



Southcoast Gold

PETER BLAIR

Instrumentation

Full Score	
Alto Saxophone 1	
Alto Saxophone 2	1
Tenor Saxophone 1	1
Tenor Saxophone 2 (optional)	1
Baritone Saxophone (optional)	1
Trumpet 1	1
Trumpet 2	1
Trumpet 3 (optional)	1
Trumpet 4 (optional)	1
Trombone 1	1
Trombone 2 (optional)	1
Trombone 3 (optional)	1
Trombone 4 (optional)	1
Guitar (optional)	1
Piano	1
Bass	1
Drums	1
Flute (optional)	1
Clarinet (optional)	1
Horn in F (optional)	1
Tuba (optional)	1



EJE2605FS



About the Composer



Blair Bielawski (Peter Blair) has an extensive and varied background in music education, composition, and performance. He holds a BA from Carroll University (Waukesha, WI) and an MA from the University of Wisconsin.

Currently, Blair is the Jazz Editor at Excelcia Music Publishing, Wingert-Jones Publications & RBC Publications. An accomplished composer and arranger, he has over 70 compositions and arrangements in print, as well as many commissions for college, high school, and middle school groups throughout the United States. His music for jazz ensemble has been published by Hal Leonard, Lorenz/Heritage JazzWorks, Alfred and Kendor.

Blair has been recognized by ASCAP for his compositions for jazz ensemble and vocal jazz choir. His music has appeared in many network and cable TV shows including Blind Spot, CSI, Agents of S.H.I.E.L.D. and Las Vegas. His movie credits include "The Imitation Game" and "The Box".

As a performer, Blair has worked with artists including Natalie Cole, Tony Bennett, Aretha Franklin, the Temptations and the Milwaukee Symphony Orchestra. He has worked with the Broadway touring companies of 42nd Street, Thoroughly Modern Millie, Annie, Chicago, A Chorus Line, and Guys and Dolls. As a clinician, he has presented workshops for Ohio, Colorado, Minnesota, Illinois, California, Pennsylvania, New Jersey, and Florida Music Educator Conferences as well as being the featured speaker for sessions in London, Toronto, and Vancouver.

South Coast Gold

One of my favorite albums when I was in high school was the George Benson classic called "Breezin'". The track that I was knocked out by was the Leon Russell tune "This Masquerade" which featured George and his signature scat-singing in unison with his guitar lines. I took several of the licks from his extended improvisation and put them together to form the basis for "South Coast Gold". When I started working on this piece, I was reminded about the intricacy of his interweaving lines over a simple harmonic vamp and the resulting chart just seemed to fall into place for me.

NOTES TO THE DIRECTOR

In addition to the excellent demo version that we recorded of this chart, I would encourage you to play the original George Benson version for your students to help them capture the cool minor vibe of the piece. Starting at bar 9, the LH in the Piano is doubling the Bass part – if you have a solid Bass player, the Piano can leave out the LH until the solo section begins at bar 45. There is a breakdown section at 53 where the drummer should play quarter notes on a closed Hi-hat to give this section a different kind of feel. There are some kicks notated in 63 - 66 that the drummer should catch if possible before the original feel happens in 67.



Jazz Solo Practice Tracks can be found and used by going to excelciamusic.com and searching for the title of this piece.



bbielawski



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Southcoast Gold

Full Score

PETER BLAIR
(ASCAP)

Latin rock ♩ = 116

The musical score is arranged in a standard orchestral layout. It includes parts for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drum Set. The score is in 4/4 time with a tempo of 116 beats per minute. The key signature has two sharps (F# and C#). A large diagonal watermark reading "For Preview Only" and "Excelcia Music Publishing" is overlaid across the center of the page. The drum set part includes a hi-hat/cross stick pattern and is numbered 1 through 8.

9

A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 T. Sax. 2
 B. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr. ^{m2} w/Tpts.
 Pno. ^{m2} ^{m2} Play LH if no Bass
 Bass ^{m2}
 Drums ^{m2} Continue time

Chords: D^{m1} , $D^{m1}QA^{7}$, $D^{m1}7$, G^9 , $D^{m1}7$, b^9 , $E^{m1}7$, A^{+7}

Measure numbers: 9, 10, 11, 12, 13, 14, 15, 16

17

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

17 18 19 20 21 22 23 24

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Chord symbols: DMI, DMI(MA7), DMI7, G9, Bb9, A+7, DMI7, G7

27

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Brass

Fill

EJE2605FS

25

26

27

28

29

30

31

32

33

34

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A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bass
Drums

35 36 37 38 39 40 41 42

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Southcoast Gold - Full Score

45 Solo (as written or ad lib)

A. Sax. 1 Bm⁹ E⁷ Bm⁹ E⁷ Bm⁹ E⁷ Bm⁹ E⁷ Bm⁹ E⁷ F[#]+7(9)
 A. Sax. 2 Bm⁹ (Optional solo) E⁷ Bm⁹ E⁷ Bm⁹ E⁷ Bm⁹ E⁷ Bm⁹ E⁷ F[#]+7(9)
 T. Sax. 1
 T. Sax. 2
 B. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr. Dm⁹ G⁷
 Pno. Dm⁷ G⁷ Dm⁹ Comp rhythms G⁷ Dm⁹ G⁷ Dm⁹ G⁷ Dm⁹ G⁷ Dm⁹ G⁷ A+7(9)
 Bass
 Drums Brass

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53

61

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Closed Hi-hat w/stick

Fill

53 54 55 56 57 58 59 60 61

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

62 63 64 65 66 67 68 69 70

Chord symbols: Dm^9 , G^7 , $A+7(\sharp 9)$, Dm , $Dm(\sharp 4^7)$, Dm^7 , G^9

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

71 72 73 74 75 76 77 78

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

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