

Creed Unit Plan

The Composer: William Himes (b. 1954) received his bachelors & masters of music education degrees from the University of Michigan and taught band in Flint, MI for five years. While in Flint, Mr. Himes also served as Bandmaster of the local Salvation Army Band and as adjunct low brass lecturer at the University of Michigan-Flint. Mr. Himes is in demand as conductor, composer, lecturer, clinician and euphonium soloist throughout the United States, Canada, Australia, New Zealand, and Western Europe. Since 1977, Mr. Himes has been music director of the Salvation Army's Central Territory, which encompasses the eleven Midwestern states.

William Himes has more than seventy publications to his credit, mainly including music for brass ensembles, church ensembles, and band. Among his most popular titles are Barbarossa, Kenya Contrasts, Caprice, Heartland Overture, Voyages on a Rowing Song, and Amazing Grace.

The Composition: (Taken from the score) "A creed is a statement of belief. This piece, while not literally programmatic, seeks to convey a sense of affirmation and trust – those ideals considered to be the basis of humanity. The result is music which is descriptive and atmospheric, conjuring a variety of moods ranging from reflection to exultation.

Rehearsal Notes:

- 1-15 --- solemn. Focus on making it sustained and flowing, with a fully supported sound
- 16-22 --- joyful & spirited. Attend to the quality of accents made by the ensemble
- 23-26 --- pay attention to the marcato accents and keep them separated
- 29-36 --- leggier style should be light & bouncy, contrasting with the previous heavy accents
- 37-56 --- lyric & expressive
- 57-62 ---The low reed & brass eighth note patterns will dictate the transition in style and tempo
- 64-79 --- Strive for a warm, legato cornet, rather than trumpet, quality.
- 80 – end --- should progressively build in energy, tempo, & volume

