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Repertoire Memorization in Jazz Vol. 2

Do College Jazz Programs Address the Subject?

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Abstract

The aim of this study is to explore to what extent and how different jazz programs on the college level include repertoire memorization in their curriculums. By repertoire memorization I mean the study and memorization of a certain amount of standard jazz repertoire, which include songs from the so-called great American songbook and tunes by jazz composers that are commonly played by jazz musicians around the world. Whether the schools include repertoire memorization in their official curriculum or course descriptions or leave the subject to the discretion of the individual instructors is explored. Methods for teaching the subject, methods of assessing the students' memorization, and views of different jazz department heads regarding the importance of the subject are also investigated.

A sociocultural perspective is adopted in the study to see if academia attempts to address or perhaps recreate some of the sociocultural contexts that jazz learning existed in before jazz was included in music conservatories and universities.

Eleven jazz programs and one jazz educator were asked to be a part of the study and of those, four schools responded. The data was collected in email correspondence with the four different department heads that were from the United States, Finland and Sweden (two schools).

The results showed that the programs in Finland and the United States placed great importance on the subject and use required repertoire lists that the students were tested on. One of the Swedish programs had suggested repertoire lists for students without formal testing and the other Swedish program left the subject up to the individual instructors although the subject did seem to be encouraged. One unexpected observation from the repertoire lists used from the schools in Finland and the United States was that there were a surprisingly large number of songs that were not in common to both lists.

Keywords: repertoire memorization jazz, learning tunes jazz, repertoire lists jazz, tune lists

Introduction

From G.B. to N.Y.C.

My first encounter with the importance of repertoire memorization or “knowing tunes” as it is sometimes called in jazz circles came in the early 1990’s while I was a high school student growing up in Providence, R.I. I had been playing bass for about four or five years at the time and had been taking lessons with a professional classical double bassist. I was also playing a lot of jazz, first with my father who I would describe as a serious amateur pianist, and later in different youth ensembles. Like most young, beginner jazz musicians of my generation I had been using the famed *Real Books* when I played. *The Real Books* were popular compilations of standard songs transcribed by students at the Berklee School of Music during the 1970’s. The books were initially illegal due to copyright infringement, but were nonetheless used by many beginning and amateur musicians around the world. I was quite dependent on these written lead sheets as they were called since I had memorized very few tunes due to the convenience of just looking them up in *the Real Books* which I brought with me everywhere.

On one particular occasion I had been called last minute by bassist Todd Baker from the Boston area to fill in for him on a gig¹ at Luciano’s, an establishment in Wrentham, Massachusetts. The gig was led by the popular, local vocalist Charlie Harris, who is not to be confused with the bassist of the same name from Nat “King” Cole’s Trio. The majority of tunes we played were from the repertoire of Frank Sinatra who was very popular and a kind of folk hero among many of the clientele at Luciano’s. Most of these tunes were what we call jazz standards and some, but not all, were in *the Real Books*. The problem was that the music was predominantly for dancing and we did not have very long solos but just kind of went from tune to tune in a long medley of sorts. Charlie sang the melody, there was a short piano solo followed by the melody again. We then went into a vamp² or pedal point during which Charlie called out the next tune. Many jazz vocalists sing standard songs in different keys than instrumentalists play them so the piano player, who knew all of Charlie’s keys, held up his fingers to indicate the key. One finger would mean F or G depending on if he held his fingers pointing up or down. Two fingers meant Bb or D etc. This manner of playing for dancing is sometimes referred to as G.B. (general business) in the Boston area or “club date” in the New York City area.

¹ A concert or other type of musical performance.

² A vamp is musical term that refers to when the rhythm section repeats a harmonic sequence of one or two chords, often used in an introduction, interlude or coda.

Needless to say, even if my books did include all the songs, there would have been no time to flip through the pages to find the right one since the tempo was going constantly, and I had to keep playing even between the songs. There was also no guarantee that the music in the books would be in the same key that Charlie sang in. It was quite a dilemma and a stressful situation for me being the youngest and least experienced musician in the band. On top of all this, the audience was predominantly from a generation that grew up with Frank Sinatra's music and seemed to expect that the musicians were familiar with all the songs.

A few years later when I decided to study music more seriously I moved to New York City to attend the Manhattan School of Music. I soon realized when I started coming in contact with the freelance jazz scene in New York that the skill of having memorized standard songs was quite important even there. The music was not like the gig at Luciano's in the sense that there was much more space for longer solos, and we did not play long medleys in a continuous tempo, however, the importance of having memorized a certain amount of tunes to get work and acceptance was apparent. It was sometimes embarrassing to be the only one who did not know a song on a jam session³ or gig and when this happened to me, I immediately made note of that song and tried to learn it as quickly as possible. It was also basically unheard of for a professional musician to come to a gig or a session in New York City carrying *the Real Books* under his or her arm. A certain degree of musicianship was expected and this would be seen as the sign of someone less serious.

Despite all of this, I found that the expensive education I was receiving at the Manhattan School of Music did not officially address the need for this valuable skill at all. During my four years there, the only exception was an ensemble teacher and pianist named David Lalama that spoke of the subject, but to the best of my knowledge, this was something he did of his own accord and not required as part of the curriculum of the course. Lalama gave us what he called a "tune du jour" every week. We were expected to learn a tune of his choice and he would require that we played it the following week without written music. Since Lalama was a pianist whose specialty was working with vocalists who sang standard songs in a variety of keys he would make us change keys several times while playing these songs. I found this quite challenging at the time but later learned methods for transposing songs quickly and on the spot, which I describe in a previous paper from 2007 (Rabson, 2007 pp. 16-18).

Despite this exercise in David Lalama's ensemble, when it came time for our ensemble concert at the end of the semester, there was no requirement to

³ An informal setting when musicians get together and play mostly songs from memory that they are familiar with.

memorize any of the music. Most of us read the tunes even though we had been playing and rehearsing them for several months. When we had our juries at the end of each semester where each student was required to play two tunes in front of a panel of teachers, there was no requirement on memorizing the repertoire and there were no lists of required songs to memorize and play. A student could conceivably go through the four-year program without memorizing a single standard tune, or any other type of song for that matter, and graduate with a bachelor's degree in music performance.

It troubled me quite a bit that insulated world of the conservatory was so different from the professional world. I was basically left to my own devices to learn how to learn and memorize songs. Fortunately, I was quite lucky to be able to play with many great musicians outside of the school who taught me a great deal of repertoire and helped me develop methods to learn songs faster and more thoroughly. Ironically many of these musicians, who were true professionals, were either jazz school dropouts or had never attended a formal music conservatory at all.

A Global Repertoire

After studies at the Manhattan School of Music I began my career as a freelance jazz musician in New York City. Like most musicians I traveled at times for work that brought me to different parts of the North America and Europe as well as Japan. At times I traveled with so-called working bands that had a repertoire that we had refined together. All the band members were familiar with each other's playing styles as well as the music. At other times the groups were not working bands but a mixture of local and traveling musicians. In these situations there was often little time for rehearsal and we would have to rely on a common repertoire of standard songs.

