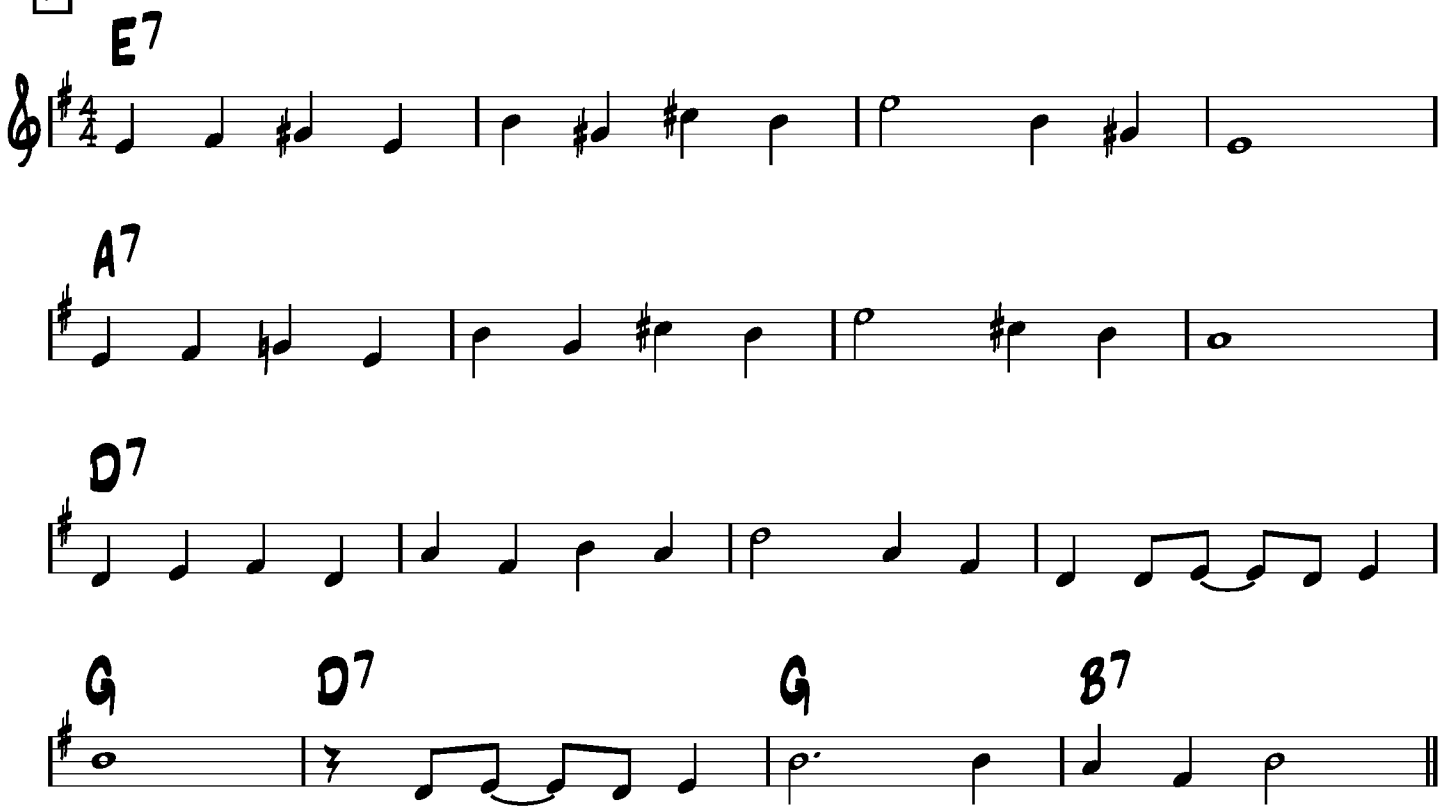


Sweet Georgia Brown
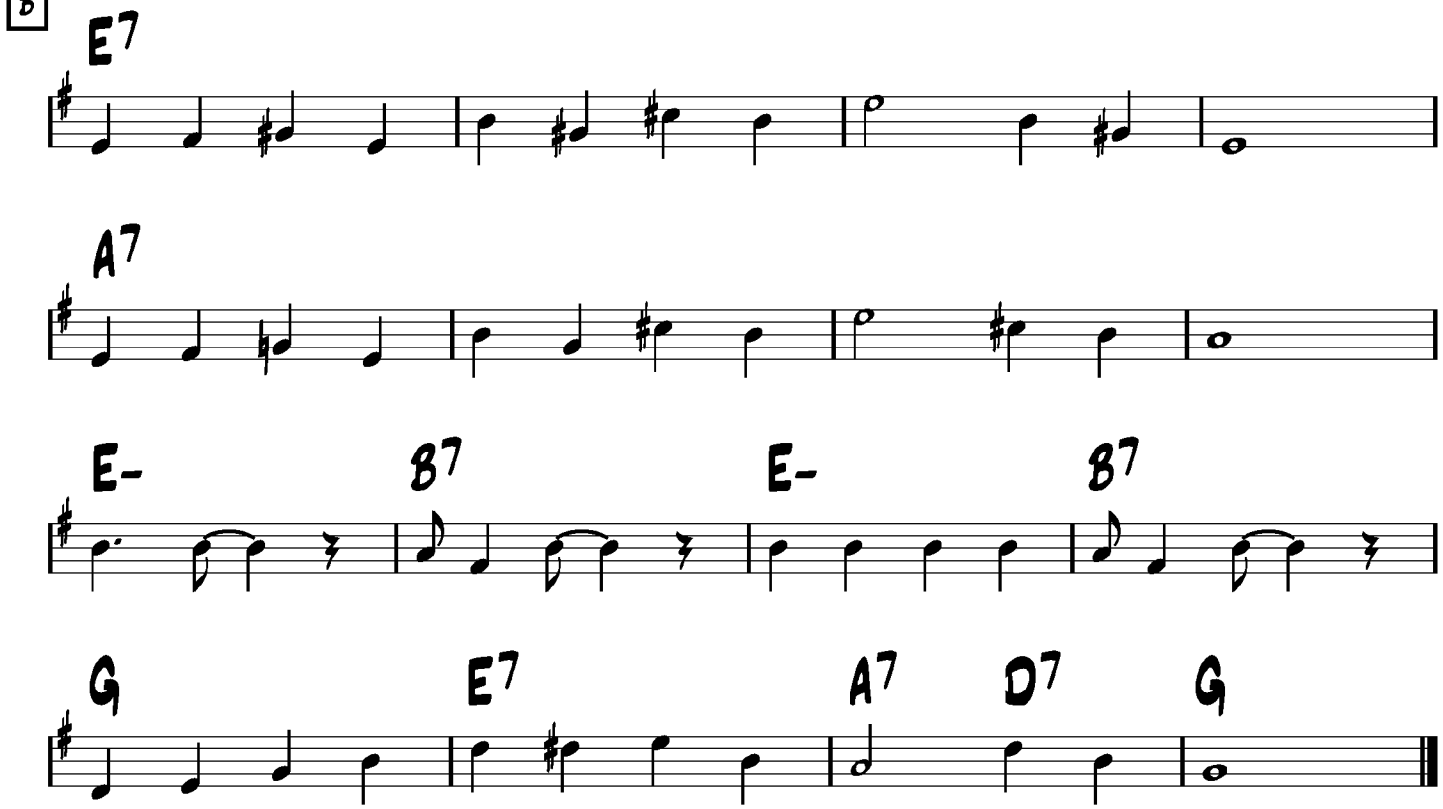
-B. Bernie
M. Pinkard
K. Casey

-Swing

A
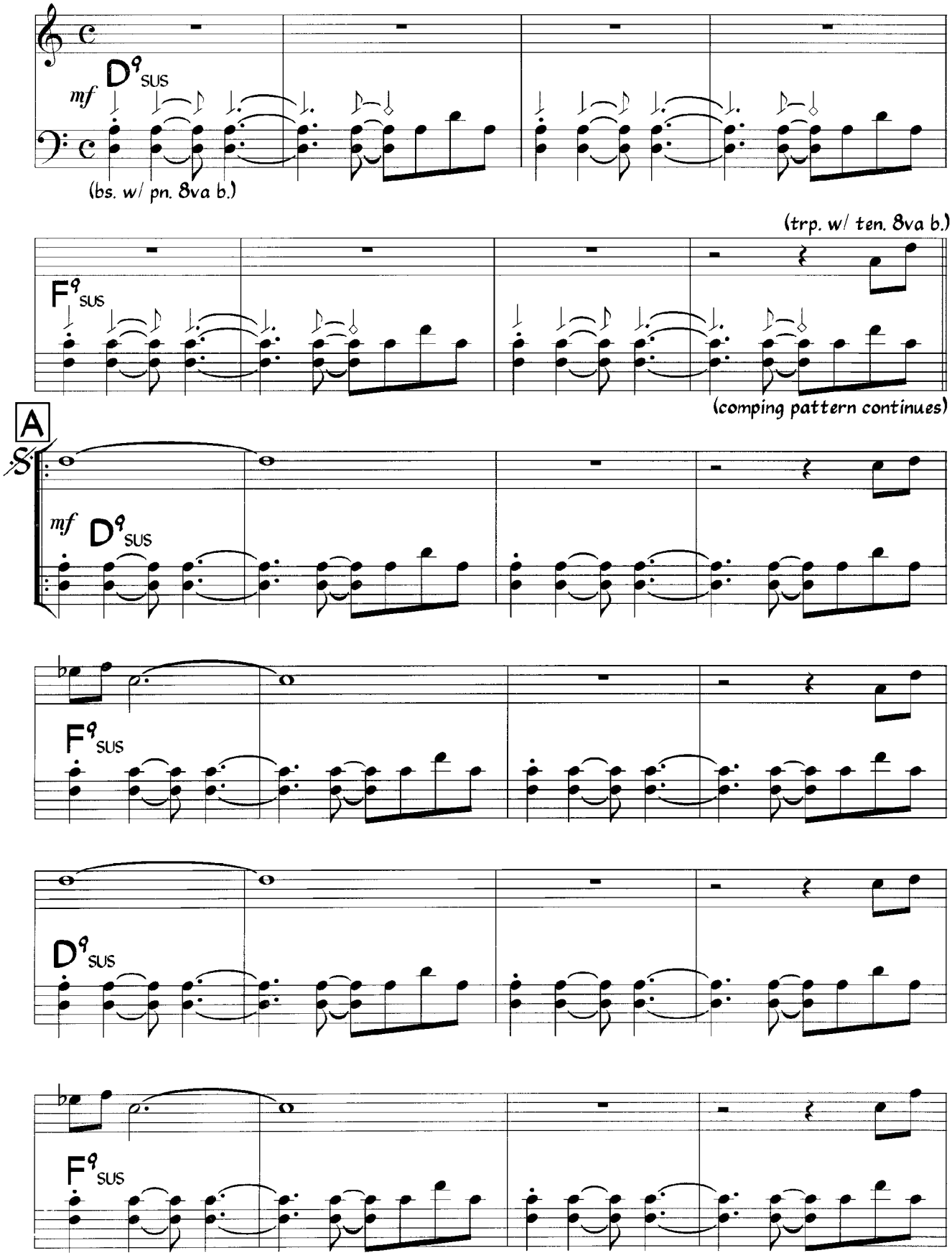


B
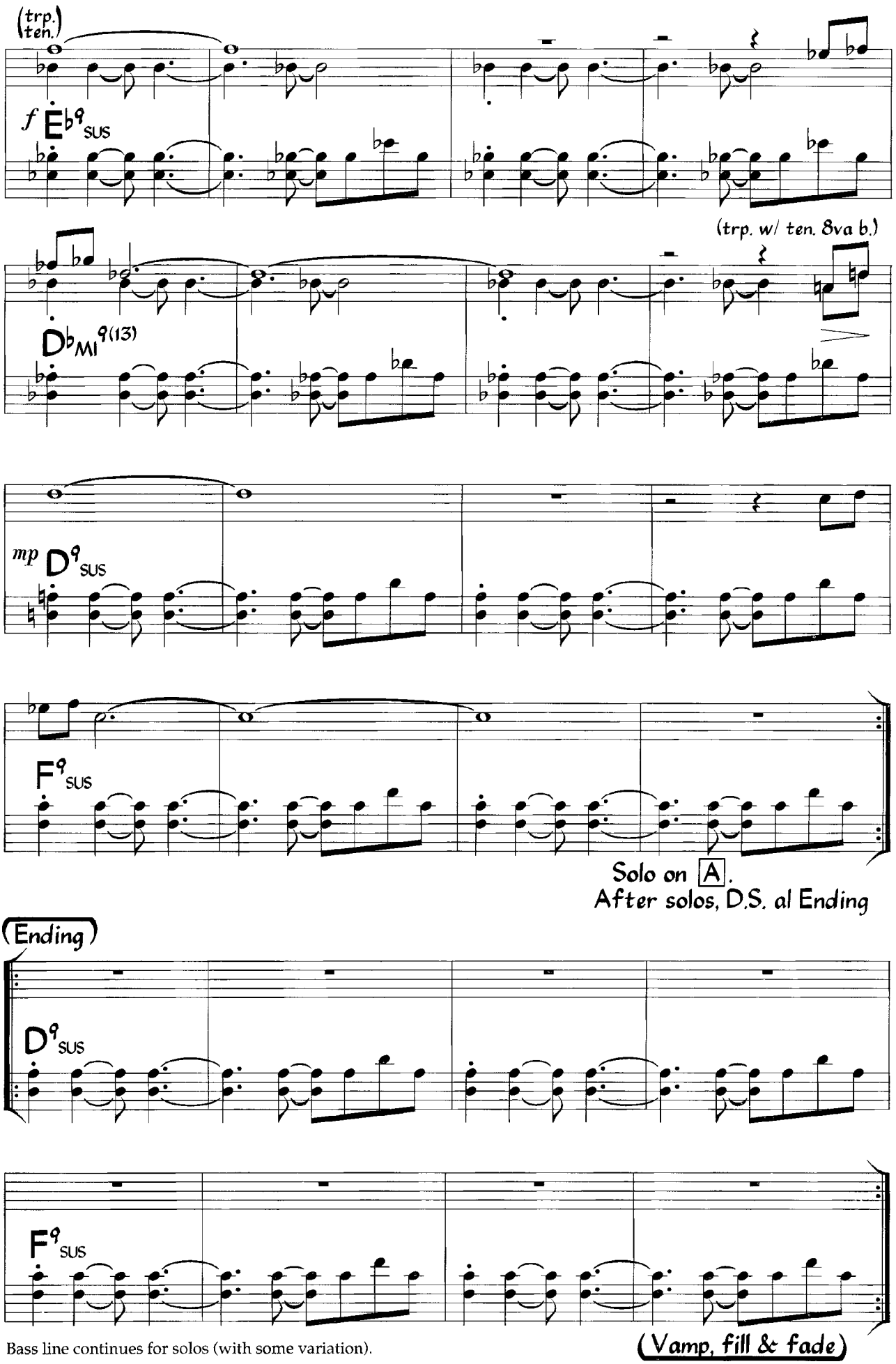


Med. Straight 1/8's
♩ = 128

Maiden Voyage

Herbie Hancock



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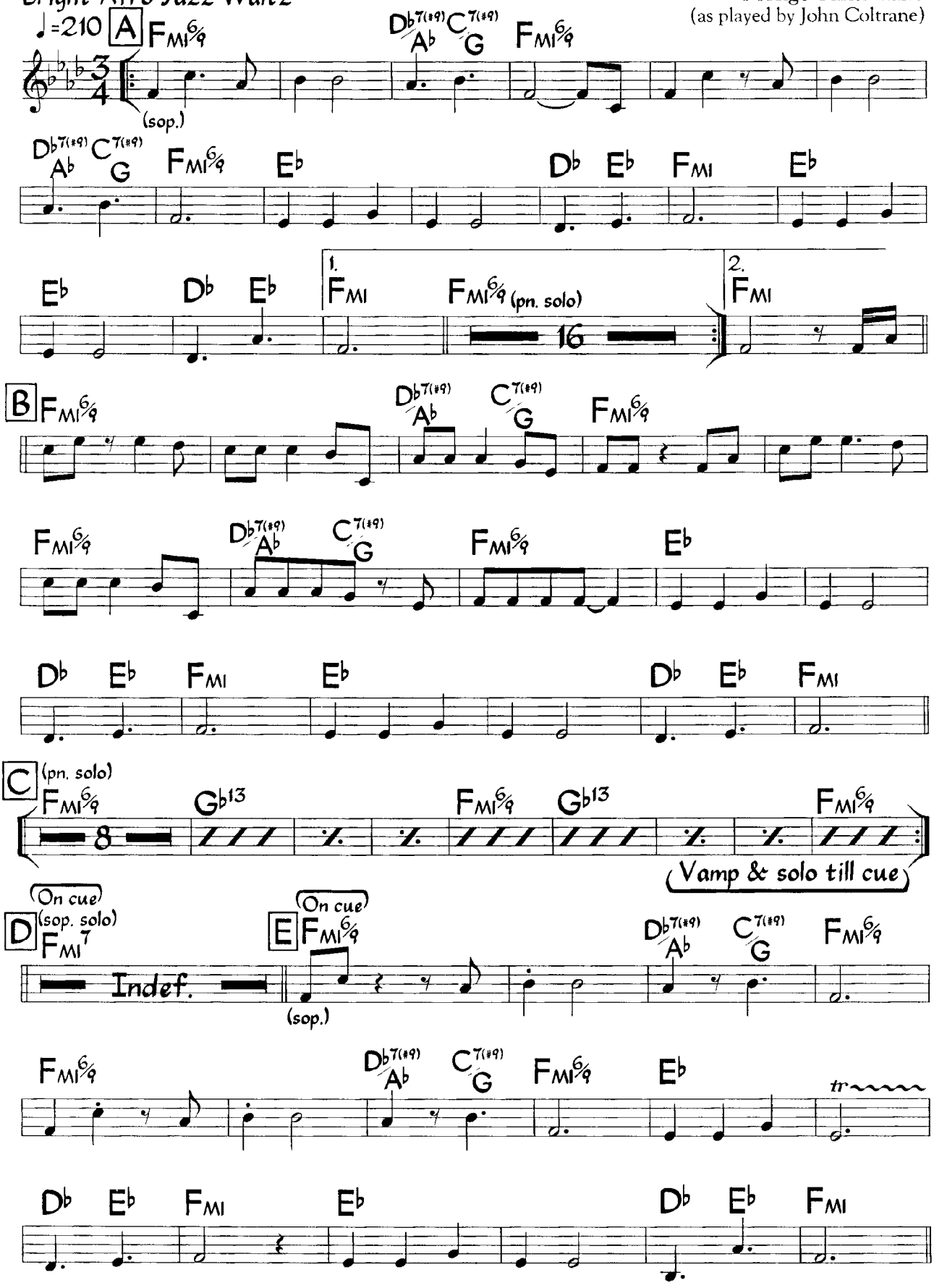


Bass line continues for solos (with some variation).
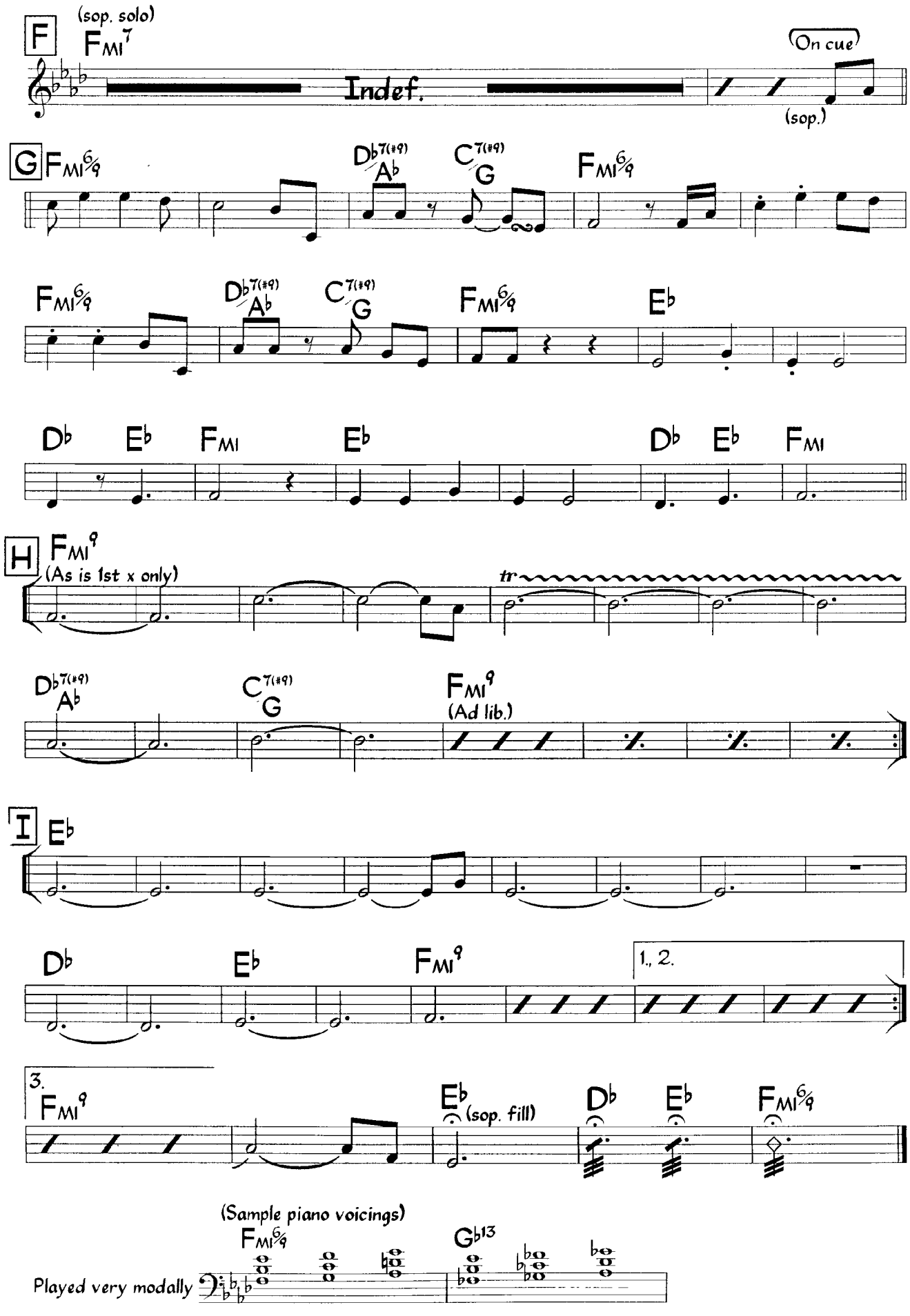
Afro Blue

Bright Afro-Jazz Waltz

Mongo Santamaría
(as played by John Coltrane)
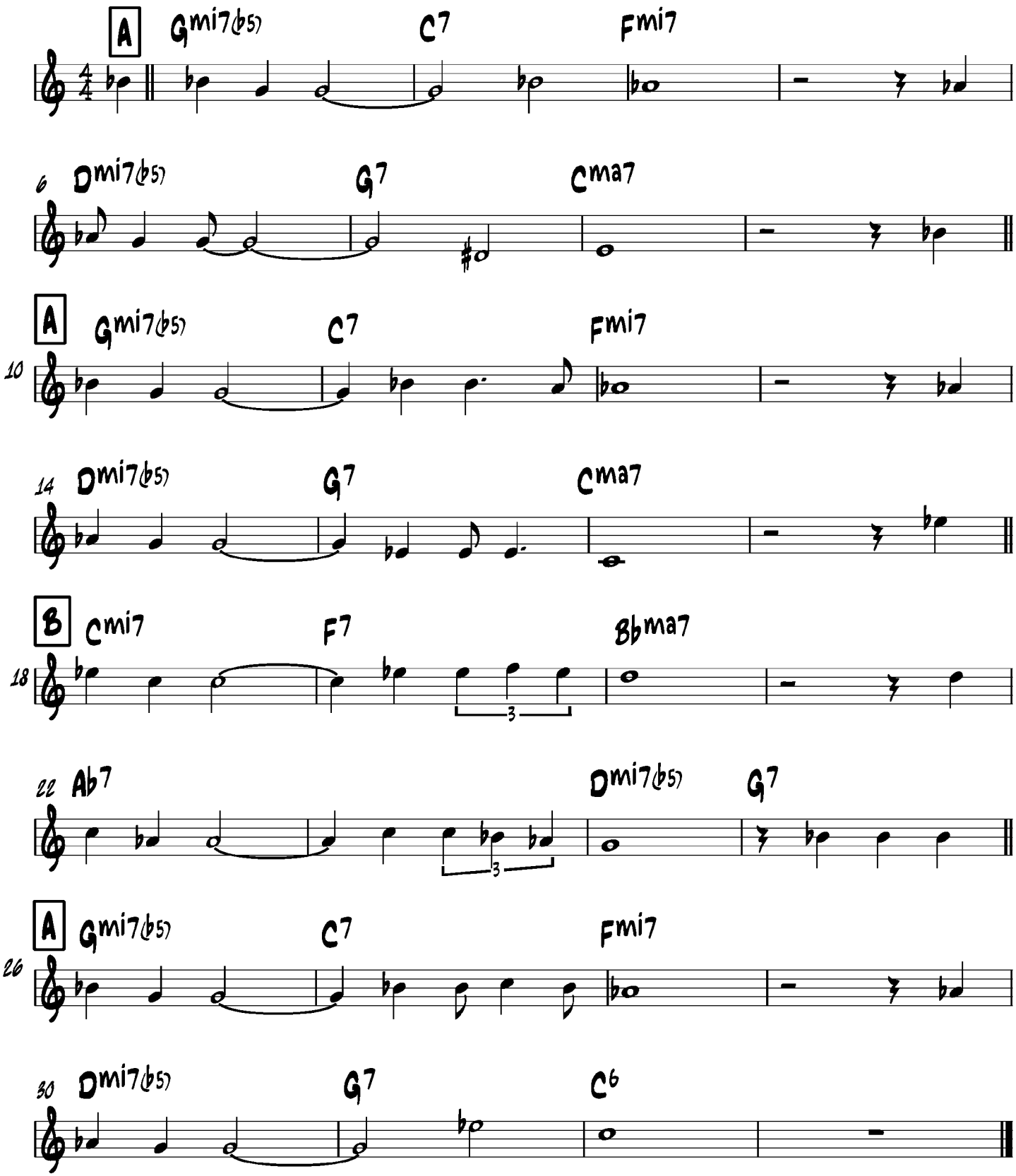


©1959 Mongo Music. Used by Permission


F
(sop. solo)
Fmi7
Indef.
On cue
(sop.)
G
Fmi6/9
Db7(#9)/Ab
C7(#9)/G
Fmi6/9
Fmi6/9
Db7(#9)/Ab
C7(#9)/G
Fmi6/9
Eb
Db
Eb
Fmi
Eb
Db
Eb
Fmi
H
Fmi9
(As is 1st x only)
tr
Db7(#9)/Ab
C7(#9)/G
Fmi9
(Ad lib.)
I
Eb
Db
Eb
Fmi9
1., 2.
3.
Fmi9
Eb
(sop. fill)
Db
Eb
Fmi6/9
(Sample piano voicings)
Fmi6/9
Gb13
Played very modally

What Is This Thing Called Love?

Med or Ballad

Cole Porter, 1929
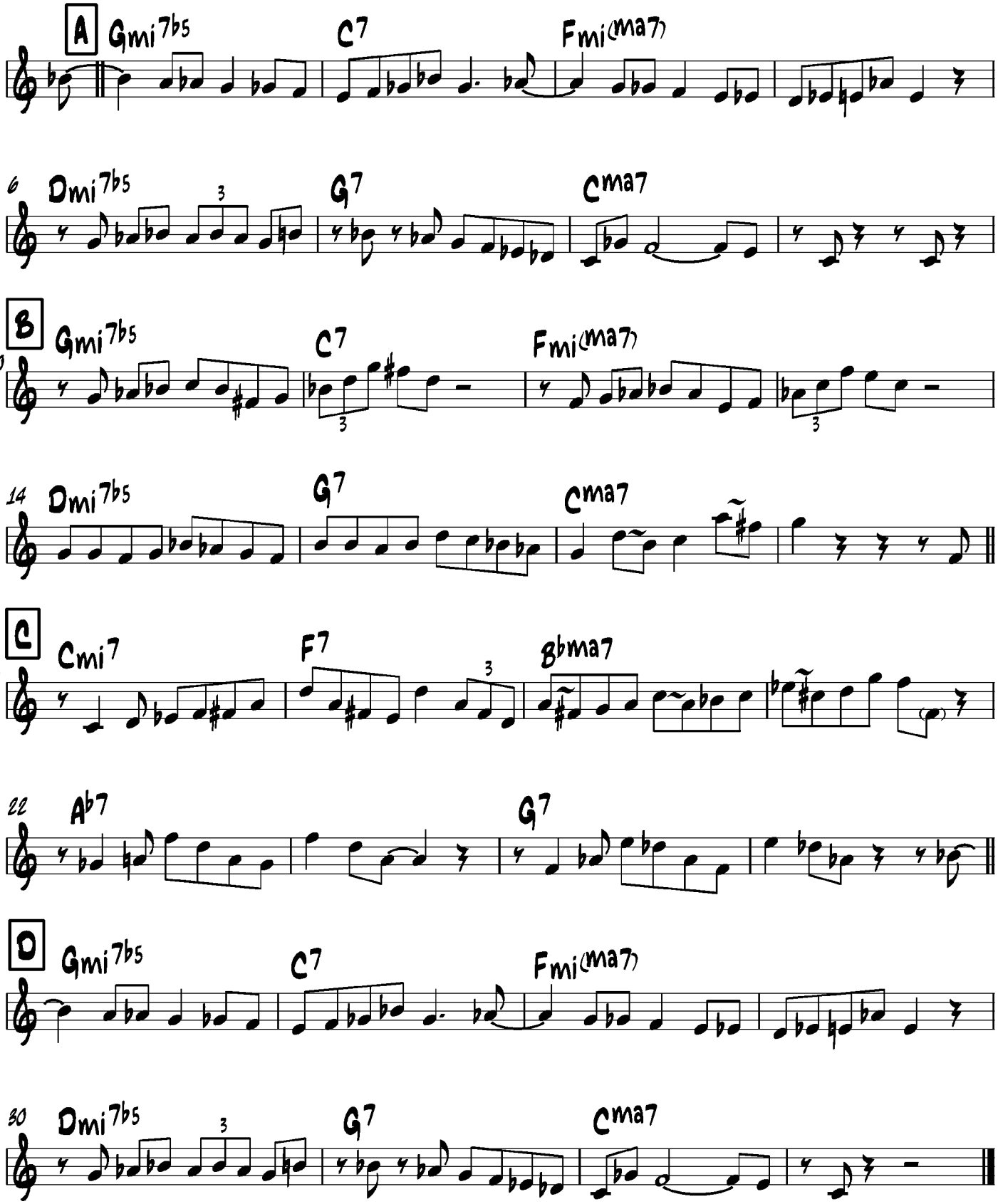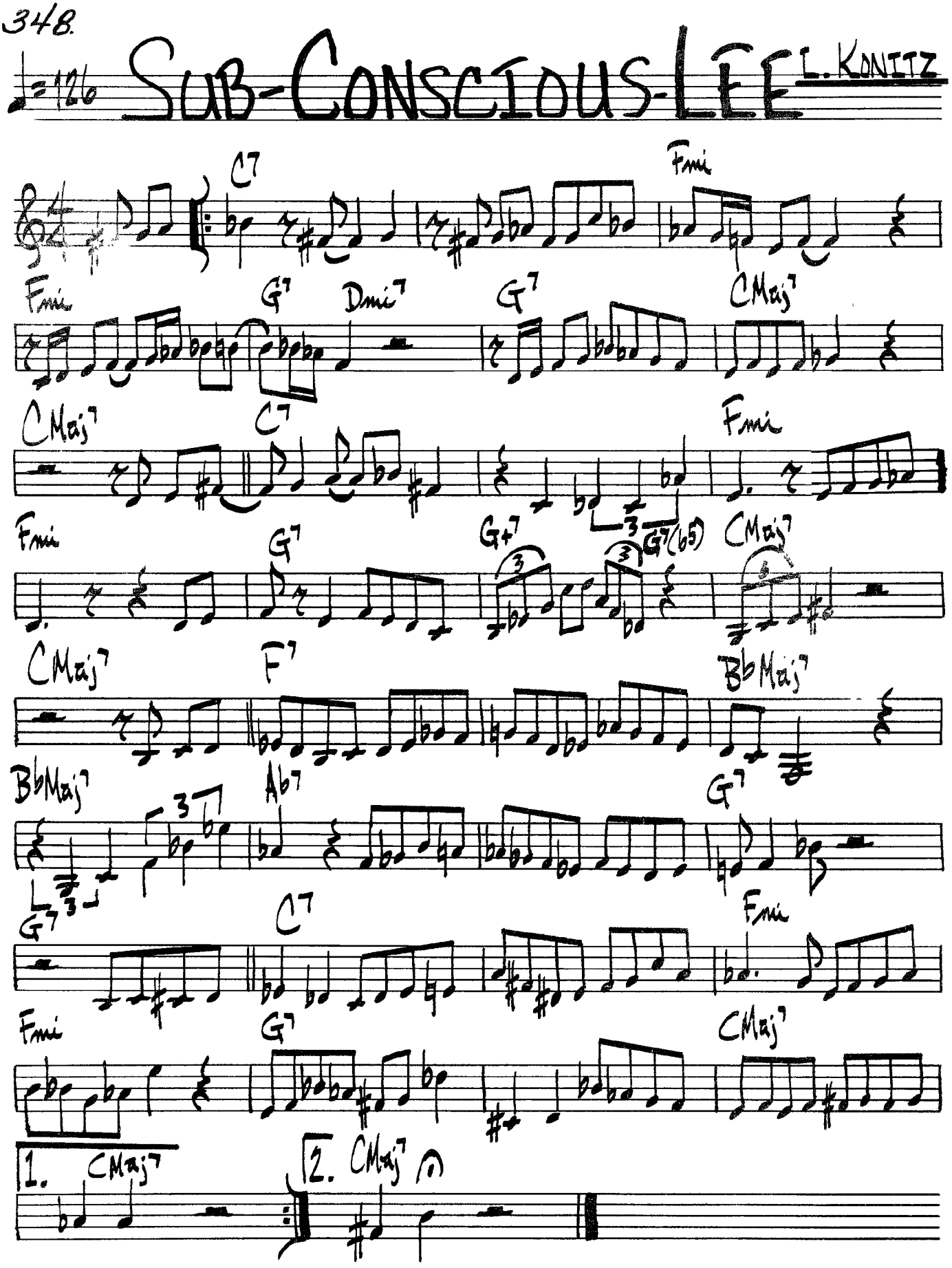


Hot House

Fast Swing

based on What Is This Thing Called Love

Tadd Dameron, 1954
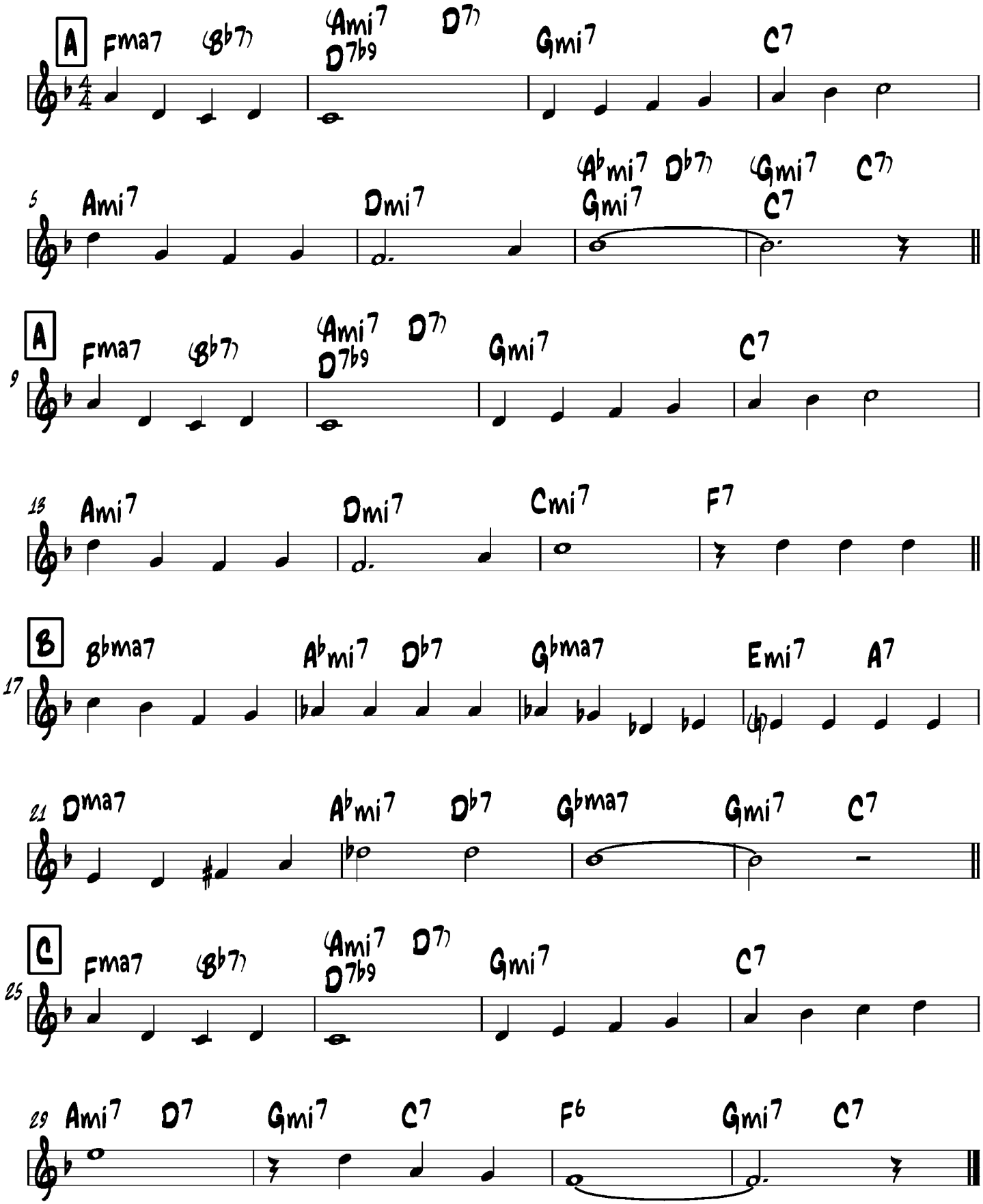



348.
♩=126
SUB-CONSCIOUS-LEE
L. KONITZ
C7
Fmi
Fmi
G7
Dmi7
G7
CMaj7
CMaj7
C7
Fmi
Fmi
G7
G+7
G7(b5)
CMaj7
CMaj7
F7
BbMaj7
BbMaj7
Ab7
G7
G7
C7
Fmi
Fmi
G7
CMaj7
1. CMaj7
2. CMaj7

Have You Met Miss Jones?
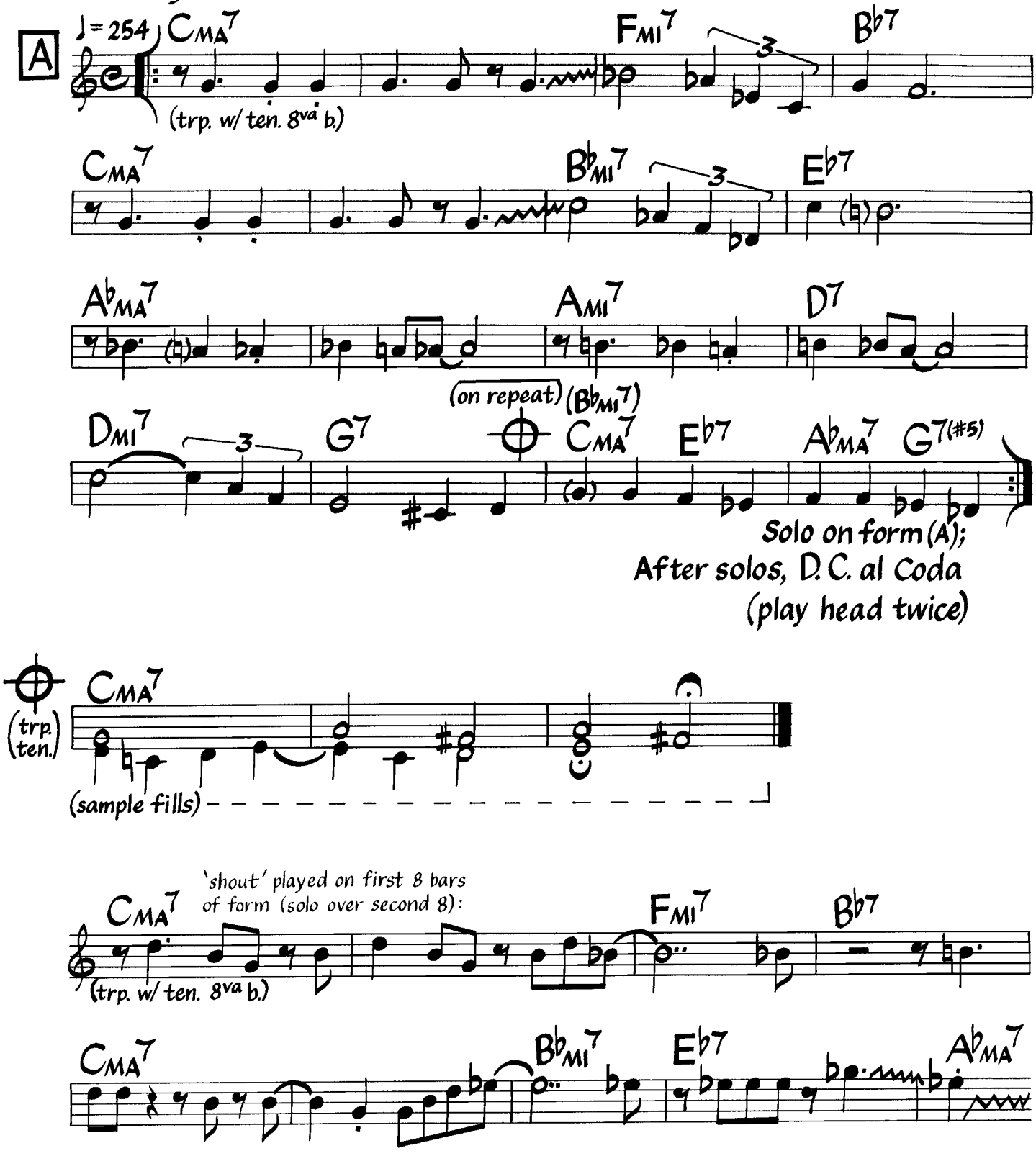
Medium Swing

Richard Rodgers/Lorenz Hart, 1937



Lady Bird

Tadd Dameron
(As played by Miles Davis)
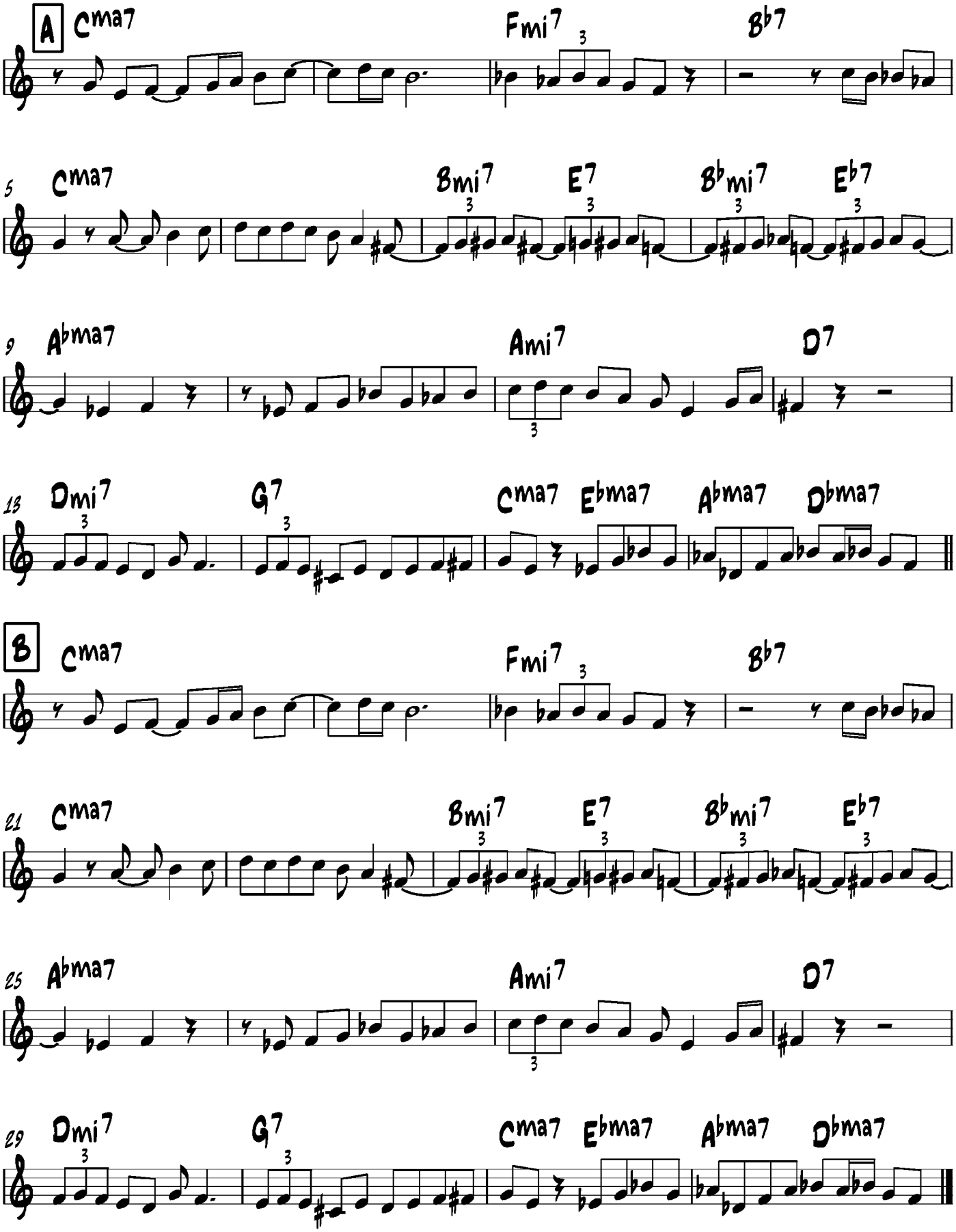


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Half Nelson

Med Bop
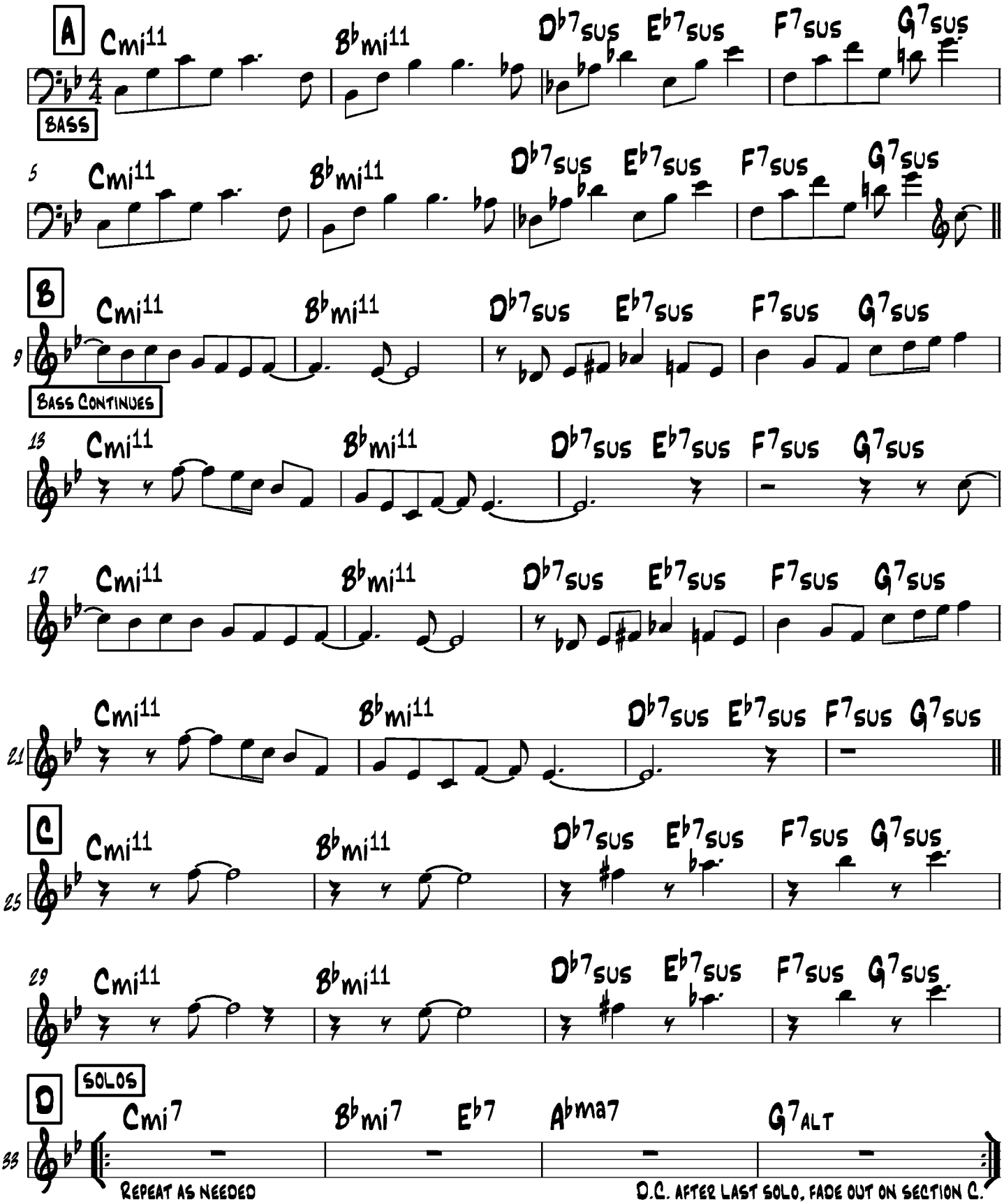
Miles Davis, 1948



Red Clay

Med Funk/Jazz

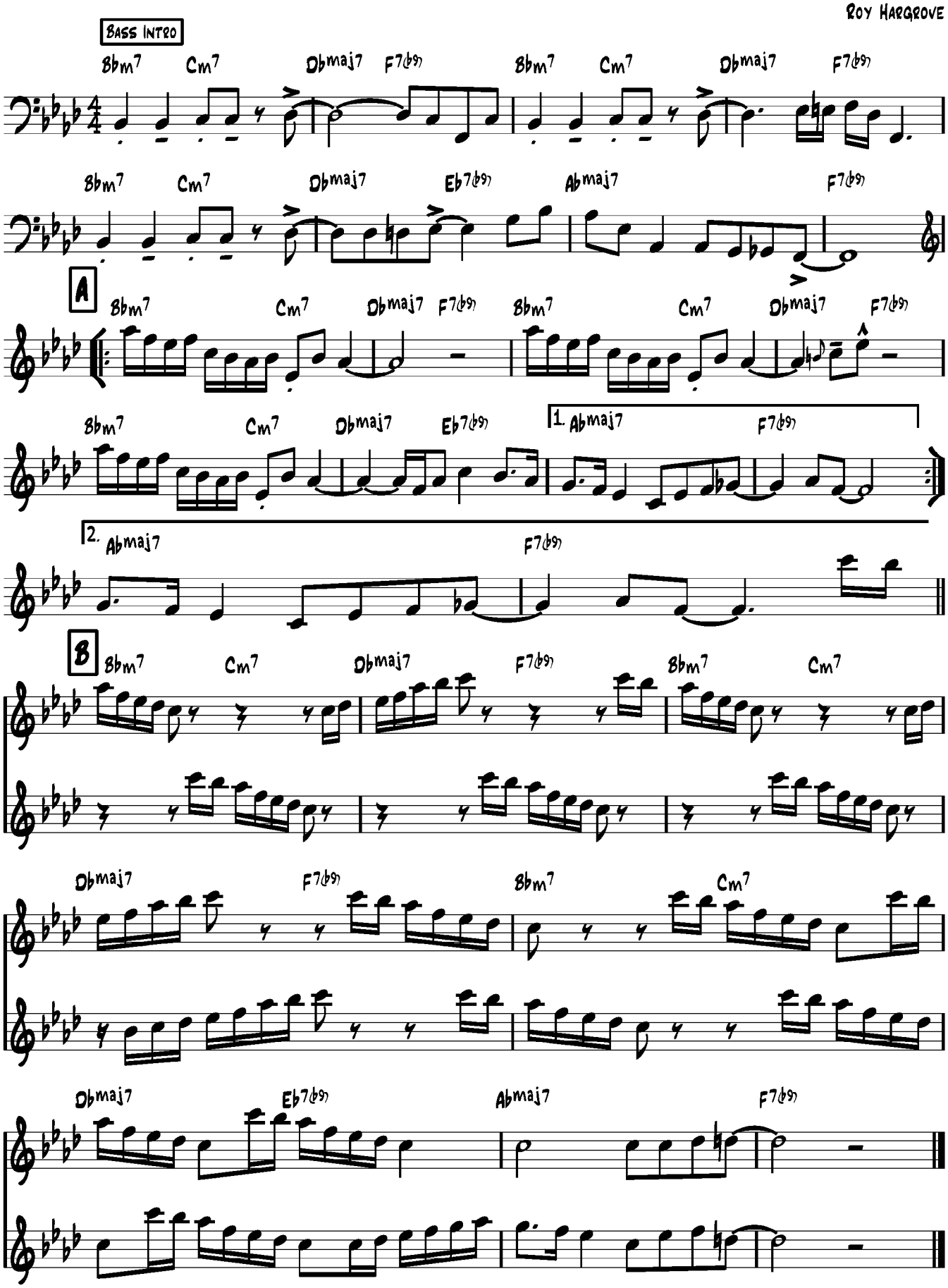
Freddie Hubbard, 1972



Strasbourg / St. Denis

C

Roy Hargrove
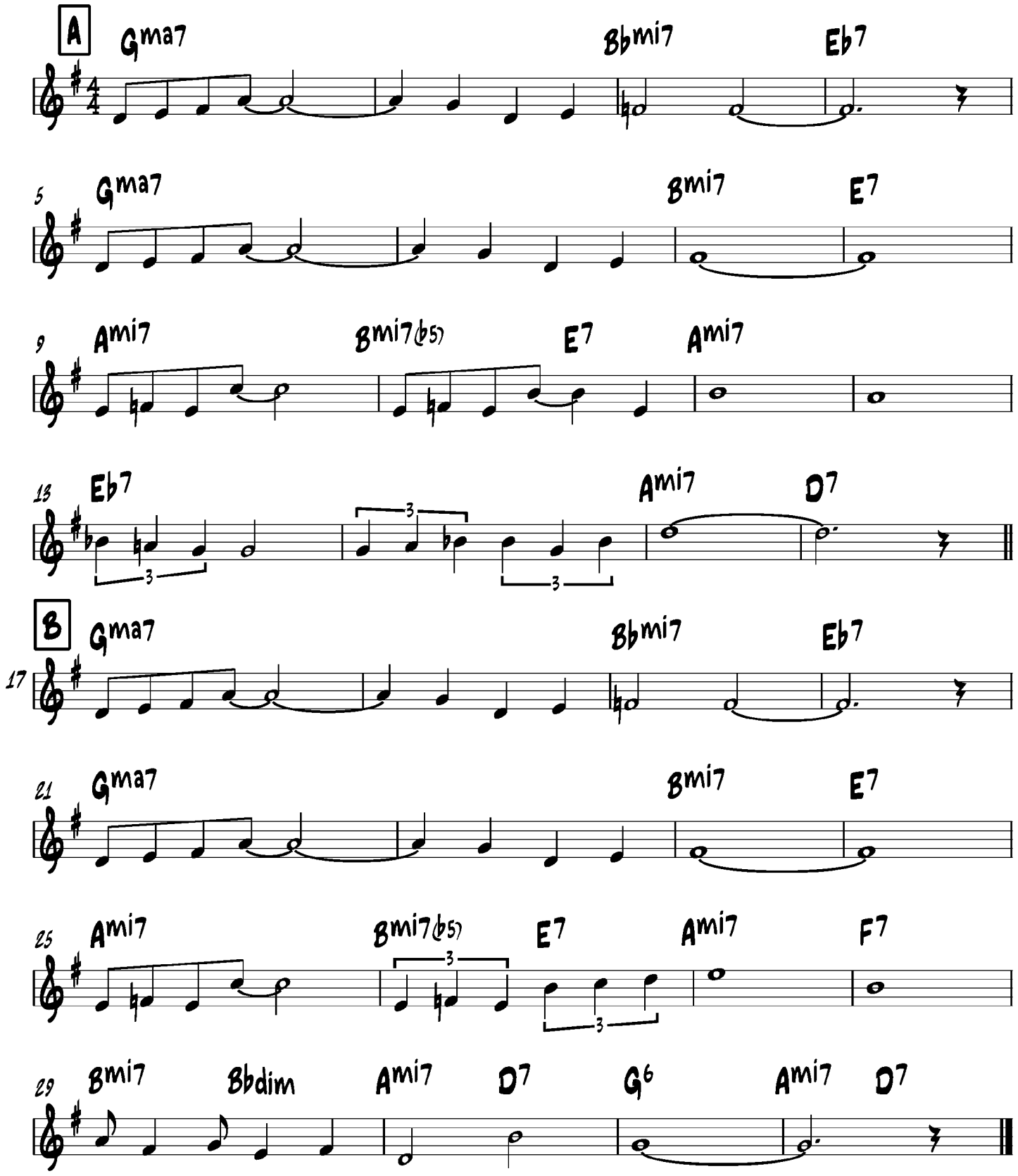


Out of Nowhere

You Came to Me From ...

Med Swing
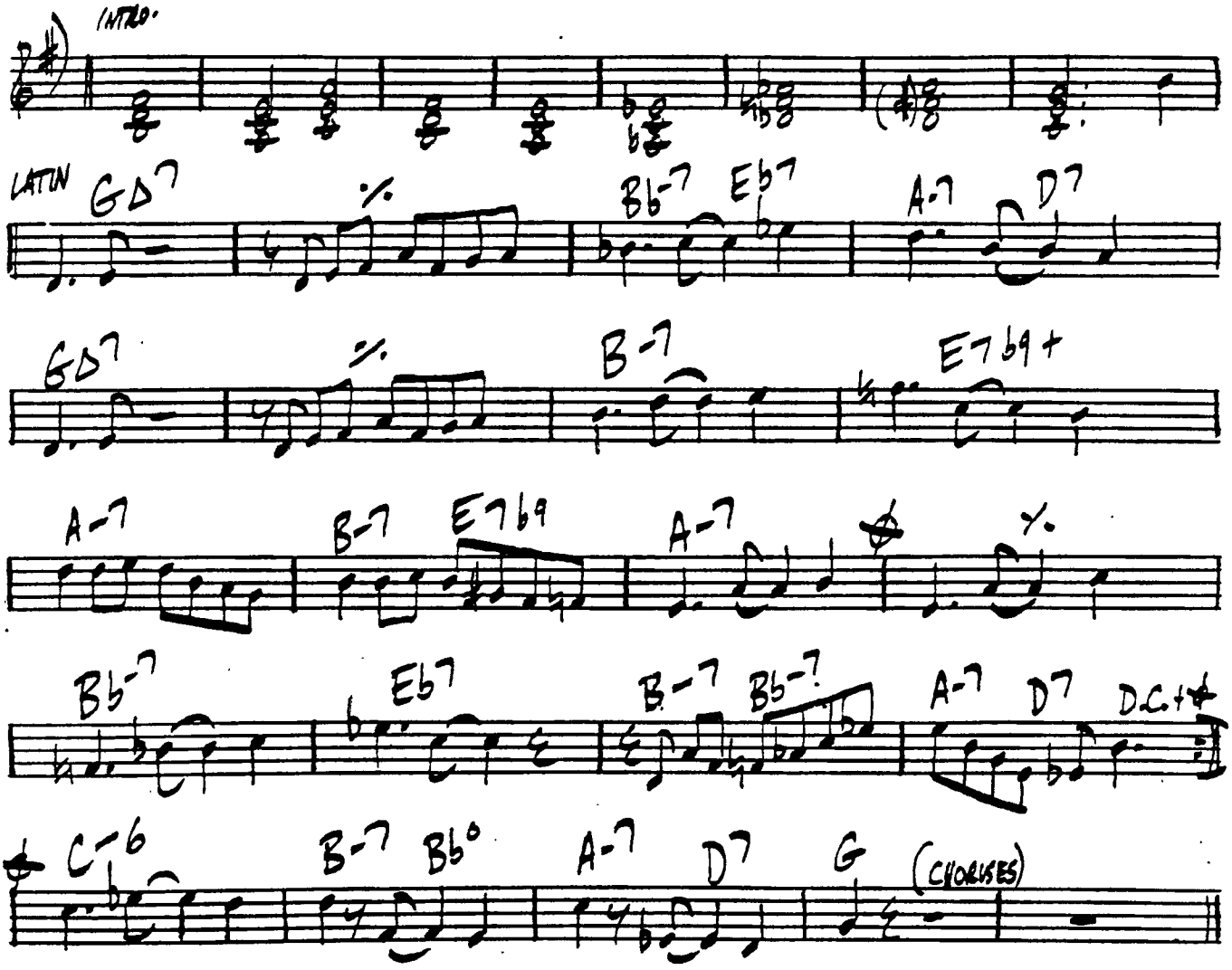
Johnny Green/Edward Heyman, 1931
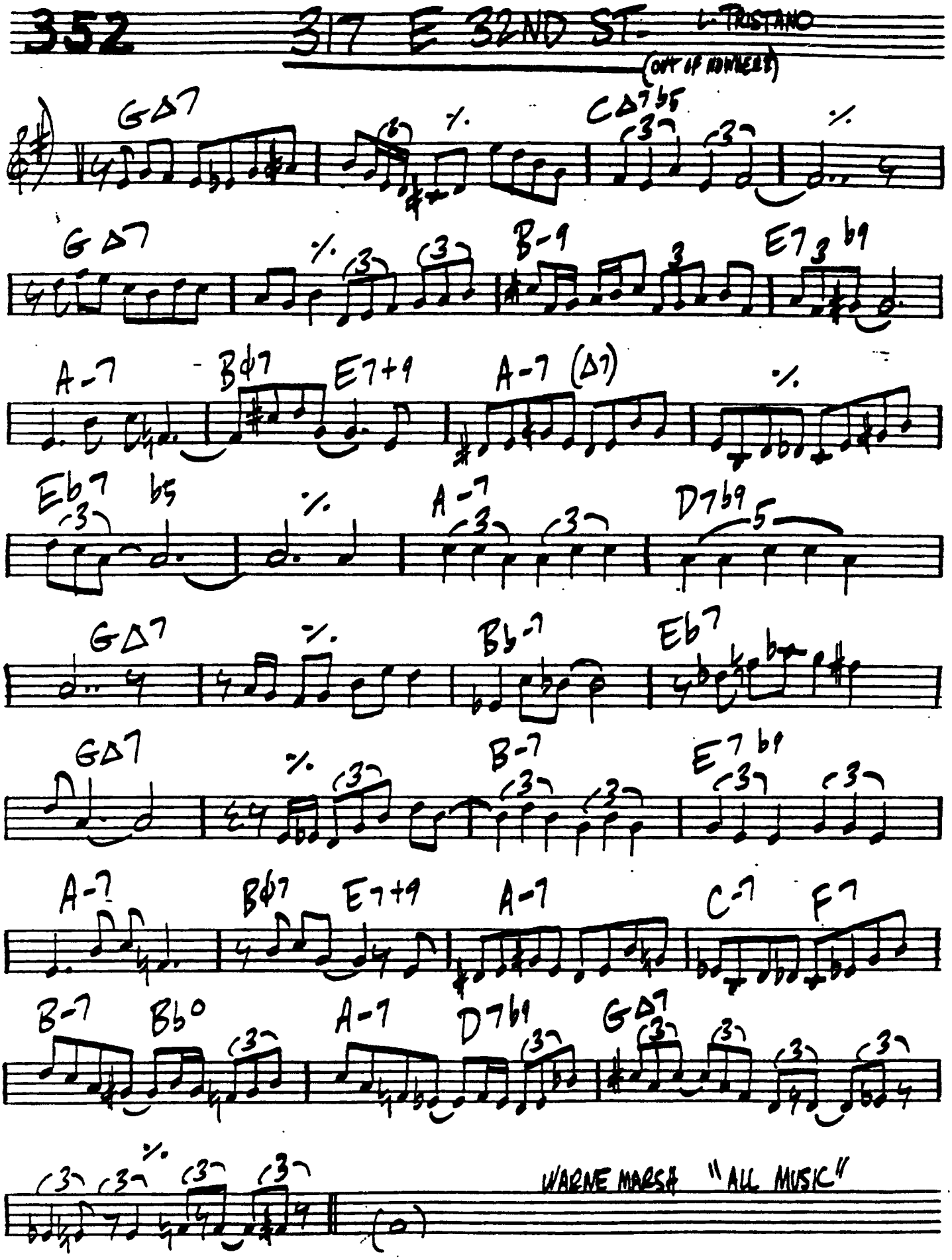


SANS SOUCI

(OUT OF NOWHERE)

GIGI GRYCE
"JAZZ LAB"
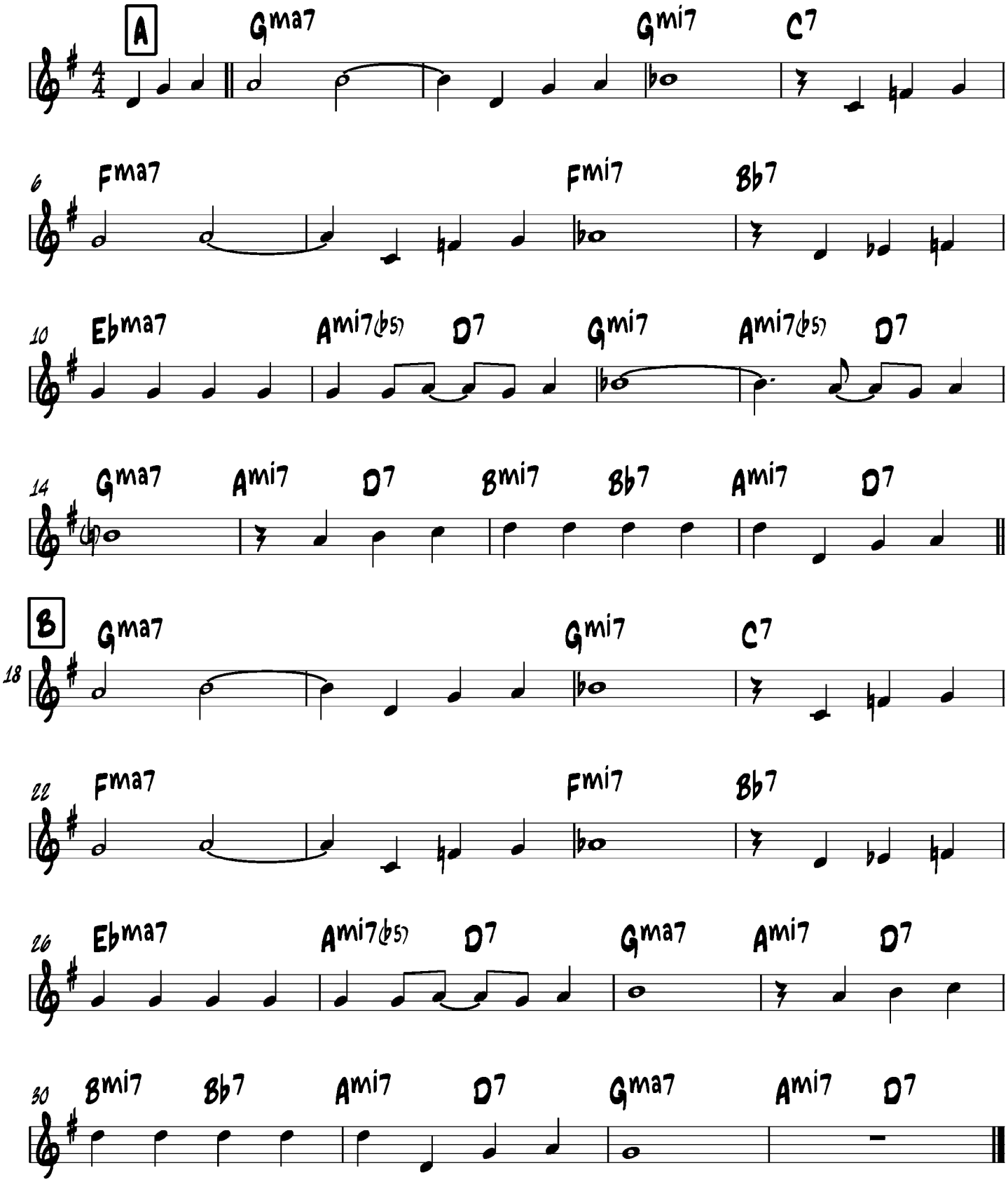



352 317 E 32ND ST. L. PRISTANO
(OFF OF KENNEDY)
G Δ7
C Δ7 b5
G Δ7
B-9
E7 b9
A-7
Bø7
E7+9
A-7 (Δ7)
Eb7 b5
A-7
D7 b9
G Δ7
Bb-7
Eb7
G Δ7
B-7
E7 b9
A-7
Bø7
E7+9
A-7
C-7
F7
B-7
Bb°
A-7
D7 b9
G Δ7
WARNE MARSH "ALL MUSIC"

How High The Moon

Med-Up Swing
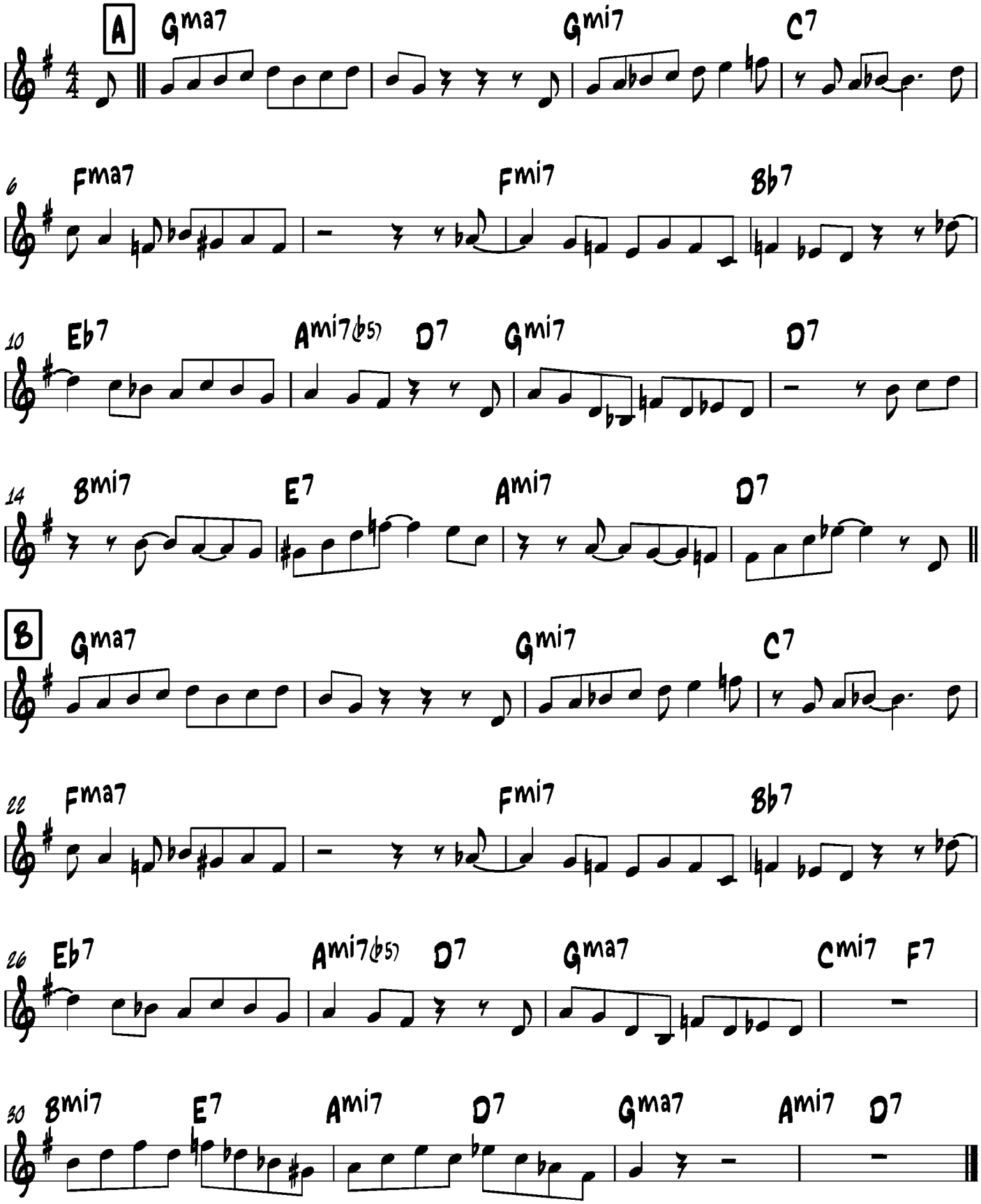
Nancy Hamilton/Morgan Lewis, 1940
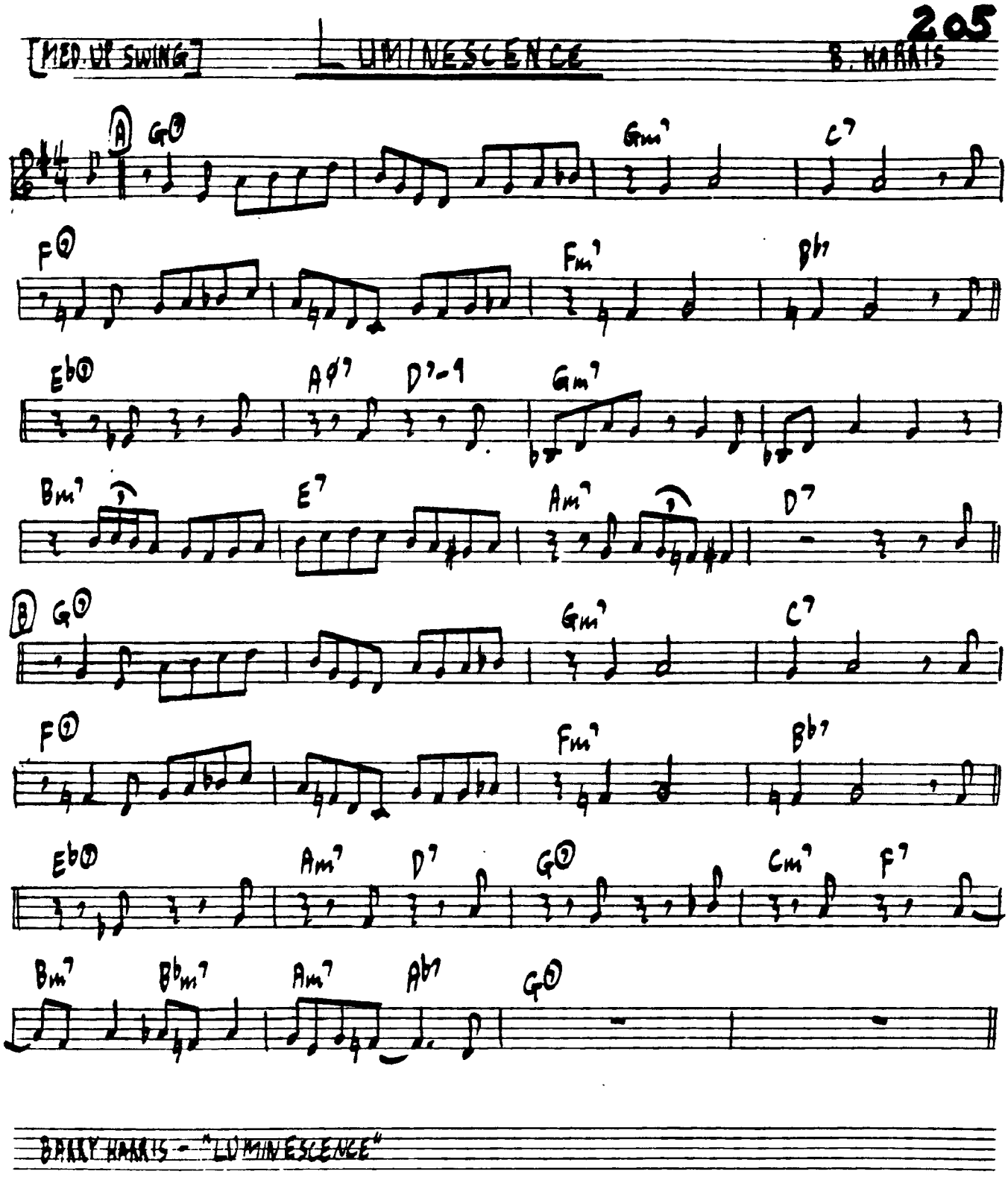


Ornithology

Charlie "Yardbird" Parker, 1946

Med-Up Swing




205
[MED. UP SWING]
LUMINESCENCE
B. HARRIS
A
G⊙
Gm7
C7
F⊙
Fm7
Bb7
Eb⊙
Ab7
D7-9
Gm7
Bm7
E7
Am7
D7
B
G⊙
Gm7
C7
F⊙
Fm7
Bb7
Eb⊙
Am7
D7
G⊙
Cm7
F7
Bm7
Bbm7
Am7
Ab7
G⊙
BARRY HARRIS - "LUMINESCENCE"

Lennie-Bird
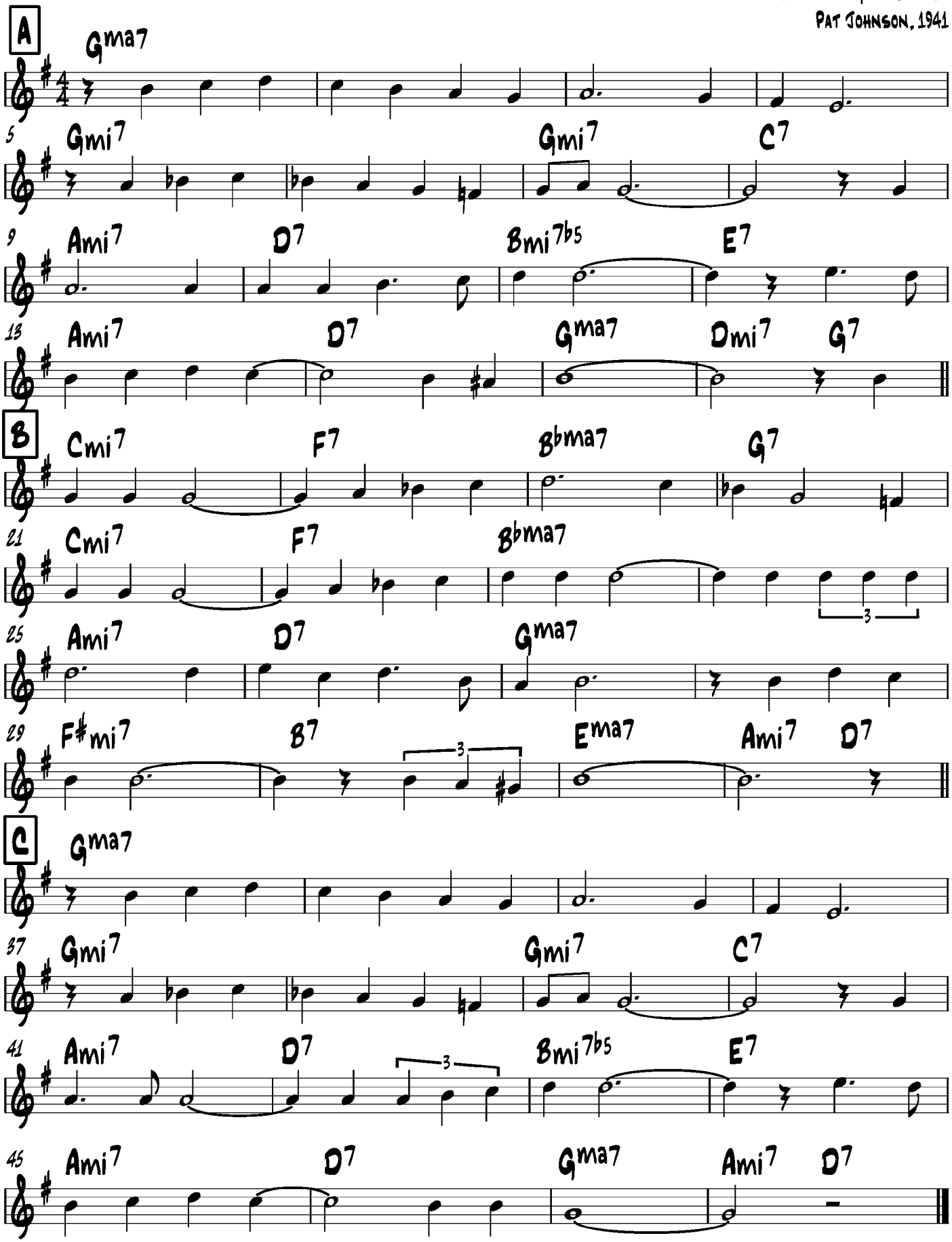
Lennie Tristano

chart to come

Med-Up Swing or Latin

I'll Remember April
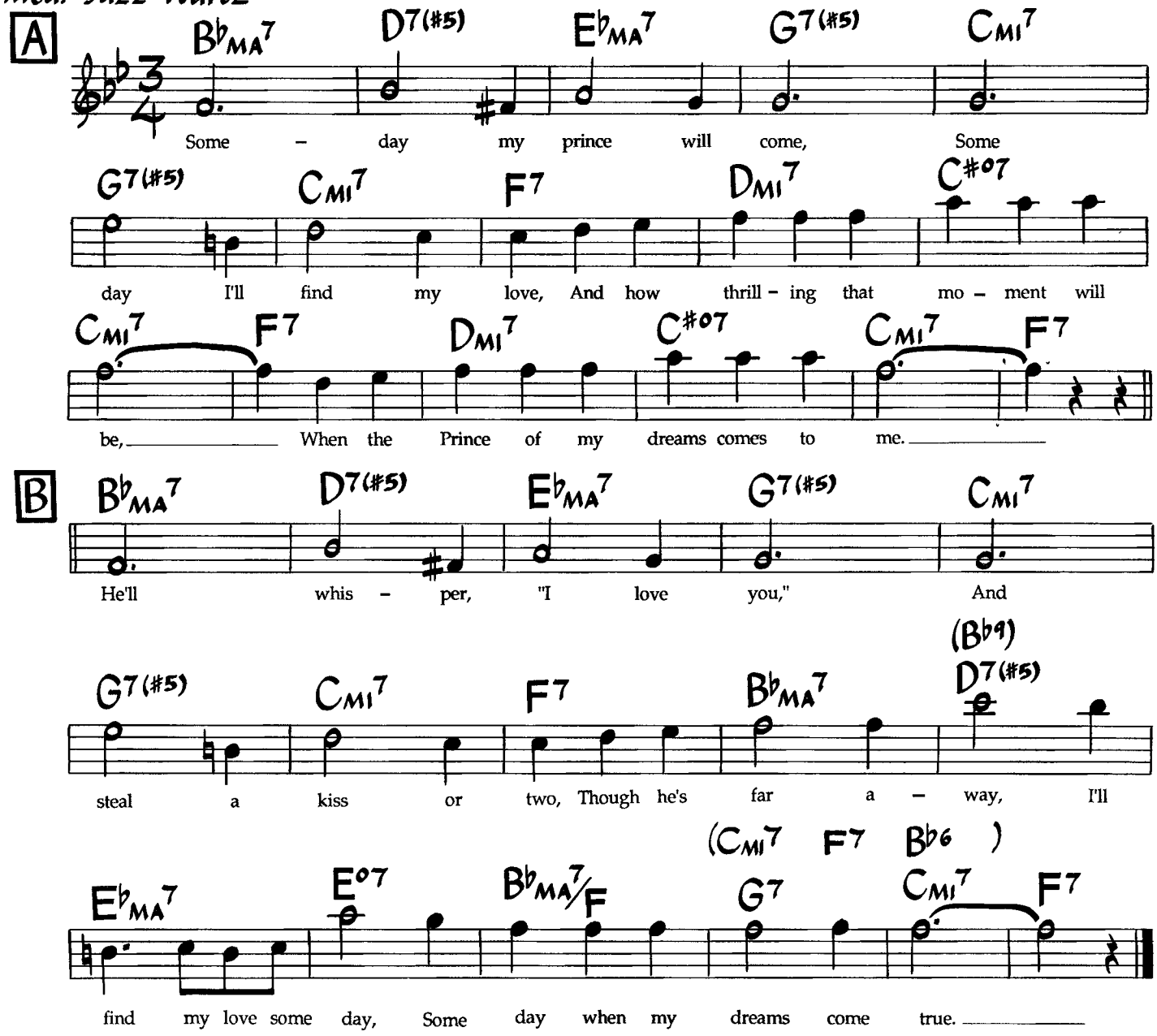
Jon Raye/Gene DePaul
Pat Johnson, 1941



Someday My Prince Will Come

Music by Frank Churchill
Lyric by Larry Morey

Med. Jazz Waltz
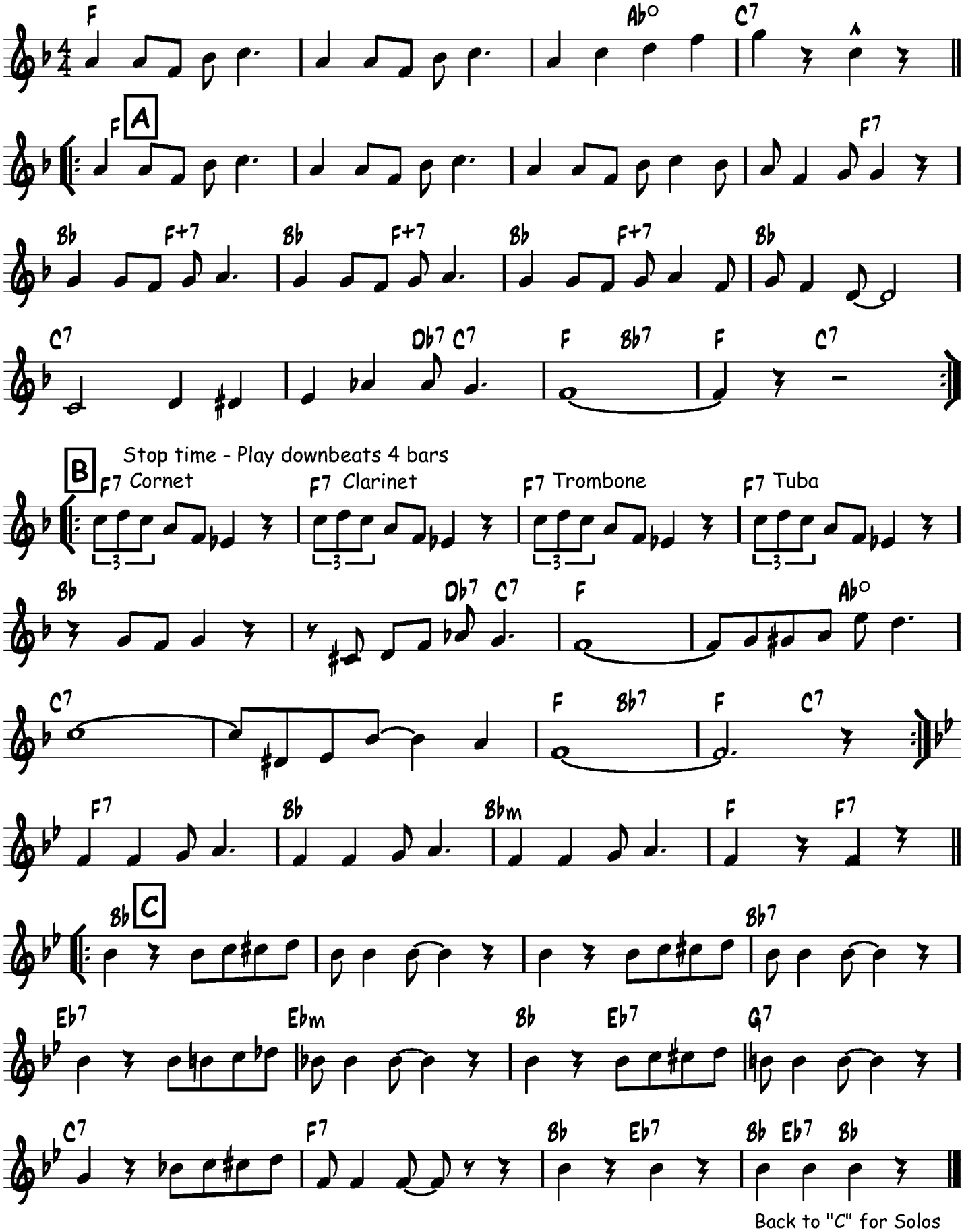


2nd VERSE
Some day I'll find my Love, Some one to call my own.
And I'll know her the moment we meet,
For my heart will start skipping a beat.
Some day we'll say and do, Things we've been longing to,
Though she's far away, I'll find my love some day,
Some day when my dreams come true.

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Royal Garden Blues

Clarence & Spencer Williams - 1919
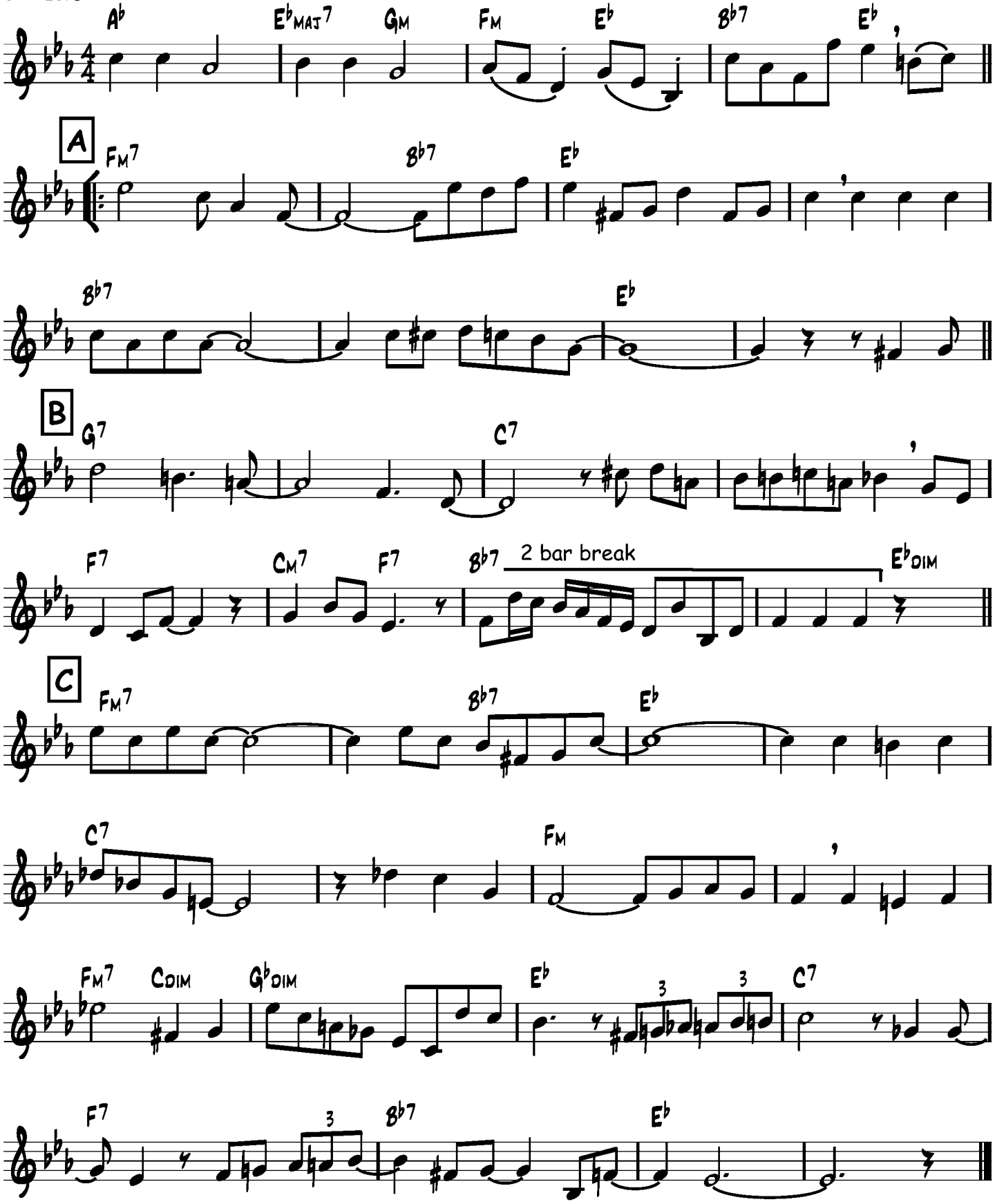


Back to "C" for Solos

Singin' The Blues

Con Conrod 1920
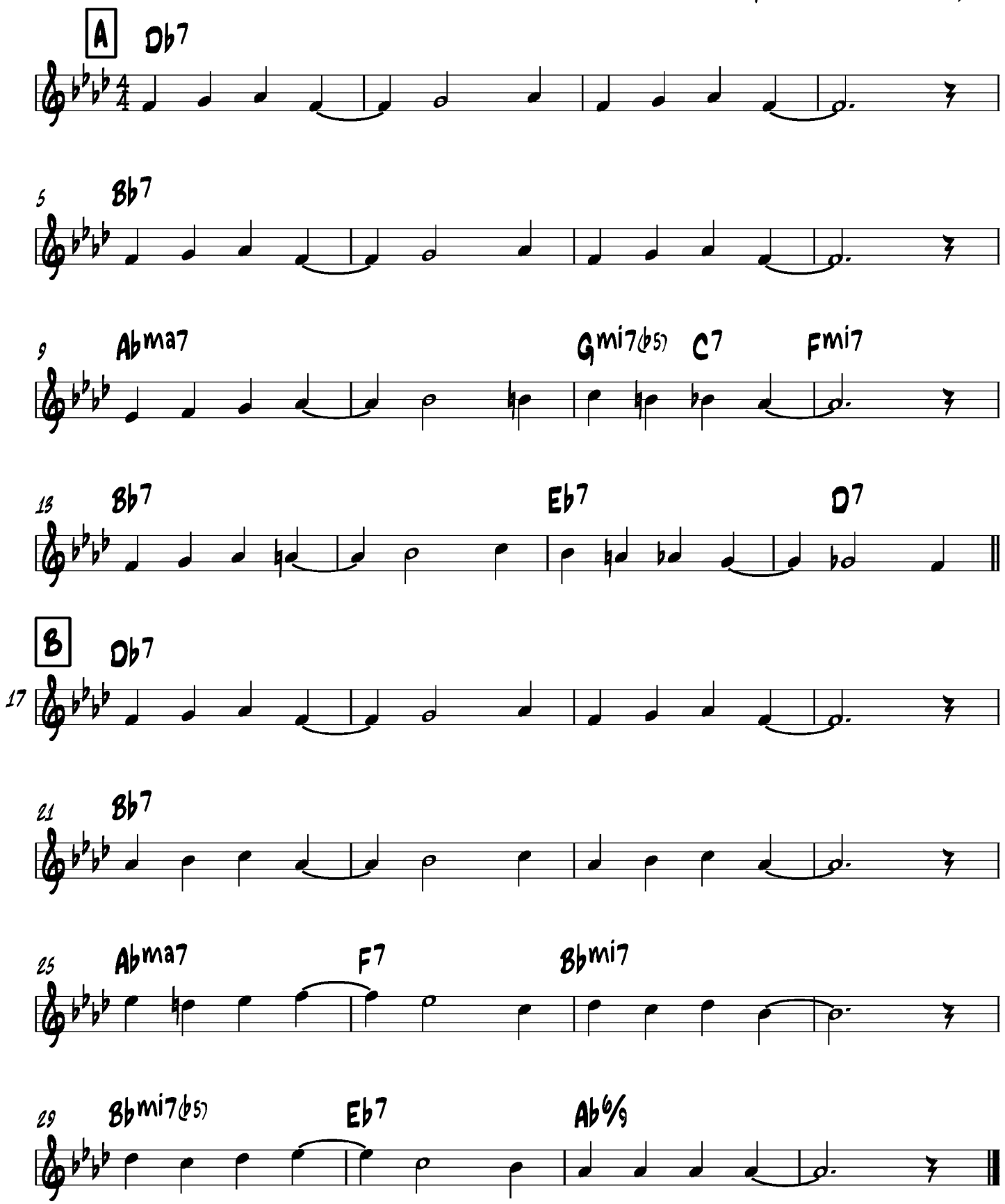
♩ = 120



Limehouse Blues

Fast Swing
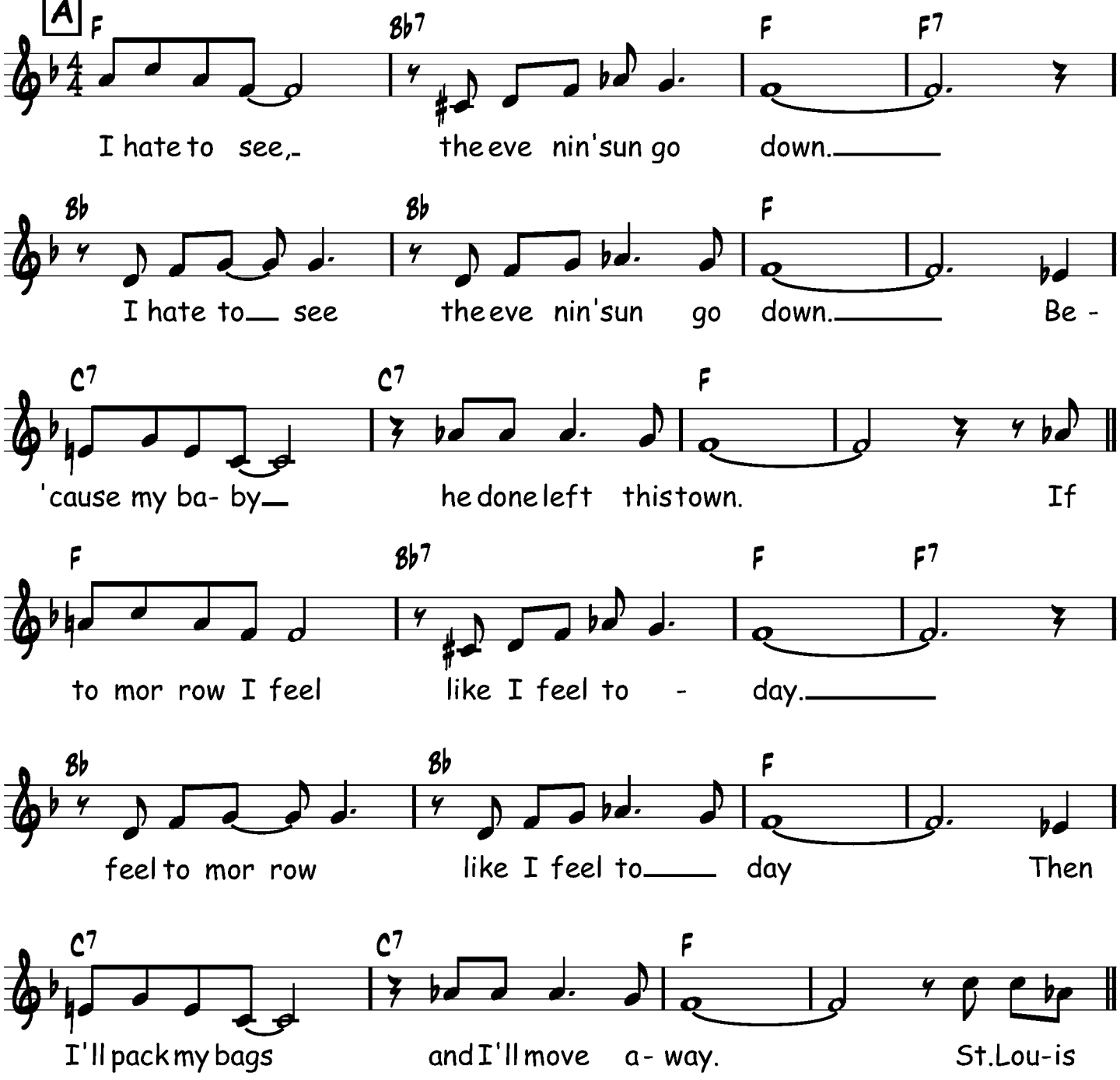
Douglas Furber/Philip Braham, 1922
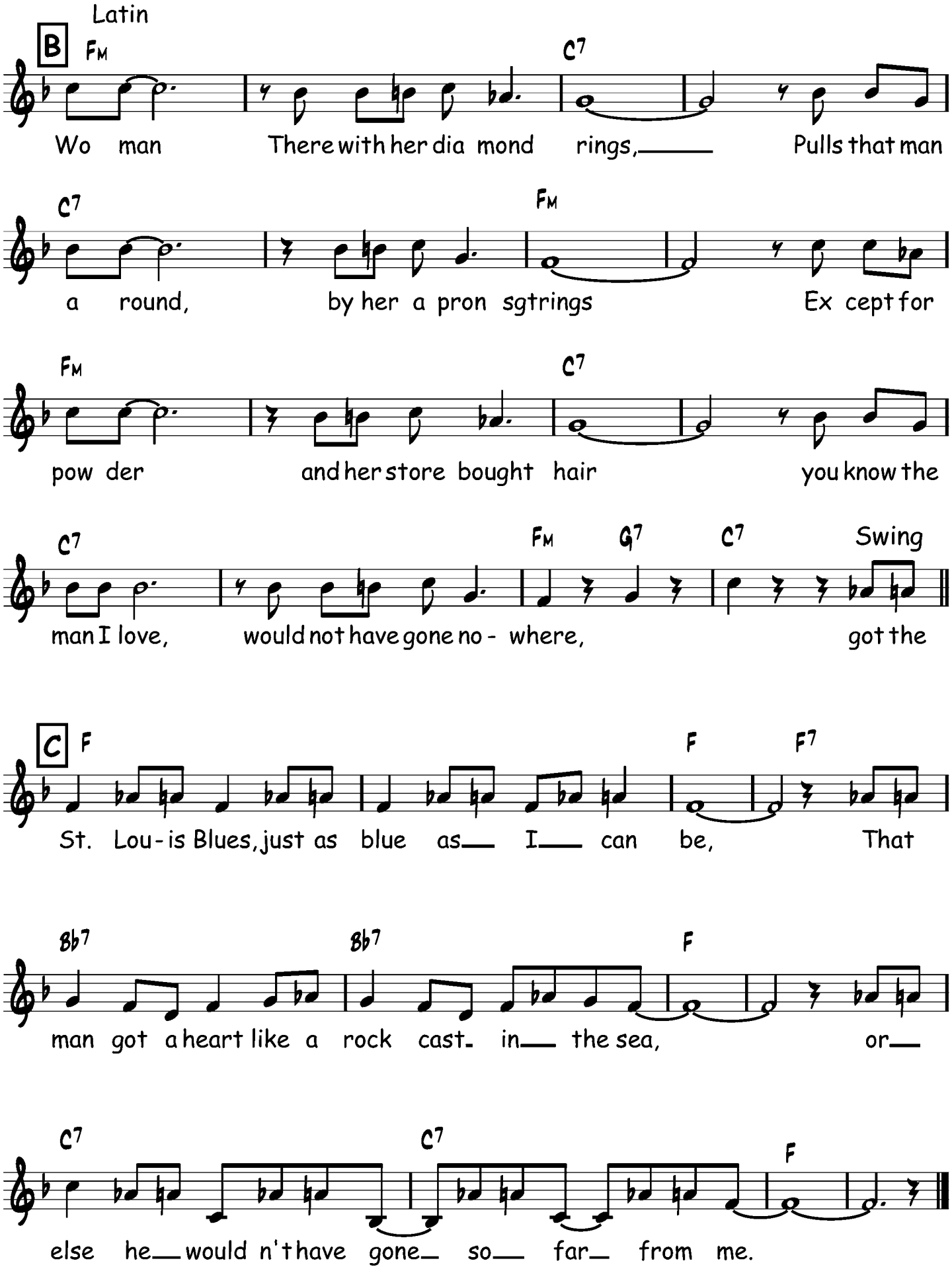


St. Louis Blues
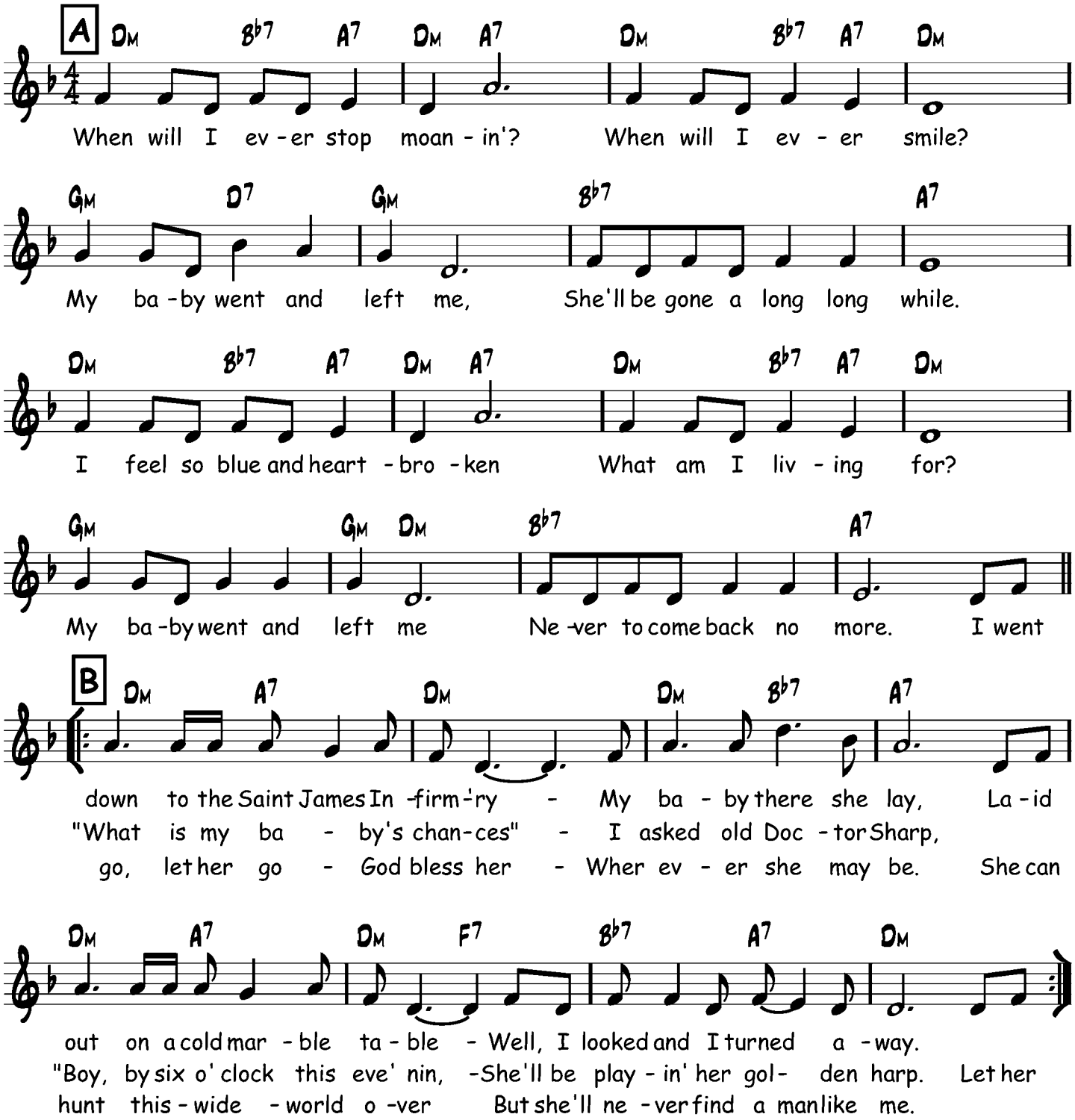
♩ = 100

W.C. Handy 1914




Latin
B
Fm
C7
Wo man There with her dia mond rings, Pulls that man
C7
Fm
a round, by her a pron sgtrings Ex cept for
Fm
C7
pow der and her store bought hair you know the
C7
Fm
G7
C7
Swing
man I love, would not have gone no - where, got the
C
F
F
F7
St. Lou - is Blues, just as blue as I can be, That
Bb7
Bb7
F
man got a heart like a rock cast - in the sea, or
C7
C7
F
else he would n't have gone so far from me.
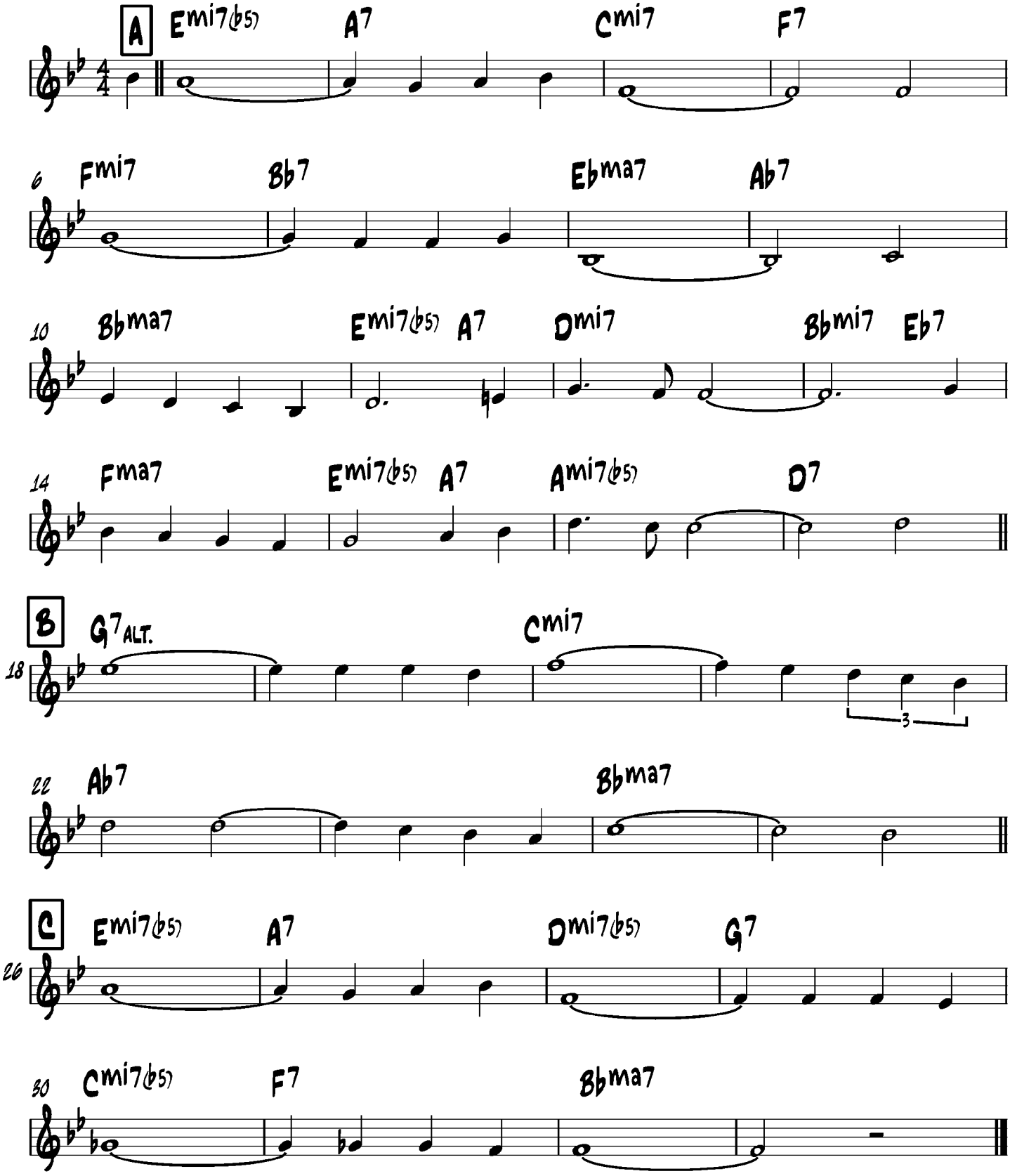
St. James Infirmary



