

FULL SCORE

Young Band
Grade 2



CARL FISCHER
PERFORMANCE
SERIES

Juba

Kevin Mixon

YPS129

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
Bassoon	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	6
Euphonium T.C. in B $\flat$	2
Euphonium B.C.	3
Tuba	3
Mallet Percussion	1
Bells	
Timpani	1
Percussion 1	3
Snare Drum or High Concert Tom, Ride Cymbal, Bass Drum	
Percussion 2	3
Crash Cymbals, Guiro, Congas	

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About the Composition

The term Juba (a.k.a. giouba) is believed to date back to Joob, the king of Numidia in North Africa, 85 BC- 46 BC. Today, Juba is the capital of The Republic of South Sudan. Juba is also a derivation of the Haitian dance “djouba” and is also thought by some to be a derivation of “Yoruba”, a West African ethnic group that is associated with the talking drum. Afraid of secret, subversive communication such as that possible with Yoruban talking drums, slave owners forbade the playing of drums by African slaves, so slaves replicated drum rhythms via hand and body slaps and foot stomps. The resultant form of dance called Juba, also “hambone”, is likely the forerunner of American tap dance.

The Juba dance was performed in Dutch Guiana, the Caribbean, and the southern United States. The Gullah/Geechee folk music in the Georgia and South Carolina Sea Islands is a wonderful synthesis of African, Caribbean, and African American musical styles. As with Gullah music, I tried to meld all of these styles in this piece. I drew melodic material from two popular Gullah sources: the folk dance song entitled *Juba* and in the call-and-response section beginning in mm. 33 and 59, the Spiritual ‘s *Gonna Rain*.

The percussion plays a critical role in laying down a prominent groove throughout. The concert tom (optional snare with snares off) and ride cymbal part should be performed by one player. The muted slap on the conga and striking of tom shell or snare rim on beat 2 indicated throughout the piece should be heard clearly. The bass drum should be muffled where rests are indicated to bring out the syncopation and resultant groove. The cymbal player in the Percussion 2 part will need to switch to guiro or shaker quickly, so an additional player can be added to cover those parts, or the crash cymbal could also be played with one suspended crash cymbal and wood stick.

The Hambone section beginning in m. 54 evokes the dance moves and body percussion that accompany the singing of these songs. In the solo section beginning in m. 45, students can improvise solos, pre-compose their solos, or play the melody indicated in the written cues. Trumpet, or low brass and woodwind soloists will have to play above accompaniment part either in range or dynamics, so other players on the accompaniment part will have to bring dynamics down as they will easily overpower soloists.

Try to stay at the indicated tempo and observe accents and staccato marks to add energy and variety. Most of all, I hope performers and audiences will have fun with this joyful tune!

About the Composer

Kevin Mixon is a National Board Certified Teacher, 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, National Association for Music Education events, and state and regional music conferences. Several of his articles have appeared in Education Week, 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 NAfME/Rowman & Littlefield Publications). Mr. Mixon is also an accomplished composer and arranger with several published works for band and orchestra.

Joyfully! ♩ = 132

KEVIN MIXON

Flute

Oboe
(Opt. Flute 2)1
Clarinet in B♭

2

Bass Clarinet
in B♭

Bassoon

Alto
Saxophone in E♭Tenor
Saxophone in B♭Baritone
Saxophone in E♭1
Trumpet in B♭

2

Horn in F

Trombone

Euphonium

Tuba

Mallet
Percussion
(Bells)Timpani
B♭, F(Snare or High
Concert Tom,
Ride Cymbal,
Bass Drum)

Percussion

(Crash Cymbals,
Guero, Congas
(High and Low))

Low Conga

1

High Conga

2

3

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by any method is an infringement of the Copyright law. Anyone who reproduces copyrighted
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Fl.

Ob.

Cl. in B $\flat$

1

2

B. Cl. in B $\flat$

Bsn.

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.

Tuba

Mall. Perc.

Timp.

Perc.

1

2

4

5

6

7

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11 With energy and groove

Fl.

Ob.

Cl. in B $\flat$

1

2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

11 With energy and groove

Tpt. in B $\flat$

1

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

1

2

To Guiro

Ride Cymbal

Shell of Tom or timbale or rim of snare with shoulder of stick

Guiro Scrape

Muted slap

Open tone

8 9 10 11

15

Fl.

Ob.

1
Cl. in B $\flat$

2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

1
Tpt. in B $\flat$

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

1
Perc.

2

16

17

18

19

YPS129F

Fl.

Ob.

