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The main goal of this dissertation was to demonstrate Joe Henderson as a seminal figure in jazz history; a position that, despite his importance among jazz musicians, typically is lost when compared with many of his contemporaries. Three compositions and subsequent improvisations were selected for analysis. These pieces are among Henderson's most well-known compositions, and were selected because they represent the compositions most likely to be studied when one is first exposed to Joe Henderson. New transcriptions of the improvisations from each piece were created. A biographical sketch was also created.

The second goal of this research was to elucidate the harmonic style of Joe Henderson's improvisations. The analysis supported the contention that Henderson was an improviser strongly influenced by bebop jazz while also equally displaying harmonic techniques considered as avant-garde for the period. Each improvised solo demonstrated characteristics of bebop as well as freer forms of jazz performance, equally displaying tonally strong bebop motives with techniques that were in contrast to the prescribed harmonic function of the compositions. The results of each solo portrays Joe Henderson as a jazz artist firmly imbedded between two contrasting styles of jazz performance practices, making him both a significant contributor to the movement of the jazz field as well as an artist worthy of significant study and clarification.

JOE HENDERSON: AN ANALYSIS OF HARMONY IN SELECTED
COMPOSITIONS AND IMPROVISATIONS

by

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APPROVAL PAGE

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CHAPTER I

INTRODUCTION

Joe Henderson (1937-2001), one of the most influential saxophonists and composers in jazz, is an example of a performer whose contributions are overshadowed by those of his better-known contemporaries, such as Miles Davis, John Coltrane, and Sonny Rollins. Henderson was prolific as a recording musician, composer and educator for almost forty years, yet his popularity among the public-at-large only surfaced the last nine years of his life, after Henderson signed a recording contract with the Verve label in 1992. This collaboration saw the release of several tribute albums comprised of material from great performers and composers such as Miles Davis, Billy Strayhorn, and Antonio Carlos Jobim. The tributes to Davis and Strayhorn sold very well, and garnered Henderson numerous awards and critical praise.¹ This sudden attention to Henderson's work still largely ignored his career prior to 1992, a career that was both prolific and constant. A stroke in 1998 led to Henderson's premature retirement, and emphysema took his life on June 30, 2001.

Jazz scholarship is, when compared to the study of Western European art music, a very young discipline. It is hoped that as the study of jazz performance becomes more prevalent, it will be accompanied by a corresponding increase in the study of great

¹ Unknown author, <www.grammy.com>, June 3, 2003. A search listed Henderson's Grammy awards from 1993-1997.

performers and events in jazz history. Because it is a nascent field, there are few dissertations on jazz analysis. Documents by Lewis Porter² and Mark Gridley³ are examples of the two dichotomous approaches to jazz history: detailed accounts of key figures in jazz history or general historical data. While texts such as these are important, it is clear that the primary focus of these books is to provide information on those performers who are most popularly recognized. Popular figures such as Davis, Coltrane, Charlie Parker, and others are well documented for their contributions to jazz performance.

Joe Henderson is one of a number of important figures in the short history of jazz who have made significant contributions to the development of the genre, yet have not received the same attention. Henderson provided a stylistic alternative to a number of his contemporaries, weaving between bebop and the avant-garde, while never fully committing to either. His improvisation style can be described as bridging the gap between the linear approach taken by John Coltrane in his modal period, and the more motive-based, bebop-influenced, highly rhythmic approach of Sonny Rollins.

Description of Study

This document examines and analyzes the harmonic aspect of the improvisations of Joe Henderson in three selected works. Each of the works chosen contains unusual harmonic progressions and unconventional form lengths. Additionally, each tune is an

² Lewis Porter, *John Coltrane: His Life and Music*. Ann Arbor: University of Michigan Press, 1998. Porter's book is widely considered to be the authoritative text on John Coltrane's life and musical output.

³ Mark Gridley. *Jazz Styles: History and Analysis*. New Jersey: Prentice-Hall, 6th ed., 1997. This text is considered a standard resource for general jazz history information.

interesting combination of modal jazz and rapidly changing major seventh chords. The most common harmonic progression in tonal jazz, the ii-V7-I, which reinforces tension and release, is not a common harmonic factor in these compositions. A harmonic analysis of these compositions with discussions of the aforementioned properties is included. Through transcriptions of these solos, the author used descriptive, observational analysis to reveal Henderson's approach to harmonic jazz improvisation. Though elements such as rhythm and melody are important in jazz improvisation, these issues are secondary to harmony in this study and will not be discussed. Jazz solos are constructed through a combination of melodic, rhythmic, and harmonic ideas, yet can be discussed as separate entities. Additionally, jazz improvisation textbooks such as Scott Reeves's *Creative Jazz Improvisation*⁴ discuss improvisation from a harmonic perspective, which establishes harmony as the first priority in jazz improvisation.

In order to address the issue of harmonic function in the improvisations of Joe Henderson, there are questions that had to be addressed. Does Henderson approach his solos from a tonal or atonal (outside the provided harmonic structure) approach? Does Henderson approach the performance of harmonic ideas vertically (chord outlines) or linearly (scale based)? Does he play the harmony as it occurs, or does he anticipate the upcoming harmony? The author searched for common devices in the improvisations: riff-based ideas, specific harmonic sequences, scale choices, and patterns from those scales. Additionally, the author searched for repetition of patterns and licks not only within a

⁴ Scott Reeves. *Creative Jazz Improvisation*. Upper Saddle River, NJ: Prentice Hall, 1989. Reeves discusses the importance of rhythm and melody in the first chapter of the book, but the overwhelming majority of the book is devoted to the harmonic aspect of jazz improvisation.

particular solo, but also to see if there were similar patterns that appear in each improvisation.

The compositions selected for this document are as follows: “Inner Urge,” from *Inner Urge* (Blue Note BLP4189), “Black Narcissus,” from *Power to the People* (Milestone MSP9024), and “Recordame,” from *Page One* (Blue Note BLP4140). The selection process for this document was based on two simple premises. First, the compositions selected are printed in widely distributed jazz song books, also known as fakebooks. These lead sheets are, at the very least, inconsistent from book to book, or are simply incorrect. Second, the three pieces selected for analysis are also regarded as Henderson’s best known compositions. Most jazz musicians receive their first exposure to Henderson’s compositions through easy access to these lead sheets provided in song books. The inconsistency with existing lead sheets is why new, accurate lead sheets were needed. A biographical sketch of Henderson’s career is also included to establish the context of Henderson’s importance to jazz.

Justification

This document serves as the genesis of critical study on Joe Henderson’s music and improvisation style. While published transcriptions of his music exist, no commentary or analysis of Henderson’s approach has been written. Articles that discuss Henderson, such as those by Mark Gilbert,⁵ David Woods,⁶ and Zan Stewart,⁷ refer to his career from a particular, limited timeframe or event. General jazz history texts give

⁵ Mark Gilbert. “Joe’s Mode.” *Jazz Journal International*, xxxviii/8, 1985 p. 8-9.

⁶ David Woods, “Joe Henderson.” *Jazz Journal International*, xlv/12, 1991, p. 6-8.

⁷ Zan Stewart, “Joe Henderson’s Last Page,” *Downbeat*, September 2001, 68:9, p. 18.

historical information and highlight careers of well-known performers, like Davis, Coltrane, or Parker, but provide little or no mention of Henderson. It is important to gain insight into this artist who is generally unknown outside of the jazz community.

Documents by Woodrow Witt,⁸ Gene Smith,⁹ and Jon Gudmunson¹⁰ are accounts of performance styles of individual jazz musicians. Each document contributes to the overall study of jazz performance. Based on the existence of these documents, it is clear that there is a growing interest among scholars in the study of jazz performance, particularly of performers who are not as well known.

Information on the life and career of Henderson is available through articles in periodicals like *Billboard*, *Downbeat*, *Jazz Times*, and others that are similar in content, though no one article provides a comprehensive sketch of Henderson's career. Likewise, no songbook or transcription set containing Henderson material provides critical analysis. As suggested earlier, general histories of jazz such as *The History of Jazz* by Ted Gioia,¹¹ only contain small pieces of information, if any, on Henderson. Liner notes from Henderson albums are written by jazz critics like Leonard Feather, Ira Gitler, and others, or by fellow musicians like frequent collaborator/trumpeter Kenny Dorham. These notes contain useful information, and can reaffirm information found in periodicals.

⁸ Woodrow Witt. *Sonny Stitt: His Life and Music*. DMA dissertation, University of Houston, 2000.

⁹ Gene Smith. *Elements of the performance style of Kenny Garrett*. DMA dissertation, University of Miami, 2001.

¹⁰ Jon Gudmunson. *The Gerry Mulligan Quartet of 1952-1953: A Study of the Arranging Style Through Selected Transcriptions*. DA dissertation, University of Northern Colorado, 1999.

¹¹ Ted Gioia. *The History of Jazz*. New York: Oxford University Press, 1997.

Procedures

No one article or text contains a comprehensive account of Henderson's career. Therefore, it was necessary to gather information from a variety of sources. Articles on Henderson cover his career at specific periods in his life; therefore, a complete chronology was stitched together from these sources. The resulting narrative establishes him as a performer deserving of study and recognition.

This study incorporates several tools for jazz analysis. The most common method for analysis of jazz performance is through transcription of the original source material. This study uses the author's own transcriptions of Henderson's compositions and improvisations from the original recordings as the basis for making judgments on the harmonic implications of this music. With respect to books that contain transcriptions of Henderson's improvisations,¹² or to various songbooks that contain Henderson's compositions, the only way to guarantee accuracy was to provide brand new transcriptions of both pieces and improvisations. The transcriptions were done by hand, through repeated listening, with the assistance of the *Amazing Slow Downer*TM, from Roni Music Online (www.ronimusic.com), a software program that allows the user to control the speed of the recording without changing the original pitch. The author played the saxophone repeatedly along with the original source material, and the finished transcriptions have been entered into Finale®, from Coda Music Technology, a music notation software program.

¹² Don Sickler. *The Artistry of Joe Henderson*. New York: United Artists, 1978

The term ‘analysis,’ defined by Bent and Pople, is “that part of the study of music that takes as its starting point, the music itself, rather than external factors.”¹³ The concept of analysis, in terms of this document, is the reported observations of specific harmonic structures and improvisational techniques based on initial aural transcription. Bent and Pople offer that:

Most Western analysis takes a score as its subject matter and implicitly assumes it to be a finalized presentation of musical ideas. If it is true that the notated form in which a medieval, Renaissance or Baroque work survives is an incomplete record, it is even more to the point that for the analyst of ethnomusicological material, jazz improvisation or popular music recorded on tape, vinyl or CD, a score is only an intermediary artefact which in no way marks off ‘composer’ from ‘performer’. It provides a coarse communication of a recorded performance, much of which will have to be analysed by ear or with electronic measuring equipment.¹⁴

The author used a method of analysis based loosely on a model that Woodrow Witt used to discuss the improvisations of saxophonist Sonny Stitt.¹⁵ In his dissertation, Witt analyzes Stitt’s solos that are based on the harmony of George Gershwin’s ‘I Got Rhythm’, using five specific points of analysis: scales/scale patterns, phrasing, range/register, alternate fingerings, and signature phrases.¹⁶ The categories of scales/scale patterns and signature phrases are clearly in the scope of harmonic discussion, and are transferable to any study that analyzes jazz improvisation. Witt’s study is primarily a

¹³ Ian Bent and Anthony Pople: 'Analysis', *The New Grove Dictionary of Music and MusiciansOnline*, ed. S. Sadie and J. Tyrrell (London: Macmillan, 2001), www.grovemusic.com, March 28, 2003.

¹⁴ Bent and Pople, *New Grove Online*, March 28, 2003.

¹⁵ Woodrow Witt. *Sonny Stitt: His Life and Music*. DMA dissertation, University of Houston, 2000.

¹⁶ *Ibid*, p. 44-64.

melodic analysis that also pays attention to special saxophone techniques. This study is fundamentally different in that it analyzes the harmonic function in specific jazz improvisations.

A model based on the aforementioned ideas was used to determine the harmonic nature of Henderson's compositions. It is important to establish the harmonic structure to provide context when discussing Henderson's improvisations. The following items will comprise the root of this discussion: tonal center, chord sequence, modulation, chord quality, root movement of major seventh chords, extended and altered harmony, and form. The reason for providing the harmonic structure of the compositions is not for comparison with pieces following traditional forms, e.g., blues, AABA, etc., but to reinforce the context of and provide a framework for Henderson's improvisations. The author's contention is that Henderson composed these pieces as a vehicle for his varied improvisational style.

Once the harmonic framework is established, this study examines Henderson's solos from the following specific points: scales and arpeggios, scale patterns and sequences, anticipation of harmony and use of non-diatonic chord tones, and common themes/patterns. The contention is that Henderson used a variety of harmonic devices, though not necessarily as specific, ordered items that appear in each solo. It is the belief of the author that Henderson was a soloist whose improvisations are equally complex and unpredictable. Additionally, the theory is that while commonalities exist in each solo, the improvisations are quite different from each other.

Organization of Text

This document is organized into seven chapters. Chapter I serves as the introduction of the paper, justification and need for the paper, and a description of the processes. Chapter II contains Henderson's career outline, while Chapter III explains the methods of harmonic analysis employed in this study. Chapters IV through VI contain the harmonic analysis of each improvisation, and Chapter VII summarizes the document, offering conclusions and further research possibilities.

Summary

This study will document Henderson's harmonic approach to jazz improvisation as a model of clarity and inventiveness. Henderson once said that one of the worst things a jazz soloist can do is play the same idea twice.¹⁷ Additionally, the study will provide accurate original transcriptions of his compositions and improvisations. Finally, this study will reintroduce Joe Henderson as a figure in jazz whose importance to jazz expands well beyond the period of time for which he is most well known. Henderson was a composer and improviser of harmonic complexity and depth whose contributions deserve wider and better recognition. Trumpeter Randy Brecker wrote in the liner notes of a tribute album his thoughts on Henderson's impact on jazz:

I played in Joe's big band when I first came to New York City in 1968-thirty years later I toured with his quintet in the summer of 1998 and was so thrilled to play with him, that I felt like a kid again. He is one of the greatest improvisers and composers that jazz has ever known, a true original, an inspiration to us all.¹⁸

¹⁷ Antonio J. Garcia. "Joe Henderson: Meaningfully Different," *Jazz Educators Journal*, October 1993, p. 23.

¹⁸ Randy Brecker, Liner Notes to "Thank You Joe," by the Arkadia Jazz All-Stars, Arkadia Records, 1998.

CHAPTER II

BIOGRAPHY

Joe Henderson, saxophonist, composer, and influential jazz musician, was born April 24, 1937, and died June 30, 2001. In that time, Henderson recorded almost forty albums under his own name,¹⁹ recorded numerous projects as a hired musician, and influenced many saxophonists and other jazz musicians. Performers who openly acknowledge Henderson as an influence include Michael Brecker,²⁰ Wynton Marsalis,²¹ Joshua Redman,²² and others. Saxophonist Mel Martin wrote the following about Henderson:

I've known Joe personally for quite a number of years and have listened closely to his music even longer. Hearing him on record, and in person with the likes of Horace Silver, Freddie Hubbard, Bobby Hutcherson, Herbie Hancock's remarkable sextet, and his own groups, Joe has proved to be among the most inventive players in jazz. His sound and concept reflect the history of jazz, but introduces a logical extension.²³

¹⁹ A complete list of Joe Henderson's recordings through 1992 can be found in Tom Lord, *The Jazz Discography*, Vancouver: Lord Music Press, 2002, p. 471-476.

