

VOYAGE OF THE DRAGON ARMADA

(The Maritime Expeditions of Zheng He)

Timothy Loest

Instrumentation

Usage Guidelines

Full Score

Flexible Parts

(includes part 1, 2, and 3 for each instrument)

Flute

Oboe

B♭ Clarinet / Bass Clarinet

E♭ Alto Sax / Baritone Sax

B♭ Tenor Saxophone

B♭ Trumpet / Baritone T.C.

F Horn

Trombone / Euphonium /
Bassoon

Tuba

Alto Clef

Mallet Percussion

Alternate Parts

(more idiomatic ranges)

Alt. B♭ Tenor Saxophone

Alt. F Horn

Accompaniment

Piano / Guitar

Percussion

(in addition to

Mallet Percussion adaptable parts)

Bells

Percussion 1

Medium Tom

Bass Drum

Percussion 2

Slapstick

Temple Blocks

Percussion 3

Crash Cymbals

Vibraslap

China Cymbal

Tam-tam

Triangle

About the Series

Originally designed to address the needs of small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* has grown into a series that not only offers great, functional music for ensembles of all sizes and instrumentation, but also includes a wealth of additional teaching opportunities that extend beyond performance. The following are just some examples of how this series can be used to deepen the musical understanding of students regardless of ability level.

Adaptable Parts

The primary goal of this series is to make sure every single musician has access to all the parts of a composition. Thus, if a piece is reimagined in 3 parts, a tuba player is able to practice all 3 parts just like a clarinetist can. This becomes particularly valuable if students are in sectionals but still want to be able to hear all the elements of a piece. If an ensemble does not have a low reed or low brass voice, directors can assign this part to another player with ease. All parts are transposed to fit the range of each instrument with appropriate octave adjustments made where necessary.

Alternate Parts

While the flexible parts are also available for Tenor Sax and F Horn, these parts often cause range issues and result in awkward voice leading. An alternate part is provided for these instruments, putting them in the perfect range and ensuring sound pedagogical writing.

Accompaniment

An easy piano part is included to provide additional support. Further, chords are written above the part where appropriate, allowing for a guitar player to play along as well. This part is also available as an mp3 download for students to practice with at home.

Percussion

While mallet percussionists also receive the same adaptable parts as wind players, separate percussion parts are included. This creates numerous options to involve as few, or as many, percussionists as desired.

Teaching Opportunities Far Beyond Performance

This series offers many opportunities to dive deeper into the musical decisions that are made in bringing each piece to life — from composition to orchestration and more. For example, students themselves can make decisions about orchestration during rehearsal. What happens if the low brass play part 1 and low reeds play part 3? Does it sound good? This will undoubtedly lead to wonderful discussions about orchestration and arranging, with students participating in the orchestration of a piece and discovering new, exciting combinations of instruments that give a piece an entirely new sound. Teachers may also choose to flip their band and have all low voices play part 1 while all high voices play the bass line. These situations make students increasingly aware of the various parts in a piece of music other than their own. Sight reading is yet another benefit, as ensembles can sight read a piece multiple times with members switching parts each time.

Reimagining Opportunities for Musicians

Born out of the need to address small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* also unlocks a wealth of opportunities for teaching music in both familiar and new ways. We hope you share the excitement for what this series has to offer, and how it can help you reimagine your rehearsals and your curriculum!

Recommended Part Assignments

While there are many options for students to participate in “orchestrating” these works (see above), the following are recommended “standard” part assignments and may be adapted as needed.

Three-Part Works:

Part 1: Flute, Oboe, Clarinet, Alto Sax, Trumpet, Violin, Mallet Percussion

Part 2: Clarinet, Alto Sax, Tenor Sax, Trumpet, Horn, Violin, Viola

Part 3: Bassoon, Bass Clarinet, Baritone Sax, Trombone, Euphonium, Tuba, Cello, Double Bass

* Alternate Tenor Sax and Horn parts may also be used

Four-Part Works:

Part 1: Flute, Oboe, Clarinet, Alto Sax, Trumpet, Violin, Mallet Percussion

Part 2: Clarinet, Alto Sax, Trumpet, Horn, Violin, Viola

Part 3: Clarinet, Bassoon, Alto Sax, Tenor Sax, Trombone, Horn, Euphonium, Viola, Cello

Part 4: Bassoon, Bass Clarinet, Baritone Sax, Trombone, Euphonium, Tuba, Cello, Double Bass

* Alternate Tenor Sax and Horn parts may also be used



The Composer

Timothy Loest is a name in music synonymous with creativity, versatility, and accessibility. His compositions and arrangements for young band are performed worldwide and his pedagogical methods and conducting appearances continue to impact performers and audiences at the state and national levels.

