

Brownman's 50 Essential Jazz Standards

(that he feels all jazz students should learn first)

01. All of Me
02. All The Things You Are
03. Alone Together
04. Autumn Leaves
05. Billie's Bounce
06. Black Orpheus (Manhã de Carnaval)
07. Blue Bossa
08. Body and Soul
09. But Not For Me
10. Bye Bye Blackbird
11. Cherokee
12. Confirmation
13. Days of Wine and Roses
14. Doxy
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18. Have You Met Miss Jones
19. How High The Moon
20. I Hear a Rhapsody
21. I Love You
22. I Remember You
23. I'll Remember April
24. I'm Old Fashioned
25. If I Should Lose You
26. If I Were A Bell
27. In A Mellow Tone
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29. It Could Happen To You
30. Just Friends
31. Misty
32. My Funny Valentine
33. Night and Day
34. Oleo
35. On Green Dolphin Street
36. Recorda Me
37. Satin Doll
38. Stella By Starlight
39. Scapple From The Apple
40. So What
41. Solar
42. St. Thomas
43. Sweet Georgia Brown
44. Take The A Train
45. The Girl From Ipanema
46. There Is No Greater Love
47. There Will Never Be Another You
48. Up Jumped Spring
49. What Is This Thing Called Love
50. Yesterdays

01. “All of Me” – Written by Gerald Marks and Seymour Simons

This song became popular during the swing era and made it on the US pop charts via many different recording artists in the mid-20th century. Louis Armstrong recorded a famous version that made it to the #1 spot on the US charts in 1931. The most famous version was recorded by Billie Holiday in 1941. Frank Sinatra recorded this same tune various times throughout his career.

Louis Armstrong – “Home/All of Me” (1932)

Count Basie and His Orchestra – “Frankly Basie: Count Basie Plays The Hits Of Frank Sinatra” (1963)

Ella Fitzgerald – “Ella Swings Gently with Nelson (1993 reissue)” – (1961)

02. “All The Things You Are” – Written by Jerome Kern & Oscar Hammerstein II.

When it comes to learning jazz, “All The Things You Are” is a signature tune you need to know. Despite being written for a musical in 1939, this song became popular during the Bebop era, when many jazz musicians played the song with a faster tempo than vocal versions.

Art Tatum and Ben Webster Quartet – All the Things You Are (1956)

Bill Evans Trio on the album “At Shelly’s Manne-Hole” (1963)

Dave Brubeck on the album “All the Things We Are” (1974)

03. “Alone Together” – Written by Arthur Schwartz and Howard Dietz.

This song, like many jazz standards, was written for a Broadway musical – Flying Colors (1932).

However, many jazz instrumentalists have taken it and made it their own. This song became most popular during the cool jazz era.

Dizzy Gillespie – “Alone Together / There Are Things I Love” (1951)

Paul Desmond – “Take Ten” (1963)

Bill Evans – “Live At The Trident Club” (1964)

04. “Autumn Leaves” – Music by Joseph Kosma and lyrics by Jacques Prévert (French) and Johnny Mercer (English).

As far as jazz songs are concerned, Autumn Leaves may be the most famous tune on this list. This song became popular during the Hard Bop era and was originally a French song.

Ahmad Jamal – “The Ahmad Jamal Trio” (1955)

Cannonball Adderley – Somthin Else (1958)

Sarah Vaughan – “Crazy And Mixed Up” (1982)

05. “Billie’s Bounce” – Written by Charlie Parker.

Every jazz musician needs to know several blues heads, and Billie’s Bounce is a great tune to start practicing a blues form that has slightly more harmonic movement than a simple blues.

Charlie Parker – “The Complete Savoy Sessions” (1945)

Dizzy Gillespie – “To Bird with Love” (1992)

George Benson – “Giblet Gravy” (1968)

06. “Black Orpheus” (Manhã de Carnaval) – Music by Luiz Bonfá and lyrics by Antônio Maria

There are several Latin jazz tunes on this list, and no tune list is complete without a few Latin or Bossa Nova tunes. It is often interpreted with a subtle, swinging rhythm, accentuating its expressive melody. As jazz songs go, “Black Orpheus” is a unique blend of South American folklore and Cool Jazz.