²⁰ Richard Ingham. "Jazz and the Saxophone," *The Cambridge Companion to the Saxophone*, ed. Richard Ingham. Cambridge: Cambridge University Press, 1998, p. 145.

²¹ Paul de Barros, "Joe Henderson: Hall of Fame (66th Annual Readers Poll)". *Downbeat*, 68:12, December 2001, p. 41.

²² Joe Goldberg, "Tenor Madness: Joe Henderson and Joshua Redman Revitalize a Royal Tradition," *Billboard*, July 3, 1993, Vol. 105: No. 27, p. J-16(4).

²³ Mel Martin. "Joe Henderson", *Saxophone Journal*, March/April 1991, reprinted at www.melmartin.com/html_pages/interviews/henderson.html

Henderson was born in Lima, Ohio, one of fifteen children. His older brother James played saxophone and exposed Joe to the performance styles of Lester Young and Charlie Parker. Joe Henderson recalled Young's recording of 'DB Blues' as a primary reason for studying jazz saxophone. "That was the one that did it for me. I can remember when I was maybe 10, 11 years-old, my brother, who was not a musician, but a scientist, helping me learn that solo."²⁴ Henderson also recalled being exposed to various forms of popular music, including rhythm-and-blues and country. Henderson's parents and brother encouraged him to study music at the university level. Upon graduation from high school, Henderson went to Kentucky State College for one year,²⁵ and then transferred to Wayne State University in Detroit, then called Wayne University, in 1956. Henderson also studied with master saxophonist Larry Teal. Henderson attended classes alongside future jazz luminaries such as trombonist Curtis Fuller, who recorded with John Coltrane, and saxophonist Yusef Lateef, a leader in the avant-garde movement. It was at Wayne State that Henderson would be exposed to the compositions of Bartók, Stravinsky, Schoenberg, and Hindemith. Henderson later acknowledged that exposure to classical works inspired his jazz performance and compositional output: "I just liked that stuff. It tended to be a little further out, a little less conventional."²⁶

Henderson was drafted into the Army in 1960. While in the Army, Henderson performed with the Army band at Fort Benning, Georgia, and led a small jazz group that

²⁴ David Woods, 'Joe Henderson', *Jazz Journal International*, xlv/12, 1991, p. 6

²⁵ Mark Gilbert, 'Joe's Mode', *Jazz Journal International*, xxxviii/8, 1985, p. 8.

²⁶ *Ibid*, p. 8.

toured Europe and the Far East, winning Army talent shows. He was discharged from the Army in 1962 and moved to New York.

His reputation as an uncompromising soloist started in Detroit jam sessions, and preceded his arrival in New York. Established performers such as Sonny Stitt,²⁷ Dexter Gordon,²⁸ and John Coltrane marveled at the young Henderson's ability, technical prowess and harmonic depth and control. Older musicians, in a rite-of-passage of sorts, would try to confuse and frustrate Henderson by shifting the course of whatever song they were performing by changing the tonal center fast and often. This trick never worked on him, as drummer Roy Brooks recalled a particular session in an interview with Woodrow Witt:

I'd like to run a story to you about when Joe Henderson came to Detroit, when he first met Sonny Stitt. We were working at the Blue Bird Inn. Herman Wright was on bass, Kirk Lightsey was on piano and Sonny Stitt was the featured act, right. He had just come from Lima, Ohio to go to Wayne State University. And you know I was mentioning how Stitt, he invited cats up to the stand. So he did that with Joe. He went through that thing with the changing of the keys, and that didn't work with Joe. Wherever he went, Joe went with him and elevated the thing even more. The crowd just went out and Sonny went to the bar and started drinking and let Joe have the stand. It was unbelievable because that wasn't a normal thing, you know what I mean? He invited guys up. He'd say, 'Come on up, young man, come on up'. And he went through that stuff, modulating with Joe. Joe just played and played, you know.²⁹

Comparisons to Coltrane started as early as 1956. Henderson recalled that a bandleader he worked for recorded the group in order to gain exposure and radio airplay.

²⁷ Witt, p. 32.

²⁸ Kenny Dorham, liner notes for *Page One*, Blue Note, 1963.

²⁹ Witt, p. 32.

Musicians would come to Joe with news of this airplay, though they had mistaken Henderson's style for Coltrane's.³⁰ Henderson had not heard Coltrane until the pair met and played privately together in Detroit in 1957. Henderson fondly recalled the meeting, but dispelled the comparisons: "I can't express how much he (Coltrane) raised the level of things in improvisational music, but his influence on me didn't come so much as one saxophone player or another."³¹ Henderson also recalls a time at the Birdland club in New York when a well-placed comment secured his own identity among musicians.

This guy had known me when I was about 14 in my hometown, prior to my going to Detroit and he said, 'Man, Joe Henderson has been playing that way since I've known him (referring to the Coltrane comparison).' He was saying hands down and make no mistake about it, 'This little young dude over here had this shit worked out a long time ago.'³²

At a party given by saxophonist Junior Cook, Henderson met trumpeter Kenny Dorham, and in early 1963, made his recording debut for the Blue Note record label as a sideman on the album, *Una Mas*. This session prompted Alfred Lion, then owner of Blue Note, to sign Henderson to a recording contract as a leader. In June of 1963, Henderson recorded his first album as a solo artist entitled *Page One* with Dorham on trumpet, McCoy Tyner on piano, bassist Butch Warren, and drummer Pete LaRoca. Henderson would record five more solo albums for Blue Note between 1963 and 1966: *Our Thing* (9/63), *Joe Henderson Quintet* (4/64, unreleased), *In 'N' Out* (4/64), *Inner Urge* (11/64), and *Mode for Joe* (1/66). Performers who contributed to these albums included trumpeter

³⁰ Gilbert, p. 8.

³¹ Ibid, p. 9.

³² Ibid, p. 9.

Lee Morgan, trombonist Curtis Fuller, bassist Ron Carter, pianist Andrew Hill, and drummer Elvin Jones. Jones claimed that *Inner Urge* was one of his favorite albums.³³

While under contract with Blue Note, Henderson also recorded as a sideman with Horace Silver, Andrew Hill and Lee Morgan in 1964. Two pivotal albums were released from those sessions that demonstrated Henderson's versatility: Morgan's rhythm-and-blues inspired *The Sidewinder*, and Hill's avant-garde opus *Point of Departure*.

Henderson switched to the Milestone record label in 1967, and for four months, from January to April, occupied the revolving saxophone chair in Miles Davis's band, where he also worked with saxophonist Wayne Shorter. Though Davis asked Henderson to record, they never recorded together, as Henderson was also trying to maintain a solo career as well. Henderson stated, "It's something I keep kicking myself for."³⁴ Davis at this time was gathering musicians to incorporate rock rhythms and aesthetics into jazz harmonies. Though Henderson regretted not recording with Davis, he was not interested in the musical direction Davis was exploring.

Frankly, I think they (Davis and associates) were a little bit jealous of some of the rock groups just sitting around and dividing up a million dollars after the gig. However, plenty of people didn't make that transition to the rock scene (permanently). McCoy Tyner and myself both kept doing what we were doing. During that time, there were always enough gigs around.³⁵

Although his musical taste was jazz, Henderson's ability to adapt to different musical situations came from early exposure to popular music; consequently, he worked

³³ de Barros, p. 42.

³⁴ Woods, p. 7.

³⁵ Woods, p. 7.

with a Motown band backing the Four Tops in Las Vegas in the early to mid 1960s. Henderson also joined the jazz/rock group Blood, Sweat, and Tears for a brief time in 1971.³⁶ Henderson quickly returned to jazz, and led the Jazz Communicators, a short-lived group with trumpeter Freddie Hubbard, and played for a year with Herbie Hancock, from 1969 to 1970.

Under the Milestone label, Henderson recorded thirteen albums from 1967 to 1975, including two live albums recorded in Tokyo, Japan with Japanese musicians. Commercially, these albums were marketed poorly and never sold well, though there were some musical standouts. *The Kicker*, Henderson's first album for Milestone in 1967, received strong reviews, as did *Power to the People* in 1969. Fantasy, a multimedia company that produced the film *One Flew Over the Cuckoo's Nest*, bought out Milestone in the early 1970s and spent the bulk of the company's creative energy producing motion pictures, not promoting the musical roster of Milestone. Henderson theorized that Fantasy purchased Milestone to create a tax shelter to pay off the debts it had accrued while making *One Flew Over the Cuckoo's Nest*. Henderson noted, "I wished they would have shared their game plan with me. There's no way I would have spent five minutes with a company like that."³⁷

Henderson moved from New York to San Francisco in 1972, where he would play at local clubs and teach private lessons when not touring. Henderson continued recording as a sideman throughout the 1970s, appearing on a variety of projects including Freddie

³⁶ Barry Kernfeld, 'Joe Henderson', *The New Grove Dictionary of Music and Musicians Online*, Stanley Sadie ed., March 28, 2003.

³⁷ Damian Rafferty. 'An Interview with Joe Henderson', www.fly.co.uk/joehend.htm, p. 2.

Hubbard's *Red Clay* for Creed Taylor's CTI record label. Henderson also toured Europe extensively; this was common for many jazz musicians at that time, as European audiences were more appreciative of jazz than American audiences. Henderson found the level of American apathy troubling.

There does seem to be more going on outside the States jazz-wise than there is in the States, which has got to be embarrassing for the U.S. Why should that be, man? The music comes from here. The incongruity of that is mind-boggling. I mean, I've done a bunch of television shows and six videos in Europe. I haven't done any television shows in the States. I don't know why the USA appears to be lagging behind the rest of the world in accepting the music that was born right here.³⁸

Henderson would experience this apathy for some time to come. During this time, peers dubbed Henderson 'the phantom' for his ability to disappear from the limelight. This nickname became appropriate for Henderson in the U.S., as he recorded sporadically throughout the mid-1970s and early 1980s for a number of obscure record labels that marketed his albums poorly, including Contemporary, Enja, Red, and Arco. He continued to tour, teach privately and record as a hired musician for many of his peers. Much of the material he recorded over this time included original compositions, though none would become jazz favorites like "Black Narcissus," "Inner Urge," "Recordame," and "Jinrikisha." Additionally, some of the personnel on these albums have a longtime connection with smooth jazz, a brand of jazz borrowing from popular music. Performers like guitarist Lee Ritenour, drummer Harvey Mason, and percussionist Bill Summers recorded with Henderson during this time, and the result is music based in popular and

³⁸ Woods, p. 8.

jazz styles, akin to Davis's fusion of the late 1960s. Though Henderson's versatility is evident, this music is not typical of the music of the Blue Note and early Milestone recordings.

Henderson enjoyed a critical resurgence in 1985. Along with bassist Ron Carter and drummer Al Foster, Henderson recorded a series of performances at New York's famed Village Vanguard jazz club in November 1985. Blue Note released the albums as a two-record set entitled *The State of the Tenor, Vol. 1 & 2: Live at the Village Vanguard* in early 1986. The records, a combination of Henderson original compositions and jazz standards, received the highest critical praise of his career to that point. Henderson alternated touring with the trio, which sometimes substituted Charlie Haden for Carter, and a quartet comprised of young, talented female musicians, whom he recorded with in November 1986. It was this recording that stirred the interest of Richard Seidel.

In 1991, Seidel, then the vice-president of the Verve record label, approached Henderson about recording for the label. When asked why he had not recorded much, Henderson replied by saying that he had not been composing and did not know if he had anything left to say musically. Seidel signed Henderson immediately and proposed a series of albums that focused on the compositions of specific artists. The first two albums, tributes to the music of Billy Strayhorn and Miles Davis, were lauded as simultaneous critical and commercial successes, unusual for Henderson. Recorded with jazz luminaries like Wynton Marsalis, bassists Dave Holland and Christian McBride, and guitarist John Scofield, the albums also garnered awards from jazz publications like *Downbeat*. Additionally, Henderson won the Grammy Award for Best Instrumental Jazz

Soloist, for “Lush Life” from *Lush Life: The Music of Billy Strayhorn* in 1992.³⁹ He won two Grammy awards in 1993: Best Jazz Instrumental Soloist for “Miles Ahead” and Best Jazz Instrumental Group for *So Near, So Far: Musings for Miles*. His tributes to composers Antonio Carlos Jobim and George Gershwin both succeeded critically and commercially as the two previous albums. Verve was successful with Henderson where other companies failed. An aggressive marketing and promotional campaign helped get Henderson’s work out to the mainstream audience. Henderson enjoyed and appreciated the adulation, but downplayed it as well: “I’m busy doing what I’ve done all the time.”⁴⁰

Recognition for Henderson’s compositional ability came in 1997, when he won a fourth Grammy award for *Joe Henderson Big Band*. Henderson long wished to record his compositions in a large jazz ensemble format. He started a rehearsal band with Kenny Dorham in 1966, and the idea resurfaced again in January 1997. This album features Henderson compositions like “Inner Urge,” “Black Narcissus,” and “Isotope,” all arranged for large jazz ensemble by Henderson, Don Sickler, and Slide Hampton.

One of Henderson’s last documented public performances came in January 1997, in a trio performance with Al Foster and bassist George Mraz.⁴¹ A year later, Henderson suffered a debilitating stroke. Mariko Kuwajima Hopps, a close friend of Henderson’s, was with the musician when he was stricken. Henderson received weeks of intensive physical therapy and asked his friend to bring his instrument.

³⁹ All information on Henderson’s Grammy victories is available at www.grammy.com.

⁴⁰ Zan Stewart, ‘Joe Henderson’s Last Page’, *Downbeat*, September 2001, p. 18.

⁴¹ Mark Stryker, ‘Jazzman Joe Henderson put Freedom to Work’, *Knight Redder/Tribune News Service*, July 3, 2001, p K5419.

It took a half hour for him to assemble his own instrument. He played a few phrases. Then he stopped and just looked down at his knees. A few minutes later, he started to cry. When he realized he couldn't play anymore, Joe's life actually ended.⁴²

Henderson had contracted emphysema from years of smoking, and died June 30, 2001 of heart failure from complications due to his weakened condition. He was 64 years of age. A memorial tribute concert was held in New York in October 2001 featuring numerous musicians who had worked with Henderson, including Scofield, Foster, Haden, saxophonist Joe Lovano, and trumpeter Nicholas Payton. Recent tribute albums have been released by saxophonist Jim Snidero and the Arkadia Jazz All-Stars. Mark Stryker wrote an article for Knight Ridder News Service following Henderson's death that describes Henderson's approach to performance: "He rarely spoke, not even to introduce tunes or sidemen. He just played his butt off. Every Night. Every set. For 40 years."⁴³

Henderson had very clear ideas and opinions on improvisation and composition. Though influenced by a variety of players and musical styles, Henderson rarely strayed from the traditions he established with his first recordings for Blue Note. While Henderson learned his craft in nightclub performances and jam sessions, he was pleased that jazz studies were being introduced at the university level. He also taught privately for many years in San Francisco. His own studies at the university level introduced him to unconventional harmonic methods of composition. Barry Kernfeld wrote "a similar freshness in his tune-writing was so appealing to players in the 1970s that many

⁴² Jason Koransky, 'Inspiration from Dedication', *Downbeat*, September 2001, Vol. 68, No. 9, p. 12.

