

Intermediate Music Theory
Handbell Musicians of America Certification Course C2
Course Outline
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- I. Pitch names and how handbells use them
 - a. C2 through C7 (handbell designation C3 through C8)
 - b. Transposing instruments review

- II. Rhythmic values of notes and rests
 - a. British/international nomenclature (from Renaissance period, if not before)
 - i. Whole (*semibreve*)
 - ii. Half (*minim*)
 - iii. Quarter (*crotchet*)
 - iv. Eighth (*quaver*)
 - v. Sixteenth (*semiquaver*)
 - b. Double whole note (international: *breve*)
 - i. Whole note between two sets of vertical lines
 - ii. Pair of whole notes
 - iii. Time signatures
 - iv. Why is this known as a *breve* (“short” note)?
 - c. Dots and double dots
 - d. Duplets in compound meters
 - e. Hemiola
 - i. “Vertical” hemiola (sesquialtera, the ratio of 3:2): Three beats of equal value in the time normally occupied by two beats (i.e., three quarter notes in a measure of 6/8 time, “two against three”).
 - ii. Modern/European: temporary shifting of the beat, typically two bars of simple triple meter (i.e., 3/4) being played as though they were three bars of simple duple meter, tied over the barline.
 - iii. “Horizontal” hemiola: alternation between a duple beat scheme and a triple beat scheme (i.e., 6/8 + 3/4, or 12/8 with three quarters and two dotted-quarters)

- III. Imperfect/additive/odd meters (measures cannot be divided into equal halves or thirds)
 - i. Top of time signature is 5, 7, 10, 11, 13, etc.
 - ii. 4/4 vs. 8/8 (multiplicative/divisive meter vs. additive/composite meter)
 - iii. Variations on compound meters
 - iv. Mixed/composite meters

- IV. Intermediate key signatures
 - a. C major through B Major (5 “sharp” keys and relative minor keys)
 - b. C major through D-flat Major (5 “flat” keys and relative minor keys)
 - c. Relative minor vs. Parallel minor
 - d. Natural, harmonic and melodic minor keys
 - e. Extended Enharmonic Equivalents
 - i. Double-sharps and Double-flats

- V. Intermediate performance markings
 - a. *a cappella, ad libitum, allargando, cantabile, divisi, dolce, espressivo, fortepiano, forzando/forzato, grave, larghetto, largo, maestoso, mosso, presto, ritenuto*, rolled chord, *rubato, semplice, sempre, sforzando, sostenuto, stringendo, subito, tacet, tenuto*, trill, *tutti*, optional handbell-note enclosures, cue-notes avoiding rests at C5 split

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

- VII. Inversions of Major and Minor triads, Construction of Diminished & Augmented triads
 - a. How to identify
 - b. Harmonic analysis; use of Roman numerals with Arabic-numeral annotations
 - i. Introduction to Diminished Triads
 - 1. Relationship to Minor Triads
 - ii. Introduction to Augmented Triads
 - 1. Relationship to Major Triads
 - c. Arpeggiated [broken] chords
 - d. Added tones (seconds/ninths); concept of extended tertian harmonies introduced in a general fashion

- VIII. Introduction to Seventh Chords
 - a. Major seventh
 - i. Technically “major-major seventh”
 - ii. Major Chord, major 7th above the root
 - b. Minor seventh
 - i. Technically “minor-minor seventh”
 - ii. Minor chord, minor 7th above the root
 - c. Dominant seventh
 - i. Technically “major-minor” seventh, typically shown as the root pitch’s “letter” (or Roman numeral V) followed by 7 another nothing else
 - ii. Major chord, minor 7th above the root
 - d. Minor-Major seventh
 - i. Minor chord, major 7th above the root

- IX. Intermediate score navigation
 - a. Repeats involving “endings within endings”
 - b. Compound endings
 - c. Double *segno* marking (*D.S.S.*)

- X. Rhythmic alteration of melody
 - a. Augmentation and diminution