JAZZ BAND SERIES

Belwin JAZZ
a division of Alfred

Coconut Champagne

DENIS DiBLASIO
Arranged by VICTOR LÓPEZ

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INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet
1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums
Auxiliary Percussion
(Agogo Bell, Cabasa and/or Shekere)

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

NOTES TO THE CONDUCTOR

Coconut Champagne was written by Denis Diblasio, an educator and superb baritone saxophonist who performed with the Maynard Ferguson band.

Written in the jazz samba style, this arrangement is more accessible than the original version, eliminating the extreme registers without compromising the original ensemble sound. Additionally, an optional auxiliary percussion part for the cabasa and/or shaker and agogo bell has been included to give the piece more of an authentic samba feel.

Take time to rehearse the percussion section first. Make certain that the rhythmic components align together and are clean and tight. Except where indicated as "solo," individual rhythm parts are written to compliment one another. Keep in mind that it is the intricacy of all of the rhythmic patterns that will provide the "groove" for the chart. The intro sets up the unison statement at measure 9. Work on ensemble balance during this unison passage and direct the players to listen and observe the articulation. Make certain all parts sound as if one player is playing them. For reinforcement, the piano solo a measure 29 has been cued in the alto and tenor parts. At measure 37, saxes have the unison melody. Allow for the lower voices to be heard a bit more to balance the section sound. Keep the trombones under the saxes dynamically on the repeat. At measure 47, there is a written 4-bar drum solo (or ad lib) section. Although the written part will sound authentic, it is only a guide. Since the drum solo section (47-50) is played twice, the player may want to play as written the first time, and a more intricate solo for the extended section at 120. At 51, the Maynard Ferguson trumpet line has been adapted to make it within the reach of most developing trumpet players. Work on background instrument balance and blend throughout this section. At 73, remind the trumpets about the and crescendo—make certain the attacks and releases are together. At 83, the sax section or baritone sax soloist can be featured. One suggestion would be to feature the saxophone section, followed by the bari soloist. The drum solo at 110 may be played with support from the auxiliary percussion instruments if desired.

This is a driving and powerful chart so the indicated dynamics and articulations are critical. I suggest you and the band listening to the 2011-2012 Belwin Jazz/Alfred Music full-length mp3 demo recording. This will facilitate the rehearsal and will contribute to an effective performance.

—Victor López

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Victor López

Victor López is a highly acclaimed educator, composer, arranger, and adjudicator. He holds music degrees from the University of Florida and Florida International University, withan Ed.D. in Educational Administration and Supervision. He has served as director of bands at the middle and senior high school levels and as an administrator in the Miami-Dade County Public Schools. He has recorded and performed with various artists and has appeared in numerous music videos. He has over 450 compositions/arrangements published as an exclusive composer, arranger and clinician for Alfred Music.

CONDUCTOR
36045S

COCONUT CHAMPAGNE

By DENIS DIBLASIO
Arranged by VICTOR LÓPEZ

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