

Ear-Training Chord Progressions, Organized by the Soprano

(“two-chord” progressions)

Ted Greene, 1985-09-07

Key of D “Major”

Melody Notes

- 1) D to E: 1) Triad progressions over D pedal:
D – Em | D – E | D – E^o | D – A/D | D – Am | D – C | D – C^{#o} |
2) All these with roots in bass now.
- 2) D to F#: [\[D up a 3rd to F#, or down a m6th to F#\]](#)
D – D | D – D⁺ | D – F^{#m} | D – F[#] | D – Bm (to Em7/G – Asus – A) | (D – B) |
- 3) D to G: [\[D up a 4th to G, or down a 5th G\]](#)
D – G | D – Gm | D – C^{#o} | D – C | D – Cm | D – Em | D – E^o | D – Eb |
- 4) D to A: [\[D up a 5th to A, or down a 4th A\]](#)
D – D | (D – Dm) | D – F^{#m} | D – F | D – A | D – Am | D – A⁺ | D – A^o |
- 5) D to B: [\[D down a m3rd to B\]](#)
D – Bm | (D – B) | (D – B^o) | D – Em | D – E | D – G | (D – G^{#o}) |
- 6) D to C#: [\[D down a m2nd to C#\]](#)
D – F^{#m} | (D – F[#]) | D – A | D – A⁺ | (D – Bbm) later | D – C^{#o} |
(D – C[#]/TR or T5) later | [\[TR = “tonic root,” and T5 = “tonic 5th”\]](#)
- 7) D to C: [\[D up a b7th to C, or down a 2nd C\]](#)
D – C | D – Cm | D – F | (D – Ab) later | D – Am | D – A^o |
- 8) D to Bb (A#): D – Gm | D – Bb | (D – Bbm) later | D – Eb | D – E^o | D – F[#] |
- 9) D to G# (Ab): D – E | (D – Fm) later | (D – Ab) | (D – Abm) | D – C[#] |
D – D^o | D – G^{#o} |
- 10) D to F (E#): [\[D up a m3rd to F\]](#)
D – F | (D – Fm) later | D – Bb | (D – Bbm) later | (D – C[#]) later |
D – Dm | D – D^o | D – B^o |
- 11) D to Eb (D#): D – Eb | (D – Ab) | D – A^o | (D – B) | D – Cm |
- 12) D to D [\[1\) D to unison D, 2\) D up an octave to D, 3\) D down an octave to D\]](#)
D – D | D – Dm | D – D^o | D – D⁺ | D – G | D – Gm | D – Bb |
D – Bm | D – B^o | D – G^{#o} |

Now try substituting Bm, G, Bb, Gm, Dm, (D^o), (D⁺), for all the D chord in all of the above.
Other keys and/or string sets.

There’s 1) the *Appreciative Ear*, 2) the *Knowing Ear*, [and 3) the *Appreciative Knowing Ear*]
Then there’s transferring the latter (2 and 3), to your instrument (knowing where it is and being able to draw on it when you deem (it) appropriate.)

[\[Ted’s note to himself:\]](#) **II.** Also do pages of extensions: 7th’s on up (3- and 4-note, later 5-noters)
Don’t forget sus4, and sus#4 triads, and ø7 triad fragments – such triads included **III.** in minor, **IV.** with dominant type I chord.

I. EAR-TRAINING

Chords ("two chord" prog.)
Prog. explained by the 5th string

don't forget SUS + TRIAD SETS
and 07 TRAD FRAGS
7-85
but what TRADS INCLUDED
III. ON MINOR IV. w/ DOM. type
I chord and SUS #4

Key of D Major

1) $D \rightarrow E$ (TRAD prog over PEDAL)

$D \rightarrow E$ = D E $F\#$ G A B $C\#$ D

D A B $C\#$ D E $F\#$ G A B $C\#$ D

All these w/ roots in bass now

F# to G

LATER NOTES

A to B

2) $D \rightarrow F\#$

D $F\#$ G A B $C\#$ D

D $F\#$ G A B $C\#$ D

to Em, ASUS, VA

3) $D \rightarrow G$

D G A B $C\#$ D

D G A B $C\#$ D

D G A B $C\#$ D

4) $D \rightarrow A$

D A B $C\#$ D

D A B $C\#$ D

D A B $C\#$ D

5) $D \rightarrow B$

D B $C\#$ D

D B $C\#$ D

D B $C\#$ D

6) $D \rightarrow C\#$

D $C\#$ D

D $C\#$ D

D $C\#$ D

LATER (Bm)

7) $D \rightarrow C$

D C D

D C D

D C D

LATER (A)

8) $D \rightarrow Bb$

D Bb C D

D Bb C D

D Bb C D

9) $D \rightarrow G\#$

D $G\#$ A B $C\#$ D

D $G\#$ A B $C\#$ D

D $G\#$ A B $C\#$ D

10) $D \rightarrow F$

D F G A B C D

D F G A B C D

D F G A B C D

11) $D \rightarrow Eb$

D Eb F G A B C D

D Eb F G A B C D

D Eb F G A B C D

12) $D \rightarrow D$

D D E F G A B C D

D D E F G A B C D

D D E F G A B C D

★ There's ① the APPRECIATING EAR ② the KNOWING EAR (and ③ the APPRECIATIVE KNOWING EAR)
Then there's transferring the letter to your instrument (knowing where it is, and being able to draw on it when you deem it appropriate)

NOW TRY SUBST. Bm, G,

Bb, Gm, Am, (D), (D+)

As the D CHORD IN ALL OF THE ABOVE

OTHER KEYS w/ or STRING SETS