

BLACK NARCISSUS ETUDE:

12 CONCEPTS

A1 Fm7 Gm7/F Fm7 Gm7/F

1 3

Fm7 Gm7/F Fm7 A♭MA7(#11)

A2 E♭m7 Fm7/E♭ E♭m7 Fm7/E♭

E♭m7 Fm7/E♭ E♭m7 G♭MA7(#11)

B CMA7(#11) DMA7(#11) GMA7(#11) AMA7(#11)

CMA7(#11) DMA7(#11) GMA7(#11) EMA7(#11) FMA7(#11) GMA7(#11) AMA7(#11)

A1 Fm7 Gm7/F Fm7 Gm7/F

Fm7 Gm7/F Fm7 A♭MA7(#11)

BLACK NARCISSUS E \flat INST. P. 2

A2 E \flat Mi7 Fmi7/E \flat E \flat Mi7 Fmi7/E \flat

33 37 9 10

B CMA7(#11) DMA7(#11) GMA7(#11) AMA7(#11)

41 45 11 12

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 \sharp). 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 \sharp DROIAN TOTAL CENTER.
- 3 B: USE MATCHING LYDIAN FOR EACH MA7(#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