

Roots are the foundation of a tune's harmony and the most consonant note in any chord.

Learning to hear the **Roots** will help you keep your place in the form of the tune.

Sing and play **Roots** on all tunes to help internalize their sound.

Play with vigor!

# F Blues Walking Bass Line

Roots - Internalizing Roots

[click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

by Bob Sinicrope

①

5

9

②

17

21

Approach Notes are tension notes that resolve to chord tones. They add melodic interest and create rhythmic motion. The resolution is stronger if the Approach Note is on an upbeat and the chord tone is on a downbeat.

This exercise features Lower Chromatic (LC) Approach Notes to the Root (R). These work well in bass lines.

Make it dance!

# F Blues Walking Bass Line

Roots - Lower Chromatic to Root

[click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

by Bob Sinicrope

**1**

5

9

**2**

17

21

Approach Notes are tension notes that resolve to chord tones. They add melodic interest and create rhythmic motion. The resolution is stronger if the Approach Note is on an upbeat and the chord tone is on a downbeat.

This exercise features Lower Double Chromatic (LD) Approach Notes to the Root (R). These work well in bass lines.

Play with spirit!

# F Blues Walking Bass Line

Roots - Lower Double Chromatic to Root

[click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

by Bob Sinicrope

**1**

Measures 1-8: F7, Bb7, F7. Includes TAB and fingerings.

5 Bb7 F7

9 Gm7 C7 F7 C7

**2**

17 Bb7 F7

21 Gm7 C7 F7

Approach Notes are tension notes that resolve to chord tones. They add melodic interest and create rhythmic motion. The resolution is stronger if the Approach Note is on an upbeat and the chord tone is on a downbeat.

This exercise features Lower Triple Chromatic (LTC) Approach Notes to the Root (R). These work well in bass lines.

# F Blues Walking Bass Line

Roots - Lower Triple Chromatic to Root

[click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

by Bob Sinicrope

**1**

5

9

**2**

17

21

Approach Notes are tension notes that resolve to chord tones. They add melodic interest and create rhythmic motion. The resolution is stronger if the Approach Note is on an upbeat and the chord tone is on a downbeat.

This exercise features Upper Chromatic (UC) Approach Notes to the Root (R). These do not always work well. Once you learn them, you can choose when you want to use them.

Make it dance!

# F Blues

## Walking Bass Line

Roots - Upper Chromatic to Root

[click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

by Bob Sinicrope

**1**

5

9

**2**

17

21

Approach Notes are tension notes that resolve to chord tones. They add melodic interest and create rhythmic motion. The resolution is stronger if the Approach Note is on an upbeat and the chord tone is on a downbeat.

This exercise features a Double Chromatic (UD) Approach Notes to the Root (R). These sometimes, but not always work well in bass lines.

Play with zest!

# F Blues Walking Bass Line

Roots - Upper Double Chromatic to Root

[click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

by Bob Sinicrope

①

1 F7 Bb7 F7

U D R U D R

3 2 1 1 3 2 1 1 3 2 1 1 3 2 1 1 3 2

5 Bb7 F7

1 1 3 2 1 1 3 2 1 1 3 2 1 1 0 4

9 Gm7 C7 F7 C7

R U D R U D

3 3 0 4 3 3 3 2 1 1 0 4 3 3 0 4

②

17 Bb7 F7

R U D R U D

3 3 5 4 3 3 0 4 3 3 0 4 3 3 5 4

21 Gm7 C7 F7

R U D R U D

0 0 0 4 3 3 0 4 3 3 0 4 3 3



Approach Notes are tension notes that resolve to chord tones. They add melodic interest and create rhythmic motion. The resolution is stronger if the Approach Note is on an upbeat and the chord tone is on a downbeat.

This exercise features Upper Scalar (US) Approach Notes to the Root (R).

Make your notes powerful!

# F Blues Walking Bass Line

Roots - Upper Scalar to Root

[click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

by Bob Sinicrope

**1**

5

9

**2**

17

21



Enclosures combine Lower and Upper Approach Notes that resolve to chord tones. They add melodic interest and create rhythmic motion.