⁴³ Stryker, p. 1.

compositions by saxophonists, otherwise drawing primarily from Coltrane, displayed the marked influence of Henderson.”⁴⁴ An interview with Antonio Garcia revealed Henderson’s insistence on the importance of harmonic improvisation and composition. Henderson emphasized the importance of assimilating the jazz ‘language’ of chords and scales with students.

Some people come with the improvisational impulse but without their basic (knowledge of) major and minor scales, so I’ll run them through all of the scales. Once they get that alphabet down, then they can put words together, then sentences, phrases, paragraphs, pages, chapters. That’s the area of melodic construction...and in these phrases that I’m issuing to them are all of the theory and questions they will have asked. ‘What is a two chord? What is a five chord?’ Rather than telling them what that is while they might not know what I was talking about, we do it.⁴⁵

An interview with Mel Martin⁴⁶ reveals the unconventional nature of Henderson’s compositional and improvisational style. Martin points to unusual root movement, use of extended harmony, and use of altered harmony. Henderson, in the interview, credited his unique harmonic ideas to exposure to composers like Bartók and Stravinsky. He suggested in this interview that his use of unconventional chord combinations and note choices was intentional, and that that these processes encouraged constant creativity.

I consider it one of the worst sins a musician could possibly commit, to play an idea more than one time. You’ve got to keep changing things around, keep inventing, and especially when you’re making records. I came into it thinking of change being a constant thing. I can remember going onto the bandstand after being around Detroit for a few years, and consciously getting my brain to start

⁴⁴ Kernfeld, p. 1.

⁴⁵ Antonio Garcia, ‘Joe Henderson: Meaningfully Different’, *Jazz Educators Journal*, October 1993, p. 23.

⁴⁶ Martin, p. 5.

phrases on different notes of the bar (beats), with a different combination of notes (harmonic pattern), and a different rhythm.⁴⁷

Henderson was constantly pushing the harmonic envelope in different directions, and these harmonic processes started as early as his first recordings with Blue Note. Henderson also noted the importance of using different types of music to expand the harmonic vocabulary.⁴⁸ Though Henderson acknowledged the importance of rhythm and melody in both composition and improvisation, it is the harmonic aspect that was clearly at the foreground of most of Henderson's ideas. This fact will be reinforced in the following chapters.

Henderson also was a firm believer in being a technically proficient performer in order to fully communicate harmonic phrases. He said, "I spent a lot of time shedding my scales, being conscious of really learning to play the saxophone, getting a good saxophone sound, and that kind of thing."⁴⁹ Henderson showed disdain for many saxophonists of the 'smooth jazz' school when he stated, "they all want to make the saxophone sound like a brass instrument. It's got a reed."⁵⁰ Henderson also felt that it was important to study and perfect the craft of jazz improvisation over time. Henderson spent a lifetime honing his skills, and practiced them daily. He felt that too many young musicians fail at music by not being adequately prepared for the demands that a music

⁴⁷ Martin, p. 6.

⁴⁸ Garcia, p. 24.

⁴⁹ Garcia, p. 25.

⁵⁰ Goldberg, p. J-16(4).

career insists.⁵¹ Above all else, Henderson strived for harmonic originality in his improvisation and compositions; he wanted to sound like no other player. Mel Martin noted that Henderson was one of the last of the great saxophone innovators, by demonstrating a style that many jazz saxophonists imitate.

Bassist Dave Holland, who recorded often with Henderson, sums up Henderson's harmonic originality and influence:

His playing is in the mix now. He's one of the [primary] influences now, just like Sonny (Rollins), just like Miles. He's [Henderson] a point of reference other musicians will be using for a long time.⁵²

⁵¹ Howard Reich, 'Jazz Saxophonist Joe Henderson dies at 64', *Chicago Tribune*, July 1, 2001, p. K4861.

⁵² de Barros, p. 40.

CHAPTER III
HARMONIC ANALYSIS OF FORM AND MELODY IN SELECTED WORKS

In order to discover the characteristics of the harmonic improvisational style of Joe Henderson, it is first important to discuss the harmonic tendencies of his compositional style, as it will provide insight into his improvisation style. Three compositions were selected for this purpose. The first is “Black Narcissus,” composed ca. early 1969, and first recorded May 29, 1969, in New York, NY for the album *Power to the People*.⁵³ The second is “Recordame,” written in 1955 and recorded June 3, 1963, Englewood Cliffs, NJ, for the album *Page One*.⁵⁴ The final composition, “Inner Urge,” was written in 1964 and recorded November 30, 1964, Englewood Cliffs, NJ, for the album *Inner Urge*.⁵⁵ These pieces were selected for a very simple reason: they are the most likely of Henderson’s total compositional output to be found in a wide variety of published songbooks. As these songbooks represent the source from which many students of jazz gain knowledge of the jazz repertoire, it is very likely that an inaugural experience with Joe Henderson’s music will be from a lead sheet that contains incorrect information. Part of the goal in this study is to provide new song sheets from the original recordings of these pieces in order to ensure that there is an accurate base for others to begin their own foray into Joe Henderson as a jazz improviser of importance.

⁵³ Tom Lord, *The Jazz Discography*, Vancouver: Lord Music Press, 2002, p. 472.

⁵⁴ *Ibid*, p. 471.

⁵⁵ *Ibid*, p. 471.

Formal Construction and Harmonic Content

Formal construction, for the purposes of this study, refers to the specific order of chords in a composition which, when performed, would be repeated numerous times from beginning to end. Many traditional formal types are associated with a specific, ordered harmonic structure, e.g. jazz blues or rhythm changes. In jazz, the creation of new jazz compositions is often predicated on the existence of a pre-existing form. With the three Henderson compositions selected for analysis, traditional forms are absent. While Henderson did compose pieces in traditional forms, it is these three compositions that define, for many, Henderson's compositional output, based on their availability in jazz song books. It is the contention of the author that by providing an analysis of the aforementioned pieces, the general music population with only a passing knowledge of Henderson will gain deeper insight into his improvisational tendencies.

As previously noted, these compositions share harmonic material, but the presentation of that material into a formal construction varies greatly. In fact, the harmonic layout determines the form in the case of Henderson's music, quite the opposite of traditional formal types. In each piece, the organization of measures is determined by how the harmony functions and will reveal an overall form of the piece.

Because the sectional differences share traits among compositions, the longer modal sections will be analyzed apart from the sections of rapid harmonic movement. "Black Narcissus" has a twenty-four measure progression that is repeated, and can be divided into three sections of eight measures. The first eight measures are characterized by the overall tonal center of Ab minor, with an Ab pedal point underlying the alternating

Ab minor seventh and Bb minor seventh chords. Establishing a tonal center for a composition is important for compositions because the surrounding harmony generally is related to the tonal center, making it easier to determine how the harmony functions. See Figure 3.1 below.

Figure 3.1: harmonic function of “Black Narcissus,” mm. 1-8

Figure 3.1 shows two staves of musical notation in treble clef, 3/4 time. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. Each measure is represented by a four-measure bar with a slash through it, indicating a whole note chord. The chords are labeled above each bar: $A^b m7$, $B^b m7/A^b$, $A^b m7$, and $B^b m7/A^b$.

The second group of eight is nearly parallel to the first group, with two notable exceptions. First, a modulation to F# minor has occurred. Second, the final measure in this section, which contains the A major seventh chord, is an anticipation to the harmony in the final eight measures. See Figure 3.2.

Figure 3.2: harmonic function of “Black Narcissus,” mm. 9-16

Figure 3.2 shows two staves of musical notation in treble clef, 3/4 time. The first staff contains measures 9 through 12, and the second staff contains measures 13 through 16. Each measure is represented by a four-measure bar with a slash through it, indicating a whole note chord. The chords are labeled above each bar: $F^\# m7$, $G^\# m7/F^\#$, $F^\# m7$, and $G^\# m7/F^\#$ in the first staff; and $F^\# m7$, $G^\# m7/F^\#$, $F^\# m7$, and $A Maj7$ in the second staff.

In “Recordame,” a sixteen-measure repeating progression, the opening modal sections are shorter in length. However, as with “Black Narcissus,” the A minor seventh and C minor seventh chords suggest the use of the Dorian mode, or the second mode of the major scale, creating a minor sound with a natural 6th. See Figures 3.3 and 3.4.

Figure 3.3: C major scale and D Dorian mode



Figure 3.4: harmonic function of “Recordame,” mm. 1-8

Am7

Cm7

F7

As with “Black Narcissus,” there is a sudden shift from the original tonal center of A minor 7 to C minor 7. Additionally, the last measure in the second set of four measures in “Recordame” contains an anticipatory chord, F7, which functions as V7 in the key of Bb major.

The divisions of the opening two-thirds of “Inner Urge,” a twenty-four-measure repeated progression, are similar in length to the divisions in the first half of “Recordame”: four measure divisions. However, the harmonic function in these sections

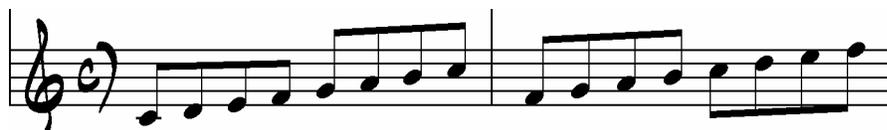
clearly differs from the previous examples. In “Inner Urge,” Henderson uses an altogether different modal approach. The first four measures contain an F# half-diminished seventh chord, also referred to as a minor seventh chord with a flatted fifth, or F#m7b5. In jazz harmony, a chord of this nature would function as a ii in the key of E minor. However, Henderson uses this sound as the opening chord of the piece and allows the chord to stand alone from its more common usage. The chord is modal, borrowing from a minor scale; specifically, the chord is derived from the A melodic minor scale, and would function as the 6th mode, or Locrian # 2. See Figure 3.5.

Figure 3.5: A jazz (ascending) melodic minor and F# Locrian #2



The remaining chords in the opening sequence of “Inner Urge” are all major seventh chords with an added sharp eleventh tone, for example, FMaj7#11. The appropriate modal application is the Lydian mode, or the 4th mode of any major scale. See Figure 3.6.

Figure 3.6: C major scale and F Lydian mode



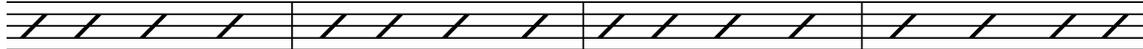
The progression in the opening of “Inner Urge” is as follows: F#m7b5 for four measures followed by four measures each of FMaj7#11, EbMaj7#11, and DbMaj7#11. See Figure 3.7 below.

Figure 3.7: harmonic function of “Inner Urge,” mm. 1-16

F#m7(b5)



FM7(#11)



EbM7(#11)



DbM7(#11)



The figure displays four horizontal musical staves, each representing a four-measure chord progression. Each staff begins with a common time signature 'C'. The first staff is labeled 'F#m7(b5)' and contains four measures of diagonal lines. The second staff is labeled 'FM7(#11)' and contains four measures of diagonal lines. The third staff is labeled 'EbM7(#11)' and contains four measures of diagonal lines. The fourth staff is labeled 'DbM7(#11)' and contains four measures of diagonal lines.

The constant shifting of tonality, and the modal character of the piece, makes determining a predominant key center vague and difficult. The use of the Dorian mode in both “Black Narcissus” and “Recordame” suggests the sound of a minor tonality. The presence of the lowered 7th tone in the Dorian scale creates a sound texture that is more open than with the use of either the harmonic or melodic minor scales. With “Inner Urge,” the presence of the raised 4th tone is a welcome color, and avoids the perfect 4th

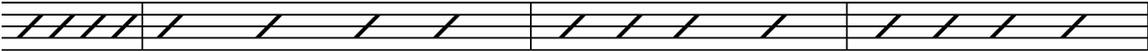
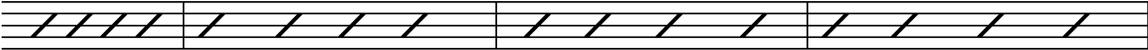
interval from root to 4th that the major scale creates. With “Black Narcissus,” there is harmonic movement in the perceived modal sections; the sections are still considered ‘modal’ for three reasons. First, Ab minor and Bb minor, as represented in the first eight measures, function as ii and iii in the key of Gb major. As such, the scales for improvisation, Ab Dorian and Bb Phrygian, are derived from the same scale, which is Gb major. Second, because of the existing pedal point, Ab minor becomes the principal sound. Rather than hear Ab minor and Bb minor as separate chords, the tendency is to hear the progression as Ab minor and an extension of Ab minor. Third, the melody borrows tones from the aforementioned Ab Dorian mode, as will be noted in the harmonic focus on melody that appears later in this chapter. The same applies to the second section, F# minor, as well.

Root Movement of Major 7th Chords

The final sections of the compositions all share characteristics, in that there is faster harmonic movement, and a propensity to use the major seventh chord as the primary focal point. All three compositions are different in how the major 7th chord is presented and resolved. Consequently, each of the three pieces selected has a different mood created by the use of major seventh chords.

The most conventional approach taken in the three songs is found in the final eight measures of “Recordame.” Here, Henderson uses the traditional ii-V7 progression to resolve a major seventh chord. Additionally, the sharp eleventh tone is notable for its absence; however, it is common for this tone to be added by an improviser. See Figure 3.8.

Figure 3.8: harmonic function of “Recordame,” mm. 9-16

B ^b M7	B ^b m7	E ^b 7	A ^b M7	A ^b m7	D ^b 7
					
G ^b M7	G m7	C7	F M7	E 7(#9)	
					

The harmonic motion is defined by the presence of the ii-V patterns in mm. 10, 12, and 14. Additionally, the root movement of the major 7th chords indicates a very deliberate pattern; B^b major descends to the new tonic of A^b major, which again descends by a whole step to the tonal center of G^b major. Each chord is approached by a ii-V pattern in its respective tonal center; this is accomplished by changing the tonality of the major chord to a minor seventh chord. The one difference in this final sequence is found in m. 14, as there is a ii-V pattern that resolves to F major, creating a root movement of a descending half step from G^b major to F major. The final major chord, F major, functions as a tritone substitution. Typically, either the ii or V is replaced by a similar chord whose roots are a diminished 5th apart. The substitution in this case is partially correct; the ii would normally be B minor. Henderson uses the F major as a diversion in sound before resolving to the final chord in the sequence: an E7(#9) chord that functions as V7 in the tonic key of A minor.

The harmonic function in the last eight measures of “Recordame” is the exception with respect to these compositions, rather than the rule. The root movement in the

remaining two compositions is vastly different. Consequently, the effects created are vastly different as well.

It is common practice in jazz harmony among performers to include extensions of harmony above the seventh of any particular chord. Extended harmony creates new colors and textures that add to the overall tension of a chart. With the inclusion of the sharp eleventh on each of the major seventh chords, Henderson achieved a similar texture as with the harmony in “Black Narcissus.” Major 7th chords are enhanced by sharp elevenths. For this example, see Figure 3.9.

