

Advanced Music Theory
Handbell Musicians of America Certification Course C3
Course Outline
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- I. Pitch names and how handbells use them
 - a. C1 through C8 (handbell designation C2 through C9)
 - b. Transposing reminder

- II. Rhythmic values of notes and rests
 - a. British/international nomenclature (from Renaissance period, if not before)
 - i. Thirty-second (*demisemiquaver*)
 - b. Tuplets: beyond basic triplets
 - i. Ties in tuplets (implied and overt)
 1. “swung” eighth notes
 - ii. Sometimes they expand (“stretch”) the note value
 1. Example: eighth-note duplets in compound meter
 - iii. Often – especially in simple meters – they “compress” the notes into a tighter ratio. The number on the beam/bracket indicates that that number of notes should be played in the time traditionally occupied by the next lower “standard grouping” of them that space.
 1. Example: in 4/4 time, a quintuplet over *one beat* would be shown as five sixteenth-notes, since the next lower “standard grouping of notes in one beat” from five is four, and four sixteenth notes usually take up one beat.
 2. Example: a nonuplet of nine sixteenth-notes in 4/4 time would be like saying that those nine sixteenth-notes should be played in the space normally occupied by eight sixteenth-notes (two beats).
 - iv. Nested tuplets
 - v. Ambiguity: many systems, many guides, no panacea for all situations
 1. Use basic math and intuition. *Interpret* the printed page with context clues; *create* the printed page with common sense.
 2. Example: if we wanted to indicate seven notes played evenly over an entire measure of 4/4 time, we could use a “compressed” ratio of 7:4, and bracket together seven quarter-notes; however, it would also be acceptable to use a “stretched” ratio of 7:8, and show seven eighth-notes.
 3. Some composers/publishers will indicate the entire ratio (i.e., 5:4) instead of just the number of notes (“5”). By using the X:Y format, it clarifies “X” number of notes in the space normally occupied by “Y” number of those notes.

- III. Advanced key signatures
 - a. Five sharps = Seven flats (B Major and C-flat major)
 - b. Five flats = Seven sharps (D-flat major and C# major)
 - c. Six sharps = Six Flats (F# major and G-flat major; the “turning point”)
 - d. Theoretical keys (i.e., G# major, D# major, F-flat major)
 - e. Uncommon relative minor (a-flat or a# minor)
 - f. Quick review: Natural, harmonic and melodic minor keys

- IV. Other tonal structures
 - a. Pentatonic scales (five notes per octave instead of seven)
 - i. Hemitonic vs. Anhemitonic
 1. *Hemitonic pentatonic scales* include semitones (half steps)
 - a. C-E-F-G-B-C would be one such example
 2. *Anhemitonic pentatonic scales* do not include half steps

- a. Minor pentatonic scale: *usually* the natural minor scale without the second or sixth scale degrees (e.g., A-C-D-E-G); the root, third and fifth are important!
- b. Major pentatonic scale: major scale without fourth or seventh scale degrees (it's the only way to do it without half steps!). It's also the first five Major-tonal centers of the Circle of Fifths, rearranged in order: C-G-D-A-E becomes C-D-E-G-A.
- ii. Numerous other ethnic, national and folk traditions have variations
- b. Basic Modern Modes
 - i. ***I Don't Phreaking Like Music Anymore, Loser!*** (but they're not that hard!)
 - ii. "White note" pattern of whole steps and half steps spanning an octave based on a certain starting pitch:
 1. C to C (WWHWWWH): **I**onian (equiv. to modern major):
 2. D to D (WHWWWHW): **D**orian
 3. E to E (HWWWHWW): **P**hyrgian
 4. F to F (WWWHWWH): **L**ydian
 5. G to G (WWHWWHW): **M**ixolydian
 6. A to A (WHWWHHW): **A**eolian (equiv. to modern natural minor)
 7. B to B (HWWHWWW): **L**ocrian
 - iii. Transferrable to other tonal centers: "transposed modes"
 1. Example: the Phrygian pattern (HWWHHWW) that starts on F# would be F# - G - A - B - C# - D - E - F#, and be known as "F-sharp Phrygian."
 2. Various beliefs about usage of key signatures

V. Advanced/additional performance markings

- a. *agitato, anima(to), appassionata, assai, brio, deciso/decisivo, delicato, dolente, energico, furioso, grandioso, leggiero, lunga, marcato, mezzo, morendo, (dal/al) niente, pesante, risoluto, ritmico, scherzo, seconda/secondo, smorzando, sotto, tranquillo, triste*

VI. Review of triad construction:

- a. Major, minor, augmented, diminished

VII. Augmented sixth chords

- a. Three "basic pitches" at the heart of augmented sixth chords
 - i. sharp 4 and flat 6 (each a half-step removed from dominant note of the key, its upper- and lower-leading tones), plus tonic
 1. "Augmented sixth" is the interval from the flat 6 up to the sharp 4.
 - a. In part-writing, the flat 6 is nearly always in the bass.
 2. Generally resolves outward to an octave, to the V chord (or I6/4 and then V)
 3. Enharmonically equivalent to an incomplete Dominant Seventh chord of the key one half step above tonic. However, without what would be the fifth of the V7 chord, it functions/resolves completely differently.
- b. Italian sixth
 - i. ONLY contains the three "basic pitches" (tonic is doubled in four-part textures): in C, it's F#, Ab, C
- c. French sixth
 - i. Three basic pitches, plus the diatonic second scale degree (in C, it's F#, Ab, C, and D)
 - ii. Resolves like Italian sixth, to V.
- d. German sixth
 - i. Three basic pitches, with an added flat 3 (in C, it's F#, Ab, C, and Eb)

