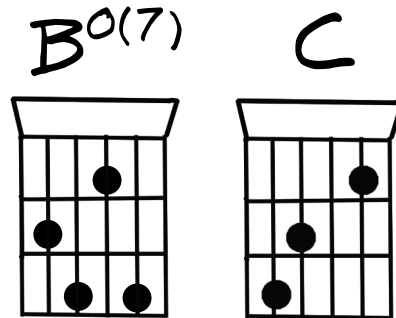
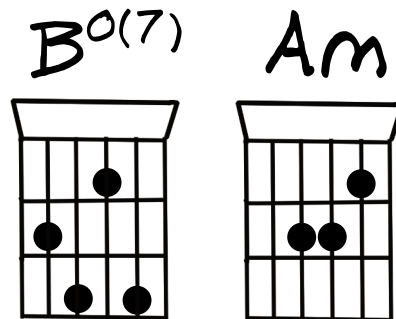


B E A D Guides Chord Flow

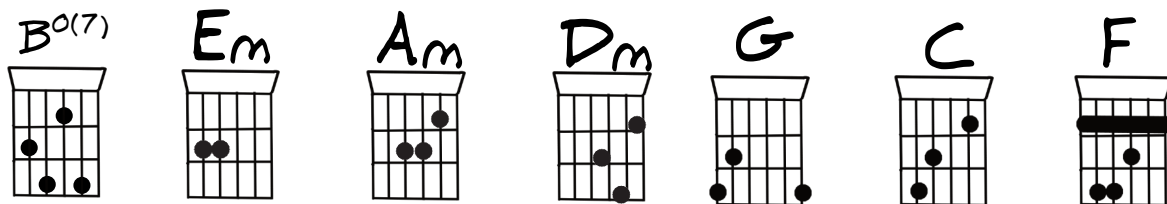
What about B diminished (7)*? It's just different. Uncertain. Moody. Most teachers put it to the side, and seem to prefer that it stay there. I think it's fun, and not that hard to use. It generally likes to move up one fret. So a B° likes to move to a C chord. That C chord could be major or minor, but we're playing with chords in the key of C major so stick to moving to a C major chord (for now).



And if you can move from B°7 to C, you can also substitute in C's relative, Am.



That finishes the principles of BEAD Guides Chord Flow in the Key of C major. You now know that neighbors work well together. You know how to organize the chords to line up with their relatives. And you know two ways you might use that diminished chord most people tells you to ignore. Could BEAD Guides chord flow help you understand other keys, or even more arcane principles of music? Of course!



* I add the 7 because it doesn't change how the chord functions much, and weirdly, it simplifies things. (Simple diminished chords are generally harder to learn and play on guitar).