



University of Utah Jazz Studies Program Song List and Guidelines for Tune Memorization for Jazz Area Auditions

Rationale:

Since its inception, jazz has been primarily dominated by *improvisation* in the context of small ensembles or combos. Students' musicianship skills may be greatly enhanced by participating in a small jazz ensemble, since jazz combo playing requires sharp ears, impeccable balance and intonation, expressivity, stylistic sensitivity, improvisational skills, and a strong command of rhythm, time-feel, and swing. Jazz combos provide students with an intimate musical laboratory in which they can develop their jazz improvisation and general musicianship skills. In jazz combos, musicians improvise over individual songs selected from a broad repertory of standard tunes *from memory*. It is imperative that all jazz musicians memorize dozens (if not hundreds) of popular standards to succeed in their careers as performers, composers, and teachers. The typical professional jazz musician can perform at least 50–500 standards from memory, often transposing songs on the spot. Jazz is very much like a language and memorizing the melodies and chord changes to popular tunes is an essential part of learning the vocabulary of jazz. Additionally, many jazz studies students will become ensemble directors in charge of jazz combos upon graduating. Therefore, it is vital that students gain practical experience in knowing and selecting repertoire for a small jazz ensemble so that they are equipped to teach in this format after completing their degrees.

Definitions of Key Terms:

“Standards”

- In the broadest sense, the word “standards” refers to all the songs, tunes, and compositions that jazz musicians often are expected to perform and improvise over (from memory, without the aid of sheet music or chord sheets). Standards are broken down into two broad categories: Great American Songbook standards and “jazz” standards (although some people use these terms interchangeably). The terms compositions, heads, melodies, songs, tunes, pieces, and numbers can all be used when referring to standards (though the “head” and “melody” usually refer only to the main melodic theme of the song).
- **“Great American Songbook Standards”**
 - The Great American Songbook refers to a loosely defined canon or repertory of songs that jazz musicians often interpret and improvise over. The Great American Songbook includes standards by composers such as

George Gershwin, Cole Porter, Irving Berlin, Jerome Kern, Harold Arlen, Johnny Mercer, and Richard Rodgers. Great American Songbook songs:

- Often originally come from Broadway musicals, Tin Pan Alley, and/or Hollywood films (Tin Pan Alley refers to the hub of popular music songwriting that was the music publishers' row on New York's West 28th Street in the first half of the 1900s)
 - Usually were composed between 1920–1960
 - Almost always have lyrics in their original version
 - Are likely to be based entirely on tonal vocabulary (such as II-V-I's)
- **“Jazz Standards”**
 - Although people sometimes lump together jazz standards and Great American Songbook standards (or they include jazz standards in their definition of Great American Songbook Standards), the term “jazz standards” is also often used to differentiate between Great American Songbook tunes and standards that originated from *jazz musicians themselves*. Jazz standards therefore were *written by jazz musicians for themselves or for other jazz musicians to perform and improviser over*. Composers of popular jazz standards include Jelly Roll Morton, Duke Ellington, Charlie Parker, Dizzy Gillespie, Thelonious Monk, Miles Davis, John Coltrane, Wayne Shorter, Joe Henderson, Herbie Hancock, Sonny Rollins, Bill Evans, Horace Silver, Benny Golson, etc.
 - Jazz standards:
 - Primarily were composed between 1930–1970
 - Rarely contain lyrics in their original versions (i.e., they are instrumental compositions, though sometimes lyrics have been added later)
 - Are more likely to include modal harmonic vocabulary as well as tonal vocabulary (such as II-V-I's)

“Blues”

- Blues refers to both a musical style or genre and a type of composition or common musical form.
- Blues tunes are usually 12 bars in an AA'B format (though 16-bar blues forms also exist).
- A “blues blues” or a simple blues or traditional blues (common in blues and rock-n-roll music) usually only uses I7, IV7, and V7 chords.
- A “jazz blues” is much more complex and includes II-V-I's. Common examples of the jazz blues form include Parker's “Au Privave” and Sonny Rollins's “Tenor Madness.”
- A “Bird blues” is a blues form that has been reharmonized and is based on a common form popularized by Charlie Parker (examples include “Chi-Chi” and “Blues for Alice”).
- A minor blues is a blues in the minor mode (such as John Coltrane's “Mr. PC”).
- A modal blues is a blues that is treated in a modal style (such as Miles Davis's “Freddie Freeloader”).

