

FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE

Mr. P.C.

JOHN COLTRANE

Arranged by TERRY WHITE

INSTRUMENTATION

Conductor

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

1st B♭ Tenor Saxophone

2nd B♭ Tenor Saxophone (Optional)

E♭ Baritone Saxophone (Optional)

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet (Optional)

1st Trombone

2nd Trombone (Optional)

3rd Trombone (Optional)

Guitar Chords

Guitar (Optional)

Piano

Bass

Drums

Optional Alternate Parts

C Flute

Tuba

Horn in F (Doubles 1st Trombone)

Baritone T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)

NOTES TO THE CONDUCTOR

Mr. PC is a classic John Coltrane composition first recorded on his *Giant Steps* album in 1959. *Mr. PC* is a great introduction for younger students to this form of minor blues. Although the tempo is marked at $\text{♩} = 144$ it could be played a little bit slower if needed.

It is important for the students to understand the proper way to articulate the melody as it first occurs in measure 9 and throughout the chart. Tonguing the successive eighth notes can make the melody sound “choppy,” so I recommend a jazz articulation. The key to success with the jazz articulation is to have the students practice playing the eighth notes at a slower tempo, playing the eighth notes that fall “on the beat” as legato as possible. The tendency will be for them to clip or play these eighth notes short in order to keep up with the tempo. The eighth notes on the “and” of the beat should be pushed toward the next eighth note, even slurring them. Here is an example of the jazz articulation and the syllables that may assist you in teaching this concept:



When the students get the concept of the proper articulation, the tempo can be increased. Keep in mind the students will probably drag the tempo as it becomes faster. It may take a little extra rehearsal time, but encourage them to push through those articulations.

Regarding other articulation and rhythm issues, in measure 3, direct the brass players not to drag or be lazy on the eighth note on the “and” of beat 1 and to wait until beat 3 for the dotted quarter. The tendency is to be late on the “and” of 1 and rush into beat 3. Also, the *marcato* or rooftop accent (▲) is played detached, longer than a staccato—think “daht.”

The solo sections at measures 33 and 45 can be opened up for additional solos to adjust to meet the needs of the ensemble. The chord progression is a minor 12-bar blues. Encourage your students to solo on this “easy to hear” chord progression and experiment with some basic improvisation. Begin with students recognizing the movement of the chord roots to become more confident with the sound of the basic 12-bar blues progression. If you should wish to eliminate solos altogether, the solo section may be omitted and the chart can jump from measure 32 to 57.

Don’t be afraid to let your drummer loose and kick the band throughout the ensemble “shout” section starting at measure 53 and ending at 77.

Composer John Coltrane is a monumental figure in jazz history and truly a legendary saxophonist. *Mr. PC* is a very attainable chart for the students to become acquainted with this jazz giant. I hope you enjoy the chart.

—Terry White



Terry White

Terry White has been a music educator in Maine for over three decades and currently teaches instrumental music in the Cape Elizabeth School District. He has a B.M. in Composition from Berklee College of Music and an M.S. in Music Education from the University of New Hampshire. Terry’s music has been commissioned and performed by the Portland Symphony Orchestra and numerous high school and college ensembles. Mr. White leads his own big band in the Portland area.

CONDUCTOR
33324S

Mr. P.C.

By JOHN COLTRANE
Arranged by Terry White

SWING ♩ = 130

Sheet music for Mr. P.C. by John Coltrane, arranged by Terry White. The score is for a swing tempo (♩ = 130) and includes parts for the following instruments:

- C FLUTE (OPTIONAL)
- 1ST E♭ ALTO SAXOPHONE
- 2ND E♭ ALTO SAXOPHONE
- 1ST B♭ TENOR SAXOPHONE
- 2ND B♭ TENOR SAXOPHONE (OPTIONAL)
- E♭ BARITONE SAXOPHONE (OPTIONAL)
- 1ST B♭ TRUMPET
- 2ND B♭ TRUMPET
- 3RD B♭ TRUMPET (OPTIONAL)
- 1ST TROMBONE
- 2ND TROMBONE (OPTIONAL)
- 3RD TROMBONE (OPTIONAL)
- GIUITAR (OPTIONAL)
- PIANO
- BASS
- DRUMS

The score is marked with a large red watermark: "Legal Use Only". The music is in 4/4 time and features a key signature of one sharp (F#). The arrangement includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *mp*). The guitar part includes chords like Dmi, A7(#9), and A7. The piano part includes chords like Dmi, A7(#9), and A7. The bass part includes a "FILL" section. The drums part includes a "FILL" section. The score is numbered 1 through 8 at the bottom.

CONDUCTOR

FLUTE 9

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

W/TENOR SAXES

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

Me. P.C.

9 10 11 12 13 14 15 16

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CONDUCTOR

- 3 -

Mr. P.C.

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

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33 OPEN SOLO SECTION BEGINS ON CUE

Musical score for the following instruments:

- FLUTE
- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI.
- TPT. 1
- TPT. 2
- TPT. 3
- TEN. 1
- TEN. 2
- TEN. 3
- GTR.
- PNO.
- BASS
- DRUMS

Key features and annotations:

- FLUTE:** Rests throughout the section.
- ALTO 1:** (OPTIONAL) 1ST SOLO. Chords: Bmi (optional), Evi, Bmi.
- ALTO 2:** ON CUE. Chord: T. Sax. CUE.
- TENOR 1:** ON CUE. Chord: m2.
- TENOR 2:** ON CUE. Chord: m2.
- BARI.:** ON CUE. Chord: m2.
- TPT. 1:** (OPTIONAL) 2ND SOLO. Chords: Evi7, Ami7, Evi7.
- TPT. 2:** Rests throughout the section.
- TPT. 3:** Rests throughout the section.
- TEN. 1:** (OPTIONAL) 3RD SOLO. Chords: Dmi7, Gmi7, Dmi7.
- TEN. 2:** ON CUE. Chord: m2.
- TEN. 3:** ON CUE. Chord: m2.
- GTR.:** Chords: Dmi (comp), Gmi9, Dmi7.
- PNO.:** Chords: Dmi, Gmi9, Dmi7.
- BASS:** Bass line with a key signature change from one flat to two flats between measures 36 and 37.
- DRUMS:** Measure 33: 3/4, 3/4, 3/4, 3/4. Measure 34: 3/4, 3/4, 3/4, 3/4. Measure 35: 3/4, 3/4, 3/4, 3/4. Measure 36: 3/4, 3/4, 3/4, 3/4. Measure 37: 3/4, 3/4, 3/4, 3/4. Measure 38: 3/4, 3/4, 3/4, 3/4. Measure 39: 3/4, 3/4, 3/4, 3/4. Measure 40: 3/4, 3/4, 3/4, 3/4.

Mr. P.C.

[illegible]

CONDUCTOR

- 7 -

Mr. P.C.

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

49

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CONDUCTOR

- 8 -

Mr. P.C.

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

57 58 59 60 61 62 63 64

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Mr. P.C.

65

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

65 66 67 68 69 70 71 72

Chord symbols: Dm7, Ab9, Gm7, Dm7

CONDUCTOR

- 10 -

Mr. P.C.

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

73 74 75 76 77 78 79 80

SOLO

FILL

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CONDUCTOR

- 11 -

Mr. P.C.

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

81 82 83 84 85 86 87 88

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

89 90 91 92 93 94 95

Chords: A7(#9), Dmi7, Eb15, Dmi7, Bb9, A7(#9), Dmi, Bb15, A7(#9), Dmi, Bb9, A7(#9), Dmi, Dmi(11b7)

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