

# FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE

## Poco Loco

CARL STROMMEN

### INSTRUMENTATION

Conductor

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

1st B♭ Tenor Saxophone

2nd B♭ Tenor Saxophone (Optional)

E♭ Baritone Saxophone (Optional)

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet (Optional)

1st Trombone

2nd Trombone (Optional)

3rd Trombone (Optional)

Guitar Chords

Guitar (Optional)

Piano

Bass

Drums

### Optional Alternate Parts

C Flute (Optional)

Tuba (Optional)

Horn in F (Doubles 1st Trombone)

Baritone T.C. (Doubles 1st Trombone)

## NOTES TO THE CONDUCTOR

"Poco Loco" is a light and easy Latin with an even eighth-note feel. The opening piano-bass figure is repeated and then played by the ensemble in unison at measure 13. As the band enters, continue the identical phrasing and articulation. The cowbell enters at measure 5 and can really set the flavor and add energy and drive to this Latin composition. This cowbell part can be continued throughout the piece at your discretion. A suggestion is to use another drummer, percussionist, or any other instrumentalist to play the cowbell part. Other Latin percussion instruments can be added if desired.

Young players should pay particular attention to the articulation and the release of sustained notes. For example, the unison sax melody can be held over and released on beat 1 of measure 20, giving a clean and tight sound to the ensemble. This will also encourage wind players to sustain the notes with energy and help maintain the pitch. You should dictate releases throughout the entire chart. A typical notation for a release is "-1" or "off on 1."

Saxes and trombones should strive for accuracy regarding the rhythmic figures in measures 47–50, giving rhythmical contrast and energy to the arrangement. The soloists at measure 57 can play the written solo provided; however, improvisation is encouraged beginning with simple embellishment of the written solos. Lower instruments such as baritone sax, 3rd trombone, bass and piano should play the contrasting line beginning at measure 87 at a forte volume. This moving line will add to the intensity of this section.

I suggest playing the demonstration record for your students. My goal was to write a fun chart with a catchy melody, and I hope your students and audience enjoy this arrangement.

—Carl Strommen



**Carl  
Strommen**

Carl Strommen teaches orchestration and composition at the C.W. Post Campus of Long Island University (NY) and was Director of Bands at Mamaroneck High School in Mamaroneck, New York. An ASCAP award winner, he continues to maintain an active commission, clinic, and writing schedule. Mr. Strommen is a graduate of Long Island University (NY) and The City College of New York.

# POCO LOCO

CARL STROMMEN

BRIGHT LATIN ♩ = 142 (♩ = ♩)

C FLUTE

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE (OPTIONAL)

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE (OPTIONAL)

3RD TROMBONE (OPTIONAL)

GIUITAR (OPTIONAL)

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8 9 10

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PIANO

BASS

DRUMS

11 12 13 14 15 16 17 18 19

Legal Use Only

Opt. CONTINUE CONGHELL AND/OR ADDITIONAL LATIN PERC. INSTRUMENTS

Qui F7 Bbm7

Qui F7 Bbm7

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PIANO

BASS

DRUMS

20 21 22 23 24 25 26 27 28 29

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

QTR.

PIANO

BASS

DRUMS

50 51 52 53 54 55 56 57 58

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PIANO

BASS

DRUMS

39 40 41 42 43 44 45 46 47

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PIANO

BASS

DRUMS

48

49

50

51

52

53

54

55

56

OPTIONAL SOLO (SEE TRP. 2)

SOLO 1ST TIME

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57

FLUTE

SOLO END TIME

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PIANO

BASS

DRUMS

57 58 59 60 61 62 63 64 65 66

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TSN. 1

TSN. 2

TSN. 3

GTR.

PIANO

BASS

DRUMS

67 68 69 70 71 72 73 74 75 76

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TSN. 1

TSN. 2

TSN. 3

GTR.

PIANO

BASS

DRUMS

77 78 79 80 81 82 83 84 85 86

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PIANO

BASS

DRUMS

87 88 89 90 91 92 93 94 95 96

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PIANO

BASS

DRUMS

97 98 99 100 101 102 103 104 105 106 107

Chord progression for GTR and PIANO:

97: Dmi F7 Bbm7 Ewi A7 Dmi Cmi7 F7 Bbm7 Ewi7 A7 Dmi F+ F

98: Dmi F7 Bbm7 Ewi7 A7 Dmi Cmi7 F7 Bbm7 Ewi7 A7 Dmi F+ F/C



FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PIANO

BASS

DRUMS

108 109 110 111 112 113 114 115 116 117

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