- Some blues songs use I7 and IV7 chords but substitute a bVI7 or a bV7 instead of a V7 chord in bar 9 of the form (examples include Coltrane's "Equinox" and "Cousin Mary").

"Reharmonization"

- A reharmonization is when a composer or performer retains the same melody for a song but changes all or part of the chord progression for the tune (also called a "reharm."). Reharmonizations can be improvised on the spot (often only done for one chorus) or can be predetermined beforehand and done consistently for every chorus of a tune.

"Contrafact"

- A contrafact is a song in which a new melody has been composed over a preexisting set of chord changes. For example, the bebop standard "Donna Lee" is based on the chord changes to "(Back Home Again in) Indiana," so "Donna Lee" is a contrafact over "Indiana."

"Rhythm Changes"

- Any contrafact composed over the chord progression to George Gershwin's famous standard "I Got Rhythm," which features several jazz turnarounds.

"Ballad"

- Any standard that is meant to be played at a slow tempo. Ballads often have romantic-themed lyrics and/or titles.

"Latin Jazz Standard"

- Any standard in a "Latin jazz" style, which is an umbrella term for Cuban, Brazilian, Caribbean, and other styles of Afro-Latin jazz. Examples include the styles of bossa nova, samba, rhumba, mambo, bolero, etc. Latin jazz almost always has a straight-8th note feel.

"Modulation" vs. "Transposition"

- To "modulate" means to change keys in the middle of a song. Many standards already include modulations in the original versions of their harmonic progressions. However, sometimes jazz musicians will add additional modulations in the middle of the form for a standard (a classic example is Bill Evans's version of "The Days of Wine and Roses," which he starts in the traditional key of F major but modulates to the key of Ab major halfway through the form). Transposing a song by contrast means to take the entire song into in a new key from the very beginning (not to change keys after the song has started). Often, standards need to be transposed to accommodate vocalists' ranges.

Tune Memorization:

To truly "know" a jazz tune means:

1. You have *memorized* the melody and can play it *in time* on your instrument (although playing the melody under tempo is acceptable for certain circumstances, especially for bassists playing bebop heads, for example).
2. You have *memorized* the chord changes and can play the chord progression to the song on piano or guitar AND/OR walk bass lines and arpeggiate the chords on your instrument.
3. You can *notate* the song on the spot by writing out the melody and the chord changes as chord symbols in lead sheet format.
4. You can *talk* through the song chord by chord or phrase by phrase in concert pitch, in your instrument's key, and/or using roman numerals.
5. You can transpose the song (play the song in a few other keys) on the spot (at least at a slower tempo, phrase by phrase).

To learn a standard, follow these steps (NOTE: do NOT consult a lead sheet or chord sheet until step 4 or later, when it's time to "check your work," unless you *really* get stuck):