Stella by Starlight

Ned Washington/Victor Young, 1946
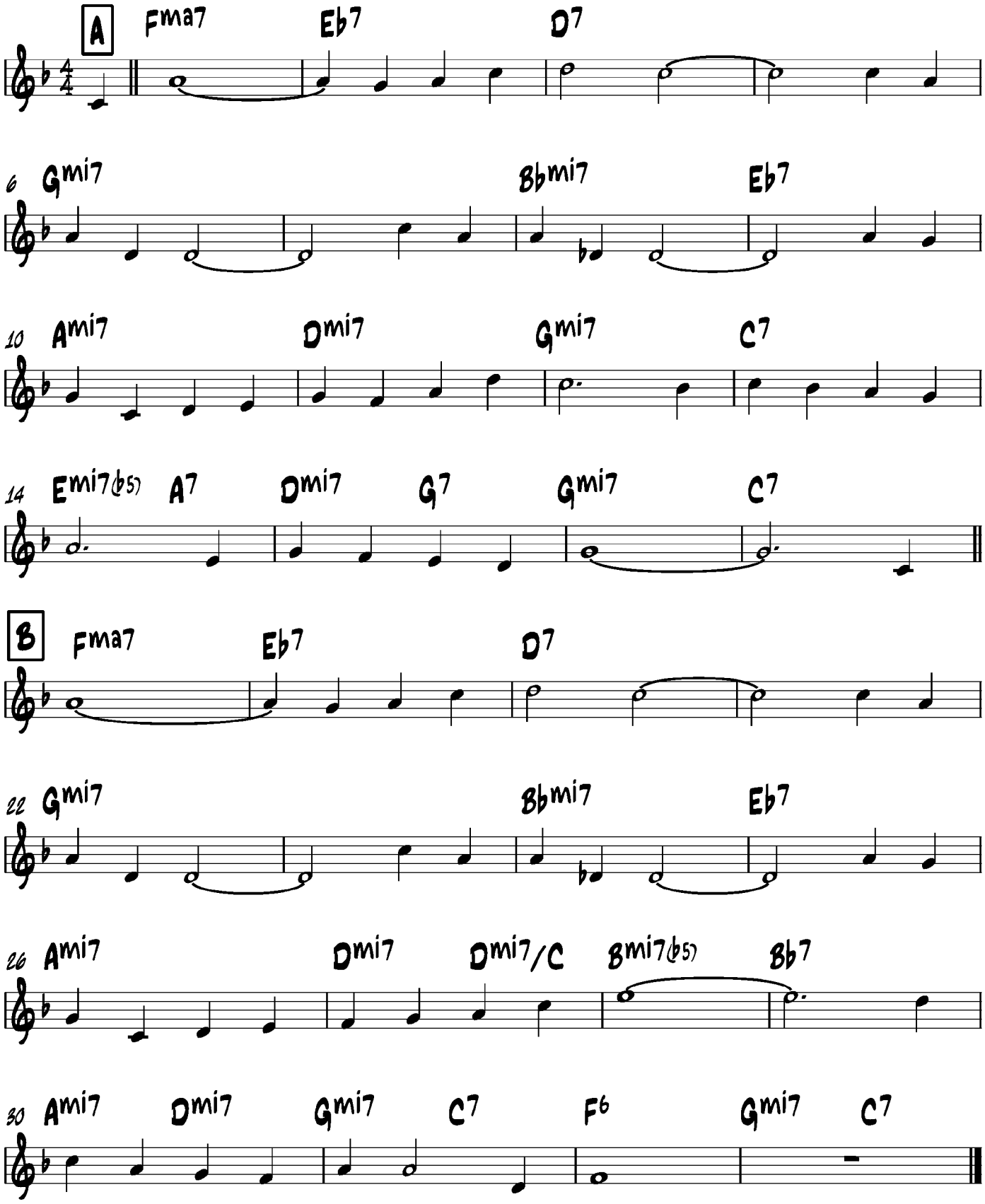
Med Swing



Days of Wine and Roses

Medium Swing or Ballad
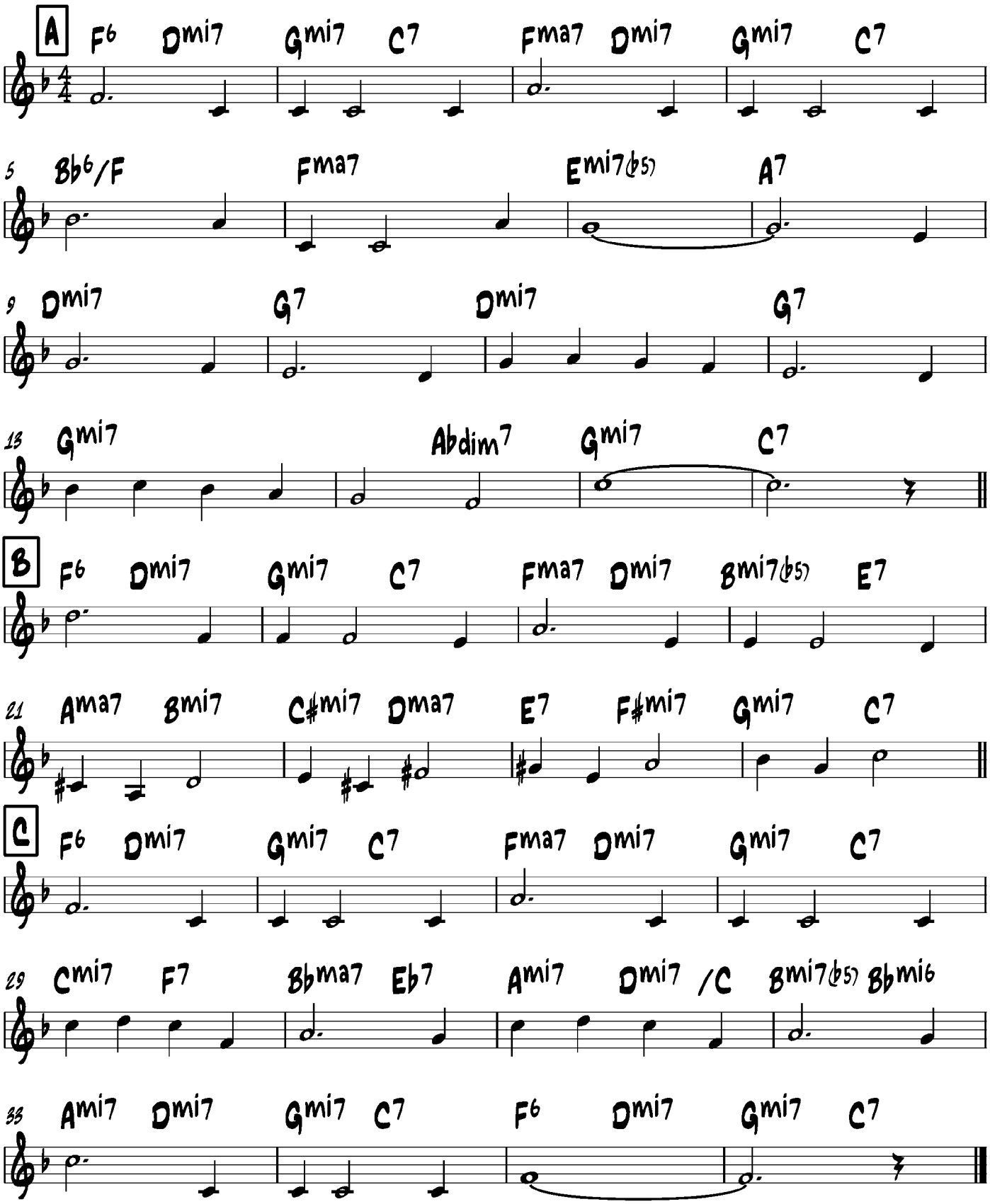
Johnny Mercer/Henry Mancini, 1962



I'm Old Fashioned

MED SWING
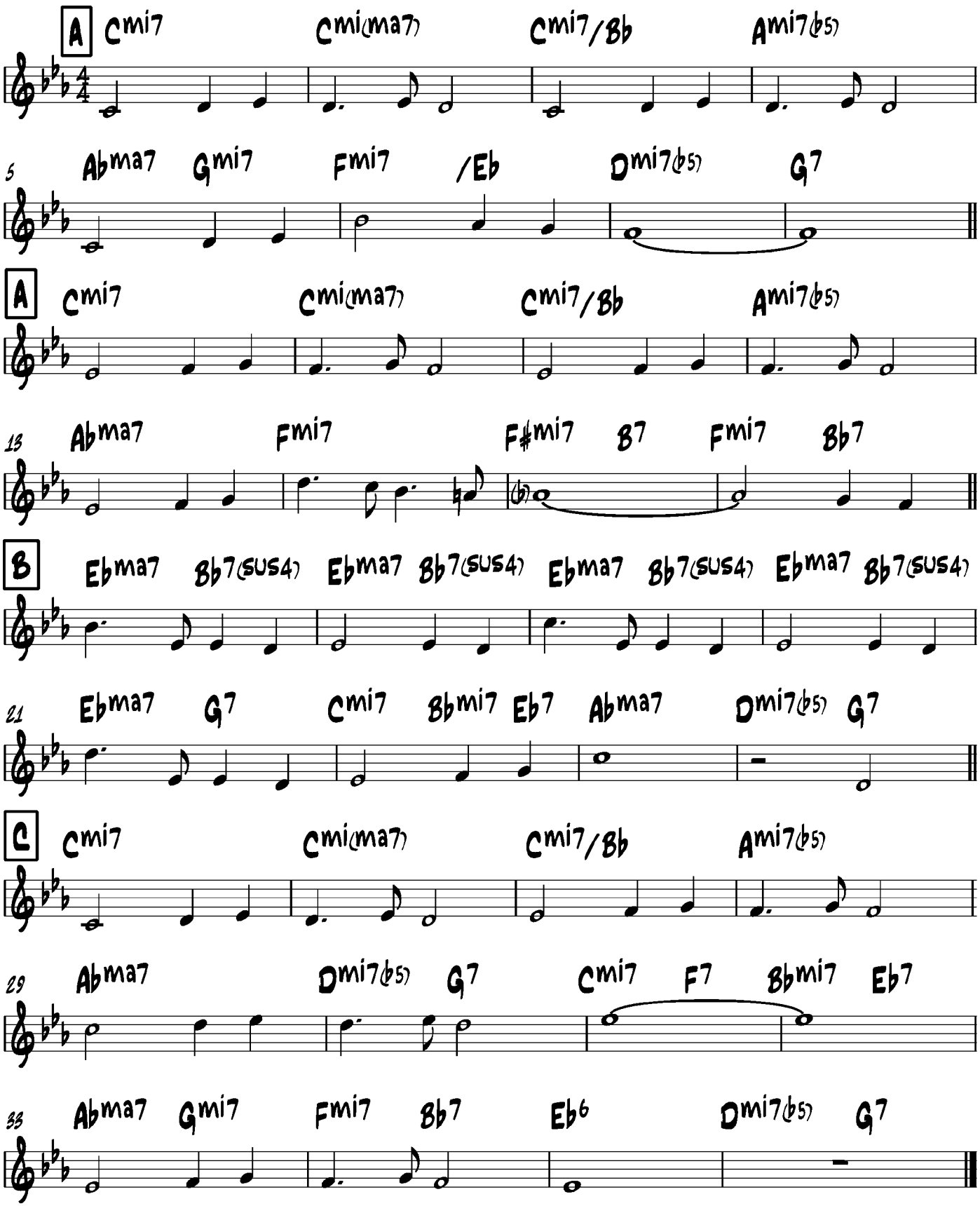
JEROME KERN/JOHNNY MERCER, 1942



My Funny Valentine

Ballad
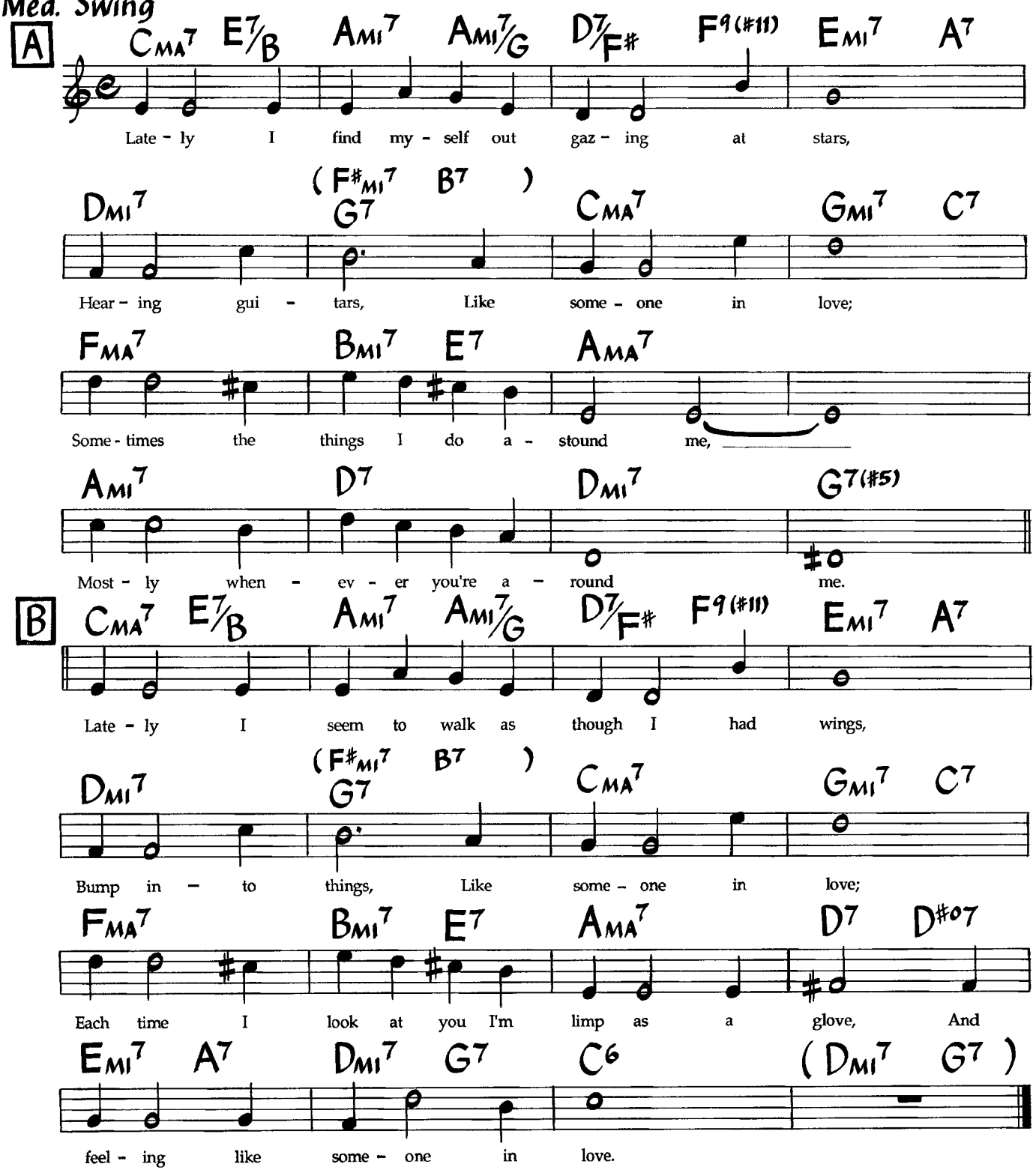
Richard Rodgers/Lorenz Hart, 1937



Like Someone In Love

Music by
Jimmy Van Heusen
Lyric by Johnny Burke

Med. Swing
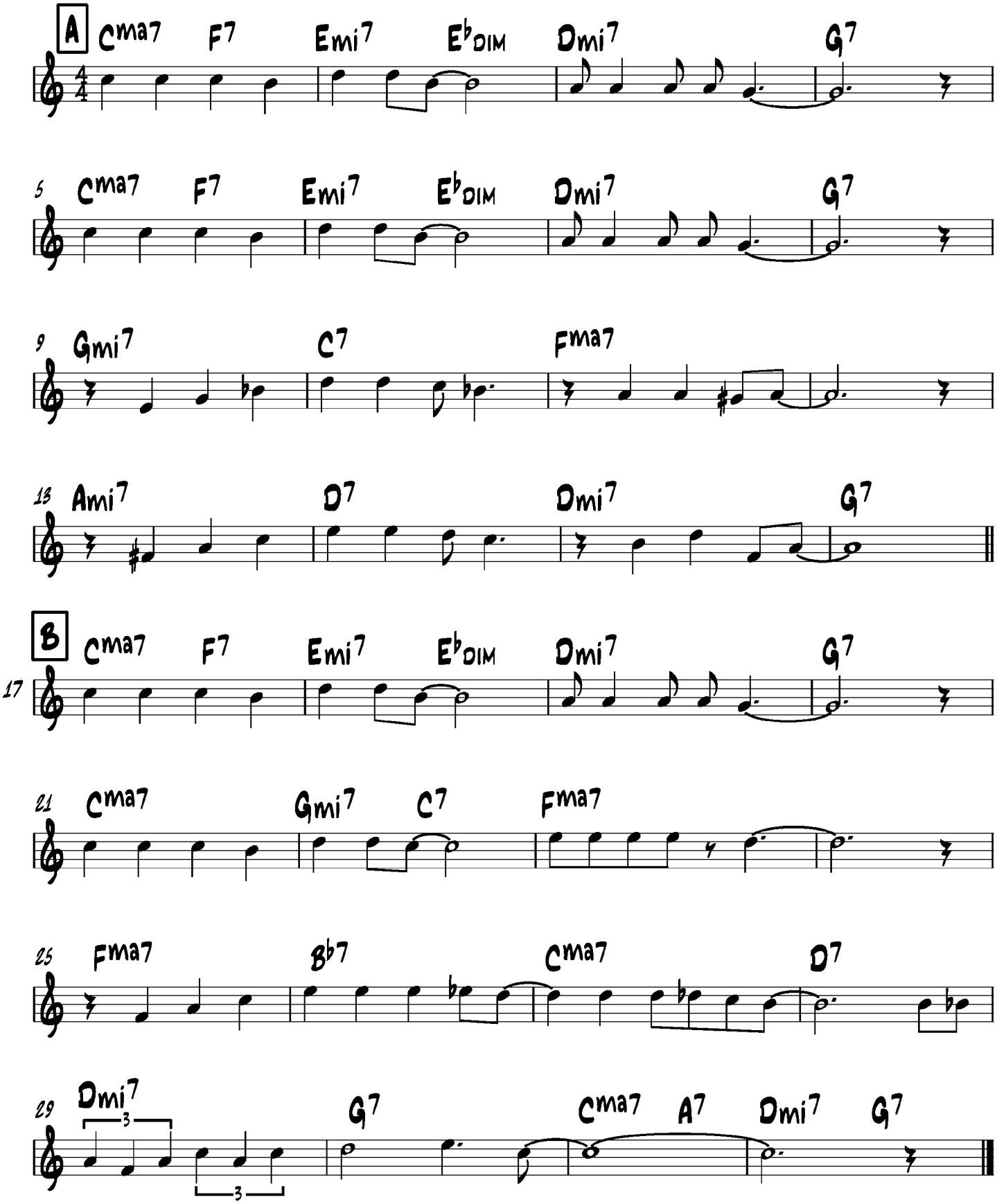


All changes get 2 beats each when 2 to the bar.

©1949 by Burke & Van Heusen, now Bourne Co and Dorsey Bros. Music. Copyright Renewed. All Rights Reserved. International Copyright Secured. Used By Permission. Rights for Germany, Austria, Switzerland & CSSR assigned toMelodie Der Welt, J. Michel KG, Musikverlag. Rights for Japan assigned to Chappel/Intersong K.K. - used by permission of JASRAC License #8670719.

Pennies from Heaven
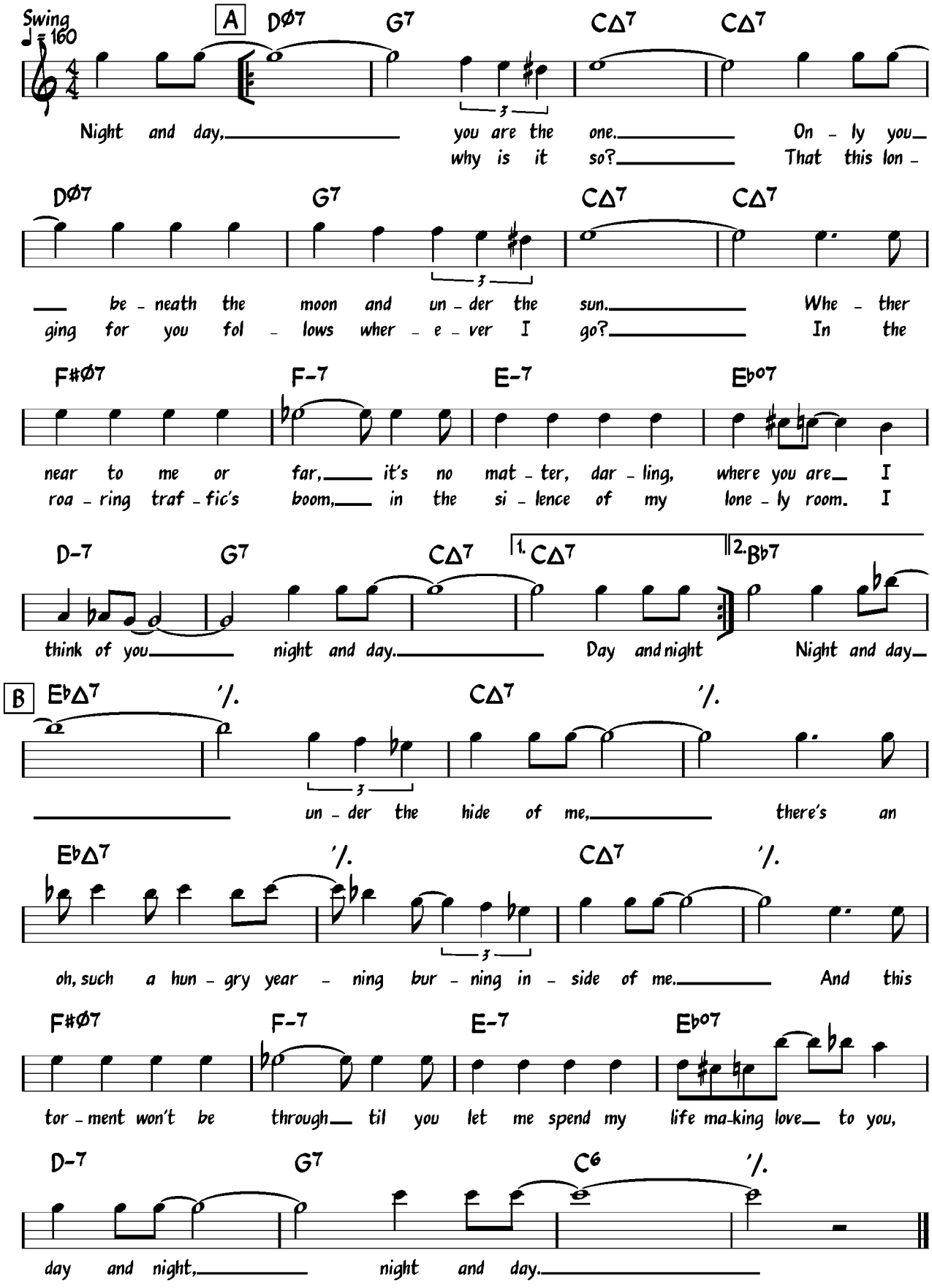
Med Swing

John Burke/Arthur Johnston, 1936



Night And Day

Cole Porter



1932

351

Star Eyes

Don Raye
& Gene dePaul

Bright Latin

♩ = 198 (Intro - optional) 5th x: trp. fill starts (12x's)

(alto)

(bs. w/ pn. 8va b.)

(Swing*)

A

(E♭°7(add 9)E♭6) E♭MA7 F MI7 B♭13 (E♭°7(add 9)E♭6) E♭MA7 E♭MI7 A♭7

Star eyes, that to me is what your eyes are, Soft as stars in A - pril

D♭MA7 G MI7(♭5) C7 F MA7 (F♯MI7 B7) B13 (F MI7 B♭7) B♭13

skies are, tell me some - day you'll ful - fill their pro - mise of a thrill.

(E♭°7(add 9)E♭6) E♭MA7 F MI7 B♭13 (E♭°7(add 9)E♭6) E♭MA7 E♭MI7 A♭7

Star eyes, flash - ing eyes in which my hopes rise, let me show you where my

D♭MA7 G MI7(♭5) C7 F MA7 (F MI7(♭5)) B13 B♭13

heart lies, let me prove that it a - dores that love - li - ness of yours.

B A♭MA7 A♭MI7 D♭13

All my life I've felt con - tent to star - gaze at the skies,

G♭MA7 F MI7 B♭9 SUS B♭13

Now I on - ly want to melt the star - dust in your eyes.
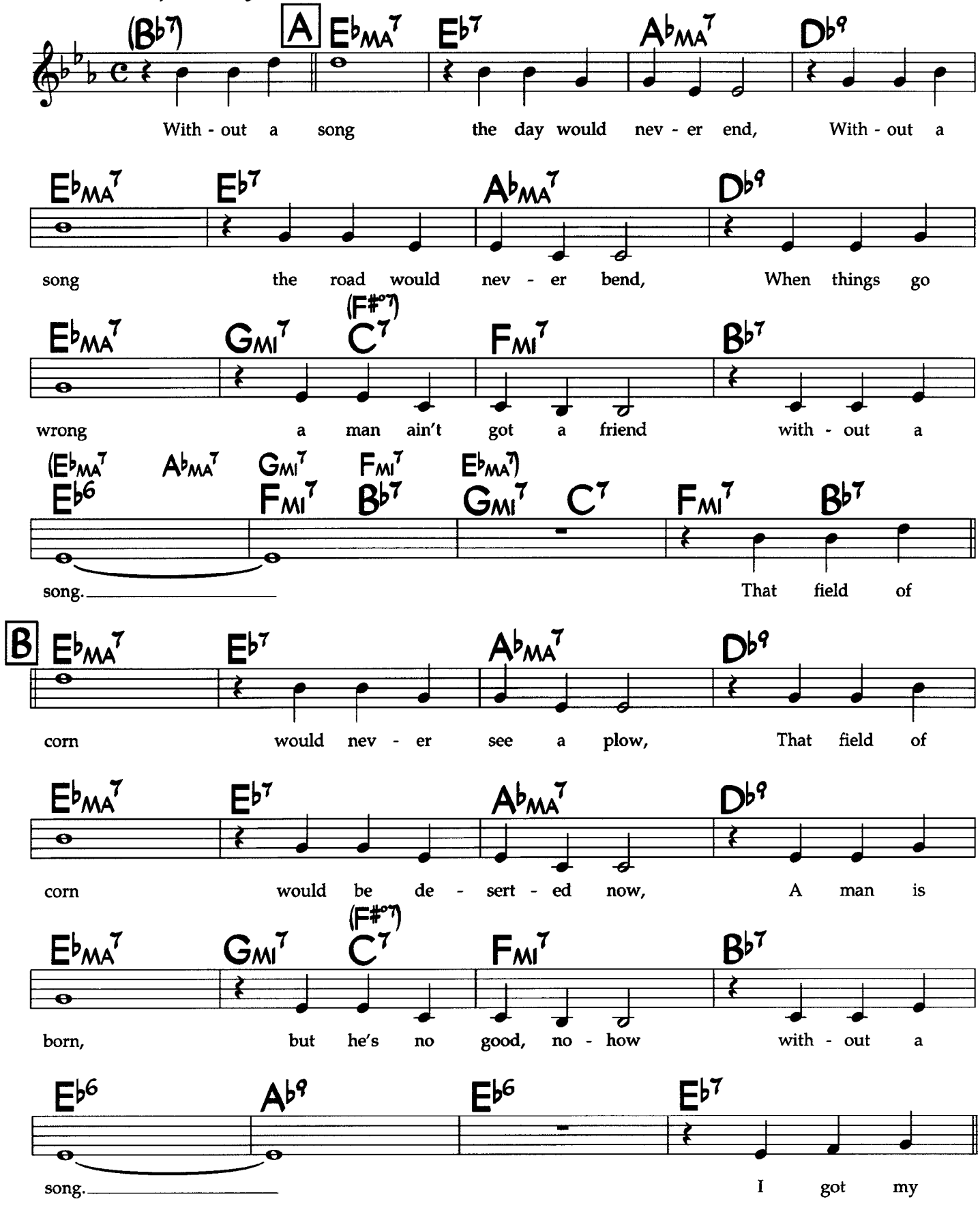
* also played as Bossa or Ballad.

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Without a Song

Music: Vincent Youmans
Lyric: William Rose and
Edward Eliscu
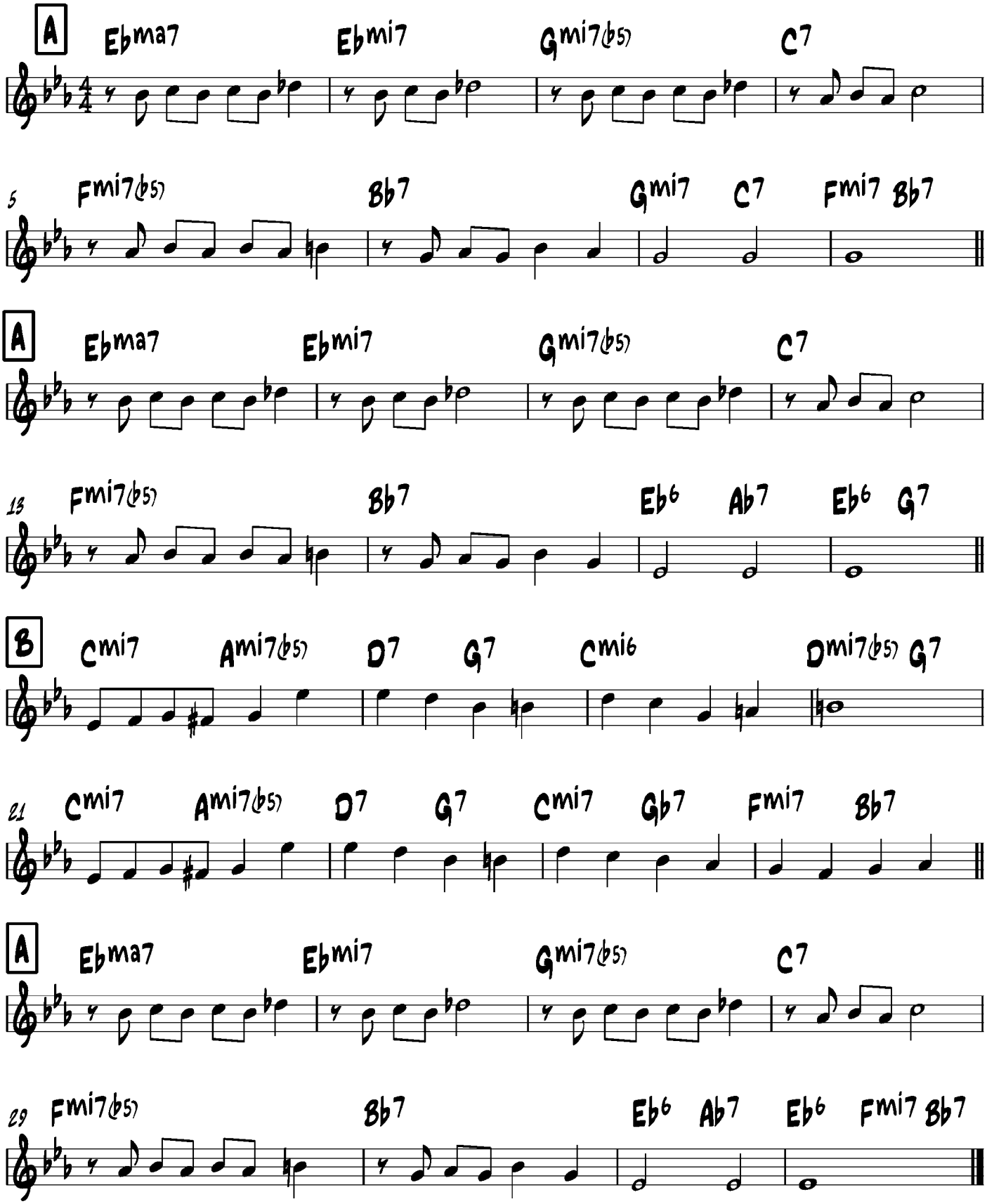
Medium-Up Swing



The Man I Love

Ballad or Medium

George & Ira Gershwin, 1924
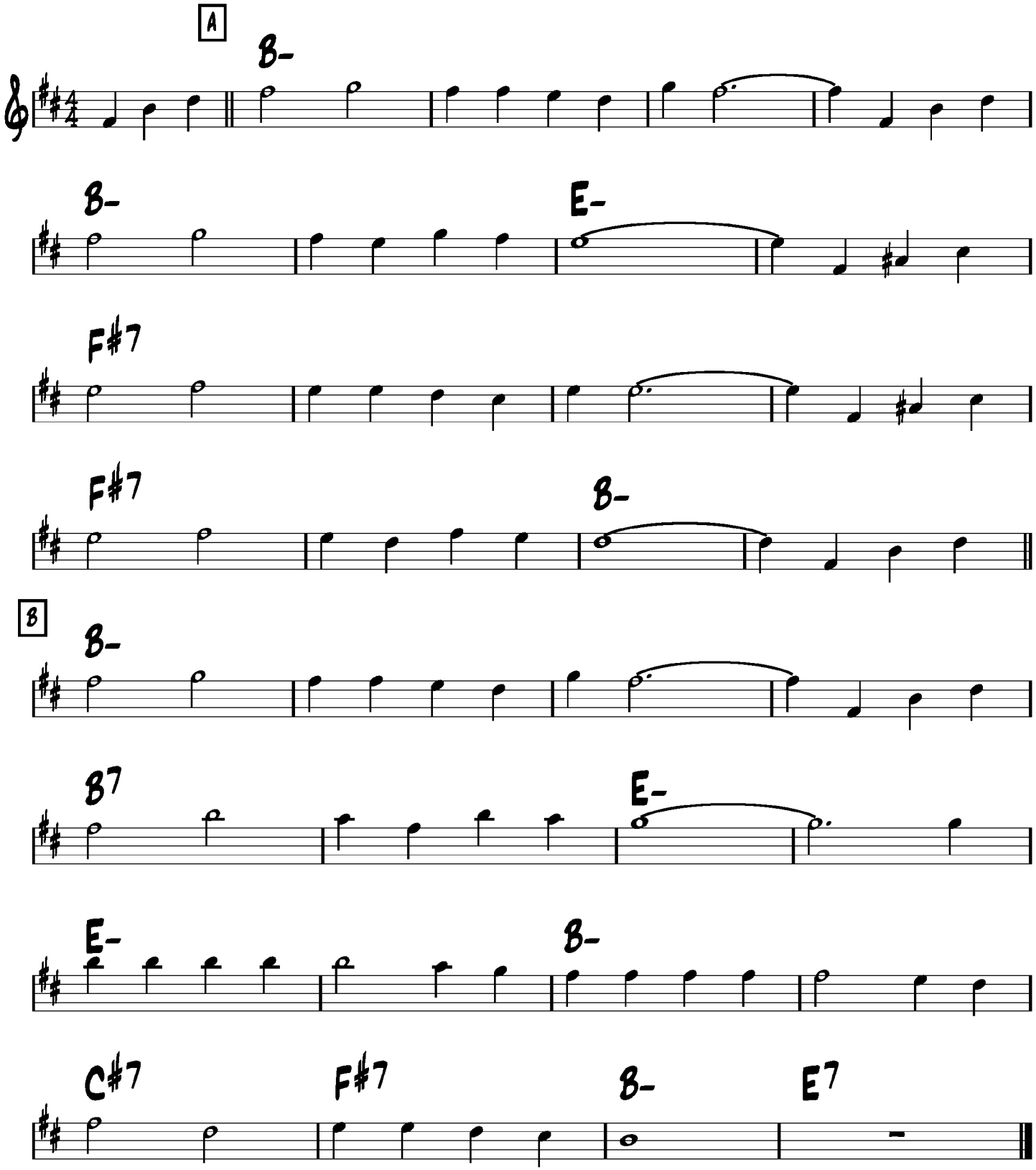


-Swing

JOSEPH, JOSEPH
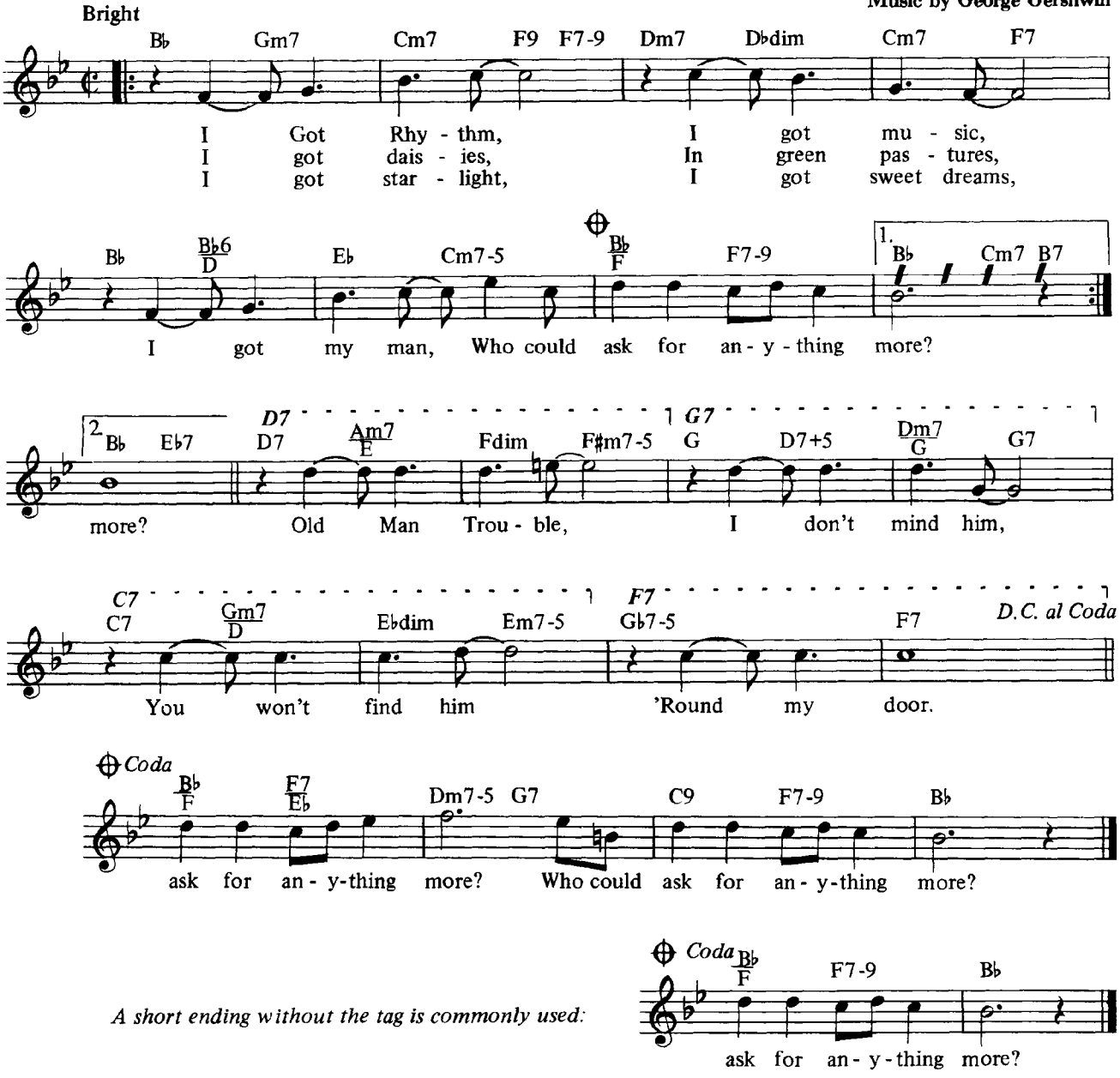
(Yossel, Yossel)

-orig. Casman & Steinberg
eng. vers. Cahn & Chaplin



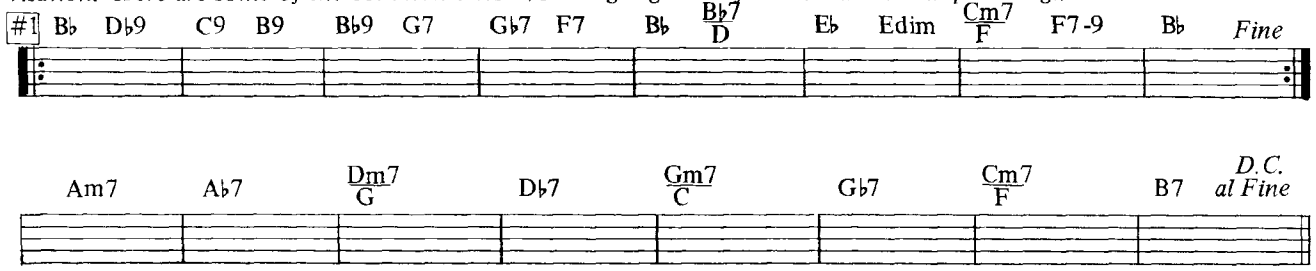
I Got Rhythm

Words by Ira Gershwin
Music by George Gershwin

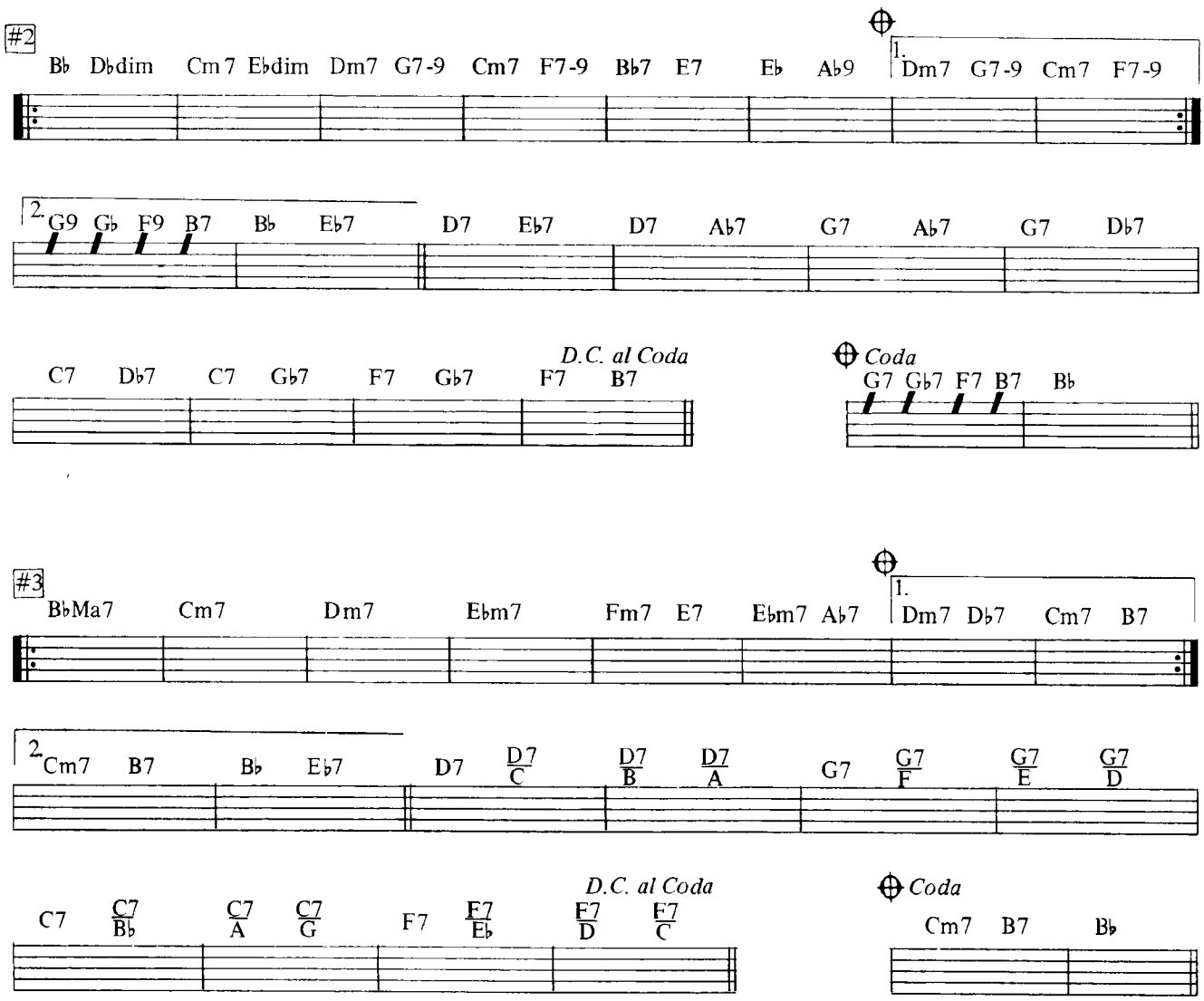


A short ending without the tag is commonly used:

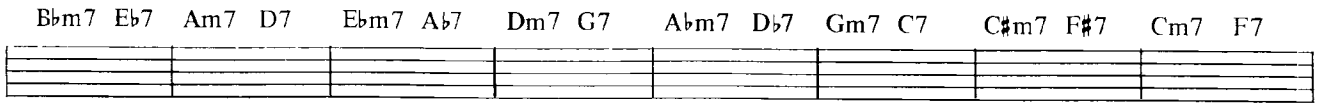
There are many substitute harmonies for "I Got Rhythm", which is second only to the blues in popularity for improvisation. Here are some of the common ones: (The tag is generally not used when improvising.)



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Even the following bridge is a harmonic variation on Gershwin's original:
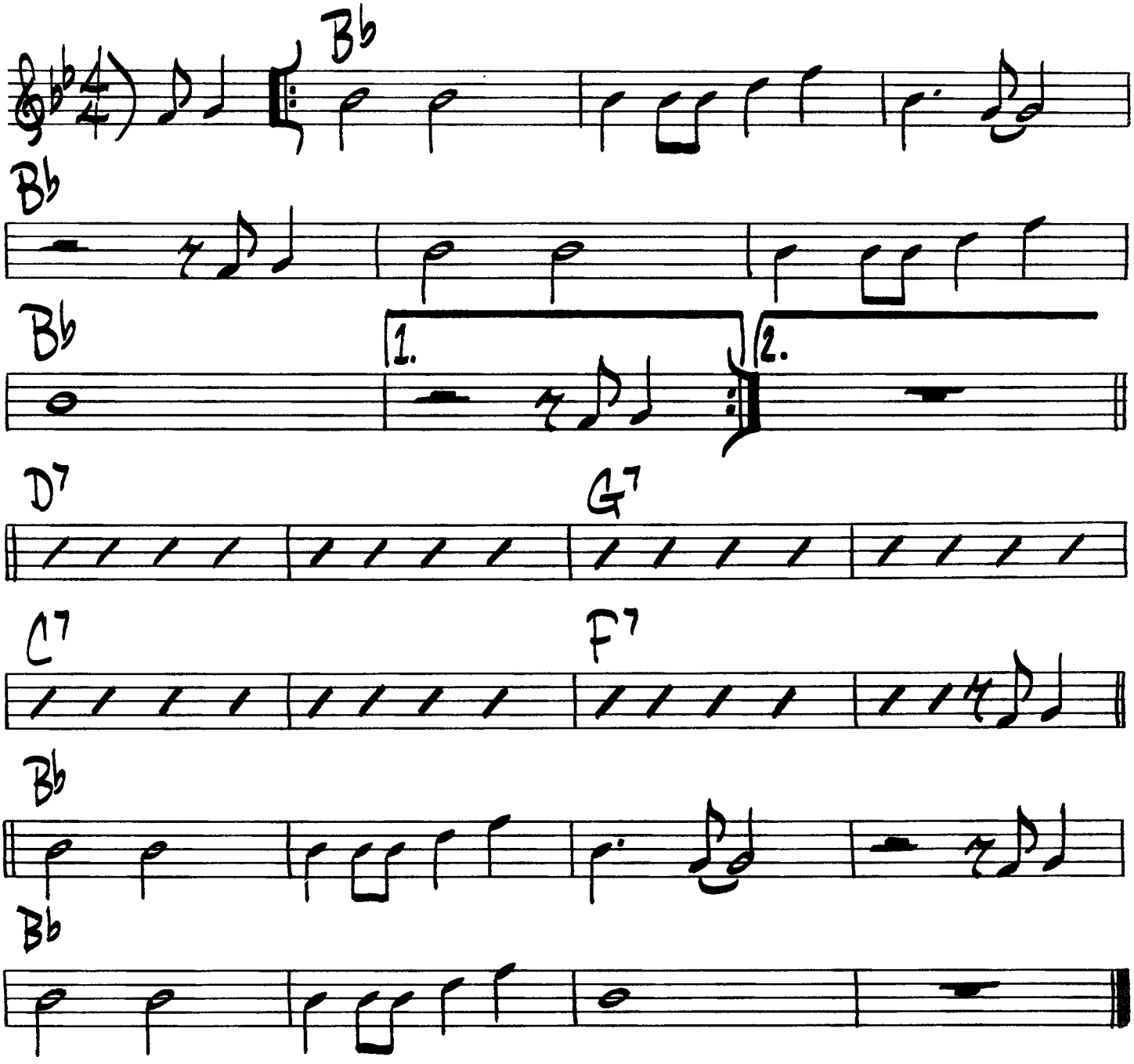


I Got Rhythm - 2

209.

LESTER LEAPS IN
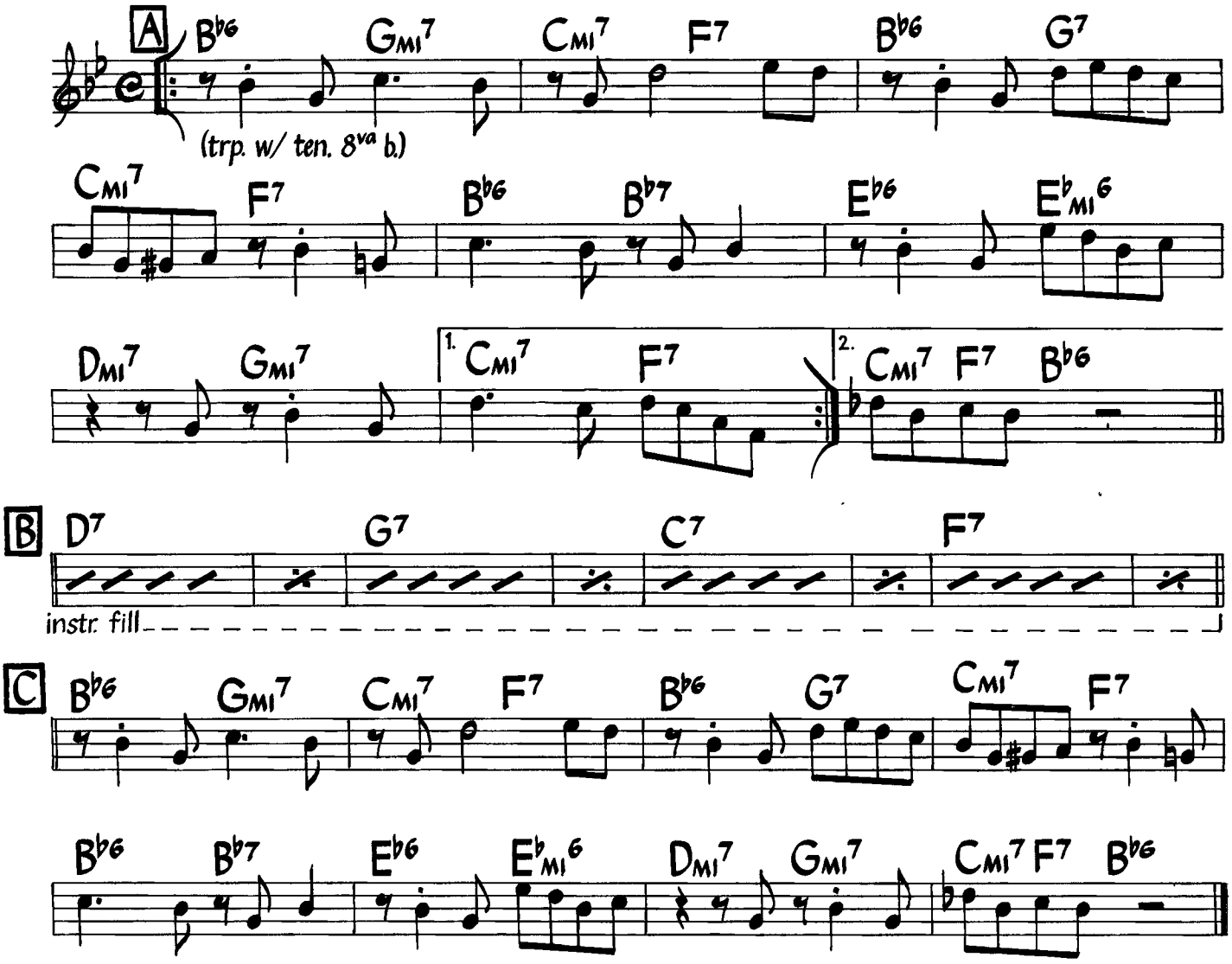
LESTER YOUNG



Oleo

Medium-Up Swing
♩= 224

Sonny Rollins
(As played by Miles Davis)
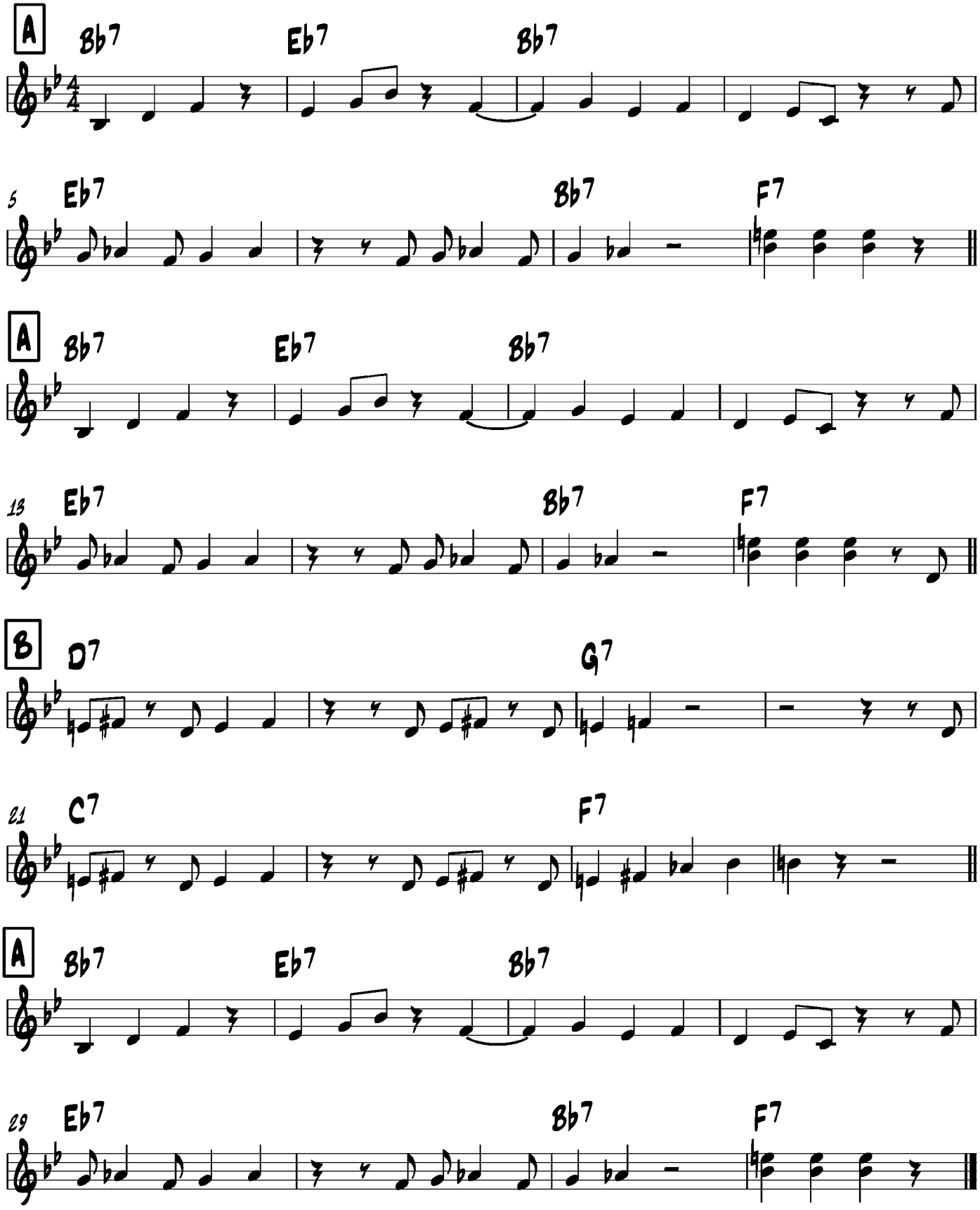


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Solo on form (AABC)
("Rhythm Changes")

RHYTHM-A-NING

MED-UP SWING

THELONIOUS MONK, 1958

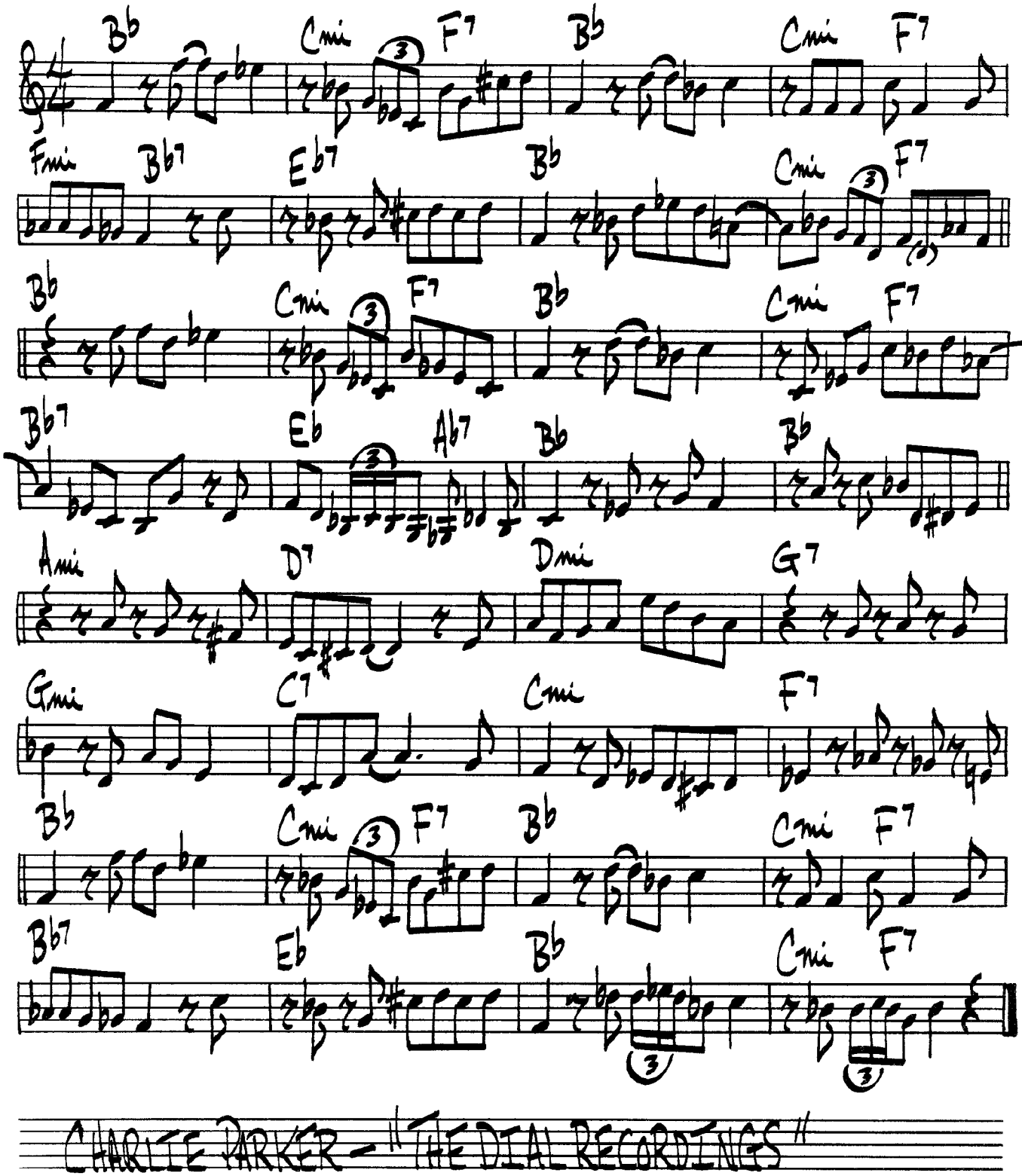


247.

MOOSE THE MOOCHE

C. PARKER

♩=224
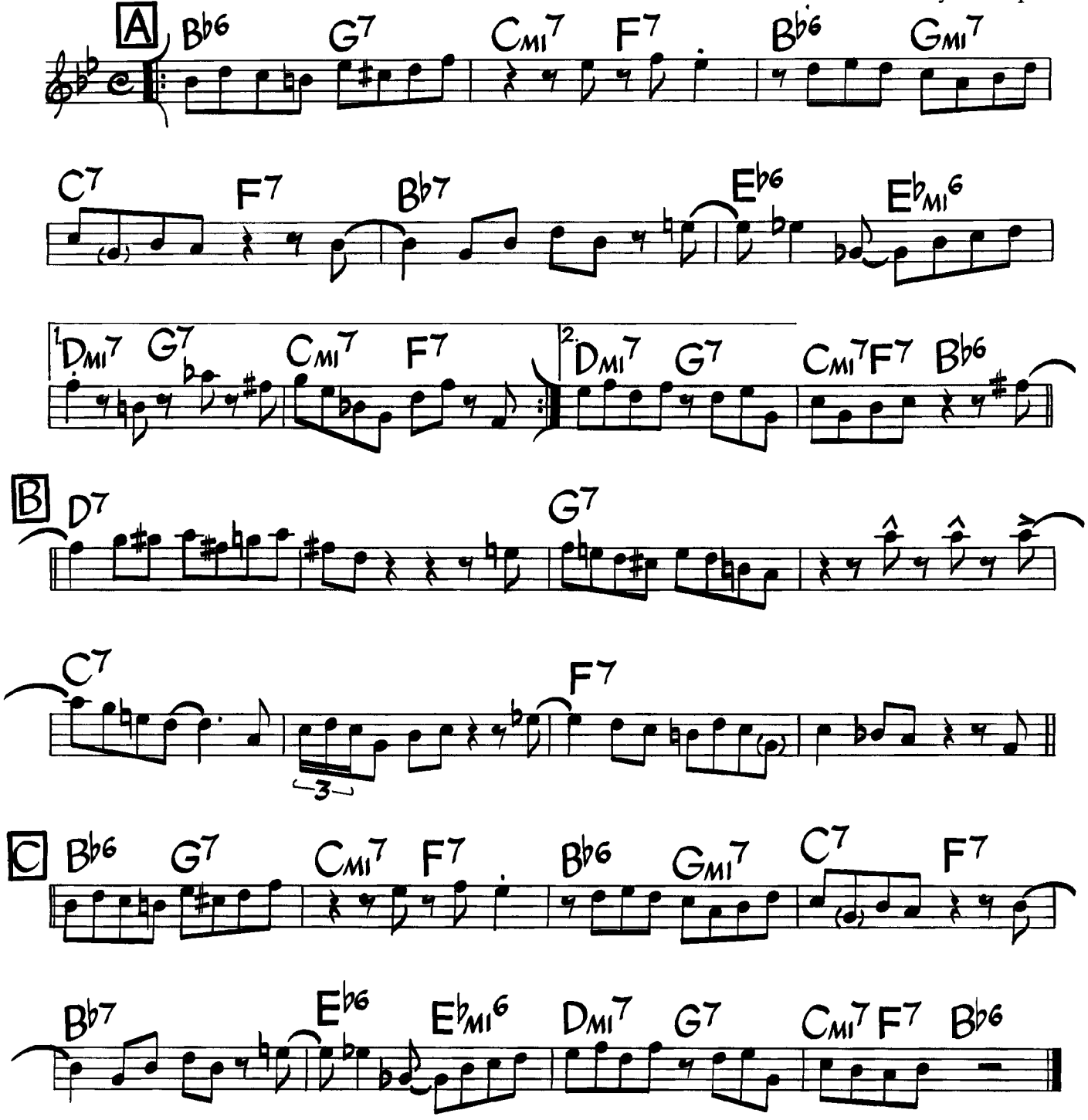


CHARLIE PARKER - "THE DIAL RECORDINGS"

Anthropology

Fast Bebop

Charlie Parker
Dizzy Gillespie
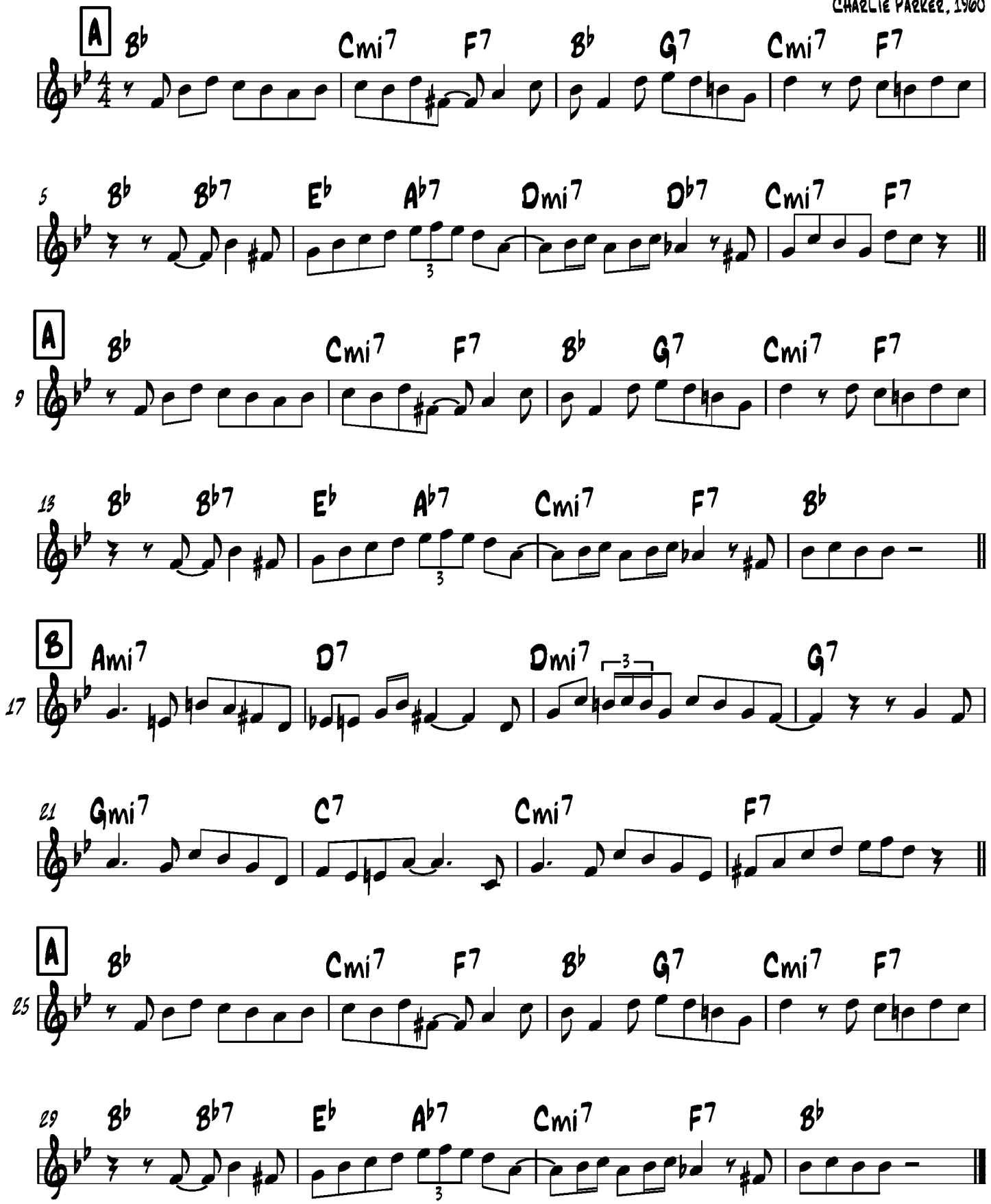


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Dexterity

Med-Up Swing
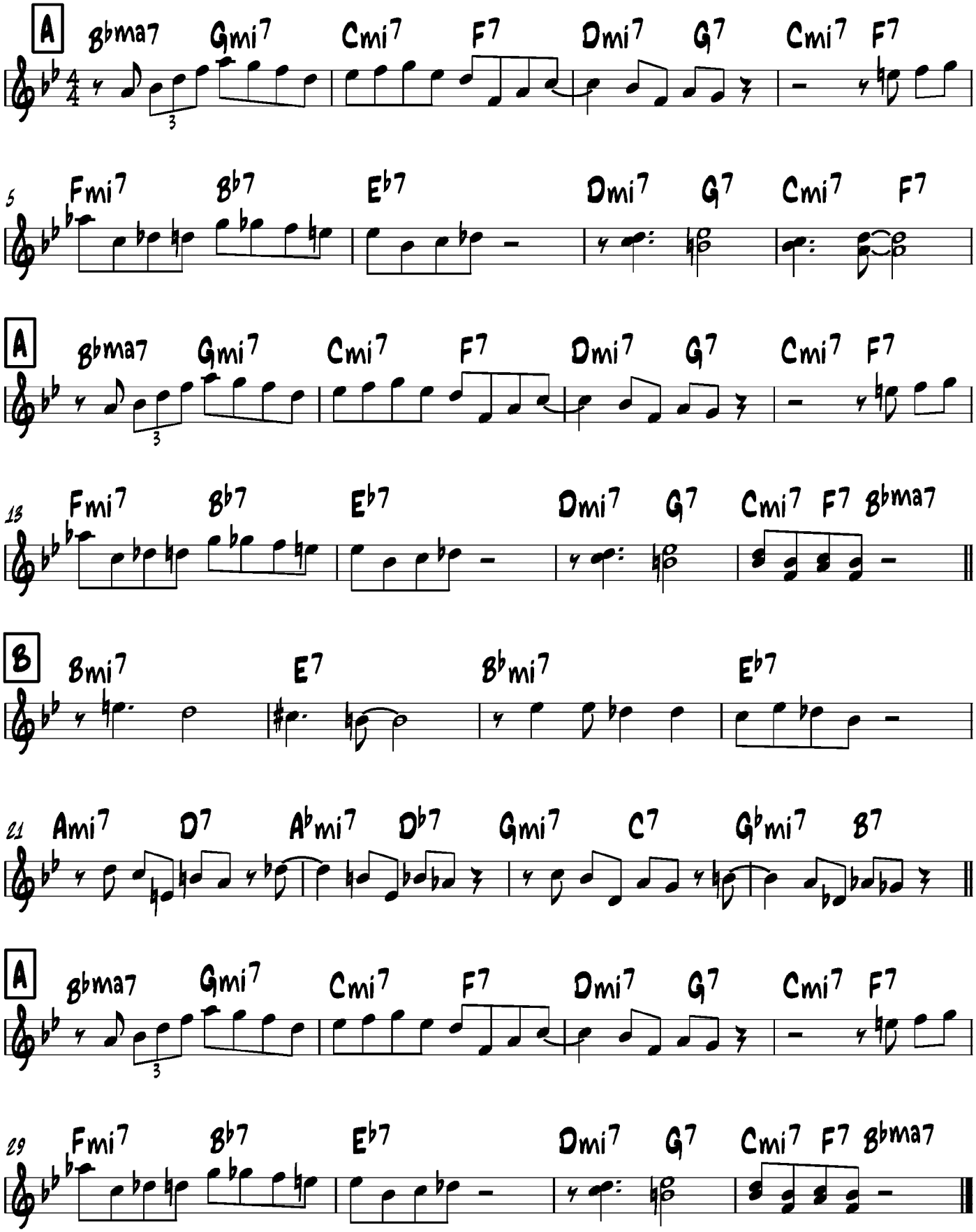
Charlie Parker, 1960



Eternal Triangle

Fast Bop
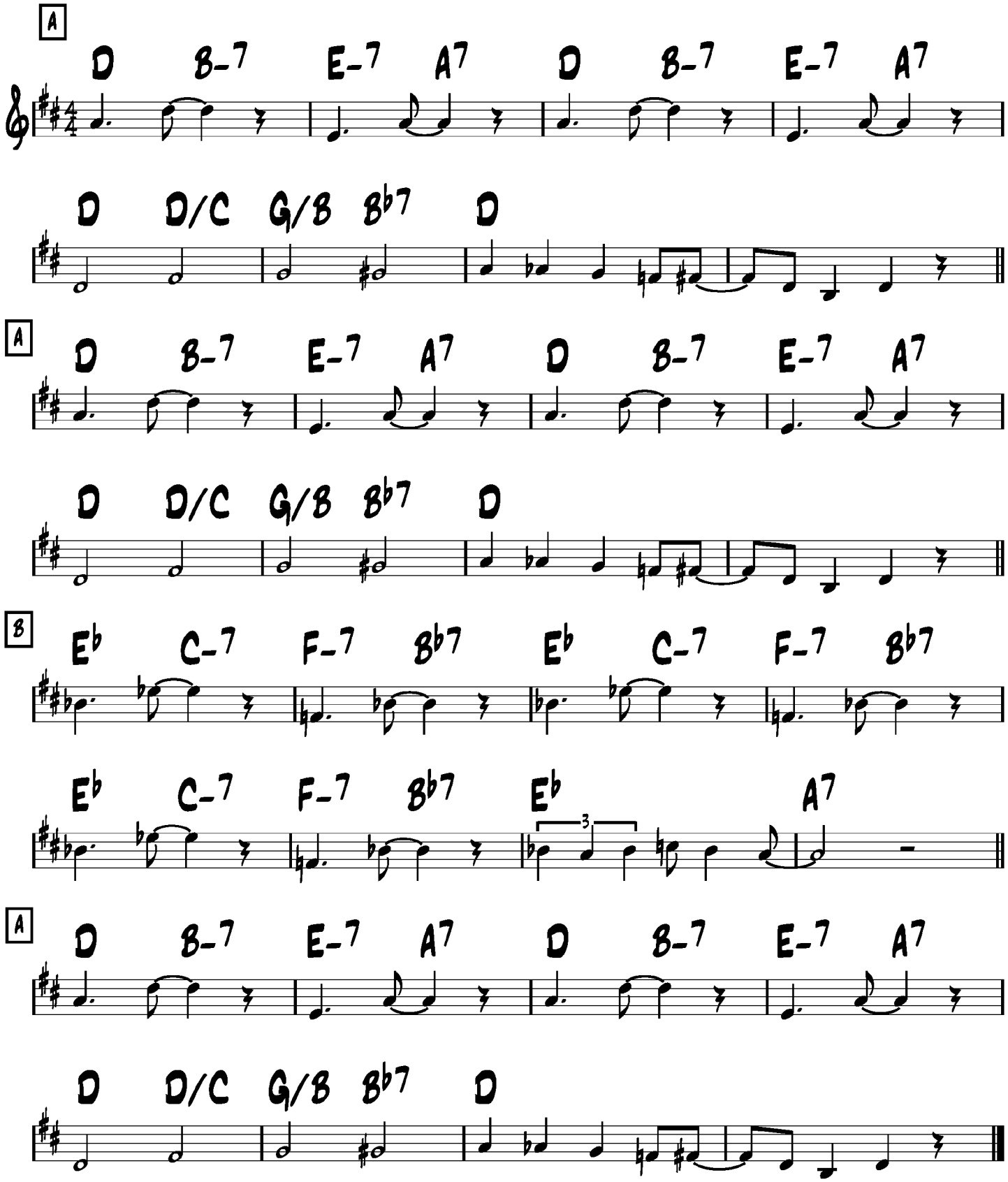
Sonny Stitt, 1957



DAPHNE

-SWING
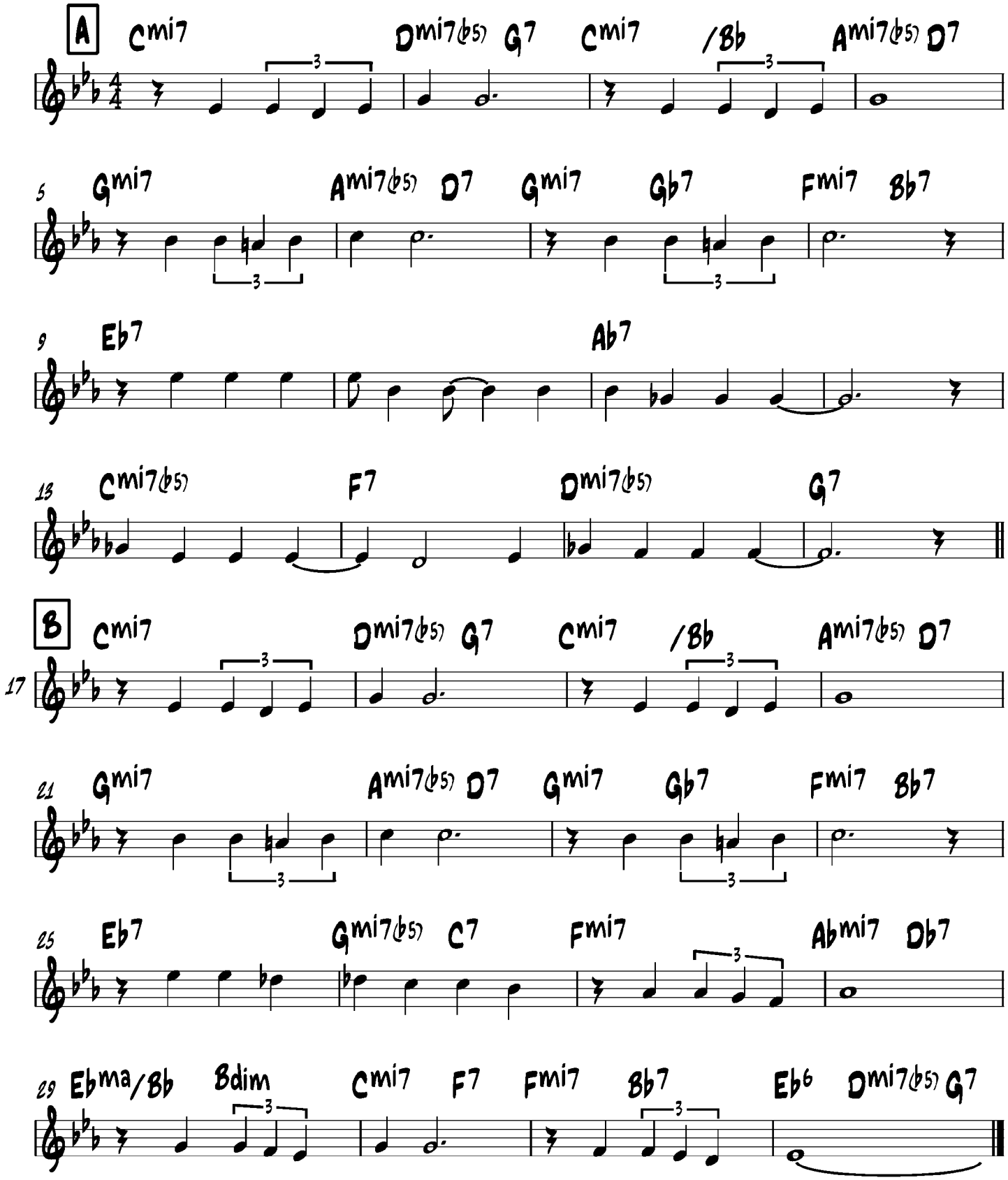
-DJANGO



How Deep Is The Ocean?

Med Swing

Irving Berlin, 1932
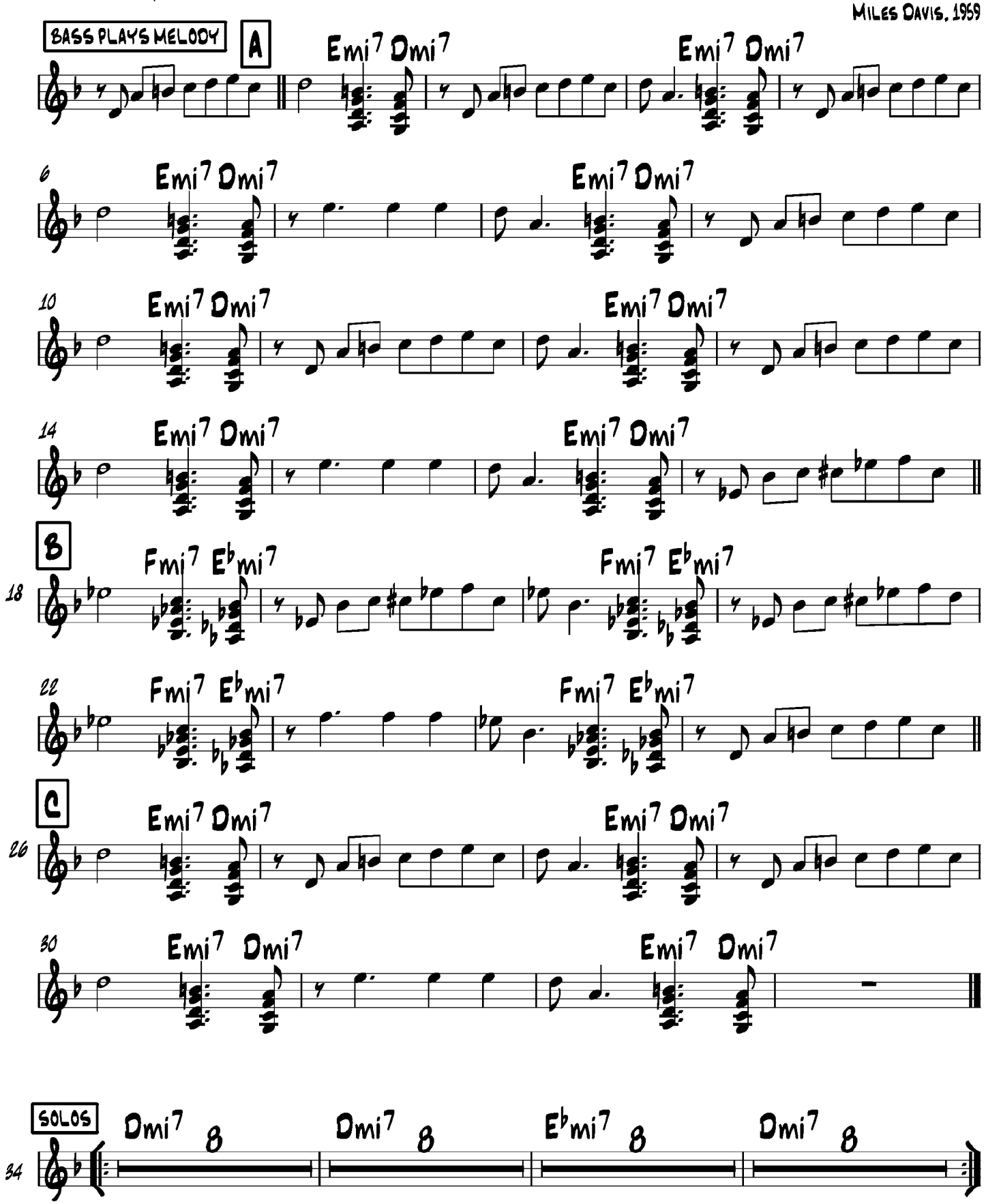


So What

Medium Swing

Miles Davis, 1959

BASS PLAYS MELODY



Impressions

John Coltrane

Fast Swing

A D_{MI}^{7}

(tenor)

B $E^{\flat}_{MI}{}^{7}$
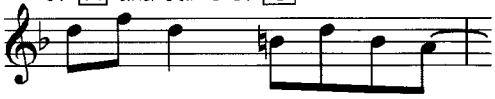
C D_{MI}^{7}

Solo on form (ABC)
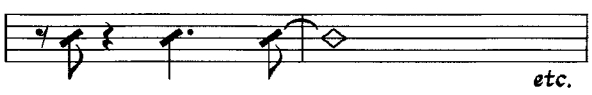
D_{MI}^{7}

D_{MI}^{7}

alternate melody, bars 6 & 14 of A and bar 6 of C:



piano comp rhythm for head:



etc.

Melody is played with variation. Tenor sounds one octave lower than written.
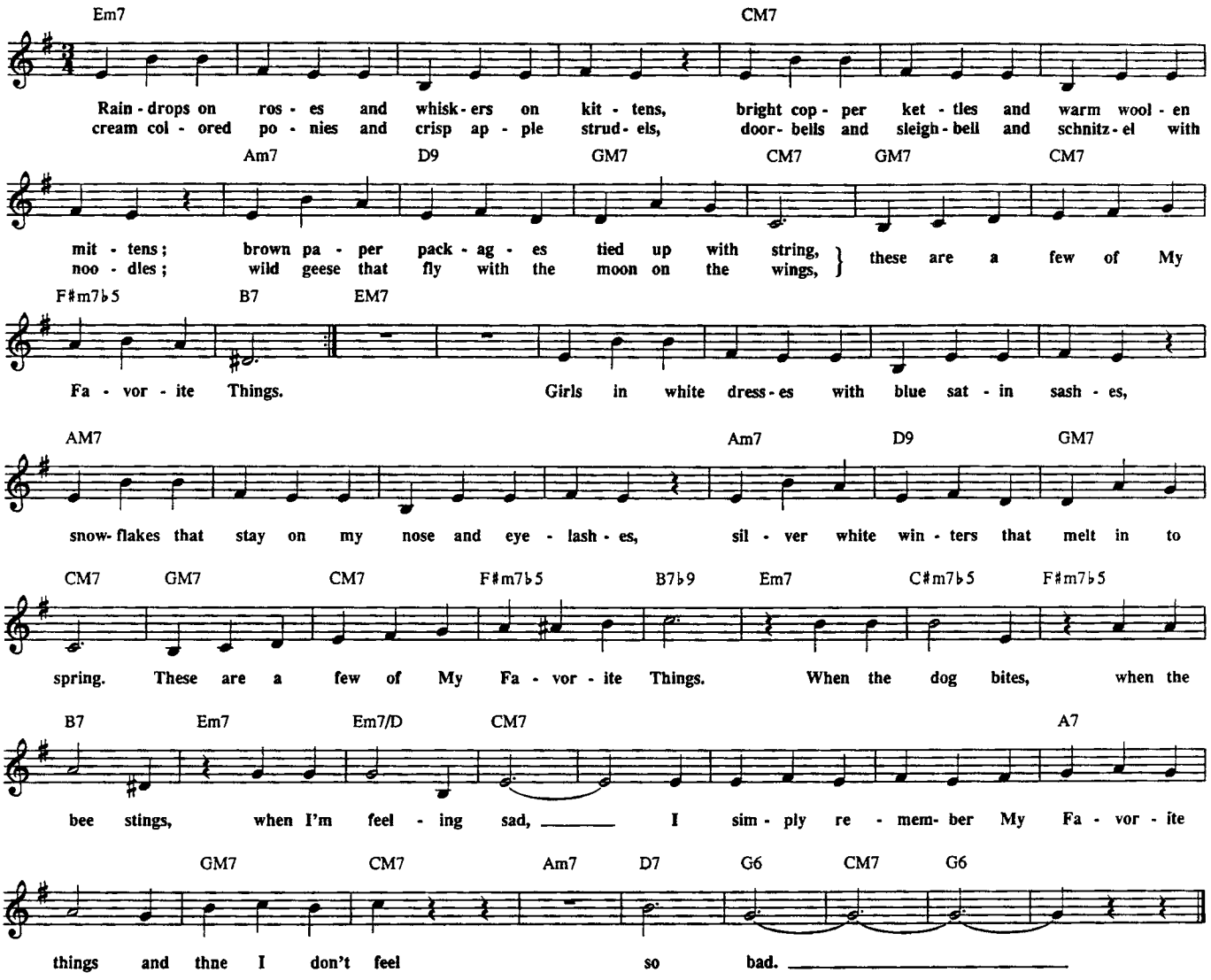
MY FAVORITE THINGS

(From "THE SOUND OF MUSIC")

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Words by Oscar Hammerstein II
Music by Richard Rodgers
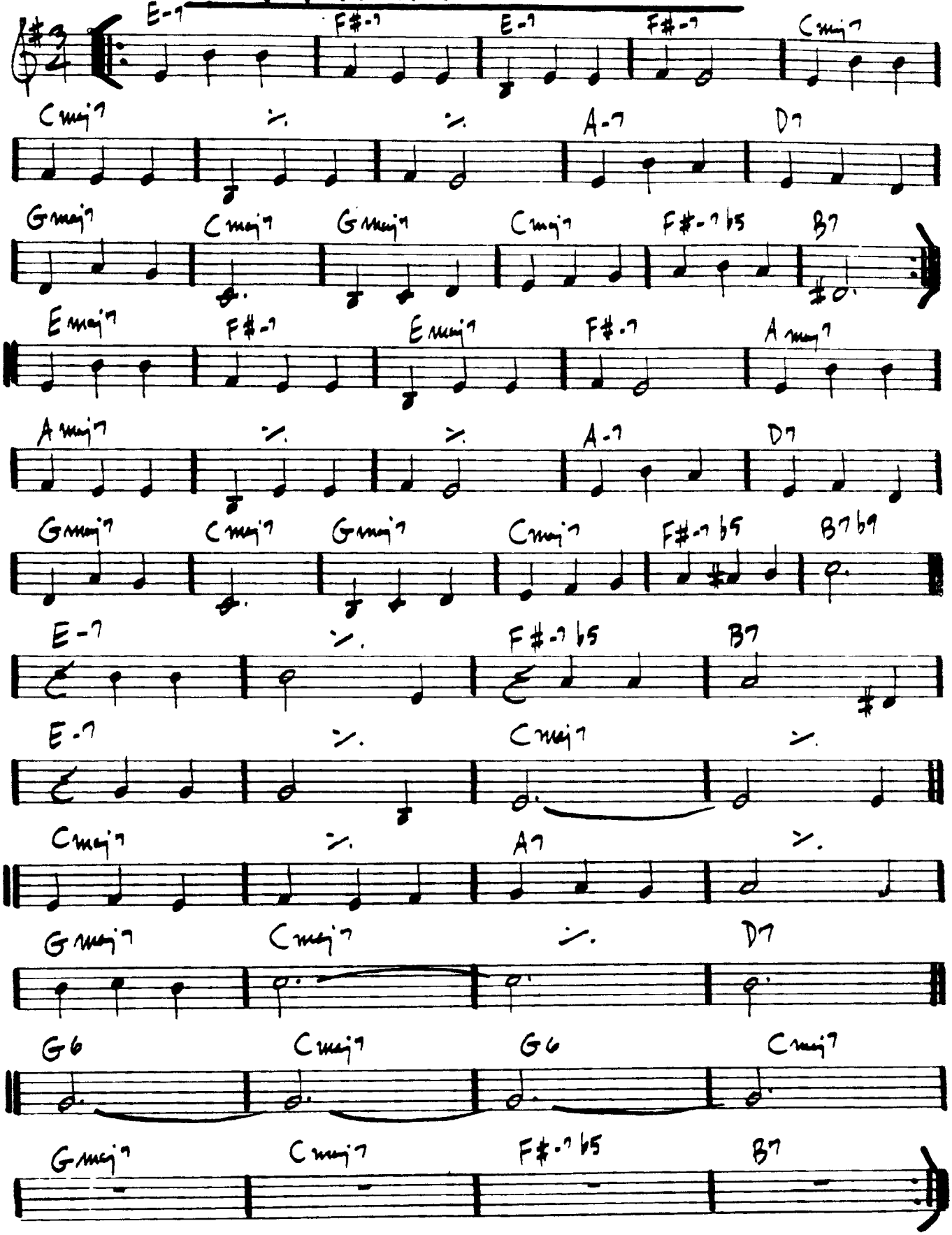
Lively, with spirt



306.

MY FAVORITE THINGS

– RICHARD RODGERS
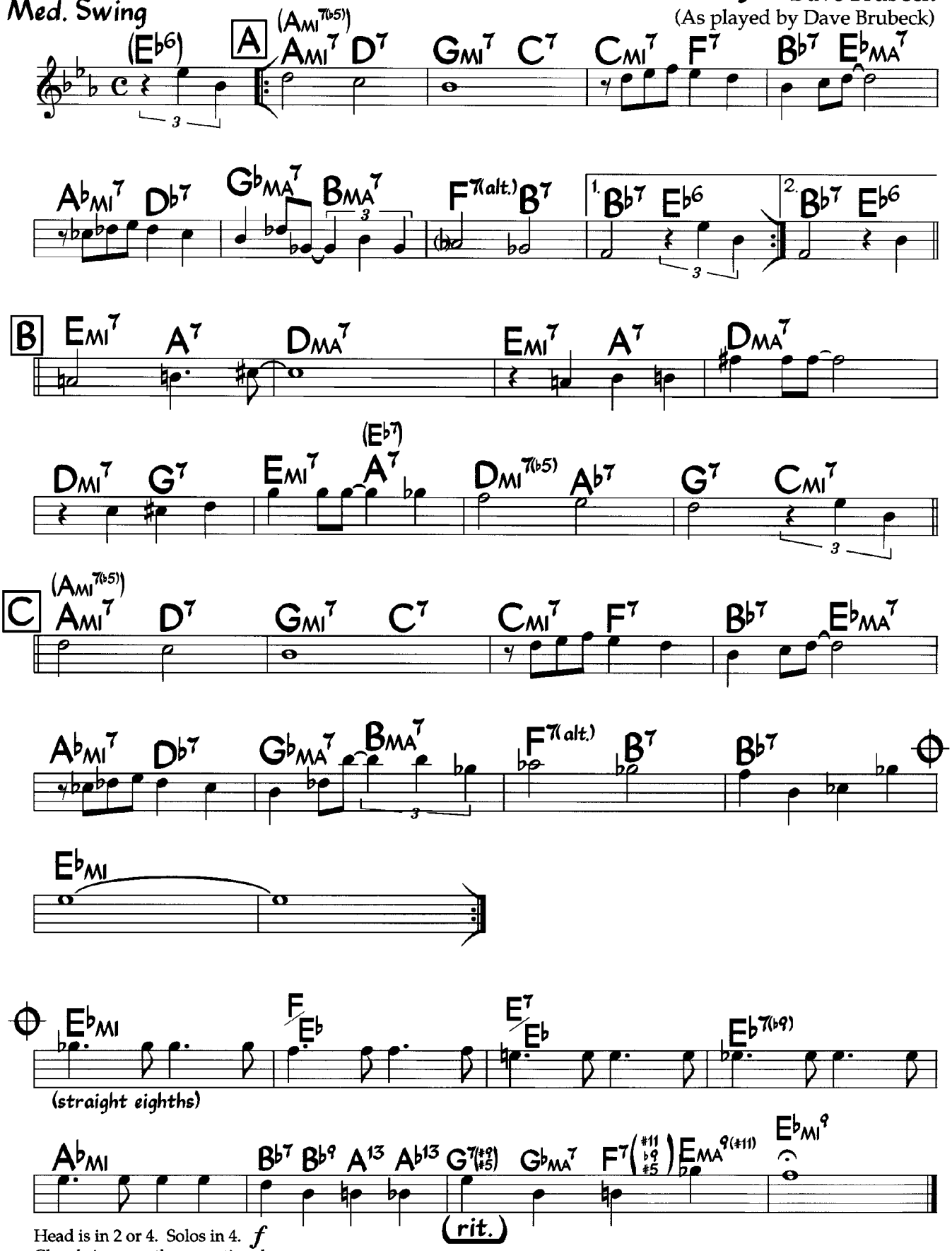


COLTRANE – "LIVE AT BIRDLAND"

In Your Own Sweet Way

Dave Brubeck
(As played by Dave Brubeck)

Med. Swing



Head is in 2 or 4. Solos in 4. *f*
Chords in parentheses optional.
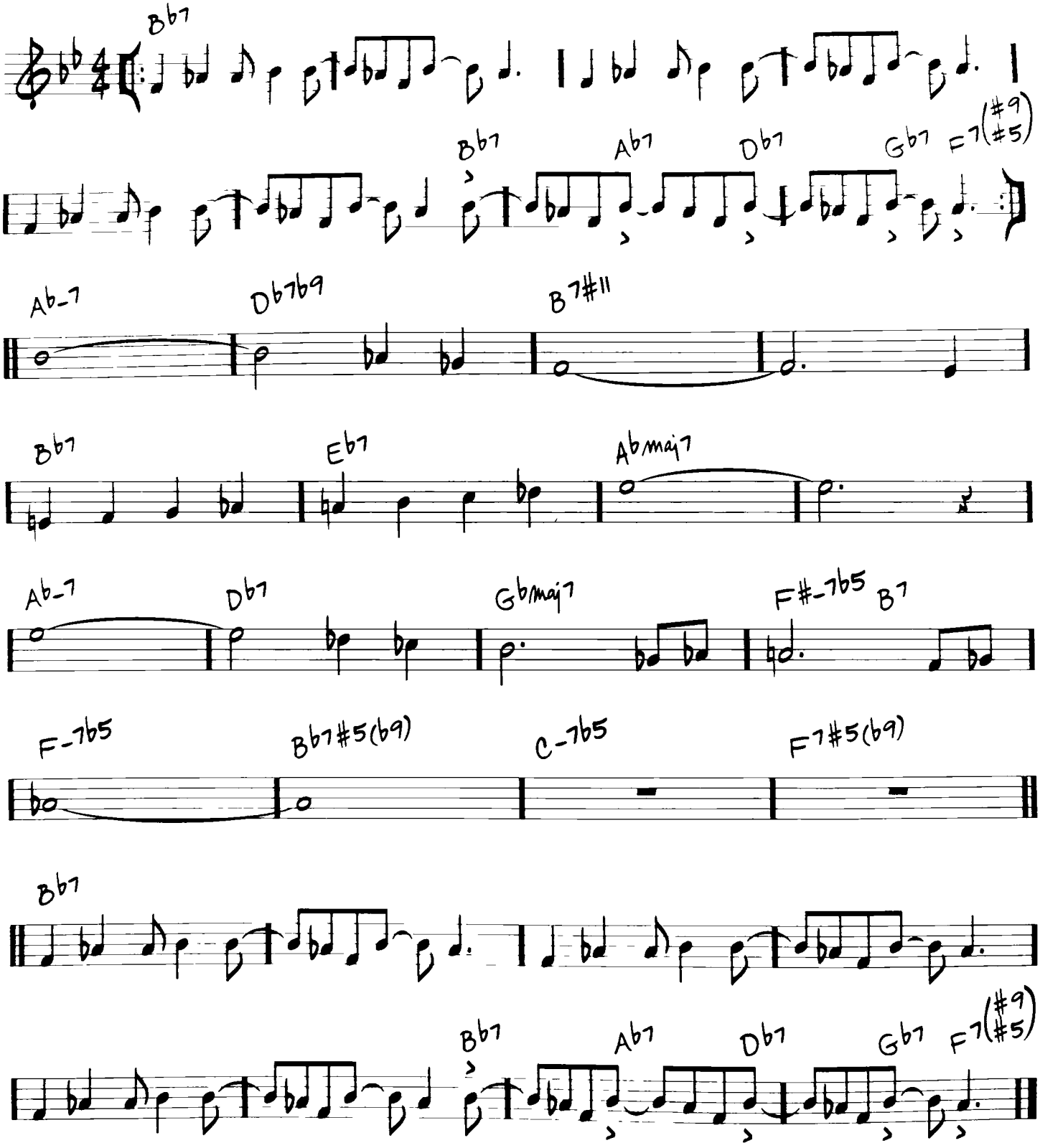
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MANTECA

(JAZZ MAMBO)
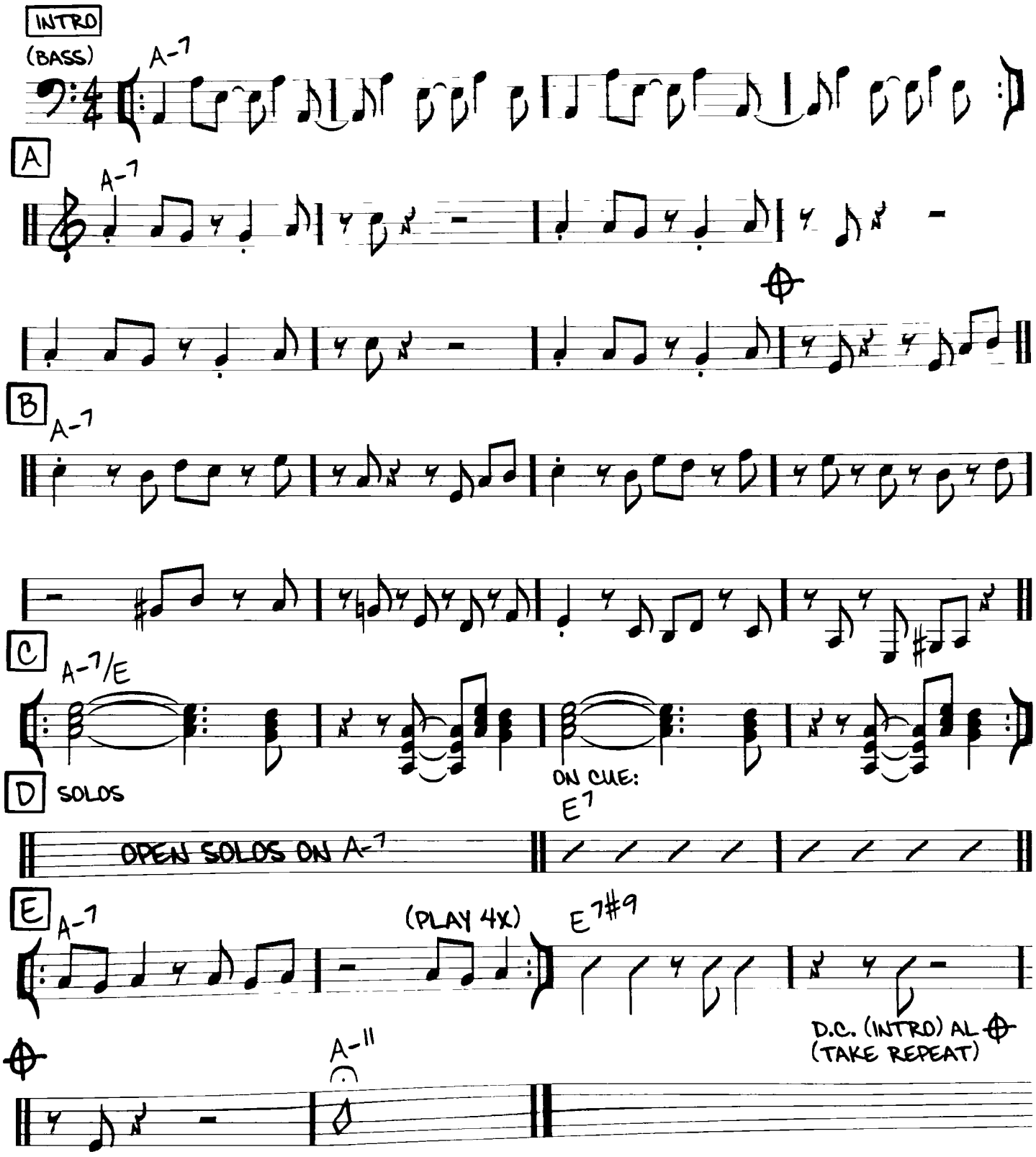
- DIZZY GILLESPIE/WALTER GIL FULLER/LUCIANO POZO GONZALES



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(MAMBO) PICADILLO (A LA PUENTE)

– TITO PUENTE
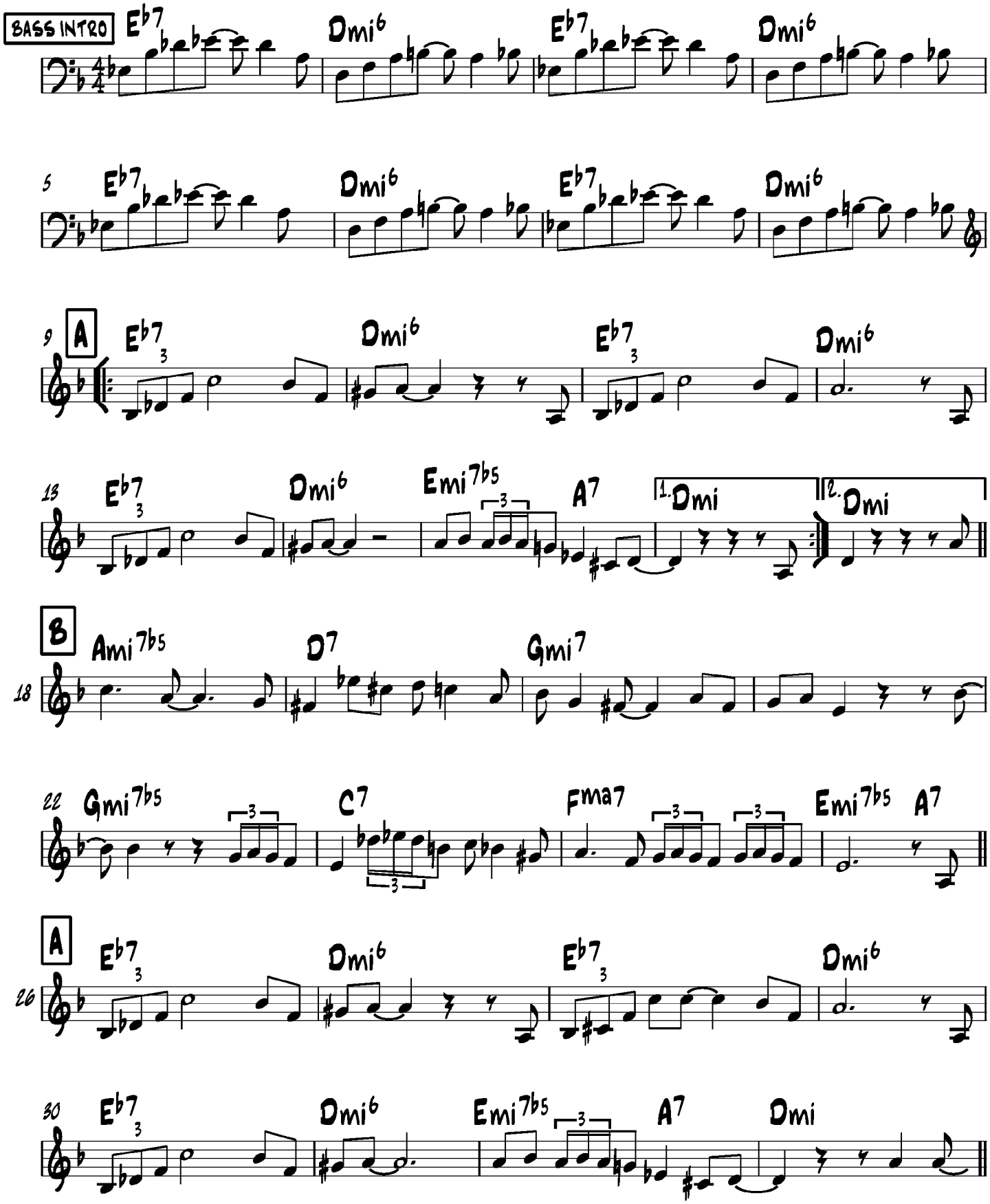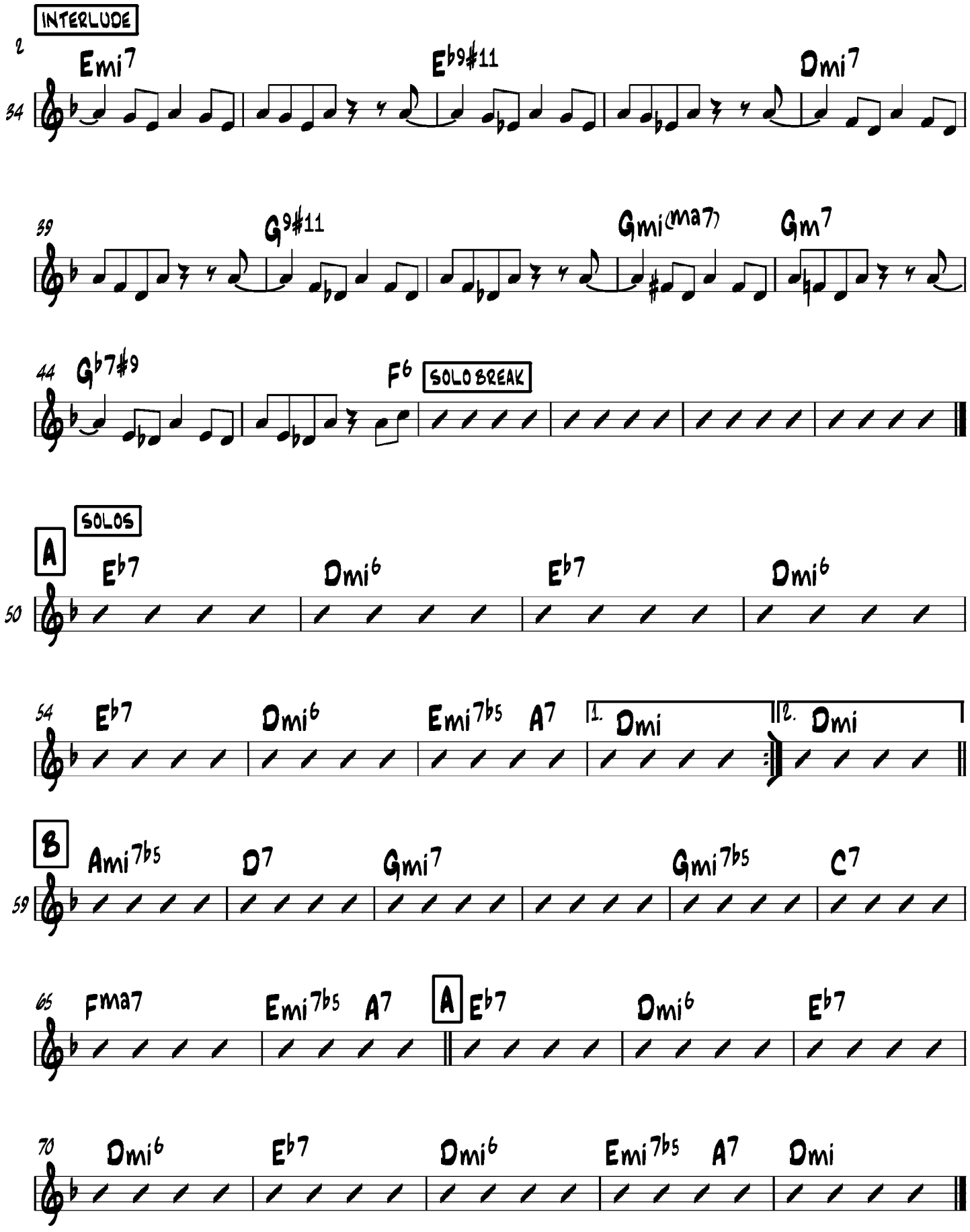


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A Night in Tunisia

Latin

Dizzy Gillespie, 1944
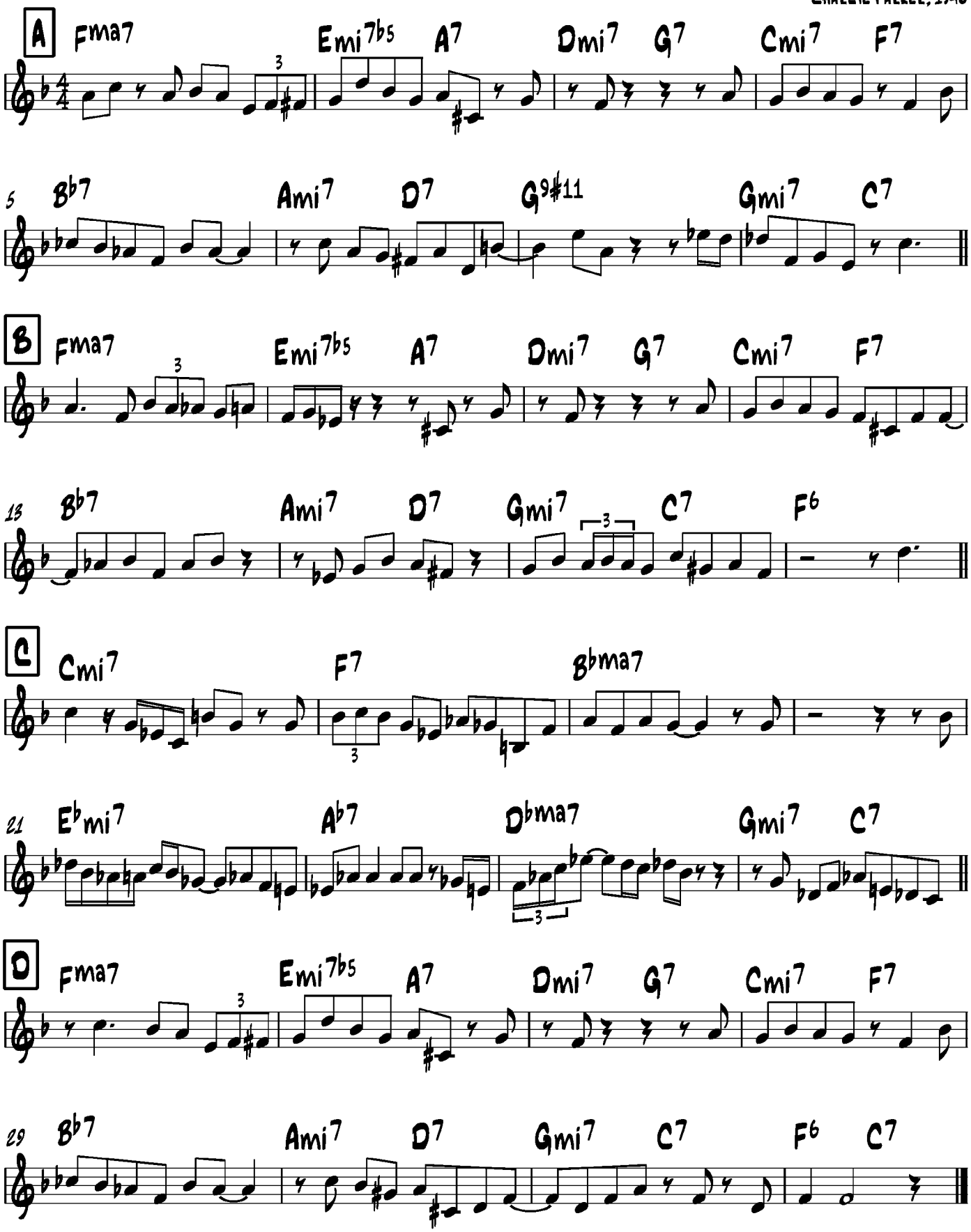



INTERLUDE
2
Emi7
Eb9#11
Dmi7
34
39
G9#11
Gmi(ma7)
Gm7
44
Gb7#9
F6
SOLO BREAK
SOLOS
A
Eb7
Dmi6
Eb7
Dmi6
50
54
Eb7
Dmi6
Emi7b5
A7
1. Dmi
2. Dmi
B
Ami7b5
D7
Gmi7
Gmi7b5
C7
59
65
Fma7
Emi7b5
A7
A
Eb7
Dmi6
Eb7
70
Dmi6
Eb7
Dmi6
Emi7b5
A7
Dmi

Confirmation

Fast Swing
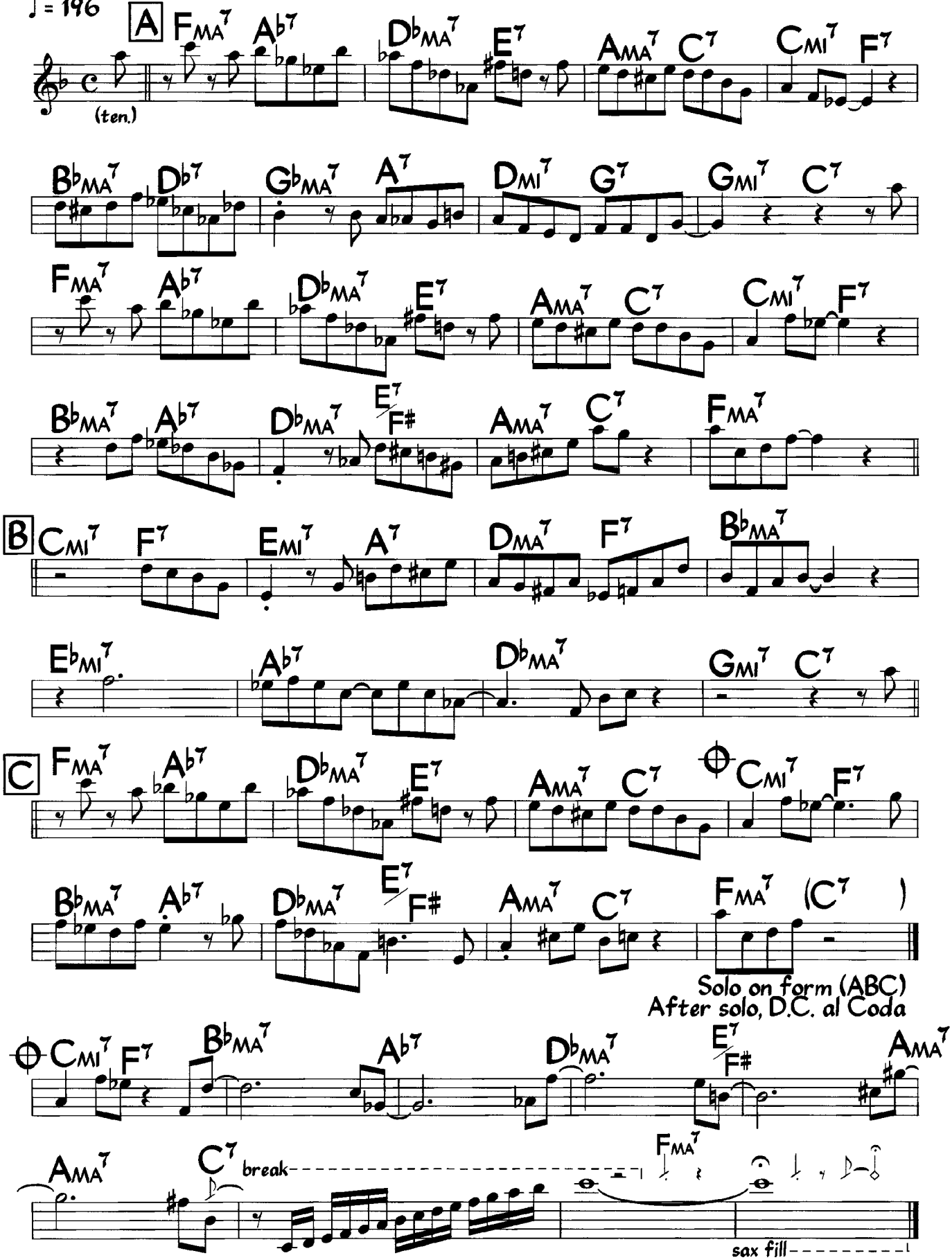
Charlie Parker, 1946



26-2

Med.-Up Swing
♩ = 196

John Coltrane
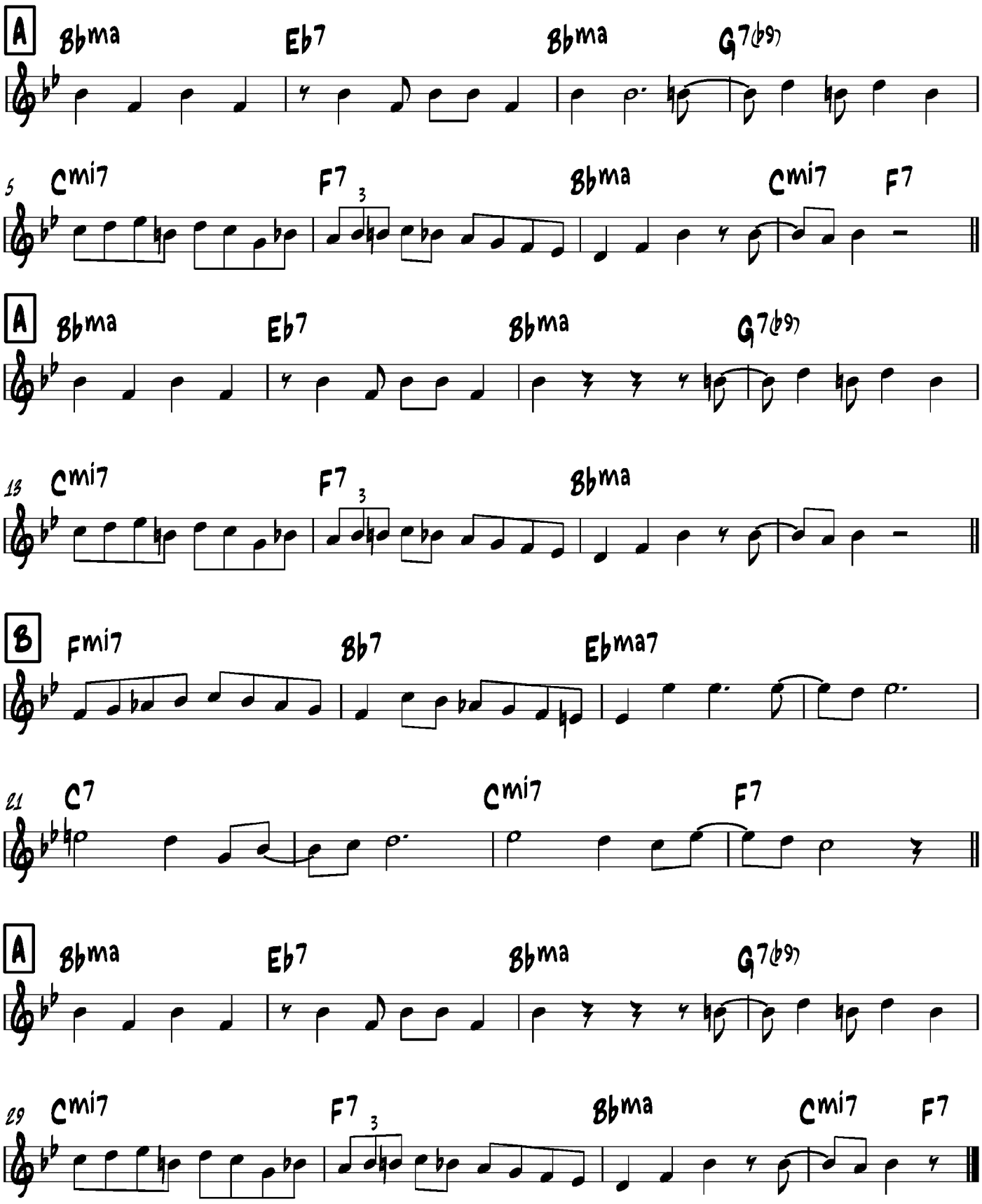


Tenor sounds one octave lower than written. Out head is played on soprano sax.
Loosely based on Charlie Parker's "Confirmation".

