

HANDBELL MUSICIANS OF AMERICA CERTIFICATION PROGRAM

I. INTERMEDIATE MUSIC THEORY – COURSE C2

Course C2 will ensure a solid working knowledge of music theory, both generally and as it pertains to handbells and handchimes. Covered throughout the Course (general): more advanced rhythms, pitches, meters, key signatures, performance markings; as well as intervals, arpeggios and scales, score navigation. Covered throughout the Course (instrument-specific): Handbells Used Charts (2-5 octaves), melodic and accompaniment lines and phrases. Successful completion will entail both written success from an academic knowledge standpoint, and experiential success in ear training and rhythmic dictation situations.

Prerequisite: Course C1, Basic Music Theory

II. COURSE RATIONALE AND OVERVIEW

- A. Members with intermediate certification should have a clear knowledge and understanding of more intricate theory and musical construction, in order to successfully direct and/or play handbell music with integrity and musicality.
- B. The course can generally handle a large (20-30 students) class, though the needs and questions of individual students may cause pacing to vary. Success of the course will require specific equipment:
 - a. a white board and markers (ideally with lines for a grand staff);
 - b. a piano for the instructor (should bells be used for intervallic training, some type of screen will be required to prevent visual determination of interval – piano would be far less complicated); and
 - c. a screen and LCD projector and appropriate cables to connect a laptop computer for Powerpoint presentation in lecture. (This will lessen, but not mitigate, the need for handouts. It will also allow the pacing of the class to move more quickly, as the instructor may reference areas of a common slide rather than individual handouts.)

III. STATEMENT OF SPECIFIC COURSE OBJECTIVES

- A. **Concepts, principles and understandings.** *As a result of this course, students will:*
 - a. Know pitch names for C2-C7 (handbell designation C3-C8).
 - b. Recognize and identify rhythmic values of notes and rests from sixteenth notes through double-whole notes (including tied notes and the mathematical comprehension of duplets [in compound meters] and double-dotted notes).
 - c. Understand time signatures related to imperfect/odd meters (including 9/8 as 2+2+2+3 and variations) and composite meters.

- d. Recognize key signatures and associated scales up to 5 sharps and 5 flats, inclusive. Understand and identify relative-minor equivalencies, as well as parallel major/minor relationships.
- e. Understand common intermediate performance markings:
 - i. *a cappella, allargando, cantabile, divisi, dolce, espressivo, fortepiano, forzando/forzato, grave, larghetto, largo, maestoso, mosso, presto, ritenuto, rolled chord, rubato, semplice, sempre, sforzando, sforzato, sostenuto, stringendo, subito, tacet, tenuto, trill, tutti*
- f. Aurally recognize all 12 intervals from minor second to octave.
- g. Have a more advanced understanding of triadic harmony and chord construction, including triadic inversions, arpeggios, added tones.
- h. Thoroughly recognize and understand enharmonic equivalents, including double-sharps and double-flats.
- i. Comprehend more advanced score navigation, including “endings within endings,” *D.S.S.*, etc.
- j. Understand the concepts of rhythmic augmentation and diminution of melodies.

B. Habits, conduct and skills. *The students also will be able to:*

- a. Evaluate a handbell score and create a Handbells Used Chart for a five-octave piece.
- b. Tap or sing any rhythm which may appear in a handbell score of Level 1, 2, 3 or 4.
- c. Demonstrate/describe any of the intermediate performance markings and tempi as outlined above (see III.A.e.).
- d. Identify any intervals (see III.A.f.) played between two handbells or two piano keys, ascending and/or descending, on hearing each interval played no more than twice.
- e. Identify a triadic arpeggio as major or minor upon hearing it played no more than twice.
- f. Identify a scale/key (as both Major and relative minor) upon seeing a key signature or eight-note scale for keys described in III.A.d.
- g. Identify a major or minor triad in various inversions (within the keys described in III.A.d.).
- h. Write a “navigation map” for a piece of music which includes items described in III.A.i.
- i. Quickly recognize recapitulated passages in a handbell score, both verbatim and slightly varied.
- j. Transcribe the rhythm of a simple four-measure passage, on hearing it played no more than three times (e.g., rhythmic dictation).

C. Attitudes, interests and appreciations. *Further, the students will:*

- a. Approach score study with confidence about more complicated rhythms, navigations and forms, including phrases, themes and counter-themes.

- b. Speak with friendly authority to ringers while ensuring correct rhythms/notes and improving musicality (i.e., balancing main themes with accompaniment, etc.).
- c. View complicated passages, rhythms, etc. as opportunities to learn and develop their craft.

