

THE JAZZ WORSHIP

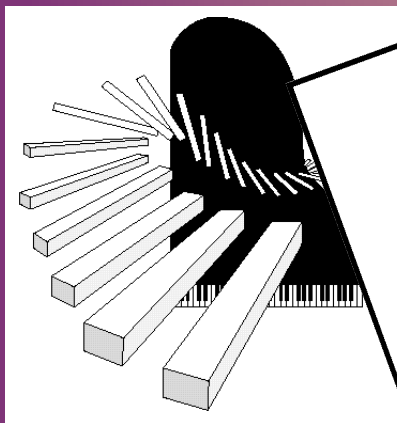
A Step by Step
Improvisation
Tutorial

KEYBOARDIST

Part 2: Raised 9th

Jazz Harmony in Hymns and Choruses
Using Raised Ninth Chords

- 4 Chapters, 98 Pages
- 116 musical examples
- Advanced Level



**FREE
SAMPLER**
Chapter 1 only

Visit [WorshipInfo.com](http://www.worshipinfo.com) for the complete book.
<http://www.worshipinfo.com>

Barry Liesch

**Worship
info.com**

\$14.95

Acknowledgements

I wish to express my appreciation to the students in Advanced Keyboard Skills at Biola University (La Mirada, California) who provided the immediate incentive to create this work. I also want to thank David Russell, director of Instructional Resources at Biola, who prepared the delightful “church mouse” icons, and Mike Kent, Third Party Liaison at Roland Music, who designed the cover. I am particularly indebted to the yeoman work of Phillip F. Rust, who scoured the manuscript for errors, sensed gaps in the materials, and made a number of significant suggestions that resulted in improvements. My deepest thanks to each of you!

CHANGE MY HEART, O GOD/ Eddie Espinosa

© 1982 Mercy/Vineyard Publishing. All Rights Reserved. Used by Permission.

JESUS, I LOVE YOU/Monroe Thompson

© 1980 Maranath! Music. All Rights Reserved. Used by Permission

FATHER, I LOVE YOU/Terrye Coelho

© 1972 Maranath! Music. All Rights Reserved. Used by Permission

COPYRIGHT NOTICE AND SOFTWARE LICENCE LIMITATIONS

The Jazz Worship Keyboardist Sampler © 1999 by Barry W. Liesch

Barry W. Liesch owns The Jazz Worship Keyboardist and all copyrights pertaining thereto. You may generate five (5) printed copies only of the materials contained in this software.

You may not modify The Jazz Worship Keyboardist under any circumstances. All other uses of The Jazz Worship Keyboardist require a separate written license from Barry W. Liesch. Please enquire for more details. Barry W. Liesch reserves all rights to The Jazz Worship Keyboardist not expressly granted by this notice.

Contents

Chapter 1. Introduction to the Raised 9th

Chapter 2. Raised 9th in V-I & Secondary Dominants*

Chapter 3. Raised 9ths Up/Down a 1/2 Step*

Chapter 4. Raised 9ths in Extended Pieces*

*** This document is a sampler. The asterisked chapters are available at [WorshipInfo.com](http://www.worshipinfo.com). Visit <http://www.worshipinfo.com> for the complete book.**

chapter I of 4 Introduction to the Raised 9th

- 9 pages
- 16 examples

In these chapters we are applying aspects of jazz harmony to hymns and choruses. The raised ninth is used frequently in jazz and can be especially useful in projecting a sense of *expressiveness* of your church keyboard playing. You will likely use it most when you are accompanying a soloist or a group, or when you are soloing and you need some special, dramatic colors. You will probably use it infrequently for congregational singing, except when you are supporting the singing by yourself without the help of other instruments. Why? Other musicians may find this sound too difficult to employ fluently.

The raised ninth sounds complex and is complex, and often demands that other related complex sounds (quartals, raised 11ths, 13ths) be present in order for the music texture to sound consistent. This presentation is intended to unravel that complexity and make the sound understandable and accessible.

My task is to clarify, to point out possibilities, and to provide a profitable path for integration for different kinds of learners. In terms of difficulty, this material would likely be covered in the fourth year of a college music program or at the graduate level.

The chapters that follow employ a variety of techniques. Short examples of hymns and choruses show how the chord can be applied. Fill-in-the-blank examples will help you acquire hands-on experience inserting raised ninths yourself.