Formal Outline

	Meas.	Themes	Instrumentation	Misc.
I N T R O	1		Bass: F pedal – bcl, bari, bsn, tba, timp, chime	<i>Soloemne e misterioso</i> mm=66
	2-6 (2+2)	2 bar Chordal theme (C-T) between F & Eb 2 times	Chords: as, ts, hrn, tbn, bar Bass: F pedal – bcl, bari, bsn, tba Perc: sus cym roll	Chords: F-Ab-Bb-Ab repeated resolve to unis C
	7-12	Theme A (T-A) in ballad form Hints of what will be motive B (M-B)	Melody: fl & ob Accomp: cl whole note Csus to F to Csus Bass: hrn on C m 8 & 9 Perc: tri in m.7 & 9	
	10 – 16 (2+2+2)	C-T 3 times 1 beat echo 12-13 ½ beat echo 14-15	Melody: 1st echo-tpt ; 2nd echo – fl, ob, cl1 Chords: as, ts, hrn, tbn, bar Bass: F pedal – bcl, bari, bsn, tba Perc: sus cym roll	Overlap of T-A & C-T
I N T R O t o A	16-17	Percussive intro	Melody: tutti whole note Perc: timp & bd – quarters; sn – 16th pattern;	<i>Allegro giocosso</i>
	18-22	Build up of pitches from T-A, alternating between choirs	Melody: as & tpt; echoed by fl, cl 1 Accomp: ob, cl 2 & 3 Bass: low reeds & brass Perc: sn & bd	
	23-27	Build up with variation of C-T M-B @ 26	Melody: alternates between upper WW & sax/brass M-B: upper WW's Perc: tri with WW; snare, bd with brass	
A	28 – 36 (4+4)	28-bridge (ostinato) T-A'' M-B @ 32	Melody: tpt then fl, ob, cl1 M-B: ts, tpt, bar Counter Mel: upper WW & bells then as, tpt & sn Accomp: ostinato ts, hrn, tbn, sn Bass: bcl, bari, bsn, bar, tba, timp, bd	
B	37–44 (4+4)	Theme B	Melody: upper WW & bells – add tpt @ 41 Accomp: low WW, low brass & sn – ostinato	
A	45 – 52 (4+4)	Build up of pitches from T-A, alternating between choirs, m3 rd higher in 2 nd 4 bars	Melody: as & tpt; echoed by fl, cl 1 Accomp: ostinato – low WW & low brass Bass: bcl, ts, bari, bar, tba, bd (starts @49) Perc: ostinato – tamb then sn & bd	
B R I D G E	53-56	Rhythmic use of C-T with upper obligato M-B @ 55-56	Melody: low reeds, brass, sn & bd Counter Mel: fl, ob, cl, as & bells M-B: upper WW's @ 55; acl, ts, bsn, bar @ 56	<i>diminuendo</i>
	57-60	Build up of pitches from T-A, alternating between choirs M-B @ 60	Melody: cl @ 57-58; fl, ob, cl 1, bells @ 59; cl 2/3, as @ 60 Accomp: acl, ts, bsn M-B: cl 2-3 Bass: bcl; bar Perc: sn on 1 & 3; tri on 2 & 4	<i>Rallantando</i>
S L O W s e c t i o n	61-62	C-T	Chords: as, ts, hrn, tbn, bar Bass: F pedal – bcl, bari, bsn, tba Perc: chime	Tempo I
	63-70	T-A	Melody: tpt solo – harmonized @ 66-69 Accomp: hrn, tbn, bar Bass: F pedal – bcl, bsn, tba, timp Perc:	
	71 – 79	Fugal use of T-A with syncopated ostinato (4+4)	Melody: fl; echoed by cl; add ob, as, tpt & bells @ 75 Accomp: cl 3, acl, bcl, ts, bari, bsn, hrn, bar, timp, sus cym (brushes); add tbn @ 75 Bass: Perc:	<i>Cresc.</i> 75-79
R E C A P	80-89	Build up of pitches from T-A, & C-T alternating between choirs (2 + 3 + 3)	Melody: bsn, tbn, bar; echoed by as, hrn, add tpt @ 84 C-T: fl, ob, cl, bells Bass: F pedal bcl, bari, tba, timp, bd Perc:	<i>Allegro vivo</i> mm=108 Builds up to 90
	90-98	Theme B with syncopated ostinato	Melody: fl, ob, cl, tpt, bells Accomp: low reeds, low brass, sn, tamb – ostinato	<i>Piu mosso</i> mm=120
C O D E	99- 107	Coda M-B finished with hints of T-A & C-T	M-B: upper WW T-A: as & tpt @ 101-105 C-T: tutti Bass: low reeds & brass Perc: tri & cym @ 101-106	<i>forte</i>

Learning Objectives and Teaching Activities:

OBJECTIVE	ACTIVITIES	ASSESSMENT
1. The students will record themselves playing a concert F major scale in eighth notes in 4/4 time at mm=100.	<ul style="list-style-type: none"> • Play through F major scale in the warm-ups in halves, then in quarters and eighths. Use a metronome to gradually increase tempo • Have students play “add ones” with the scale -- ie 1-2-1-2-3-2-1-2-3-4-3-2-1 etc. • Ask students (at various times) to recognize parts of the scale in the music they play 	<ul style="list-style-type: none"> • Students will be excused, one at a time, to do a scale test in the practice room. They will be asked to: a) press “record,” b) say their name, c) turn on the metronome, d) play e) press stop, and f) send the next person. They will be assessed according to a rubric listing the dimensions of note accuracy and tempo.
2. The students will record themselves playing a concert F dorian scale in eighth notes in 4/4 time at mm=100.	<p><u>Teaching Activities:</u> Same as above</p>	Same as above
3. The students will record themselves singing a concert F major scale in tune by themselves.	<ul style="list-style-type: none"> • sing the scales before they play the scales • sing and finger the scales • sing with Curwen hand signs • Teacher plays/sings a tonal pattern & the students sing it back 	same as above, but singing instead of playing and without a metronome
4. The students will record themselves singing a concert F dorian scale in tune by themselves.	<ul style="list-style-type: none"> • Same as above 	Same as above
5. The students will identify key musical terms with 80% accuracy on a written test.	<ul style="list-style-type: none"> • Play musical vocabulary bingo (example included below) • Ask students to write down the terms and their definitions in their concert piece journal (below) • Ask students to define terms they encounter during rehearsal • Play “What Am I” (game described below) 	As part of a written test, students will draw lines connecting terms with their definitions
6. The students will aurally discriminate between major and dorian scales when played by the teacher with 80% accuracy on a written test.	<p>Same as above</p> <ul style="list-style-type: none"> • Instead of telling students what line to play, the teacher will play a scale from the warm up page and the students must identify it • The teacher will write the solfege for each scale on the board and compare the whole and half step patterns in order to show students what to listen for • Teacher and students will play simple songs in major and dorian in order to hear the difference 	As part of a written test, the teacher will play 4 scales. Students will be asked to circle “major,” “dorian,” or “other.”
7. The students will accurately clap and count the rhythms written in the “rhythm study” section of the	<ul style="list-style-type: none"> • Students will be asked to write the counting under the notes in the rhythm study • The students will clap and count the patterns while tapping their heels to the beat 	Same as #1 above

