

# 5 FOOT 2 (Comments below)

4/4 1 2 1234

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