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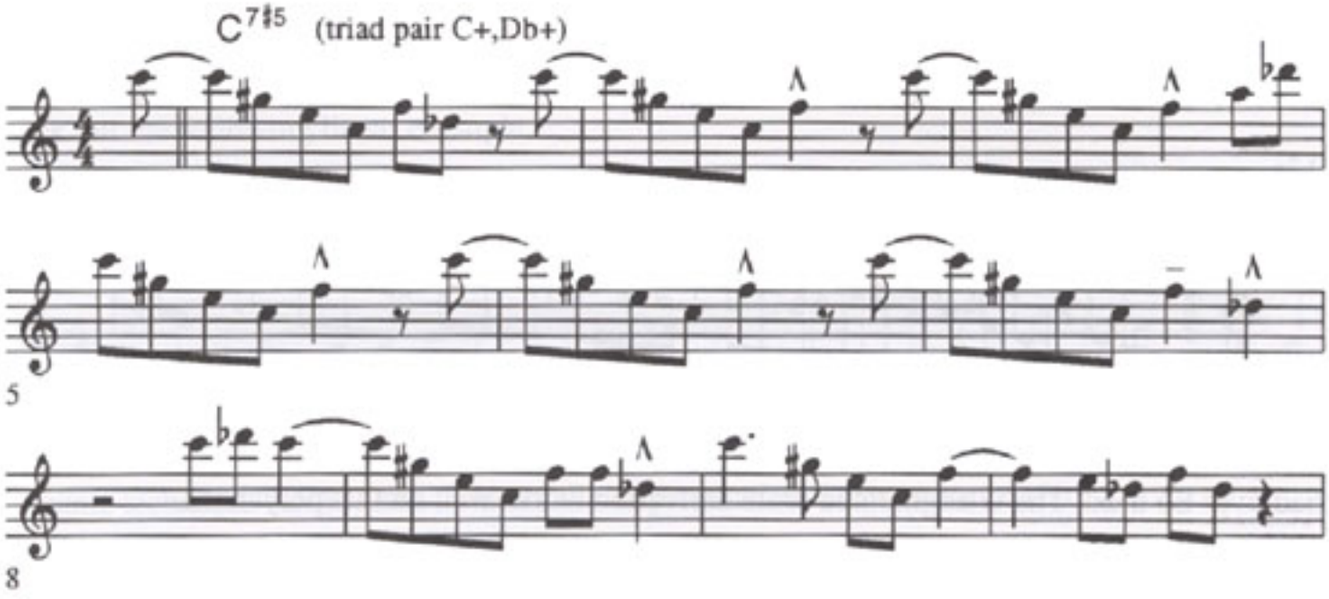
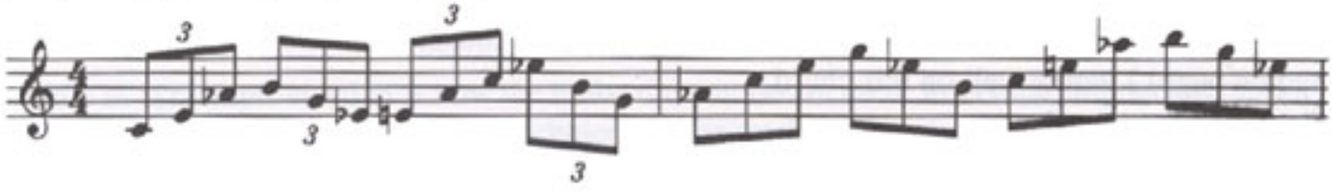
ex. 12d (*One Down, One Up* excerpt).



Major seven-sharp five chords (augmented scale derivation)

In addition to the melodic minor derivation discussed earlier (pg. 12), another option on a major seven-sharp five chord is a triad pair derived from the augmented scale. On Cmaj7^{+5} the triad pair C+,Eb+, which is derived from the C augmented scale, is an alternative sound to the melodic minor derivation.

ex. 12e. $C_{Maj}^{7\sharp5}$ (triad pair C+,Eb+)