Regardless of the continent I happened to be in I found that as long as the musicians were somewhat experienced and professional, finding a common repertoire that could fill two 45-minute sets of music was not a problem. This goes to show that jazz and the jazz repertoire has become a universal language of sorts and one could even say that it is a global, cosmopolitan sub-culture. It is quite an interesting experience to meet and play successfully with musicians who one can barely speak with due to language barriers. The fact that *All the Things You Are*, *How High the Moon*, blues and rhythm changes⁴ have become globally known song forms makes this possible. The repertoire is certainly the glue, if you will, that holds all of this together. Skilled musicians who do not have a common, memorized repertoire would not be able to do this in the same way. More reading of notated music and/or rehearsal would be required before a performance.

⁴ Two common standards and two common song forms which most jazz musicians are familiar with.

Stockholm

In 2004 my life took an unexpected turn when I met my present wife who was born in Stockholm, Sweden to a Swedish mother and American father. We were both living in New York City at the time, but decided to relocate to Stockholm for a variety of reasons. Upon arriving in Sweden I decided to pursue studies in music education at the Royal College of Music (KMH) in Stockholm. As part of this program I was required to write a thesis on a subject of my choice within the field of music education. I decided to use the opportunity to develop methods I had learned in New York for teaching repertoire memorization into a course format which could be taught at the conservatory level. This would be the very sort of course that I wish had existed years earlier when I was a student at Manhattan School of Music. Upon completion of the paper, which included a detailed course plan, I presented it to the head of the jazz department, Ola Bengtsson. Bengtsson agreed to make the course proposal a reality at KMH in the form of an unrequired, elective course. At the time of this writing I will be starting my ninth year of teaching the course at KMH, which is entitled Repertoire Memorization or “repertoarmemorering” in Swedish.

Repertoire: A Tool for the Improviser?

After years teaching this course I have had some time to reflect over the importance of repertoire memorization beyond just the practical uses described in my earlier personal anecdotes. Being able to freelance and make oneself marketable to other musicians is certainly a positive aspect, but perhaps there are even advantages that go far beyond just this. Perhaps having a large repertoire of songs that the musician can play from memory affects the improvisational process in various ways. This could be seen in the way the improviser phrases, uses of melodic or motivic development and in their sense of form or solo construction.

Why do certain soloists project the feeling that they are “telling a story” while others seem to sound like they are just playing technical exercises? Sven Bjerstedt’s doctoral thesis *Storytelling in Jazz Improvisation* (Bjerstedt, 2014) delves deeply into this subject. Bjerstedt quotes Albert Murray (1998) where he discusses having a base of tunes or repertoire to draw on as an important part of the improvisational process.

The most inventive, the most innovative jazz musician is also one with a very rich apprehensive mass or base, a very rich storehouse of tunes, phrases, ditties which he uses as a painter uses his awareness of other paintings, as a writer employs his literary background to give his statements richer resonances. (Bjerstedt, 2014, p. 113)

Bjerstedt’s thesis has an interesting section on tenor saxophone legend Lester Young where the importance of knowing lyrics as well as melodies and harmonies to songs is stressed for instrumentalists thus creating more of a story telling quality (Bjerstedt, 2014 pp. 40-43). Douglas Daniels quotes Lester Young when he describes his dream band. One of the prerequisites

for the members would be that they knew all the lyrics to the music (Daniels, 1985).

There are many examples of jazz musicians' use of their knowledge of repertoire in their actual solos. The most obvious sign of this is the so-called quote, which is when the soloist plays part of the melody of another song or piece in his or her solo. One of the greatest soloists in jazz history Charlie Parker was famous for this. He would sometimes play these quotes in rhythmically displaced ways making them even more interesting and sometimes brilliantly humorous. There is even a website dedicated to researching Charlie Parker's musical quotations⁵. The site currently lists 191 examples of quotes which range from other jazz songs and solos from his contemporaries to popular songs of the day, operas, marches, nursery rhymes, and works of classical composers like Chopin, Hindemith, Johan Straus II, Bizet and Stravinsky. The list is an eye-opener as it shows the large range of styles and genres, which are included in Charlie Parker's vocabulary. Of course an improviser on his level could perhaps recall and include almost anything he heard even in passing in a solo, so it is not certain if he had the complete song or piece memorized, but it shows nonetheless the utilization of pieces of other melodies as a tool for improvisation and musical communication.

Jazz Schools Today

Formal jazz education on the university or conservatory level is a fairly new phenomenon when compared to western classical music. The teaching of repertoire and improvisation in the classroom setting is something that earlier generations of jazz musicians did not really go through. Although many studied their instruments in a traditional way through instrumental lessons with a private teacher, since jazz was excluded from conservatories until relatively recently, say the late 1970's with a few noted exceptions, much of the knowledge of improvisation was gained through self study and/or through actual professional experience. (Dobbins, 1988; Prouty, 2008). Learning "on the gig" or through professional engagements with more experienced musicians was the norm. The younger, less experienced musician would absorb all he or she could from these situations and gain invaluable advice "on the job". They could then leave the engagement with knowledge of what they needed to work on to improve for the next performance. The job could serve the dual purpose of also being a music lesson in improvisation and general musicianship.

The situation is quite different today since jazz has become more accepted in academia with programs at many universities and conservatories all over the world. Some may argue that this institutionalization of jazz learning has led to an increasing theory-based approach to the teaching of improvisation

⁵ http://www.chasinthebird.com/quotes_e.html

which can lead to students' improvised solos sounding much the same (Collier, 1993). Bjerstedt also mentions this and quotes Stuart Nicholson's *Is Jazz Dead?*, which is an analysis of contemporary jazz from 2005.

...because most student follow broadly similar pedagogic routes to graduation while at the same time following broadly similar sources of stylistic inspiration", "[t]he inevitable homogenization effect of jazz education was leading to individuality becoming less important than technique (Nicholson, 2005, p. 101, 18).

Music theory is of course an important part of music and all serious musicians must master it, but there can be certain pitfalls with basing improvisational pedagogy on theory only. This is certainly a matter of subjectivity to a certain degree, but a music student who uses predominantly theory based concepts such as chord/scale relationships as opposed to also including a study of melodicism, voice leading, form and references derived from repertoire knowledge can lead to an improvisational style that is lacking in several important areas.

As stated earlier, in my own experience as a jazz student at the Manhattan School of Music between 1994 and 1998, I found that repertoire memorization in the curriculum was basically non-existent. One would think that an expensive education should provide the student with skills necessary to get work in the field after graduation. Music and the arts are certainly quite different from other fields, but when one considers the repertoire requirements for classical music students who plan on auditioning for professional orchestras, in the form of excerpts and solo pieces, is it not reasonable to expect that similar requirements should exist in jazz programs?

Of course my experiences at the Manhattan School of Music are close to twenty years old and limited to one institution. It would be of interest to see if there have been in any changes made to the curriculum at my former school and at other college jazz programs around the world. Has repertoire become part of the required curriculum considering its importance not only as a valuable skill for freelancers, but also as an important part of developing as a meaningful improviser?

Previous Research

Much of what is written on the subject of repertoire seems to be in the form of reference books and aids that one uses while playing so one does not have to memorize the repertoire. There are many so-called fake books⁶ with a large library of songs as well as new applications for smartphones⁷ and tablets that may make many view the skill of having a memorized body of songs as obsolete.