This exercise features Lower Chromatic (LC) & Upper Scalar (US) Approach Notes.

# F Blues Walking Bass Line

Roots - Enclosure #1  
Lower Chromatic - Upper Scalar to Root  
Upper Scalar - Lower Chromatic to Root  
[click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

by Bob Sinicrope

**1** F7                      Bb7                      F7

5 Bb7                      F7

9 Gm7                      C7                      F7                      C7

**2** F7                      Bb7                      F7

17 Bb7                      F7

21 Gm7                      C7                      F7

Enclosures combine Lower and Upper Approach Notes that resolve to chord tones. They add melodic interest and create rhythmic motion.

This exercise features Lower (LC) and Upper Double Chromatic (UD) Approach Notes.

It also has Forward Motion where the Approach Notes resolve to a chord tone on a strong downbeat.

# F Blues Walking Bass Line

Roots - Enclosure #2  
Lower Chromatic - Upper Double Chromatic to Root  
Upper Double Chromatic - Lower Chromatic to Root  
[click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

by Bob Sinicrope

**1**

1 F7 B $\flat$ 7 F7

LC U D R LC U D R

0 3 2 1 0 3 2 1 0 3 2 1 0 3 2 1

5 B $\flat$ 7 F7

LC U D

3 0 3 2 1 2 0 4 3 2 0 4 3 2 0 4

9 Gm7 C7 F7 C7

R LC U D R U D LC

3 2 0 4 3 0 3 2 1 2 0 4 3 0 4 2

**2**

17 B $\flat$ 7 F7

R U D LC R

3 5 4 2 3 0 4 2 3 0 4 2 3 3 2 0

21 Gm7 C7 F7

R U D LC R

0 0 4 2 3 0 4 2 3 3 2 0 1

Enclosures combine Lower and Upper Approach Notes that resolve to chord tones. They add melodic interest and create rhythmic motion.

This exercise features Lower Double Chromatics (LD) and Upper Scalar (US) Approach Notes.

It also has Forward Motion where the Approach Notes resolve to a chord tone on a strong downbeat.

# F Blues Walking Bass Line

Roots - Enclosure #3  
Lower Double Chromatic - Upper Scalar to Root  
Upper Scalar - Lower Double Chromatic to Root

[click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

by Bob Sinicrope

**1**

5

9

**2**

17

21

Bassists frequently utilize **5ths** in bass lines.  
**5ths** are consonant chord tones; only the roots are more consonant.

Using **5ths (5) & Roots (R)** makes for a strong harmonic foundation.

Sing and play **Roots & 5ths** on all tunes to help internalize their sound.

# F Blues Walking Bass Line

Add the 5th - Internalizing Roots & 5ths

[click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

by Bob Sinicrope

①

5

9

②

17

21

Bassists frequently utilize **Roots, 5ths & Octaves** in their bass lines. These makes for a strong harmonic foundation. It's important to become comfortable with these patterns.

Sing and play **Roots (R), 5ths (5) & Octaves (8)** on all tunes to help internalize their sound.

# F Blues Walking Bass Line

Add the 5th - Internalizing Roots, 5ths & Octaves #1

[click here for TAB](#)

*To more fully internalize:*

1. Listen
2. Sing
3. Play

*by Bob Sinicrope*

**1**

5

9

**2**

17

21

Bassists frequently utilize **Roots, 5ths & Octaves** in their bass lines. These makes for a strong harmonic foundation. It's important to become comfortable with these patterns.

Sing and play **Roots, 5ths & Octaves** on all tunes to help internalize their sound.

# F Blues Walking Bass Line

Add the 5th - Internalizing Roots, 5ths & Octaves #2

[click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

by Bob Sinicrope

①

5

9

②

17

21

Approach Notes are tension notes that resolve to chord tones. They add melodic interest and create rhythmic motion. The resolution is stronger if the Approach Note is on an upbeat and the chord tone is on a downbeat.

