

UNISON LEAD CHART

C Instruments

irie strut

written by: Carlyle Barriteau

Funky, R&B Soul Jazz

♩ = 98

D Ami⁷ D Ami⁷

Drum Fill

mf

AD Ami⁷ D Ami⁷

5

D Ami⁷ Ami⁷

9

D Ami⁷ D Ami⁷

13

D Ami⁷ D

17

BAmi⁷ G D/F# C/F B^b/E^b

20

F/E^b B^b/D C G D/F#

23

mf *f* *mf*

UNISON LEAD CHART
Master Rhythm

irie strut

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♩ = 98

Drum Fill

D Ami7

A

D Ami7 D

3

Ami7 D Ami7

6

Irie Strut - Carlyle Barriteau - Teaching Guidelines

Genre: JAZZ

Style: SMOOTH JAZZ

World Region: North America

Country: United States

Overview: This song is an opportunity to expose your students to a contemporary shuffle/reggae-inflected groove. All the elements are here: the reggae bass line, the upbeat guitar rhythm and the 16th note shuffle, all propelled by the drums and percussion. This is naturally a guitar feature, but feel free to experiment with horns (like at C). This chart does “strut,” so the rhythm section needs to study the recording to understand the feel and to notice the elements that move it along. There is also ample opportunity in this chart for multiple guitarists to work together, allowing everyone the chance to get in on the action.

Style: The artist who wrote the tune and plays guitar is Carlyle Barriteau. He grew up in Aruba and St. Maarten in the Caribbean. Musically, he has been influenced by Motown (particularly Stevie Wonder) and by the stylings of jazz guitarist George Benson. “Irie Strut” combines some of the musical ideas associated with these two artists: the clean, articulate and melodic guitar playing and the focus on groove. The Caribbean quality is strong as well, so listening to Reggae artists (such as Bob Marley) can provide context.

Unique Teaching Elements: This song is particularly good to emphasize the following:

- Heavy emphasis on the beat with other parts consistently emphasize upbeats
- Chill Jazz is today's popular jazz - but it's challenging and it takes finesse like any style.
- Scale-focused bass line
- Consistent harmonic structure places emphasis on melodic development
- Pentatonic and blues scales provide accessible options for improvisation

Structure: Intro – m1 – m4 establishes a solid groove and foundation A – m5 – m20 – “A” melodic statement

B – m21 – m28 – “B” melodic statement

C – m29 – m33 – “Change” melodic statement

D – m33 – m40 – “A” melody restated

E – F – m41 – m52 – Solo 1 Section

G – m53 – m66 - Solo 2 Section (open – try trading 8s)

H – m57 – m60 – Last soloist last 4 bars take us back to A melody

I - J – m61 – m72 – “A” melody restated

Ending – m73 – end – this fades on the original track – you can try what is called a “radio fade” where everyone gets softer and softer and softer and softer... but keep up the energy! You can end tight – or add a fermata over the last Eb. Or come up with your own ending, it's a good way to involve class.

Melody: Playing very legato and articulating intelligently can make the line in this tune speak with style. There is contrast between the long and short notes within the melodic line, an opportunity to help students with this aspect until they create the feeling matched by the recording. Everyone playing the melody line at this section should have their attention drawn to the nearly ghosted quality of the concert F's in m30.

Harmony: “Irie Strut” begins with a strong D major sound in the melody while the harmony shifts to bring color to the harmony (D major and A minor). Letter B shifts to the key of G but quickly moves in a non-diatonic direction. Letter C has a bluesy quality, but again focused back on the key of D, making the return to D major at letter D all the more sunny. The solo section visits all these areas again before we encounter a new chord progression at letter G (Dmin7-Bb7-A7alt, Dmin7-Bb7-Eb9). This minor chord progression has chromatic motion every 4th bar. Students can benefit from soloing over this chord progression as it appears in many different contexts in music.

Rhythm: The 16th-note shuffle is similar to some of Stevie Wonder's music and much of contemporary hip-hop and Caribbean music. The subtle all-4s beat in the drums is crucial, as are the complementary rhythm guitar parts. Your bass player will need to feel the slightly different grooves that reappear throughout the tune (letter B's repeated notes versus the more syncopated lines at letter A or C). Don't be afraid to let the rhythm section fill-in the ends of 2- and 4- bar phrases—the song almost demands it, but don't overdo it. During the solo section, the rhythm section can help provide the build a soloist may be looking for by being interactive with each other and playing off one another's ideas.

Improvisation/Theory: This song's melody is largely pentatonic. At letter A, the melody uses a D major pentatonic with a moment of rest on the G in the second bar. This is a place where you can have students analyze and then practice the scale until it can be played fluidly in one or two octaves. Another area to teach is the combination of a bluesy sound in the midst of the major and major pentatonic sounds at m. 18-19. Letter C uses the D minor pentatonic scale with two chromatic tones (c# and g#), again flavoring it in a bluesy way.

When soloing at letter G, have students try using the arpeggios from each chord to help them hear the changes. For example, Dmin7 (d-f-a-c) and Bb7 (Bb-d-f-ab) have two notes in common (d and f). Knowing when to use the A versus the Ab also is very important; the A of the Dmi7 is the 5th moving to the Ab – the 7th of the Bb7. As always, learning what the soloists on the recording are playing is a critical step in learning how to improvise in a given context and in an appropriately stylistic manner. Transcribing or copying a few of the licks students like best, or those that seem within their ability to hear and/or play, is a solid way to encourage learning.