

UNISON LEAD CHART

C instruments

soul habitz

composed by: Rodney Lee

Med Funky

♩ = 100

play melodic line 2x only

Cmi⁹ B^bmi⁷/E^b Dmi⁹

1st ending Cmi⁹ B^bmi⁷/E^b Dmi⁹ 2nd ending Cmi⁹ B^bmi⁷/E^b Dmi⁹

A Cmi⁹ B^bmi⁷/E^b Dmi⁹ Cmi⁹ B^bmi⁷/E^b Dmi⁹

Cmi⁹ B^bmi⁷/E^b Dmi⁹ Cmi⁹ B^bmi⁷/E^b Dmi⁹ *tacet when going to CODA*

B G⁷ C/C Gmi⁷ C/G

c poco a poco....

C Cmi⁹ B^bmi⁷/E^b Dmi⁹ Cmi⁹ B^bmi⁷/E^b Dmi⁹

Cmi⁹ B^bmi⁷/E^b Dmi⁹ Cmi⁹ B^bmi⁷/E^b Dmi⁹

D Ami/D A^b/C G/B Gmi/B^b E^b/A E^b/G

UNISON LEAD CHART

Master Rhythm

soul habitz

composed by: Rodney Lee

Med Funky

♩ = 100

play melodic line 2x only

Musical notation for measures 1-2. The score is in 4/4 time with a key signature of one flat (Bb). It features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The bass line includes a *mf* dynamic marking and the following chords: Cm⁹, B^bmi⁷/E^b, and Dmi⁹. Measure numbers 1 and 2 are indicated below the staff.

Musical notation for measures 3-6, divided into two endings. The notation includes treble and bass staves with chords and a melodic line. The chords are Cm⁹, B^bmi⁷/E^b, and Dmi⁹. Measure numbers 3, 4, 5, and 6 are indicated below the staff.

Musical notation for measures 7-10, starting with a section marked 'A'. The notation includes treble and bass staves with chords and a melodic line. The chords are Cm⁹, B^bmi⁷/E^b, and Dmi⁹. Measure numbers 7, 8, 9, and 10 are indicated below the staff.

Musical notation for measures 11-14. The notation includes treble and bass staves with chords and a melodic line. The chords are Cm⁹, B^bmi⁷/E^b, and Dmi⁹. A 'tacet when going to CODA' instruction is present above measure 13. Measure numbers 11, 12, 13, and 14 are indicated below the staff.

Soul Habitz - Rodney Lee - Teaching Guidelines

Genre: JAZZ

Style: TECHNO JAZZ

World Region: North America

Country: United States

Overview: "Soul Habitz" is an engaging tune with a 16th-note based techno groove that will bring players and listeners alike in for a very enjoyable ride, but the drummer and bass player need to handle the driving! While relaxed, the tune is still intense, with subtleties throughout its intriguing arrangement. The chord progression lends itself well to soloists sounding good both staying "inside" the changes as well as playing "outside".

Note: The original track does not have guitars or percussion – these parts were created by professional players on a live recording

Style: This is "Lounge" or even "Acid Jazz." It's a 16th note funk groove that's very smooth. The beat gives your drummer the opportunity to be a groove machine, but don't overdo the backbeat. Other well-known artists and songs to listen to include: Lonnie Liston Smith, "Aquarian Cycle" and Herbie Hancock's "Spank-A-Lee".

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

- Heavy syncopation
- Bass line development
- Unique instrumentations will add nice variety (timbre exploration)
- Contrapuntal / polyphonic lines
- Motivic melodic development

Structure: Intro – Play the chart as written, or the rhythm section can come up with their own groove intro. Be careful of the roadmap in the beginning - cue horns to m1 (tacit 1st 2 bars), m6 – catch the break – full melody starts here.

A – m7 - 14 – is the "Main" melody.

B – m15 - 18 Short transition, more a change. Catch "A" melody pickup in m18

C – m19 to m16 – Restatement of the "A" melody

D – m27 – 30 Short hemiola section – style "atmosphere" change for only 4 bars

E – m35 – 34 Introduction / background foundation for solo section to follow

F - m35 - 42 Solo section begins, focused entirely on D minor

G - m43 - 50 Solo section continues, but alternating with G and C harmonies

DS to A, take coda jump, vamp (solo section optional) and cue out

Melody: The ease with which this melody should flow may require some time to develop. Encourage your students to sing/hum the melody with the recording until the syncopation feels natural. The range of the melody is pretty limited, though be careful to give extra attention to the 4th bar of the phrase (m. 10) with the octave leap. Otherwise, smooth stepwise motion is the name of the game for this song.

The melodic statements alternate with the harmonic movement, and while they compliment the bass line, they do not occur together. Confidence in the syncopated rhythm is critical!

Harmony: This tune is in D minor with a strong, suspended sound with some non-diatonic components. The strong presence of an Eb in the harmony gives it a haunting quality. The brief move to the dominant at letter B is something to watch out for. Letter D is a brief atmospheric passage of more sophisticated harmony. The tune settles into a solid D minor for the solo section at letter F, followed by a return to the subdominant as the tune builds at letter G. Note: on measures 33, 37, and 41, Rodney Lee actually plays a Fm7/D (D-7b5b9) to provide a little "offness" to the groove. Since it can sound "off" we kept it as a straight Dmi7. YOU can try/add it – just tell the whole band to write it in (needed for solos) and play with it.

Additionally, the rhythm of the harmonic movement compliments the melodic movement, and the two work in tandem to create much of the motion of the piece.

Rhythm: Syncopations rule throughout the tune at the 16th note level, so when teaching the song emphasize this rhythmic component. A system such as having students clap 1) 1/4 notes, then 2) 1/8 notes, while singing the 16th note syncopated rhythms might provide a foundation for success. In a "live" situation, allowing for freedom in structure adds to the performance. This solo section has a lot of potential for building an ambience through textural changes. Ask students for ideas on creating different combinations of instruments.

Improvisation/Theory: Listening to the recording is strongly suggested. Encourage your students to listen at home and to learn a few licks at letter F. The same thing is true at the coda. This is a terrific time to discuss the effective use of "space" (not playing) as the soloist lets the groove breath and take center stage. A simple D minor scale is all that's needed. Focus on chord tones (1,3,5,7) for an "in" sounding sound, non-chord tones and accidentals will sound "out" but add color and tension.

Notes: Regardless of the number of chordal instruments in your group, one reason we chose this song is to give students the chance to create texture throughout. If you have few chordal instruments (or even one), you can try taking various combinations of players who typically play the melody or background parts (winds/brass/strings) and have them play sustained chordal parts. Doing so teaches them about voice leading. Though the reference recording uses strings quite a bit, that isn't the only option. You and your students can use your creativity in creating a combination that best works for your instrumentation.