

11

3) Modulations or sequential V7-I's

14

17

Please try a few of other sequences using any of the examples on this page.

* Typical Contrapuntal isolations:

From the 1st example
in the key of E:

From the 2nd example
in the key of E:

20

And the
"full boat" again:

25

Practice SEEING the sounds on this page in your mind's eye, *away* from the guitar while of course, continuing to practice them *on* the guitar as well.

The HEARING skill, the goal of this page *will* follow. Keep at it.

P.1 Ear Training Progressions: The Condensed list

Ed Greene © 5-9-94

One of the things most useful to remember when trying to develop a fine musical ear is: there are only 12 main tones in a key, not 120 or 1200 but just 12.

We'll begin here by taking 2 tones only, at a time, as the SOPRANO line and harmonizing them with many variations (designed to create a very high ability to hear subtle differences) on progressions that have been used and favored by top composers and musicians for centuries.

① KEY OF A

V(7) I

listen & compare over & over... try contrapuntal isolation if necessary (see bottom of page).

These are especially bass-driven or 'bass-motivated'

try singing the bass in some examples.

② KEY OF E

now with a different approach

Also try this note one octave lower.

③ modulations or sequential V7-I's

The deep bass notes really

Please try a few other sequences using any of the examples on this page.

* TYPICAL CONTRAPUNTAL ISOLATIONS

From the 1st ex. in the Key of E

from the 2nd ex. in E

And the full boat again

Practice SEEING the sounds on this page in your mind's eye, away from the guitar while of course, continuing to practice them on the guitar as well. The HEARING skill, the goal of this page will follow. Keep at it.