

INTRODUCTION

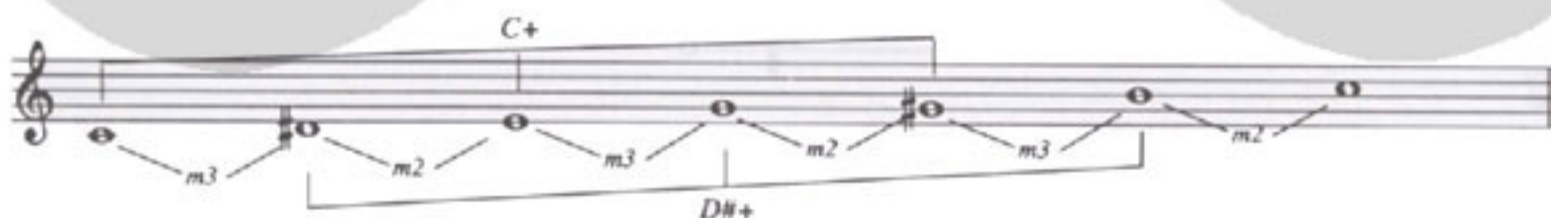
Much has been written about diminished scales, triads and seventh chords and their use in jazz improvisation, but relatively little discussion has focused on augmented material. Of the two, the diminished scale has taken the primary role in coloring jazz improvisation through the Swing and Bebop eras and retains that position today. The augmented scale and triad, on the other hand, have been used in modern jazz in more of an intuitive way. What this book attempts to do is to de-mystify the augmented scale and put it to practical use in various jazz settings. While certain jazz theory and improvisation books have discussed this scale in passing, the authors are aware of no previous writings or publications which have dealt with this subject in depth.

The first section of this book explains the scale and its possible uses. The second section offers exercises and etudes which will help the student develop the technique necessary to use the material in jazz improvisation but perhaps most importantly, this section will aid in assimilating the sound of the scale in one's ear.

AUGMENTED SCALE CONSTRUCTION

Often called the *minor third, half-step scale*, the augmented scale bears the same relationship to augmented triads as does the diminished scale to diminished seventh chords. The eight-note diminished scale is made up of two diminished seventh chords related by a whole-step, (i. e., $Cdim^7$ and $Ddim^7$). Similarly, the six note **augmented scale** can be thought of as **two augmented triads** a minor third apart, ($C+$ and E_b+ for example)¹. Looked at another way, one can build the scale by alternating minor third and minor second intervals until the octave is reached. (Ex.1)

Example 1. Augmented scale construction



¹ The symbol used to signify a raised fifth in a chord symbol is a "+" ($C+$). The abbreviation "aug" is also equally correct ($Caug$). One frequently encounters "#5" and "+5" in chord symbols such as $C7\#5$, $C7+5$.

Rules For Using The Augmented Scale

The reader should realize that there are many ways to conceptualize the use of scales over chords. Coltrane, for example in *One Up, One Down* probably derived his harmonic material from the inverted-augmented scale. Others cited in this book may have simply used their intuition and ear. It is not the authors' purpose to speculate on what others think about when they improvise. What we have observed is that many players use this scale in different ways. In an effort to help the student we have devised a set of rules. Use them as a starting point and remember that rules are made to be broken.

The augmented scale is a possible scale choice over any chord that contains an augmented triad within it. Since the scale is symmetrical there will be three starting notes available, but the end result will be the same. In other words if a C augmented scale sounds good over a given chord, then the E and Ab augmented scales will also work. In the examples that follow some notes are circled. Unless a strong dissonance is desired avoid stopping on them. These notes should be treated as passing tones.

- For $\text{maj}^7\#5$ chords, build an augmented scale on the root (third or raised fifth)

$\text{Cmaj}^7\#5$ [$\text{C}\Delta^7+$, $\text{C}\Delta^7\#5$, $\text{C}\Delta+$]

C augmented scale *E augmented scale* *G# augmented scale*

- For min/maj^7 chords, build an augmented scale on the major seventh (minor third, perfect fifth)

$\text{Cmi}(\Delta^7)$ [$\text{Cmi}(\text{Maj}^7)$, $\text{C}-\Delta$]

B augmented scale *Eb augmented scale* *G augmented scale*

- For dominant chords in general, build an augmented scale on the root (third or raised fifth)

C^7 $\text{C}^{13}(\#11)$ $\text{C}^7\#9$ $\text{C}^7\#5$ etc.

C augmented scale *E augmented scale* *G# augmented scale*

MINOR II-V-I PATTERNS

1 D^6 $G^7\text{alt}$ C^-

2

3

4 e

5

6

7

8 bo

9

10

11

12

The musical score consists of 12 staves, each containing a melodic line. The first staff is labeled with chords D^6 , $G^7\text{alt}$, and C^- . The second staff has a whole note chord e above it. The eighth staff has a whole note chord bo above it. The twelfth staff has a whole note chord e above it. A large watermark 'A' is overlaid on the page.