

# Funding Cut

*for 5 homemade clarinets (PVC pipe) and 2 found percussion set-ups*

Justin Leo Kennedy

## Performance Notes

Please do not play this piece on a standard instrument. Please make your own instrument. It is suggested you make a clarinet out of PVC pipe and get found percussion instruments out of a junkyard or garbage can.

The three main source materials for this work are: 1) Duke Ellington's *Mood Indigo*, 2) Sousa's *Stars and Stripes Forever*, and 3) a rally chant "No Trump! No KKK! No fascist U.S.A.!" The chant comes from a song by punk band M.D.C., and was popularized by Green Day as well as people who marched in protest between November 2016 and today (August 2017).


Exact pitch isn't really important in this work, but rhythm is. It is important for the performers to be in time with one another when the piece is in a meter. Also, the gestural shape of your pitch is important, meaning a pitch that is notated up high should sound like it is up high. Prioritize expression and rhythm above precise pitch. It probably won't be possible to play the exact pitches and that's kind of the point.

There are many socio-political messages embedded in the score. Should you choose to analyze the score, you will find hidden messages. There are reasons for Ellington's music morphing the way it does. There's a reason why it is orchestrated like it is towards the end. Also, the form of the piece is technically a march. Audience members probably won't perceive any of this, but it is there and, hopefully, this can inspire a more impassioned performance from you. If not, then let your frustration with the way things are fuel your performance. Don't hold back in this performance!

To clarinetists, if you see a five-line staff, that means the music is quoting a passage by another composer. No five-line staff means it's not a quote. Here's some other general notes:

△ triangle note-head means play highest note you can

□ square note-head means sing a note while playing

 squiggly lines above a note mean play with wild vibrato  
if it is to the right of a note, play rapid random fingerings as frantically as you can

**Percussionists**

**Percussion 1 list of found instruments**

- Glass objects (no less than 3, up to as many as you want)
- Mid-sized or large stones (no less than 2, up to as many as you want)
- Mid-sized or large wood (no less than 3, up to as many as you want)
- 1 snare-drum-like instrument, but not an actual snare drum. Think of some found object(s) that could serve as a substitute for a snare drum in a bombastic march.

List of sticks

- Drum sticks (wood-tipped or nylon, maybe both—use your best judgement and be creative)
- Other wooden sticks. These aren’t specified, but you are open to use them during non-snare-like parts. Maybe you like the sound of chopsticks or a set of twigs you find in the park—your choice.

**Percussion 2 list of found instruments**

- Small glass objects (no less than 2, up to as many as you want)
- Mid-size stones (no less than 2, up to as many as you want)
- Mid-sized wood (no less than 2, up to as many as you want)
- 3 large metal objects that have a low sustain (labeled in score as “mid”, “mid-low”, and “low”). The lower the “low” can be, the better.
- 1 piece of hard clay or a brick-like instrument. Perhaps a piece of roofing.
- 3 trash can lids or something sounds that are like a really cheap china cymbal.

List of sticks and mallets

- soft timpani mallets and soft yarn mallets
  - In the score, these are listed simply as “soft mallets”. You choose between the ones you prefer and think work best, given the situation.
- bow
  - Bows are sort of a new music cliché. Feel free to skip using a bow if you can find a unique way to get a good, deep, and sustaining low-pitched sound out of the metal objects. I’d like something a little different than a simple mallet roll if you aren’t going to use a bow. Maybe a super-ball mallet technique of some kind or something like a Tibetan singing bowl technique. If you can’t think of anything else, or my thoughts on this are unclear, just use a bow.
- Drum sticks (wood or nylon, maybe both—use your best judgement and be creative)

Other general notes for percussionists:



You don’t need to try to play this exact shape when you see this notation.  
These dots just represent bursts of rhythmic activity. Be creative.

**Program Notes (please use this in lieu of traditional program notes)**

The fake news is calling this a *Funding Cut*. Sad! Let me tell you, you've never seen such an incredible plan for arts. Tremendous! By spending less on these terrible federal programs, we are creating JOBS for the instrument people.

