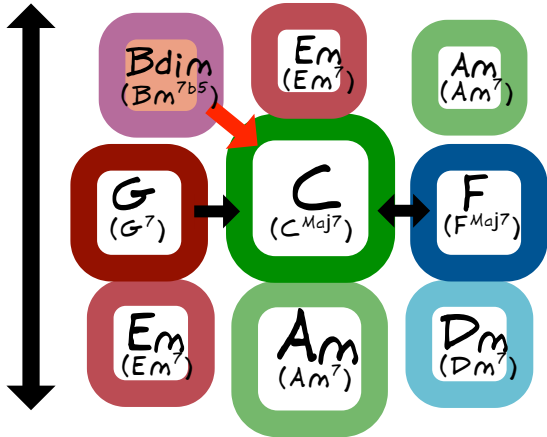


BEAD Guides Chord Flow



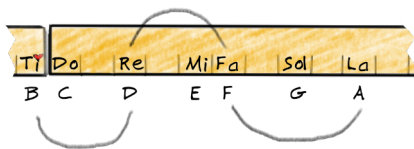
Here's a map of BEAD CGF rearranged so you can see the relationships between all the chords in the key of C.

The major chords, G, C and F each have two chords, (one above, one below) which work as substitutes for them. Take C for instance. Am is its relative minors below and, Em is an alt-substitute above it. Em and Am are each on the map twice and so have two substitutes they can play with as well.

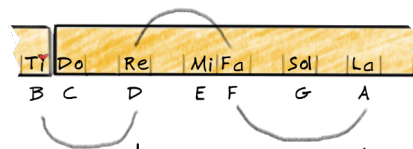
Substitute chords stack vertically, neighbors are still on the left or right.

Then there's Bdim and Dm which are sort of on the outs at the corner of the map, they each have one major chord they can act as substitutes for, but there doesn't seem to be another chord they might work well with. Yet they each have one other chord they might sub in for: they can sub in for each other.

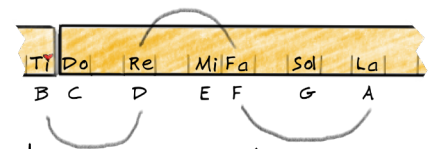
In fact, the notes of these two chords combine to make the Bmin7b5 chord that I often suggest using instead of the simpler B dim.



Here's a Bm7b5 on the scale ruler

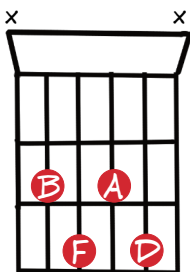


D minor is hiding here!

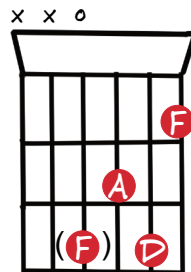


B diminished is hiding here!

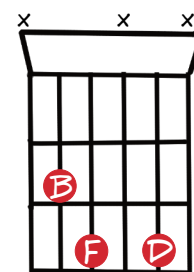
Bm^{7b5}



Dm



Bdim



I'll be honest, this substituting Dm with Bdim (or Bm7b5) has a lot of flavor. It's probably more than my ears want to chew on most days (at least in a major key). On the other hand, if I'm playing around in Am or one of the modes this might be just the kind of thing I'm looking for.