

# CONTENTS

<b>INTRODUCTION</b> .....	vii
Editor's Note .....	vii
Introduction to the 1971 Edition .....	viii
<b>LESSON 1. ELEMENTS OF MUSIC</b> .....	1
Major Scale Construction .....	2
Notation .....	5
Rhythm .....	6
Chord Construction: Triad and Major 6. ....	8
Assignment .....	12
<b>LESSON 2. CHORD CONSTRUCTION AND VOICE LEADING</b> .....	17
Chord Construction: Minor Triad and Minor 6. ....	17
Seventh Chords: Major and Dominant .....	21
Harmonic Continuity .....	25
Assignment .....	29
<b>LESSON 3. CONTINUING CHORD CONSTRUCTION</b> .....	33
Chord Construction: Minor 7 .....	33
Augmented .....	36
Diminished .....	37
Chord Symbols .....	38
Open Harmony .....	38
Assignment .....	41
<b>LESSON 4. NOTATING RHYTHMS, HARMONIZATIONS</b> .....	45
Rhythm .....	45
Four-Part Harmonization of a Given Melody .....	49
Assignment .....	52
<b>LESSON 5. PRINCIPLES OF IMPROVISATION:</b> <b>CHORD TONES, APPROACH NOTES, AND CHORD SCALES</b> .....	55
Chord Tones and Approach Notes .....	55
Chord Scales .....	56
Improvisation .....	60
Assignment .....	62
<b>LESSON 6. IMPROVISATION: DELAYED RESOLUTION AND RHYTHMIC DISPLACEMENT</b> .....	67
Delayed Resolution .....	67
Double Chromatic Approach .....	68
Improvisation on a Given Melody .....	69
Rhythm Variations .....	70
Notes Regarding the Use of Triplets in 4/4 Time .....	72
Notation of Double-Time Rhythms .....	73
Assignment .....	74

<b>LESSON 7. MODERN BLOCK HARMONIZATION</b>	78
Melodic Analysis	78
Modern Block Harmonization Procedures	80
Assignment	83
<b>LESSON 8. RHYTHMIC ANTICIPATION AND ADDITIONAL HARMONIZATION TECHNIQUES</b>	85
Rhythmic Anticipation	85
Modern Block Harmonization (Cont.)	86
Harmonization of Improvised Melodies	90
Open Voicing of Modern Block Harmonization	92
Assignment	92
<b>LESSON 9. TENSIONS</b>	95
Chord Tensions	95
Block Harmonization of Tensions	97
Tension-Resolve (Hi-Lo)	98
Harmonization of Hi-Lo	100
Assignment	103
<b>LESSON 10. VARIATIONS OF HI-LO, ALTERED TENSIONS</b>	106
Variations of Hi-Lo	106
Harmonization of Variations of Hi-Lo	110
Altered Tensions	112
Melodic Analysis	112
Assignment	114
<b>LESSON 11. THE REED SECTION</b>	116
Transposition	116
Ranges	120
Voicings	121
Expression Marks	124
Assignment	125
<b>LESSON 12. PRINCIPLES OF BACKGROUND WRITING</b>	127
Assignment	134
<b>LESSON 13. BACKGROUND WRITING (CONT.)</b>	137
Approach Notes	137
Rests	139
Sequence	140
Swing Backgrounds	142
Background Styles	144
Assignment	147

<b>LESSON 21. THE RHYTHM SECTION</b>	232
Drums (Percussion)	232
String Bass (Bass Fiddle)	234
Guitar	236
Piano	237
Assignment	245
<b>LESSON 22. SMALL BAND WRITING</b>	253
Two Horns	253
Three Horns	256
Four Horns	260
Five Horns	262
Six Horns	262
Assignment	263
<b>LESSON 23. OPEN VOICING</b>	265
Four-Part Voicings	266
Five-Part Voicings	267
Assignment	270
<b>LESSON 24. LARGER ENSEMBLE VOICINGS</b>	274
Five Saxes	274
Six Brass	276
Seven Brass	278
Concerted Voicings	279
Brass Soli with Harmonized Sax Background	281
Assignment	282
<b>LESSON 25. PLANNING AND CONSTRUCTING AN ARRANGEMENT</b>	284
Planning	284
Form	285
Planning Time Duration	285
Scoring	286
General Suggestions	288
Assignment	288
<b>CODA</b>	290