In 2017, his work *Cloud Gate (Reflections of a City)* was performed for more than 5,000 spectators at Chicago's Millennium Park. That same year, he received the Illinois Grade School Music Association's highest honor – the Cloyd Myers Memorial Award for Excellence in Music Education.

Mr. Loest had his first work published in 1995 and today he is an exclusive writer for The FJH Music Company Inc. He co-authored *Measures of Success®: A Comprehensive Musicianship Band Method*, and is lead author of "The Beyond Series," which includes *Warm-ups and Beyond*, *Rhythms and Beyond*, and *Chorales and Beyond*.

Mr. Loest received his Bachelor of Music Education degree from Illinois State University and his Master of Music degree from Northwestern University. He holds membership in NAfME, ASCAP, Illinois MEA, the Illinois Grade School Music Association, and the Christian Educators Association International. He is band director at F.E. Peacock Middle School in Itasca, Illinois, and resides in Wheaton, Illinois with his wife Cindy and their two sons.

About the Music

Voyage of the Dragon Armada depicts the fearless expeditions of Chinese naval Admiral Zheng He. Nearly a century before Christopher Columbus set sail for the New World, Zheng He led seven voyages throughout Southeast Asia and as far as East Africa. Unlike Columbus who commanded three small ships and less than 100 men, Zheng He commanded approximately 250 ships of various sizes and about 28,000 men.

This work derives its character from a pentatonic scale. Equally important to this work is a host of percussion instruments, including bells, medium tom (substitute with a deep-sounding Chinese drum if available), bass drum, slapstick, vibraslap, temple blocks, crash cymbals, china cymbal, tam-tam, and triangle. The smaller handheld percussion instruments should be elevated when played and never hidden behind a music stand. Tempo should remain solid throughout, and musicians should listen to each other with great determination so that all parts are played in synchronization.

While this work is a musical tribute to China's great naval Admiral Zheng He, it does so through the limitations of the Western concert band. For deeper understanding of China's rich culture, listen to recordings of authentic Chinese folk songs as played on authentic Chinese instruments.

- Timothy Loest

Duration: 1:00

* Parts 1-3 are transposed for every instrument with octave adjustments made as necessary

VOYAGE OF THE DRAGON ARMADA

(The Maritime Expeditions of Zheng He)

TIMOTHY LOEST
(ASCAP)

Fearlessly! (♩ = 152)

3

(play if no perc.)

Parts 1, 2, 3

Alt. Horn in F / Alt. T. Sax.

Piano (Guitar)

Bells

Percussion 1 (Medium Tom, Bass Drum)

Percussion 2 (Slapstick, Temple Blocks)

Percussion 3 (Crash Cymbals, Vibraslap, China Cymbal, Tam-tam, Triangle)

Acrylic mallets

Medium Tom (hard felt mallets)

B.D.

Cr. Cym.

Slapstick

play

f

5 6 7 8 9

Vibraslap

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Hear and download this piece at www.fjhmusic.com

11 *play*

1 *mf*

2 *play*

3 (play if no perc.) *mf*

Alt. Hn.
T. Sax. *mf*

Pno.
(Gtr.) *play*
mf

Bells

Perc. 1 *mf*

Perc. 2 Temple Blocks (med. hard rubber mallets) *mf*

Perc. 3 China Cym. (stick butt) *mf*

Tam-tam

10 11 12 13

1

2

3

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Bells

Perc. 1

Perc. 2

Perc. 3

15 16 17 18

19

Musical score for measures 19-23. The score includes staves for 1, 2, and 3 (likely Trumpets), Alt. Hn. T. Sax., Pno. (Gtr.), Bells, Perc. 1, Perc. 2, and Perc. 3. The key signature is B-flat major. The dynamic marking is *mp* (mezzo-piano). Measure 23 includes a triangle symbol labeled 'Tri.' with a *mp* dynamic marking below it.

27

Musical score for measures 24-28. The score includes staves for 1, 2, and 3, Alt. Hn. T. Sax., Pno. (Gtr.), Bells, Perc. 1, Perc. 2, and Perc. 3. The key signature is B-flat major. The dynamic marking is *f* (forte). Measure 28 includes a triangle symbol labeled 'China Cym.' with a *f* dynamic marking below it.

1
2
3
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Bells
Perc. 1
Perc. 2
Perc. 3

Tam-tam
29 30 31 32 33

35
1
2
3
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Bells
Perc. 1
Perc. 2
Perc. 3

34 35 36 37 38

Cr. Cym. Slpstk. muffle f muffle