There does not seem to be so much written specifically on the subject of repertoire memorization in jazz except for a few noted exceptions such as David Baker's *How to Learn Tunes: A Jazz Musician's Survival Guide* and Robert R. Faulkner & Howard S. Becker's *Do You Know...?: The Jazz Repertoire in Action* (Baker, 1997; Faulkner & Becker 2009). Perhaps this is partly because the jazz publication industry obviously wants people to purchase more books for the industry's financial benefit. Teaching people to rely on transcription from recordings and memory instead of written materials would obviously affect their business negatively.

Baker's book is a method of sorts for musicians published by Jamie Aebersold Jazz Inc., the noted publisher of jazz play-a-longs and other educational materials. Baker makes sure to defend Jamie Aebersold's published materials in an obvious attempt to avoid a conflict of interest with his publisher even though he argues against reliance on written materials in general (Baker, 1997, p. iii). The book starts with a preface explaining Baker's thoughts regarding the importance of repertoire memorization:

But in my estimation, the proper place to use a fake book is in the practice room, not at the performance venue. Occasionally there are circumstances which may necessitate its use on the stand, but only as a last resort and as the exception rather than the rule.

I and countless of my colleagues have lamented the fact that even so-called experienced players will show up for a one-hour casual gig with a slew of fake books to play tunes that they have played dozens of times before. While it is perhaps more understandable with neophytes, most of us still find it intolerable. In speculating about what has led to this abysmal state of affairs a number of reasons come to mind, among them the following:

1. A fake book mentality which reasons that if you have a fake book why should it be necessary to commit a body of tunes to memory
2. Over the years an increasing dependency on written music (sheet music, fake books, etc.)

⁶ A collection of lead sheets with melodies, harmonies (written with chord symbols) and sometimes lyrics so a musician can perform a song he or she has not memorized. They can "fake" their way through the song. The previously mentioned *Real Books* from the 1970's are a play on the term fake book.

⁷ iReal Pro is an example of one such application that includes chord progressions, but no melodies. (www.irealpro.com)

3. A change in the way we are taught and learn, particularly a shift from rote to reading
4. The shifting of the learning venue from jam sessions to classrooms
5. The diminishing of the tradition of having to learn tunes quickly, accurately, and under pressure on the stand
6. The recent destabilization of Jazz classics and Broadway standards as foundation vehicles for improvisation, and as a corollary, the increasing frequency (for good or ill) of young players insisting on (for economic and other reasons) writing and performing only their own original tunes
7. The widespread proliferation of and acceptance of the legitimacy of fake books, sheet music, and sketch charts of every description and for virtually any musical occasion. The quality of these varies from reasonably accurate to utterly dreadful, with the balance being usually to the negative.

Despite these and other rationalizations there is a consensus among experienced professionals in both the performance and teaching areas that it is to a player's advantage to have memorized the melodies and changes to a large body of tunes generally agreed upon as those that everyone should know (Baker, 1997, p. iii, iv).

One could update point seven of Baker's list above to include the earlier mentioned popular applications for smartphones and tablets like *iReal Pro* that include chord progressions but lack melodies.

Baker's book continues with detailed instructions on how to learn the skill of tune learning. Techniques like categorization of tune types and forms, melody-learning strategies, harmonic formulae as well as a bibliography and tune list of upwards of 800 songs are included.

The articles and books like Baker's that do deal with the importance of the skill generally mention that the student simply should know a certain amount of songs for different professional situations, but do not elaborate much more than that. Criticisms of how it looks bad to bring a fake book to a job or jam session or how the fake books often have mistakes in the chord progressions and melodies are the usual reasons given. Legendary pianist, composer and educator Barry Harris is quoted in Baker's book and voices some strong opinions on the subject.

This is terrible about these people playing from fake books, and then the fake book is wrong, there's no fake book that's worth s—t. Even at jam sessions the people pull out a fake book, I can't believe it, they don't know anything. There are a certain amount of tunes you are supposed to know, if I want to play a blues in the key of Ab, you got to know how to play it. It's repertoire. I can go to any part of the country, meet good musicians and we could play as if we had played together all our lives, and the only reason is we know the same songs. You got to know *How High the Moon*, *Out of Nowhere*, *Just You*, *Just Me*. I can name songs that everybody should know, might be fifty. In each school there should be a list, and it doesn't include any of those new songs, those two-chord tunes (Baker, 1997, p. iii).

Certainly the fact that knowledge of repertoire leads to increased respect from peers and colleagues is important, but as stated, other reasons like the possible positive effects on the improvisational process and "story-telling" are not included here. The positive effects of repertoire knowledge on one's general musicianship do not seem to be as well documented as the negative

impact of not knowing repertoire. These positive aspects are certainly discussed by many musicians and passed on to some students as well but this does not appear to be documented much in academic papers, method books and articles. Bjerstedt's thesis certainly goes deeply into the subject of "story telling", but does not make a clear connection to repertoire knowledge as a positive force in achieving this quality. This makes for an interesting question to ask the jazz program leaders in this study to see what their own insights are.

Robert R. Faulkner and Howard S. Becker's *Do You Know...?: The Jazz Repertoire in Action* (Faulkner & Becker 2009) is, in contrast to Baker's method, a book that provides an insight with the help of anecdotes and explanations into the process of how repertoire works for musicians in performance situations. It is almost as if it is written for the non-musician who is mystified how musicians can make music on the spot without rehearsal. The book is filled with different anecdotes of "on the bandstand" experiences where musicians agree on which song to play, in which key and style in a matter of seconds. The idea that serious musicians should know a certain body of repertoire is mentioned here as well.

Everybody else knows it. A player on a job, hearing someone call tune x and seeing everyone else nod agreement, will likely conclude that he should know it too. If he quoted earlier about a player who didn't know the chords to "All the Things You Are" without consulting *The Real Book*. The calculus here is: "I don't want to look incompetent." (Faulkner & Becker, 2009, p. 157)

In Robin D. G. Kelley's thoroughly researched biography of Thelonious Monk we gain a fascinating insight into the teaching methods of one of the great geniuses of twentieth century music. Monk, who was highly respected amongst his peers for his harmonic knowledge and skill as a composer, was known to run an informal school or collective of sorts out his apartment starting in the 1940's (Kelley, 2009, p. 118-119). Many musicians of note like Sonny Rollins, John Coltrane, Randy Weston and Jackie McLean spent time learning Monk's repertoire from him. Monk had an encyclopedic knowledge of tunes (Kelley, 2009, p. 118), and his methods for teaching others involved very little verbal communication and rarely written music although Monk had written music for his compositions. He preferred to teach by repeating songs over and over and having the other musicians learn by ear (Kelley, 2009, p. 218-219). John Coltrane recounted the following in a 1958 interview with critic August Bloom:

He [believed] a guy learned without music. That way you feel it better. You feel it quicker when you memorize it and you learn it by heart, by ear.... When I almost had the tune down, then he would leave, leave me with it to fight with it alone. And he'd go out somewhere, maybe go to the store, or go to bed or something. And I'd just stay there and run over it until I had it pretty well and I'd call for him and we'd put it down together. Sometimes we'd just get one tune a day (Kelley, 2009, p. 219).

Monk may have gained some of his teaching methods from the time he spent earlier in his life at informal gatherings with many of the piano greats of the previous generations like James P. Johnson, Willie "The Lion" Smith,

Luckey Roberts, Clarence Profit, Art Tatum and Mary Lou Williams (Kelley, 2009, p. 53, 91). Since some of these important figures in jazz are documented to have learned repertoire with a focus on memorization instead of relying on written music, it is perhaps wise to investigate some of these methods further for use in jazz programs in schools today.

