

Major 2-5-1 Patterns

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Now that we've taken some time to get familiar with patterns over the four scales, let's start to learn some bebop language. As we've talked about earlier the 2-5-1 is the most recognizable chord progression. Having language to use over the 2-5-1 progression is a great start to developing your sound. These patterns will be demonstrated in the key of C. Because of your previous work with transposing scales and chords, it is the responsibility of the student to transpose these patterns though the keys. It is recommended that the student play these patterns in every key and play the corresponding chord in the left hand. These patterns are just a starting point for learning this progression. Eventually you will need to come up with your own and copy the masters.

The first set of patterns are going to start with D minor 7th and G 7th in the same measure. Later we will do patterns where the Dminor 7th has its own measure and the G7th has its own measure

Dm⁷
G⁷
Cmaj⁷
Dm⁷
G⁷
Cmaj⁷

A F D A B G F
E G B D C
A F E D G F# F G E G B D

Dm⁷
G⁷
Cmaj⁷
Dm⁷
G⁷
Cmaj⁷

5 E F A C E D G F D D# E G C A F D B A G F E G B D

Cmaj⁷
Dm⁷
G⁷
Cmaj⁷

9 E F A C E D B G C B C A B G D F A C A A# B A G E D C

Dm⁷
G⁷
Cmaj⁷
Dm⁷
G⁷
Cmaj⁷

13 D F A C B A G F E G B D C A F D C B D F A G E F G³ F E C

Dm⁷
G⁷
Cmaj⁷
Dm⁷
G⁷
Cmaj⁷

17 D F E D G A B A G E D C B C G D E F G E C D B C E G B C

Now let's start to add some tensions into those patterns such as b9, #9 and b13

Dm⁷ G^{7(b9)} Cmaj⁷ Dm⁷ G^{7(b13)} Cmaj⁷

21 A F D C B D F A_b G E F G₃ F E C E F A C E E_b B G D C G E B A

Dm⁷ G^{7(b13)} Cmaj⁷ Dm⁷ G^{7(b9)} Cmaj⁷

25 E C A F E_b B A_b F D B G E A A F E F A_b B E D G G A G

Dm⁷ G^{7(b9)} Cmaj⁷ Dm⁷ G^{7(b9)} Cmaj⁷

29 A F D C B D A_b G_b G A B D C E C A F A_b D A_b G F E G A G C

Dm⁷ G^{7alt.} Cmaj⁷ Dm⁷ G^{7(b9)} Cmaj⁷

33 E C A F D[#] E D[#] B B_b A_b G A B D C D F A C A A[#] B A_b G A B D C

Dm⁷ G^{7alt.} Cmaj⁷ Dm⁷ G^{7alt.} Cmaj⁷

37 E C A F A_b E B D C G E B A

Dm⁷ G^{7alt.} Cmaj⁷ Dm⁷ G^{7alt.} Cmaj⁷

41 D F A C B_b A_b G F E G B D C G E C A F E_b B B_b A_b G E F G₃ F E C

Dm⁷ G^{7alt.} Cmaj⁷ Dm⁷ G^{7alt.} Cmaj⁷

45 D F E D G E_b B G D C B C E G D E F F₃ G E_b B G B C E G B C

Now we are going to extend the 2-5-1 patterns where the D minor 7th chord gets its own measure and the G7 chord gets its own measure. You will see both examples in jazz where the chords share a measure and when they get their own measure so it is important to be well versed in both.

49 Dm^7 G^7 $Cmaj^7$
 A F D A C A C A B D F A F F# G F E G B D D C

52 Dm^7 G^7 $Cmaj^7$
 A F E D G F# F G A C E F E D B G D C B C E G

55 Dm^7 G^7 $Cmaj^7$
 E C A F E D B D F A G F D D# E G B D

58 Dm^7 G^7 $Cmaj^7$
 C A F D E C A F E F E D C B A G F E G B D D C

61 Dm^7 G^7 $Cmaj^7$
 F C A F E D G G \flat F D B D F B G D C D E G C

64 Dm^7 G^7 $Cmaj^7$
 G F A C E D B D F A G F D D# E B D C B C

67 Dm^7 G^7 $Cmaj^7$
 G F C A E D G G \flat F A E D G F E G A G A

Now let's start to add some tensions into those patterns such as b9, #9 and b13

Dm⁷ G^{7(b9)} Cmaj⁷

70 C# E Eb C# D E F G Ab Gb G F E D C B C D E G C A

Dm⁷ G^{7alt.} Cmaj⁷

73 E F A C E C A F Eb B Bb Ab Eb F G F E G B D B C

Dm⁷ G^{7alt.} Cmaj⁷

76 C A F D C# E Eb C# D F A C E Eb B G D C B C E G

Dm⁷ G^{7alt.} Cmaj⁷

79 A F D A C A C A B C C# D C# C B D F Ab G E F G F E C

Dm⁷ G^{7alt.} Cmaj⁷

82 D E F G A F E D Bb Ab Eb F G Eb B G D C B C E G

Dm⁷ G^{7alt.} Cmaj⁷

85 E C A F E F A C E B Ab F E F Ab B D B G E A

88 Dm^7 $G^7alt.$ $Cmaj7$

E C A F E F A C G G \flat F E E \flat B B \flat A \flat G F E B D C

Dm^7 $G^7alt.$ $Cmaj7$

91 G F \sharp F A E D G F E \flat B B \flat A \flat E \flat F G D \sharp E \flat B D C

Dm^7 $G^7alt.$ $Cmaj7$

94 C A F D B A G G \flat F A B \flat B E D B G D C B C E G

Dm^7 $G^7alt.$ $Cmaj7$

97 D F A C A B \flat B D F A A \flat G \flat G F D D \sharp E G B D C

Dm^7 $G^7alt.$ $Cmaj7$

100 F G F E E \flat D C B A G A \flat B D G F C D E G

Dm^7 $G^7alt.$ $Cmaj7$

103 D E F G A B C A F D A \flat $\overset{C}{\underset{3}{\text{G}}}$ A \flat D B \flat A \flat G C D E

These patterns are just a baseline for you to practice and to get familiar with the progression. The real work is going to come from listening and transcribing masters (Charlie Parker, John Coltrane, Bud Powell, Red Garland, Wynton Kelly.) and learning their language. The possibilities are endless and eventually you will be creating your own patterns.