Be able to move a triad through the major, harmonic minor and melodic minor scales. Play triads in root position, 1st and 2nd inversion, and in close and open position on as many string groups as apply.
Experiment with arpeggiating it in different note orders as well as playing the notes simultaneously. Then work on moving a triad through a set of chord changes, adjusting for the scale as needed.

C Major 7

CEGB EGBC GBCE BCEG

CGBE EBCG GCEB BEGC Take all these voicings up and down through the major scale,

CBEG ECGB GEBC BGCE then practice voice leading them through different cycles

CGEB EBGC GCBE BECG (5th, 3rd, etc). Goodrick's voice leading almanac is good for

CEBG EGCB GBEC BCGE this.

CBGE ECBG GECB BGEC

Write this chart out for all 7th chords:

Maj7-5
Maj7#5
Min 7
MinMaj7
Min7-5
Dom7
Dom7-5
Dom7#5

Then, experiment with replacing different chord tones with other scale degrees, eg. the 2nd for the 3rd (CDGB, DGBC, etc.)

Limit yourself to one voicing type at a time, and work your way through a tune playing a different inversion on every beat. Cover all possible string groups that apply to each voicing. Make sure to go to the nearest available voicing when the harmony changes

Learn as many uses for each 7th chord (as a superimposition over a bass note) as you can.
Take each chord and make a list:

CMaj 7 = Dsus13 = Eb13b9#5 = FMaj9#11 = AbMaj7#9#5 = Amin9

CMaj7b5 = D13 = FMaj7#11b9 = F#ø11 = Ab7#9#5 = Amin13 = Bsusb9

CMaj7#5 = D13b5 = FminMaj7#11 = F#ø9/11 = AminMaj9 = BPhryg Natural 6

C7 = Db dim Maj7 = Dsus9b6 = Eb13b9 = FMaj9sus4 = F#7b9b5 = AbMaj9#5 = A7#9b9

C7b5 = D+9 = Eb13#9b9 = F#7b5 = Ab+9 = A13#9b9

C7#5 = D+9b5(can also be thought of as ø) = F#9b5 = Ab+9

C7sus4 = DbMaj6b5 = Dmin11b6 = Eb6/9 = F#Maj7b5b9 = AbMaj13 =
APhryg(min7b9b6) = BMaj7b5#5b9(!?)

Cmin7 = Db Maj13b5 = DPhryg(min11b9b6) = Eb6 = EminMaj7b5b6 = Fsus9 = AbMaj9 = A7b5#9b9 =
BMaj7#5b9

Cmin7b5 = D7b9#5 = Ebmin6 = EMaj9b5#5 = F7sus4b9 = Ab9 = BMaj7b9

CminMaj7 = Dsus13b9 = EminMaj7#5 = F9#11 = AbMaj7#9 = Aø9

Create chords out of consistent intervallic structures. For example, a four note chord built on the intervals
4th, 2nd, 5th, starting on F in the F mixolydian mode would be F Bb C G. Move that structure up to the
next scale degree and the chord is G C D A, then A D Eb Bb, etc.
Use this idea to come up with a variety of structures built on 3 to 6 notes and take them through various
scales.
Then practice voice leading between structures, and over moving harmony. Don't forget to apply melodic
and harmonic minor, as well as other 7 note scales.

Find alternate cadences using modal interchange. For example, if you borrowed from Aeolian the Dom7th
chord would be on the flat 7th degree, so the cadence would be FlatVII - I, instead of V-I. If you
work your way backwards from there, you will find some alternate routes through common changes.

Arpeggio FingeBen Monders lesson - I haven't done anything with yet myself . Looks like a couple of
years of work...

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Arpeggio Fingerings:

*Each number represents notes per string, each cell represents one octave. Always start on the 6th string, and start the second octave on the same string (in most cases, the 4th) you ended the first octave on.
For example, 112 means one note on the 6th string, one on the 5th, and two on the 4th.

112 112 121 112 211 112 22 112 1111 112
112 121 121 121 211 121 22 121 1111 121
112 211 121 211 211 211 22 211 1111 211
112 22 121 22 211 22 22 22 1111 22
112 1111 121 1111 211 1111 22rings:

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112 112 121 112 211 112 22 112 1111 112
112 121 121 121 211 121 22 121 1111 121
112 211 121 211 211 211 22 211 1111 211
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112 1111 121 1111 211 1111 22