

## COMPOSE YOUR OWN SOLO OR DUET TO THIS PIECE!

In *as surely as the sun will rise...*, there is a duet at Rehearsal E, and a solo near the end bar 51. You can compose *your own material*, and I have created this worksheet to help you do so!

For both the solo at 51 and the duet at Rehearsal E, I have build this process for you to follow:

**STEP 1: IMITATE**      →      **STEP 2: EXPLORE**      →      **STEP 3: COMPOSE**

In several places, I refer to a “practice track.” Go to <https://www.joshuaroach.net/as-surely-as-the-sun-will-rise/#compose> to download and use these tracks!

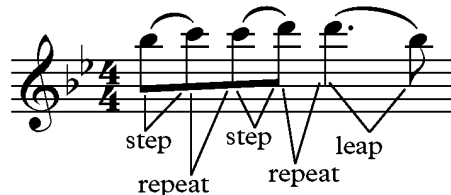
### SOLO IN BAR 51:

When I composed this solo, I took the motive from the main theme and inverted it!

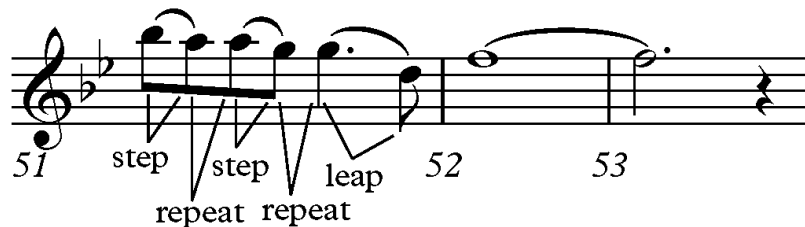
*Definition: A “motive” is a very basic musical idea that composers use over and over again in various ways.*

*Definition: When a composer “inverts” something, they turn it upside down.*

The opening motive from bar 3 consists of 8<sup>th</sup> notes that rise in stepwise motion, followed by a downward leap:



The solo I’ve written for bar 51 appears below. You’ll notice that I’ve kept the leap down at the end of the bar here. I could have chosen to leap up, but it felt nicer to go down a 4<sup>th</sup>:



#### STEP 1: IMITATE

Begin by going to the web link above, and download the practice track “04-Solo at 51.” There will be 8 metronome clicks for you to prepare to play along with the track. The first 4 clicks are metronome alone, and then during the next 4 clicks, you will hear what the ensemble has in **bar 50**. Then, after the 8<sup>th</sup> click, you play with the flute. Try to hear the flute as you play. Also, try to hear how the solo fits into the accompanying chord.

#### STEP 2: EXPLORE

At the same web link above, you’ll find a track “06-Accompaniment (Free Time).” There will be 8 metronome clicks for you to prepare to play. The first 4 clicks are metronome alone, and then during the next 4 clicks, you will hear what the ensemble has in **bar 50**. Then, after the 8<sup>th</sup> click, start to just play around with ideas of your own! This track has a long chord held out, so you can just let it run and try out a bunch of different ideas! Try doing this before writing anything down. This will help you keep this activity ear-based, because “how it sounds” is what will really matter!

#### STEP 3: COMPOSE

After you’ve explored various ideas, notate them! I’ve provided some staff here for you to write the one you’ve chosen to use. If you do the solo “in time” as described in #3 above, practice with a metronome running, or with the “05-Accompaniment at 51 (Strict Time)” practice track at the web link above. If you can, record yourself to make sure that your music falls within the 1-bar duration.