Figure 3.9: harmonic function of “Black Narcissus,” mm. 17-24

17 EbM7(#11) FM7(#11) BbM7(#11) CM7(#11)

21 EbM7(#11) FM7(#11) BbM7(#11) GM7(#11) AbM7(#11) BbM7(#11) CM7(#11)

Beginning with m. 17, in the final eight measures, the sequence is as follows: Eb to F (up major 2nd), F to Bb (down perfect 5th), Bb to C (up major 2nd), C to Eb (up minor 3rd). The sequence is repeated, though moved twice as fast in the 22nd measure, interrupted by the addition of G to Ab (from Bb: down a minor 3rd then up a minor 2nd to AbMaj7#11) then finishing the sequence. The shrinking of the amount of time each chord actually appears accelerates the harmonic movement. There is also movement from m. 16 to m.17, from A to Eb (up a diminished 5th).

The harmonic function in the final eight measures of “Inner Urge” has similarities to both “Black Narcissus” and “Recordame.” Although the predominant chord is the major seventh chord, as with “Recordame,” the root movement shares similarities with “Black Narcissus”. As with “Black Narcissus” the root movement present in “Inner Urge” creates a fast harmonic motion. See Figure 3.10.

Figure 3.10: harmonic function of “Inner Urge,” mm. 17-24

The figure displays three staves of musical notation in G major, representing measures 17-24 of "Inner Urge". Each staff contains four measures of music, indicated by diagonal slashes. The chords for each measure are as follows:

- Staff 1 (Measures 17-20): E M7, D^bM7, D M7, B M7
- Staff 2 (Measures 21-22): C M7, A M7
- Staff 3 (Measures 23-24): B^b7(#11), G M7

The root movement of measures 17-24 of “Inner Urge” is very deliberate, as is the case with “Black Narcissus,” and breaks down accordingly: starting with E to Db, down a minor 3rd interval, then up a minor 2nd to D. This sequence continues to the end of the harmonic form. The notable exception in the harmony of this section is the presence of Bb7#11 (m. 23), a dominant seventh chord with a sharp eleventh. The presence of the chord doesn’t affect the root movement, but rather provides an interesting sonic diversion from the rest of the material in this section.

The aforementioned analysis demonstrates Henderson's skill at creating distinctive harmonic textures. Additionally, the analysis also shows the typical nature of the breakdown of form and harmony in these compositions. Henderson's original compositions avoid reliance on forms such as the blues, rhythm changes or forms found in other jazz standard literature, e.g. AABA. As a result, the formal construction of the compositions differs from traditional types, and demonstrates a common link among the three pieces. Henderson's use of unconventional chord progressions, combined with his method of juxtaposing modal jazz and rapid harmonic, major seventh chord movement together, defines his compositional approach for these three pieces. Henderson's melodic approach is equally interesting, as will be observed in the next section.

Harmonic Observations of Melody

In each piece, Henderson constructs melodies by using sequences that are exact or very similar, and the melodic sequence fits harmonic movement. As a shift in tonal center occurs, the melodic contour remains consistent. The examples of this begin with Figure 11. The melody on the first two sections of "Black Narcissus" is built using the Ab and F# Dorian modes, respectively, and has an almost identical scale construction. See Figure 3.11.

Figure 3.11: scale construction (Ab Dorian) of melody in “Black Narcissus,” mm. 1-8

Figure 3.11 shows the scale construction for the Ab Dorian mode in measures 1-8. The first staff displays the harmonic structure: $A^{\flat}m7$, $B^{\flat}m7/A^{\flat}$, $A^{\flat}m7$, and $B^{\flat}m7/A^{\flat}$. The second staff shows the melodic line with fingering: 2, 5, 4, 2, R, 7, 6, 4.

Henderson parallels this melody in the second grouping, using the same scale degrees from F# Dorian, as are found from the melody using Ab Dorian as its harmonic base. For this, see Figure 3.12.

Figure 3.12: scale construction (F# Dorian) of melody in “Black Narcissus,” mm. 9-16

Figure 3.12 shows the scale construction for the F# Dorian mode in measures 9-16. The first staff displays the harmonic structure: $F^{\sharp}m7$, $G^{\sharp}m7/F^{\sharp}$, $F^{\sharp}m7$, and $G^{\sharp}m7/F^{\sharp}$. The second staff shows the melodic line with fingering: 2, 5, 4, 2, R, 7, 6.

Henderson uses this sequential method in “Inner Urge” as well. The opening first two four-measure phrases are nearly identical in construction. He again uses nearly identical melodic shapes over two separate sections of the harmony. See Figure 3.13.

Figure 3.13: scale construction of melody in “Inner Urge,” mm. 1-8

The image shows two staves of musical notation. The first staff is labeled with the chord $F\#m7(b5)$ and the mode $F\#$ Locrian #2, with scale degrees R 4 5. The second staff is labeled with the chord $FM7(\#11)$ and the mode F Lydian, also with scale degrees R 4 5. Both staves show a melodic line starting with a quarter rest, followed by eighth and quarter notes, and ending with a quarter rest.

As noted, the melodic tones are borrowed from the $F\#$ Locrian #2 (A melodic minor scale) and F Lydian modes, respectively. The only notable difference in the two segments is the first tone on each melody, which is used to accommodate the correct harmony. The scale degrees are identical otherwise, in that the same scale degrees for each section are used in the construction of the melody.

In the following eight measures of “Inner Urge,” there is a similarity in the harmonic construction of the melodic material for the opening motives of each phrase. Notable also are the similarities in rhythmic content to the previous melodic statements. The example can be seen in Figure 3.14.

Figure 3.14: scale construction of melody in “Inner Urge,” mm. 9-10 and 13-14

9 $E\flat M7(\#11)$

$E\flat$ Lydian: 5 4 R 4 7 R 4 NCT⁷
(non-chord tone)

13 $D\flat M7(\#11)$

$D\flat$ Lydian: 4 3 7 4 7 R 3 4 7

The image shows two musical staves. The first staff is for measures 9-10, with a treble clef and a key signature of one flat. The melody starts on a whole rest, then moves to a quarter note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, and G3. The second staff is for measures 13-14, with a treble clef and a key signature of two flats. The melody starts on a quarter note G3, followed by quarter notes F3, E3, D3, C3, B2, A2, and G2.

With respect to harmonic construction, the melodic differences are recognized by how the sharp eleventh tone is utilized. Specifically, the sharp eleventh is being approached by the fifth in mm. 9 and 10, whereas the sharp eleventh resolves to the third in mm. 13-14. In both cases, the presence of the sharp eleventh is important, as it reinforces the harmony.

A striking use of melodic sequencing is found in the melody of “Recordame.” The primary melodic statements are borrowed from A and C Dorian, and are exactly the same melodic statement transposed to fit the proper tonal center. This demonstrates Henderson’s awareness of harmonic function. See Figures 3.15 and 3.16.

Figure 3.15: scale construction (A Dorian) of melody of “Recordame,” pickups to mm. 1-3

A m7

The image shows a single musical staff with a treble clef and a key signature of one sharp. The melody consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The staff is labeled with a chord symbol 'A m7' above the first few notes.

Figure 3.16: scale construction (C Dorian) of melody of “Recordame,” pickups to mm. 5-7



This technique is also utilized in the sections of rapid harmonic movement. In “Recordame,” there is a melodic sequence over the V7 chords that lead harmonically into their respective tonics. The sequences are rhythmically different and are approached by different scale tones, but are harmonically identical. Each sequence consists of the 3rd, 9th, and 5th, in that order, of the major seventh chord from which they are derived. In figure 17, the notes C, D, and F are scale degrees 3, 2, and 5 in the key of Bb major, and, in figure 20, A, G, and C are the same in F major. Thought of vertically, the 2nd is also the 9th. Figures 3.18-20 are similar, but the 7th is incorporated between the 9 and 5. For this, see Figures 3.17, 18, 19, and 20.

Figure 3.17: harmonic sequences in second half of “Recordame,” mm. 8-9



Figure 3.18: “Recordame,” mm. 10-11

1
B^bm7 E^b7 A^bM7

Figure 3.19: “Recordame,” pickups to, and mm. 12

12 A^bM7 A^bm7 D^b7 G^bm7

Figure 3.20: “Recordame,” mm. 14-15

15 Gm7 C7 FM7

In “Black Narcissus,” the melody in the last eight measures is a four-measure repeated pattern. There are note differences on the repeat in m. 22, compared to m. 18, and each sequence has a slight variation in the ending. The example below details the harmonic function of each tone in the melody as it relates to the chord it is played over. See Figure 3.21.

Figure 3.21: “Black Narcissus,” mm. 17-24

The musical score consists of two staves of music in treble clef. The first staff covers measures 17 through 20. Above the staff, the chords are labeled: $E^bM7(\#11)$, $FM7(\#11)$, $B^bM7(\#11)$, and $CM7(\#11)$. Below the staff, fingerings are indicated: 7, 7 #4 or #11 7 2, 7 Root 6 7, and 2 7. The second staff covers measures 21 through 24. Above the staff, the chords are labeled: $E^bM7(\#11)$, $FM7(\#11)$, $B^bM7(\#11)$, $GM7(\#11)$, $A^bM7(\#11)$, $B^bM7(\#11)$, and $CM7(\#11)$. Below the staff, fingerings and specific notes are indicated: 7, 7 #4 or #11 3 6, 2 $\overset{3}{b3}$ Root $b9$ NCT in A^b maj. 2 2. The final measure (m. 24) ends with a double bar line and repeat dots.

There are two points of interest in this portion. First, the most prominent tone in m. 17 through the downbeat of m. 22 is the major seventh of each corresponding chord. The presence of the leading tones creates a texture that is open-ended between the melody and chord changes. Normally, the presence of the leading tone would indicate a sense of finality, but in this case, the leading tone aids in the harmonic transition, and acts as a type of sequence. Second, the repetition of the melodic figure creates harmonic dissonance in m. 23. The B^b in beat 1 of m. 23 is a non-chord tone, which creates a minor sound on a chord with a major tonality. On beat 2 of the same measure, the A is another example of a non-chord tone, which creates a half-step dissonance from the root of the A^b major seventh chord. Melodies are typically tonal in nature, and the dissonance created in these measures is of particular note.

The ending melody to “Inner Urge” has a similar point of interest with respect to chord tones. Most of the chords in the final eight measures begin the melodic material in

each measure with the seventh of the chord. This is notable because it also affects the remaining melodic content. See Figure 3.22.

Figure 3.22: notation of 7ths in last group of “Inner Urge,” mm. 17-24

The figure displays three staves of musical notation in treble clef. The first staff (measures 17-19) features chords E M7, D^bM7, D M7, and B M7. The second staff (measures 21-22) features chords C M7 and A M7. The third staff (measures 23-24) features chords B^b7(#11) and G M7. Fingerings (7, 3, 6) are indicated below the notes to show the starting notes and subsequent tones of the chords.

In mm. 17 and 19, the melodic material starts with the 7th of each respective chord, and follows with the 6th and 5th tones of that particular major scale, creating a sequential pattern. In mm. 21 and 22, the melodic material starts with the seventh tone of the respective chords, and uses descending arpeggios to enhance the melody. Though not completely identical, the melodic shapes in those measures are similar in construction.

Summary of Harmony in Compositions and Melody

The harmonic analysis of the melodic content in the compositions reveals some interesting conclusions about Joe Henderson’s harmonic compositional style. The flow and repetition of melodic constructs, combined with Henderson’s unusual harmonic sense, give the songs an air of freedom, as one would find in an improvised solo.

Additionally, each song also shares an interesting melodic parallelism. In each of the pieces, the melody has either the same shape or very similar shapes with regard to melodic construction, and is transposed identically into modulated sections. As stated in Chapter I, it is believed that Henderson's intent was to create original compositions that matched his particular brand of harmonic improvising. Finally, it is notable that each piece shares common traits with respect to harmonic movement. All three pieces are equal in the distribution of modal sections and rapid harmonic movement. Therefore, it is determined that each composition shares a similarly designed harmonic construction. The following chapters will discuss the ideas of an improviser whose knowledge of harmony is extensive and encompassing, but also that his use of various devices is also endless and rarely repeated.

CHAPTER IV

HARMONIC ANALYSIS OF SOLO ON BLACK NARCISSUS

Much of the primary harmonic development in jazz improvisation originated from the bebop era. The jazz language most often reviewed is that of performers such as Charlie Parker, Dizzy Gillespie, and others.⁵⁶ As such, there is a specific set of chord patterns and solo ideas that improvisers study in order to function as a jazz improviser. Joe Henderson developed a jazz language that not only expanded this traditional sound palette, but flirted with avant-garde techniques, combining the two to form a signature Henderson approach; a style that borders on both the bebop and avant-garde approaches while never fully committing to either. The harmonic function of Henderson's compositions provides an outlet for him to effectively portray his improvisational style.

Joe Henderson's compositions are similar in harmonic form and content, yet differ greatly with regards to performance style. As such, the results of his harmonic improvisations are also very different. Though his improvisation methods may be similar, and exact in some instances, the solos from each composition are wildly different. Therefore, it is important to examine each solo separately. The following analysis will then reveal the notion that Joe Henderson was an improviser who created his own approach while being influenced by two distinct eras of jazz.

⁵⁶ Jazz improvisation textbooks such as Scott Reeves, *Creative Jazz Improvisation*. Upper Saddle River, NJ: Prentice Hall, 3rd ed., 2001, often use transcriptions from the above mentioned musicians to teach a method for jazz improvisation.

⁵⁸ Jamey Aebersold. *Gettin' it Together*, Vol. 21, Aebersold Play-Along Series, 1979, p. 34.

Joe Henderson's solo on his composition "Black Narcissus" is one of gentleness, particularly when compared to the solos analyzed in upcoming chapters. The overall impression of the solo Henderson performs is one of restraint and quiet intensity. As the mood of the piece dictates, Henderson's intensity levels change as well. As with any great jazz improviser, Henderson uses melodic contour, rhythmic variation, and appropriate dynamic contrast to make the overall solo effective as a tool for communication. Accordingly, Henderson's harmonic choices are tonal in nature through the two choruses he performs. Finally, Henderson achieves a 'through-composed' feel on the solo. Many of the motives he plays end beyond the realm of the form. The nature of the piece, with its relaxed mood and irregular form, is also a factor in Henderson achieving this concept.

Scales and Arpeggios

Henderson consistently and exclusively uses tones from the Ab Dorian scale. The Ab Dorian scale is the second mode of Gb major, and appears in the first eight measures of each chorus he plays. Using the Ab Dorian scale, Henderson avoids the classical harmonic or melodic minor sound. The raised sixth scale degree, combined with the lowered seventh scale degree, provides an alternative to the more traditional minor scales, as modality, in this case, is more open-ended than tonality. See Figures 4.1, 2, and 3.

Figure 4.1: Ab Dorian



Figure 4.2: mm. 1-8, 1st chorus of Joe Henderson's solo on "Black Narcissus"

Figure 4.3: 2nd chorus, mm. 29-32

As in the first modal section, Henderson uses the Dorian scale over the second modal section, this time using F# Dorian, or the second mode of E Major. Again, the use of the Dorian creates a more open-ended texture than a strict minor tonality. See Figures 4.4, 5, and 6 below.

