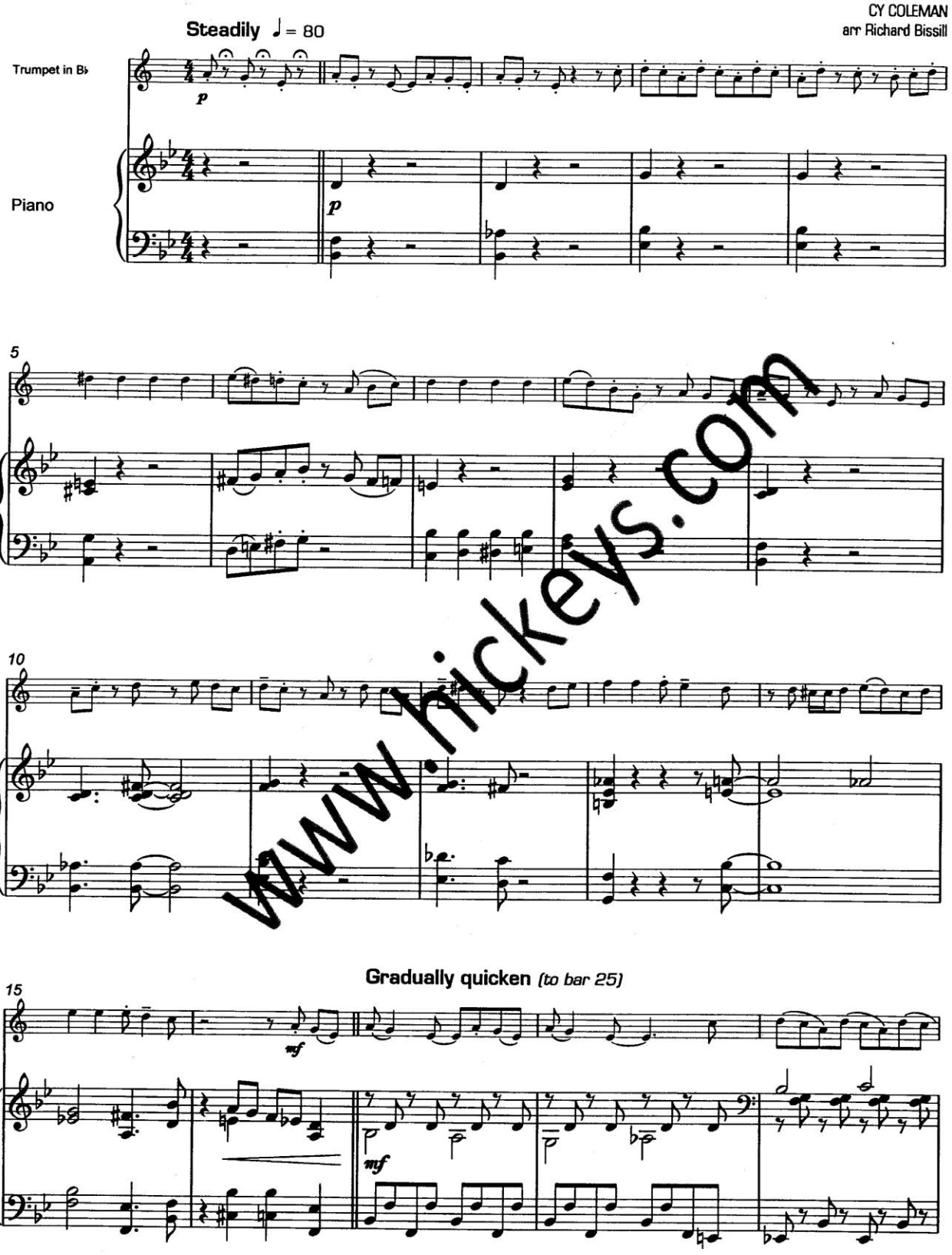
■ This showstopper from 'Sweet Charity' should start slowly and gradually pick up speed and volume until you can shout out 'Hey, listen to me!' at the end.

