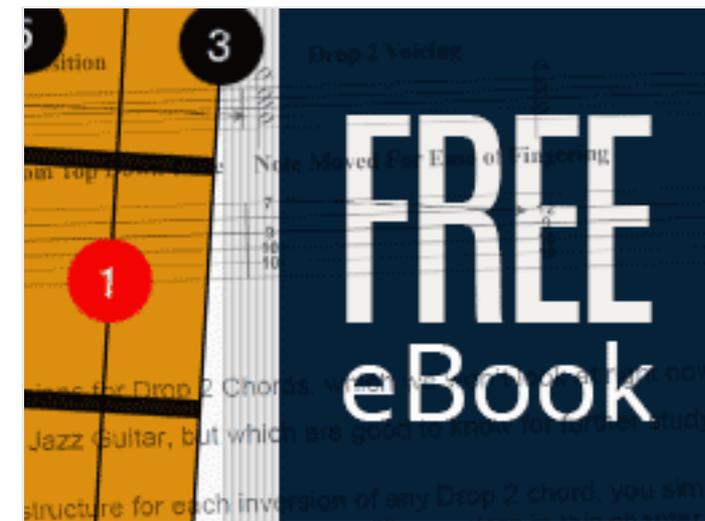


Augmented Scale for Guitar



Not one of the most commonly used symmetrical scales, but a fun and interesting scale to experiment with nonetheless, the **Augmented Scale** can make for a cool addition to your jazz guitar scale vocabulary when used in the right improvisational context.

In this lesson, **you'll learn** how to build Augmented Scales, how to play them in various positions on the guitar, how to add them to your soloing ideas, and study three fun Augmented jazz

guitar licks.

Don't forget to [Download Your Free Jazz Guitar eBook!](#)

What Are Augmented Scales

Augmented Scales are built by playing **two Augmented Triads a m3rd apart**. Or, you could think of this scale as a tonic Augmented Triad with approach notes below each note in that triad, either way of thinking is fine.

Here is how those notes would lay out for a **C Augmented Scale**:

C-Eb-E-G-G#-B-C

Or as an **interval pattern** this would be:

R-b3-3-5-#5-7-R

Because this scale has a major 3rd and major 7 it is used to solo over **maj7th chords**.

As well, since this scale has a #5 interval, you can use the Augmented Scale to bring out a **maj7#5 sound** in your soloing lines when applying this scale to a chord progression.

