

# Condensed List of Ear-Training Progressions

## (Geared for jazz & pop music)

Ted Greene, 1980-09-15

Assume that extensions may be added to any chord, or that any 7th or larger may be reduced to a triad if you wish.

### Major Key

#### DIATONIC

1) Derived from Root Movement:

I – IV | V7 extensions (no sus) – I | I – V7sus | and reverse these also

I – ii – iii – ii | I – ii – IV – V | I – iii – IV – V or I | I – iii – ii – V | I – IV – iii – vi – ii – V – I |

Cycle of 4ths: I – IV – vii<sup>o</sup> – iii – vi – ii – V – (I) |

I – vi – ii – V | I – vi – IV – V | Also try V<sup>11</sup> for ii

---

ii – V – (I) | ii – V – I – vi | ii – V – iii – vi | ii – iii – IV – iii or V | ii – iii – vi – V<sup>11</sup> |

ii – vi – IV – I | iii – vi – ii – V | iii – vi – IV – V or I | iii – IV or ii – V – I | IV – iii – ii – I or V |

IV – ii – iii – vi | Cycle of 4ths: IV – vii<sup>o</sup> – iii – vi – ii – V – (I) |

vi – V – IV – (V or I) | vi – iii – IV – V or I | vi – ii – V – I | Also try V<sup>11</sup> for ii

---

2) Bass Pedal (TR and T5 signify “Tonic Root” and “Tonic 5th”):

I/5 – ii/T5 – iii/T5 – ii/T5 or IV/T5 | Same with TR pedal |

Same with alternating TR & T5 or T5 & TR pedals

ii/T5 – iii/T5 – IV/T5 – iii/T5 | IV/T5 – iii/T5 – ii/TR – iii/T5 | iii/T5 – IV/T5 – V/TR – IV/T5 |

iii/TR – IV/T5 – V/TR – IV/T5 | I/TR – V/TR – IV/TR – V/TR | I/TR – IV/TR – V/TR – IV/TR |

I/T5 – IV/TR – V/T5 – IV/TR | V7sus/T5 – V7/T5 | ii7/T5 – V7/T5 |

---

3) Derived from Bass Lines (descending stepwise):

I – V/3 – vi – iii/3 – IV – I/3 – ii – V | I – V/3 – IV/3 – I/5 | V triad – V7/7 – I/3 (or iii) – (ii – V...) |

IV – V7/7 – I/3 | iii triad – V7/5 – I | ii triad – ii7/7 – V7/3 – IV/3 – V... | I – I/7 – vi – I/5 – IV etc. |

---

#### CHROMATIC TYPE 1: QUALITY CHANGES

1) Derived from Root Moves:

I – V7 alt. | ii7 – V7 alt. – I | From now on, the symbol V7 will include the ALT. V7 too. |

ii<sup>ø</sup>7 – V7 – I | II7 – V7 – I | You may wish to go back to DIATONIC #1 now and substitute V7 alt. for V7

I – iv6 (ii<sup>ø</sup>7) | I – IV7 | I – II add9 | I – v(7) | or reverse the 2 chord progression |

I – II7 or #iv<sup>ø</sup>7 | ii7 – V7 – iii7 – VI7 | ii<sup>ø</sup>7 – V7 – iii<sup>ø</sup>7 – VI7 | I – vi7 – ii<sup>ø</sup>7 – V7 | I – vi7 – II7 – V7 |

I – vi<sup>ø</sup>7 – II7 – V7 | vi7 (or I) – II7 – ii7 (or ii<sup>ø</sup>7) – V7 | iii7 (or I) – VI7 – ii7 – V7 |

iii<sup>ø</sup>7 – VI7 – ii<sup>ø</sup>7 – V7 | I – VI7 – II7 – V7 | I – VI7 – ii<sup>ø</sup>7 – V7 | III7 – vi7 – II7 (or ii<sup>ø</sup>7) – V7 |

III7 – VI7 – ii7 (or ii<sup>ø</sup>7) – V7 | III7 – VI7 – II7 – V7 | I – iv7 – iii7 – vi7 (or VI7) etc. |