As you finalize your ideas, I've written a few suggestions below for you to consider. **You don't have to follow these**, but I think they will help:

1. Because the piece is in concert B<sup>b</sup> major, the notes that you choose should probably come from that scale: Concert B<sup>b</sup> C D E<sup>b</sup> F G A B<sup>b</sup>.
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2. The last note of your solo should probably sustain through the saxophone solo in bar 52.
  - a. If you do use chromaticism, make sure that the pitch of final sustained note of your solo is one of the notes in the B<sup>b</sup> major scale so that the saxophone solo can sound like it belongs harmonically.
3. If you and your band director will do this solo in steady time, make sure that the last note of your solo (the sustained note) comes on the downbeat of bar 52. This means that you need to make sure that rhythmically, your music in bar 51 rhythmically takes up 4 beats in 4/4 time. If you go this route, go to the web link above and download the practice track "05-Accompaniment at 51 (Strict Time)," and use that.
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**DUET (or solo) AT REHEARSAL E:**

The flute and alto saxophone duet at Rehearsal E can be played by any two players in the band! Here is the material as it appears in the music:

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Begin by going to the web link at the beginning of this document, and download the practice track “01-Duet at E.” There will be 8 metronome clicks for you to prepare to play along with the track. As you play, try to hear the flute and saxophone. Also, try to hear how the notes that you are playing fit into the accompanying chords.

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At the same web link described above, you’ll find a track “02-Accompaniment at # (Looped).” There will be 8 metronome clicks for you to prepare to play. Then, the chords that move from bar 20 to the end of bar 24 play 8 times in a loop. First, listen to the chord changes and try to internalize them in your mind. This will give you an ear-based sense of how they flow.

Then, experiment by playing along! If you need more than 8 loops, just play the file again! Remember to let your ear guide you because “how it sounds” is what will really matter! *During this process*, if you need help finding which notes to play when, read ahead to the “compose” section. There is more information there about the notes that fit the chords.

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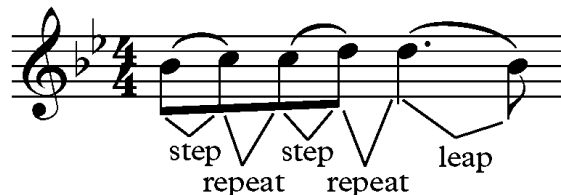
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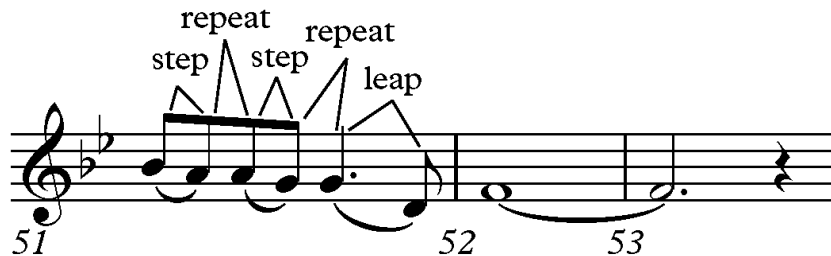
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**DUET (or solo) AT REHEARSAL E:**

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**E**

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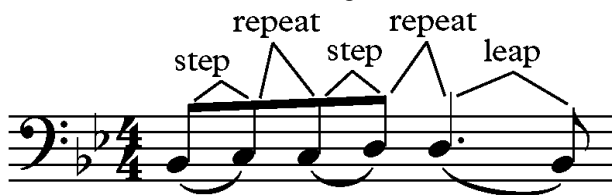
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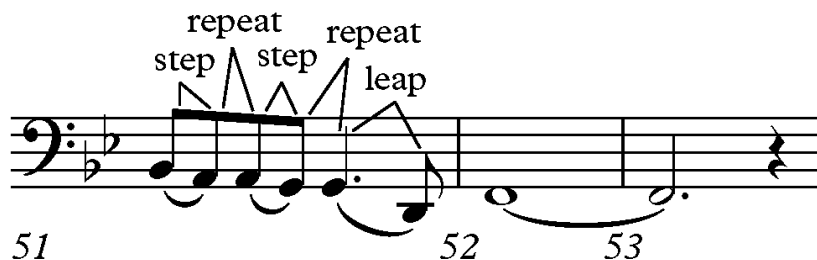
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**DUET (or solo) AT REHEARSAL E:**

