

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

The image shows a walking bass line for F Blues in 4/4 time, consisting of six staves of music. The key signature has one flat (Bb) and the time signature is 4/4. The exercise is divided into two sections, 1 and 2, each starting with a circled number. Chord changes are indicated above the staff, and approach notes are labeled as LC (Lower Chromatic) or R (Root).

Section 1:

- Staff 1: Chord F7. Notes: F (LC), G (R), A, Bb, C, D, E, F. Labels: LC, R, LC, R.
- Staff 2: Chord Bb7. Notes: Bb, C, D, Eb, F, G, A, Bb. Labels: LC, R.
- Staff 3: Chord F7. Notes: F, G, A, Bb, C, D, E, F. Labels: LC, R.
- Staff 4: Chord Bb7. Notes: Bb, C, D, Eb, F, G, A, Bb. Labels: LC, R.
- Staff 5: Chord F7. Notes: F, G, A, Bb, C, D, E, F. Labels: LC, R.
- Staff 6: Chord Bb7. Notes: Bb, C, D, Eb, F, G, A, Bb. Labels: LC, R.

Section 2:

- Staff 7: Chord F7. Notes: F, G, A, Bb, C, D, E, F. Labels: LC, R.
- Staff 8: Chord Bb7. Notes: Bb, C, D, Eb, F, G, A, Bb. Labels: LC, R.
- Staff 9: Chord F7. Notes: F, G, A, Bb, C, D, E, F. Labels: LC, R.
- Staff 10: Chord Bb7. Notes: Bb, C, D, Eb, F, G, A, Bb. Labels: LC, R.
- Staff 11: Chord F7. Notes: F, G, A, Bb, C, D, E, F. Labels: LC, R.
- Staff 12: Chord Bb7. Notes: Bb, C, D, Eb, F, G, A, Bb. Labels: LC, R.

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

L D R L D R

5

L D

9

R L D R L D

②

R L D R

17

L D

21

R L D R

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

The musical score is written in bass clef, 4/4 time, and F major. It consists of two exercises, each with six measures. Exercise 1 starts with a circled '1' and Exercise 2 with a circled '2'. Chord changes are indicated above the staff. Fingerings are indicated by letters L, T, C, and R below the notes.

Exercise 1:

- Measure 1: F7 (L T C)
- Measure 2: F7 (R L T C)
- Measure 3: Bb7 (R)
- Measure 4: F7 (L T C)
- Measure 5: F7 (L T C)
- Measure 6: F7 (L T C)

Exercise 2:

- Measure 7: Bb7 (L T C)
- Measure 8: F7 (L T C)
- Measure 9: Gm7 (R L T C)
- Measure 10: C7 (R)
- Measure 11: F7 (L T C)
- Measure 12: C7 (L T C)

Exercise 1 (continued):

- Measure 13: F7 (R L T C)
- Measure 14: Bb7 (R)
- Measure 15: F7 (L T C)
- Measure 16: F7 (L T C)
- Measure 17: Bb7 (L T C)
- Measure 18: F7 (L T C)

Exercise 2 (continued):

- Measure 19: Gm7 (R L T C)
- Measure 20: C7 (R)
- Measure 21: F7 (L T C)
- Measure 22: F7 (L T C)
- Measure 23: F7 (L T C)
- Measure 24: F7 (L T C)

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 F7 B \flat 7 F7

UC R UC R

5 B \flat 7 F7 UC

9 Gm7 C7 F7 C7 UC

R UC R UC

2 F7 B \flat 7 F7

R UC R

17 B \flat 7 F7 UC

21 Gm7 C7 F7

R UC R

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 F7 Bb7 F7

US R US R

5 Bb7 F7

US

9 Gm7 C7 F7 C7

R US R US

2 F7 Bb7 F7

R US R

17 Bb7 F7

US

21 Gm7 C7 F7

R US R

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

The image shows a walking bass line for F Blues in 4/4 time, consisting of six staves of music. The key signature has one flat (Bb) and the time signature is 4/4. The piece is divided into two sections, labeled 1 and 2.

Section 1:

- Staff 1: Measure 1 (F7) starts with an enclosure (LC, US) on the root F, followed by a scalar run (US) to the root. Measure 2 (Bb7) starts with an enclosure (R, LC) on the root Bb, followed by a scalar run (US) to the root. Measure 3 (F7) starts with an enclosure (R, LC) on the root F, followed by a scalar run (US) to the root. Measure 4 (F7) starts with an enclosure (R, LC) on the root F, followed by a scalar run (US) to the root.
- Staff 2: Measure 5 (Bb7) starts with an enclosure (R, LC) on the root Bb, followed by a scalar run (US) to the root. Measure 6 (F7) starts with an enclosure (R, LC) on the root F, followed by a scalar run (US) to the root. Measure 7 (F7) starts with an enclosure (R, LC) on the root F, followed by a scalar run (US) to the root. Measure 8 (F7) starts with an enclosure (R, LC) on the root F, followed by a scalar run (US) to the root.
- Staff 3: Measure 9 (Gm7) starts with an enclosure (R, LC) on the root G, followed by a scalar run (US) to the root. Measure 10 (C7) starts with an enclosure (R, LC) on the root C, followed by a scalar run (US) to the root. Measure 11 (F7) starts with an enclosure (R, LC) on the root F, followed by a scalar run (US) to the root. Measure 12 (C7) starts with an enclosure (R, LC) on the root C, followed by a scalar run (US) to the root.

Section 2:

- Staff 4: Measure 13 (F7) starts with an enclosure (R, US) on the root F, followed by a scalar run (LC) to the root. Measure 14 (Bb7) starts with an enclosure (R, US) on the root Bb, followed by a scalar run (LC) to the root. Measure 15 (F7) starts with an enclosure (R, US) on the root F, followed by a scalar run (LC) to the root. Measure 16 (F7) starts with an enclosure (R, US) on the root F, followed by a scalar run (LC) to the root.
- Staff 5: Measure 17 (Bb7) starts with an enclosure (R, US) on the root Bb, followed by a scalar run (LC) to the root. Measure 18 (F7) starts with an enclosure (R, US) on the root F, followed by a scalar run (LC) to the root. Measure 19 (F7) starts with an enclosure (R, US) on the root F, followed by a scalar run (LC) to the root. Measure 20 (F7) starts with an enclosure (R, US) on the root F, followed by a scalar run (LC) to the root.
- Staff 6: Measure 21 (Gm7) starts with an enclosure (R, US) on the root G, followed by a scalar run (LC) to the root. Measure 22 (C7) starts with an enclosure (R, US) on the root C, followed by a scalar run (LC) to the root. Measure 23 (F7) starts with an enclosure (R, US) on the root F, followed by a scalar run (LC) to the root. Measure 24 (F7) starts with an enclosure (R, US) on the root F, followed by a scalar run (LC) to the root.

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

L D US R L D US R

5 Bb7 F7 L D US

9 Gm7 C7 F7 C7 R L D US R US L D

②

F7 Bb7 F7 R US L D R

17 Bb7 F7 US L D

21 Gm7 C7 F7 R US L D R