Move
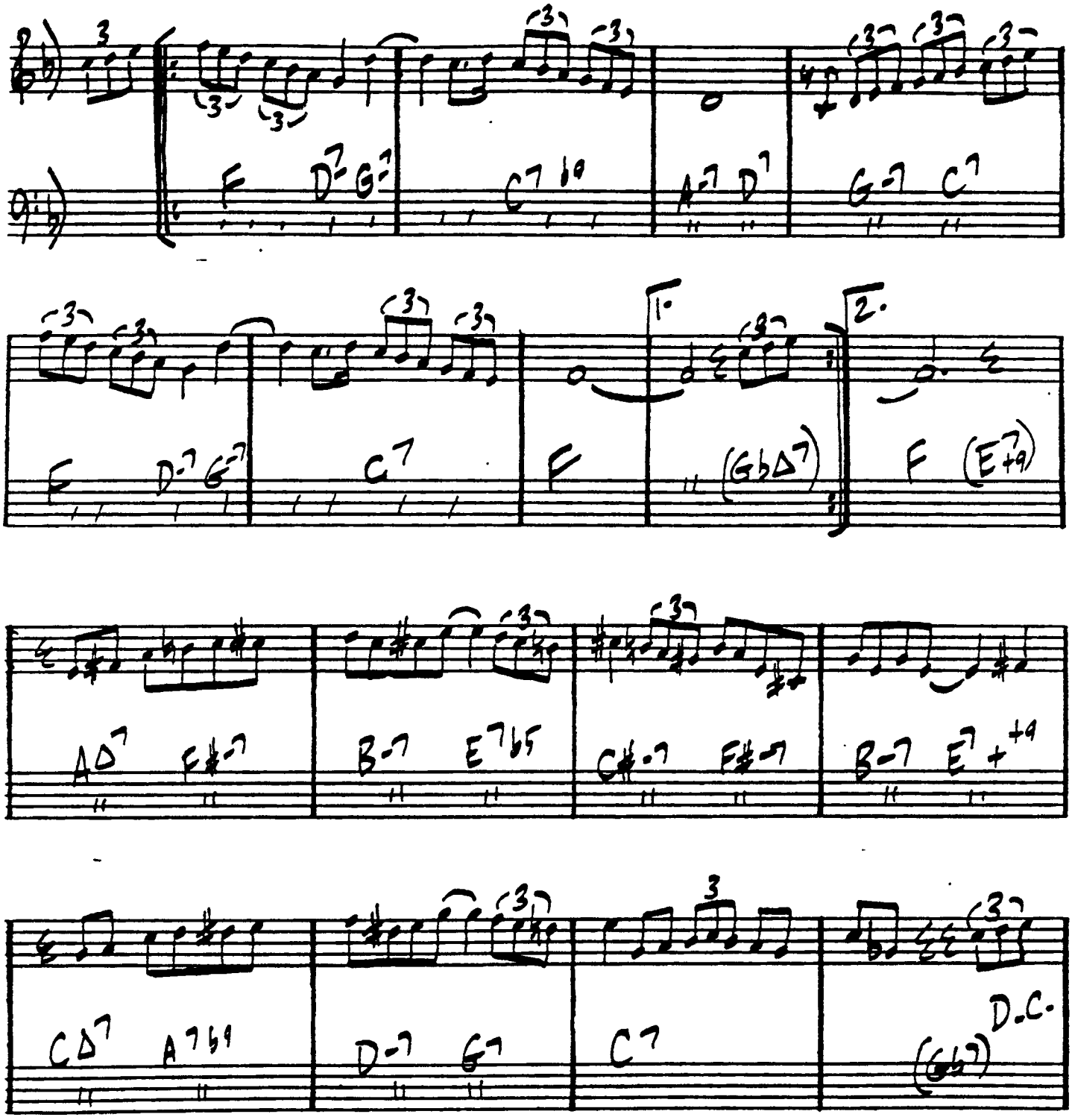
Fast Swing

Denzil DeCosta Best, 1947



266 PARISIAN THOROUGHFARE

BUD POWELL



"THE IMMORTAL CLIFFORD BROWN"

Airegin

Sonny Rollins
(As played by Miles Davis)

Medium-Up Latin
(Head Swings)
♩ = 232

(Intro)

(ten.)

(bass)

A

(Swing)

(trp. w/ ten. 8va b.)

B

1.

C

2.

solo break

Solo on form (ABAC)
After solos, D.S. al Coda

(N.C.)

Piano tacets for head.
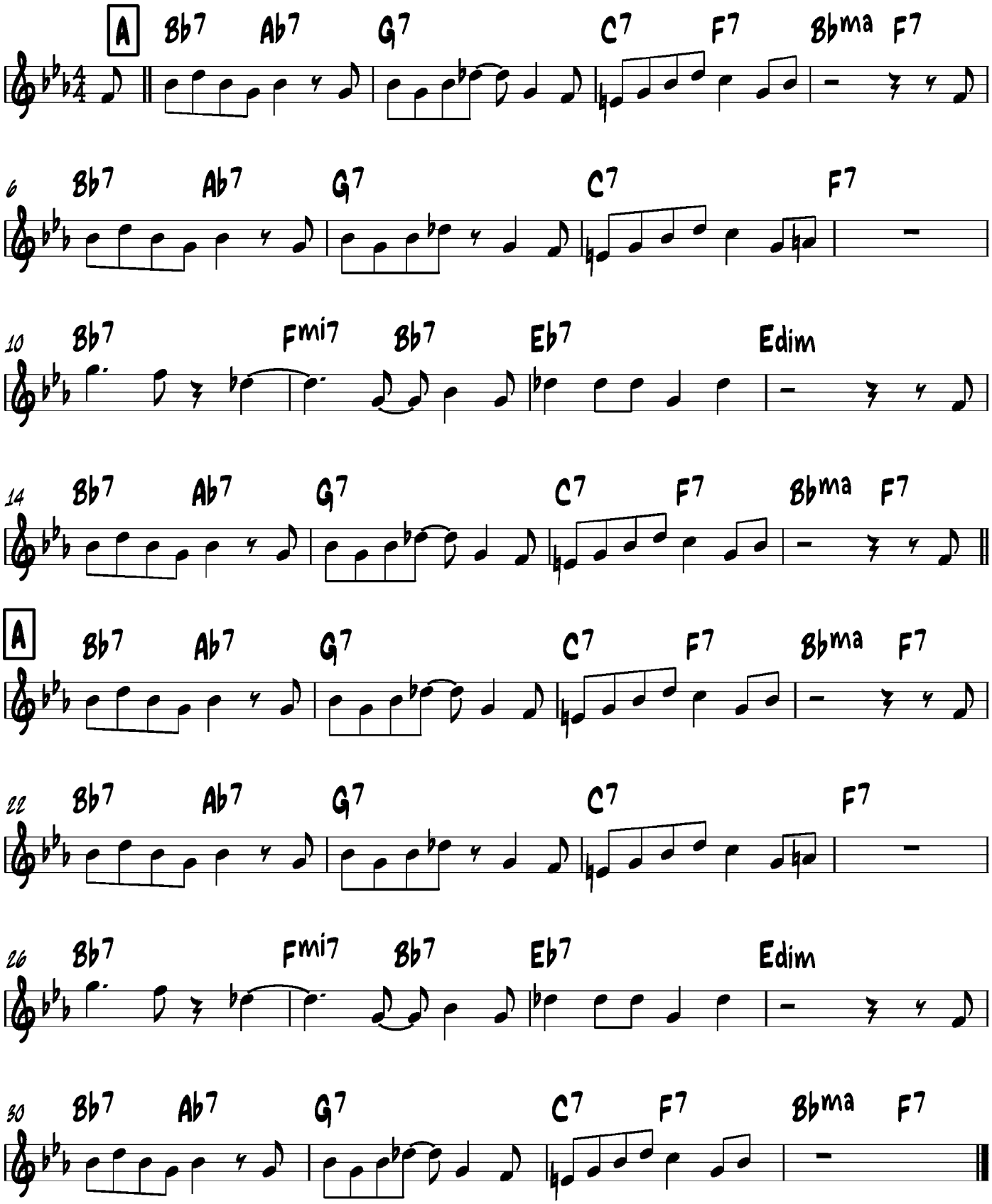
(pn. & bs.)

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Doxy

MEDIUM SWING

SONNY ROLLINS, 1963



Tune Up

Miles Davis

ast Swing ♩= 280

(Intro) N.C.

(pn. only)

A band nters) (trp.)

E_{MI}^{7} A^{7} D_{MA}^{7}

D_{MI}^{7} G^{7} C_{MA}^{7}

C_{MI}^{7} F^{7} $B\flat_{MA}^{7}$ G_{MI}^{7}

1. E_{MI}^{7} F^{7} $B\flat_{MA}^{7}$ A^{7}

2. E_{MI}^{7} A^{7} D_{MA}^{7}

Solos on A

After solos, D.S. al Coda (w/ repeat)

trp.

thm

E_{MI}^{7} A^{7} $D_{MA}^{9(\#11)}$

(bs.) decresc.

$D_{MA}^{9(\#11)}$
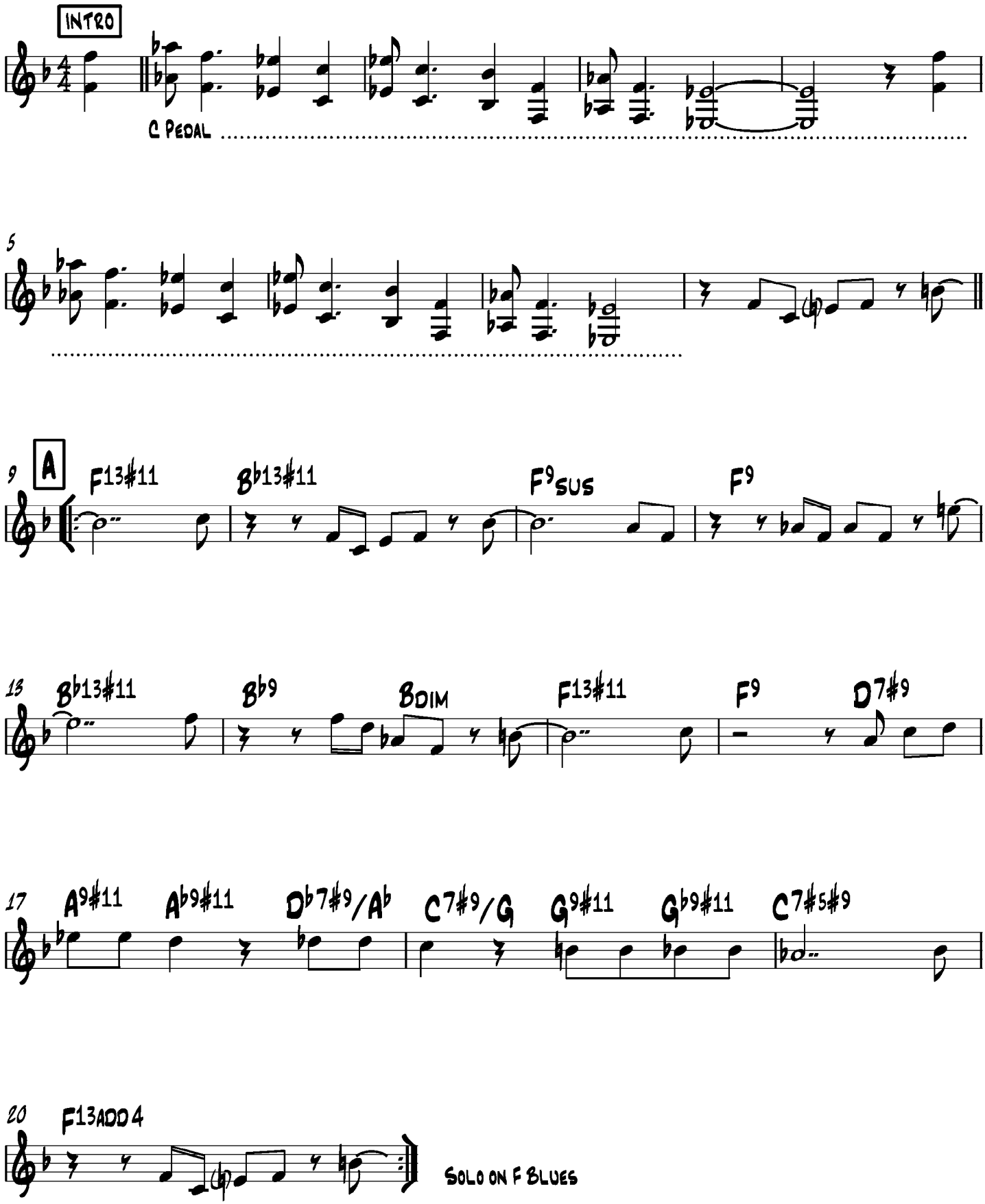
mp

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Walkin'

Medium Swing

Richard Carpenter, 1955
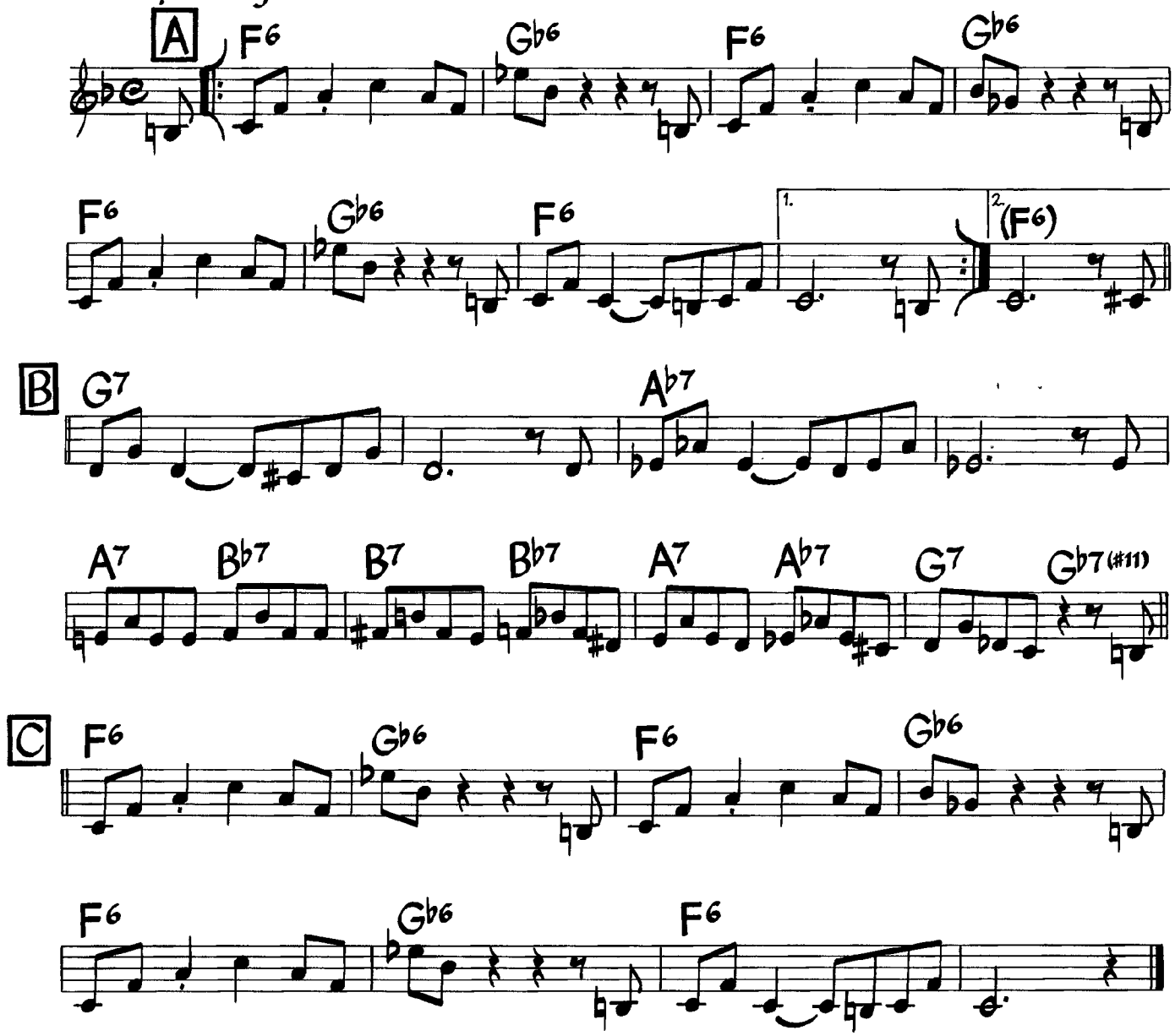


71

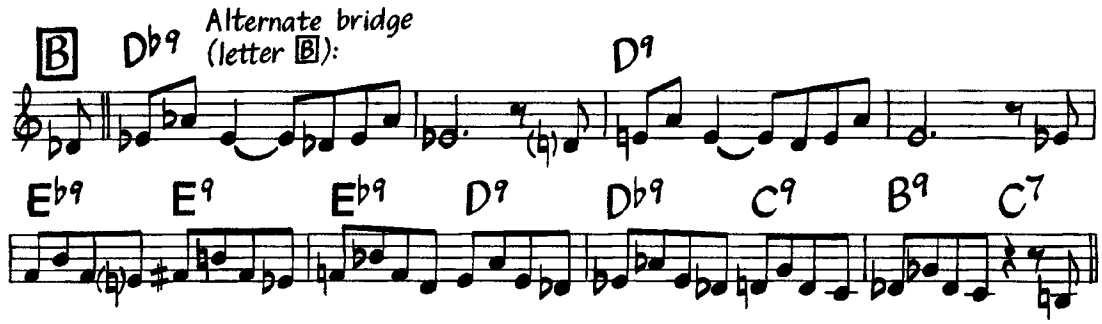
Well You Needn't

Medium (~Up) Swing

Thelonious Monk



Gb6 may be replaced by Gb9 throughout.
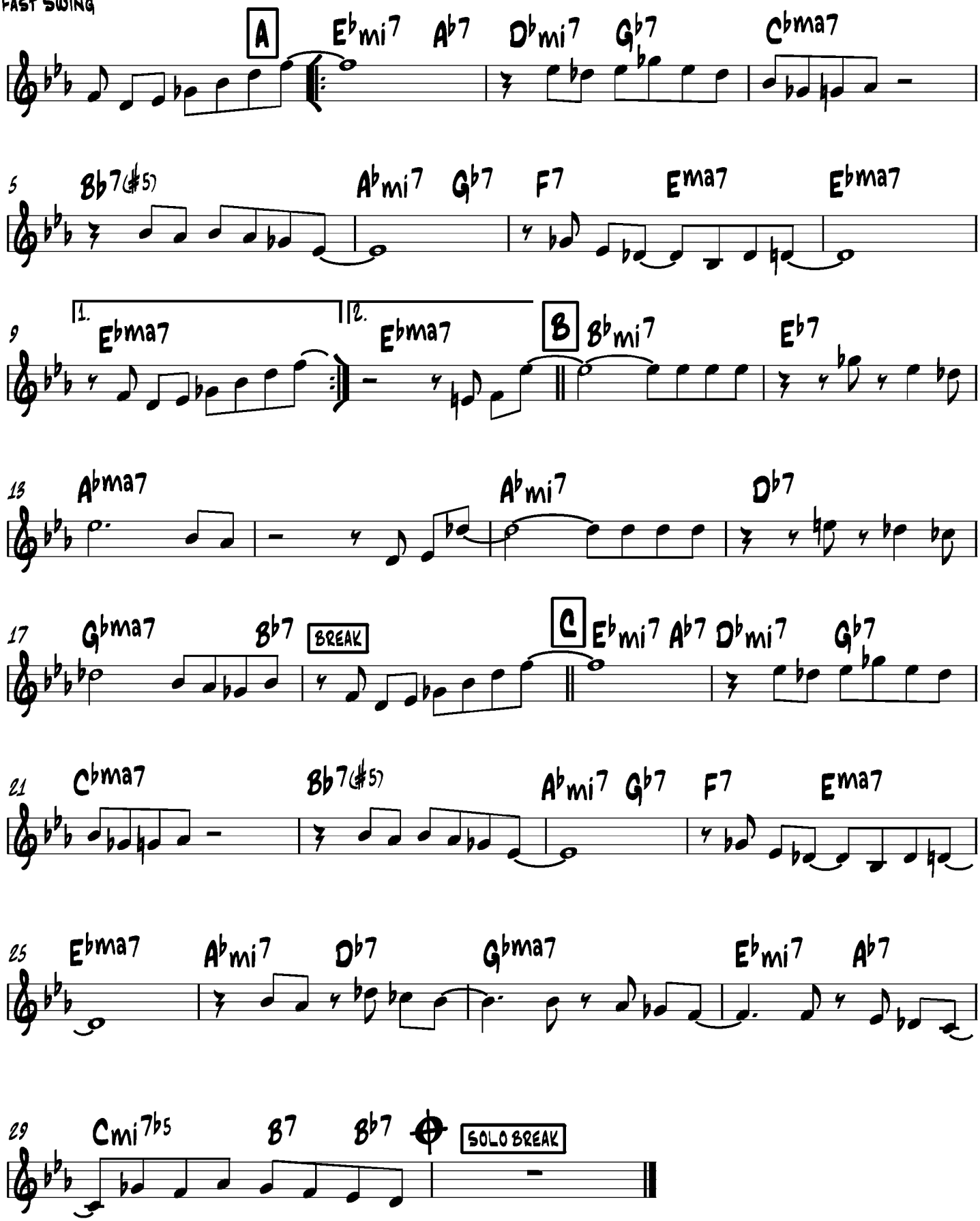


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Daahoud

Clifford Brown, 1962
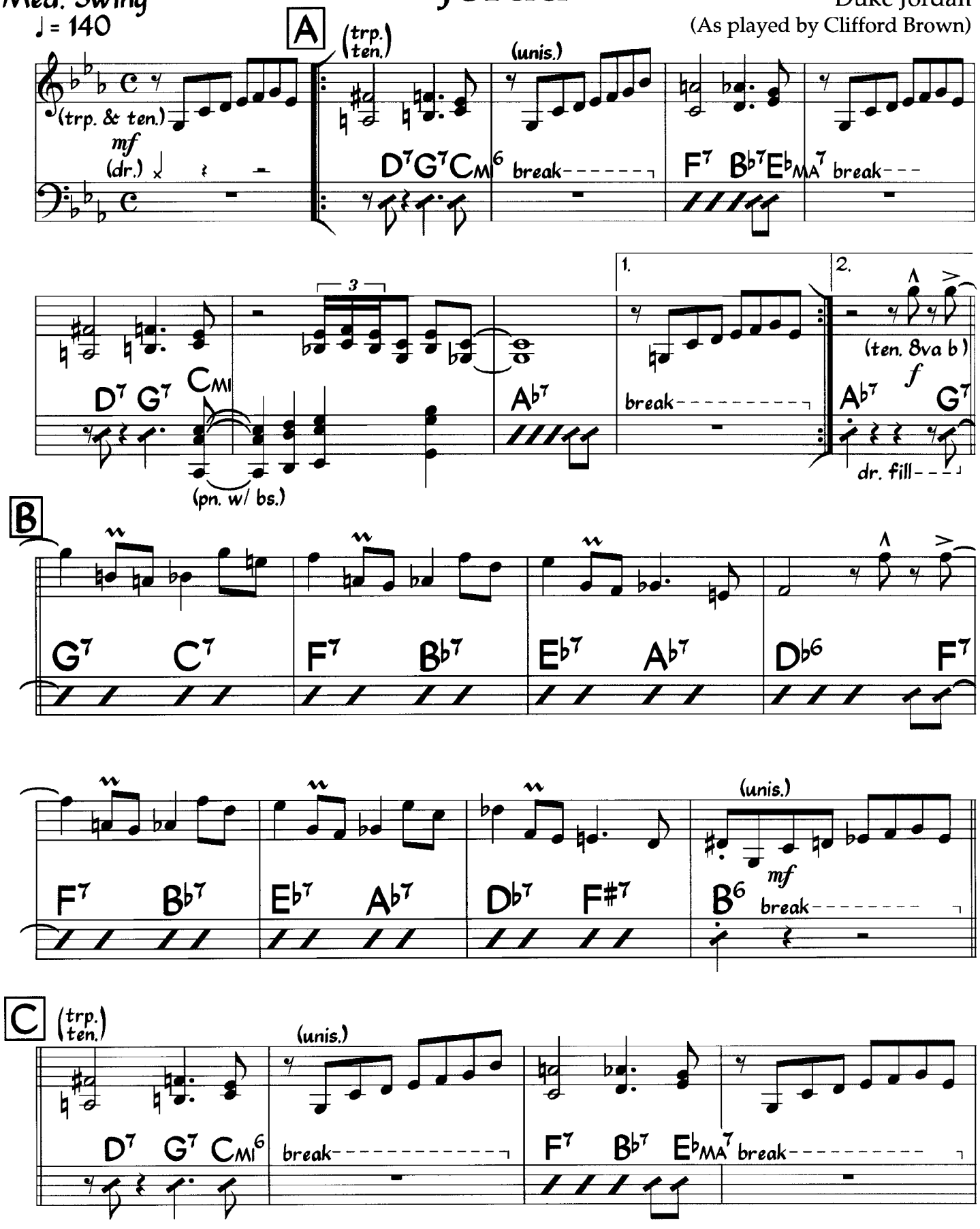
Fast Swing



Jordu

Duke Jordan
(As played by Clifford Brown)
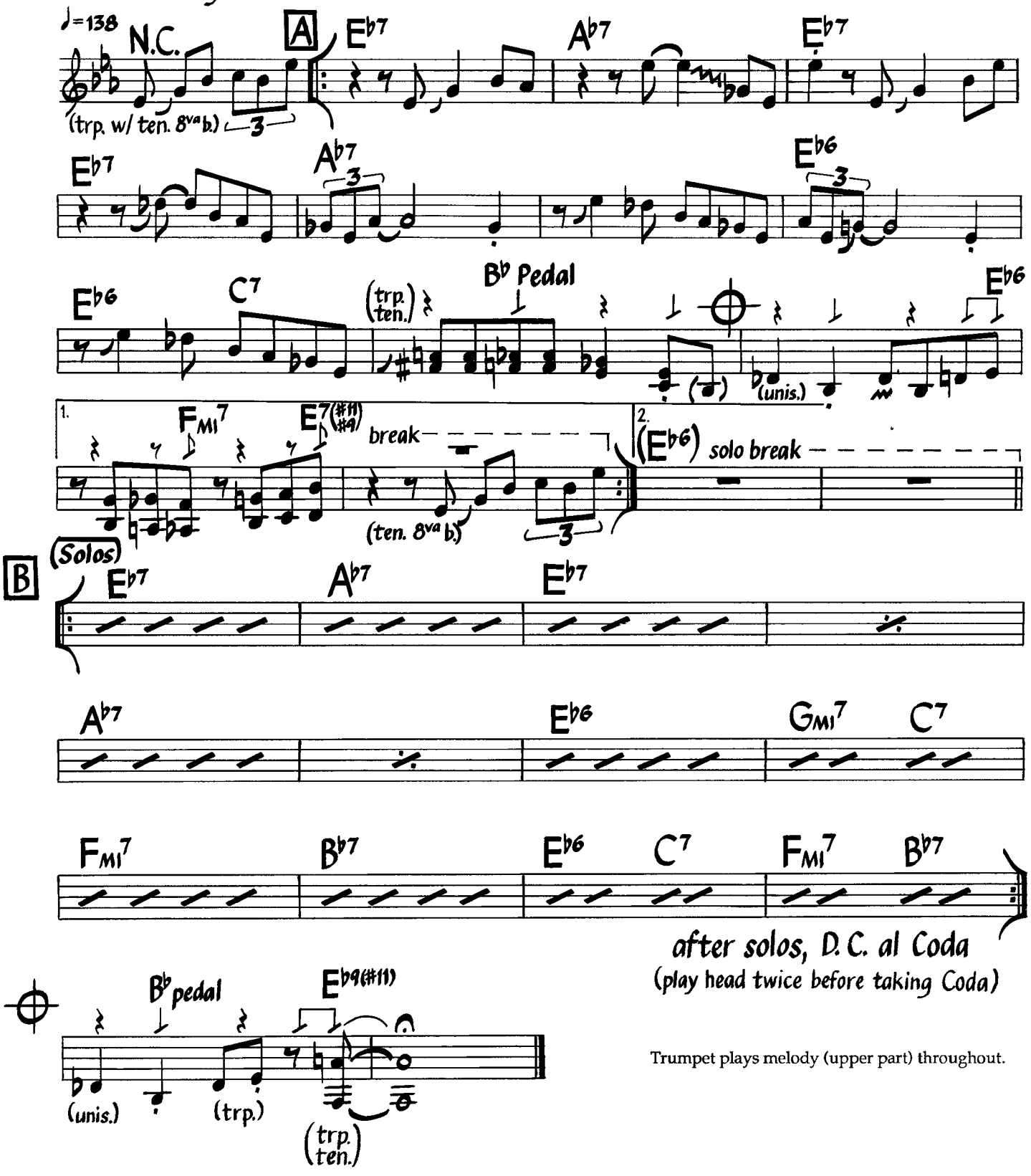
Med. Swing
♩ = 140



Sandu
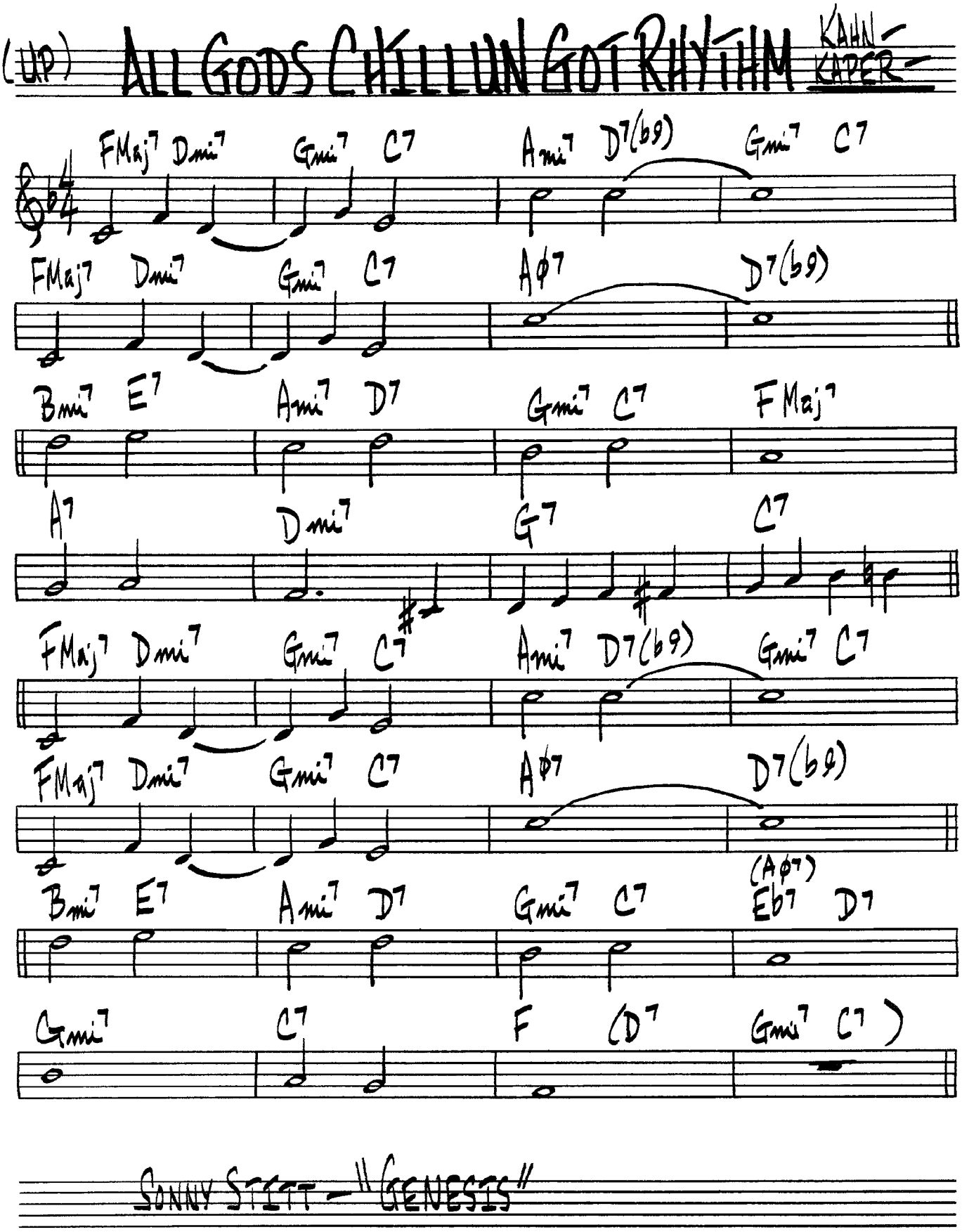
Medium Swing

Clifford Brown



Trumpet plays melody (upper part) throughout.
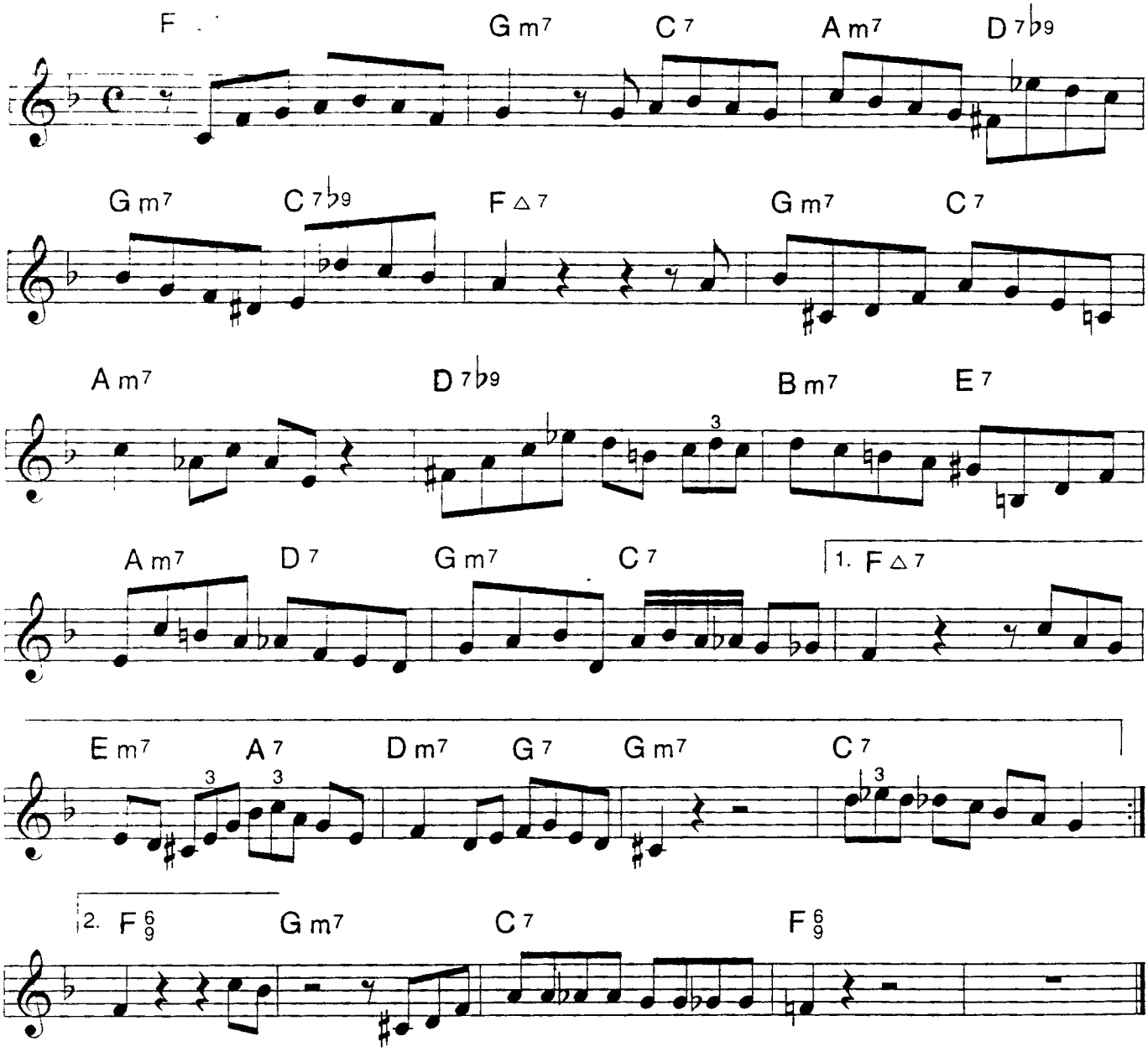
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(UP) ALL GODS CHILLUN GOT RHYTHM
KAHN-CAESAR
FMaj7 Dmi7 Gmi7 C7 Ami7 D7(b9) Gmi7 C7
FMaj7 Dmi7 Gmi7 C7 Aø7 D7(b9)
Bmi7 E7 Ami7 D7 Gmi7 C7 FMaj7
A7 Dmi7 G7 C7
FMaj7 Dmi7 Gmi7 C7 Ami7 D7(b9) Gmi7 C7
FMaj7 Dmi7 Gmi7 C7 Aø7 D7(b9)
(Aø7)
Bmi7 E7 Ami7 D7 Gmi7 C7 Eb7 D7
Gmi7 C7 F (D7 Gmi7 C7)
SONNY STITT - "GENESIS"

LITTLE WILLIE LEAPS

Bright Bop

CHARLIE PARKER
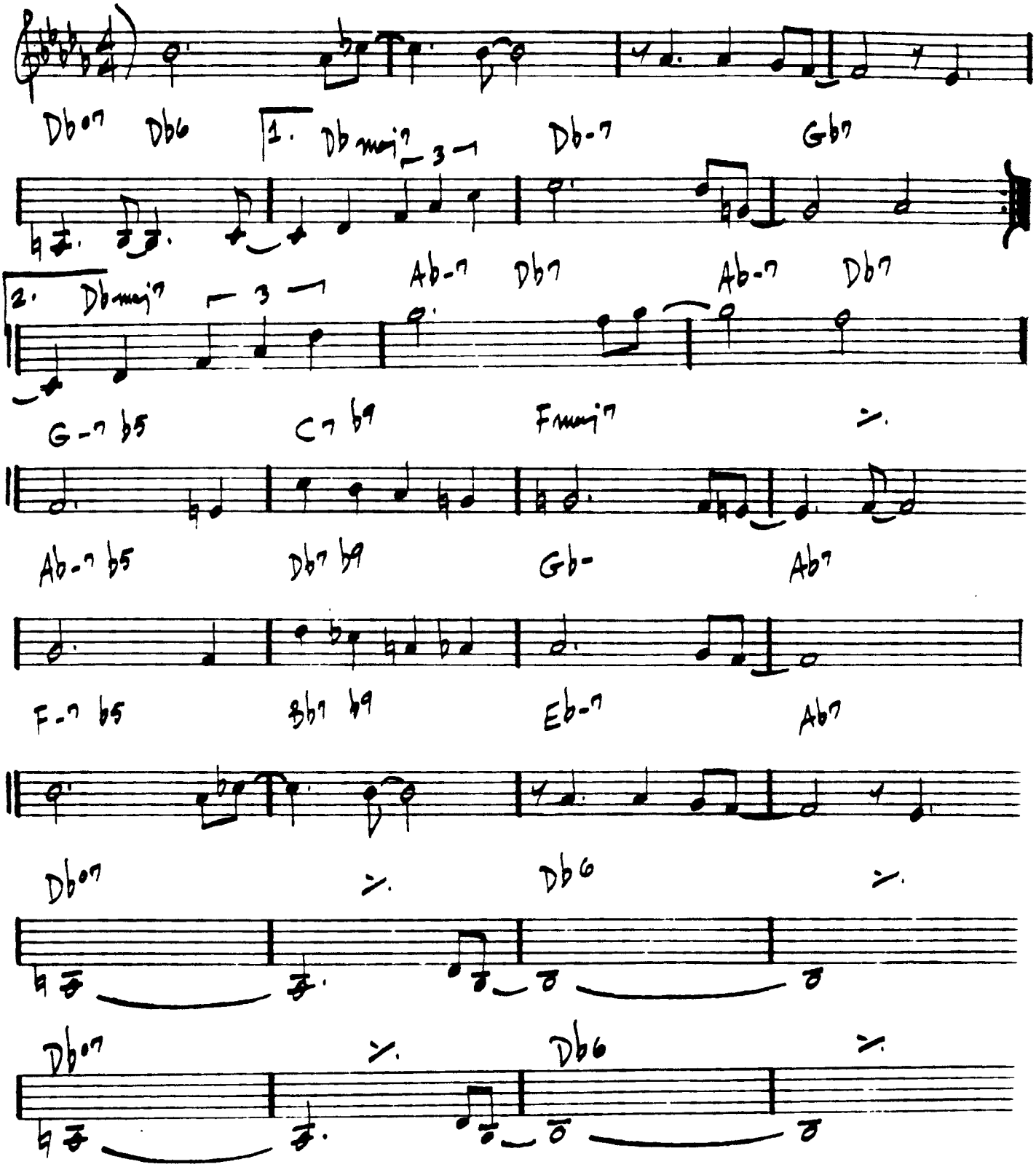


UPPER MANHATTAN MEDICAL GROUP

4441

– BILLY STRAYHORN
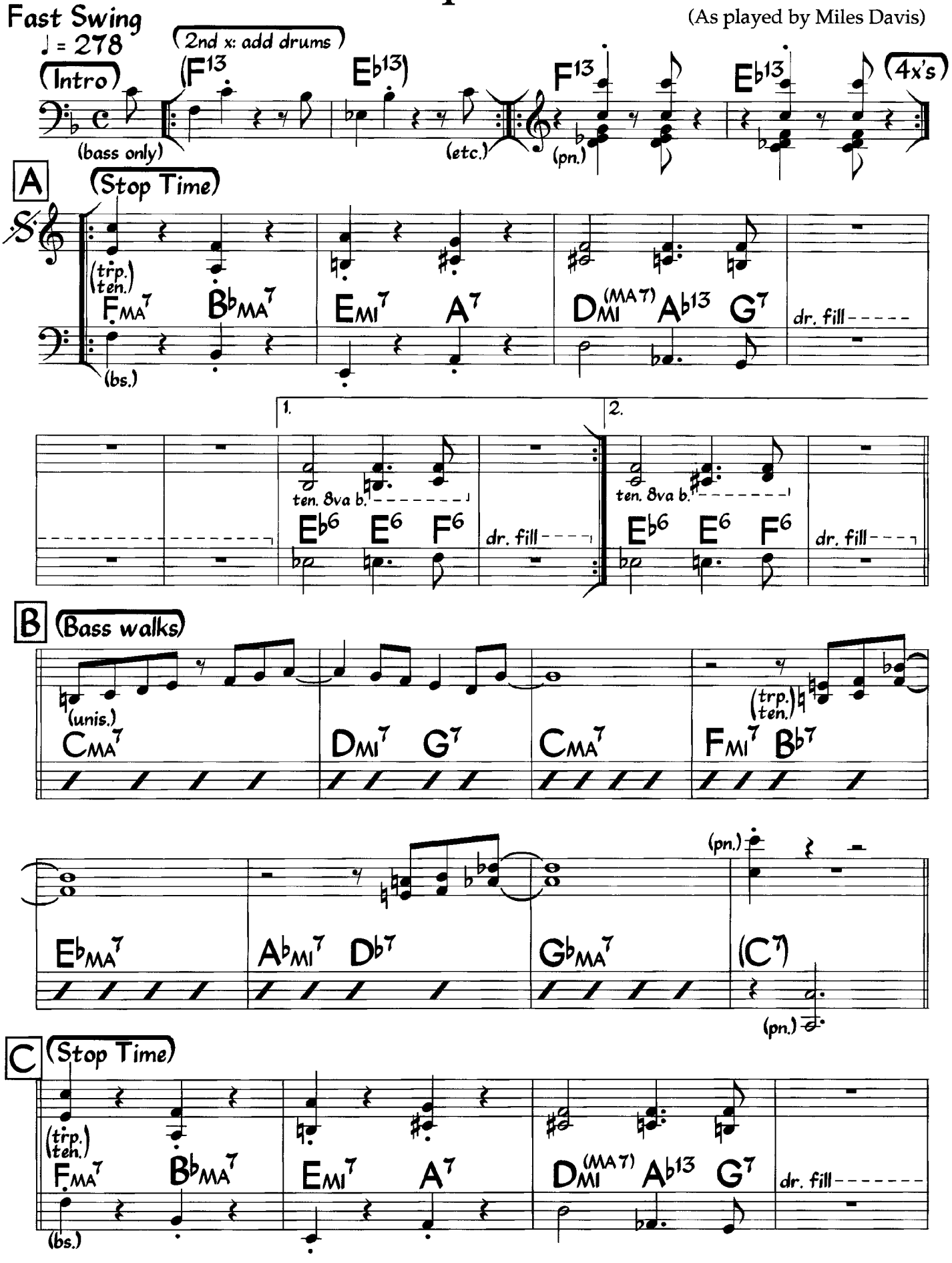
(SWING)



"... AND HIS MOTHER CALLED HIM BILL"

Seven Steps to Heaven
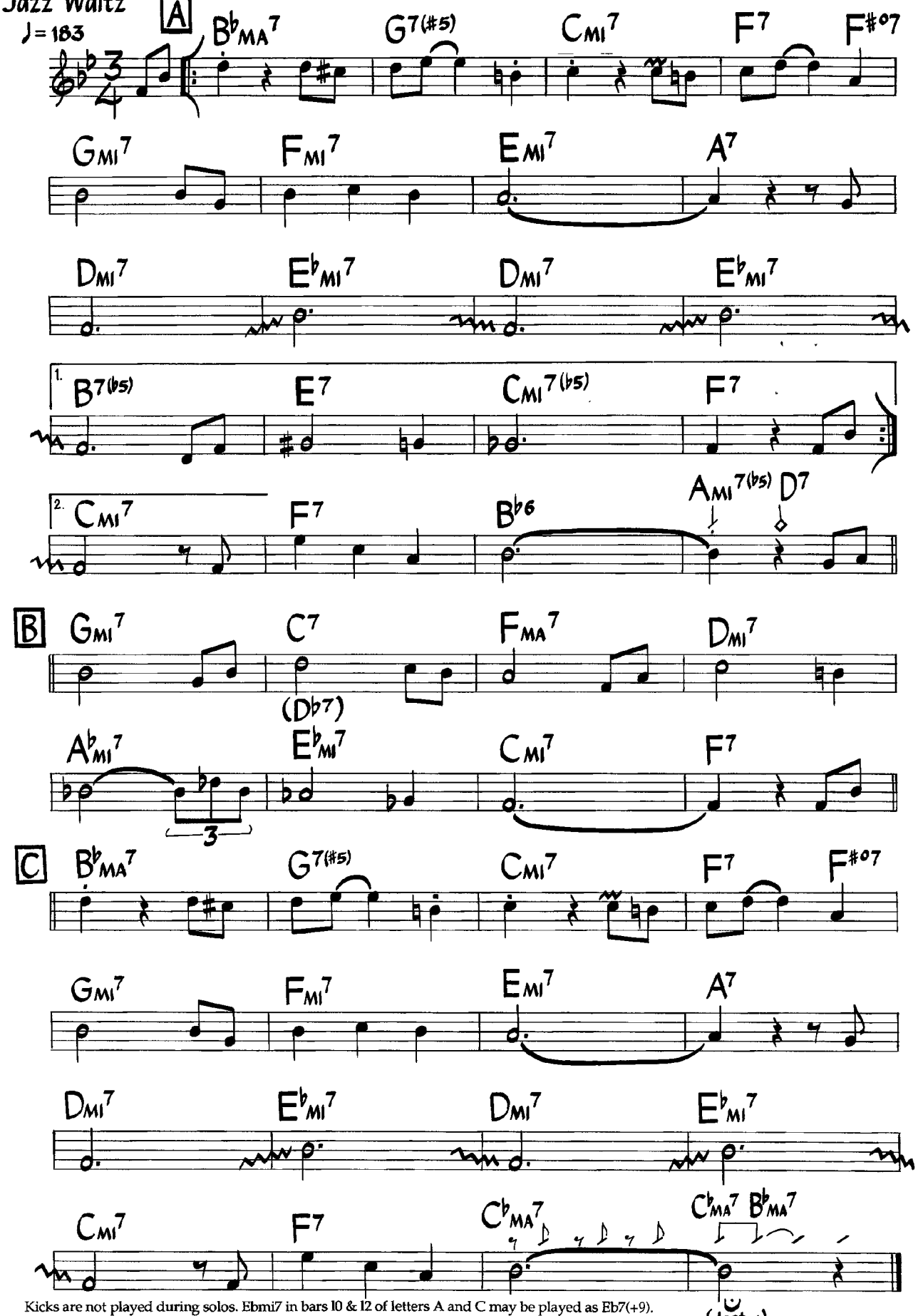
Victor Feldman
Miles Davis
(As played by Miles Davis)



Up Jumped Spring

Freddie Hubbard

Medium-Up
Jazz Waltz
♩= 183
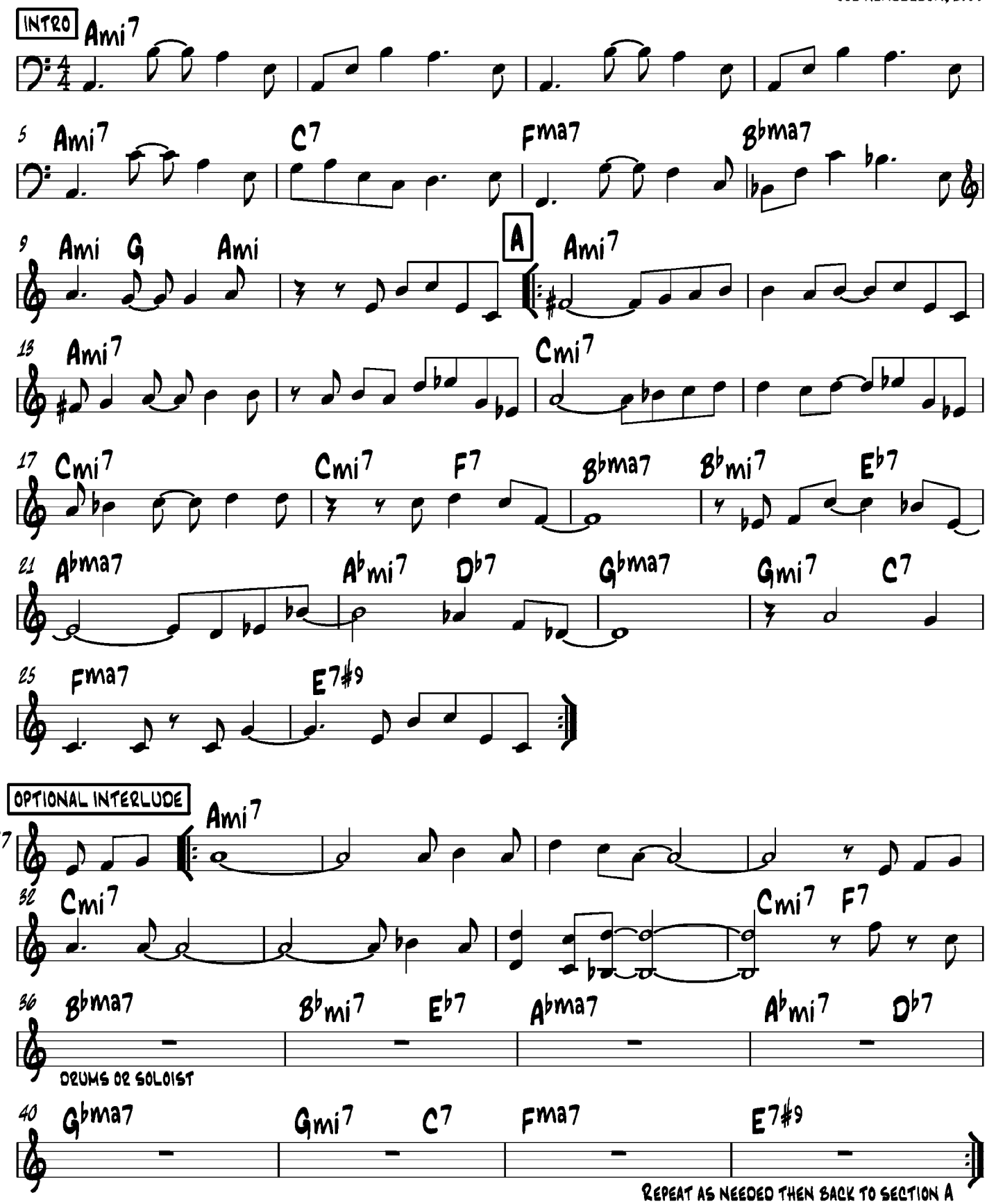


Kicks are not played during solos. Ebmi7 in bars 10 & 12 of letters A and C may be played as Eb7(+9).

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RECORDA-ME

Medium Latin
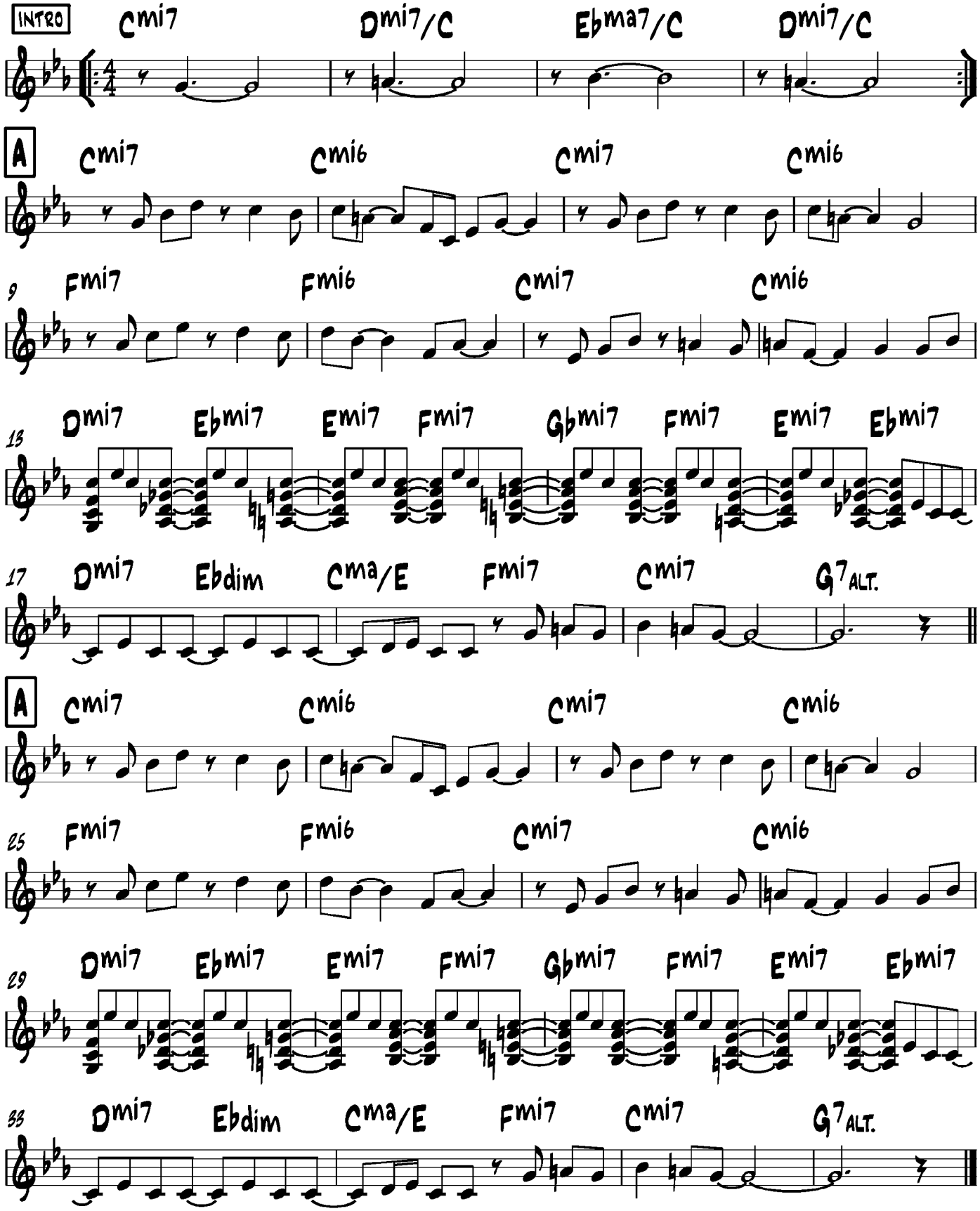
Joe Henderson, 1963



Stolen Moments

Med Swing
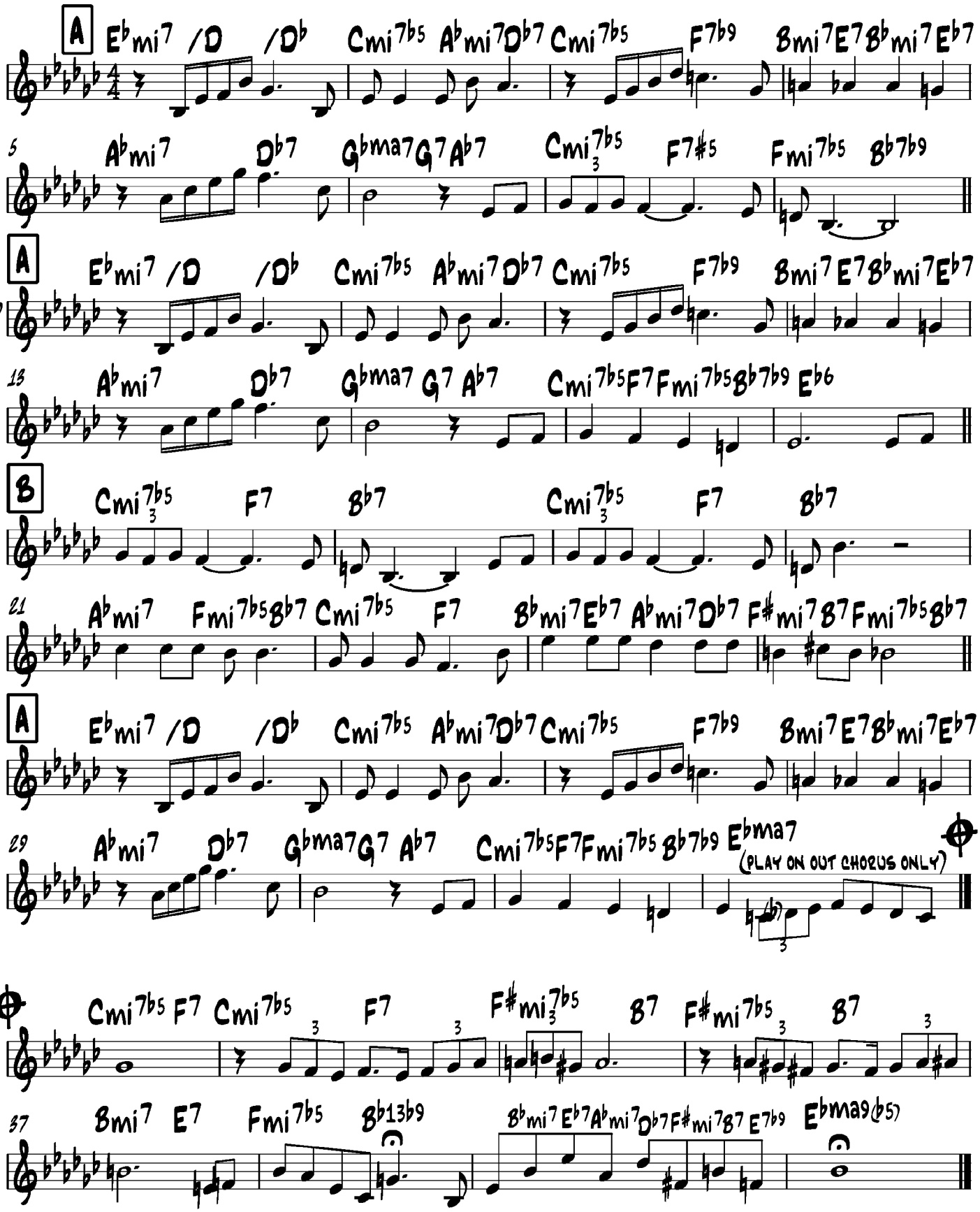
Oliver Nelson, 1961



'Round Midnight

Ballad
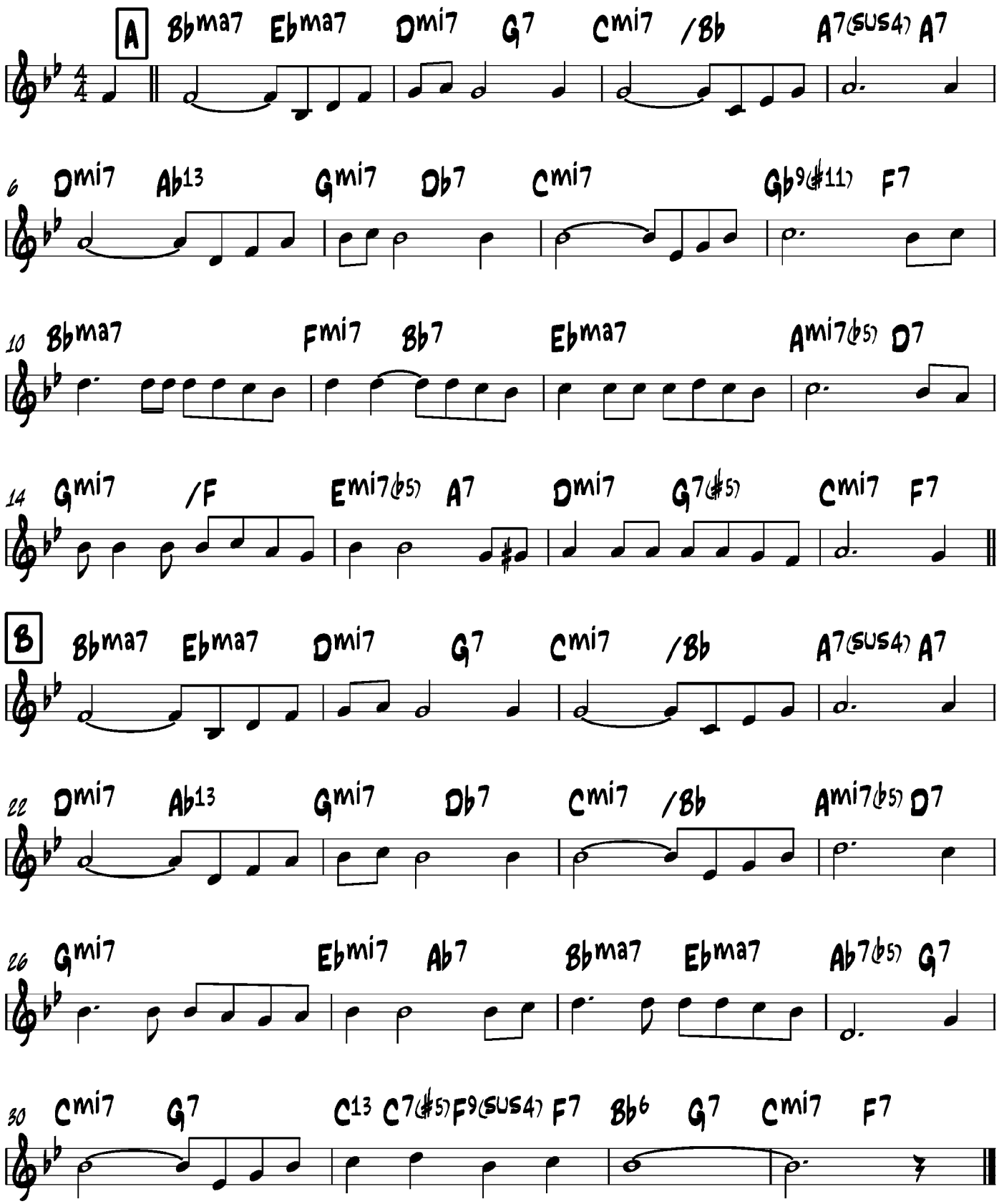
Thelonious Monk/Cootie Williams
Bernie Hanighen, 1944



My Foolish Heart

Ned Washington/Victor Young, 1949
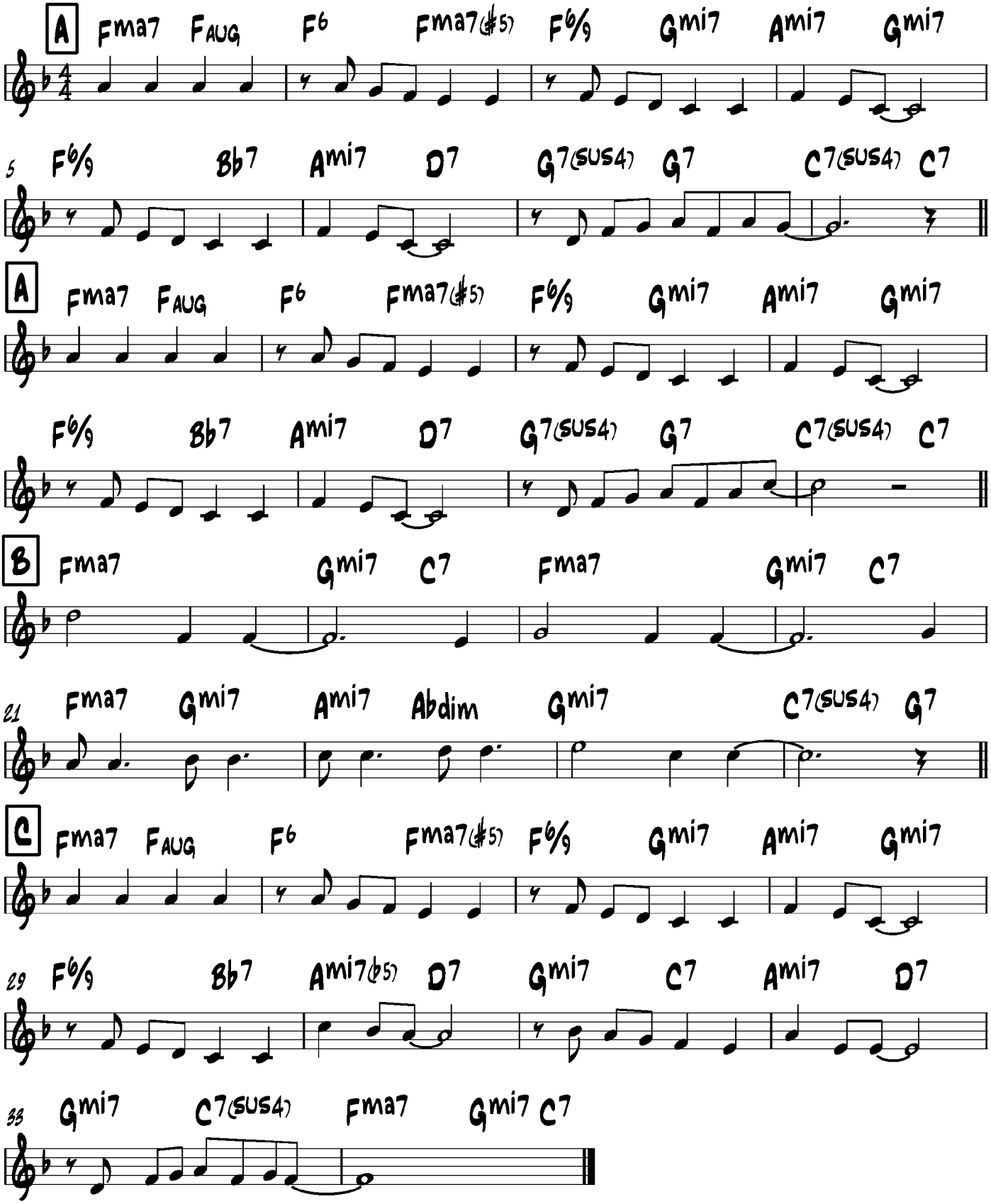
Ballad



It Never Entered My Mind

Ballad
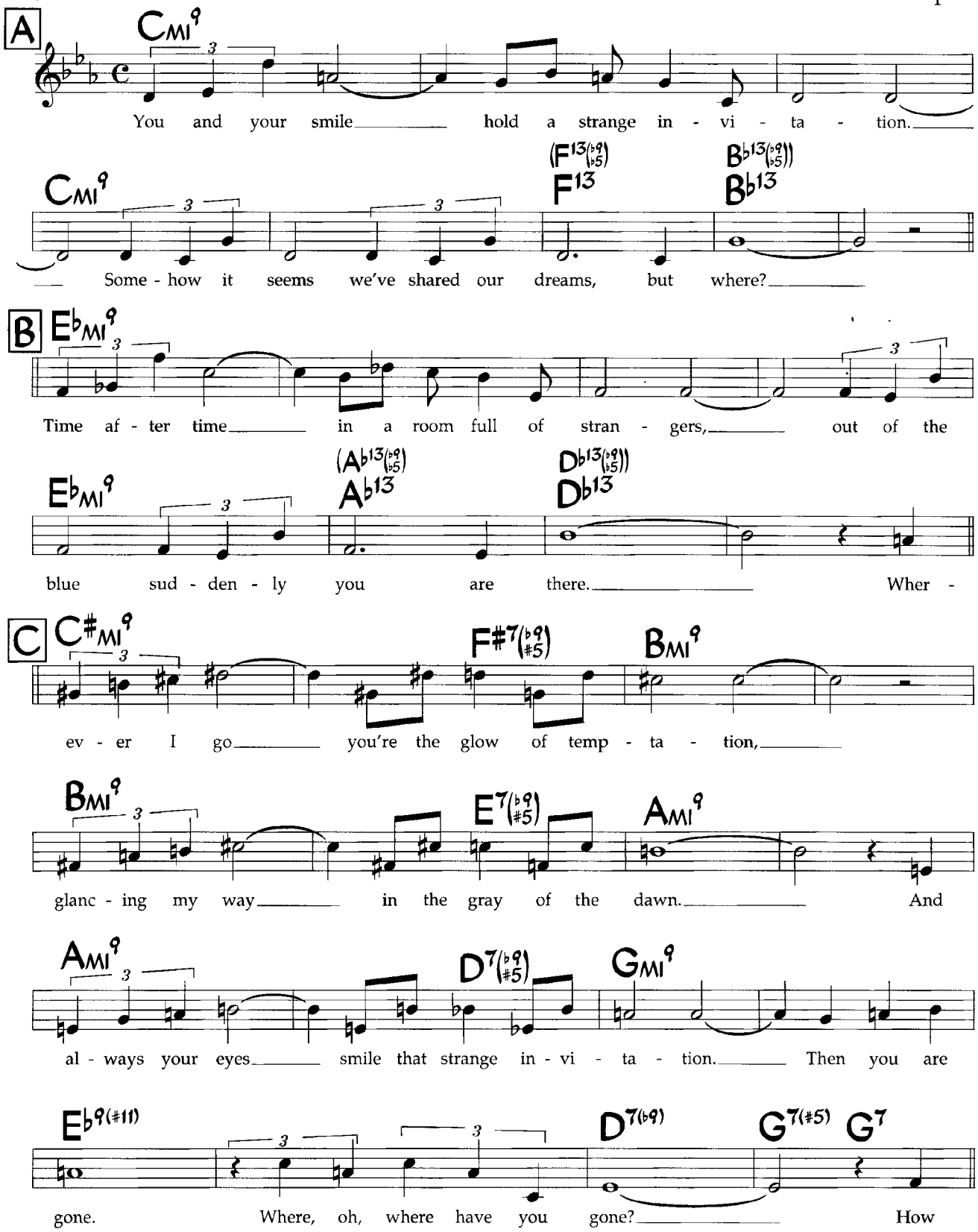
Richard Rodgers/Lorenz Hart, 1940



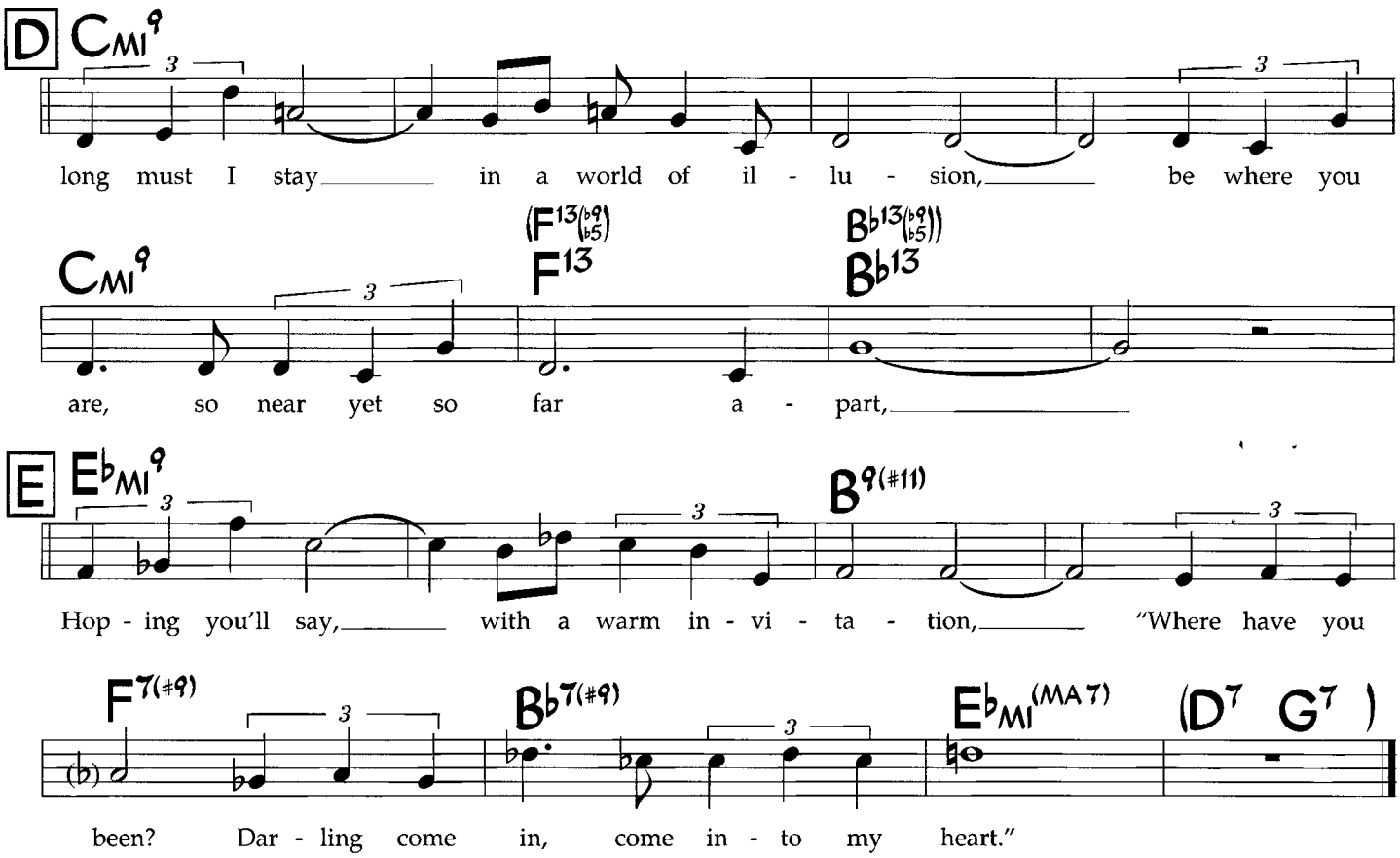
Invitation

Medium Swing or Ballad
(or 12/8 Latin)

Lyric: Paul Francis Webster
Music: Bronislau Kaper
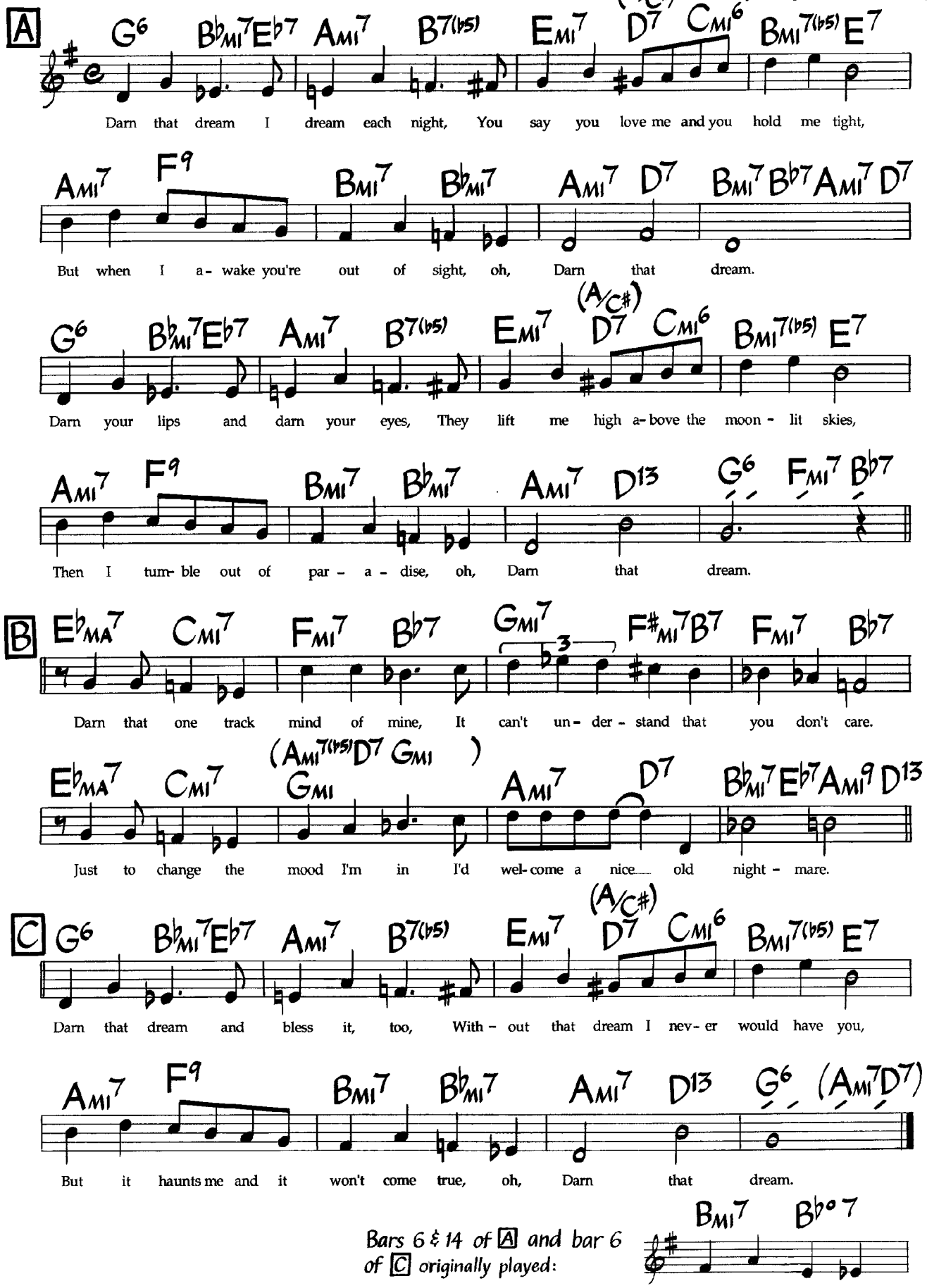


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D
Cmi9
long must I stay in a world of il - lu - sion, be where you
Cmi9
(F13(b9 b5)
F13
Bb13(b9 b5))
Bb13
are, so near yet so far a - part,
E
Ebmi9
B9(#11)
Hop - ing you'll say, with a warm in - vi - ta - tion, "Where have you
F7(#9)
Bb7(#9)
Ebmi(MA7)
(D7 G7)
been? Dar - ling come in, come in - to my heart."

Darn That Dream

Med. Ballad
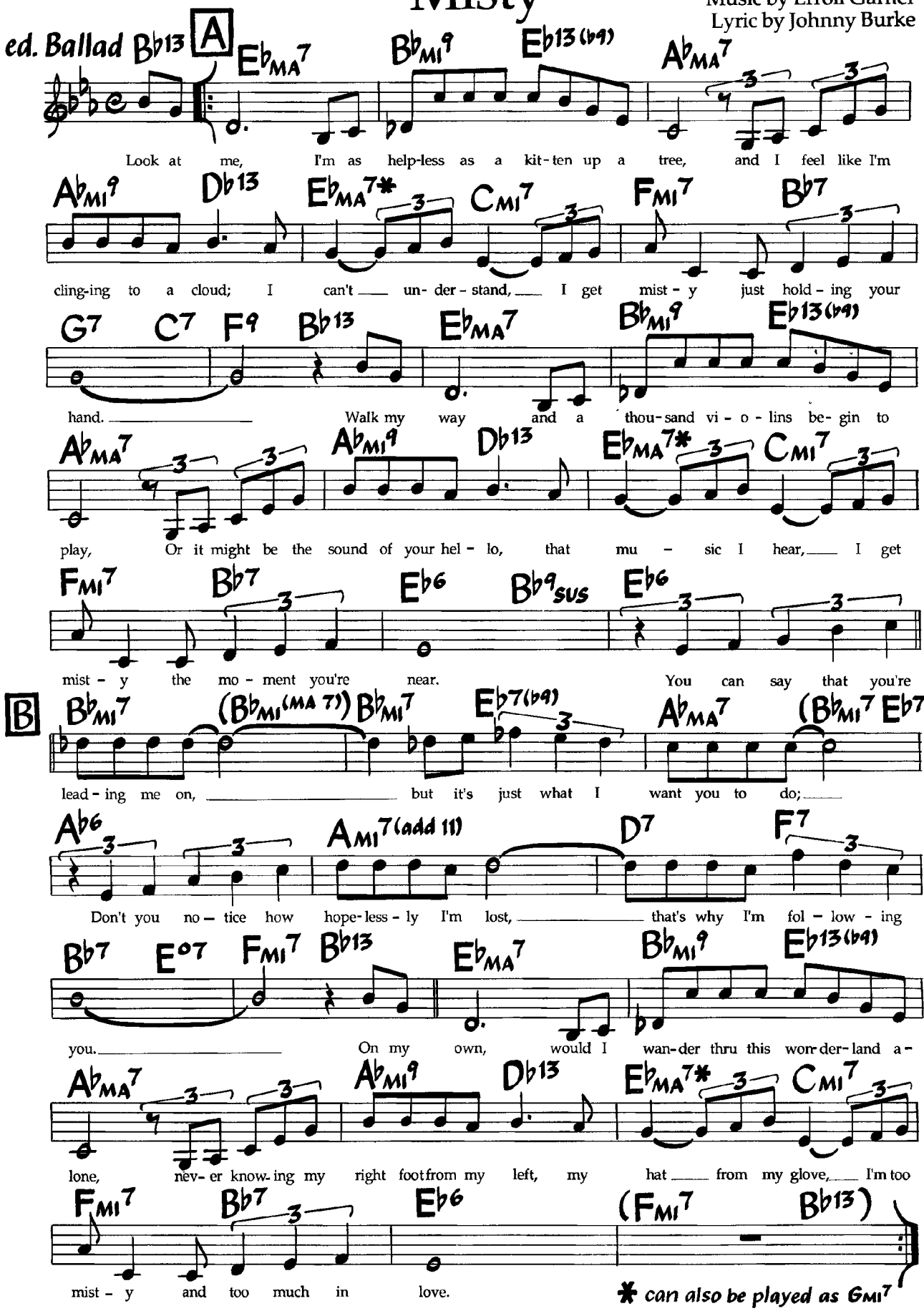
Music by Jimmy Van Heusen
Lyric by Eddie DeLange



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Misty
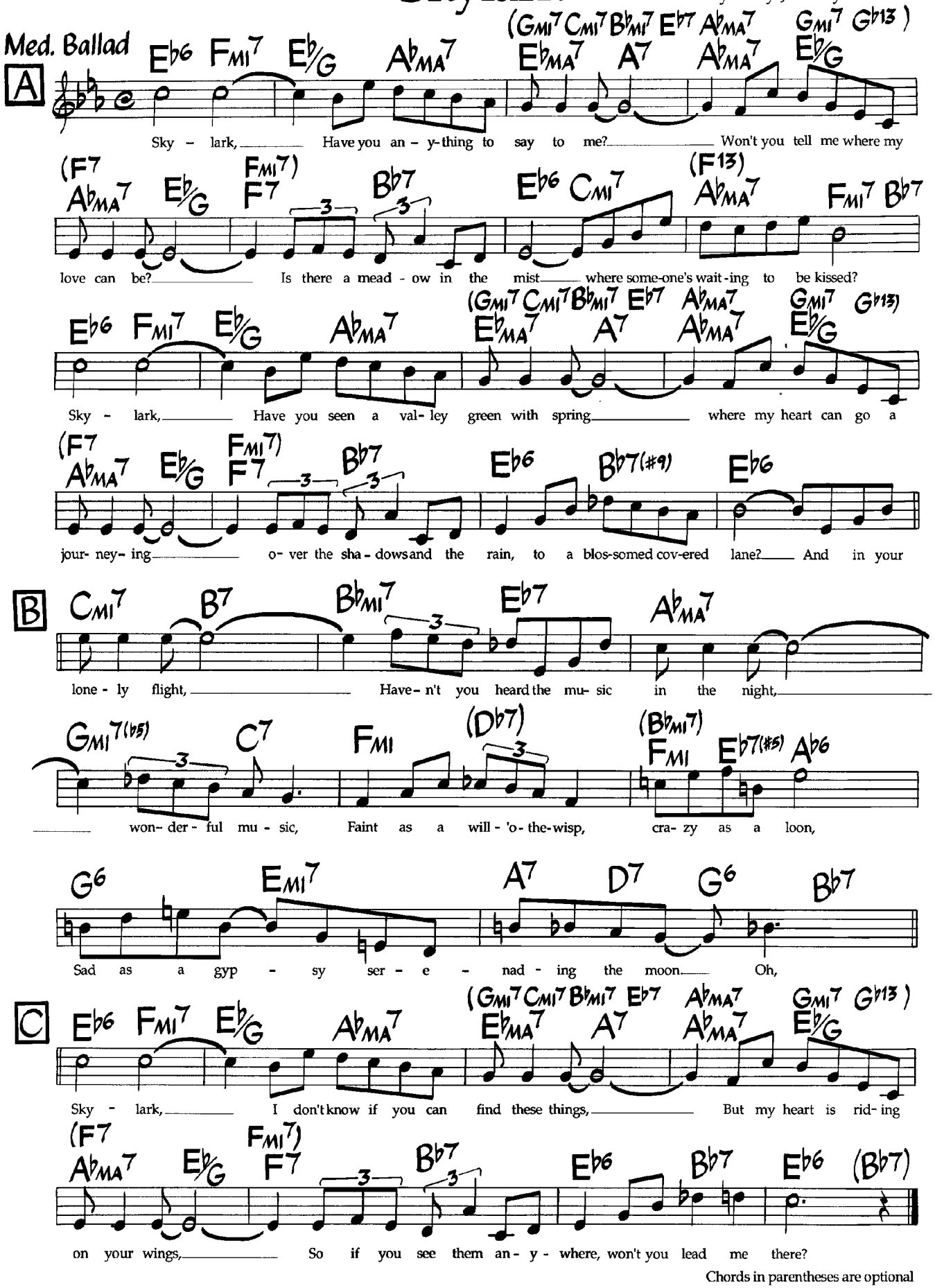
Music by Erroll Garner
Lyric by Johnny Burke



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Skylark

Music by Hoagy Carmichael
Lyric by Johnny Mercer



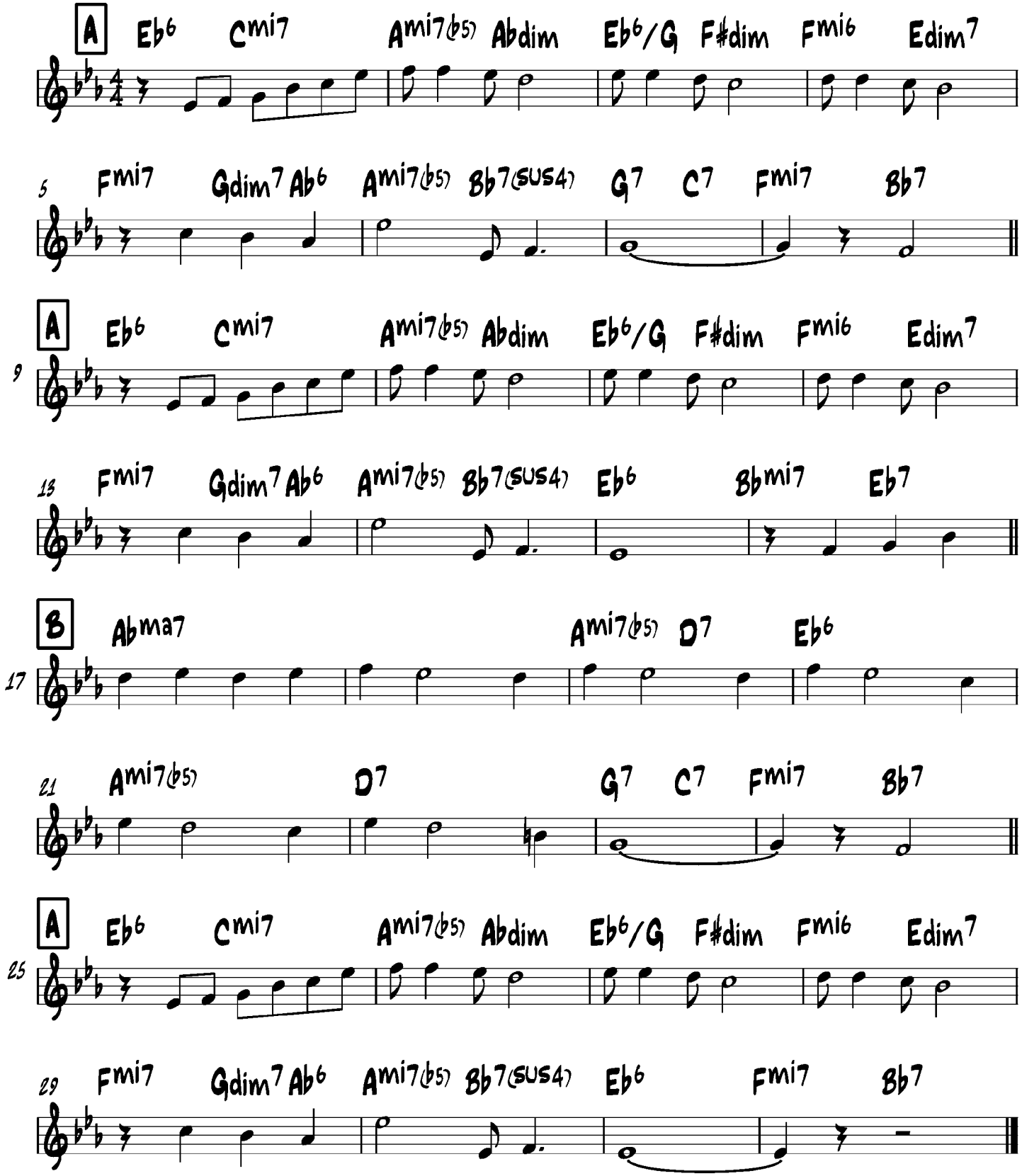
Chords in parentheses are optional

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Someone to Watch Over Me
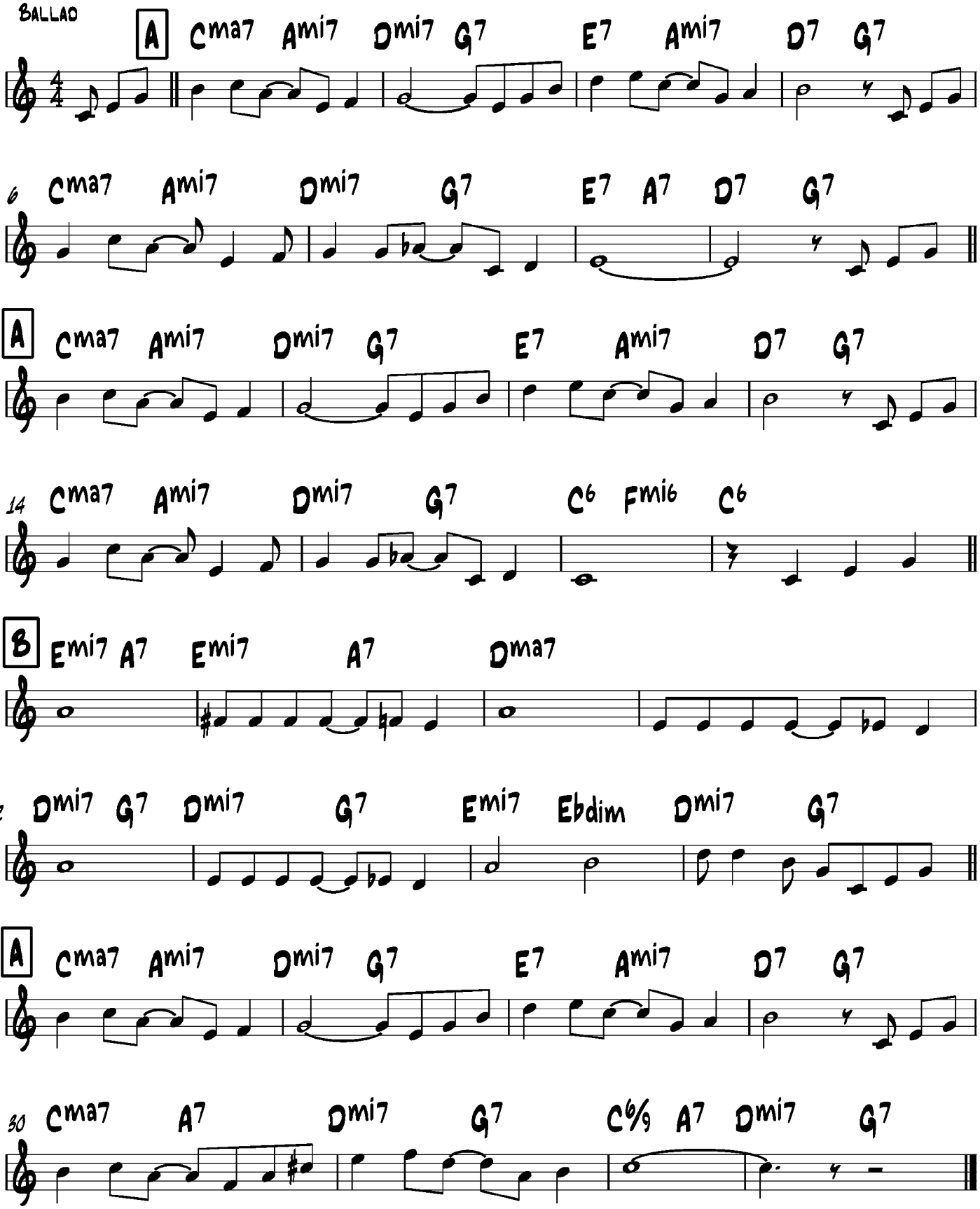
Ballad

George & Ira Gershwin, 1926



I Can't Get Started
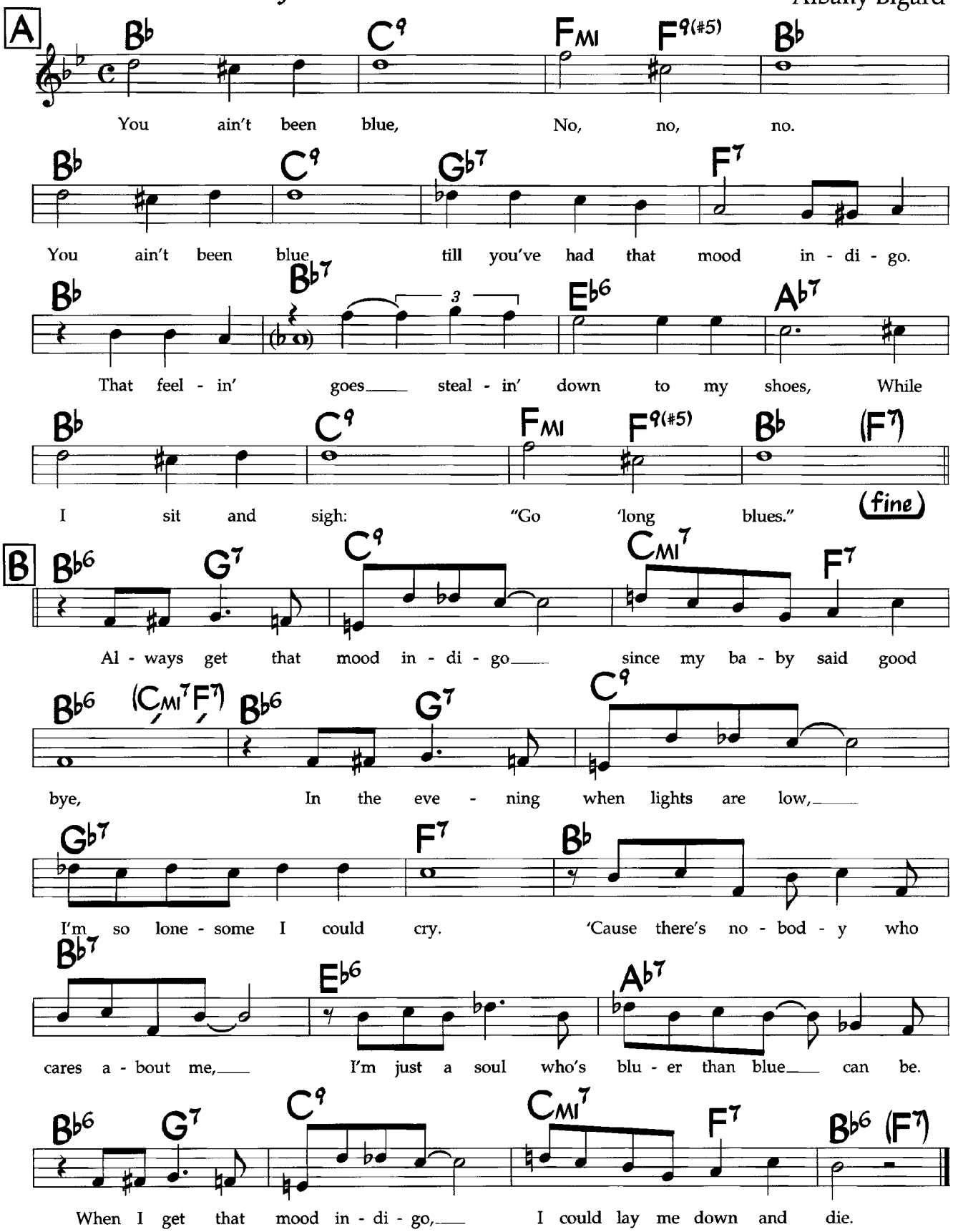
Vernon Duke/Ira Gershwin. 1935



Mood Indigo
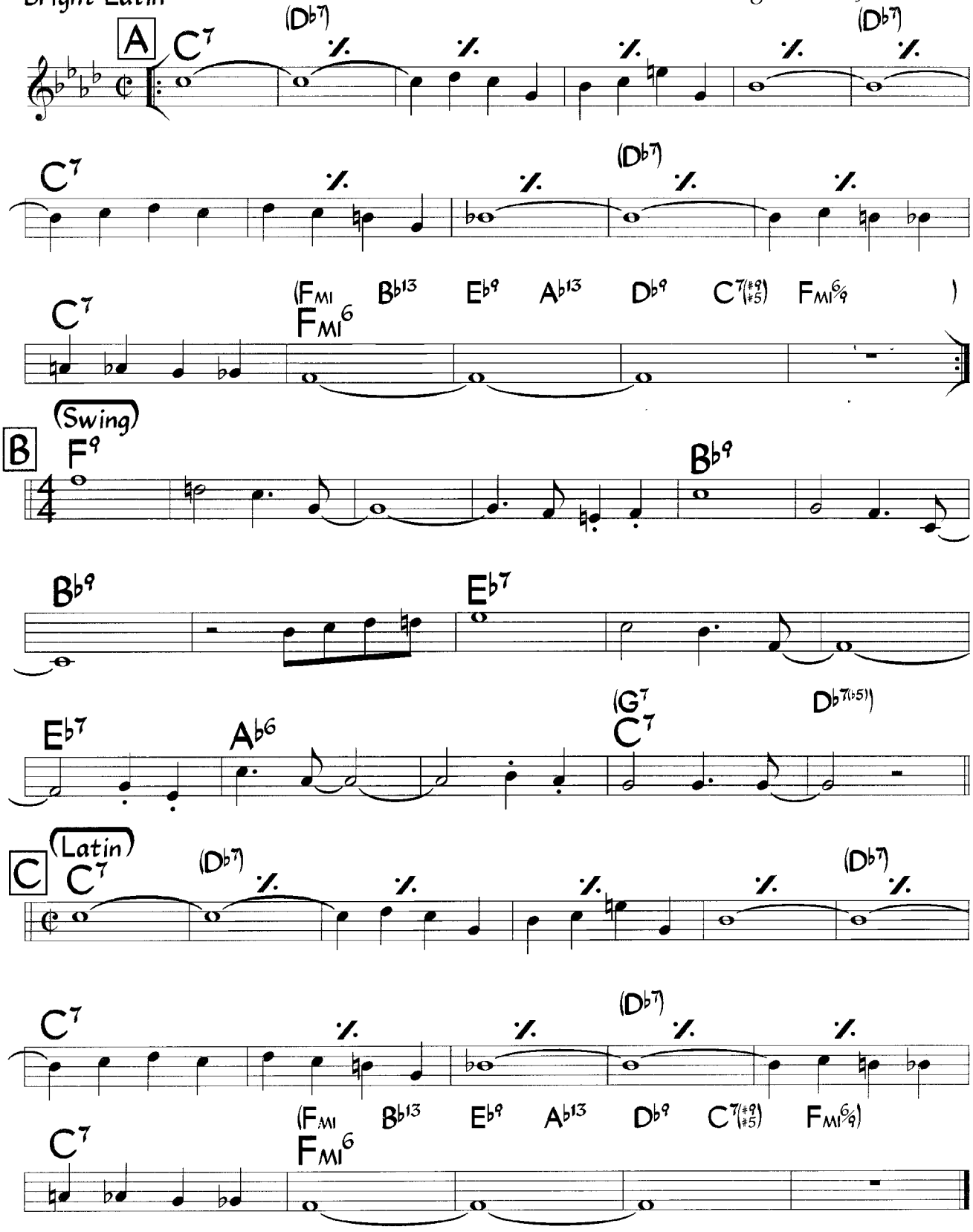
Duke Ellington [214]
Irving Mills
Albany Bigard

Med. Ballad (1/8's swing)



Caravan

Duke Ellington
Irving Mills & Juan Tizol
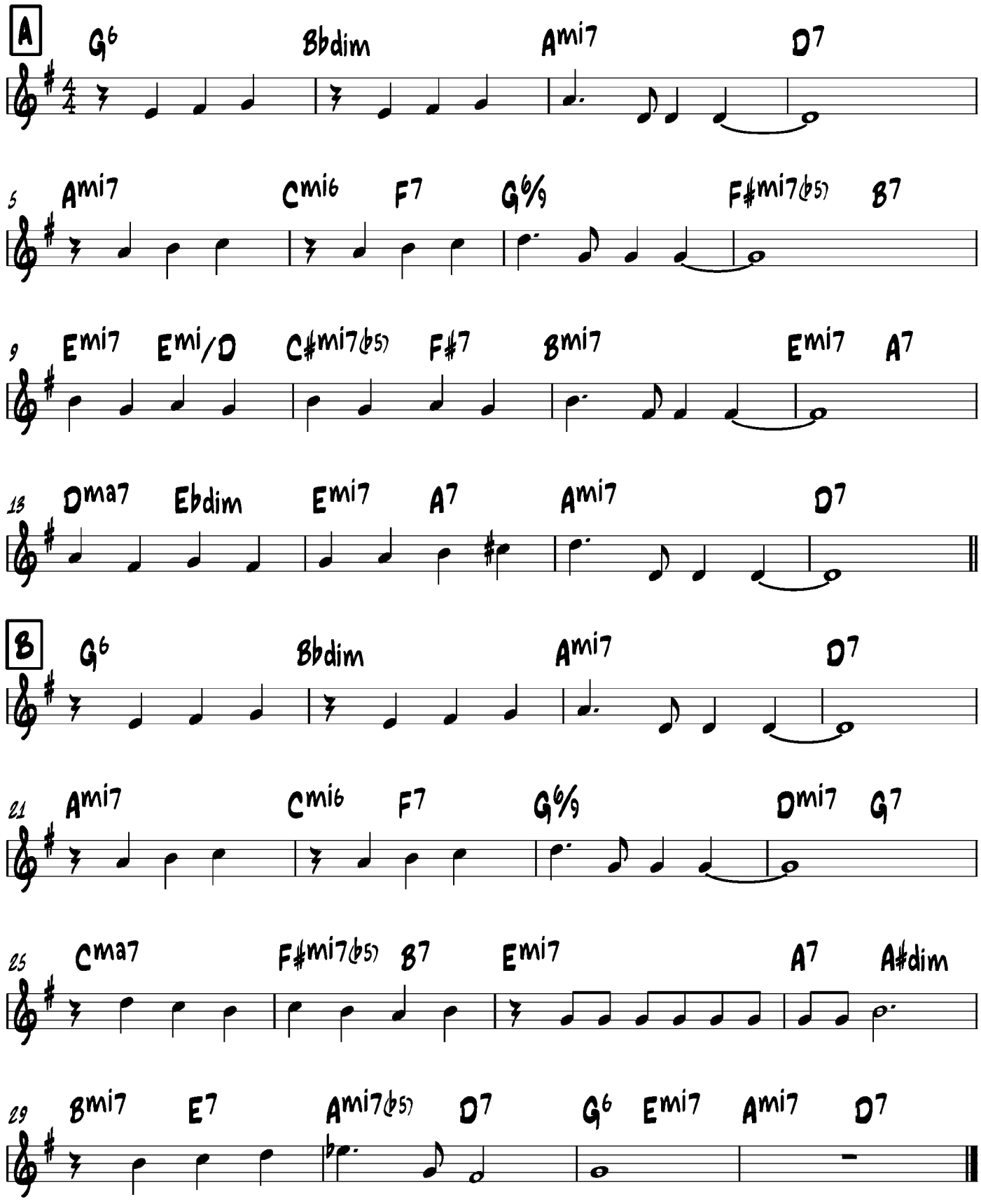


Solos may swing throughout.

