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FJH DEVELOPING BAND

Grade 1.5

SUGAR PLUM REGGAE

PYOTR I. TCHAIKOVSKY

Arranged by
Ryan Fraley

Instrumentation

- | | |
|----------------------------------|---|
| 1 - Conductor's Full Score | 2 - Baritone/
Euphonium |
| 8 - Flute | 2 - Baritone T.C. |
| 2 - Oboe | 4 - Tuba |
| 2 - Bassoon | 1 - Electric Bass |
| 5 - B $\flat$ Clarinet 1 | 2 - Bells |
| 5 - B $\flat$ Clarinet 2 | 1 - Marimba |
| 2 - B $\flat$ Bass Clarinet | 2 - Percussion 1
Timbales
Bass Drum |
| 2 - E $\flat$ Alto Saxophone 1 | 2 - Percussion 2
Hi-hat
Claves
Triangle |
| 2 - E $\flat$ Alto Saxophone 2 | 3 - Percussion 3
Guirro
Small Shaker
Crash Cymbals |
| 2 - B $\flat$ Tenor Saxophone | |
| 2 - E $\flat$ Baritone Saxophone | |
| 4 - B $\flat$ Trumpet 1 | |
| 4 - B $\flat$ Trumpet 2 | |
| 4 - F Horn | |
| 4 - Trombone | |

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2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com



The Arranger

Ryan Fraley received a master's degree in composition from the State University of New York at Potsdam, and a bachelor's degree in music theory and composition from Ball State University in Muncie, Indiana. He serves as a composer, Web-site administrator, and music engraver for The FJH Music Company Inc.

Ryan's compositions and arrangements have been performed worldwide by jazz ensembles, orchestras, and bands of all levels. He has provided orchestrations for Jon Anderson (vocalist from the band Yes) for various solo projects, and is a frequent recipient of ASCAP standard awards.

In addition to maintaining an active schedule as a composer and trombonist, Ryan has developed Web sites for the Yamaha Corporation of America Band and Orchestral Division, and has worked closely with Yamaha's innovative Music in Education program.

About the Music

This musical mash-up sets a melody everyone knows — Tchaikovsky's *Dance of the Sugar Plum Fairy* from *The Nutcracker* — in Reggae style. A musical style made popular in Jamaica in the 1960's. The traditional Jamaican tune, *Sweet Sugar Plum*, also provides some inspiration. I'm a believer in teaching students about many kinds of music, and the specific elements that make each style unique. Take an opportunity to talk about some of the defining characteristics of Reggae music, including the backbeat (bassoon, clarinets, saxes, and marimba beginning at measure 1), the one-drop (timbale or snare drum squarely on beat 3 throughout), frequent use of call and response (as in brass and high woodwinds in measures 2–8), melodic bass lines (bass clarinet, bari sax, tuba, and bass beginning at measure 1), and the use of a minor five chord at half-cadences (as in measure 8). As with any living music, there are countless exceptions, but these musical ideas add up to a sound that is uniquely derived from the time and place of its creation.

(ASCAP)

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes
2

T. Sax.

B. Sax.

1
Tpts.
2

Hn.

Tbn.

Bar./
Euph.

Tuba
E.B.

Bells

Mar.

Perc. 1

Perc. 2

Perc. 3

4 5 6 7

9

Fl. *mf*

Ob. *mf*

Bsn.

1 *mf*

Cls. 2 *mf*

B. Cl.

1 2

A. Saxes

T. Sax.

B. Sax.

9

1 2

Tpts.

Hn.

Tbn.

Bar./
Euph.

Tuba
E.B.

Bells *mf*

Mar.

Perc. 1

Perc. 2

Perc. 3

8 9 10 11

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba
E.B.

Bells

Mar.

Perc. 1

Perc. 2

Perc. 3

12 13 14 15

mf

mf

mf

mf

a2

mf

17

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

B. Sax.

17

1
Tpts.

2

mf

Hn.

mf

Tbn.

mf

Bar./
Euph.

mf

Tuba
E.B.

Bells

Mar.

Perc. 1

Perc. 2

Perc. 3

16 17 18 19

25

Fl. *ff* *mp* *cresc.*

Ob. *ff* *mp* *cresc.*

Bsn. *ff* *mp* *cresc.*

1 *ff* *mp* *cresc.*

2 *ff* *mp* *cresc.*

B. Cl. *ff* *mp* *cresc.*

1 *ff* *mp* *cresc.*

2 *ff* *mp* *cresc.*

A. Sax. *ff* *mp* *cresc.*

T. Sax. *ff* *mp* *cresc.*

B. Sax. *ff* *mp* *cresc.*

25

1 *ff* *mp* *cresc.*

2 *ff* *mp* *cresc.*

Hn. *ff* *mp* *cresc.*

Tbn. *ff* *mp* *cresc.*

Bar./ Euph. *ff* *mp* *cresc.*

Tuba E.B. *ff* *mp* *cresc.*

Bells *ff* *mp*

Mar. *ff* *mp*

Perc. 1 *ff*

Perc. 2 *ff* Triangle *mp*

Perc. 3 *ff*

24 *ff* 25 26 27 28 29

[illegible]

41

Fl. *ff* *mf*

Ob. *ff* *mf*

Bsn. *ff* *mf*

1 *ff* *mf*

2 *ff* *mf*

Cl. *ff* *mf*

B. Cl. *ff* *mf*

1 *ff* *mf*

2 *ff* *mf*

A. Sax. *ff* *mf*

T. Sax. *ff* *mf*

B. Sax. *ff* *mf*

1 *ff* *mf*

2 *ff* *mf*

Tpts. *ff* *mf*

Hn. *ff* *mf*

Tbn. *ff*

Bar./Euph. *ff*

Tuba E.B. *ff* *mf*

Bells *ff* *mf*

Mar. *ff* *mf*

Perc. 1 *ff* *mf*

Perc. 2 *ff* *mf* Shaker

Perc. 3 *ff* *mf*

39 *ff* 40 *mf* 42

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba
E.B.

Bells

Mar.

Perc. 1

Perc. 2

Perc. 3

43 44 45 46

mf

mf

a2

a2

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49

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes

2

T. Sax.

B. Sax.

49

1
Tpts.

2

Hn.

Tbn.

mf

Bar./
Euph.

mf

Tuba
E.B.

Bells

Mar.

Perc. 1

Perc. 2

Perc. 3

47 48 49 50 51

a2

