

Exercises in II - V - I

From Vibes Etudes and Songs

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(II m7 - V7 - I maj.7)

- These exercises are very important to learn proper four mallet chord voicing.
Note that the guide tones (3rd and 7th) stay in the right hand while the root and fifth stay in the left hand.
- IMPORTANT: After you understand these exercises, you should be able to recognize all chords in any inversion, and play all twelve II-V-I cadences without the help of the written music.

1 Root position starting in "C"

Chord progression: Cmaj7, Dm7, G7, Cmaj7, Cm7, F7, Bbmaj7, Bbm7, Eb7, Abmaj7, Abm7, Db7, Gbmaj7, F#m7, B7 (2nd.inversion), Emaj7, Em7, A7, Dmaj7, Dm7, G7, Cmaj7

The first system shows Cmaj7, Dm7, G7, Cmaj7, Cm7, F7, and Bbmaj7. The second system shows Bbm7, Eb7, Abmaj7, Abm7, Db7, Gbmaj7, F#m7, and B7 (2nd.inversion). The third system shows Emaj7, Em7, A7, Dmaj7, Dm7, G7, and Cmaj7.

1 b

Repeat the exercise starting on the second inversion

Chord progression: Cmaj7 (2nd inv.), Dm7, G7, Cmaj7, Cm7, F7, Bbmaj7, etc....

The notation shows the second inversion of Cmaj7 (root C, 3rd E, 7th Bb) in the right hand, with the left hand playing the root and fifth. This is followed by Dm7, G7, Cmaj7, Cm7, F7, and Bbmaj7. The exercise ends with a dashed box containing "etc....".

2 Root position starting in "G"

Gmaj7 Am7 D7 Gmaj7 Gm7 C7 Fmaj7

Fm7 Bb7 Ebmaj7 Ebm7 Ab7 Dbmaj7 C#m7 F#7

Bmaj7 Bm7 E7 Amaj7 Am7 D7 Gmaj7

2 b

Gmaj7 (2nd.inv.) Am7 D7 Gmaj7 Gm7 C7 Fmaj7

Repeat the exercise starting on the second inversion

- ADVANCED EXERCISES:

- 1) Play the same exercises with the guide tones in the left hand, and the root and 5th in the right hand.
- 2) With the guide tones in the left hand play the II-V-I cadences but now, on the V7 (dominant chords) substitute the 9th (or b9th) for the root, and/or the 6th/13th (or b6/b13) for the 5th.
- 3) Play the same exercises in Minor Keys, (IIm7b5 - V7,b9 - Im7). * IIm7b5 = half diminished
Example: Am7 - Bm7,b5 - E7,b9 - Am7 / Am7,b5 - D7,b9 - Gm7 / Gm7,b5 - C7,b9 - Fm7 / etc....