If we look at the field of jazz improvisation methods there is certainly no shortage of publications there. The vast majority of these methods go directly into music theory or so-called “jazz theory” beginning with basics like the major scales, modes, chord tones and moving on to things like pentatonic scales, II-V-I progressions, etc. Some may include sections on rhythmic and motivic development but again very little study of the melody and harmony of the original song and perhaps most importantly how the melody and harmony relate to each other. If there is an example of a song from the standard jazz repertoire included as an example, the original melody is often not present and only the harmony is included in the form of chord symbols. These chord symbols are then presented with examples of melodic lines written by the author. These sample “lines” are often derived purely from theoretic ideas or concepts and not based on ideas from the original melody. There are some notable exceptions where use of melody is discussed in an improvising context (Byrne, 2001), but this seems to be the exception to the rule.

Aim and Research Questions

The aim of this study is to gain more knowledge on if and how repertoire memorization is included in the curriculum of different jazz programs in the United States and Europe. Furthermore, it will attempt to gain insight as to whether or not the schools reflect the belief that repertoire memorization is an important skill for their students in their future careers as professional musicians and improvisers?

The following research questions will be used in this thesis:

1. How does the school include repertoire memorization in its official curriculum or course descriptions or is the subject left to the discretion of the individual instructors?
2. Does the jazz program have required repertoire memorization in the form of song lists?
3. How is the student assessed on the memorization?
4. What is the motivation given for including or not including repertoire memorization in the curriculum?

Theoretic Framework

As described briefly in the introduction, jazz music and the culture that surrounds it has spread from the cities of the United States to become a global culture and language of sorts. The jazz repertoire is certainly an integral part of this and makes it possible for musicians from different parts of the world to make music, communicate and learn from one another. This global culture of jazz can be viewed in a sociocultural perspective where knowledge exists in the interplay between individuals and later becomes a part of the individual in his or her thoughts and actions (Säljö, 2014, p. 9).

Jazz was of course not born in the concert hall or in academia, but in a variety of social environments like dance halls, bars and nightclubs (Dobbins, 1988). These environments were the “on the job” classrooms where learning and transfer of knowledge occurred. The learning did not only include studying techniques or methods as in traditional academia, but was also in a sociocultural context where many other factors from the environment were absorbed by the “student” or less experienced musician. A few examples could be social and performance etiquette, consideration of the audience, how to adjust to the acoustics of the room, appropriate language or slang and, of course, repertoire. All of the interactions that come from experiencing the situation together with other individuals become part of the learning process (Dewey, 1916/1966, s.6).

The music and the cosmopolitan culture surrounding it existed in places in the United States like New Orleans, Kansas City, New York City and Detroit to name a few. By today, as we well know, jazz music has spread all over the world making interactions between musicians from different parts of the globe possible. This has simultaneously occurred with the music’s inclusion in academia that was largely prohibited in the past (Dobbins, 1988; Prouty, 2008). Jazz music’s acceptance in academia has certainly increased the status of the music to some degree, but has also a tendency to create somewhat artificial environments that lack the sociocultural context where the music was conceived and learned in the past. Anna Backman Bister sites Etienne Wenger’s theories of communities of study, which are relevant to this phenomenon, in her thesis *Spelets Regler*. The idea that when some learning communities become too local like in these academic environments at certain jazz programs, the bridge to other sociocultural communities may be lost (Wengner, 1998; Backman Bister, 2014). These communities being the global, cosmopolitan jazz culture at large. Some critics go as far as to say these sheltered academic environments affect the students negatively and lead to a lack of creativity, originality and strips the music of an essential quality (Prouty, 2008).

The jazz repertoire and memorization methods for repertoire were certainly things that were addressed in these earlier cosmopolitan jazz environments previous to the growth of jazz in academia (Baker, 1997). Since curriculums could differ between institutions and the educational methods and philosophies could be constantly in flux, this study will focus on seeing if

there is an attempt among several different jazz programs to include this aspect of the sociocultural tradition of jazz music in the curriculum.

Method

The primary method for gaining insight into how different jazz programs approach teaching the study and memorization of repertoire is to ask the jazz department heads of several music colleges/programs the same four questions. The questions are the following:

1. Can you briefly describe how your program deals with the study of standard jazz repertoire? (By standard jazz repertoire I mean songs from the so-called great American songbook and tunes by jazz composers that are commonly played by jazz musicians around the world.)
2. Is this study of standard repertoire required for all students or is it left to the discretion of the individual instructors?
3. Are there any situations like recitals or end-of-term juries where the student is required to play from memory without the help of written music?
4. What are your thoughts about the importance of including the study and memorization of standard jazz repertoire in the curriculum of jazz schools/programs?

In total there were eleven schools that I attempted to contact plus the noted jazz educator Barry Harris, who is not affiliated with an institution, but travels to different schools giving seminars and workshops. The remaining eleven programs include nine traditional music colleges or conservatories and two Swedish folk high schools (folkhögskolor) that are generally two-year programs following high school and often in preparation for further studies on the college level. The schools I attempted to contact were the following:

- Manhattan School of Music, New York, NY, USA
- The New School, New York, NY, USA
- Julliard, New York, NY, USA
- Berklee, Boston, MA, USA
- UCLA Herb Alpert School of Music, Los Angeles, CA, USA
- University of the Arts, The Hague, The Netherlands
- Sibelius Academy, Helsinki, Finland
- Royal College of Music, Stockholm, Sweden
- Malmö Academy of Music, Malmö, Sweden
- Bollnäs folkhögskola, Bollnäs, Sweden
- Skurups folkhögskola, Skurup, Sweden

The specific method of how the questions should be asked required a great deal of consideration and thought. Live interviews in person or on Skype were an option that had some pros and cons. One advantage could be that since the interviewee would have to respond directly to the questions after they were asked verbally without much time to formulate their thoughts, there could be a tendency to receive more honest answers that were not subject to much self-editing or censorship. This could also be seen as a

disadvantage since the answers could also be less thought out and perhaps more confusing without the time for reflection. The main factor which lead to the exclusion of live interviews as a method was that since several of the schools are in the United States, the time difference would have made for quite few compatible hours during the day. The fact that many of these department heads also have busy work schedules made the scheduling even more difficult.

Another considered method was to create a survey with several more questions than the final four that I finally decided on. The questions would be more specific and require shorter answers more in line with a traditional survey. Several of the questions could also have been answered with a simple “yes” or “no”. Although this method solved many of the technical difficulties that were apparent with live interviews, the affect on the quality of the results was a concern. The phrasing of the questions would have to be very carefully chosen in order to avoid any type of misunderstanding. There would also be a risk that without more in depth and open-ended questioning, true insights into the inner workings of the programs could be missed.

It was finally decided that the questions would be sent to the department heads by email to avoid the problems with time differences and schedule conflicts. Two of the question, numbers one and four, would be more open for the department head to give a general picture and explanation of how the subject is dealt with at the school on a practical level as well as give space for their insights on the importance of the subject. Questions two and three would be more specific and give more concrete answers like the ones in a traditional survey. It was felt that this type of mixed method would be most suited to the study.