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Embraceable You

Ballad
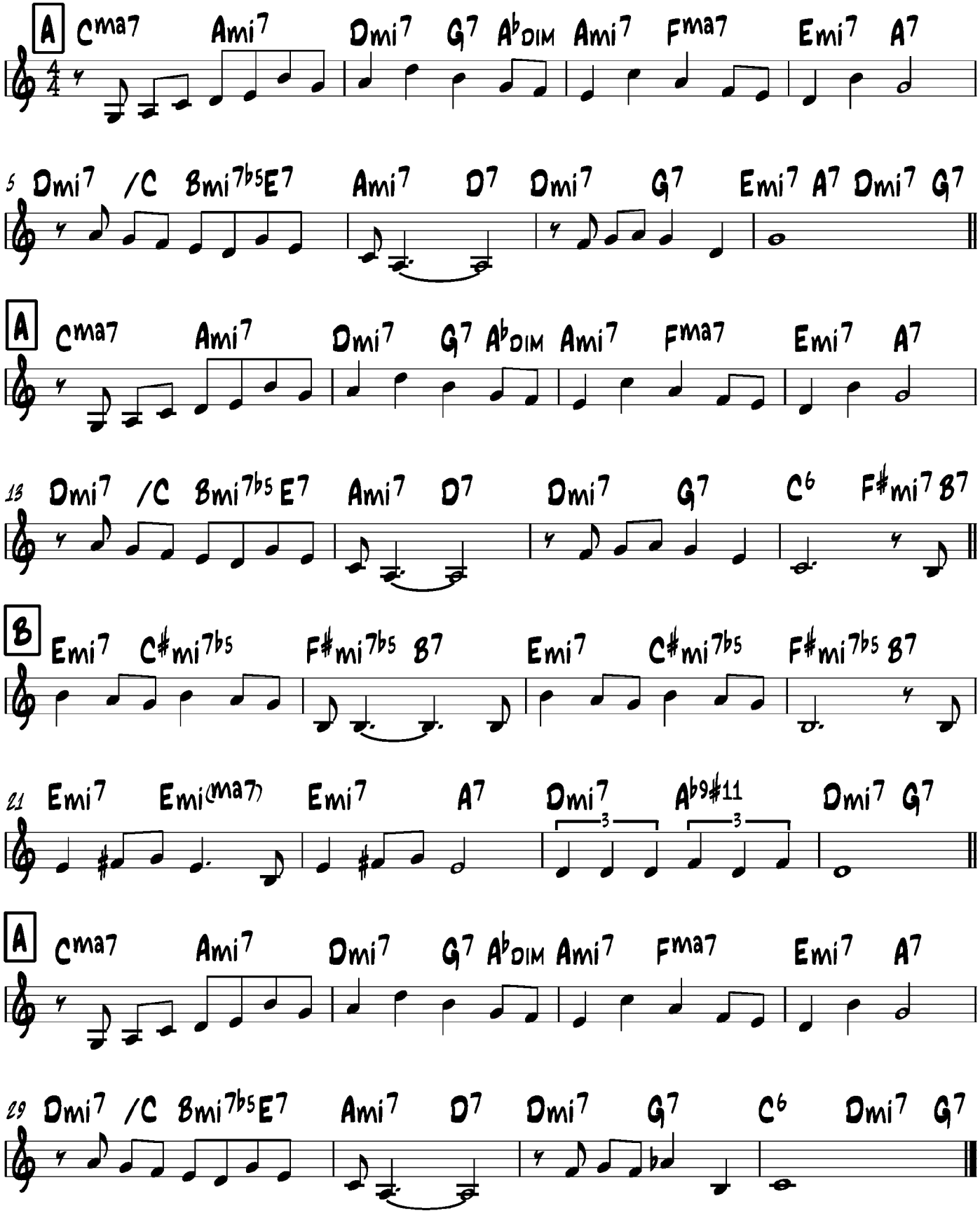
George & Ira Gershwin, 1930



My One and Only Love

Ballad
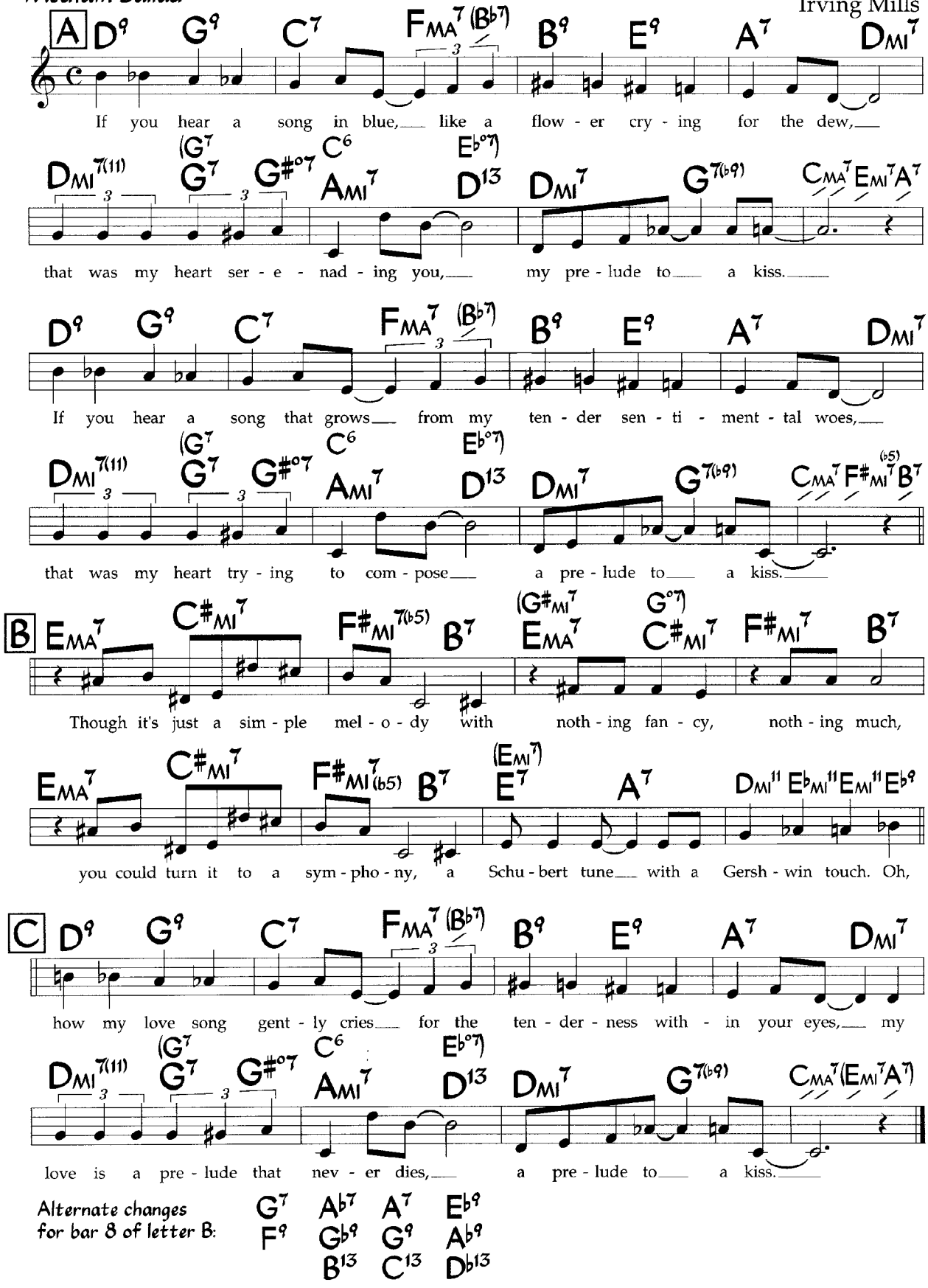
Robert Mellin/Guy Wood, 1952



Prelude To A Kiss

Duke Ellington
Irving Gordon
Irving Mills

Medium Ballad
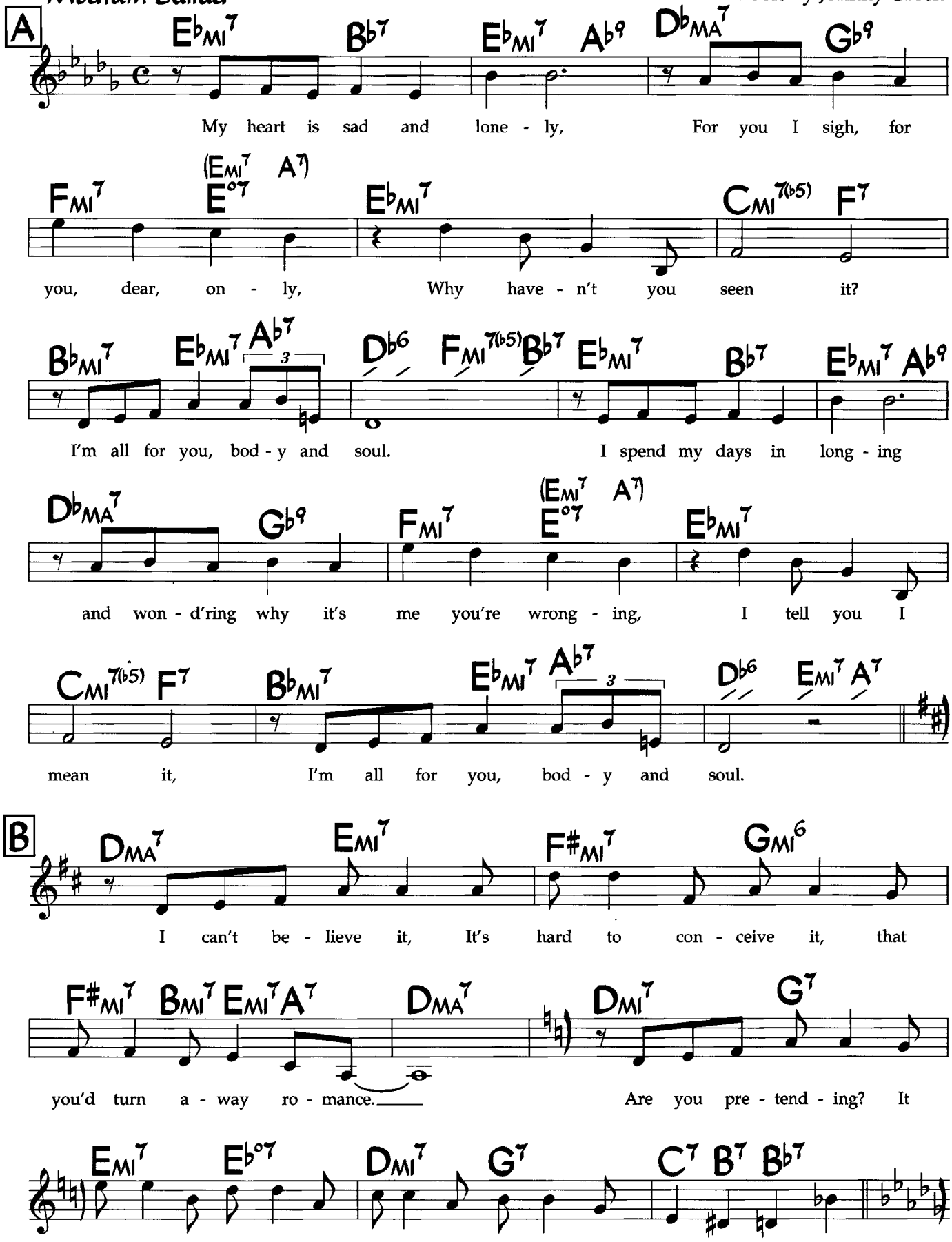


Alternate changes for bar 8 of letter B: G7 F9 A♭7 G♭9 B13 A7 G9 C13 E♭9 A♭9 D♭13

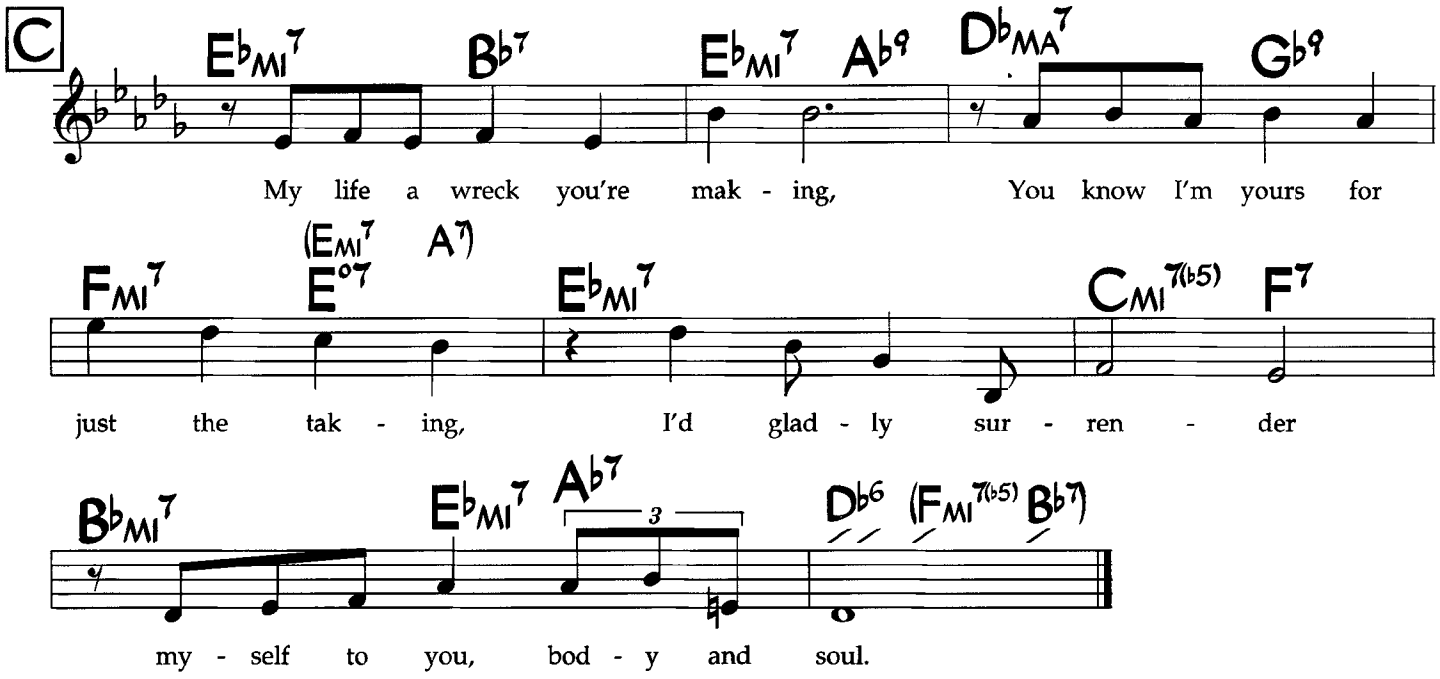
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Body and Soul

Lyric by Edward Heyman,
Robert Sour and Frank Eyton
Music by Johnny Green

Medium Ballad
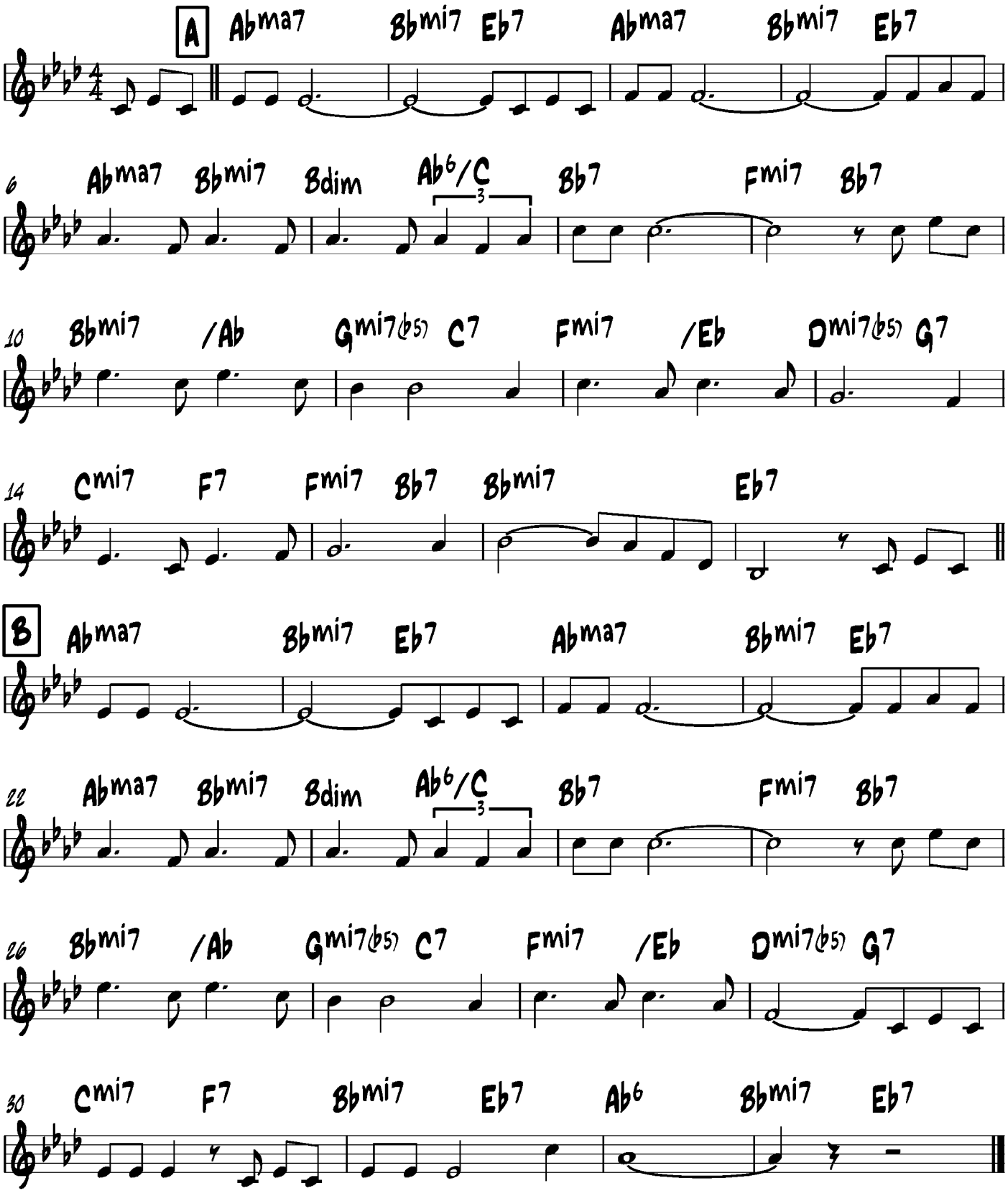




Chords in parentheses are optional (especially used for solos).

The Very Thought of You
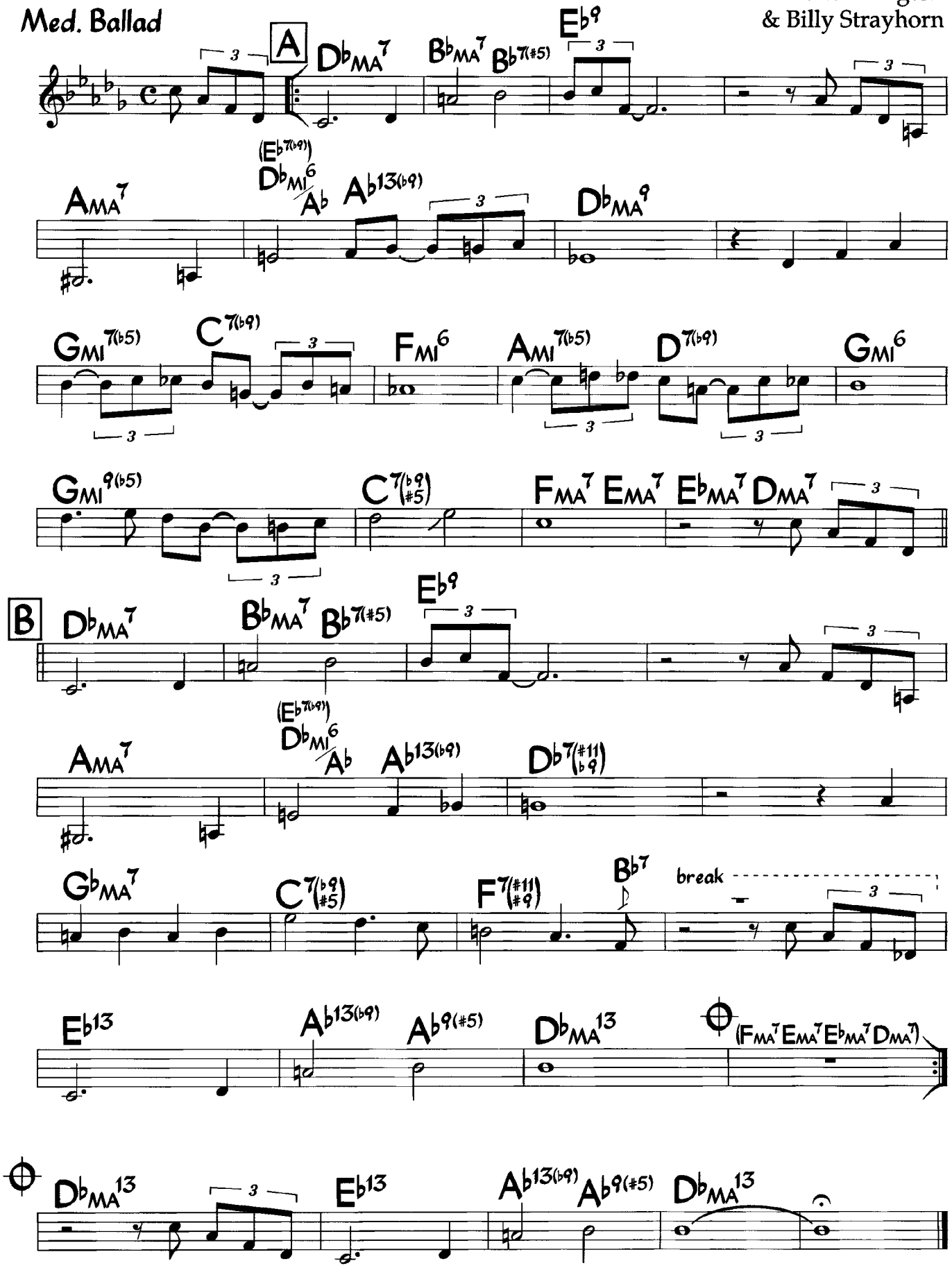
Ray Noble, 1934

Ballad



Isfahan

Duke Ellington
& Billy Strayhorn
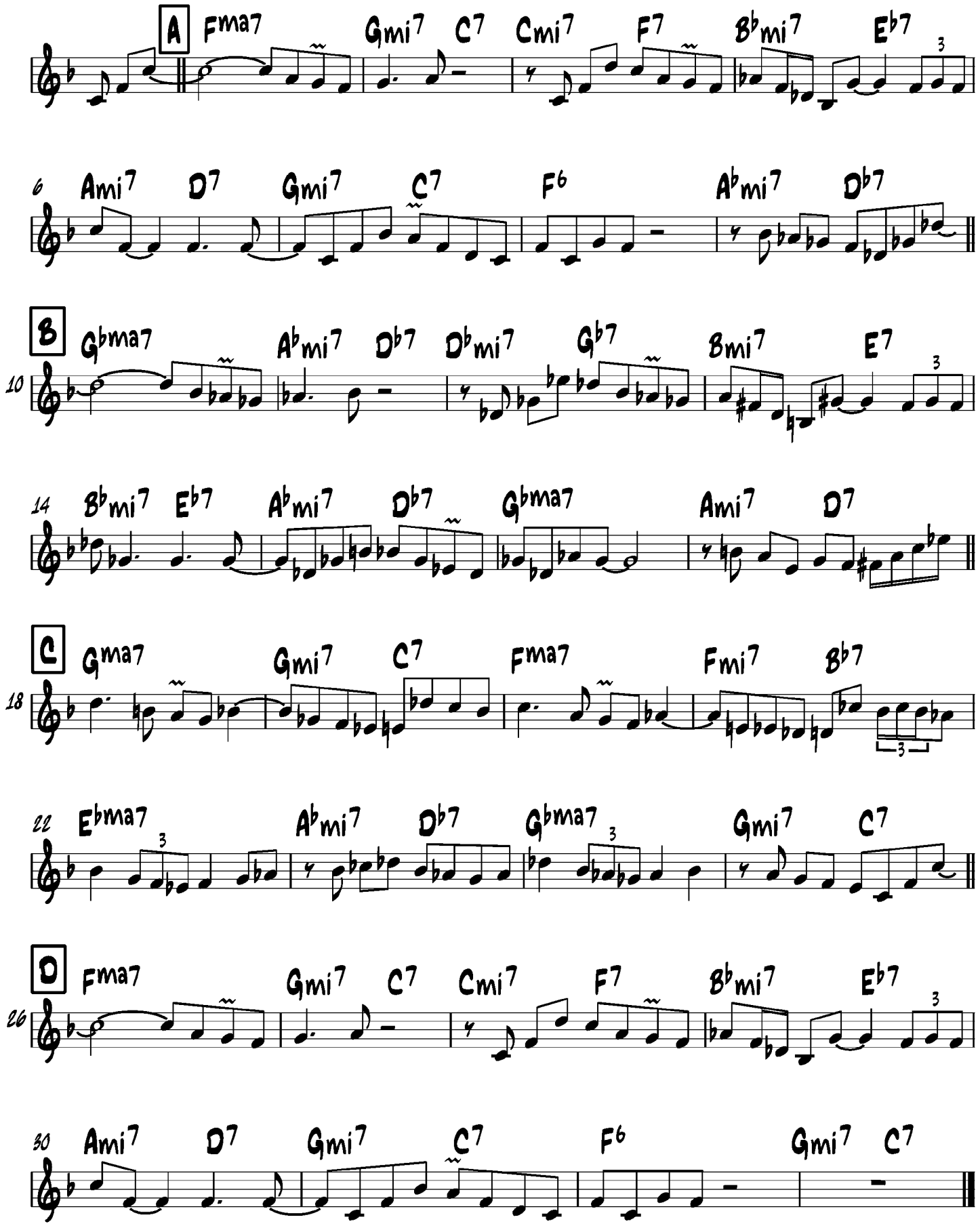


Melody incorporates embellishments from the original recording.

Joy Spring

Med-Up Swing
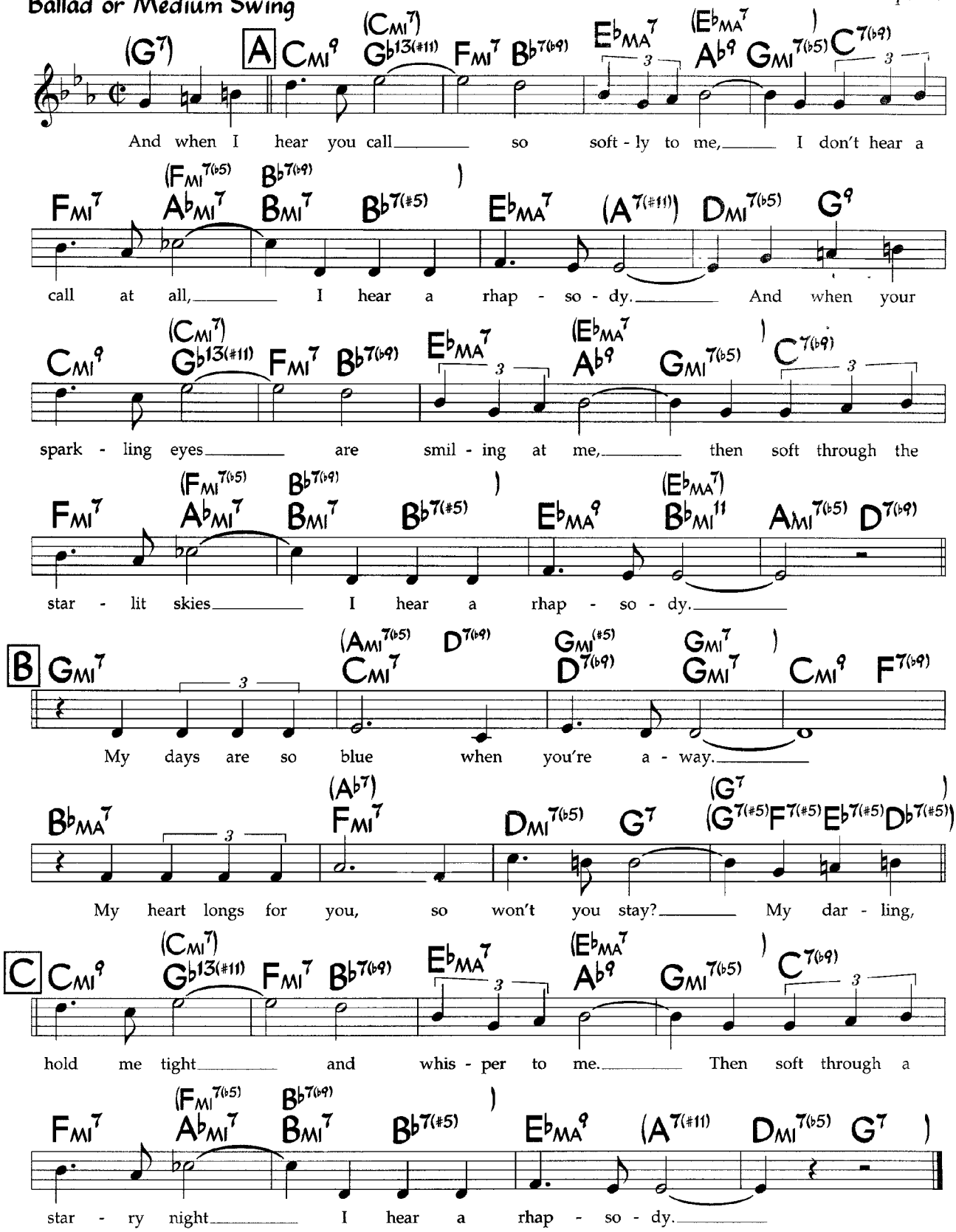
Clifford Brown, 1956



I Hear a Rhapsody

George Fragos, Jack Baker
& Dick Gasparre

Ballad or Medium Swing
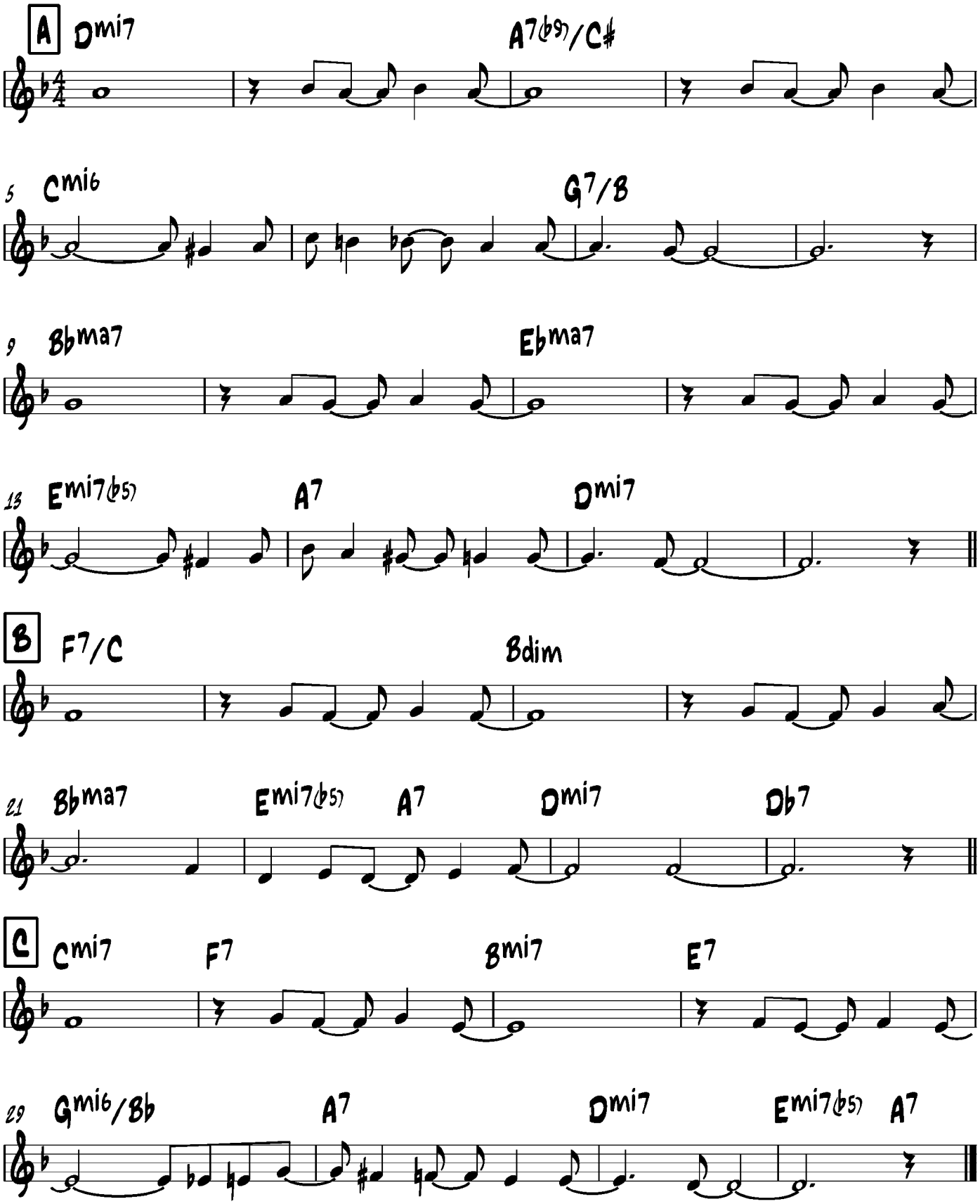


Note: Bottom changes are Bill Evans'; more standard changes in parentheses.

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How Insensitive

Latin

Antonio Carlos Jobim, 1963
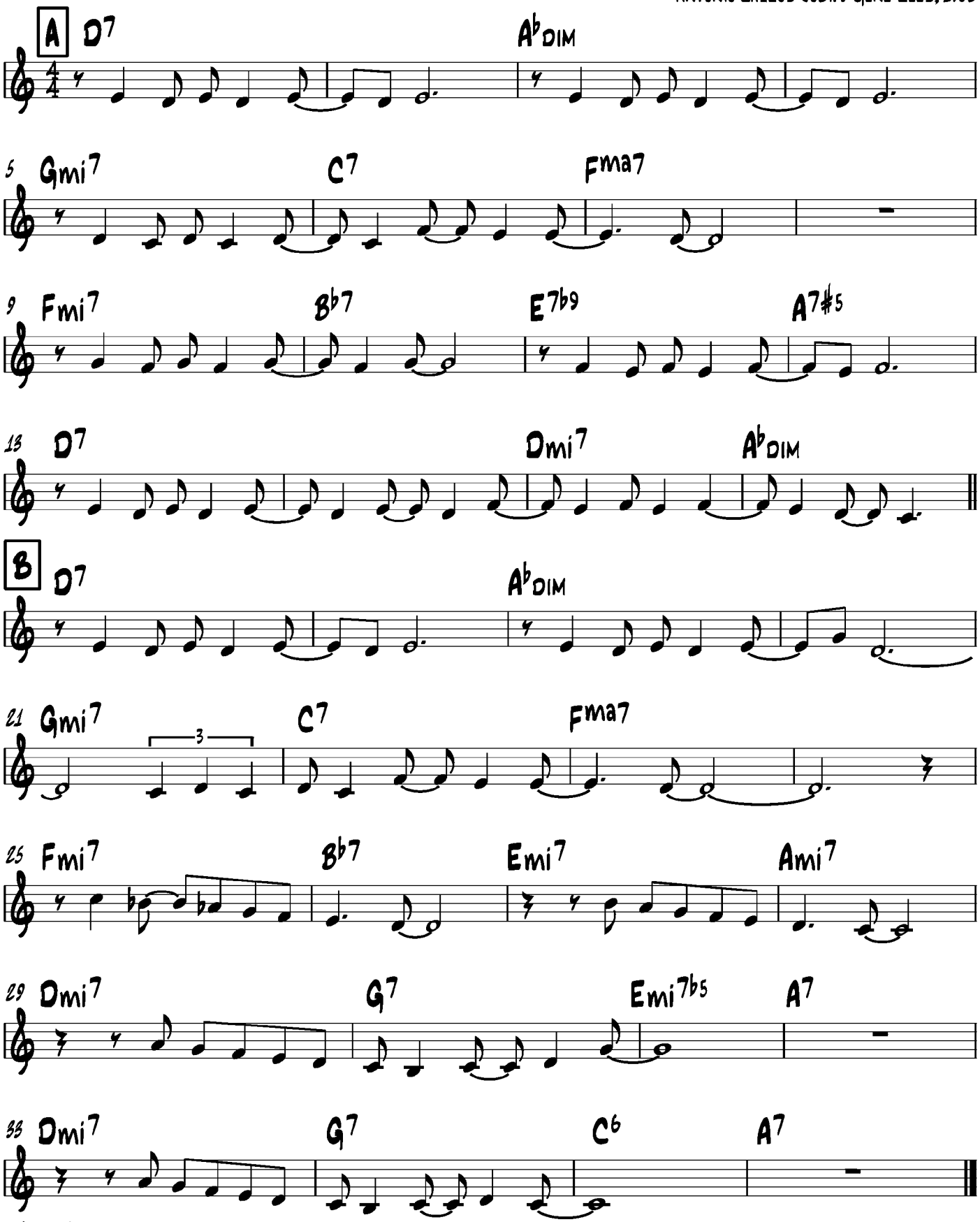


Corcovado

Quiet Nights of Quiet Stars

Bossa

Antonio Carlos Jobim/Gene Lees, 1962
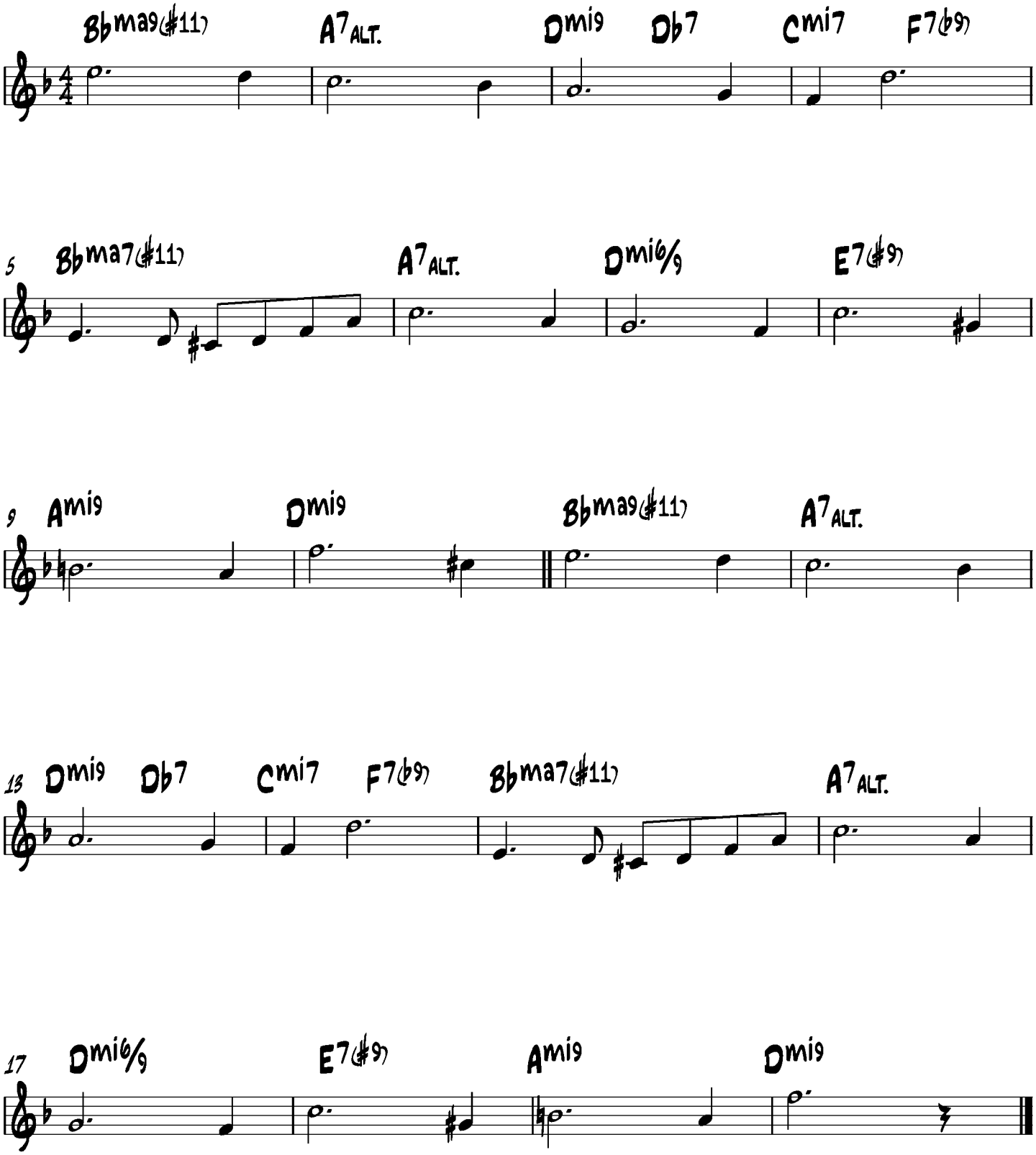


*Note: Sometimes played skipping the last two bars until the out chorus.

Blue In Green

Ballad
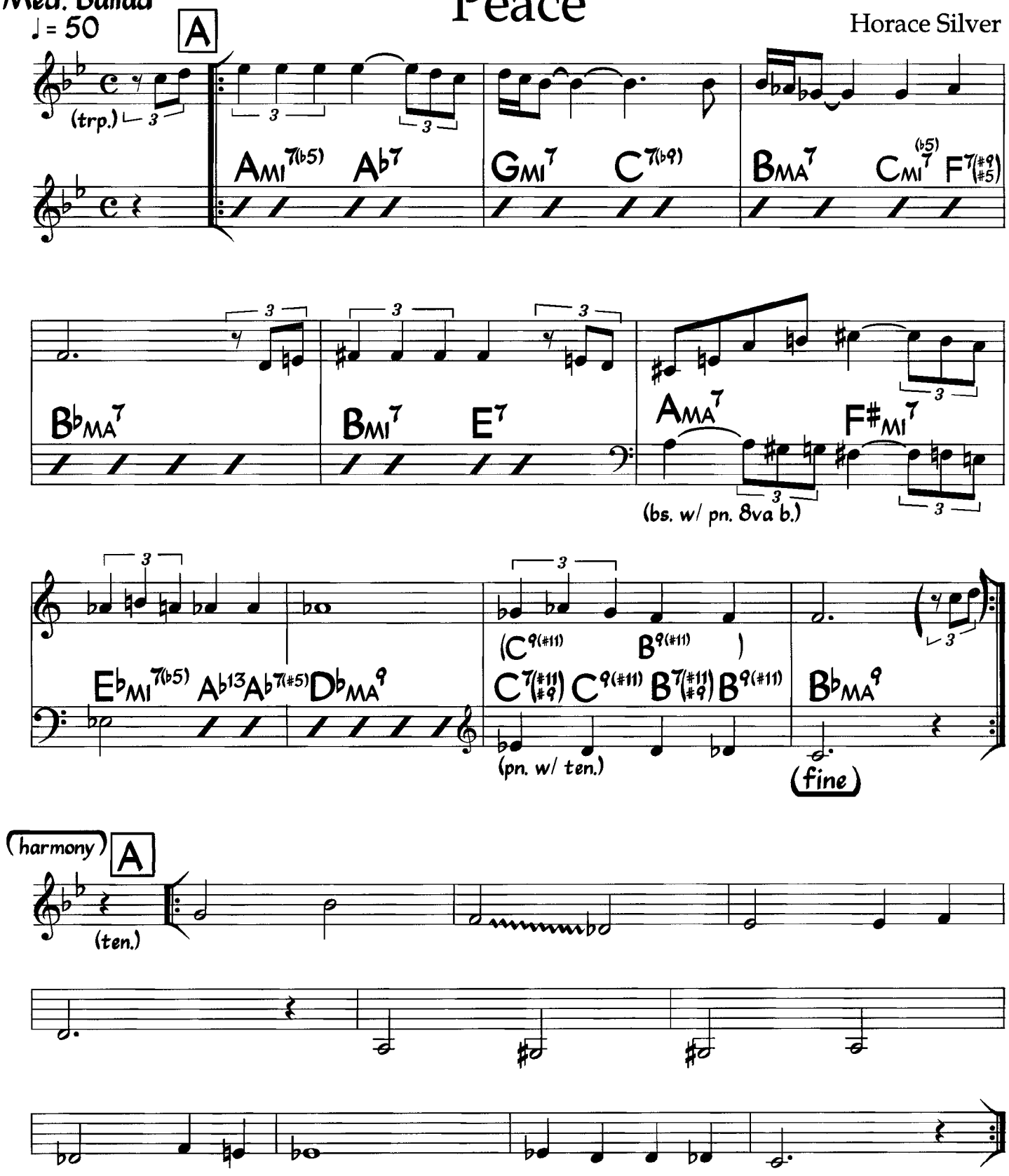
Miles Davis, 1959



Peace

Horace Silver

Med. Ballad
♩ = 50
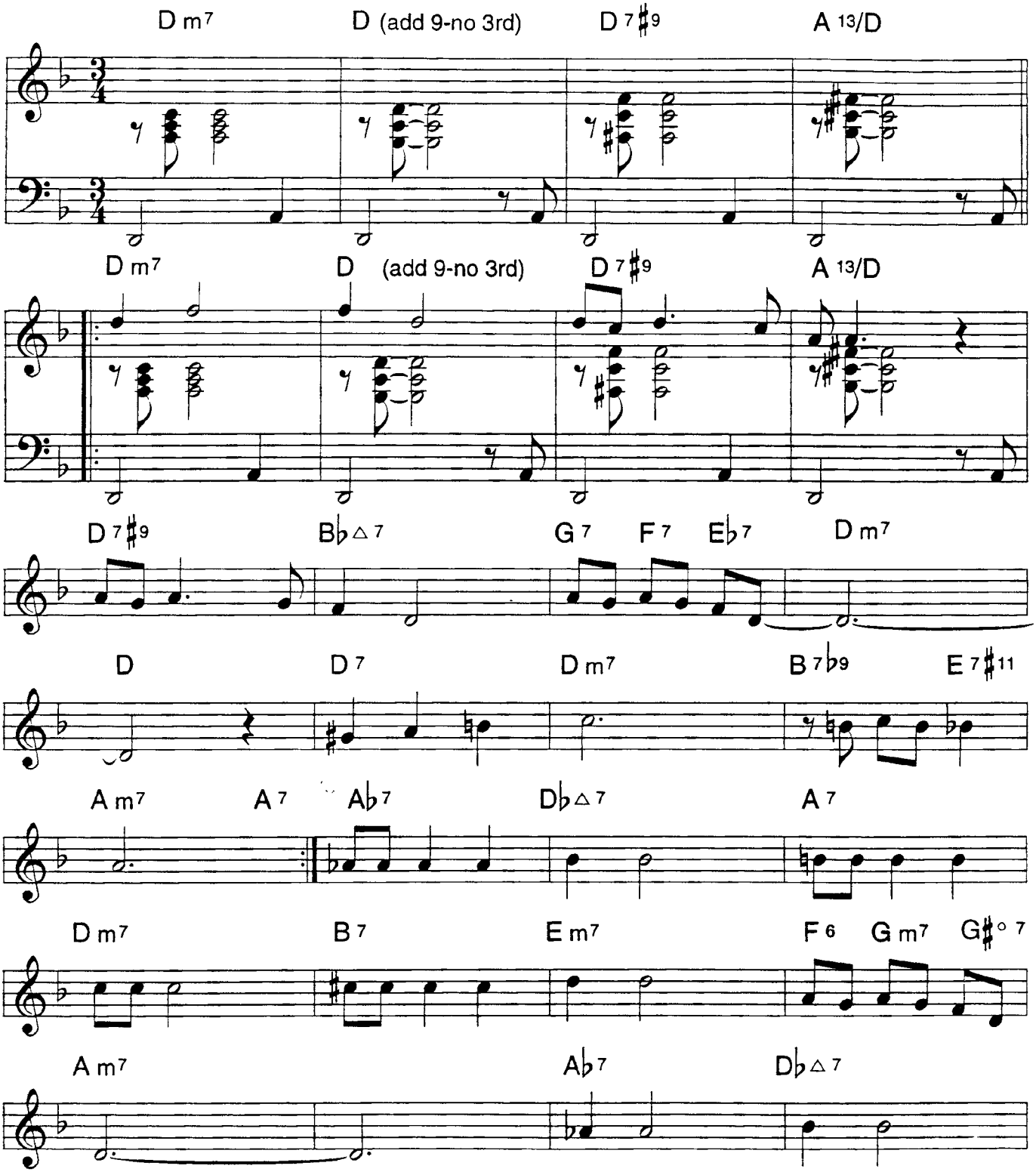


Play head twice before solos, once after.
Bass line at bar 6 is not played during solos.
Chords in parentheses are used for solos.

MY MAN'S GONE NOW

206

DuBOSE HEYWARD
IRA GERSHWIN
GEORGE GERSHWIN

Ballad
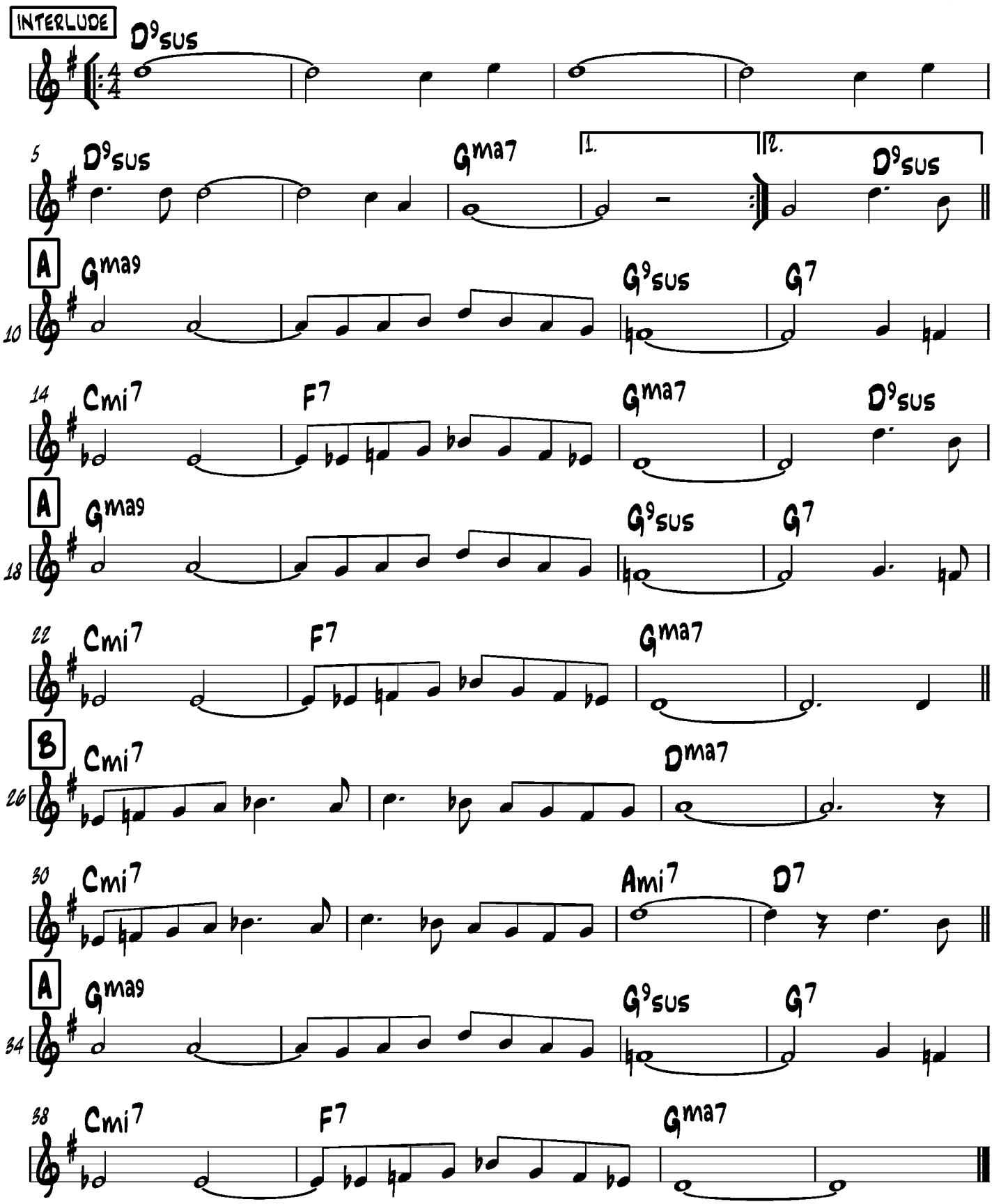


Poinciana

Song of the Tree

Medium Latin

Buddy Bernier/Nat Simon, 1936
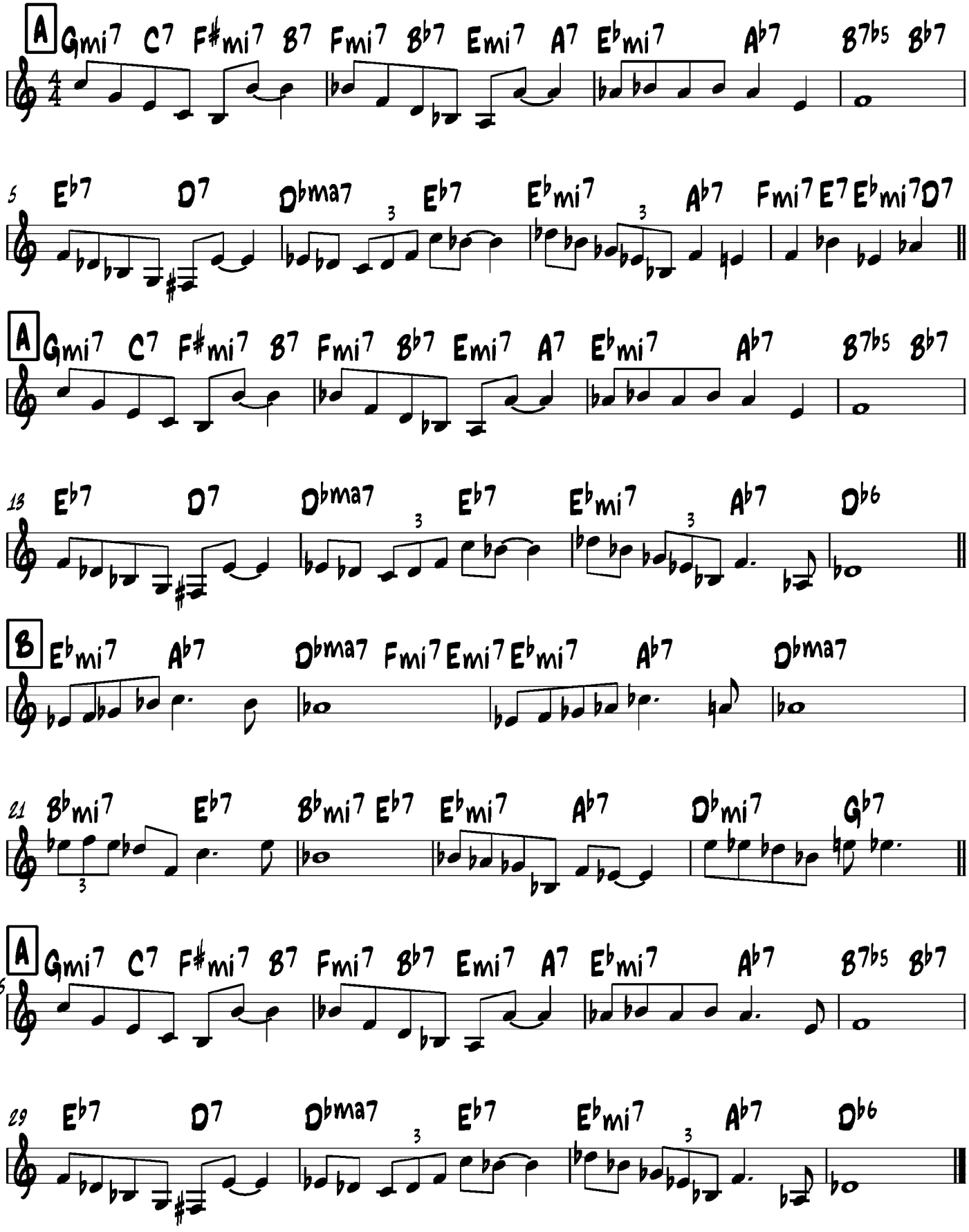


Solos on AABA - Interlude may be played between solos

Ask Me Now

Ballad
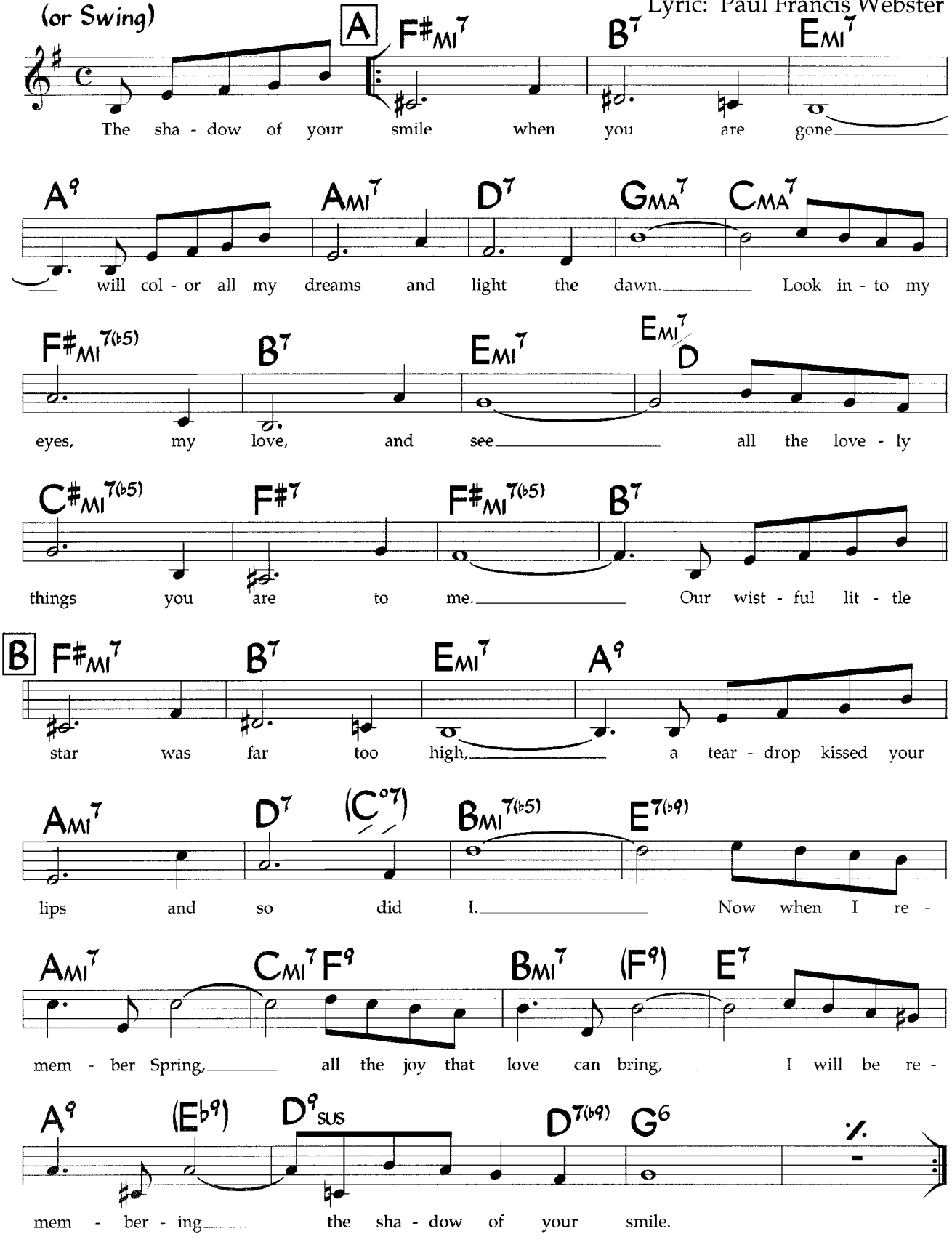
Thelonious Monk, 1978



The Shadow of Your Smile

Medium Bossa
(or Swing)

Music: Johnny Mandel
Lyric: Paul Francis Webster
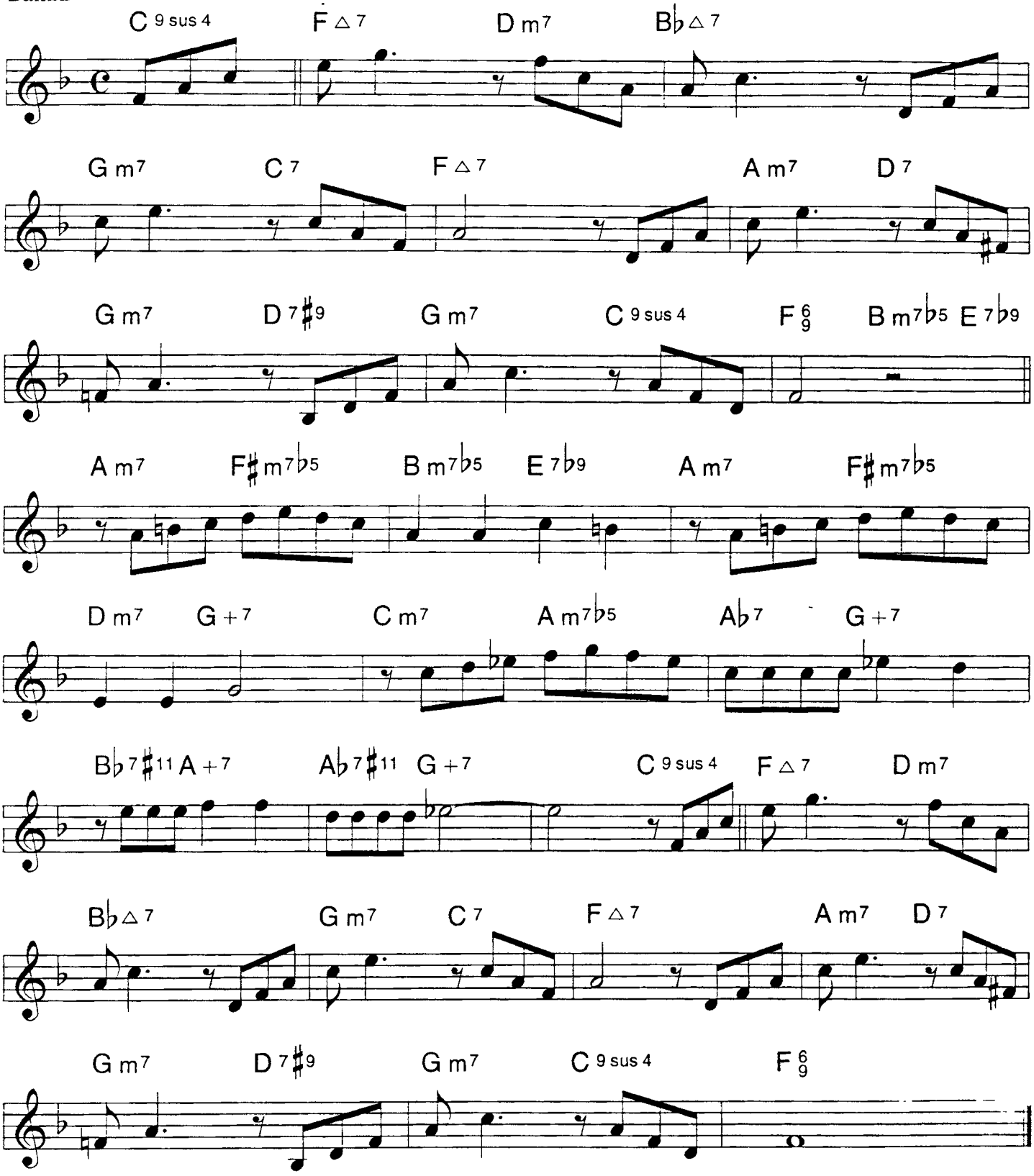


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I LOVES YOU PORGY

DuBOSE HEYWARD
IRA GERSHWIN
GEORGE GERSHWIN
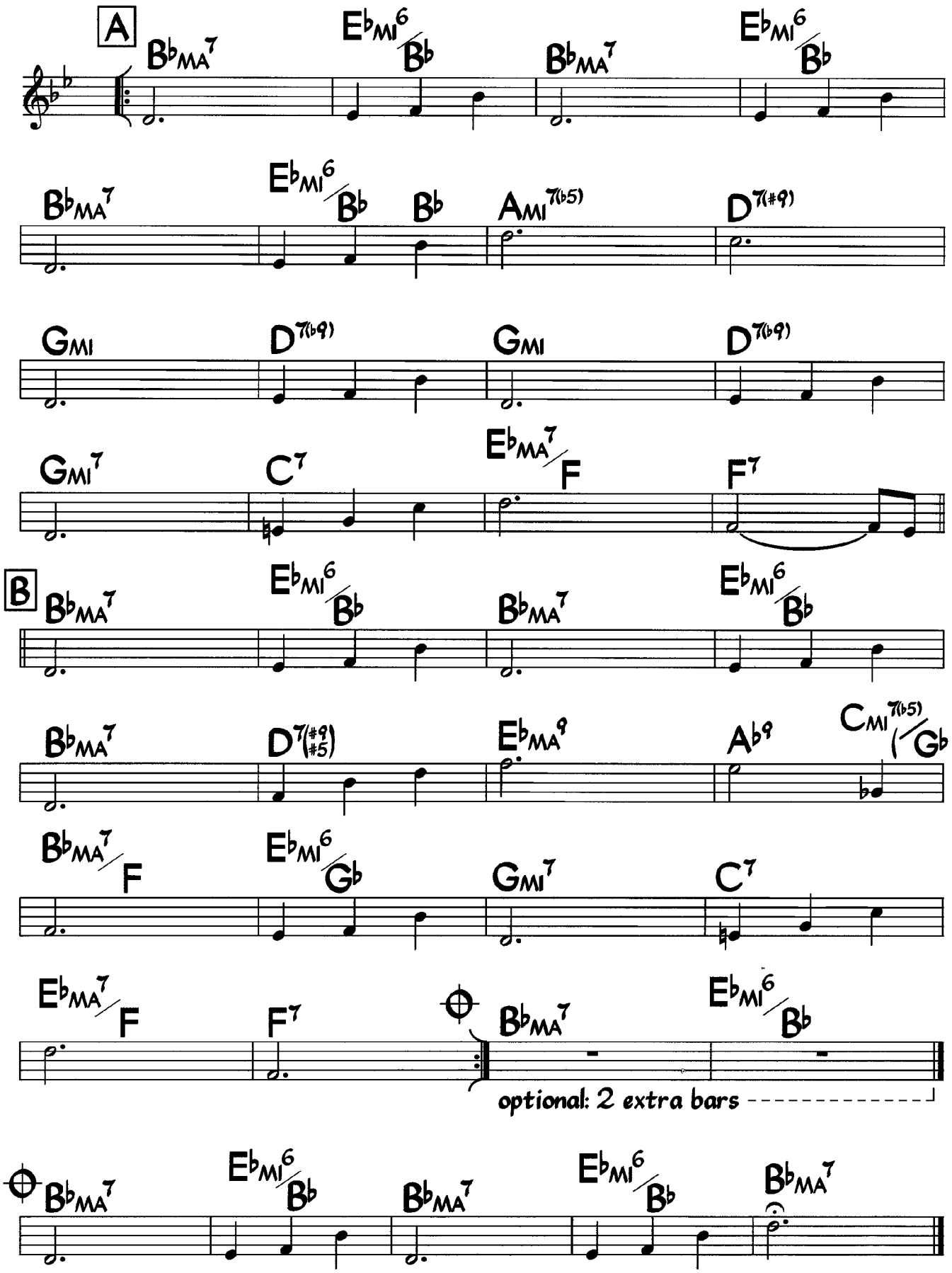
Ballad



Waltz Ballad

A Child Is Born

Thad Jones
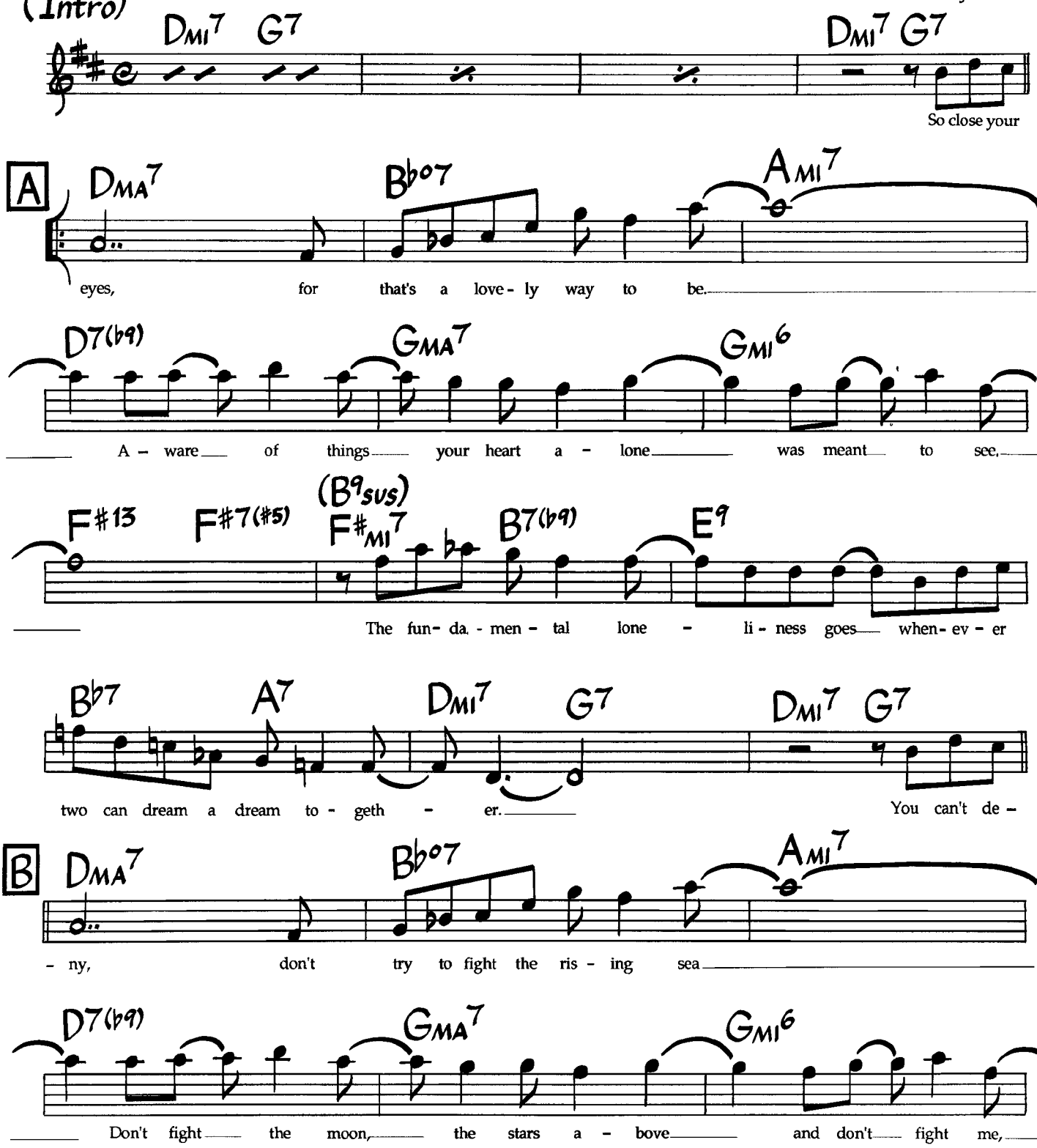


Wave
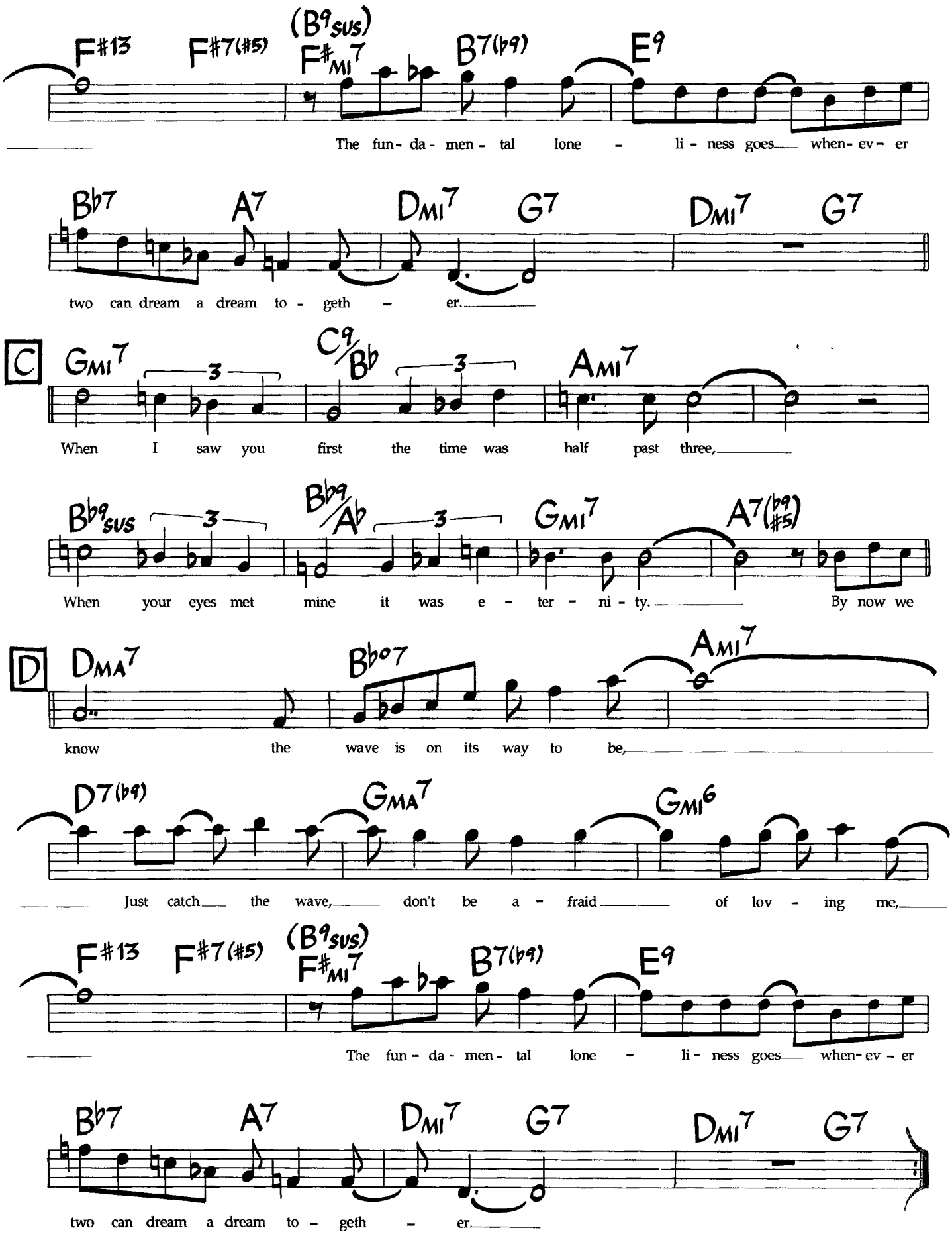
Antonio Carlos Jobim
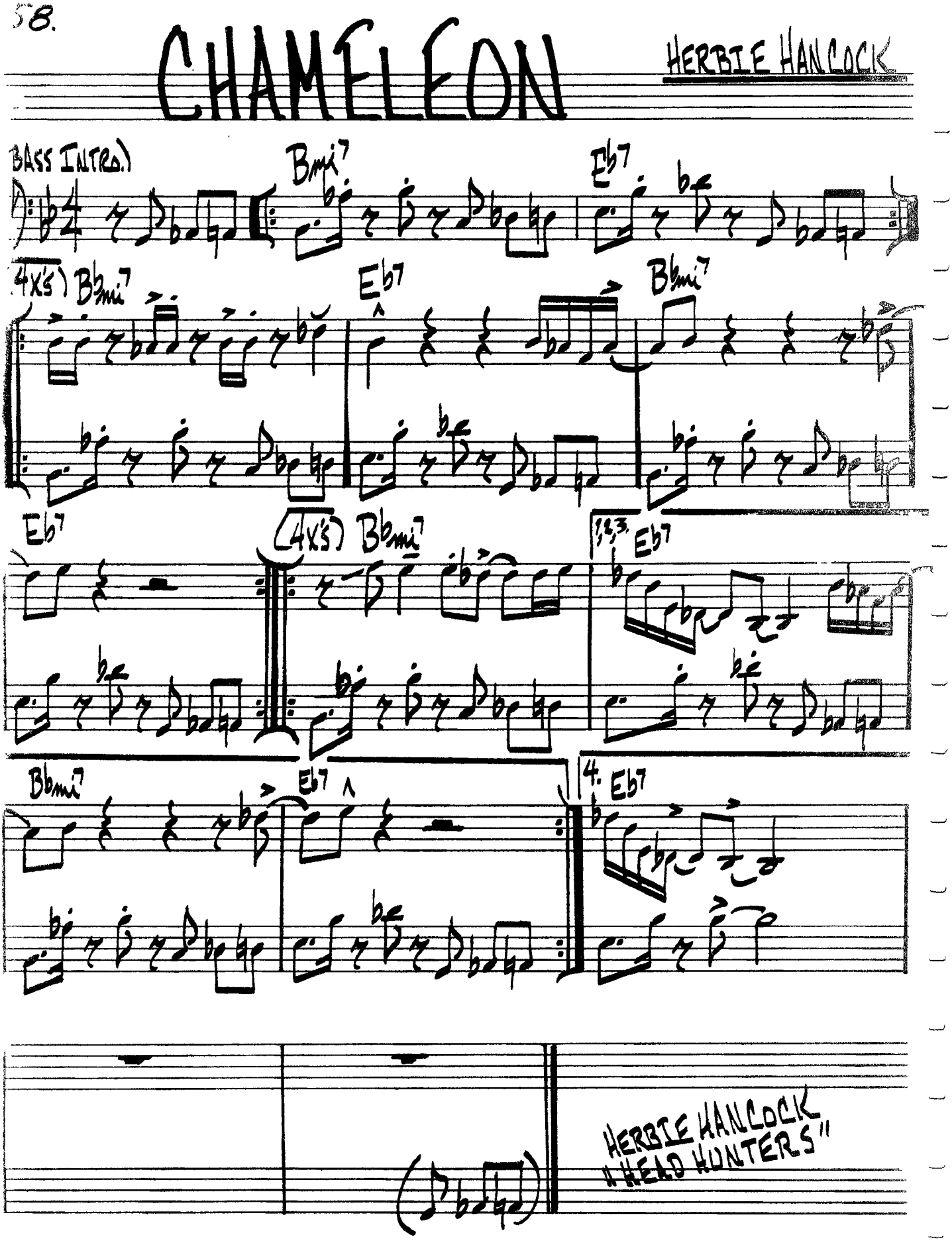
Med. Bossa Nova

(Intro)



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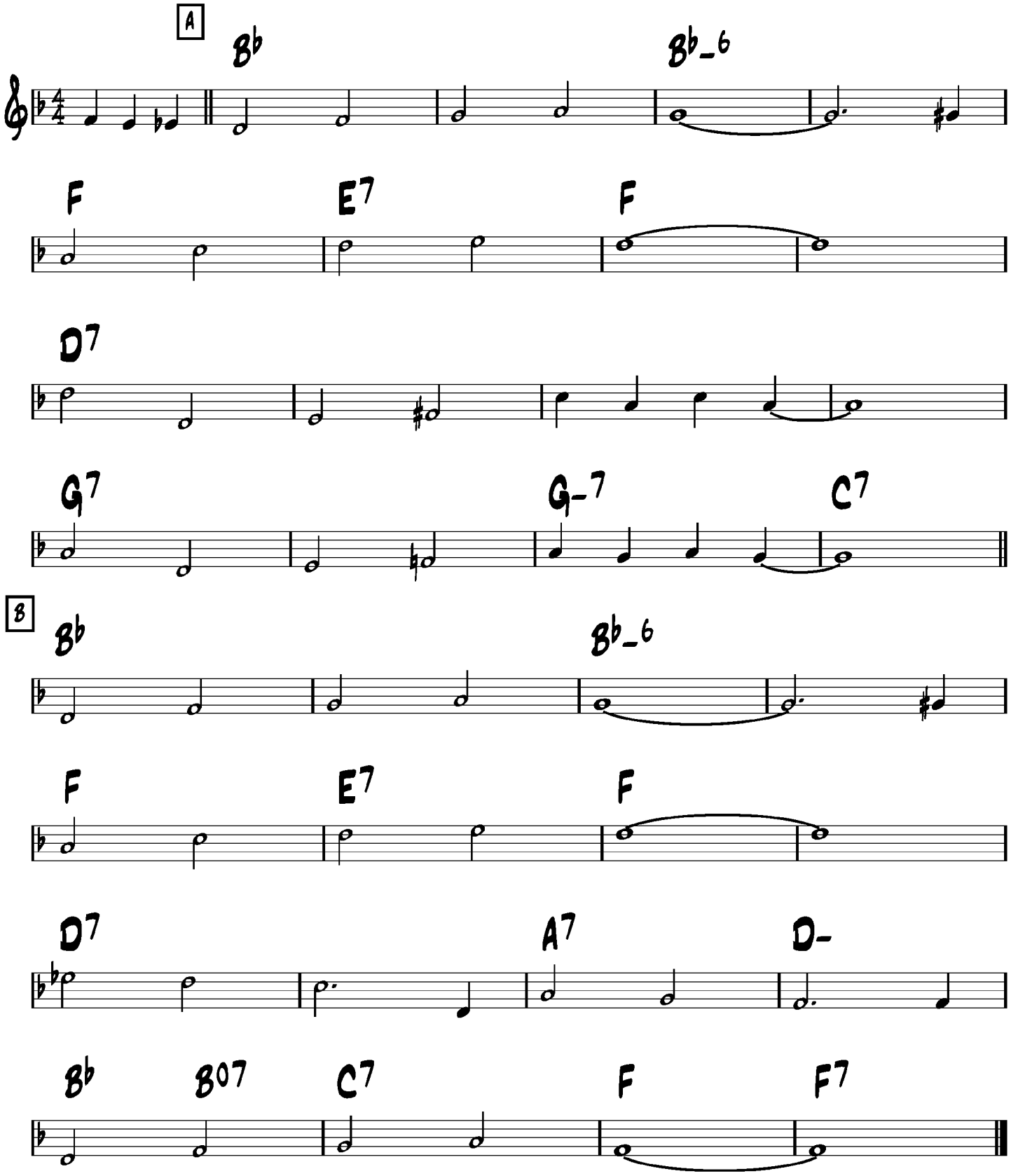

F#13 F#7(#5) (B9sus) F#mi7 B7(b9) E9
The fun- da- men- tal lone - li- ness goes when- ev- er
Bb7 A7 Dmi7 G7 Dmi7 G7
two can dream a dream to - geth - er.
C
Gmi7 C9/Bb Ami7
When I saw you first the time was half past three,
Bb9sus Bb9/Ab Gmi7 A7(b9 #5)
When your eyes met mine it was e - ter - ni - ty. By now we
D
DMA7 Bbo7 Ami7
know the wave is on its way to be,
D7(b9) GMA7 Gmi6
Just catch the wave, don't be a - fraid of lov - ing me,
F#13 F#7(#5) (B9sus) F#mi7 B7(b9) E9
The fun- da- men- tal lone - li- ness goes when- ev- er
Bb7 A7 Dmi7 G7 Dmi7 G7
two can dream a dream to - geth - er.


58.
CHAMELEON
HERBIE HANCOCK
BASS INTRO.
Bmi7
Eb7
(4X'S) Bbmi7
Eb7
Bbmi7
Eb7
(4X'S) Bbmi7
1,2,3.
Eb7
Bbmi7
Eb7
4.
Eb7
HERBIE HANCOCK
"HEAD HUNTERS"

I'LL SEE YOU IN MY DREAMS

-SWING

-JONES & KAHN
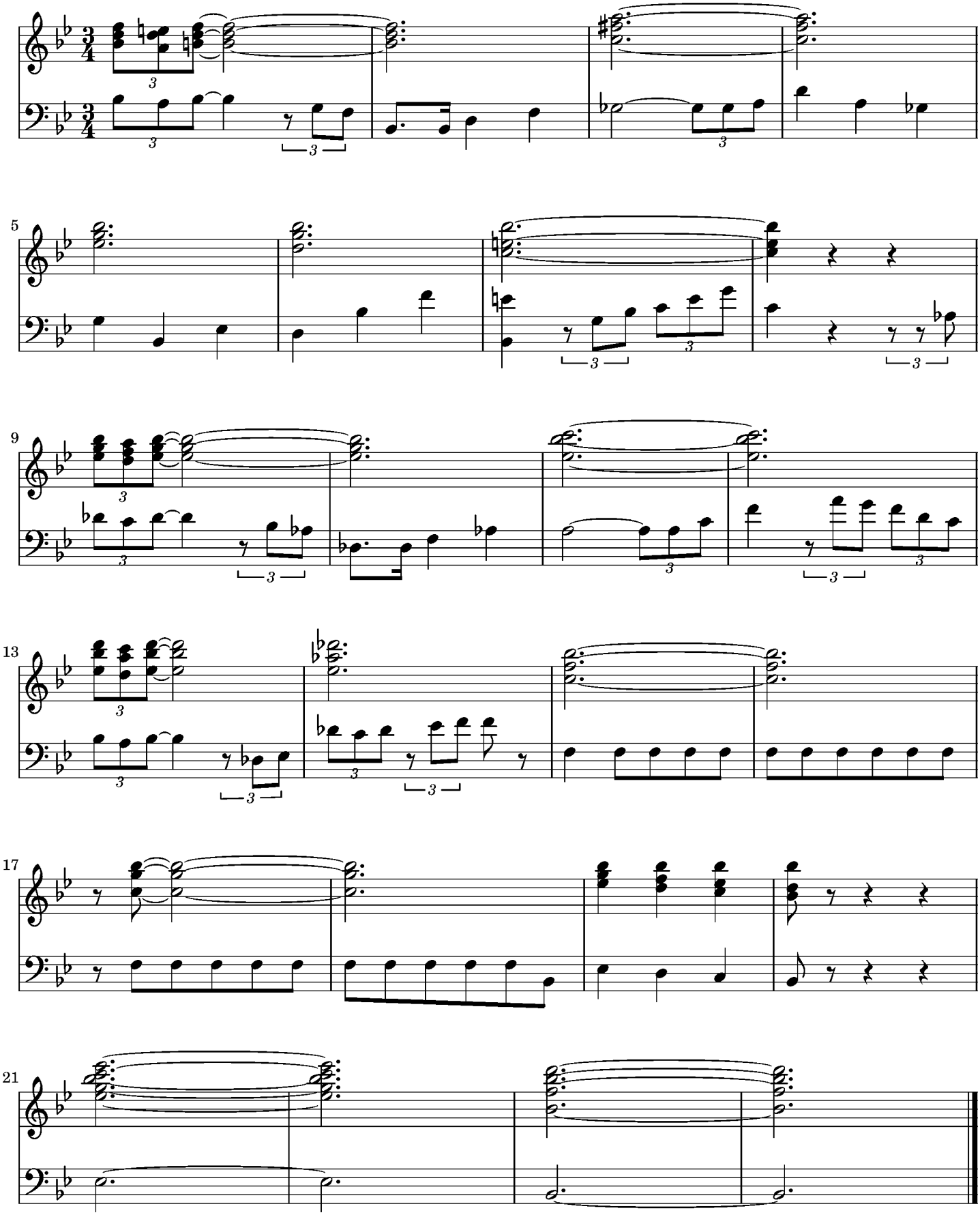


NEEDS REVIEW

SOUL INTRO

Jaco Pastorius

Transcribed by Mark Welcome



THE CHICKEN

Pee Wee Ellis

Intro

Funk

B♭7

Jaco groove (bass)

A

5 B♭7

9 E♭7 D7 G7

13 C7

17 B♭7

Coda

To Solos

22 *Fine*

B – Solos

24 B♭7

28 E♭7 D13 G13

32 C7

36 B♭7 ♯9

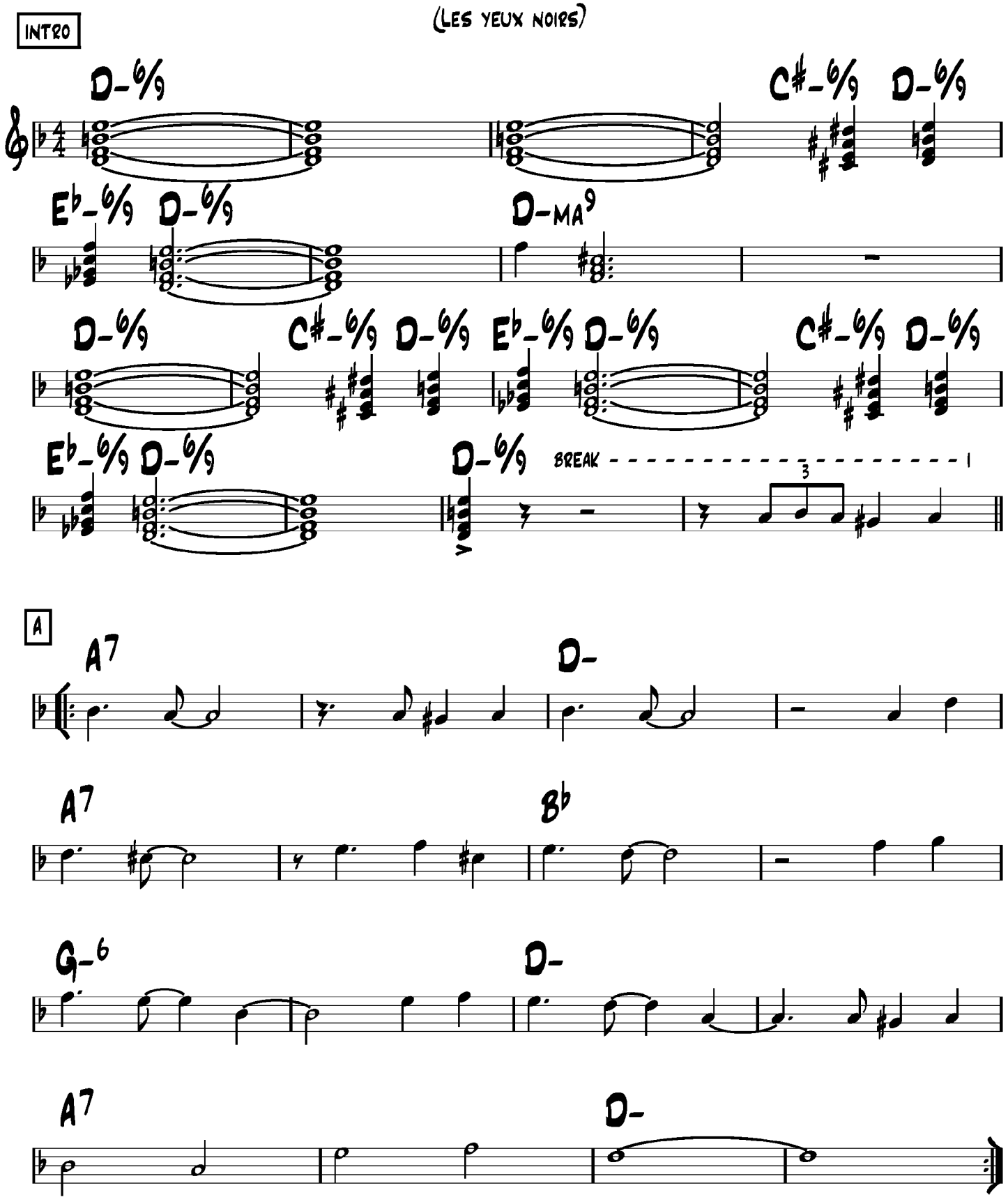
After solos back to A, take Coda 2nd x

DARK EYES

(LES YEUX NOIRS)

-SWING (ORIG. WALTZ)
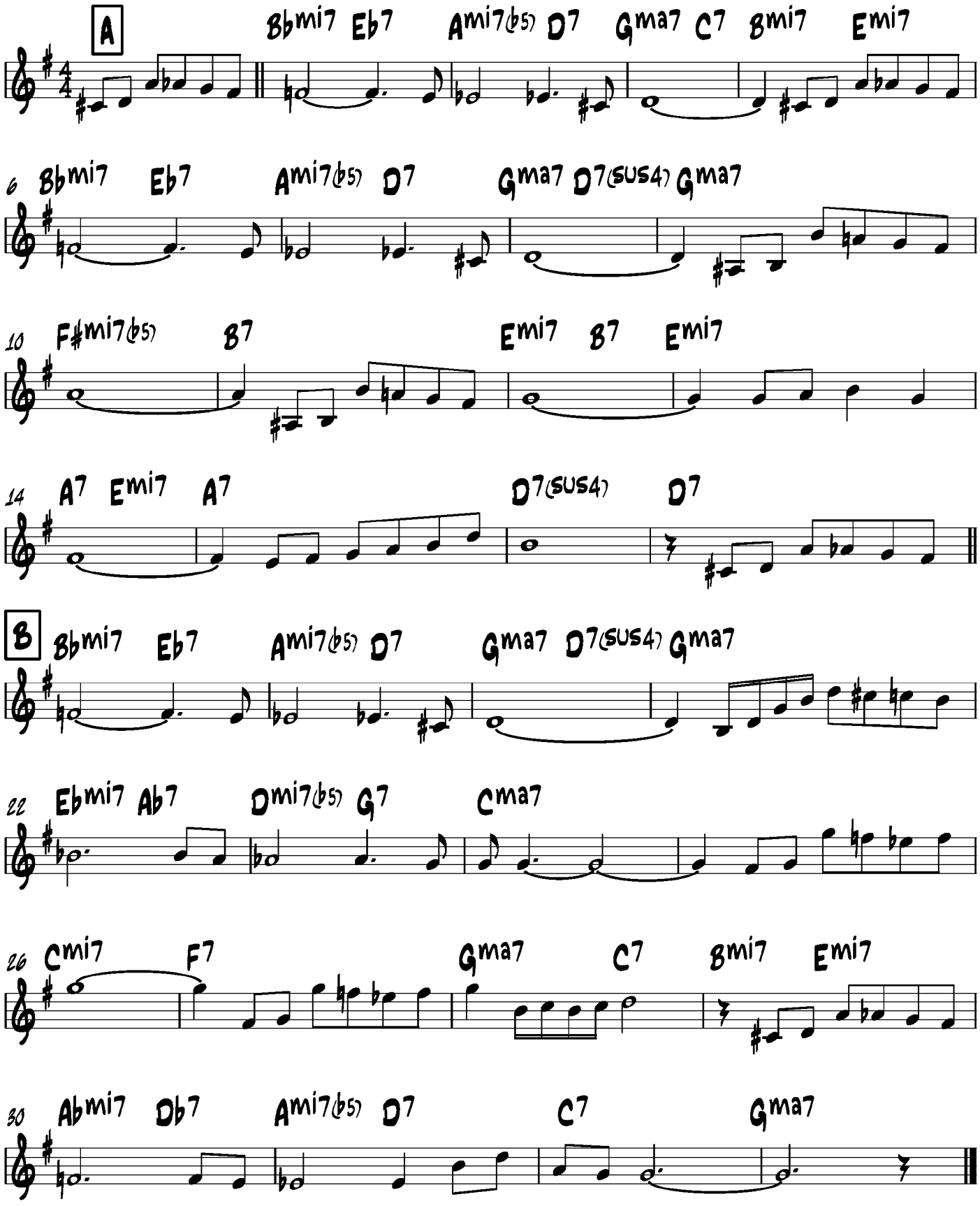
-TRADITIONAL



Nuages

Ballad or slow latin
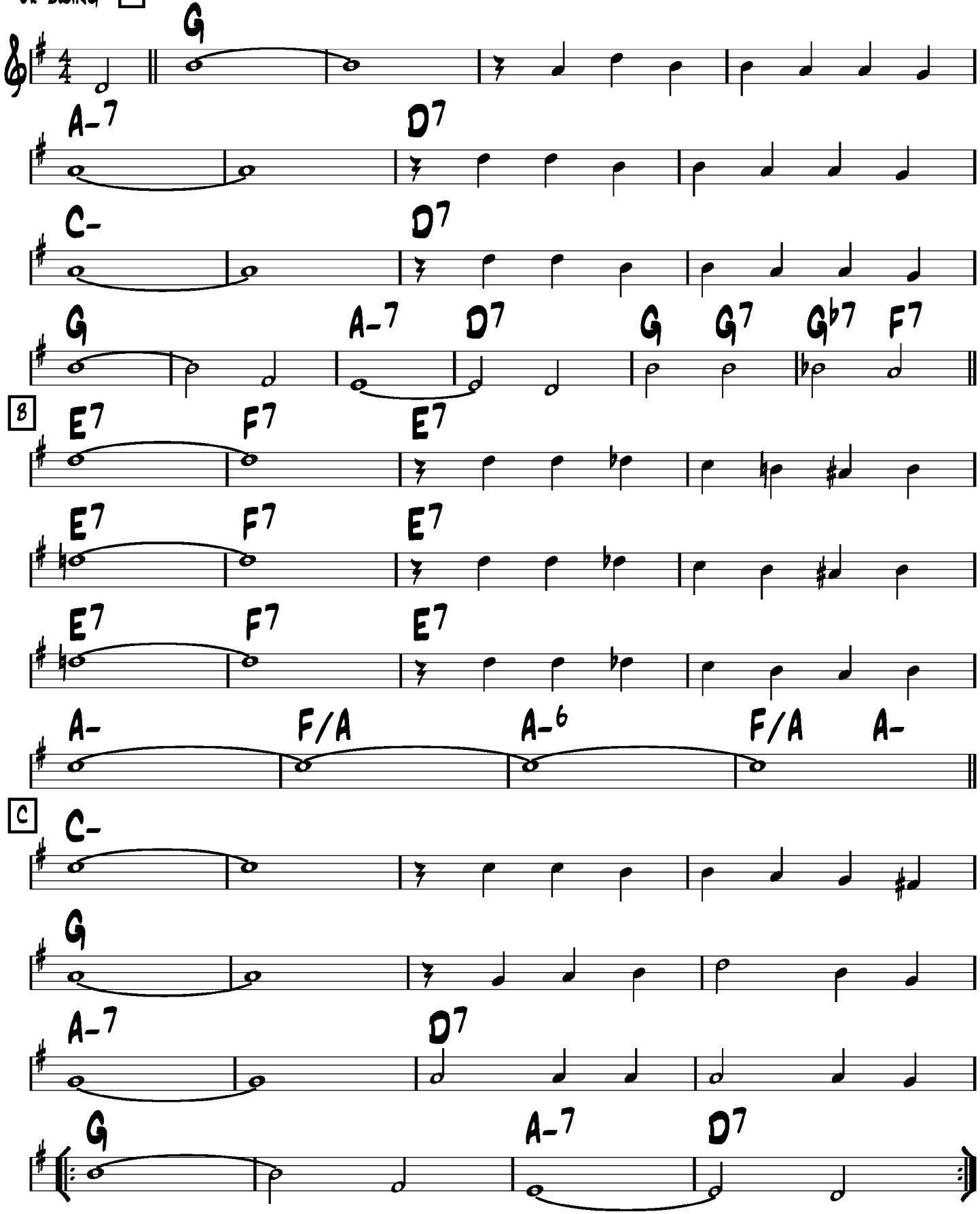
Django Reinhardt/Jaques Larue, 1940