Wayne Shorter – “Wayning Moments” (1961)

Astrud Gilberto – “The Shadow of Your Smile” (1965)

Paul Desmond – “Take Ten” (1963)

07. “Blue Bossa” – Written by Kenny Dorham

Blue Bossa is another common jam session tune that is usually played up with a Latin feel. With its gentle rhythmic cadence and rich yet approachable chord changes, it provides musicians ample room for creative improvisation while maintaining a distinct, soothing mood. There are many great recordings of this tune, but a few notable ones are listed below.

Joe Henderson – “Page One” (1963)

Dexter Gordon – “Biting the Apple” (1976)

Pat Martino – “Exit” (1976)

08. “Body and Soul” – Written by Johnny Green, Edward Heyman, Robert Sour, and Frank Eyton

Known for its emotional depth and complexity, this tune is a staple among ballads in the jazz tradition.

The rich and intricate harmonic structure of “Body and Soul” offers a vast landscape for improvisation, making it a favorite among players like Coleman Hawkins to John Coltrane.

Coleman Hawkins – “Body and Soul” (1939)

Billie Holiday – “Body and Soul” (1940)

John Coltrane – “Coltrane’s Sound” (1960)

09. “But Not For Me” – Written by Ira and George Gershwin

This tune, by the iconic duo of George and Ira Gershwin, is a testament to the timeless allure of the Great American Songbook. The swinging rhythm and witty yet melancholic lyrics evoke a bittersweet quality that’s typical of Gershwin’s work.

Chet Baker – “Chet Baker Sings” (1954)

Ella Fitzgerald – “Ella Fitzgerald Sings the George and Ira Gershwin Songbook” (1959)

Ahmad Jamal – “At the Pershing: But Not for Me” (1958)

10. “Bye Bye Blackbird” – Written by Ray Henderson and Mort Dixon

One of the emblematic songs from the Tin Pan Alley era, “Bye Bye Blackbird,” should be on your tune list. Its uplifting melody and simple harmonic structure offer an ideal foundation for improvisation, welcoming both respectful homage and adventurous interpretation.

Miles Davis – “Round About Midnight” (1957)

John Coltrane – “Bye Bye Blackbird” (recorded 1962, released 1981)

Etta Jones – “Don’t Go to Strangers” (1960)

11. “Cherokee” – Written by Ray Noble.

With its rapid-fire chord changes and lively tempo, “Cherokee” by Ray Noble is a rite of passage for any musician. It’s a high-octane challenge, demanding technical proficiency, improvisational agility, and a deep sense of swing. As the tune that inspired Charlie Parker to develop his bebop language, “Cherokee” stands as a milestone in the evolution of the genre, marking the shift from swing to bebop.

Johnny Smith – “Moonlight in Vermont” (1952)

Clifford Brown and Max Roach – “Study in Brown” (1955)

Kamasi Washington – “The Epic” (2015)

12. “Confirmation” – Written by Charlie Parker

Charlie Parker’s “Confirmation” is a prime example of the intricate melodic lines and complex harmonies that characterize the bebop era. Its challenging chord changes and infectious swing feel have made it a favorite among musicians. While it is one of the more challenging songs on this list, it offers endless opportunities for creative improvisation and is a must-know. Check out:

Barry Harris and Kenny Barron – “Confirmation” (1992)

Art Blakey – “A Night at Birdland Vol. 2” (1954)

Dexter Gordon – “Daddy Plays the Horn” (1955)

13. “Days of Wine and Roses” – Written by Henry Mancini and Johnny Mercer.

This gem from Henry Mancini is known for its delicate, lyrical melody and subtle harmonic complexity. The tune invites musicians to delve into its melodic richness, interpreting its sense of nostalgia and romance. The tune, written for the 1962 film of the same name, is an example of how cinematic music can transform into a songbook standard. Be sure to check out:

Ella Fitzgerald and Joe Pass – “Easy Living” (1986)

Bill Evans and Tony Bennet – “Days Of Wine And Roses” (1975)

Oscar Peterson – “We Get Requests” (1964)

14. “Doxy” – Written by Sonny Rollins

“Doxy” is a playful, melodic journey through simple blues changes. As a testament to Rollins’ style, this tune stands out for its straightforward structure, catchy riff-based melody, and generous space for improvisation. “Doxy” is a perfect representation of Rollins’ approach to composition – unpretentious, melodic, and deeply steeped in the blues tradition. Be sure to check out:

Sonny Rollins and Miles Davis – “Miles Davis with Sonny Rollins” (1954)

Miles Davis – “Bag’s Groove” (1954)

John Coltrane – “Like Sonny” (1960)

15. “Fly Me To The Moon” – Written by Bart Howard.

