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PICO DE GALLO

COMPOSED BY JAMES KASS

Difficulty Level: Medium (3)
Includes *Groove Practice* band exercise

INSTRUMENTATION

Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2 (optional)
Baritone Sax (optional)
Trumpet 1
Trumpet 2
Trumpet 3 (optional)

Trombone 1
Trombone 2 (optional)
Trombone 3 (optional)
Guitar (optional)
Piano
Bass (optional)
Drums

SOLOS

Tenor Sax 1 (written, with chords)
Trombone 1 (written, with chords)

BRASS HIGH RANGE

Bb Trumpet

Trombone

SOLO CHANGES

Concert Key

SAMBA $\text{♩} = 108$

DIRECTOR NOTES

Pico de Gallo has a samba groove, a moderately fast two-beat feel, usually augmented by various percussion instruments. Students may benefit by listening to recordings of Pancho Sanchez or Clare Fischer's *Salsa Picante* band. Note that exaggerated articulation is one of the keys to a tight latin sound. The *Groove Practice* exercise should be copied for all band members and practiced as a warm-up or until the proper feel is locked in.

The title is inspired by the greasy breakfast burritos I eat at the local Mexican food joint. Pico de Gallo (PEEK oh day GUY oh) is the name of the salsa-like stuff they put inside 'em, along with the ham, egg, cheese and whatever else they can find laying around the kitchen.

PIANO: The piano has an exposed solo vamp figure at measure 35 that is to be played in octaves, if possible. Alternate riffs are included which vary in difficulty; choose the one that your pianist can play cleanly and rhythmically. This figure should be repeated throughout the solo section.

BASS: Note the syncopated bass lines. It may be a challenge for the bass and drums to get accustomed to the bass line not falling on the downbeat. As a simpler alternative, the bass can play the downbeats.

SOLOS: The written solos for Trombone at C and Tenor at D are different. Cue the background figures as needed.

PERCUSSION: Use multiple latin percussion instruments. The idea is to have each percussionist play a simple, two-measure figure that repeats throughout the piece. At measure 35, you may stretch out the vamp for sixteen bars or so, cueing the percussionists one at a time to set up a groove before the first soloist starts at C .

SAXES: The counterpoint figures in measures 64-70 will likely need some careful attention during rehearsal.

You may make a duplicate copy of this music for backup purposes, but only for the original band or school for which it was purchased. Distributing copies of this music to parties other than the purchaser denies compensation to the artist(s) and discourages the development of more music.