

# MIDNIGHT MAMBO - CHARLIE ROUSE SOLO

TRANSCRIBED: ADDISON RIFKIND

SONNY CLARK

B<sub>b</sub>7(b5)

LYDIAN DOMINANT BASED SCALE PASSAGE

5 B<sub>b</sub>7(b5)

MORE LYDIAN DOMINANT, ALSO WITH NO 7TH TO DEFINE THAT PART OF THE CHORD

9 B<sub>b</sub>7(b5)

LYDIAN DOMINANT BASED LINE ENDING WITH A LEADING TONE RIFF

13 B<sub>b</sub>7(b5)

LYDIAN ARPEGGIO WITH NO 7THS

17 C<sub>m</sub>7 F<sup>9</sup> C<sub>m</sub>7 F<sup>9</sup>

DELAYED RESOLUTION INTO 5TH OF Cm

B<sub>b</sub>MAJ7 ARPEGGIO

21 C<sub>m</sub>7 F<sup>9</sup> C<sub>m</sub>7 F<sup>9</sup>

DORIAN BASED BE-BOP LINES USING ENCLOSURES

2  
25

C<sub>m</sub>7      F<sup>9</sup>      C<sub>m</sub>7      F<sup>9</sup>

MORE DORIAN BASED BE-BOP LANGUAGE. LANDS ON B13 OF Cm7 FOR AN INTERESTING MOMENT.

29

C<sub>m</sub>7      F<sup>9</sup>      C<sub>m</sub>7      F<sup>9</sup>

SIMILAR IDEAS AS PREVIOUS 12 MEASURES

GMIN7 ARPEGGIO

33

B<sub>b</sub>7(b5)

TRITONE ARPEGGIO      LYDIAN DOMINANT

37

B<sub>b</sub>7(b5)

LYDIAN LINE WHICH TRANSFERS INTO A ALTERED SCALE LINE

41

B<sub>b</sub>7(b5)

MORE LYDIAN IDEAS WITH NO 7TH

45

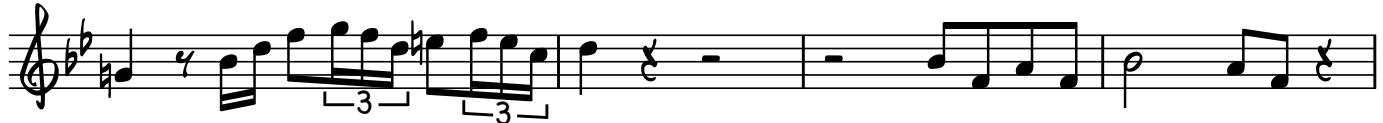
B<sub>b</sub>7(b5)

TRITONE ARPEGGIOS

49

B<sub>b</sub>7(b5)

LYDIAN BASED LINE WHERE MAJOR 7TH IS PRESENT

53 B<sub>b</sub>7(b5)57 C<sub>m</sub>7F<sup>9</sup>C<sub>m</sub>7F<sup>9</sup>

MEATY-CMINOR PENTATONIC LINE

DORIAN STUFF

61 C<sub>m</sub>7F<sup>9</sup>C<sub>m</sub>7F<sup>9</sup>

DORIAN LINES CONTINUE

65 C<sub>m</sub>7F<sup>9</sup>C<sub>m</sub>7F<sup>9</sup>

BBMAJ7 ARPEGGIO INTO MORE DORIAN

69 C<sub>m</sub>7F<sup>9</sup>C<sub>m</sub>7F<sup>9</sup>B<sub>b</sub>7(b5)

73



HIGHLY SYNCOPATED LINES ORIGINATING FROM TRITONE ARPEGGIOS

77