if my friends could see me now

CY COLEMAN
arr Richard Bissill



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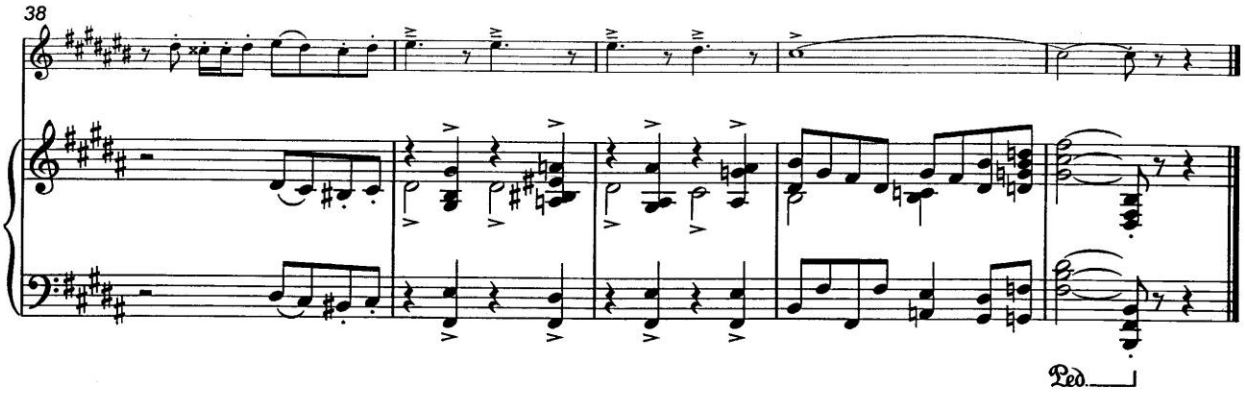
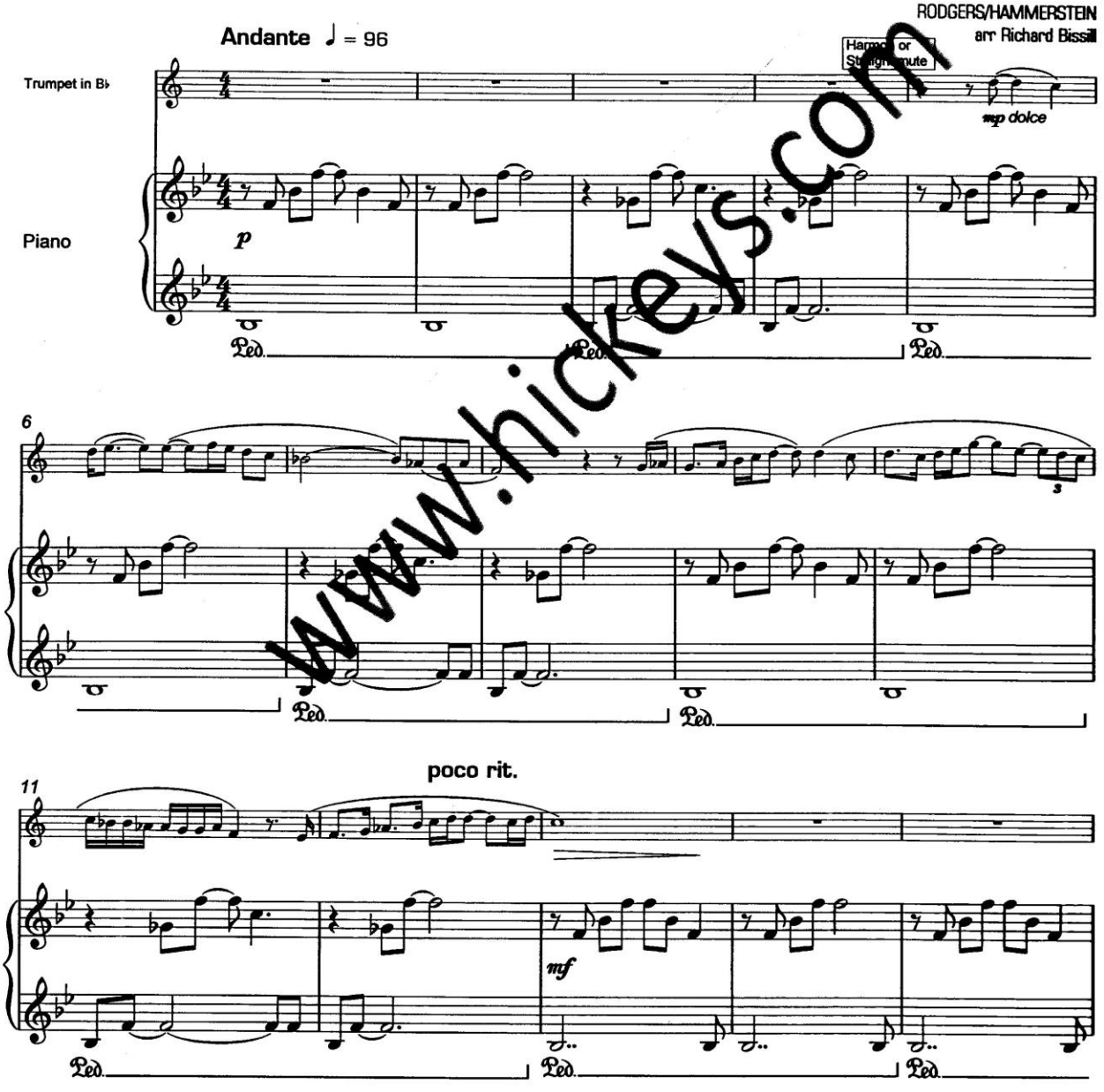