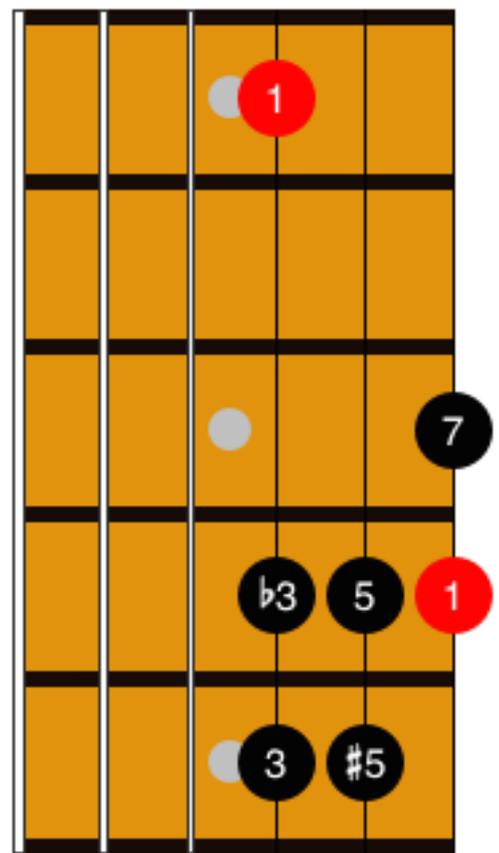
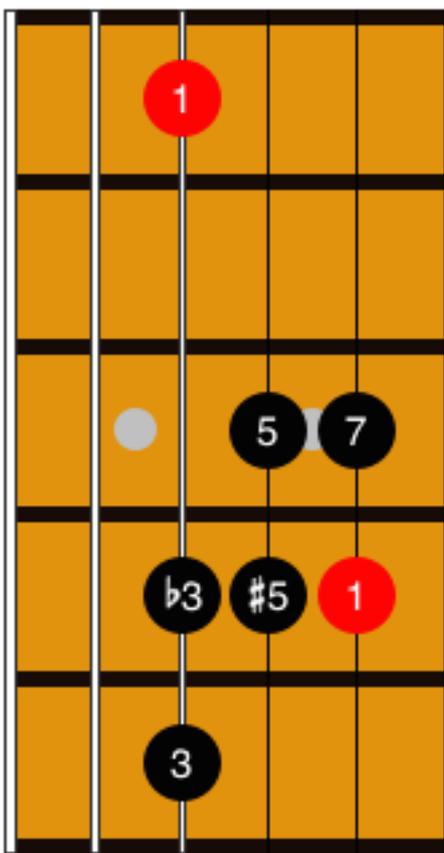
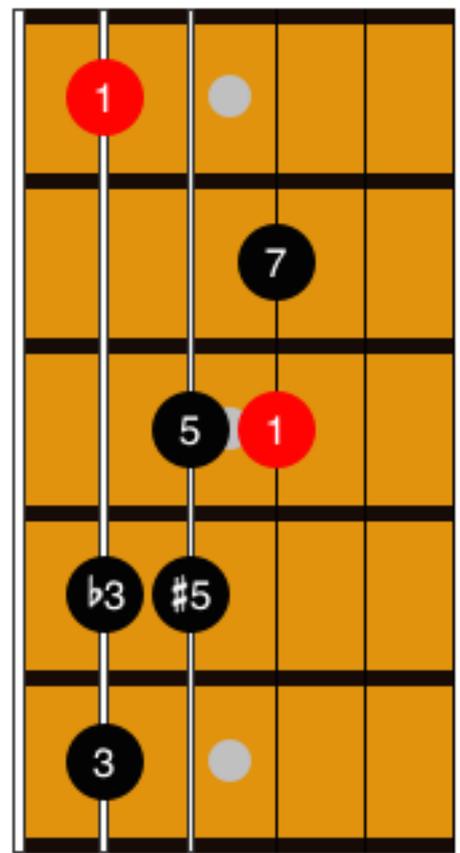
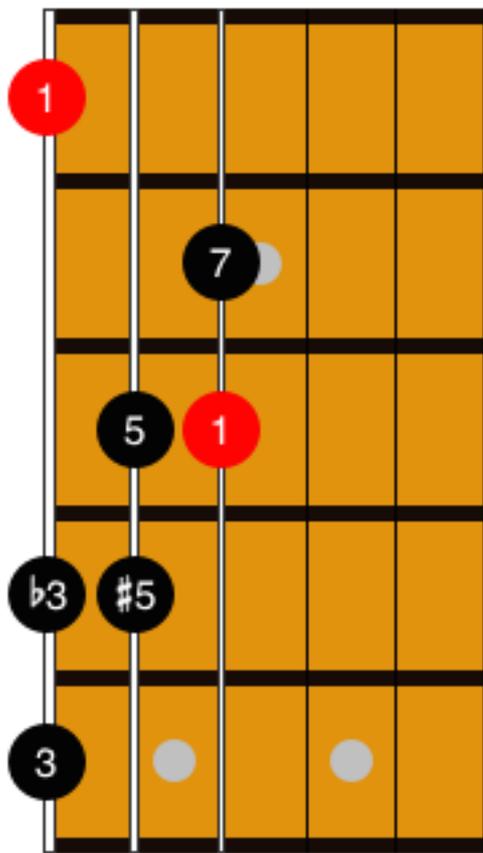
Augmented Scales One Octave

Now that you know how to **build Augmented Scales**, you're ready to apply this scale to the fretboard.

To begin, here are one-octave Augmented scale shapes that you can learn in the given key, C, as well as take to **all 12 keys** in your practice routine.

