

Some other common progressions link several II-V movements together, including the iii-vi-ii-V or ii-V-iii-vi (in major), and the modulation from relative major to minor with a ii-V-I-IV progression in C major, followed by a iiø7-V-i in A minor. (fig. 4.143a-c):

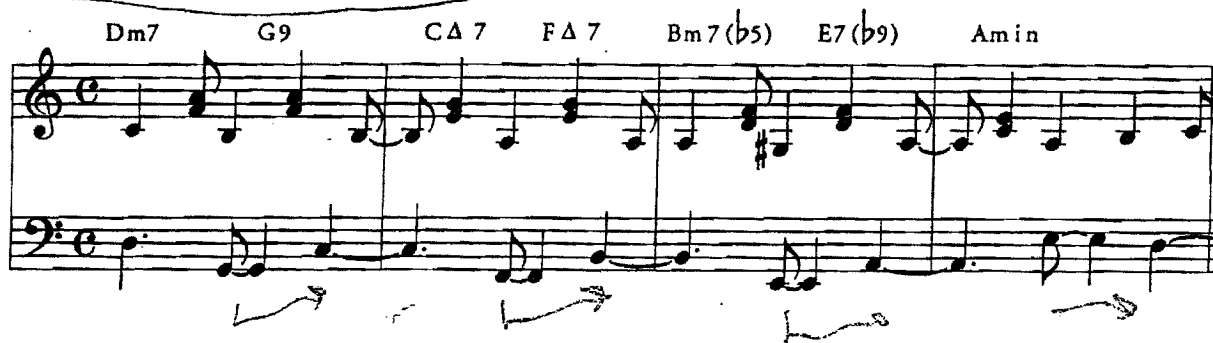
4.143a III-VI-II-V (2-3)



4.143b II-V-III-VI (2-3)



4.143c Modulation C Maj to A min



Altered Voicings

Additions to the typical II-V-I voicing, such as raised or lowered fifths and ninths, create a more modern harmonic effect, including:

- 1). ii9-V13 - the addition of the ninth degree of the ii chord, which becomes the thirteenth degree of the dominant seventh chord (fig. 4.144):

4.144 II-V Voicing w/ Added 9th

