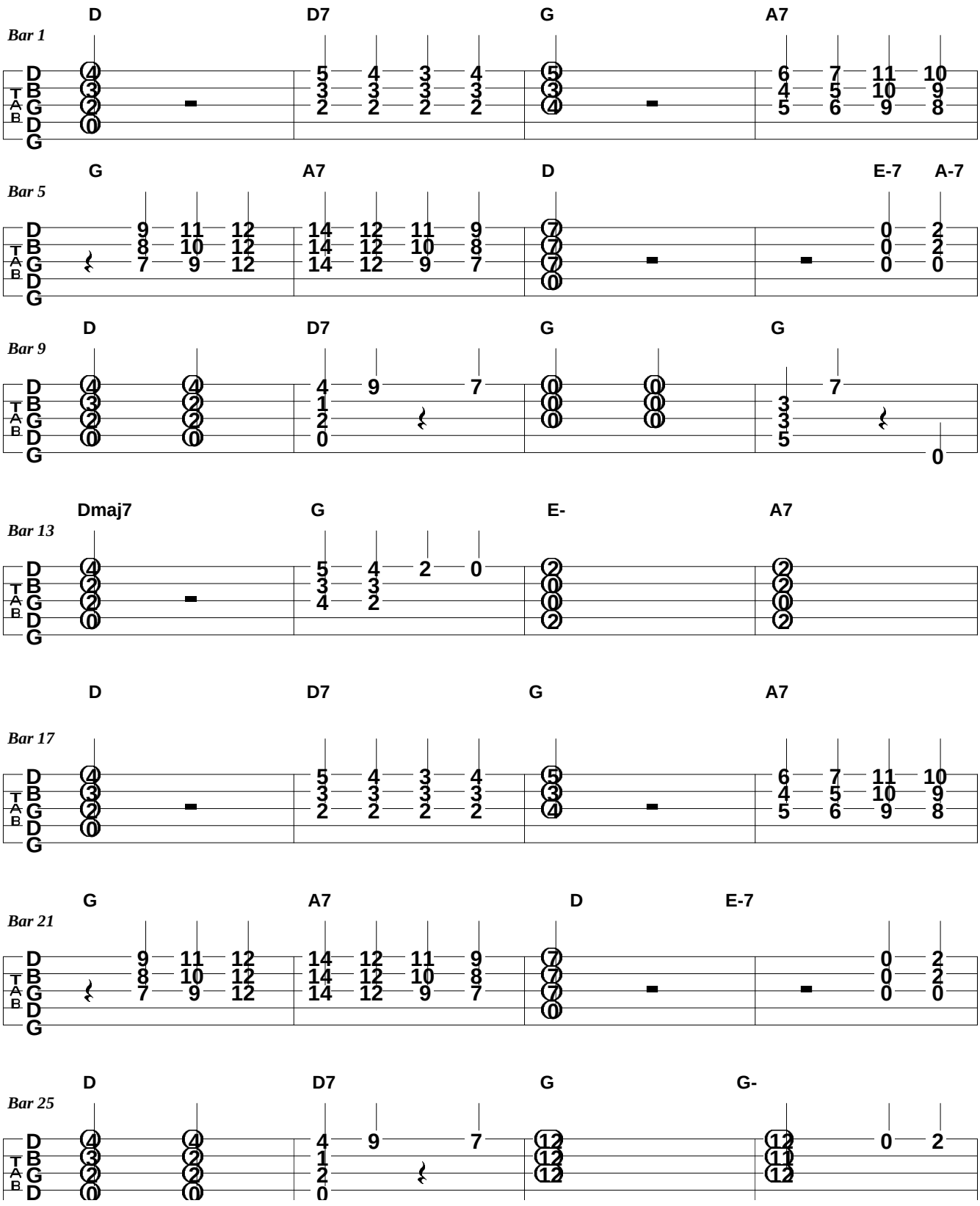
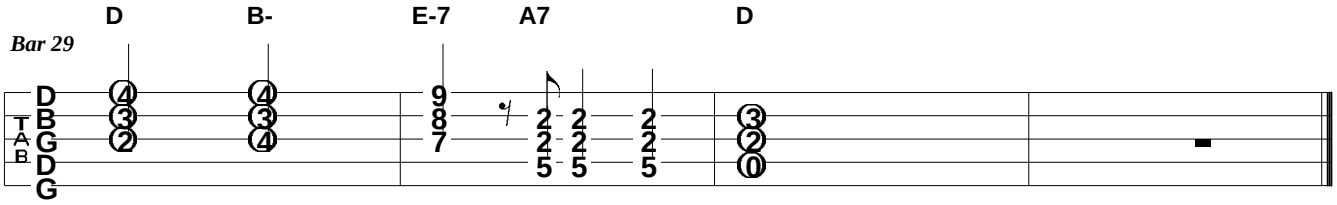
Out of the Mould Lesson 1.2

White Christmas #2 of 3

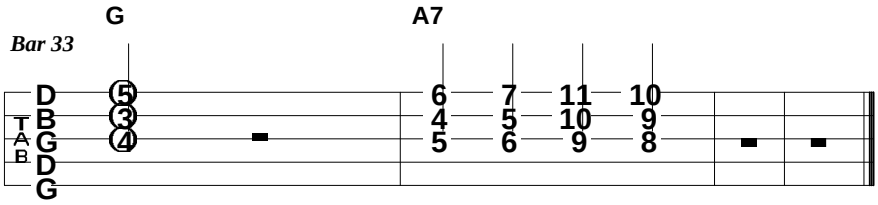
Arr: David Boots



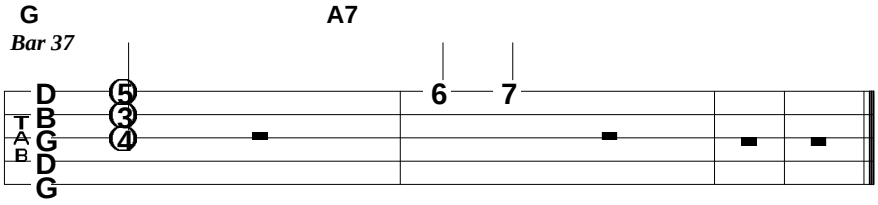


When i got this arrangement I wrote David saying that my ear finds the two additional chords in m. 4 of # 2 and 3 (A/Ab) foreign, the tune got to the target and then wandered off. I suspect this is unfamiliarity with the idiom...

Here is his reply:



The first two chords contain the melody on the bottom string ... ("Chris-moss"). The two chords could have been played as single notes. ("Christ-mas") but it sounds pretty "bare".



Thoughts on explaining how and why:

The V chord (A) is going to be held for a full measure so rather than twiddle their thumbs, the other musicians find chord progressions that will provide movement during the lull in the melody.

It's a type of "musical mirroring" of the Ab to A notes/chords right before it too.

These chords (A to Ab) are a type of "call-and-response" ("Oh when the saints" ...2nd voice chimes in next "oh when the saints"...get it?) musical phrase that is common in jazz standards where a V-IV progression exists.

Slide the V chord (A) down to the IV chord (G) while filling in all the voids where no chord or note was played before (Ab meets the requirements).

If a V chord is going to a IV chord of same type, a passing chord (half-way between the A and the G is Ab) can be used to connect the two chords. Use with discretion (a little goes a long way if you hear this more than once per song).