

FULL SCORE

First Plus Band

Grade 1.5



CARL FISCHER  
**PERFORMANCE**  
SERIES

# Junk Funk

Kevin Mixon

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*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.

# Junk Funk

Funk-issimo! ♩ = 120

KEVIN MIXON

Flute *f*

Oboe (Opt. Flute 2) *f*

1 Clarinet in B♭ *f*

2 Clarinet in B♭ *f*

Bass Clarinet in B♭ *f*

Alto Saxophone in E♭ *f*

Tenor Saxophone in B♭ *f*

Baritone Saxophone in E♭ *f*

1 Trumpet in B♭ *f*

2 Trumpet in B♭ *f*

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 Percussion *f*

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

2 Percussion *f*

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

Suspended Metal Trash Can Lid or Suspended Cymbal

1 2 3 4

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This musical score page includes parts for the following instruments:

- Fl. (Flute)
- Ob. (Oboe) (Fl. 2)
- CL. in B $\flat$  (Clarinet in B flat) 1 and 2
- B. Cl. in B $\flat$  (Bass Clarinet in B flat)
- A. Sax. in E $\flat$  (Alto Saxophone in E flat)
- T. Sax. in B $\flat$  (Tenor Saxophone in B flat)
- Bar. Sax. in E $\flat$  (Baritone Saxophone in E flat)
- Tpt. in B $\flat$  (Trumpet in B flat) 1 and 2
- Hn. in F (Horn in F)
- Tbn., Euph., Bsn. (Trombone, Euphonium, Bassoon)
- Tuba
- Mall. Perc. (Mallet Percussion)
- Timp. (Timpani)
- Perc. (Percussion) 1 and 2

Performance markings include *fp* (for piano) and accents (>). A large red watermark reads "For Illegal to Print or Copy".

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

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

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

5

6

7

8

9

Fl. *f*

Ob. (Fl. 2) *f*

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

Cl. in B $\flat$  2 *f*

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

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

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

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

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

Tpt. in B $\flat$  2 *f*

Hn. in F *f*

Tbn., Euph., Bsn. *f* *mf*

Tuba *f* *mf*

Mall. Perc.

Timp. *f* *mf*

Perc. 1 *mf*

Perc. 2

9 10 11 12

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This musical score page covers measures 13 through 16. The instruments and their parts are as follows:

- Fl. (Flute 1 & 2):** Both parts are silent in measures 13-15 and enter in measure 16 with a *mf* dynamic.
- Cl. in Bb (Clarinets 1 & 2):** Both parts play a rhythmic pattern of quarter notes in measures 13-15. In measure 16, they play a chord with a *mf* dynamic.
- B. Cl. in Bb (Bass Clarinet):** Plays a rhythmic pattern of quarter notes in measures 13-15. In measure 16, it plays a chord with a *mf* dynamic.
- A. Sax. in Eb (Alto Saxophone):** Silent in measures 13-15, enters in measure 16 with a *mf* dynamic.
- T. Sax. in Bb (Tenor Saxophone):** Silent in measures 13-15, enters in measure 16 with a *mf* dynamic.
- Bar. Sax. in Eb (Baritone Saxophone):** Plays a rhythmic pattern of quarter notes in measures 13-15. In measure 16, it plays a chord with a *mf* dynamic.
- Tpt. in Bb (Trumpets 1 & 2):** Both parts play a rhythmic pattern of quarter notes in measures 13-15. In measure 16, they play a chord with a *mf* dynamic.
- Hn. in F (Horn):** Silent in measures 13-15, enters in measure 16 with a *mf* dynamic.
- Tbn., Euph., Bsn. (Trumpets, Euphonium, Baritone):** Play a rhythmic pattern of quarter notes in measures 13-15. In measure 16, they play a chord with a *mf* dynamic.
- Tuba:** Plays a rhythmic pattern of quarter notes in measures 13-15. In measure 16, it plays a chord with a *mf* dynamic.
- Mall. Perc. (Mallet Percussion):** Silent in measures 13-15, enters in measure 16 with a *mf* dynamic.
- Timp. (Timpani):** Plays a rhythmic pattern of quarter notes in measures 13-15. In measure 16, it plays a chord with a *mf* dynamic.
- Perc. (Percussion 1 & 2):** Both parts play a rhythmic pattern of quarter notes in measures 13-15. In measure 16, they play a complex rhythmic pattern with a *mf* dynamic.

