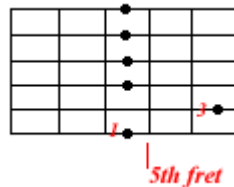
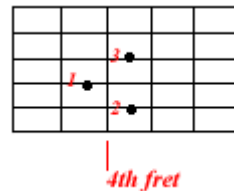


The 2, 5, 1 chord progression is the most important sequence in jazz as it is the smoothest possible transition into any key. Most jazz tunes are littered with these progressions. As a jazz guitarist you will need to have a thorough knowledge of this progression in all locations which in turn will give you a good visual reference for stressing strong sounds at major change points. Refer to fig 48 showing the two fret board shapes of this 2, 5, 1 chord progression. By learning two separate positions of this sequence it is possible to play the progression through all possible keys with ease. You will not be more than a few steps away from an economical fingering. Learn the basic shapes in both locations and then play through the exercise (fig 49) entitled: "2, 5, 1 All Keys".

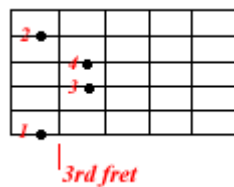
Two five one in G major "shape 1"



Am7 (chord 2: Supertonic)
Embellishments: Am9/Am6/Am11/Am13

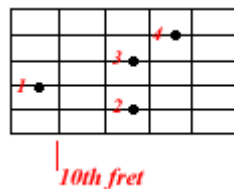


D7 (chord 5: Dominant)
Embellishments: D11/D13/D9/D7(b9)/D7(#9)
 D9(#11)/D9(b13)/D7(b5b9)/D7(#5#9)
 D7(b5#9) D13(b9)
Substitutions: Ab7 dominant alterations

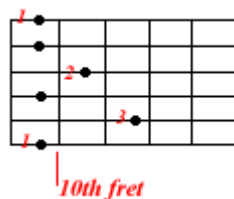


Gmaj7 (Chord 1: tonic)
Embellishments:
 Gmaj9/Gadd9/G6add9/Gmaj7(#11)
 Gmaj9(#11)

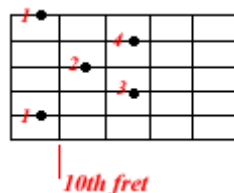
Two five one in G major "shape 2"



Am7 (chord 2: supertonic)
Embellishments: Am9/Am11/Am13



D7 (chord 5: dominant)
Embellishments:
 D9/D11/D13/D7(b9)/D7(#9)/D7(b5)
 D7(#5)/D7(b5b9)/D7(#5#9)/D7(#5b9)
 D13(b5)
Substitutions: Ab7 dominant alterations



Gmaj7 (chord 1: tonic)
Embellishments:
 Gmaj9/G6/Gadd9/Gmaj7(#11)/Gmaj9(#11)

fig48