

MINOR 2-5-1 VOICINGS IN EVERY KEY

The minor 2-5-1 progression is much like the major 2-5-1 progression we have already worked on. The difference is that the chords are in minor key. After having worked on the tritone substitutions, we are going to incorporate these voicings in to the minor 2-5-1 progressions. While there are plenty of minor 2-5-1 voicings to use, this exercise is only going to focus on two inversions of the progression. As you advance, see if you can come up with your own voicings. Instead of a minor 7th chord as the 2, the chord will be a minor 7 (b5) or half diminished 7th, The 5 will be a dominant 7 (#9 b13,) and the one will be a minor 7th chord.

BEN PORTNER

	Dm7(b5)	G7(b13)	Cm7	D#m7(b5)	G#7(b13)	C#m7
	CDFAb	BEbFBb	BbDEbG	C#D#F#A	CEF#B	BD#EG#
						
	Em7(b5)	A7(b13)	Dm7	Fm7(b5)	Bb7(b13)	Ebm7
7	DEGBb	DbFGC	CEFA	EbFAbB	DF#G#C#	DbFGbBb
						
	F#m7(b5)	B7(b13)	Em7	Gm7(b5)	C7(b13)	Fm7
13	EF#AC	EbGAD	DF#GB	FGBbDb	EAbBbEb	EbGAbC
						
	G#m7(b5)	Db7(b13)	F#m7	Am7(b5)	D7(b13)	Gm7
19	F#G#BD	FABE	EG#AC#	GACEb	GbBbCF	FABbD
						
	A#m7(b5)	D#7(b13)	G#m7	Bm7(b5)	E7(b13)	Am7
25	G#A#C#E	GBC#F#	F#A#BD#	ABDF	AbCDG	GBCE
						
	Cm7(b5)	F7(b13)	Bm7	C#m7(b5)	F#7(b13)	Bm7
31	BbCEbGb	AC#D#G#	AbCDbF	BC#EG	A#DEA	AC#DF#
						

37 $Dm7(b5)$ $G7(\sharp 9)$ $Cm7$ $D\sharp m7(b5)$ $G\sharp 7(\sharp 9)$ $C\sharp m7$
 FAbCD FBbBEb EbGBbD F#AC#D# F#BCE EG#BD#

43 $Em7(b5)$ $A7(\sharp 9)$ $Dm7$ $Fm7(b5)$ $Bb7(\sharp 9)$ $Ebm7$
 GBbDE GCDbF FACE AbBEbF G#C#DF# GbBbDbF

49 $F\sharp m7(b5)$ $B7(\sharp 9)$ $Em7$ $Gm7(b5)$ $C7(\sharp 9)$ $Fm7$
 ACEF# ADEbG GBDF# BbDbFG BbEbEAb AbCEbG

55 $G\sharp m7(b5)$ $Db7(\sharp 9)$ $F\sharp m7$ $Am7(b5)$ $D7(\sharp 9)$ $Gm7$
 BDF#G# BEFA AC#EG# CEbGA CFGbBb BbDFA

61 $A\sharp m7(b5)$ $D\sharp 7(\sharp 9)$ $G\sharp m7$ $Bm7(b5)$ $E7(\sharp 9)$ $Am7$
 C#EG#A# C#F#GB BD#F#A# DFAB DGAbC CEGB

67 $Cm7(b5)$ $F7(\sharp 9)$ $Bm7$ $C\sharp m7(b5)$ $F\sharp 7(\sharp 9)$ $Bm7$
 EbGbBbC D#G#AC# DbFAbC EGBC# EABbD DF#AC#