1. *Find a high-quality recording of the song by a famous jazz performer.* If you're unsure of which performers you should consider, ask Dr. Boornazian or your applied instructor, or perform an internet search for "famous jazz _____ (fill in your instrument)" to help give you ideas. It often helps to learn Great American Songbook standards from singers (such as Ella Fitzgerald or Frank Sinatra for example), because vocalists often sing relatively straightforward versions of the head, and hearing the lyrics along with the melody can often best help you remember all of the notes of the melody with the correct rhythm.
2. *Listen to the recording with focused attention 5–10 times in a row.* Focus on trying to get the melody stuck in your head. Also pay attention to what the chord changes sound like and what the form and phrase structures are like. Is it a 12-bar blues, or a 32-bar AABA song, for example?
3. *Sing along with the melody several times.* Don't worry if you can't sing it perfectly in tune. Just do the best you can to match the melodic contour and the rhythm of the version you're studying.
4. *Play the melody along with the recording by ear.* If you can't figure it out phrase by phrase, break down each phrase into smaller chunks. Use the pause and rewind feature of your audio playback device often (you can also use an app or a digital audio workstation to slow down the recording or loop parts of it if you find this helpful). You can even take it note-by-note if needed. Use your ears and your instrument to help you figure out the notes in the melody by trial and error. If you don't get the right note on your first 1–3 attempts, then pick one note to focus on and go up or down in half steps methodically until you find the right note. Only consult a lead sheet to check your work after you've learned the entire melody OR if you really get stuck and can't hear a note or phrase properly. However, be aware that lead sheets are not always accurate, especially given that many jazz musicians have their own unique interpretations of many standard melodies, so there might be several "correct" variations.

5. *After you learn the melody, repeat it at least 5–10 times while playing along with the recording, and then 5–10 time unaccompanied (use a metronome if this will help you keep time).*
6. *Learn the roots of the chords for the song's harmonic progression by ear.* Follow the same process you used to learn the melody by ear but this time pay attention to which notes the bass player is playing on beats 1 and 3. Again, use the pause and rewind feature of your audio playback device often. You can even take it one measure or half measure at a time if needed. Use your ears and your instrument to help you figure out the notes the bassist plays on beats 1 and 3 by trial and error. If you don't get the right note on your first 1–3 attempts, then pick one note to focus on and go up or down in half steps methodically until you find the right note. Only consult a lead sheet to check your work after you've learned the entire root structure for the form OR if you really get stuck and can't hear a note properly. However, be aware that lead sheets are not always accurate, especially given that many jazz musicians have their own unique interpretations of many standards' chord progressions, so there might be several "correct" variations.
7. *Learn as much of the song's chord progression as possible by ear.* You can also use your knowledge of jazz theory to assist you during this process. Once you know the roots of the chords (step 6), you can make some educated guesses about the harmony of a standard. For example, if you determined the bass notes of a phrase to be C–A–D–G–C, you can guess with a high level of confidence that the chord progression for that part of the song is some type of I–VI–II–V–I in the key of C. To figure out the harmony of a song, listen to the song one chord at a time, pick a note that sounds like it fits with the chord, and then play up or down a scale (in half and whole steps) that sounds like it fits with the chord you're hearing. Move extremely slowly through the scale so you can really try to hear if the notes you're hitting sound like they match with or clash with the chord from the recording. Take it 1–3 notes at a time and correct yourself as you let your ears guide you. Again, use the pause and rewind feature of your audio playback device often. You can even take it one measure or half measure at a time if needed. Only consult a lead sheet to check your work after you've learned the entire chord progression for the form or a for a phrase OR if you really get stuck and can't hear a chord properly. However, be aware that lead sheets are not always accurate, especially given that many jazz musicians have their own unique interpretations of many standards' chord progressions, so there might be several "correct" variations.
8. *After you learn the song's chord progression, repeat it at least 5–10 times (as chords if you play a chordal instrument or as arpeggios if you play a single-note instrument) while playing along with the recording, and then 5–10 time unaccompanied (use a metronome if this will help you keep time).*
9. *Play through the scales/modes that go with each chord.* You can start by doing this out of time, extremely slowly, but eventually try to do it in time along with the recording and/or with a metronome. Start by playing up the scales in 8th

notes or 16th notes from the root, then try playing down the scales in 8ths or 16ths from the 9th/2nd of the scale.