you'll never walk alone

■ From 'Carousel', this anthemic melody has been slaughtered many a time by football fans. Don't think about emulating them! Better to let its overwhelming uplifting spirit inspire your playing.

RODGERS/HAMMERSTEIN
arr Richard Bissill



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cool hand blues

RICHARD BISSILL

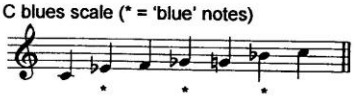
■ If you feel like it, try to make up your own bluesy tune based on the harmonies of this 12-bar blues. A basic 12-bar blues sticks to the formula of 4 bars of chord I, 2 bars of chord IV, 2 bars of chord I, 1 bar of chord V, 1 bar of chord IV and 2 bars of chord I.

■ If you learn the blues scale for each of these chords - C, F and G - you will be well on the way to having fun through improvising. It's very important to develop your aural awareness and not to be restricted by what's written down. Open your ears and you will become a better musician.

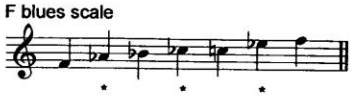
■ In the C blues scale, the so-called blue notes are the ones that sound the fruitiest - Eb, Gb and Bb. Notice them in bars 6 and 14; the implied harmony of C7 is major yet your notes seem almost minor. The 7th of the C7 chord helps to mellow your notes so they sound GOOD not BAD.

■ Don't be scared to wander away from the blues scale and experiment. Remember that in jazz almost anything goes - how liberating is that?!

C blues scale (* = 'blue' notes)