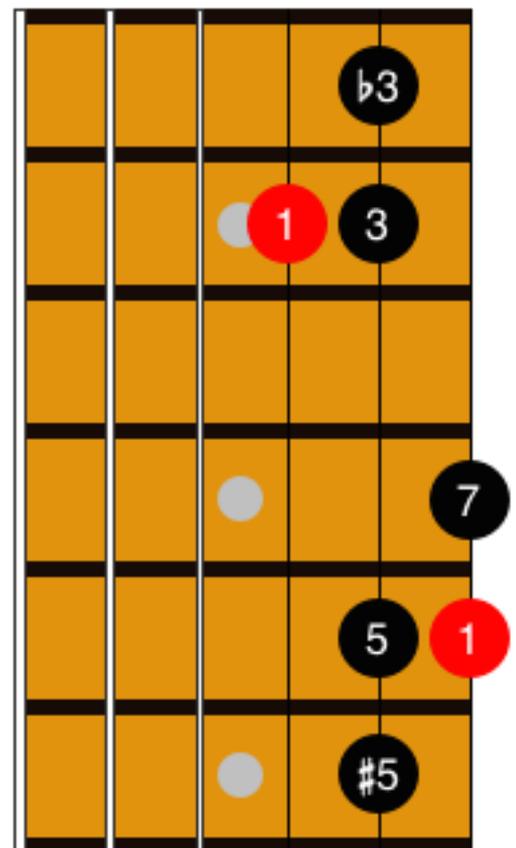
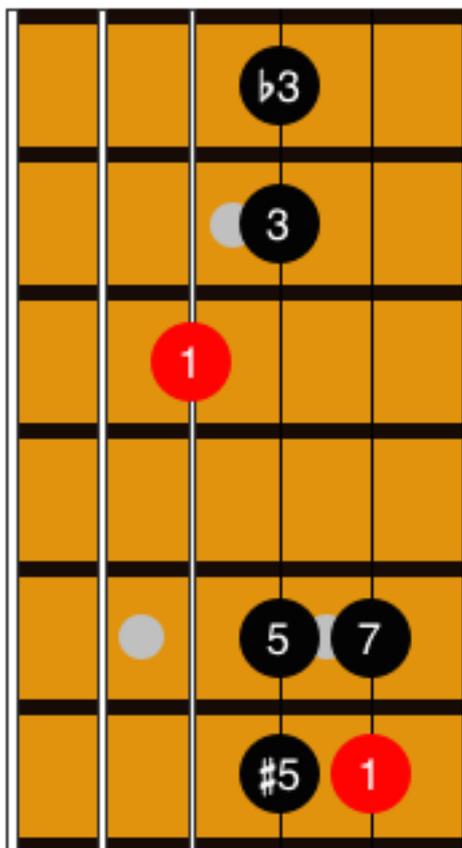
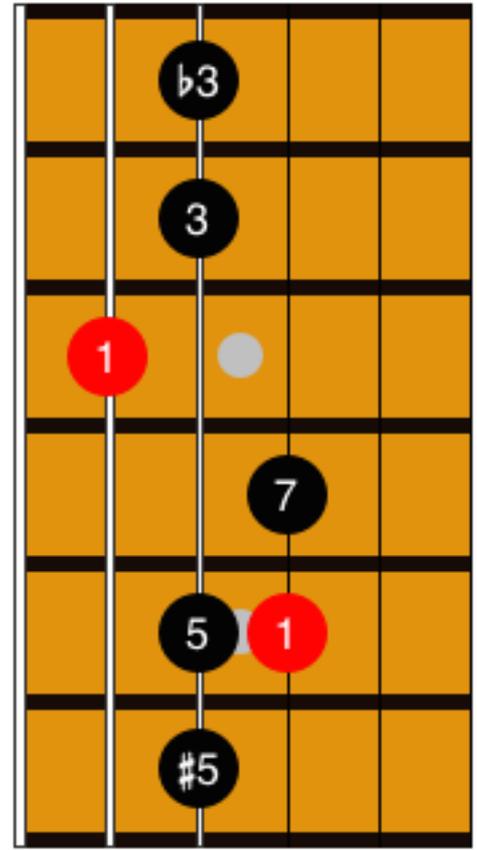
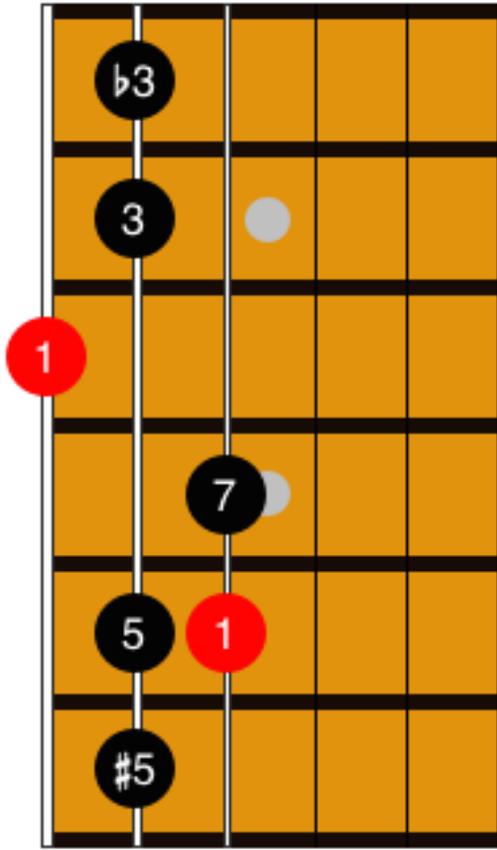
Learning one-octave scale shapes will allow you to apply the Augmented Scale to **quick moving chord changes**, where larger, two-octave shapes are too bulky to move accurately through the changes.

