# CHAPTER 1:

# The "Jazz Rule of the Octave"

During the Baroque period the Rule of the Octave provided a basis for composition and keyboard instructions. Mastering the Rule was a necessary stepping stone for any aspiring musician and as such, was intimately related to the art of improvisation and composition. In its most basic form, the Rule offered normative harmonizations for the major and occurring in the bass, just as demonstrated in Example 1.1.\*

# Example 1.1 - Rule of the Octave\*\*



By learning this and many other has nonization board players became intimately dition, they also learned hos and how to harmonize Rule. The Rule of the ny, prioritizes impartmentalizes scale degrees I and S ny, which in turn, cscertain segments of the tablish a hie v syntactical modificad to the harmonic idiom tions, th of jazz

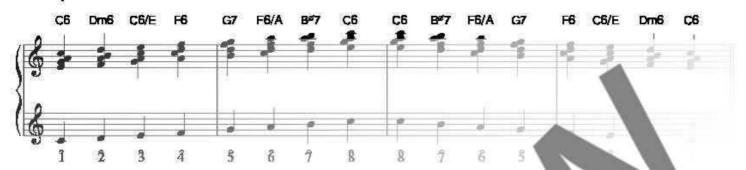
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Example 1 2 described a harmonization of the C major scale using root position and in-

For additional harmonizations of ascending and descending major and minor scales, see C.RE. Bach's Versuch über die wahre Art das Clavier au spielen.

<sup>\*\*</sup> A note about accidentals in musical examples: accidentals only affect the note in the octave in which they occur for the rest of the torsaute.

Example 1.2 - Jazz Rule of the Octave



The most fundamental difference between the two harmonizations is the part chords on each scale degree in the jazz version. The jazz version is entithe baroque version tonicizes \$ on the way down. The baroque ve different types of chordal structures while the jazz version feat chord structures in close position. Unlike Example 1.1 when ily in contrary motion, the jazz version features a parallel mo In other situations, the use of parallel octaves in outer stylized harmonization (Example 1.2) it is highly a popularized by Nat King Cole and George She style of playing.\*

Instead of doubling the notes of the scale in outer voices moving in parallel 10ths From a harr tonally self-contained: i.e. there is dicate that the framework is in

Example 1.3 - Outer-V aun te



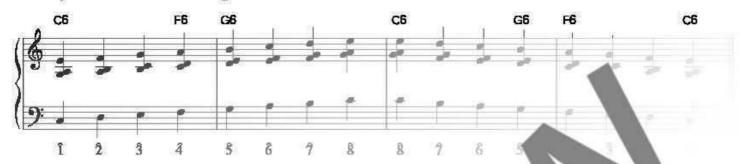
of idiomatic realizations. Examples 1.4aplaning.

I wall at Planing - Variation 1



<sup>\*</sup> Other jazz planiats known for their use of that texture include: Phinesa Newborn (on "Cheryl" from his The World of Pisco), Bill Evatu (on "On Green Dolphin Street" from his On Green Dolphin Street), Oscar Peterson (on "Sax No End" from his Exclusively For My Priends), among many others.

# Example 1.4b - Parallel Planing - Variation 2



Example 1.4c - Parallel Planing - Variation 3



Each realization in Examples 1.4a-c begins with our-voice withen is diaton; In planed through the scale.

The realizations of the parallel and present the parallel and pelling harmonizations which prioritize the prioritized and prioritized.

### Example 1.5a – Jazz 1



ple 1.8 Lazz Rule of the Octave - Variation 2



In Example 1.5a, the members of the tonic and dominant chord -1/3 and 5/7 – are harmonized with the same harmony and connected with a passing chord on  $\hat{2}$  and  $\hat{6}$ , respectively.

The use of passing chords intensifies the importance of structural chords, improves the overall voice leading and, as demonstrated in Example 1.5b, infuses the diatonic progression with a subtle chromaticism. The passing chords in Example 1.5b occur in the form of a diminished 7th chord, which is the most important idiomatic structure in jazz harmony, as far as passing formations are concerned. The two diminished 7th chords in Example 1.5b, Ddim7 and Bdim7, share the same pitch content. As stated in Part 1 of Jazz Voicings For Piano: The Complete Linear Approach, the diminished 7th chord is closely related to the dominant function, as the upper four-part structure of dom7(b9) projects the diminished 7th chord built the major 3rd of the dominant. In Example 1.5b, 1 and 3 are connected with a rootles and 6 and 8 with a rootless E7(b9); both structures employ the same diminished 7th

These "seemingly" random associations stem from the fact that the diminished 7th is a symmetrical formation capable of capturing the sound of different whose roots are a minor 3rd apart. Example 1.6 illustrates the three diminished Cdim7, C#dim7, Ddim7, and their possible memberships with the structure dom7(b9) chords.\*

Example 1.6 - Three Diminished 7th Chords



In the tonal system, the short short at three distinct its configurations and the number of potential the applications are of this sonority by outstanding.

# The Ry of the lave and ap Scales

Adding the collection with ignly idiomatic chromaticism. The relitenor curomatic passing the between 5 and 6 is known as the major
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<sup>\*</sup> The enhancement spelling of the diminished 7th chord reflects the pitch content of the underlying five-part dominant 7th chords.

<sup>\*\*</sup> The concept of behop scales was codified and populational by Barry Harris.

Example 1.8 illustrates the two realizations of C major beloop: (1) with block chords (Example 1.8a), and (2) with parallel 10ths in the outer voices (Example 1.8b).

# Example 1.8 - Jazz Rule of the Octave: Major Bebop Scale



Example 1.9 illustrates the pitch so we of the way between the passing taxe at nects \$\hat{3}\$ and \$\hat{6}\$ and, just as in the necessary contact with the strainshed passing chord.

#### Example 1.9 - Mino op Scal



inor by the sembles the asc. In melodic minor scale, which is harmoExample 1.10a, the onic triad, Am6, occupies 1, 3, 5, and \$6;
these there are a with the obtainished passing chords: Bdim7 on 2, Ddim7 on 4,
and the section diminished passing the same pitch content and
the same part structures of E7(b9) – the dominant of A minor. In Example
a strom 5 to 8 features two different diminished passing chords: F#dim7 on \$6
and \$7.

# apple 1.10a - Jazz Rule of the Octave - Variation 1

