

# WHY DO FOOLS FALL IN LOVE (Comments below)

4/4 1 2 1234

	1 2	3 4	1 2	3 4	1 2	3 4	1 2	3 4	1 2	3 4	1 2	3 4	1234	1234
<b>C</b>	C	Am	Dm7	G7	C	Am	Dm7	G7	C	Am	Dm7	G7	C	C7
<b>F</b>	F	Dm	Gm7	C7	F	Dm	Gm7	C7	F	Dm	Gm7	C7	F	F7
<b>Bb</b>	Bb	Gm	Cm7	F7	Bb	Gm	Cm7	F7	Bb	Gm	Cm7	F7	Bb	Bb7
<b>Eb</b>	Eb	Cm	Fm7	Bb7	Eb	Cm	Fm7	Bb7	Eb	Cm	Fm7	Bb7	Eb	Eb7
<b>Ab</b>	Ab	Fm	Bbm7	Eb7	Ab	Fm	Bbm7	Eb7	Ab	Fm	Bbm7	Eb7	Ab	Ab7
<b>Db</b>	Db	Bbm	Ebm7	Ab7	Db	Bbm	Ebm7	Ab7	Db	Bbm	Ebm7	Ab7	Db	Db7
<b>F#</b> (Gb)	F#	D#m	G#m7	C#7	F#	D#m	G#m7	C#7	F#	D#m	G#m7	C#7	F#	F#7
<b>B</b>	B	G#m	C#m7	F#7	B	G#m	C#m7	F#7	B	G#m	C#m7	F#7	B	B7
<b>E</b>	E	C#m	F#m7	B7	E	C#m	F#m7	B7	E	C#m	F#m7	B7	E	E7
<b>A</b>	A	F#m	Bm7	E7	A	F#m	Bm7	E7	A	F#m	Bm7	E7	A	A7
<b>D</b>	D	Bm	Em7	A7	D	Bm	Em7	A7	D	Bm	Em7	A7	D	D7
<b>G</b>	G	Em	Am7	D7	G	Em	Am7	D7	G	Em	Am7	D7	G	G7

**Comments:**

- 1. The first 4 chords represent a 1, 6, 2, 5 (I vi ii V). These are chords that are played together in any key. Many songs are based on this chord progression: Why Do Fools, Beyond the Sea, 26 Miles (Santa Catalina), Blue Moon, many rock and roll songs, etc.**
- 2. The 3<sup>rd</sup> and 4<sup>th</sup> chords in each line are minor 7ths going to their corresponding dominant 7ths. These appear often in popular music, especially jazz. Be able to play these well. They come up all the time and add interest to your playing.**
- 3. As in the 5 Foot 2 exercise, note the way the last chord of a line (dominant 7<sup>th</sup>) leads to the “corresponding” major of the next key.**
- 4. 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 Dm becomes Am, the Gm7 becomes Dm7, etc. Maybe you can use white out, and rename the chords.**

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<b>C</b>	C	Am	Dm7	G7	C	Am	Dm7	G7	C	Am	Dm7	G7	C	C7
<b>F</b>	F	Dm	Gm7	C7	F	Dm	Gm7	C7	F	Dm	Gm7	C7	F	F7
<b>Bb</b>	Bb	Gm	Cm7	F7	Bb	Gm	Cm7	F7	Bb	Gm	Cm7	F7	Bb	Bb7
<b>Eb</b>	Eb	Cm	Fm7	Bb7	Eb	Cm	Fm7	Bb7	Eb	Cm	Fm7	Bb7	Eb	Eb7
<b>Ab</b>	Ab	Fm	Bb7	Eb7	Ab	Fm	Bbm7	Eb7	Ab	Fm	Bbm7	Eb7	Ab	Ab7
<b>Db</b>	Db	Bbm	Ebm7	Ab7	Db	Bbm	Ebm7	Ab7	Db	Bbm	Ebm7	Ab7	Db	Db7
<b>F#</b>	F#	D#m	G#m7	C#7	F#	D#m	G#m7	C#7	F#	D#m	G#m7	C#7	F#	F#7
	(Gb)													
<b>B</b>	B	G#m	C#m7	F#7	B	G#m	C#m7	F#7	B	G#m	C#m7	F#7	B	B7
<b>E</b>	E	C#m	F#m7	B7	E	C#m	F#m7	B7	E	C#m	F#m7	B7	E	E7
<b>A</b>	A	F#m	Bm7	E7	A	F#m	Bm7	E7	A	F#m	Bm7	E7	A	A7
<b>D</b>	D	Bm	Em7	A7	D	Bm	Em7	A7	D	Bm	Em7	A7	D	D7
<b>G</b>	G	Em	Am7	D7	G	Em	Am7	D7	G	Em	Am7	D7	G	G7

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