Results

Of the eleven schools and one jazz educator I attempted to contact I received replies from four schools that agreed to be part of the study. They were Manhattan School of Music in New York City, the Sibelius Academy in Helsinki, Finland, the Royal College of Music in Stockholm, Sweden, and finally Skurups folkhögskola (folk high school) in Skurup, Sweden. It should be noted that three of the programs are comparable music conservatories that lead to a Bachelor's degree in music while Skurup folk high school is a two-year program more equivalent to a junior or community college. The typical student would continue their studies at a conservatory after studies at a folk high school so these programs can be viewed as preparatory programs, which are quite common in Sweden.

It should also be mentioned that in order to avoid confusion and misunderstanding I elected to omit the term "repertoire memorization" from the actual questions to the different department heads. I felt that the term is not so commonly used although I have used it myself quite a bit in this thesis and in a previous paper. The phrase "study of standard jazz repertoire" was used more often and the following questions attempted to determine if the student was tested on some sort of memorization of this repertoire. The idea was to not ask questions that were too specific in order to give the interviewee more freedom to describe the inner workings of the program in their own words and hopefully in a more descriptive manner.

In order to simplify the analysis of the results I have chosen to abbreviate the names of the schools to MSM for Manhattan School of Music, SA for the Sibelius Academy, KMH for the Royal College of Music in Stockholm and SFH for Skurup folk high school.

Manhattan School of Music

In response to the first question: Can you briefly describe how your program deals with the study of standard jazz repertoire? (By standard jazz repertoire I mean songs from the so-called great American songbook and tunes by jazz composers that are commonly played by jazz musicians around the world.) The department head from MSM responded that:

Students study the standards in their improv classes and play in their combo concerts as well as for their end of year jury exams! We have four years of under grad improv and two years of Masters. Each year we have a list of 30 standards and/or Jazz Classic Standards that each student must learn. The 30 tunes for each year are based upon level of difficulty! Freshman, Sophomore, etc.

When asked to clarify if this meant that the student would have memorized 120 standard songs after completing the four-year Bachelor's program the department head responded, "yes!"

In response to the second question that asked if the study of standard repertoire was required by the program the response was, “required for all students, undergrad as well as grad.” The third question that dealt with how MSM tested the students on memorization the department head explained that as part of the year-end juries the students must do the following:

They need to play tunes from memory and solo on the tunes, so that is part of the process! The jury panel selects 3 tunes from their year tune list!

So every year the student must prepare all of the 30 tunes for their level (first year, second year, etc.), and the jury panel picks three tunes from the list to be played from memory. This is certainly much more stringent than my own experience at MSM between 1994 and 1998 and when I asked the department head about that he responded by saying, “Yes! The whole curriculum has been revamped since you were in school!”

In response to the fourth and final question: What are your thoughts about the importance of including the study and memorization of standard jazz repertoire in the curriculum of jazz schools/programs? The response was:

A must! A student cannot play jazz or understand jazz improvisation and Swing or Groove feels, without being able to play standards!

There is some significance in this final answer because the reasons given are not the typical ones we have seen before in the works of Baker or Faulkner and Becker. They discuss mainly practical applications like being able to get freelance work and not gaining credibility with other musicians on jam sessions or gigs. The department head says that the skill is needed to be able to play jazz and understand improvisation and certain rhythmic patterns. I am assuming that when he mentions being able play standards he is referring to playing them from memory and not with the assistance of a lead sheet from a fake book.

Sibelius Academy

The department head from the Sibelius Academy (SA) gave the most detailed description of how they approach the subject. First it was stated that the school takes the subject quite seriously.

At the Jazz Department of the Sibelius-Academy, we consider the standard jazz repertoire to be an important cornerstone for every jazz musician, even today.

Then it was explained how they divide the repertoire into four categories; the required repertoire is divided into:

1. Standards (the American songbook)
2. Jazz Standards from the 1940’s until today (i.e. compositions by jazz musicians; Charlie Parker, Dizzy Gillespie, Horace Silver, John Coltrane, Miles Davis, Ornette, etc.)
3. Latin/R&B/ethnic -influenced pieces
4. Free improvisation

(If a student wishes to play New Orleans or Swing -era compositions by jazz musicians, those will be listed under the ”Standards” -repertoire for their

harmonic/melodic content resemblance. All pop tunes fall under the R&B category, folk songs under the ethnic. All bossa novas are part of the latin category)

When asked whether the standard repertoire was required the department head explained that it was and that they have a course called “the Repertoire Workshop” that deals with the subject. The requirement for the amount of tunes is the same as MSM although it used to be twice as more in the past.

The standard repertoire is required for all students. We have a course called ‘The Repertoire Workshop’ where the students learn at least 120 standards. (it used to be 240 when I took over the department in 1986!). It is required study for two years, two hours a week, for the musicians and singers. Composer/arrangers have to take it for one year. In the ensembles, the students naturally also play the standard repertoire, but very often also original material.

In response to if the students are ever required to play from memory in juries or recitals it was explained that SA divides juries into three levels C, B and A which occur at approximately two year intervals. The C and B test would take place during undergraduate studies and the A test for master students.

The C test, which is given no later than after two years of study, concentrates on what the department head describes as basic knowledge of the jazz tradition. The students are required to prepare 20 pieces that they can perform without the help of written music. The student is to select themselves at least three tunes from categories one, two and three above with certain other requirements like at least one ballad, one blues and one tune based on George Gershwin’s “I Got Rhythm” chord progression⁸. The jury will then randomly select approximately four tunes from the repertoire list for the student to play. This is where the student is truly tested on the memorization of the repertoire.

The B test is taken after no later than four years at the conservatory and deepens the student’s knowledge in what the department head refers to as “modal and chromatic concepts”. Now the students are required to prepare 30 pieces that are different from the ones prepared for the C test. This time the program is to include four tunes from categories one, two and three and should include one modal composition, one up-tempo, and one rapidly modulating composition like *Giant Steps*, *Moment’s Notice*, *Stablemates*⁹ etc. After this portion of the test where the student selects the material the jury begins selecting tunes from the list of thirty similar to what occurred in C test. There is also an interesting ear training exercise as part of the B test where the student is required to improvise on a song by ear. The

⁸ Rhythm changes as they are called are a common harmonic structure for many compositions in the jazz idiom.

⁹ These are common tunes with challenging harmonies that are often studied and played by jazz musicians.

accompanying musicians begin playing and the student is expected to jump and begin improvising a solo when they feel comfortable. This seems to attempt to mimic so-called “real world” scenarios that are described earlier in this paper.

The final level A test is after six years and for master students. This test is quite different since there are no requirements in terms of repertoire and the student is free to express what is described as their artistic vision. It is mentioned, however, that the performance must be in the “jazz genre” or audibly sound like jazz as the department head puts it.

When asked his thoughts about the importance of the inclusion of repertoire memorization in jazz programs the department head responded:

I feel that the repertoire is an integral part of the communicative vocabulary and ‘repertoire’ actually means material that the musician knows by heart. If you’re reading, you haven’t mastered it yet, you’re still learning it. A musician who doesn’t know any tunes, is limited to playing original music. How else would I communicate with a musician that I haven’t previously met, except by playing a tune that we both know. ...I remember even Pat Metheny saying: ‘When I audition people, I always play standards. If they know the standard jazz repertoire well, they can also play my music.’ I feel exactly the same way. I also feel that communicatively the standards give our musical discussions a topic but they don’t at all restrict us what we can say about the topic.

