

Midterm Review Sheet

Part A: Chapter 27

1. Name the three important characteristics of tonal harmony in the late nineteenth century discussed in class. (*Answer: Increasing chromaticism, evaded cadences, and weakening of dominant harmony*)
2. Define chromatic mediant (p. 313) and doubly chromatic mediant (p. 436). *Hint: "doubly" is the one that involves TWO types of triads.*

Part B: Basic Jazz Theory.

1. Be able to notate, identify and convert to/from chord symbols:
 - Basic jazz scale-chords: blues, major, major pentatonic, minor-major, mixolydian, dorian, locrian/half-diminished, diminished (remember, WH for dim7)
 - Advanced jazz scale-chords: lydian, lydian augmented, whole tone, lydian dominant, altered/diminished whole tone (why is it called "alt"?), phrygian
2. Bebop jazz scale-chords: Because performance practice of the boppers varied, I will not include bebop scale ID/notation on the test. Instead, know the following: *Why did the bebop jazz artists add extra chromatic notes so often?*
3. Define "avoid note" (or more accurately, "handle with care note"). In other words, what is the one dissonance left in jazz? *A "handle with care note" is a note that forms a m9 against one of the primary chord tones (ex: F over CEGB is a m9 against the 3rd, E).*
4. How many beats to the bar (in the bass instrument) in New Orleans jazz? Swing? Bop?
5. Know the following names based on the chronological order of their ascendancy (i.e. in the order given here): Buddy Bolden, King Oliver, Louis Armstrong, Duke Ellington, Benny Goodman, Charlie Parker & Dizzy Gillespie, Miles Davis, John Coltrane, Wynton Marsalis.
6. Compare/contrast rural blues and classic blues.
7. Know the standard blues changes (=progression): I I I I | IV IV I I | V IV I I
8. What are "rhythm changes?" Define only, you don't need to know the progression.

Part C: Chapter 28 (pp. 471-510 only)

1. Define the following terms and/or recognize in musical examples: impressionism (inc. Debussy), Hirajoshi pentatonic, whole-tone scale, octatonic scale (2 types), polychord, split-third chord, polytonality, quartal harmony, quintal harmony, secundal harmony, tone cluster, parallelism, planing (chromatic vs. diatonic), pandiatonicism
2. Define the following terms and/or recognize in musical examples: asymmetric meter, mixed meter, displaced accent, additive rhythm, polymeter, metric modulation (Carter), added value, non-retrogradable rhythm (Messiaen)