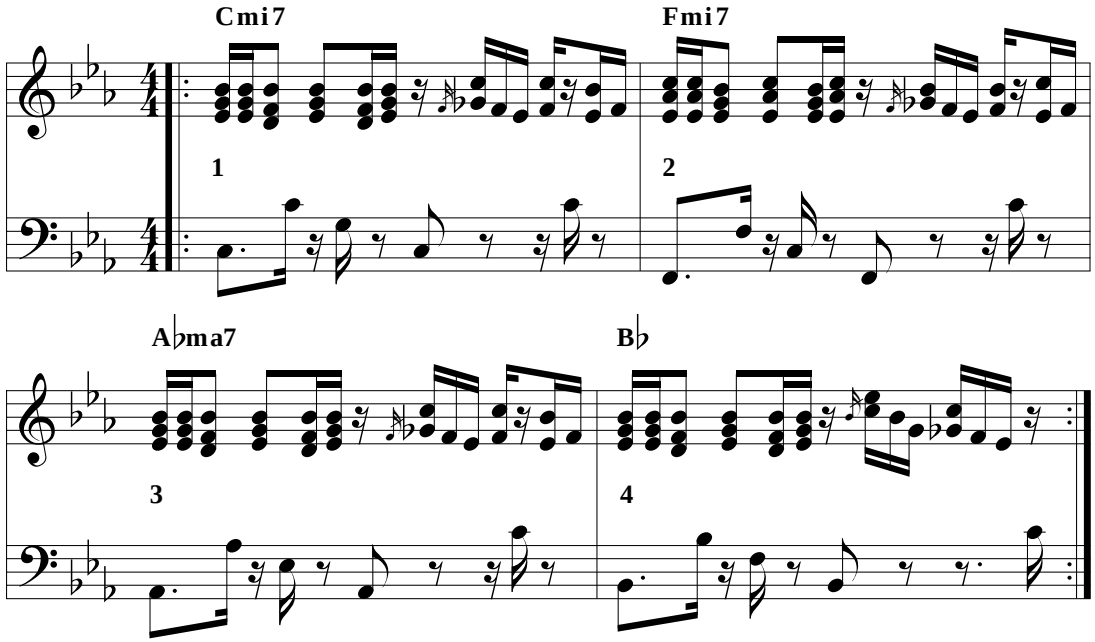
Two-handed 'staccato' funk comping patterns (contd)

Figure 15.101. Comping pattern using C blues scale 'grace note' licks
(CASSETTE TAPE EXAMPLE 616 - 'STRAIGHT 16THS')
(CASSETTE TAPE EXAMPLE 617 - 'SWING 16THS')



We can analyze the above example as follows:-

- Measure 1 On the **Cmi7** chord in the right hand, we are using **b7 to b3** alternating triads (see **Fig. 12.19.**) during the first 2 beats - in this case the **b3** is a root position **Eb** triad, while the **b7** is a 1st inversion **Bb** triad. During beat **3** we are using the 2nd 'grace note' lick shown in **Fig. 15.99.** (see accompanying text for description). With respect to the **Cmi7** chord, the target tone approached by the grace note is the **b5** (Gb - an 'out-of-chord' tone), on the 2nd 16th of beat **3**, while the 'drone' note added on top to create the interval coupling, is the **1** (C). During the last half of beat **4** we have a 'split' inverted **11-b7-b3** double 4th structure (see **Fig. 10.5.**), with the **b3-b7** coupling landing on the '**& of 4**' and the **11** landing on the last 16th of beat **4**. The left hand is playing a pattern using the root and 5th of the chord in the rhythmic spaces, with the rhythmic interaction between the hands during the first 2 beats being based upon the first half of the 'two-handed rhythmic phrase' **#7** (see **Fig. 15.40.**).

- Measure 2 On the **Fmi7** chord in the right hand, we are again using **b7 to b3** alternating triads (see **Fig. 12.19.**) during the first 2 beats - in this case the **b3** is a 2nd inversion **Ab** triad, while the **b7** is a root-position **Eb** triad. During beat **3** we are using the 4th 'grace note' lick shown in **Fig. 15.99**. With respect to the **Fmi7** chord, the target tone approached by the grace note is the **b9** (Gb - an 'out-of-chord' tone), again on the 2nd 16th of beat **3**, while the 'drone' added on top to create the interval coupling, is the **11** (Bb). During the last half of beat **4** we have a 'split' **b7-1-5** 'whole-step-&-5th' structure (see **Fig. 15.50.**), with