

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 *triads* of the *major/minor scale harmony*.

Triad (E _b maj)		E _b	F-	G- [^] A _b	B _b	C-	D ^o [^] E _b	
Roman numerals		I	ii	iii	IV	V	vi	vii ^o
Triad (C min nat.)	C-	D ^o [^] E _b	F-	G- [^] A _b	B _b	C-		
Roman numerals	i	ii ^o	III	iv	v	VI	VII	

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

maj it may be **I, IV** or **V** = 3 ways

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

dim in one place: **vii^o**

semitone **iii - IV, vii^o - I**

The ways of the positioning a given triad type within the **minor** scale:

maj it may be **III, VI** or **VII** = 3 ways

min it may be **i, iv** or **v** = 3 ways

dim in one place: **ii^o**

semitone **ii^o - III, v - VI**