I – IV7 – iii7 – vi7 (or V7) etc. | I – iv7 – III7 – VI7 (or vi7) etc. | I – IV7 – III7 – VI7 (or vi7) etc. |

I – iv7 – iii7 – VI7 – vi7 – II7 – ii7 – V7 | Same with IV7, III7 one at a time, then both. |

I – vii7 – III7 – vi7 (or VI7) etc. | I – vii7 – III7 – VI7 – vi7 – II7 – ii7 – V7 |

I – VII7 – iii<sup>ø</sup>7 – VI7 etc. | I – VII7 – III7 (or iii7) VI7 etc. | I – VII7 – III7 – vi7 etc. |  
 I – IV – vii<sup>(ø)</sup>7 – III7 – vi7 – II7 – ii7 – V7 | I – IV – vii<sup>ø</sup>7 – III7 – vi7 – II7 – v7 – I7 etc. |  
 I – IV – VII7 – III7 etc. | vii7 (or vii<sup>ø</sup>7) – III7 – iii7 – VI7 – vi7 – II7 – ii7 (or ii<sup>ø</sup>7) – V7 |  
 IV – vii<sup>ø</sup>7 etc. | #iv<sup>ø</sup>7 (or #iv7) – VII7 – iii<sup>(ø)</sup>7 – VI7 – ii<sup>(ø)</sup>7 – V7 – I |  
 I – III7 – IV – iv6 (or iv7, or #iv?) etc. |

Also, you may wish to try I7 for I, IV7 for IV, V7sus for ii7, iii7 or iii<sup>ø</sup>7 or III7 for I (or vice versa) in various places in some of the above.

2) Bass Pedals: Try any or all of the above with T5 or TR or alternation of same (see separate page also).

3) Derived from Stepwise (Diatonic or Chromatic) Base Lines:

I – I7/7 – IV/3 – iv/3 | I – I7/7 – vi(6) – iv/3 – I/5 |  
 I – V/3 – I7/7 – IV/3 – iv/3 – I/5 – #iv<sup>ø</sup>7 (or II(7)/3) V – ii (or V7/7) |  
 I – V/3 (or I/7) – v6/3 – VI7 – iv6/3 – V7 – I | I/5 – vi6/6 – iv – I/3 | I/3 – i<sup>ø</sup>7/3 – ii7 – V7 |  
 V7 – IV/3 – v<sup>ø</sup>7/3 – V7/3 | I – I7/3 – IV – #iv<sup>ø</sup>7 (or #iv<sup>ø</sup>7) – I/5 etc. |  
 I – VI7b9/3 (#i<sup>ø</sup>7) – ii7 – i<sup>ø</sup>7/3 (biii<sup>ø</sup>7) – III7 – IV – #iv<sup>ø</sup>7 (or II(7)/3 or iv7 or iv6) etc. |  
 IV – #iv<sup>ø</sup>7 (i<sup>ø</sup>7) – I/5 – (III(7)/3 – vi) | IV – #iv<sup>ø</sup>7 – I/5 etc. | vi – vi/7 (or I7/5) – #iv<sup>ø</sup>7 etc. |

## CHROMATIC TYPE 2: b5 SUBSTITUTIONS

1) Derived from Root Moves:

ii7 (or ii<sup>ø</sup>7) – bII7 – I | II7 – bII7 – I | ii7 (or ii<sup>ø</sup>7 or II7) – bII<sup>Δ</sup>7 – I | I – bII | I – bII7 | I – bVII7 |  
 I – bVII | bVI7 – V7 – I | bVI<sup>Δ</sup>7 – V7 – I | bVI7 – bII7 (or bII<sup>Δ</sup>7) – I | bVI<sup>Δ</sup>7 – bII<sup>Δ</sup>7 (or bII7) – I |  
 bvi7 – bII7 – I | I – vi7 (or VI7) – bVI7 – V7 | I (or vi7 or iii7) – bVI7 – ii7 – V7 | II7 – bVI7 – ii7 – V7 |  
 vi7 – II7 – bVI7 – V7 | vi7 – II7 (or bVI7) – bvi7 – bII7 | vi7 – bVI7 – V7 – bII7 | ii7 – V7 – bvi7 – bII7 |  
 iii7 – bIII7 – ii7 – V7 (or bII(7)) | I – bIII7 – bVI<sup>Δ</sup>7 – V7 (or bII7 or bII<sup>Δ</sup>7) |  
 iii7 – biii7 – ii7 – V7 (or bII(7)) | I – bIII7 – bVI7 – V7 (or bII(7)) | III7 – bIII7 – II7 – bII(7) (or V7) |  
 iii7 – biii<sup>ø</sup>7 – ii7 – V7 (or bII(7)) | bIII<sup>Δ</sup>7 – bVI<sup>Δ</sup>7 – ii7 (or ii<sup>ø</sup>7) – V7 |  
 bIII7 – bVI7 (or VI<sup>Δ</sup>7) – ii7 (or ii<sup>ø</sup>7) – V7 | bVI<sup>Δ</sup>7 – bII<sup>Δ</sup>7 – ii7 – V7 | bII<sup>Δ</sup>7 – bVI<sup>Δ</sup>7 – ii<sup>ø</sup>7 – V7 |  
 bVI<sup>Δ</sup>7 – bIII<sup>Δ</sup>7 – ii7 (or ii<sup>ø</sup>7) – V7 | bVII7 – VI7 (or vi7) – bVI7 – V7 |  
 bVII7 – bIII7 – bVI7 (or bVI<sup>Δ</sup>7) – bII7 (or bII<sup>Δ</sup>7) – V7 | bVII7 – bIII<sup>Δ</sup>7 – bVI7 (or bVI<sup>Δ</sup>7) – bII7 (or bII<sup>Δ</sup>7) |  
 bVII<sup>Δ</sup>7 – bIII<sup>Δ</sup>7 – bVI<sup>Δ</sup>7 – bII<sup>Δ</sup>7 | bvii7 – bIII7 – bVI<sup>Δ</sup>7 – bII7 (or bII<sup>Δ</sup>7 or V7) |  
 bvii7 – bIII7 – bVI7 – bII7 (or bII<sup>Δ</sup>7 or V7) | I(7) – bVII7 – bVI7 – V7 |  
 I<sup>Δ</sup>7 – bVII<sup>Δ</sup>7 – bVI<sup>Δ</sup>7 – V7 (or bII<sup>Δ</sup>7 or bII7) | VII7 – bVII7 – bVI7 – V7 (or bII<sup>Δ</sup>7 or bII7) |  
 ii7 (or ii<sup>ø</sup>7) – bII7 (or bII<sup>Δ</sup>7) – I | I7 – bII7 (or bII<sup>Δ</sup>7) – I | I – bVII7 – vi7 (or iii7) |

CONDENSED LIST OF EAR TRAINING PROGRESSIONS (SEARCHED FOR JAZZ & POP MUSIC)

9-15-80  
© J. J. Johnson

MAJOR KEY

DIATONIC (1) DERIVED FROM ROOT MOVEMENT:

I IV | I<sup>no sus</sup> I<sub>7 EXT</sub> I | I I<sub>7 sus</sub> | and reverse these also  
 I ii<sup>no sus</sup> | I ii<sup>no sus</sup> | I ii<sup>no sus</sup> IV V | I iii<sup>no sus</sup> IV V or I | I iii<sup>no sus</sup> ii V | I IV iii<sup>no sus</sup> vi ii V I |  
 I IV VII<sup>no sus</sup> iii<sup>no sus</sup> vi ii V (I) | I VI ii V | I VI IV V | ALSO TRY V II for ii  
 ii V (I) | ii V I vi | ii V iii vi | ii iii IV iii or V | ii iii vi V II | ii vi IV I or II<sup>cycle of 4ths</sup> |  
 iii vi ii V | iii vi IV V or I | iii IV or ii V I | IV iii ii I or V | IV ii iii vi | IV VII<sup>no sus</sup> iii vi ii V (I) |  
 vi V IV (V or I) | vi iii IV V or I | vi ii V I | ALSO TRY V II for ii

ASSUME THAT EXTENSIONS MAY BE ADDED TO ANY CHORD, OR THAT ANY TR or longer may be reduced to a triad if you wish.