Cl. in B $\flat$

1

2

B. Cl. in B $\flat$

Bsn.

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.

Tuba

Mall. Perc.

Timp.

Perc.

1

2

20

21

22

23

Cue: Trumpet 1

Cue: Trumpet 2

23

23

Fl.

Ob.

1
Cl. in B $\flat$

2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

1
Tpt. in B $\flat$

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

1
Perc.

2

YPS129F

Fl.

Ob.

Cl. in B $\flat$
1
2

B. Cl. in B $\flat$

Bsn.

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.

Tuba

Mall. Perc.

Timp.

Perc.
1
2

Shout: "Juba!"

Shout: "Juba!"

Shout: "Juba!"

Shout: "Juba!"

Shout: "Juba!"

Shout: "Juba!"

Shout: "Juba!"

Shout: "Juba!"

Shout: "Juba!"

Shout: "Juba!"

Shout: "Juba!"

Shout: "Juba!"

Shout: "Juba!"

Shout: "Juba!"

Shout: "Juba!"

To Shaker

31 Assertively

28 29 30 31

Fl.

Ob.

Cl. in B $\flat$

1

2

B. Cl. in B $\flat$

Bsn.

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.

Tuba

Mall. Perc.

Timp.

Perc.

1

2

Shaker

Fl.

Ob.

Cl. in B $\flat$
1
2

B. Cl. in B $\flat$

Bsn.

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.

Tuba

Mall. Perc.

Timp.

Perc.
1
2

36 37 38

Fl.

Ob.

Cl. in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

Shout: "Hey"!

Shout: "Hey"!

Shout: "Hey"!

Shout: "Hey"!

Shout: "Hey"!

Shout: "Hey"!

Shout: "Hey"!

Shout: "Hey"!

Shout: "Hey"!

Shout: "Hey"!

Shout: "Hey"!

Shout: "Hey"!

To Guiro

39 40 41 42

45 Solo Section (Improvise or play melody cue*)
Open Repeat for solos. Improvise or play cues. Only play melody cue if soloing.

Fl. $B\flat$ $E\flat$ $B\flat$ $E\flat$ $B\flat$ F

Ob. $B\flat$ $E\flat$ $B\flat$ $E\flat$ $B\flat$ F

Cl. in $B\flat$ 1 2

B. Cl. in $B\flat$

Bsn.

A. Sax. in $E\flat$ G C G C G D

T. Sax. in $B\flat$

Bar. Sax. in $E\flat$

Tpt. in $B\flat$ 1 2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

46 47 48

Fl. *mf*

Ob. *mf*

Cl. in B $\flat$ 1 *mf*
2 *mf*

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

Bsn. *p*

A. Sax. in E $\flat$ *mf* G C G C G C

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

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

Tpt. in B $\flat$ 1 *p*
2 *p*

Hn. in F *p*

Tbn. *p*

Euph. *p*

Tuba

Mall. Perc. *p*

Timp.

Perc. 1 *p*
2 *p*

YPS129F 49 50 51

Open Repeat Last Time Play 54 Hambone!

Fl. *mf* Play

Ob. *mf* Play

Cl. in B $\flat$ 1 *mf* Play

2 *mf*

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

Bsn. *mf* Play

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

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

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

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

2 *mf*

Hn. in F *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mall. Perc. *mf*

Timp. *mf*

Perc. 1 *f* To Shaker

2 *f*

52 53 *mf* 54 55

YPS129F

Hand Clap

Shout: "Hey!"

Fl.

f Foot Stomp

Ob.

f

Shout: "Hey!"

Cl. in B $\flat$

1

f

2

f

Shout: "Hey!"

B. Cl. in B $\flat$

f

Shout: "Hey!"

Bsn.

f

Shout: "Hey!"

A. Sax. in E $\flat$

f

Shout: "Hey!"

T. Sax. in B $\flat$

f

Shout: "Hey!"

Bar. Sax. in E $\flat$

f

Shout: "Hey!"

Tpt. in B $\flat$

1

f

2

f

Shout: "Hey!"

Hn. in F

f

Shout: "Hey!"

Tbn.

f

Shout: "Hey!"

Euph.

f

Shout: "Hey!"

Tuba

f

Shout: "Hey!"

Mall. Perc.

f

Shout: "Hey!"

Timp.

1

Perc.

2

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56

57

58

59

[illegible]

Fl.

Ob.

Cl. in B $\flat$

1

2

B. Cl. in B $\flat$

Bsn.

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.

Tuba

Mall. Perc.

Timp.

Perc.

1

2

75

76

77

78

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