BRAZIL

-BOLERO
OR SWING
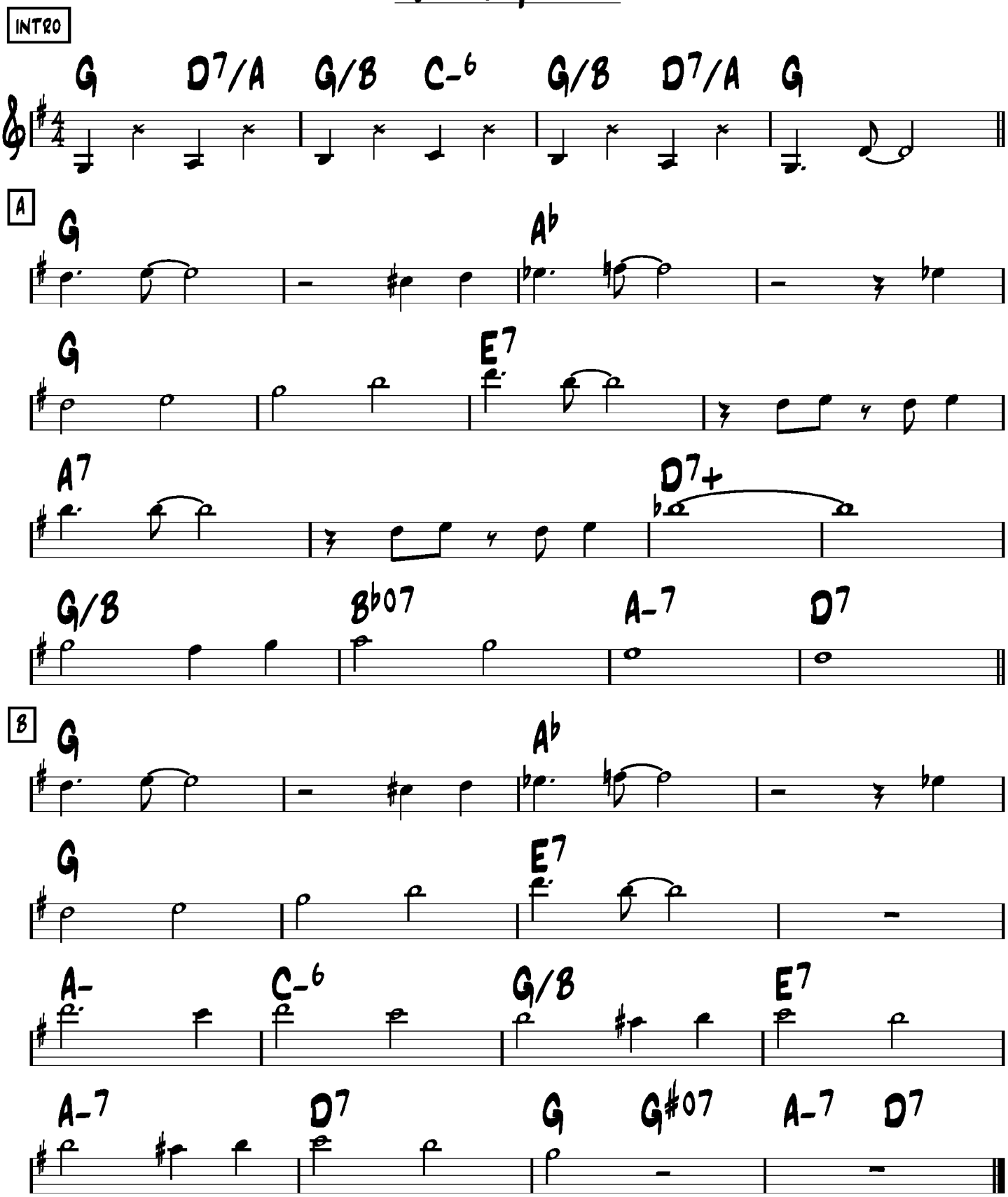
-ARY BARROSO



HUNGARIA

-SWING

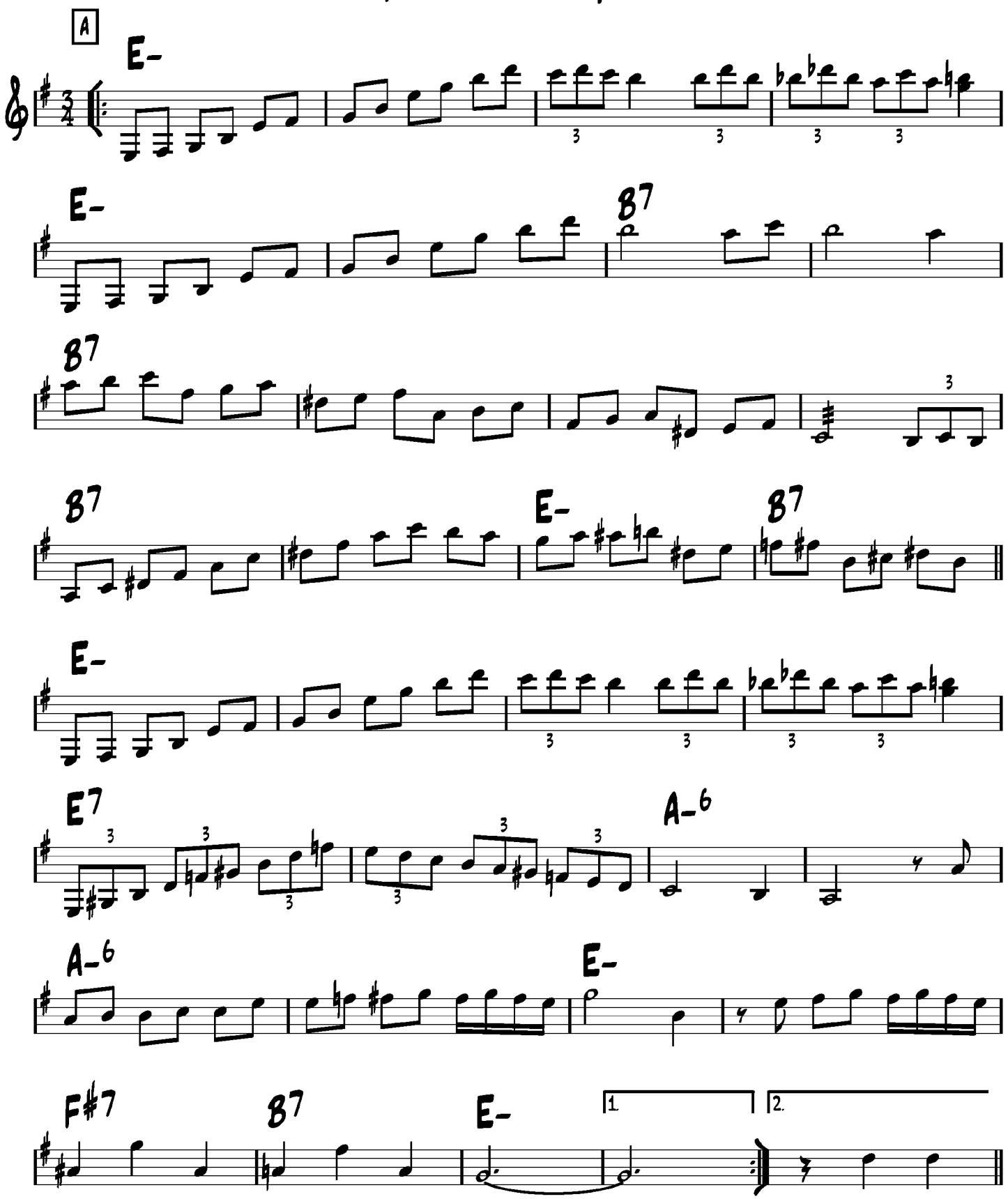
-DJANGO
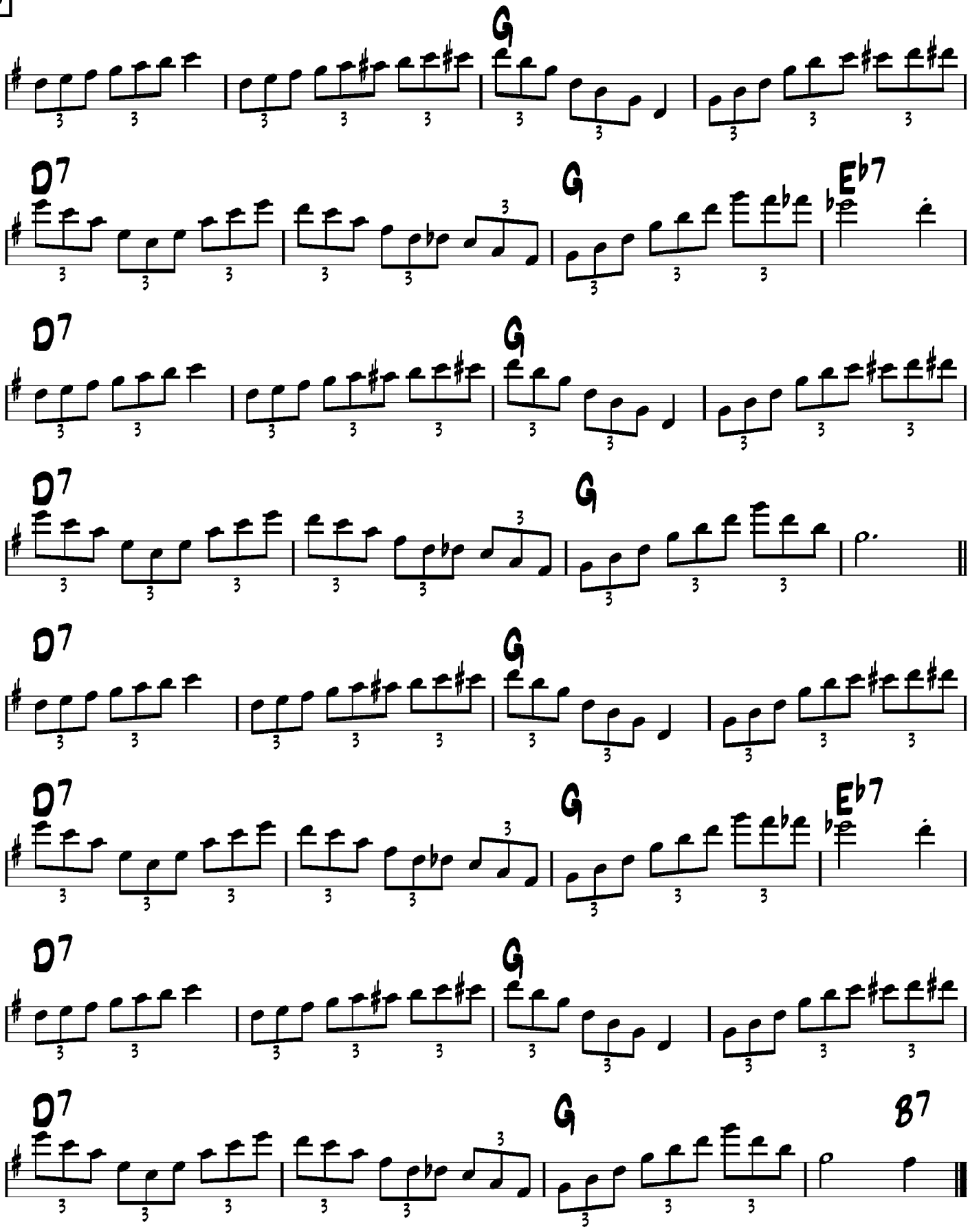


FORM: A A B A
-WALTZ

MONTAGNE STE-GENEVIEVE

-DJANGO



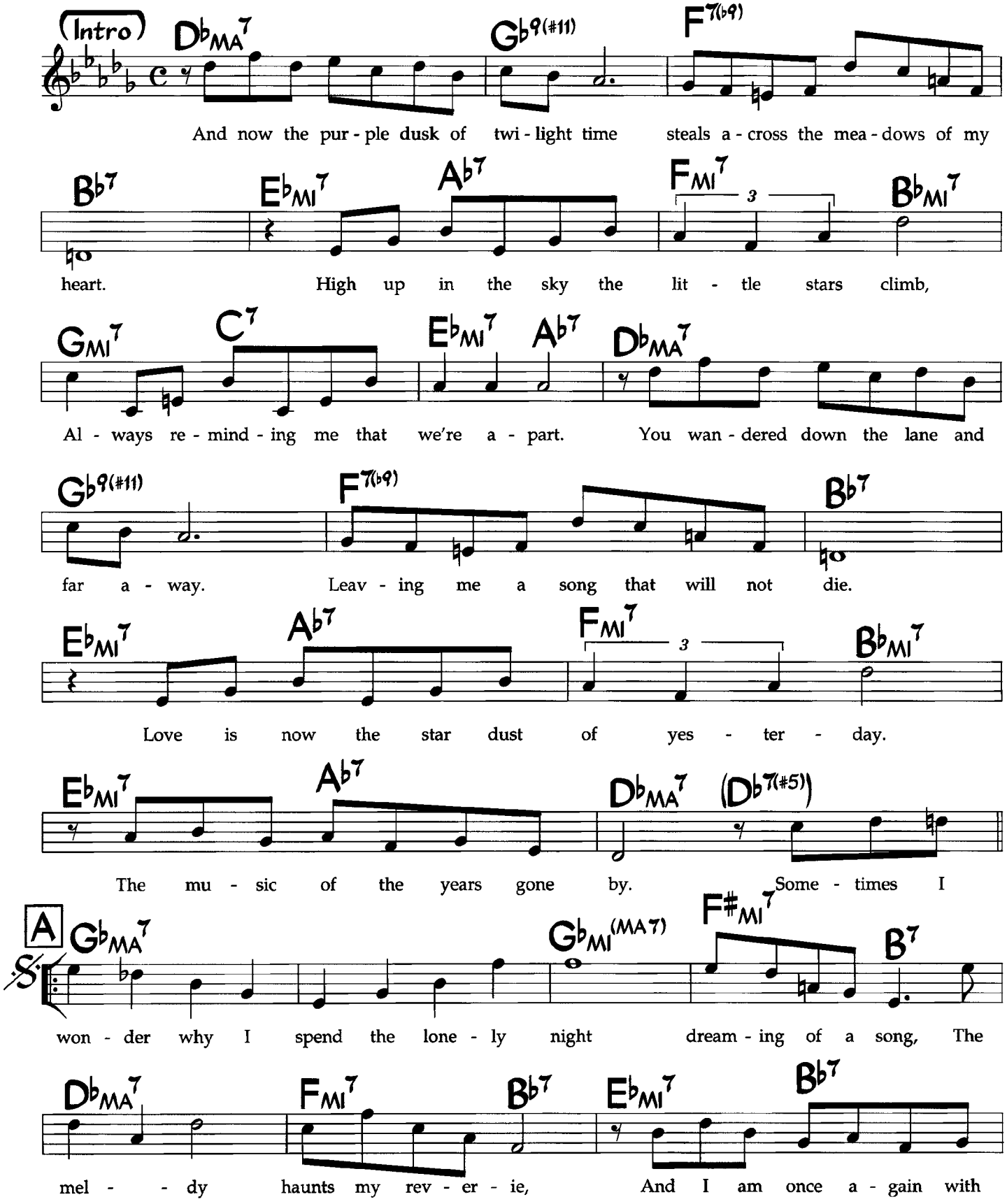
B
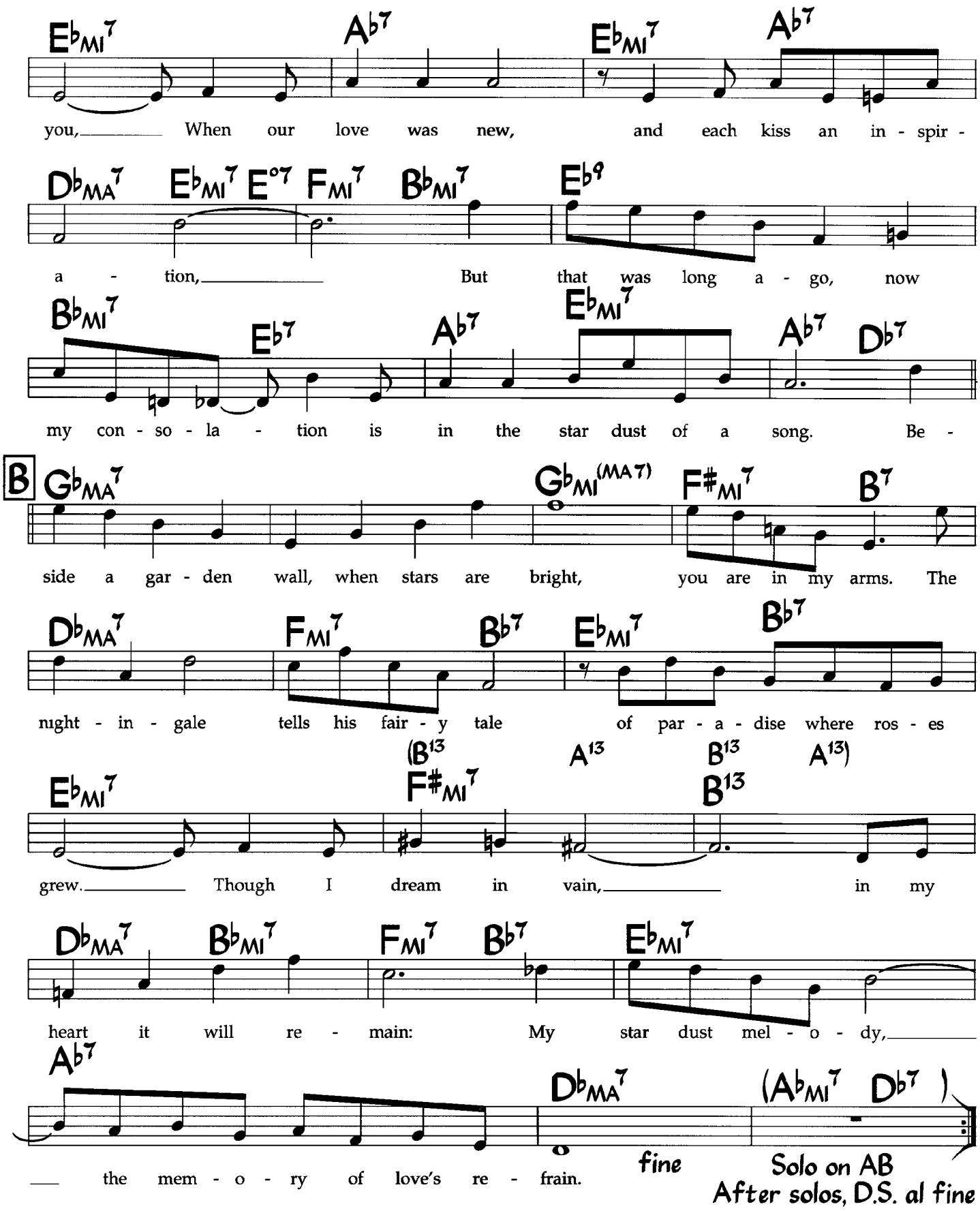


Star Dust

Lyric by Mitchell Parish
Music by Hoagy Carmichael

Medium Ballad
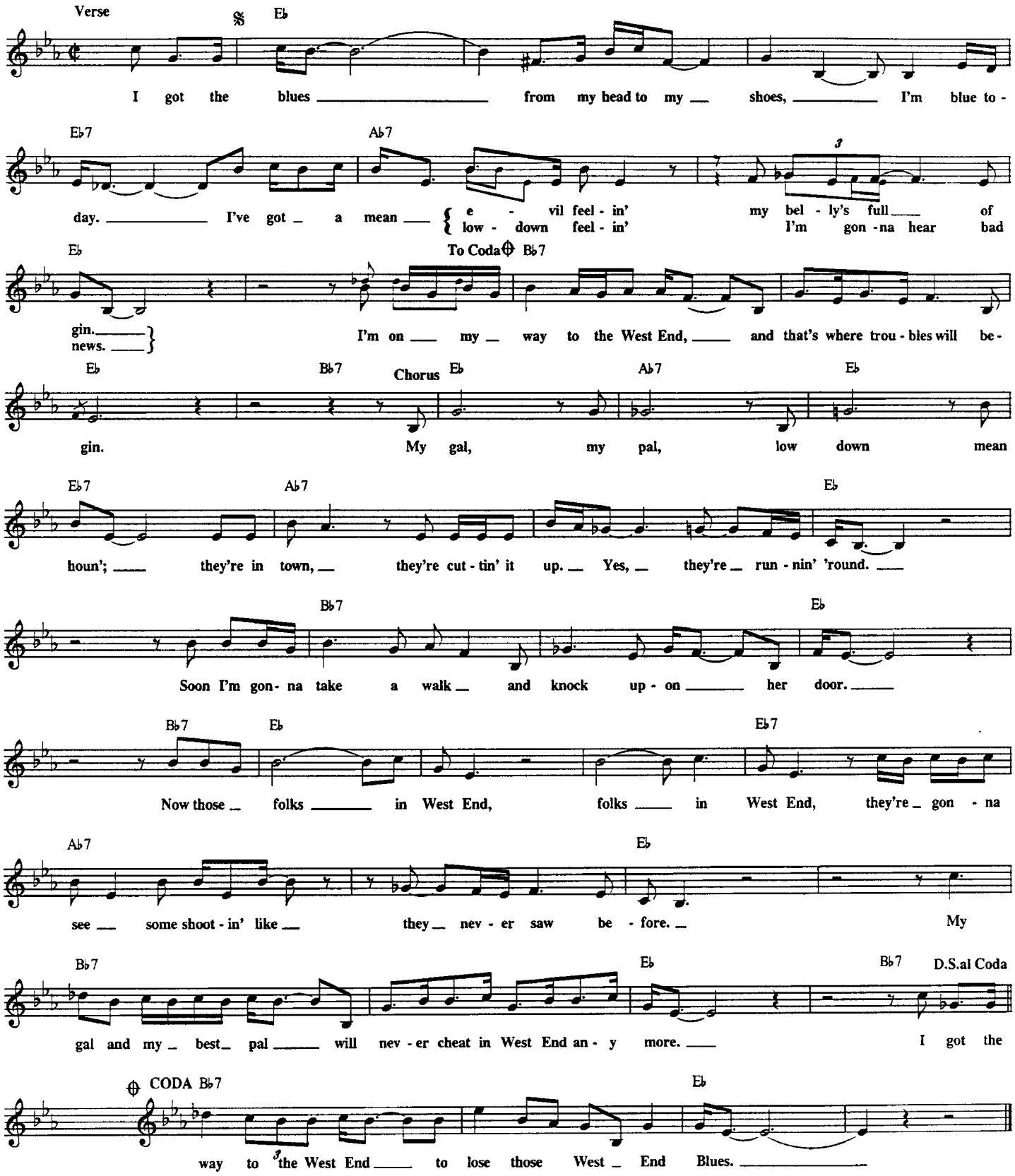



E♭MI7 A♭7 E♭MI7 A♭7
you, When our love was new, and each kiss an in - spir -
D♭MA7 E♭MI7 E°7 FMI7 B♭MI7 E♭9
a - tion, But that was long a - go, now
B♭MI7 E♭7 A♭7 E♭MI7 A♭7 D♭7
my con - so - la - tion is in the star dust of a song. Be -
B G♭MA7 G♭MI(MA7) F♯MI7 B7
side a gar - den wall, when stars are bright, you are in my arms. The
D♭MA7 FMI7 B♭7 E♭MI7 B♭7
night - in - gale tells his fair - y tale of par - a - dise where ros - es
E♭MI7 (B13 F♯MI7 A13 B13 B13 A13)
grew. Though I dream in vain, in my
D♭MA7 B♭MI7 FMI7 B♭7 E♭MI7
heart it will re - main: My star dust mel - o - dy,
A♭7 D♭MA7 (A♭MI7 D♭7)
the mem - o - ry of love's re - frain.
fine
Solo on AB
After solos, D.S. al fine

WEST END BLUES

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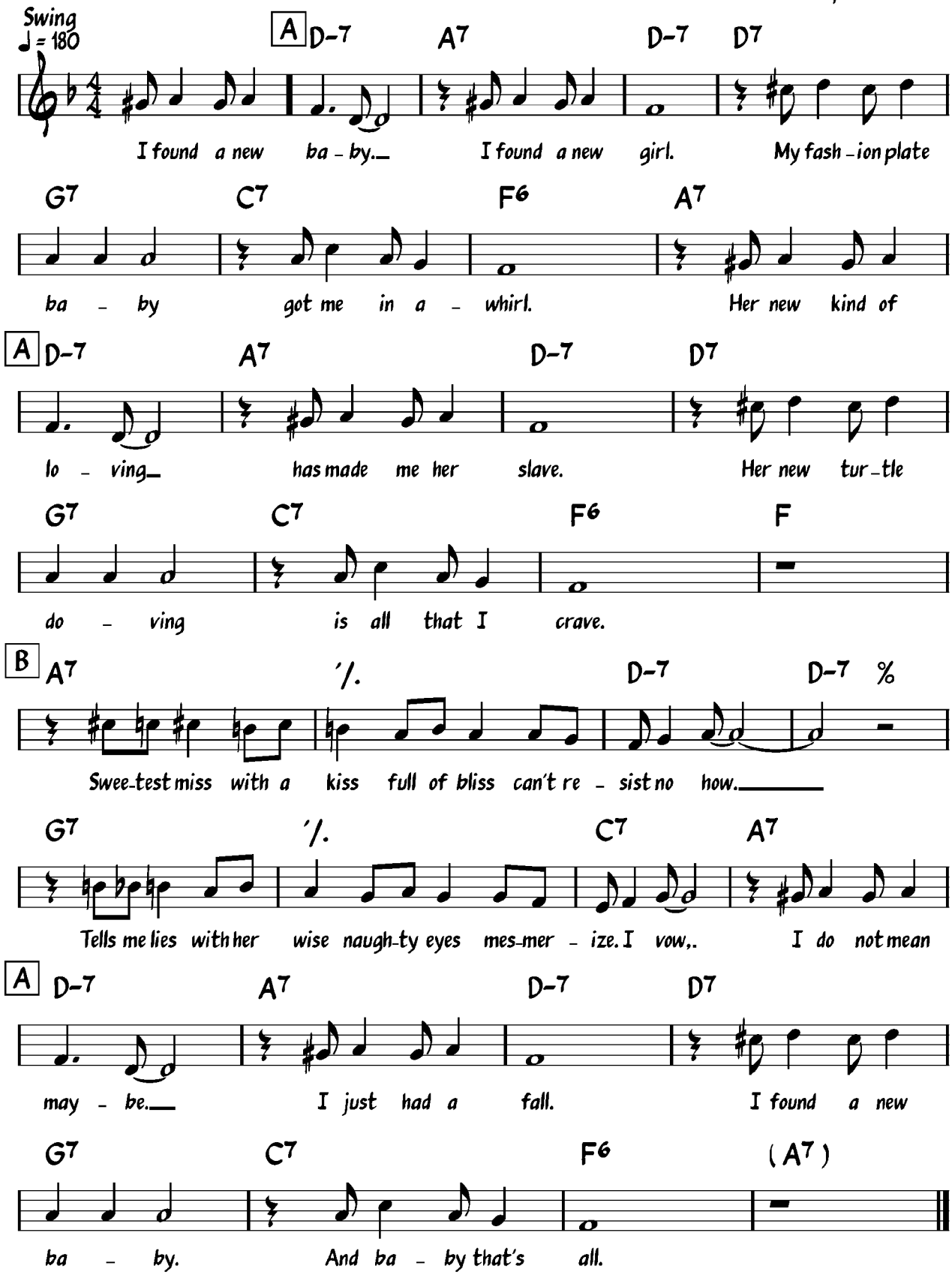
By Clarence Williams & Joe Oliver

Medium Slow Blues



I've Found A New Baby

Jack Palmer and Spencer Williams

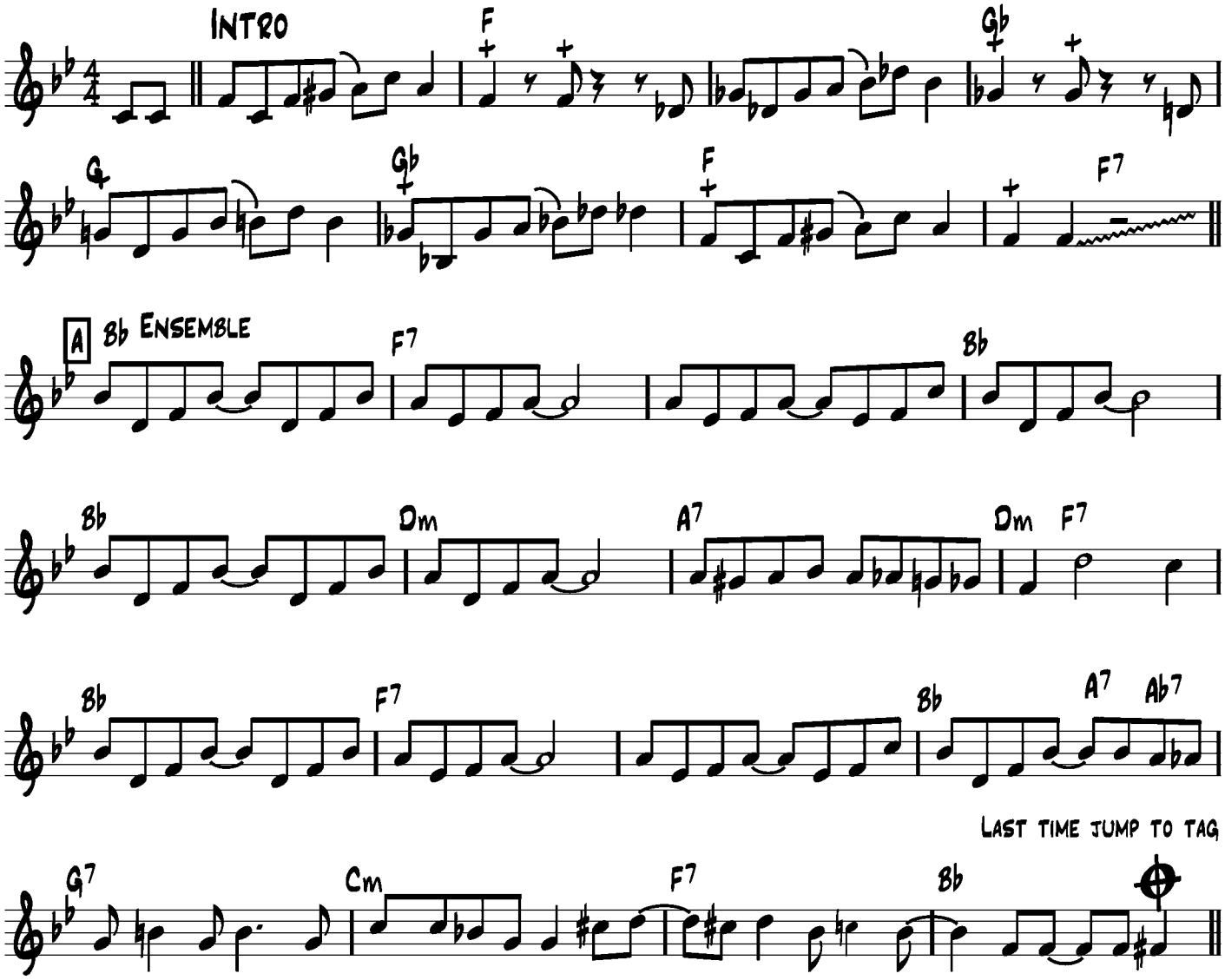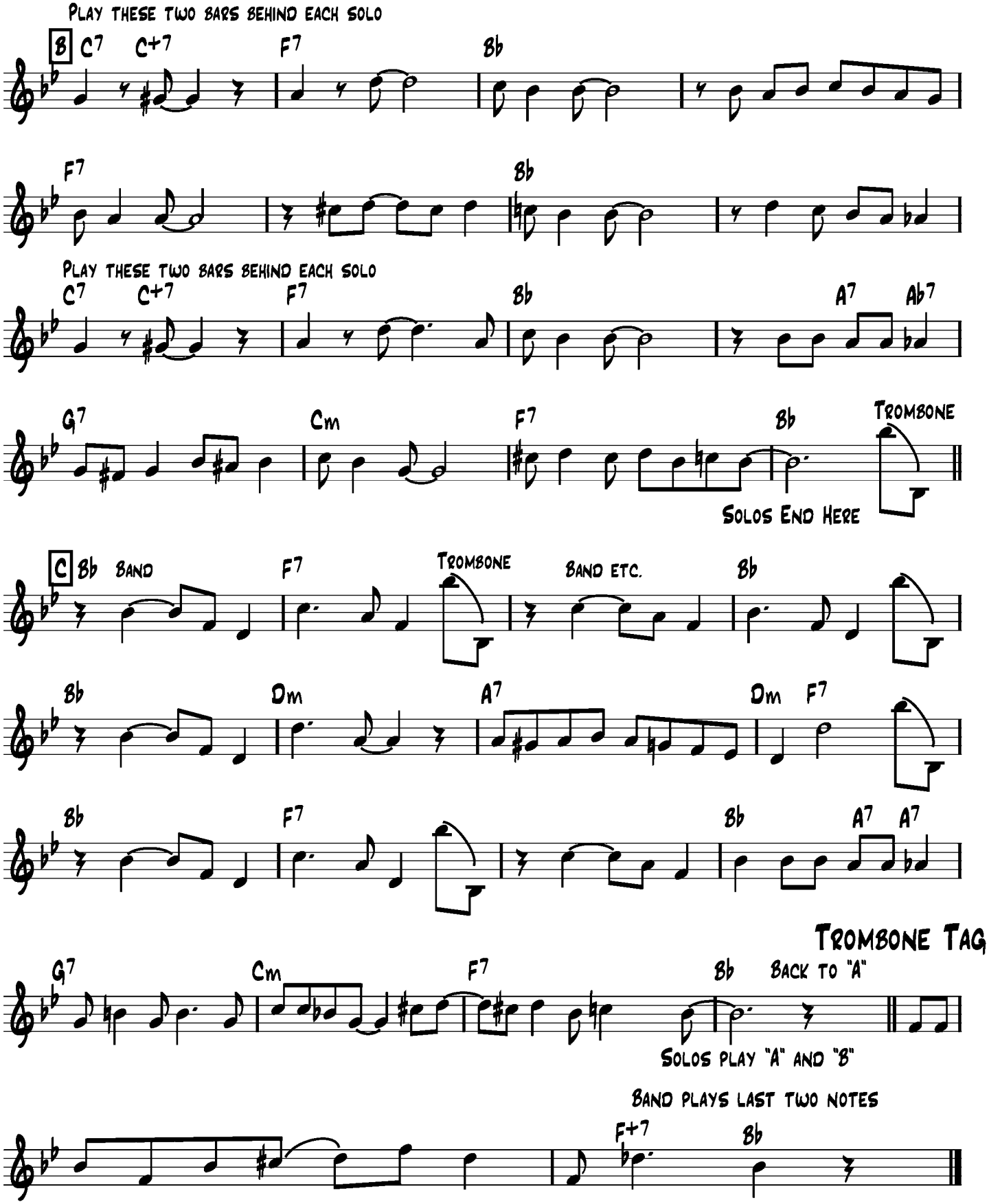


1926

Muskrat Ramble

Trombone Intro - Band plays notes with +

Edward "Kid" Ory - 1926
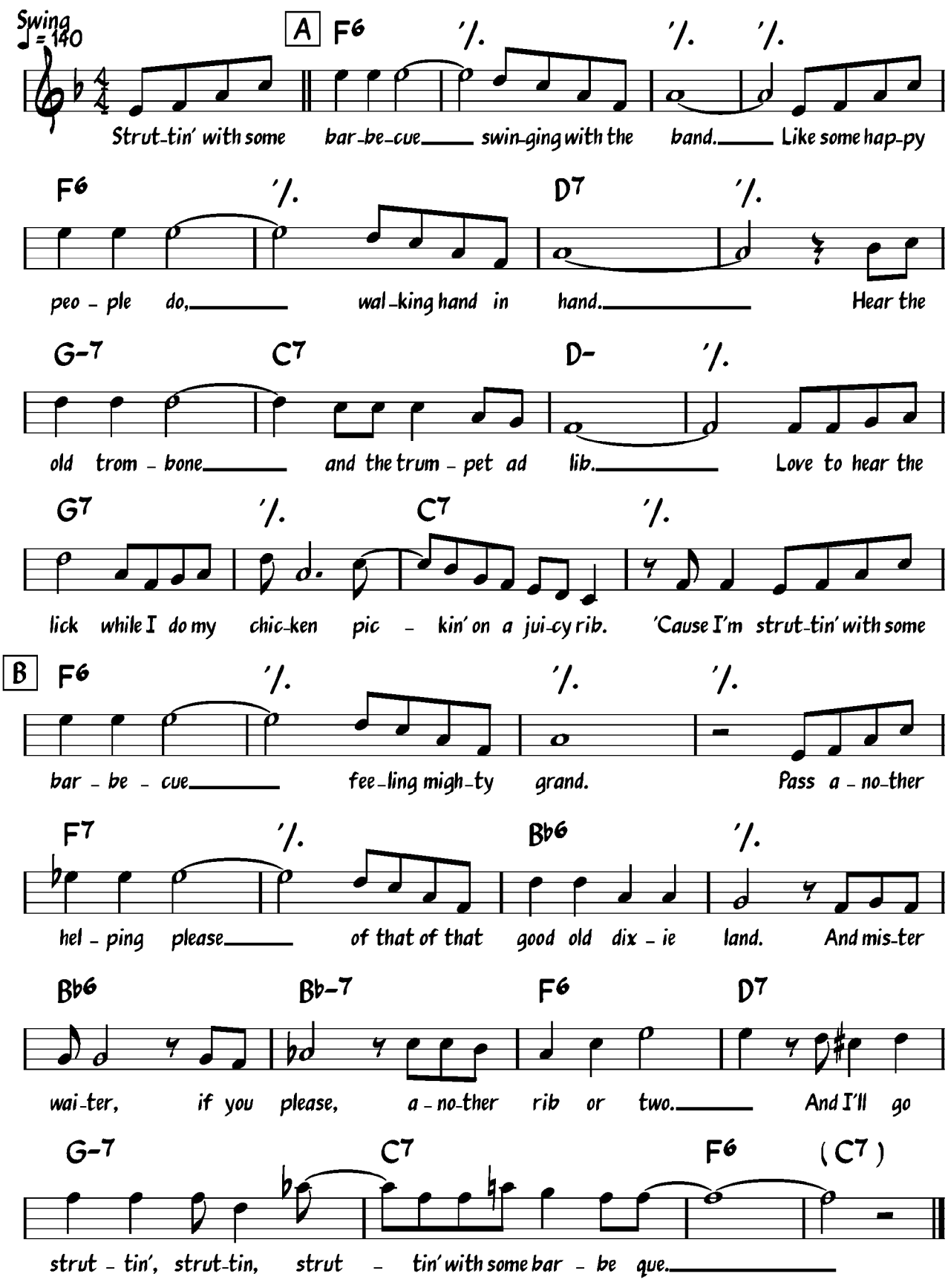



PLAY THESE TWO BARS BEHIND EACH SOLO
B
C7
C+7
F7
Bb
F7
Bb
PLAY THESE TWO BARS BEHIND EACH SOLO
C7
C+7
F7
Bb
A7
Ab7
G7
Cm
F7
Bb
TROMBONE
SOLOS END HERE
C
Bb
BAND
F7
TROMBONE
BAND ETC.
Bb
Bb
Dm
A7
Dm
F7
Bb
F7
Bb
A7
A7
TROMBONE TAG
G7
Cm
F7
Bb
BACK TO "A"
SOLOS PLAY "A" AND "B"
BAND PLAYS LAST TWO NOTES
F+7
Bb

Struttin' With Some Barbecue

Don Raye — Lil Hardin Armstrong

Swing ♩ = 140
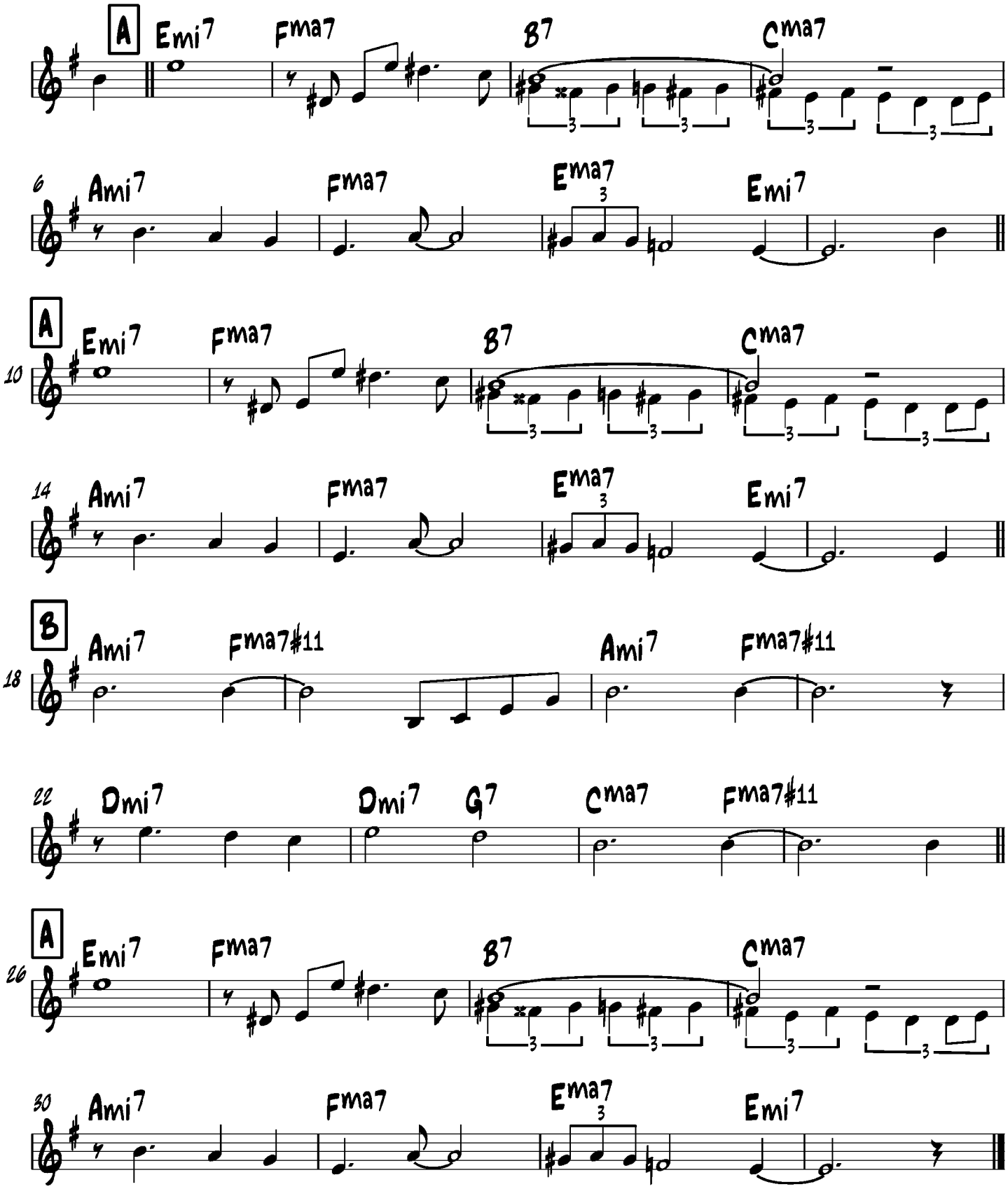


1927

Nardis

Miles Davis, 1958

Med-Up Swing



A Rita

Chico Buarque

chart to come
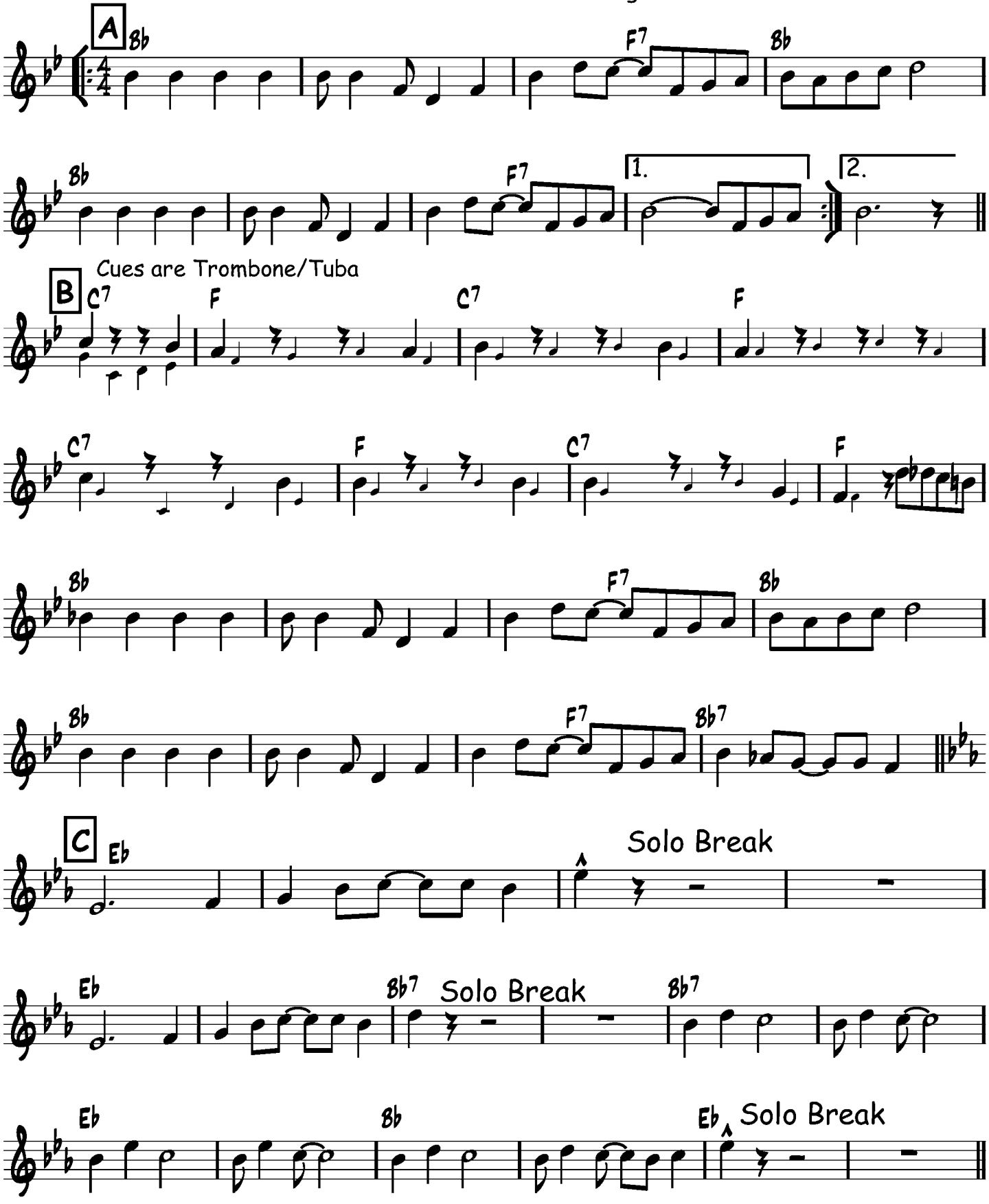
Samba e Amor
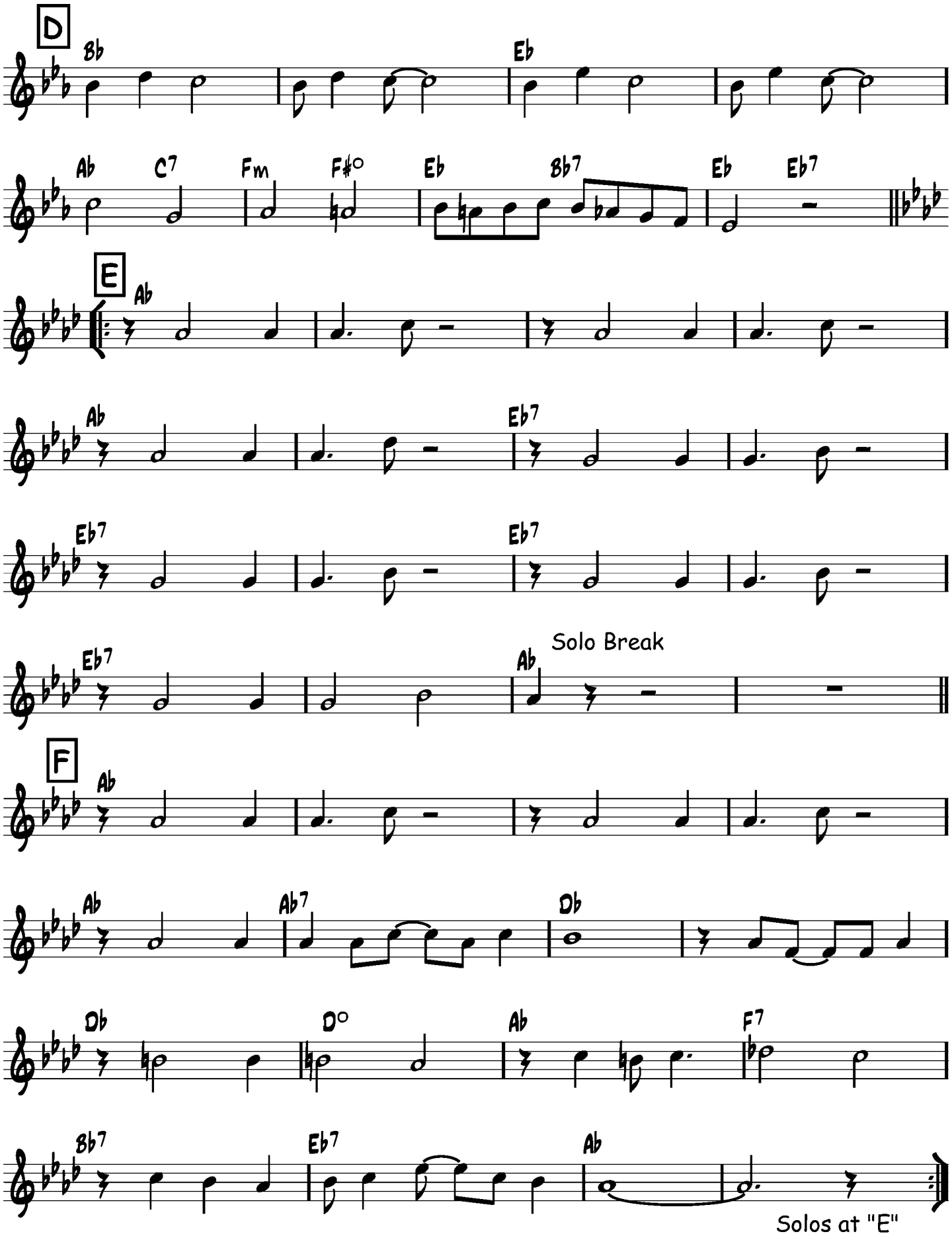
Chico Buarque

chart to come

Tiger Rag

The Original Dixieland Jazz Band - 1917
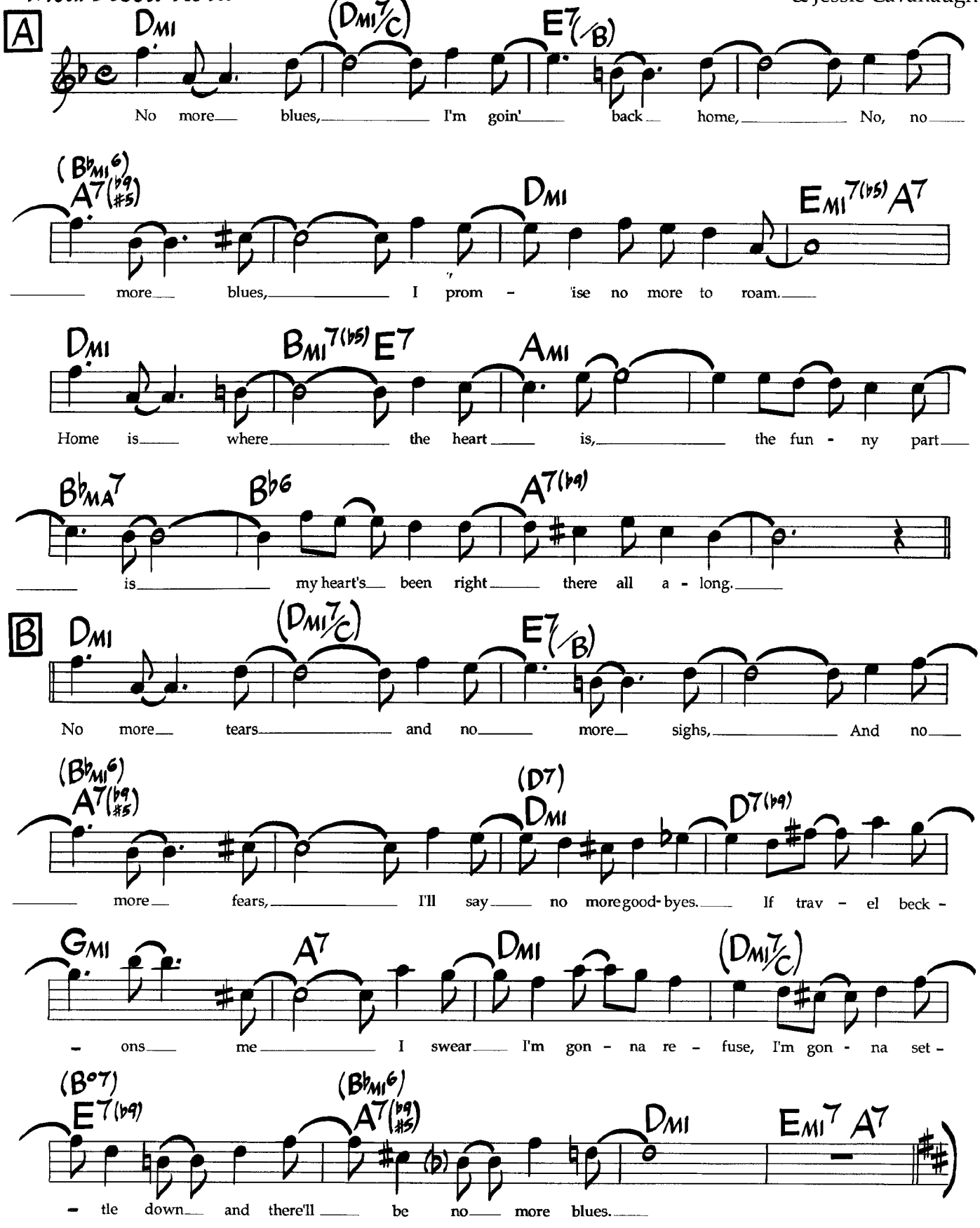



D
Bb
Eb
Ab
C7
Fm
F#°
Eb
Bb7
Eb
Eb7
E
Ab
Ab
Eb7
Eb7
Eb7
Eb7
Solo Break
Ab
F
Ab
Ab
Ab7
Db
Db
D°
Ab
F7
Bb7
Eb7
Ab
Solos at "E"
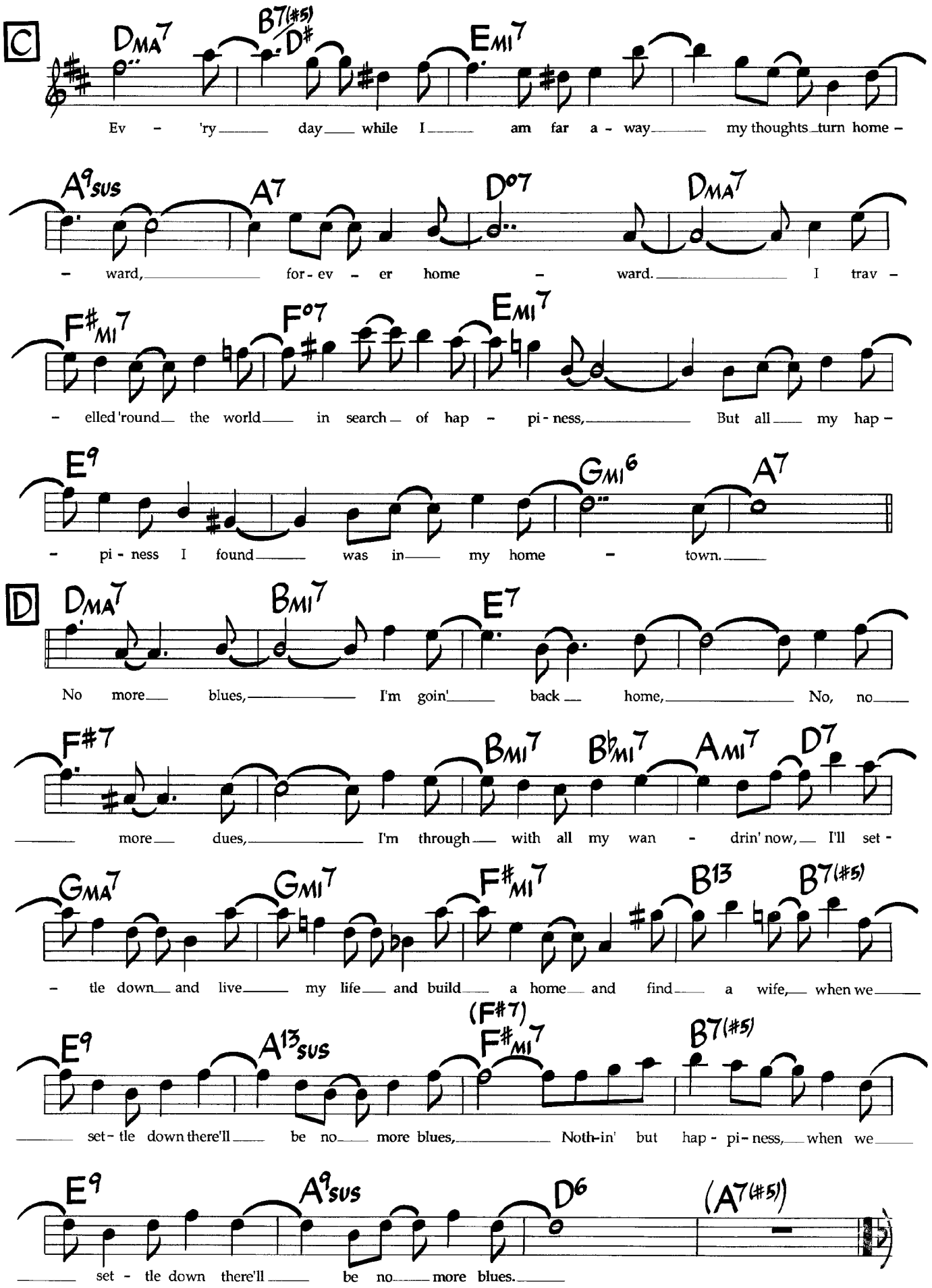
Chega De Saudade
(No More Blues)

Music by
Antonio Carlos Jobim
Lyric by Jon Hendricks
& Jessie Cavanaugh

Med. Bossa Nova



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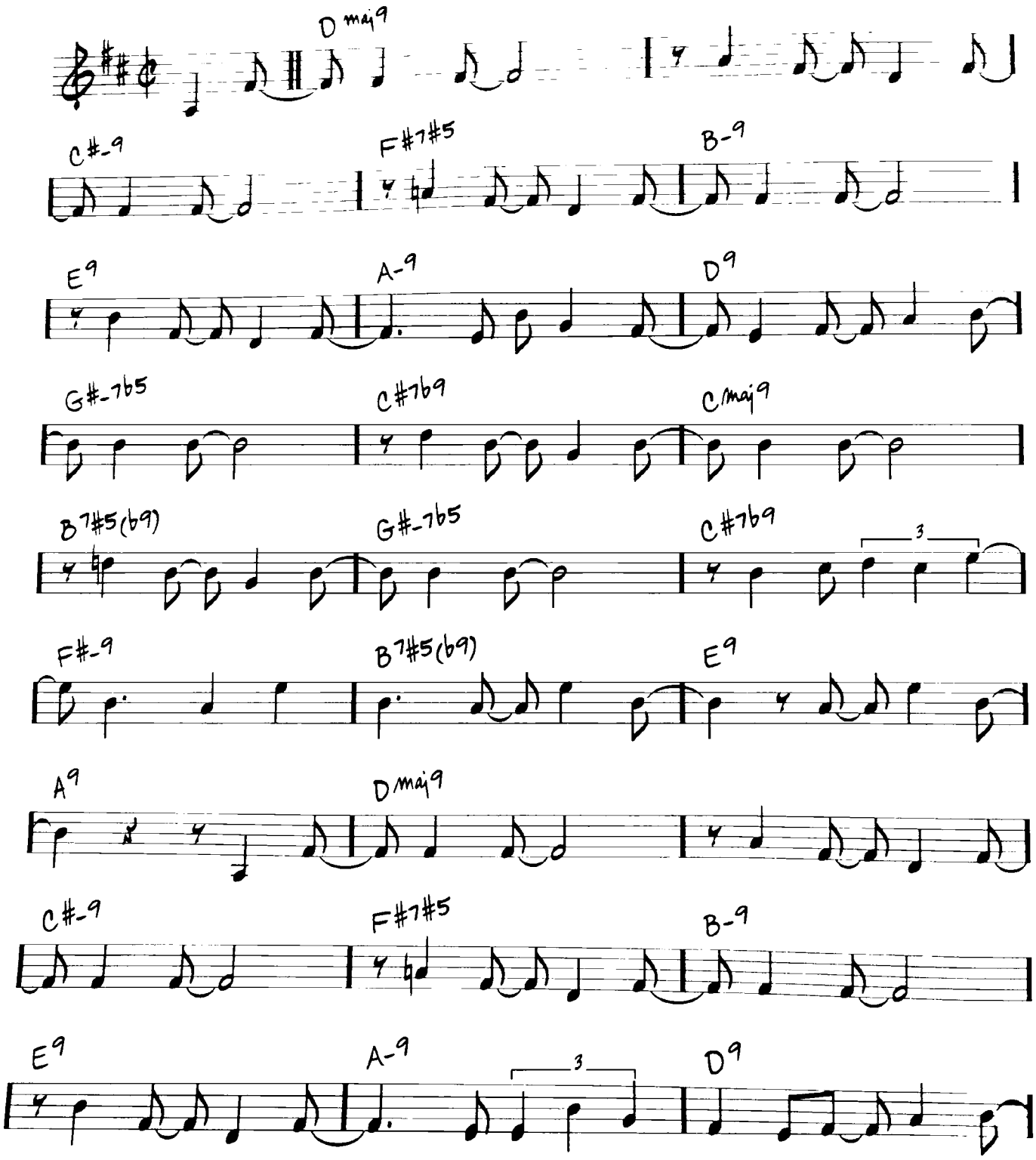


Chords in parentheses are optional.

224

(MED. SAMBA)
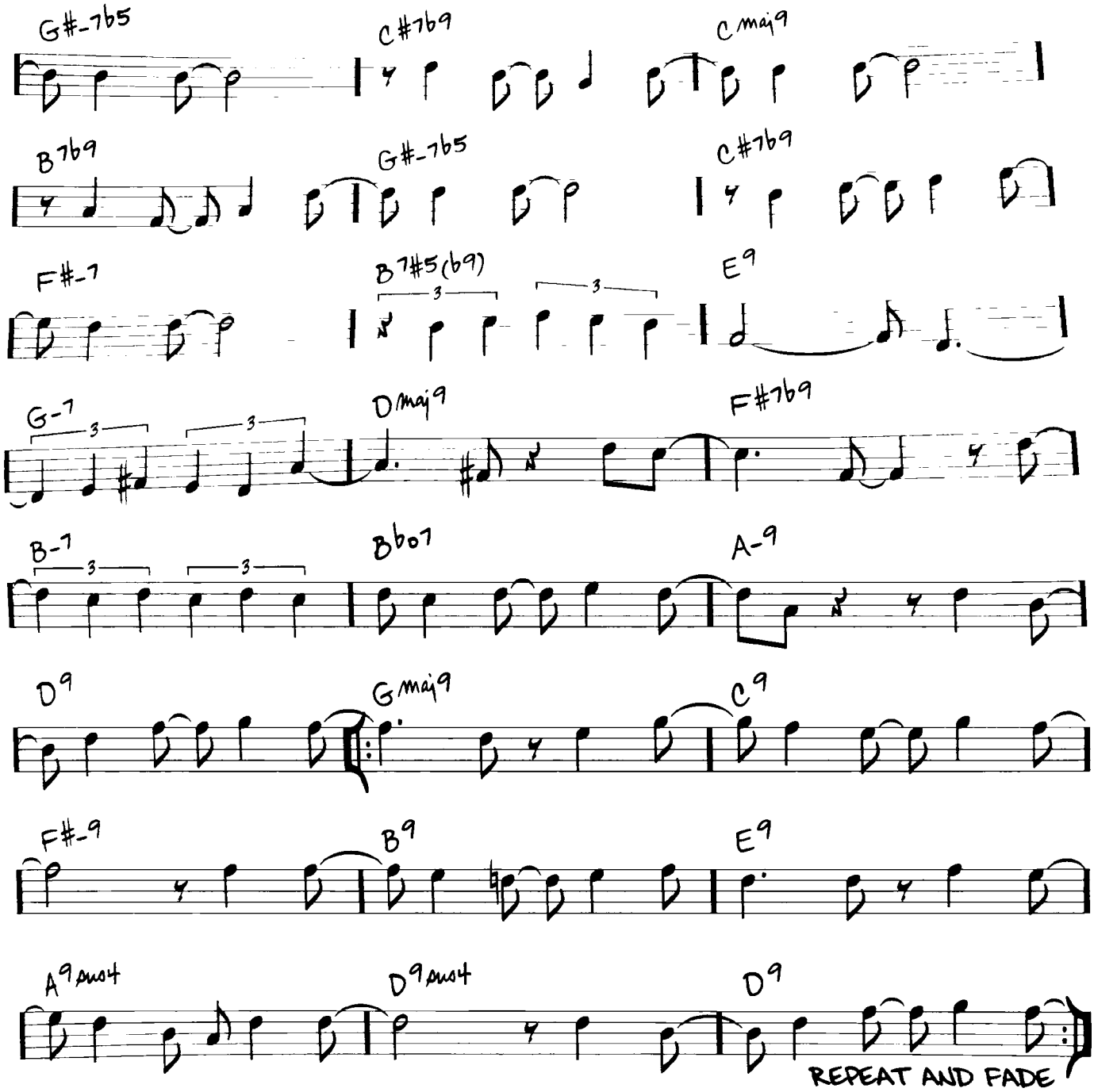
FLOR DE LIS
(UPSIDE DOWN)

– DJAVAN VIANA



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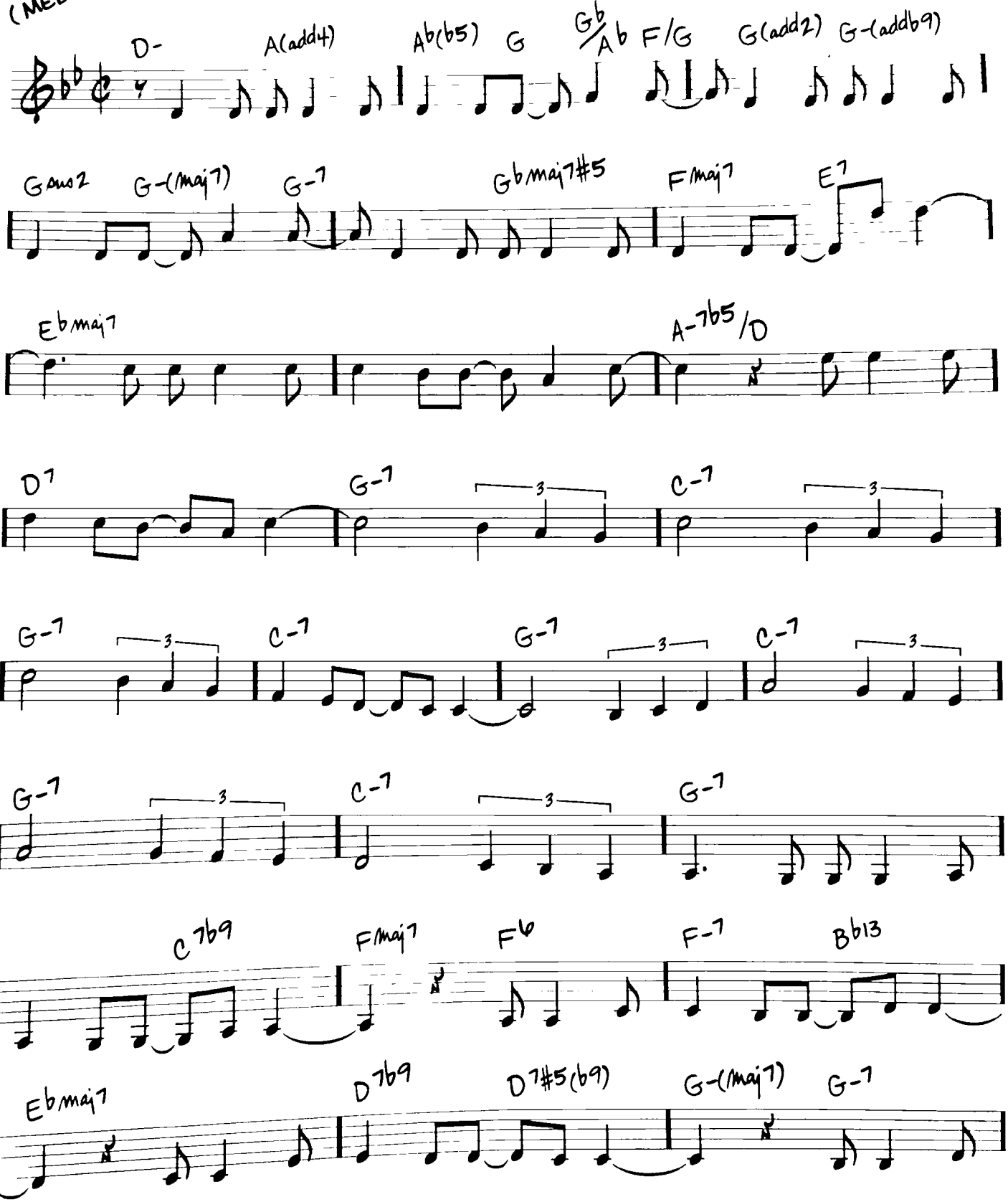

G#-7b5
C#7b9
Cmaj9
B7b9
G#-7b5
C#7b9
F#-7
B7#5(b9)
E9
G-7
Dmaj9
F#7b9
B-7
Bb07
A-9
D9
Gmaj9
C9
F#-9
B9
E9
A9sus4
D9sus4
D9
REPEAT AND FADE

419
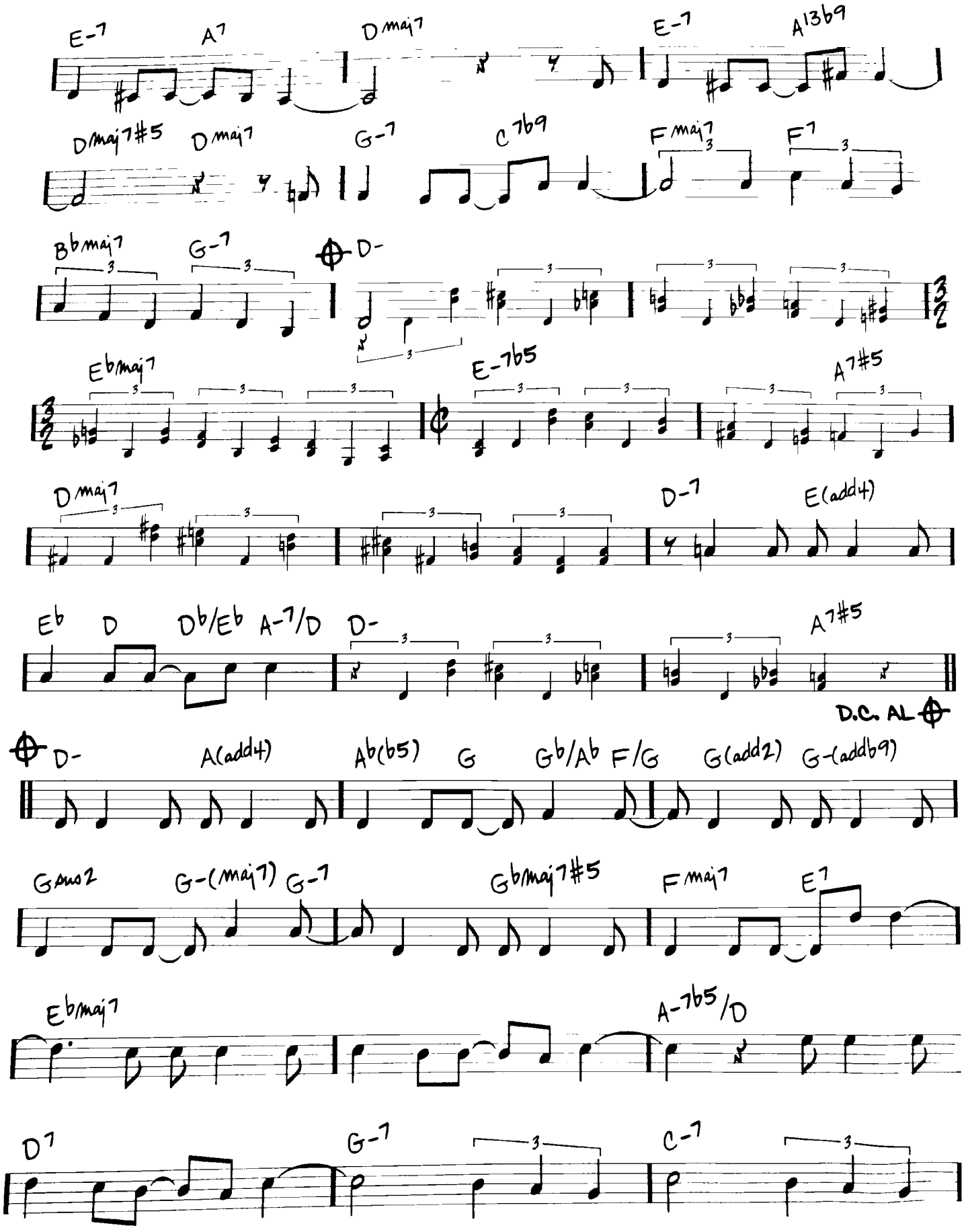
PASSARIM

(MED. BOSSA NOVA)

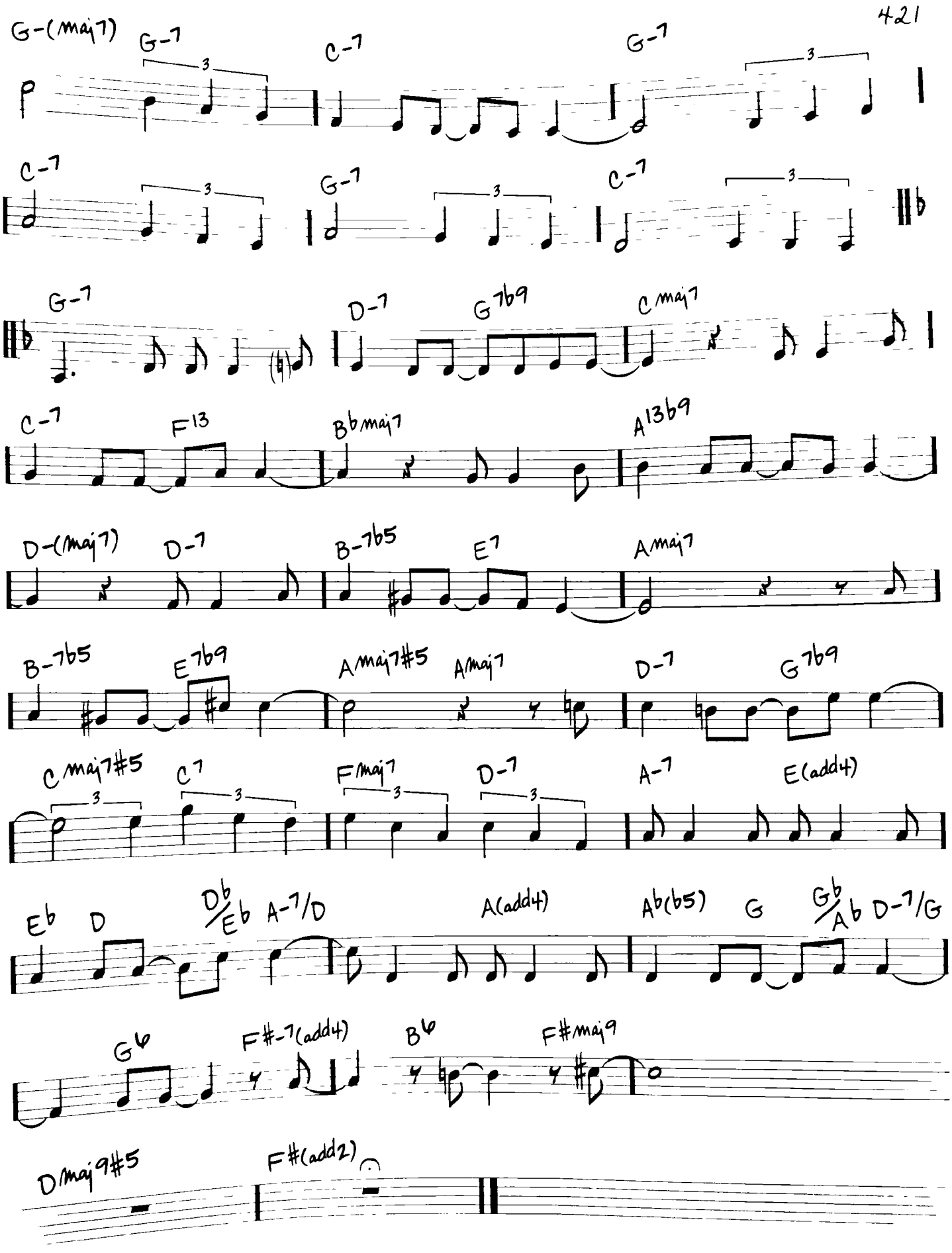
– ANTONIO CARLOS JOBIM



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E-7
A7
D maj7
E-7
A13b9
D maj7#5
D maj7
G-7
C7b9
F maj7
F7
Bb maj7
G-7
D-
Eb maj7
E-7b5
A7#5
D maj7
D-7
E(add4)
Eb
D
Db/Eb
A-7/D
D-
A7#5
D.C. AL
D-
A(add4)
Ab(b5)
G
Gb/Ab
F/G
G(add2)
G-(addb9)
Gsus2
G-(maj7)
G-7
Gb/maj7#5
F maj7
E7
Eb/maj7
A-7b5/D
D7
G-7
C-7

130


421
G-(maj7)
G-7
C-7
G-7
C-7
G-7
C-7
G-7
D-7
G7b9
Cmaj7
C-7
F13
Bbmaj7
A13b9
D-(maj7)
D-7
B-7b5
E7
Amaj7
B-7b5
E7b9
Amaj7#5
Amaj7
D-7
G7b9
Cmaj7#5
C7
Fmaj7
D-7
A-7
E(add4)
Eb
D
Db/Eb
A-7/D
A(add4)
Ab(b5)
G
Gb/Ab
D-7/G
G6
F#-7(add4)
B6
F#maj9
D/maj9#5
F#(add2)
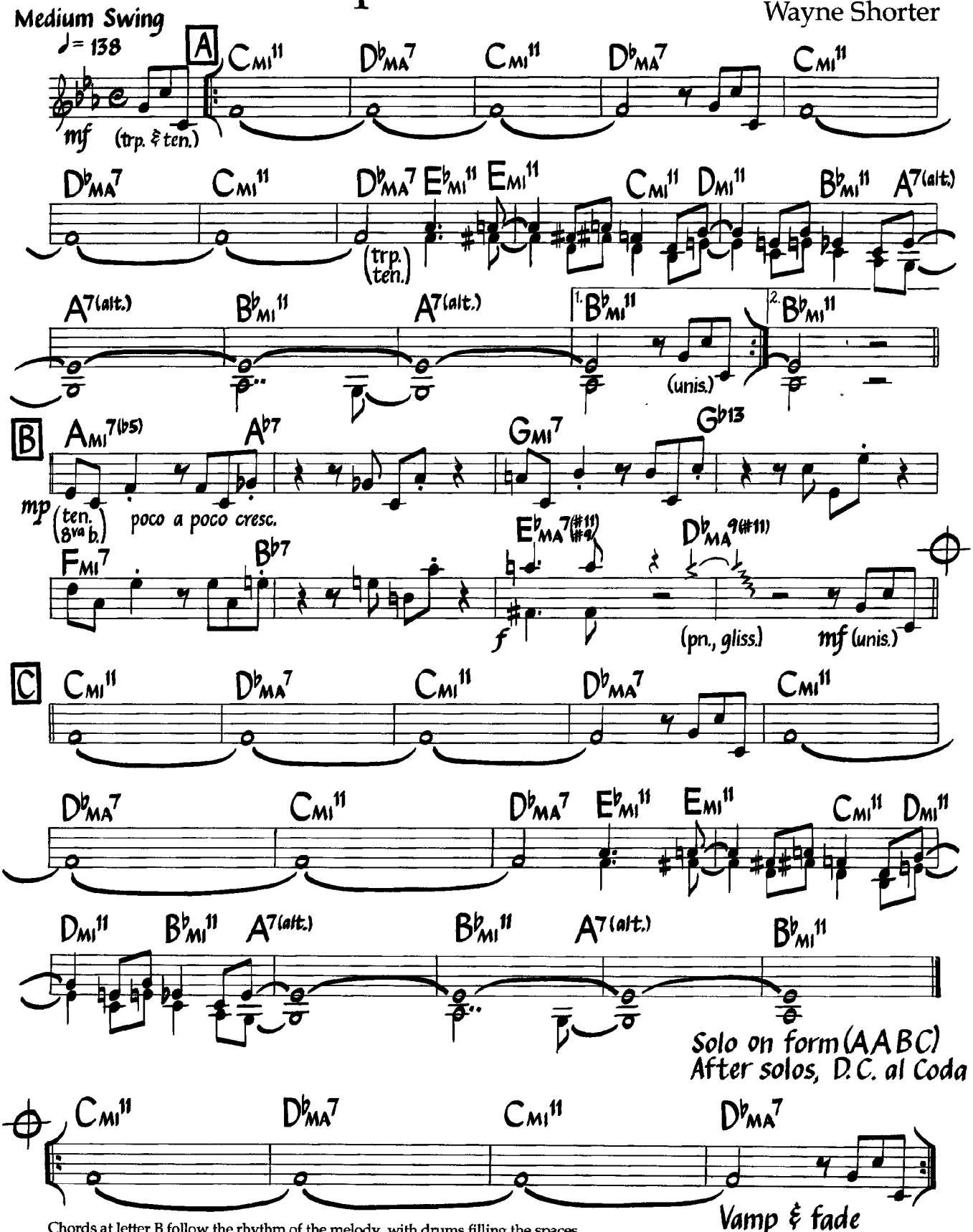
Imagina

Antônio Carlos Jobim / Chico Buarque

chart to come

Speak No Evil

Wayne Shorter



Chords at letter B follow the rhythm of the melody, with drums filling the spaces.
During solos, letter B is straight ahead.
The tied F's are started quietly and crescendoed each time.
Kicks and anticipated chords hold for solos. Dbma7 & Bbmi11 chords may also be anticipated for solos.
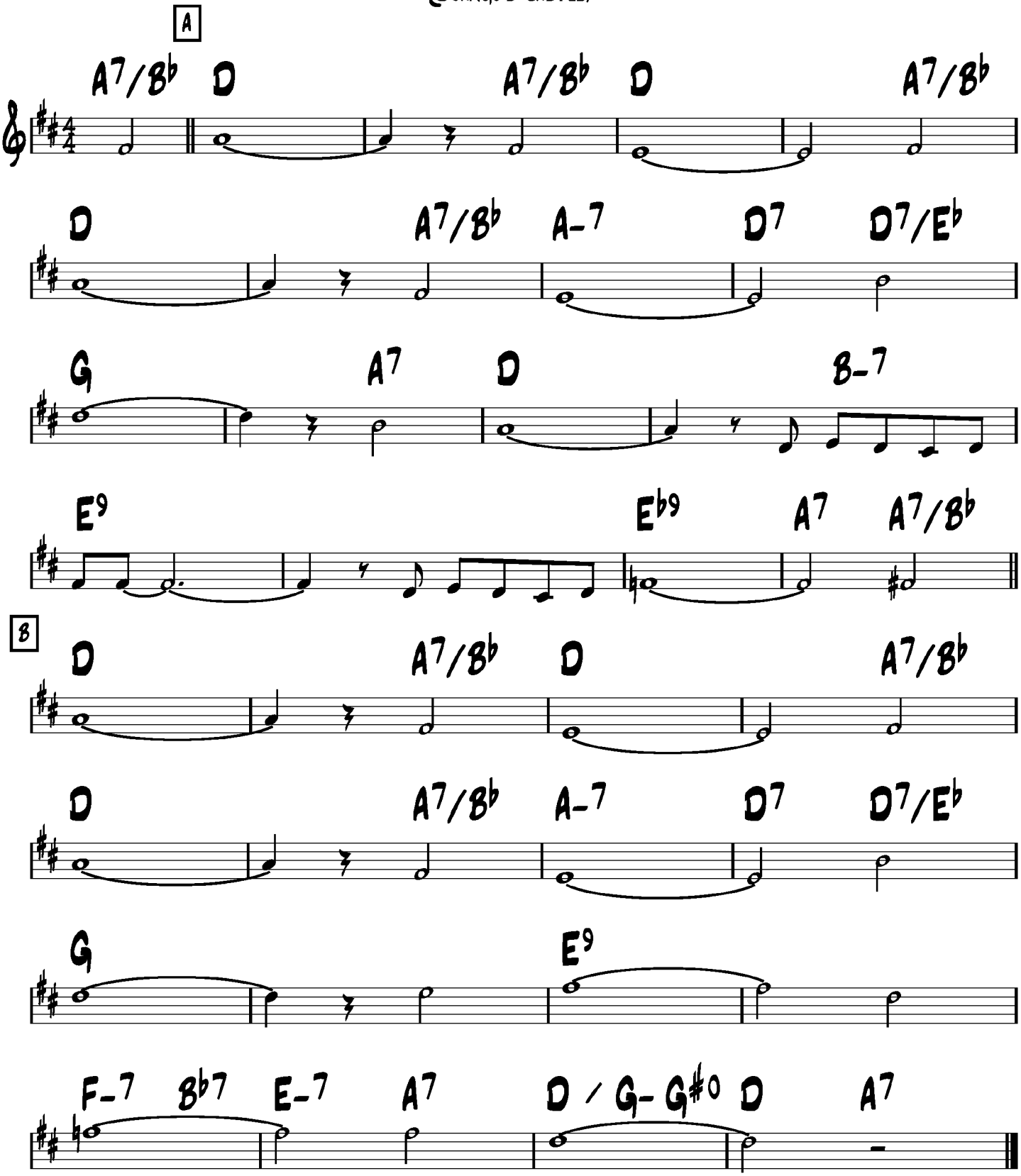
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-Ballad or Bossa

Manoir de mes rêves

(Django's castle)
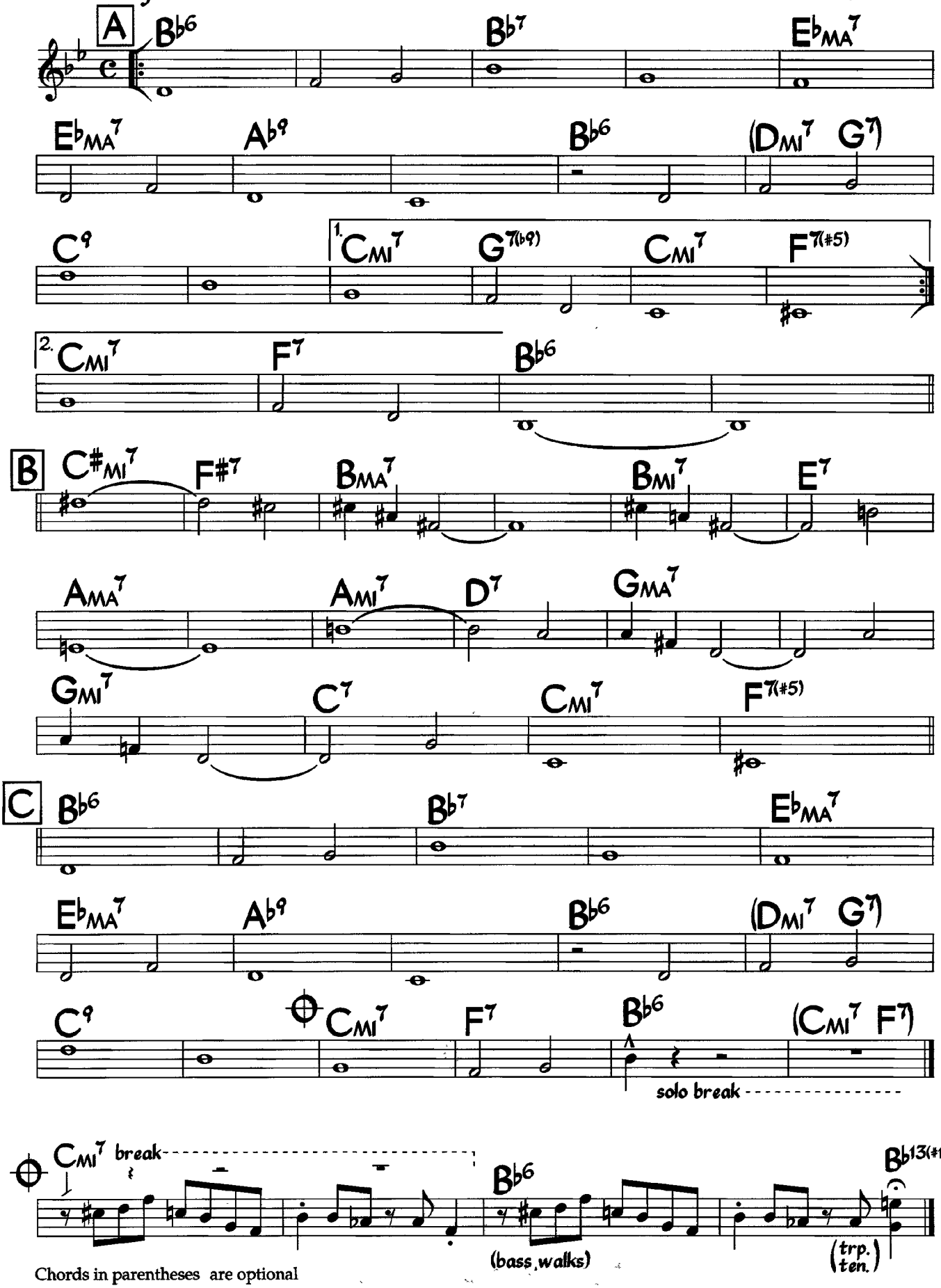
-Django



Cherokee

Fast Swing

Ray Noble



Chords in parentheses are optional
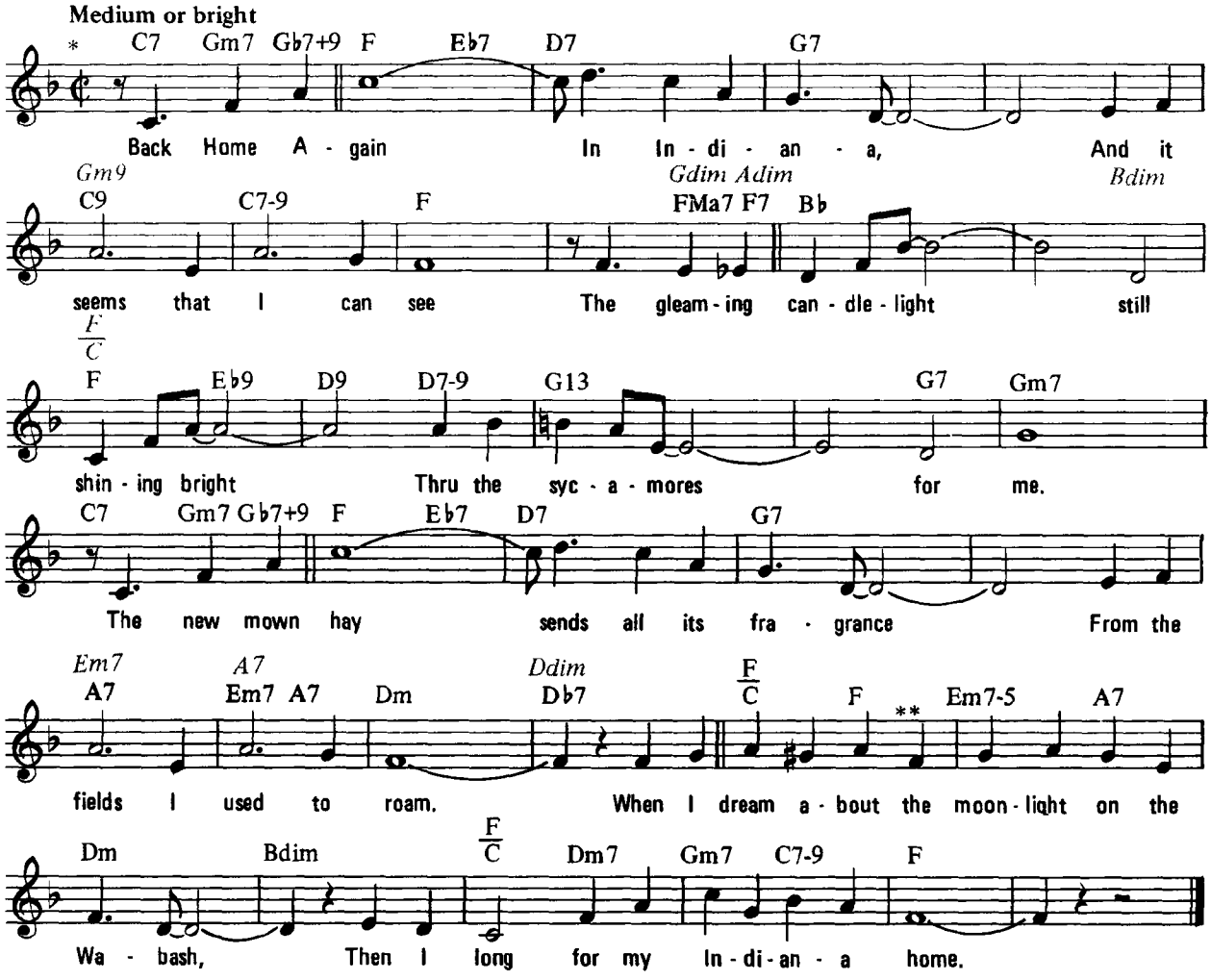
Ko-Ko

Charlie Parker
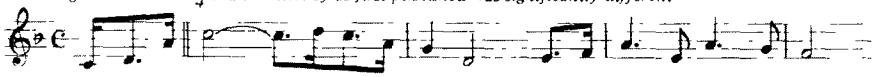
chart to come

(BACK HOME AGAIN IN) INDIANA

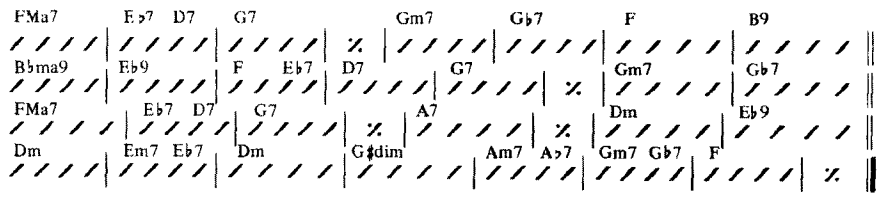
Words by Ballard MacDonald
Music by James F. Hanley



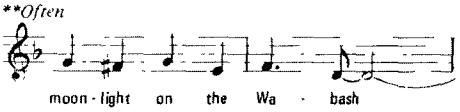
*The original meter was $\frac{4}{4}$ and the melody as first published was significantly different



In the bebop era, on the other hand, a different set of harmonies was introduced, not all of which work with the original melody.



**Often
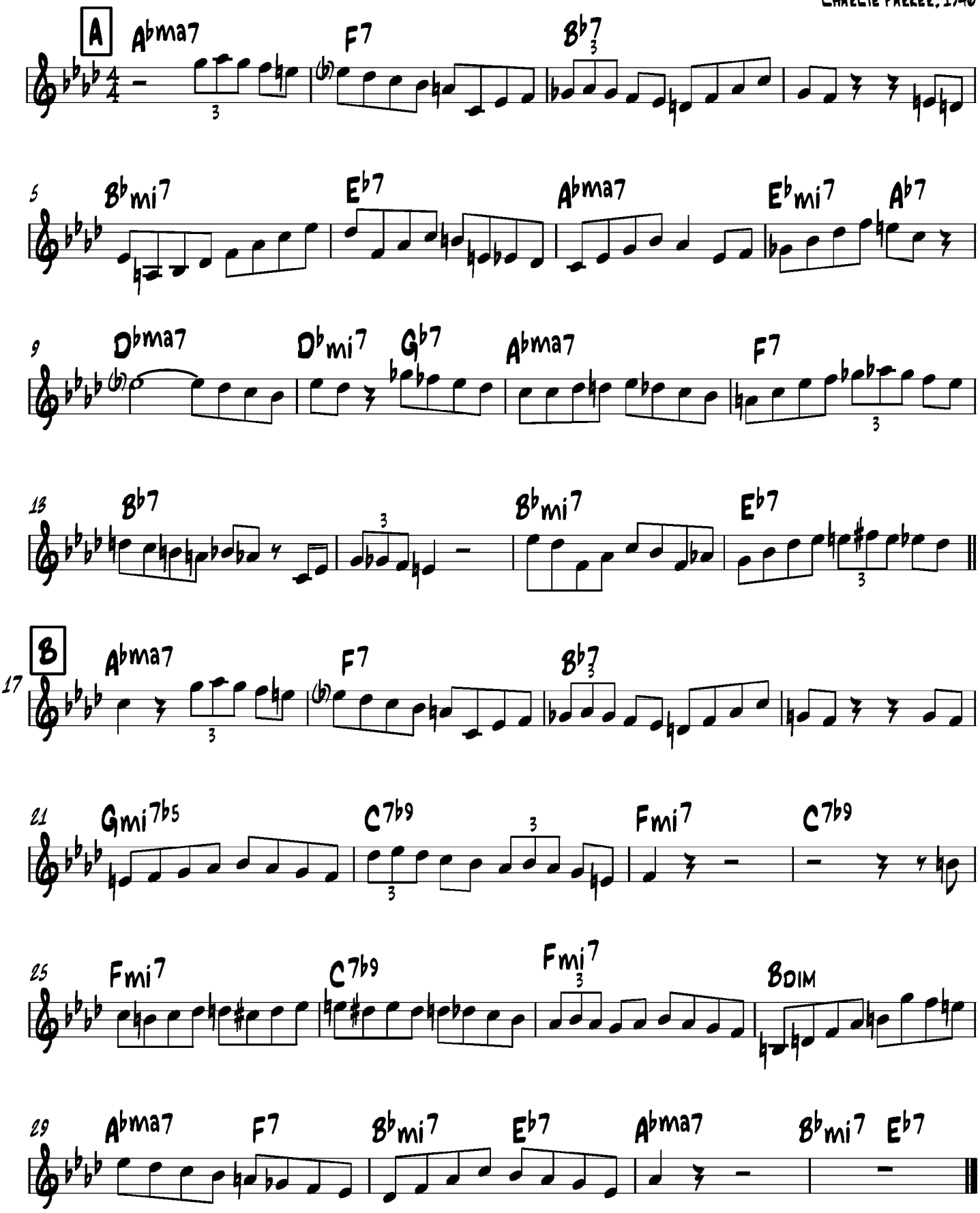


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Donna Lee

Fast Swing
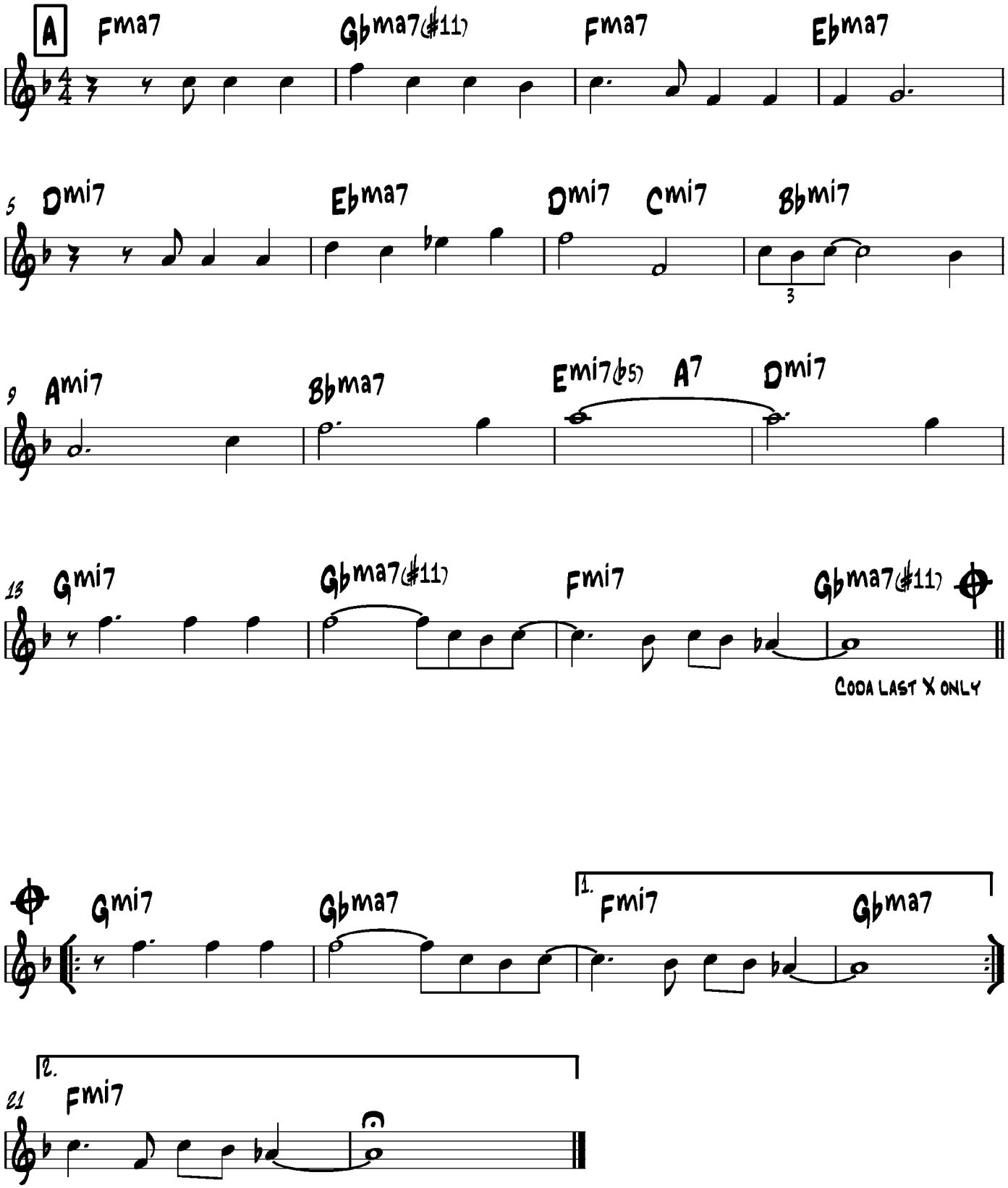
Charlie Parker, 1946
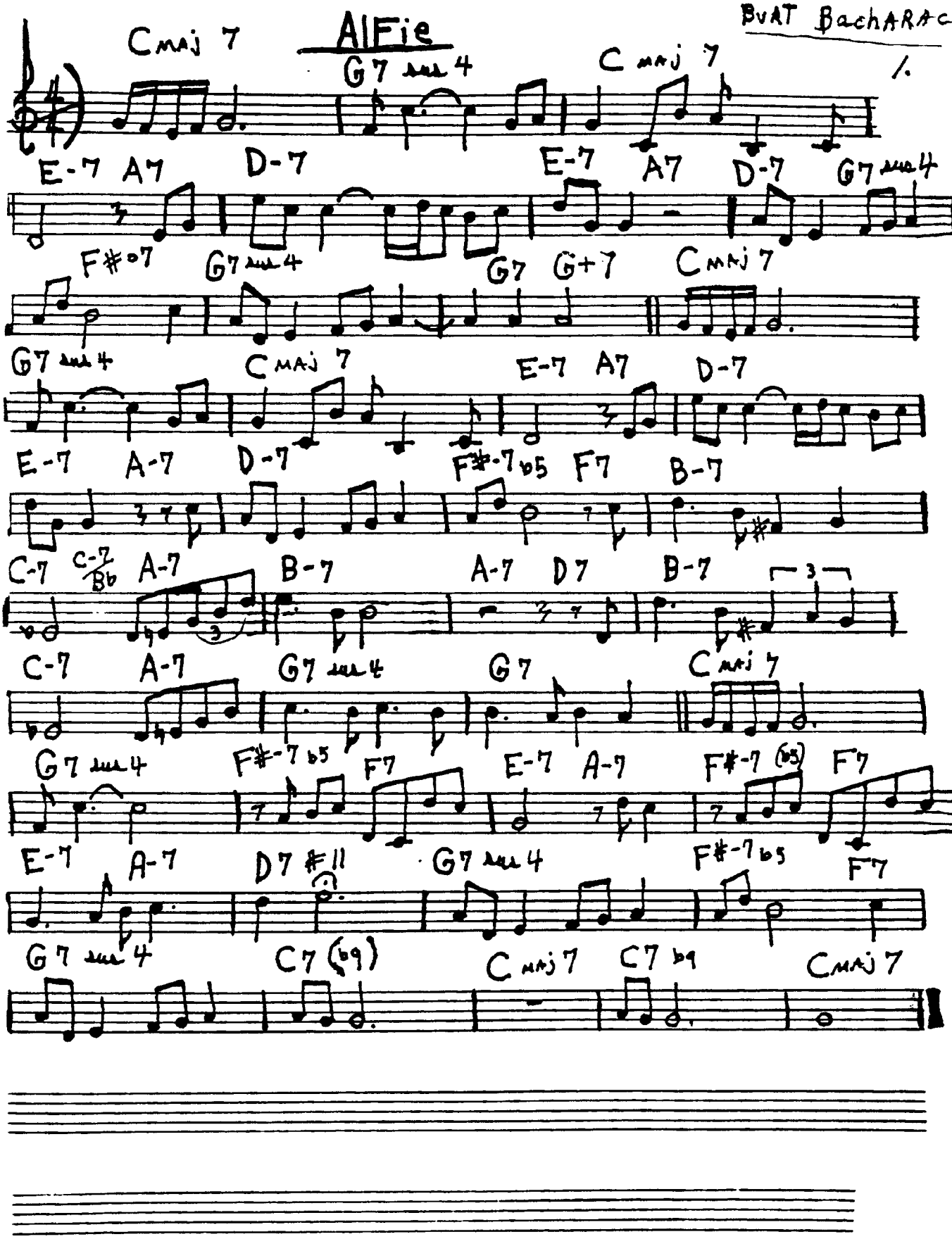


Beatrice

Sam Rivers, 1965

Med Swing
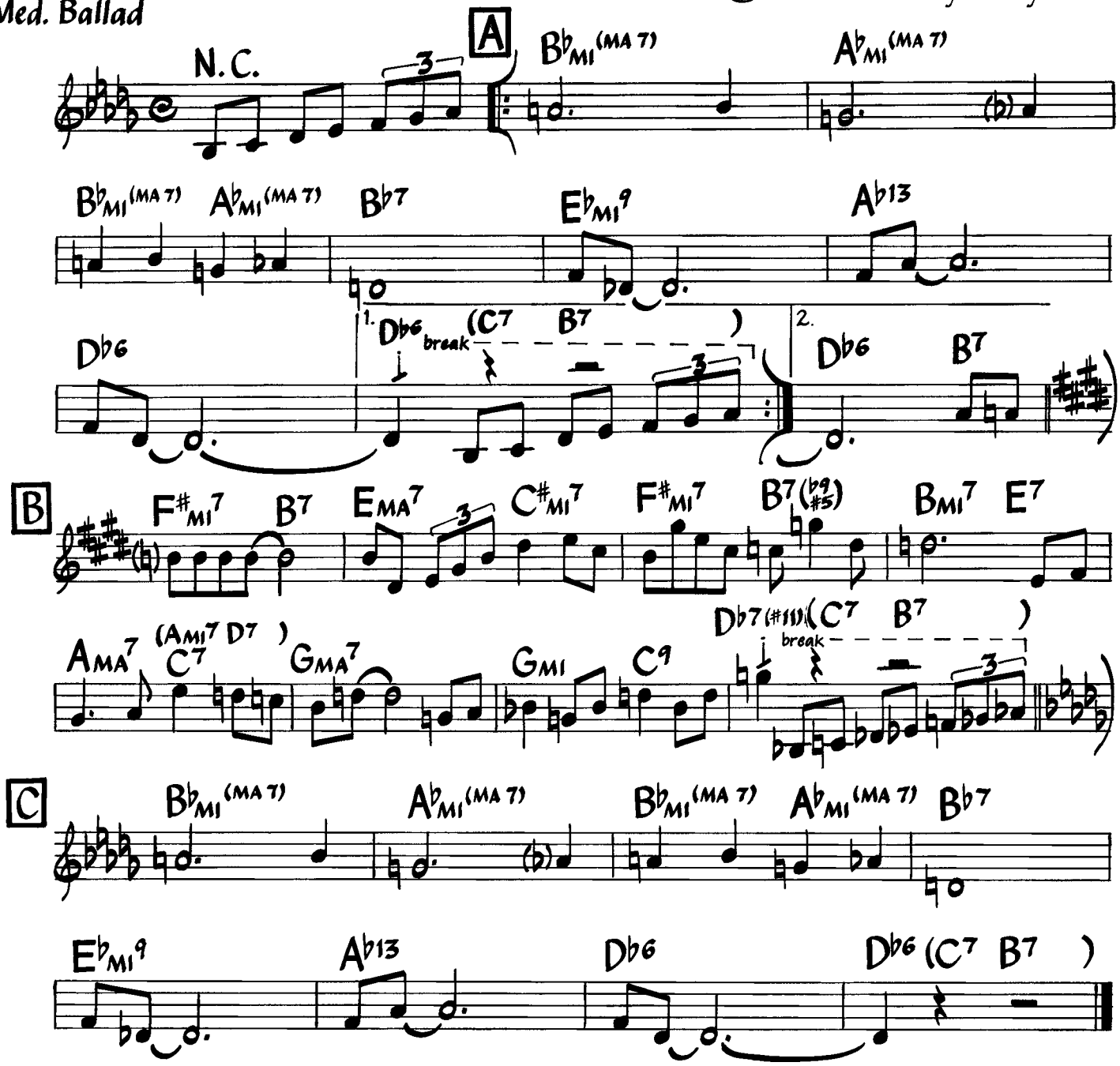



ALFie
BURT BACHARACH
1.
Cmaj 7
G7 sus 4
C maj 7
E-7 A7 D-7
E-7 A7 D-7 G7 sus 4
F#o7 G7 sus 4
G7 G+7 Cmaj 7
G7 sus 4 Cmaj 7
E-7 A7 D-7
E-7 A-7 D-7 F#-7 b5 F7 B-7
C-7 C-7/Bb A-7 B-7
A-7 D7 B-7
C-7 A-7 G7 sus 4
G7 Cmaj 7
G7 sus 4 F#-7 b5 F7
E-7 A-7 F#-7 (b5) F7
E-7 A-7 D7 #11 G7 sus 4
F#-7 b5 F7
G7 sus 4 C7 (b9)
Cmaj 7 C7 b9 Cmaj 7

Chelsea Bridge

Billy Strayhorn

Med. Ballad



E♭9(♯11) may be substituted for B♭MI(MA 7) and D♭9(♯11) for A♭MI(MA 7) throughout, in which case bar 8 of A, B and C may be played: D♭ C7 B7 B♭7

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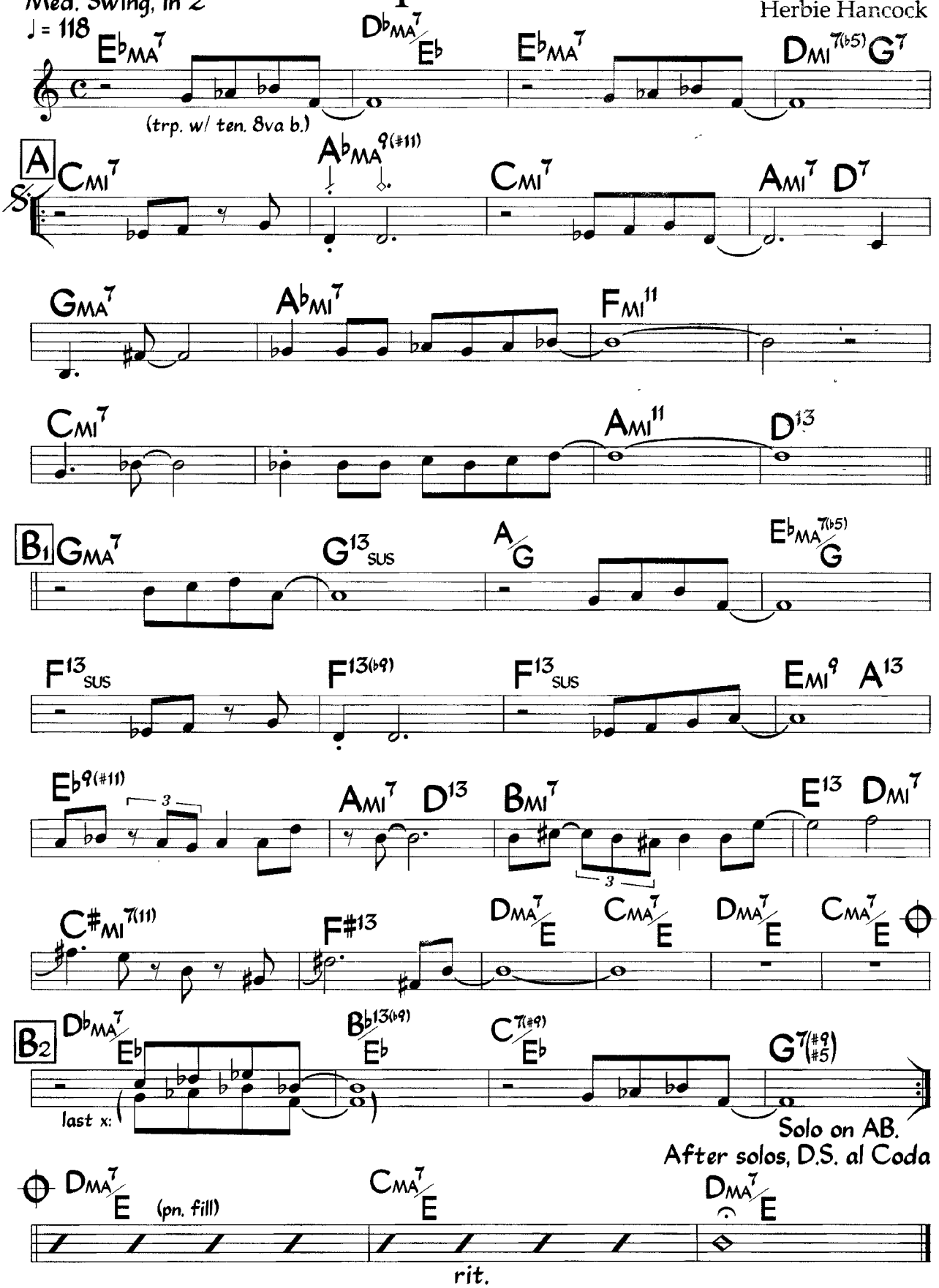
1

Dolphin Dance

Herbie Hancock

Med. Swing, in 2

♩ = 118
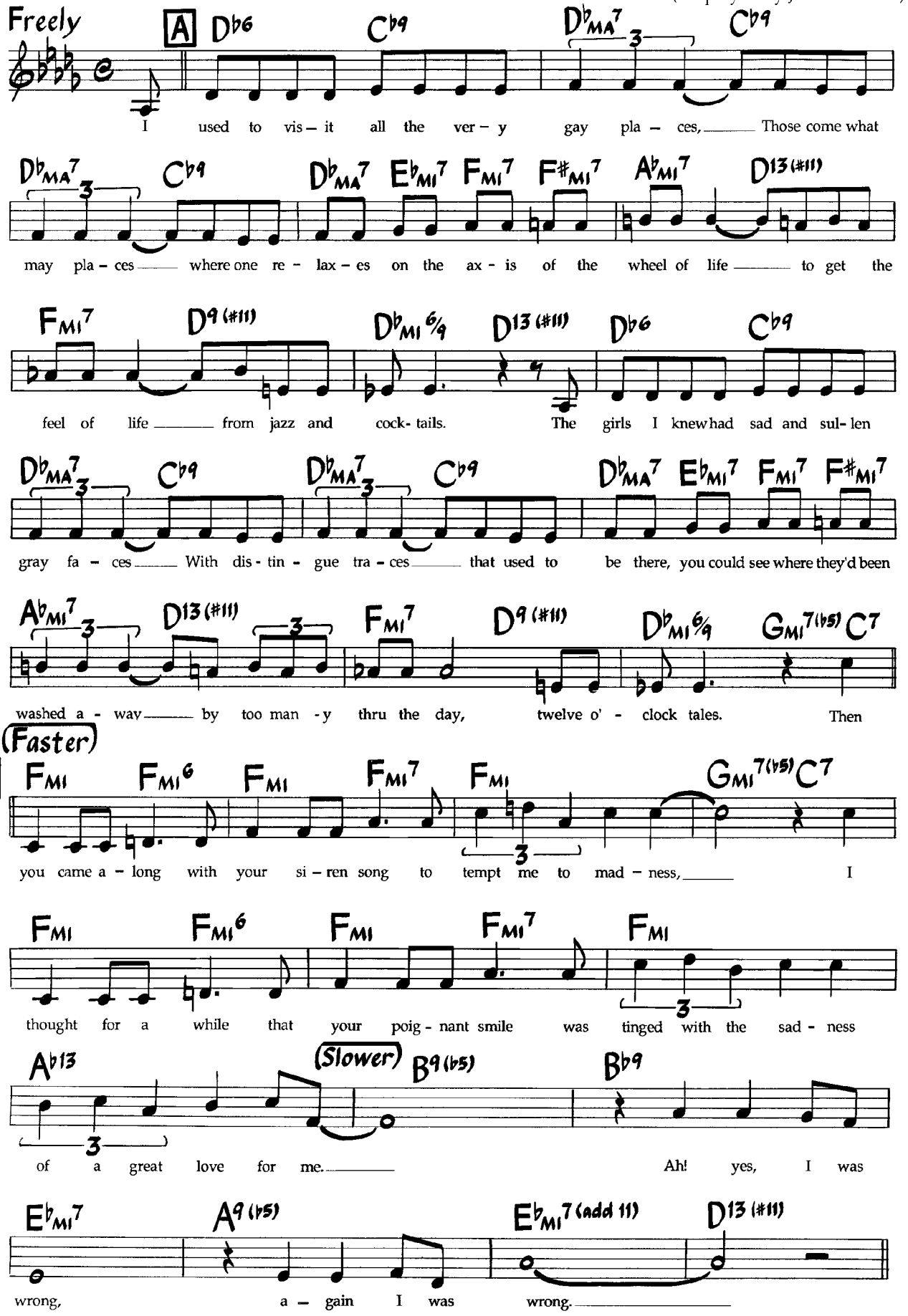


Comp figure for bars 1-7 of B: (etc.)