- ii. *Enharmonically* the same as a V7 chord, but functions differently.
- VIII. Continuation of Seventh Chords
- a. Diminished Seventh Chord
 - i. Diminished chord with a diminished 7th above the root
 - b. Half-Diminished Seventh Chord
 - i. Technically “Diminished minor” seventh,
 - ii. Diminished chord with a minor 7th above the root
 - c. Augmented Major Seventh Chord
 - i. Augmented chord with a major seventh above the root
 - d. Non-Tertian Seventh Chords: still seventh chords, but non-tertian (tertian chords are built from minor thirds and major thirds only)
- IX. Extended Chords
- a. Ninth Chords
 - i. Not to be confused with “add9” (which is the same as “add2”), as the “add9” or “add2” chords do not include a seventh; they just have the added ninth/second for color.
 - ii. Dominant ninth: V7 chord (Major triad, Minor Seventh) plus ninth. When written like “A9,” the ninth is major (A-C#-E-G-B). When written like “A7b9,” the ninth is minor (A-C#-E-G-Bb) and it’s a “Dominant minor ninth.” The fifth is often omitted in part writing.
 - iii. Major ninth (written like Amaj9): major triad, major seventh, major ninth: A-C#-E-G#-B.
 - b. Eleventh Chords (*course time permitting*)
 - i. Usually includes the root, seventh and (*major*) ninth as well. The third is almost always omitted.
 - ii. Dominant eleventh (i.e., C11) is a dominant seventh chord with a major ninth and “perfect” eleventh. Notes of the example in C are C-E-G-Bb-D-F.
 - iii. The eleventh is very often raised a half step. Since the eleventh is technically a compound fourth, there’s no “minor” or “major” to it; when it’s raised, it is by necessity “augmented” (i.e., C-E-G-Bb-D-F#). Numerous variations on the symbol/notation “shorthand” exist, including Caug11, C9(+11), etc.
 - iv. Major eleventh (Cmaj11 or CM11) is a Major triad, major 7th, augmented eleventh: C-E-G-B-D-F#
 - v. Minor eleventh (Cmin11 or Cm11) is a minor triad, minor seventh and “perfect” eleventh: C-Eb-G-Bb-D-F
 - vi. Since the third is typically omitted, eleventh chords are sometimes indicated as the upper triad (scale degrees 7-9-11) or upper seventh chord (scale degrees 5-7-9-11) with a “bass note” that is actually the root of the chord (example: “C11” is sometimes spelled [and therefore written] as Gm7/C).
 - c. Thirteenth Chords (*course time permitting*)
 - i. Also usually function as dominant chords, so are typically dominant seventh chords with a diatonic thirteenth (the quality of the chord’s ninth and eleventh scale degrees aren’t typically implied).
 - ii. Most often (especially in four-part writing, obviously), the root, third, seventh, and thirteenth are present. The fifth, ninth and eleventh are often omitted, and, as mentioned above, the quality of the chord’s ninth and eleventh scale degrees aren’t generally a heavy consideration.
- X. Other “Non-Chord Tones”
- a. Notes that aren’t part of the harmonic function of the chord within the progression; added for embellishment/color/drama/interest.

- b. Anticipations
 - c. Suspensions
 - d. Neighboring/Auxiliary Notes
 - e. Passing Notes
 - f. Pedal Notes
- XI. Basic Harmonic Analysis
- a. Tonic: I (or i)
 - b. Dominant: V (since the third of this chord is the seventh scale degree, it's not a minor chord unless the music stays in natural minor [e.g., no raised leading tone])
 - i. Dominant seventh chords and other extended chords, as well as vii° , can have dominant function and substitute for a V chord
 - c. Subdominant: IV (or iv)
 - i. ii (or ii°) can have a subdominant function and substitute for a IV [iv] chord)
 - d. Weaker Chords: Mediant iii (III) and Submediant vi (VI). However these *can* function in place of tonic and subdominant chords, extend cadences, lead to key changes
- XII. Cadence Types (heaviest to weakest)
- a. Authentic Cadence
 - i. V – I (V – i in minor keys)
 - ii. “perfect” authentic cadence when both chords are in root position, and the tonic is in the outer voices of the last chord.
 - iii. “imperfect” authentic cadence when either outer tone of the last chord has something other than tonic.
 - b. Plagal Cadence
 - i. IV – I; the “Amen” cadence (it *can* include minor variations [iv and i], but rare)
 - c. Half Cadence
 - i. Cadencing on V, regardless of preceding chords (even if V of V)
 - d. Deceptive Cadence
 - i. Generally, V or V7 resolving to any chord *other than* I (often VI, vi, ii, IV6 or iv6)
 - e. Elided Cadence
 - i. A “dovetailed” cadence, whereby the cadence chord is also the first chord of the next phrase/progression.
- XIII. Chord Inversions
- a. Triads Review: **root** (technically 5/3), **6** (technically 6/3), **6/4**
 - i. Arabic numerals represent the intervals between bass note and other chord-tones, from bottom up, when chord is in “closed (close) position.”
 - b. Seventh chords: **root** (technically 7/5/3), **6/5** (technically 6/5/3), **4/3** (technically 6/4/3), **4/2** (technically 6/4/2).
 - c. Very general voice-leading rules for four-part harmony
 - i. Avoid parallel fifths and octaves
 - ii. Avoid crossed voices
 - iii. Avoid doubling leading tones
 - iv. Keep common tones when possible; for others, move to nearest chord tones, rather than using large jumps/skips
 - v. All else being equal, contrary/similar/oblique motion is better than parallel motion
 - vi. For root position triads, double the root
 - vii. For first inversion triads, double anything but a leading tone
 - viii. For second inversion triads, double the fifth (the bass note)