## LESSON 1

# Elements of Music

Naturally, any study of music must begin with an understanding of those simple elements that go to make up music. The first of these elements to be discussed is pitch, which is designated by the location of a note on a musical staff. This is probably best explained by figure 1.1, which shows the location of each note in the “treble” and “bass” clefs.

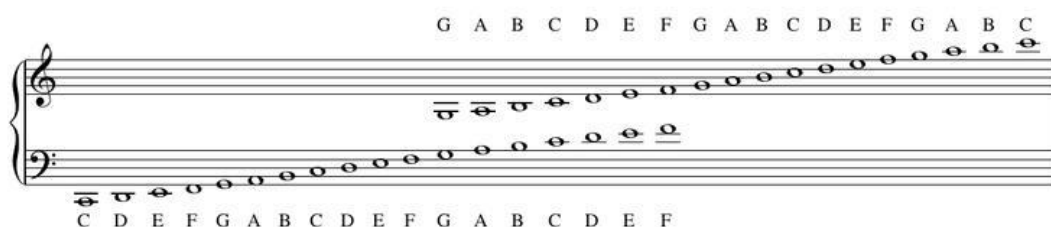


FIG. 1.1. Notes on Treble and Bass Clef

Some definitions relating to pitch:

<i>semitone</i>	The smallest distance between two notes.
<i>whole tone</i>	The equivalent of two semitones.
<i>interval</i>	The distance between two different pitches.
<i>degree</i>	Each note in a scale is called a “degree” of scale.
<i>tetrachord</i>	A four-note scale consisting of the following intervals: whole tone, whole tone, semitone.

The first direct application we will make of pitch is to the construction of major scales. A “scale” may best be defined as a series of related notes moving in a constantly ascending or descending direction.

13. Construct major chord blocks as described in this lesson on each of the following notes: C, F, B $\flat$ , E $\flat$ , B, E, A, D, G.

