



BLACK NARCISSUS ETUDE:

JOE HENDERSON
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12 CONCEPTS

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

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

5

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

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

13

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

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

21

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

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

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BLACK NARCISSUS BC P. 2

A2 $F\sharp MI^7$ $G\sharp MI^7/F\sharp$ $F\sharp MI^7$ $G\sharp MI^7/F\sharp$

33

$F\sharp MI^7$ $G\sharp MI^7/F\sharp$ $F\sharp MI^7$ $A MA^7(\sharp 11)$

37

B $E^b MA^7(\sharp 11)$ $F MA^7(\sharp 11)$ $B^b MA^7(\sharp 11)$ $C MA^7(\sharp 11)$

41

$E^b MA^7(\sharp 11)$ $F MA^7(\sharp 11)$ $B^b MA^7(\sharp 11)$ $G MA^7(\sharp 11)$ $A^b MA^7(\sharp 11)$ $B^b MA^7(\sharp 11)$ $C MA^7(\sharp 11)$

45

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^b , 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^b DROIAN TOTAL CENTER.
- 2 **A2**: ALL CHORDS ARE IN CONCERT $F\sharp$ DROIAN TOTAL CENTER.
- 3 **B**: USE MATCHING LYDIAN FOR EACH $MA^7(\sharp 11)$ 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.
- 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