

BLACK NARCISSUS ETUDE:

JOE HENDERSON

ARR. MIKE DANA

12 CONCEPTS

A1 $A^b_{MI}7$ $B^b_{MI}7/A^b$ $A^b_{MI}7$ $B^b_{MI}7/A^b$

1

5

$A^b_{MI}7$ $B^b_{MI}7/A^b$ $A^b_{MI}7$ $B_{MA}7(\#11)$

A2 $F\#_{MI}7$ $G\#_{MI}7/F\#$ $F\#_{MI}7$ $G\#_{MI}7/F\#$

9

13

$F\#_{MI}7$ $G\#_{MI}7/F\#$ $F\#_{MI}7$ $A_{MA}7(\#11)$

B $E^b_{MA}7(\#11)$ $F_{MA}7(\#11)$ $B^b_{MA}7(\#11)$ $G_{MA}7(\#11)$

17

21

$E^b_{MA}7(\#11)$ $F_{MA}7(\#11)$ $B^b_{MA}7(\#11)$ $G_{MA}7(\#11)$ $A^b_{MA}7(\#11)$ $B^b_{MA}7(\#11)$ $C_{MA}7(\#11)$

A1 $A^b_{MI}7$ $B^b_{MI}7/A^b$ $A^b_{MI}7$ $B^b_{MI}7/A^b$

25

29

$A^b_{MI}7$ $B^b_{MI}7/A^b$ $A^b_{MI}7$ $B_{MA}7(\#11)$

7

8

BLACK NARCISSUS CONCERT P. 2

A2

33 $F^{\#}MI^7$ 4 $G^{\#}MI^7/F^{\#}$ $F^{\#}MI^7$ 9 $G^{\#}MI^7/F^{\#}$ $F^{\#}MI^7$

37 $F^{\#}MI^7$ 3 $G^{\#}MI^7/F^{\#}$ $F^{\#}MI^7$ $A^{\#}MA^7(\#11)$ 10 3

B

41 $E^{\flat}MA^7(\#11)$ 11 $FMA^7(\#11)$ $B^{\flat}MA^7(\#11)$ $CMA^7(\#11)$ 12 4

45 $E^{\flat}MA^7(\#11)$ 4 $FMA^7(\#11)$ $B^{\flat}MA^7(\#11)$ $GMA^7(\#11)$ $A^{\flat}MA^7(\#11)$ $B^{\flat}MA^7(\#11)$ $CMA^7(\#11)$ 4

A1

49

ABOUT BLACK NARCISSUS

JOE HENDERSON RECORDINGS INCLUDE **POWER TO THE PEOPLE (1969)** AND **BLACK NARCISSUS (1976.)**

PRACTICE TRACKS: **AEBERSOLD VOLUME 108 (JOE HENDERSON); iREAL PRO.**

FORM: **24 BAR TUNE, A A B (2ND A SAME AS FIRST BUT WHOLE STEP LOWER)**

THE A SECTIONS USE **DORIAN (8 BARS CONCERT $A^{\flat}$, THE 8 BARS CONCERT $F^{\#}$. B SECTION USES LYDIAN ON EACH CHORD.**

12 CONCEPTS (REFER TO NUMBERS IN THE SCORE)

- 1 **A1:** ALL CHORDS ARE IN CONCERT $A^{\flat}$ DROIAN TOTAL CENTER.
- 2 **A2:** ALL CHORDS ARE IN CONCERT $F^{\#}$ DROIAN TOTAL CENTER.
- 3 **B:** USE MATCHING LYDIAN FOR EACH $MA^7(\#11)$ CHORD.
- 4 INTERVALLIC IDEAS WORK WELL WHEN CHORDS CHANGE QUICKLY AND/OR ARE NOT FROM SAME TONAL CENTER.
- 5 PART OF THE "SUPER-ARPEGGIO"; ALSO, THE MINOR 9 ARPEGGIO FROM THE 5TH OF THE CHORD.
- 6 TRIAD PATTERN (HERE, DESCENDING.)
- 7 NICE TO CONTRAST STACCATO AND LEGATO PHRASES.
- 8 REVISITING PREVIOUSRHYTHMIC IDEA **AND** INTRODICING NEW MOTIF.
- 9 INTERVALLIC IDEAS IN 4THS ALWAYS SOUND COOL.
- 10 SAME IDEA AS IN 1ST CHORUS, BUT OCTAVE UP (SO IT'S MORE INTENSE HERE.)
- 11 "CONTRARY MOTION": CHORDS MOVE UP, MOTIF MOVES DOWN.
- 12 SOMETIMES IT'S COOL TO BRING AS MANY ELEMENTS AS POSSIBLE TOGETHER AT THE END OG THE SOLO

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12 CONCEPTS

A1 $B^b_{MI}7$ $C_{MI}7/B^b$ $B^b_{MI}7$ $C_{MI}7/B^b$

A2 $A^b_{MI}7$ $B^b_{MI}7/A^b$ $A^b_{MI}7$ $B^b_{MI}7/A^b$

B $F_{MA}7(\sharp 11)$ $G_{MA}7(\sharp 11)$ $C_{MA}7(\sharp 11)$ $D_{MA}7(\sharp 11)$