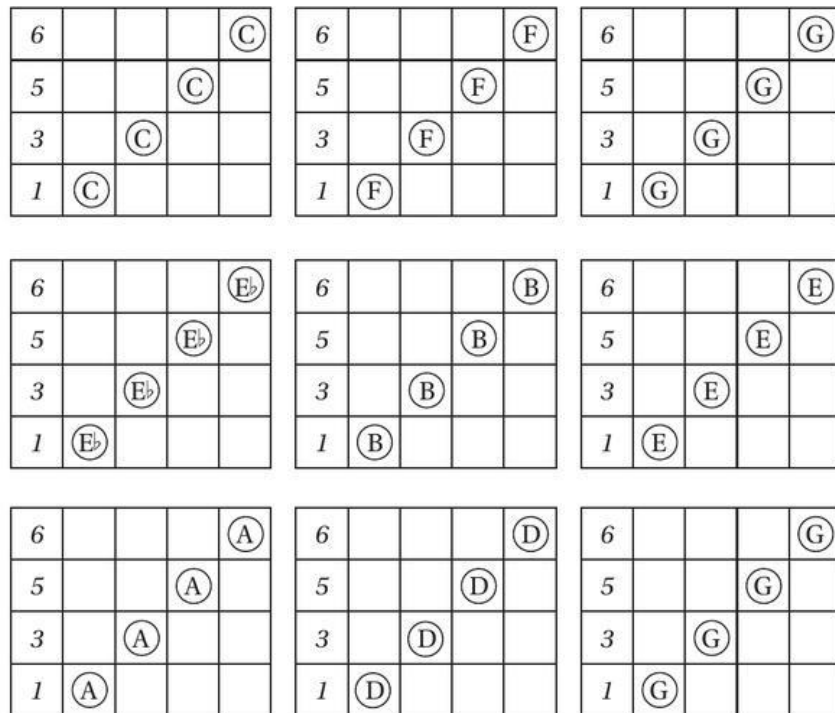


FIG. 1.31. Major 6 Chord Blocks

14. Write out each of the following major chords in musical notation with:

- Root as bottom note
- 3 as bottom note
- 5 as bottom note
- 6 as bottom note

on: C, D $\flat$ , D, E $\flat$ , E, F, F $\sharp$ , G $\flat$ , G, A $\flat$ , A, B $\flat$ , B.



FIG. 1.32. Inversions of the Major 6 Chord

FIG. 9.3. Analysis of Tensions within a Melody

FIG. 9.3. Analysis of Tensions within a Melody

## BLOCK HARMONIZATION OF TENSIONS

Those notes that we now call “tensions” are still harmonized the same as they were when classified as non-chord, non-approach: omit the related low-degree chord note just below the lead.

The following table may be used in checking the harmonization of any tension.

Major Triad			Minor Triad			
7	9	9	7	9		
5	6	7	5	6		
3	5	5	b3	5		
1	3	3	1	b3		
Dominant 7			Minor 7			
9	#11	13	9	11		
b7	9*	3	b7	1		
5	b7	9*	5	b7		
3	5	b7	b3	5		
Augmented 7			Diminished 7			
9	#11		9	11	b13	7
b7	9		b7	1	b3	b5
#5	b7		b5	b7	1	b3
3	#5		b3	b5	b7	1
			(Omit related low-degree chord note)			

FIG. 9.4. Chords and Tensions. \*indicates 9 for 1 substitution in dominant 7 chords.

- d. Where melody and counter line do not attack at the same time, they may cross freely.

FIG. 12.5. Asynchronous Attacks

2. After a line has been composed in accordance with the preceding principles, complete a block harmonization of this counter line.

a.

Given Melody

Top Voice of Background

b.

Given Melody

Harmonized Background

FIG. 12.6. Given Melody with Harmonization

## PRINCIPLES OF MODERN HARMONY

1. Any I chord may be preceded by its V7 (a dominant cadence).

This usually occurs over the bar line.

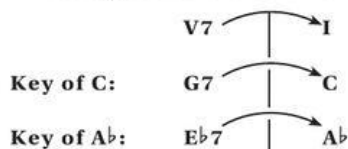


FIG. 16.6. Dominant Cadence

2. Any V7 may be preceded by the V7 of V (extension of the dominant cadence).

Again, this usually (but not always) occurs over the bar line.

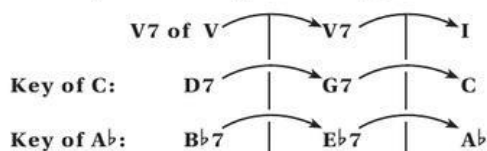


FIG. 16.7. Extension of Dominant Cadence

This same principle may be further extended as follows:

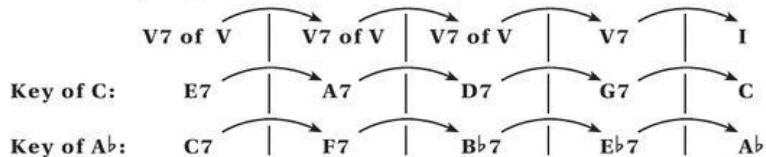


FIG. 16.8. Further Extension of Dominant Cadence

3. Any V7 may be immediately preceded by the related IImin7. This usually occurs within the bar.

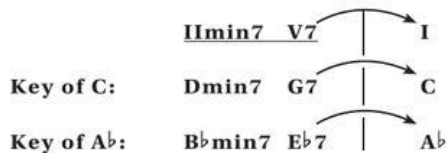


FIG. 16.9. Preceding V7 with IImin7

The use of the above does not affect the V7 of V relationship as established in principle 2.



