

LEARNING A TUNE

1. Sing the melody over and over until it is correctly implanted. (Listen to recordings; check fake books, sheet music, etc.)
2. Note all that you can observe from the melody:
 - A. Form (AABA, ABA, ABAC, Blues, Rhythm, based on another tune, through-composed, etc.)
 - B. Vertical, horizontal, modal, combination ?
 - C. Length (32, 64, 12, 16, odd number of bars, etc.)
 - D. Ascertain the mode (major, minor, combination)
 - E. Is it diatonic to one key or does it move in and out of several keys ?
Is it modal ? One scale ?
(Sing through it, identifying notes out of the key.)
 - F. Determine the highest and lowest note in the song (song's melodic frame).
 - G. Check the highest and lowest note in each phrase (the melodic frame of each phrase).
 - H. On what degree of the key does the tune start and finish ?
 - I. On what degree of the key does each phrase start and finish ?
 1. Relationship of bridge to the rest of the tune ? (Standard bridge ?)
 - J. Isolate chord and scale outlines (even if disguised).

- K. Identify sequences and their relationship to each other, i.e. GROOVIN' HIGH : 3 different 2 bar phrases in whole step or minor third relationship
 - L. Identify the large skips (generally greater than a fourth). How is the skip best remembered (OVER THE RAINBOW, BLUE BOSSA, I LOVE YOU, etc.)
 - M. Identify unusual intervals (I LOVE YOU, MARIA, I'LL CLOSE MY EYES).
 - N. Look for melodic formulae, i.e. 5 1 2 3 (ORNITHOLOGY, HOW HIGH THE MOON, THE SHADOW OF YOUR SMILE, WHAT KIND OF FOOL AM I).
3. Look for harmonic formulae (LIZA, TIPTOE THRU THE TULIPS, etc.)
- A. Turnarounds, cycles, etc.
4. Look for rhythmic formulae (Bossa Nova, Samba, Boogaloo, predominantly double time, reiterative a la Bach -- GIANT STEPS, COUNTDOWN, etc.)
5. Genus/differentia. How is the tune similar to other tunes in the same genre ? How does it differ ?

For example: Blues ---- WATERMELON MAN
BASS BLUES
ISRAEL
BROTHER

Rhythm --- TURNPIKE
SERPENT'S TOOTH

LEARNING A TUNE : page 3

6. If it is a bebop tune, learn the individual II V₇ patterns in all keys.
 - A. Play each II V₇ patterns on all II V₇ situations in the tune in question.
 - B. Play the II V₇ pattern on any tune.
7. Sing through the chord roots, using chromaticism to link lines together, i.e. : BLUE BOSSA, OVER THE RAINBOW, SUGAR, SATIN DOLL, WHAT IS THIS THING CALLED LOVE, TUNE UP, COUNTDOWN
8. Sing tendency tones through the tune.
9. Practice simple patterns a la Trane

1 2 1 2	simple 7th chords and their
1 2 3 1 (b3)	inversions:
1 2 3 5 (b3) (#5)	1 3 5 7
1 3 1 3 (b3)	1 3 5 b7
1 3 5 3 (b3) (#5)	1 b3 5 b7
1 7 1 7 (b7)	1 b3 b5 b7
1 7 6 1 (b7)	1 b3 b5 6
1 7 6 5 (b7)	1 3 #5 b7
	ETC.

simple 9th chords
including alterations:
1 3 5 7 9 11 13
ETC.

10. Practice using scales and modes and their inversions.
11. Patterned scales and modes.
12. Scales and modes deflected.
13. II V₇ patterns.

All type triads
in all inversions.
1353
3153
3515
5131
etc.

All type
seventh chords
1357
3571
5731
7135
7153
7513
etc.

All scales and
their modes.
See A New
Approach to
Ear Training
For the Jazz
Musician.

Include
pentatonics
and fourths.

Bebop heads
and phrases.

Pop tunes.

II V₇ patterns.
etc.

Do not neglect descending scales and patterns.

For further suggestions see A New Approach to Ear Training
for the Jazz Musician and Advanced Ear Training for the Jazz
Musician.

This technique of taking materials through various root
movements is particularly valuable when trying to internalize
an awkward or otherwise difficult phrase or passage (ie. virtually
any phrase from "Donna Lee" or "Bebop").