F blues scale

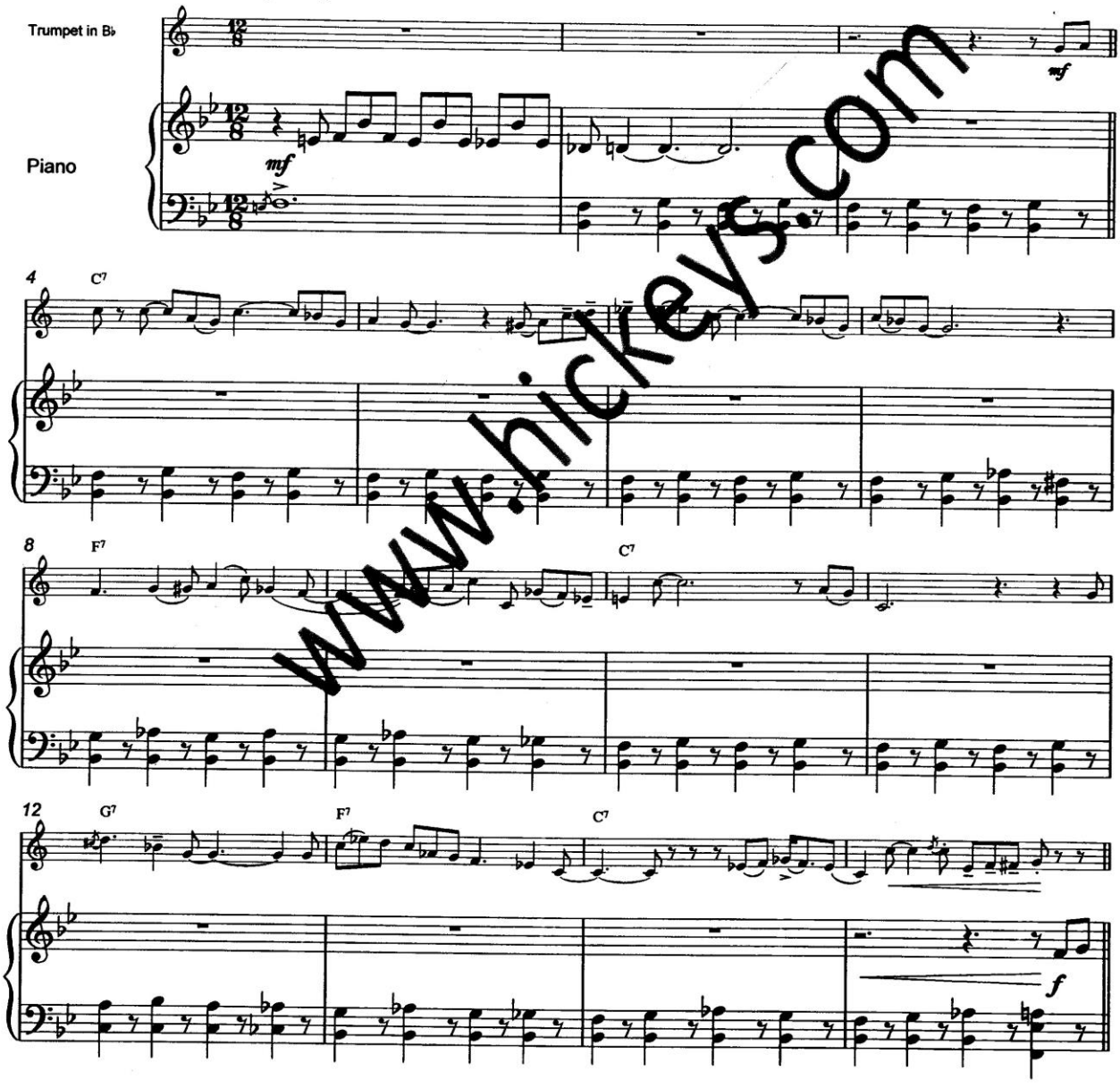


G blues scale

Lazy drag ♩. = 74

Trumpet in B♭

Piano



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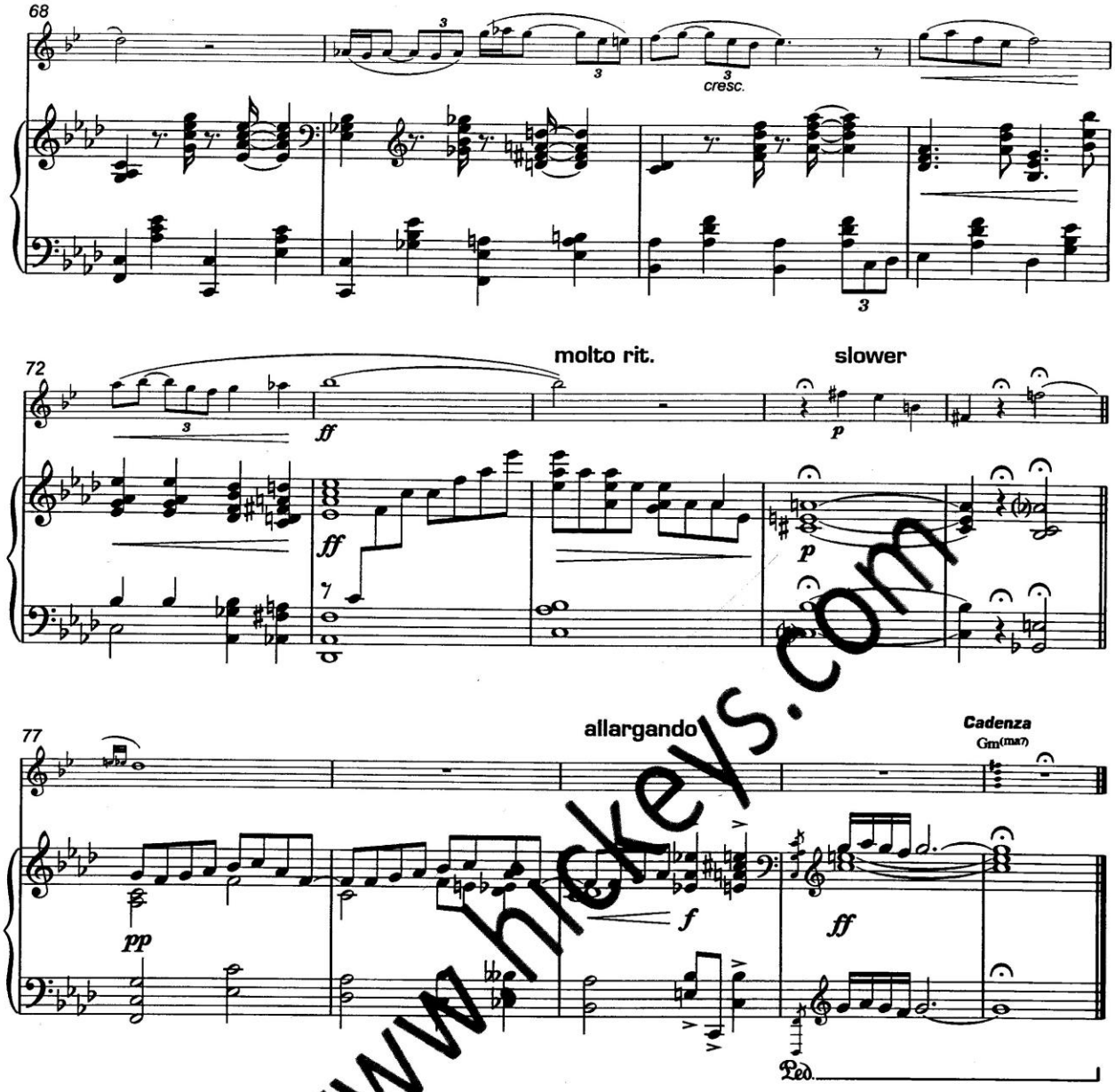

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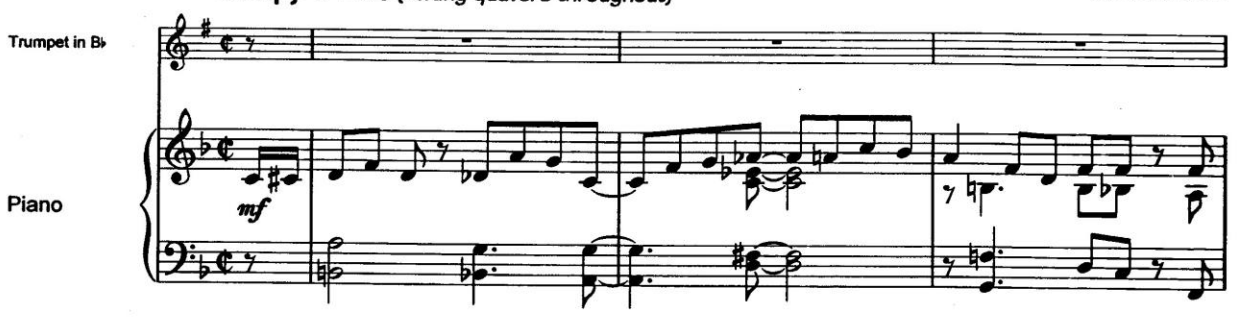
■ Remember to swing the quavers. Try not to sound too 'rooty-tooty' and 'square' but light, easy and creamy. The Tempo 2 sections can be very soulful and bluesy - feel free to add as much vibrato as you dare!

I'm beginning to see the light

ELLINGTON/GEORGE/HODGES/JAMES
arr Richard Bissill

Jumpy ♩ = 76 *(swung quavers throughout)*



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