

OUTILS POUR L'IMPROVISATION 54
par Eduardo Kohan

Night and Day
transcription du solo de Joe Henderson

Disque : INNER URGE (Blue Note 1965, BLP 4189)

Joe Henderson (saxophone ténor)

McCoy Tyner (piano)

Bob Cranshaw (contrebasse)

Elvin Jones (batterie)

Transcriptions en Ut, Bb et Eb

audio :

<http://www.youtube.com/watch?v=vJ8TTRQtqsM>

Article trouvé dans Wikipedia

[http://en.wikipedia.org/wiki/Night_and_Day_\(song\)](http://en.wikipedia.org/wiki/Night_and_Day_(song))

Song structure :

The construction of "Night And Day" is unusual for a hit song of the 1930s. Most popular tunes then featured 32-bar choruses, divided into four 8-bar sections, usually with an AABA musical structure, the B section representing the bridge.

Porter's song, on the other hand, has a chorus of 48 bars, divided into 6 sections of 8 bars — ABABCB — with section C representing the bridge.

Harmonic structure :

"Night And Day" has unusual chord changes (the underlying harmony).

The tune begins with a pedal (repeated) dominant with a major seventh chord built on the flattened sixth of the key, which then resolves to the dominant seventh in the next bar. If performed in the key of B \flat , the first chord is therefore G \flat major seventh, with an F (the major seventh above the harmonic root) in the melody, before resolving to F7 and eventually B \flat maj7.

This section repeats and is followed by a descending harmonic sequence starting with a -7 \flat 5 (half diminished seventh chord or \emptyset) built on the augmented fourth of the key, and descending by semitones — with changes in the chord quality— to the supertonic minor seventh which forms the beginning of a more standard II-V-I progression. In B \flat , this sequence begins with an E \emptyset , followed by an E \flat -7, D-7 and D \flat dim, before resolving onto C-7 (the supertonic minor seventh) and cadencing onto B \flat .

The bridge is also unusual, with an immediate, fleeting and often (depending on the version) unprepared key change up a minor third, before an equally transient and unexpected return to the key centre. In B \flat , the bridge begins with a D \flat major seventh, then moves back to B \flat with a B \flat major seventh chord. This repeats, and is followed by a recapitulation of the second section outlined above.

The vocal verse is also unusual in that most of the melody consists entirely of a single note — the same dominant pedal that begins the body of the song — with rather inconclusive and unusual harmonies underneath.

Some have seen the use of repeated notes in the verse as an indication of the singer's obsession.

