

# Blues in the Closet (Part 1 - melody)

Oscar Pettiford

$\text{G}^7$  All play single lines. For octs.: Tenor play upper notes, others play lower notes.

The first part of the music consists of four staves of a 12-bar blues melody in G major, 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single line. The second staff continues the melody, with a C7 chord indicated above the first measure and a G7 chord above the fifth measure. The third staff continues the melody, with Am7, D7, G7, and D7 chords indicated above the measures. The fourth staff concludes the melody with a G7 chord and a double bar line, followed by the word "(Solos)" in parentheses.

Blues In The Closet is a 12-bar blues with a motivic melody. One melody note gets changed in measure 5 so that the melody matches the chord changes. This was originally played with a medium-slow swing feel.

On Cue: Background for solos. (Duplicates Part 2) Tenor play upper octave. Others play lower octave.

The background accompaniment for solos is shown in two staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a series of chords and melodic fragments. The second staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature, providing a harmonic foundation for the first staff.

Shout chorus (3 parts). Play after solos (optional). All can play as written.

The shout chorus consists of three parts, each on a separate staff. The first staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The music is written in a simple, rhythmic style. The third staff ends with the instruction "D.S. al Coda".

# Supplemental Material - Blues In The Closet

## Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

G<sup>7</sup> C<sup>7</sup> A<sub>M</sub>i<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> A<sub>M</sub>i<sup>7</sup> D<sup>7</sup>

Basic 3-note voicings: G<sup>7</sup> (b7, 3, 1), C<sup>7</sup> (3, b7, 1), A<sub>M</sub>i<sup>7</sup> (b7, b3, 1), D<sup>7</sup> (3, b7, 1).  
 Rootless voicings: G<sup>7</sup> (5, 3, b7), C<sup>7</sup> (9, b7, 3), A<sub>M</sub>i<sup>7</sup> (5, b3, b7), D<sup>7</sup> (9, b7, 3).

## Useful Scales

G Blues Scale

1 b3 4 b5 5 b7 1

## Sample Bass Line

G<sup>7</sup>

1 5 1 5 1 3 5 b7 1 7 b7 6 5 4 3 1

C<sup>7</sup> G<sup>7</sup>

1 3 5 b7 3 1 b7 6 1 3 b7 6 5 4 3 b3

A<sub>M</sub>i<sup>7</sup> D<sup>7</sup> G<sup>7</sup> D<sup>7</sup>

1 2 b3 3 1 2 b3 3 1 b7 6 b6 1 b7 6 5

# Blues in the Closet (Part 2 - harmony)

$\text{G}^7$  All play single lines. For octs.: Tenor play upper notes, others play lower notes.

On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

Shout chorus (3 parts). Play after solos (optional). All play single notes as written.

For octaves: Tenor play upper note, others play lower note.

Useful scales: G Blues Scale

1    b3    4    b5    5    b7    1

# Blues in the Closet (Part 3 - harmony)

**G<sup>7</sup>** All play single lines. For octs.: Tenor play upper notes, others play lower notes.

On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

Shout chorus (3 parts). Play after solos (optional). All play single notes as written.

For octaves: Tenor play upper note, others play lower note.

Useful scales: G Blues Scale

1    b3    4    b5    5    b7    1