# F Blues Walking Bass Line

To more fully internalize:

1. Listen
2. Sing
3. Play

This exercise features **Lower Chromatic (LC)** Approach Notes to the Root (R). These work well in bass lines.

Add the 5th - Lower Chromatic to Root

[click here for TAB](#)

Make it dance!

by Bob Sinicrope

**1**

5

9

**2**

17

21

Approach Notes are tension notes that resolve to chord tones. They add melodic interest and create rhythmic motion. The resolution is stronger if the Approach Note is on an upbeat and the chord tone is on a downbeat.

# F Blues Walking Bass Line

To more fully internalize:

1. Listen
2. Sing
3. Play

This exercise features Upper Scalar (US) Approach Notes to the Root (R).

Add the 5th - Upper Scalar to Root

[click here for TAB](#)

Make your notes powerful!

by Bob Sinicrope

①

5

9

②

17

21



Approach Notes are tension notes that resolve to chord tones. They add melodic interest and create rhythmic motion. The resolution is stronger if the Approach Note is on an upbeat and the chord tone is on a downbeat.

This exercise features Lower Chromatic (LC) Approach Notes to the 5th (5). These work well in bass lines.

# F Blues Walking Bass Line

Add the 5th - Lower Chromatic to 5th

[click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

by Bob Sinicrope

**1**

5

9

**2**

17

21

Approach Notes are tension notes that resolve to chord tones. They add melodic interest and create rhythmic motion. The resolution is stronger if the Approach Note is on an upbeat and the chord tone is on a downbeat.

This exercise features Upper Scalar (US) Approach Notes to the 5th (5). These work well in bass lines.

# F Blues Walking Bass Line

Add the 5th - Upper Scalar to 5th

[click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

by Bob Sinicrope

**1**

5

9

**2**

17

21

Enclosures combine Lower and Upper Approach Notes that resolve to chord tones. They add melodic interest and create rhythmic motion.

This exercise features Lower Chromatic (LC) and Upper Scalar (US) approach notes to the 5th (5).

# F Blues Walking Bass Line

Add the 5th - Enclosure  
[click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

*by Bob Sinicrope*

**1**

5

9

**2**

17

21





Approach Notes are tension notes that resolve to chord tones. They add melodic interest and create rhythmic motion.

This exercise features Lower Chromatic (LC) Approach Notes to the 3rd (3). These work well in bass lines.

Make it dance!

# F Blues Walking Bass Line

Add the 3rd - Lower Chromatic to the 3rd

[click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

by Bob Sinicrope

①

5

9

②

13

17

21

Approach Notes are tension notes that resolve to chord tones. They add melodic interest and create rhythmic motion.

This exercise features Upper Scalar (US) Approach Notes to the 3rd (3). Although not the strongest bass line figure, it is a valid option.

Make it dance!

# F Blues Walking Bass Line

Add the 3rd - Upper Scalar to the 3rd

[click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

by Bob Sinicrope

①

5

9

②

17

21







Roots (R), 3rds (3), 5ths (5), & 7ths (7)  
 are the chord tones of the major, minor and  
 dominant seventh chords. Strong bass  
 lines imply the harmony and these  
 tones are the most powerful ones to  
 spell out the harmony.

See the *F Blues Book* chapter 5 for more exercises  
 with Roots, 3rds, 5ths, & 7ths.

# F Blues Walking Bass Line

Add the 7th - Internalizing Root, 3rd, 5th, 7th

[click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

by Bob Sinicrope

**1**

Measures 1-8: F7, Bb7, F7. Chord tones: R, 3, 5, b7. Fingering: 1-0-3-1. TAB: 1-0-3-1.

5

Measures 5-8: Bb7, F7. Chord tones: R, 3, 5, b7. Fingering: 1-0-3-1. TAB: 1-0-3-1.

9

Measures 9-12: Gm7, C7, F7, C7. Chord tones: R, b3, 5, b7. Fingering: 3-1-0-3. TAB: 3-1-0-3.