<p>warm-up with a steady tempo.</p>	<ul style="list-style-type: none"> • The teacher & select students will clap random patterns from the study and the class will identify them • The class will be split in halves and then alternate clapping measures – they’ll alternate clapping notes later – • The class will be split into groups – each group will be assigned a rhythm value (eighth note, quarter, etc) and they will clap the assigned notes at the appropriate times, alternating with the other groups • Students will play the rhythm patterns while playing their scales • Students will find the rhythm patterns in their music and sing them while everyone else plays the rhythms not on the rhythm study 	
<p>8. The students will aurally identify rhythms (found on the rhythm study) played by the teacher with 80% accuracy on a written test.</p>	<ul style="list-style-type: none"> • same as above 	<p>As part of a written test, the teacher will play rhythm patterns on a piano. Students will identify the patterns among the eight patterns notated on the page and write a number next to the pattern (ie – the first pattern will have “1” written next to it, the second pattern – “2” etc)</p>
<p>9. The students will record themselves playing the phrasing study (found in the warm-up) with accurate notes and rhythms, along with appropriate phrasing.</p>	<ul style="list-style-type: none"> • Students will play the phrasing study • the teacher will ask students to identify phrase beginnings and endings • Students will identify and circle climax points in the phrases and explain their choices • Students will sing the phrase 	<p>same as #1 above, but without a metronome</p>
<p>10. The students will identify major sections found in Creed by listening to a recording and marking the section names in their parts.</p>	<ul style="list-style-type: none"> • Students listen to a recording of Creed – They stand when they hear the character of the music change, then sit when it changes again and continue doing so throughout the piece. • Teacher defines cadences and ask students to play Creed and then stop at each cadence • Students place light marks on their music in the spots where they stood and sat, noticing that these marks tend to be placed at rehearsal markings. • Students play the piece and are told to stop at the end of each section without cues by the teacher. • Students are asked to identify sections that repeat. 	<p>This is not to be graded. In the context of rehearsal, the teacher will ask students to start rehearsing at formal sections rather than at rehearsal numbers.</p>
<p>11. The students will identify the climax points found in each section of Creed by listening to a recording and marking the climax</p>	<ul style="list-style-type: none"> • Students identify the form of Creed as in #9 • Complete the phrasing study in #8 above • Play one section of Creed at a time (1 or 2 per rehearsal). Run through the same process as in the phrasing study 	<p>The ensemble will phrase each section appropriately.</p>