Once again, not unlike MSM, the department head from SA writes of the integral place repertoire has in the “vocabulary” of jazz music. This once again goes far beyond the practical applications mentioned in most of the previous writings on the subject. According to SA’s department head and as demonstrated in his quote from guitarist Pat Metheny, repertoire knowledge plays a defining role in what it is to be a jazz musician that can communicate with others in the same musical “language”. Note also the emphasis that “repertoire” means memorized songs and that one that is reading music has not mastered the music.

Royal College of Music in Stockholm

The department head from KMH gave the following answer when asked how their program dealt with standard jazz repertoire.

The standard songs (American songbook) are used a lot at KMH Jz because they are part of the language we play and teach. They are used to explain harmony in compositions or to identify and work on improvisation over different harmonic patterns or structures. Also to know the standards by heart enable students to have a similar repertoire (sic) and to be able to play together without reading music. A player that knows a lot of standards have a better chance in getting gigs and is more likely to get calls for playing live.

When asked if there was required repertoire the response was the following:

We don’t have a list of standards that all students need to know as in some other schools but most individual instructors use standards as a platform for teaching.

In response to the question on whether the students are ever forced to play from memory in recitals or juries the answer was initially not so clear.

There is a [sic] audition in the end of each semester where the students choose the music themselves. It usually has some standards included by heart but also some of their own material as we encourage them to write music to develop their own style and personal voice as well as being able to play standards.

When asked to clarify this, the reply was:

It's a little different but most teachers demand that it's from memory but sometimes they still use a sheet. The main thing is that they do something personal to the music.

In the final question regarding thoughts on the importance of including repertoire in the curriculum the department head responded:

I would say it's very important and gives them a possibility to get gigs and have a common repertoire with others without having to read or rehearse. Also to be able to improvise over the standard repertoire is very useful for all students and prepare them for most harmonic ideas and patterns in original music.

In this final statement it is mentioned that knowledge of standard repertoire can be an advantage in learning harmonies and patterns in original music, but for the most part he describes the practical, professional applications mentioned in much of the previous written literature. KMH is the only one of the three conservatories questioned that does not have official song lists. It has also no official requirement for memorizing music that is played on juries and recitals, but it is claimed that most instructors encourage memorization.

There seems to be more of an emphasis on the students' development of a personal style and voice at KMH already during undergraduate studies if one looks at the statements in comparison to the ones from MSM and SA. Although the master's student is required to show some artistic vision at SA the undergraduate level seems to focus more on fundamentals. Perhaps there is a belief at KMH that too much required study of standard repertoire would diminish or slow the process of this personal development.

Skurup Folk High School

The final department head that responded was from SFH, and it should be noted once again that since SFH is folk high school equivalent to a junior college the students are not expected to be on as high a level as the other three programs in the study. The folk high school is also unique because they are often in rural areas and all the students study and live on small campuses. This affected the way in which SFH taught standard repertoire as seen in the following statement.

The students are each week sent 2, 3 tunes. These may be showtunes or postbop heads, to be learned by heart. Each monday [sic] evening (since they all live at the school) there are a booked jamsession [sic] where these tunes, OR any other tunes, are up. But the tunes sent makes a common ground so nobody has to deal with not knowing song after song.

When asked if the study of standard repertoire was required for all students or up to each instructor the response was that it was somewhat of a combination of the two.

Above mentioned activity goes for all at the school, so theres [sic] about 50-70 songs per year in that. Individual instructors will have their own set of songs used for teaching the music, though transcriptions of solos and songs, as well as a song or two each private lesson week. I think this goes for fairly much each private instructor. A part of each weeks ensemble lesson, of which there are many hours, 10-12 a week, uses standards and commonly played jazztunes [sic].

The amount of tunes per year (50 to 70) is more than both of the conservatory programs MSM and SA that have specific tune lists, but there is not the same rigorous testing of the memorization on juries or recitals at SFH.

The recitals are free-to-play-what-you-want, and some will use standards, some original tunes, and some other kinds of songs. So a definate [sic] mandatory, play this by heart, is not in place But [sic] always recommended. The individual ensemble/private instructors will ask to use memorization.

When asked for his thoughts about the importance of the subject at jazz schools/programs the response was similar to the department heads at MSM and SA although not quite as impassioned. Once again the idea that repertoire knowledge is not just a practical skill, but is also fundamental to understanding the inner workings of jazz music is projected in the statements.

Study and memorization of standard jazz repertoire is fundamental to teaching the sound, vibe and technique of how this music is handled. I think it would be difficult to share the ability to play this music without listening, transcribing, learning tunes, playing them a whole lot. The standard jazz repertoire is a common ground for musicians and improvisors [sic] all over and the ability to navigate it plays and important role in how the music shapes itself with new musicians.

Conclusions

Tune Lists

Both MSM and SA shared samples of their required repertoire lists with me. MSM's list has 150 songs split up into 30 per year. The first four years being undergraduate studies and the fifth being for master's studies. It should be noted that two songs actually appeared twice on the list so there were actually only 148 different songs. The list from SA has 120 songs for undergraduate students, also 30 per year, but they have no repertoire requirements for master's studies. For the complete list from both schools see the appendixes.

Looking at the two lists it was interesting to note that of the 150 from MSM and 120 from SA, there were only 70 songs in common. This was somewhat surprising because one would think that both programs would have slightly more similar ideas of which songs were considered most standard. SA stated that their list changes slightly from year to year so this could be part of the explanation. Another factor could be that there are simply some differences in what songs are most common in the United States and Finland. See the appendixes for full lists from both school as well as lists of songs common to both schools and lists of well-known but omitted songs.

It was surprising to see these songs on one list but not the other, but there could be a variety of explanations. One could be that since New York City has a strong so-called be-bop tradition many of the standards omitted from the SA list were standards that are closely associated with some of the pioneers of the bop era. For example, songs like *Cherokee* and *Out of Nowhere* are closely associated with Charlie Parker and Bud Powell. There were quite a few bop melodies written by jazz musicians on the SA list, but not as many of these standards with strong associations to musicians of that subgenre.

The five songs that were missing from the MSM list are also very common ones. Another part of explanation could be that there are simply so many of these common standards that a list of 120 or 150 is simply not enough. It becomes too easy to overlook some obvious ones. This is of course quite subjective and can differ from region to region, but I think the majority of jazz musicians who are well versed in standard repertoire would agree that these songs should be included on both lists.

Comparing the Programs

Of the four programs in the study, MSM and SA have clearly the most structured approaches to repertoire memorization. The fact that SA even has a specific workshop and instructor dedicated to the subject makes their program perhaps the most thorough. SFH has the system of sending out two or three songs a week for evening jam sessions along with many hours of ensemble lessons. As mentioned earlier, since the school is located on a small campus with all of the students living there, this creates an

environment where one can attempt to recreate the sociocultural environments that exist in the “real world”, but on a smaller scale. KMH appears to have the least structured attempt to include repertoire studies and relies largely on the discretion of individual instructors. A more in depth study of how different instructors at the school incorporate repertoire memorization would be necessary to get a clearer picture of what occurs at KMH.