**2**

Measures 1-4: F7, Bb7, F7. Chord tones: R, b7, 5, 3. Fingering: 3-1-3-0. TAB: 3-1-3-0.

17

Measures 17-20: Bb7, F7. Chord tones: R, b7, 5, 3. Fingering: 3-1-3-0. TAB: 3-1-3-0.

21

Measures 21-24: Gm7, C7, F7. Chord tones: R, b7, 5, b3. Fingering: 0-3-0-1. TAB: 0-3-0-1.

These patterns work well with a shuffle feel.

Experiment with your own bass lines with Roots (R), 5ths (5), 7ths (7), & Octaves (8).

# F Blues Walking Bass Line

Add the 7th - R578 8757

[click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

by Bob Sinicrope

①

5

9

②

17

21

These patterns work well with a shuffle feel.

Experiment with your own bass lines with Roots (R), 7ths (7), & Octaves (8).

# F Blues Walking Bass Line

Add the 7th - R878 878R

[click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

by Bob Sinicrope

①

5

9

②

17

21



*A Passing Tone is a note between chord tones that connects them. The chord tones are consonant notes and the passing tone creates tension that resolves. Musical 'tension and release' is an important concept that adds interest and motion to your playing.*

*Passing Tones make for strong bass lines.*

# F Blues Walking Bass Line

One Measure Patterns - R345 543R

[click here for TAB](#)

*To more fully internalize:*

1. Listen
2. Sing
3. Play

*by Bob Sinicrope*

①

5

9

②

17

21



[This bass line uses a one measure pattern consisting of the Root \(R\), 3rd \(3\), 6th \(6\), 5th \(5\), & Octaves \(8\).](#)

# F Blues Walking Bass Line

[One Measure Patterns - R365-8653](#)

[click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

by Bob Sinicrope

①

F7 Bb7 F7

R 3 6 5 R 3 6 5

1 0 0 3 1 0 0 3 1 0 0 3 1 0 0 3

5

Bb7 F7

1 0 0 3 1 0 0 3 1 0 0 3 1 0 0 3

9

Gm7 C7 F7 C7

R b3 6 5 R 3 6 5

3 1 2 0 3 2 2 0 1 0 0 3 3 2 2 0

②

F7 Bb7 F7

8 6 5 3 8 6 5 3

3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0

17

Bb7 F7

3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0

21

Gm7 C7 F7

8 6 5 b3 8 6 5 3

0 2 0 1 5 2 0 2 3 0 3 0 1



[This bass line uses a one measure pattern consisting of the Root \(R\), 6th\(6\), b6 \(b6\), 5th\(5\) & Octaves \(8\).](#)

# F Blues Walking Bass Line

[One Measure Patterns - R6\(b6\)5-86\(b6\)5](#)

[click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

by Bob Sinicrope

**1**

5

9

**2**

17

21

*This exercise features ascending and descending permutations of Root (R), 6, 5, 6 and 8, 6, 5, 6.*

*This is a great bass line when playing a blues shuffle feel.*

*Learning and internalizing one measure patterns will help you build your own bass lines.*

# F Blues Walking Bass Line

One Measure Patterns - R656-8656

[click here for TAB](#)

*To more fully internalize:*

1. Listen
2. Sing
3. Play

*by Bob Sinicrope*

**1**

5

9

**2**

17

21

[This bass line features 8, b7, 6, 5 and 8, b7, Lower Chromatic \(LC\), 5 patterns.](#)

# F Blues

## Walking Bass Line

[One Measure Patterns - 8765-87\(LC\)5](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

[click here for TAB](#)

by Bob Sinicrope

**1**

5

9

**2**

17

21

[These bass lines mimic the style of two pioneers of Jazz Bass playing, Pops Foster and Walter Page.](#)

[Click here to learn about some awesome walking jazz bass players.](#)

# F Blues

## Walking Bass Line

Bass Lines in the style of  
1. **Pops Foster** and 2. **Walter Page**  
[click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

①

in the style of Pops Foster

by Bob Sinicrope

First system: F7, Bb7, F7. Second system: Bb7, F7. Third system: Gm7, C7, F7, C7. The bass line consists of eighth notes in a 4/4 time signature. The first system has four measures with chords F7, Bb7, F7, and F7. The second system has four measures with chords Bb7 and F7. The third system has four measures with chords Gm7, C7, F7, and C7. Fingerings are indicated by numbers 0-5 on the strings.