points in their parts.	<ul style="list-style-type: none"> • Ask the students to draw an Energy chart of Creed (listed below) 	
12. The students will compose a 1-2 measure motive in 4/4 time and then write 4 variations to their motive. They will then perform the motives for their section.	<ul style="list-style-type: none"> • Identify the 3 main motives found in Creed – ask students to play the first exposition of the main motive • Show students two spots in which the motive had been reintroduce with slight changes • Ask students to brainstorm ways to vary a motive (augment, invert, etc) • Ask students to improvise a 1 to 2 measure motive for an imaginary song and then ask them to notate it. • Ask students to create 4 variations to their motive and then play them for other members of their section 	<ul style="list-style-type: none"> • Students will perform their creations for their section mates • Students will turn in their notated motives & variations and they will be graded using a rubric using dimensions of accurate rhythms
13. The students will write a personal creed of their own life.	<ul style="list-style-type: none"> • Define the word “creed” in class as “any system of principles or beliefs” • Ask students to brainstorm the principles and beliefs they live by and list them on a sheet of paper • Ask students to write a one paragraph personal creed that includes a statement of at least 5 principles and beliefs that help guide them as they live their lives. The statement will be rated according to a 6 traits of writing rubric with special attention given to grammar, spelling, and word choice. 	<ul style="list-style-type: none"> • Use the same 6 traits of writing rubric that the school’s language arts teachers use. • Students will assess themselves and on peer, and then be given time to make changes to their work before it is graded by the teacher.
14. The ensemble will play Creed with note & rhythm accuracy, blend, and appropriate style.	<ul style="list-style-type: none"> • Use every rehearsal trick in the book!!!! 	<ul style="list-style-type: none"> • Record the band performance and ask students to complete a concert piece evaluation (below) • Ask a college professor or retired teacher to work with the band. • Use a festival rubric to assess the band’s performance

CREED SELF-EVALUATION

Name: _____

Directions: Listen to the recording of our performance of Creed and then circle the appropriate rating in the score column of the table below. Then answer the questions at the bottom of the page.

Element	Criteria	Score
Clarity/ Balance	I --- The melodies were easily distinguished from the various percussion and accompaniment parts	I
	II --- It was not always easy to distinguish the melodies from the various percussion and accompaniment parts	II
	III --- The melodies, percussion parts, and various accompaniment parts were difficult to distinguish	III
Pulse	I --- A steady rhythmic pulse was maintained.	I
	II --- The rhythmic pulse fluctuated at times.	II
	III --- The rhythmic pulse was generally unsteady	III
Articulation	I --- Accents, staccato markings, and slurs were always begun and finished together.	I
	II --- Accents, staccato markings, and slurs were not always together. More contrast is needed.	II
	III --- Accents, staccato markings, and slurs were not observed by the whole band.	III
Dynamics	I --- Dynamics were played accurately	I
	II --- There needs to be more contrast between loud and soft sections	II
	III --- The music was played at one dynamic level	III
Performance	I --- Posture, attitude, and behavior of the group showed that the band was focused on the performance	I
	II --- Posture, attitude, and behavior of the group was generally good, but a few students seemed to not be focusing on doing their best	II
	III --- Posture, attitude, and behavior of the group generally showed a lack of focus and effort to do their best.	III
<u>OVERALL RATING:</u>		

- Assume that every student in the band was equally as prepared as you are for the festival. If this imaginary band recorded our piece like we just did, how would it compare to our recording?

- What two specific spots will you personally work on over the next week in order to make our performance on May 14 better than the recording?
 - 1.

 - 2.

- What two specific spots should the band work on over the next week in order to make our performance on May 14 better than the recording?
 - 1.

 - 2.

CREED ENERGY GRAPH

Energy Level

10													
9													
8													
7													
6													
5													
4													
3													
2													
1													
Measure #'s	1	10	18	29	37	49	63	71	80	90	98	107	
Form:	Intro	A		A'	B	A	bridge C		Recap				
	Coda												

- Draw an energy curve that matches the energy heard in Creed
- Circle the climax points and write the number of the measure in which they occur next to each climax.
- When you play Creed, your dynamics should resemble the energy curve – crescendo with more energy & decrescendo when the energy slackens.

CREED FINAL TEST

Name: _____

Section I: Vocabulary

Directions: Place the appropriate definition letters next to the numbered terms to match the vocabulary terms to their definitions.