10. *Play through the guidetones (3rds and 7ths, resolving from the 7th to the 3rd without melodically leaping when possible) for the song 5–10 times. Break it into smaller chunks at first if needed.*
11. *Improvise over the tune for at least 5–10 choruses, focusing on keeping track of where you are in the form and playing with good voiceleading.*
12. *Write down and/or talk your way through the tune aloud both in your instrument's key or in concert pitch AND in roman numerals. Thinking through tunes in roman numerals greatly speeds up the processes of internalizing common chord progressions, learning tunes in general, and transposing tunes into different keys.*
13. *Revisit the song at least once more within 1–3 days of first learning it. Play through the melody and the chord changes at least once each and then improvise over several choruses to refamiliarize yourself with the tune.*
14. *Add it to your list of tunes you know and set a reminder in your calendar to revisit the song at least once every 4–6 weeks to retain it in your long-term memory.*

List of Tunes to Select From By Type

GREAT AMERICAN SONGBOOK STANDARDS: MEDIUM/UPTEMPO

<ul style="list-style-type: none"> • A CHILD IS BORN • A FOGGY DAY • AFTER YOU'VE GONE • ALICE IN WONDERLAND • ALL OF ME • ALL OF YOU • ALL THE THINGS YOU ARE • ALONE TOGETHER • AUTUMN LEAVES • BEAUTIFUL LOVE • BERNIE'S TUNE • BLUESETTE • BUT NOT FOR ME • BYE BYE BLACKBIRD • CARAVAN • CHEROKEE • COME RAIN OR COME SHINE • I COULD WRITE A BOOK • IF I SHOULD LOSE YOU • IF I WERE A BELL • I HEAR A RHAPSODY 	<ul style="list-style-type: none"> • COTTONTAIL • DARN THAT DREAM • DAY BY DAY • DAYS OF WINE AND ROSES • DO NOTHING TIL YOU HEAR FROM ME • DON'T GET AROUND MUCH ANYMORE • EAST OF THE SUN • EASY TO LOVE • EMBRACEABLE YOU • EMILY • FALLING IN LOVE WITH LOVE • FROM THIS MOMENT ON • HAVE YOU MET MISS JONES • HOW DEEP IS THE OCEAN • I CONCENTRATE ON YOU • OUT OF NOWHERE • OVER THE RAINBOW • SECRET LOVE • SOFTLY, AS IN A MORNING SUNRISE
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<ul style="list-style-type: none"> • I LOVE YOU • I REMEMBER YOU • I SHOULD CARE • I THOUGHT ABOUT YOU • I'LL REMEMBER APRIL • I'M GETTING SENTIMENTAL OVER YOU • IN A MELLOW TONE • IN YOUR OWN SWEET WAY • INVITATION • IT COULD HAPPEN TO YOU • IT DON'T MEAN A THING • IT MIGHT AS WELL BE SPRING • IT'S YOU OR NO ONE • I'VE GOT THE WORLD ON A STRING • JUST FRIENDS • JUST IN TIME • JUST ONE OF THOSE THINGS • LIKE SOMEONE IN LOVE • LONG AGO AND FAR AWAY • LOVE FOR SALE • LOVER • LULLABYE OF BIRDLAND • MY FAVORITE THINGS • MY FOOLISH HEART • MY FUNNY VALENTINE • MY ONE AND ONLY LOVE • MY ROMANCE • MY SHINING HOUR • NEARNESS OF YOU, THE • NIGHT AND DAY • NIGHT HAS 1000 EYES • OH LADY BE GOOD • OLD DEVIL MOON • ON GREEN DOLPHIN STREET • OUR LOVE IS HERE TO STAY 	<ul style="list-style-type: none"> • SOMEDAY MY PRINCE WILL COME • SONG IS YOU, THE • SPEAK LOW • STARDUST • STAR EYES • STELLA BY STARLIGHT • SUGAR • SUMMERTIME • TAKE FIVE • TAKE THE "A" TRAIN • THE TOUCH OF YOUR LIPS • THERE IS NO GREATER LOVE • THERE WILL NEVER BE ANOTHER YOU • WALKIN' • WAY YOU LOOK TONIGHT, THE • WHAT IS THIS THING CALLED LOVE • WITHOUT A SONG • YESTERDAYS • YOU & THE NIGHT & THE MUSIC • YOU STEPPED OUT OF A DREAM
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GREAT AMERICAN SONGBOOK STANDARDS: BALLADS