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**E**

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**E**

20 21 22 23 24

Gm D G D B $\flat$  D Cm Gm D



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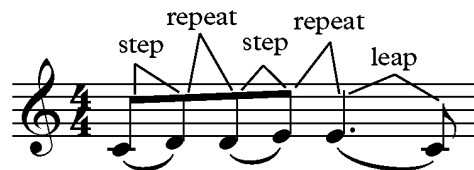
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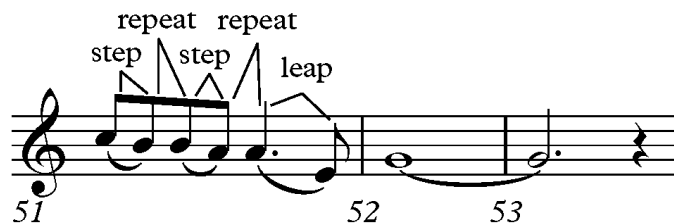
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4. If you and your band director decide that your solo should **not** be in steady time, but rather, free time, like a cadenza (*in music, this is typically a moment during a solo piece when the soloist shows off while the rest of the ensemble rests, or holds a chord*), then your band director will instruct the rest of the ensemble to add a *fermata* in bar 51. Then your band director will have the band hold the chord in bar 51 while you play your solo, and then they will cue the ensemble to move on to the next bar when you reach your final, sustained, note. Continue to use the "06-Accompaniment (Free Time)" practice track from **STEP 2** as you finalize your solo.

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**DUET (or solo) AT REHEARSAL E:**

The flute and alto saxophone duet at Rehearsal E can be played by any two players in the band! Here is the material as it appears in the music:

**E**

**STEP 1: IMITATE**

Begin by going to the web link at the beginning of this document, and download the practice track “01-Duet at E.” There will be 8 metronome clicks for you to prepare to play along with the track. As you play, try to hear the flute and saxophone. Also, try to hear how the notes that you are playing fit into the accompanying chords.

**STEP 2: EXPLORE**

At the same web link described above, you’ll find a track “02-Accompaniment at # (Looped).” There will be 8 metronome clicks for you to prepare to play. Then, the chords that move from bar 20 to the end of bar 24 play 8 times in a loop. First, listen to the chord changes and try to internalize them in your mind. This will give you an ear-based sense of how they flow.

Then, experiment by playing along! If you need more than 8 loops, just play the file again! Remember to let your ear guide you because “how it sounds” is what will really matter! *During this process*, if you need help finding which notes to play when, read ahead to the “compose” section. There is more information there about the notes that fit the chords.

**STEP 3: COMPOSE**

After you’ve explored various ideas, notate them! As you do this, here are some guidelines:

1. Because this is a section of music that happens in time, ensure that your melody moves in time with rhythm.
2. Make sure that your melody aligns in time with the harmonies in the accompaniment. I have provided a staff, and in the system below it, you’ll see chord changes and the notes that sound in those chords. Use those chord tones as anchor points, or waypoints, in your melody. I’ve created a practice track for you to use as you improvise your ideas. As you develop your ideas, write them down, and then refine them, using the accompaniment track.
  - a. The notes that you choose will likely be mostly in G minor, but watch out for the chromatic notes that appear in the harmonies! I’ve spelled out all of the notes that sound in the accompaniment so that you can see when chromatic notes appear within each bar.
3. Your music should start on the downbeat of Rehearsal E, and land on a Concert D at the downbeat of bar 24. When you are ready, go to the link at the beginning of this document and download the practice track “03-Accompaniment at E (in time)” and play your material in context!
4. If you do a duet with someone, you can both either play the same melody, or you can create your own individual simultaneous solos. Whatever you do, make sure that you practice together with the accompaniment track to test out your ideas so that they sound the way you want them to.
  - a. If you do two independent parts, things get a little more complicated, but if you continue to use the chord tones that I’ve shown you below, that can be your guide.

**E**





## COMPOSE YOUR OWN SOLO OR DUET TO THIS PIECE!

In *as surely as the sun will rise...*, there is a duet at Rehearsal E, and a solo near the end bar 51. You can compose *your own material*, and I have created this worksheet to help you do so!

For both the solo at 51 and the duet at Rehearsal E, I have build this process for you to follow:

**STEP 1: IMITATE**      →      **STEP 2: EXPLORE**      →      **STEP 3: COMPOSE**

In several places, I refer to a “practice track.” Go to <https://www.joshuaroach.net/as-surely-as-the-sun-will-rise/#compose> to download and use these tracks!

