EAR TRAINING PROGRESSIONS ORGANIZED BY THE SOPRANO: EXPANDED DIATONICISM (Soprano)

HOME KEY: SOPRANO; 1-2

1. C
   2. G
   3. F
   4. D
   5. Am
   6. Bb
   7. D7
   8. Gm
   9. Bm

PRACTICE THIS PAGE AS YOU WOULD PLAY DIATONIC CHORDS EXCEPT THAT YOU CAN FORBID THE PEAKS NO. 6.

1. Am
   2. Fm
   3. Gm
   4. Bb
   5. F
   6. C#5
   7. Fm
   8. Cm
   9. Db

when you feel up to it, compare these with those on P.11, play one group from this page, then one from P.1.

Try this exercise: P.1, P.2 type.

Note: Key F
Ear Training Progressions - Sopr. Organized - Special Exercise: Lydian (1 contrasting review)

Key of D
Play all these over an open A

Pause on seventh chord and (shortly afterward) fill in every chord many times

Later afterragness sets in, tune the 6th string to D and try all the sounds

Then mix the 2 pedals together

Underneath all the sounds:

D5

10

This is an optional repetition for G7 line (5)
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\(^{F\#}\) (soprano note), and F#m to G\(^{G}\) and F#m to D\(^{F\#}\).

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 3: Why?

Line 7, grid 8: Chosen for the bass line as well as the soprano.

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

Line 9, grid 5-6: Also try descending from high D\(^{D}\) to low Bm\(^{B}\).

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.
**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\(^A\)/C - Em\(^G\)/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).