Figure 4.4: F# Dorian

Figure 4.5: mm. 9-15

Figure 4.5 shows musical notation for measures 9-15. The notation is in treble clef with a key signature of one sharp (F#). It consists of two staves. The first staff contains measures 9-15, with chord changes from F#-7 to G#-7/F# and back to F#-7. The second staff contains measures 16-22, with chord changes from F#-7 to G#-7/F# and back to F#-7. Slurs and fingering numbers (5) are present throughout.

Figure 4.6: mm. 33-39

Figure 4.6 shows musical notation for measures 33-39. The notation is in treble clef with a key signature of one sharp (F#). It consists of two staves. The first staff contains measures 33-39, with chord changes from F#-7 to G#-7/F# and back to F#-7. The second staff contains measures 40-46, with chord changes from F#-7 to G#-7/F# and back to F#-7. Slurs and fingering numbers (5) are present throughout.

In m. 16, which is the eighth measure in the second grouping, the F# Dorian scale is carried over to the A major seventh chord, and functions as both F# Dorian from the previous material as the second mode in E major, and as A Lydian, the fourth mode of E major. The Lydian scale can also be viewed as a major scale that substitutes a raised fourth tone; vertically, the sound is that of a sharp eleventh. See Figure 4.7.

Figure 4.7: m. 16



At the same spot harmonically in the second chorus, m. 40, Henderson creates harmonic tension by imposing notes from the Eb major scale over the A major seventh chord. See Figure 4.8.

Figure 4.8: m. 40



Two views of this action are, first, as an anticipation of the upcoming harmony, which is Eb major seventh, or, second, as a tritone substitution by imposing the notes of the scale whose root is a diminished fifth up from the original root. Either way, this pattern creates harmonic tension and conflict against the existing chord.

From the analysis, it was previously noted that the harmonic motion increases drastically on the last third of the form. Each of the chords has a major seventh with a sharp eleventh tonality, and the Lydian mode would traditionally accompany this chord as a logical harmonic choice for improvisation. However, the speed at which the harmony moves in this section makes it challenging to highlight linear, scalar performance. Therefore, Henderson uses chord tones, arpeggios, and common tone modulation to

navigate the harmony. Often, the sharp eleventh tone is highlighted, as noted in the following example. See Figure 4.9.

Figure 4.9: 1st chorus, m. 20



The tones Henderson played in this passage are all derived from the Lydian mode, and the F# functions as the sharp eleventh tone, as indicated by the chord symbol. The pattern is then surrounded by the 3rd, 6th, and 7th tones in the same scale. A similar approach occurs in the same spot of the second chorus, in m. 44. See Figure 10.

Figure 4.10: 2nd chorus, m. 44



Arpeggios, also referred to as vertical playing, are very common substitutes for a horizontal scale, or linear, approach. Henderson prefers arpeggios in the final eight measures, and he uses them heavily throughout the final eight measures of each chorus, which constitute the rapid harmonic movement. Arpeggios are the preferred device to navigate the changes in each chorus, particularly the first six measures of each section. See Figures 4.11a and 11b.

Figure 4.11a: mm. 17-20



Figure 4.11b: mm. 21-22



Measure 16, from the 1st chorus, has a broken Eb major arpeggio, while m. 17 has a descending F major seventh arpeggio. In m. 21, Henderson plays an Eb major triad, and in the following measure, an inverted descending A minor triad is played. The A minor triad functions as the third, fifth, and seventh in the F major seventh chord, while it also works as the 7th, 9th, and sharp 11th in the Bb major seventh chord.

Arpeggios also function as the solo devices in the same section of the second chorus, as noted in the next example. See Figure 4.12.

Figure 4.12: mm. 42-44



A descending F major seventh, with passing tones from the F major scale are clearly represented in m. 42, while an ascending Bb major seventh arpeggio is found in m. 43. An example of using a common tone to navigate the harmony occurs in the final measures of the solo, in mm. 46 and 47. See Figure 4.13.

Figure 4.13: 2nd chorus, mm. 46-47



Henderson uses the tones A and E in a striking rhythmic context to create intensity at the end of the solo. The notes function differently for each chord, and are as follows: in m. 46, as the 3rd and 7th in F major, and as the 7th and sharp 11th in Bb major, and in m. 47, as the 2nd and 6th in G major, and as non-chord tones in Ab major.

By using arpeggios, Henderson clearly demonstrates his bebop influences, as arpeggios are, historically, a major part of the language of jazz. Arpeggios are often found in the solo improvisations of pre-bebop performers, such as Louis Armstrong and Coleman Hawkins. Yet, by combining them with his use of modes, he demonstrates his willingness to expand his bebop heritage.

Scale Patterns and Sequences

In addition to arpeggios and common tones between chords as harmonic ideas, Henderson also employs scale-based patterns in his use of harmonic devices. This is apparent in several sections of his solo on “Black Narcissus.” He first uses a descending

fifth sequence to open the solo; all of the tones emanate from Ab Dorian. He starts off with the 9th, vertically speaking, or the 2nd degree of the scale, descends to the 5th, and approaches the next measure linearly to the root of Ab Dorian at the beginning of the next measure. This pattern is repeated an additional time in the third measure. See Figure 4.14.

Figure 4.14: mm 1-4. Pattern in Ab Dorian



Henderson also uses scales performed in 3rds, as evidenced by mm 10-16. He uses rhythmic variance to change the melodic direction, and the use of space also adds to the intensity of the pattern. Henderson starts using the motive on beat 3 of m. 10, and continues the sequence through beat two of m. 12 before varying the rhythmic value. See Figure 4.15.

Figure 4.15: mm. 10-12. Pattern in 3rds derived from F# Dorian



In example 15, starting with m. 13, the rhythmic variation is apparent, as it pertains to the previous example. However, the pattern is consistent with the previous pattern found in example 14. See Figure 4.16.

Figure 4.16: mm. 13- 15. Variant on 3rds in F# Dorian



There is another variation of the 3rds motive in the second chorus, starting at m. 35, in which Henderson uses the pattern with rhythmic variety, particularly the use of 16th note rhythms, which also gives the harmonic motion a faster, more hurried feel. Although this pattern is rhythmically different, the use of thirds is consistent with the previous two examples, and emerges as a preferred pattern by Henderson in this solo. See Figures 4.17 and 18.

Figure 4.17: mm. 35-38



Figure 4.18: mm. 39-40



Harmonic Anticipation and Use of Non-Chord Tones

There are moments in the course of Henderson's solo that he will use non-chord tones to create harmonic tension and dissonance, which is referred to as playing "outside"

the changes. Playing material that defies or contrasts the written chord changes is a device commonly used by great improvisers to further the musical idea of tension and release. Henderson executes this idea in two ways. First, Henderson anticipates harmonic changes by implying the harmonic function before it arrives in the course of the chord changes. Second, he provides the occasional imposition of outside harmony over the prescribed chord changes. Both concepts are used in the course of finishing a melodic idea or to start a new phrase. In later chapters, these concepts will be more prevalent; Henderson uses the ideas sparingly in the choruses of “Black Narcissus.”

Henderson first uses the idea of anticipation in m. 39, on beat 3. Henderson plays a triplet pattern over the F# minor seventh chord that contains D and Bb, two tones that belong to Eb major, which arrives at measure 41. The pattern is continued in m. 40, with the Eb major sound firmly intact and imposed over the A major seventh chord. See Figure 4.19.

Figure 4.19: mm. 39-40



Example 4.18 provides an example of both outside playing and anticipation of harmony. The motive, which is derived from the Eb major scale, is outside of the realm of A major, yet also serves as an anticipation. The next measure, m. 41, is an Eb major seventh chord, and begins the last grouping of eight measures in the form.

One other example of non-chord tones being imposed over the harmony is found at the end of the solo, in m. 47. As alluded to earlier, the tones A and E are not found in Ab major 7, though are played as part of a sequence. See Figure 4.20.

Figure 4.20: m. 47



It is the anticipation of harmony and reinforcement of non-chord tones that help Henderson stand out. His approach is subtle, though noticeable, and demonstrates his awareness of harmony and his ability to be subversive of it. This demonstration is also important because it begins the separation from Henderson's ideas and traditional bebop performance.

Summary of Harmonic Performance

As noted earlier, Henderson uses harmony in his solo in accordance with the style, texture, and color of the piece that he is soloing on. Because of this, the solo on "Black Narcissus" is perhaps the most straight forward of the three pieces analyzed in terms of tonal improvising. Although there are some very interesting rhythmic choices, the approach to harmonic improvisation on this tune is very subdued, gentle, and, except as noted in m. 47, well within the framework of the chord changes. The piece itself is presented in the same manner, and Henderson is careful to use the improvised solo as a way to highlight the colors and textures of the harmonic function, with the exceptions as

noted. The remaining compositions share similarities in formal construction and harmonic motion with “Black Narcissus,” yet are different stylistically. As such, Henderson’s other solo improvisations will reflect a similarity in approach, with regard to his use of scales and other devices, yet with very little repetition of harmonic ideas.

CHAPTER V

HARMONIC ANALYSIS OF SOLO ON RECORDAME

As noted in the opening of the previous chapter, Joe Henderson is a performer who makes harmonic improvisational decisions based on the dictated musical mood. As such, Henderson makes melodic choices in “Recordame” that are different from the ideas presented in “Black Narcissus.” Likewise, the solo from “Inner Urge” will differ greatly as well, and will be addressed in the following chapter.

Stylistically, “Recordame” is a bossa nova, borrowing from Latin and Brazilian rhythmic concepts with jazz harmony. The song is usually performed at a medium-up tempo. Additionally, “Recordame” is the most harmonically conventional of the three compositions. The composition uses the traditional ii7-V7-I pattern which is common in so much of the jazz repertoire. As such, Henderson displays elements of the bebop traditions of jazz more so in this solo than in the other solos picked for analysis. Henderson’s influence is strongly tied to the bebop era, but his forward thoughts on harmony in this solo help to link the bebop and post-bop eras of jazz improvisation.

Scales and Arpeggios

As in “Black Narcissus,” Henderson uses the Dorian mode to full effect in “Recordame.” The motives that begin each of the four choruses all employ the sound of the A Dorian mode, which is derived from the G major scale. See Figures 5.1-4.

Figure 5.1: Recordame, 1st chorus, mm. 1-4Figure 5.2: 2nd chorus, mm. 17-20Figure 5.3: 3rd chorus, m. 33 through beats 1-2 of m. 36

Figure 5.4: final chorus, mm. 49-52



In each beginning motive, Henderson utilizes the tones of the Dorian mode that give the overall texture an open-ended sensation; the 2nd, 4th, and 6th scale degrees. The minor sound is preserved, but not restricted to a harmonic or melodic minor precedent. Additionally, each motive is completely different, and leads its respective chorus in different paths. Henderson clearly demonstrates the versatility and flexibility of the sound of the scale.

Henderson also uses the Dorian mode in the second grouping of each chorus, over the C minor seventh, and creates open, unrestrictive, yet minor sounding textures. See Figures 5.5 and 6.

Figure 5.5: mm. 5-7



Figure 5.6: mm. 21-24



In the figure above, Henderson uses F#, which is the 6th of A Dorian, as a leading tone elongation of the previous chord, and it resolves nicely to the 5th of the C minor seventh chord. He also begins the first extended arpeggio using C Dorian in this section. The arpeggio is a descending diatonic 7th arpeggio, meaning that the scale is used to create a sequence of 7th chords. Individually, each chord has a different sound, whether major, minor, or dominant. Performed as Henderson has done, the texture is not only very fluid and open, but it actually imposes different tonal shifts over the minor chord: Eb major 7th, D minor 7th to C minor 7th, and Bb major 7th over the F7 chord at the end of m. 24. The line continues into the next measure, as noted in the next example. See Figure 5.7.

Figure 5.7: m. 25



In the third chorus, Henderson uses the Dorian scale in a much more obvious link to the bebop language, though the tones are exclusive to the Dorian mode. See Figure 5.8.

Figure 5.8: mm. 37-39



In this phrase, there is a descending F7 arpeggio which hints to the previously mentioned diatonic 7th arpeggios, in that the pattern imposes a dominant 7th sound over a minor 7th chord. Henderson was a master at creating textures that don't belong to the original sound of the chord.

Henderson uses arpeggios to a greater extent overall in the solo to “Recordame” than in the solo to “Black Narcissus,” hinting to both bebop and post-bop performance. Arpeggios are particularly useful to Henderson in the last eight measures of the form. He combines arpeggios with chromatic tones to create the bebop sound from which his influence derives. In m. 8, he imposes a Gb major triad over F7, creating tension by

altering the original harmonic function. The F7 acts as V7 which resolves to I: in this case, Bb major. See Figure 5.9.

Figure 5.9: mm. 8



In the same chorus, mm. 10-11, Henderson uses a descending Db major triad, which is 7, 5, and 3 of the Bb minor chord over which it is played. He follows with an ascending Ab major 9th arpeggio in the next measure. In m. 23 he elongates the harmony of Ab minor over Db7. He uses a descending Ab minor seventh arpeggio over the chord before resolving the pattern to the 3rd of the chord. These motives are examples of the conventional ways Henderson uses arpeggios. See Figure 5.10.

Figure 5.10: mm. 10-12



A different way in which Henderson uses arpeggios appears in m. 56, in the final chorus. Henderson imposes a descending Eb diminished seventh arpeggio over C minor seventh, thereby creating two opposing timbres. See Figure 5.11.

Figure 5.11: mm. 56-57



Henderson reverts back to a conventional arpeggio, the Bb major 9th arpeggio over the Bb major seventh chord, to bring a sense of closure to the phrase. He links the two arpeggios together with chromatic alterations of the harmony over F7. Specifically, he uses the sharp 9th on beat 3 of m. 56, to the 6th, 7th, and flat 9th, which resolves to the 5th tone in Bb major.

Alterations of extended harmony in jazz are a concept that really becomes first exploited in the bebop era, notably on V7 chords that resolve to I. Henderson's use of this device in a post-bop harmonic format recalls one of the interesting qualities about his performance: an awareness of, and influence from, post-bop jazz.

Scale Patterns and Sequences

Most of the patterns Henderson performed in this solo accentuate what composers or theoreticians would refer to as through-composed melodies: melodies that are not created out of patterns or motives in order to create a sense of forward melodic motion. Examples of this are found throughout the solo. One of Henderson's great strengths as an improviser is his concept of melody. Of course, his strength as a melodic improviser is amplified by his emphasis on creating harmonic interest. However, there are some prevalent patterns that are derived from scales used that are obvious as harmonic devices.

The most notable of these patterns is found in the second chorus, in which a descending diatonic 7th pattern is created out of the Bb major scale, and is used over Cmin7, F7 and Bbmaj7, mm. 23-25. Measure 26 also has this device, though using the Ab major scale. This sequence also functions as a scale pattern, alluded to earlier as a diatonic 7th pattern. See Figure 5.12.