Night and Day réharmonisation de Joe Henderson

en UT

A B \flat Δ A 7 D Δ Cm 7 F 7

5 B \flat Δ A 7 D Δ Em 7 A 7

9 G \sharp \emptyset Gm 7 F \sharp m 7 F $^\circ$

13 Em 7 A 7 Cm 7 F 7 B \flat Δ A 7 D Δ Cm 7 F 7

A' 17 B \flat Δ A 7 D Δ Cm 7 F 7

21 B \flat Δ A 7 D Δ Em 7 A 7

25 G \sharp \emptyset Gm 7 F \sharp m 7 F $^\circ$

29 Em 7 A 7 Cm 7 F 7 B \flat Δ A 7 D Δ

B 33 F Δ D Δ

37 F Δ D Δ

41 G \sharp \emptyset Gm 7 F \sharp m 7 F $^\circ$

45 Em 7 A 7 Bbm 7 Eb 7 D Δ Cm 7 F 7

NIGHT AND DAY solo de Joe Henderson

en Ut

Cole Porter

A Bb^{Δ} A^7 D^{Δ} Cm^7 F^7

5 Bb^{Δ} A^7 D^{Δ} Em^7 A^7

9 $G^{\#o}$ Gm^7 $F^{\#m^7}$ F°

13 Em^7 A^7 Cm^7 F^7 Bb^{Δ} A^7 D^{Δ} Cm^7 F^7

A' 17 Bb^{Δ} A^7 D^{Δ} Cm^7 F^7

21 Bb^{Δ} A^7 D^{Δ} Em^7 A^7

25 $G^{\#o}$ Gm^7 $F^{\#m^7}$ F°

29 Em^7 A^7 Cm^7 F^7 Bb^{Δ} A^7 D^{Δ}

B 33 F^{Δ} D^{Δ}

37 F^{Δ} D^{Δ}

41 $G^{\#o}$ Gm^7 $F^{\#m^7}$ F°

45 Em^7 A^7 Bbm^7 Eb^7 D^{Δ} Cm^7 F^7

A 49 B \flat Δ A 7 D Δ Cm 7 F 7

53 B \flat Δ A 7 D Δ Em 7 A 7

57 G \sharp \emptyset Gm 7 F \sharp m 7 F $^\circ$

61 Em 7 A 7 Cm 7 F 7 B \flat Δ A 7 D Δ Cm 7 F 7

A' 65 B \flat Δ A 7 D Δ Cm 7 F 7

69 B \flat Δ A 7 D Δ Em 7 A 7

73 G \sharp \emptyset Gm 7 F \sharp m 7 F $^\circ$

77 Em 7 A 7 Cm 7 F 7 B \flat Δ A 7 D Δ

B 81 F Δ D Δ

85 F Δ D Δ

89 G \sharp \emptyset Gm 7 F \sharp m 7 F $^\circ$

93 Em 7 A 7 B \flat m 7 E \flat 7 D Δ Cm 7 F 7

A 97 $Bb\Delta$ A^7 $D\Delta$ Cm^7 F^7 solo de piano (trois tours) solo de ténor 240

A 241 $Bb\Delta$ A^7 $D\Delta$ Cm^7 F^7

245 $Bb\Delta$ A^7 $D\Delta$ Em^7 A^7

249 $G\#\emptyset$ Gm^7 $F\#m^7$ F°

253 Em^7 A^7 Cm^7 F^7 $Bb\Delta$ A^7 $D\Delta$ Cm^7 F^7

A' 257 $Bb\Delta$ A^7 $D\Delta$ Cm^7 F^7

261 $Bb\Delta$ A^7 $D\Delta$ Em^7 A^7

265 $G\#\emptyset$ Gm^7 $F\#m^7$ F°

269 Em^7 A^7 Cm^7 F^7 $Bb\Delta$ A^7 $D\Delta$

B 273 $F\Delta$ $D\Delta$

277 $F\Delta$ $D\Delta$

281 $G\#\emptyset$ Gm^7 $F\#m^7$ F°

285 Em^7 A^7 Bbm^7 Eb^7 $D\Delta$ Cm^7 F^7

thème....