I will show you the theory. Concentrated, analytic exercises will reveal the basic relationships, and help get the sound into your ear.

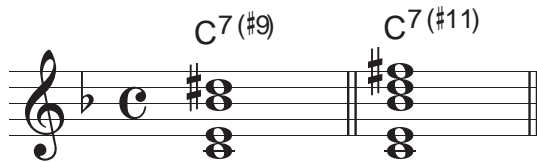
Finally, you'll work with some long examples so you can see how raised elevenths function in a musical context. The chapters will not, however, deal with any rhythmical issues--only harmony. Raised ninths containing raised 11ths or flatted 13ths will also be included.

For the complete book visit <http://www.worshipinfo.com>

The Raised 9th Sound

Depending on the musical context the raised ninth can have an edgy, sweet and sour, metallic, or arresting quality of sound. In all cases, it sounds complex. It's harsher than the raised eleventh, and cuts through textures more. Compare the sounds of the raised ninth and the raised eleventh below yourself.

Example 1



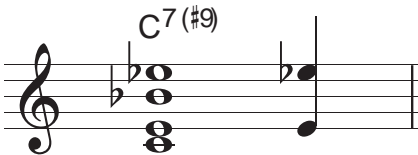
In the pages that follow, the raised ninth will be spelled with a raised 9th (D# below) or a flatted 10th (Eb below), depending on the musical context. Either spelling will be deemed acceptable.

Example 2



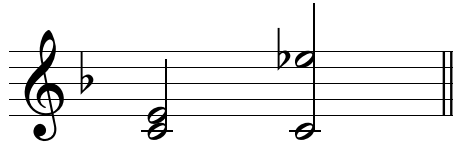
Sonically, the important element is the E-Eb dissonance (expressed below in quarter notes) which gives the chord its peculiar quality.

Example 3



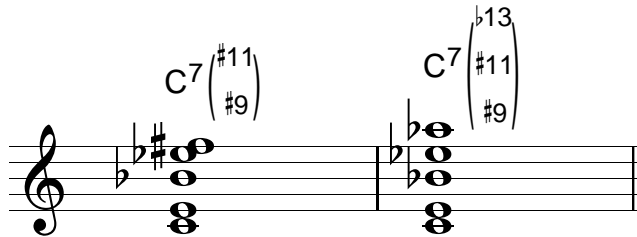
Also observe that the major third (root C to E) is on the bottom, and the minor third or tenth (root C to Eb) is on the top.

Example 4



A raised 11th or a flatted 13th can be combined with a raised 9th chord.

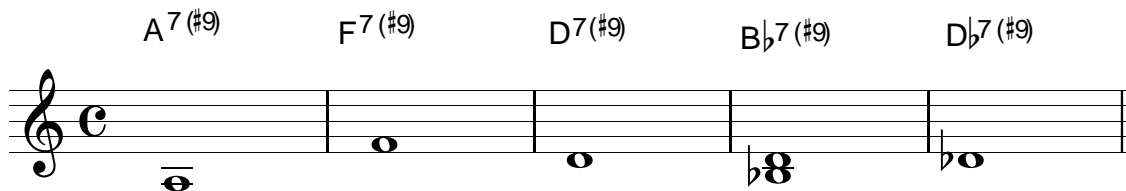
Example 5



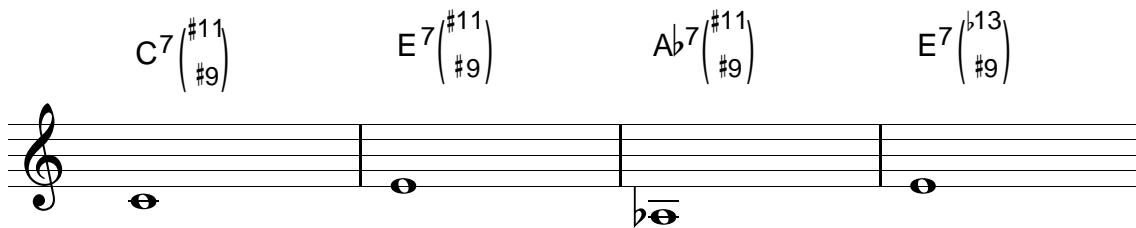
Chord Formation Exercises

Take the time now to complete the following written exercises. The answers are at the end of the chapter.