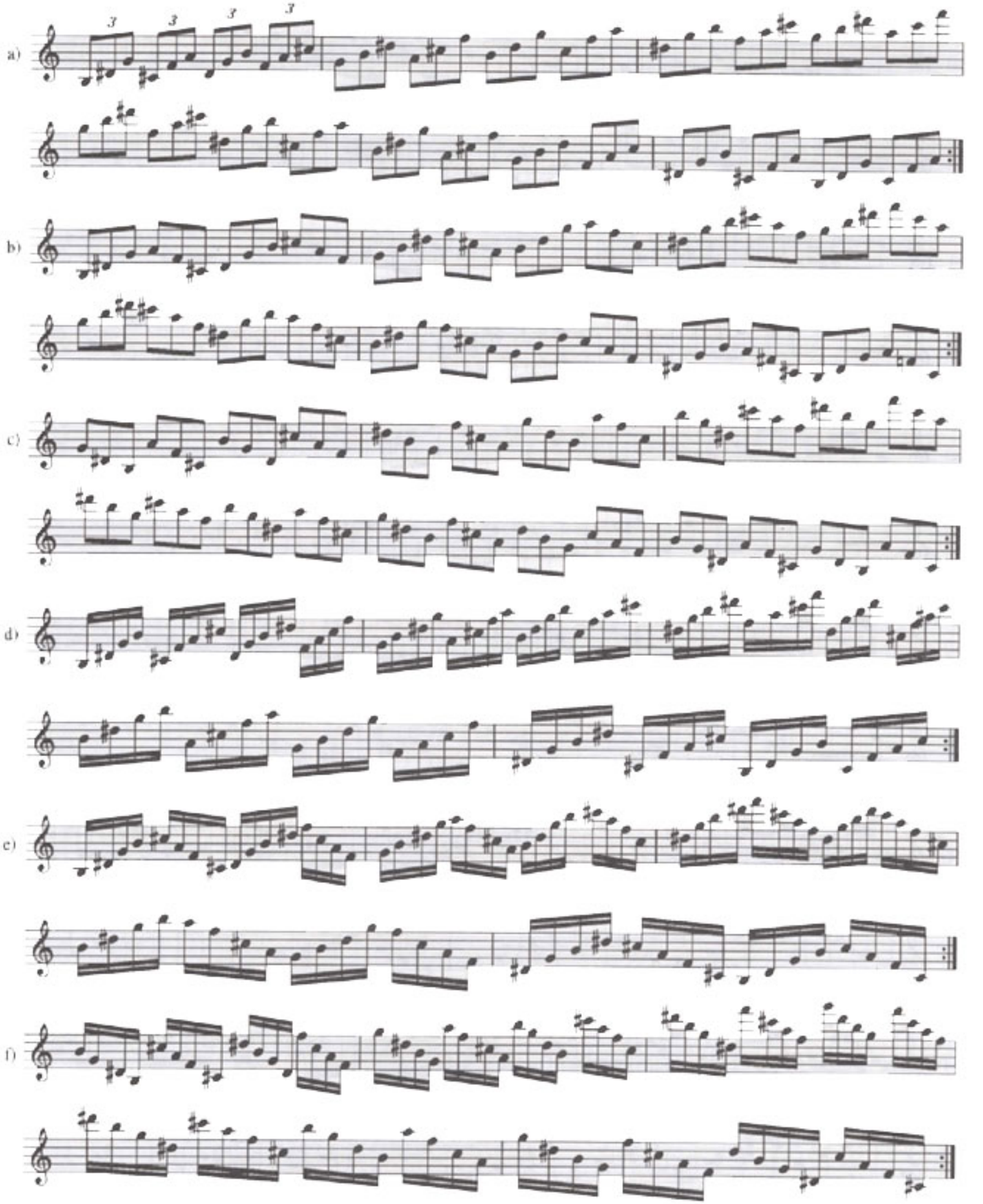
Polychords and chords over foreign bass notes

