

# The Harmonic Telephone Number

## "One-Four-Seven-Three-Six-Two-Five"

by Steven Crowell

Arpeggio exercise in cycle of 4ths, featuring all seven scale patterns as metrically balanced lines, with speed picking indications: Almost all jazz compositions partake of the "harmonic telephone number," as do jazz improvisations. This exercise also adds a harmonic dimension to the transposable "master fingering pattern" found in every scale form in every key. To learn this "natural" progression, keep the harmonic telephone number in mind and say it out loud as you play each arpeggio: "One, Four, Seven, Three, Six, Two, Five," etc..

Transpose this exercise to F, Bb, Eb, Ab, Db, Gb/F#, B, E, A, D, and G and dial into a new dimension in improvisation.

The image displays two systems of musical notation for an arpeggio exercise. Each system consists of a standard staff with a treble clef and a 4/4 time signature, and a corresponding guitar tablature staff below it. The first system is labeled 'C pat. 6 (EQ 81)' and features four arpeggios: Imaj7 (Cmaj7 arp), IV7 (Fmaj7 arp), vii7 (Bm7b5 arp), and iii7 (Em7 arp). The second system is labeled 'C pat. 4 (EQ 79)' and features four arpeggios: vi7 (Am7 arp), ii7 (Dm7 arp), V7 (G7 arp), and Imaj7 (Cmaj7 arp). Fingerings are indicated by numbers 1-4 above notes, and speed picking is indicated by 'v' above notes. The guitar tablature shows fret numbers on strings A, B, and E.

**System 1: C pat. 6 (EQ 81)**

- Arpeggio 1: Imaj7 (Cmaj7 arp)
- Arpeggio 2: IV7 (Fmaj7 arp)
- Arpeggio 3: vii7 (Bm7b5 arp)
- Arpeggio 4: iii7 (Em7 arp)

**System 2: C pat. 4 (EQ 79)**

- Arpeggio 1: vi7 (Am7 arp)
- Arpeggio 2: ii7 (Dm7 arp)
- Arpeggio 3: V7 (G7 arp)
- Arpeggio 4: Imaj7 (Cmaj7 arp)

3 2 1 4      2 1 4 2      1 4 2 1      3 1 1 4      2 1 3 2      1 4 2 1

IV7      vii7      iii7      vi7  
 Fmaj7 arp      Bm7b5 arp      Em7 arp      Am7 arp  
**C pat. 2 (EQ 84)** -----

T 4/4  
 A 4/4  
 B 4/4

4 2 1 4      3 1 4 3      1 4 3 1      3 2 1 4      2 1 2 3      1 4 2 1

ii7      V7      Imaj7      IV7  
 Dm7 arp      G7 arp      Cmaj7 arp      Fmaj7 arp  
**C pat. 7 (EQ 82)** -----

T C  
 A C  
 B C

4 2 1 4      2 1 4 2      1 4 2 1      3 1 1 4      2 1 3 2      1 4 3 1

vii7      iii7      vi7      ii7  
 Bm7b5 arp      Em7 arp      Am7 arp      Dm7 arp  
**C pat. 5 (EQ 80)** -----

T 4/4  
 A 4/4  
 B 4/4

4 3 1 4 3 1 3 2 1 4 2 1 3 2 1 4 2 1 3 2 1 4 2 1 3 2 1 4 2 1

V7  
G7 arp

I maj7  
Cmaj7 arp

IV7  
Fmaj7 arp

vii7  
Bm7b5 arp

C pat. 3 (EQ 78) -----

T 4  
A 4  
B 4

4 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1 3 1 1 4 3 1 2 3 1 4 3 1

iii7  
Em7 arp

vi7  
Am7 arp

ii7  
Dm7 arp

V7  
G7 arp

C pat. 1 (EQ 83) -----

T 4  
A 4  
B 4