

# Basic Chord Progressions (for Ear Training)

Basic Reference List for Comparison and Ear-Training  
 Try arpeggiating the chords, and also playing them solid.

Ted Greene  
 1975-05-19

## Major Keys:

I	IV		I	V		I	vi		I	iii		I	ii
D	G		D	A		D	B <sub>m</sub>		D	F <sub>#m</sub>		D	E <sub>m</sub>
5	3		5	5		5	7		5	2		5	7
5	3		5	2		5	2		5	2		5	2
5	3		5	5		5	7		5	4		5	7

## Minor Keys:

i	iv		i	IV		i	V		i	v		i	VI
B <sub>m</sub>	E <sub>m</sub>		B <sub>m</sub>	E		B <sub>m</sub>	F <sub>#</sub>		B <sub>m</sub>	F <sub>#m</sub>		B <sub>m</sub>	G
2			2			2	2		2	2		2	3
7	7		7	7		7	9		7	7		7	10
7	7		7	7		7	9		7	4		7	10

Minor Keys (continued):

i	VII		i	II						
B <sub>m</sub>	A		B <sub>m</sub>	C#						
B <sub>m</sub>	A		B <sub>m</sub>	C#						
B <sub>m</sub>	A		B <sub>m</sub>	C#						

Combined modulation and drill study  
 Try these in various cycles like keys in 5ths.

Consider chord connections via melodic soprano in 2-to-1, 3-to-1, 4-to-1.  
 Also no fixed ratio but rather the result of hearing a line over a fixed groove (ala "Cherish", "Don't Make Me Over.")

**BASIC REFERENCE LIST FOR COMPARISON & EAR TRAINING**

5-19-75

**BASIC CHORD PROGRESSIONS (FOR EAR TRAINING)**

Try arpeggiating the chords, and also playing them solid.

**MAJOR KEYS:**

<p><b>I</b> D</p>		<p><b>IV</b> G</p>		<p><b>I</b> D</p>		<p><b>V</b> A</p>		<p><b>I</b> D</p>		<p><b>vi</b> Bm</p>		<p><b>I</b> D</p>		<p><b>iii</b> F#m</p>		<p><b>I</b> D</p>		<p><b>ii</b> Em</p>	
<p><b>I</b> D</p>		<p><b>IV</b> G</p>		<p><b>I</b> D</p>		<p><b>V</b> A</p>		<p><b>I</b> D</p>		<p><b>vi</b> Bm</p>		<p><b>I</b> D</p>		<p><b>iii</b> F#m</p>		<p><b>I</b> D</p>		<p><b>ii</b> Em</p>	
<p><b>I</b> D</p>		<p><b>IV</b> G</p>		<p><b>I</b> D</p>		<p><b>V</b> A</p>		<p><b>I</b> D</p>		<p><b>vi</b> Bm</p>		<p><b>I</b> D</p>		<p><b>iii</b> F#m</p>		<p><b>I</b> D</p>		<p><b>ii</b> Em</p>	

  

<p><b>MINOR KEYS</b></p> <p><b>i</b> Bm</p>		<p><b>iv</b> Em</p>		<p><b>i</b> Bm</p>		<p><b>iv</b> E</p>		<p><b>i</b> Bm</p>		<p><b>v</b> F#m</p>		<p><b>i</b> Bm</p>		<p><b>v</b> F#m</p>		<p><b>i</b> Bm</p>		<p><b>vi</b> G</p>		<p><b>i</b> Bm</p>		<p><b>vii</b> A</p>		<p><b>i</b> Bm</p>		<p><b>ii</b> C#</p>	
<p><b>i</b> Bm</p>		<p><b>iv</b> Em</p>		<p><b>i</b> Bm</p>		<p><b>iv</b> E</p>		<p><b>i</b> Bm</p>		<p><b>v</b> F#</p>		<p><b>i</b> Bm</p>		<p><b>v</b> F#m</p>		<p><b>i</b> Bm</p>		<p><b>vi</b> G</p>		<p><b>i</b> Bm</p>		<p><b>vii</b> A</p>		<p><b>i</b> Bm</p>		<p><b>ii</b> C#</p>	
<p><b>i</b> Bm</p>		<p><b>iv</b> Em</p>		<p><b>i</b> Bm</p>		<p><b>iv</b> E</p>		<p><b>i</b> Bm</p>		<p><b>v</b> F#</p>		<p><b>i</b> Bm</p>		<p><b>v</b> F#m</p>		<p><b>i</b> Bm</p>		<p><b>vi</b> G</p>		<p><b>i</b> Bm</p>		<p><b>vii</b> A</p>		<p><b>i</b> Bm</p>		<p><b>ii</b> C#</p>	

**COMBINED MANIPULATION DRILL**

Try these in various cycles like: 5ths <sup>keys in</sup>

Consider chord connections via melodic soprano in 2/4, 3/4, 4/4  
 also no fixed ratios but rather the result of hearing a line over a fixed groove (ala 'CHERISH, DON'T MAKE ME OVER)