

## Lesson.

## SEMI-TONE TRIPLETS

Here's are some runs that, when played fast enough, can sound quite mind blowing. It's like one of those long flowing, unresolving runs reminiscent of John Coltrane.

I practise these first few exercises at a speed of about 300 beats per minute. It has to be fast and flowing to get away with so many passing notes.

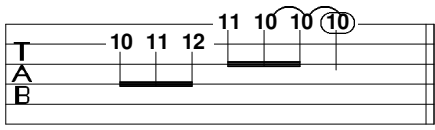
♩ = 300

The first exercise is a 12/8 time signature piece. The treble clef staff shows a sequence of eighth notes with a triplet of eighth notes. The guitar tablature below it shows the fret positions: 5-6-7, 6-5-7, 5-6-7, 6-5-7, 5-6-7, 6-5-7, 6-5-7, and 6-5-7. A second staff shows a close-up of the final notes with a slur and a circled 5.

I don't like to over analyse anything, but I do like the way it seems fits in without going anywhere. I tend to throw it anytime I'm feeling adventurous, and after all, it does sound a bit jazzy. The semi-tones in this instance are really **PASSING NOTES** and by definition of their name, you can **PASS** over (or through) them but it would be unwise to stop on one of them for too long. More on passing notes in my book, 'The Guitar. My Way', available at this site.

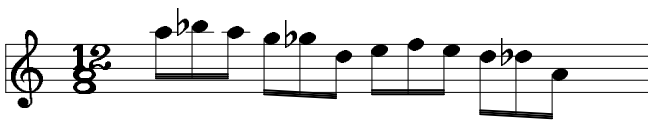
All the same, this run does give me a feeling of A7 and to get the feeling of resolving this particular suspension, (read my chapter on Flattened Fifths in 'The Guitar, My Way') try quickly shifting up to the X fret and playing the same rhythm pattern, like so;

The second exercise is a 12/8 time signature piece. The treble clef staff shows a sequence of eighth notes with a triplet of eighth notes. The guitar tablature below it shows the fret positions: 10-11-12, 11-10-12, 10-11-12, 11-10-12, 10-11-12, 11-10-12, 10-11-12, and 11-10-12. A second staff shows a close-up of the final notes with a slur and a circled 12.

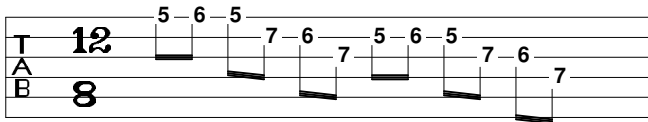


Now it gives a suggestion of resolving to Dm, and I think it's quite a nifty little jazz run.

Now try it in reverse this, it's not exactly the same but it's a very similar rhythm pattern;



*And so across the fretboard.*



*And so on across the fretboard.*

An interesting move towards a jazzy feel (and to break away from the predictable rock riff triplet thing) would be this, play the whole thing in 4/4, thus throwing the triplet accents off beat.

As it's written in semi-quavers you will now be playing at about 150 beats per minute.

$\text{♩} = 150$

There are so many passing notes flying around that these runs will fit almost anywhere. Remember to move this thing around and have fun with it. Even take a small section of the one of the runs and incorporate it within your solo work.

See you next time.

John.