(2) BASS PEDAL (TR + T5 SIGNIFY "TONE ROOT" & "TONE 5th"): I/5 ii<sup>no sus</sup>/T5 iii<sup>no sus</sup>/T5 iv<sup>no sus</sup>/T5 or IV/T5 | same with TR PEDAL | Same with alternating TR+T5 or T5+TR PEDALS | ii<sup>no sus</sup>/T5 iii<sup>no sus</sup>/T5 IV/T5 ii<sup>no sus</sup>/T5 | IV/T5 iii<sup>no sus</sup> ii<sup>no sus</sup> | ii<sup>no sus</sup>/T5 IV I IV | iii<sup>no sus</sup> IV V TR IV |

I/TR V IV V | I/TR IV V IV | I/5 IV/TR V/T5 IV/TR | V/T5 sus/T5 V/T5 | ii<sup>no sus</sup>/T5  
 (3) DERIVED FROM BASS LINES (DESC. STEADY): I V/3 vi iii/3 IV I/3 ii V | I V/3 IV/3 I/5 |  
 V TRAD V/7 I/3 (ii V...) | IV V/7 I/3 | iii TRAD V/5 I | ii TRAD ii/7 V/3 IV/3 V... | I I/7 vi I/5 IV etc.

CHROMATIC TYPE 1: QUALITY CHANGES

(1) DERIVED FROM ROOT MOVES:

I<sub>7</sub> I<sub>7</sub> I | you may wish to go back to DIAT. (1) | I IV<sub>7</sub> | I IV<sub>7</sub> | I II<sub>7</sub> | I V(7) | or REVERSE the 2 CHORD ACCORDS | I I<sub>7</sub> or #IV<sub>7</sub> |  
 ii<sub>7</sub> V<sub>7</sub> iii<sub>7</sub> IV<sub>7</sub> | ii<sub>7</sub> V<sub>7</sub> | iii<sub>7</sub> V<sub>7</sub> | I VI<sub>7</sub> II<sub>7</sub> V<sub>7</sub> | I VI<sub>7</sub> II<sub>7</sub> V<sub>7</sub> | I VI<sub>7</sub> II<sub>7</sub> V<sub>7</sub> | I VI<sub>7</sub> II<sub>7</sub> V<sub>7</sub> | I VI<sub>7</sub> II<sub>7</sub> V<sub>7</sub> |  
 iii<sub>7</sub> V<sub>7</sub> ii<sub>7</sub> V<sub>7</sub> | iii<sub>7</sub> V<sub>7</sub> ii<sub>7</sub> V<sub>7</sub> | I VI<sub>7</sub> II<sub>7</sub> V<sub>7</sub> | I VI<sub>7</sub> II<sub>7</sub> V<sub>7</sub> | III<sub>7</sub> VI<sub>7</sub> II<sub>7</sub> V<sub>7</sub> | III<sub>7</sub> VI<sub>7</sub> II<sub>7</sub> V<sub>7</sub> | III<sub>7</sub> VI<sub>7</sub> II<sub>7</sub> V<sub>7</sub> |  
 III<sub>7</sub> V<sub>7</sub> II<sub>7</sub> V<sub>7</sub> | I IV<sub>7</sub> III<sub>7</sub> VI<sub>7</sub> | I IV<sub>7</sub> III<sub>7</sub> VI<sub>7</sub> | I IV<sub>7</sub> III<sub>7</sub> VI<sub>7</sub> | I IV<sub>7</sub> III<sub>7</sub> VI<sub>7</sub> | I IV<sub>7</sub> III<sub>7</sub> VI<sub>7</sub> | I IV<sub>7</sub> III<sub>7</sub> VI<sub>7</sub> | I IV<sub>7</sub> III<sub>7</sub> VI<sub>7</sub> |  
 I IV<sub>7</sub> III<sub>7</sub> V<sub>7</sub> | I IV<sub>7</sub> III<sub>7</sub> V<sub>7</sub> | same with IV<sub>7</sub>, III<sub>7</sub> one at a time then both | I VII<sub>7</sub> III<sub>7</sub> VI<sub>7</sub> or IV<sub>7</sub> etc. |  
 I VII<sub>7</sub> III<sub>7</sub> VI<sub>7</sub> II<sub>7</sub> V<sub>7</sub> | I VII<sub>7</sub> III<sub>7</sub> VI<sub>7</sub> etc. | I VII<sub>7</sub> III<sub>7</sub> VI<sub>7</sub> etc. | I VII<sub>7</sub> III<sub>7</sub> VI<sub>7</sub> etc. |  
 I IV<sub>7</sub> VII<sub>7</sub> III<sub>7</sub> VI<sub>7</sub> II<sub>7</sub> V<sub>7</sub> | I IV<sub>7</sub> VII<sub>7</sub> III<sub>7</sub> VI<sub>7</sub> II<sub>7</sub> V<sub>7</sub> etc. | I IV<sub>7</sub> VII<sub>7</sub> III<sub>7</sub> etc. |  
 VII<sub>7</sub> III<sub>7</sub> VI<sub>7</sub> II<sub>7</sub> V<sub>7</sub> | VII<sub>7</sub> III<sub>7</sub> VI<sub>7</sub> II<sub>7</sub> V<sub>7</sub> | IV<sub>7</sub> VII<sub>7</sub> III<sub>7</sub> VI<sub>7</sub> etc. | IV<sub>7</sub> VII<sub>7</sub> III<sub>7</sub> VI<sub>7</sub> etc. | I III<sub>7</sub> IV<sub>7</sub> I<sub>7</sub> or #IV<sub>7</sub> etc.

