

# 5 FOOT 2

4/4 1 2 1234

(Comments below)

	1234	1234	1-8	1234	1234	1234	1234
<b>C</b>	C	E7	A7	D7	G7	C	C7
<b>F</b>	F	A7	D7	G7	C7	F	F7
<b>Bb</b>	Bb	D7	G7	C7	F7	Bb	Bb7
<b>Eb</b>	Eb	G7	C7	F7	Bb7	Eb	Eb7
<b>Ab</b>	Ab	C7	F7	Bb7	Eb7	Ab	G#7
<b>C#</b>	C#	F7	Bb7	D#7	G#7	C#	C#7
<b>F#</b>	F#	A#7	D#7	G#7	C#7	F#	F#7
<b>B</b>	B	D#7	G#7	C#7	F#7	B	B7
<b>E</b>	E	G#7	C#7	F#7	B7	E	E7
<b>A</b>	A	C#7	F#7	B7	E7	A	A7
<b>D</b>	D	F#7	B7	E7	A7	D	D7
<b>G</b>	G	B7	E7	A7	D7	G	G7

**Comments:**

**1. This is a great example of chord movement through the circle of 4ths (or 5ths). In the “C” line, for example, E7 to A7 to D7 to G7 to C follow each other along the circle, as do the middle 5 chords of each line. Chords often move in this manner. If you have to guess (by ear) what’s going to follow a E (especially an E7), it often is an A chord of some type.**

**2. At the end of each line, the dominant 7<sup>th</sup> leads to the major chord (the tonic) of the next key. Dominant 7ths usually lead to their corresponding majors. (e.g. G7 to C, C7 to F, F7 to Bb, etc.)**

**3. BARITONE PLAYERS: If you would like to practice this exercise by reading from the chord diagrams, there is a simple fix, even though the above diagrams are for soprano tuning:**

**Cross out the letter of the key (in front of each line) and substitute the letter from the line above. For example, the F becomes C, the Bb becomes F, etc. Likewise, cross out the chord names above the diagrams and substitute the chords from the diagrams directly above. For example, in the 2<sup>nd</sup> line above, the F becomes C, the A7 becomes E7, the D7 becomes A7, etc. Maybe you can use white out, and rename the chords.**