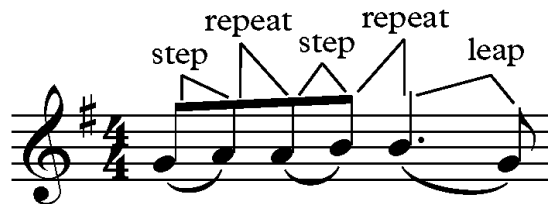
### SOLO IN BAR 51:

When I composed this solo, I took the motive from the main theme and inverted it!

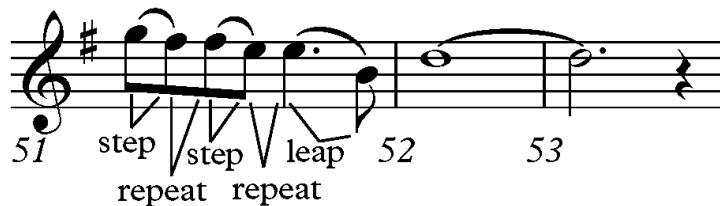
*Definition: A “motive” is a very basic musical idea that composers use over and over again in various ways.*

*Definition: When a composer “inverts” something, they turn it upside down.*

The opening motive from bar 3 consists of 8<sup>th</sup> notes that rise in stepwise motion, followed by a downward leap:



The solo I’ve written for bar 51 appears below. You’ll notice that I’ve kept the leap down at the end of the bar here. I could have chosen to leap up, but it felt nicer to go down a 4<sup>th</sup>:



#### STEP 1: IMITATE

Begin by going to the web link above, and download the practice track “04-Solo at 51.” There will be 8 metronome clicks for you to prepare to play along with the track. The first 4 clicks are metronome alone, and then during the next 4 clicks, you will hear what the ensemble has in **bar 50**. Then, after the 8<sup>th</sup> click, you play with the flute. Try to hear the flute as you play. Also, try to hear how the solo fits into the accompanying chord.

#### STEP 2: EXPLORE

At the same web link above, you’ll find a track “06-Accompaniment (Free Time).” There will be 8 metronome clicks for you to prepare to play. The first 4 clicks are metronome alone, and then during the next 4 clicks, you will hear what the ensemble has in **bar 50**. Then, after the 8<sup>th</sup> click, start to just play around with ideas of your own! This track has a long chord held out, so you can just let it run and try out a bunch of different ideas! Try doing this before writing anything down. This will help you keep this activity ear-based, because “how it sounds” is what will really matter!

#### STEP 3: COMPOSE

After you’ve explored various ideas, notate them! I’ve provided some staff here for you to write the one you’ve chosen to use. If you do the solo “in time” as described in #3 above, practice with a metronome running, or with the “05-Accompaniment at 51 (Strict Time)” practice track at the web link above. If you can, record yourself to make sure that your music falls within the 1-bar duration.

As you finalize your ideas, I've written a few suggestions below for you to consider. **You don't have to follow these**, but I think they will help:

1. Because the piece is in concert B<sup>b</sup> major, the notes that you choose should probably come from that scale: Concert B<sup>b</sup> C D E<sup>b</sup> F G A B<sup>b</sup>.
  - a. Of course, you can introduce other notes...in this case, we would call it chromaticism because you'd be using other notes that are available in the chromatic scale...but if you do, practice your idea with a drone sounding concert D and F, since those are the notes that are playing around you in the band. In the end, **let your ear be your guide!!!**
2. The last note of your solo should probably sustain through the saxophone solo in bar 52.
  - a. If you do use chromaticism, make sure that the pitch of final sustained note of your solo is one of the notes in the B<sup>b</sup> major scale so that the saxophone solo can sound like it belongs harmonically.
3. If you and your band director will do this solo in steady time, make sure that the last note of your solo (the sustained note) comes on the downbeat of bar 52. This means that you need to make sure that rhythmically, your music in bar 51 rhythmically takes up 4 beats in 4/4 time. If you go this route, go to the web link above and download the practice track "05-Accompaniment at 51 (Strict Time)," and use that.
4. If you and your band director decide that your solo should **not** be in steady time, but rather, free time, like a cadenza (*in music, this is typically a moment during a solo piece when the soloist shows off while the rest of the ensemble rests, or holds a chord*), then your band director will instruct the rest of the ensemble to add a *fermata* in bar 51. Then your band director will have the band hold the chord in bar 51 while you play your solo, and then they will cue the ensemble to move on to the next bar when you reach your final, sustained, note. Continue to use the "06-Accompaniment (Free Time)" practice track from **STEP 2** as you finalize your solo.

