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*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.*

*Focus on what you play!*

# Perdido

## Walking Bass Line

Add the 5th - Enclosure

*To more fully internalize:*

1. Listen
2. Sing
3. Play

*by Bob Sinicrope*

**A1**

Cm7 F7 Bbmaj7 Bb6

LC US 5 LC US 5 LC US 5 LC US 5

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

Cm7 F7 Bbmaj7 Bb6

LC US 5 LC US 5 LC US 5 LC US 5

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

**A2**

Cm7 F7 Bbmaj7 Bb6

LC US 5 LC US 5 LC US 5 LC US 5

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

Cm7 F7 Bbmaj7 Bb6

US LC 5 US LC 5 US LC 5 US LC 5

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

**B**

D7 G7

US LC 5 US LC 5 US LC 5 US LC 5

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

C7 F7

LC US 5 US LC 5 LC US 5 US LC 5

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

**A3**

Cm7 F7 Bbmaj7 Bb6

US LC 5 US LC 5 US LC 5 US LC 5

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

Cm7 F7 Bbmaj7 Bb6

US LC 5 US LC 5 US LC 5 US LC 5

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

*This exercise incorporates the concepts presented in this chapter. Have fun creating your own bass lines that use Roots, 3rds, Octaves, Lower Chromatics, Upper Scalars, and Enclosures.*

*Be reliable!*

# Perdido

## Walking Bass Line

Add the 3rd - Summary

To more fully internalize:

1. Listen
2. Sing
3. Play

by Bob Sinicrope

**A1**

Cm7 F7 Bbmaj7 Bb6

**A2**

Cm7 F7 Bbmaj7 Bb6

**B**

D7 G7

C7 F7

**A3**

Cm7 F7 Bbmaj7 Bb6

Cm7 F7 Bbmaj7 Bb6

The image displays four sections of bass line notation for the song 'Perdido'. Each section consists of two staves: a musical staff with notes and accidentals, and a guitar fretboard diagram with fingerings. Section A1 and A2 use chords Cm7, F7, Bbmaj7, and Bb6. Section B uses D7 and G7. Section A3 uses Cm7, F7, Bbmaj7, and Bb6. The notation includes various rhythmic patterns and fingerings such as triplets and enclosures.

*This bass line mimics the style of bassist Ray Brown. Listen to his recordings to learn about his phrasing and time feel.*

*Learn about some awesome walking jazz bass players.*

# Perdido

## Walking Bass Line

Bass Line in the style of Ray Brown

*To more fully internalize:*

1. Listen
2. Sing
3. Play

*by Bob Sinicrope*

*Swing 8ths*

**A1**

Cm7 F7 Bbmaj7 Bb6

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

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

**A2**

Cm7 F7 Bbmaj7 Bb6

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

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

**B**

D7 G7

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

C7 F7

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

**A3**

Cm7 F7 Bbmaj7 Bb6

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

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