

# Good (Modulating) Progressions

Some Baroque, some not, including from Baroque period to Classical Romantic period using 18th and 19th century sounds (which are still applicable to 20th century sounds).

Ted Greene, 1976-03-10,19 and 1977-04-23

## C to Eb / Key of I to bIII

“Prepared” Cm: C<sup>o7</sup> (D7b9, B7b9) – Cm | Ab7 – Cm | Ab7b5 (or #11) – Cm |  
 ↙ and C<sup>o</sup> and Cm

F7 (or F7b5 or #11) – Cm | Fm6 – Cm | Fm7 – Cm | Ab – Cm | Gm(7) – Cm |  
 Bb – Cm | Db(#11) – Cm | Db7 (b5,#11) – Cm | G7+ - Cm |  
 G(7)(b9) with “vanguardian effect” (anticipated m3rd or m6th or m7th of new key) – Cm |  
 C7+ – Cm | B (triad, open) – Cm | Abm – Cm | Abm6 – Cm | G+ – Cm ||

From key of Am: Fm – F<sup>o</sup> – Am, Fm – F<sup>o</sup> – Cm (also Ab<sup>o</sup>, F<sup>o</sup>, D<sup>o</sup> – Cm) |  
 Cm6 – Cm | Em – Cm | Em7 or 6 – Cm ||

Confirming progressions from Cm to Eb (all progressions go to Eb unless otherwise indicated) or other chord in Eb:

Cm – Eb+/b5 | Cm6 | F7 | Eb<sup>o7</sup> | Ab7 | Cb7 | Cb7b5(#11) |  
 \* \*\*

| Ab7b5(#11) | Eb+/9 (Abm6) | Eb+ | Ab | Cb | Abm6 |  
 Bb7<sub>2</sub> | Bb7<sup>6</sup><sub>5</sub> – Ab<sup>6</sup><sub>4</sub> (optional to Bb9<sup>4</sup><sub>3</sub> (or Bb7<sup>4</sup><sub>3</sub>) – Eb6) |

Eb+/9 – Abm6 – Eb

\* Cm: This will be understood from here on.

\*\* Eb+/b5 = Cm6<sup>A7</sup>

**C to Eb**  
**Key of I to bIII**

3-10-76  
4-23-77

**GOOD (MODULATING) PROGRESSIONS using 18th & 19th CENT. SOUNDS**  
 (which are still applicable to 20th CENT. SOUNDS)

Some Baroque, some not including from BAROQUE to CLASS. ROM. PERIOD

“prepared” Cm: C<sup>o7</sup> Cm | Ab7 Cm | Ab7b5 or #11 Cm | F (or F7b5 or #11) Cm | Fm6 Cm | Fm7 Cm | Ab Cm | Gm(7) Cm |  
 Bb Cm | Db(#11) Cm | Db7 (b5, #11) Cm | G7+ Cm | G(Ab9) with “vanguardian effect” (anticipated) Cm | C7+ Cm | B Cm (Abm Cm) |  
 Abm6 Cm | G+ Cm | from key of Am: Fm, F<sup>o</sup> Am, Fm F<sup>o</sup> Cm | Cm6 Cm | Em Cm | Em7 or 6 Cm |

Confirming prog. from Cm to Eb (or other chord in Eb):  
 Cm Eb+/b5 | Cm6 | F7 | Eb<sup>o7</sup> | Ab7 | Cb7 | Cb7b5(#11) | Eb+/9 (Abm6) | Eb+ | Ab | Cb | Abm6 | Abm | Bb<sub>2</sub> | Bb<sub>2</sub> | Ab<sup>6</sup> (or F<sup>o</sup>) | Bb<sub>2</sub> | Eb |

*Call out to Eb unless otherwise indicated*

*considered from here on*  
 Cm6<sup>A7</sup>

**Eb+/9 Abm6 Eb**