

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 musical score is written in bass clef, 4/4 time, and F major. It consists of two exercises, each with a circled number (1 and 2) at the beginning. Exercise 1 starts at measure 1 and ends at measure 24. Exercise 2 starts at measure 17 and ends at measure 24. Chord progressions are indicated above the staff, and approach notes (LC and R) are indicated below the staff. The score includes six staves of music.

Exercise 1 (1):
Measures 1-4: F7 (LC, R)
Measures 5-8: Bb7 (LC, R)
Measures 9-12: F7 (R, LC, R)
Measures 13-16: Bb7 (R, LC, R)
Measures 17-20: F7 (R, LC, R)
Measures 21-24: Gm7, C7, F7, C7 (R, LC, R)

Exercise 2 (2):
Measures 17-20: Bb7 (R, LC, R)
Measures 21-24: F7 (R, 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

1 F7 Bb7 F7

L D R L D R

5 Bb7 F7

L D

9 Gm7 C7 F7 C7

R L D R L D

②

9 F7 Bb7 F7

R L D R

13 Bb7 F7

L D

17 Bb7 F7

L D

21 Gm7 C7 F7

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, and fingerings (L, T, C, R) are written 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 Bb7 F7

UC R UC R

5 Bb7 F7 UC

9 Gm7 C7 F7 C7 UC

R UC R UC

2 F7 Bb7 F7

R UC R

17 Bb7 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 starts at measure 1 and ends at measure 20. Section 2 starts at measure 21 and ends at measure 24. Chord changes are indicated above the staff: F7 (measures 1-2), Bb7 (measures 3-4), F7 (measures 5-6), Bb7 (measures 7-8), F7 (measures 9-10), Gm7 (measures 11-12), C7 (measures 13-14), F7 (measures 15-16), Bb7 (measures 17-18), F7 (measures 19-20), Gm7 (measures 21-22), C7 (measures 23-24), and F7 (measures 25-26). Approach notes are labeled below the staff: LC (Lower Chromatic) and US (Upper Scalar). Measure numbers 1, 5, 9, 17, and 21 are indicated at the start of their respective staves. A circled '1' is above the first measure, and a circled '2' is above the first measure of the second section.

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 F7 B7 F7

L D US R L D US R

5 Bb7 F7

L D US L D US

9 Gm7 C7 F7 C7

R L D US R US L D

11 F7 Bb7 F7

R US L D R R US L D R

17 Bb7 F7

US L D US L D

21 Gm7 C7 F7

R US L D R R US L D R

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.

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

Add the 5th - Lower 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 a circled number (1 and 2) at the beginning. Chord progressions are indicated above the staff, and approach notes are labeled as LC (Lower Chromatic) or R (Root) below the staff.

Exercise 1:

- Measures 1-4: F7 chord. Notes: F (LC), C (R), F (LC), C (R). Chords: F7, Bb7, F7.
- Measures 5-8: Bb7 chord. Notes: Bb (LC), F (R), Bb (LC), F (R). Chords: Bb7, F7.
- Measures 9-12: Gm7, C7, F7, C7 progression. Notes: G (R), C (LC), F (R), C (LC), F (R), C (LC), G (R), C (LC). Chords: Gm7, C7, F7, C7.

Exercise 2:

- Measures 13-16: F7 chord. Notes: F (R), C (LC), F (R), C (LC). Chords: F7, Bb7, F7.
- Measures 17-20: Bb7 chord. Notes: Bb (R), F (LC), Bb (R), F (LC). Chords: Bb7, F7.
- Measures 21-24: Gm7, C7, F7 progression. Notes: G (R), C (LC), F (R), C (LC), G (R), C (LC), F (R), C (LC). Chords: 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.