Figure 5.12: mm. 23-27, beat 2



Digital patterns are patterns using specific, ordered scale numbers to create solo concepts. Jamey Aebersold describes the patterns as exercises for improvisation, as the number system allows the performer to adapt the idea in any key.⁵⁸ Henderson also uses digital patterns to great effect. There is an important example, which is found in m. 31. Henderson uses a digital pattern from the F major scale combined with chromatics that contains the following sequence; 2 1 7 1, 4 3 b3 natural 3, 6 5 #5 natural 5. See Figure 5.13.

Figure 5.13: m. 31



The second note in each section is a chord tone of F major, and is approached by the preceding note in the F major scale, then descends by half-step and returns by half-step. The pattern then starts over by ascending a perfect fourth. The pattern is approached by a rapid flurry of 16th notes and is seamless in its transition. This is a good indicator that Henderson's uses of digital patterns or sequences occur as a natural extension of the development of the solo, and not as a predetermined solo idea: a sign of Henderson's high level of creative spontaneity. See Figure 5.14.

Figure 5.14: mm. 30-31



Digital patterns and sequences create harmonic stability for many improvisers, particularly young students of improvisation. Although Henderson is an improviser of the highest caliber, he uses patterns creatively and with consideration to an overall theme, hence the reason there so few examples. Yet again, this lick is an example of a demonstration of his bebop roots, while incorporating the modern harmonic sensibility he is known for in the jazz community.

Another important sequence is found from mm. 39-44. Henderson uses the rhythmic value of the song's melody, and infuses the rhythm with altered tones over each V7 chord in the group, then resolves each motive to the seventh tone of each I chord. See Figure 5.15.

Figure 5.15: mm. 39-44



This particular harmonic sequence refers to the original melody of the composition: references to the melody during the course of a solo are an important tool for improvisers. Henderson takes this concept further by using the altered harmony on the V7 chords to create a disjunctive version of the melody.

Harmonic Anticipation and Prolongation

In this solo, Henderson generally lines up his solo ideas with the harmony by using a common tone between two chords to navigate the harmony or by using guide tones, specifically the 7th tone of the V7 to resolve to the third of the tonic, resolving as the chord appears in time. Very few, convincing examples of anticipated harmony exist in this solo. Rather, Henderson uses harmonic prolongation, or an intentional stretching of the previous harmony over the succeeding chord, to much greater effect.

In the final chorus, m. 56 is where the most compelling anticipation in the solo exists. Henderson plays an Eb diminished 7th arpeggio (5-3-b9-7 in F7) over C minor seventh, two full beats before F7 arrives. See Figure 5.16.

Figure 5.16: m. 56



The diminished chord also functions as chord tones in F7, and Henderson anticipates the arrival of that chord with the performance of that phrase. Another example of anticipation of the V7 chord is found in the opening chorus, in m. 8, in which Henderson again anticipates F7 one beat early. See Figure 5.17.

Figure 5.17: m. 8



The tones represent the sharp 5th and natural 4th tones over F7, both of which cause tension over both the C minor seventh and F dominant seventh chords.

A new development in Henderson's approach to harmony is that of harmonic prolongation. As stated earlier, prolongation is the process of stretching the previous harmony with a motive that is played into the chord that is in succession. Henderson uses this technique to create tension over a I chord, while delaying the resolution of said harmony. In m. 9, he prolongates the altered V7 chord of F7 over Bb major 7. See Figure 5.18.

Figure 5.18: m. 9



Henderson uses the sharp 9th, flat 9, and root from F7, a common harmonic resolution in bebop, and E, a non-chord tone in F7, and plays it over the I chord, in this case, Bb major, before resolving the idea back to the 5th of Bb. Henderson uses prolongation three measures later, in m. 12. This time, Henderson prolongates the Ab minor seventh chord over Db7 before resolving the pattern to the 3rd of that chord. See Figure 5.19.

Figure 5.19: m. 12



One additional prolongation happens within the diatonic 7th sequence referred to earlier in this chapter, and its occurrence is a result of the pattern sequence, but important nevertheless. In m. 25, on the downbeat of the Bb major seventh chord, the F7 arpeggio is played. The notable part of this elongation is the presence of Eb, which is a perfect 4th from the root of the Bb major 7 chord, and generally considered as an interval to avoid when improvising. Henderson uses it here as part of the aforementioned digital sequence,

Figure 5.21: mm. 27-31

The image shows two staves of musical notation. The top staff covers measures 27, 28, 29, and 30. It starts with a treble clef and a key signature of two flats. Chords are written above the staff: AbM7 in measure 27, Ab-7 in measure 28, and Db7 in measure 29. The bottom staff covers measures 29 and 31. It starts with a treble clef and a key signature of two flats. Chords are written above the staff: Gbm7 in measure 29, G-7 in measure 30, C7 in measure 31, Fm7 in measure 31, and E7#9 in measure 31. Dynamic markings 's' and 'f' are placed below the notes in various measures.

Henderson borrows from the bebop tradition further with uses of chromatics in m. 30, and combines this with a modern approach, using a Bb minor pentatonic scale in m. 29, and the digital pattern in m. 31. Additionally, the resolutions to each chord avoid the half-step resolution of the 7th of V7 to the 3rd of I. This manner of harmonic resolution is not a concern for Henderson in this motive. Rather, the melodic shape dictates the harmonic resolution. Henderson further demonstrates his bebop influence in mm. 46 and 47. See Figure 5.22.

Figure 5.22: mm. 46-47

The image shows a single staff of musical notation. It starts with a treble clef and a key signature of two flats. Chords are written above the staff: G-7 in measure 46, C7 in measure 46, Fm7 in measure 47, and E7#9 in measure 47. A dynamic marking 's' is placed below the notes in measure 47. A fingering '6' is placed below the notes in measure 47.

The motive in m. 46 is very reminiscent of the work of Charlie Parker. However, as Parker would typically follow the pattern with more arpeggios, Henderson uses a linear approach to finish the motive. Additionally, Henderson approaches the E7#9 with the sharp 9th tone, and resolves up to the 3rd, which is generally the exact opposite of the

downward resolutions in many bebop patterns. The lick is finished off with the following tones in E7#9; the 5th, flat 6th, 7th, root, and flat 9th.

Both of the above examples solidify the statement that Henderson was aware of, and steeped in, traditions of bebop jazz, but not bound to it. Henderson used unconventional resolution methods and linear, harmonically challenging patterns and motives. More importantly, he augmented his performance on “Recordame” with bebop references, yet pushed forward for new discoveries.

Summary of Harmonic Performance

There is a clear and conscious effort on the part of Joe Henderson to employ a linear approach to harmonic improvisation over the modal sections of each chorus of this song. Those linear sections set up a variety of harmonic devices during the sections of more rapid harmonic movement, including vertical, arpeggios-based devices, faster harmonic motion through 16th notes, and elongation and anticipation of the harmony during the rapidly moving sections. Through this model, Henderson creates the notion of a through-composed composition through the improvisation. Through a linear approach, Henderson creates phrases that transcend the form of the piece.

Many of the methods Henderson uses in “Recordame” are similar to those found in “Black Narcissus”: an application of the Dorian sound over minor seventh chords, a scale-based linear approach, and anticipation of harmonic functions. However, as per the examples, the results are vastly different in the solo of “Recordame” from that of “Black Narcissus.” This reinforces Henderson’s worth as an improviser of innovation and originality.

Henderson's use of bebop motives correctly suggests a reference to, but not a reliance on, the bebop language. In fact, his avoidance of bebop sensibilities in "Black Narcissus" and "Inner Urge" suggest the thoughts of an improviser who was clearly trying to move jazz improvisation into new directions. In the next chapter, we will see Joe Henderson's best example of this premise.

CHAPTER VI
HARMONIC ANALYSIS OF SOLO ON INNER URGE

Of the three solos selected for analysis, Joe Henderson's solo on "Inner Urge" is perhaps the most extreme example of his harmonic approach to improvisation, which is a method that has already been demonstrated to be diverse in nature, based on the analysis of the previous solos. Recalling the notion that Henderson is an improviser whose harmonic decisions are based on musical mood, his solo on "Inner Urge" is much more daring and aggressive. Additionally, this solo contains many new Henderson motives, patterns, and sequences that are distinctive from the other solos presented. As his solo on "Recordame" was different from "Black Narcissus," "Inner Urge" differs from either of the previous solos. This analysis will further cement the contention that Henderson was an improviser of harmonic originality and depth.

Scales and Arpeggios

In the previous compositions, the Dorian mode is the main harmonic vocabulary Henderson draws from for improvising. The modal section in "Inner Urge" is different. Henderson uses two distinctly different modes in the course of the improvisation. The first mode Henderson uses is the Locrian #2 mode, which is the sixth mode in the ascending melodic minor scale. The Locrian #2 mode creates a half-diminished sound, as the 3rd and 5th of the scale are lowered. The 7th mode from

any major scale is called Locrian. The sole difference between the two modes is that the 2nd scale degree is raised in Locrian #2. See Figures 6.1 and 2.

Figure 6.1: G major scale and F# Locrian



Figure 6.2: A melodic minor and F# Locrian #2



Henderson uses the Locrian #2 mode in the first four measures, over the F#m7(b5) chord. Again, this scale creates a diminished sound, and is appropriate for the prescribed chord. However, Henderson doesn't use the mode on every chorus: he uses the mode on the first, second, and third choruses only. In later choruses, Henderson uses outside harmony and anticipation on the F#m7b5. That Henderson avoids using the Locrian #2 mode in later choruses suggests development of melodic ideas using an outside harmonic approach. See Figures 6.3-5.

Figure 6.3: first chorus, mm. 1-4



Figure 6.4: second chorus, mm. 25-28



Figure 6.5: third chorus, mm. 49-52



The second mode Henderson uses in the modal sections is the Lydian mode, which is derived from the major scale as the fourth mode. In mm. 5-8, F major 7 #11 is the chord; in mm. 9-12, E-flat major 7 #11; in mm. 13-16, D-flat major 7 #11. As such, Henderson uses the Lydian modes appropriate to each chord liberally. In the example below, Henderson uses the scales in a sequential manner, using similar rhythmic motives to accentuate the harmony of the raised fourth. See Figures 6.6-8.

Figure 6.6: F Lydian, Eb Lydian, 1st chorus, mm. 5-8, 9-12

Figure 6.7: 2nd chorus, mm 29-32, 33-36, and 37-40

Figure 6.8: 3rd chorus, mm. 53-56, 57-60, and 61-64

The above figures illustrate Henderson's use of the Lydian mode on each major 7#11 chord in a particular chorus. Of the eight choruses Henderson plays, choruses two and three are the only times in which Henderson uses exclusively the Lydian mode on all three sections. The mode is used primarily in a linear fashion, as in m. 56, or in a pattern emphasizing the sharp fourth, as in m. 53, mm. 57-58, and mm. 61-64.

seventh, sharp eleventh arpeggio without the root in sequence. A descending Eb major arpeggio is found in m. 83, and a descending G half-diminished arpeggio, or Eb dominant seventh without the root, is imposed over the harmony in m. 84. The arpeggios that Henderson is using on this section are similar to how he uses them in a general sense: as a way to create texturally open-ended sounds with extended harmony while avoiding the root of the chord.

Another example of Henderson's use of major scale sounds is found in the 5th chorus, mm. 103-108. Henderson uses the sound in a diatonic seventh pattern that starts in F major, and then resolves to Eb major. See Figure 6.10.

Figure 6.10: 5th chorus, mm. 103-108



In m. 105, Henderson emphasizes the Lydian sound in the descending F dominant seventh arpeggio, but quickly changes back to the major scale tonality in m. 106. This sound is dominant for the remainder of the pattern. Henderson also uses the major scale sound in the seventh chorus, mm. 149-152. See Figure 6.11.

Figure 6.11: 7th chorus, mm. 149-152



In m. 150, Henderson ends the motive directly on the natural fourth; an unusual move considering the previous implications of perfect intervals and direct clash with existing chord tones. Henderson also implies a V7 harmony in m. 152. The Eb and Db on beat two functions both as non-chord tones in F major, and as the sharp and flat ninths in C7, which would function as V7 in F major. The presence of these tones in conjunction with the remainder of the tonal passage suggests that Henderson is imposing the sound of C7 over the F major seventh sharp eleventh chord. C7 is nowhere in the original harmonic content of the tune, nor is there a functioning V7 chord. However, Henderson's imposition of this harmony is not only a demonstration of his knowledge of outside playing, but a suggestion that he was superimposing the V7-I harmonic resolution.

As found in figures 9 and 11, arpeggios are also prevalent throughout the solo. Many times Henderson avoids playing the root of the arpeggio over a certain chord, or starts the arpeggio on a tone other than the root or third. Henderson often uses arpeggios to navigate the rapidly changing harmony in the last eight measures of the form. See Figure 6.12.

Figure 6.12: 1st chorus, mm. 17-24

The image shows two staves of musical notation in treble clef, 4/4 time. The first staff (measures 17-20) contains the following handwritten chord symbols: E^bM7, D^bM7, D^bM7, and B^bM7. The second staff (measures 21-24) contains the following handwritten chord symbols: C^bM7, A^bM7, B^b7#11, and G^bM7. Arpeggiated lines are drawn over the notes in measures 17, 18, 19, 20, 22, 23, and 24. Measure numbers 17, 21, and 24 are indicated at the start of their respective staves.

In this example, Henderson uses arpeggios deriving from different chord tones. In m. 18, he uses the descending Db major triad over the Db major seventh chord, indicating that the root is the secure tone. In m. 19, he plays a descending F# minor seventh arpeggio, which is also D major ninth from the third, over the D major seventh chord, and uses inversions of arpeggios, as in m. 24, an inverted descending B minor arpeggio over the G major seventh chord. In these passages, Henderson continues to demonstrate his bebop influence while also suggesting a post-bop approach. Arpeggios are not uncommon to improvisation: this analysis is merely to show Henderson's use of arpeggios as a post-bop performer using hints of bebop tradition.

Figure 13 below shows that, in m. 46, over the A major seventh chord, Henderson uses a descending, inverted B major triad arpeggio, implying the Lydian sound. Henderson's application of Lydian is notable for two reasons. First, he avoids the sound of the perfect fourth interval created by the root and natural fourth. Second, by also avoiding the third of the chord, Henderson also implies the B major tonality over A major. Henderson also uses a descending Ab major seventh sharp fifth arpeggio, which implies an augmented sound, over the Bb7 sharp eleventh chord. See Figure 6.13.

Figure 6.13: 2nd chorus, mm. 46-47



In the fourth chorus, Henderson again employs the use of arpeggios in the final eight measures of the form. First, he uses an inverted descending B major triad over the E major seventh chord. The next arpeggio examples occur as follows: an inverted descending F minor triad over the Db major seventh chord, an inverted descending C# minor seventh arpeggio over the D major seventh chord, and a descending D# minor triad over the B major seventh chord. Finally, in m. 95, Henderson uses a descending Ab major seventh sharp fifth arpeggio followed by a descending F# half-diminished seventh arpeggio over the Bb7 sharp eleventh chord. See Figure 6.14.