Exercise 6



Exercise 7



$G^7 \begin{pmatrix} \flat 13 \\ \sharp 9 \end{pmatrix}$ $B\flat \begin{pmatrix} \flat 13 \\ \sharp 11 \end{pmatrix}$ $E\flat 7 (\sharp 9)$ $D^7 \begin{pmatrix} \sharp 11 \\ \sharp 9 \end{pmatrix}$

Exercise 8

$G^7 \begin{pmatrix} \flat 13 \\ \sharp 9 \end{pmatrix}$ $D^7 (\sharp 9)$ $B^7 \begin{pmatrix} \flat 13 \\ \sharp 9 \end{pmatrix}$ $E\flat 7 \begin{pmatrix} \sharp 11 \\ \sharp 9 \end{pmatrix}$ $B\flat 7 \begin{pmatrix} \flat 13 \\ \sharp 9 \end{pmatrix}$

Now, I'll share a brief overview of the key ideas in chapters two through four.

Raised Ninth as a V-I Progression

Dominant progressions (V-I) are possible with the raised 9th.

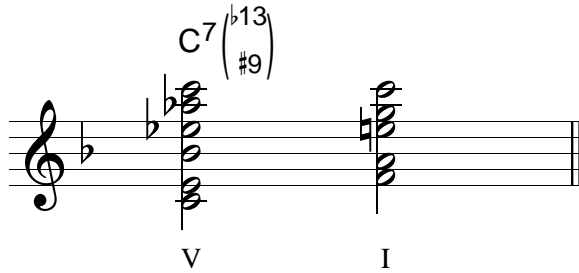
Example 9

$C^7 (\sharp 9)$ $C^7 (\sharp 9)$

V I V I

The raised ninth is often combined with a flatted 13th.

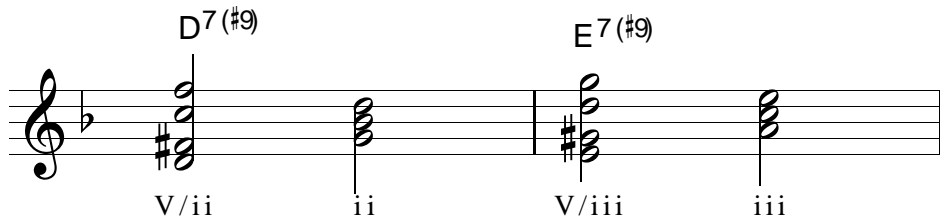
Example 10



Raised Ninth as a Secondary Dominant

The raised 9th can also function as a secondary dominant. Below the raised 9th functions as a V/ii and a V/iii. We will cover this in detail later.

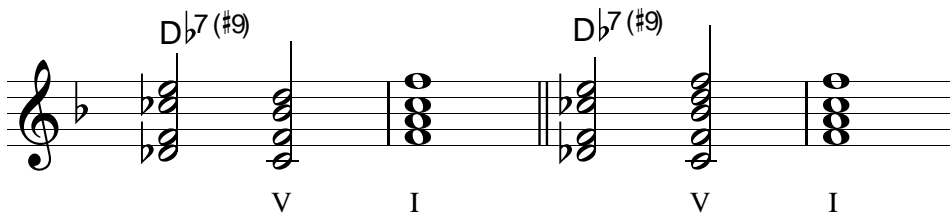
Example 11



Raised 9th moving up or down a 1/2 step

The raised 9th functions effectively when its root moves a 1/2 up or down. Below a Db raised ninth falls a 1/2 step to a C sus 9 chord.

Example 12



The raised 11th added below ("G") is part of the diatonic scale.

Example 13

Musical notation for Example 13. It shows a single staff in treble clef with a key signature of one flat (Bb). The first measure contains a chord labeled $D\flat 7 \left(\begin{matrix} \#11 \\ \#9 \end{matrix} \right)$. Below the staff, the figured bass notation 'V' is written under the first measure and 'I' is written under the second measure. The second measure contains a chord with a root of F.

The root of the raised ninth can also rise a 1/2 step. Below the root movement is from E to F. The flatted 13th here (high C) is diatonic to F major.