- BODY & SOUL
- DARN THAT DREAM
- DON'T BLAME ME
- EASY LIVING

- GOD BLESS THE CHILD
- HERE'S THAT RAINY DAY
- I CAN'T GET STARTED
- IN A SENTIMENTAL MOOD
- IT NEVER ENTERED MY MIND
- LOVER MAN
- MISTY
- MOOD INDIGO
- MY FOOLISH HEART
- MY FUNNY VALENTINE
- MY OLD FLAME
- MY ONE AND ONLY LOVE
- MY SHIP
- NEARNESS OF YOU, THE
- OLD FOLKS
- PRELUDE TO A KISS
- SKYLARK
- SOPHISTICATED LADY
- YOU DON'T KNOW WHAT LOVE IS

JAZZ STANDARDS: BEBOP TUNES

- A NIGHT IN TUNISIA
- AIREGIN
- ANTHROPOLOGY
- CHERYL
- CONFIRMATION
- GOOD BAIT
- GROOVIN' HIGH
- HOT HOUSE
- HOW HIGH THE MOON/ORNITHOLOGY
- INDIANA/DONNA LEE
- LADYBIRD/HALF NELSON
- MOOSE THE MOOCHE
- MY LITTLE SUEDE SHOES
- OLD MILESTONES
- OLEO
- SCRAPPLE FROM THE APPLE
- SHAW NUFF
- SWEET GEORGIA BROWN/DIG
- YARDBIRD SUITE

JAZZ STANDARDS: MONK TUNES

- ASK ME NOW
- BEMSHA SWING
- EPISTROPHY
- I MEAN YOU
- IN WALKED BUD/BLEUE SKIES
- MONK'S DREAM
- MONK'S MOOD
- OFF MINOR
- 'ROUND MIDNIGHT
- RUBY, MY DEAR
- PANNONICA
- WELL, YOU NEEDN'T

JAZZ STANDARDS: BLUES HEADS

- ALL BLUES – blues in 3/4 by Miles Davis
- AU PRIVAVE – bebop blues head by Charlie Parker
- BAG'S GROOVE – easy blues head in concert F
- BILLIE'S BOUNCE – bebop blues head by Charlie Parker
- BIRK'S WORKS– easy minor blues head
- BLUE MONK – classic Thelonious Monk blues
- BLUES FOR ALICE – a “bird blues” using alternate changes
- BLUES IN THE CLOSET – easy blues head
- C-JAM BLUES – easiest blues head of all time. Literally only two notes!
- CHERYL – blues head by Charlie Parker in concert C
- CHI CHI – another great “bird blues” head
- COOL BLUES – Simple blues head by Charlie Parker
- EQUINOX – John Coltrane minor blues head
- FOOTPRINTS – a variation of a minor blues
- FREDDIE FREELoader – blues head with a variation on the last chord
- FREIGHT TRANE – awesome “bird blues” from the Kenny Burrell and John Coltrane album
- MR. P.C. – entry level John Coltrane minor blues
- NOW'S THE TIME – Charlie Parker blues head with an iconic solo
- RELAXIN' AT CAMARILLO – classic Charlie Parker blues head
- ROUTE 66 – singer blues tune
- SANDU – Clifford Brown blues head in concert Eb
- SONNYMOON FOR TWO – classic Sonny Rollins blues head
- STRAIGHT NO CHASER – simple Thelonious Monk blues head
- TAKE THE COLTRANE – blues by Duke Ellington for John Coltrane
- TENOR MADNESS – Sonny Rollins blues head and his only recording with Coltrane