- | | |
|--|--|
| _____ 1. Solemne e misterioso | A. play in a light and spirited style (non-legato) |
| _____ 2. Allegro giocoso | B. Return to the first tempo of the piece |
| _____ 3. <i>leggiero</i> | C. A little faster (more motion) |
| _____ 4. <i>calore</i> | D. Fast, playful tempo and style |
| _____ 5. Tempo I | E. A little slower (less motion) |
| _____ 6. Poco meno mosso | F. Play with a warmth and sensitivity |
| _____ 7. Piu mosso | G. Festive, joyful tempo and style |
| _____ 8. Con spirit | H. Play in a solemn and mysterious style |
| _____ 9. Allegro vivo | I. Gradual slowing of the tempo |
| _____ 10. Rallentando (<i>rall.</i>) | J. Fast lively tempo and style |
| _____ 11. Festive | K. With spirit |

Section II: Tonality

Directions: Your teacher will play a scale. Circle the correct word that describes the type of scale played.

- | | | | |
|----|-------|--------|-------|
| 1. | Major | Dorian | Other |
| 2. | Major | Dorian | Other |
| 3. | Major | Dorian | Other |
| 4. | Major | Dorian | Other |

Section III: Rhythm Discrimination

Directions: Your teacher will play the 8 rhythm patterns below in a random order. Place a "1" next to the first pattern played. Place a "2" next to the second, and so forth.

Eight rhythm patterns are presented on a single 4/4 staff, numbered 1 through 16. The patterns are as follows:

- 1: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- 2: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- 3: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- 4: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- 5: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- 6: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- 7: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- 8: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- 9: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- 10: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- 11: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- 12: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- 13: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- 14: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- 15: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- 16: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

Section IV: Rhythm Counting

Directions: Write in the counting of the rhythms below.

A single 4/4 staff with a complex rhythm pattern consisting of various note values and rests.

Section IV: Rhythm Counting

Directions: Your teacher will play a 4 measure rhythmic phrase. Write the rhythm in the space below.

CONCERT PIECE JOURNAL

CREED by William Himes

Name: _____

VOCABULARY: Define the terms below.

Solemne e misterioso =	Allegro giocoso =
<i>leggiero</i> =	<i>calore</i> =
Tempo I (tempo primo) =	poco meno mosso =
Poco meno mosso =	Piu mosso =
Con spirit =	Allegro vivo =
Rallentando =	Festivo =

PLAYING SKILLS: What will you need to improve upon in order to play this piece well?

1. Steady tone – ability to adjust pitch and blend
2. Articulation – legato, accent, marcato, and staccato
3. Scales – Play, sing, and identify concert F major and concert F dorian – in eighth notes at mm= 100
4. Rhythm skills – count, clap, and identify rhythms using eighth notes and eighth rests (found on the warm-up sheet).
5. Phrasing – identify phrases and identify the climax points in phrases and within the piece

THE COMPOSITION: What is the form of the piece? Where are the climaxes? How does the style change? What is a motive? How is it used in Creed? You will be asked to identify the form of Creed and to describe where the song is energetic and where it relaxes.

STYLE: What musical period was this piece written in? What characterized that period? Answer in the space below.

SELF-REFLECTION (to be completed after the performance) Please answer the following questions using complete sentences on the back of this page.

1. On a scale of 1 to 10, how well prepared were you for our performance of this piece? Why?
2. On a scale of 1 to 10, how much do you like this piece? What was it about this piece that you liked (or didn't like)?

CREED WARM-UP

Teacher Instructions

Note: The warm-up activities listed below are simply suggested activities from which the teacher can choose. All of the activities should not be used every day. Instead, choice of activities is dependent upon the goals for the day. However, it is recommended that some form of tonal development is addressed on a daily basis.

STONE BUILDING: In all these activities, the teacher must remind students to listen and to adjust specific things to improve their tone (posture, tongue placement, air speed, embouchure, etc.)

- Play the first line of the F major and F dorian exercises while imagining fermatas over each pitch.
- Play single lines or harmonized lines from the phrasing and harmonic exercises.
- Teacher plays 4-8 note tonal patterns. Students sing the patterns back in solfege and then play them
- Play the first line of the F major and F dorian exercises at a slow to moderate tempo. Crescendo as the notes go up and decrescendo down the scale.