Here are four Augmented Scale shapes beginning with **your index finger**.

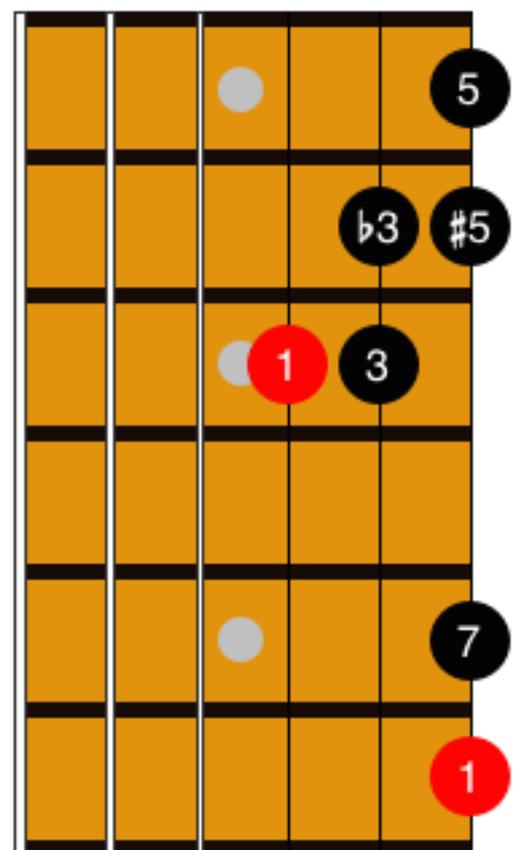
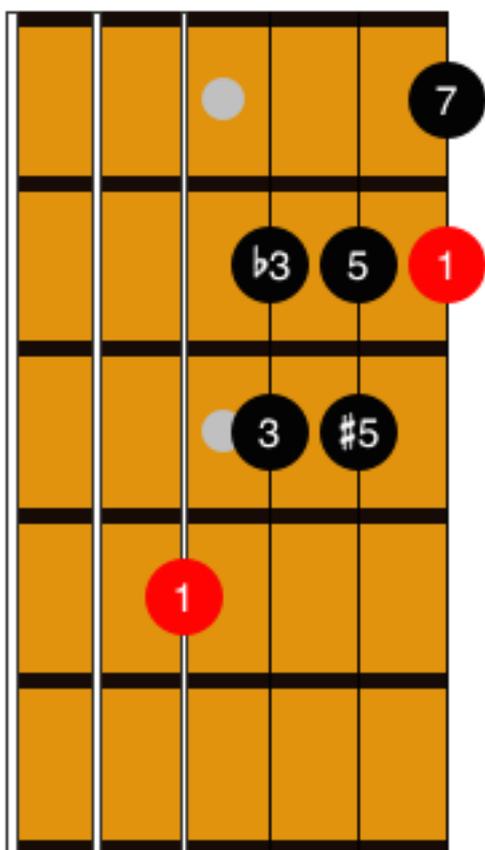
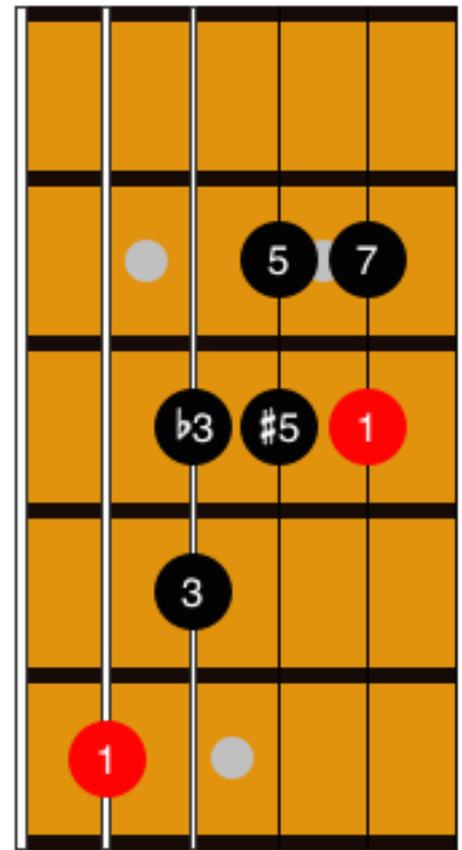
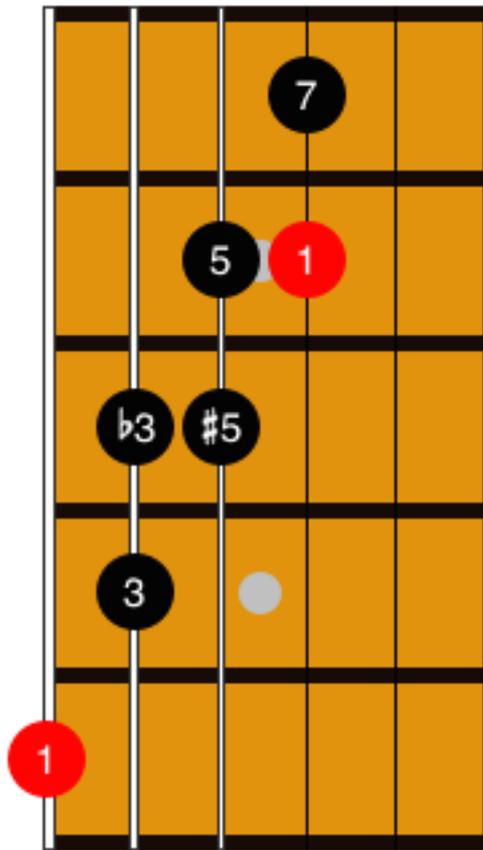


Moving on, here are four Augmented Scale shapes starting with **your middle finger** on the first note of

each scale, with the exception of the last shape, which starts on your index finger.



Lastly, here are four Augmented Scale shapes that begin with your **pinky finger**.