②

in the style of Walter Page

First system: F7, Bb7, F7. Second system: Bb7, F7. Third system: Gm7, C7, F7. The bass line consists of eighth notes in a 4/4 time signature. The first system has four measures with chords F7, Bb7, F7, and F7. The second system has four measures with chords Bb7 and F7. The third system has four measures with chords Gm7, C7, F7, and F7. Fingerings are indicated by numbers 0-5 on the strings.

[These bass lines mimic the style of Milt Hinton and Israel Crosby.](#)

[Click here to learn about some awesome walking jazz bass players.](#)

# F Blues Walking Bass Line

Bass Lines in the style of  
1. [Milt Hinton](#) and 2. [Slam Stewart](#)

[Click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

Swing 8ths

in the style of Milt Hinton

by Bob Sinicrope

1

F7 Bb7 F7

5

Bb7 Bb7 F7 F7

9

Gm7 C7 F7 C7

in the style of Slam Stewart

2

F7 Bb7 F7 F7

17

Bb7 Bb7 F7 F7

21

Gm7 C7 F7 F7

[These bass lines mimic the style of Jimmie Blanton and Israel Crosby.](#)

[Click here to learn about some awesome walking jazz bass players.](#)

# F Blues

## Walking Bass Line

Bass Lines in the style of  
1. [Jimmie Blanton](#) and 2. [Israel Crosby](#)  
[Click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

in the style of Jimmie Blanton

Swing 8ths

by Bob Sinicrope

1

5

9

in the style of Israel Crosby

2

17

21

[These bass lines mimic the style of George Duvivier and Oscar Pettiford.](#)

[Click here to learn about some awesome walking jazz bass players.](#)

# F Blues

## Walking Bass Line

Bass Lines in the style of  
1. [George Duvivier](#) and 2. [Oscar Pettiford](#)  
[Click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

Swing 8ths

in the style of George Duvivier

by Bob Sinicrope

①

5

9

in the style of Oscar Pettiford

②

17

21

[These bass lines mimic the style of Percy Heath and Sam Jones.](#)

[Click here to learn about some awesome walking jazz bass players.](#)

# F Blues

## Walking Bass Line

Bass Lines in the style of  
1. [Percy Heath](#) and 2. [Sam Jones](#)

[click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

Swing 8ths

in the style of Percy Heath

by Bob Sinicrope

①

F7 Bb7 F7

5

Bb7 F7

9

Gm7 C7 F7 C7

in the style of Sam Jones

②

F7 Bb7 F7

17

Bb7 F7

21

Gm7 C7 F7



[These bass lines mimic the style of bassist Ray Brown and Red Mitchell.](#)

[Click here to learn about some awesome walking jazz bass players.](#)

# F Blues

## Walking Bass Line

To more fully internalize:

1. Listen
2. Sing
3. Play

Bass Lines in the style of  
1. Ray Brown and 2. Red Mitchell  
[Click here for TAB](#)

Swing 8ths

in the style of Ray Brown

by Bob Sinicrope

1

5

9

in the style of Red Mitchell

2

17

21

[These bass lines mimic the style of Leroy Vinegar and Andy Simpkins.](#)

[Click here to learn about some awesome walking jazz bass players.](#)

# F Blues Walking Bass Line

Bass Lines in the style of  
1. [Leroy Vinegar](#) and 2. [Andy Simpkins](#)

[click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

Swing 8ths

① in the style of Leroy Vinegar

by Bob Sinicrope

Measures 1-8 of the bass line in the style of Leroy Vinegar. The key signature is one flat (Bb) and the time signature is 4/4. The piece is in swing 8th notes. Chords are indicated above the staff: F7 (measures 1-2), Bb7 (measure 3), F7 (measures 4-5), Bb7 (measure 6), and F7 (measures 7-8). The bass line consists of eighth notes. The TAB below the staff shows the fret numbers for each note.

