Fantasia on KANG DING LOVE SONG

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Written for the Shanghai Conservatory of Music Jazz Ensemble
Zhang, Xiaolu - director          Dr. Gene Aitken - guest conductor
October 2008.

INSTRUMENTATION

Solo Xun in F (optional)
Solo Alto Flute (Xun substitute)
1st Eb Alto Saxophone (opt. jazz solo)  1st Trombone
2nd Eb Alto Saxophone                  2nd Trombone
1st Bb Tenor Saxophone                 3rd Trombone
2nd Bb Tenor Saxophone                 4th Trombone
Eb Baritone Saxophone

1st Bb Trumpet (opt. jazz solo)        (opt. jazz solo) Guitar
2nd Bb Trumpet                        (opt. jazz solo) Piano
3rd Bb Trumpet                        Acoustic Bass
4th Bb Trumpet                        Drums
Fantasia on KANG DING LOVE SONG was composed in the summer of 2008 for the Shanghai Conservatory of Music Jazz Ensemble directed by Professor Zhang, Xiaolu. The piece is to be premiered at a special concert in October 2008 conducted by Dr. Gene Aitken. The intent was to use a well known Chinese folk song as a point of departure for a piece that combines the Chinese folk tradition with the language of contemporary Western jazz and art music in a new and exciting way. In an effort to create the appropriate instrumental colour for the opening statement of the melody beginning at measure 14, a well-known Chinese vessel flute known as the xun is featured. All xun passages are cued into the 1st Alto Saxophone part and can be performed on alto saxophone or flute. An optional Solo Alto Flute part is included as well. In the event a xun is not available, the alto flute can capture some of the timbral beauty of the xun.

• The opening of the piece should be very rubato and performed with an “orchestral” approach. As noted in the score, all of the sextuplet and 16th note figures in the harmon-muted trumpets and piano should be played without strict adherence to the rhythm. The intent is to create an “Impressionistic blur”.

• At numerous points in the score (m. 79, 97, 109 et al), this syncopated rhythm occurs:

If your ensemble is comfortable with quadruplets, an optional rhythm is cued in at all of these points:

The quadruplet rhythm creates a more nuanced sense of rhythmic flow in these measures.

• 122: OPEN SOLO SECTION
This section of the piece is for improvised solos and is designed to be very “user friendly” in regard to the chord changes. The entire solo section can be negotiated with just two scales, D natural minor and D Dorian (for “Ami9”), as points of departure for improvisation. It is hoped that even the xun soloist will feel inspired to improvise here! If the xun soloist does wish to play in this passage, the rhythm section should play much lighter and the drum set player should switch to brushes.

The passage from mm. 122 – 137 and mm. 138 – 169 can be repeated as needed with the ensemble backgrounds brought in as desired.

• 188
This contrapuntal passage builds gradually to the climax of the piece at m. 236. Please ensure all of the individual lines can be heard clearly.

It has been a pleasure to work on Fantasia on KANG DING LOVE SONG. I hope you enjoy it!

Eric Richard
KDL - 6

KDL - 6

32 - with driving rhythm (straight 8ths); M.M. \( \dot{=} \) 190

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\begin{align*}
&\text{Alto 1} \\
&\text{Alto 2} \\
&\text{Tenor 1} \\
&\text{Tenor 2} \\
&\text{Bari.} \\
&\text{Tpt. 1} \\
&\text{Tpt. 2} \\
&\text{Tpt. 3} \\
&\text{Tpt. 4} \\
&\text{Tbn. 1} \\
&\text{Tbn. 2} \\
&\text{Tbn. 3} \\
&\text{Tbn. 4} \\
&\text{Guitar} \\
&\text{Piano} \\
&\text{Bass} \\
&\text{Drums}
\end{align*}
\]
Lee - Open for solos: opt. Alto 1, Xun, Tpt. 2, guitar or piano

1st time only

122 - 129
KDLS - 24


*Opt. OPEN drum solo

"* If repeated, a measure decrescendo on last time through"