ALSO, YOU MAY WISH TO TRY I<sub>7</sub> for I, IV<sub>7</sub> for IV, I<sub>7</sub>sus for ii<sub>7</sub>, iii<sub>7</sub> or #7 or III<sub>7</sub> for I in VARIOUS PLACES IN SOME OF THE ABOVE

(2) BASS PEDALS: Try any or all of the above with T5 or TR or alternation of same (see SEPARATE PAGE ALSO)

(3) DERIVED FROM STEPWISE (DIAT. or CHROM) BASS LINES: I I<sub>7</sub>/3 IV/3 IV/3 | I I<sub>7</sub>/7 vi(6) IV/3 I/5 |  
 I V/3 I/7 IV/3 IV/3 I/5 #iv<sub>7</sub> or II(7)/3 V II or V/7 | I V/3 or I/7 V/6/3 VI<sub>7</sub> iv6/3 I<sub>7</sub> I | I/5 vi6/6 iv I/3 |  
 I/3 i<sup>or</sup>7/3 ii<sub>7</sub> V<sub>7</sub> V<sub>7</sub> IV/3 v<sup>or</sup>7/3 V/3 | I VII<sup>or</sup>7/3 ii<sub>7</sub> i<sup>or</sup>7/3 I/5 III<sub>7</sub> IV #iv<sub>7</sub> or III(7)/3 or iv<sup>or</sup>6 etc. | I I/3 IV #iv<sub>7</sub> I/5 etc.  
 IV #iv<sub>7</sub> (i<sup>or</sup>7) I/5 (III<sup>or</sup>7/3 vi) | IV #iv<sub>7</sub> I/5 etc. | vi vi/7 or I/7 #iv<sub>7</sub> etc.

