

**Method Two: Use 4 different Major Scales, one for each of the Triad Roots, then flat the appropriate 3rds and 7ths.**

We saw this approach throughout *Volume Two* as well:

**Major 7th** chords have **Major** (unchanged) **3rd** and **7th** intervals;  
**Minor 7th** chords have **Minor** (flatted) **3rd** and **7th** intervals; and  
**Dominant 7th** chords have **Major 3rd** and **Minor 7th** intervals.

The C Major 7th chord comes to us unchanged from the **C Major Scale**;  
 here are the other three chords, worked out from their respective Major Scales:

**Am7:**      **A Major Scale** = A - B - C# - D - E - F# - G#.  
**A Major quadrad** = A - C# - E - G#. *Flat the 3rd and 7th* = **A C E G**.

**Dm7:**      **D Major Scale** = D - E - F# - G - A - B - C#.  
**D Major quadrad** = D - F# - A - C#. *Flat the 3rd and 7th* = **D F A C**.

**G7:**      **G Major Scale** = G - A - B - C - D - E - F#.  
**G Major quadrad** = G - B - D - F#. *Flat the 7th* = **G B D F**.

Either way, you magically get same result: all natural notes, no accidentals, **Key of C**.

But the second method for constructing complex chords is preferred by jazz players, for several reasons. One reason is that jazz compositions tend to change keys frequently, sometimes with every *chord* change, so you don't have a chance to settle in with and get accustomed to any one Chord Family for very long. In addition, the chords themselves tend to be much more complicated, with plenty of Extensions (**9ths**, **11th** and **13ths**) and Alterations (flatted and sharped **5ths** and **9ths**, mainly). It'll be a lot simpler to keep things straight in your head if you analyze jazz chords *away* from the context of Chord Families and with reference to their corresponding Major Scales.

With that in mind, it might be more instructive to view chord tones with respect to their Major Scale degrees, both unchanged and changed:

<b>Cma7</b>	<b>Am7</b>	<b>Dm7</b>	<b>G7</b>
(5)(7)(3)	(R) (b7) (5)	(R)	(5)(R)(3)
			