

# Midnight Blue

## Bass for Standard Key

Kenny Burrell

Medium Swing [Kenny Burrell 1963] ( $\text{♩} = 144$ )

**Intro**

The intro section consists of two staves of bass notation. The top staff shows a repeating pattern of chords: F<sub>Mi</sub><sup>7</sup>, G<sub>Mi</sub><sup>7</sup>, A<sub>b</sub><sub>MA</sub><sup>7</sup>, G<sub>Mi</sub><sup>7</sup>, /C, F<sub>Mi</sub><sup>7</sup>, G<sub>Mi</sub><sup>7</sup>. The bottom staff shows a continuous eighth-note bass line.

Section A1, A2 starts with a 4-measure phrase: A<sub>b</sub><sub>MA</sub><sup>7</sup>, G<sub>Mi</sub><sup>7</sup>, /C. This is followed by a repeat sign and a 4-measure phrase: 2. A<sub>b</sub><sub>MA</sub><sup>7</sup>, G<sub>Mi</sub><sup>7</sup>, /C. The bass line features eighth-note patterns and some sixteenth-note figures.

Continuation of section A1, A2. It includes a 6-measure phrase starting with F<sub>Mi</sub><sup>7</sup>, followed by G<sub>Mi</sub><sup>7</sup>, A<sub>b</sub><sub>MA</sub><sup>7</sup>, C<sup>7(#9)</sup>/G, /C. This is followed by another 6-measures: F<sub>Mi</sub><sup>7</sup>, G<sub>Mi</sub><sup>7</sup>, A<sub>b</sub><sub>MA</sub><sup>7</sup>, C<sup>7(#9)</sup>/G, /C. The bass line continues with eighth-note and sixteenth-note patterns.

Continuation of section A1, A2. It includes a 10-measure phrase starting with F<sub>Mi</sub><sup>7</sup>, G<sub>Mi</sub><sup>7</sup>, A<sub>b</sub><sub>MA</sub><sup>7</sup>, C<sup>7(#9)</sup>, F<sub>Mi</sub><sup>7</sup>/C, C<sup>7(#9)</sup>. This is followed by a 6-measure phrase: F<sub>Mi</sub><sup>7</sup>, (G<sub>Mi</sub><sup>7(b5)</sup>). The bass line ends with a (walk) instruction.

Section B1, B2 starts with a 14-measure phrase: G<sub>Mi</sub><sup>7(b5)</sup>, C<sup>7(b9)</sup>, F<sub>Mi</sub><sup>7</sup>, (B<sup>b9</sup>), B<sup>b9</sup>, (B<sub>b</sub><sub>MI</sub><sup>9</sup>). The bass line features eighth-note and sixteenth-note patterns.

Continuation of section B1, B2. It includes a 18-measure phrase starting with B<sub>b</sub><sub>MI</sub><sup>9</sup>, A<sub>b</sub><sub>MI</sub><sup>9</sup>, /D<sub>b</sub>, C<sup>7(#9)</sup>, F<sub>Mi</sub><sup>7</sup>, C<sup>7(#9)</sup>. This is followed by a 12-measure phrase: 1. F<sub>Mi</sub><sup>7</sup>, C<sup>7(#9)</sup>, 2. (walk). The bass line features eighth-note and sixteenth-note patterns.

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**Solos A1,A2**

23      **F<sub>MI</sub><sup>7</sup> (G<sub>MI</sub><sup>7</sup> A<sub>b</sub><sup>MA</sup><sup>7</sup> G<sub>MI</sub><sup>7</sup>) F<sub>MI</sub><sup>7</sup> (G<sub>MI</sub><sup>7</sup> A<sub>b</sub><sup>MA</sup><sup>7</sup> G<sub>MI</sub><sup>7</sup>)**

27      **F<sub>MI</sub><sup>7</sup> (G<sub>MI</sub><sup>7</sup> A<sub>b</sub><sup>MA</sup><sup>7</sup> G<sub>MI</sub><sup>7</sup>) F<sub>MI</sub><sup>7</sup> (G<sub>MI</sub><sup>7</sup> A<sub>b</sub><sup>MA</sup><sup>7</sup>)**

**Solos B1,B2**

31      **G<sub>MI</sub><sup>7(b5)</sup> C<sup>7(#5)</sup> F<sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup>**

35      **B<sub>b</sub><sup>MI</sup><sup>7</sup> B<sub>b</sub><sup>MI</sup><sup>7</sup> D<sup>b9</sup> C<sup>7(b9)(#5)</sup>**

**Coda**

39      **F<sub>MI</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup> A<sub>b</sub><sup>MA</sup><sup>7</sup> G<sub>MI</sub><sup>7</sup> /C**

(vamp & fade)