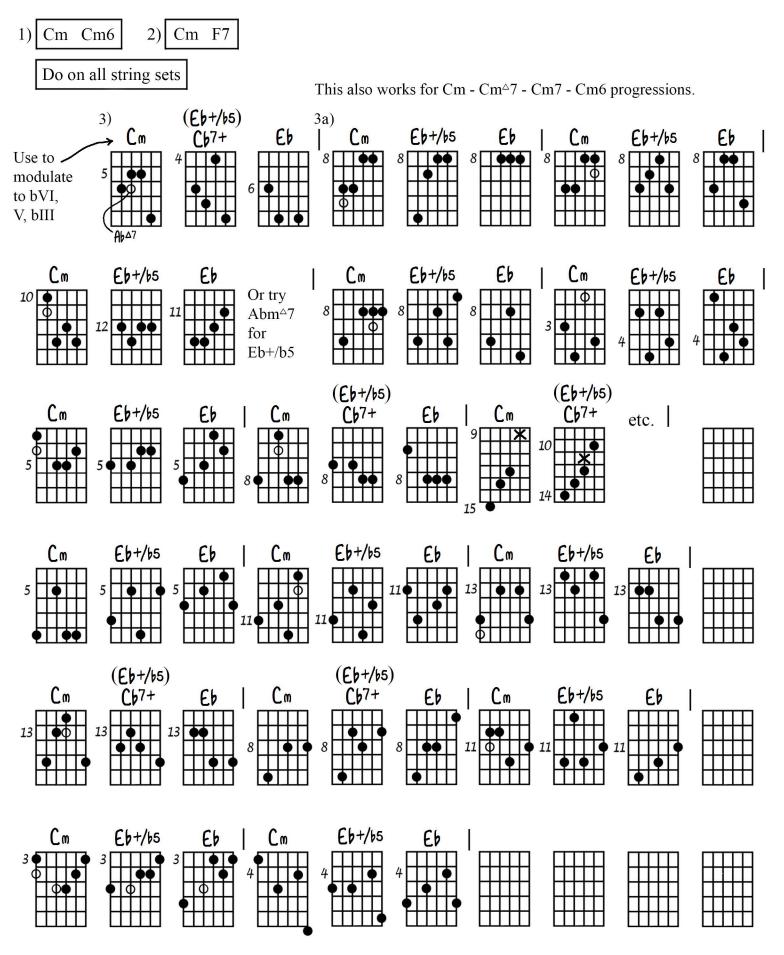
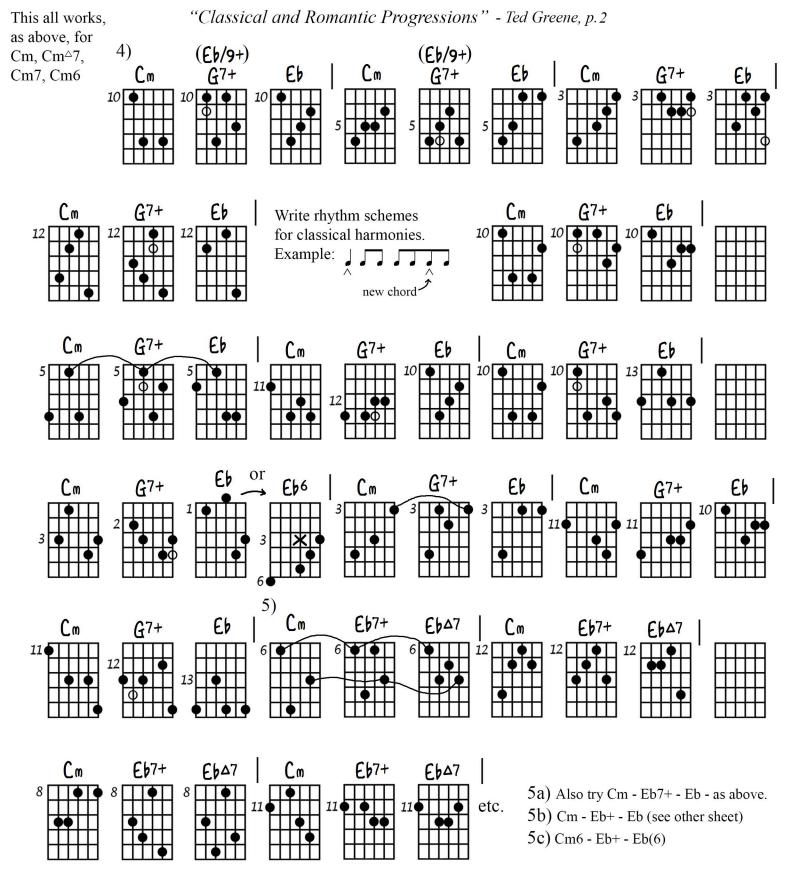
Classical and Romantic Progressions

For establishing a home key or new key using two modulators to new I or other chords in new key Ted Greene, 1975-11-08 and 1976-05-09





6) Cm - Eb^o7 - Eb | 7) Cm6 - leap to Eb^o7 - Eb | 8) Cm - Cb7 | 9) Cm6 - Cb7 | 10) Cm - Cb | 11) Cm6 - Cb | 12) Cm - F7b5 | 13) Cm6 - F7b5 | 14) Cm - Abm | 15) Cm - Abm6 or Abm^{Δ 7} | 16) Cm6 - Abm | 17) Cm6 - Abm6 or Abm^{Δ 7} | 18) Cm - Bb7b9 | 19) Cm6 - Bb7b9 | 20) Cm - Ab7 | 21) Cm6 - Ab7 | 22) Baroque: Cm - Ab | 23) Cm6 - Ab | 24) Cm(7) - Dbm | 25) Cm - Dbm6 | 26) Cm - Dbm7

Ab $^{\circ}$ 7 can replace, follow, or precede Cm anywhere. Try replacing Eb with Eb $^{\circ}$ 7, Eb6. Abm7 can replace, follow, or precede Abm.

 $D + \stackrel{\backslash Bb}{\not_E} \quad Gm6 \stackrel{\backslash Bb}{\not_E} \quad Bb7 \stackrel{\backslash Bb}{\not_F} \quad D \stackrel{\backslash A}{\not_F \#}$

