

Out of the Mould Lesson 1.2

White Christmas #2 of 3

Arr: David Boots

Bar 1

D D7 G A7

Bar 1 guitar tab: Four measures. Measure 1: D chord (4, 3, 2, 0). Measure 2: D7 chord (5, 4, 3, 2). Measure 3: G chord (5, 3, 4). Measure 4: A7 chord (6, 7, 11, 10).

Bar 5

G A7 D E-7 A-7

Bar 5 guitar tab: Four measures. Measure 1: G chord (9, 11, 12). Measure 2: A7 chord (14, 12, 11, 9). Measure 3: D chord (7, 7, 7, 0). Measure 4: E-7 and A-7 chords (0, 2).

Bar 9

D D7 G G

Bar 9 guitar tab: Four measures. Measure 1: D chord (4, 3, 2, 0). Measure 2: D7 chord (4, 9, 7). Measure 3: G chord (0, 0, 0). Measure 4: G chord (3, 3, 7, 0).

Bar 13

Dmaj7 G E- A7

Bar 13 guitar tab: Four measures. Measure 1: Dmaj7 chord (4, 3, 2, 0). Measure 2: G chord (5, 4, 2, 0). Measure 3: E- chord (0, 0, 0). Measure 4: A7 chord (0, 0, 0).

Bar 17

D D7 G A7

Bar 17 guitar tab: Four measures. Measure 1: D chord (4, 3, 2, 0). Measure 2: D7 chord (5, 4, 3, 2). Measure 3: G chord (5, 3, 4). Measure 4: A7 chord (6, 7, 11, 10).

Bar 21

G A7 D E-7

Bar 21 guitar tab: Four measures. Measure 1: G chord (9, 11, 12). Measure 2: A7 chord (14, 12, 11, 9). Measure 3: D chord (7, 7, 7, 0). Measure 4: E-7 and A-7 chords (0, 2).

Bar 25

D D7 G G-

Bar 25 guitar tab: Four measures. Measure 1: D chord (4, 3, 2, 0). Measure 2: D7 chord (4, 9, 7). Measure 3: G chord (12, 12, 12). Measure 4: G- chord (12, 11, 12, 0, 2).

Bar 29

D B- E-7 A7 D

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:

Bar 33

G A7

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".

Bar 37

G A7

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).