

A close-up photograph of a violin's body, showing the wood grain and a large black silhouette of a bass clef overlaid on it. The text is centered over the clef.


Walking Bass Line Examples and Analysis

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CONFIRMATION

(INTRO CHORUS)

Chord progression: FMA^7 $E-7b^5$ A^7 $D-7$ G^7 $C-7$ F^7

[A] 

Chord progression: Bb^7 $A-7$ D^7 G^7 $G-7$ C^7



Chord progression: FMA^7 $E-7b^5$ A^7 $D-7$ G^7 $C-7$ F^7

[A] 

Chord progression: Bb^7 $A-7$ D^7 $G-7$ C^7 FMA^7



Chord progression: $C-7$ F^7 $BbMA^7$

[B] 

Chord progression: $Eb-7$ Ab^7 $DbMA^7$ $G-7$ C^7



Chord progression: FMA^7 $E-7b^5$ A^7 $D-7$ G^7 $C-7$ F^7

[A] 

Chord progression: Bb^7 $A-7$ D^7 $G-7$ C^7 FMA^7



(INTRO CHORUS - ANNOTATED)

ALL STEPWISE DIATONIC APPROACH NOTES - ALL APPROACH NOTES ARE PART OF CHORD/TONALITY PRECEEDING NEW TARGET NOTE

F_MA⁷ E-⁷b⁵ A⁷ D-⁷ G⁷ C-⁷ F⁷

R 3 5 R R b5 R 5 R 5 R 5 R 5 R 3

B^b7 A-⁷ D⁷ G⁷ G-⁷ C⁷

R 3 5 R R 5 R 5 R 3 5 7 R 5 R 3

MIXED APPROACH NOTES - DIATONIC APPROACH, CHROMATIC APPROACH, DOUBLE CHROMATIC APPROACH, AND APPROACH FROM PREVIOUS ROOT

F_MA⁷ E-⁷b⁵ A⁷ D-⁷ G⁷ C-⁷ F⁷

R (2) 3 C* R C R (PR) R D R D R C R C*

B^b7 A-⁷ D⁷ G-⁷ C⁷ F_MA⁷

R 3 5 C* R C R D R C R C* R 3 C C

C-7

F7

BbMA7

R (2) C* C R (2) C C* R 3 C C 5 C* R C*



Eb-7

Ab7

DbMA7

G-7

C7

R (2) C* C R 3 5 C R 3 5 C R D R C*



FMA7

E-7b5

A7

D-7

G7

C-7

F7

R 3 (2) C* R C* R C R D R C* R C R C*



Bb7

A-7

D7

G-7

C7

FMA7

R 3 5 C* R C R D R C R C* R 3 5 C* R



(OUTTRO CHORUS)

A

F_MA⁷ E-⁷b⁵ A⁷ D-⁷ G⁷ C-⁷ F⁷

B

B^b7 A-⁷ D⁷ G⁷ G-⁷ C⁷

A

F_MA⁷ E-⁷b⁵ A⁷ D-⁷ G⁷ C-⁷ F⁷

B

B^b7 A-⁷ D⁷ G-⁷ C⁷ F_MA⁷

B

C-⁷ F⁷ B^bM_A⁷

A

E^b-⁷ A^b7 D^bM_A⁷ G-⁷ C⁷

A

F_MA⁷ E-⁷b⁵ A⁷ D-⁷ G⁷ C-⁷ F⁷


B

B^b7 A-⁷ D⁷ G-⁷ C⁷ F_MA⁷

(OUTTRO CHORUS - ANNOTATED)

FMA⁷ **E-7^{b5}** **G⁷** **D-7** **G⁷** **C-7** **F⁷**


3 (2) R 3 3 (2) R 3 3 (2) R 3 3 (2) R 3 3 R R 7

A 

T T T T T

B^b7 **A-7** **D⁷** **G⁷** **G⁷** **C⁷**


3 5 R (7) R 7 3 5 3 (2) R 7 3 5 R 3



T T T T T

FMA⁷ **E-7^{b5}** **A⁷** **D-7** **G⁷** **C-7** **F⁷**


3 (2) R 3 3 (b5) R 7 3 R R 7 3 R R 7

A 

T T T T T T

B^b7 **A-7** **D⁷** **G⁷** **C⁷** **FMA⁷**

3 5 R (7) R 7 3 5 7 5 3 R R 3 (6) (b6)