CHROMATIC TYPE 2: DS SUBSTITUTIONS

(1) DERIVED FROM ROOT MOVES:

I bII | I bII<sub>7</sub> | I bVII<sub>7</sub> | I bVII |  
 bVI<sup>or</sup>7 bII<sup>or</sup>7 I | bVI<sup>or</sup>7 bII<sup>or</sup>7 I | I vi<sup>or</sup>7 bVI<sup>or</sup>7 V<sub>7</sub> | I bVI<sup>or</sup>7 II<sup>or</sup>7 V<sub>7</sub> | II<sup>or</sup>7 bVI<sup>or</sup>7 II<sup>or</sup>7 V<sub>7</sub> | II<sup>or</sup>7 bVI<sup>or</sup>7 II<sup>or</sup>7 V<sub>7</sub> | I bVI<sup>or</sup>7 II<sup>or</sup>7 V<sub>7</sub> | I bVI<sup>or</sup>7 II<sup>or</sup>7 V<sub>7</sub> |  
 I bVII<sup>or</sup>7 bVI<sup>or</sup>7 V<sub>7</sub> or II(7) | III<sup>or</sup>7 bVII<sup>or</sup>7 II<sup>or</sup>7 V<sub>7</sub> | III<sup>or</sup>7 bVII<sup>or</sup>7 II<sup>or</sup>7 V<sub>7</sub> | III<sup>or</sup>7 bVII<sup>or</sup>7 II<sup>or</sup>7 V<sub>7</sub> | III<sup>or</sup>7 bVII<sup>or</sup>7 II<sup>or</sup>7 V<sub>7</sub> | III<sup>or</sup>7 bVII<sup>or</sup>7 II<sup>or</sup>7 V<sub>7</sub> | III<sup>or</sup>7 bVII<sup>or</sup>7 II<sup>or</sup>7 V<sub>7</sub> |  
 bVII<sup>or</sup>7 bVII<sup>or</sup>7 V<sub>7</sub> or bII(7) | bVII<sup>or</sup>7 bVII<sup>or</sup>7 II<sup>or</sup>7 V<sub>7</sub> | bVII<sup>or</sup>7 bVII<sup>or</sup>7 II<sup>or</sup>7 V<sub>7</sub> | bVII<sup>or</sup>7 bVII<sup>or</sup>7 II<sup>or</sup>7 V<sub>7</sub> | bVII<sup>or</sup>7 bVII<sup>or</sup>7 II<sup>or</sup>7 V<sub>7</sub> | bVII<sup>or</sup>7 bVII<sup>or</sup>7 II<sup>or</sup>7 V<sub>7</sub> |  
 bVII<sup>or</sup>7 bVII<sup>or</sup>7 V<sub>7</sub> or bII(7) | bVII<sup>or</sup>7 bVII<sup>or</sup>7 II<sup>or</sup>7 V<sub>7</sub> | bVII<sup>or</sup>7 bVII<sup>or</sup>7 II<sup>or</sup>7 V<sub>7</sub> | bVII<sup>or</sup>7 bVII<sup>or</sup>7 II<sup>or</sup>7 V<sub>7</sub> | bVII<sup>or</sup>7 bVII<sup>or</sup>7 II<sup>or</sup>7 V<sub>7</sub> | bVII<sup>or</sup>7 bVII<sup>or</sup>7 II<sup>or</sup>7 V<sub>7</sub> |  
 I(7) bVII<sup>or</sup>7 bVI<sup>or</sup>7 V<sub>7</sub> | I<sup>or</sup>7 bVII<sup>or</sup>7 bVII<sup>or</sup>7 V<sub>7</sub> or bII<sup>or</sup>7 | VII<sup>or</sup>7 bVII<sup>or</sup>7 bVI<sup>or</sup>7 V<sub>7</sub> or bII<sup>or</sup>7 | VII<sup>or</sup>7 bVII<sup>or</sup>7 bVI<sup>or</sup>7 V<sub>7</sub> or bII<sup>or</sup>7 |  
 ii<sup>or</sup>7 or #7 bVI<sup>or</sup>7 or #7 I  
 I<sup>or</sup>7 bII<sup>or</sup>7 or #7 I

I bVII<sup>or</sup>7 vi<sup>or</sup>7 or ii<sup>or</sup>7

iii<sup>or</sup>7 or vi<sup>or</sup>7 for I  
 Quick ii<sup>or</sup>7 V<sub>7</sub> for I<sup>or</sup>7 where appropriate