

Barry Harris for Jazz Mandolin #45

Eighth Note Triplets

Ex 1

C Maj7

Example 1 consists of two staves in 4/4 time. The top staff is in treble clef and contains a melody starting with a quarter rest, followed by a quarter note G#4, then an eighth note triplet (A4, B4, C5), and continues with eighth notes D5, E5, F5, G5, A5, B5, C6, and a quarter rest. The bottom staff is in treble clef and contains a bass line starting with a quarter rest, followed by a quarter note G2, then an eighth note triplet (A2, B2, C3), and continues with eighth notes D3, E3, F3, G3, A3, B3, C4, and a quarter rest.

Ex 2

C Maj7

Example 2 consists of two staves in 4/4 time. The top staff is in treble clef and contains a melody starting with an eighth note triplet (G4, A4, B4), followed by eighth notes C5, D5, E5, F5, G5, A5, B5, C6, and a quarter rest. The bottom staff is in treble clef and contains a bass line starting with an eighth note triplet (G2, A2, B2), followed by eighth notes C3, D3, E3, F3, G3, A3, B3, C4, and a quarter rest.

Ex 3

C Maj7

Example 3 consists of three staves in 4/4 time. The top staff is in treble clef and contains a melody starting with an eighth note triplet (G4, A4, B4), followed by eighth notes C5, D5, E5, F5, G5, A5, B5, C6, and a quarter rest. The middle staff is in treble clef and contains a bass line starting with an eighth note triplet (G2, A2, B2), followed by eighth notes C3, D3, E3, F3, G3, A3, B3, C4, and a quarter rest. The bottom staff is in treble clef and contains a bass line starting with an eighth note triplet (G2, A2, B2), followed by eighth notes C3, D3, E3, F3, G3, A3, B3, C4, and a quarter rest.

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Ex 4

C Maj7

11

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Ex 5

C Maj7

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Ex 6

22 C Maj7

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Ex 7

27 C Maj7

27

Ex 8

29 C Maj7

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