13

14

15

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

Fl.  
Ob. (Fl. 2)  
Cl. in B $\flat$  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 $\flat$   
Tpt. in B $\flat$  1  
Tpt. in B $\flat$  2  
Hn. in F  
Tbn., Euph., Bsn.  
Tuba  
Mall. Perc.  
Timp.  
Perc. 1  
Perc. 2

21 22 23 24

This musical score page contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob. (Fl. 2)), Clarinet in B-flat (Cl. in B $\flat$  1 and 2), Bass Clarinet (B. Cl. in B $\flat$ ), Alto Saxophone (A. Sax. in E $\flat$ ), Tenor Saxophone (T. Sax. in B $\flat$ ), and Baritone Saxophone (Bar. Sax. in E $\flat$ ). The brass section includes Trumpet in B-flat (Tpt. in B $\flat$  1 and 2), Horn in F (Hn. in F), Trombone, Euphonium, and Baritone Saxophone (Tbn., Euph., Bsn.), and Tuba. The percussion section includes Mallet Percussion (Mall. Perc.), Timpani (Timp.), and a pair of Percussion instruments (Perc. 1 and 2). The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). A large red watermark 'For Onscreen Use Only' is overlaid diagonally across the page.



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

This musical score page, numbered 10, features a large red watermark reading "For Onscreen Print Use Only" diagonally across the center. The score is organized into several systems of staves. The woodwind section includes Flute (Fl.), Oboe (Ob. (Fl. 2)), Clarinet in Bb (Cl. in Bb) with parts 1 and 2, Bass Clarinet in Bb (B. Cl. in Bb), Alto Saxophone in Eb (A. Sax. in Eb), Tenor Saxophone in Bb (T. Sax. in Bb), and Baritone Saxophone in Eb (Bar. Sax. in Eb). The brass section includes Trumpet in Bb (Tpt. in Bb) with parts 1 and 2, Horn in F (Hn. in F), Trombone, Euphonium, and Baritone (Tbn., Euph., Bsn.), and Tuba. The percussion section includes Mallet Percussion (Mall. Perc.), Tom-tom (Timp.), and a general Percussion part (Perc.) with parts 1 and 2. The score spans measures 29 to 32. The key signature is Bb major (two flats). The dynamic marking *fp* (fortissimo piano) is used throughout. The notation includes various note values, rests, and articulation marks such as accents and slurs.

29

30

31

32

33 Groove!

Fl.

Ob. (Fl. 2)

Cl. in B $\flat$  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 $\flat$

33 Groove!

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Stick Clicks

Foot Stomp

Yell: "Hoo Yah!"

Dampen Head

Cowbell

f 33 34 35 36

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 $\flat$

1  
Tpt.  
in B $\flat$

2

Hn. in F

Tbn.,  
Euph.,  
Bsn.

Tuba

Mall.  
Perc.

Timp.

1  
Perc.

2

37 38 39 40

41 Hand Claps

FL. *f*

Ob. (Fl. 2) *f*

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

Cl. in B $\flat$  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*

Tpt. in B $\flat$  2 *f*

Hn. in F *f*

Tbn., Euph., Bsn. *f*

Tuba *f*

Mall. Perc. *f*

Timp.

Perc. 1

Perc. 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 $\flat$

1  
Tpt. in B $\flat$

2

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Stick Clicks

Timp.

Stick Clicks

1  
Perc.

2

45 46 47 48



56 Bring it home!

Fl.

Ob. (Fl. 2)

Cl. in B $\flat$  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 $\flat$

56 Bring it home!

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2



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 $\flat$

Detailed description: This section of the score covers measures 64 to 67 for the woodwind and saxophone sections. The Flute (Fl.) and Oboe (Ob.) parts are in the upper register. The Clarinet (Cl.) in B-flat and Bass Clarinet (B. Cl.) in B-flat parts are in the middle register. The Alto Saxophone (A. Sax.) in E-flat, Tenor Saxophone (T. Sax.) in B-flat, and Baritone Saxophone (Bar. Sax.) in E-flat parts are in the lower register. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

64

1  
Tpt. in B $\flat$

2

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

1  
Perc.

2

Detailed description: This section of the score covers measures 64 to 67 for the brass and percussion sections. The Trumpet (Tpt.) in B-flat parts are in the upper register. The Horn (Hn.) in F part is in the middle register. The Trombone (Tbn.), Euphonium (Euph.), and Baritone Saxophone (Bsn.) parts are in the lower register. The Tuba part is in the lowest register. The Mallet Percussion (Mall. Perc.) and Timpani (Timp.) parts are in the middle register. The Percussion (Perc.) parts are in the lowest register. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

64

65

66

67

70

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 $\flat$

70

1  
Tpt. in B $\flat$

2

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

1  
Perc.

2

68 69 *fp* 70 71

Foot Stomp Shout: "Hey!"

FL. *f* *ff*

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

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

Cl. in B $\flat$  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*

Tpt. in B $\flat$  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*

Perc. 2 *f* *ff*

*f* 72 73 *ff* 74 75