After first solo, each solo (and the out head) begins at B2.
Bass walks in 4 for solos (mostly).
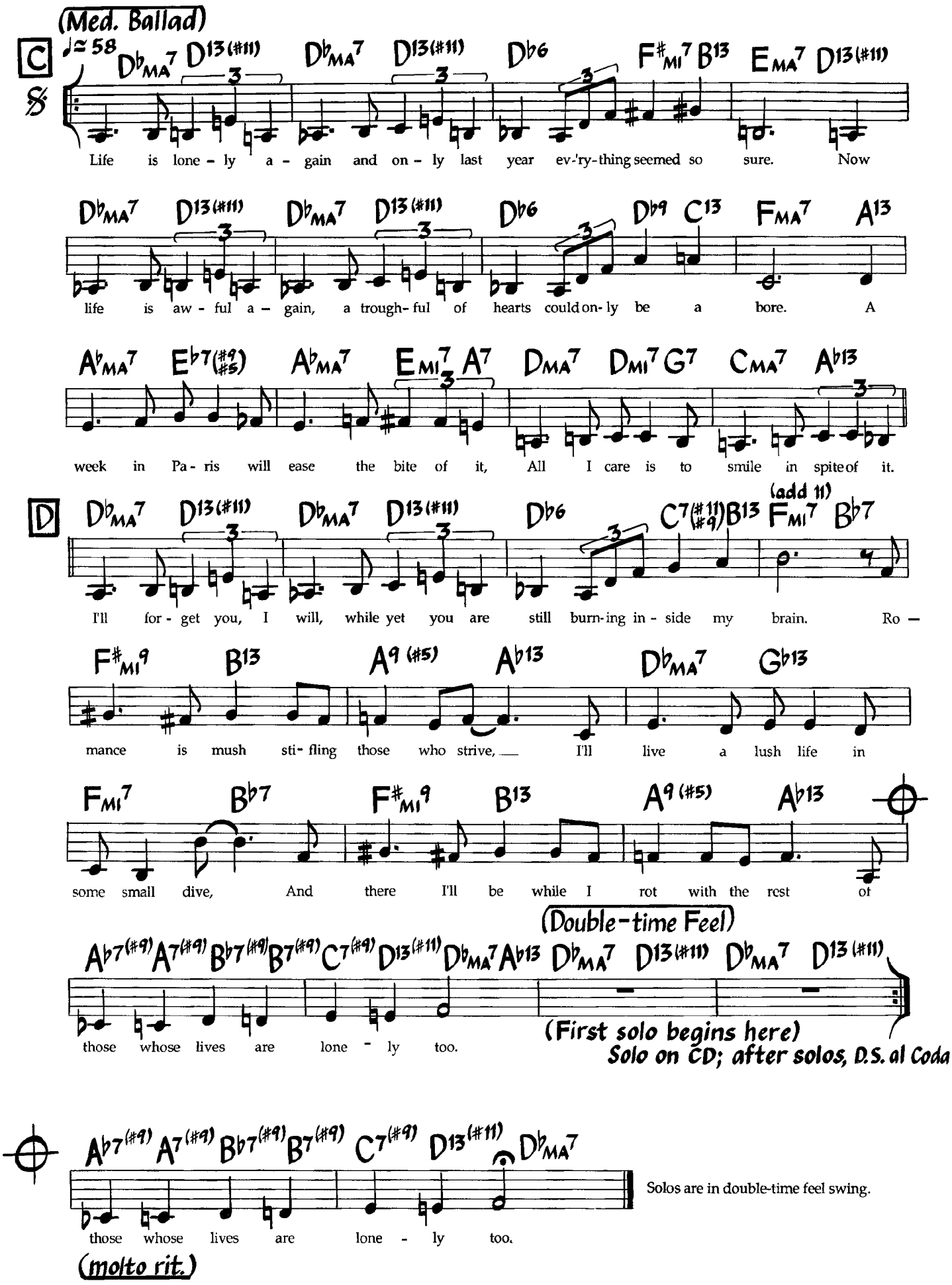
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Lush Life

Billy Strayhorn
(As played by John Coltrane)
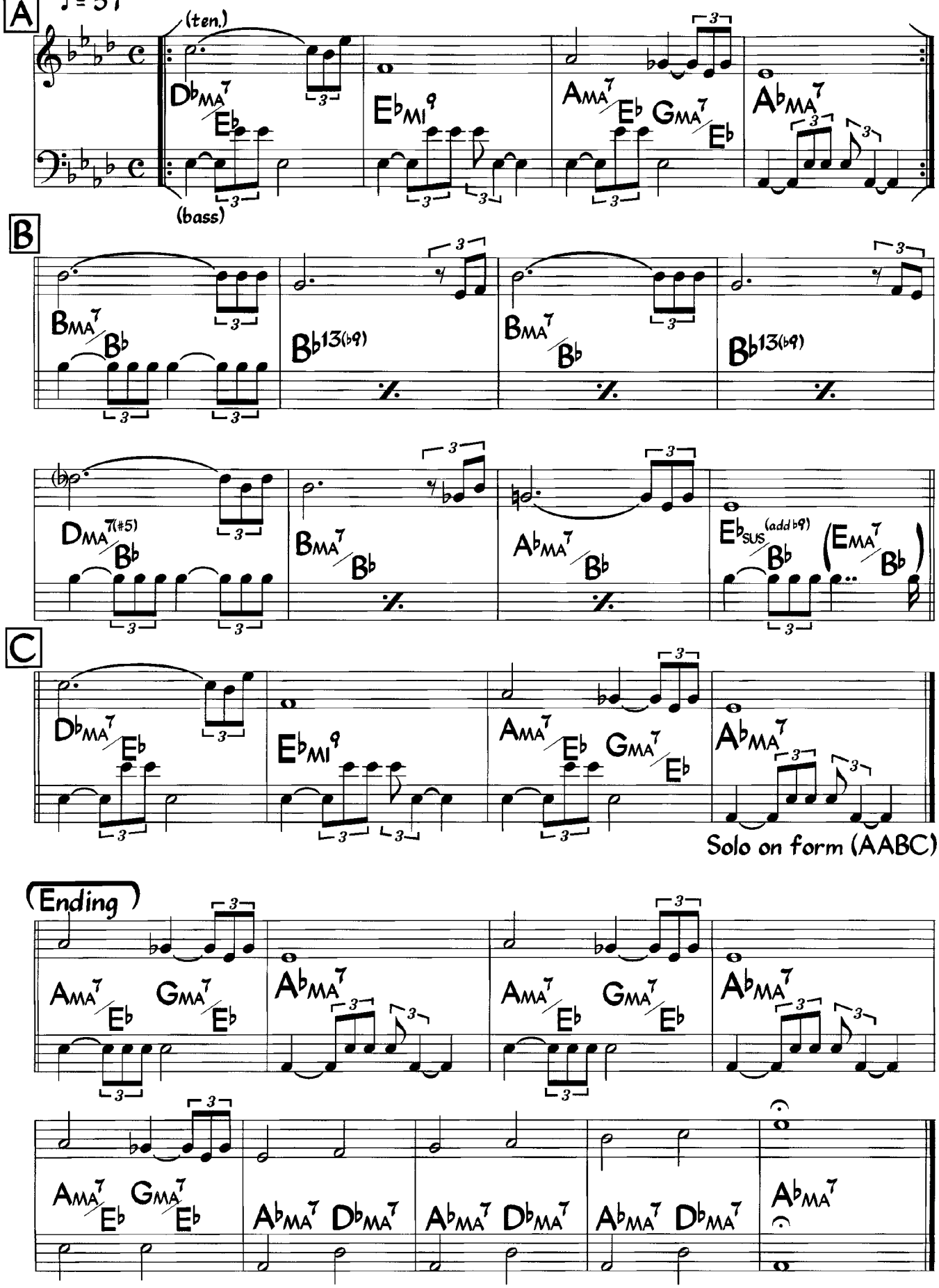


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(Med. Ballad)
♩= 58
C
Life is lone - ly a - gain and on - ly last year ev-'ry-thing seemed so sure. Now
life is aw - ful a - gain, a trough- ful of hearts could on- ly be a bore. A
week in Pa - ris will ease the bite of it, All I care is to smile in spite of it.
D
(add 11)
I'll for - get you, I will, while yet you are still burn-ing in - side my brain. Ro -
mance is mush sti- fling those who strive, I'll live a lush life in
some small dive, And there I'll be while I rot with the rest of
(Double-time Feel)
those whose lives are lone - ly too.
(First solo begins here)
Solo on CD; after solos, D.S. al Coda
those whose lives are lone - ly too.
(molto rit.)
Solos are in double-time feel swing.

Naima

John Coltrane

Med. Ballad
♩ = 57
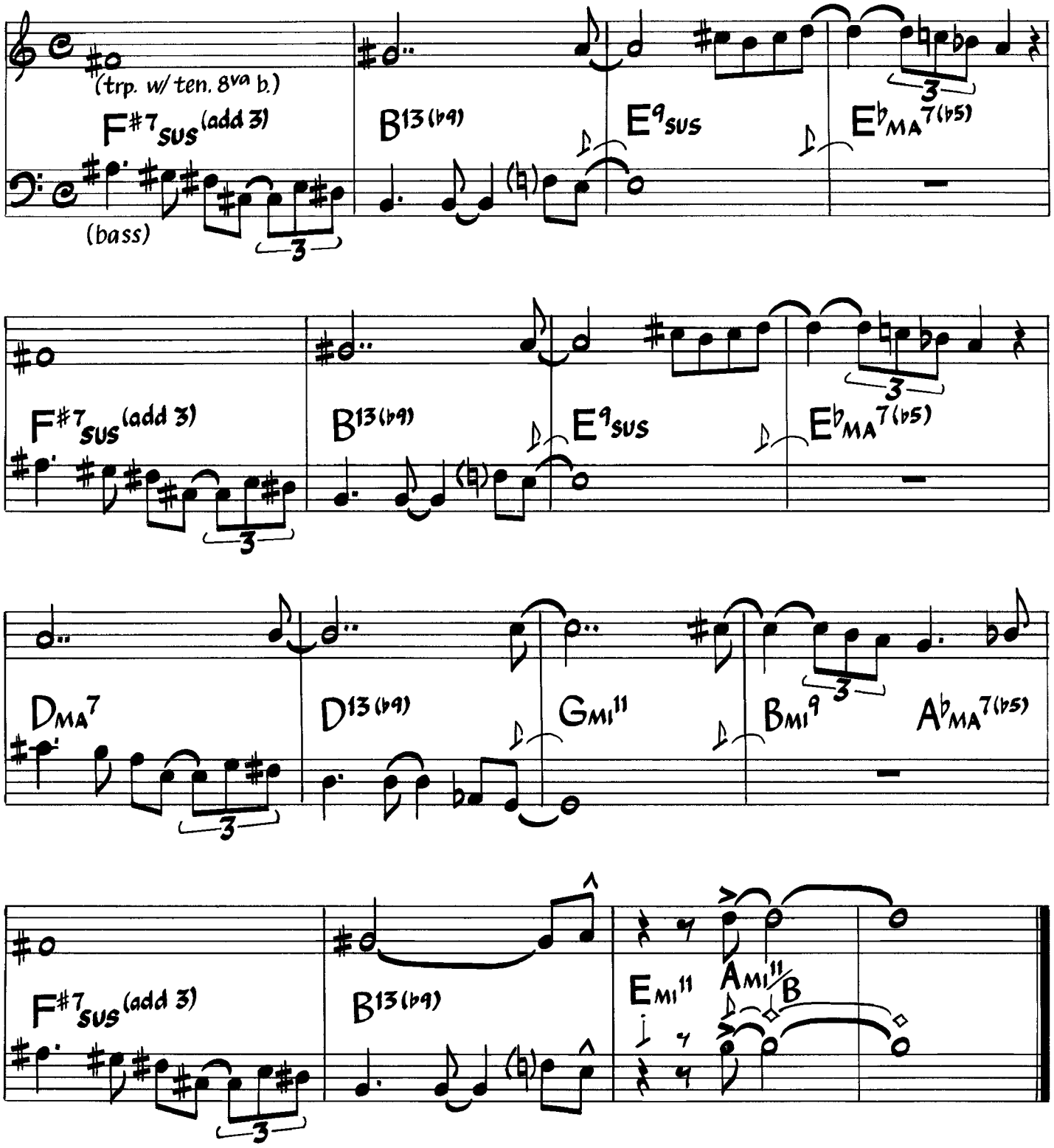


Chord in parentheses is optional. Gma7/Eb may also be played as Gma7(#5)/Eb. Bass line continues for solos.

Fall

Medium Ballad
(with triplet undercurrent)
♩ = 82

Wayne Shorter
(As played by Miles Davis)



Bass has melody; it is played with great variation. Treble line continues underneath solos.
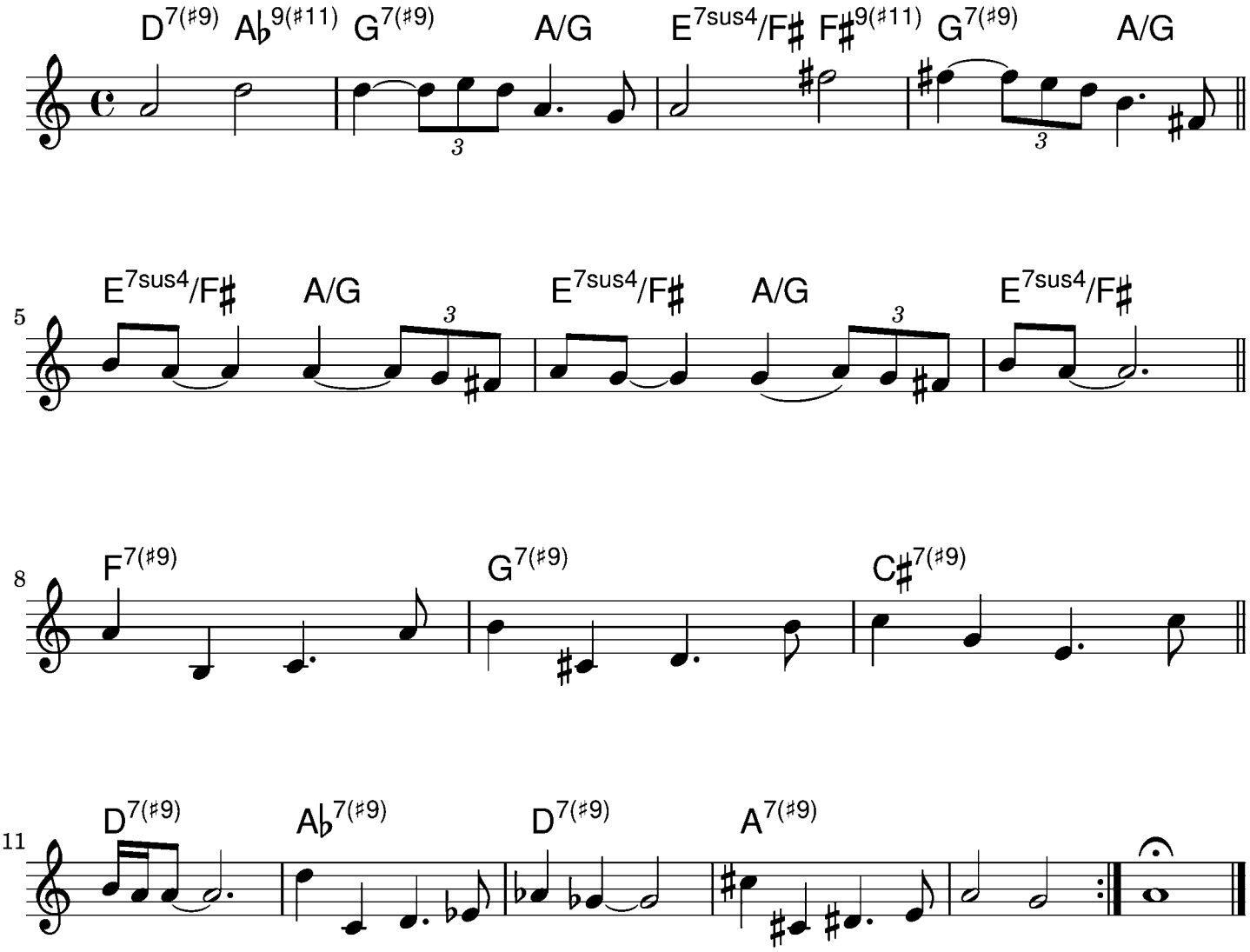
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143

NEEDS REVIEW

Little Church

(Igrejinha)



Country

Keith Jarrett

chart to come
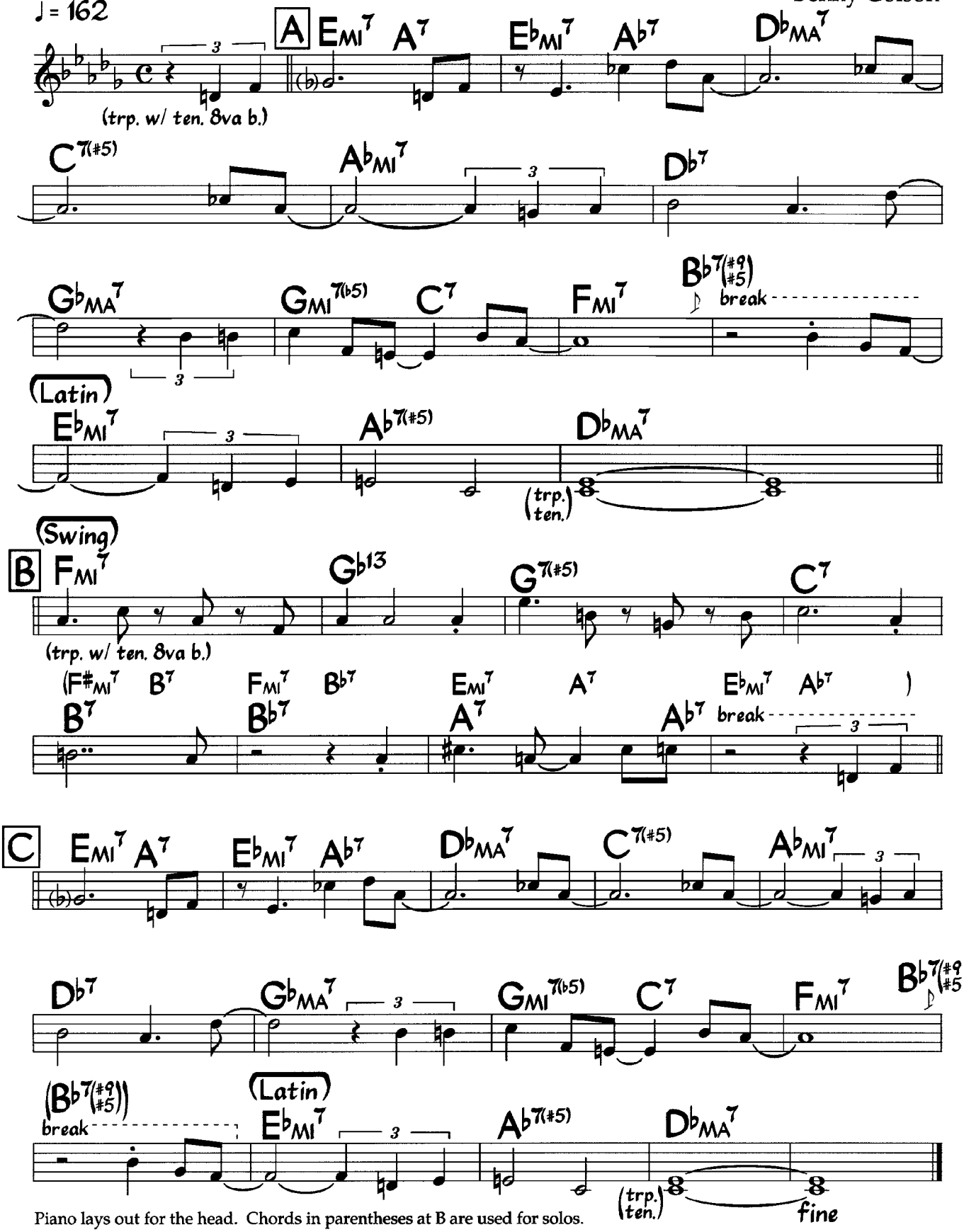
The Rich (and the Poor)

Keith Jarrett

chart to come

Stablemates

Benny Golson



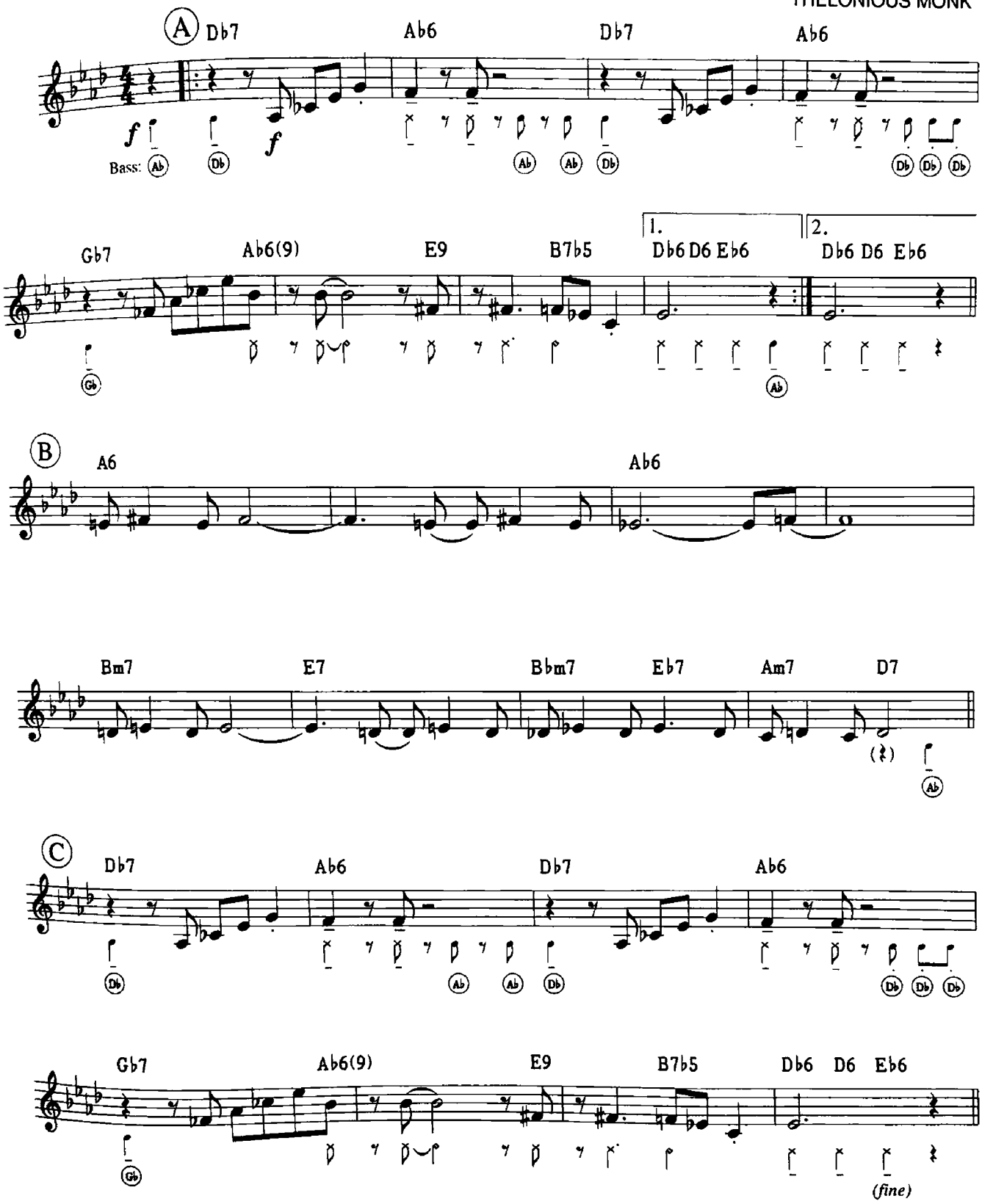
Piano lays out for the head. Chords in parentheses at B are used for solos.
Solos swing, no breaks.

source: 10/15/52 - Thelonious Monk Trio (Prestige PRLP 7027)

Bye-Ya

Medium Latin*

THELONIOUS MONK
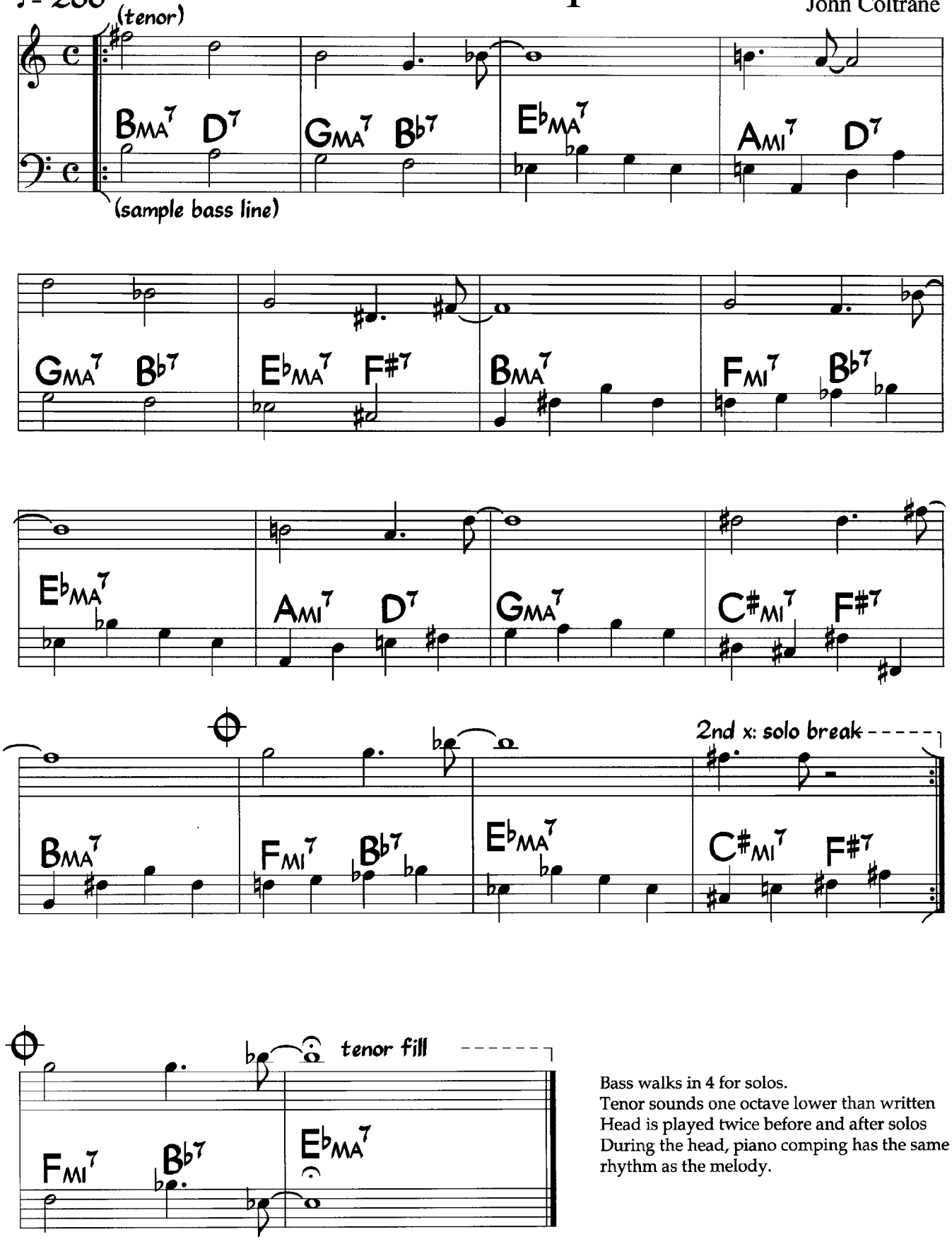


*later recordings are swing

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Giant Steps

Fast Swing
♩ = 286

John Coltrane



Bass walks in 4 for solos.
Tenor sounds one octave lower than written
Head is played twice before and after solos
During the head, piano comping has the same rhythm as the melody.

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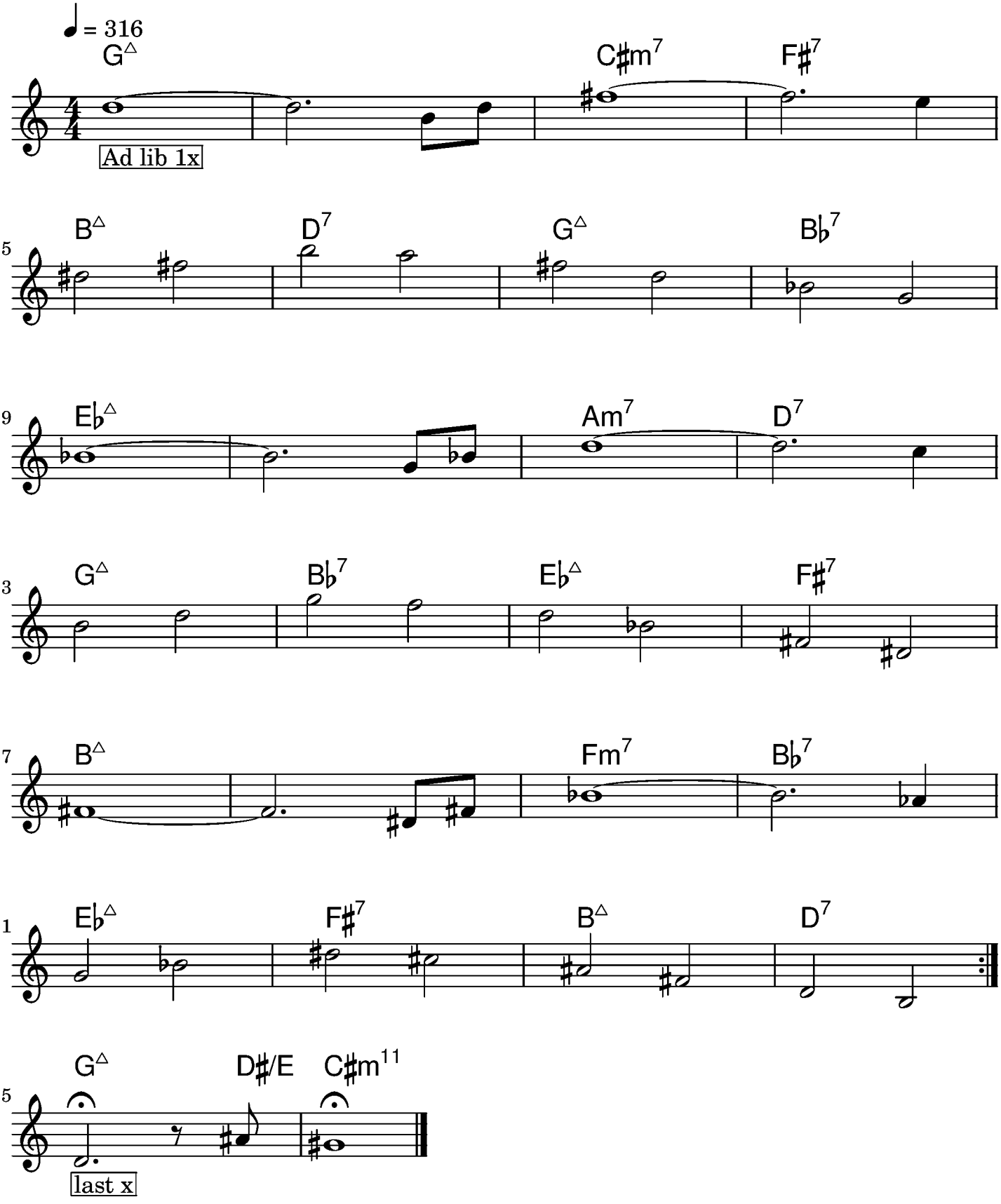
148b

NEEDS REVIEW

Do You Hear the Voices That You Left Behind?

John McLaughlin

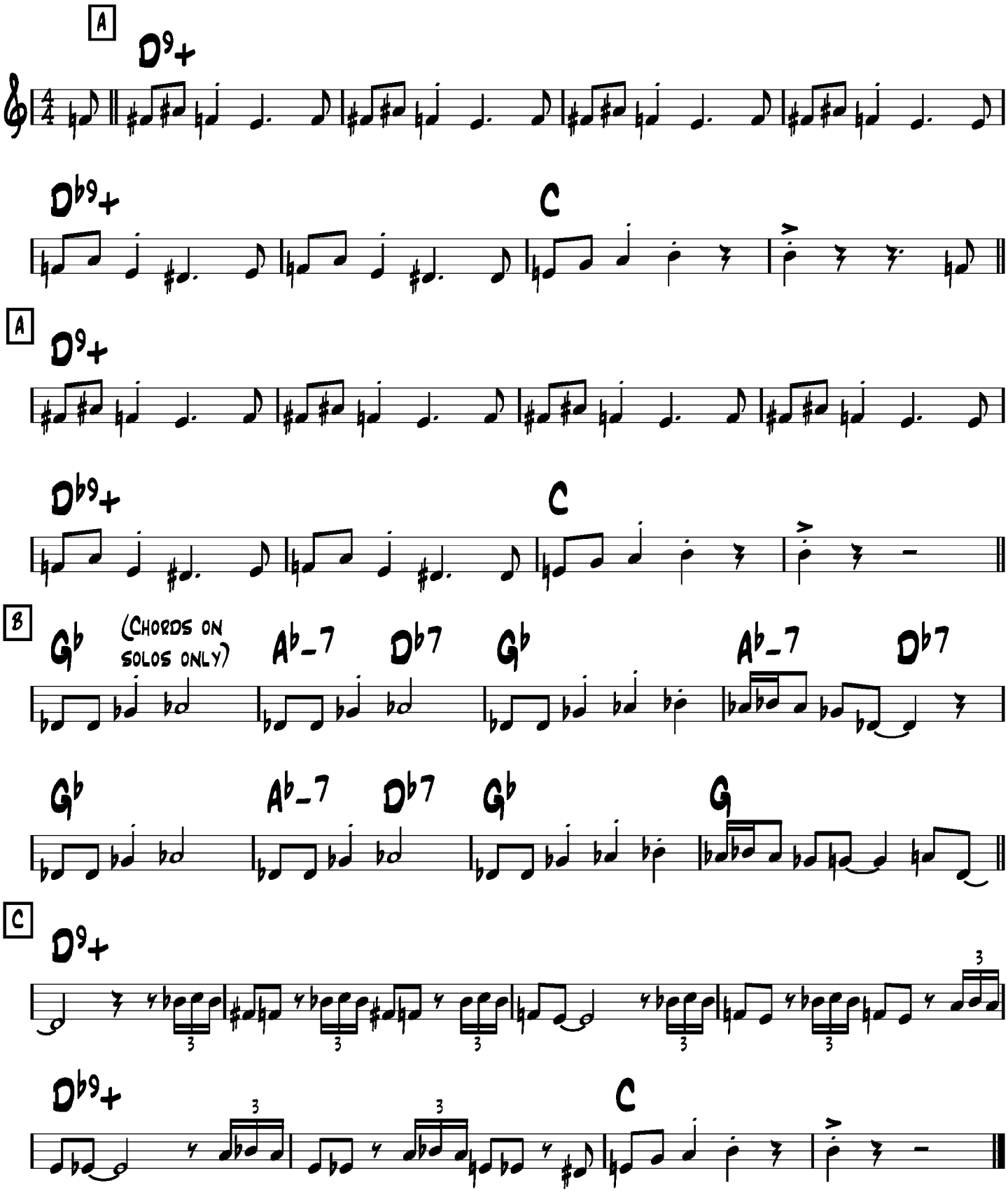
transcribed by Alex Rogowski



DIMINISHING
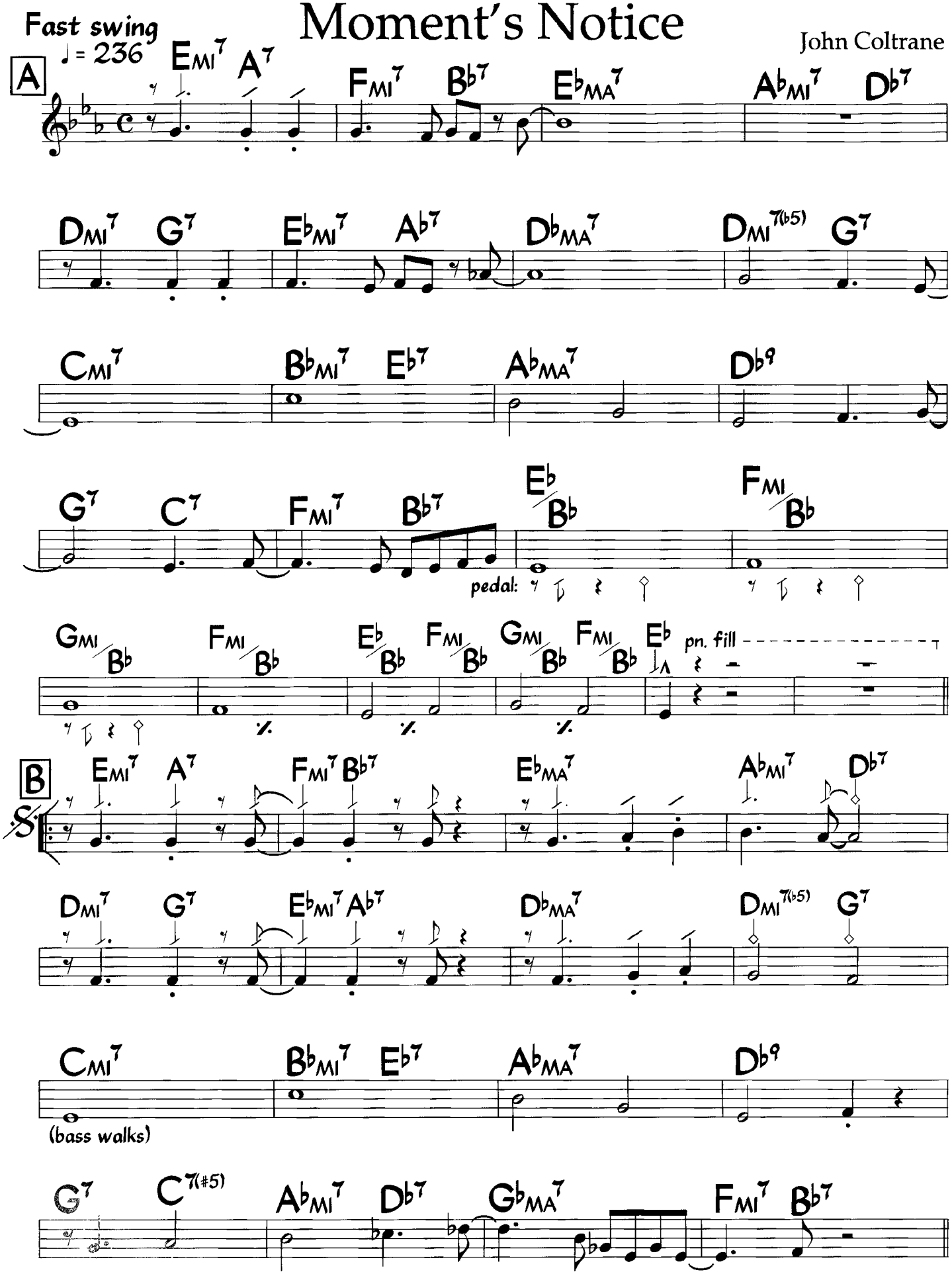
-SWING
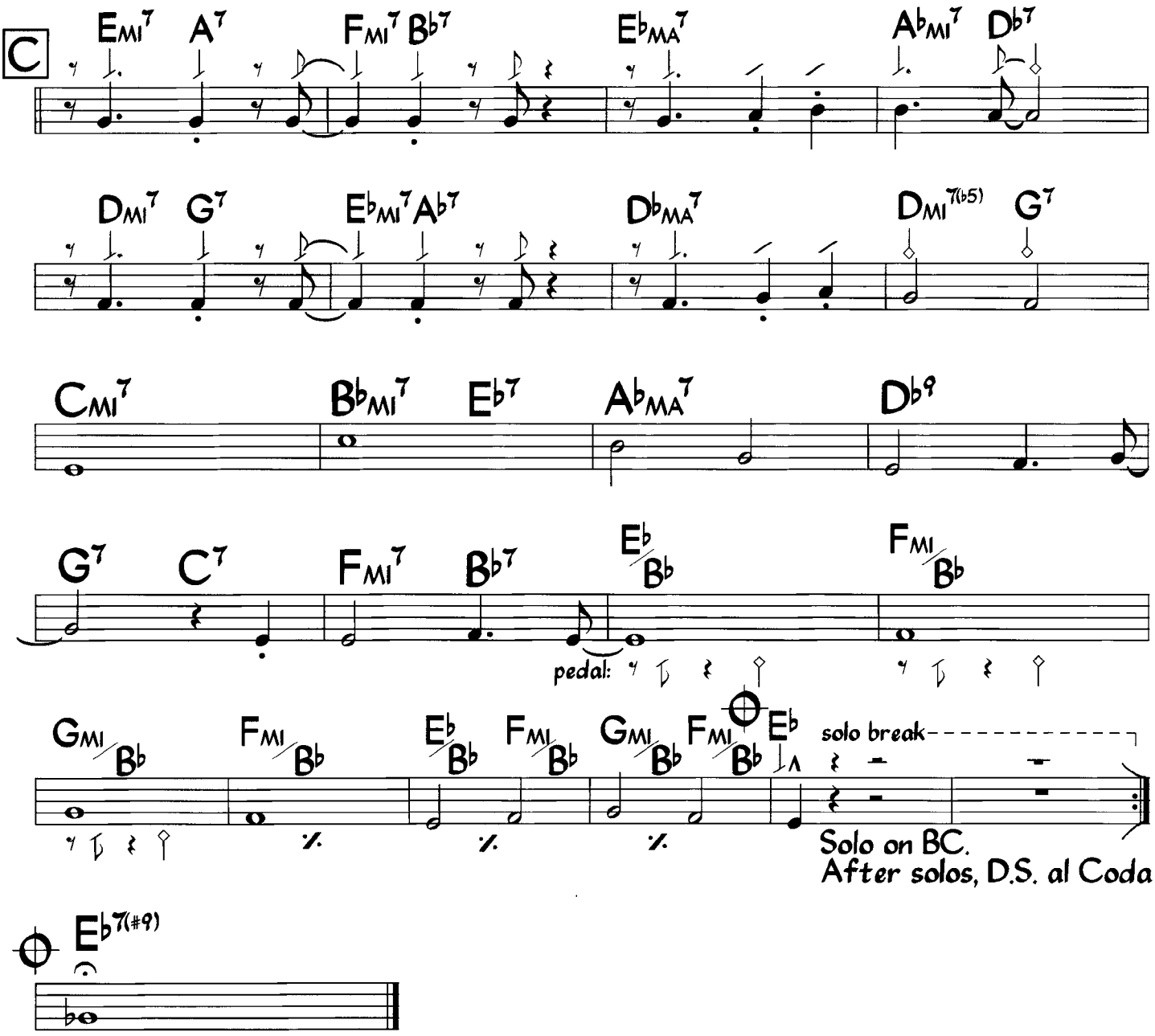
-DJANGO



Moment's Notice

John Coltrane
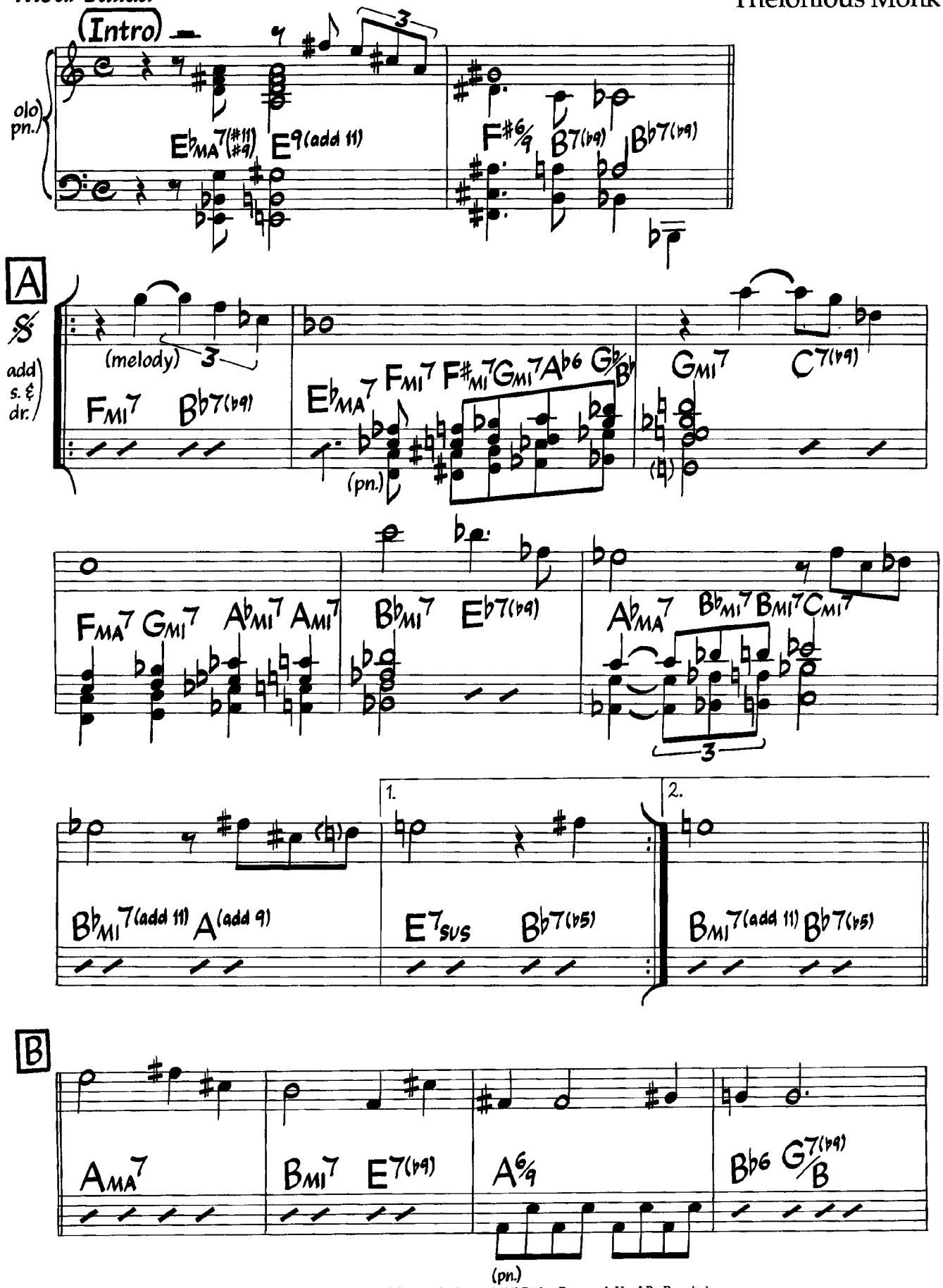




Kicks are not played for solos except for the pedal and the solo break (which are played every chorus).
Melodic rhythm is somewhat freely interpreted.
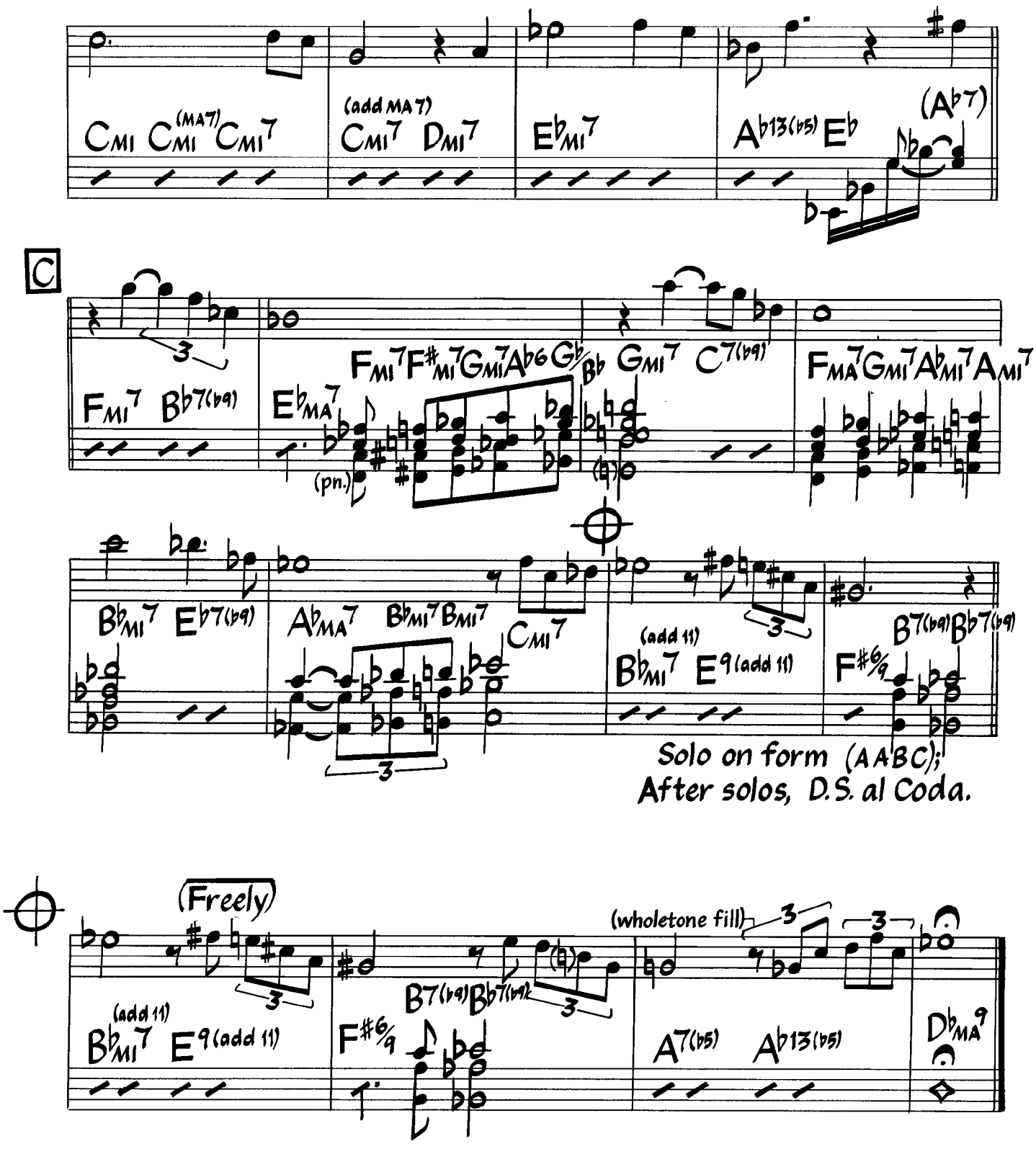
Ruby, My Dear

Med. Ballad

Thelonious Monk



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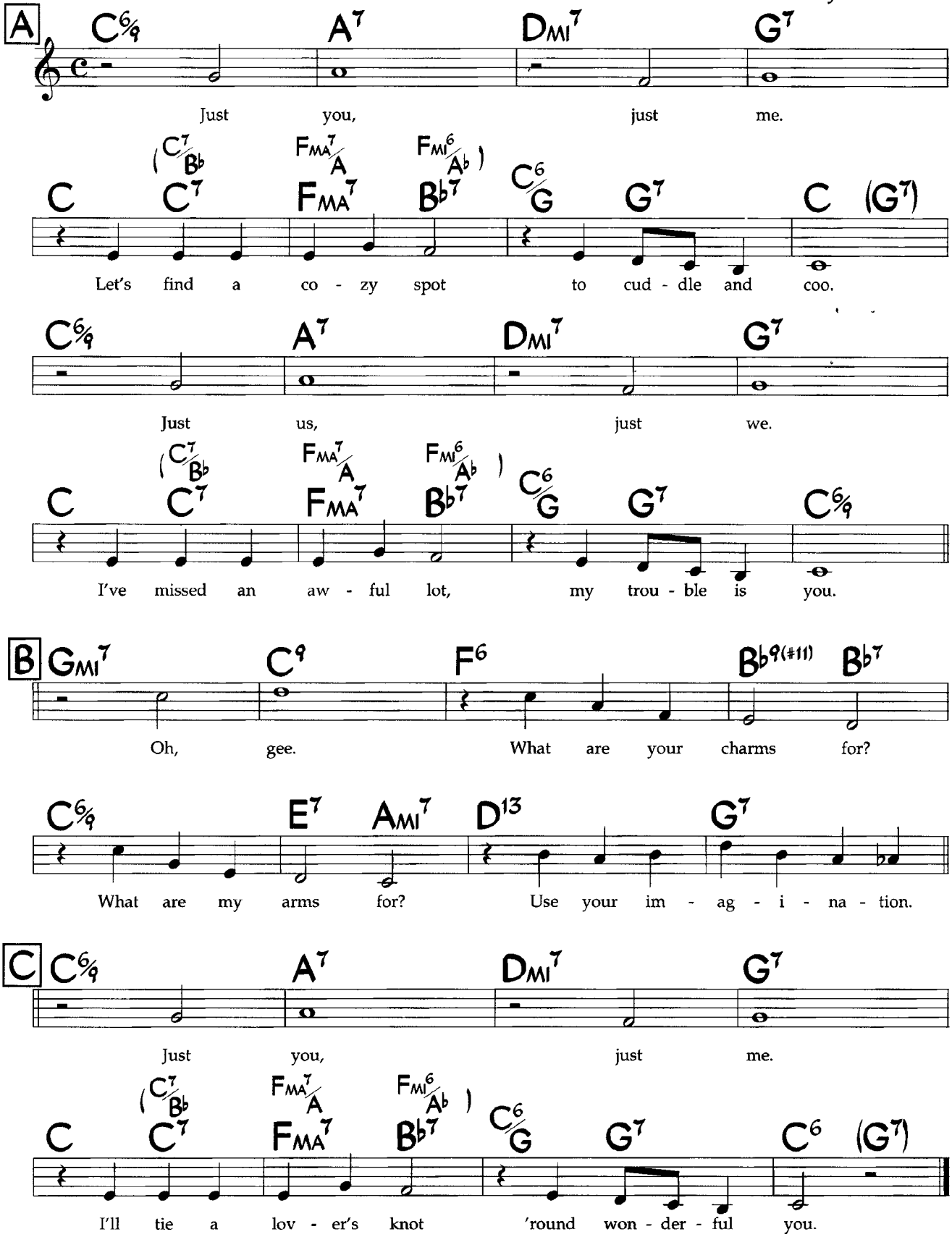


Melody is played with straight eighths.

Just You, Just Me

Medium or Bright

Lyric: Raymond Klages
Music: Jesse Greer



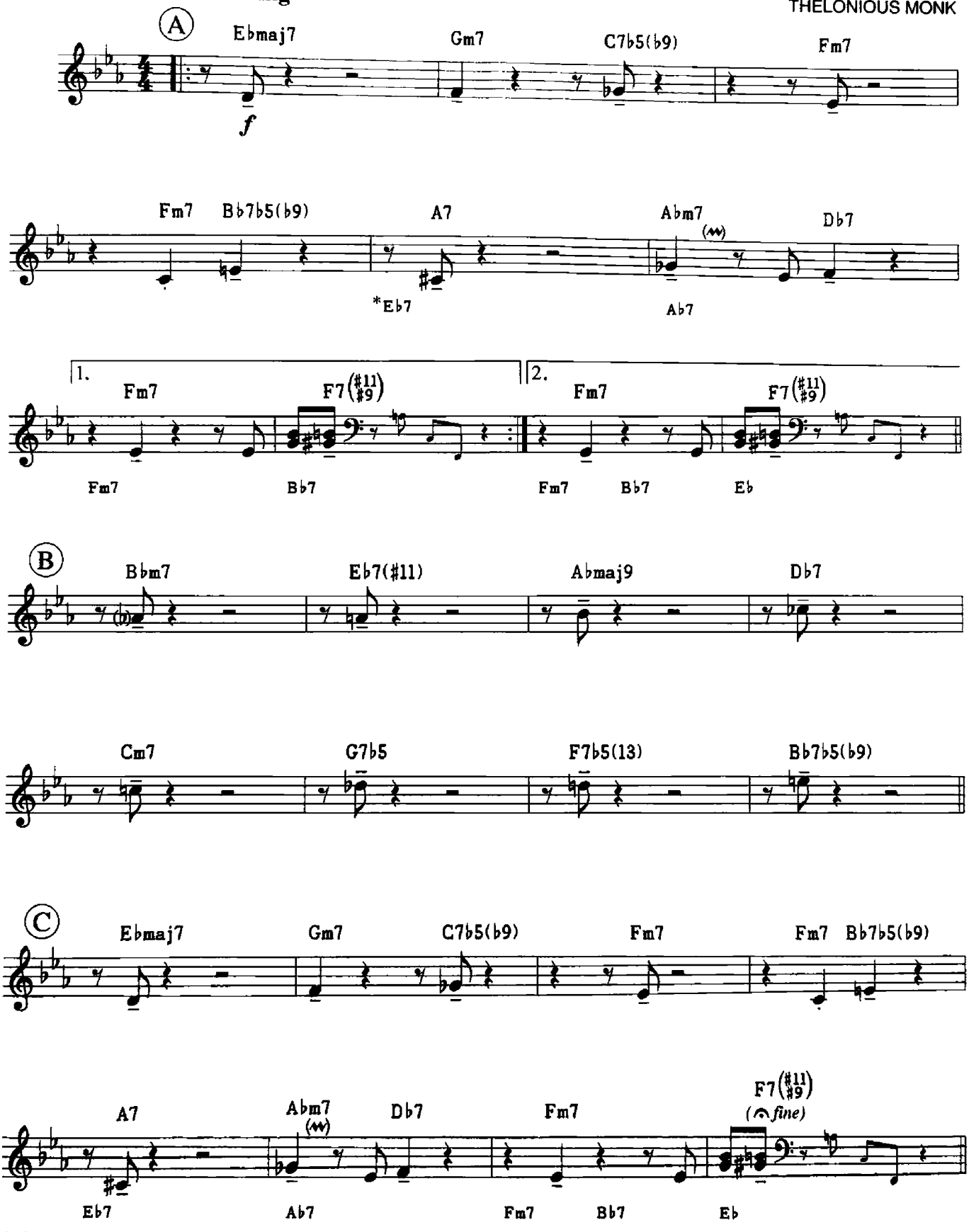
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source: 5/21/63 - Misterioso / Thelonious Monk (Columbia CS 9216)

Evidence

Medium swing

THELONIOUS MONK



* alternate solo changes
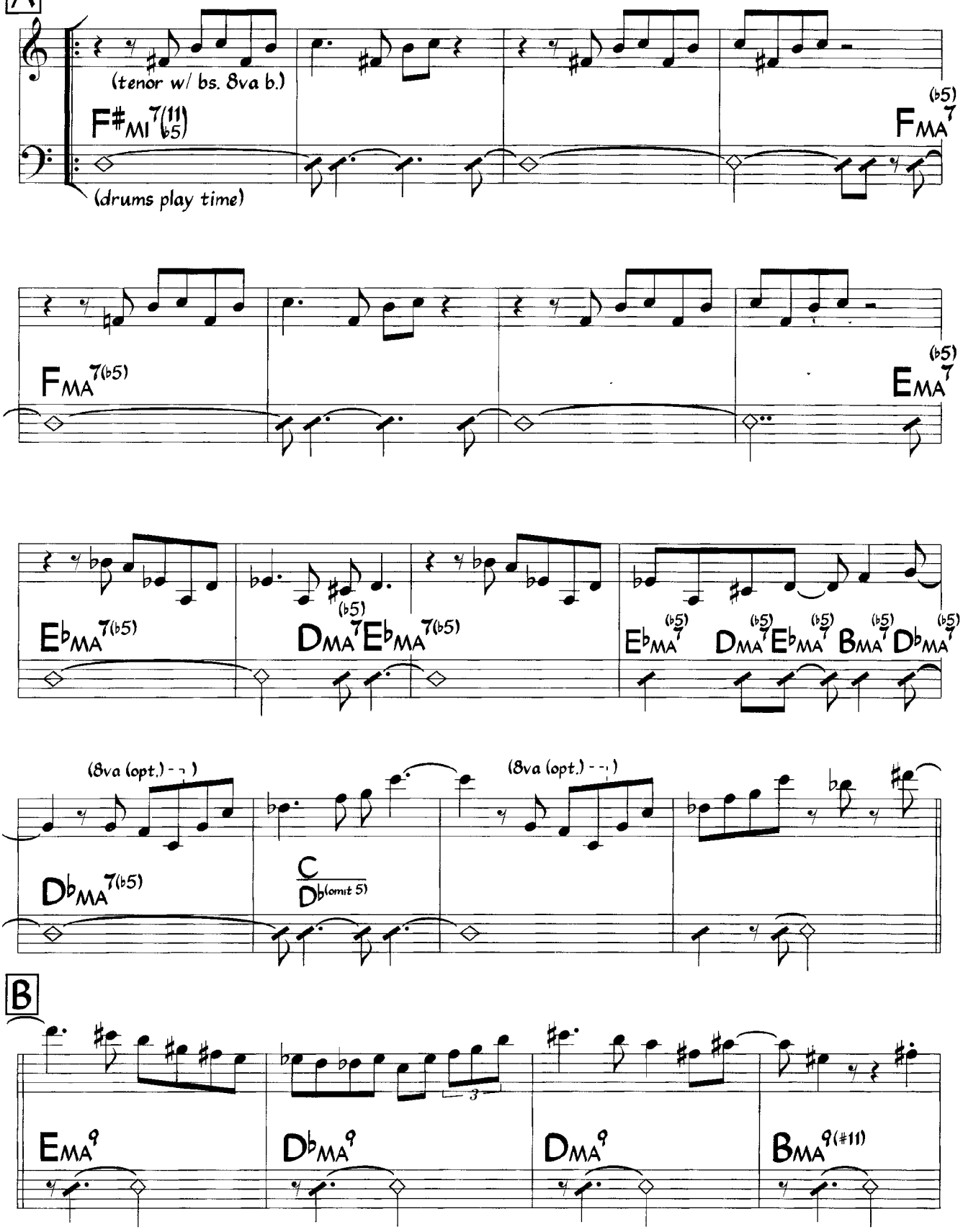
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Inner Urge

Medium-Up Swing

A ♩ = 218

Joe Henderson
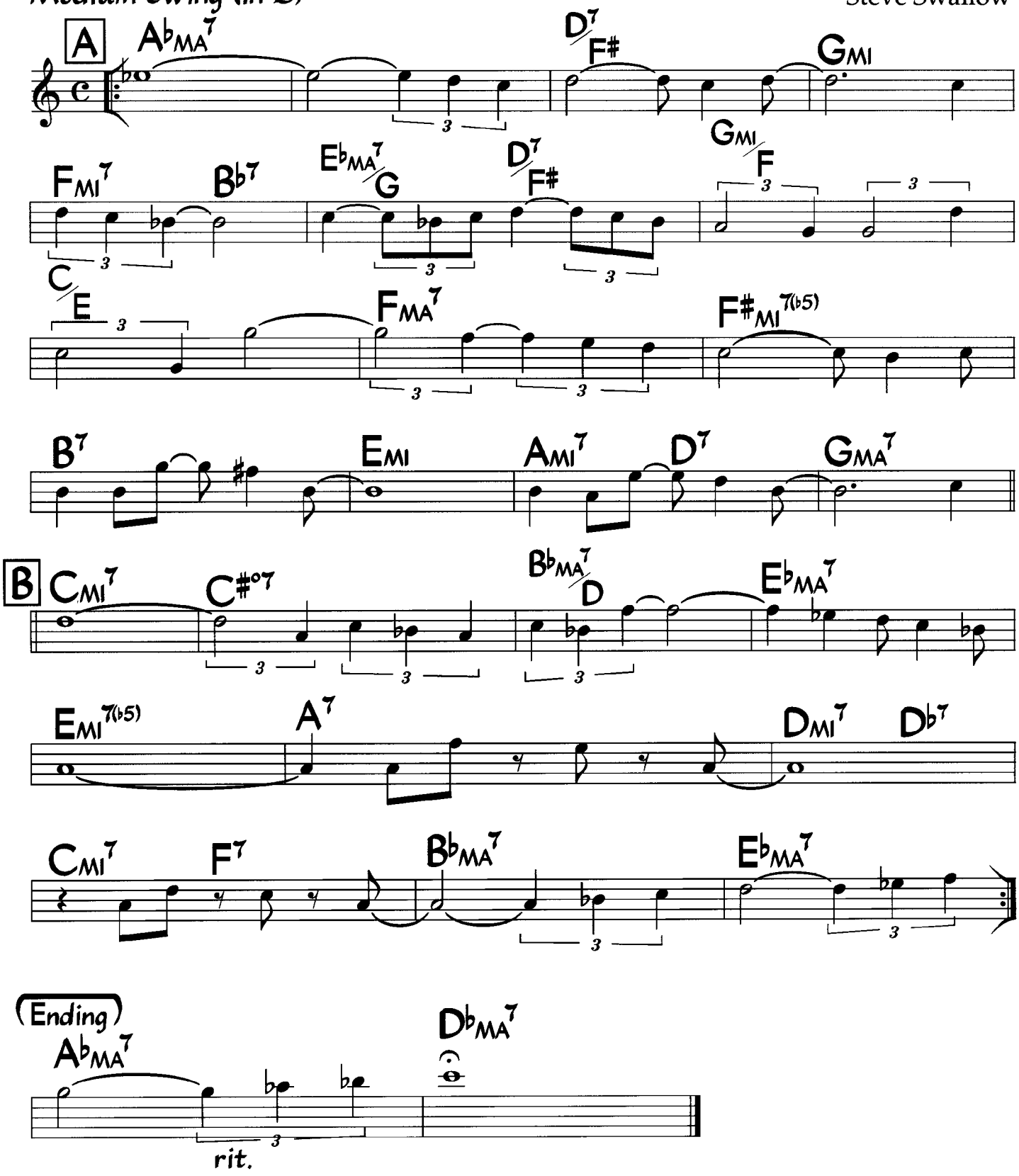


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Falling Grace

Medium Swing (in 2)

Steve Swallow
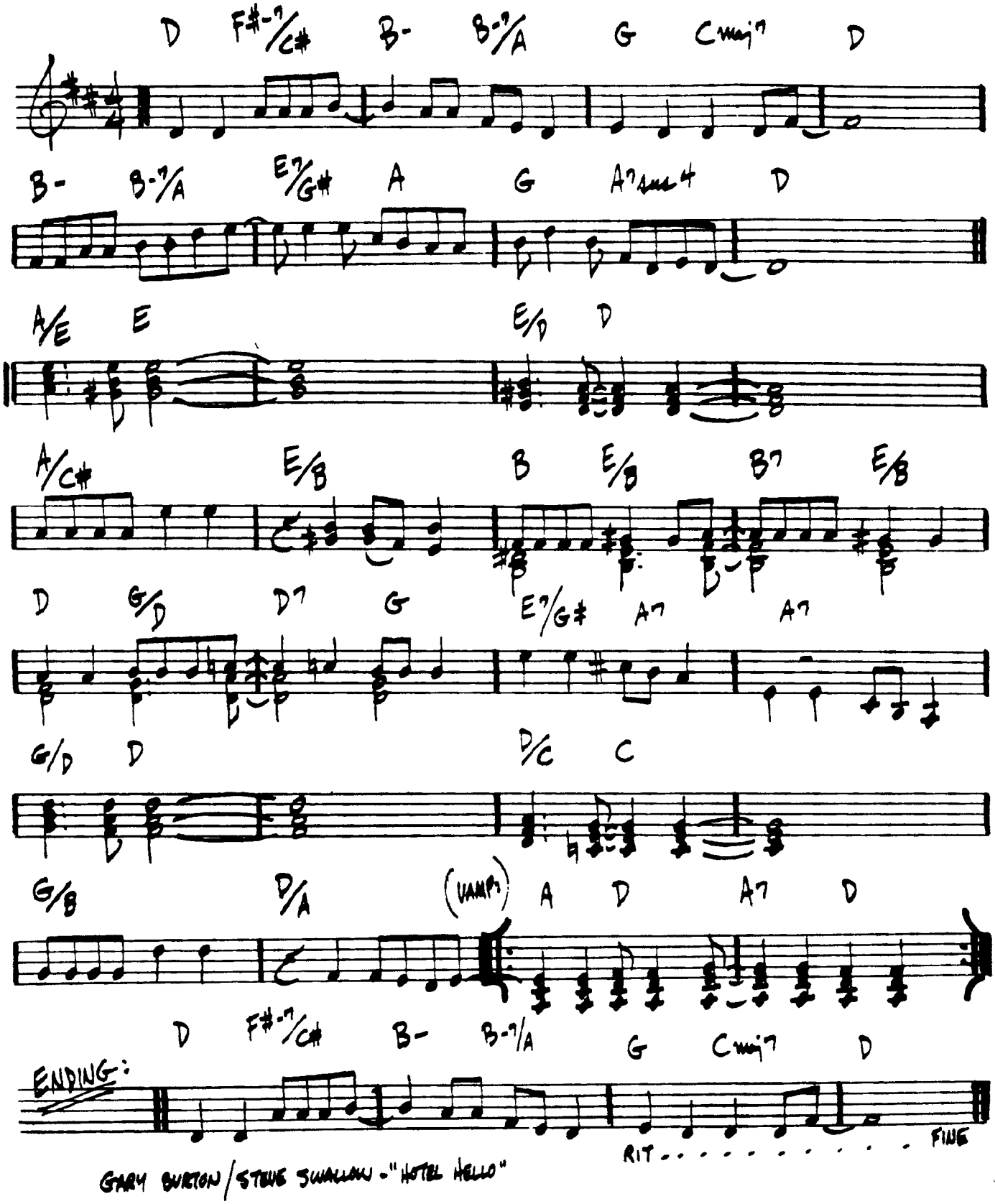


418.

SWEET HENRY

(ROCK)

— STEVE SWALLOW
JACK GREGG
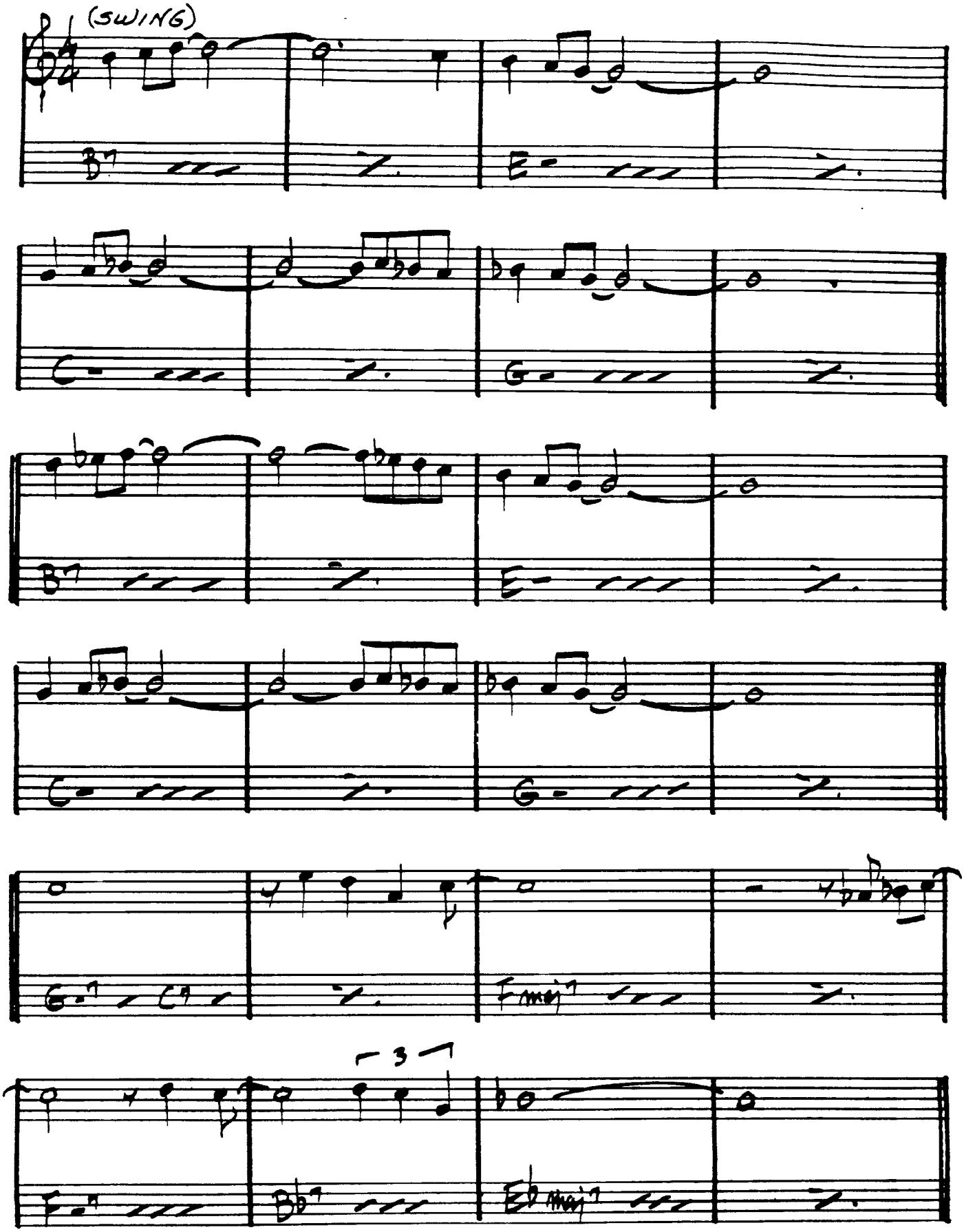


GARY BURTON / STEVE SWALLOW - "HOTEL HELLO"

132.

EIDERDOWN

- STEVE SWALLOW



A New Hymn

Carla Bley

chart to come

he Lord Is Listenin' to Ya, Hallelujah
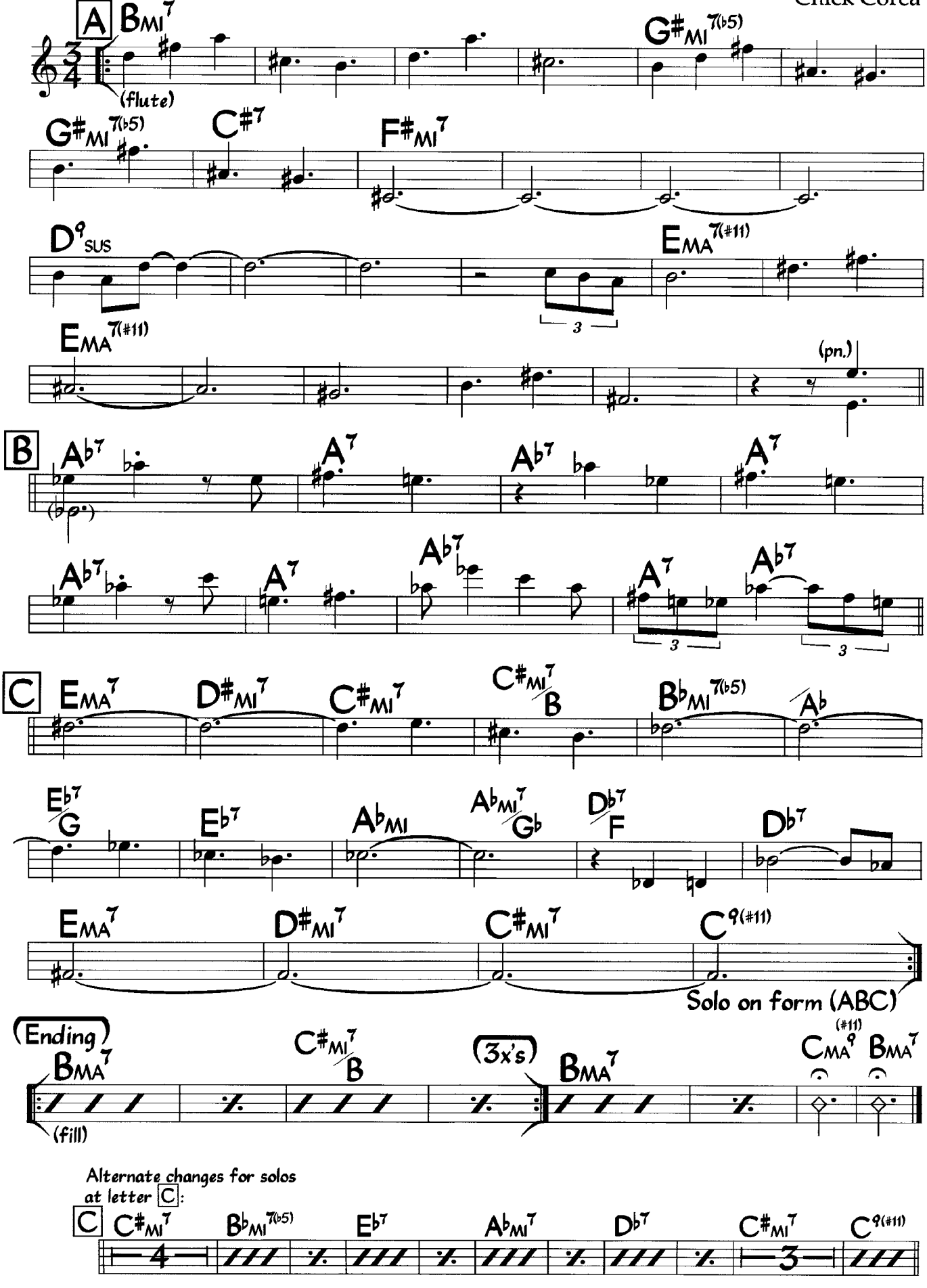
Carla Bley

chart to come

Windows
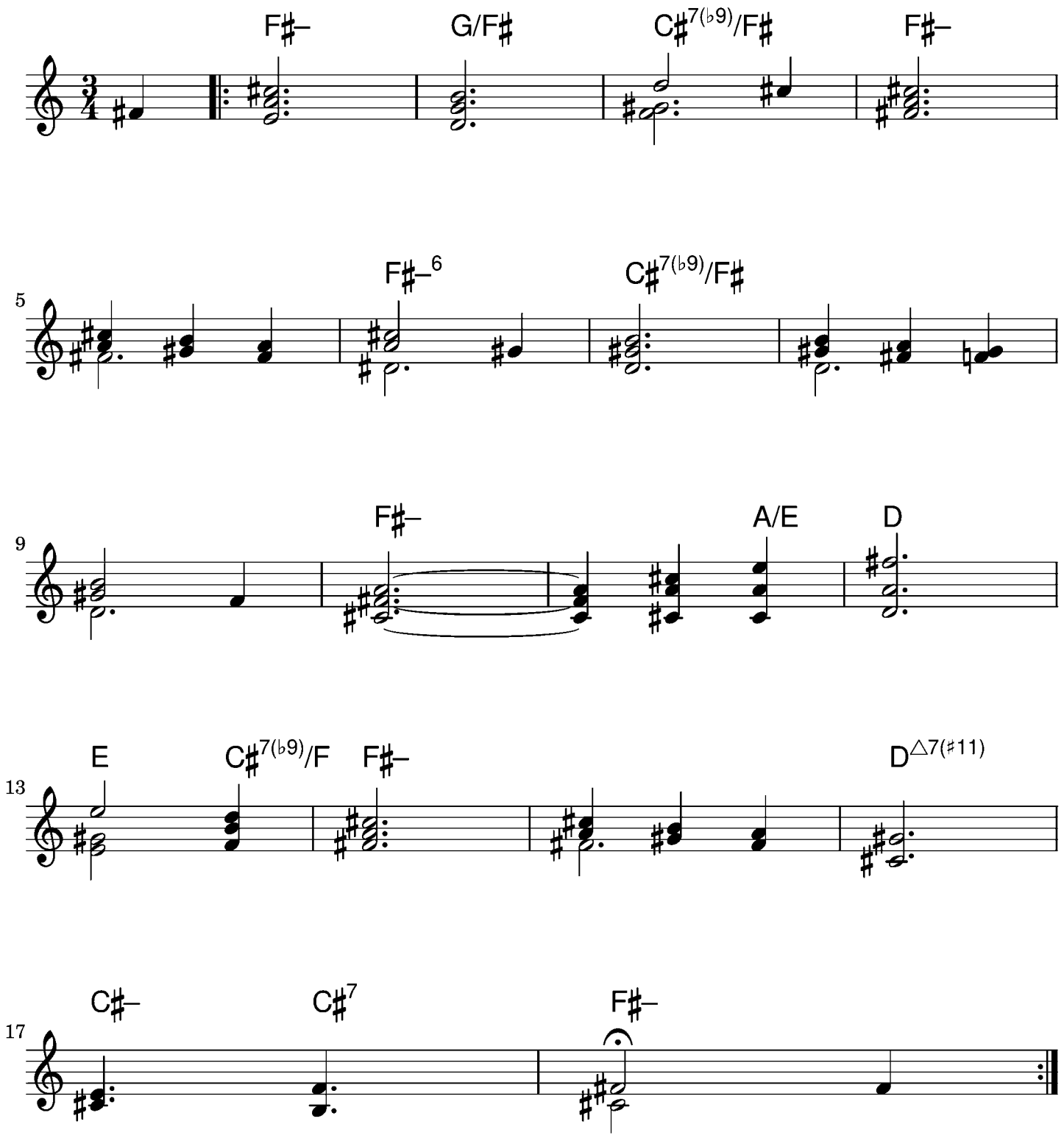
Med. Jazz Waltz

Chick Corea



For Turiya

Charlie Haden



PASSION DANCE

- McCOY TYNER

(MED. UP) F7 sus4

337

(F7 sus4)

1.

2.

Bb pedal

Cm #11

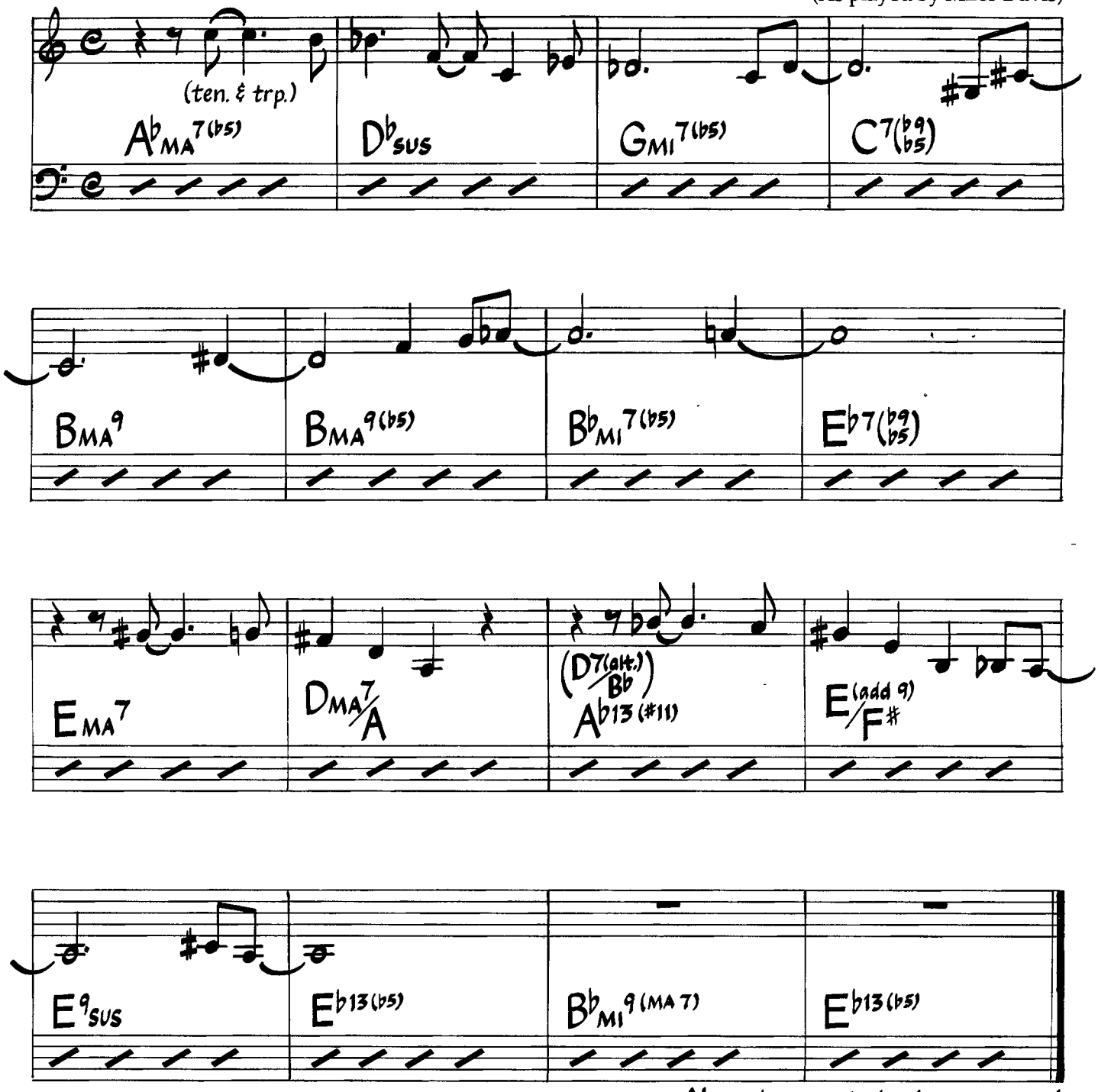
(Cm #11)

SOLOS ON F7 sus4

Nefertiti

Medium Swing
♩ = 108
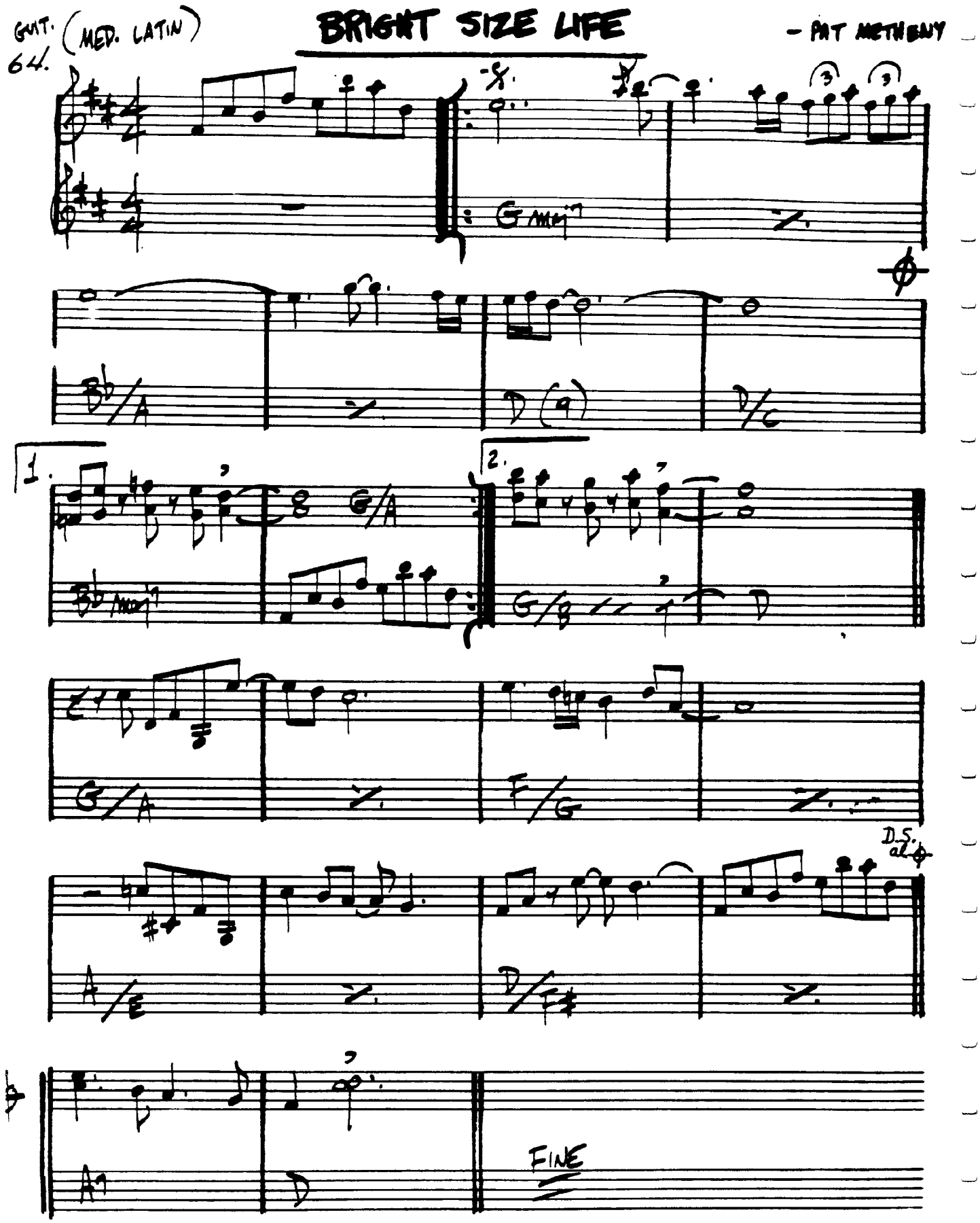
Wayne Shorter
(As played by Miles Davis)
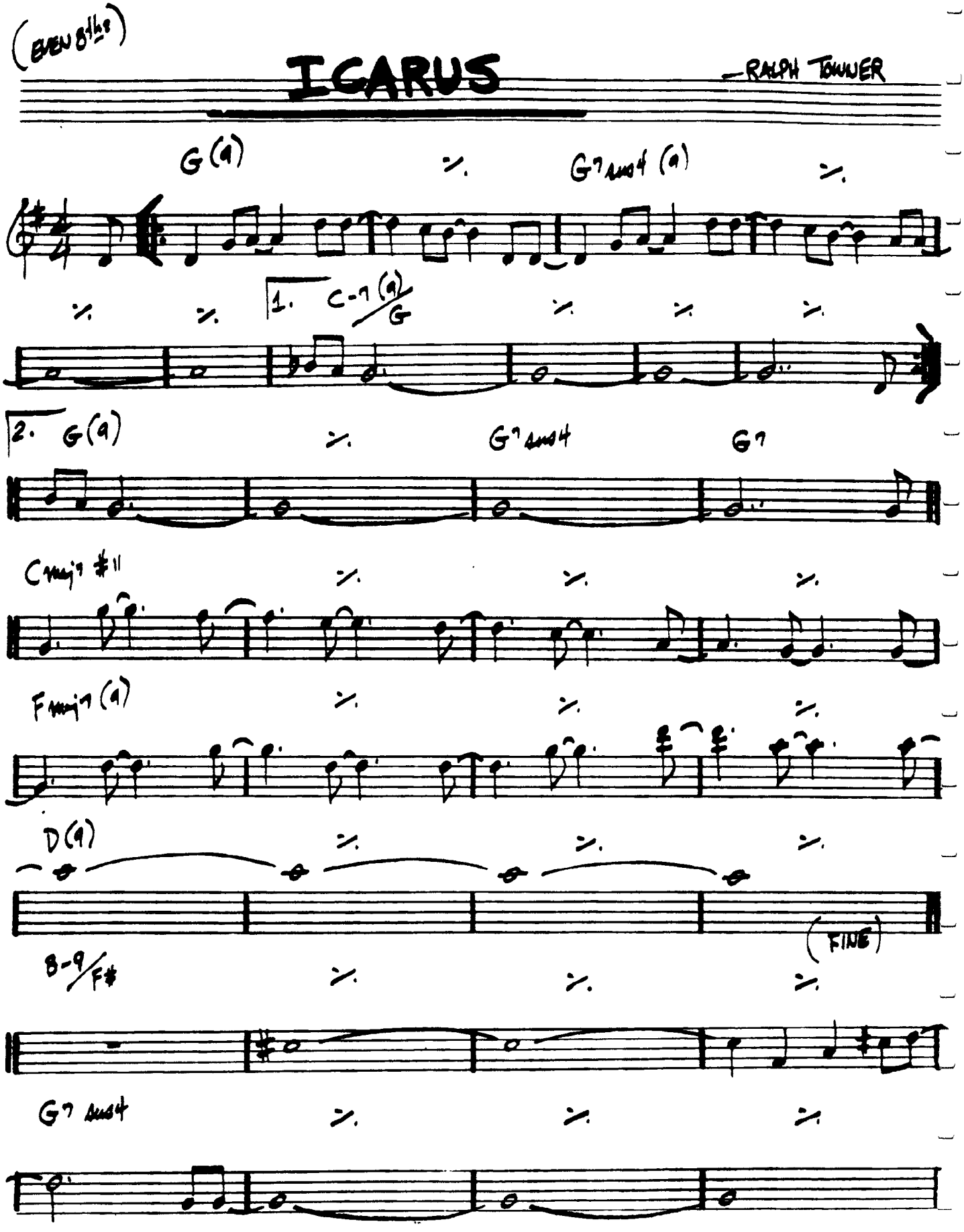


No solos; melody is repeated many times; fade on cue to end.

