

# TABLE OF CONTENTS

Preface .....	7
Introduction .....	10
<b>CHAPTER 1</b> The II-V-I Progression and Its Variations .....	13
II-V-I in major	
II-V-I in minor	
II-#II <sup>o</sup> -III	
IV-#IV <sup>o</sup> -I	
Tri-Tone Substitution	
Back Door Progression	
Coltrane Matrix	
Extensions of II-V-I	
Confirmation Sequence	
Bebop Turnaround	
<b>CHAPTER 2</b> II-V-I in Transient Modulations .....	33
Downstep modulations	
Modulations downward in half-steps	
<b>CHAPTER 3</b> General Modulations .....	41
Up a major third	
Down a major third	
Up a minor third	
Down a minor third	
Up a minor second	
To the relative minor	
<b>CHAPTER 4</b> Beginnings .....	45
Tunes beginning:	
on bVI7	
on I <sup>o</sup>	
on II7	
on IV	
with I-IV7	

<b>CHAPTER 5</b> Classic Bridges .....	49
Montgomery Ward bridge	
Sears Roebuck bridge	
Bridges that begin:	
on III–	
on VI–	
a major third above the starting key	
a minor third above the starting key	
a major third below the starting key	
Other Common Bridges	
<b>CHAPTER 6</b> Chords In Symmetry .....	59
Tunes that use the Cycle of Dominant Sevenths	
More on Tri-Tone Substitution	
Tunes that use chromatically descending dominant sevenths	
Tunes that use parallel chord motion with other chord-types	
<b>CHAPTER 7</b> Other Progression Cells .....	65
Tunes that use:	
CESH	
C– C–/B♭ A∅ cell	
I–♭VI7	
<b>CHAPTER 8</b> More Recent Traits .....	69
Polychords	
Slash chords	
Sus. 4 chords	
Major seventh with a +5	
Pedal Point	
Repetitive two-chord, chromatic cells	
Sus.4 to +4 cell	
Afterword .....	79
The List (Appendix A) .....	80
Ear-Training Tips (Appendix B) .....	85
“Road Maps” (Appendix C) .....	87
The Authors .....	102