

When first exposed to the idea of quarter note triplets, I was confounded. I couldn't repetitively land 3 beats against 2, so I charted out common denominator to understand the math. This worked but felt very mechanical until I recognized this sound in songs I knew from Stevie Wonder and also Pharoah Sanders.

Learning a sound from music that you can then apply elsewhere is a great thing. The way you name though less important than application might better allow perception of related musical events.

For argument sake, here's a II V I in F major, combining F major and D melodic minor sounds more actively.

X X F B C# A X X F Bb D A X X F A C# G X X E Bb C G

X B X A D F X C X Bb D F X C X A D F F X X X X X

2 bars, 1 beat per chord.

Playing doesn't allow much brain space to think in elaborate naming structures. Luckily, when something is assimilated, blocks of info can be accessed as part of a single gesture.