It is of interest to compare how the four department heads responded to the final more open-ended question regarding their personal views on the importance of including repertoire memorization in the curriculum, and how this influences the content of their programs. MSM, SA and SFH all responded more or less that repertoire knowledge is not only a practical skill but also an integral and fundamental part of being able to understand and play jazz music. KMH’s response seemed to focus more on the practical aspects of being able to get work as a musician and being able to play with others without extensive rehearsal. This view which does not seem include the part about repertoire’s roll in the fundamentals of jazz music seems to be reflected in their lesser requirements for repertoire studies.

A certain philosophical discussion is invoked here when we see different ideas of what the jazz conservatory should provide to its students. Should it be a preparatory training ground for future situations in the global freelance world and try to mimic or be a part of the sociocultural learning that has existed around jazz music long before it became part of academia? Or should it be more of an insulated creative incubator where the students can develop personal styles and perhaps compose their own repertoire despite the risk of being isolated from the global culture of jazz? Perhaps a combination of the two is most desirable, but discerning how this would work in practice may not be an easy task.

Discussion

If we study the music of some of jazz's greatest improvisers, look at some of the previous research on "story telling" from Bjerstedt (Bjerstedt 2014), and the responses of three of the four department heads in this study there seems to be a strong argument for including repertoire memorization in the curriculum for reasons beyond the practical applications in the profession. Although hard to quantify, the belief that repertoire knowledge is fundamental to understanding jazz and that it influences the improvisational process positively is held by many of the experts cited here. Perhaps more reflection on this subject is needed and perhaps more uniformity and communication between institutions would help students prepare for their future encounters with other jazz musicians on a global scale.

Thelonious Monk's teaching methods described in Robin D. G. Kelley's biography give us an interesting insight into the pedagogy used by one of the great jazz originators (Kelley, 2009). Teaching repertoire by ear without written music and using a largely non-verbal approach was something I found intriguing. By using such a method one combines exercises in ear training with memorization and allows the musician to internalize the repertoire immediately instead of using notation, which can be a crutch of sorts impeding true memorization. Perhaps this method or variations on it could be used in jazz programs today.

In my own personal experience as a freelance jazz musician I have found that musicians with large memorized repertoires have the tendency to play more well-structured, melodic solos with a greater "story telling" effect. The inventiveness partly comes from the large storehouse of tunes and phrases that the musician has saved in his or her mind (Murray, 1998). Always having the desire and drive to increase one's knowledge of repertoire and learn new pieces also acts to inspire the curiosity that is essential to remaining fresh and inventive as an improviser. Constantly learning new repertoire especially through transcribing or by ear from another musician sparks the creative process and is at the same time an excellent exercise in ear training, which is of course an important skill for the improviser.

Repertoire is intrinsically entwined with the sociocultural learning environments where jazz has been taught since its inception. Learning a song from another musician or group of musicians is an excellent way to study ear training, form, melody, harmony and rhythm as well as other stylistic nuances and a generally feeling for the idiom. After this study I would conclude that further investigation of more jazz programs and their methods for repertoire learning as well as research into how to incorporate elements of the sociocultural into classroom settings would be greatly beneficial to jazz education in general. Considering formal jazz education's relatively short history, it would also be beneficial to stay open to different types of methods and course structures instead of just following the traditional structures at conservatories which have been designed more for the study European classical music.

Further Study

Since only one-quarter of the contacted institutions responded to my inquiry a more extensive study of several more schools would certainly be of interest. Although the questions via email gave me some interesting responses I did wish at times that I could have done live interviews in order to ask more follow up questions and get some more clarity. Perhaps this could be included in a future study. At schools like KMH where much is left in the hands of individual instructors as opposed to being mandated by the jazz department, interviews of the specific instructors would have given more insights also.

One particular aspect of the study that intrigued me was studying the repertoire lists I received from MSM and SA. Comparing the two lists to each other and my own professional experience regarding commonly played songs was an insightful exercise. Finding repertoire lists from more schools and seeing which songs were in common or not could lead to the formation of a master list of sorts that could give a good picture of what repertoire can be expected on a more global level. Perhaps having more communication between schools in different parts of the world would lead to a “globalization” of jazz repertoire, if you will, and help future students prepare more efficiently for the freelance world outside of the institution.

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Appendix 1

Repertoire Lists - MSM

Songs with a slash between two titles indicate a standard and a common alternate melody line that is based on the same harmonies as the original standard.

List I: First year

1. Blues for Alice
2. Stella by Starlight
3. Satin Doll
4. Daahoud
5. There Will Never Be Another You
6. Don't Get Around Much Any More
7. Green Dolphin Street
8. Indiana/Donna Lee
9. Honeysuckle Rose/Scrapple from the Apple
10. Autumn Leaves
11. The Girl From Ipanema
12. Wave
13. Misty
14. My Funny Valentine
15. Someday My Prince Will Come
16. I Got Rhythm/Anthropology
17. All of Me
18. Bye Bye Blackbird
19. Epistrophy
20. Impressions/So What
21. Nardis
22. My Romance
23. Sweet Georgia Brown/ Dig
24. What is Thing Called Love?/Hot House
25. Night and Day
26. Maiden Voyage
27. A Night in Tunisia
28. All Blues
29. Have You Met Miss Jones?
30. Woody'n You

List II: Second year

1. Once I had a Secret Love
2. Confirmation
3. Like Someone in Love
4. I Hear a Rhapsody
5. I love You
6. Our Love is Here to Stay
7. Prelude to a Kiss
8. Stardust
9. Here's That Rainy Day
10. Days of Wine and Roses
11. A Day in the Life of a Fool
12. Embraceable You
13. Body and Soul
14. Cherokee
15. What's New
16. Afternoon in Paris
17. Alone Together
18. Yesterdays
19. Fee Fi Fo Fum
20. All the Things You Are
21. Milestones
22. Bluesette
23. Quiet Nights
24. Don't Blame Me
25. In Your Own Sweet Way
26. Four
27. Freedom Jazz Dance
28. Lady Bird
29. Joy Spring
30. Minority

List III: Third year

1. All of Me
2. Beautiful Love
3. Everything Happens to Me
4. The Song is You
5. Dearly Beloved
6. How High the Moon/Ornithology
7. Meditation
8. I Can't Get Started
9. I Got It Bad (and That Ain't Good)
10. End of a Love Affair
11. I Remember You
12. One Finger Snap
13. In a Sentimental Mood
14. Invitation
15. Seven Steps to Heaven
16. Dolphin Dance
17. My One and Only Love
18. I'll Take Romance
19. Up Jumped Spring
20. Out of Nowhere
21. 'Round Midnight
22. The Way You Look Tonight
23. Sophisticated Lady
24. Giant Steps
25. You Stepped Out of a Dream
26. Tenderly
27. When I Fall in Love
28. Just One of Those Things
29. Over the Rainbow
30. Speak No Evil

List IV: MM1

1. It Could Happen to You
2. Con Alma
3. Nica's Dream
4. Spring is Here
5. It Might as Well be Spring
6. Spring Can Really Hang You Up the Most
7. Pensativa
8. Upper Manhattan Medical Group