We are getting out of those terrible deals with China and Europe for their cheap instruments. Obama should've never gotten us in those horrible deals. But I'm getting us out. We are going to make our own clarinets here in the USA. Unbelievable sound. Nobody ever knew that PVC pipe sounded so good.

You know, a lotta people are saying some not-very-nice things about me and art programs. They say, "Oh no, what is the president going to do?" But no one cares about art more than me. I'm going to make sure our kids learn the music of our great country, like **Jon Phillip Souza's *Fourth of July Forever***. Historic!

Some people keep bringing up jazz. Have you heard of this? They are saying that we need to teach kids about this Duke Wellington. Duke Wellington? I mean, that's a funny name isn't it? Whoever heard of a duke named after a cut of meat? My steaks are so much better.

Anyways, the fake news keep talking about this ***Mood Indigo*** song, but my people tell me it's a real buzz-kill. I don't know, I haven't heard it. I like jazz, but not that jazz. But, I like jazz. Actually, we had some incredible smooth jazz people in the rose garden last June. So we had jazz, but the media never talks about that. Instead, they just say all these mean things. But we all know the news is fake, don't we? We all know it.

It's just like the time they said my inauguration size was small. Let me tell you it was HUGE, okay. The people who **marched the next day**... they didn't really march very much. I mean, come on, they held up some signs, but they're not like my people. My people are loyal. My people are like rabid dogs out on 5th Avenue. That's why I love my people. They know they are a part of something.

Funding Cut

JUSTIN LEO KENNEDY  
(2017)

0:00

0:03

0:13

0:22

0:27

Free Time

♩ = 108

Free Time

Free Time

key slaps

blow air

key slap, add air, no pitch

key slaps

blow air

key slap, add air, no pitch

key slaps

blow air

key slap, add air,  
no pitch

key slaps

blow air

key slap, add air, no pitch

key slaps

blow air

key slap, add air, no pitch

sticks on  
glass, stone, and/or wood

sticks  
on glass & stone

sticks on  
glass, stone, and/or wood

sustain on  
mid-low metal

Clarinet 1

Clarinet 2

Clarinet 3

Clarinet 4

Clarinet 5

Percussion 1

Percussion 2

2  
0:29 0:35 0:46 0:50 1:07 1:13

Cl. 1 unpitched weak slap tongue high-pitched squeak

Cl. 2 unpitched weak slap tongue high-pitched squeak

Cl. 3 unpitched weak slap tongue high-pitched squeak

Cl. 4 unpitched weak slap tongue high-pitched squeak

Cl. 5 unpitched weak slap tongue breath into a multiphonic

Per. 1

Per. 2 sustain pitch on mid-low metal sustain pitch on low metal let vibrate

*p* *f* *ppp* *ppp* *f* *ff* *p* *f*

[illegible]

4

11

♩ = 52

Play lyrically, as if it were beautiful  
(it probably won't sound beautiful, but play it as if it is)

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

Per. 1

Per. 2





6

32 *Accel.* per. 1 leads accel.  $\text{♩} = 82$  swing

Cl. 1 *tr* *p* < *f*

Cl. 2 *tr* *p* < *f* *mf*

Cl. 3 *tr* *p* < *f* *mf* *solo*

Cl. 4 *tr* *p* < *f* *mf*

Cl. 5 *f* *mf*

Per. 1 percussion 1 leads the accel. *p* > *f* *mf* both glass and stone with sticks

Per. 2 *l.v.* mute, don't let vibrate *l.v.* sticks on hard clay *mf*



# 8 Free Time (independent tempo for each player)

18 seconds

ALL CLARINETS PLAY AT *ff* FOR ENTIRE PAGE!!

50

Cl. 1

Improv by moving between these boxes freely. Start in any box desired. OVERBLOW! Vary speed between “quick” and “as fast as possible”. Repeats are welcome, but play each box at least once.