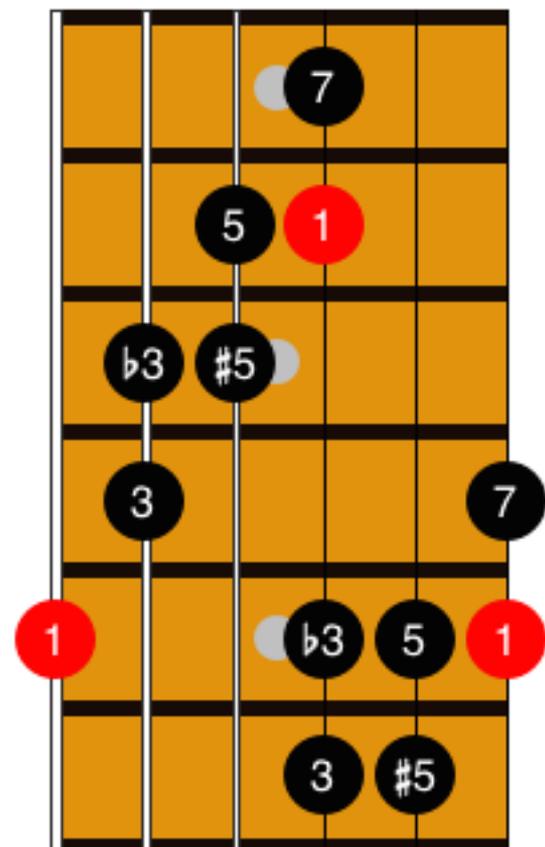
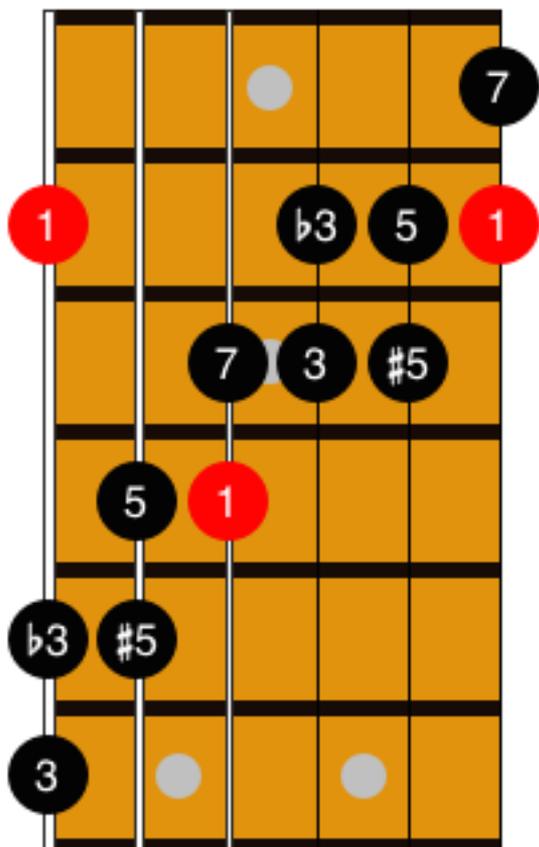
