

FULL SCORE

First Plus Band

Grade 1.5



CARL FISCHER

PERFORMANCE

SERIES

Junk Funk

Kevin Mixon

FPS91

INSTRUMENTATION

Full Score.....	1
Flute	8
Oboe (opt. Flute 2).....	2
Clarinet 1 in B $\flat$	4
Clarinet 2 in B $\flat$	4
Bass Clarinet in B $\flat$	2
Alto Saxophone in E $\flat$	5
Tenor Saxophone in B $\flat$	2
Baritone Saxophone in E $\flat$	2
Trumpet 1 in B $\flat$	4
Trumpet 2 in B $\flat$	4
Horn in F.....	4
Trombone, Euphonium B.C., Bassoon	6
Euphonium T.C. in B $\flat$	2
Tuba.....	3
Mallet Percussion (Opt.).....	1
Bells	
Timpani (Opt.).....	1
Percussion 1.....	2
3 5-gallon Buckets or 3 Tom-toms, 30-gallon Plastic Trash Can with 2 Beaters or Bass Drum	
Percussion 2.....	2
Suspended Metal Trash Can Lid or Suspended Cymbal, Cowbell	

FPS91 — \$50.00 Set
FPS91F — \$8.00 Full Score
FPS91P — \$3.00 Parts

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Program Notes

This piece features plastic cans and buckets used by street performers in large cities such as New York City and Washington D. C. These musicians often play in a style called "go-go drumming", which originated as a type of hip-hop music.

The "junk" instruments called for are five-gallon (paint or pickle) buckets available at most hardware stores, large (thirty-gallon or so) garbage cans common in schools, and a suspended metal trash-can lid. However, you can also use traditional percussion instruments or a combination of "junkyard" and traditional instruments. The bell and timpani parts are optional because there should be as many players on the "junk" instruments as possible.

Five-gallon buckets and trash cans can be played upside down and resting on the floor. Some performers tilt the five-gallon buckets forward with their feet and legs while seated, a technique used with other large hand drums when no stand is available. However, to bring out the most resonance and allow for optimal playing height, instruments can be suspended on cement or wood blocks, or instrument stands. You can place the thirty-gallon cans at an angle over the backs of most school chairs, as the height and tilt of the can should be acceptable.

Five-gallon buckets can be played with medium or large (marching) sticks, but playing on the rims will wear them down faster than normal use, so use inexpensive sticks! Felt bass-drum mallets can be used for the plastic garbage cans, but this can be costly for multiple players with two mallets each. The butt ends of large (marching) snare sticks will also work for the large cans. However, for more resonance, you can also duct-tape cloth to wooden dowels.

Stay close to the medium tempo as much as possible. To help bring out the melody when played by the woodwinds, have as many 1st clarinets play the optional higher part. Wind players are often shy when it comes to foot stomps and hollers, but explain to them that it is important for them to perform with as much spirit as the percussion to really sell your performance. This piece was written to advance playing skills, but in a way that will allow for much showmanship. So, have fun as you raise the roof!

About the Composer

Kevin Mixon was an instrumental music teacher for several years and is currently the Director of Fine Arts for the Syracuse City School District, New York. He is in frequent demand as a conductor and clinician for festivals and conferences such as the International Society for Music Education Convention, The Midwest International Band and Orchestra Clinic, Music Educators National Conference events, and state and regional music conferences. He holds degrees, summa cum laude, from Onondaga Community College, State University of New York at Oswego, Syracuse University, and University of Illinois (Urbana-Champaign). Several of his articles have appeared in Music Educators Journal, Teaching Music, The Instrumentalist, and The National Band Association Journal. He is author of *Reaching and Teaching All Instrumental Music Students* and co-author of *Teaching Music in the Urban Classroom* (both MENC/Rowman & Littlefield Publications). Mr. Mixon is also an accomplished composer and arranger with several published works for band and orchestra.

Funk-issimo! ♩ = 120

KEVIN MIXON

Flute *f*

Oboe (Opt. Flute 2) *f*

1 *f*

2 *f*

Clarinet in B♭

Bass Clarinet in B♭ *f*

Alto Saxophone in E♭ *f*

Tenor Saxophone in B♭ *f*

Baritone Saxophone in E♭ *f*

1 *f*

2 *f*

Trumpet in B♭

Horn in F *f*

Trombone, Euphonium, Bassoon *f*

Tuba *f*

Opt. Mallet Percussion (Bells) *f*

Opt. Timpani (G, C) *f*

(3 5-Gallon Plastic Buckets or 3 Tom-toms, 30-Gallon Plastic Trash Can or Bass Drum)

1 *f*

30-Gallon Plastic Trash Can with Two Beaters or Bass Drum

Suspended Metal Trash Can Lid or Suspended Cymbal

2 *f*

(Suspended Metal Trash Can Lid or Sus. Cym., Cowbell)

1 2 3 4

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Stick Clicks and Shout:
"One, Two, Three, Four!"

The notation consists of two systems. The first system has a single staff with four 'x' marks on the first four beats, corresponding to the words 'One, Two, Three, Four!'. The second system has two staves. The top staff has a treble clef, a key signature of one flat (B-flat), and a whole note with a fermata. The bottom staff has four 'x' marks on the first four beats, corresponding to the words 'One, Two, Three, Four!'.