Figure 6.14: 4th chorus, mm. 89-92, 95-96

The image shows two staves of musical notation in treble clef. The first staff contains measures 89 through 92. Measure 89 is marked with a treble clef and a sharp sign, and has the chord label $E7\#11$ above it. Measure 90 has the chord label $D\#7\#11$. Measure 91 has the chord label $D7\#11$ with a slur over the notes. Measure 92 has the chord label $B7\#11$ with a slur over the notes. The second staff contains measures 95 and 96. Measure 95 has the chord label $B\flat7\#11$ above it. Measure 96 has the chord label $G7\#11$ above it. The notation includes various note values, rests, and slurs indicating arpeggiated figures.

Again, Henderson uses arpeggios in a bebop fashion, although the rich harmony of this section of the piece is of a post-bop nature. Using the various arpeggios allows Henderson to navigate the difficult harmonic passage while suggesting alternate harmonies over this chord sequence. In the sixth chorus, Henderson uses a series of arpeggios to emphasize the chord changes over the final six measures of the form. See Figure 6.15.

Figure 6.15: 6th chorus, mm. 139-144

Again, Henderson achieves distinctive sound palettes that are rooted in bebop tradition, yet highlights Henderson's brand of conceptual improvisation through the use of arpeggios. The first example is in m. 139: Henderson uses descending diatonic triads from the D Lydian mode, or the fourth mode of A major. He follows this pattern in m. 140 with a repeated descending D# major triad. Finally, in mm. 143 and 144, he highlights the tones of an Ab major seventh sharp fifth chord over the Bb7 sharp eleventh chord, and plays a descending B minor seventh arpeggio over the G major seventh chord.

Henderson continues with the use of arpeggios through the final eight measures of the form on the final two choruses. He uses a sequential pattern in the seventh chorus, mm. 163-168, that utilizes the upper chord tones of the ninth, seventh and fifth in a specific rhythmic subdivision. He follows up this motive with arpeggios that highlight upper chord tones, thirds, and sharp elevenths, in the final four measures of the last chorus. Henderson avoids performing the root in this final sequence, as is common on many of the previous examples. See Figures 6.16 and 17.

Figure 6.16: 7th chorus, mm. 163-168Figure 6.17: 8th chorus, mm. 189-192

Through his use of scales and arpeggios, Henderson once again achieves a harmonic sound that is different from his sound on “Black Narcissus” or “Recordame.” From the analysis, it can be presumed that Henderson is very aware of the tonality of the piece, yet uses the scales and arpeggios to create a sound that often avoids a strict adherence to the root movement. Henderson creates the open textures by highlighting upper chord tones in both linear and vertical instances. The presence of the extended harmony in his use of arpeggios, and consequently, the use of the 2nd, 4th, and 6th scale tones, help Henderson create a harmonic texture that differs from the other solos. Additionally, Henderson also demonstrates early and often his ability to improvise within and around the prescribed chord changes, thus furthering the notion that he creates harmonic statements that simultaneously conforms and challenges the existing harmonic palate.. This statement reinforces the contention that Joe Henderson is a performer who weaves between bebop and avant-garde improvisation while never fully committing to either.

Scale Patterns and Sequences

Also notable from many of the above examples is the prevalence of patterns and sequences, more so in “Inner Urge” than either of the previous solos. In fact, much of the material in the solo to “Inner Urge” is based on recurring themes and patterns. Recurring themes generally occur two ways in “Inner Urge” as a motive developed over a number of measures, or as a repeated digital pattern in different choruses over similar material. The first sequential example is illustrated in the opening chorus of the solo, beginning in the first measure. See Figure 6.18.

Figure 6.18: 1st chorus, mm. 1-4



This opening statement by Henderson establishes a motive that is developed over the next eight measures, employing some rhythmic variations. However, the general shape of the motive is intact, as noted in Figure 19 below. The consistent tones are A and B, or Bb over the Eb major seventh sharp eleventh chord, ensuring proper harmonic application. The motives in the figure below are resolved by descending scale patterns. See Figure 6.19.

Figure 6.19: mm. 5-8, 9-12

The image shows two staves of musical notation. The top staff is in F major (FM7#11) and the bottom staff is in E-flat major (EbM7#11). Both staves feature a triplet-based motive with a sharp fourth and root, carried out for six measures. The notation includes various rhythmic values and accidentals, with a '5' marking under the first measure of each staff.

Another example of this technique is found in the third chorus, in which Henderson plays a triplet-based motive that utilizes the fifth, sharp fourth, and root of their respective Lydian modes. This motive is carried out for six measures. See Figure 6.20.

Figure 6.20: 3rd chorus, mm. 54-56 and 57-59

The image shows two staves of musical notation. The top staff is in F major (FM7#11) and the bottom staff is in E-flat major (EbM7#11). Both staves feature a triplet-based motive with a sharp fourth and root, carried out for six measures. The notation includes various rhythmic values and accidentals, with a '5' marking under the first measure of each staff.

Finally, a third example appears in the sixth chorus. As per the previous motives, this example also appears in the opening modal sections of the form. The harmonic material is slightly different between sections. There are examples of both arpeggios and linear movement. However, the accelerated triplet rhythmic feel acts as the catalyst for this sequence. See Figure 6.21.

Figure 6.21: 6th chorus, mm. 129-132, 133-136

The image shows two staves of musical notation. The first staff is labeled $E^b M7\#11$ and the second staff is labeled $D^b M7\#11$. Both staves are in 7/8 time. The first staff contains measures 129-132, and the second staff contains measures 133-136. The notation includes various rhythmic values, slurs, and accents, indicating a complex and rhythmic melodic line.

The second sequential method Henderson uses is the repetition of a pattern. An example of this is found in the third chorus, mm. 62-69, with a repeat in the final chorus, mm. 174-182. Henderson uses a five note repeated pattern based on the first five notes of each scale represented, except in mm. 66 and 69, in which Henderson uses a 3-2-1-6 sequence (from E Major) and -7-6-#4-3-2 sequence (from B Major) respectively. Additionally, a slight sequential variation is found in mm. 70-71. Here, Henderson uses a 7-6-#4-3 (from C Lydian) and 3-2-1-6 (from A Major), respectively. See Figure 6.22 and 23.

Figure 6.22: 3rd chorus, mm. 62-71

Figure 6.23: 8th chorus, mm. 174-182

In the first example, Henderson uses the first five notes from Db Lydian to begin the motive. In the development section, beginning in m. 65, Henderson maintains the basic shape of the pattern by adjusting the notes played. He plays the third, second, root, and sixth scale degrees in E major, then adjusts to the fifth, third, second, and root in Db major and D major. Henderson then plays the seventh, sixth, fifth, third, and second scale degrees in B major. He concludes the sequence by playing the seventh, sixth, sharp fifth,

and third scale degrees in C major and the third, second, root, and sixth scale degrees in A major. Consequently, the range of the instrument is uniform between patterns.

Figure 6.23 is not as complicated, yet has the same premise. Over the F major seventh sharp eleventh chord, Henderson plays a triplet-based motive using the sharp fourth, third, root and seventh of F Lydian. He then plays a lick using the fifth, sharp fourth, second and root of Eb Lydian that accelerates to sixteenth notes and uses the sharp fourth, third, second, and root of the same scale. Finally, over the Db major seventh sharp eleventh chord, Henderson transposes the sharp fourth, third, second, and root motive to fit that chord.

Sequences and other scale patterns also occur within this solo in other ways. A scale pattern of thirds appears starting in m. 31 that shares a similarity with a pattern that appears in the solo to “Black Narcissus.” As demonstrated by the examples, this similarity of a harmonic idea in different Henderson solos is a rare occurrence. See Figures 6.24-26.

Figure 6.24: pattern in 3rds from “Black Narcissus,” mm. 10-16

The image displays two staves of musical notation in treble clef, representing measures 10 through 16. The notation includes various chords and triplet markings. The first staff (measures 10-12) features chords G#-7/F# and F#-7. The second staff (measures 13-16) features chords F#-7, G#-7/F#, F#-7, and AM7. Triplet markings (indicated by a '3' and a bracket) are placed over groups of notes in measures 10, 11, 12, 13, 14, 15, and 16. The notes are primarily eighth and sixteenth notes, with some quarter notes.

Figure 6.25: 2nd pattern in 3rds from “Black Narcissus,” mm. 36-39

Figure 6.26: pattern in 3rds from “Inner Urge,” mm. 31-35

In both examples from “Black Narcissus,” the pattern ascends and descends for resolution of the line. In “Inner Urge,” the pattern only ascends, and is transposed to accommodate the Eb major seventh sharp eleventh chord. There are obvious rhythmic differences to the pattern as well.

As per the examples, scale patterns and sequential motives prove to be important tools once again for Henderson. The sequences and patterns presented serve as crucial harmonic devices for Henderson, as they again demonstrate his ability to use both extended and outside harmony with effective results. Additionally, the patterns presented,

with one notable exception, are different from the other solos analyzed in previous chapters.

Harmonic Anticipation and Use of Non Chord Tones

Many of the motives presented for analysis thus far have crossed over into different sections of the harmonic analysis. There have been numerous examples presented that show Henderson's comfort with creating tension through atonal performance. Additionally, many of the motives presented in other categories of analysis also have demonstrated the qualities that define harmonic anticipation. The first notable anticipation of harmony Henderson performs that differs from previous examples is found in m. 47, on beat 4. Henderson anticipates the harmony to the B \flat 7 sharp eleventh chord on the preceding A major seventh chord by playing the root and sixth tones of that chord. See Figure 6.27.

Figure 6.27: mm. 47-48



Another example of Henderson's ability to anticipate the harmonic function occurs in m. 64. In the course of the previously mentioned digital pattern, Henderson anticipates the E major seventh chord on beat 4 of the previous measure. See Figure 6.28.

Figure 6.28: mm. 64 to 65, beat 2



One additional example is found in m. 88, in which Henderson anticipates the harmony yet again to the E major seventh chord. The tones he uses are the third, fifth, second, and seventh of E major. See Figure 29.

Figure 6.29: mm. 88-89



Henderson also diverts the intended harmony very early in the solo. Specifically, in the first chorus, Henderson uses tones outside of Db Lydian to create tension on the existing harmony. See Figure 30.

Figure 6.30: mm. 13-16



Henderson begins the passage with an Ab major ninth arpeggio, which fits DbMaj7 (#11), then quickly finishes the phrase with the outside tones E, A, and a return

to E. He follows this phrase with a new motive in m. 16 that borrows tones from the C major pentatonic scale. With the exception of C, which acts as a common tone between the pentatonic scale and the Db major seventh chord, none of the other tones fit the prescribed harmony starting with beat 3 in measure 14. The G# at the end of m. 16 is the resolution to the E major seventh chord in m. 17.

The following example of Henderson's use of non-chord tones is not as extreme, but telling nonetheless. Henderson superimposes F# Dorian over the F# half-diminished chord in mm. 147 and 148. The presence of C# and D# from F# Dorian are the tones that create tension, as neither tone belongs to F# Locrian #2. See Figure 6.31.

Figure 6.31: mm. 145-148



Finally, there are two noteworthy examples in which Henderson uses both harmonic anticipation and non-chord tones in the same passage. The first of these examples occurs in mm. 117-119. Henderson anticipates the A major seventh chord on beat 4 of m. 117, by playing the sharp fourth and third tones. In m. 118, Henderson uses chromatic non-chord tones to navigate the A major seventh chord. In m. 119, he uses an F#, which would constitute an altered tone of a sharp fifth, over the Bb dominant seventh sharp eleventh chord. See Figure 6.32.

Figure 6.32: mm. 117-119



The second example is found from mm. 184-186. In m. 184, over the Db major seventh sharp eleventh chord, Henderson anticipates the E major seventh chord on beat 3 and 4. This pattern begins with notes deriving from Db Lydian and the non-chord tone of A natural, which would function as an augmented fifth over Db major. Chromatic non-chord tones surround scale tones in m. 185 before resolving to the Db major seventh chord in m. 186. See Figure 6.33.

Figure 6.33: mm. 184-186



These examples also represent yet another interesting facet of Henderson's harmonic approach to improvisation. His awareness of the harmonic function of the form allowed him the option to simultaneously circumvent and anticipate the harmony within the same improvised passage.

Henderson's use of both non-chord tones and harmonic anticipation within this solo are significant because it reinforces the notion that he is a jazz performer who is willing and able to push the boundaries of harmony, even in his own harmonically complex compositions. Through the above analysis, the conclusion is that not only is

Henderson adept at making choices to perform outside of the prescribed harmony, but also that he is deliberate and conscious about making tension an important facet of the harmonic approach in this solo. The contention has been throughout the course of this document that Henderson walks a fine line between bebop and the avant-garde, while never committing fully to either. The solo on “Inner Urge” is a testament to that.

Summary of Harmonic Performance

The nature of the style, tempo, and harmonic function of “Inner Urge” was paramount in Henderson’s creation of an improvised solo that is bold. Henderson proves that he is a master at harmonic phrasing by yet again achieving a ‘through-composed’ feel that was found on the previous pieces. Many of the motives that begin each chorus are independent from the previous beginning motives. There are more deliberate ‘out’ sections also, as there are clearer indications of ideas that circumvent the prescribed harmonic function. Also, unlike the previous solos, there is a larger amount of repetition that occurs in this solo. Most of the repetition is localized within the solo itself, with one example of a pattern similarity from a previous solo discovered. The repetition of patterns is used to create intensity and forward motion in the solo. The following chapter will summarize the observations presented and will culminate in revealing a diverse harmonic style that is unmistakably Joe Henderson.

CHAPTER VII

SUMMARY AND CONCLUSIONS

In Chapter I, it was established that the purpose of this document was to begin critical study of jazz saxophonist Joe Henderson, a performer whose important contribution to jazz is widely overlooked by the music community. This study was meant to reposition Henderson as an important figure in jazz with three general methods. First, it was necessary to create a biography from several sources. Second, new transcriptions of selected compositions and their corresponding improvised solos were created to counter inconsistent or simply incorrect versions of lead sheets found in song books. Third, a harmonic analysis of these compositions, in a comparative sense, and improvised solos, as separate entities, was executed. The analysis in this study is primarily of a descriptive nature, using observations and musical examples from the three recordings. The treatise is a description of how Henderson expresses harmony in a vertical and linear fashion with bebop and avant-garde influences through his improvisations. The treatise also intends to serve as a springboard for further research on his improvisational style.

Methods

This study on Henderson used new transcriptions created by the author, and verified as accurate by repeated performance of the transcriptions, to connect Henderson's approach to harmonic improvisation. The model for analysis, as

mentioned in Chapter I, was loosely based on a method used by Woodrow Witt in his expanded study of the melodic tendencies of saxophonist Sonny Stitt.⁶⁰ Careful analysis was conducted by the author for each composition to use in this comparative study, and for each individual improvised solo to present for individual scrutiny. It was important to examine each improvisation separately to support the author's contention that Henderson's solos were firmly entrenched between bebop and avant-garde styles.