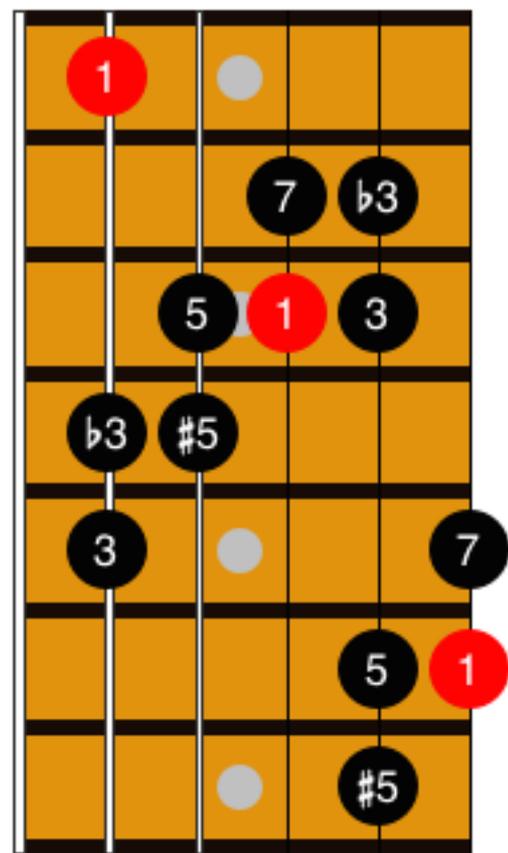
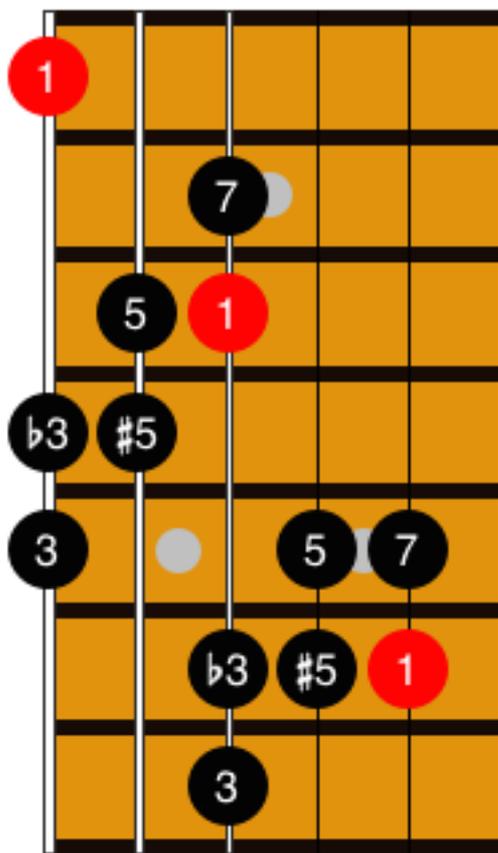