T T T T T

C-7 **F7** **BbMA7**

R 3 5 7 3 (4) 5 (#5) 3 5 (2) R 7 R (2) R

B

T T T T

Eb-7 **(Ab7) DbMA7** **G-7** **C7**

7 5 3 R 3 5 7 3 5 3 5 (6) (2) R (4) 3

T T T T T

FMA7 **E-7(b9)** **A7** **D-7** **G7** **C-7** **F7**

(2) 7 R (2) R (b9) R 7 3 R R 7 3 R R 7

A

T T T T T T

Bb7 **A-7** **D7** **G-7** **C7** **FMA7**

3 5 R (7) R (b5) R 5 R 5 3 R R 3 (6) 5 R

T T T T T T

RHYTHM CHANGES INTRO LINE

Bb G^7 Cm^7 F^7 Dm^7 G^7 Cm^7 F^7

Bb^7 Bb^7/D E^b $E^{\circ 7}$ Bb/F G^7 Cm^7 F^7

Bb G^7 Cm^7 F^7 Dm^7 G^7 Cm^7 F^7

Bb^7 Bb^7/D E^b $E^{\circ 7}$ F^7 Bb

D^7 G^7

C^7 Cm^7 F^7

Bb G^7 Cm^7 F^7 Dm^7 G^7 Cm^7 F^7

Bb^7 Bb^7/D E^b $E^{\circ 7}$ Bb/F G^7 Cm^7 F^7

2 (2ND CHORUS)

B \flat G 7 C M_1 7 F 7 D M_1 7 G 7 C M_1 7 F 7

B \flat^7 B \flat^7 /D E \flat E $^{\circ}7$ B \flat /F G 7 C M_1 7 F 7

B \flat G 7 C M_1 7 F 7 D M_1 7 G 7 C M_1 7 F 7

B \flat^7 B \flat^7 /D E \flat E $^{\circ}7$ F 7 B \flat

D 7 G 7

C 7 C M_1 7 F 7

B \flat

ETC.

(1ST CHORUS)

Bb G7 Cm7 F7 Dm7 G7 Cm7 F7

R D R D R C R C* (7) R C R C* (3) R D R C* (3)

Bb7 Bb7/D Eb E07 Bb/F G7 Cm7 F7

R C R C* (3) R 3 R R 5 C R D R C R C* (3)

Bb G7 Cm7 F7 Dm7 G7 Cm7 F7

R C* (7) R C R C R C R C* (7) 3 R R C* (7) 3 R

Bb7 Bb7/D Eb E07 F7 Bb

R C R C* (3) R 3 R R R C* (2) (3) R C* (7) R 3

D7

G7

R C → R C → R C 3 R 5 R D
 (6) (7) (2) (3)

C7

Cmi7

F7

R C → 5 C → R 7 6 D R C R 3
 (3) (6) (7)

Bb

G7

(Cmi7)

F7

Dmi7

G7

Cmi7

F7

R 3 R C R C R C* R R D R C R C*
 (7) (3)

Bb7

Bb7/D

Eb

E07

Bb/F

G7

Cmi7

F7

R 3 R C* R R 5 C R D R R D
 (7)

(2ND CHORUS)

Bb G7 Cm7 F7 Dm7 G7 Cm7 F7

R C R C R C* (3)

4TH CYCLE LEADING TO C

Bb7 Bb7/D Eb E07 Bb/F G7 Cm7 F7

R C (2) (3) R 3 R R 5 C R D R C R C* (3)

Bb G7 Cm7 F7 Dm7 G7 Cm7 F7

R C (3) 5 C 4 C R 7 3 D R 7 3 D

(ENCLOSURE) (ENCLOSURE) (ENCLOSURE)

Bb7 (Bb7/D) Eb E07 F7 Bb

R C R 7 3 5 C (5) R C (2) (3) R C* (7) R 7

D7

G7

R R 5 R R 5 C C* (3) R C (3) → 5 C R D

(ENCLOSURE)

C7

Cm7

F7

R C (3) → 5 C (6) (7) → R C (2) (3) → R C (2) (3) →

Bb

R

ETC.