9. You Don't Know What Love Is
10. Round Midnight
11. Falling Grace
12. These Foolish Things
13. Once I loved
14. Speak Low
15. Pent-up House
16. Polka dots and Moonbeams
17. My Shining Hour
18. I'm Old-Fashioned
19. Soul Eyes
20. I Thought About You
21. Everything Happens to Me
22. Moment's Notice
23. El Gaucho
24. Airegin
25. All God's Children Got Rhythm / Little Willie Leaps
26. Angel Eyes
27. Lament
28. But Not For Me
29. But Beautiful
30. Caravan

List V: MM2

1. Chega de Saudade
2. A Child is Born
3. Litha
4. Emily
5. Easy to Love
6. Countdown
7. Alice in Wonderland
8. Gone with the Wind
9. The Duke
10. How Deep is the Ocean
11. Moonlight in Vermont
12. Stablemates
13. I Fall in Love too Easily
14. I Should Care
15. If I Were a Bell
16. It's All Right with Me
17. Conception
18. Whispering/Groovin' High
19. I've Grown Accustomed to Her Face
20. Just in Time

21. Laura
22. Long Ago and Far Away
23. Love Walked In
24. ESP
25. Chelsea Bridge
26. Trieste
27. Lover Man

28. Ruby, My Dear
29. Along Came Betty

Appendix 2

Repertoire Lists – SA

Repertoire Workshop 1A

STANDARDS

1. All Of You
2. Body And Soul (+Coltrane changes)
3. Bye Bye Blackbird
4. Chega De Saudade (No More Blues)
5. Laura
6. The Night Has A Thousand Eyes
7. Softly, As In A Morning Sunrise
8. Someday My Prince Will Come
9. Speak Low
10. There Is No Greater Love
11. There Will Never Be Another You
12. The Way You Look Tonight
13. A Weaver Of Dreams
14. Yesterdays
15. You Don't Know What Love Is

JAZZ CLASSICS

1. Anthropology
2. Black Nile
3. Chelsea Bridge
4. Confirmation
5. Evidence
6. I Mean You
7. In A Sentimental Mood
8. Moment's Notice
9. Naima
10. Oleo
11. Prelude To A Kiss
12. Stablemates
13. Straight No Chaser
14. Take The A Train
15. Woody 'n You (Algo Bueno)

Repertoire Workshop 1B

STANDARDS

1. All The Things You Are
2. Alone Together
3. Days Of Wine And Roses
4. Falling In Love With Love
5. For All We Know
6. Here's That Rainy Day
7. How Deep Is The Ocean
8. I Should Care
9. Just One Of Those Things
10. Like Someone In Love
11. Lover Man
12. My Foolish Heart
13. Stella By Starlight
14. What Is This Thing Called Love

JAZZ CLASSICS

1. Airegin
2. All Blues
3. Caravan
4. Fee-Fi-Fo-Fum
5. Four
6. Impressions
7. Lazy Bird
8. Lush Life
9. Nica's Dream
10. Night In Tunisia
11. Peace
12. Recorda Me
13. Seven Steps To Heaven
14. Whisper Not
15. Witch Hunt
16. Yardbird Suite

Repertoire Workshop 2A

STANDARDS

1. Easy To Love
2. I Didn't Know What Time It Was
3. I'll Remember April
4. If I Should Lose You
5. Invitation
6. It's You Or No One
7. My Shining Hour
8. Night and Day
9. On Green Dolphin Street
10. Wave
11. You Stepped Out Of A Dream
12. Darn That Dream
13. Moonlight In Vermont
14. Skylark
15. You've Changed

JAZZ CLASSICS

1. Along Came Betty
2. Countdown
3. Doxy
4. Eternal Triangle
5. Footprints
6. Grooving High
7. Joy Spring
8. Juju
9. Maiden Voyage
10. Moose The Mooche
11. Serenity
12. Solar
13. Ask Me Now
14. Round Midnight
15. Soul Eyes

Repertoire Workshop 2B

STANDARDS

1. Have You Met Miss Jones
2. I Hear A Rhapsody
3. I Thought About You
4. If I Were A Bell
5. Just Friends
6. Lover
7. My Romance

8. Once I Loved
9. The Song Is You
10. Star Eyes
11. Triste
12. You'd Be So Nice To Come Home To
13. I Can't Get Started
14. I Fall In Love Too Easily
15. My Funny Valentine
16. My One And Only Love
17. Spring Is Here (+ Bill Evans' version)

JAZZ CLASSICS

1. Con Alma
2. Dolphin Dance
3. Donna Lee
4. Equinox
5. Giant Steps
6. In Your Own Sweet Way
7. Milestones (old & new)
8. Speak No Evil
9. Windows
10. Yes Or No
11. Blue In Green
12. Goodbye Pork Pie Hat

Appendix 3

Tunes Included in Both MSM and SA Repertoire Lists

1. Stella by Starlight
2. There Will Never Be Another You
3. On Green Dolphin Street
4. Donna Lee
5. Wave
6. My Funny Valentine
7. Someday My Prince Will Come
8. Anthropology
9. Bye Bye Blackbird
10. What Is This Thing Called Love
11. Night and Day
12. Maiden Voyage
13. A Night in Tunisia
14. All Blues
15. Have You Met Miss Jones?
16. Woody'n You
17. Confirmation
18. Like Someone in Love
19. I Hear a Rhapsody
20. Prelude to a Kiss
21. Here's That Rainy Day
22. Days of Wine and Roses
23. Body and Soul
24. Alone Together
25. Yesterdays
26. Fee Fi Fo Fum
27. All the Things You Are
28. Milestones
29. In Your Own Sweet Way
30. Four
31. Joy Spring
32. The Song Is You
33. I Can't Get Started
34. In a Sentimental Mood
35. Invitation
36. Seven Steps to Heaven
37. Dolphin Dance
38. My One and Only Love
39. 'Round Midnight
40. The Way You Look Tonight
41. Giant Steps
42. You Stepped Out of A Dream
43. Just One of Those Things
44. Speak No Evil

45. Con Alma
46. Nica's Dream
47. Spring is Here
48. You Don't Know What Love Is
49. Speak Low
50. My Shining Hour
51. Soul Eyes
52. I Thought About You
53. Airegin
54. Caravan
55. Chega de Saudade
56. Easy to Love
57. Countdown
58. How Deep Is the Ocean
59. Moonlight in Vermont
60. Stablemates
61. I Fall in Love to Easily
62. I Should Care
63. If I Were a Bell
64. Groovin' High
65. Laura
66. Chelsea Bridge
67. Triste
68. Lover Man
69. Lover
70. Along Came Betty

Appendix 4

Common Tunes Excluded from the Repertoire Lists

The following standards, which I would consider very common in jazz, were included on the list from MSM, but not on the list from SA:

1. Satin Doll
2. Honeysuckle Rose/Scrapple from the Apple
3. Autumn Leaves
4. The Girl from Ipanema
5. All of Me
6. Impressions/So What
7. Sweet Georgia Brown/Dig
8. Stardust
9. Cherokee
10. Lady Bird
11. Beautiful Love
12. I Remember You
13. Out of Nowhere
14. It Could Happen to You
15. Polka Dots and Moon Beams

The following standards, which I would also consider very common in jazz, were included on the list from SA but not on the list from MSM:

1. Softly, As in a Morning Sunrise
2. Take the "A" Train
3. Lush Life
4. I'll Remember April
5. Just Friends