Cl. 2

Improv multiphonics. When you see a squiggly line, hold the bottom note as best you can, but play lots of notes on top, using frantic and random fingerings. Don't worry if you lose the multiphonic by doing this. Your tempo is approx: ♩ = 80-100

at 14 seconds  
multiphonic, sing the top note

Cl. 3

Improv loud multiphonics to this rhythm. Repeat box as needed. Pick fairly slowish tempo. Feel free to experiment with multiphonic techniques, like growling and/or playing two clarinets at once. Your tempo is approx: ♩ = 60-70

Cl. 4

Improv by moving between boxes freely. Start in any box desired. Play these boxes at different tempos. Make all tempos fast. Overblow. Wild vibrato!! For each note, play frantic and random fingerings—create chaos!

Cl. 5

Improv obnoxiously loud multiphonics! Randomly pick long or short durations. Oscillate between sung and non-sung multiphonics.

at 16 seconds  
non-sung multiphonic

Per. 1

sticks on glass and stone, bursts of rhythmic activity

Per. 2

sticks on trash-can lids sticks on gong-inst.

For this page, percussion 2 plays with sticks. Every time Percussion 2 sees a dot, hit a trash-can lid (or something similar). Every time Percussion 2 sees a standard quarter note, on this page, hit a gong-like instrument. Note-stems going down means hit the mid gong-like instrument and note-stems going up mean hit the mid-low gong-like instrument.

Approximate pitches  
Ellington's *Mood Indigo*  
*solo*

*p*

*ppp*

Approximate pitches as closely as possible knowing you can't play this passage on a homemade PVC clarinet

Clarinet solo from Ellington's *Mood Indigo*

*solo*

Play the 1/8 measure as if it is going to be a full bar of 4/4.  
The next page in the score should feel very sudden!!

Per. 2

rapid random fingerings,  
 wild vibrato!

*n* *ppp* *pp* *n* *ff* *ppp*

rapid random fingerings,  
 wild vibrato!

*ff* *p* *p*

slap tongue

multiphonic, sing top note

slap tongue

*f* *p* *ff* *p*

sticks on trash-lid  
 be obnoxious

## 11

For this page, percussion 2 plays with sticks. Every time Percussion 2 sees a dot, hit a trash-can lid (or something similar). Every time Percussion 2 sees a standard quarter note, on this page, hit a gong-like instrument. Note-stems going down means hit the mid gong-like instrument and note-stems going up mean hit the mid-low gong-like instrument.

12 ♩ = 120 like furious protestors (not swung)

Don't say this out loud, but play the rhythm with the feeling you'd have if shouting this at a rally.

(No Trump)      (No K K K)      (No fas-cist U - S - A)(No Trump etc...)

66

Cl. 1

Cl. 2

Cl. 3

Cl. 4

*ff*

*ff*

*ff*

*ff*

Approximate pitches as closely as possible knowing you can't play it on a PVC clarinet

Clarinet solo from Ellington's *Mood Indigo*

Stay, mostly, in your lowest register, so you don't get covered up.

Cl. 5

sticks on snare-like instrument  
march-like, a bit Sousa-esque

Per. 1

shaft of drum sticks on wood

Per. 2

*ff*

*ff*

*f*

*ff*

*f*

*solo*

6

3



Approximate pitches as closely as possible knowing you can't play this passage on a homemade PVC clarinet  
Piccolo part from Sousa's *Stars and Stripes Forever* (notated in C, but not with the intention of hearing it played in C)

73

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

Per. 1

Per. 2

mf

mf

The musical score is arranged for five clarinets (Cl. 1 to Cl. 5) and two percussion parts (Per. 1 and Per. 2). The key signature is one flat (Bb), and the time signature is 4/4. The score is for measures 73-78. Clarinets 1 and 2 play a melodic line with trills and accents. Clarinets 3 and 4 play a common horn part with a melodic line and a common bass line. Clarinet 5 plays a bass line with a triplet of eighth notes. Percussion 1 and 2 play a rhythmic accompaniment. The score includes various musical notations such as trills, accents, and dynamics (mf).

80

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

Per. 1

Per. 2

*fp* *mf* *ff*

*gliss.*

*f*

[illegible]