Results of the Analysis

From the analysis of the compositions, three points can be made about Henderson's compositional style with regard to the solos presented for analysis. First, Henderson wrote pieces that emphasized his original concept of harmonic function. Combining long modal sections with sections of rapid harmonic motion is a method Henderson devised that, intentionally or not, combines traditional jazz or bebop harmonic function with an avant-garde aesthetic. The harmonic focus and emphasis, as with his other compositions, is on the resolute sound of the major chord movement. Second, Henderson explored the variety of possibilities that the sound of modal jazz could provide. For example, "Recordame" was strictly using the Dorian sound in the opening of its form, while "Black Narcissus" alternated between Dorian and Phrygian sounds. Contrary to both, "Inner Urge" explored both major modes with the Lydian sound and minor modes with the Locrian #2 sound. All of these scales are modal: they are derived from major or minor scales, and create different sonic possibilities. Third, Henderson wrote compositions that were specifically designed to provide an outlet for his style of

⁶⁰ Woodrow Witt. *Sonny Stitt: His Life and Music*. DMA dissertation, University of Houston, 2000.

improvisation. Henderson was a prolific composer who wrote in a variety of styles, including conventional forms such as the blues. However, the compositions presented for analysis are each similar in harmonic content that suggest a format Henderson was trying to achieve. Other Henderson compositions, including “Jinriksha,” “Afrocentric,” and “Gazelle,” are strikingly similar in format.

The analysis of his improvised solos answered many questions this author originally presented. The first inquiry was that of tonal performance versus performance outside tonality. Henderson proves to be a brilliant harmonic soloist whose ability to navigate the most complex chord structures is apparent in each solo. The vast majority of his performance was tonal in nature, hence the reason for writing compositions suited for his particular style. Related to this is the revelation that Henderson became a more harmonically adventurous soloist when the mood of the piece dictated it as appropriate. The examples from “Inner Urge” in chapter VI demonstrate his ability to play atonally, and then resolve in a manner that reemphasizes the tonality of the piece.

The next query posed concerned vertical or arpeggiated, versus horizontal or linear performance. Through the analysis, Henderson demonstrated, with regard to his personal style, that both methods are of near equal importance. Henderson utilized both long linear statements and arpeggiation throughout the course of each solo. What was revealed additionally was that Henderson used both scales and arpeggios to emphasize tones beyond the standard seventh chord. Often, Henderson chose to use the extended harmony rather than the standard harmonic choices to provide color and texture. The solo in “Inner Urge” provides numerous examples of this concept.

The next major issue posed was whether or not Henderson demonstrated the concept of harmonic anticipation, which means deliberately playing the harmonic function prior to its arrival. Henderson generally was very exact in the approach to improvising over the chord changes. However, each solo had at least one example of an instance in which Henderson deliberately anticipated the approach of an upcoming chord. In the case of “Inner Urge” harmonic anticipation was a common occurrence. What was not expected, however, was Henderson’s example of harmonic prolongation found in “Recordame.” Henderson, as noted, stretched the harmonic function of the F7 chord into the Bb major seventh chord before resolving halfway through the measure. This observation brings to light Henderson’s ability to function inside and outside of bebop traditions.

The final major inquiry involved repetition, not only internally within a solo, but also as compared to each additional solo. It was expected that there would be a reasonable amount of repetition of licks or ideas between solos. What this author originally contended was that there would be enough riff-based ideas or licks to conclude that Henderson had signature ideas as part of his improvisational style. In spite of this contention, Henderson only presented one similar idea that was found in more than one solo; the pattern in thirds from “Black Narcissus” and “Inner Urge.” Additionally, the patterns differ greatly in the way that they are resolved. There is an example of internal repetition that occurs in “Inner Urge,” with the pentatonic pattern, but the repetition only occurs once. Therefore, it is the conclusion of the author that Joe Henderson is an innovative improviser who demonstrates complex, unpredictable, and seemingly

unlimited harmonic ideas. There is very little internal repetition within a given solo, with only a small trace of external repetition between solos. Though his methods of harmonic improvisation are consistent between solos, the end result on each solo is vastly different.

An important revelation that emerged throughout the course of the analysis that was not originally planned on was the notion of Henderson using harmonic phrasing to create a 'through-composed' feel throughout his improvisations. In each solo, Henderson uses harmonic motion to phrase over the beginning of the form. Many soloists use harmony as a means to end phrases at the beginning of the form, usually with a resolution of a common harmonic pattern, such as a ii-V7-I. As this pattern is not a common harmonic factor in these compositions, Henderson is able to create motion over the beginning of the form. Even in "Recordame," which does have successive ii-V7-I patterns, Henderson is still able to formulate lines that stretch the concept of form and resolution.

It should be noted that rendering accurate rhythmic quantization for each of the solos proved to be the most challenging aspect of creating the new transcriptions. Henderson's rhythmic performance was very difficult to notate, as that aspect of his performance was equally as complex as his harmonic aspect. Therefore, the final transcriptions, while accurate with regards to pitch notation, are an approximation rhythmically.

Suggestions for Further Research

Because this is the first known critical study of any sort on Joe Henderson, the study is by no means comprehensive. This study makes specific observational remarks

about Joe Henderson's harmonic improvisational style. The solos and compositions selected were meant to limit the study. There is a vast amount of material Henderson composed that remained outside of the focus of this document that warrants further research. Examining his other works might establish a greater insight into Henderson as a composer. Consequently, an examination such as this might further the currently presented notion of Henderson as an innovative harmonic improviser.

While it became obvious to this author that other elements of improvisation, such as rhythm and melody, were an important part of Henderson's overall aesthetic, these concepts were not appropriate for this study. However, it should be noted that Henderson's harmonic capacities are augmented by his penchant for creating interesting melodic statements. It also became abundantly clear that Henderson is equally rhythmically adept. Rhythm and melody often affect harmonic choices and motion. Both rhythm and melody are important factors of Henderson's total output, and should be examined more closely.

Joe Henderson had a prolific career that spanned over thirty years. The compositions and solos that were selected for analysis cover only a part of his early career, which is a very small section of his total catalog. Research evaluating Henderson's evolution as a soloist and composer would be another important step toward bringing the proper recognition for his contributions to jazz. As stated in Chapter I, Henderson is best known in the general music community for recording material of other composers, such as Davis, Jobim, and Strayhorn.

It is ironic that one of Henderson's final albums, *Joe Henderson Big Band*,⁶¹ revisits much of Henderson's early compositional output, including those selected for analysis here. To compare Henderson the budding innovator of the 1960s with Henderson the elder statesman would be a fascinating study into his development as an improviser. Additionally, Henderson recorded the compositions selected for analysis numerous times throughout his career. Comparing the numerous recorded versions with the original recordings would potentially reveal Henderson's evolution as a harmonic improviser on these three pieces.

In addition to being an innovative improviser on his own compositions, Henderson is also a master interpreter of the songs of others, as evidenced by the acclaim received for the number of tribute albums released on Verve in the 1990s. It was not uncommon for Henderson to perform the occasional standard mixed in with his original compositions. An examination of Henderson's improvisational style on music composed by others would contribute to the overall examination of Henderson as a performer.

Henderson was a harmonic improviser who was innovative yet respected the history and traditions of jazz. He was certainly one of many great improvisers who flourished from the 1950s and beyond. Though out of the scope of this study, a comparative study with Henderson and his contemporaries would further the contention that Henderson was an improviser of originality and depth.

It has also been documented in this study and other sources that Henderson has a strong influence on the sound and harmonic approach of modern jazz saxophone. Based

⁶¹ Tom Lord, *The Jazz Discography*, Vancouver: Lord Music Press, 2002, p. 476.

on this documentation, a comparative analysis between Henderson and his modern counterparts would potentially reveal that Henderson was a leading innovator of the modern approach to jazz improvisation.

Finally, to truly understand Henderson's style and harmonic approach, one must listen intently to his music. An artist can be best understood through the absorption of his art. This study encourages jazz musicians to learn about Joe Henderson through the transcriptions provided and to conduct original research of their own.

Conclusion

This study has documented Joe Henderson as one of the important figures in jazz history. Further, this study has revealed Henderson's harmonic approach to improvisation as one of clarity and inventiveness, as one of originality and depth. Henderson was an innovator of the highest order, and his contributions are noted in the context of this study. Many of his contemporaries are documented noting Henderson's influence on the development of jazz improvisation. Additionally, younger jazz musicians have gone on record to clarify that Joe Henderson is a direct influence. Drummer Carl Allen, a frequent collaborator of Henderson, wrote in the liner notes of a Henderson tribute CD:

Swing, imagination, courage, and innovation. These words bring to mind something different and special. That someone in this case is tenor saxophonist Joe Henderson, who is, in my opinion, one of the pioneers of jazz.⁶²

⁶² Allen, Carl. Liner Notes to "Thank You Joe," by the Arkadia Jazz All-Stars, Arkadia Records, 1998.

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Selected Discography of Joe Henderson

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APPENDIX A

LEAD SHEET TRANSCRIPTIONS FOR *BLACK NARCISSUS*, *RECORDAME*, AND
INNER URGE

Lead Sheet

Black Narcissus

Joe Henderson

transcribed by Arthur White

Medium Swing Waltz ♩ = 132

A^bm7 B^bm7/A^b A^bm7 B^bm7/A^b

A^bm7 B^bm7/A^b A^bm7 B^bm7/A^b

5

F[#]m7 G[#]m7/F[#] F[#]m7 G[#]m7/F[#]

9

F[#]m7 G[#]m7/F[#] F[#]m7 A Maj7

13

E^bM7(#11) F M7(#11) B^bM7(#11) C M7(#11)

17

E^bM7(#11) F M7(#11) B^bM7(#11) G M7(#11) A^bM7(#11) B^bM7(#11) C M7(#11)

21

Lead Sheet

Recordame

Joe Henderson

transcribed by Arthur White

Quick Latin ♩ = 160



Lead Sheet
Quick Swing ♩ = 230

Inner Urge

Joe Henderson
transcribed by Arthur White

F#m7(b5)
 5 F#M7(#11)
 9 E♭M7(#11)
 13 D♭M7(#11)
 17 E M7 D♭M7 D M7 B M7
 21 C M7 A M7
 23 B♭7(#11) G M7

APPENDIX B

SOLO TRANSCRIPTION OF *BLACK NARCISSUS*

Black Narcissus

Joe Henderson

Transcribed by Arthur White

(solo transcription)

1st Chorus

Ab-7 Bb-7/Ab Ab-7 Bb-7/Ab
 Ab-7 Bb-7/Ab Ab-7 Bb-7/Ab
 F#-7 G#-7/F# F#-7 G#-7/F#
 F#-7 G#-7/F# F#-7
 AM7 EbM7#11 FM7#11 BbM7#11 CM7#11
 EbM7#11 FM7#11 BbM7#11 GM7#11 AbM7#11 BbM7#11 CM7#11

2nd Chorus

Ab-7 Bb-7/Ab Ab-7 Bb-7/Ab Ab-7 Bb-7/Ab

This page contains five staves of musical notation for guitar. The notation includes various chord voicings and fingering instructions. The chords and their positions are as follows:

- Staff 1: A^b-7 , B^b-7/A^b , $F\#-7$, $G\#-7/F\#$
- Staff 2: $F\#-7$, $G\#-7/F\#$, $F\#-7$
- Staff 3: $G\#-7/F\#$, $F\#-7$, A^M7 , $E^b^M7\#11$
- Staff 4: $F^M7\#11$, $B^b^M7\#11$, $C^M7\#11$, $E^b^M7\#11$
- Staff 5: $F^M7\#11$, $B^b^M7\#11$, $G^M7\#11$, $A^b^M7\#11$, $B^b^M7\#11$, $C^M7\#11$

The notation includes various fingering instructions such as s (slide), $\#$ (bend), and \flat (bend). A box labeled "To piano solo" is located at the end of the fifth staff.

APPENDIX C
SOLO TRANSCRIPTION OF *RECORDAME*

Recordame

Joe Henderson

(solo transcription)

Transcribed by Arthur White

1st chorus

1st Chorus

A-7

C-7

F7

BbM7 Bb-7 Eb7 AbM7 Ab-7 Db7

Gbm7 G-7 C7 Fm7 E7#9

2nd Chorus

2nd Chorus

A-7

C-7

F7

BbM7 Bb-7 Eb7 AbM7

Ab-7 Db7 Gbm7 G-7 C7

FM7 E7#9
 51
 3rd chorus
 A-7 C-7
 55
 F7 BbM7 Bb-7 Eb7 AbM7 Ab-7 Db7
 59
 GbM7 G-7 C7 FM7 E7#9
 45
 Final Chorus
 A-7 C-7
 49
 F7 BbM7 Bb-7 Eb7
 56
 AbM7 Ab-7 Db7 GbM7
 59
 G-7 C7 FM7 E7#9 A-7
 62
 To Trumpet Solo

The musical score is written in G major and 4/4 time. It features a variety of chord voicings and melodic lines. The first staff (measures 51-54) is marked with FM7 and E7#9. The second staff (measures 55-58) is marked with A-7 and C-7. The third staff (measures 59-61) includes chords F7, BbM7, Bb-7, Eb7, AbM7, Ab-7, and Db7. The fourth staff (measures 45-48) is marked with GbM7, G-7, C7, FM7, and E7#9. The fifth staff (measures 49-50) is marked with A-7 and C-7. The sixth staff (measures 56-58) includes chords F7, BbM7, Bb-7, and Eb7. The seventh staff (measures 59-61) includes chords AbM7, Ab-7, Db7, and GbM7. The eighth staff (measures 62-64) includes chords G-7, C7, FM7, E7#9, and A-7. The score concludes with a double bar line and the instruction 'To Trumpet Solo'.

APPENDIX D

SOLO TRANSCRIPTION OF *INNER URGE*

Inner Urge

(solo transcription)

Joe Henderson

Transcribed by Arthur White

1st Chorus

Handwritten annotations for the 1st Chorus:

- Staff 1: $F\#0$
- Staff 2: $FM7\#11$
- Staff 3: $E_bM7\#11$
- Staff 4: $D_bM7\#11$, $5VA$
- Staff 5: $E M7\#11$, $D_b M7\#11$, $D M7\#11$, $B M7\#11$
- Staff 6: $C M7\#11$, $A M7\#11$, $B_b 7\#11$, $G M7\#11$

2nd Chorus

Handwritten annotations for the 2nd Chorus:

- Staff 1: $F\#0$
- Staff 2: $FM7\#11$



3rd Chorus



63

Bm7#11 Cm7#11 Am7#11 Bb7#11 Gm7#11

4th Chorus

73

F#o Fm7#11

81

Ebm7#11 Dbm7#11

87

Em7#11

91

Dm7#11 Bm7#11 Cm7#11 Am7#11 Bb7#11 Gm7#11

5th Chorus

97

F#o Fm7#11

103

Ebm7#11

109

Dbm7#11

115

Em7#11 Dbm7#11 Dm7#11 Bm7#11

117 **C[#]M7[#]11** **A[#]M7[#]11** **B^b7[#]11** **G[#]M7[#]11**

6th Chorus

121 **F[#]∅** **F[#]M7[#]11**

127 **E^bM7[#]11**

131 **D^bM7[#]11**

135 **E[#]M7[#]11** **D^bM7[#]11**

139 **D[#]M7[#]11** **B[#]M7[#]11** **C[#]M7[#]11** **A[#]M7[#]11** **B^b7[#]11** **G[#]M7[#]11**

7th Chorus

143 **F[#]∅**

147 **F[#]M7[#]11**

151 **E^bM7[#]11**