IV. UNITS OF THE COURSE

UNIT I: NOTES, RHYTHMS AND METERS

A. **Content description**

This unit will cover pitch names from C2-C7 (handbell designation C3-C8), rhythms, note values and rest values, including how they fit within various advanced time signatures, and how they impact rhythmic augmentation and diminution of a melody.

B. **Learning activities**

- a. Review/discuss pitch names for C2-C7 (handbell designation C3-C8).
- b. Discuss various note values (including tied notes, duplets in compound meter, syncopation, double-dotted notes) and how they are incorporated into various time signatures.
- c. Corporately and individually tap/sing various rhythmic examples, both single-line and from handbell literature.
- d. Discuss definitions of “imperfect,” “odd,” and “composite” as these terms pertain to time signatures.
- e. At the whiteboard, students will each create various multimeasure examples of single-line rhythms using the note values described above. These will be tapped/sung by the class and evaluated for accuracy and practicality.
- f. The concepts of rhythmic augmentation and diminution will be discussed. Students will be given simple melodies and asked to augment and diminish them without altering the meter/time signature.
- g. Students will complete rhythmic dictation exercises by transcribing rhythms as played to them, knowing in advance the meter and number of measures.

UNIT II: KEY SIGNATURES AND SCALES

A. **Content description**

This unit will examine major key signatures and scales up to 5 sharps and 5 flats (inclusive), as well as relative-minor equivalencies, parallel major/minor relationships, and advanced enharmonic equivalents.

B. **Learning activities**

- a. Students will be given a Circle of Fifths chart to examine. Keys as described above will be discussed, as will their relative minor keys.

- b. The concept of parallel Major/minor keys will be introduced, and several examples given and found on the Circle of Fifths by the students. The difference between *relative minor* and *parallel minor* will be clarified.
- c. Students will be introduced to the concept of extended enharmonic equivalents (including double-sharps, double-flats, and less common ones such as E# and C-flat), and asked to create several “pairs” of such enharmonics to share with the class.

UNIT III: INTERVALS AND CHORDS

A. **Content description**

This unit continues intervallic training by introducing remaining intervals (both printed and aural) within an octave not previously covered, and cultivates harmonic understanding of triadic inversions, added tones and arpeggios.

B. **Learning activities**

- a. Students will listen to different intervals to evaluate them aurally. Memory aids based on common tunes will be brainstormed by the class and/or provided by the instructor to help remember what intervals sound like.
- b. The students will listen to various intervals in ear-training exercises and work to identify them, corporately and individually.
- c. Triadic harmony will be reviewed, and students will be introduced to inversions, arpeggios and added tones. In a collegial environment, various examples of each will be shown. Students will be asked to complete individual identification and creation work using these concepts.

UNIT IV: BEYOND THE NOTES

A. **Content description**

This unit will review/discuss intermediate performance markings.

B. **Learning activities**

- a. Students will receive a handout with various performance markings and given the opportunity to fill in definitions on their own, individually, for all that they believe they know. The class will then review the document together, each student completing and/or correcting his/her document as required.

UNIT V: SCORE NAVIGATION

A. **Content description**

This unit will examine more complex score navigation.

B. **Learning activities**

- a. Subsets of endings (e.g., “endings within endings”), compound endings (i.e., 1.3. and 2.4.), *D.S.S.*, and such will be discussed.

- b. Various pieces of music will be projected to allow students to practice simple score navigation and create “navigation maps.”

V. RECOMMENDED EVALUATION PROCEDURES

- A. Each component will be in written form and will be evaluated “pass” or “fail” by the instructor based on student’s demonstration of working knowledge for each concept. Testing topics shown below may be combined by the instructor.
 - a. Pitch/range (printed recognition) test
 - b. Definitions test
 - c. Key/scale/chord identification and creation test (including inversions)
 - d. Ear-training test: intervals and chords
 - e. Ear-training test: rhythmic dictation
 - f. Printed rhythm test (completing measures, identifying beats, etc.)
 - g. Score navigation test
- B. All written evaluation components must be successfully passed in a way which demonstrates solid working knowledge of all concepts to complete Course C2, Intermediate Music Theory.

VI. RESOURCE MATERIALS

- A. For the students
 - a. Required textbook and other materials

Handbell and Handchime Notation. Dayton, OH: AGEHR Music. R101. 2010.

Glasgow, Michael J. It’s Just A+ Theory. Raleigh, NC: Self-published. 2011. Contact michael@michaeljglasgow.com for information.
- B. General bibliography (not required; may be recommended)
 - a. Randel, Don Michael (ed.) New Harvard Dictionary of Music, The. Cambridge, MA: Harvard University Press/Belknap Press. ISBN 0674011635 (4th edition). 2003.
 - b. Various handbell music as recommended by instructor

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