

# FUNKY BONE

BENJAMIN DEAN TAYLOR

trombone choir

*commissioned by a consortium*

WESTERN MICHIGAN UNIVERSITY, STEVE WOLFINBARGER

*consortium director*

UNIVERSITY OF TEXAS, NATHANIEL BRICKENS  
MOREHEAD STATE UNIVERSITY, NATHAN DISHMAN  
UNIVERSITY OF FLORIDA, ARTHUR JENNINGS  
BRIGHAM YOUNG UNIVERSITY, WILL KIMBALL  
UNIVERSITY OF NORTH CAROLINA, MICHAEL KRIS  
INDIANA UNIVERSITY JACOBS SCHOOL OF MUSIC, CARL LENTHE  
BOWLING GREEN STATE UNIVERSITY, WILLIAM MATHIS  
UNIVERSITY OF SOUTHERN MISSISSIPPI, BEN MCILWAIN  
MICHIGAN STATE UNIVERSITY, AVA ORDMAN  
COLUMBUS STATE UNIVERSITY, BRADLEY PALMER  
UNIVERSITY OF COLORADO BOULDER, WILLIAM STANLEY  
GRAND VALLEY STATE UNIVERSITY, MARK WILLIAMS

*consortium members*

2015

Duration: c. 6:00

Music typeset by the composer

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Taylor, Benjamin  
- Funky Bone for trombone choir

[www.benjamintaylormusic.com](http://www.benjamintaylormusic.com)

*Many thanks to Steve Wolfenbarger and consortium members for this commission.*

## **Instrumentation**

Trombone Choir (6 tenors and 2 basses)

## **Duration**

6 minutes

## **Performance Notes**

**Style** – While jazzy in nature, the style of funk should be played without any swing. The sixteenth-notes are all equal in beat placement; however, most often the first note will be full value while the others are shorter. Please follow all articulations carefully.

**Grace Notes** – are played on the beat. They are basically just quick scoops into the note from below.

## **Program Note**

We all have a funny bone. (It's in our elbow under the ulnar nerve). But what about a funky bone? Surely we all must have one of those too! According to Tower of Power, the great funk band of the 1970's, we all have funk in our soul that is eager to “funkifize.” So yeah, that proves it. Our funky bone must be located in our soul, right under our funkifize nerve.

As a composition, *Funky Bone* is inspired by the sound and style of Bonerama, Wycliff Gordon, Trombone Shorty, No BS Brass, the Tower of Power brass section, and others. That sound of tight, syncopated, crunchy, groovy, hipness. . . this is *Funky Bone*.

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## **About the Composer**



*Benjamin Dean Taylor is a composer of contemporary art music. His energetic, adventurous music provides a uniquely refreshing sonic experience for performers and audiences alike. Trained as a trumpet player and pianist, he performs with and writes music for a variety of chamber ensembles, jazz combos and big bands, wind bands, orchestras, choirs, and experimental ensembles. He received degrees in music composition from Indiana University, Brigham Young University and Bowling Green State University. Dr. Taylor's prizes and honors include winner in the 2013 Frank Ticheli Composition Competition, a BMI Student Composers Award, two Barlow Endowment Commissions, and an ASCAP Young Jazz Composer Award. His music is frequently performed in the United States and abroad. Dr. Taylor resides in Bloomington, Indiana with his wife and four sons.*

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*[benjamintaylormusic.com](http://benjamintaylormusic.com)*

# FUNKY BONE

Commissioned by Steve Wolfinger and the Western Michigan University Trombone Choir and consortium members

BENJAMIN DEAN TAYLOR  
(ASCAP)

♩ = 108 Funk ala "Boneraama"

Musical score for Trombone 1 through Trombone 8 (Bass). The score is in 4/4 time with a tempo of 108. It features various time signatures (4/4, 3/8, 7/8) and dynamics (p, mf).

Not directed, Rubato

Musical score for Trombone 1 through Trombone 8 (Bass), starting at measure 5. It includes a "Solo" section for Trombone 1 and a section marked "A". Dynamics range from p to f.

11

B

Musical score for Tbn. 1-8, measures 11-15. The score is in bass clef with a key signature of two flats. Measure 11 is marked with a box 'B'. Dynamics include *mf*, *fp*, *f*, and *mp*. Performance instructions include "straight mute" for Tbn. 2, 6, and 7. Tbn. 1 has a *mf* dynamic starting in measure 13. Tbn. 2 has a *fp* dynamic in measure 12, followed by a crescendo to *f* in measure 13. Tbn. 3 and 4 have *fp* dynamics in measure 12, followed by *mp* in measure 13. Tbn. 5 has a *fp* dynamic in measure 12, followed by *mp* in measure 13. Tbn. 6 and 7 have *fp* dynamics in measure 12, followed by *f* in measure 13. Tbn. 8 has a *mf* dynamic in measure 12, followed by *mp* in measure 13.

16

Musical score for Tbn. 1-8, measures 16-20. The score is in bass clef with a key signature of two flats. Measure 16 is marked with a box '16'. Dynamics include *mf* and *mp*. Performance instructions include "open" for Tbn. 1, 6, and 7. Tbn. 1 has a *mf* dynamic in measure 17, followed by "open" in measure 18. Tbn. 2 has a *mf* dynamic in measure 17, followed by *mp* in measure 18. Tbn. 3 has a *mf* dynamic in measure 17, followed by *mp* in measure 18. Tbn. 4 has a *mf* dynamic in measure 17, followed by *mp* in measure 18. Tbn. 5 has a *mf* dynamic in measure 17, followed by *mp* in measure 18. Tbn. 6 has a *mf* dynamic in measure 17, followed by "open" in measure 18. Tbn. 7 has a *mf* dynamic in measure 17, followed by "open" in measure 18. Tbn. 8 has a *mf* dynamic in measure 17, followed by *mp* in measure 18.

20

C

Musical score for measures 20-23. The score is for a tuba ensemble with eight parts: Tbn. 1-6 and B. Tbn. 7-8. The music is in bass clef. Measure 20 starts with a 3/4 time signature. Measure 21 changes to 3/4. Measure 22 changes to 3/8. Measure 23 changes to 4/4. A box labeled 'C' is above measure 23. Dynamics include *mp* and *mf*. There are slurs and accents in the notation.

24

Musical score for measures 24-27. The score continues with the same eight tuba parts. Measure 24 starts with a 4/4 time signature. Measure 25 is 4/4. Measure 26 is 4/4. Measure 27 is 4/4. Dynamics include *gliss.* in measures 26 and 27. There are slurs and accents in the notation.