

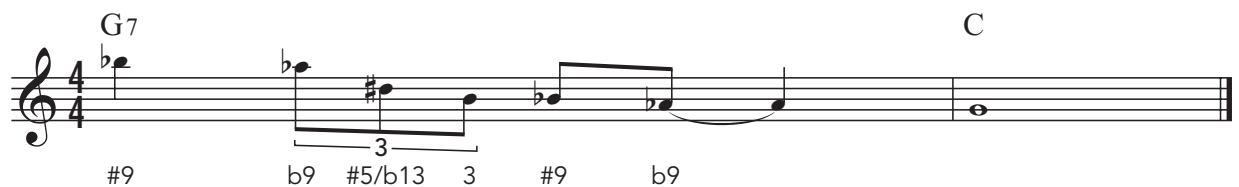
# #9/b9

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The #9/b9 resolution is one of the most commonly-used resolutions on dominant chords in the bebop jazz vocabulary. For example, on an F7 chord, you can play a G# (the #9) followed by Gb (the b9), which then resolves to F, which is the 5th of a BbΔ7 chord that the F7 could be resolving to (F is also the 5th of a Bb-7 chord, if the resolution is to minor instead of major). The sound of the b9 resolving to the 5th is strong on its own, and it's made even more powerful by adding the #9 at the beginning.



A common implementation of the #9/b9 resolution is a lick called the "Cry Me a River" lick, which is a quote from the first phrase of the song "Cry Me a River," superimposed on the harmony of a dominant 7 chord.



Note that in addition to the #9 and b9 alterations, the Cry Me A River lick also includes the #5 (or b13).

# Improvisation Exercises Using #9/b9

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## Exercise 1 — #9/b9 on dominant 7 chords

On a song form, use a #9/b9 resolution on each dominant chord that resolves.

Exercise 1 consists of three staves of music in 4/4 time. The first staff has chords F7, B<sup>b</sup>7, F7, C-7, and F7. The second staff has chords B<sup>b</sup>7, B<sup>b</sup>7, F7, A-7, and D7. The third staff has chords G-7, C7, F7, G-7, and C7. Slanted lines indicate improvisation over the chords, and specific notes are written for the resolutions.

## Exercise 2 — Cry Me a River lick

Use the Cry Me a River lick on each dominant 7 chord.

Exercise 2 consists of three staves of music in 4/4 time. The first staff has chords F7, B<sup>b</sup>7, F7, and F7. The second staff has chords B<sup>b</sup>7, B<sup>0</sup>7, F7, and D7. The third staff has chords G-7, C7, F7, G-7, and C7. The 'Cry Me a River' lick is shown as a triplet of notes (B<sup>b</sup>, A<sup>b</sup>, G) over the F7 chord.