Tritone substitutions may be used for certain chords: $A^{\flat}13(\sharp11) \rightarrow D7(alt.)$
$E^{\flat}13(\flat5) \rightarrow A7(alt.)$

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Pat Metheny - "Bright Size Life" ECM


(EVEN 8THS)
IGARUS
—RALPH TOWNER
G(9)
G7sus4(9)
1. C-7(9)/G
2. G(9)
G7sus4
G7
Cmaj7#11
Fmaj7(9)
D(9)
(FINE)
B-9/F#
G7sus4

Ghost Beads

Oregon

chart to come

Sull Lull

Jan Garbarek

chart to come

Zhivago

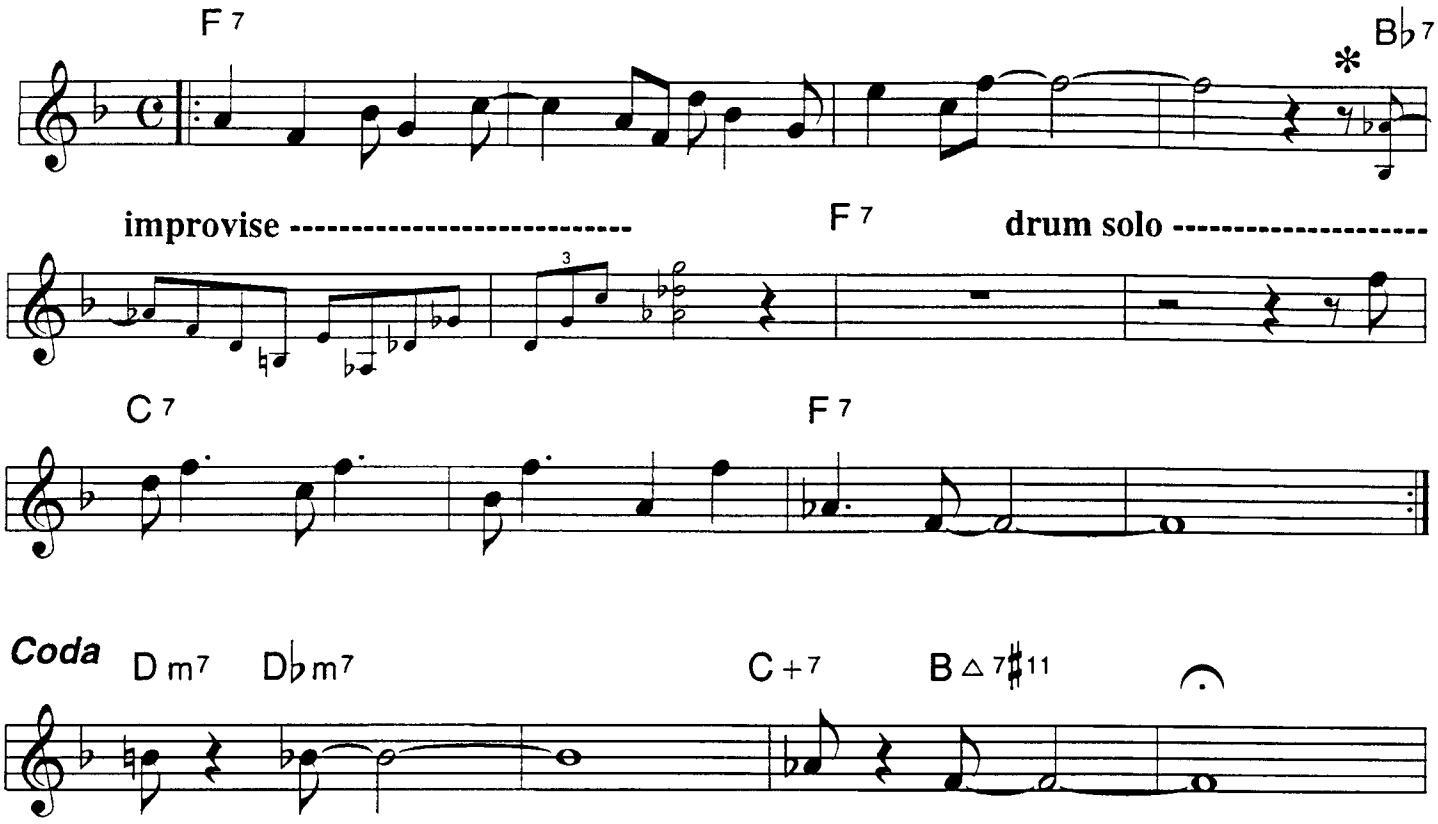
Kurt Rosenwinkel

chart to come

MATRIX

Bright Blues

CHICK COREA
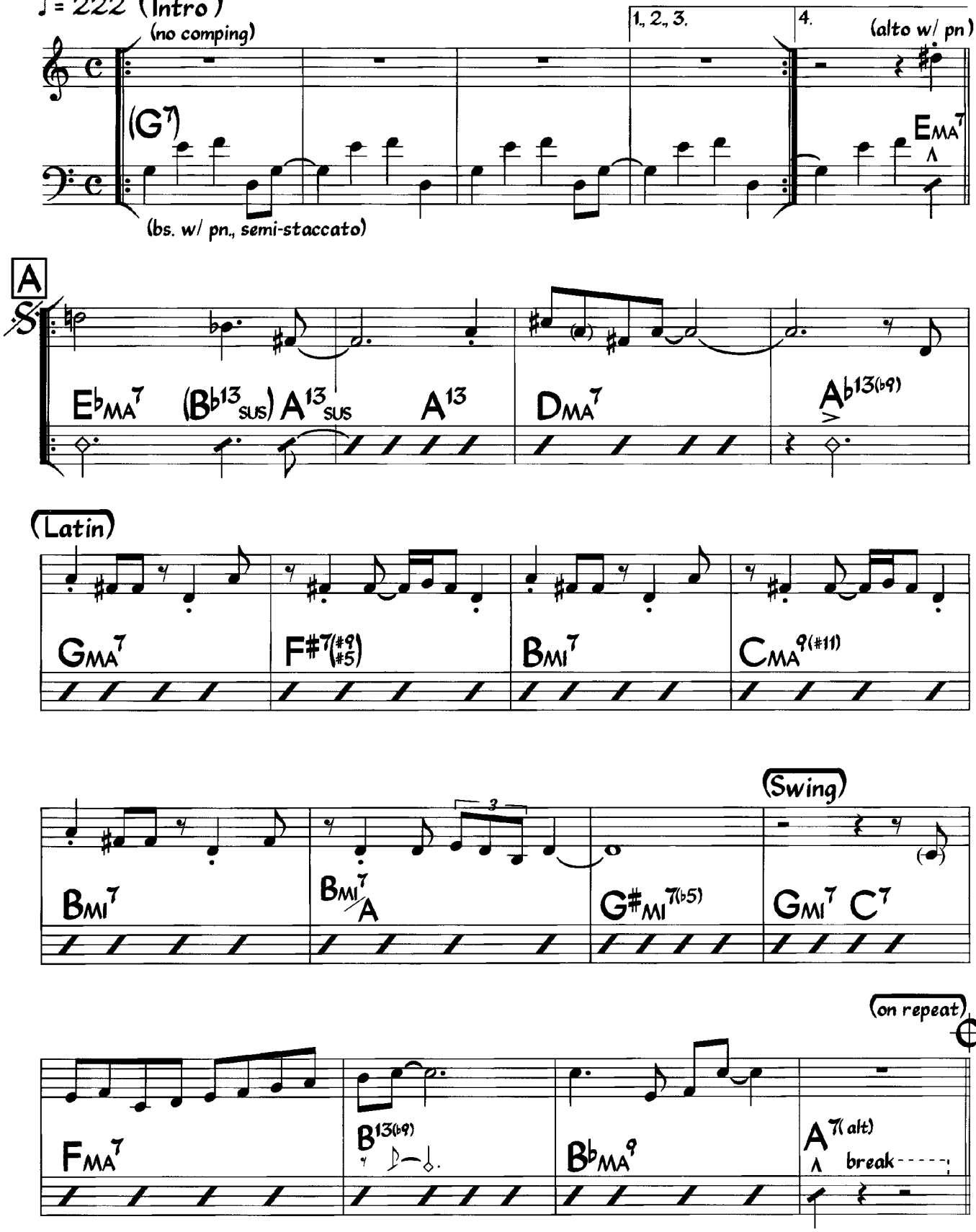


* **This is Chick's recorded improvised solo**

Bolivia

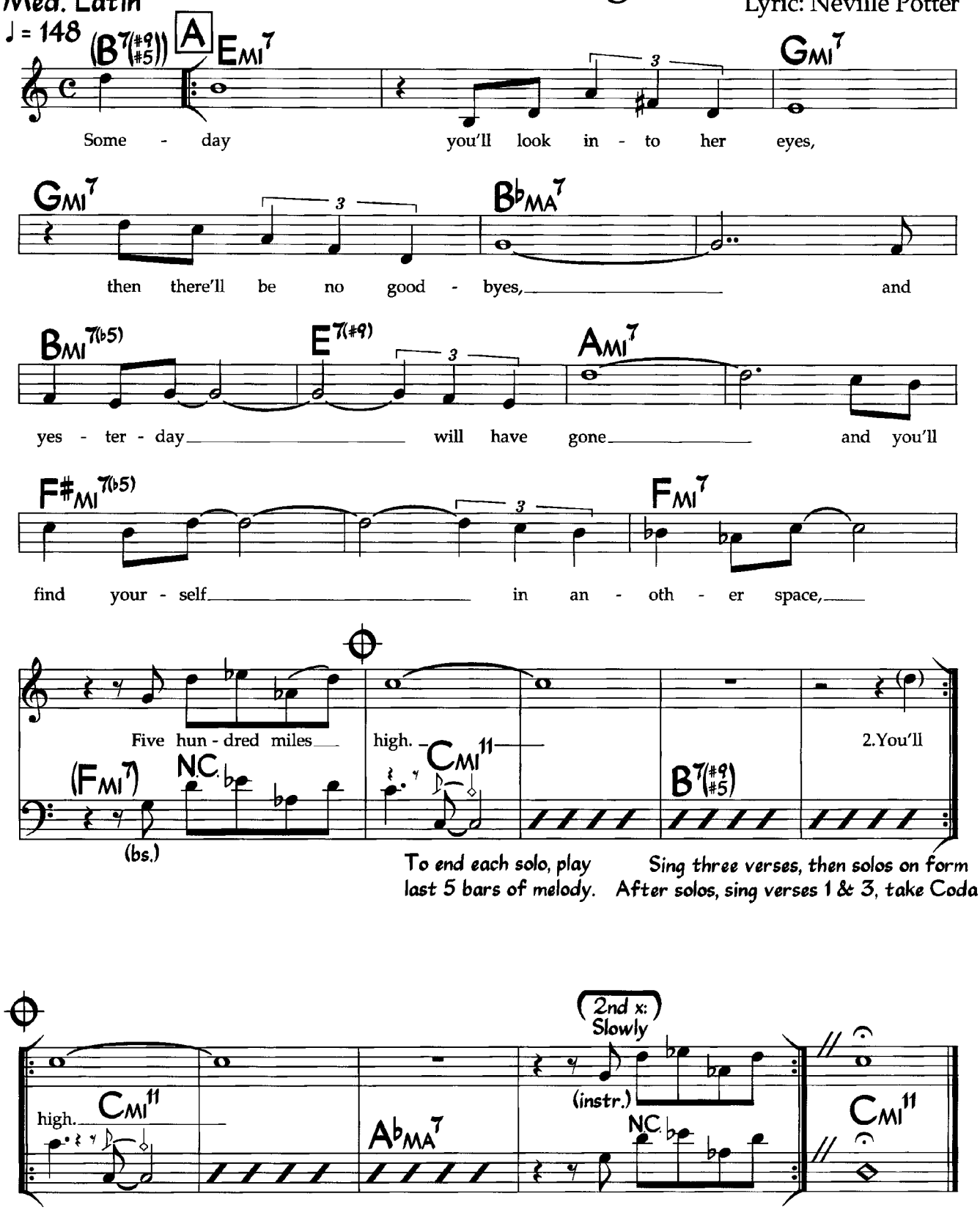
Cedar Walton

Med.-Up Swing
♩ = 222 (Intro)



Miles High

Music: Chick Corea
Lyric: Neville Potter

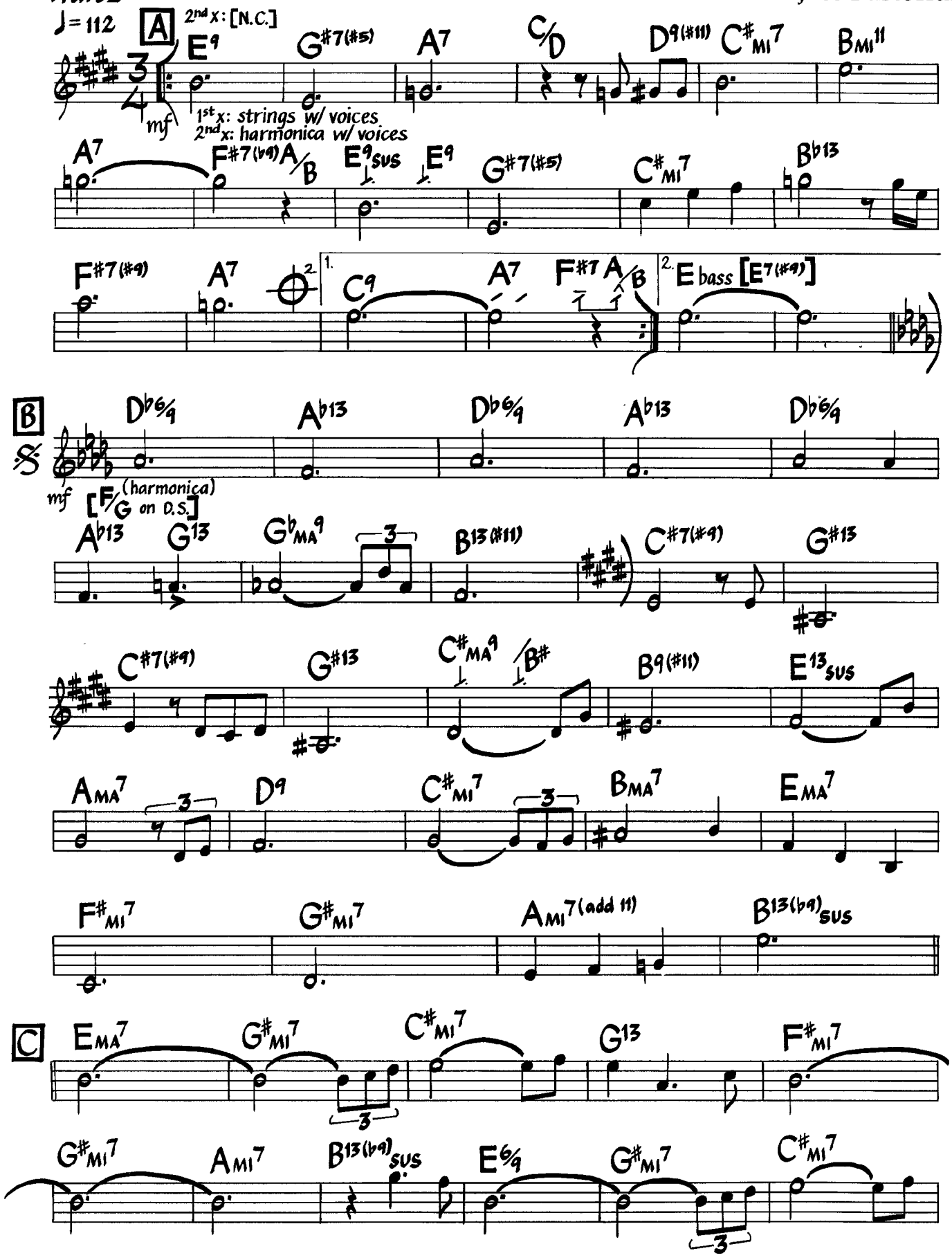


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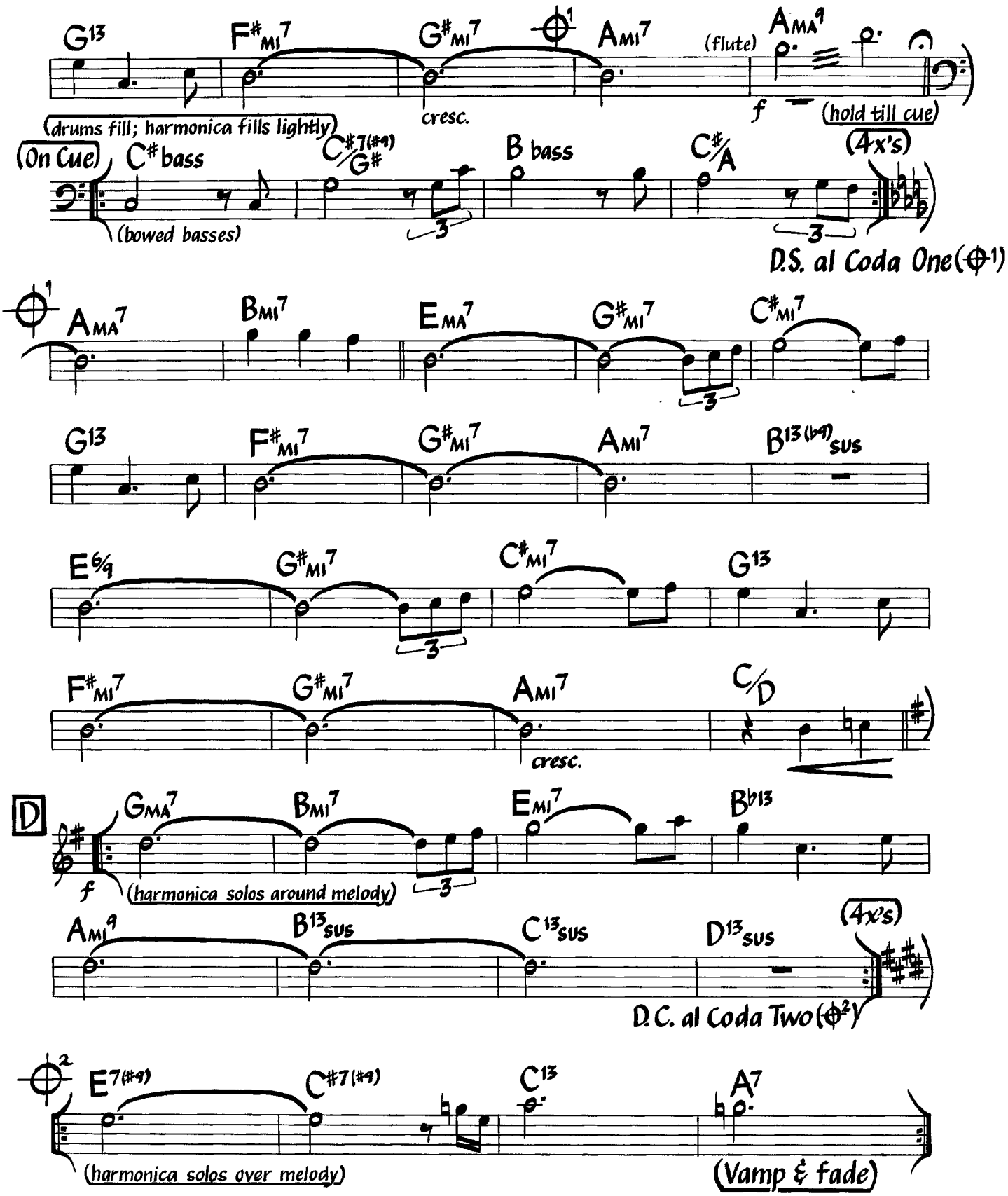
Three Views Of A Secret

Medium Jazz Waltz

Jaco Pastorius



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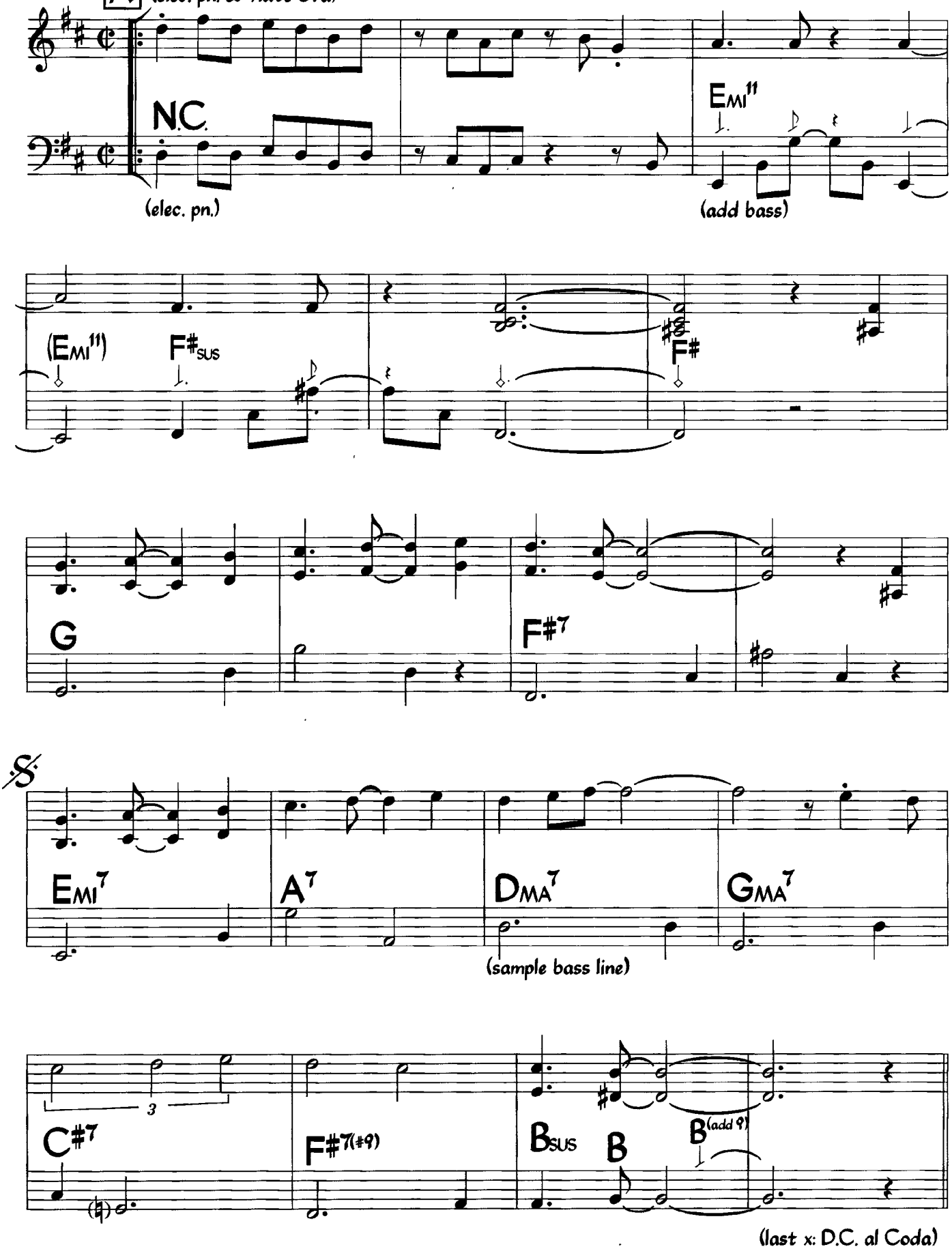


Harmonica sounds one octave higher than written. Melody is rather freely interpreted (except at letter A). Bass walks at letter D.
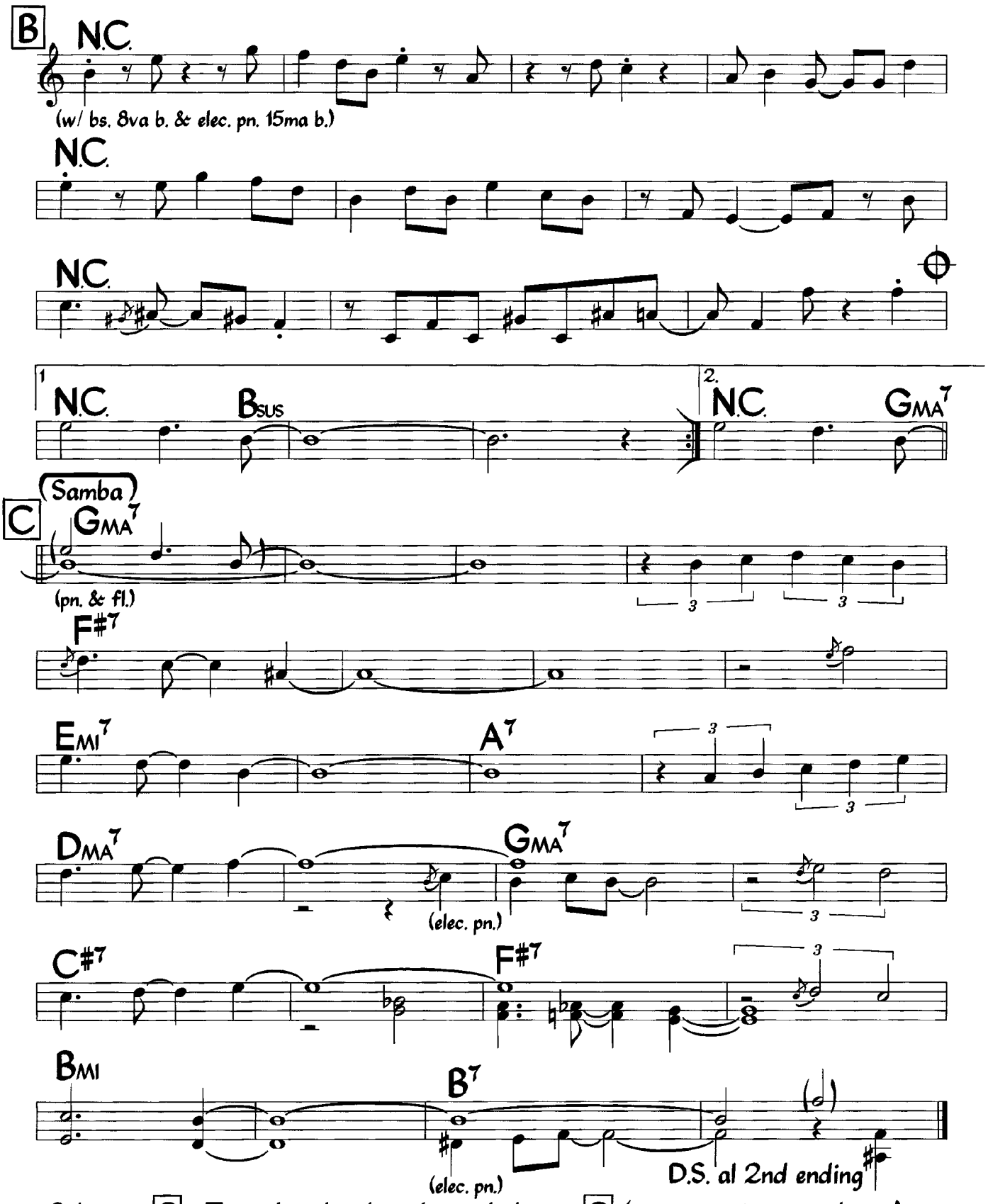
Spain

Chick Corea

Med. Samba

♩ = 136 **A** (elec. pn. & flute 8va)
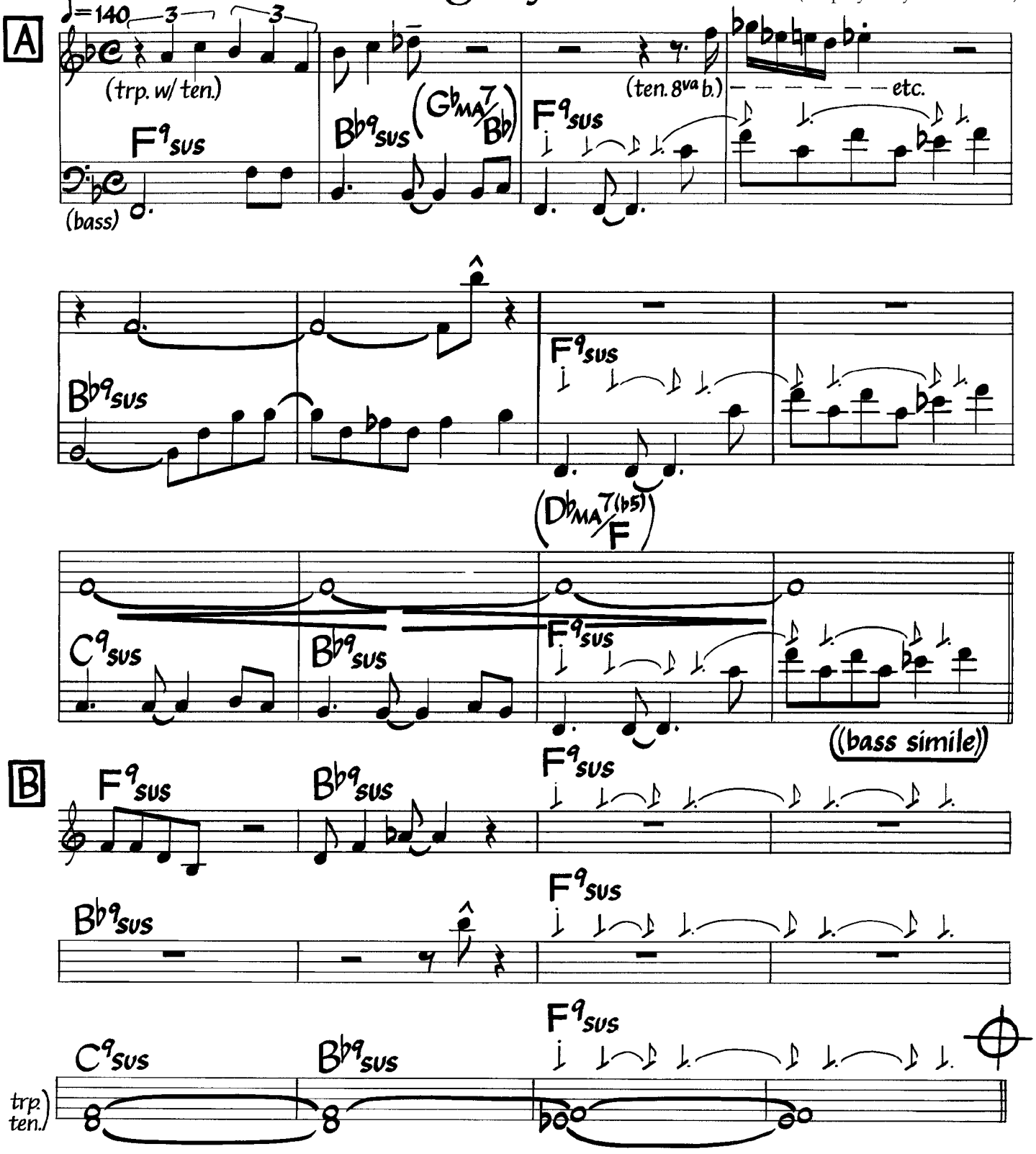



B
N.C.
(w/ bs. 8va b. & elec. pn. 15ma b.)
N.C.
N.C.
1
N.C.
Bsus
2.
N.C.
GMA7
C
Samba
GMA7
(pn. & fl.)
3
3
F#7
EMI7
A7
3
3
DMA7
GMA7
(elec. pn.)
3
C#7
F#7
3
BMI
B7
(elec. pn.)
D.S. al 2nd ending
Solos on C. To end each solo, play melody at C (use notes in parentheses),
then D.S. al 2nd ending. To end last solo, play melody at C, D.S. for 8 bars,
then D.C. al Coda.
GMA7
D/Bb
Bsus(add 9)

Eighty One

Ron Carter
(As played by Miles Davis)

Med. Latin/Rock
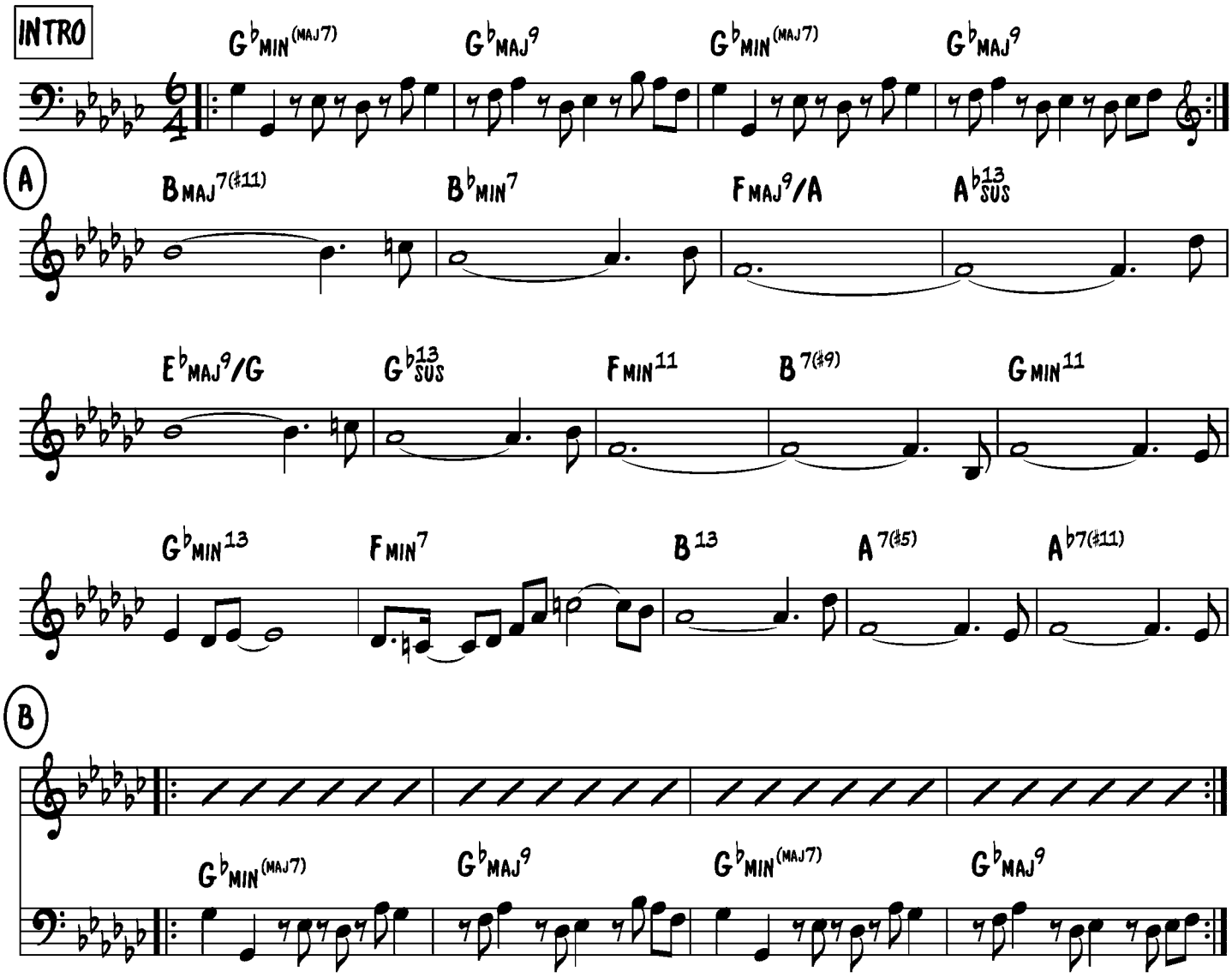


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Benny's Tune

Lionel Loueke

Straight Eighth Groove ♩= 140
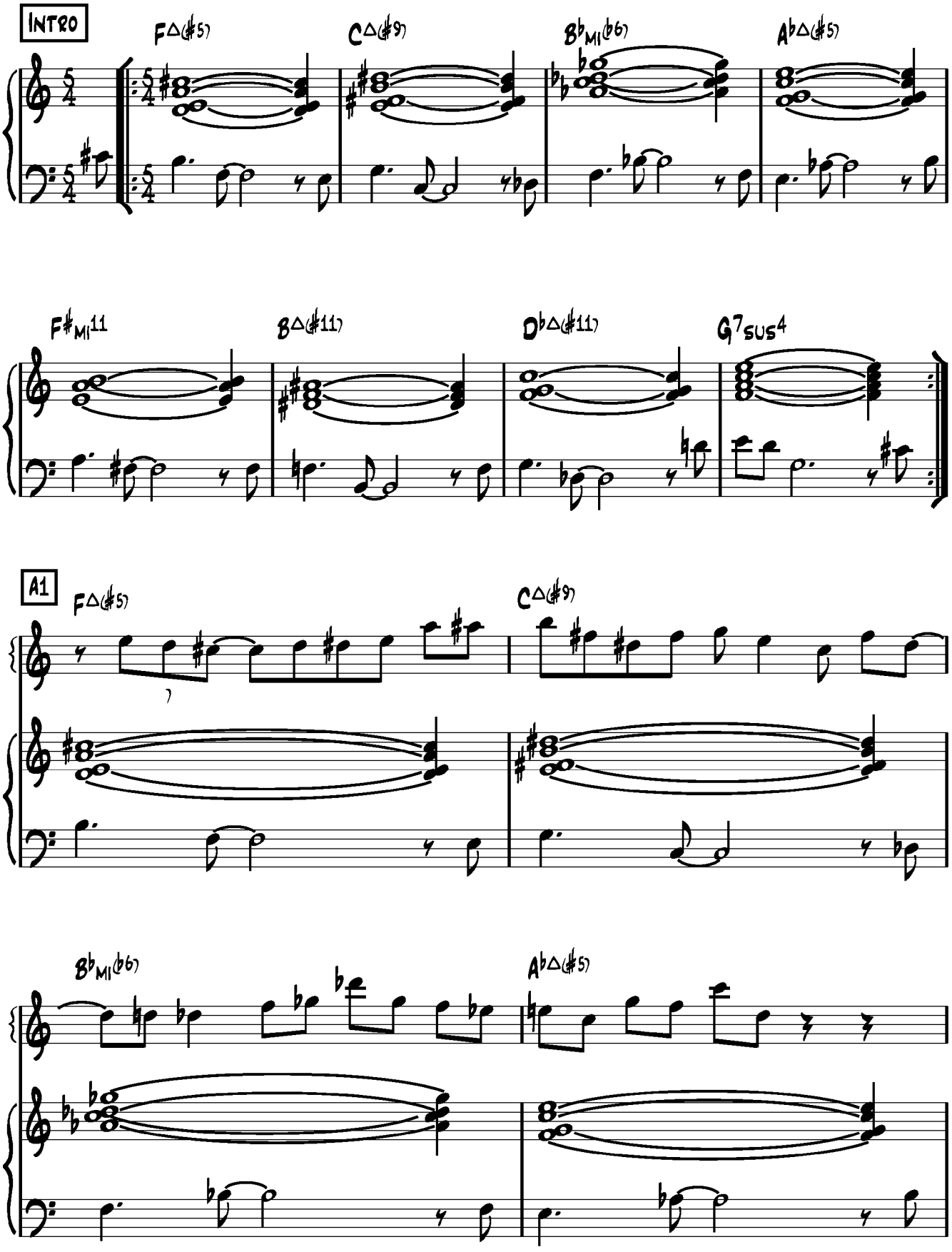


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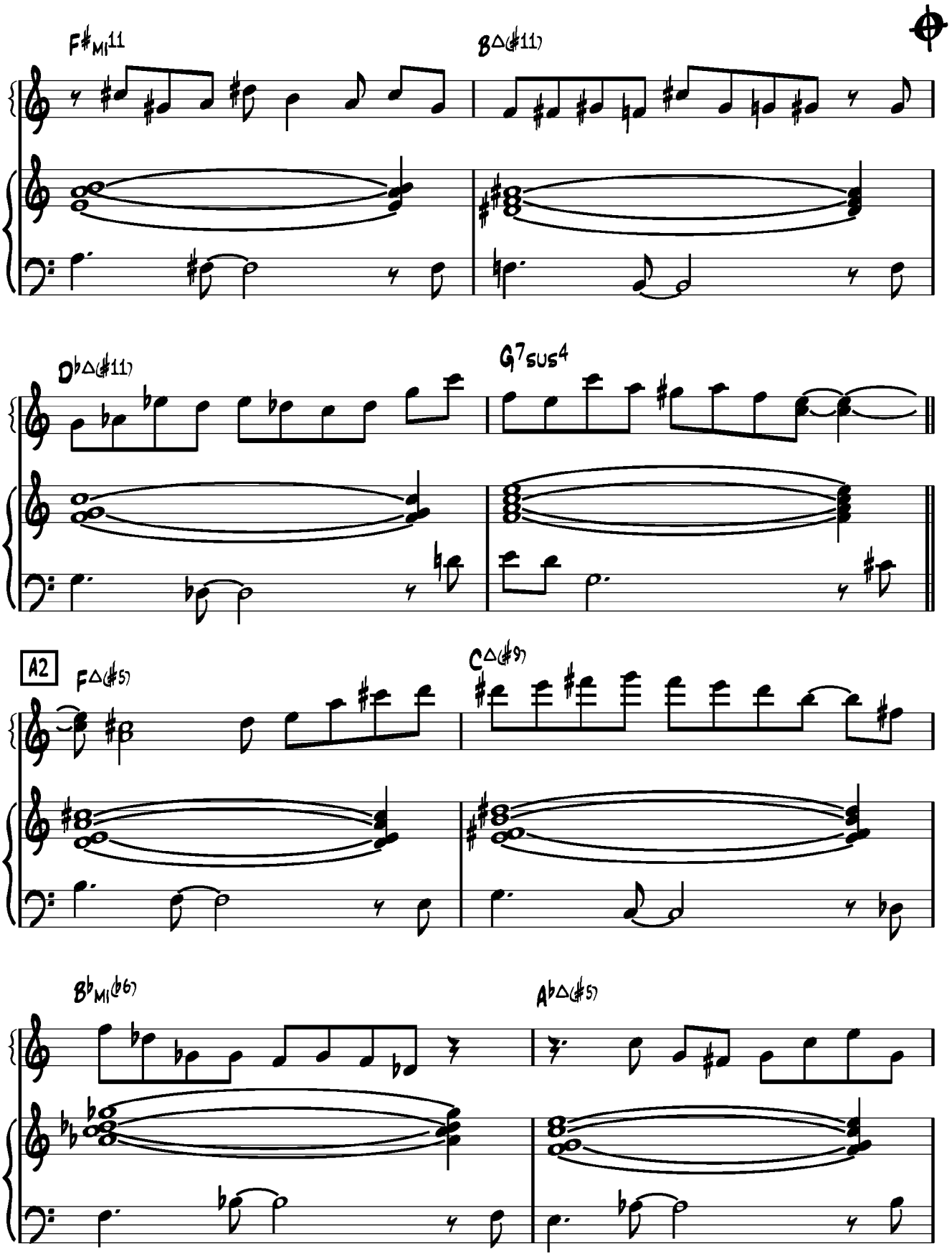
JACKY'S PLACE

MARK TURNER



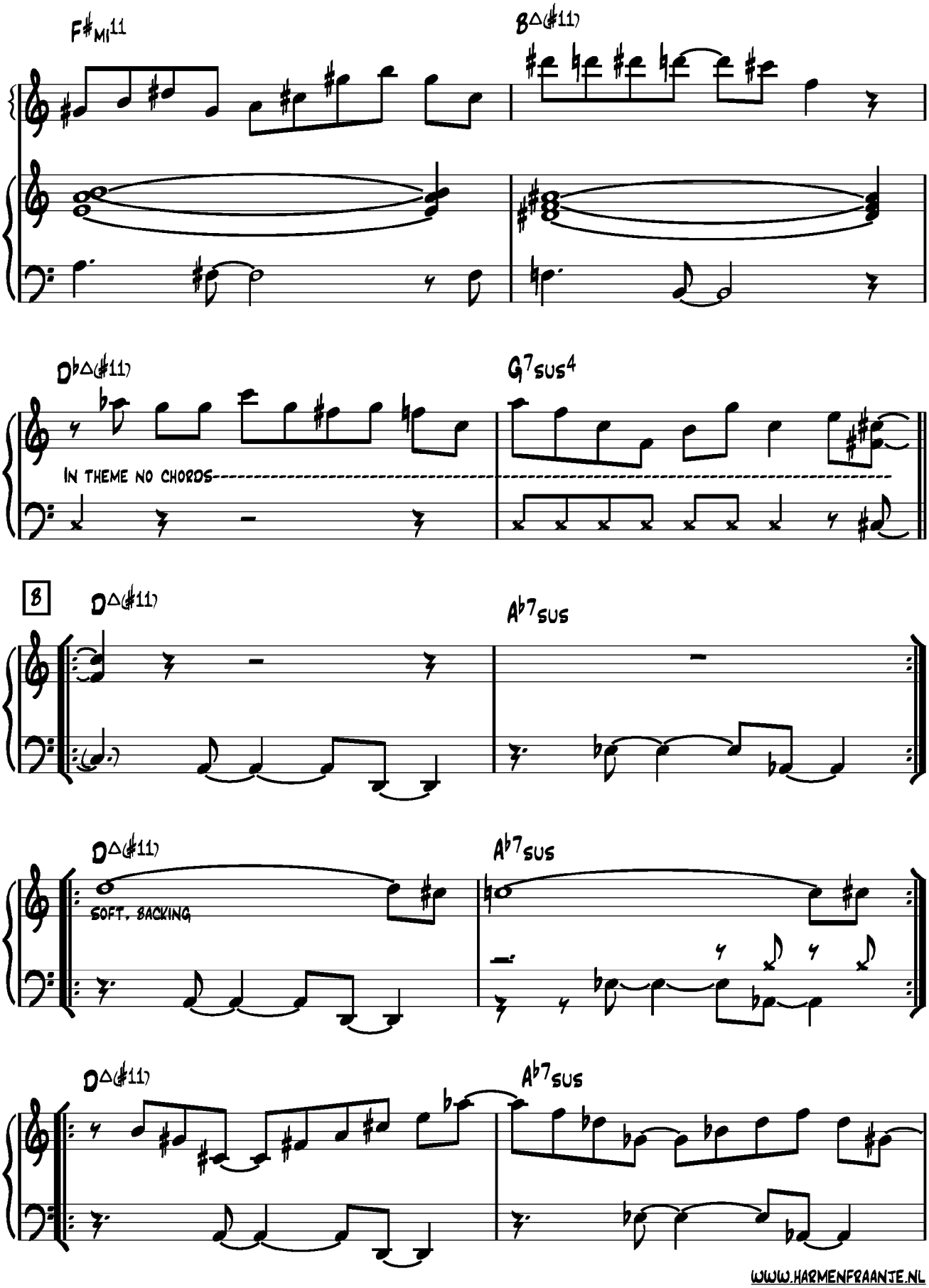
WWW.HARMENFRAANJE.NL

Jacky's Place - Mark Turner
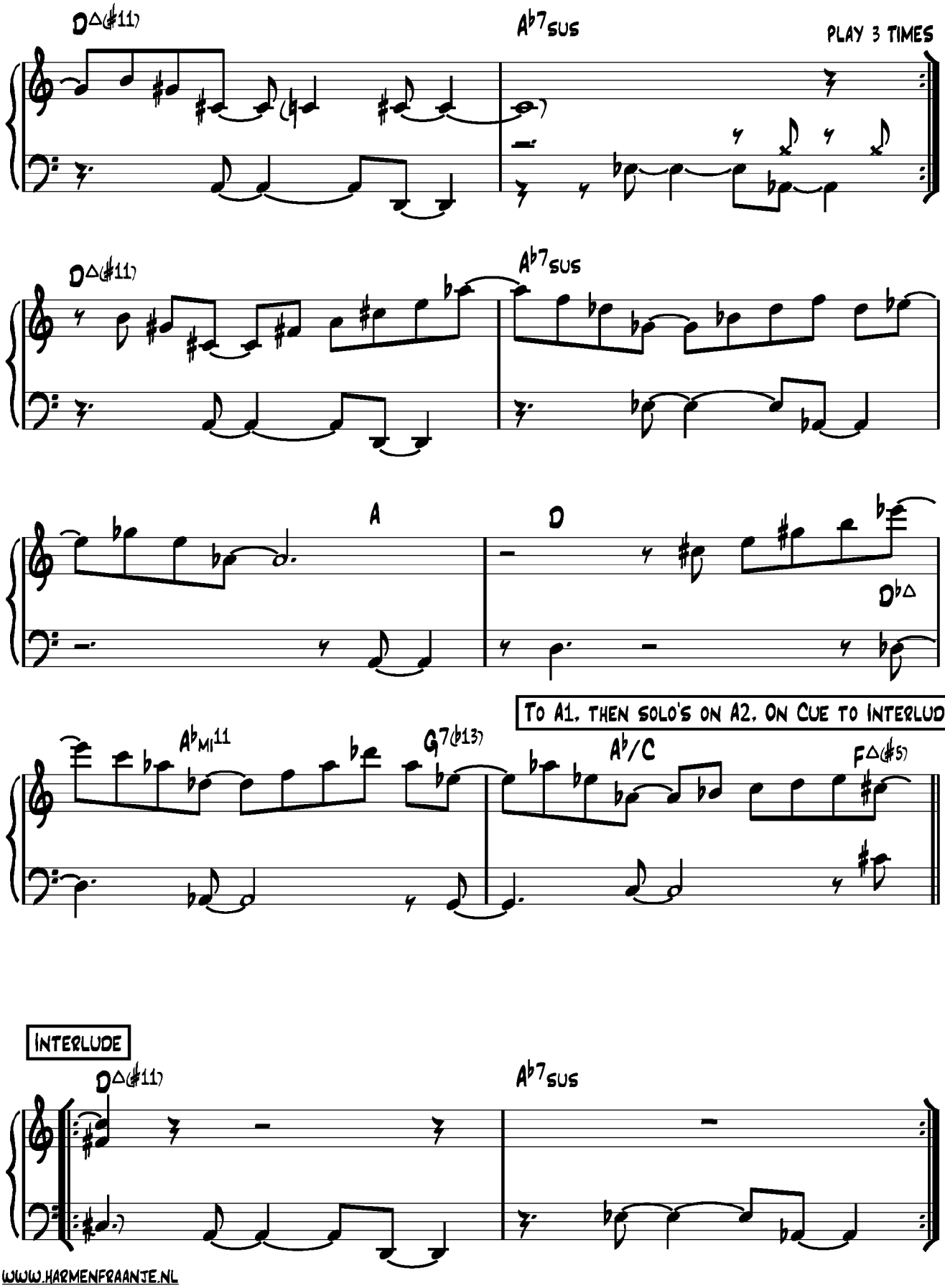


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Jacky's Place - Mark Turner
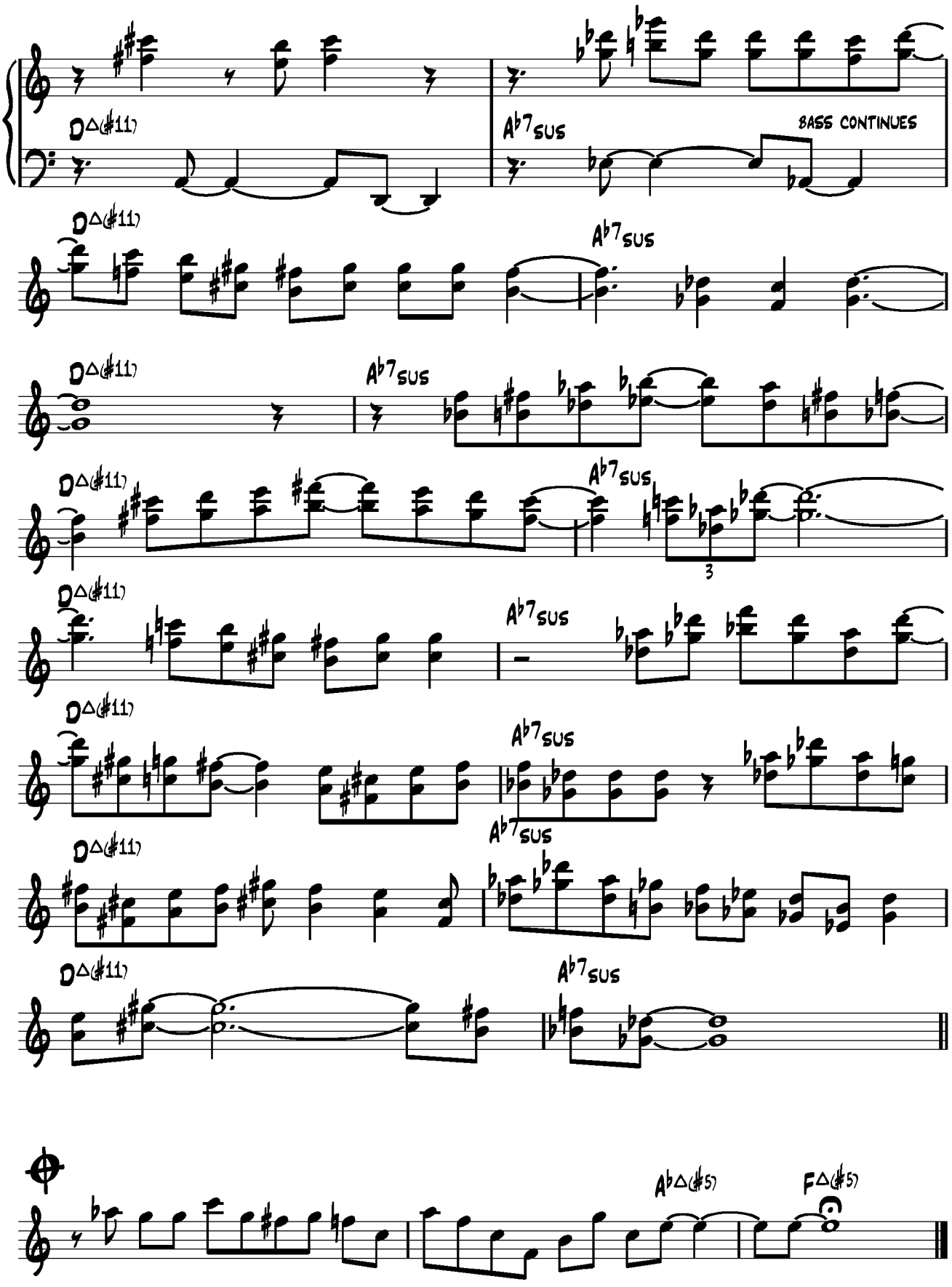


WWW.HARMENFRAANJE.NL


D△(♯11)
A♭7sus
PLAY 3 TIMES
D△(♯11)
A♭7sus
A
D
D♭△
To A1, then solo's on A2, On Cue to Interlude
A♭MI11
G7(♭13)
A♭/C
F△(♯5)
Interlude
D△(♯11)
A♭7sus

NEEDS REVIEW

Jacky's Place - Mark Turner
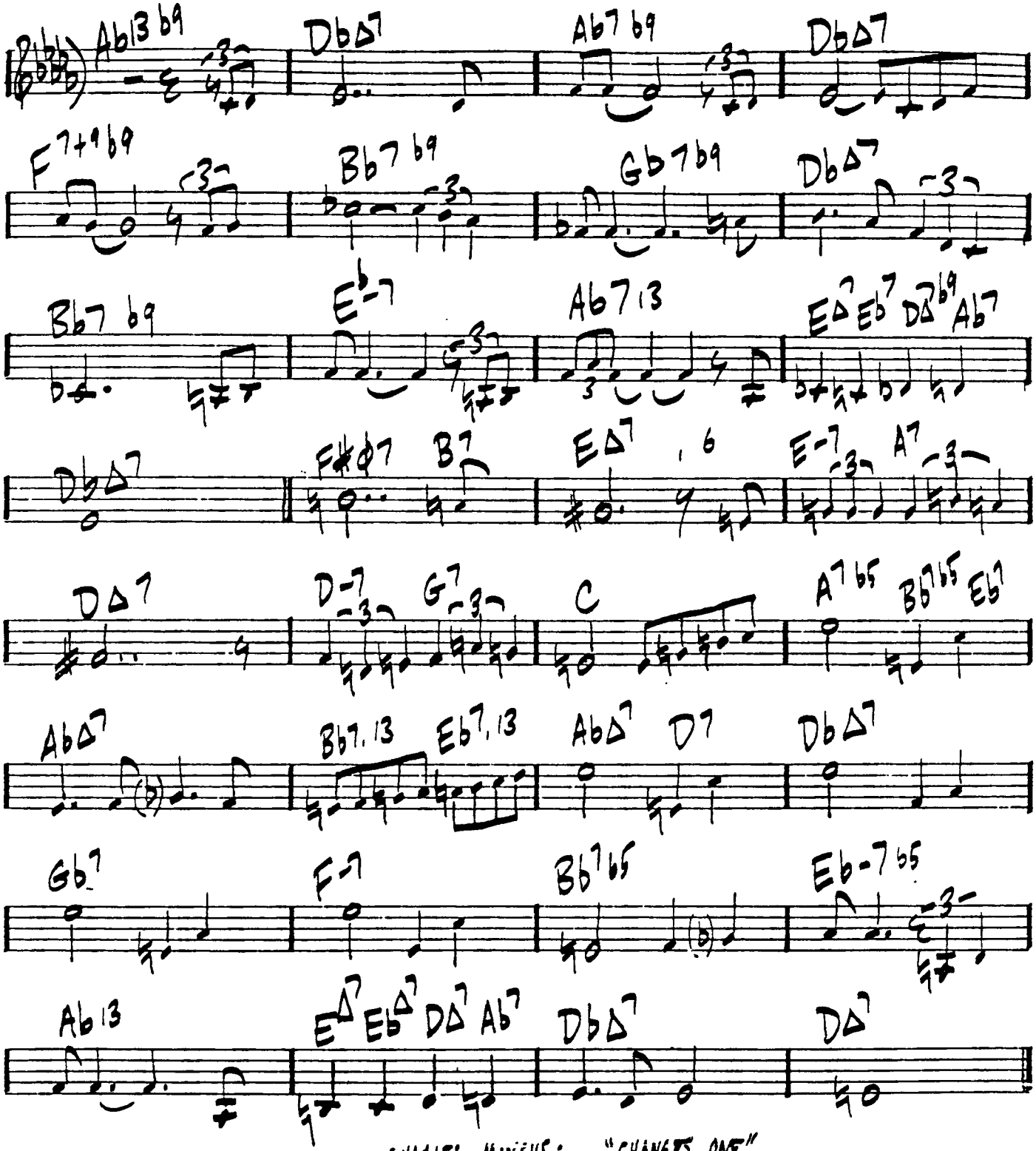


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93.

CHARLES MINGUS

BALLAD

DUKE ELLINGTON'S SOUND OF LOVE
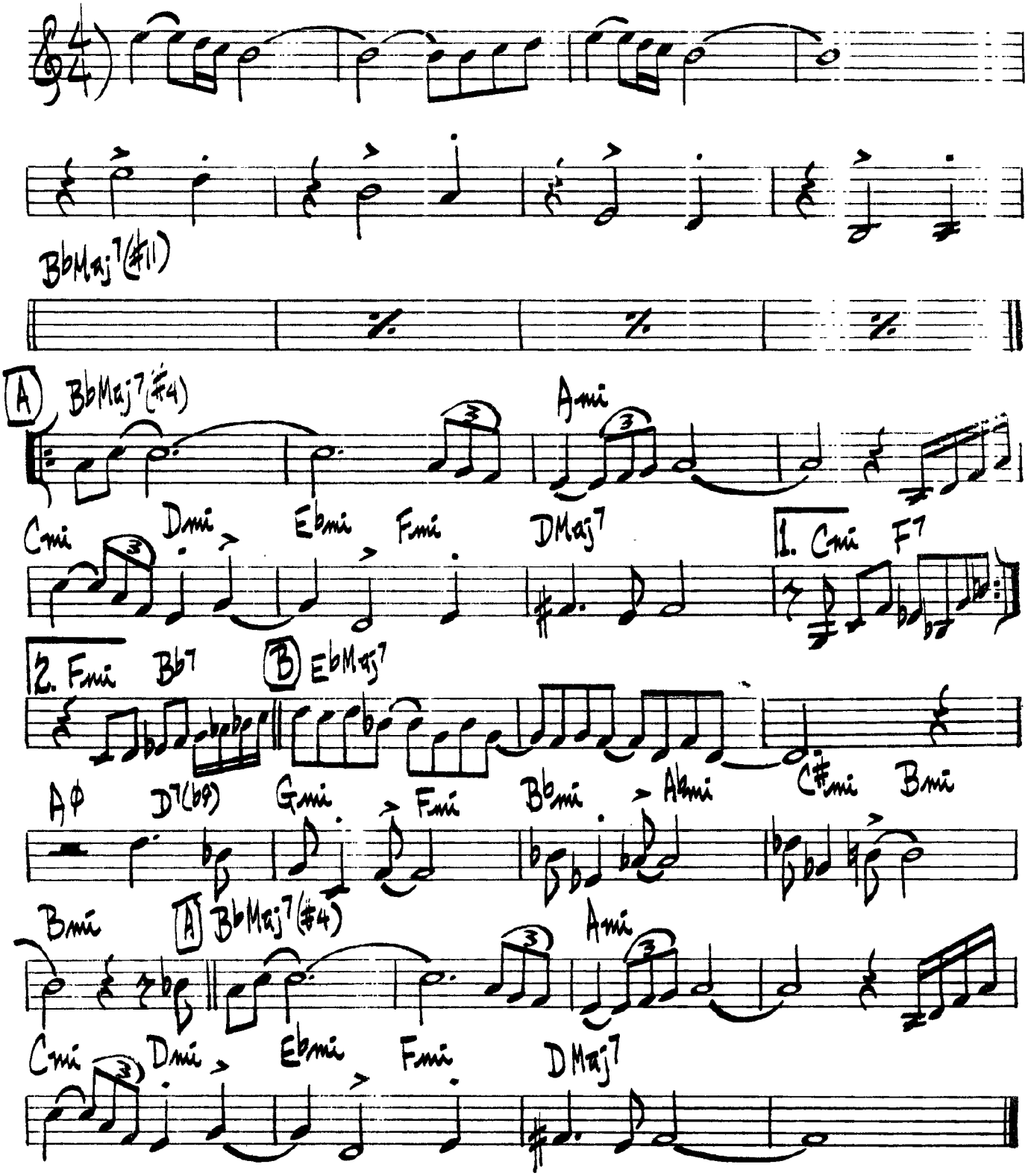


CHARLES MINGUS: "CHANGES ONE"
"CHANGES TWO"

246.

MOONTRANE

WOODY SHAW

12 BAR INTRO:
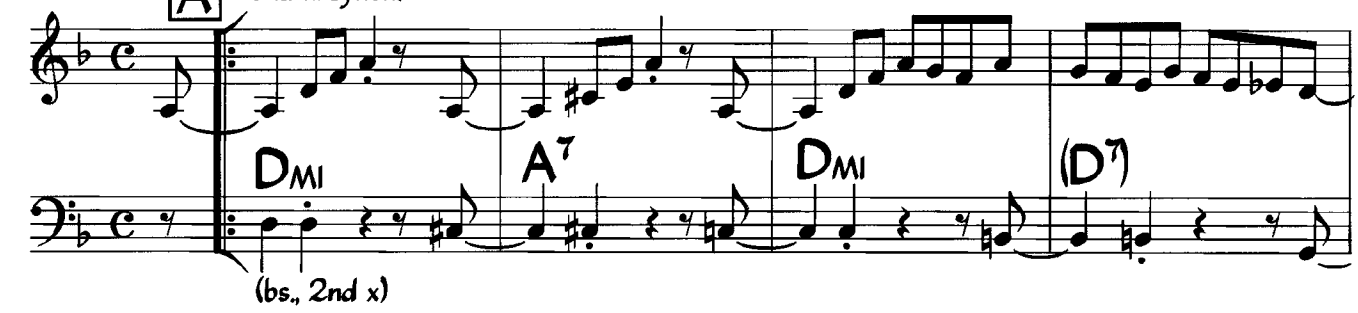


Got a Match?

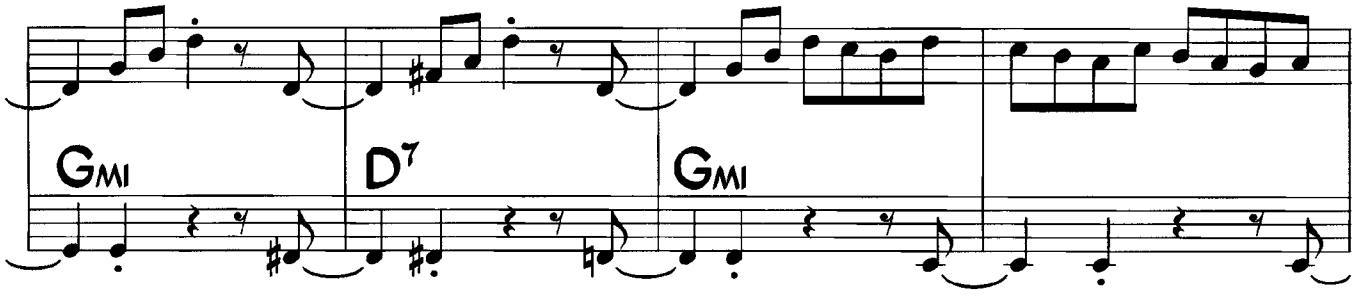
Chick Corea
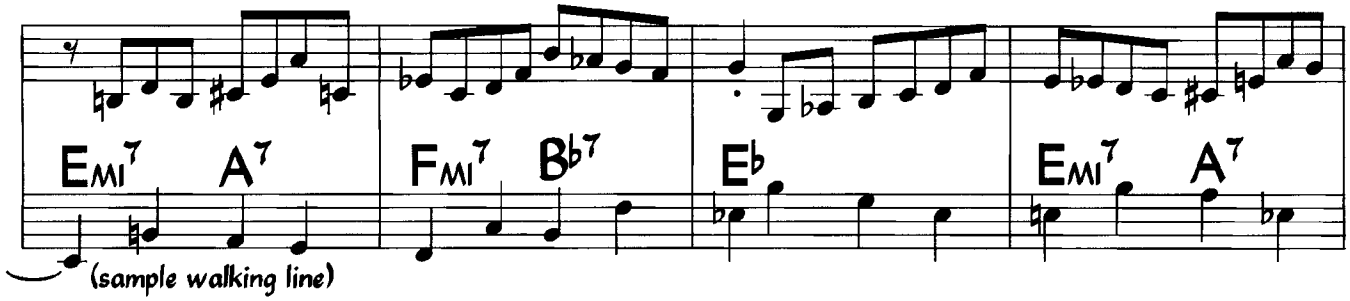
Fast Swing
♩ = 302
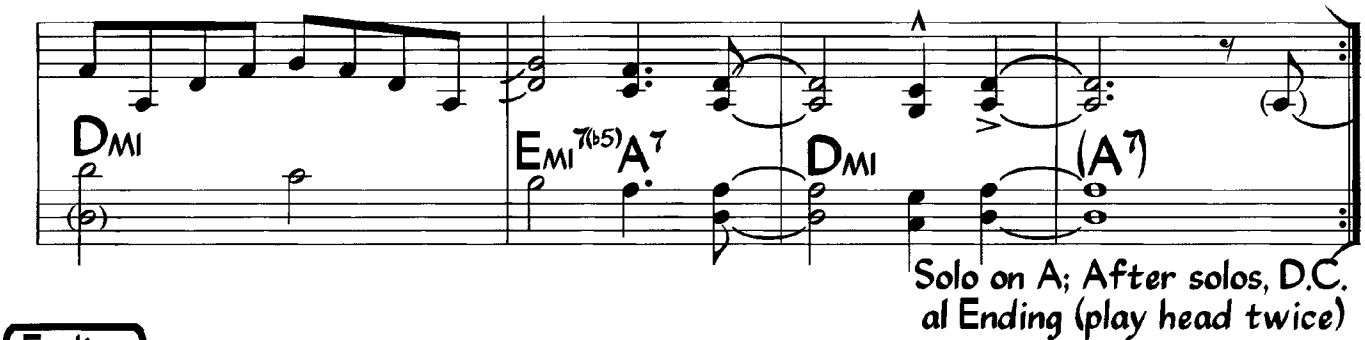
A

(1st x: synth. w/ bs.)
2nd x: synth.

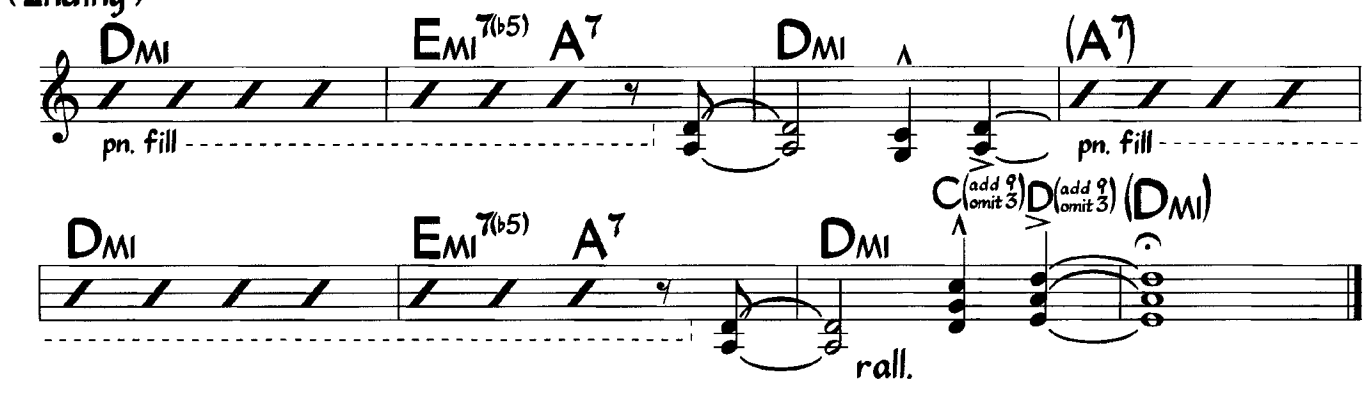








Ending

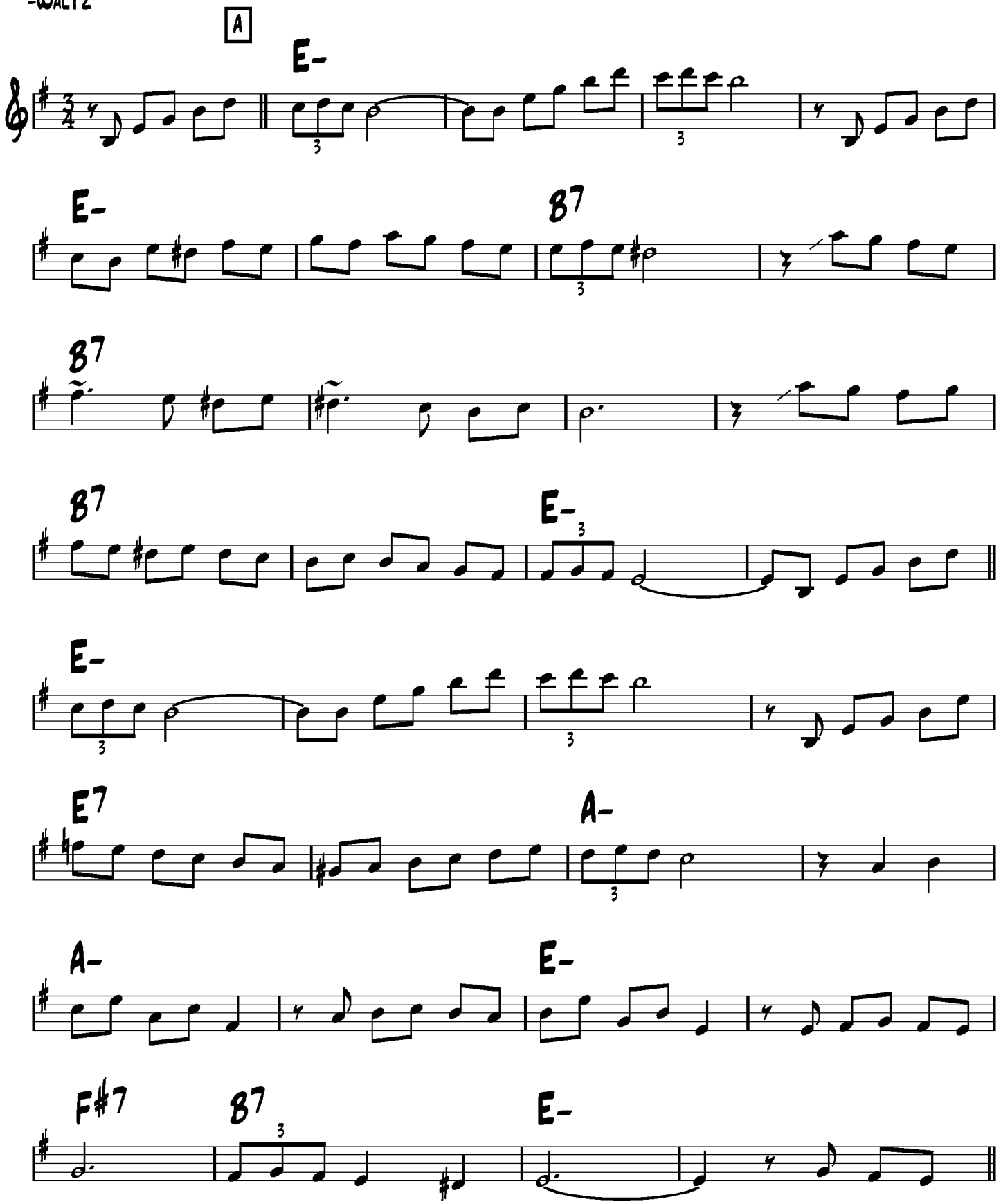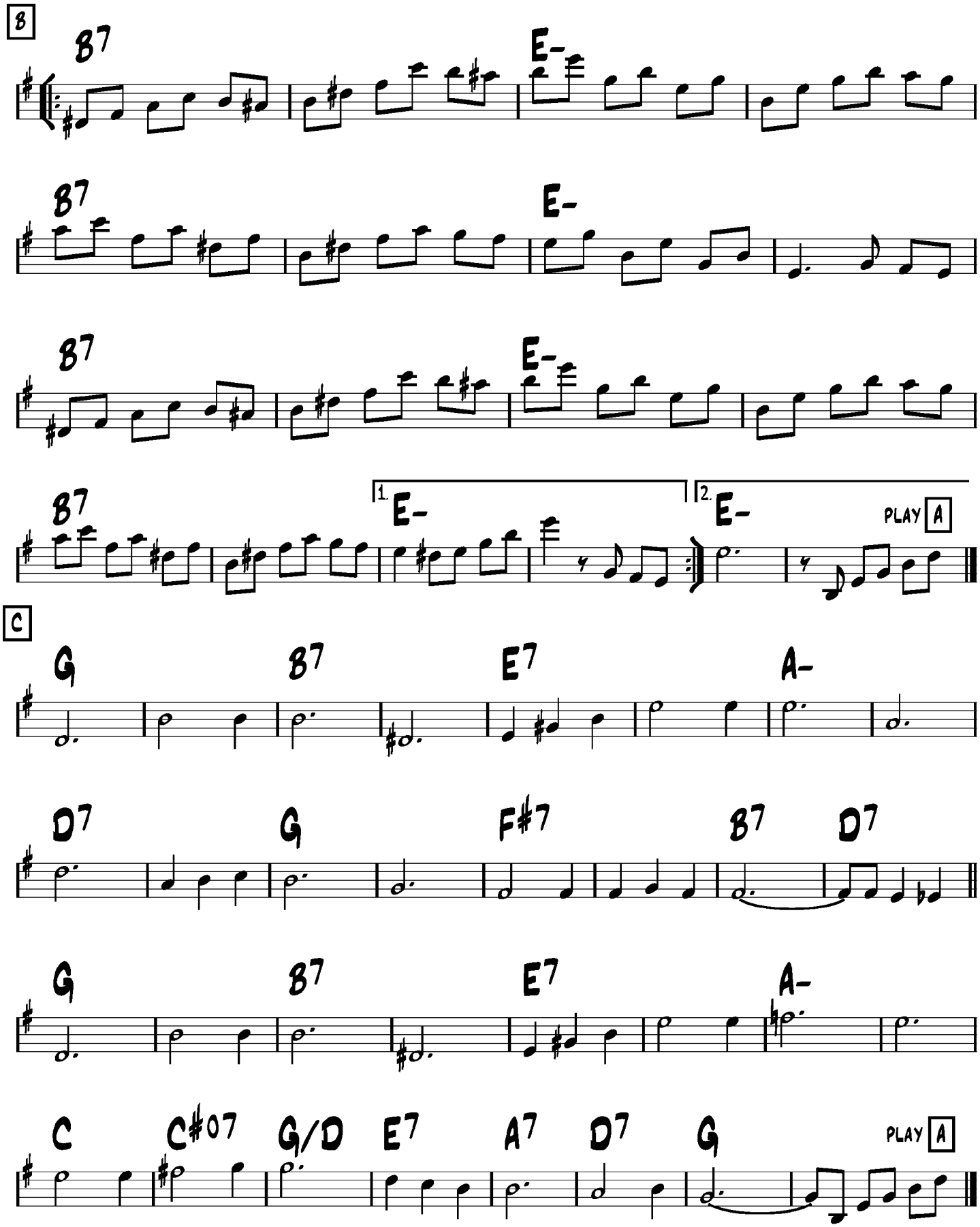


FORM: A B B A C A

-WALTZ

INDIFFERENCE
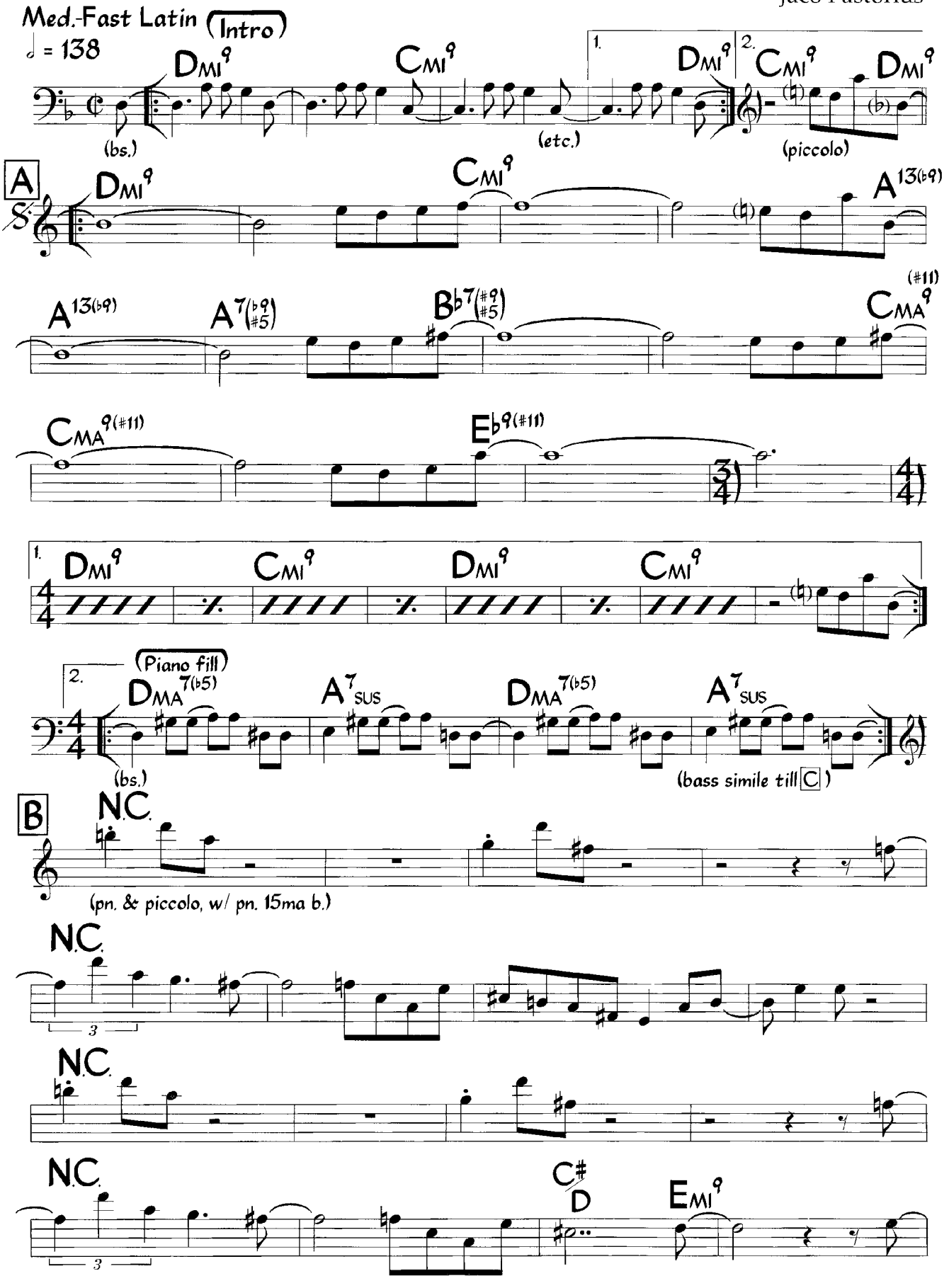
-J. COLOMBO & T. MURENA
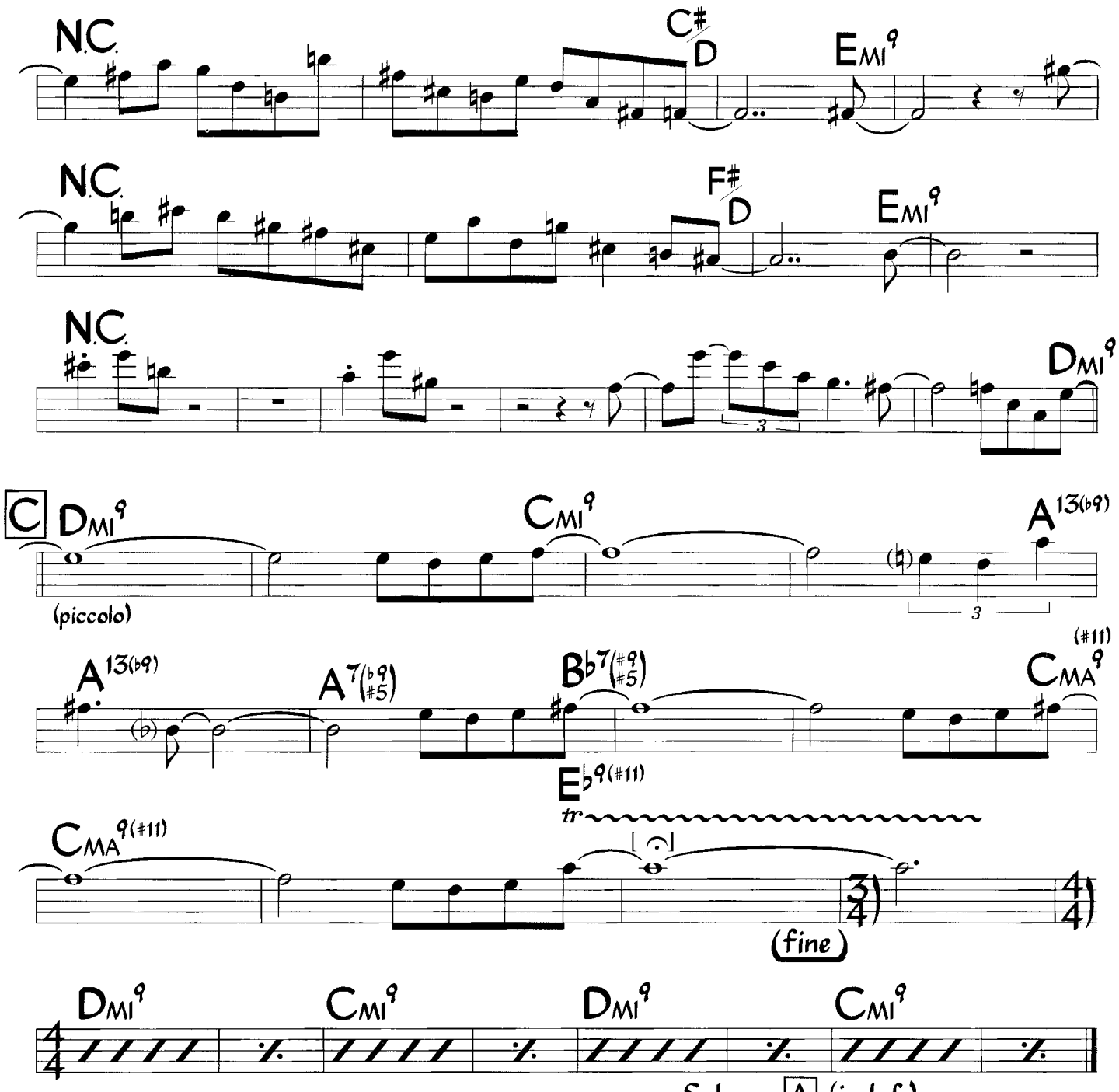



B
B7
E-
B7
E-
B7
E-
B7
1.
E-
2.
E-
PLAY A
C
G
B7
E7
A-
D7
G
F#7
B7
D7
G
B7
E7
A-
C
C#07
G/D
E7
A7
D7
G
PLAY A

(Used To Be A) Cha-Cha

Jaco Pastorius



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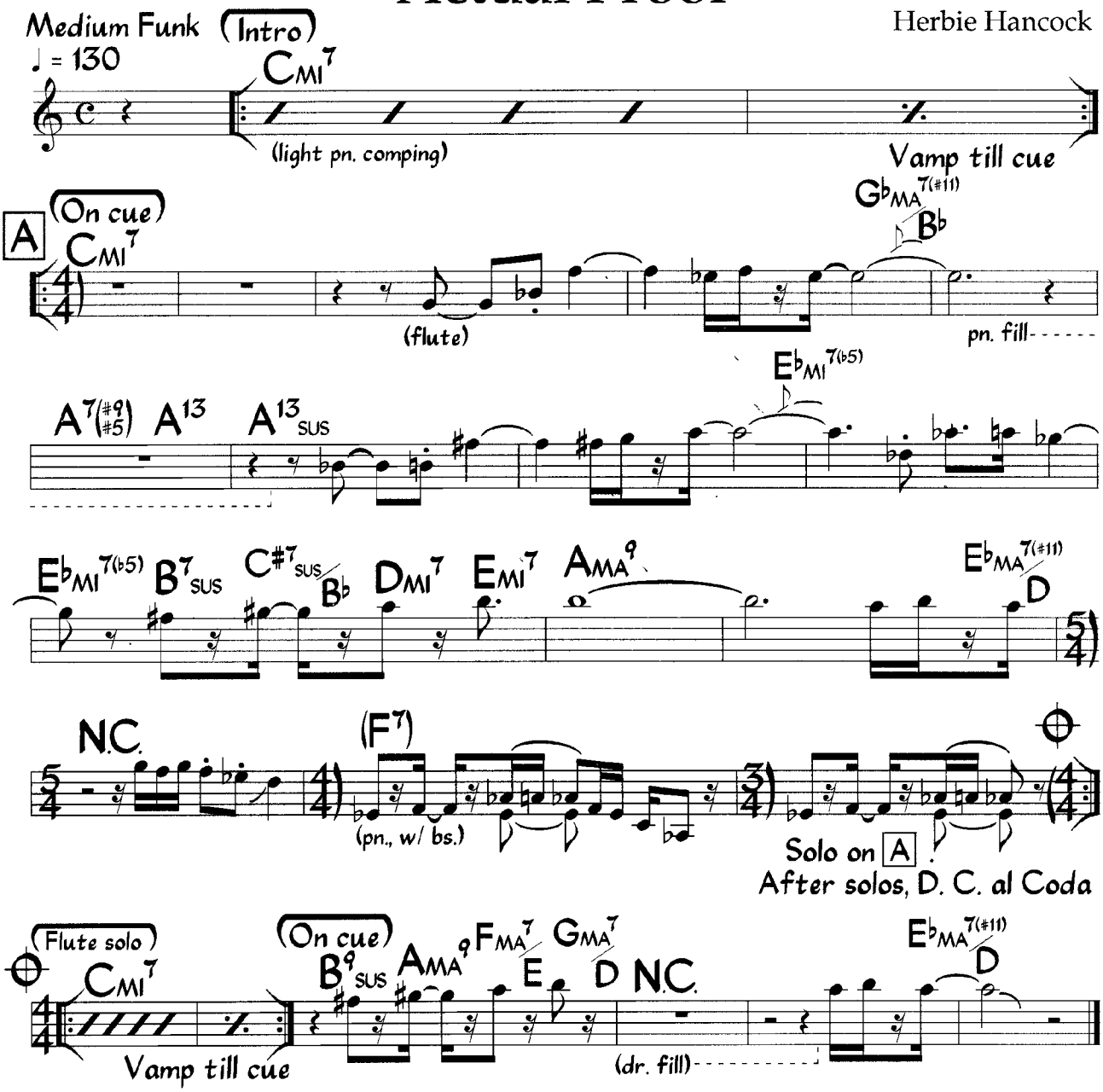


Piccolo sounds one octave higher than written.
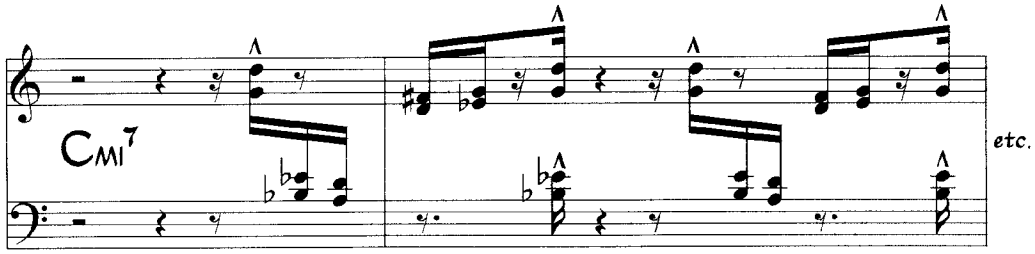
1

Actual Proof

Herbie Hancock
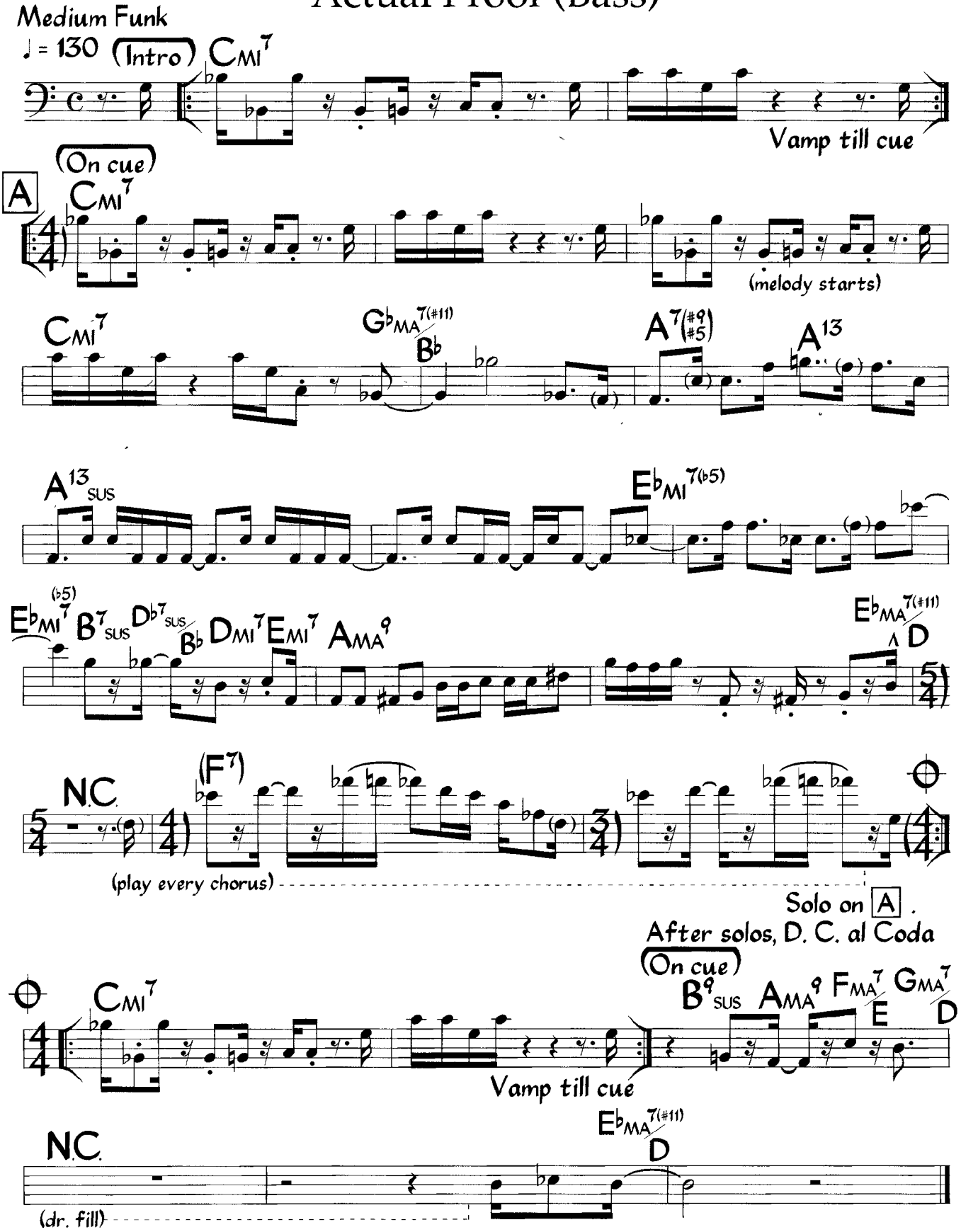


Sample keyboard comp. for Intro., bars 1 and 2 of letter A and bars 1 and 2 of Coda.



First two bars of A may be repeated.
Head is played twice before solos.

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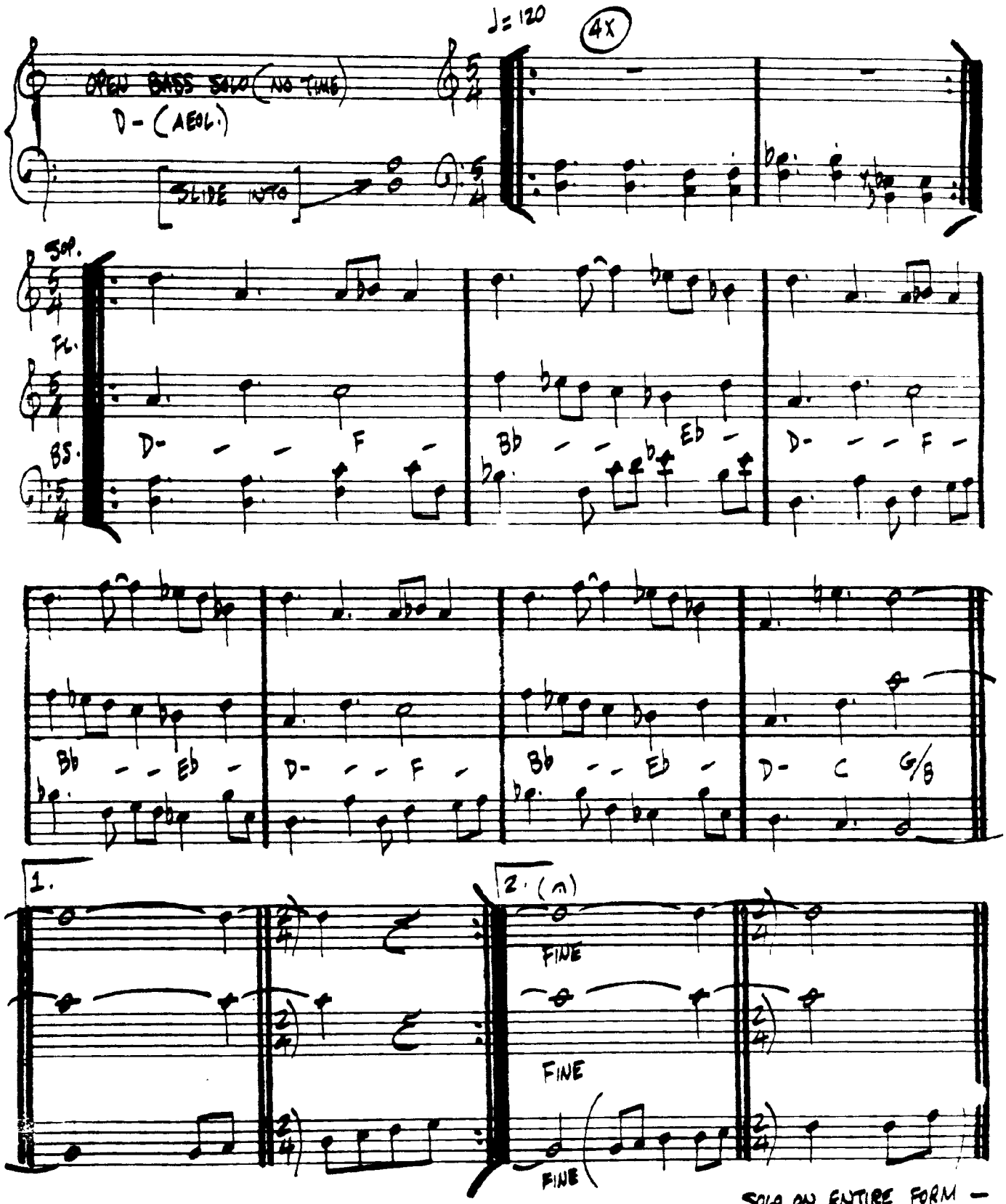
Actual Proof (Bass)



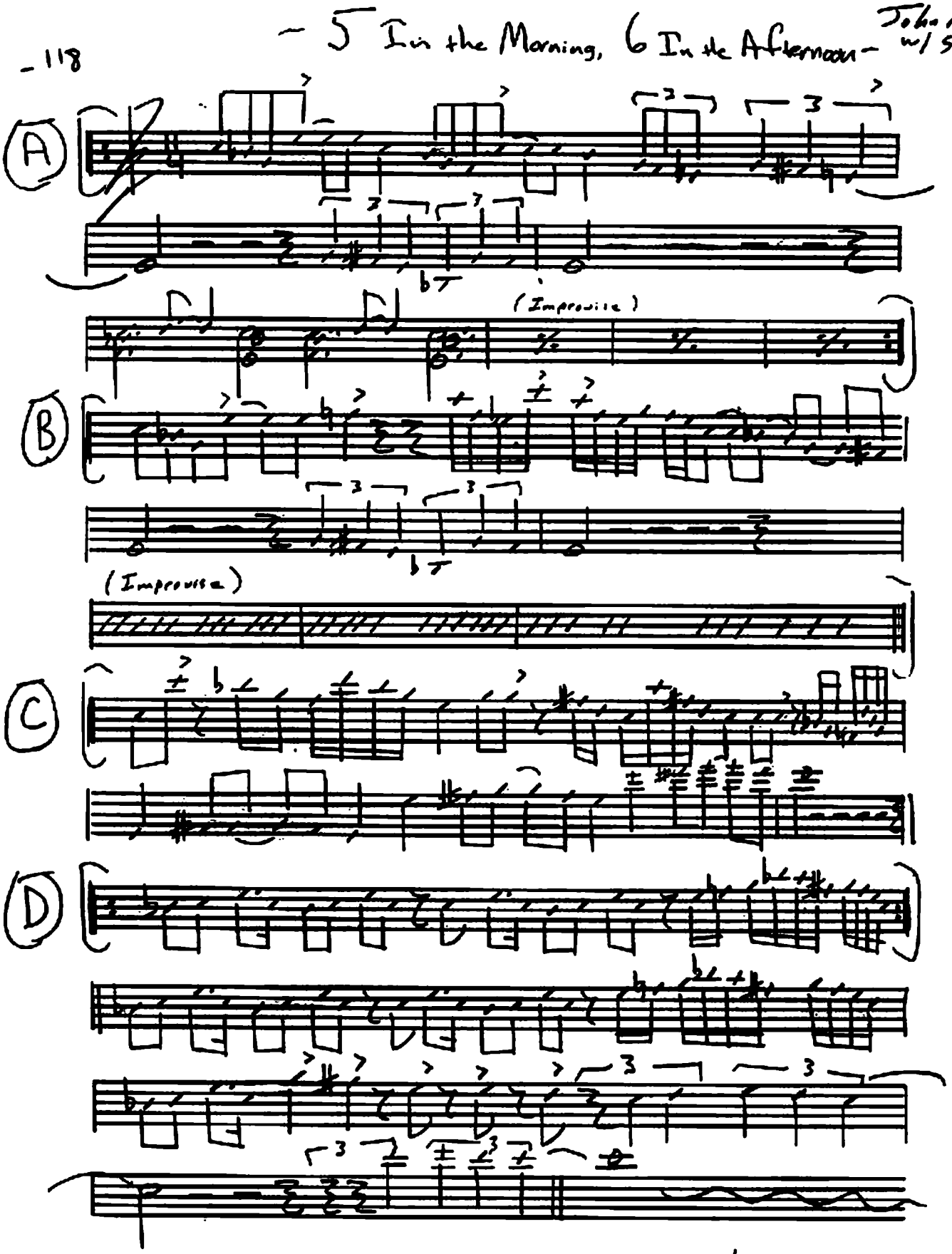
Bass line is freely interpreted (except last two bars of A, which are played every chorus).
First two bars of A may be repeated.
Head is played twice before solos.

91.

CONFERENCE OF THE BIRDS – DAVE HOLLAND



DAVE HOLLAND – "CONFERENCE OF THE BIRDS"



Solos over
this scale (C, D, E, F, F#, G, A, B♭, C
Use letter (C) as interlude b
Solos.
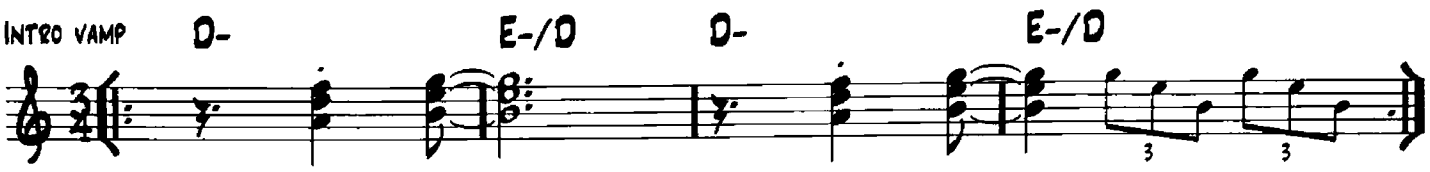
184

QUESTION & ANSWER
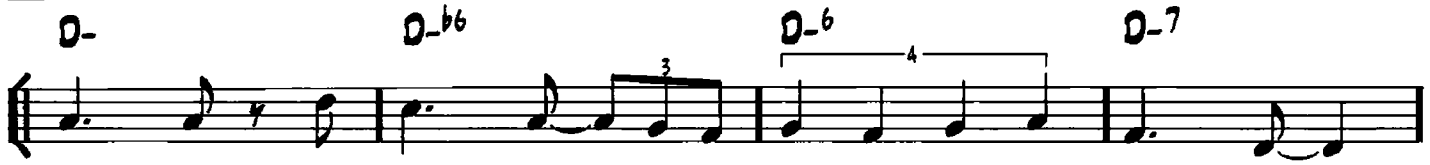
By Pat Metheny
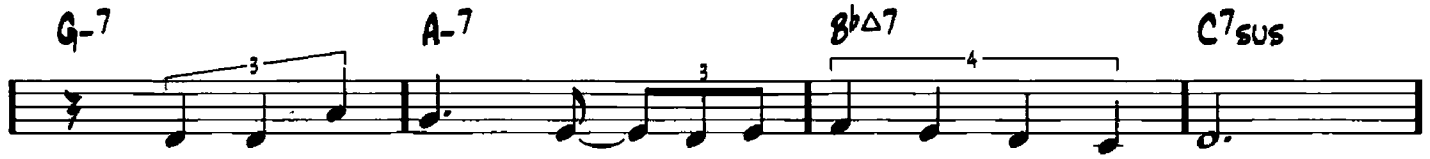
Straight Ahead Waltz ♩ = 160

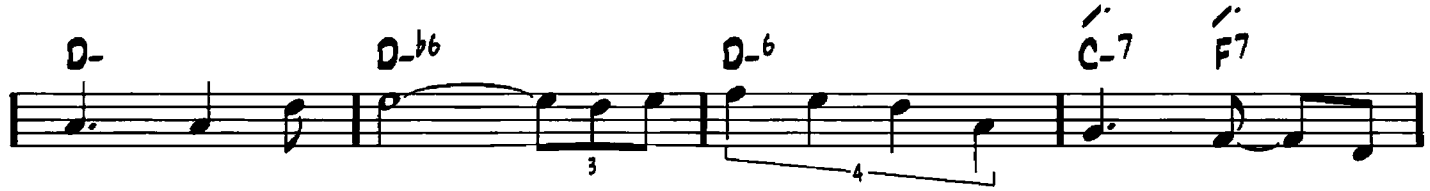
Intro vamp

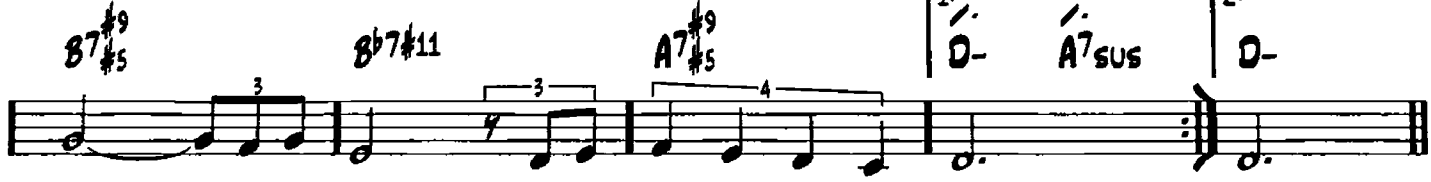


A Melody
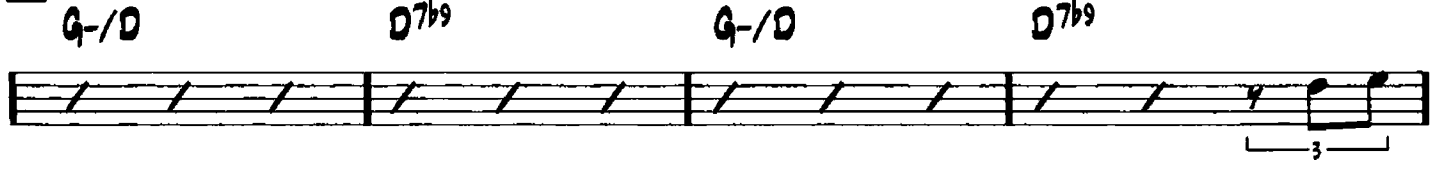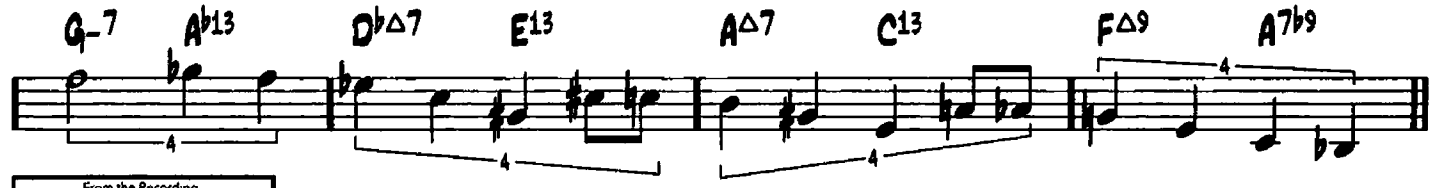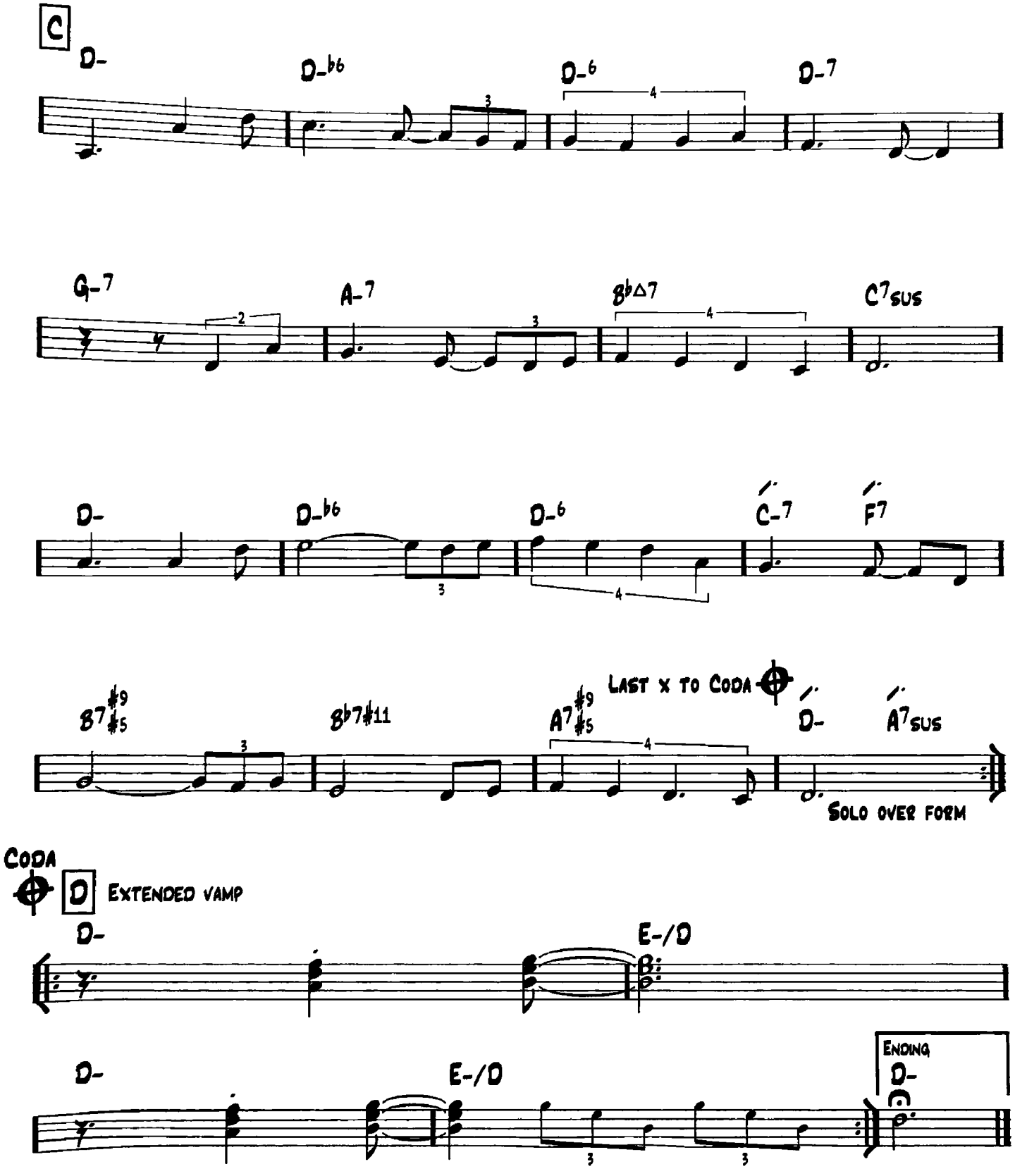








B



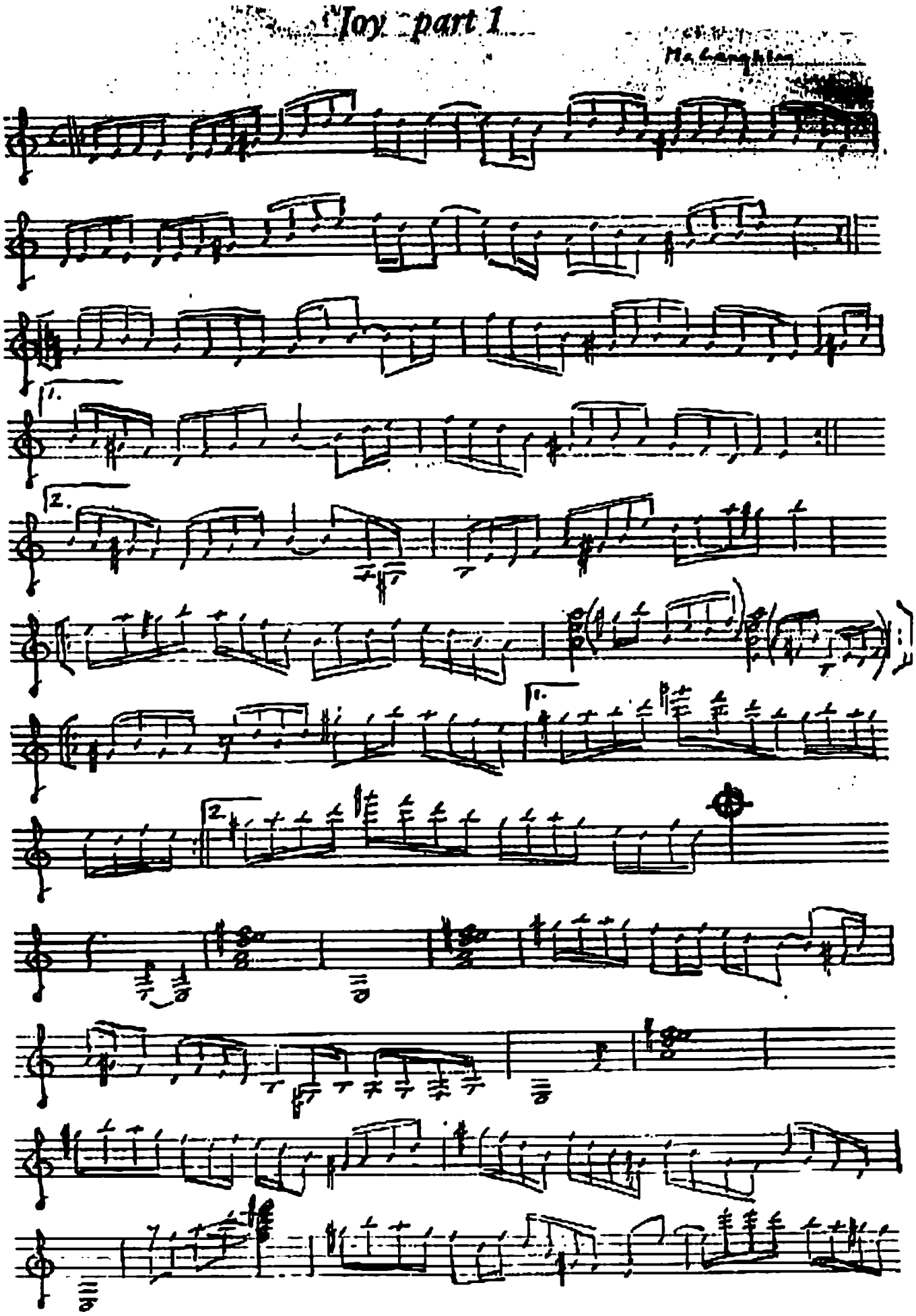


From the Recording
"QUESTION AND ANSWER"
By PAT METHENY

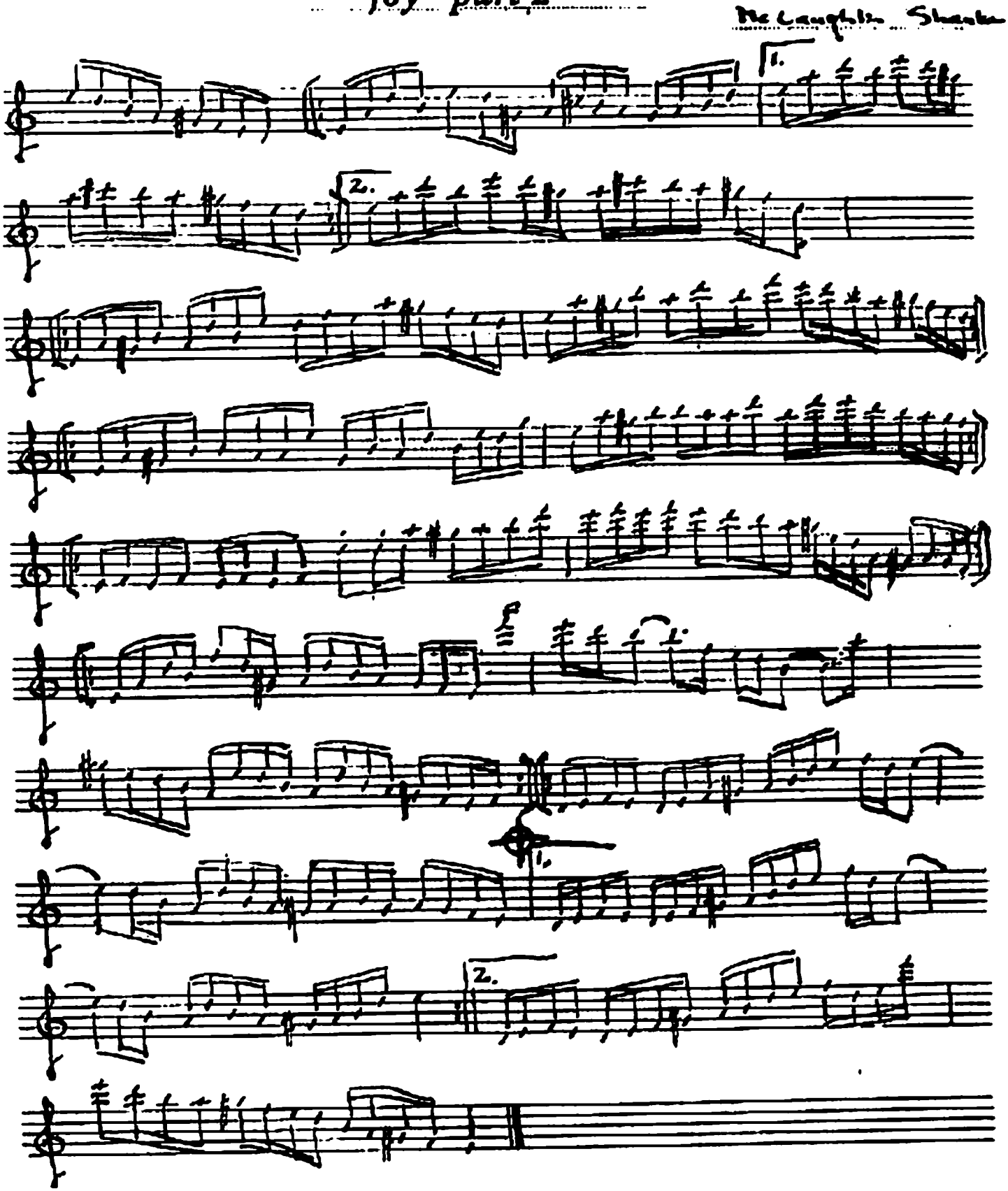
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C
D-
D-b6
D-6
D-7
G-7
A-7
B♭△7
C7sus
D-
D-b6
D-6
C-7
F7
B7♯9♯5
B♭7♯11
A7♯9♯5
LAST X TO CODA
D-
A7sus
SOLO OVER FORM
CODA
D
EXTENDED VAMP
D-
E-/D
D-
E-/D
ENDING
D-

