

251 Progressions – From Basic To Advanced

- In this session we will discuss the 251 progression and its many variations
- We will explore these progressions in the keys of Bb Major and G Minor.
- We will then apply everything to Autumn Leaves
- Finally we will answer a question from Michael on 1625 progressions
- **3 Note Voicings**
 - Learn in all 12 keys
 - Simple but effective – demonstrate with Autumn Leaves
- **Add Chord Extensions**
 - what are chord extensions?
 - 9ths and 13ths
 - Type A and Type B – these are left hand rootless voicings
- **Add Alterations**
 - what are chord alterations?
 - alter the V7 chord with single alterations
 - alter with 2 alterations RH 3-#5-b9/#9
 - combine with ii-7 extensions
 - change the quality of the ii-7 chord for minor 251
- **Upper Structure Triads**
 - 4 Common Upper Structures
 - Over **F7** we would have G Major Triad (F13#11), B Major Triad (F7b9#11) Db Major Triad (F7alt) and D Major Triad (F13b9),
 - Over **D7** we would have E Major Triad (**E13#11**), Ab Major Triad (**D7b9#11**) Bb Major Triad (**D7alt**) and B Major Triad (**D13b9**),
- **Passing Chords, Tritone Substitution, Sus Chords**
 - Bars 1 & 2 – C-7 / F#13#11 / F7b9
 - Bars 3 & 4 – Bbmaj7 / E7 / Ebmaj7
 - Bars 5 & 6 – A-7b5 / Eb13#11 / D7b9
 - Bars 7 & 8 – G-7 / G7alt
 - 2nd A Section – double melody line and chords after melody
 - Bars 17 & 18 – A-7b5 / D9su4 / D7b9
 - Bars 21 & 23 – passing chords
 - Bars 25 & 26 – rootless voicings
 - Bars 27 & 28 – tritone substitution

Micheal asked:

Hi Hayden, can you go over the usage of the Dominant VI (alt) chords ii V's ?

- Very common progression
- extension of the 251
- 2516 or 1625

- Cmaj7 → A7 → D-7 → G7 for “In The Wee Small Hours Of The Morning”
 - Cmaj9 / A7#5#9 / D-HH / D-11 / G7 or Db7
 -

- Fmaj7 → D7 → G-7 → C7 for “Nearness Of You”
 - Fmaj9 / D7#5#9 / G-9 / C7
 - Fmaj9 / D7#5#9 / G-9 / C7 / F#13 / Fmaj7 / D7#5#9 / G-9 / C7alt