

Key centers allow us to fit one scale over an entire chord progression. This method employs a *harmonic analysis* of a *diatonic* chord progression, based on *four-note seventh chords* of the *major scale harmony*.

Chord (F maj)	FΔ7	G-7	A-7	B$\flat$$\Delta$7	C7	D-7	E\flat-7\flat5
Chord type	maj7	min7	min7	maj7	dom7	min7	min7\flat5
Roman numerals	I	ii	iii	IV	V	vi	vii\flat5

The ways of the positioning a given chord type within the major scale:

maj7 it may be **I** or **IV** = 2 ways

min7 it may be **ii**, **iii** or **vi** = 3 ways

dom7 in one place: **V**

min7 \flat 5 in one place: **vii \flat 5**

Example:

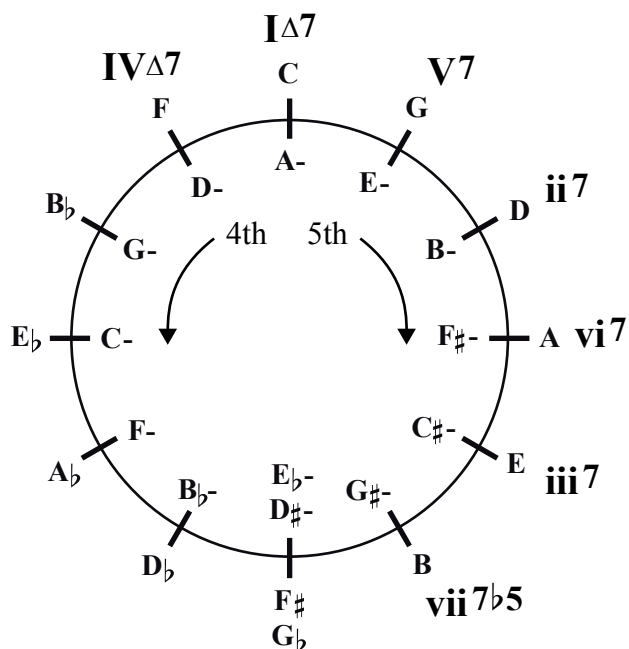
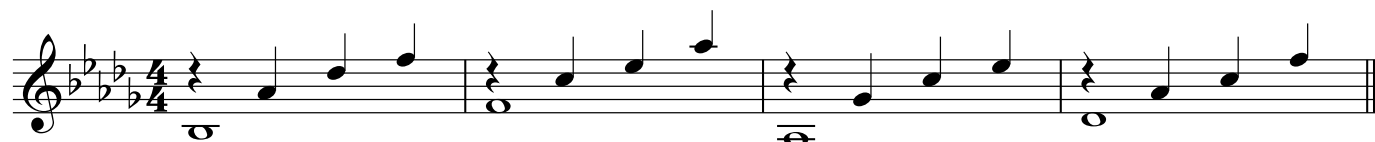
B \flat -7 → **F-7** → **A \flat 7**

dom7 = **V** → in the key of **D \flat** → therefore, the **D \flat** - major scale may be played over the progression.

F-7 = **iii**

B \flat -7 = **vi**

Harmonic analysis: **D \flat** : **vi** → **iii** → **V**



Circle of 5th's, keys as root notes