TECHNIQUE BUILDING:

- Play all of the F major and F dorian scale and patterns lines.
- Play each line of the Phrasing Exercises in unison
- Play the F major and F dorian scales using the add ones technique (1-2-1; 1-2-3-2-1; 1-2-3-4-3-2-1; etc)

RHYTHM SKILLS:

- Clap and count the Rhythm Patterns lines
- Have students write in the counting of the Rhythm Patterns lines
- Use flashcards for students to play Rhythm Patterns in random order
- Clap rhythms from the Rhythm Patterns lines and ask students to identify which measures were clapped. Then ask solo students to clap
- Teacher plays 2-4 bar rhythm patterns. Students sing the patterns back in rhythm syllables and then play them or write them. This can be turned into a game by splitting the class into teams and having members of the teams write rhythms the teacher creates. The first teams to write correct rhythms gets a point.
- Play “bookends” with the F major and F dorian scales.
- Play the first note in each measure of any line on the warm-up page without the help of a conductor to encourage group pulse.
- Use rhythms from the Rhythm Patterns lines while playing the F major and F dorian scales.

PHRASING:

- Play the phrases found in the Phrasing Exercises and the Phrasing & Harmonic Exercises. Ask students to identify where to breath and important notes.
- Use the phrasing article/worksheet found in the score of Standard of Excellence book 2 to teach students how to identify important notes in a phrase.

HARMONIC UNDERSTANDING:

- Separate the band into four voices (refer to *The Creative Director* by Ed Lisk to determine voice assignments)
- Play through each of the harmonic exercises. Blend may be developed more easily if the ensemble plays only two parts at first. A third and a fourth line may be added once the band is comfortable playing in two parts.
- Ask students to identify the chord roots in each exercise and write the names of each chord in their music.
- Ask students to sing and then play a new line made up of the roots of each chord.
- Find the spots in the music that use the chord progressions written in the warm-up sheet.

“What Am I” Game Instructions:

- Materials: 3x5 cards with vocabulary terms written on them (1 for every student); tape – used to attach the cards to the back of each student
- Procedure: Tape a vocabulary term card to each student’s back – without them seeing it. The students then walk around the room asking other students yes or no questions that will help them figure out what term is written on their back. For example, Johnny has the term *poco meno mosso* on his back. He may ask, “Am I a tempo marking?” The partner says, “yes” and Johnny then asks other questions gradually leading him to realize what he is.

Creed Warm-ups

F Major Scale & Patterns

Musical notation for F Major Scale & Patterns, consisting of four staves in 4/4 time. The first staff shows the ascending and descending scales. The second and third staves show various eighth-note and sixteenth-note patterns. The fourth staff shows a more complex pattern with slurs and accents.

F Dorian Scale & Patterns

Musical notation for F Dorian Scale & Patterns, consisting of three staves in 4/4 time. The first staff shows the ascending and descending scales. The second staff shows eighth-note patterns. The third staff shows sixteenth-note patterns.

Rhythm Patterns

Musical notation for Rhythm Patterns, consisting of four staves in 4/4 time. The first staff shows eighth-note patterns with accents. The second staff shows eighth-note patterns with slurs. The third staff shows eighth-note patterns with slurs. The fourth staff shows eighth-note patterns with slurs and accents.

Phrasing Exercises - play each line separately

Musical notation for Phrasing Exercises, consisting of three staves in 4/4 time. Each staff contains a single melodic line with various phrasing exercises, including slurs and accents.

Harmonized Phrasing Exercises

Harmonic Exercise #1

Harmonic Exercise #2

Harmonic Exercise #3 (Around the Circle of 4ths)

I vi ii V7 I I IV VII VI I

Creed Warm-ups

F Major Scale & Patterns

Musical notation for F Major Scale & Patterns, consisting of four staves in 4/4 time. The first staff shows chords for each scale degree. The second and third staves show ascending and descending eighth-note patterns. The fourth staff shows a more complex eighth-note pattern.

F Dorian Scale & Patterns

Musical notation for F Dorian Scale & Patterns, consisting of three staves in 4/4 time. The first staff shows chords for each scale degree. The second staff shows ascending and descending eighth-note patterns. The third staff shows a complex eighth-note pattern.

Rhythm Patterns

Musical notation for Rhythm Patterns, consisting of four staves in 4/4 time. The first staff shows eighth-note patterns with accents. The second and third staves show eighth-note patterns. The fourth staff shows eighth-note patterns with accents.