Example 14

Musical notation for Example 14. It shows a single staff in treble clef with a key signature of one flat (Bb) and a common time signature (C). The first measure contains a chord labeled $E 7 \left(\begin{matrix} \#9 \end{matrix} \right)$. Below the staff, the figured bass notation 'I' is written under the first measure. The second measure contains a chord labeled $E 7 \left(\begin{matrix} \flat 13 \\ \#9 \end{matrix} \right)$. Below the staff, the figured bass notation 'I' is written under the second measure.

Below the chord progression leads to IV. Many uses for this progression occur in hymns and choruses.

Example 15

Musical notation for Example 15. It shows a single staff in treble clef with a key signature of one flat (Bb). The first measure contains a chord labeled $E 7 \left(\begin{matrix} \flat 13 \\ \#9 \end{matrix} \right)$. Below the staff, the figured bass notation 'IV' is written under the second measure. The second measure contains a chord with a root of F.

Here's an example that demonstrates several of the ideas discussed.

Example 16

B \flat (#9) G \sharp (#11) C \sharp 7(#13)

Sing praise to God who reigns a - bove, The ___

V V/VII I

E \flat 7(#9) B7(#13)

God of all cre ___ a - tion, The God of pow'r, the

ii V/ii

B7(#13)

God of love, the ___ God of our sal ___ va - tion.

ii V/ii ii

You might have considered the harmonies above as “too hot” (inappropriate) for that classic hymn! Nonetheless, the example serves as a good (if shocking) introduction to the sound of the raised ninth. You may find the examples in subsequent chapters to be more tasteful.

Summing up, the raised ninths can function as a V-I, a secondary dominant, and its root can move up or down a minor second. In the next chapter we’ll look at raised ninths as V-I progressions and secondary dominants.

Ways to Use these Chapters: Strategies for Different Learners

In learning to improvise, individuals go about the task in different ways. Some, for example, prefer to study materials in a non-linear fashion whereas other like a step-by-step approach. Therefore, here are some optional ways of working your way through these materials.

1. *For creative, strong-willed, learners.* Concentrate on some representative examples and the answers at the end of the chapters one through three--proceed non-linearly in whatever way seems best. Then go to chapter four and try to employ raised ninths of your own in the tunes given or in pieces of your own choosing. Compare your results with mine by looking at the answers. Then go back and study individual chapters in detail as needed.

2. *For analytic learners.* Focus on the “exercises” (as distinguished from “examples”) where the concepts are expressed in their most concentrated, abstract, and generalizable form. Generate your own examples using these ideas.

3. *For sequential learners.* Sequential learners who prefer a step-by-step approach can simply go through the presentation page by page. I’m guessing that most of you will choose this approach.

Answers

Answer to Exercise 6

The image shows a musical staff in treble clef with a common time signature (C). Above the staff are five chord symbols: A7(#9), F7(#9), D7(#9), Bb7(#9), and Db7(#9). The staff contains five measures, each with a chord symbol above it and a chord diagram below it. The chord diagrams are represented by a stylized '8' with a vertical line through it, indicating the fretting pattern for each chord.

Answer to Exercise 7

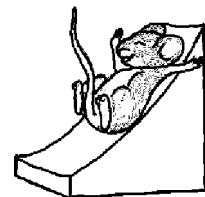
Two staves of musical notation showing chords in G minor. The first staff contains four measures: C7(#11) (#9), E7(#11) (#9), Ab7(#11) (#9), and E7(b13) (#9). The second staff contains four measures: G7(b13) (#9), Bb(b13) (#9), Eb7(#9), and D7(#11) (#9). Each chord is represented by a treble clef staff with notes and accidentals.

Answer to Exercise 8

A grand staff of musical notation showing five measures of chords in G minor. The chords are: G7(b13) (#9), D7(#9), B7(b13) (#9), Eb7(#11) (#9), and Bb7(b13) (#9). Each chord is represented by a treble and bass clef staff with notes and accidentals.

The Next Chapter

The next chapter, containing 16 pages and 29 examples, focuses on the raised 9th in V-I progressions, the cycle of fifths, and secondary dominants--relationships which occur frequently in worship music. Hymns and choruses are used for demonstration purposes. Exercises and fill-in-the-blank example help you gain fluency and aid you toward the goal of integrating this sonority into your style.



I heard Dallas Willard say

*I don't want you to think of art as a
little whipped cream on the cake of life.
It's more like steak and potatoes.*