Shout: "One, Two, Three, Four!"

Shout: "One, Two, Three, Four!"

9

Fl.

Ob.
(Fl. 2)

1
Cl. in B $\flat$

2

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

9

1
Tpt. in B $\flat$

2

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

1
Perc.

2

9 10 11 12

16

17

Fl.

Ob.
(Fl. 2)

1
Cl.
in B $\flat$

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

17

1
Tpt.
in B $\flat$

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

17 18 19 20

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Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

1

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Tpt.
in B $\flat$

1

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

1

2

21 22 23 24

The musical score is arranged in a standard concert band format. Measures 21-24 show a variety of rhythmic patterns and melodic lines across the instruments. The woodwinds and reeds have more complex passages, while the brass and percussion provide a strong rhythmic foundation. The mallet percussion and timpani play a steady, pulsating pattern throughout the section.

25

Fl.

Ob.
(Fl. 2)

1
Cl.
in B $\flat$

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

25

1
Tpt.
in B $\flat$

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

25 26 27 28

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32

33 Groove!

Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Tpt.
in B $\flat$

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

Stick Clicks

Foot Stomp

Yell: "Hoo Yah!"

Dampen Head

Cowbell

33 34 35 36

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Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

1

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Tpt.
in B $\flat$

1

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

1

2

37

38

39

40

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41

Hand Claps

Fl. *f*

Ob. (Fl. 2) *f*

Cl. in B $\flat$ 1 *f*

2 *f*

B. Cl. in B $\flat$ *f*

A. Sax. in E $\flat$ *f*

T. Sax. in B $\flat$ *f*

Bar. Sax. in E $\flat$ *f*

41 Hand Claps

Tpt. in B $\flat$ 1 *f*

2 *f*

Hn. in F *f*

Tbn., Euph., Bsn. *f*

Tuba *f*

Mall. Perc. *f*

Timp.

Perc. 1

2

41 42 43 44

Foot Stomp

Spoken: "Shhh!"

Fl.

Ob.
(Fl. 2)

1
Cl.
in B $\flat$

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Foot Stomp

Spoken: "Shhh!"

1
Tpt.
in B $\flat$

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Stick Clicks

Mall.
Perc.

Stick Clicks

Timp.

1
Perc.

2

45 46 47 48

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Shout: "Go!" 50

Fl.

Ob.
(Fl. 2)

Cl.
in Bb

1

2

B. Cl.
in Bb

A. Sax.
in Eb

T. Sax.
in Bb

Bar. Sax.
in Eb

Shout: "Go!" 50

Tpt.
in Bb

1

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

1

2

49 50 51 52 53

56 Bring it home!

Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Tpt.
in B $\flat$

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

54 55 56 57 58

Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

1

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Tpt.
in B $\flat$

1

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

1

2

59 60 61 62 63

64

Fl.

Ob.
(Fl. 2)

1
Cl.
in B $\flat$

2

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

64

1
Tpt.
in B $\flat$

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

1
Perc.

2

64 65 66 67

The musical score is arranged in a standard concert band format. Measures 64-67 are shown. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The instrumentation includes: Flute (Fl.), Oboe (Ob.) or Flute 2 (Fl. 2), Clarinet in B-flat (Cl. in B $\flat$) with two parts, Bass Clarinet in B-flat (B. Cl. in B $\flat$), Alto Saxophone in E-flat (A. Sax. in E $\flat$), Tenor Saxophone in B-flat (T. Sax. in B $\flat$), Baritone Saxophone in E-flat (Bar. Sax. in E $\flat$), Trumpet in B-flat (Tpt. in B $\flat$) with two parts, Horn in F (Hn. in F), Trombone, Euphonium, and Bassoon (Tbn., Euph., Bsn.), Tuba, Mallet Percussion (Mall. Perc.), Timpani (Timp.), and a general Percussion part (Perc.) with two parts. A large red watermark is present across the page.

Fl.

Ob.
(Fl. 2)

Cl.
in B $\flat$

B. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

70

1
Tpt.
in B $\flat$

2

Hn. in F

Tbn.,
Euph.,
Bsn.

Tuba

Mall.
Perc.

Timp.

Perc.

68 69 70 71

Foot Stomp Shout: "Hey!"

Fl. *f* *ff*

Ob. (Fl. 2) *f* *ff*

Cl. in B $\flat$ 1 *f* *ff*

2 *f* *ff*

B. Cl. in B $\flat$ *f* *ff*

A. Sax. in E $\flat$ *f* *ff*

T. Sax. in B $\flat$ *f* *ff*

Bar. Sax. in E $\flat$ *f* *ff*

Tpt. in B $\flat$ 1 *f* *ff*

2 *f* *ff*

Hn. in F *f* *ff*

Tbn., Euph., Bsn. *f* *ff*

Tuba *f* *ff*

Mall. Perc. *f* *ff*

Timp. *f* *ff*

Perc. 1 *f* *ff*

2 *f* *ff*

72 73 74 75

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