

TENOR/SOP/CLARI/TPT LEAD

DRAGONFLY

DRUMS IN

BASS/KEYS IN

Musical staff 1: Treble clef, two measures of whole rests with a '2' above each, followed by a double bar line. The next two measures contain eighth-note patterns with accents.

Musical staff 2: Measure 8. Continuation of the eighth-note patterns with accents.

Musical staff 3: Measure 13. Continuation of the eighth-note patterns with accents.

Musical staff 4: Measure 17. Continuation of the eighth-note patterns with accents.

Musical staff 5: Measure 21. A boxed '8' is above the first measure. Continuation of the eighth-note patterns with accents.

Musical staff 6: Measure 25. Continuation of the eighth-note patterns with accents.

Musical staff 7: Measure 29. Continuation of the eighth-note patterns with accents.

Musical staff 8: Measure 33. Continuation of the eighth-note patterns with accents.

Musical staff 9: Measure 37. Chord progression: F, C, G, C7, F, C, DMI, G7. The staff contains whole rests for each measure.

SOLOS

45 C KEEP BLOWING F > FALL C G C F

51 > FALL C C C F C

56 G C > FALL C G C

61 83

65

69

75 A3

80

83

87 PENTATONIC MAJOR

92 BLUES + BLUES ON RELATIVE MINOR,

96

A SIMPLE MELODY OVER EASY CHORDS. WITH A CHOICE OF MEDIUM OR QUICK BACKING TRACK.
THE ORIGINAL VERSION OF THIS TUNE IS ON THE "TALKING BIRD" CD.

SUGGESTED WAY OF WORKING..

PLAY THROUGH TO BAR 36 A FEW TIMES UNTIL THE MELODY IS FLOWING.

PLAY AGAIN, THIS TIME KEEP GOING AT 37 WITH SOLOING.

AT THIS POINT DONT TAKE TOO MUCH NOTICE OF CHORDS AND SCALES.

NOTICING WHERE THE BACKING FIGURES COME IN WILL HELP YOU STAY ON TRACK, JUST NOODLE AWAY AND HAVE FUN.
THEN BRING THE MELODY BACK IN AT 61 AND TAKE IT ALL THE WAY HOME.

YOU CAN THEN MOVE ON IF YOU LIKE TO SOME EXERCISES AROUND THE SOLO SECTIONS.

I GIVE EXAMPLES OF THESE ON THE CD. USE THE WHOLE TRACK.

1. RUNNING THE CHORDS (AS ARPEGGIOS SORT OF)
2. EXPERIMENTING WITH THE PENTATONIC SCALE
3. EXPERIMENTING WITH THE MAJOR SCALE
4. EXPERIMENTING WITH THE BLUES SCALE
5. EXPERIMENTING WITH THE RELATIVE BLUES SCALE. THE PIECE IS IN C. THE RELATIVE MINOR IS A SO WE CAN USE A BLUES SCALE.

THEN PERHAPS PLAY THROUGH AGAIN.

THIS TIME DONT USE ANY PARTICULAR METHOD OR SCALE OVER THE SOLO SECTION

BUT JUST ALLOW DIFFERENT SCALES AND CHORDAL MOTIFS TO SLITHER IN AND OUT OF YOUR IMPROVISATION.
FROM TIME TO TIME PUT THE INSTRUMENT DOWN AND SING THE MELODY AND EXERCISES.

HAVE FUN! WWW.SNAKEDAVIS.ROCKS