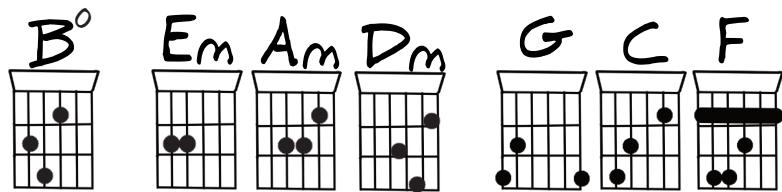


# BEAD Guides Chord Flow Borrowing Chords

BEAD offers a guide to creating creating advanced (by the standards of music theory) chord progressions without having to go through years of training to understand it. Still, there are concepts from traditional music theory that can be really helpful when creating progressions. "Borrowing Chords" is one of those concepts. Borrowing chords is kind of baked into the BEAD GCF system, we just haven't given it a formal name. Let's say we're using chords from the key of C:



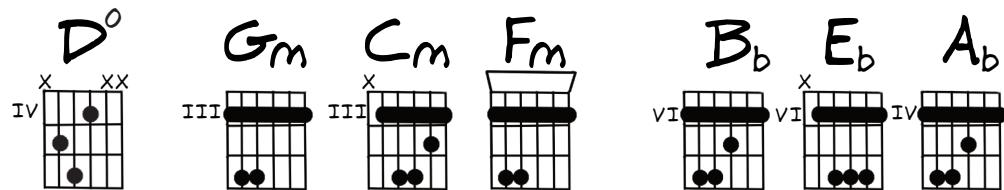
A progression in C might be: C Am Dm G C. if we change the tonality of (almost\*) any of those chords from major to minor, standard music theory says because that chord isn't in the key of C, it has to be "borrowed" from some other key. (Which key? It doesn't really matter to us. If we're using BEAD it should sound good.

If we switch Am to A: C A Dm G C, then the A chord is borrowed.

If we switch G to Gm: C Am Dm Gm C then the Gm chord is borrowed.

If we add a D after Dm: C Am Dm D G C the D chord is borrowed\*

A common (and often really cool sounding) place to borrow chords from is the minor or major key with the same name as the key your in. (Called the parallel major or minor in standard theory). If we're in C major, that's C minor:



Similarly, since C and A minor share the same notes and chords you could try using chords from A the key of A major with the key of C. If you want to see all these switches and borrowed chords in action? Check out the chords of "Something" on the Beatles' Abbey Road.

\*Why add a D chord to this progression rather than simple switch the Dm to D as I did with the Am to A and G to Gm? Welp, C Am D G C without the Dm chord is probably in the Key of G. (Still sounds great though, which is what's really important).