## MUSIC: HARMONY AND ARRANGING

Learn essential jazz theory, arranging, and composition techniques. This historic material reflects Berklee's DNA—the founding precepts of understanding contemporary music that are core to much of Berklee's current teaching to this day. *The Berklee Correspondence Course* was a seminal distance-learning program in use from the 1950s through 1970s—the predecessor of today's Berklee Online.

Through these lessons, Berklee's core curriculum was made available to learners all around the world. It presents a wide curriculum, from basic concepts of jazz theory and harmony all the way through big-band composing and arranging techniques. Though given a fresh look and feel, the content is otherwise unchanged, and it is an educational time capsule for the post-bop jazz period, when so much great music was created. Each lesson ends with hands-on exercises.

You will learn:

- Elements of jazz harmony, including scale and chord construction, voice leading, and tension usage
- How to compose and improvise melodies, considering chord tones and non-chord tones, chord scale theory, and various rhythm development devices
- How to develop chord patterns and progressions, such as II V's, I VI II V, cadences, modulations, forms, and other standard jazz progressions such as blues and rhythm changes
- Arranging techniques for winds, brass, and rhythm section, in small combos to large ensembles, such as how to develop background lines, melodic harmonization, the use of different voicing types, and jazz scoring/notation techniques

While Berklee Online has replaced *The Berklee Correspondence Course* as Berklee's mechanism for distance learning, you can still check your work on these historical lessons, now via an online answer key.

"During my senior year in high school, I decided I would go to Berklee after I graduated. Berklee offered *The Berklee Correspondence Course*, in which I immediately enrolled, knowing it would give me a head start on my studies. I looked forward to each of the lessons as they arrived in the mail, and I really saw the benefits when I began my classes at Berklee."

—Gary Burton, Multi Grammy-Award Winning Vibraphonist/  
Composer/Educator; Executive Vice President Emeritus,  
Berklee College of Music

"Created by Berklee College of Music founder and first president Lawrence Berk, *The Berklee Correspondence Course* was the college's first form of distance learning to provide jazz education to those unable to study at Berklee in person. In what was little bigger than a basement closet at 284 Newbury Street (Berklee's first home), a single mimeograph machine operator produced these multiple page sets of information and exercises, which were returned to Berklee faculty by the recipient for correction and comment. Who could ever have imagined from this modest beginning how *The Berklee Correspondence Course* would be transformed by the evolution of technology into the one of the world's premier distance learning sites, Berklee Online?"

—Lee Eliot Berk, President Emeritus, Berklee College of Music

"Berklee has always made great efforts to expand the reach of the college and provide music education opportunities to a global base of aspiring musicians who aren't able to get to the physical campus in Boston. The first of those efforts was with Berklee Press in the 1950s: packaging up Berklee curriculum in book form and distributing through music stores the world over.

"Through the 1950s to 1970s, this correspondence course was created to teach music theory, harmony, and arranging. *The Berklee Correspondence Course* consisted of 25 lesson booklets, each sent through the mail between students and faculty.

"In 2001, Berklee Online was established and stands on the shoulders of Berklee's rich legacy in distance learning. Through Berklee Online, students around the world can enroll in courses, certificate programs, and bachelor's and master's degree programs, all 100% online. With the publication of *The Berklee Correspondence Course*, all of Berklee's distance learning efforts—Berklee Press, Berklee Online, and *The Berklee Correspondence Course*—are now available to musicians everywhere."

—Debbie Cavalier, Co-Founder and CEO of Berklee Online,  
Berklee College of Music



**Berklee**  
Press

[berkleepress.com](http://berkleepress.com)



**Berklee Online**

Study music online at  
[online.berklee.edu](http://online.berklee.edu)

DISTRIBUTED BY



**HAL•LEONARD®**

[www.halleonard.com](http://www.halleonard.com)

U.S. \$29.99



HL00244533

ISBN 978-1-5400-0289-1