Once you have any/all of these Augmented scale shapes under your fingers, put on a backing track and try adding these scales to **your soloing lines** and phrases.

You can begin with a static maj7th chord backing, then move on to **ii-V-I tracks**, and finally other jazz standard chord progressions.

Augmented Scales Two Octave

You will now move on to learning **two-octave Augmented Scale shapes**, which are useful when soloing over slower tunes, as well as tunes where you have a slower harmonic rhythm and can expand your lines across the fretboard.



Once you have these two-octave Augmented Scale shapes under your fingers, try adding them to your

soloing practice over backing tracks, as well as **mixing them together** with the one-octave shapes in order to get the full picture of how to play this across the fretboard.

Augmented Scales Licks

One of the best ways to learn a new scale is to study **common vocabulary** that uses that scale in its construction.

In this final section of the lesson, you will learn three common Augmented Scale licks that you can learn, analyse, and apply to your **improvised jazz guitar solos**.

The first line is played over a **two-bar Gmaj7 chord**, a common application of the Augmented Scale.

Click to hear

The image shows a musical staff for a G major 7th chord (Gmaj7) in the key of G. The staff is divided into two measures. The first measure contains a lick starting with a half note G (3rd fret), followed by quarter notes A (4th fret), Bb (3rd fret), and B (4th fret), then a quarter note C# (5th fret), and a quarter rest. The second measure contains a half note G (3rd fret), followed by quarter notes A (4th fret), B (5th fret), and C# (5th fret), and a quarter rest. Below the staff is a guitar tablature with fret numbers: 3 4 3 4 4 5 for the first measure, and 4 3 4 2 for the second measure.

Next you will apply the G Augmented Scale to the Imaj7 chord, in a **ii-V-I progression in the key of G**.

Click to hear

The image shows a musical staff for a ii-V-I progression in the key of G. The staff is divided into three measures. The first measure is for an A minor 7th chord (Am7) and contains a lick starting with a half note A (7th fret), followed by quarter notes B (7th fret), C# (7th fret), D (4th fret), E (5th fret), and a quarter rest. The second measure is for a D7 chord and contains a lick starting with a half note D (4th fret), followed by quarter notes E (5th fret), F# (6th fret), G (7th fret), F# (6th fret), E (5th fret), and a quarter rest. The third measure is for a G major 7th chord (Gmaj7) and contains a lick starting with a half note G (3rd fret), followed by quarter notes A (4th fret), Bb (3rd fret), B (4th fret), C# (5th fret), and a quarter rest. Below the staff is a guitar tablature with fret numbers: 7 7 7 4 5 5 7 for the first measure, 4 6 7 4 7 6 5 5 for the second measure, and 7 8 3 4 4 5 for the third measure.

Lastly, here is the G Augmented Scale applied to both chords during the first four bars of the jazz standard **“On Green Dolphin Street.”**

Click to hear

