



# EAR TRAINING PROGRESSIONS ORGANIZED BY THE SOPRANO : EXPANDED DIATONICISM (STAGE ONE)

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Joe Williams

HOME KEY SOPRANO : 1-2

Key of D  
PRACTICE THIS PAGE AS YOU BID WITH P.1 EXCEPT THAT YOU CAN FOREGO THE PEDALS NOW.

① C G ② F G ③ Gm

④ Am ④a Am ⑤ Bb

when you feel up to it, compare these colors with those on P.1 - play one prog from this page, then one from P.1. Also try the reverse: P.1 prog, then P.2 prog.

Key of Bb ① Ab Eb ② D Eb ③ Ebm

Bb ④ Fm ④a Fm ⑤ Gb

Bb ⑥ Fm ⑦ Gb

Key of F ① Eb Bb ② Ab Bb ③ Bbm

F ④ Cm ④a Cm ⑤ Db

F ⑥ Cm ⑦ Db



Key of D  
PLAY ALL THESE OVER AN OPEN A

① D E<sup>o</sup> D Em D<sup>1-2</sup> E D

PAUSE on each chord and (verbally) LISTEN, filing away the sound. Repeat many times

LATER AFTER FRIENDLINESS SETS IN, TUNE THE 6th STR. TO D and try all the sounds over it.

② D E<sup>o</sup> D RESOL. D Em D RESOL. D<sup>1-#4</sup> E LYDIAN and RESOLVE

then mix the 2 pedals together under each all the sounds.

③ D E<sup>o</sup> D RESOL. D Em D RESOL. D<sup>1-6</sup> E LYDIAN and resolve

④ D Gm D G D<sup>1-1</sup> G# LYDIAN D

⑤ D Gm D RESOL. D G D RESOL. D<sup>1-#4</sup> G# LYDIAN and resolve

⑥ D Gm (D RESOL.) D G (D RESOL.) D<sup>1-6</sup> G# LYDIAN 3 and 4 resolve

This is an optional resolution for G7 line 5

10 D G7 D/9 D G7 D

Back

Blank guitar fretboard diagrams for practice.

Key of A

Try an open A pedal under all this after getting acquainted

① A B<sup>o</sup> A B<sup>m</sup> A<sup>1-2</sup> B A

② A B<sup>o</sup> A A B<sup>m</sup> A A<sup>1-4</sup> B

RESOLUTION RESOL. and resolve

③ A B<sup>o</sup> A A B<sup>m</sup> A A<sup>1-6</sup> B

RESOL. RESOL. and resolve

④ A B<sup>m</sup> A D A<sup>1-1</sup> D<sup>#o</sup> A

LYDIAN

⑤ A B<sup>m</sup> A A D A A<sup>1-4</sup> D<sup>#o</sup>

RESOL. RESOL. LYDIAN and resolve

⑥ A B<sup>m</sup> (RESOL.) D (RESOL.) A<sup>1-6</sup> D<sup>#o</sup>

RESOL. RESOL. and resolve

A<sup>5</sup>

12

This is an optional resolution for line 6

# *Ear-Training Progressions*

Text for Ted Greene's Original Pages

*For those who have difficulty in reading some of Ted's handwritten notes on these lesson pages, this page offers a transcription of those comments.*

## **Page 1**

Title: **Ear-Training Progressions Organized by the Soprano, page 1**

Date: Ted Greene, 1985-09-07

Line 1, left margin: "Get acquainted with this page. Play all these over a low D pedal (tune the 6th string down to D). Optional: mix in some A pedals too.

Line 2, grid 4: Optional: continue to Em as above.

Line 2, grid 7: Optional resolution or continuation.

Line 3, left margin: Play these examples over and over many times. Many of these progressions scream for resolution. Others can be played as vamps over and over just as is.

Line 3, grid 5: And to D as at right.

Line 4, left margin: The ear will eventually remember the different colors if you concentrate while you practice. Also, try going from F#m to Bm<sup>F# (soprano note)</sup>, and F#m to G<sup>G</sup>, and F#m to D<sup>F#</sup>.

Line 5, left margin: Mentally say the 1) names of the chords, 2) the Roman numeral functions and, 3) the soprano degrees (alternate between all of this).

Line 5, grid 4 and 6: Optional resolve to ?

Line 6, grid 5: Optional resolve to ?

Line 7, grid 1: Why?

Line 7, grid 3: Chosen for the bass line as well as the soprano.

Line 7, grid 8: To D ala the 1st chord in this line; also to Bm<sup>B</sup>.

Line 8, grid 1-2: Also in reverse.

Line 9, grid 5-6: Also try descending from high D<sup>D</sup> to low Bm<sup>D</sup>.

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## **Page 2**

Title: **Ear-Training Progressions Organized by the Soprano:**

**Expanded Diatonicism (stage one), Page 2**

Date: Ted Greene, 1985-09-08

Line 1, grid 3: Optional resolution, and then go back to D.

Line 1, grid 6: Optional. Or to C – G as at left.

Line 1-2 left margin: Practice this page as you did with page 1, except that you can forego the pedals now.

Line 3 at end: When you feel up to it, compare these colors with those on page 1. Play one progression from this page, then one from page 1. Also try the reverse: page 1 progression, then page 2 type.

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**Page 3**

Title: **Ear-Training Progressions – Soprano Organized:  
Expanded Diatonicism (stage two), Page 3**  
Date: Ted Greene, 1985-09-08

Line 1, grid 2: Sounds like Gm.

Line 1, grid 4: Optional resolve to ?

Line 1, grid 7: Resol. [resolve]

Line 2, margin: A voice D - F<sup>A</sup>/C - Em<sup>G</sup>/A

[F chord with A in the soprano and C in the bass] – [Em chord with G in soprano and A in the bass]

Line 2, grid 2: Optional resolve to ?

Line 3, grid 4: Resolve to D

Line 4, grid 4: Optional resolve to ?

Line 4, grid 7: Resol. [resolve]

Line 5, grid 2: Optional resolve to ?

Line 6, grid 4: Optional resolve to Bb

Line 6, grid 8: Optional to Bb

Line 7, grid 4: Optional resolve

Line 7, grid 7: Resol. [resolve]

Line 8, grid 2: Optional resolve to ?

Line 9, grid 8: Optional to F

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**Page 4**

Title: **Ear-Training Progressions – Soprano Organized:  
Special Expanded Diatonicism: Lydian (and contrasting review), Page 4**  
Date: Ted Greene, 1985-09-08

Line 1, left margin: Play all these over an open A.

Line 1: Pause on each chord and really *LISTEN*, filing away the sound. Repeat many times.

Line 2, left margin: Later, after friendliness sets in, tune the 6th string to D and try all the sounds over it. Then mix the two pedals together underneath all the sounds.

Line 7, grid 8: This is an optional resolution for line (5).

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**Page 5**

Title: **Ear-Training Progressions – Soprano Organized:  
Special Expanded Diatonicism: Lydian (and contrasting colors), Page 5**  
Date: Ted Greene, 1985-09-09

Line 2, left margin: Try an open A pedal under all this after getting acquainted.

Line 7, grid 8: This is an optional resolution for line (5).