

DAY & NITE

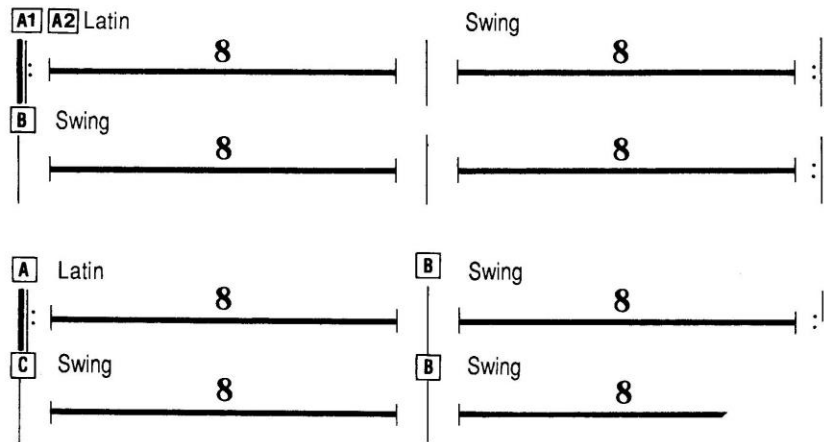
This composition follows the traditional format in jazz composition of writing an original melody based on the chord changes of a standard tune. In this case, the standard is Cole Porter's »Night and Day«; in fact, the rhythm of the opening motif is similar to Porter's. The form is of special interest in that it changes from a latin feel to swing/straight ahead jazz. In looking at this tune closely you will actually find two different ways to hear the form. (See examples below).

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Diese Komposition folgt dem traditionellen Weg des Jazz; eine eigene Melodie über die Akkordfolge eines Standards zu schreiben. In diesem Falle handelt es sich um Cole Porters »Night and Day«. Tatsächlich ist der Rhythmus des Anfangsmotifs dem Porters sehr ähnlich. Die Form ist ganz besonders interessant, da sie von Latin nach Swing (straight-ahead jazz) wechselt. Wenn man sich das Stück genauer ansieht, stellt man fest, daß es eigentlich zwei verschiedene Wege gibt, die Form zu hören. (Siehe folgende Beispiele).

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Cette composition suit le procédé traditionnel dans la composition de jazz d' écrire une mélodie originale basée sur les changements d' accords d' un morceau »standard«. Dans le cas présent, ce morceau connu (standard) est le morceau de Cole Porter »Night and Day«; De fait le rythme du motif initial, d' ouverture, est semblable à celui de Cole Porter. La forme offre un intérêt particulier du fait qu' elle passe d' un caractère afro-cubain (latin) à un tempo de jazz swingué (straight ahead jazz). En regardant ce morceau attentivement vous découvrirez effectivement deux façons d' entendre la forme (voir exemples ci-dessous).



Number 2 seems to be the most logical. However, most players develop an extra sense when they hear any tune several times. These changes in feel (latin to swing, etc.) should become second nature. Listen to the tune several times and decide which thought process mentioned above works best for you.

Nummer 2 scheint die logischste zu sein. Wie auch immer, die meisten Musiker entwickeln eine Art siebten Sinn, nachdem sie ein Stück mehrmals gehört haben. Diese Wechsel *feelings* (Latin - Swing) sollten zur zweiten Natur werden. Hören Sie sich das Stück mehrere Male an und entscheiden Sie dann, welcher der erwähnten Gedankenprozesse für Sie am besten liegt.

Suggested Listening:

Earth Jones
Sonny Rollins & Co. Vol. 5 & Vol. 6
Stan Getz With The Bill Evans Trio

Schallplatten:



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The musical score is written in 4/4 time and consists of two main sections. The first section is labeled 'LATIN' and the second is labeled 'SWING'. Each section contains two staves of music. The 'LATIN' section features a complex rhythmic pattern with many eighth and sixteenth notes, and includes a triplet of eighth notes. The 'SWING' section features a simpler, more melodic line with a clear swing feel. The score includes various musical notations such as beams, slurs, and dynamic markings.



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4 CHORUSES

Equinox

INTRO

The musical score for the introduction of 'Equinox' is written in 4/4 time and consists of ten staves. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are several measures with a double bar line and a slash, indicating a section that is repeated or omitted. The score features a variety of musical symbols, including accents, slurs, and dynamic markings. The overall style is that of a contemporary instrumental piece.

4 CHORUSES T'



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