

Chapter Twelve

The $\flat 9$ Rule, Low Interval Limits, Adjacent 2nds Separated Rule

Problems with the $\flat 9$ Interval

Chapter 11 presented intervals and how they affect the sound of voicings. In semi-open and open voicings, the one interval to be cautious of is the $\flat 9$ th. The $\flat 9$ interval is effective when created by combining a low root with a $\flat 9$ th tension above, as in a dominant 7($\flat 9$) chord [G7($\flat 9$)]. However, there are many other ways of forming this interval that create voicings uncommon to traditional non-modal jazz harmony. Voicings containing the $\flat 9$ interval (exception noted) are generally not as practical for harmonizing melodies in this harmonic style because they are unstable and tend to **obscure the function** of the harmony.

$\flat 9$ Interval Chart Read examples [top note/bottom note] displaced by an octave.

<u>Chord Type</u>	<u>Avoid $\flat 9$ Interval</u>	
1. ma7	root/ma7	[Ex. 12-1]
2. ma7($\#11$)	5th/ $\#11$	[Ex. 12-2]
3. mi9 (or 6/9)	$\flat 3/9$	[Ex. 12-3]
4. dom7	$\flat 7/13$	[Ex. 12-4]
5. dom7($\#11$)	5/ $\#11$	[Ex. 12-5]
6. dom7($\#9$)	3/ $\#9$	[Ex. 12-6]
7. mi7($\flat 5$)	$\flat 5/11$	[Ex. 12-7]
8. mi7($\flat 5$)	$\flat 3/9$	[Ex. 12-8]

Common use of the $\flat 9$ interval:

9. dom7($\flat 9$)	$\flat 9$ /rt	[Ex. 12-9]
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