- THINGS AIN'T WHAT THEY USED TO BE – entry level blues head
- WATERMELON MAN – Herbie Hancock variation on a blues
- WEST COAST BLUES – Wes Montgomery blues head in $\frac{3}{4}$

RHYTHM CHANGES HEADS

- ANTHROPOLOGY
 - A classic Charlie Parker head.
- DEXTERITY
 - Another great Charlie Parker tune. Parker's heads are often times great studies on their own for learning how to improvise over chord changes.
- ETERNAL TRIANGLE, THE
 - This is a rhythm changes head written by saxophonist Sonny Stitt. You can hear it on Dizzy Gillespie's 1957 record *Sonny Side Up*. This is a great one to learn because the bridge is re-harmonized and is worth looking in to.
- I GOT RHYTHM
 - This of course is the original rhythm changes by George Gershwin. It's important to know where rhythm changes came from and be familiar with this tune. Keep in mind "I Got Rhythm" has a couple extra bars than the standard 32-bar rhythm changes form.
- LESTER LEAPS IN
 - This head was written by saxophone legend Lester Young for Count Basie's Kansas City Seven. I suggest this one because it is incredibly easy and just a good catch phrase to know.
- MOOSE THE MOOCHE
 - Charlie Parker wrote a lot of great bebop heads over rhythm changes, and this is a good one.
- OLEO
 - "Oleo" is arguably the most commonly called rhythm changes head and is incredibly important to know. This one was written by Sonny Rollins.
- RHYTHM-A-NING
 - This is a great rhythm changes head by Thelonious Monk. A lot of jazz musicians like to call this one, so it's a good one to know.
- STEEPLECHASE
 - Parker again. This one only has a melody for the A sections and the B section is open for improvisation.

POPULAR MODAL JAZZ STANDARDS

- BEATRICE
- BLACK NARCISSUS
- BOLIVIA
- CANTALOUPE ISLAND

- CYCLIC EPISODE
- FEE-FI-FO-FUM
- FOOTPRINTS
- FREEDOM JAZZ DANCE
- INVITATION
- LITTLE SUNFLOWER
- MAIDEN VOYAGE
- MILESTONES
- RECORDAME
- SO WHAT/ IMPRESSIONS
- TAKE FIVE

POPULAR BOSSA NOVAS

- BLACK ORPHEUS
- CHEGA DE SAUDADE (NO MORE BLUES)
- CORCOVADO
- DESIFINADO
- GIRL FROM IPANEMA, THE
- HOW INSENSITIVE
- MEDITATION
- ONCE I LOVED
- ONE NOTE SAMBA
- THE LITTLE BOAT
- WATCH WHAT HAPPENS
- WAVE

ADVANCED/SPECIFIC DECADE JAZZ STANDARDS

JAZZ COMPOSITIONS – 1950's

ALONG CAME BETTY – *Benny Golson* – r. Art Blakey Moanin', 1958

CON ALMA – *Dizzy Gillespie*

COUNTDOWN – *John Coltrane* – r. Giant Steps, 1959

DIG – *Jackie McLean* r. with Miles 1951

DOXY – *Sonny Rollins* – r. Miles w. Sonny Rollins, 1955

FOUR – *Eddie Cleanhead Vinson* – r. Miles Davis Quartet, 1953

GIANT STEPS – *John Coltrane*, r. Giant Steps, 1959

JORDU – *Duke Jordan*

JOY SPRING – *Clifford Brown*- r. Clifford Brown and Max Roach 1955

LITTLE MELONAE – *Jackie McLean* r. Miles 1956

LOTUS BLOSSOM – *Kenny Dorham* r. Quiet Kenny 1959

MILESTONES – *Miles Davis* – r.