This song made it onto the pop charts several times with many popular artists over the years. This is one of the songs that embody the charisma and elegance of the genre. Its memorable melody, romantic lyricism, and accessible harmonic progression have made it a beloved standard in many music circles.

Frank Sinatra – “It Might As Well Be Swing” (1964)

Joe Henderson – “Straight, No Chaser” (1968)

Oscar Peterson – “We Get Requests” (1964)

16. “Footprints” – Written by Wayne Shorter

Wayne Shorter’s “Footprints” is a masterclass in modern composition. With its haunting melody, asymmetric 6/4 time signature, and unique minor blues form, it pushes boundaries and invites a profound exploration of modal jazz.

Miles Davis – “Miles Smiles” (1966)
Wayne Shorter – “Adam’s Apple” (1966)
Pat Martino – “The Visit” (1972)

17. “Four” – Written by Miles Davis

This tune is a prime example of his knack for composing tunes that are as engaging as they are straightforward. The playful melody and fast tempo exemplify Davis’s cool and accessible approach to bebop. As such, “Four” offers an enjoyable challenge for musicians while serving as a solid introduction to jazz harmony.

Red Garland – “Red Garland Revisited!” (1969)
Dexter Gordon – “Bouncin’ with Dex” (1976)
Maynard Ferguson – “Maynard ‘62” (1962)

18. “Have You Met Miss Jones” – Written by Richard Rodgers and Lorenz Hart

This charming piece by Richard Rodgers and Lorenz Hart from the Swing Era is beloved for its catchy melody and unexpected harmonic progression. Particularly, the bridge’s sequence of key changes is seen as a unique exercise for improvisation.

Oscar Peterson – “We Get Requests” (1964)
Benny Goodman – “Camel Caravan” (1937)
Art Tatum – “The Art Tatum Solo Masterpieces Vol. 1” (1953)

19. “How High The Moon” – Written by Morgan Lewis and Nancy Hamilton

“How High The Moon” has become a must-know tune for modern musicians. The tune is often played at a brisk tempo and provides a rich canvas for improvisation. Charlie Parker’s famous bebop composition, “Ornithology,” is basically a new melody with the same changes (known as a contrafact).

Keely Smith – “I’m in Love Again” (1985)
Bing Crosby – “El Señor Bing” (1960)
Abbey Lincoln – “The World Is Falling Down” (1991)

20. “I Hear a Rhapsody” – Written by George Fragos, Jack Baker, and Dick Gasparre

This tune is an enchanting journey through rich harmonies and a lyrical melody. Its intricate chord changes and elegant structure encapsulate the essence of 1940s pop music. This tune is a great canvas for improvisers to paint on. Check out:

Chick Corea, Miroslav Vitous, and Roy Haynes – “Trio Music – Live in Europe” (1986)
John Coltrane – “Lush Life” (1961)
Art Blakey – “Art Blakey!!!! Jaz Messengers!!!!” (1961)

21. “I Love You” – Written by Cole Porter

With its sprightly melody and intricate harmonic changes, this Cole Porter tune is a delight for both musicians and listeners. Originally written for a 1944 Broadway musical, it has since become a favored standard, often played at a brisk tempo. “I Love You” offers a gratifying challenge to improvisers with its mixture of classic Broadway charm and harmonic complexity. Be sure to check out:

Mike Stern – “Give And Take” (1997)
Oscar Peterson – “I Love You / Daahoud” (1962)
Bill Evans – “New Jazz Conceptions” (1956)

22. “I Remember You” – Written by Victor Schertzinger and Johnny Mercer

With its tender, catchy melody and heartfelt lyrics, it is often interpreted as a nostalgic ballad.

Björk – “Venus As A Boy” (1993)
Chet Baker – “Chet Baker Sings and Plays With Bud Shank, Russ Freeman, and Strings” (1955)
Sarah Vaughan – “I Remember You” (2003)

23. “I’ll Remember April” – Written by Gene de Paul, Patricia Johnston, and Don Raye

A popular tune since the 1940s, “I’ll Remember April” is known for its bright melody and lively harmonic progression. Often played at a brisk tempo, it is a staple in the bebop and mainstream repertoire, offering a high-energy base for improvisation.

