

# BLACK NARCISSUS ETUDE:

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## 12 CONCEPTS

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

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

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

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

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

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

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

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

BLACK NARCISSUS CONCERT P. 2

**A2**  $F\#m7$   $G\#m7/F\#$   $F\#m7$   $G\#m7/F\#$   $F\#m7$

33 9

$F\#m7$   $G\#m7/F\#$   $F\#m7$   $A\#m7(\#11)$

37 10 3

**B**  $E\flat MA7(\#11)$   $F MA7(\#11)$   $B\flat MA7(\#11)$   $C MA7(\#11)$

41 11 12

$E\flat MA7(\#11)$   $F MA7(\#11)$   $B\flat MA7(\#11)$   $G MA7(\#11)$   $A\flat MA7(\#11)$   $B\flat MA7(\#11)$   $C MA7(\#11)$

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  $A\flat$ , 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