MOMENT'S NOTICE – *John Coltrane* – r. Blue Trane, 1957
 NAIMA – *John Coltrane* – r. Giant Steps, 1959
 NARDIS – *Miles Davis* - r. Potrait of Cannonball, 1985Bill Evans
 NICA'S DREAM – *Horace Silver* r. The Jazz Messengers 1956
 PEACE – *Horace Silver* – r. Blowin' The Blues Away, 1959
 PENT-UP HOUSE – *Sonny Rollins* – r.
 SANDU – *Clifford Brown* – Study in Brown, 1955
 SOLAR – *Chuck Wayne/Miles Davis*
 SO WHAT – *Miles Davis* – r. Kind of Blue, 1959
 STABLEMATES – *Benny Golson* – r. Miles Davis, MILES, 1955
 ST. THOMAS – *Sonny Rollins* – r. Saxophone Colossus, 1956
 STROLLIN' – *Horace Silver* – r. Horace-Scope 1960
 TUNE UP – *Miles Davis* – r. Cookin' 1956
 THE PREACHER – *Horace Silver* - r. Horace Silver Quintet, 1955
 WHISPER NOT – *Benny Golson* – r. Lee Morgan, 1956
 WOODY 'N YOU – *Dizzy Gillespie* – r. Relaxin', Miles Davis 1956

JAZZ COMPOSITIONS – 1960's

BLUE BOSSA – *Kenny Dorham* – r. Page One, 1963
 CANTALOUPE ISLAND – *Herbie Hancock* – r. Emyrean Isles, 1964
 COOKIN' at THE CONTINENTAL – *Horace Silver* – r. Finger Poppin', 1959
 DANCE CADAVEROUS – *Wayne Shorter* – r. Speak No Evil, 1964
 DOLPHIN DANCE – *Herbie Hancock* – r. Maiden Voyage, 1965
 FEE-FI-FO-FUM – *Wayne Shorter* – r. Speak No Evil, 1964
 JEANINE – *Cannonball Adderley* – r. Them Dirty Blues 1960
 IMPRESSIONS – *John Coltrane* – r. Impressions, 1961
 JOSHUA – *Victor Feldman* – r. Miles
 JU-JU – *Wayne Shorter*, r. 1964
 KILLER JOE – *Benny Golson* - r. Art Farmer Beny Golson Jazztet, 1960
 MAIDEN VOYAGE – *Herbie Hancock* – r. Maiden Voyage, 1965
 MERCY, MERCY, MERCY – *Joe Zawinul* – r. Cannonball Adderley
 ONE FINGER SNAP – *Herbie Hancock* - r. Emyrean Isles, 1964
 RECORDA ME – *Joe Henderson* – r. Page One, 1963
 SEVEN STEPS TO HEAVEN – *Victor Feldman* – r. Miles 1963
 SONG FOR MY FATHER – *Horace Silver* – r. 1964
 SPEAK NO EVIL – *Wayne Shorter*, r. 1964
 THE SIDEWINDER – *Lee Morgan* – r. 1963
 TONES FOR JOAN'S BONES – *Chick Corea* -
 UP JUMPED SPRING – *Freddie Hubbard*
 WINDOWS – *Chick Corea* – r.
 WITCH HUNT – *Wayne Shorter* – r. Speak No Evil, 1964
 YES OR NO – *Wayne Shorter* – r. JU-JU, 1964

JAZZ COMPOSITIONS – 1970's and CONTEMPORARY

BOLIVIA – *Cedar Walton* – r. Eastern Rebellion 1976

BRIGHT SIZE LIFE – *Pat Metheny*

FIRM ROOTS – *Cedar Walton*

500 MILES HIGH – *Chick Corea*

PHASE DANCE – *Pat Metheny*

QUESTION & ANSWER – *Pat Metheny*

RED CLAY – *Freddie Hubbard*

SAIL AWAY – *Tom Harrell*

SKY DIVE – *Freddie Hubbard* r. *Sky Dive* 1973

SPAIN – *Chick Corea*

VOYAGE – *Kenny Barron*