

Ear-Training and Progression Catalogue

(many typical types)

Ted Greene, 1980-09-09 to 14

Major Key

Repeat all progressions

DIATONIC

1) Derived from Root Movement:

I – IV | I extensions – IV ext. | I – V | I – V7 | I ext. – V7 ext. (no sus) | I ext. – V7sus & ext. |
I – vi | I – ii | I ext. – ii7 and ext. | And reverse all these 2-chord progressions.

From now on, assume that a “7” symbol includes the extensions too; or can be reduced back to a triad.

I^Δ7 – ii7 – iii7 – ii7 | I^Δ7 – ii7 – IV^Δ7 – V7 (or vi) | I^Δ7 – iii7 – IV^Δ7 – V7 (I) | I^Δ7 – iii7 – ii7 – V7 |
I^Δ7 – IV^Δ7 – iii7 – vi7 – ii7 – V7 - I | Cycle of 4ths: I^Δ7 – IV^Δ7 – vii^ø7 – iii7 – vi7 – ii7 – V7 – (I^Δ7) |
I^Δ7 – V7 – vi7 – IV^Δ7 – iii7 – vi7 – ii7 – V7 | I – V – vi – iii – IV – I – ii – V | I^Δ7 – vi7 – ii7 – V7 |
I^Δ7 – vi7 – IV^Δ7 – V7 | I^Δ7 – vi7 – IV^Δ7 – iii7 – vi7 – ii7 – V7 – (I^Δ7) |
I – V7 – IV^Δ7 – iii7 – (vi7) – ii7 – V7 – I | I^Δ7 – vi7 – iii7 – IV^Δ7 – ii7 – V7 – I | I^Δ7 – ii7 – vi7 – IV^Δ7 |
Also try V11 of ii7

ii7 – iii7 – IV^Δ7 – iii7 (or V7) | ii7 – iii7 – vi7 – V11 | ii7 – vi7 – IV^Δ7 – I^Δ7 | ii7 – V7 – (I^Δ7) |
ii7 – V7 – I^Δ7 – vi7 | ii7 – V7 – iii7 – vi7 | iii7 – vi7 – ii7 – V7 | iii7 – vi7 – IV^Δ7 – V7 (or I) |
IV^Δ7 – iii7 – ii7 – I^Δ7 (or V7) | IV^Δ7 – ii7 – V7 – I^Δ7 | IV^Δ7 – ii7 – iii7 – vi7 |
Cycle of 4ths: IV^Δ7 – vii^ø7 – iii7 – vi7 – ii7 – V7 (I^Δ7) | V – vi – IV – I | vi – V – IV – (V11) |
vi – V – IV – I (or V) | vi7 – IV^Δ7 – V7 – I^Δ7 | vi7 – IV^Δ7 – iii7 – V11 | vi7 – iii7 – VI^Δ7 – I (or V7) |
vi7 – iii7 – ii7 – V7 | vi7 – ii7 – V7 – I^Δ7 | iii7 – ii7 – V7 – I^Δ7 | iii7 – IV^Δ7 – V7 – I^Δ7 |
Also try V11 for ii7

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

I – V/TR – IV/TR – (V/TR or I) | I – V/TR – IV/T5 – (I/T5 or R) | I – IV/TR – V/TR – IV/TR |
I – ii/TR – iii/TR – ii/TR (or IV/TR) | I – IV/T5 – V/TR – IV/T5 | I – ii/T5 – iii/TR – ii/T5 (or IV/T5) |
I/5 – IV/T5 – V/T5 – IV/T5 | I/5 – V/T5 – IV/T5 – (V/T5 or I/T5) |
I/5 – IV/TR – V/TR – IV/T5 | I/5 – V/TR – IV/T5 – I | I/5 – V/TR – IV/TR – I/5 |
I/5 – ii/T5 – iii/T5 – ii/T5 (or IV/T5) | I – ii/TR – IV/TR – iii/TR (or I) |
I/5 – ii/T5 – IV/T5 – I/T5 (or iii/T5 of iii/TR) | I/R or 5 – iii/TR – ii/TR – iii/T5 |
Cycle of 4ths with various pedals | I – vi/TR – ii/TR – V/TR (or iii/T5) | I(/5) – vi/T5 – ii/TR – iii/T5 |
iii/TR – IV/TR – V/TR – IV/TR (or vi/TR) | iii/T5 – IV/T5 – V/T5 (or V/TR) – IV/T5 (or vi/T5) |
iii/TR – IV/T5 (or IV/TR) – V/TR – IV/T5 | ii/TR – iii/TR – IV/TR – iii/TR (or V/TR) |
ii/T5 – iii/T5 – IV/T5 – iii/T5 | ii/TR – iii/T5 (or iii/TR) – IV/T5 – V/TR |
ii/TR – iii/TR) – IV/T5 (or IV/TR) – iii/T5 | IV/T5 – iii/T5 – ii/T5 – iii/T5 | IV/T5 – iii/T5 – ii/TR – iii/TR |

Redo with logic such as: I – vi – ii – V all over T5
with non-V.L. [voice-leading]
