Ex. 10-17 shows a B♭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

Ex. 10-18 shows an interesting application of seventh chord arpeggios to a II V progression in B♭ 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♭7 arpeggio over the C7, which spells out a 3-5-7-9 line implying C9. The 9 (D) leads smoothly to the chord root C, which starts the 1-3-5-7 arpeggio of C7. 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.

“Perpetual arpeggio” exercises

Ex. 10-18
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. 10-20 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 7\textsuperscript{th} to 3\textsuperscript{rd} resolutions are still good.

Ex. 10-20

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.