

# Rootless Major 251's

Rootless Voicings have been a staple sound of jazz piano since the 1950's. If you are playing with a bassist, you will be expected to voice chords using rootless voicings. Rootless voicings are also very useful in a solo jazz piano context and can be played with both the left and right hands. This resource outlines Type A and Type B rootless 251 progressions in all 12 major keys.

## Type A Rootless Voicings

Dm<sup>9</sup>      G<sup>13</sup>      C<sup>MAJ9</sup>



Gm<sup>9</sup>      C<sup>13</sup>      F<sup>MAJ9</sup>



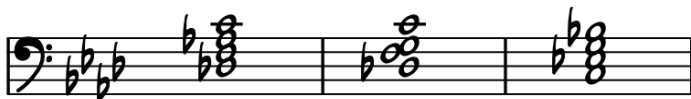
Cm<sup>9</sup>      F<sup>13</sup>      Bb<sup>MAJ9</sup>



Fm<sup>9</sup>      Bb<sup>13</sup>      Eb<sup>MAJ9</sup>



Bbm<sup>9</sup>      Eb<sup>13</sup>      Ab<sup>MAJ9</sup>



Ebm<sup>9</sup>      Ab<sup>13</sup>      Db<sup>MAJ9</sup>



## Type B Rootless Voicings

Dm<sup>9</sup>      G<sup>13</sup>      C<sup>MAJ9</sup>



Gm<sup>9</sup>      C<sup>13</sup>      F<sup>MAJ9</sup>



Cm<sup>9</sup>      F<sup>13</sup>      Bb<sup>MAJ9</sup>



Fm<sup>9</sup>      Bb<sup>13</sup>      Eb<sup>MAJ9</sup>



Bbm<sup>9</sup>      Eb<sup>13</sup>      Ab<sup>MAJ9</sup>



Ebm<sup>9</sup>      Db<sup>13</sup>      Db<sup>MAJ9</sup>



Abm<sup>9</sup>      Db<sup>13</sup>      Gbmaj<sup>9</sup>

Abm<sup>9</sup>      Db<sup>13</sup>      Gbmaj<sup>9</sup>

C#m<sup>9</sup>      F#13      Bmaj<sup>9</sup>

C#m<sup>9</sup>      F#13      Bmaj<sup>9</sup>

F#m<sup>9</sup>      B<sup>13</sup>      Emaj<sup>9</sup>

F#m<sup>9</sup>      B<sup>13</sup>      Emaj<sup>9</sup>

Bm<sup>9</sup>      E<sup>13</sup>      Amaj<sup>9</sup>

Bm<sup>9</sup>      E<sup>13</sup>      Amaj<sup>9</sup>

Em<sup>9</sup>      A<sup>13</sup>      Dmaj<sup>9</sup>

Em<sup>9</sup>      A<sup>13</sup>      Dmaj<sup>9</sup>

Am<sup>9</sup>      D<sup>13</sup>      Gmaj<sup>9</sup>

Am<sup>9</sup>      D<sup>13</sup>      Gmaj<sup>9</sup>

## Practise Tips

1) First of play through the voicings in all 12 keys and familiarise yourself with the shape and sounds of these rootless voicings. Once you have played them trough a few times, try to memorise them so you don't need to read the music. Also practise saying the same of the chords aloud when you play them - this will help you associate the name of the chord with it's shape and sound.

2) Next set your metronome to 60 bpm and play through the 251's in time. Once you can play the voicings comfortably at 60 bpm, increase the tempo in increments of 10 bpm until you can play these chords comfortable at 120 bpm

3) Using the iRealPro app, download the 251 practise exercises from the forum and play these 251's in swing time. Practise playing the chords on different beats of the bar (not always on beat 1). Next try comping with the chords by playing some of them multiple times per bar and by syncopating the rhythm.