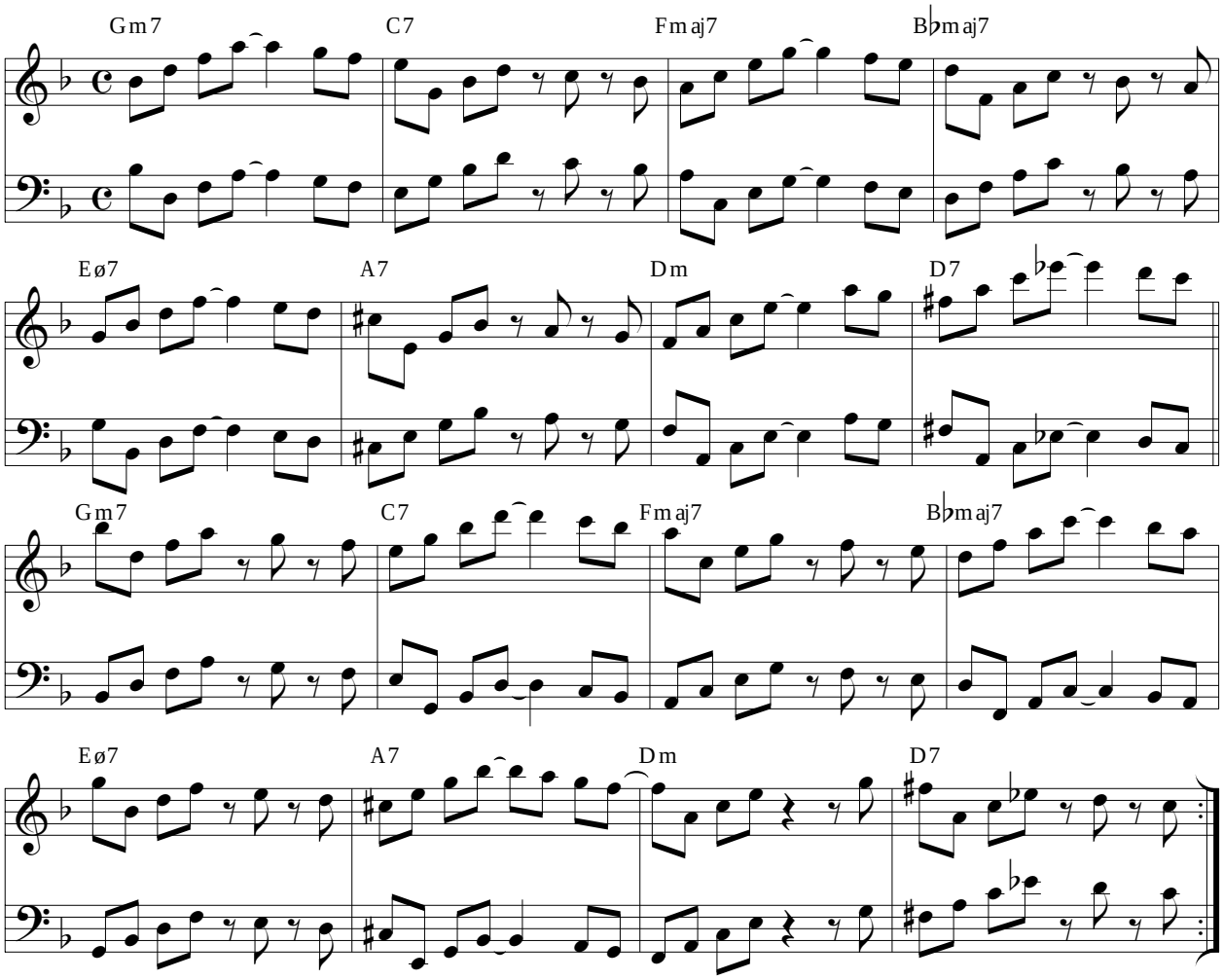
Playing a seventh chord arpeggio starting on the 3rd of a chord is actually arpeggiating the 3-5-7-9 of that chord. So a B♭ major 7 arpeggio over a G minor chord sounds like the 3-5-7-9 of the G minor chord. Exercise 2.20 is an excellent cycle to practice because it reinforces aiming for the third of the chord instead of the root. In a jazz setting, the bass player will usually have the root as his goal, so having the third as a goal assures good counterpoint. Exercise 2.20 is based on 3-5-7-9 arpeggios. It begins with a 3-5-7-9 arpeggio over the Gm7 chord, but the arpeggio is inverted over the C7. The arpeggios alternate throughout the exercise. For the second half of the exercise the alternations are reversed as it starts with an inverted 3-5-7-9 on the Gm7 and ascends 3-5-7-9 on the C and alternates to the end of the exercise. It is important to notice the resolution of the seventh of each chord. The seventh resolves by step into the third of the next chord.

2.20 3-5-7-9 Arpeggio exercise with diatonic resolution