

Basic Music Theory
Handbell Musicians of America Certification Course C1
Course Outline
Master Instructor: Michael J. Glasgow

- I. The basic anatomy of a score
 - a. Bar line/double bar line
 - b. Notehead
 - c. Stem
 - d. Beam/flag
 - e. Grand staff
 - f. Voice-leading lines
 - g. Handbells/Handchimes Used Charts
- II. Pitch names and how handbells use them
 - a. C3 through C6 (handbell designation C4 through C7)
 - b. Transposing instruments
- III. Rhythmic values of notes and rests
 - a. Sixteenth
 - b. Eighth
 - c. Quarter
 - d. Half
 - e. Whole
 - f. What dots do
 - g. How triplets work
- IV. Common time signatures
 - a. Perfect meter: measure can be divided into equal halves or into equal thirds
 - b. Simple meters (each beat can be divided into two equal parts)
 - c. Compound meters (each *major* beat [pulse] can be divided into three equal beats)
 - d. Abbreviations for common time and cut time
- V. Basic key signatures
 - a. C major through A Major (3 “sharp” keys and relative minor keys)
 - b. C major through E-flat Major (3 “flat” keys and relative minor keys)
- VI. Basic dynamic markings
 - a. *ppp, pp, p, mp, mf, f, ff, fff*
 - b. *diminuendo/decrescendo, crescendo, mezzo*
- VII. Basic performance markings
 - a. *a tempo, accelerando, adagio, allegro, andante, col/colla/con, da capo, dal segno, fine, legato, lento, ma non troppo, meno, moderato, molto, non, più, poco (a poco), prima/primo, quasi, rallentando, ritardando, senza, simile, staccato, tacet, vivace, enclosures for optional handbell notes*

(continued)

- VIII. Ear-Training: Basic Intervals
 - a. minor/Major third, perfect fourth, perfect fifth, octave
 - b. The difference between “prime unison” and “colloquial unison” (e.g., “unison at the octave”)

- IX. Building Major and Minor triads
 - a. “Tonic” vs. “Root”
 - b. “spell” in thirds (e.g., “skip a letter”)
 - c. Inner intervals (minor and Major thirds, “partition” shift)
 - d. Outer interval (perfect fifth)

- X. Enharmonic equivalents

- XI. Basic score navigation
 - a. repeat signs, basic endings, *D.S.*, *D.C.*, Coda.

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