

# Mr. P.C.

John Coltrane

Chord progression: Cmi7, Fmi7, Cmi7, Ab7, G7, Cmi7.

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Mr. PC is a 12-bar minor blues. Segments of the motific melody are transposed to match the chord changes. It was originally played with a fast swing feel.

For your use

# Sample Piano Voicings

## Basic 3-note voicings

## Rootless voicings

$C_{MI}^7$   $F_{MI}^7$   $A^{b7}$   $G^7$ 
 $C_{MI}^7$   $F_{MI}^7$   $A^{b7}$   $G^7$

The image shows two sets of piano voicings for four chords: CMI7, FMI7, Ab7, and G7. The first set, labeled 'Basic 3-note voicings', shows the chords in a grand staff with the bass line playing the root and the treble line playing the 3rd, 7th, and 1st (octave) notes. The second set, labeled 'Rootless voicings', shows the chords in a grand staff with the bass line playing the 9th, 5th, 3rd, and 7th notes respectively.

Basic 3-note voicings:  $b3$ ,  $b7$ ,  $1$  /  $b7$ ,  $b3$ ,  $1$  /  $b7$ ,  $3$ ,  $1$  /  $b7$ ,  $3$ ,  $1$

Rootless voicings:  $9$ ,  $b7$ ,  $b3$  /  $5$ ,  $b3$ ,  $b7$  /  $5$ ,  $3$ ,  $b7$  /  $5$ ,  $3$ ,  $b7$

## Useful scales

C Blues Scale
C Dorian
 $(C_{MI}^7)$ 
F Dorian
 $(F_{MI}^7)$

The image shows seven scales with their corresponding fingerings:

- C Blues Scale:** 1,  $b3$ , 4,  $b5$ , 5,  $b7$ , 1
- C Dorian:** 1, 2,  $b3$ , 4, 5, 6,  $b7$ , 1
- $(C_{MI}^7)$ :** 1, 2,  $b3$ , 4, 5, 6,  $b7$ , 1
- F Dorian:** 1, 2,  $b3$ , 4, 5, 6,  $b7$ , 1
- $(F_{MI}^7)$ :** 1, 2,  $b3$ , 4, 5, 6,  $b7$ , 1
- $A^{b7}$  Mixolydian:** 1, 2, 3, 4, 5, 6,  $b7$ , 1
- $(A^{b7})$ :** 1, 2, 3, 4, 5, 6,  $b7$ , 1
- G Mixolydian:** 1, 2, 3, 4, 5, 6,  $b7$ , 1
- $(G^7)$ :** 1, 2, 3, 4, 5, 6,  $b7$ , 1

## Sample Bass Line

$C_{MI}^7$ 
 $F_{MI}^7$ 
 $A^{b7}$ 
 $G^7$

The image shows a bass line for four chords: CMI7, FMI7, Ab7, and G7. The notes and fingerings are as follows:

- $C_{MI}^7$ :** 1, 2,  $b3$ , 4, 5, 6,  $b7$ , 7, 1,  $b7$ , 5,  $b3$ , 1, 5, 1,  $b3$
- $F_{MI}^7$ :** 1, 2,  $b3$ , 2, 1,  $b7$ , 6,  $b6$ , 1,  $b7$ , 6,  $b7$ , 1,  $b3$ , 5,  $b3$
- $A^{b7}$ :** 1, 3, 2, 1, 1,  $b7$ ,  $b6$ , 5, 1,  $b3$ , 5,  $b3$ , 1, 5,  $b3$ , 2
- $G^7$ :** 1,  $b7$ ,  $b6$ , 5, 1,  $b3$ , 5,  $b3$ , 1, 5,  $b3$ , 2

## Guitar Voicings

$C_{MI}^7$ 
 $F_{MI}^7$ 
 $A^{b7}$ 
 $G^7$

The image shows four guitar chord diagrams:

- $C_{MI}^7$ :** 3fr. (x, 2, 3, 2, 1, 2)
- $F_{MI}^7$ :** (2, 3, 4, 3, 2, 1)
- $A^{b7}$ :** 4fr. (2, 3, 4, 3, 2, 1)
- $G^7$ :** 3fr. (3, 2, 3, 2, 1, 2)