Grant Green – “Standards” (1961)
Jim Hall and Ron Carter – “Alone Together” (1973)
Erroll Garner – “Concert by the Sea” (1955)

24. “I’m Old Fashioned” – Written by Jerome Kern and Johnny Mercer

This Jerome Kern and Johnny Mercer standard stand as a quintessential ballad in our canon. Its lyrical melody, romantic lyrics, and elegant harmonic structure invite musicians to explore its depths, often resulting in expressive and emotionally charged performances.

John Coltrane – “Blue Train” (1957)
Paul Desmond – “Pure Desmond” (1975)
Eileen Farrell – “I’ve Got a Right to Sing the Blues” (1960)

25. “If I Should Lose You” – Written by Ralph Rainger and Leo Robin

A song marked by its haunting melody and poignant lyrics, “If I Should Lose You” is a deeply emotive jazz standard. Composed by Ralph Rainger and Leo Robin, it serves as a perfect platform for heartfelt improvisation, often interpreted as a melancholic ballad.

Sonny Stitt – “Sonny Stitt Plays” (1955)
Shirley Horn – “Embers and Ashes” (1959)
Chick Corea and Stefano Bollani – “Orvieto” (2010)

26. “If I Were A Bell” – Written by Frank Loesser

This tune, by Frank Loesser, is a delightful romp with a playful melody and cheery lyrics. Its rhythmic buoyancy and harmonic clarity make it an excellent vehicle for improvisation.

Dinah Washington – “In the Land of Hi-Fi” (1956)
Ella Fitzgerald – “Ella Swings Lightly” (1958)
Miles Davis – “Relaxin’ with the Miles Davis Quintet” (1956)

27. “In A Mellow Tone” – Written by Duke Ellington and Milt Gabler

This song became popular during the Swing era with a recording by Duke Ellington and his famous orchestra. With its relaxed swing feel and charming melody, the song encapsulates Ellington’s ability to meld sophisticated harmonies with an approachable and enjoyable tune.

Count Basie – “Breakfast Dance and Barbecue” (1959)
Joe Pass – “Portraits of Duke Ellington” (1975)
Sonny Stitt – “Sonny Stitt with Strings: A Tribute to Duke Ellington” (1977)

28. “In A Sentimental Mood” – Written by Duke Ellington and Irving Mills

This tune is an evocative ballad known for its deeply emotional melody and harmonic richness. The tune invites musicians to delve into its poignant narrative, often resulting in expressive and introspective performances.

Michael Brecker – “Magnetic” (1986)
Michel Petrucciani, Jim Hall, and Wayne Shorter – “Power of Three” (1987)
Johnny Mathis – “In a Sentimental Mood: Mathis Sings Ellington” (1990)

29. “It Could Happen To You” – Written by Jimmy Van Heusen and Johnny Burke

With its bright melody and uplifting lyrics, the song provides a buoyant backdrop for improvisation.

Sonny Rollins – “Sound of Sonny” (1957)
Bud Powell – “The Amazing Bud Powell, Vol. 1” (1951)
Miles Davis – “Relaxin’ with the Miles Davis Quintet” – (1956)

30. “Just Friends” – Written by John Klenner and Sam M. Lewis

A favorite among jazz instrumentalists, this tune by John Klenner and Sam M. Lewis is known for its strong, memorable melody and sophisticated chord changes.

Pat Martino – “El Hombre” (1967)
Dizzy Gillespie – “The Trumpet Summit Meets the Oscar Peterson Big 4” (1980)
Sun Ra & His Arkestra – “Just Friends” (1983)

31. “Misty” – Written by Erroll Garner and Johnny Burke

Misty is a beautiful ballad that has many amazing versions you should check out. This is one of the songs you’ll most likely play with a vocalist at some point. The chord progression and slow tempo allow young improvisers plenty of space to try new ideas while soloing.

Charles Mingus – “Jazz Club Presents Charles Mingus, Lionel Hampton, Earl ‘Fatha’ Hines” (2017)
Count Basie – “Dance Along with Basie” (1959)
Aretha Franklin – “Yeah!!!” (1965)

32. “My Funny Valentine” – Written by Richard Rodgers and Lorenz Hart

Known for its tender melody and humorous lyrics, this tune has long been a canvas for instrumentalists and vocalists alike. Check out some of these renditions (yes, even Chaka Khan did a version).