1 1 3 0 | 1 1 2 0 | 3 4 0 2 | 3 1 0 3 |

5 Bb7 F7

1 3 0 2 3 0 | 1 3 0 2 0 | 3 1 0 3 | 3 3 4 0

② in the style of Andy Simpkins

Measures 9-24 of the bass line in the style of Andy Simpkins. The key signature is one flat (Bb) and the time signature is 4/4. The piece is in swing 8th notes. Chords are indicated above the staff: Gm7 (measures 9-10), C7 (measures 11-12), F7 (measures 13-14), Gm7 (measures 15-16), Bb7 (measures 17-18), C7 (measures 19-20), and F7 (measures 21-24). The bass line consists of eighth notes. The TAB below the staff shows the fret numbers for each note.

0 0 0 0 | 3 0 4 3 | 3 0 2 3 | 5 5 0 0 0 0

3 3 1 0 4 | 3 2 1 0 | 4 3 2 0 | 1 3 4 0

17 Bb7 F7

1 3 1 1 3 | 3 4 5 2 | 3 3 2 3 1 | 2 0 4 0

21 Gm7 C7 F7

3 3 4 0 3 | 3 5 0 1 2 | 3 0 1 2 | 3 0 1

[These bass lines mimic the style of bassist Paul Chambers and Ron Carter.](#)

[Click here to learn about some awesome walking jazz bass players.](#)

# F Blues Walking Bass Line

Bass Lines in the style of  
1. Paul Chambers and 2. Ron Carter

[Click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

Swing 8ths

in the style of Paul Chambers

by Bob Sinicrope

(B7) this is a tritone substitution

1

5

9

in the style of Ron Carter

2

17

21

[These bass lines mimic the style of Charlie Haden and Miroslav Vitous.](#)

[Click here to learn about some awesome walking jazz bass players.](#)

# F Blues Walking Bass Line

Bass Lines in the style of  
1. Charlie Haden 2. Miroslav Vitous

[Click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

①

*in the style of Charlie Haden*

by Bob Sinicrope

F7 Bb7 F7

TAB: 3 0 1 0 | 0 3 1 2 | 3 1 0 3 | 3 0 1 3

5 Bb7 F7

TAB: 0 1 3 0 | 1 3 2 0 | 3 0 3 2 | 1 0 3 0

9 Gm7 C7 F7 C7

TAB: 3 1 0 1 | 3 0 1 3 | 0 3 0 3 | 1 3 3 4

*in the style of Miroslav Vitous*

② F7 Bb7 F7

TAB: 0 1 3 1 | 0 1 2 3 | 4 0 4 2 | 3 4 0 2

17 Bb7 F7

TAB: 3 3 1 1 | 0 0 4 4 | 3 1 0 4 | 3 2 1 0

21 Gm7 C7 F7

TAB: 3 1 0 3 | 2 5 1 4 | 0 5 4 2 | 3 3 2 3

[This is the bass line I play on the backing tracks.](#)

# F Blues Walking Bass Line

[Bass Line from backing track](#)

[click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

Swing 8ths

by Bob Sinicrope

①

②

1

3 3 0 3 2 1 0 1 2 3 0 2 0 3 1 0 0 2

5

1 0 1 2 3 1 3 1 2 3 3 1 0 3 3 0

9

0 1 0 4 3 0 3 2 3 0 0 4 3 0 3 2

17

1 0 0 4 3 2 3 2 3 0 3 1 0 3 3 0

21

3 0 1 2 3 0 1 2 3 0 1 2 3 0 2 3 1