NIGHT AND DAY solo de Joe Henderson

en Bb

Cole Porter

4 **A** C^Δ B⁷ E^Δ Dm⁷ G⁷

5 C^Δ B⁷ E^Δ F#m⁷ B⁷

9 A#° Am⁷ G#m⁷ G°

13 F#m⁷ B⁷ Dm⁷ G⁷ C^Δ B⁷ E^Δ Dm⁷ G⁷

A' 17 C^Δ B⁷ E^Δ Dm⁷ G⁷

21 C^Δ B⁷ E^Δ F#m⁷ B⁷

25 A#° Am⁷ G#m⁷ G°

29 F#m⁷ B⁷ Dm⁷ G⁷ C^Δ B⁷ E^Δ

B 33 G^Δ E^Δ

37 G^Δ E^Δ

41 A#° Am⁷ G#m⁷ G°

45 F#m⁷ B⁷ Cm⁷ F⁷ E^Δ Dm⁷ G⁷

A 49 C^Δ B⁷ E^Δ Dm⁷ G⁷

53 C^Δ B⁷ E^Δ F#m⁷ B⁷

57 A#[∅] Am⁷ G#m⁷ G[∅]

61 F#m⁷ B⁷ Dm⁷ G⁷ C^Δ B⁷ E^Δ Dm⁷ G⁷

A' 65 C^Δ B⁷ E^Δ Dm⁷ G⁷

69 C^Δ B⁷ E^Δ F#m⁷ B⁷

73 A#[∅] Am⁷ G#m⁷ G[∅]

77 F#m⁷ B⁷ Dm⁷ G⁷ C^Δ B⁷ E^Δ

B 81 G^Δ E^Δ

85 G^Δ E^Δ

89 A#[∅] Am⁷ G#m⁷ G[∅]

93 F#m⁷ B⁷ Cm⁷ F⁷ E^Δ Dm⁷ G⁷

A 97 *solo de piano (trois tours)* *solo de ténor*
C^Δ B⁷ E^Δ Dm⁷ G⁷ 240

A 241 C^Δ B⁷ E^Δ Dm⁷ G⁷

245 C^Δ B⁷ E^Δ F#m⁷ B⁷

249 A#ø Am⁷ G#m⁷ G°

253 F#m⁷ B⁷ Dm⁷ G⁷ C^Δ B⁷ E^Δ Dm⁷ G⁷

A' 257 C^Δ B⁷ E^Δ Dm⁷ G⁷

261 C^Δ B⁷ E^Δ F#m⁷ B⁷

265 A#ø Am⁷ G#m⁷ G°

269 F#m⁷ B⁷ Dm⁷ G⁷ C^Δ B⁷ E^Δ

B 273 G^Δ E^Δ

277 G^Δ E^Δ

281 A#ø Am⁷ G#m⁷ G°

285 F#m⁷ B⁷ Cm⁷ F⁷ E^Δ Dm⁷ G⁷

thème....

en Eb
(octaves à adapter...)

NIGHT AND DAY solo de Joe Henderson

Cole Porter

A G^Δ F^{#7} B^Δ Am⁷ D⁷

5 G^Δ F^{#7} B^Δ C^{#m7} F^{#7}

9 E^{#∅} Em⁷ D^{#m7} D[∅]

13 C^{#m7} F^{#7} Am⁷ D⁷ G^Δ F^{#7} B^Δ Am⁷ D⁷

A' 17 G^Δ F^{#7} B^Δ Am⁷ D⁷

21 G^Δ F^{#7} B^Δ C^{#m7} F^{#7}

25 E^{#∅} Em⁷ D^{#m7} D[∅]

29 C^{#m7} F^{#7} Am⁷ D⁷ G^Δ F^{#7} B^Δ

B 33 D^Δ B^Δ

37 D^Δ B^Δ

41 E^{#∅} Em⁷ D^{#m7} D[∅]

45 C^{#m7} F^{#7} Gm⁷ C⁷ B^Δ Am⁷ D⁷

A 49 G^Δ F^{#7} B^Δ Am⁷ D⁷

53 G^Δ F^{#7} B^Δ C^{#m7} F^{#7}

57 E^{#∅} Em⁷ D^{#m7} D[∅]

61 C^{#m7} F^{#7} Am⁷ D⁷ G^Δ F^{#7} B^Δ Am⁷ D⁷

A' 65 G^Δ F^{#7} B^Δ Am⁷ D⁷

69 G^Δ F^{#7} B^Δ C^{#m7} F^{#7}

73 E^{#∅} Em⁷ D^{#m7} D[∅]

77 C^{#m7} F^{#7} Am⁷ D⁷ G^Δ F^{#7} B^Δ

B 81 D^Δ B^Δ

85 D^Δ B^Δ

89 E^{#∅} Em⁷ D^{#m7} D[∅]

93 C^{#m7} F^{#7} G^{m7} C⁷ B^Δ Am⁷ D⁷

A 97 *G^Δ* *F^{#7}* *B^Δ* *Am⁷* *D⁷* solo de piano (trois tours) solo de ténor 240

A 241 *G^Δ* *F^{#7}* *B^Δ* *Am⁷* *D⁷*

245 *G^Δ* *F^{#7}* *B^Δ* *C^{#m7}* *F^{#7}*

249 *E^{#∅}* *Em⁷* *D^{#m7}* *D[∅]*

253 *C^{#m7}* *F^{#7}* *Am⁷* *D⁷* *G^Δ* *F^{#7}* *B^Δ* *Am⁷* *D⁷*

A' 257 *G^Δ* *F^{#7}* *B^Δ* *Am⁷* *D⁷*

261 *G^Δ* *F^{#7}* *B^Δ* *C^{#m7}* *F^{#7}*

265 *E^{#∅}* *Em⁷* *D^{#m7}* *D[∅]*

269 *C^{#m7}* *F^{#7}* *Am⁷* *D⁷* *G^Δ* *F^{#7}* *B^Δ*

B 273 *D^Δ* *B^Δ*

277 *D^Δ* *B^Δ*

281 *E^{#∅}* *Em⁷* *D^{#m7}* *D[∅]*

285 *C^{#m7}* *F^{#7}* *G^{m7}* *C⁷* *B^Δ* *Am⁷* *D⁷*

thème....