

# BEAD Guides Chord Flow

**C**

Do Re Mi Fa Sol La Ti Do  
C D E F G A B C

Here's a C chord. It sounds beautiful, rich and stable. See the higher c note (or Do) in the chord on the first fret of string 2? Today we're going to play with that. Creating a progression that slides fret-wise downwards from that C.

**CM7**

Do Re Mi Fa Sol La Ti Do  
C D E F G A B C

The first (half) step is sliding from Do to Ti on the second string, which creates a CMaj7 chord. It's a lot like a C chord, but with a bit of mystery. Maybe romance, or loss? You could just turn around and play a C again after this, but we'll keep going.

**C7**

Do Re Mi Fa Sol La Ti Do  
C D E F G A B C

Continuing the fret-wise movement down from B (or Ti) we land on Bflat, (called tay in Solfege), which creates a C7 chord. C7 is antsy and tense. It wants to move somewhere. BEAD Guides Chord Flow tells us that place is the F chord. (YOU don't have to move to F, but for now we will).

**F**

Do Re Mi Fa Sol La Ti Do  
C D E F G A B C

Sliding down one more fret from Bflat, we land on A (or La), which is part of the F chord. F feels solid in a lot of the same ways C does. We could stop here, but what happens if we keep going?

**Fm**

Do Re Mi Fa Sol La Ti Do  
C D E F G A B C

Another fret down from A, is Aflat (called Lay in Solfege), and creates an Fm chord). In this context I feel like this chord feels tense in a similar way to the C7 we played earlier. It wants to move somewhere.

**C**

Do Re Mi Fa Sol La Ti Do  
C D E F G A B C

Moving one last note down from Aflat, we land on G (or sol). Because there's a G note in a C chord, this can return us right back to where we started, to C, which once again feels stable, but a bit different after the trip, no?