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

The musical score is written in bass clef, 4/4 time, and F major. It consists of six staves of music. The first staff begins with a circled '1' and a key signature change to F major. Chord changes are indicated above the staff: F7 (measures 1-2), Bb7 (measures 3-4), and F7 (measures 5-6). Approach notes are labeled below the staff as 'US' (Upper Scalar) and 'R' (Root). The second staff starts at measure 5 with a Bb7 chord (measures 5-6) and an F7 chord (measures 7-8). The third staff starts at measure 9 with Gm7 (measures 9-10), C7 (measures 11-12), F7 (measures 13-14), and C7 (measures 15-16). The fourth staff begins with a circled '2' and an F7 chord (measures 17-18), followed by Bb7 (measures 19-20) and F7 (measures 21-22). The fifth staff starts at measure 17 with Bb7 (measures 17-18) and F7 (measures 19-20). The sixth staff starts at measure 21 with Gm7 (measures 21-22) and C7 (measures 23-24), ending with an F7 chord (measures 25-26).

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

1 F7 Bb7 F7

LC US 5 LC US 5

5 Bb7 F7

LC US 5

9 Gm7 C7 F7 C7

LC US 5 LC US 5 LC US 5

②

17 Bb7 F7

US LC 5

21 Gm7 C7 F7

US LC 5 US LC 5

Roots (R) & 3rds (3) are the chord tones.
The 3rd is a **Defining Tone** that determines
if the triad is major or minor. Strong bass
lines imply the harmony and defining tones
strongly suggest the harmony.

Experiment creating your own bass lines
with **Roots & 3rds**.

F Blues

Walking Bass Line

Add the 3rd - Internalizing Root & 3rds

[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

1 F7 Bb7 F7

LC 3 LC 3

5 Bb7 F7

LC 3

9 Gm7 C7 F7 C7

LC b3 LC 3

②

17 Bb7 F7

21 Gm7 C7 F7

LC b3 LC 3

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

1 4/4 F7 Bb7 F7

US 3 US 3

5 Bb7 F7

9 Gm7 C7 F7 C7

US b3 US 3

②

1 4/4 F7 Bb7 F7

US 3 US 3

17 Bb7 F7

21 Gm7 C7 F7

US b3 US 3

[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

R 5 b7 8 R 5 b7 8

5 Bb7 F7

9 Gm7 C7 F7 C7

R 5 b7 8 R 5 b7 8

2

F7 Bb7 F7

8 b7 5 b7 8 b7 5 b7

17 Bb7 F7

21 Gm7 C7 F7

8 b7 5 b7 8 b7 5 b7

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 - R235 532R

[click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

by Bob Sinicrope

①

5

9

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 - 8345 5438

[click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

by Bob Sinicrope

①

8 3 4 5 8 3 4 5

5 Bb7 F7

9 Gm7 C7 F7 C7

8 b3 4 5 8 3 4 5

②

F7 Bb7 F7

5 4 3 8 5 4 3 8

17 Bb7 F7

21 Gm7 C7 F7

5 4 b3 8 5 4 3 8

[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

5

9

②

17

21

[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](#)

[click here for TAB](#)

To more fully internalize:

1. Listen
2. Sing
3. Play

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

1 F7 B \flat 7 F7

5 B \flat 7 F7

9 Gm7 C7 F7 C7

in the style of Walter Page

2 F7 B \flat 7 F7

17 B \flat 7 F7

21 Gm7 C7 F7

[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 F7

9

Gm7 C7 F7 C7

in the style of Slam Stewart

②

F7 Bb7 F7

17

Bb7 F7

21

Gm7 C7 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

3

[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

5

9

in the style of Sam Jones

②

17

21

[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

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

To more fully internalize:

1. Listen
2. Sing
3. Play

Swing 8ths

in the style of Ray Brown

by Bob Sinicrope

①

[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

5

9

in the style of Andy Simpkins

17

21

[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

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

in the style of Charlie Haden

by Bob Sinicrope

①

F7

Bb7

F7



Bb7

F7



Gm7

C7

F7

C7



in the style of Miroslav Vitous

②

F7

Bb7

F7



Bb7

F7



[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 F7 Bb7 F7

5 Bb7 F7

9 Gm7 C7 F7 Dm7 Gm7 C7

2 F7 Bb7 F7 3

17 Bb7 F7

21 Gm7 C7 F7