NEEDS REVIEW



Joy part 2
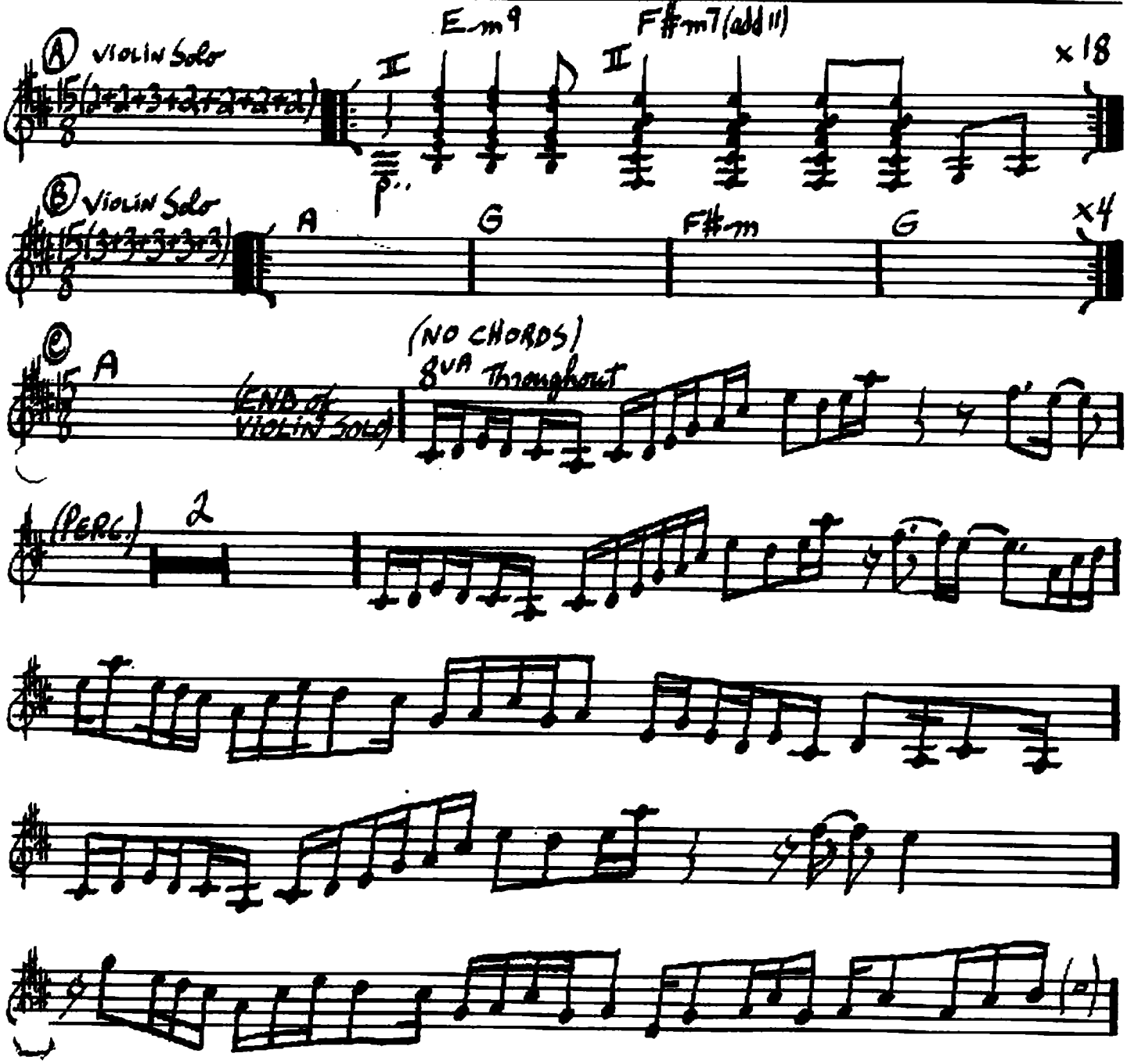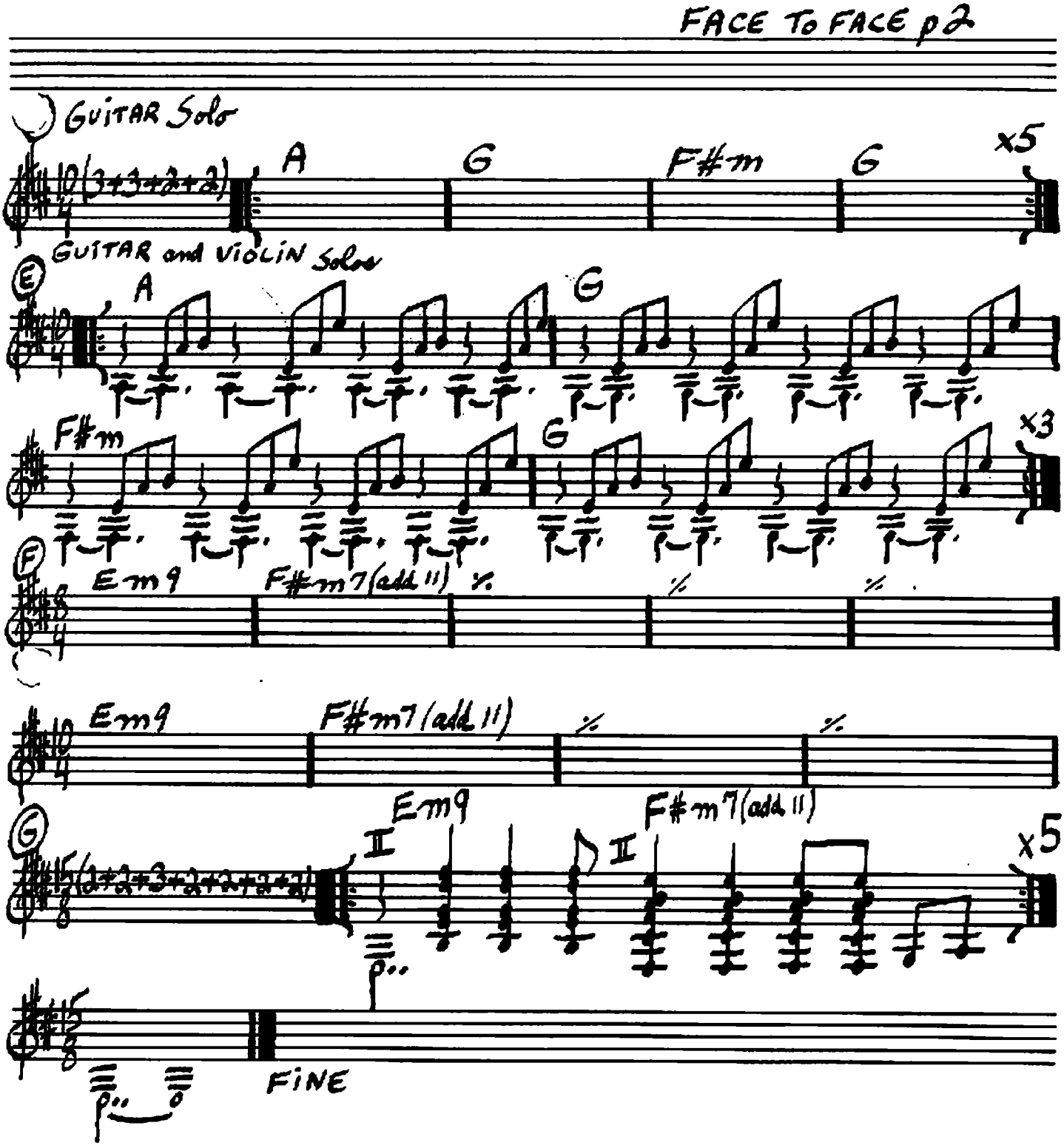


NEEDS REVIEW

MUSIQUE de JOHN McLAUGHLIN
& L. SHANKAR
TRANSCRIPTION de DANIEL RHEAULT

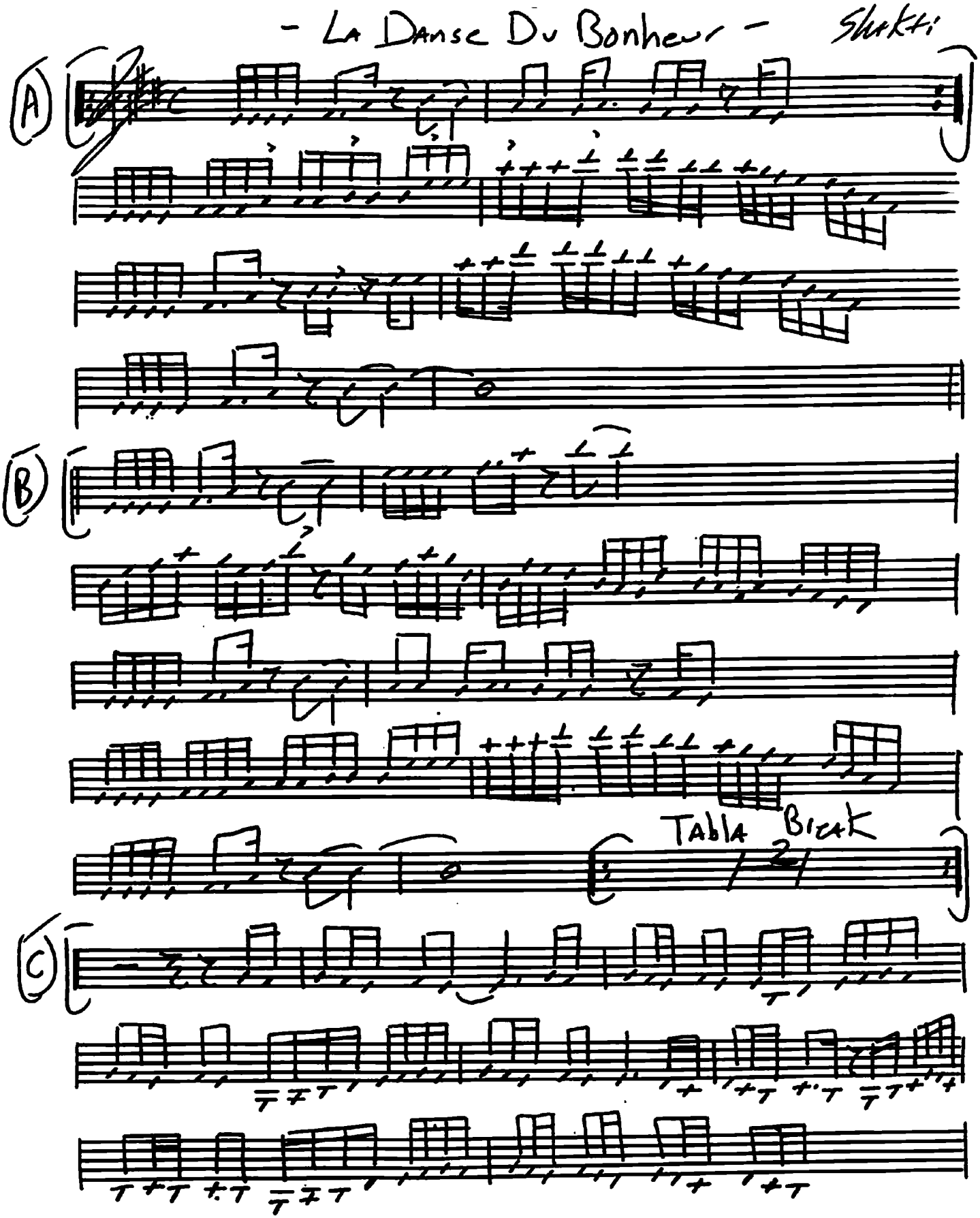
FACE TO FACE
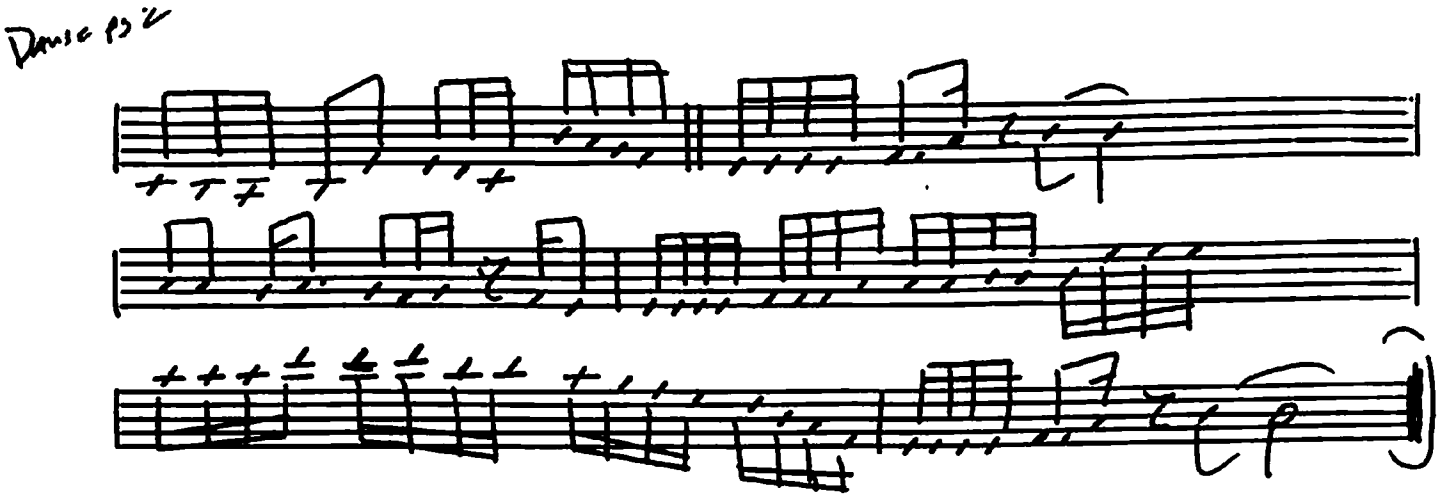
SHAKTI / "NATURAL ELEMENTS" (COLUMBIA 34980) 1977




FACE TO FACE p2
GUITAR Solo
A
G
F#m
G
x5
GUITAR and VIOLIN Solos
E
A
G
F#m
G
x3
F
Em9
F#m7(add11)
Em9
F#m7(add11)
G
Em9
F#m7(add11)
x5
FINE
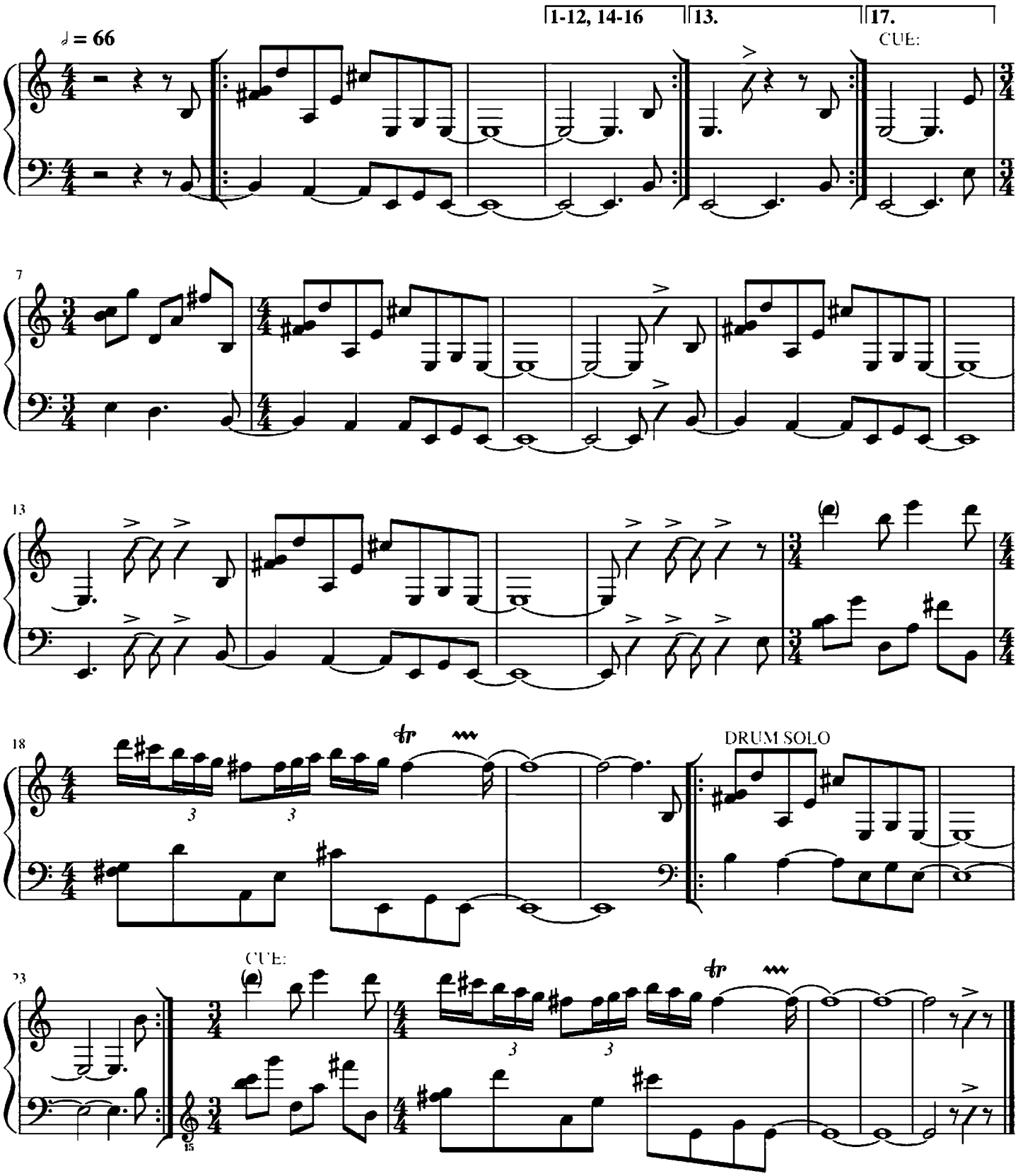
NEEDS REVIEW





NEEDS REVIEW

You know You Know



Tchokola

Brice Wassy

chart to come

Rhum 'n' Zouc
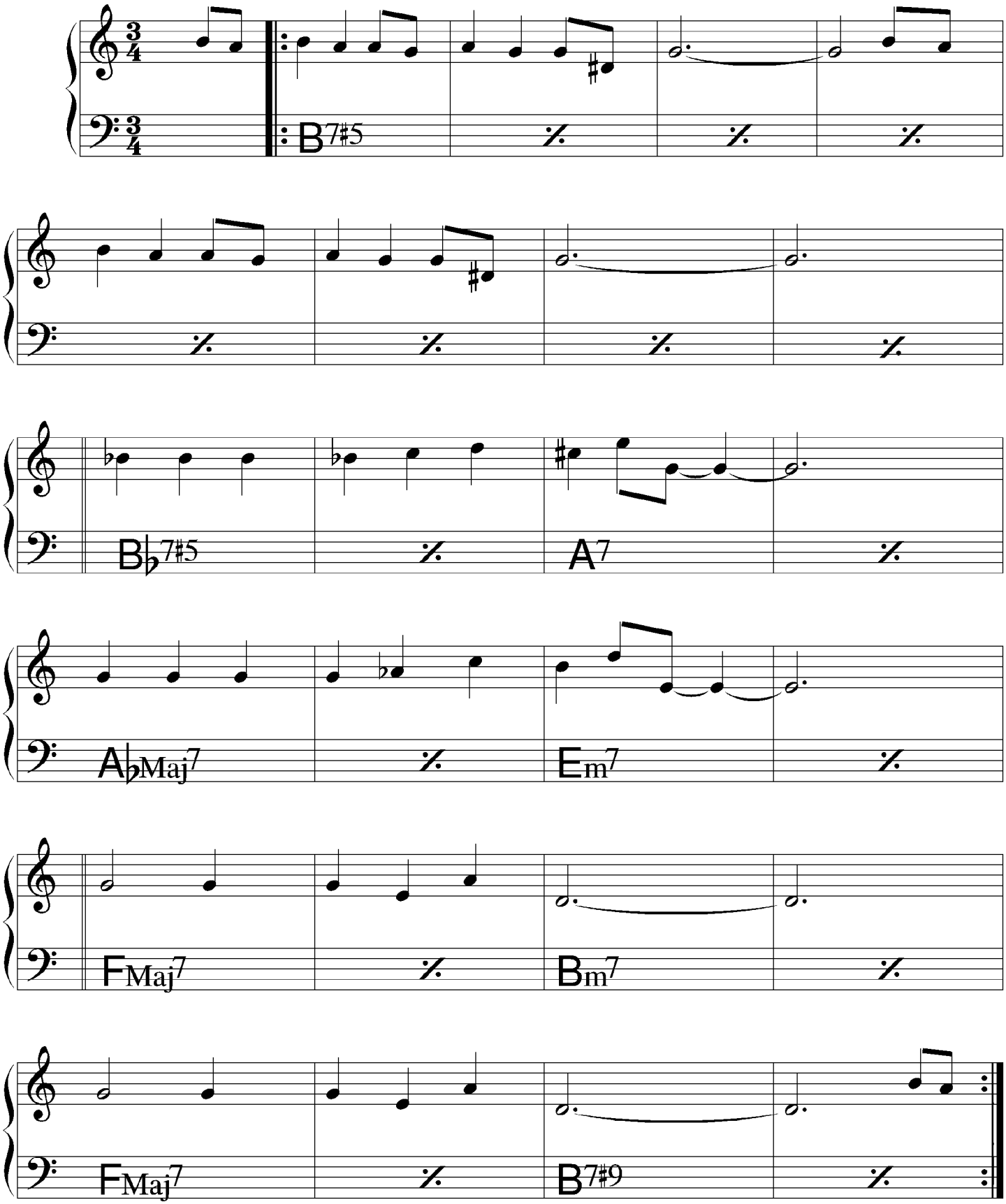
Jean-Luc Ponty

chart to come

Ju-Ju
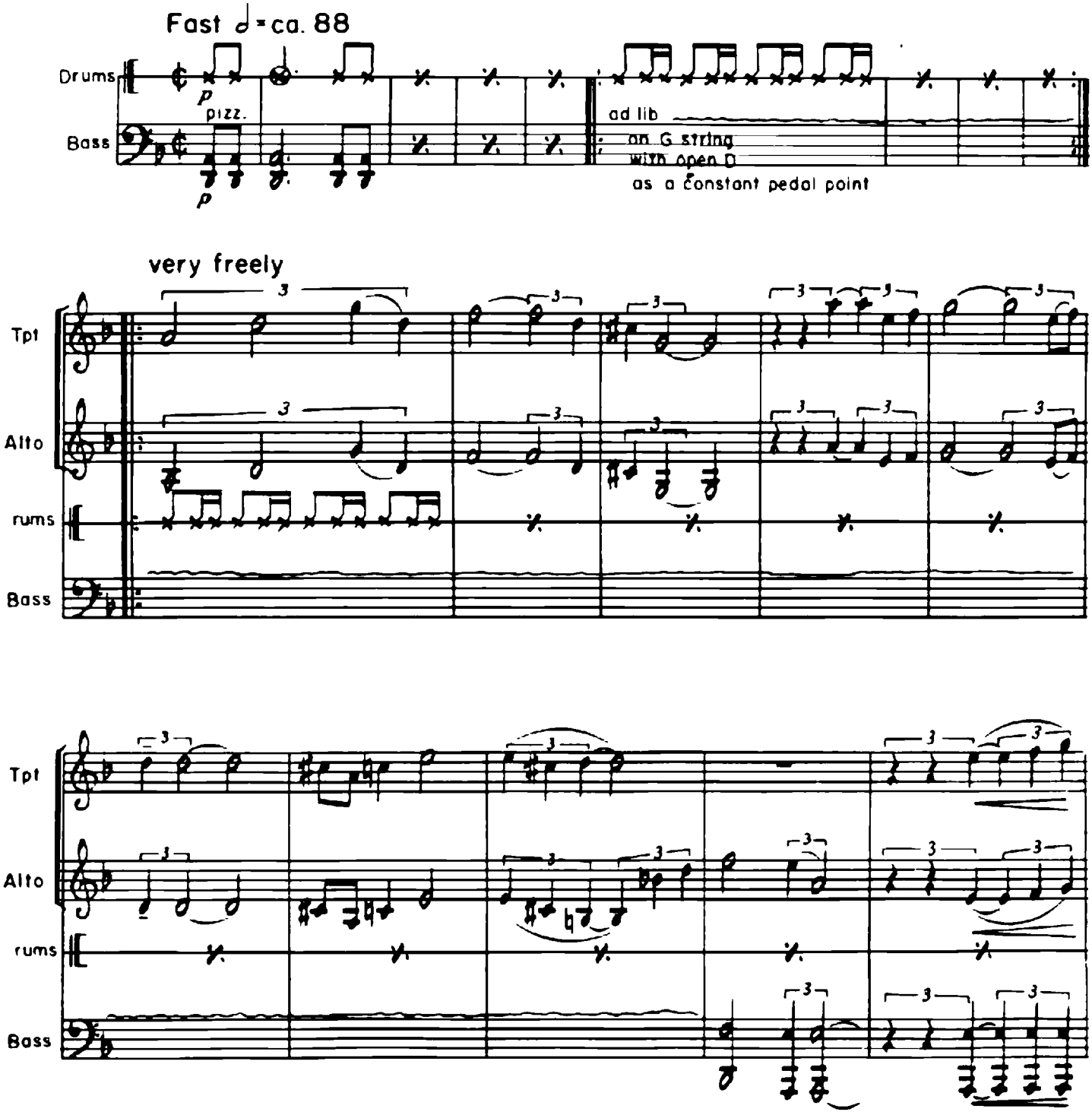
Wayne Shorter

(Intro Vamp on B7#5)
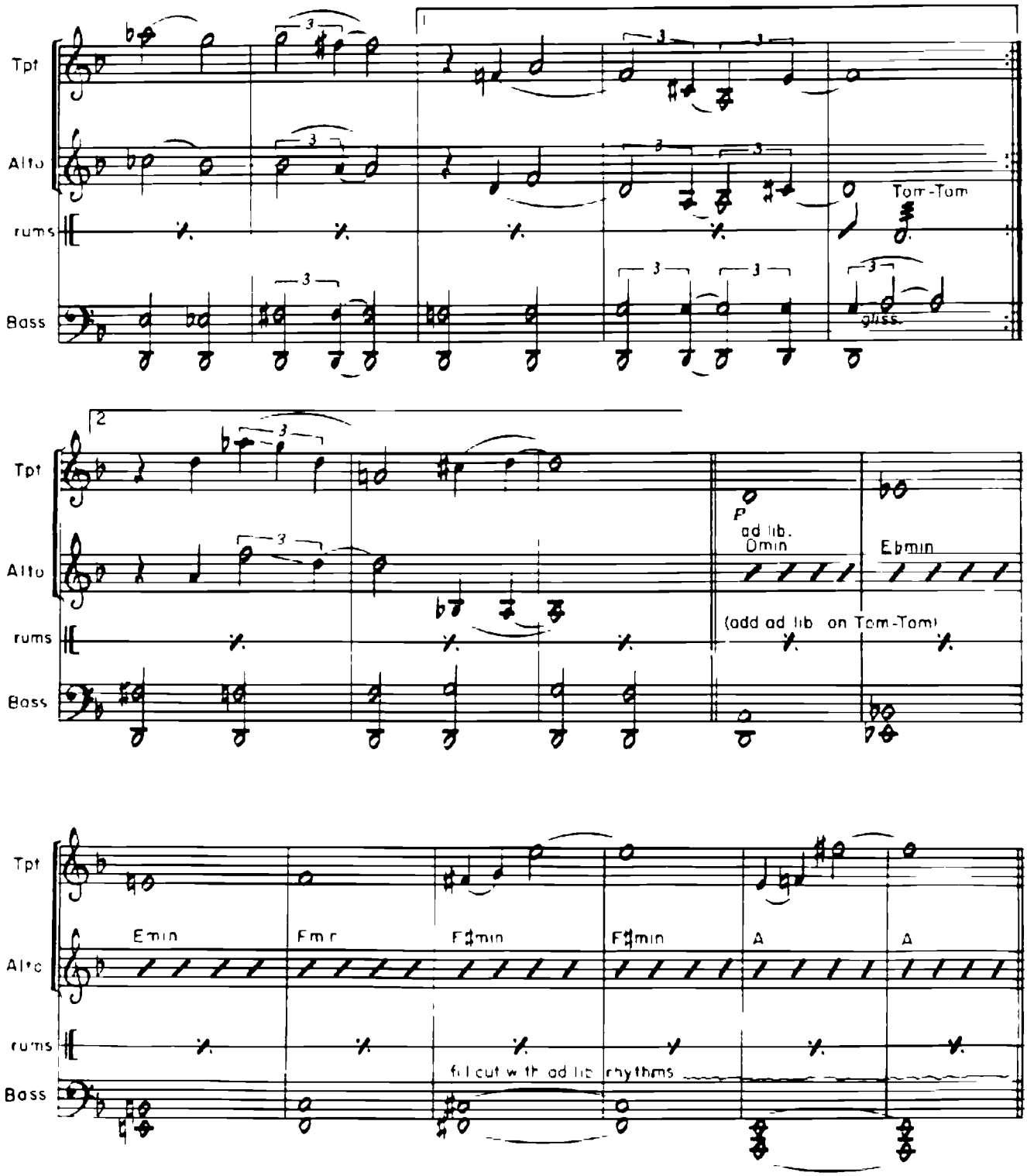


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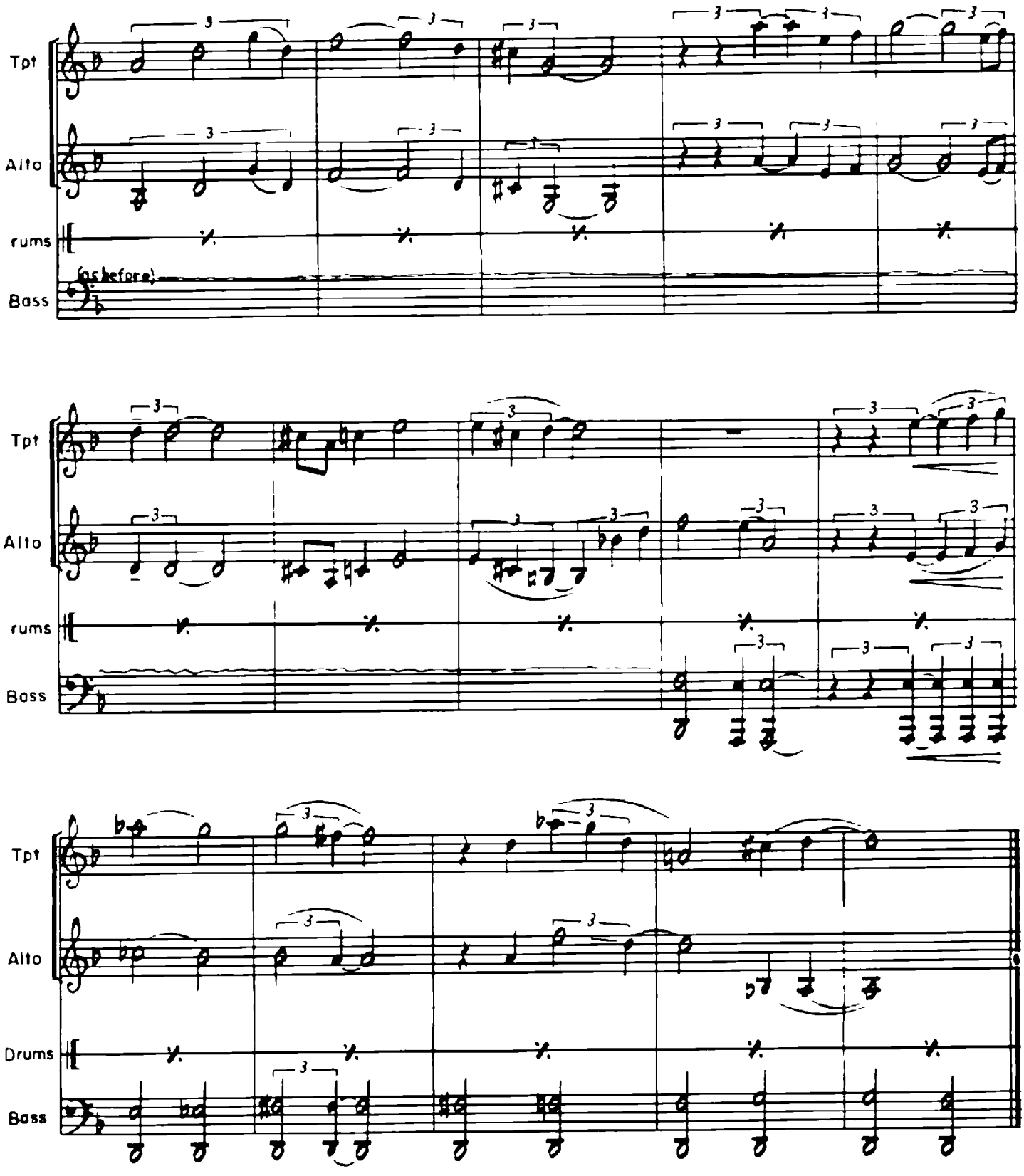
LONELY WOMAN



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Tpt
Alto
rums
Bass
Tom-Tom
gliss.
2
P
ad lib.
Dmin
Ebmin
(add ad lib on Tom-Tom)
Emin
Fmin
F♯min
F♯min
A
A
full cut with ad lib rhythms

NEEDS REVIEW



Black Codes (From the Underground

Wynton Marsalis

chart to come

Jugglers Parade

Dave Holland

chart to come

New View

Alan Ferber

chart to come
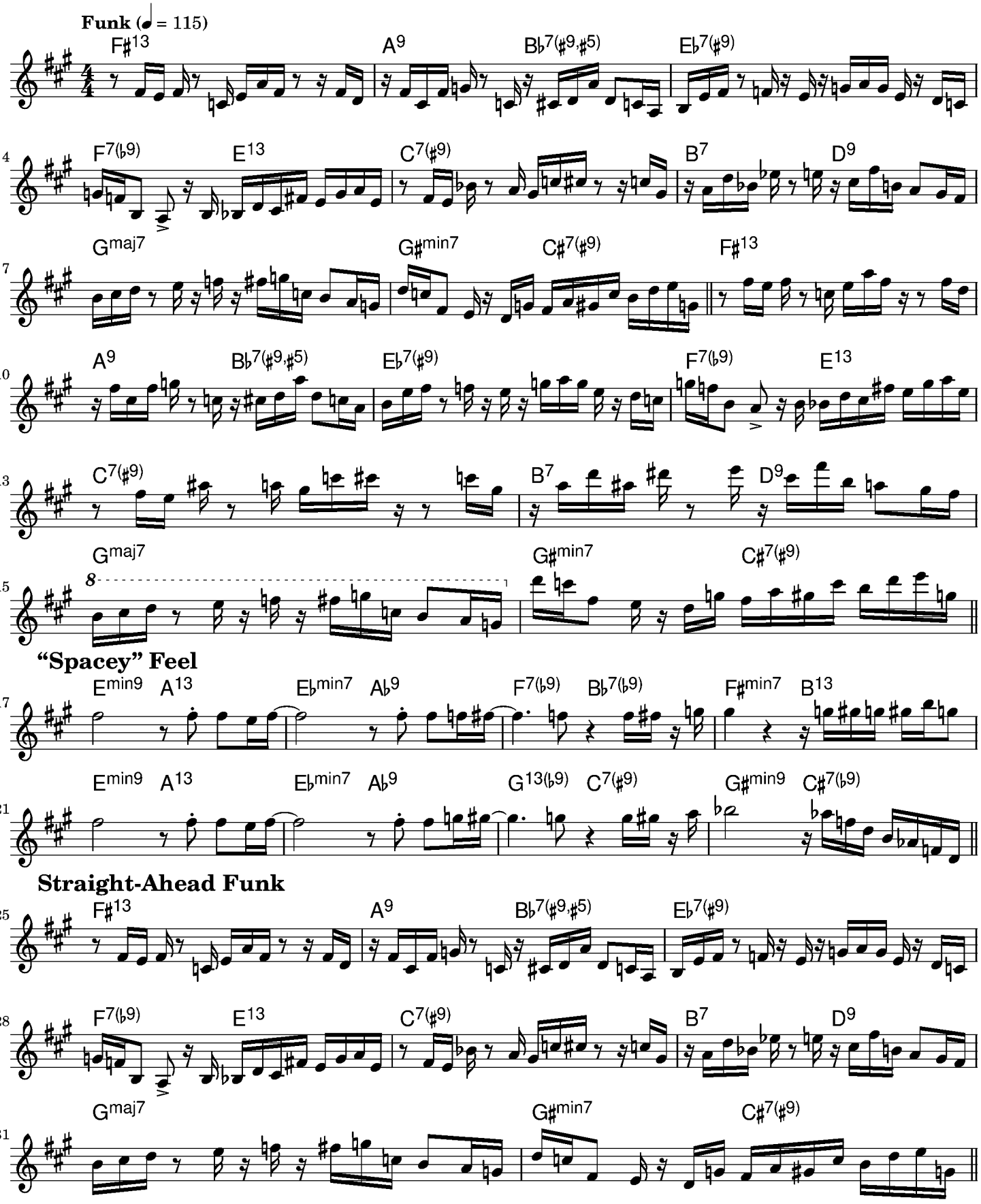
NEEDS REVIEW

JAZZ CRIMES

"Elastic" – 2002

CONCERT (C)

JOSHUA REDMAN
ARR. BY DOM KUDZIA



"Spacey" Feel

33 Emin9 A13 Ebmin7 Ab9 F7(b9) Bb7(b9) F#min7 B13

37 Emin9 A13 Ebmin7 Ab9 G13(b9) C7(#9) G#min9 C#7(b9)

41 **SOLOS:** **ORGAN SOLO 1st x, SAX 2nd x – 40-bar choruses**

40

Build very gradually: start "Spacey," then grow in intensity

DRUM SOLO:

81

83 1. 2.

87

AFTER SOLOS:

94

97

100

Nemesis

Kevin Eubanks

chart to come

Lay Lady Lay

Bob Dylan

chart to come

A Whiter Shade of Pale

Gary Brooker / Keith Reid / Matthew Fisher

chart to come

Wichita Lineman

Jimmy Webb

chart to come

To Love Somebody

Barry & Robin Gibb

chart to come

Guilty

Randy Newman

chart to come

History and Listening

A little history of each tune, plus recordings to learn it from.

1. Summertime George Gershwin

Written by George Gershwin, with lyrics by DuBose Heyward, as a lullaby for the opera Porgy and Bess (1935). It quickly became one of the most recorded songs ever, in jazz, blues, soul and rock.

Listen:

- Billie Holiday (1936)
- Sidney Bechet (1939)
- Ella Fitzgerald and Louis Armstrong, Porgy and Bess (1957)
- Miles Davis and Gil Evans, Porgy and Bess (1958)
- Lambert, Hendricks & Ross (1959)
- John Coltrane, My Favorite Things (1961)

2a. Honeysuckle Rose Fats Waller

Fats Waller and lyricist Andy Razaf wrote it in 1928 for a Harlem revue; Waller's own 1934 recording made it a hit. Its changes became a favourite of bebop players, who wrote new melodies over them.

Listen:

- Fats Waller (1934)
- Django Reinhardt with Coleman Hawkins (1937)
- Ella Fitzgerald, Ella and Basie! (1963)

2b. Scrapple from the Apple Charlie Parker

Charlie Parker recorded it in 1947 with Miles Davis and Max Roach. The A section uses the chords of Honeysuckle Rose and the bridge borrows from I Got Rhythm; 'the Apple' is New York.

Listen:

- Charlie Parker, Dial session (1947)

2c. Ah-Leu-Cha Charlie Parker

A Charlie Parker line recorded in 1948 with Miles Davis, written as a two-part counterpoint for the horns. It is built on the changes of Honeysuckle Rose.

Listen:

- Charlie Parker, Savoy session (1948)

2d. Marmaduke Charlie Parker

Charlie Parker recorded this line in 1948 for Savoy with Miles Davis. Like Scrapple and Ah-Leu-Cha, it uses the Honeysuckle Rose changes.

Listen:

- Charlie Parker, Savoy session (1948)

3. Autumn Leaves Joseph Kosma

Joseph Kosma wrote it in 1945 as 'Les Feuilles mortes', with words by poet Jacques Prévert, for a French ballet and then the film Les Portes de la nuit. Johnny Mercer's English lyric (1947) made it a standard, and Cannonball Adderley and Miles Davis's 1958 version made it a jazz staple.

Listen:

- Nat King Cole (1955)
- Cannonball Adderley with Miles Davis, Somethin' Else (1958)
- Bill Evans Trio, Portrait in Jazz (1959)
- Chet Baker and Paul Desmond, She Was Too Good to Me (1974)
- Sarah Vaughan, Crazy and Mixed Up (1982)
- Keith Jarrett, Still Live (1988)

4. Take the "A" Train Billy Strayhorn

Billy Strayhorn wrote it in 1939, soon after joining Duke Ellington, using the subway directions Ellington had given him to Harlem. It became the Ellington orchestra's theme song from 1941.

Listen:

- Duke Ellington Orchestra (1941)
- Betty Roché with Duke Ellington, Ellington Uptown (1952)
- Clifford Brown and Max Roach, Study in Brown (1955)
- Ella Fitzgerald with Duke Ellington, Sings the Duke Ellington Song Book (1957)
- Mark Murphy, Kerouac, Then and Now (1986)
- Joe Henderson, Lush Life: The Music of Billy Strayhorn (1992)

5. Minor Swing Django Reinhardt / Stéphane Grappelli

Django Reinhardt and Stéphane Grappelli recorded it with the Quintette du Hot Club de France in 1937. It is the best-known gypsy-jazz tune and the first one most players learn.

Listen:

- Quintette du Hot Club de France (1937)

6. Oh, Lady Be Good! George Gershwin

George and Ira Gershwin wrote it for the 1924 musical Lady, Be Good!, starring Fred and Adele Astaire. Lester Young's 1936 solo with Count Basie's small group and Ella Fitzgerald's 1947 scat version made it a jazz anthem.

Listen:

- Jones-Smith Incorporated with Lester Young (1936)
- Charlie Parker, Jazz at the Philharmonic (1946)
- Ella Fitzgerald (1947)

7a. C Jam Blues Duke Ellington

Duke Ellington's riff blues, recorded in 1942, built on just two notes. Its simplicity made it a favourite jam-session tune.

Listen:

- Duke Ellington Orchestra (1942)
- Oscar Peterson Trio, Night Train (1962)

7b. Sonnymoon for Two Sonny Rollins

Sonny Rollins recorded this blues in 1957 on A Night at the Village Vanguard, his famous trio date with no piano. The riff melody leaves lots of room to play.

Listen:

- Sonny Rollins, A Night at the Village Vanguard (1957)
- Grant Green, First Session (rec. 1960, released 2001)
- Sonny Rollins with Ornette Coleman, Road Shows Vol. 2 (2011)

7c. Blue Monk Thelonious Monk

Thelonious Monk first recorded it in 1954. It became one of his most played tunes and a standard blues head.

Listen:

- Thelonious Monk Trio (1954)
- Abbey Lincoln, Straight Ahead (1961), vocal

7d. Tenor Madness Sonny Rollins

The title track of Sonny Rollins's 1956 album, the only recording on which Rollins and John Coltrane play together. It is a simple riff blues.

Listen:

- Sonny Rollins with John Coltrane, Tenor Madness (1956)

7e. Now's the Time Charlie Parker

Charlie Parker recorded it in 1945 at his first session as a leader, with Miles Davis. Its riff was later reused for the R&B hit 'The Hucklebuck'.

Listen:

- Charlie Parker, Savoy session (1945)

7f. Bags' Groove Milt Jackson

Vibraphonist Milt 'Bags' Jackson wrote it; the best-known version is from Miles Davis's 1954 session with Thelonious Monk. It is a classic F blues.

Listen:

- Miles Davis, Bags' Groove (1954)

7g. Blue Train John Coltrane

The title track of John Coltrane's 1957 Blue Note album, his only date as a leader for the label in that period. Its minor-sounding melody over a blues made it a hard-bop classic.

Listen:

- John Coltrane, Blue Train (1957)

7h. Straight, No Chaser Thelonious Monk

Thelonious Monk recorded it in 1951. The melody is one short motif displaced across the bar, a typical Monk idea.

Listen:

- Thelonious Monk, Genius of Modern Music (1951)
- Miles Davis, Milestones (1958)
- Carmen McRae, Carmen Sings Monk (1990)

7i. Billie's Bounce Charlie Parker

Charlie Parker recorded it in 1945 at the same session as Now's the Time. It is one of the most played bebop blues heads.

Listen:

- Charlie Parker, Savoy session (1945)

7j. Au Privave Charlie Parker

Charlie Parker recorded this blues in 1951 for Verve. Its busy, angular line is a standard study in bebop blues phrasing.

Listen:

- Charlie Parker, Verve session (1951)

7k. Relaxin' at Camarillo Charlie Parker

Charlie Parker wrote it after his stay at Camarillo State Hospital in California in 1946-47 and recorded it in 1947. It is a blues with a quick, tricky line.

Listen:

- Charlie Parker, Dial session (1947)

7l. Blues for Alice Charlie Parker

Charlie Parker recorded it in 1951. Its changes, a descending chain of ii-Vs, became the model for the 'bebop blues' or 'Bird blues'.

Listen:

- Charlie Parker, Swedish Schnapps (1951)

7m. Place de Brouckère Django Reinhardt

Django Reinhardt named this blues after a square in Brussels (he was born in Belgium). It shows his blues playing in a gypsy-swing setting.

Listen:

- Django Reinhardt

8. Blue Bossa Kenny Dorham

Kenny Dorham wrote it for Joe Henderson's debut album Page One (1963). It blends bossa nova with hard bop and became a beginner's standard.

Listen:

- Joe Henderson with Kenny Dorham, Page One (1963)

9. Song for My Father Horace Silver

Horace Silver wrote it after a trip to Brazil, and named it for his father, who came from Cape Verde. The 1965 title track became one of Blue Note's best-known records.

Listen:

- Horace Silver, Song for My Father (1965)

10. Watermelon Man Herbie Hancock

Herbie Hancock wrote it for his debut album Takin' Off (1962), based on the cry of a watermelon seller from his Chicago childhood. Mongo Santamaría's 1963 version became a pop hit, and Hancock remade it with the Headhunters in 1973.

Listen:

- Herbie Hancock, Takin' Off (1962)
- Mongo Santamaría (1963)
- Herbie Hancock, Head Hunters (1973)

11. Sunny Bobby Hebb

Bobby Hebb wrote it after a hard time in his life, including the death of his brother, and his 1966 recording became a worldwide hit. It has been recorded hundreds of times, in soul, jazz and pop.

Listen:

- Bobby Hebb, Sunny (1966)

12. Oye Como Va Tito Puente

Tito Puente wrote and recorded this cha-cha in 1962-63. Santana's 1970 version on Abraxas made it famous worldwide.

Listen:

- Tito Puente, El Rey Bravo (1962)
- Santana, Abraxas (1970)

13. St. Thomas Sonny Rollins

Sonny Rollins based it on a Caribbean folk song his mother sang, and recorded it on Saxophone Colossus (1956). It is named after the island in the Virgin Islands, where his family came from.

Listen:

- Sonny Rollins, Saxophone Colossus (1956)

14. Satin Doll Duke Ellington / Billy Strayhorn

Duke Ellington and Billy Strayhorn wrote it in 1953; Johnny Mercer added lyrics later. It was one of the last big hits of the Ellington band.

Listen:

- Duke Ellington (1953)
- Wes Montgomery, Wes Montgomery Trio (1959)
- Ella Fitzgerald, Ella and Basie! (1963)
- McCoy Tyner, Nights of Ballads and Blues (1963)
- Oscar Peterson and Clark Terry, Oscar Peterson & Clark Terry (1975)

15. The Girl from Ipanema Antônio Carlos Jobim

Antônio Carlos Jobim and Vinícius de Moraes wrote it in 1962. The 1964 recording by Stan Getz, João Gilberto and Astrud Gilberto made bossa nova a worldwide craze and won the Grammy for Record of the Year.

Listen:

- Antônio Carlos Jobim, The Composer of Desafinado, Plays (1963)
- Stan Getz and João Gilberto with Astrud Gilberto, Getz/Gilberto (1964)
- Frank Sinatra and Antônio Carlos Jobim (1967)
- Ella Fitzgerald, Sings the Antonio Carlos Jobim Song Book (1981)

16. There Will Never Be Another You Harry Warren

Harry Warren and Mack Gordon wrote it for the 1942 film Iceland. It became a favourite of jazz players and singers, including Chet Baker.

Listen:

- Chet Baker, Chet Baker Sings (1954)
- Count Basie with Joe Williams, The Greatest! (1956)
- Stan Getz, The Steamer (1956)
- Max Roach, Deeds, Not Words (1958)
- Sonny Rollins and Coleman Hawkins, Sonny Meets Hawk! (1963)

17. Just Friends John Klenner

John Klenner and Sam M. Lewis wrote it in 1931; Bing Crosby had an early hit. Charlie Parker's 1949 recording with strings made it a jazz favourite.

Listen:

- Charlie Parker, Charlie Parker with Strings (1950)
- Chet Baker, vocal (1955), on The Best of Chet Baker Sings
- John Coltrane, Coltrane Time (rec. 1958)
- Sonny Rollins and Coleman Hawkins, Sonny Meets Hawk! (1963)
- Tony Bennett, Jazz (rec. 1964)
- Andy Bey, Tuesdays in Chinatown (2001)

18. In a Sentimental Mood Duke Ellington

Duke Ellington wrote it in 1935, reportedly improvising it at a party to calm a quarrel. His 1963 recording with John Coltrane is the best-known version.

Listen:

- Ella Fitzgerald, Sings the Duke Ellington Song Book (1957)
- Duke Ellington & John Coltrane (1963)

19. I Remember You Victor Schertzinger

Victor Schertzinger and Johnny Mercer wrote it for the 1942 film The Fleet's In, sung by Dorothy Lamour. Charlie Parker recorded it in 1953.

Listen:

- Charlie Parker (1953)

20. Mercy, Mercy, Mercy Joe Zawinul

Joe Zawinul wrote it for Cannonball Adderley's quintet, and their 1966 live recording became a surprise pop hit. It is a soul-jazz classic.

Listen:

- Cannonball Adderley Quintet, Mercy, Mercy, Mercy! Live at "The Club" (1966)
- Marlena Shaw, vocal (1967)
- Buddy Rich, Mercy, Mercy (1968)

21a. All the Things You Are Jerome Kern

Jerome Kern and Oscar Hammerstein II wrote it for the 1939 musical Very Warm for May. Its harmony, which moves through many keys, made it a jazz favourite, especially with bebop players.

Listen:

- Charlie Parker, Dial session (1947)
- Ella Fitzgerald, Sings the Jerome Kern Song Book (1963)
- Sonny Rollins and Coleman Hawkins, Sonny Meets Hawk! (1963)
- Keith Jarrett, Standards, Vol. 1 (1983)

21b. Prince Albert Kenny Dorham

Kenny Dorham's line on the changes of All the Things You Are, recorded by Max Roach in 1954.

Listen:

- Charlie Parker Quintet with James Moody (1949)
- Kenny Dorham with the Jazz Messengers, At the Cafe Bohemia, Vol. 1 (1955)

21c. Bird of Paradise Charlie Parker

Charlie Parker recorded this line on the changes of All the Things You Are in 1947. It begins with the introduction bebop players used for the song.

Listen:

- Charlie Parker, Dial session (1947)

21d. Boston Bernie Dexter Gordon

A Dexter Gordon line on the changes of All the Things You Are. Like many bebop contrafacts, it gave players a new melody on familiar changes.

Listen:

- Dexter Gordon, More Power! (1969)

21e. I Want More Dexter Gordon

Another Dexter Gordon contrafact of All the Things You Are. It shows the long, swinging lines he was known for.

Listen:

- Dexter Gordon (1961)

21f. Ablution Lennie Tristano

Lennie Tristano's line on All the Things You Are. It reflects the long, flowing, cool-school lines of his circle.

Listen:

- Lennie Tristano (1949)

21g. Dixie's Dilemma Warne Marsh

Warne Marsh's line on the changes of All the Things You Are, from the Tristano school. Marsh was known for his long, unpredictable lines.

Listen:

- Warne Marsh (1957)

22. Solar Miles Davis

Credited to Miles Davis and recorded on Walkin' (1954), though it is closely based on Chuck Wayne's 'Sonny'. Its short 12-bar form with shifting key centres became a standard.

Listen:

- Miles Davis, Walkin' (1954)
- Bill Evans Trio, Sunday at the Village Vanguard (1961)
- Pat Metheny, Question and Answer (1990)

23. Green Dolphin Street Bronisław Kaper

Bronisław Kaper wrote it for the 1947 film Green Dolphin Street. Miles Davis's 1958 recording made it a jazz standard.

Listen:

- Miles Davis, 1958 Miles (1958)
- Bill Evans, Green Dolphin Street (rec. 1959)
- Eric Dolphy, Outward Bound (1960)

24a. Mr. P.C. John Coltrane

John Coltrane wrote it for bassist Paul Chambers and recorded it on Giant Steps (1959). It is a fast minor blues.

Listen:

- John Coltrane, Giant Steps (1959)

24b. Equinox John Coltrane

John Coltrane recorded it in 1960 on Coltrane's Sound. A slow, dark minor blues, it became one of his most played tunes.

Listen:

- John Coltrane, Coltrane's Sound (rec. 1960)

24c. Minor Blues Django Reinhardt

A Django Reinhardt minor blues in the gypsy-swing style. Simple changes and a catchy melody make it a jam favourite in gypsy jazz.

Listen:

- Django Reinhardt, Brussels session (1942)
- Django Reinhardt and the Quintette du Hot Club de France, Paris (1947)

24d. Footprints Wayne Shorter

Wayne Shorter wrote it and first recorded it on Adam's Apple (1966); Miles Davis recorded it the same year on Miles Smiles. It is a minor blues with unusual chords in the last bars.

Listen:

- Wayne Shorter, Adam's Apple (1966)
- Miles Davis, Miles Smiles (1967)
- Wayne Shorter Quartet, Footprints Live! (2002)

25. It Could Happen to You Jimmy Van Heusen

Jimmy Van Heusen and Johnny Burke wrote it for the 1944 film And the Angels Sing. Miles Davis and Sonny Rollins helped make it a jazz standard.

Listen:

- Nat King Cole (1950)
- Miles Davis, Relaxin' (1956)
- Sonny Rollins, The Sound of Sonny (1957)
- Chet Baker, It Could Happen to You (1958)
- Dinah Washington, What a Difference a Day Makes! (1959)
- Shirley Horn, Close Enough for Love (1989)

26. Softly, As in a Morning Sunrise Sigmund Romberg

Sigmund Romberg and Oscar Hammerstein II wrote it for the operetta The New Moon (1928). Jazz players, starting with Artie Shaw and later the Modern Jazz Quartet and Sonny Rollins, turned it into a minor-key swinger.

Listen:

- June Christy, Something Cool (1955)
- Modern Jazz Quartet, Concorde (1955)
- Sonny Rollins, A Night at the Village Vanguard (1957)
- Abbey Lincoln, Abbey Is Blue (1959)
- John Coltrane, Live at the Village Vanguard (1961)
- Larry Young, Unity (1965)

27. All of You Cole Porter

Cole Porter wrote it for the 1954 musical Silk Stockings. Miles Davis's quintet made it a jazz standard in the 1950s.

Listen:

- Ella Fitzgerald, Sings the Cole Porter Song Book (1956)
- Miles Davis, 'Round About Midnight (1957)
- Bill Evans Trio, Sunday at the Village Vanguard (1961)

28. Sweet Georgia Brown Ben Bernie / Maceo Pinkard

Ben Bernie, Maceo Pinkard and Kenneth Casey wrote it in 1925; Bernie's band had the hit. It became a jam-session staple and, from 1952, the Harlem Globetrotters' theme.

Listen:

- Ben Bernie and His Orchestra (1925)
- Django Reinhardt and Stéphane Grappelli (1937)

29. Maiden Voyage Herbie Hancock

Herbie Hancock wrote it for his 1965 album of the same name, said to have started as music for a cologne advertisement. Its sus-chord harmony became a model for modal jazz.

Listen:

- Herbie Hancock, Maiden Voyage (1965)
- Bobby Hutcherson, Happenings (1966)
- Ramsey Lewis, Maiden Voyage (1968)

30. Afro Blue Mongo Santamaría

Mongo Santamaría wrote it in 1959; Oscar Brown Jr. added lyrics. John Coltrane's versions in the 1960s made it a modal jazz standard.

Listen:

- Mongo Santamaría, Afro Roots (1959)
- Abbey Lincoln, Abbey Is Blue (1959)
- John Coltrane, Live at Birdland (1963)
- Dee Dee Bridgewater, Afro Blue (1974)
- Robert Glasper Experiment with Erykah Badu, Black Radio (2012)

31a. What Is This Thing Called Love? Cole Porter

Cole Porter wrote it for the 1929 revue Wake Up and Dream. Its changes became a bebop favourite, leading to new tunes like Hot House.

Listen:

- Charlie Parker and Dizzy Gillespie, "Hot House" (1945), on these changes
- Clifford Brown and Max Roach, At Basin Street (1956)
- Ella Fitzgerald, Sings the Cole Porter Song Book (1956)
- Bill Evans Trio, Portrait in Jazz (1959)

31b. Hot House Tadd Dameron

Tadd Dameron's line on What Is This Thing Called Love?, famously recorded by Charlie Parker and Dizzy Gillespie in 1945. It is one of the defining bebop tunes.

Listen:

- Dizzy Gillespie and Charlie Parker (1945)
- Charlie Parker and Dizzy Gillespie, Jazz at Massey Hall (1953)

31c. Subconscious-Lee Lee Konitz

Lee Konitz's line on What Is This Thing Called Love?, recorded in 1949 with Lennie Tristano. It is a classic of the cool school.

Listen:

- Lee Konitz, Subconscious-Lee (1949)

32. Have You Met Miss Jones? Richard Rodgers

Richard Rodgers and Lorenz Hart wrote it for the 1937 musical I'd Rather Be Right. Its bridge, which moves through distant keys, was a model for Coltrane's Giant Steps.

Listen:

- Art Tatum, The Tatum Group Masterpieces, Vol. 8 (1956)
- Ella Fitzgerald, Sings the Rodgers & Hart Song Book (1956)
- McCoy Tyner, Reaching Fourth (1963)

33a. Lady Bird Tadd Dameron

Tadd Dameron wrote it in the late 1940s. Its short 16-bar form and turnaround (the 'Lady Bird turnaround') became widely used.

Listen:

- Miles Davis, "Half Nelson" (1947), on the same changes
- Tadd Dameron with Fats Navarro (1948)

33b. Half Nelson Miles Davis

Miles Davis's line on the changes of Lady Bird, recorded in 1947. It was one of the tunes on his first session as a leader.

Listen:

- Miles Davis All-Stars with Charlie Parker (1947)
- Miles Davis, Workin' (1956)

34. Red Clay Freddie Hubbard

Freddie Hubbard's title track for his 1970 CTI album. It mixes hard bop with funk and soul grooves.

Listen:

- Freddie Hubbard, Red Clay (1970)

35. Strasbourg / St. Denis Roy Hargrove

Roy Hargrove recorded it with his quintet on Earfood (2008). It has become one of the most played modern jazz tunes at jam sessions.

Listen:

- Roy Hargrove, Earfood (2008)

36a. Out of Nowhere Johnny Green

Johnny Green and Edward Heyman wrote it in 1931; Bing Crosby had the hit. Its changes were used by bebop players for new tunes.

Listen:

- Bing Crosby (1931)
- Coleman Hawkins (1937)
- Lena Horne (1941)
- Charlie Parker, Dial session (1947)
- Joe Williams and Harry "Sweets" Edison, Together (1961)

36b. Sans Souci Gigi Gryce

Gigi Gryce's line on the changes of Out of Nowhere, from the 1950s. Gryce was an important composer and arranger of the hard-bop era.

Listen:

- Gigi Gryce

36c. 317 East 32nd Street Lennie Tristano

Lennie Tristano's line on Out of Nowhere, named after his New York address, where he taught. It is a classic of the Tristano school.

Listen:

- Lennie Tristano

37a. How High the Moon Morgan Lewis

Morgan Lewis and Nancy Hamilton wrote it for the 1940 revue Two for the Show. Its changes became a bebop staple, and Ella Fitzgerald's scat versions are famous.

Listen:

- Benny Goodman (1940)
- Les Paul and Mary Ford (1951)
- Ella Fitzgerald, Mack the Knife: Ella in Berlin (1960)

37b. Ornithology Charlie Parker / Benny Harris

Charlie Parker and Benny Harris built it on the changes of How High the Moon; Parker recorded it in 1946. The title plays on Parker's nickname, 'Bird'.

Listen:

- Charlie Parker, Dial session (1946)

37c. Luminescence Barry Harris

Barry Harris's line on the changes of How High the Moon. Harris was a bebop pianist and one of jazz's most influential teachers.

Listen:

- Barry Harris, Luminescence! (1967)

37d. Lennie-Bird Lennie Tristano

Lennie Tristano's line on How High the Moon, a tribute to Charlie Parker. It reflects Tristano's long-line, cool-school style.

Listen:

- Lennie Tristano

38. I'll Remember April Gene de Paul

Gene de Paul, Patricia Johnston and Don Raye wrote it for the 1942 film Ride 'Em Cowboy. It became a favourite of bebop and cool jazz players.

Listen:

- Bud Powell Trio (1947)
- Lee Konitz and Gerry Mulligan, Konitz Meets Mulligan (1953)
- Erroll Garner, Concert by the Sea (1955)

39. Someday My Prince Will Come Frank Churchill

Frank Churchill and Larry Morey wrote it for Disney's Snow White and the Seven Dwarfs (1937). Dave Brubeck and Miles Davis turned it into a jazz waltz.

Listen:

- Dave Brubeck Quartet, Dave Digs Disney (1957)
- Bill Evans Trio, Portrait in Jazz (1959)
- Miles Davis, Someday My Prince Will Come (1961)

40. Royal Garden Blues Clarence Williams / Spencer Williams

Clarence and Spencer Williams published it in 1919, named after the Royal Gardens café in Chicago. It became a Dixieland standard.

Listen:

- Bix Beiderbecke and His Gang (1927)

41. Singin' the Blues J. Russel Robinson / Con Conrad

J. Russel Robinson and Con Conrad wrote it in 1920. The 1927 recording by Frankie Trumbauer with Bix Beiderbecke is famous for Bix's cornet solo.

Listen:

- Frankie Trumbauer with Bix Beiderbecke (1927)

42. Limehouse Blues Philip Braham

Philip Braham and Douglas Furber wrote it for a 1922 London revue, named after the Limehouse district of London. Gertrude Lawrence introduced it in New York in 1924.

Listen:

- Quintette du Hot Club de France (1935)

43. St. Louis Blues W.C. Handy

W.C. Handy published it in 1914, and it was one of the first blues to become a worldwide hit. Bessie Smith's 1925 recording with Louis Armstrong is a classic.

Listen:

- Bessie Smith with Louis Armstrong (1925)
- Louis Armstrong and His Orchestra (1929)
- Louis Armstrong, Louis Armstrong Plays W.C. Handy (1954)

44. St. James Infirmary Traditional

A traditional song descended from an old English folk ballad, 'The Unfortunate Rake'. Louis Armstrong's 1928 recording made it a jazz standard.

Listen:

- Louis Armstrong and His Savoy Ballroom Five (1928)
- Cab Calloway (1930)

45. Stella by Starlight Victor Young

Victor Young wrote it for the 1944 film The Uninvited; Ned Washington added lyrics later. Its harmony made it one of the most played jazz standards.

Listen:

- Miles Davis, '58 Sessions (1958)
- Joe Pass, Virtuoso (1973)
- Keith Jarrett, Standards Live (1985)

46. Days of Wine and Roses Henry Mancini

Henry Mancini and Johnny Mercer wrote it for the 1962 film of the same name, and it won the Academy Award for Best Original Song. Andy Williams had the hit.

Listen:

- Andy Williams (1963)
- Wes Montgomery, Boss Guitar (1963)

47. I'm Old Fashioned Jerome Kern

Jerome Kern and Johnny Mercer wrote it for the 1942 film You Were Never Lovelier, with Fred Astaire and Rita Hayworth. John Coltrane recorded it on Blue Train (1957).

Listen:

- John Coltrane, Blue Train (1957)

48. My Funny Valentine Richard Rodgers

Richard Rodgers and Lorenz Hart wrote it for the 1937 musical Babes in Arms. Chet Baker's and Miles Davis's versions in the 1950s made it a jazz standard.

Listen:

- Chet Baker, Chet Baker Sings (1954)
- Miles Davis, Cookin' (1956)
- Ella Fitzgerald, Sings the Rodgers and Hart Song Book (1956)

49. Like Someone in Love Jimmy Van Heusen

Jimmy Van Heusen and Johnny Burke wrote it for the 1944 film Belle of the Yukon. It became a favourite of jazz players and singers.

Listen:

- John Coltrane, Lush Life (1958)
- Ella Fitzgerald, Like Someone in Love (1957)

50. Pennies from Heaven Arthur Johnston

Arthur Johnston and Johnny Burke wrote it for the 1936 film of the same name, sung by Bing Crosby. Billie Holiday recorded it the same year.

Listen:

- Bing Crosby (1936)
- Billie Holiday (1936)

51. Night and Day Cole Porter

Cole Porter wrote it for the 1932 musical Gay Divorce, introduced by Fred Astaire. It became one of Porter's most recorded songs.

Listen:

- Fred Astaire (1932)
- Frank Sinatra (1942)
- Ella Fitzgerald, Sings the Cole Porter Song Book (1956)

52. Star Eyes Gene de Paul

Gene de Paul and Don Raye wrote it for the 1943 film I Dood It. Charlie Parker made it a jazz favourite.

Listen:

- Charlie Parker (1951)

53. Without a Song Vincent Youmans

Vincent Youmans, Billy Rose and Edward Eliscu wrote it for the 1929 musical Great Day. Sonny Rollins's version on The Bridge (1962) is a jazz landmark.

Listen:

- Sonny Rollins, The Bridge (1962)

54. The Man I Love George Gershwin

George and Ira Gershwin wrote it in 1924; it was cut from two shows before becoming a hit on its own. Billie Holiday and many jazz players recorded it.

Listen:

- Billie Holiday (1939)
- Miles Davis and the Modern Jazz Giants (1954)

55. Joseph Joseph Nellie Casman / Samuel Steinberg

Written in Yiddish in 1923 by Nellie Casman and Samuel Steinberg as 'Yosl, Yosl'. The Andrews Sisters recorded an English version in 1938, and it became a gypsy-jazz favourite.

Listen:

- The Andrews Sisters (1938)

56a. I Got Rhythm George Gershwin

George and Ira Gershwin wrote it for the 1930 musical Girl Crazy, sung by Ethel Merman. Its changes, 'rhythm changes', became the second most used form in jazz after the blues.

Listen:

- Ethel Merman, Girl Crazy (1930)
- Ella Fitzgerald, Sings the George and Ira Gershwin Song Book (1959)

56b. Lester Leaps In Lester Young

Lester Young recorded it in 1939 with a small group from Count Basie's band, the Kansas City Seven. It is one of the most famous rhythm-changes tunes of the swing era.

Listen:

- Count Basie's Kansas City Seven with Lester Young (1939)

56c. Oleo Sonny Rollins

Sonny Rollins wrote it and first recorded it with Miles Davis in 1954. It is one of the most played rhythm-changes heads.

Listen:

- Miles Davis, Bags' Groove (1954)
- Miles Davis, Relaxin' (1956)

56d. Rhythm-a-ning Thelonious Monk

Thelonious Monk recorded it in 1957, though its main riff goes back to swing-era riffs he played in the 1940s. It is a rhythm-changes tune with Monk's typical humour.

Listen:

- Thelonious Monk and Gerry Mulligan, Mulligan Meets Monk (1957)
- Thelonious Monk, Criss Cross (1963)

56e. Moose the Mooche Charlie Parker

Charlie Parker recorded it in 1946 for Dial. It was named after a Los Angeles drug dealer Parker knew.

Listen:

- Charlie Parker, Dial session (1946)

56f. Anthropology Charlie Parker / Dizzy Gillespie

Charlie Parker and Dizzy Gillespie wrote this rhythm-changes line in the mid-1940s, also known as 'Thriving on a Riff'. It is a classic bebop study.

Listen:

- Charlie Parker, Savoy session (1945), as "Thriving from a Riff"
- Dizzy Gillespie Sextet, Victor (1946)
- The Be Bop Boys (1946)

56g. Dexterity Charlie Parker

Charlie Parker recorded it in 1947 for Dial with Miles Davis. It is a rhythm-changes tune with a bright, tricky line.

Listen:

- Charlie Parker, Dial session (1947)

56h. Eternal Triangle Sonny Stitt

Sonny Stitt's rhythm-changes tune, recorded in 1957 on Sonny Side Up with Dizzy Gillespie and Sonny Rollins. The tenor battle on that record is famous.

Listen:

- Dizzy Gillespie, Sonny Stitt and Sonny Rollins, Sonny Side Up (1957)

56i. Daphne Django Reinhardt

Django Reinhardt and Stéphane Grappelli recorded it with the Quintette du Hot Club de France in the late 1930s. Its bridge moves up a half step, unlike standard rhythm changes.

Listen:

- Quintette du Hot Club de France

57. How Deep Is the Ocean? Irving Berlin

Irving Berlin wrote it in 1932, and Bing Crosby had an early hit. It became a jazz standard through players like Bill Evans and Miles Davis.

Listen:

- Benny Goodman with Peggy Lee (1941)
- Coleman Hawkins (1943)
- Charlie Parker, Dial session (1947)
- Julie London, Lonely Girl (1956)
- Ella Fitzgerald, Sings the Irving Berlin Song Book (1958)
- Bill Evans Trio, Explorations (1961)

58a. So What Miles Davis

Miles Davis's opening track on Kind of Blue (1959), the best-selling jazz album of all time. It is the model for modal jazz: long stretches of one scale instead of fast chord changes.

Listen:

- Miles Davis, Kind of Blue (1959)

58b. Impressions John Coltrane

John Coltrane used the form and scales of So What for this faster tune, first recorded live in 1961. The melody borrows from Morton Gould's Pavanne.

Listen:

- John Coltrane, Impressions (1963)
- John Coltrane, Afro Blue Impressions (live 1963, released 1977)
- Herbie Hancock, Michael Brecker, Roy Hargrove, Directions in Music (2002)

59a. My Favorite Things Richard Rodgers

Richard Rodgers and Oscar Hammerstein II wrote it for The Sound of Music (1959), sung by Mary Martin. Julie Andrews sang it in the 1965 film.

Listen:

- Mary Martin, The Sound of Music, original Broadway cast (1959)

59b. My Favorite Things (Coltrane) Richard Rodgers, arr. John Coltrane

John Coltrane recorded his version in 1960 on soprano saxophone, turning the show tune into long modal vamps. It became his signature piece and a hit.

Listen:

- John Coltrane, My Favorite Things (1961)
- John Coltrane, Selflessness (rec. 1963)

60. In Your Own Sweet Way Dave Brubeck

Dave Brubeck wrote it for his wife Iola and recorded it in 1956. Miles Davis's 1956 recording made it a jazz standard.

Listen:

- Dave Brubeck, Brubeck Plays Brubeck (1956)
- Miles Davis, Workin' (1956)
- Wes Montgomery, The Incredible Jazz Guitar (1960)

61. Manteca Dizzy Gillespie / Chano Pozo / Gil Fuller

Dizzy Gillespie wrote it in 1947 with Cuban percussionist Chano Pozo and arranger Gil Fuller. It is the founding piece of Afro-Cuban jazz.

Listen:

- Dizzy Gillespie and His Orchestra with Chano Pozo (1947)

62. Picadillo Tito Puente

Tito Puente's mambo, named after a Cuban dish. Puente, the 'King of Latin Music', was a central figure in New York's mambo era.

63. A Night in Tunisia Dizzy Gillespie

Dizzy Gillespie wrote it around 1942, with pianist Frank Paparelli. Charlie Parker's famous four-bar break on the 1946 recording is one of jazz's legendary moments.

Listen:

- Dizzy Gillespie (1946)
- Bud Powell, The Amazing Bud Powell, Vol. 1 (1951)
- Art Blakey and the Jazz Messengers, A Night in Tunisia (1960)

64a. Confirmation Charlie Parker

Charlie Parker recorded it in 1946 and again in 1953. Unusually for bebop, it is an original song, not built on another tune's chords.

Listen:

- Charlie Parker, Verve session (1953), on Now's the Time

64b. 26-2 John Coltrane

John Coltrane recorded it in 1960; it was released later on The Coltrane Legacy. It puts his 'Coltrane changes' over the form of Confirmation.

Listen:

- John Coltrane, The Coltrane Legacy (rec. 1960, released 1970)
- Joe Lovano, Quartets: Live at the Village Vanguard (1995)
- Mark Turner, Mark Turner (1998)

65. Move Denzil Best

Drummer Denzil Best wrote it, and Miles Davis recorded it for Birth of the Cool (1949). It is a fast bebop line.

Listen:

- Miles Davis, Birth of the Cool (1949)

66. Parisian Thoroughfare Bud Powell

Bud Powell wrote it in the early 1950s, inspired by the bustle of Paris. Clifford Brown and Max Roach's 1954 recording opens with car horns.

Listen:

- Clifford Brown & Max Roach, Clifford Brown & Max Roach (1954)

67. Airegin Sonny Rollins

Sonny Rollins wrote it and recorded it with Miles Davis in 1954. The title is 'Nigeria' spelled backwards.

Listen:

- Miles Davis with Sonny Rollins (1954)
- Miles Davis, Cookin' (1956)

68. Doxy Sonny Rollins

Sonny Rollins wrote it and recorded it with Miles Davis in 1954 (released on Bags' Groove). Its simple 16-bar form made it a jam-session favourite.

Listen:

- Miles Davis with Sonny Rollins, Bags' Groove (rec. 1954)

69. Tune Up Miles Davis

Credited to Miles Davis and recorded in 1953, though it may be by Eddie 'Cleanhead' Vinson. Its descending ii-V-I sequence is a basic jazz practice tune.

Listen:

- Miles Davis, Blue Haze (rec. 1953)
- Miles Davis, Cookin' (1956)

70. Walkin' Richard Carpenter

Credited to Richard Carpenter, it was recorded by Miles Davis in 1954 on the album Walkin'. That session helped launch the hard-bop style.

Listen:

- Miles Davis, Walkin' (1954)

71. Well You Needn't Thelonious Monk

Thelonious Monk recorded it in 1947 for Blue Note. Its sliding chromatic chords are a Monk trademark.

Listen:

- Thelonious Monk (1947)
- Miles Davis, Steamin' (1956)

72. Daahoud Clifford Brown

Clifford Brown wrote it and recorded it with Max Roach in 1954. It is one of the classic hard-bop tunes.

Listen:

- Clifford Brown & Max Roach (1954)

73. Jordu Duke Jordan

Pianist Duke Jordan wrote it, and Clifford Brown and Max Roach made it famous with their 1954 recording. Jordan was Charlie Parker's pianist in the late 1940s.

Listen:

- Clifford Brown & Max Roach (1954)

74. Sandu Clifford Brown

Clifford Brown wrote this E-flat blues and recorded it with Max Roach on Study in Brown (1955). Brown died the next year, aged 25.

Listen:

- Clifford Brown & Max Roach, Study in Brown (1955)

75a. All God's Chillun Got Rhythm Bronisław Kaper / Walter Jurmann / Gus Kahn

Bronisław Kaper, Walter Jurmann and Gus Kahn wrote it for the Marx Brothers film A Day at the Races (1937), where Ivie Anderson sang it. Bebop players adopted its changes.

Listen:

- Ivie Anderson, A Day at the Races (1937)
- Bud Powell (1949)

75b. Little Willie Leaps Miles Davis

Miles Davis wrote this line on All God's Chillun Got Rhythm and recorded it with Charlie Parker in 1947. It is often credited to Parker by mistake.

Listen:

- Charlie Parker with Miles Davis (1947)

76. Upper Manhattan Medical Group Billy Strayhorn

Billy Strayhorn named it after the doctors' office of his friend Arthur Logan, who was also Duke Ellington's physician. Ellington recorded it in the 1950s and on ...And His Mother Called Him Bill (1967).

Listen:

- Duke Ellington, ...And His Mother Called Him Bill (1967)

77. Seven Steps to Heaven Victor Feldman / Miles Davis

Victor Feldman and Miles Davis wrote it, and Davis recorded it in 1963 with his new rhythm section of Herbie Hancock, Ron Carter and Tony Williams.

Listen:

- Miles Davis, Seven Steps to Heaven (1963)

78. Up Jumped Spring Freddie Hubbard

Freddie Hubbard wrote this jazz waltz and recorded it with Art Blakey's Jazz Messengers on Three Blind Mice (1962). Abbey Lincoln later added lyrics.

Listen:

- Art Blakey and the Jazz Messengers, Three Blind Mice (1962)

79. Recordame Joe Henderson

Joe Henderson wrote it for his debut album Page One (1963). Like Blue Bossa on the same record, it mixes Latin rhythms with hard bop.

Listen:

- Joe Henderson, Page One (1963)

80. Stolen Moments Oliver Nelson

Oliver Nelson wrote it for The Blues and the Abstract Truth (1961), with Freddie Hubbard and Eric Dolphy. It is one of the best-known jazz compositions of the 1960s.

Listen:

- Oliver Nelson, The Blues and the Abstract Truth (1961)
- Mark Murphy, Stolen Moments (1978)

81. 'Round Midnight Thelonious Monk

Thelonious Monk wrote it in the early 1940s; Cootie Williams first recorded it in 1944. It became the most recorded jazz composition by a jazz musician.

Listen:

- Thelonious Monk, Genius of Modern Music (1947)
- Miles Davis, 'Round About Midnight (1957)
- Thelonious Monk, Thelonious Himself (1957)
- Carmen McRae, Carmen Sings Monk (1990)

82. My Foolish Heart Victor Young

Victor Young and Ned Washington wrote it for the 1949 film of the same name. Bill Evans's 1961 Village Vanguard recording made it a jazz ballad classic.

Listen:

- Billy Eckstine (1950)
- Bill Evans Trio, Waltz for Debby (1961)
- Keith Jarrett, My Foolish Heart (2007)

83. It Never Entered My Mind Richard Rodgers

Richard Rodgers and Lorenz Hart wrote it for the 1940 musical Higher and Higher. Miles Davis's 1956 recording is a famous jazz version.

Listen:

- Ella Fitzgerald, Sings the Rodgers and Hart Song Book (1956)
- Miles Davis, Workin' (1956)

84. Invitation Bronisław Kaper

Bronisław Kaper wrote it as film music, first for A Life of Her Own (1950) and then Invitation (1952). Jazz players turned it into a minor-key standard.

Listen:

- Milt Jackson, Invitation (1962)
- Joe Henderson, Tetragon (1968)
- Jaco Pastorius, Invitation (1983)

85. Darn That Dream Jimmy Van Heusen

Jimmy Van Heusen and Eddie DeLange wrote it for the 1939 Broadway show Swingin' the Dream, a jazz version of A Midsummer Night's Dream. Benny Goodman had the hit.

Listen:

- Miles Davis, Birth of the Cool (vocal Kenny Hagood, 1950)

86. Misty Erroll Garner

Erroll Garner wrote it in 1954, reportedly while watching a rainbow through a plane window; Johnny Burke added lyrics. Johnny Mathis and Sarah Vaughan made it a hit.

Listen:

- Erroll Garner, Contrasts (1954)
- Sarah Vaughan (1959)
- Johnny Mathis (1959)

87. Skylark Hoagy Carmichael

Hoagy Carmichael and Johnny Mercer wrote it in 1941. It became a favourite of singers and ballad players.

Listen:

- Aretha Franklin, Laughing on the Outside (1963)

88. Someone to Watch Over Me George Gershwin

George and Ira Gershwin wrote it for the 1926 musical Oh, Kay!, sung by Gertrude Lawrence. It became one of their most recorded ballads.

Listen:

- Gertrude Lawrence (1926)
- Frank Sinatra, Songs for Young Lovers (1954)
- Ella Fitzgerald, Sings the George and Ira Gershwin Song Book (1959)

89. I Can't Get Started Vernon Duke

Vernon Duke and Ira Gershwin wrote it for the Ziegfeld Follies of 1936. Bunny Berigan's 1937 recording made it a trumpet showcase.

Listen:

- Bunny Berigan (1937)
- Billie Holiday (1938)
- Dizzy Gillespie (1945)

90. Mood Indigo Duke Ellington

Duke Ellington wrote it in 1930 with clarinettist Barney Bigard and Irving Mills. Its unusual voicing of muted trumpet, trombone and low clarinet was an Ellington innovation.

Listen:

- Duke Ellington (1930)
- Nina Simone, Little Girl Blue (1958)

91. Caravan Juan Tizol / Duke Ellington

Valve trombonist Juan Tizol wrote it with Duke Ellington in 1936. It is one of the first jazz standards with an exotic, Latin-tinged groove.

Listen:

- Duke Ellington Orchestra (1937)
- Art Blakey and the Jazz Messengers, Caravan (1962)
- Duke Ellington, Charles Mingus, Max Roach, Money Jungle (1962)

92. Embraceable You George Gershwin

George and Ira Gershwin wrote it in 1928; it was used in Girl Crazy (1930). Charlie Parker's 1947 recordings are famous for their improvised melodies.

Listen:

- Charlie Parker, Dial session (1947)
- Ella Fitzgerald, Sings the George and Ira Gershwin Song Book (1959)
- Ornette Coleman, This Is Our Music (1961)

93. My One and Only Love Guy Wood

Guy Wood and Robert Mellin wrote it in 1952; Frank Sinatra had an early hit. John Coltrane and Johnny Hartman's 1963 version is the classic jazz recording.

Listen:

- John Coltrane and Johnny Hartman (1963)

94. Prelude to a Kiss Duke Ellington

Duke Ellington wrote it in 1938, with lyrics by Irving Gordon and Irving Mills. Its chromatic melody is a showcase for ballad playing.

Listen:

- Duke Ellington (1938)
- Ella Fitzgerald, Sings the Duke Ellington Song Book (1957)

95. Body and Soul Johnny Green

Johnny Green wrote it in 1930 for the British singer Gertrude Lawrence. Coleman Hawkins's 1939 recording is one of the most famous saxophone solos in jazz.

Listen:

- Coleman Hawkins (1939)
- Billie Holiday (1940)
- John Coltrane, Coltrane's Sound (rec. 1960)

96. The Very Thought of You Ray Noble

Bandleader Ray Noble wrote it in 1934. Nat King Cole and many singers made it a standard.

Listen:

- Ray Noble (1934)
- Nat King Cole (1958)

97. Isfahan Billy Strayhorn / Duke Ellington

Billy Strayhorn wrote it, and Duke Ellington's orchestra recorded it on the Far East Suite (1967), named after the Iranian city. It was written for Johnny Hodges' alto saxophone.

Listen:

- Duke Ellington, Far East Suite (1967)

98. Joy Spring Clifford Brown

Clifford Brown wrote it for his wife LaRue, whom he called 'Joy Spring', and recorded it with Max Roach in 1954. Its A section moves up a half step, a hard-bop classic.

Listen:

- Clifford Brown and Max Roach, Clifford Brown & Max Roach (1954)
- Clifford Brown, Jazz Immortal (1954)
- Joe Pass, Joy Spring (1964)

99. I Hear a Rhapsody George Fragos / Jack Baker / Dick Gasparre

George Fragos, Jack Baker and Dick Gasparre wrote it in 1940, and it was a hit for Jimmy Dorsey. Bill Evans and Jim Hall's later versions kept it in the jazz repertoire.

Listen:

- Bill Evans and Jim Hall, Undercurrent (1962)

100. Insensatez Antônio Carlos Jobim

Antônio Carlos Jobim and Vinícius de Moraes wrote it in 1961, loosely based on Chopin's E minor Prelude. In English it is 'How Insensitive'.

Listen:

- João Gilberto, João Gilberto (1961)
- Antônio Carlos Jobim, The Composer of Desafinado, Plays (1963)
- Frank Sinatra and Antônio Carlos Jobim, Francis Albert Sinatra & Antônio Carlos Jobim (1967)

101. Corcovado Antônio Carlos Jobim

Antônio Carlos Jobim wrote it in 1960, named after the mountain in Rio de Janeiro with the Christ statue. In English it is 'Quiet Nights of Quiet Stars'.

Listen:

- Antônio Carlos Jobim, The Composer of Desafinado, Plays (1963)
- Stan Getz and João Gilberto with Astrud Gilberto, Getz/Gilberto (1964)
- Frank Sinatra and Antônio Carlos Jobim (1967), as "Quiet Nights of Quiet Stars"

102. Blue in Green Miles Davis / Bill Evans

Credited to Miles Davis on Kind of Blue (1959), though Bill Evans is widely believed to have written it. It is a short, circular ballad form.

Listen:

- Miles Davis, Kind of Blue (1959)
- Bill Evans Trio, Portrait in Jazz (1959)
- Cassandra Wilson, Traveling Miles (1999), as "Sky and Sea"

103. Peace Horace Silver

Horace Silver recorded it on Blowin' the Blues Away (1959). It is one of his few ballads.

Listen:

- Horace Silver, Blowin' the Blues Away (1959)

104. My Man's Gone Now George Gershwin

George Gershwin and DuBose Heyward wrote it for Porgy and Bess (1935), where Serena sings it after her husband is killed. Miles Davis and Bill Evans made it a jazz piece.

Listen:

- Miles Davis, Porgy and Bess (1958)
- Bill Evans Trio, Sunday at the Village Vanguard (1961)

105. Poinciana Nat Simon

Nat Simon wrote it in 1936, based on a Cuban folk song; Buddy Bernier added lyrics. Ahmad Jamal's 1958 live recording made it famous in jazz.

Listen:

- Ahmad Jamal, At the Pershing: But Not for Me (1958)

106. Ask Me Now Thelonious Monk

Thelonious Monk recorded this ballad in 1951 for Blue Note. Its chromatic harmony is typical of Monk's ballads.

Listen:

- Thelonious Monk, Genius of Modern Music, Vol. 2 (1951)

107. The Shadow of Your Smile Johnny Mandel

Johnny Mandel and Paul Francis Webster wrote it for the 1965 film The Sandpiper, and it won the Academy Award for Best Original Song. Tony Bennett and Astrud Gilberto had hits.

Listen:

- Tony Bennett (1965)
- Astrud Gilberto, The Shadow of Your Smile (1965)

108. I Loves You Porgy George Gershwin

George and Ira Gershwin with DuBose Heyward wrote it for Porgy and Bess (1935). Nina Simone's 1959 recording was her first hit.

Listen:

- Nina Simone, Little Girl Blue (1958)
- Miles Davis and Gil Evans, Porgy and Bess (1958)
- Ella Fitzgerald and Louis Armstrong, Porgy and Bess (1957)
- Bill Evans Trio, Waltz for Debby (1961)

109. A Child Is Born Thad Jones

Thad Jones wrote it for the Thad Jones/Mel Lewis Orchestra, recording it in 1970. Alec Wilder added lyrics later.

Listen:

- Thad Jones/Mel Lewis Orchestra, Consummation (1970)

110. Wave Antônio Carlos Jobim

Antônio Carlos Jobim wrote it and recorded it as the title track of his 1967 album. Jobim later added English lyrics.

Listen:

- Antônio Carlos Jobim, Wave (1967)
- Frank Sinatra, Sinatra & Company (1971)
- João Gilberto, Amoroso (1977)

111. Chameleon Herbie Hancock

Herbie Hancock's Headhunters recorded it on Head Hunters (1973), one of the best-selling jazz albums. Its bass line is one of the most famous in jazz-funk.

Listen:

- Herbie Hancock, Head Hunters (1973)

112. I'll See You in My Dreams Isham Jones

Isham Jones and Gus Kahn wrote it in 1924, a hit for Jones's band. Django Reinhardt's recordings made it a gypsy-jazz standard.

Listen:

- Isham Jones (1924)
- Django Reinhardt and the Quintette du Hot Club de France
- Anita O'Day, This Is Anita (1955)
- Joe Brown, Concert for George (2002)

113. Soul Intro / The Chicken Jaco Pastorius / Pee Wee Ellis

Pee Wee Ellis wrote The Chicken in 1969, from his time with James Brown's band. Jaco Pastorius added the Soul Intro and made it a big-band and bass-player favourite in the 1980s.

Listen:

- Jaco Pastorius, Invitation (1983)
- Jaco Pastorius Big Band, The Birthday Concert (rec. 1981)

114. Dark Eyes Traditional

A Russian romance from the 1840s, with words by the Ukrainian poet Yevhen Hrebinka. It became a favourite of gypsy and gypsy-jazz musicians.

Listen:

- Django Reinhardt and the Quintette du Hot Club de France, as "Les Yeux Noirs"

115. Nuages Django Reinhardt

Django Reinhardt wrote it, and his 1940 recording became a hit in occupied France. It is the most famous gypsy-jazz ballad.

Listen:

- Django Reinhardt (1940)

116. Brazil Ary Barroso

Ary Barroso wrote it in 1939 as 'Aquarela do Brasil'. It became a worldwide hit through Disney's Saludos Amigos (1942), and Django Reinhardt recorded it in his late period.

Listen:

- Django Reinhardt

117. Hungaria Django Reinhardt

Django Reinhardt's tune, recorded in the 1940s, drawing on Hungarian folk melodies. It is a fast gypsy-jazz showpiece.

Listen:

- Django Reinhardt and the Quintette du Hot Club de France

118. Montagne Ste-Geneviève Django Reinhardt

Django Reinhardt named it after the hill in Paris's Latin Quarter. It is one of his lyrical later compositions.

Listen:

- Django Reinhardt

119. Stardust Hoagy Carmichael

Hoagy Carmichael wrote it in 1927, at first as a fast piece; Mitchell Parish added lyrics in 1929. It became one of the most recorded songs of the 20th century.

Listen:

- Louis Armstrong (1931)
- Artie Shaw (1940)
- Nat King Cole, Love Is the Thing (1957)

120. West End Blues Joe 'King' Oliver

Joe 'King' Oliver wrote it in 1928, named after a lakeside area of New Orleans. Louis Armstrong's 1928 recording, with its famous opening cadenza, is one of the greatest records in jazz.

Listen:

- Louis Armstrong and His Hot Five (1928)
- King Oliver's Dixie Syncopators (1928)

121. I've Found a New Baby Jack Palmer / Spencer Williams

Jack Palmer and Spencer Williams wrote it in 1926. It became a favourite of swing players and gypsy-jazz bands.

Listen:

- Django Reinhardt and the Quintette du Hot Club de France (1937)
- Benny Goodman Sextet (1940)

122. Muskrat Ramble Kid Ory

Trombonist Kid Ory wrote it, and Louis Armstrong's Hot Five recorded it in 1926. It is a New Orleans standard.

Listen:

- Louis Armstrong and His Hot Five (1926)

123. Struttin' with Some Barbecue Lil Hardin Armstrong

Lil Hardin Armstrong wrote it, and Louis Armstrong's Hot Seven recorded it in 1927. Lil was Louis's wife and the pianist in his Hot Five.

Listen:

- Louis Armstrong and His Hot Seven (1927)

124. Nardis Miles Davis

Miles Davis wrote it in 1958 for Cannonball Adderley's album Portrait of Cannonball. Bill Evans adopted it and played it for the rest of his life.

Listen:

- Cannonball Adderley, Portrait of Cannonball (1958)
- Bill Evans Trio, Explorations (1961)
- Bill Evans, At the Montreux Jazz Festival (1968)

125. A Rita Chico Buarque

Chico Buarque wrote it in the mid-1960s and recorded it on his first album (1966). It is one of his early sambas about lost love.

Listen:

- Chico Buarque, Chico Buarque de Hollanda (1966)
- Rita Payés & Elisabeth Roma, Imagina (2019)

126. Samba e Amor Chico Buarque

Chico Buarque wrote it and recorded it in 1970. Brad Mehldau has played it in a jazz setting.

Listen:

- Chico Buarque, Chico Buarque de Hollanda Vol. 4 (1970)

127. Tiger Rag Original Dixieland Jass Band

The Original Dixieland Jass Band recorded it in 1917, though its strains come from earlier New Orleans music. It became one of the most played jazz tunes of the 1920s.

Listen:

- Original Dixieland Jass Band (1918)
- Louis Armstrong (1930)
- Art Tatum (1932)

128. Chega de Saudade Antônio Carlos Jobim

Antônio Carlos Jobim and Vinícius de Moraes wrote it; João Gilberto's 1958 recording is considered the first bossa nova record. In English it is 'No More Blues'.

Listen:

- Elizeth Cardoso, Canção do Amor Demais (1958)
- João Gilberto, Chega de Saudade (1959)
- Joe Henderson, Double Rainbow (1995), as "No More Blues"

129. Flor de Lis Djavan

Djavan wrote it and recorded it on his first album (1976). Its English version, 'Upside Down', was recorded by Flora Purim and others.

Listen:

- Djavan, A Voz, o Violão, a Música de Djavan (1976)

130. Passarim Antônio Carlos Jobim

Antônio Carlos Jobim wrote it for his 1987 album of the same name, one of his last. The title is Portuguese for 'little bird'.

Listen:

- Antônio Carlos Jobim, Passarim (1987)

131. Imagina Antônio Carlos Jobim / Chico Buarque

Antônio Carlos Jobim wrote the melody as a young man, and Chico Buarque added lyrics in the 1980s. It was used in the film Para Viver um Grande Amor (1983).

Listen:

- Rita Payés & Elisabeth Roma, Imagina (2019)

132. Speak No Evil Wayne Shorter

Wayne Shorter's title track for his 1966 Blue Note album. Its moody harmony is typical of Shorter's writing.

Listen:

- Wayne Shorter, Speak No Evil (1964)
- Flora Purim, Speak No Evil (2003)

133. Manoir de Mes Rêves Django Reinhardt

Django Reinhardt wrote it in the 1940s; it is also called 'Django's Castle'. It is one of his best-known ballads.

Listen:

- Django Reinhardt and the Quintette du Hot Club de France

134a. Cherokee Ray Noble

Ray Noble wrote it in 1938 as part of an 'Indian Suite'; Charlie Barnet's 1939 recording was a hit. Its fast-moving bridge made it a test piece for bebop players.

Listen:

- Charlie Barnet (1939)
- Charlie Parker, "Ko-Ko" (1945), on the Cherokee changes
- Clifford Brown and Max Roach, Study in Brown (1955)

134b. Ko-Ko Charlie Parker

Charlie Parker's line on the changes of Cherokee, recorded in 1945. It is one of the defining recordings of bebop.

Listen:

- Charlie Parker, Savoy session (1945)

135a. Indiana James F. Hanley

James F. Hanley and Ballard MacDonald wrote it in 1917 as 'Back Home Again in Indiana'. Its changes became a bebop favourite.

Listen:

- Lester Young (1944)
- Bud Powell (1947)
- Erroll Garner (1949)
- Lionel Hampton and Oscar Peterson (1954)
- Dave Brubeck, Red, Hot and Cool (1955)
- Rosemary Clooney, Still on the Road (1994)

135b. Donna Lee Charlie Parker / Miles Davis

Credited to Charlie Parker, though Miles Davis said he wrote it; recorded in 1947. It is a fast line on the changes of Indiana, and a classic study piece.

Listen:

- Charlie Parker, Savoy (1947)
- Lee Konitz and Warne Marsh, Lee Konitz with Warne Marsh (1955)
- Jaco Pastorius, Jaco Pastorius (1976)

136. Beatrice Sam Rivers

Sam Rivers wrote it for his wife and recorded it on Fuchsia Swing Song (1964). Stan Getz and many others later made it a modern standard.

Listen:

- Sam Rivers, Fuchsia Swing Song (1964)
- Joe Henderson, The State of the Tenor, Vols. 1 & 2 (1985)
- Robert Glasper, In My Element (2001)

137. Alfie Burt Bacharach

Burt Bacharach and Hal David wrote it for the 1966 film Alfie; Cilla Black and Dionne Warwick had hits. Sonny Rollins wrote the film's jazz score, separately from this song.

Listen:

- Dionne Warwick, Here Where There Is Love (1966)
- Stevie Wonder as Eivets Rednow (1968)
- Bill Evans, Montreux II (1970)

138. Chelsea Bridge Billy Strayhorn

Billy Strayhorn wrote it in 1941, inspired by a painting he thought was of London's Chelsea Bridge. Ben Webster's solo on the Ellington recording is famous.

Listen:

- Duke Ellington Orchestra (1941)
- Joe Henderson, Lush Life: The Music of Billy Strayhorn (1992)

139. Dolphin Dance Herbie Hancock

Herbie Hancock wrote it for Maiden Voyage (1965). Its shifting, unresolved harmony made it a modern standard.

Listen:

- Herbie Hancock, Maiden Voyage (1965)
- Ahmad Jamal, The Awakening (1970)

140. Lush Life Billy Strayhorn

Billy Strayhorn began writing it as a teenager in the 1930s; it was not recorded until 1949. John Coltrane and Johnny Hartman's 1963 version is a classic.

Listen:

- Nat King Cole (1949)
- John Coltrane, Lush Life (rec. 1958, released 1961)
- John Coltrane and Johnny Hartman, John Coltrane and Johnny Hartman (1963)

141. Naima John Coltrane

John Coltrane wrote it for his first wife, Juanita Naima Grubbs, and recorded it on Giant Steps (1959). It is built over pedal points and remained one of his favourite ballads.

Listen:

- John Coltrane, Giant Steps (1959)
- John Coltrane, Live at the Village Vanguard Again! (1966)
- Carlos Santana and John McLaughlin, Love Devotion Surrender (1973)

142. Fall Wayne Shorter

Wayne Shorter wrote it for Miles Davis's Nefertiti (1967). It is a short, floating piece with unusual harmony.

Listen:

- Miles Davis, Nefertiti (1967)
- Terence Blanchard, Absence (2021)

143. Little Church Hermeto Pascoal

Hermeto Pascoal wrote it ('Igrejinha'), and Miles Davis recorded it on Live-Evil (1971). Pascoal is one of Brazil's most original musicians.

Listen:

- Miles Davis, Live-Evil (1971)

144. Country Keith Jarrett

Keith Jarrett recorded it with his European quartet on My Song (1978). Its folk-like simplicity is typical of that group.

Listen:

- Keith Jarrett, My Song (1978)

145. The Rich (and the Poor) Keith Jarrett

Keith Jarrett recorded it with his American quartet on Treasure Island (1974). That group included Dewey Redman, Charlie Haden and Paul Motian.

Listen:

- Keith Jarrett, Personal Mountains (rec. 1979)

146. Stablemates Benny Golson

Benny Golson wrote it, and Miles Davis recorded it in 1955 with John Coltrane. Its 14-bar A sections make it an unusual form.

Listen:

- Miles Davis, Miles: The New Miles Davis Quintet (1955)
- Paul Chambers with John Coltrane (1956)
- Benny Golson, Benny Golson and the Philadelphians (1958)

147. Bye-Ya Thelonious Monk

Thelonious Monk recorded it in 1952 for Prestige. It has a Latin feel.

Listen:

- Thelonious Monk, Thelonious Monk Trio (1952)

148a. Giant Steps John Coltrane

John Coltrane recorded it in 1959 on the album Giant Steps. Its fast changes through three keys a major third apart ('Coltrane changes') became a famous challenge for improvisers.

Listen:

- John Coltrane, Giant Steps (1959)
- Tommy Flanagan, Giant Steps (1982)

148b. Do You Hear the Voices That You Left Behind? John McLaughlin

John McLaughlin recorded it on Electric Guitarist (1978) as a tribute to John Coltrane. It is built on the changes of Giant Steps.

Listen:

- John McLaughlin, Electric Guitarist (1978)

149. Diminishing Django Reinhardt

A Django Reinhardt tune built on diminished harmony, recorded in the 1940s. It shows his modern side.

Listen:

- Django Reinhardt and the Quintette du Hot Club de France

150. Moment's Notice John Coltrane

John Coltrane wrote it for Blue Train (1957). Its quick ii-V movement through many keys looks ahead to Giant Steps.

Listen:

- John Coltrane, Blue Train (1957)
- Dexter Gordon, Manhattan Symphonie (1978)
- McCoy Tyner, McCoy Tyner Plays John Coltrane (2001)

151. Ruby, My Dear Thelonious Monk

Thelonious Monk wrote it for Rubie Richardson, an early girlfriend, and recorded it in 1947. Coltrane's version with Monk in 1957 is a classic.

Listen:

- Thelonious Monk, Genius of Modern Music (1947)
- Thelonious Monk with John Coltrane (1957)
- Thelonious Monk, Solo Monk (1965)
- Carmen McRae, Carmen Sings Monk (1990)

152a. Just You, Just Me Jesse Greer

Jesse Greer and Raymond Klages wrote it for the 1929 film Marianne. Its changes were reused by Monk for Evidence.

Listen:

- Lester Young with the Oscar Peterson Trio (1952)
- Thelonious Monk, The Unique Thelonious Monk (1956)
- Nat King Cole, After Midnight (1956)
- Ella Fitzgerald, Ella Swings Lightly (1958)
- Bill Evans, Conversations with Myself (1963)

152b. Evidence Thelonious Monk

Thelonious Monk's line on the changes of Just You, Just Me, recorded in 1948. The title is a pun: 'just us' becomes 'justice', which needs evidence.

Listen:

- Thelonious Monk, Blue Note (1948)
- Thelonious Monk, Misterioso (1958)
- Steve Lacy, Evidence (1961)

153. Inner Urge Joe Henderson

Joe Henderson wrote it for his 1964 album of the same name. Its moving major-chord changes made it a modern-jazz study piece.

Listen:

- Joe Henderson, Inner Urge (1964)
- Larry Coryell, Inner Urge (2001)

154. Falling Grace Steve Swallow

Steve Swallow wrote it in the 1960s, and Gary Burton recorded it in the 1960s. It is one of the first modern standards by a bass player.

Listen:

- Gary Burton (1966)
- Gary Burton, Pat Metheny, Steve Swallow, Antonio Sanchez, Quartet Live (2009)
- John Scofield, Swallow Tales (2020)

155. Sweet Henry Steve Swallow

Steve Swallow recorded it with Gary Burton on their duet album Hotel Hello (1975).

Listen:

- Gary Burton & Steve Swallow, Hotel Hello (1975)

156. Eiderdown Steve Swallow

Steve Swallow wrote it in the 1960s; Pete La Roca and Bill Evans recorded it. Swallow switched from upright to electric bass in 1970.

Listen:

- Bill Evans, Crosscurrents (rec. 1977)

157. A New Hymn Carla Bley

Carla Bley recorded it on Dinner Music (1977). Bley was one of the most original composers in jazz.

Listen:

- Carla Bley, Dinner Music (1977)

158. The Lord Is Listenin' to Ya, Hallelujah! Carla Bley

Carla Bley's gospel-flavoured tune, recorded on Live! (1981). It became one of her most played pieces.

Listen:

- Carla Bley Band, Live! (1982)

159. Windows Chick Corea

Chick Corea wrote this jazz waltz in the mid-1960s; Stan Getz recorded it on Sweet Rain (1967). Corea recorded it on Now He Sings, Now He Sobs (1968).

Listen:

- Stan Getz, Sweet Rain (1967)
- Chick Corea, Now He Sings, Now He Sobs (1968)

160. For Turiya Charlie Haden

Charlie Haden wrote it for Alice Coltrane (Turiya was her spiritual name) and recorded it with her on Closeness (1976).

Listen:

- Charlie Haden with Alice Coltrane, Closeness (1976)

161. Passion Dance McCoy Tyner

McCoy Tyner wrote it for The Real McCoy (1967), his first album after leaving John Coltrane's quartet. It is a fast modal piece.

Listen:

- McCoy Tyner, The Real McCoy (1967)
- McCoy Tyner, Passion Dance (live, 1978)

162. Nefertiti Wayne Shorter

Wayne Shorter wrote it for Miles Davis's Nefertiti (1967). On the record the horns repeat the melody over and over while the rhythm section improvises.

Listen:

- Miles Davis, Nefertiti (1967)
- Miles Davis Quintet, Freedom Jazz Dance: The Bootleg Series Vol. 5 (2016)

163. Bright Size Life Pat Metheny

Pat Metheny's title track for his 1976 debut album, with Jaco Pastorius on bass. It became a guitar standard.

Listen:

- Pat Metheny, Bright Size Life (1976)
- Pat Metheny, Trio Live (2000)

164. Icarus Ralph Towner

Ralph Towner wrote it, and the Paul Winter Consort recorded it in 1970 and 1972.

Listen:

- Paul Winter Consort, Road (1970)
- Paul Winter Consort, Icarus (1972)

165. Ghost Beads Oregon

A tune by the group Oregon, founded in 1970 by Ralph Towner, Paul McCandless, Glen Moore and Collin Walcott. The band mixed jazz, folk and world music.

166. Sull Lull Jan Garbarek

Recorded by Jan Garbarek, Anouar Brahem and Ustad Shaukat Hussain on Madar (ECM, 1994). The album blends Norwegian jazz, Arabic and Indian music.

Listen:

- Jan Garbarek, Anouar Brahem & Ustad Shaukat Hussain, Madar (1994)

167. Zhivago Kurt Rosenwinkel

Kurt Rosenwinkel wrote it and recorded it on The Next Step (2001). It has become one of the most played modern jazz tunes.

Listen:

- Kurt Rosenwinkel, The Next Step (2001)

168. Matrix Chick Corea

Chick Corea wrote it and recorded it on Now He Sings, Now He Sobs (1968) with Miroslav Vitouš and Roy Haynes. It is a blues-based line.

Listen:

- Chick Corea, Now He Sings, Now He Sobs (1968)

169. Bolivia Cedar Walton

Cedar Walton wrote it in the 1970s and recorded it many times. It is one of his best-known tunes.

170. 500 Miles High Chick Corea

Chick Corea wrote it for Return to Forever's Light as a Feather (1973), with Neville Potter's lyrics sung by Flora Purim.

Listen:

- Return to Forever, Light as a Feather (1973)

171. Three Views of a Secret Jaco Pastorius

Jaco Pastorius wrote it, recording it with Weather Report on Night Passage (1980) and on his own Word of Mouth (1981).

Listen:

- Weather Report, Night Passage (1980)
- Jaco Pastorius, Word of Mouth (1981)

172. Spain Chick Corea

Chick Corea wrote it for Return to Forever's Light as a Feather (1973). Its introduction quotes Rodrigo's Concierto de Aranjuez.

Listen:

- Chick Corea and Return to Forever, Light as a Feather (1973)
- Al Jarreau, This Time (1980)
- Chick Corea and Hiromi, Duet (2008)

173. Eighty One Ron Carter / Miles Davis

Ron Carter wrote it with Miles Davis, recorded on E.S.P. (1965). It was one of the first recordings of Davis's second great quintet.

Listen:

- Miles Davis, E.S.P. (1965)

174. Benny's Tune Lionel Loueke

A Lionel Loueke tune. Loueke, from Benin, came to prominence with Herbie Hancock's band.

Listen:

- Lionel Loueke, Karibu (2008)

175. Jacky's Place Mark Turner

A Mark Turner tune. Turner is one of the most influential tenor saxophonists of his generation.

Listen:

- Mark Turner, Dharma Days (2001)

176. Duke Ellington's Sound of Love Charles Mingus

Charles Mingus wrote it as a tribute after Ellington's death in 1974, recording it on Changes Two (1975). Mingus counted Ellington as his greatest influence.

Listen:

- Charles Mingus, Changes One (1974)
- Charles Mingus, Changes Two (1974), vocal by Jackie Paris
- Joe Lovano, Village Rhythm (1988)

177. The Moontrane Woody Shaw

Woody Shaw wrote it as a teenager and Larry Young recorded it on Unity (1965); Shaw recorded it on his own album The Moontrane (1974).

Listen:

- Larry Young, Unity (1965)
- Charles Earland, Live at the Lighthouse (1972)
- Woody Shaw, The Moontrane (1974)

178. Got a Match? Chick Corea

Chick Corea wrote it for his Elektric Band, recording it in 1986. It is a fast, angular bebop-style line.

Listen:

- Chick Corea Elektric Band, Chick Corea Elektric Band (1986)

179. Indifférence Tony Murena / Joseph Colombo

Tony Murena and Joseph Colombo wrote it in the 1940s. It is a classic French musette waltz played by gypsy-jazz musicians.

Listen:

- Tony Muréna (1942)
- Richard Galliano
- Les Doigts de l'Homme

180. (Used to Be a) Cha-Cha Jaco Pastorius

Jaco Pastorius recorded it on his debut album Jaco Pastorius (1976), with Herbie Hancock on piano.

Listen:

- Jaco Pastorius, Jaco Pastorius (1976)

181. Actual Proof Herbie Hancock

Herbie Hancock recorded it on Thrust (1974), drawing on his music for the film The Spook Who Sat by the Door. Its bass part is a famous showpiece.

Listen:

- Herbie Hancock, Thrust (1974)
- Herbie Hancock, Flood (live, 1975)

182. Conference of the Birds Dave Holland

Dave Holland's title track for his 1972 ECM album, with Sam Rivers and Anthony Braxton.

Listen:

- Dave Holland, Conference of the Birds (1973)

183. 5 in the Morning, 6 in the Afternoon John McLaughlin

John McLaughlin wrote it for Remember Shakti's The Believer (2000), the reformed Shakti with Zakir Hussain and U. Srinivas.

Listen:

- Remember Shakti, The Believer (2000)

184. Question and Answer Pat Metheny

Pat Metheny's title track for his 1990 trio album with Dave Holland and Roy Haynes. It became a modern jazz waltz standard.

Listen:

- Pat Metheny, Question and Answer (1990)
- Gary Burton, Like Minds (1998)
- Pat Metheny, Trio Live (2000)

185. Joy John McLaughlin / L. Shankar

The opening piece on Shakti's first album (1976), the group of John McLaughlin, L. Shankar and Zakir Hussain. Shakti combined jazz with Indian classical music.

Listen:

- Shakti with John McLaughlin, Shakti with John McLaughlin (1976)

186. Face to Face John McLaughlin / L. Shankar

John McLaughlin and L. Shankar wrote it for Shakti's Natural Elements (1977). It uses Indian rhythmic cycles in odd meters.

Listen:

- Shakti with John McLaughlin, Natural Elements (1977)

187. La Danse du Bonheur Shakti

The opening track of Shakti's A Handful of Beauty (1977). The title is French for 'the dance of happiness'.

Listen:

- Shakti with John McLaughlin, A Handful of Beauty (1977)

188. You Know You Know John McLaughlin

John McLaughlin wrote it for the Mahavishnu Orchestra's first album, The Inner Mounting Flame (1971).

Listen:

- Mahavishnu Orchestra, The Inner Mounting Flame (1971)

189. Tchokola Brice Wassy

Drummer Brice Wassy wrote it, and Jean-Luc Ponty recorded it as the title track of Tchokola (1991), his album with West African musicians.

Listen:

- Jean-Luc Ponty, Tchokola (1991)

190. Rhum 'n' Zouc Jean-Luc Ponty

Jean-Luc Ponty wrote it for Tchokola (1991). Zouk is a dance music from the French Caribbean.

Listen:

- Jean-Luc Ponty, Tchokola (1991)

191. Ju-Ju Wayne Shorter

Wayne Shorter's title track for his 1964 Blue Note album with McCoy Tyner and Elvin Jones. Its harmony is built around whole-tone sounds.

Listen:

- Wayne Shorter, Juju (1964)
- Wayne Shorter Quartet, Footprints Live! (2002)

192. Lonely Woman Ornette Coleman

Ornette Coleman wrote it for The Shape of Jazz to Come (1959), the album that announced free jazz. It became his most famous composition.

Listen:

- Ornette Coleman, The Shape of Jazz to Come (1959)
- Modern Jazz Quartet, Lonely Woman (1962)

193. Black Codes (From the Underground) Wynton Marsalis

Wynton Marsalis's title track for his 1985 album, which won two Grammys. The title refers to laws that restricted Black Americans after the Civil War.

Listen:

- Wynton Marsalis, Black Codes (From the Underground) (1985)

194. Jugglers Parade Dave Holland

Dave Holland wrote it for his quintet of the late 1990s and 2000s. Its rhythms show Holland's love of odd groupings.

Listen:

- Dave Holland Quintet, Prime Directive (1999)
- Dave Holland Quintet, Extended Play: Live at Birdland (2003)

195. New View Alan Ferber

A tune by trombonist and composer Alan Ferber, a leading figure in New York's modern big-band scene.

Listen:

- Alan Ferber Nonet, Scenes from an Exit Row (2009)

196. Jazz Crimes Joshua Redman

Joshua Redman wrote it for his Elastic band and recorded it on Elastic (2002). It mixes jazz with funk grooves.

Listen:

- Joshua Redman, Elastic (2002)

197. Nemesis Kevin Eubanks

A tune by guitarist Kevin Eubanks, best known for leading the band on The Tonight Show with Jay Leno.

Listen:

- Dave Holland Quartet, Extensions (1990)

198. Lay Lady Lay Bob Dylan

Bob Dylan wrote it for the film Midnight Cowboy, though it was not used, and recorded it on Nashville Skyline (1969). It became one of his biggest hits.

Listen:

- Bob Dylan, Nashville Skyline (1969)

199. A Whiter Shade of Pale Gary Brooker / Keith Reid / Matthew Fisher

Procol Harum's 1967 debut single, which topped the UK charts. Its organ line was inspired by Bach.

Listen:

- Procol Harum (1967)

200. Wichita Lineman Jimmy Webb

Jimmy Webb wrote it for Glen Campbell, who recorded it in 1968. It is often called one of the greatest pop songs.

Listen:

- Glen Campbell, Wichita Lineman (1968)

201. To Love Somebody Barry & Robin Gibb

Barry and Robin Gibb wrote it in 1967, reportedly for Otis Redding. Nina Simone's 1969 version was a hit in Britain.

Listen:

- Bee Gees, Bee Gees' 1st (1967)
- Nina Simone (1969)

202. Guilty Randy Newman

Randy Newman wrote it; Bonnie Raitt recorded it in 1973 and Newman on Good Old Boys (1974). Joe Cocker also recorded it.

Listen:

- Bonnie Raitt, Takin' My Time (1973)
- Randy Newman, Good Old Boys (1974)

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Credits

Ethan Iverson

Mick Goodrick

Orlando La Fleming

Bruce Foreman

"Spatzo"