Phrasing Exercises - play each line separately

Musical notation for Phrasing Exercises, consisting of three staves in 4/4 time. Each staff contains a single melodic line with various phrasing exercises, including slurs and ties.

Harmonized Phrasing Exercises

A musical score for four staves in 4/4 time, key of B-flat major. The first staff contains a melodic line with eighth and quarter notes, featuring two long slurs. The second and third staves contain harmonic accompaniment with chords and moving lines. The fourth staff contains a bass line with a steady eighth-note pattern.

Harmonic Exercise #1

A musical score for four staves in 4/4 time, key of B-flat major. The first staff contains a melodic line with quarter and eighth notes, featuring several slurs. The second and third staves contain harmonic accompaniment with chords and moving lines. The fourth staff contains a bass line with a steady eighth-note pattern.

Harmonic Exercise #2

A musical score for four staves in 4/4 time, key of B-flat major. The first staff contains a series of chords: I, vi, ii, V7, I. The second and third staves contain harmonic accompaniment with chords and moving lines. The fourth staff contains a bass line with a steady eighth-note pattern.

Harmonic Exercise #3 (Around the Circle of 4ths)

A musical score for four staves in 4/4 time, key of B-flat major. The first staff contains a series of chords: I, IV, VII, VI, I. The second and third staves contain harmonic accompaniment with chords and moving lines. The fourth staff contains a bass line with a steady eighth-note pattern.

Creed Warm-ups

F Major Scale & Patterns

Musical notation for F Major Scale & Patterns. It consists of four staves in 4/4 time with a key signature of one sharp (F#). The first staff shows the scale in ascending and descending half-note pairs. The second staff shows eighth-note patterns with slurs. The third staff shows eighth-note patterns with slurs. The fourth staff shows eighth-note patterns with slurs.

F Dorian Scale & Patterns

Musical notation for F Dorian Scale & Patterns. It consists of four staves in 4/4 time with a key signature of one sharp (F#). The first staff shows the scale in ascending and descending half-note pairs. The second staff shows eighth-note patterns with slurs. The third staff shows eighth-note patterns with slurs.

Rhythm Patterns

Musical notation for Rhythm Patterns. It consists of four staves in 4/4 time with a key signature of one sharp (F#). The first staff shows eighth-note patterns with accents (>) and slurs. The second staff shows eighth-note patterns with slurs. The third staff shows eighth-note patterns with slurs. The fourth staff shows eighth-note patterns with slurs.

Phrasing Exercises - play each line separately

Musical notation for Phrasing Exercises. It consists of three staves in 4/4 time with a key signature of one sharp (F#). The first staff shows a melodic line with slurs. The second staff shows a melodic line with slurs. The third staff shows a melodic line with slurs.

Harmonized Phrasing Exercise

Harmonic Exercise #1

Harmonic Exercise #2

Harmonic Exercise #3 (Around the Circle of 4ths)

I vi ii V7 I I IV VII VI I

Creed Warm-ups

F Major Scale & Patterns

Musical notation for F Major Scale & Patterns. It consists of four staves in 4/4 time with a key signature of one flat (Bb). The first staff shows the scale: F2, G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4. The second and third staves show various rhythmic patterns using eighth and sixteenth notes. The fourth staff shows a more complex pattern with slurs and ties.

F Dorian Scale & Patterns

Musical notation for F Dorian Scale & Patterns. It consists of four staves in 4/4 time with a key signature of one flat (Bb). The first staff shows the scale: F2, G2, Ab2, Bb2, C3, D3, E3, F3, G3, Ab3, Bb3, C4, D4, E4, F4. The second and third staves show various rhythmic patterns using eighth and sixteenth notes. The fourth staff shows a more complex pattern with slurs and ties.

Rhythm Patterns

Musical notation for Rhythm Patterns. It consists of four staves in 4/4 time with a key signature of one flat (Bb). The first staff features eighth notes with accents (>) and rests. The second staff features eighth notes with stems pointing up and down. The third staff features eighth notes with stems pointing up and down. The fourth staff features eighth notes with accents (>) and stems pointing up and down.