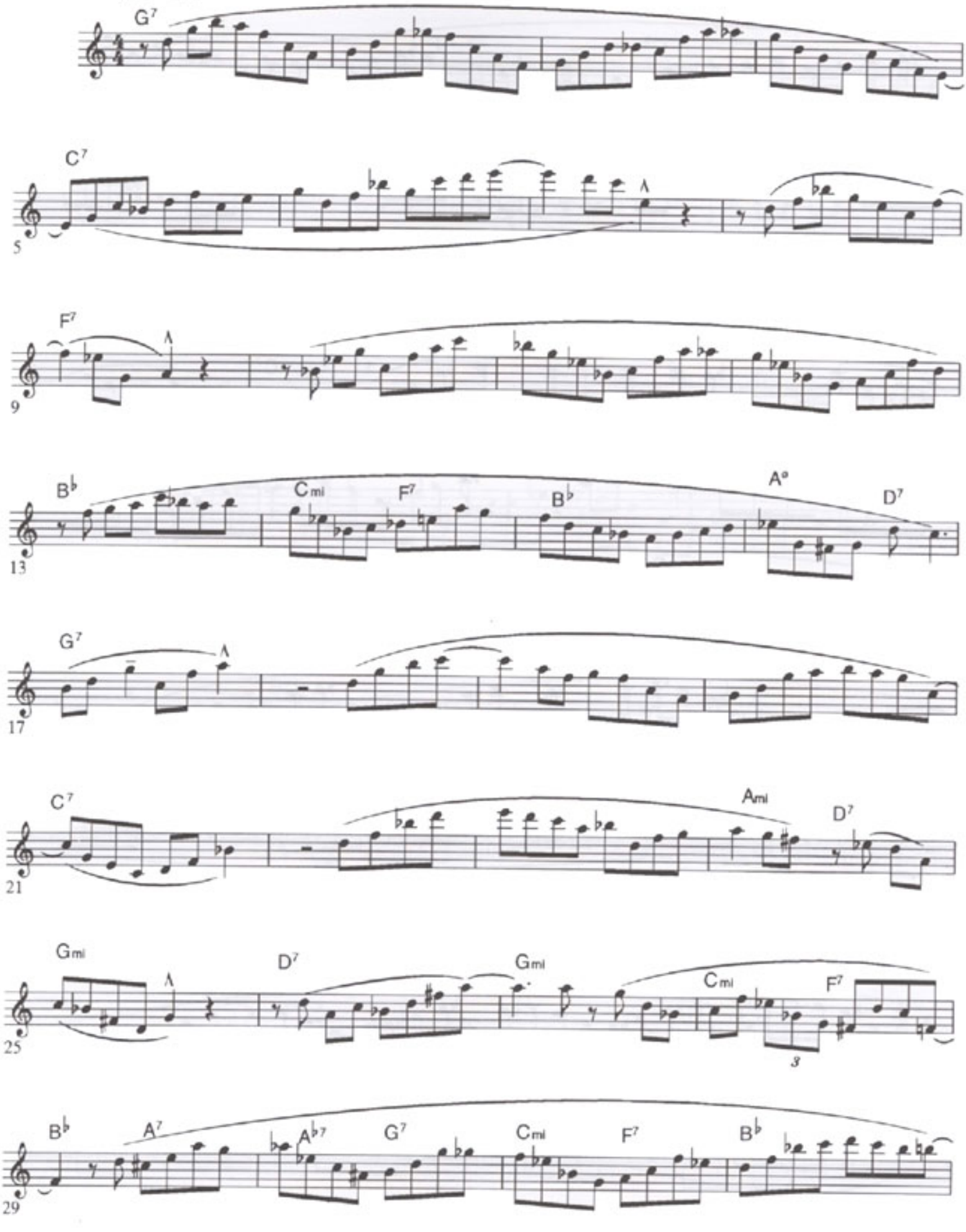
Sometimes in jazz a chord symbol like Cmaj7^{+5} or F7$^{+9,+11}$ is not sufficient to communicate the exact harmony the composer has in mind. When a given chord cannot adequately be notated with alterations it may be necessary to resort to other means of notation. The two most common alternatives, short of simply writing in the entire voicing, are "polychords" and chords with foreign bass notes. The term "polychord", meaning literally more than one chord, generally means two chords combined into one tonality. A chord over a "foreign" bass note means exactly that. The "foreign" bass note is seemingly unrelated to the chord above. The difference between polychords and chords over foreign bass notes is that a polychord is a chord played over another chord; a chord over a foreign bass note is the chord played over another bass note, not an entire chord.

The criteria for deciding what triad pairs might best fit a polychord or a chord over a foreign bass note is the same as in all the previous examples. With your knowledge of jazz harmony and your ear, decide on a scale that sounds good over the chord and derive a triad pair from the notes in that scale.

There are endless varieties of polychords and chords over foreign bass notes. The examples that follow are a few of the more common ones.

Whole tone scale derivations - two augmented triads a whole step apart
Exercise 34 - ascending and descending triads and arpeggios on
B+, C#+ (Db+, Eb+); (Eb+, F+); (F+, G+); (G+, A+); (A+, B+)



Georgette

Swing ♩ = 100