

Ex. 10-17 shows a B \flat 7 arpeggio long form that is based on the triad form we just learned, showing that the principal applies to seventh chords as well as triads. To prepare for this form you can create an exercise similar to ex. 10-12, but targeting A notes played with the first finger.

Ex.10-17

S=shift

The musical notation for Ex. 10-17 is written on a single staff in treble clef. It consists of two measures. The first measure contains an ascending eighth-note arpeggio: B \flat 2, C3, D3, E3, F3, G3, A3, B \flat 3. The second measure contains a descending eighth-note arpeggio: B \flat 3, A3, G3, F3, E3, D3, C3, B \flat 2. Fingerings are indicated by numbers 1-4 above the notes. Shifts are indicated by 'S' below the notes. A fretboard diagram below the staff shows the positions of the notes on a 6-string guitar.

Your assignment now is to construct long arpeggios based on this system for all the seventh chord types we’ve looked at. For a thorough presentation please refer to Chapter 4 of my book *Line Games* (Sher Music Co.).

“Perpetual arpeggio” exercises

Ex. 10-18 shows an interesting application of seventh chord arpeggios to a II V progression in B \flat major. Each chord lasts for a full measure in 4/4 time, so it takes eight eighth notes to fill the bar. The line shown starts with an E \flat 7 arpeggio over the C-7, which spells out a 3-5-7-9 line implying C-9. The 9 (D) leads smoothly to the chord root C, which starts the 1-3-5-7 arpeggio of C-7. This results in a line that starts on the 3rd of the chord at the beginning of the measure and has the 7th of the chord at the end of the measure, which then leads smoothly into the 3rd (A) of the following chord, F7. Since the 7th of one chord going to the 3rd of the next chord in a cycle is the choice voice leading, it means that this 3-5-7-9 to 1-3-5-7 combination is one great way to connect arpeggios in cycles where the chords are each a bar long. This forms the basis for what I call “perpetual arpeggio” exercises. Let’s look at a couple.

Ex.10-18

The musical notation for Ex. 10-18 is written on a single staff in treble clef, in the key of B \flat major (two flats). It consists of two measures. The first measure is labeled 'C-7' and contains an eighth-note arpeggio: C3, E \flat 3, G3, B \flat 3, C4, E \flat 4, G4, B \flat 4. The second measure is labeled 'F7' and contains an eighth-note arpeggio: C4, E4, G4, B \flat 4, C5, E \flat 5, G5, B \flat 5. Fingerings are indicated by numbers 1-4 above the notes.

Ex. 10-19 applies the “perpetual arpeggio” concept to the chord changes from the A section of the standard tune “Autumn Leaves.” Each chord uses the 3-5-7-9,1-3-5-7 formula. Octave displacement is used a lot to keep the line in a playable (and hear-able!) range. You can see and hear that the concept works nicely on II V I changes in both major and minor tonalities.

Ex.10-19

Ex. 10-19 shows a series of arpeggios for the following chords: C-7, F7^b9, B^bΔ7, E^bΔ7, A^ø7, D7^b9, and G⁻. The notation is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). Each chord is represented by a sequence of notes with fingerings indicated by circled numbers (1-5) and rhythmic values (e.g., quarter notes, eighth notes, and rests). The first line contains four chords, and the second line contains three chords, starting with a measure number '5'.

Ex. 10-20 applies the “perpetual arpeggio” concept to the chord changes from the first A section of the standard tune “All The Things You Are.” When the G7 to C major key change arrives, the chord motion is still a cycle and the 7th to 3rd resolutions are still good.

Ex.10-20

Ex. 10-20 shows a series of arpeggios for the following chords: F⁻7, B^b-7, E^b7^b9, A^bΔ7, D^bΔ7, G7^b9, C^Δ7, and C⁶. The notation is in treble clef with a key signature of three flats (B-flat, E-flat, and A-flat) and a common time signature (C). Each chord is represented by a sequence of notes with fingerings indicated by circled numbers (1-5) and rhythmic values. The first line contains four chords, and the second line contains four chords, starting with a measure number '5'.

Now that we have a good foundation in basic scales and arpeggios, I think it’s time to address a few loose ends in basic jazz theory and also some details concerning issues about jazz guitar technique.