Phrasing Exercises - play each line separately

Musical notation for Phrasing Exercises. It consists of four staves in 4/4 time with a key signature of one flat (Bb). The first staff shows a phrase with a slur over the first four measures. The second staff shows a phrase with a slur over the first four measures. The third staff shows a phrase with a slur over the first four measures. The fourth staff shows a phrase with a slur over the first four measures.

Harmonized Phrasing Exercises

Four staves of music in 4/4 time, key signature of one flat. The top three staves contain melodic lines with slurs, and the bottom staff contains a bass line of chords.

Harmonic Exercise #1

Four staves of music in 4/4 time, key signature of one flat. The top three staves contain melodic lines with slurs, and the bottom staff contains a bass line of chords.

Harmonic Exercise #2

Harmonic Exercise #3 (Around the Circle of 4ths)

Chord symbols for Harmonic Exercise #2: $\underline{\text{I}}$, $\underline{\text{vi}}$, $\underline{\text{ii}}$, $\underline{\text{V7}}$, $\underline{\text{I}}$

Chord symbols for Harmonic Exercise #3: I , IV , VII , VI , I

Creed Warm-ups

Musical notation for the first system of warm-ups, measures 1-8. The system consists of four staves in 4/4 time, key of B-flat major. The first staff contains a sequence of chords: B-flat major, C minor, D minor, E-flat major, F major, G major, A-flat major, B-flat major, C minor, D minor, E-flat major, F major, G major, A-flat major, B-flat major. The second and third staves contain a melodic line with eighth and sixteenth notes. The fourth staff contains a bass line with eighth and sixteenth notes.

Musical notation for the second system of warm-ups, measures 9-16. The system consists of four staves in 4/4 time, key of B-flat major. The first staff contains a sequence of chords: B-flat major, C minor, D minor, E-flat major, F major, G major, A-flat major, B-flat major, C minor, D minor, E-flat major, F major, G major, A-flat major, B-flat major. The second and third staves contain a melodic line with eighth and sixteenth notes. The fourth staff contains a bass line with eighth and sixteenth notes.

Musical notation for the third system of warm-ups, measures 17-20. The system consists of four staves in 4/4 time, key of B-flat major. The first staff contains a sequence of chords: B-flat major, C minor, D minor, E-flat major, F major, G major, A-flat major, B-flat major, C minor, D minor, E-flat major, F major, G major, A-flat major, B-flat major. The second and third staves contain a melodic line with eighth and sixteenth notes. The fourth staff contains a bass line with eighth and sixteenth notes.

Phrasing Exercise - Play each line separately

Musical notation for the phrasing exercise, measures 21-24. The system consists of three staves in 4/4 time, key of B-flat major. The first staff contains a sequence of chords: B-flat major, C minor, D minor, E-flat major, F major, G major, A-flat major, B-flat major, C minor, D minor, E-flat major, F major, G major, A-flat major, B-flat major. The second and third staves contain a melodic line with eighth and sixteenth notes. The fourth staff contains a bass line with eighth and sixteenth notes.

Harmonized Phrases

28

Musical score for measures 28-32. The score is in 4/4 time and B-flat major. It consists of four staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music features a melody in the first staff, with accompaniment in the other three staves. The melody is characterized by eighth and quarter notes, often beamed together. The accompaniment consists of quarter and eighth notes, with some chords. The piece concludes with a double bar line at the end of measure 32.

33

Musical score for measures 33-40. The score is in 4/4 time and B-flat major. It consists of four staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music features a melody in the first staff, with accompaniment in the other three staves. The melody is characterized by quarter and eighth notes, often beamed together. The accompaniment consists of quarter and eighth notes, with some chords. The piece concludes with a double bar line at the end of measure 40.

41

Musical score for measures 41-45. The score is in 4/4 time and B-flat major. It consists of four staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music features a melody in the first staff, with accompaniment in the other three staves. The melody is characterized by quarter and eighth notes, often beamed together. The accompaniment consists of quarter and eighth notes, with some chords. The piece concludes with a double bar line at the end of measure 45.