Keith Jarrett – “Still Live” (1988)
Chet Baker – “Chet Baker Sings (1956 reissue)” – (1956)
Chaka Khan – “Waiting to Exhale (Soundtrack)” (1995)

33. “Night and Day” – Written by Cole Porter

The tune’s hypnotic melody and clever harmonic progressions invite musicians to explore its complex structure. This tune is a great vehicle for practicing transposing ideas in minor thirds.

Ella Fitzgerald – “Ella Fitzgerald Sings the Cole Porter Song Book” (1956)
Bill Evans – “Everybody Digs Bill Evans” (1959)
Morten Haxholm – “Equilibrium” (2019)

34. “Oleo” – Written by Sonny Rollins

Learning a rhythm changes tune is essential for playing at jam sessions! If you learn the changes to one rhythm changes tune, you (basically) learn the changes to all of them. Oleo is a great rhythm change head to learn because the melody isn’t too difficult.

Sonny Rollins and Miles Davis – “Miles Davis with Sonny Rollins” (1954)
Pat Martino – “Desperado” (1970)
Eric Dolphy – “Eric Dolphy In Europe, Vol. 1” (1989)

35. “On Green Dolphin Street” – Written by Bronislaw Kaper and Ned Washington

This is a jazz standard known for its unique structure and catchy, swinging melody. It’s especially noted for its harmonic shifts between major and minor tonalities, providing a fun vehicle for improvisation.

Barney Kessel – “The Poll Winners” (1957)
Chick Corea and Return to Forever – “Live” (1977)
Grant Green – “Gooden’s Corner” (1961)

36. “Recorda Me” – Written by Joe Henderson

This tune’s infectious Latin groove, coupled with its strong melody and modern harmonic structure, offers musicians a gratifying challenge. Its fusion of jazz harmony with Afro-Cuban rhythms makes it a compelling and unique entry to this list.

Steps Ahead – “Smokin’ in the Pit” (1980)
McCoy Tyner – “New York Reunion” (1991)
Art Farmer – “Soul Eyes” (1991)

37. “Satin Doll” – Written by Duke Ellington and Billy Strayhorn, lyrics by Johnny Mercer

Often performed with a relaxed swing feel, the tune serves as an inviting canvas for musicians to stretch out and practice their jazz chops. Notable versions include:

Dr. John – “Duke Elegant” (1999)
Hank Jones – “Someday My Prince Will Come” (2002)
McCoy Tyner – “Nights of Ballads & Blues” (1963)

38. “Stella By Starlight” – Written by Victor Young and Ned Washington

Known for its hauntingly beautiful melody and complex harmonic progression, “Stella By Starlight” is one of the most revered standards in the jazz repertoire. Its rich harmonic language leads to creative and emotive improvisation.

Robert Glasper – “Covered” (2015)
Red Rodney – “1957” (1957)
Vic Juris – “Vic Plays Victor Young” (2016)

39. “Scrapple From The Apple” – Written by Charlie Parker

This tune is a quintessential bebop composition. Known for its fast-paced melody and rhythmic complexity, “Scrapple From The Apple” serves as a stimulating playground for improvisation.

Curtis Fuller – “Jazz Conference Abroad” (1962)
Dexter Gordon – “Our Man in Paris” (1963)
Jim Hall – “Jim Hall Live!” (1975)

40. “So What” – Written by Miles Davis

As the opening track of Miles Davis’s revolutionary album “Kind of Blue,” “So What” is a pillar of modal jazz. The tune, known for its sparse melodic theme and modal harmonic structure, encourages musicians to explore beyond traditional chord-scale relationships.

Miles Davis – Kind of Blue (1959)

Miles Davis – “Four’ & More: Recorded Live in Concert” (1964)

Miles Davis and John Coltrane – “Miles Davis & John Coltrane The Final Tour” (2018)

41. “Solar” – Written by Miles Davis

“Solar” showcases Miles’s knack for composing tunes that are as engaging as they are straightforward. Its catchy theme and unique chord changes have made it a favorite of music lovers.

Miles Davis – “Miles Davis Quintet” (1954)

Pat Metheny, Dave Holland, Roy Haynes – “Question And Answer” (1990)

Bill Evans – “Sunday At The Village Vanguard” (1961)

42. “St. Thomas” – Written by Sonny Rollins

This tune is one of the most famous examples of the fusion between jazz and Caribbean rhythms. With its catchy, calypso-inspired melody and straightforward chord changes, “St. Thomas” provides a joyous and invigorating platform for improvisation.