A1 $B^b_{MI}7$ $C_{MI}7/B^b$ $B^b_{MI}7$ $C_{MI}7/B^b$

A2 $A^b_{MI}7$ $B^b_{MI}7/A^b$ $A^b_{MI}7$ $C^b_{MA}7(\sharp 11)$

B $F_{MA}7(\sharp 11)$ $G_{MA}7(\sharp 11)$ $C_{MA}7(\sharp 11)$ $A_{MA}7(\sharp 11)$ $B^b_{MA}7(\sharp 11)$ $C_{MA}7(\sharp 11)$ $D_{MA}7(\sharp 11)$

A1 $B^b_{MI}7$ $C_{MI}7/B^b$ $B^b_{MI}7$ $C_{MI}7/B^b$

A2 $B^b_{MI}7$ $C_{MI}7/B^b$ $B^b_{MI}7$ $D^b_{MA}7(\sharp 11)$

A2 $A^b M7$ $B^b M7/A^b$ $A^b M7$ $B^b M7/A^b$

33 4 9

$A^b M7$ $B^b M7/A^b$ $A^b M7$ $C^b M7(\sharp 11)$

37 3 10

B $F M7(\sharp 11)$ $G M7(\sharp 11)$ $C M7(\sharp 11)$ $D M7(\sharp 11)$

41 11 12

$F M7(\sharp 11)$ $G M7(\sharp 11)$ $C M7(\sharp 11)$ $A M7(\sharp 11)$ $B^b M7(\sharp 11)$ $C M7(\sharp 11)$ $D M7(\sharp 11)$

45 4 4 4 4

A1

49

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THE A SECTIONS USE DORIAN (8 BARS CONCERT A^b , THE 8 BARS CONCERT $F\sharp$. B SECTION USES LYDIAN ON EACH CHORD.

12 CONCEPTS (REFER TO NUMBERS IN THE CORE)

- 1 **A1:** ALL CHORDS ARE IN CONCERT A^b DROIAN TOTAL CENTER.
- 2 **A2:** ALL CHORDS ARE IN CONCERT $F\sharp$ DROIAN TOTAL CENTER.
- 3 **B:** USE MATCHING LYDIAN FOR EACH $M7(\sharp 11)$ CHORD.
- 4 INTERVALLIC IDEAS WORK WELL WHEN CHORDS CHANGE QUICKLY AND/OR ARE NOT FROM SAME TONAL CENTER.
- 5 PART OF THE "SUPER-ARPEGGIO"; ALSO, THE MINOR 9 ARPEGGIO FROM THE 5TH OF THE CHORD.
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12 CONCEPTS

A1 F_M7 G_M7/F F_M7 G_M7/F

1

5 3

F_M7 G_M7/F F_M7 A^b_MA7(♯11)

5 3

A2 E^b_M7 F_M7/E^b E^b_M7 F_M7/E^b

9 2

E^b_M7 F_M7/E^b E^b_M7 G^b_MA7(♯11)

13 3 3 3 3

B C_MA7(♯11) D_MA7(♯11) G_MA7(♯11) A_MA7(♯11)

17 3

C_MA7(♯11) D_MA7(♯11) G_MA7(♯11) E_MA7(♯11) F_MA7(♯11) G_MA7(♯11) A_MA7(♯11)

21 4 4 4 3

A1 F_M7 G_M7/F F_M7 G_M7/F

25 5 6 6

F_M7 G_M7/F F_M7 A^b_MA7(♯11)

29 7 8 4

BLACK NARCISSUS E $\flat$ INST. P. 2

A2 E $\flat$ M7 Fm7/E $\flat$ E $\flat$ M7 Fm7/E $\flat$

33 4 9 37 3 10 3

B CMA7($\sharp$ 11) DMA7($\sharp$ 11) GMA7($\sharp$ 11) AMA7($\sharp$ 11)

41 11 12 4

CMA7($\sharp$ 11) DMA7($\sharp$ 11) GMA7($\sharp$ 11) EMA7($\sharp$ 11) FMA7($\sharp$ 11) GMA7($\sharp$ 11) AMA7($\sharp$ 11)

45 4 4 4 4 4

A1

49

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- 1 A1: ALL CHORDS ARE IN CONCERT A $\flat$ DROIAN TOTAL CENTER.
- 2 A2: ALL CHORDS ARE IN CONCERT F $\sharp$ DROIAN TOTAL CENTER.
- 3 B: USE MATCHING LYDIAN FOR EACH MA7($\sharp$ 11) CHORD.
- 4 INTERVALLIC IDEAS WORK WELL WHEN CHORDS CHANGE QUICKLY AND/OR ARE NOT FROM SAME TONAL CENTER.
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A2 $F\sharp M7$ $G\sharp M7/F\sharp$ $F\sharp M7$ $G\sharp M7/F\sharp$

33 4

37 3 9 $F\sharp M7$ $G\sharp M7/F\sharp$ $F\sharp M7$ $A M7(\sharp 11)$ 3

B $E\flat M7(\sharp 11)$ $F M7(\sharp 11)$ $B\flat M7(\sharp 11)$ $C M7(\sharp 11)$

41 11 12 4

45 4 4 4 4 4

A1

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