

Treble + Bass Clef

# Outline Chords in a Progression

(An applied study for all instruments)

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CMaj7

**A**

Dm7

G7

CMaj7

Transpose

Musical notation for Section A, measures 1-4. Treble clef: Dm7, G7, CMaj7. Bass clef: Dm7, G7, CMaj7. Measure 4 contains a whole rest in both staves.

Gm7

C7

F<sup>b</sup>Maj7

Musical notation for Section B, measures 5-8. Treble clef: Gm7, C7, F<sup>b</sup>Maj7. Bass clef: Gm7, C7, F<sup>b</sup>Maj7. Measure 8 contains a whole rest in both staves.

Cm7

F7

B<sup>b</sup>Maj7

Musical notation for Section C, measures 9-12. Treble clef: Cm7, F7, B<sup>b</sup>Maj7. Bass clef: Cm7, F7, B<sup>b</sup>Maj7. Measure 12 contains a whole rest in both staves.

Fm7

B<sup>b</sup>7

E<sup>b</sup>Maj7

Musical notation for Section C, measures 13-16. Treble clef: Fm7, B<sup>b</sup>7, E<sup>b</sup>Maj7. Bass clef: Fm7, B<sup>b</sup>7, E<sup>b</sup>Maj7. Measure 16 contains a whole rest in both staves.

## NOTE:

This lesson can be used with all treble and bass clef instruments. Simply have transposing instruments begin at the proper transposition for their respective instruments. Example: C instruments begin at measure number 1, and B<sup>b</sup> instruments would have to start at measure 41, E<sup>b</sup> instruments would have to start at measure 37, etc. through sections A, B, and C. Adjust octaves as needed for range considerations.

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17

Bbm7 Eb7 AbMaj7

21

Ebm7 Ab7 DbMaj7

25

Abm7 Db7 Gbmaj7

29

C#m7 F#7 BMaj7

33

F#m7 B7 EMaj7

37 Bm7 E7 AMaj7

41 Em7 A7 DMaj7

45 Am7 D7 GMaj7

**B** Dm7 G7 CMaj7

53 Gm7 C7 FMaj7

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57 Cm7 F7 BbMaj7

61 Fm7 Bb7 EbMaj7

65 Bbm7 Eb7 AbMaj7

69 Ebm7 Ab7 DbMaj7

73 Abm7 Db7 GbMaj7

77 C#m7 F#7 B Maj7

Musical notation for measures 77-79. Treble and bass clefs. Chords: C#m7, F#7, B Maj7.

81 F#m7 B7 E Maj7

Musical notation for measures 81-83. Treble and bass clefs. Chords: F#m7, B7, E Maj7.

85 Bm7 E7 A Maj7

Musical notation for measures 85-87. Treble and bass clefs. Chords: Bm7, E7, A Maj7.

89 Em7 A7 D Maj7

Musical notation for measures 89-91. Treble and bass clefs. Chords: Em7, A7, D Maj7.

93 Am7 D7 G Maj7

Musical notation for measures 93-95. Treble and bass clefs. Chords: Am7, D7, G Maj7.



Dm7

G7

CMaj7

Musical notation for measures 97-100. The system consists of two staves (treble and bass clef). The chords are Dm7, G7, and CMaj7. The melody features triplet eighth notes in both hands. Measure 97: Dm7. Measure 98: G7. Measure 99: CMaj7. Measure 100: CMaj7.

Gm7

C7

FMaj7

Musical notation for measures 101-104. The system consists of two staves (treble and bass clef). The chords are Gm7, C7, and FMaj7. The melody features triplet eighth notes in both hands. Measure 101: Gm7. Measure 102: C7. Measure 103: FMaj7. Measure 104: FMaj7.

Cm7

F7

BbMaj7

Musical notation for measures 105-108. The system consists of two staves (treble and bass clef). The chords are Cm7, F7, and BbMaj7. The melody features triplet eighth notes in both hands. Measure 105: Cm7. Measure 106: F7. Measure 107: BbMaj7. Measure 108: BbMaj7.

Fm7

Bb7

EbMaj7

Musical notation for measures 109-112. The system consists of two staves (treble and bass clef). The chords are Fm7, Bb7, and EbMaj7. The melody features triplet eighth notes in both hands. Measure 109: Fm7. Measure 110: Bb7. Measure 111: EbMaj7. Measure 112: EbMaj7.

Bbm7

Eb7

AbMaj7

Musical notation for measures 113-116. The system consists of two staves (treble and bass clef). The chords are Bbm7, Eb7, and AbMaj7. The melody features triplet eighth notes in both hands. Measure 113: Bbm7. Measure 114: Eb7. Measure 115: AbMaj7. Measure 116: AbMaj7.

117

Ebm7 Ab7 DbMaj7

Ebm7 Ab7 DbMaj7

121

Abm7 Db7 Gbmaj7

Abm7 Db7 Gbmaj7

125

C#m7 F#7 BMaj7

C#m7 F#7 BMaj7

129

F#m7 B7 EMaj7

F#m7 B7 EMaj7

133

Bm7 E7 AMaj7

Bm7 E7 AMaj7

The musical score consists of two systems, each with a treble and bass clef staff. The first system (measures 137-140) is for the key of D major. The chords are Em7 (measures 137-138), A7 (measures 139-140), and DMaj7 (measures 141-142). The second system (measures 141-144) is for the key of G major. The chords are Am7 (measures 141-142), D7 (measures 143-144), and GMaj7 (measures 145-146). Triplet markings are present in the right hand of all measures, and the left hand plays single notes.

#### LESSON AND PRACTICE PLAN:

##### Building Improvisational Competencies with the Major ii7 - V7 - I Progression in All Keys

This lesson will enable students to competently outline the chords in the ii7 - V7 - I cycle in all 12 major keys with the applied results of: (1) ability to outline the 1-3-5-7 of each of the three chords in this progression; (2) learn to associate the chord outline with the given chord symbol nomenclature; (3) Sections B and C will introduce the enclosure of the 3rd and 7th chord tone degrees of each chord in applied practice with the result of diatonic melodic construction competencies being developed organically. This approach to teaching musical improvisation is not based upon memorization of melodic phrases or licks. The goal here is to empower the musician through developing technical competence and an understanding of the given possible diatonic choices in each key center. Improvisation is a personal endeavor. This lesson will produce improvisers who can create original melodic materials spontaneously.

#### Materials Needed:

Lesson Handout and Musical Instruments

#### Prerequisite Skills:

Ability to perform major scales.

#### Directions:

1. Begin this lesson by studying the section at letter "A" at tempo no faster than 60bpm.
2. It will take students new to this material several hours of practice to become competent.
3. For group practice utilize this lesson for 3 minutes as part of the full ensemble warm up.
4. When students can play the section at letter "A" move to the section at letter "B".
5. Note that beginning at letter "B" the 3rd and 7th chord degrees are enclosed with a note above and a note below those chord tones. The enclosures are executed before the chord tone itself.
6. The section at letter "C" isolates the enclosures visually using triplet rhythms on beats two and four on the 3rd and 7th chord degrees of each measure.

#### Positive Results:

Students will display true internal mastery of major keys and the ability to read chord progressions.