Sonny Rollins – “Saxophone Colossus” (1956)

Ron Carter and Jim Hall – “Alone Together” (1972)

Dallas Original Jazz Orchestra – “Where There’s Smoke” (2009)

43. “Sweet Georgia Brown” – Written by Ben Bernie, Maceo Pinkard, and Kenneth Casey

Whether it’s interpreted in a traditional Dixieland style or given a modern twist, “Sweet Georgia Brown” always brings an invigorating burst of energy to any performance. Check out:

Django Reinhardt & Stephane Grappelli – “Django Reinhardt and Stéphane Grappelli” (2005)

Art Tatum – “God is in the House” (1973)

Charlie Parker, Lester Young, and Dizzy Gillespie – “Early Modern: 1946 Concert Recordings” (1971)

44. “Take The A Train” – Billy Strayhorn

“Take The A Train” is a showcase of his clever songwriting and harmonically sophisticated style. With its catchy melody and distinctive rhythmic motif, it perfectly captures the essence of the Duke Ellington Orchestra’s sound.

Clifford Brown with Max Roach – “Study in Brown” (1955)

Ella Fitzgerald – “Ella Fitzgerald Sings the Duke Ellington Song Book” (1957)

Anita O’Day – “Anita O’Day Sings the Winners” (1958)

45. “The Girl From Ipanema” – Antonio Carlos Jobim and Vinicius de Moraes, English lyrics by Norman Gimbel

Composed by Antonio Carlos Jobim, this bossa nova classic helped propel the Brazilian music wave in the 1960s. Its sensual melody, laid-back groove, and poignant lyrics have made it a beloved standard worldwide.

Stan Getz and João Gilberto – “Getz/Gilberto” (1964)

Frank Sinatra and Carlos Antonio Jobim – “Francis Albert Sinatra and Carlos Antonio Jobim” (1967)

Oscar Peterson – “We Get Requests” (1964)

46. “There Is No Greater Love” – Written by Isham Jones and Marty Symes

This Isham Jones and Marty Symes tune is a testament to the romantic side of the jazz tradition. Known for its sweet melody and simple yet effective chord changes, it provides a platform for both lyrical and swinging improvisations.

Ahmad Jamal – “At the Pershing: But Not for Me” (1958)

Amy Winehouse – “Frank” (2003)

Nat King Cole – “The Very Thought of You” (1958)

47. “There Will Never Be Another You” – Written by Harry Warren and Mack Gordon

Known for its upbeat melody and harmonically satisfying progression, it’s a blast to improvise over. This is another must-know tune

Chet Baker – “Chet Baker Sings (1956 reissue)” – (1956)

Nat King Cole – “Nat King Cole Sings for Two in Love” (1955)

Wynton Kelly Trio – “Piano Interpretations” (1951)

48. “Up Jumped Spring” – Written by Freddie Hubbard

This Freddie Hubbard composition stands as a testament to his talent not only as a trumpeter but also as a composer. With its buoyant melody and unique harmonic structure, it offers a delightful challenge for improvisation, highlighting the more playful and imaginative side of the genre.

Curtis Fuller – “Up Jumped Spring” (2003)

Benny Golson – “Up Jumped Benny” (1997)

Freddie Hubbard – “Backlash” (1967)

49. “What Is This Thing Called Love” – Written by Cole Porter

This tune is another staple of jam sessions. Its catchy melody and sophisticated harmonic changes have made it a beloved standard for jam sessions, often performed way up.

Joe Henderson – “Straight, No Chaser” (1968)

Cannonball Adderley – “At the Lighthouse” (1960)

Bobby McFerrin and Herbie Hancock – “The Other Side of ‘Round Midnight” (1986)

50. “Yesterdays” – Written by Jerome Kern and Otto Harbach

“Yesterdays” is an evocative ballad performed in a minor key. Its haunting melody and complex harmonic structure provide a compelling platform for heartfelt improvisation.

Buddy Rich and Max Roach – “Rich vs. Roach” (1959)

Clifford Brown – “Clifford Brown with Strings” (1955)

Stephane Grappelli and Yehudi Menuhin – “Tea for Two” (1977)