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**DUET (or solo) AT REHEARSAL E:**

The flute and alto saxophone duet at Rehearsal E can be played by any two players in the band! Here is the material as it appears in the music:

**STEP 1: IMITATE**

Begin by going to the web link at the beginning of this document, and download the practice track “01-Duet at E.” There will be 8 metronome clicks for you to prepare to play along with the track. As you play, try to hear the flute and saxophone. Also, try to hear how the notes that you are playing fit into the accompanying chords.

**STEP 2: EXPLORE**

At the same web link described above, you’ll find a track “02-Accompaniment at # (Looped).” There will be 8 metronome clicks for you to prepare to play. Then, the chords that move from bar 20 to the end of bar 24 play 8 times in a loop. First, listen to the chord changes and try to internalize them in your mind. This will give you an ear-based sense of how they flow.

Then, experiment by playing along! If you need more than 8 loops, just play the file again! Remember to let your ear guide you because “how it sounds” is what will really matter! **During this process**, if you need help finding which notes to play when, read ahead to the “compose” section. There is more information there about the notes that fit the chords.

**STEP 3: COMPOSE**

After you’ve explored various ideas, notate them! As you do this, here are some guidelines:

1. Because this is a section of music that happens in time, ensure that your melody moves in time with rhythm.
2. Make sure that your melody aligns in time with the harmonies in the accompaniment. I have provided a staff, and in the system below it, you’ll see chord changes and the notes that sound in those chords. Use those chord tones as anchor points, or waypoints, in your melody. I’ve created a practice track for you to use as you improvise your ideas. As you develop your ideas, write them down, and then refine them, using the accompaniment track.
  - a. The notes that you choose will likely be mostly in G minor, but watch out for the chromatic notes that appear in the harmonies! I’ve spelled out all of the notes that sound in the accompaniment so that you can see when chromatic notes appear within each bar.
3. Your music should start on the downbeat of Rehearsal E, and land on a Concert D at the downbeat of bar 24. When you are ready, go to the link at the beginning of this document and download the practice track “03-Accompaniment at E (in time)” and play your material in context!
4. If you do a duet with someone, you can both either play the same melody, or you can create your own individual simultaneous solos. Whatever you do, make sure that you practice together with the accompaniment track to test out your ideas so that they sound the way you want them to.
  - a. If you do two independent parts, things get a little more complicated, but if you continue to use the chord tones that I’ve shown you below, that can be your guide.



**COMPOSE YOUR OWN SOLO OR DUET TO THIS PIECE!**

In *as surely as the sun will rise...*, there is a duet at Rehearsal E, and a solo near the end bar 51. You can compose *your own material*, and I have created this worksheet to help you do so!

For both the solo at 51 and the duet at Rehearsal E, I have build this process for you to follow:

**STEP 1: IMITATE** → **STEP 2: EXPLORE** → **STEP 3: COMPOSE**

In several places, I refer to a “practice track.” Go to <https://www.joshuaroach.net/as-surely-as-the-sun-will-rise/#compose> to download and use these tracks!

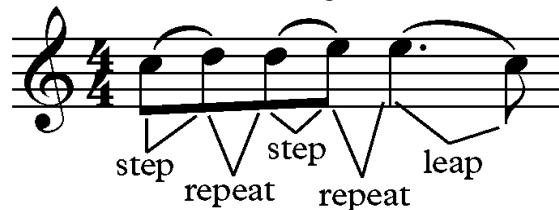
**SOLO IN BAR 51:**

When I composed this solo, I took the motive from the main theme and inverted it!

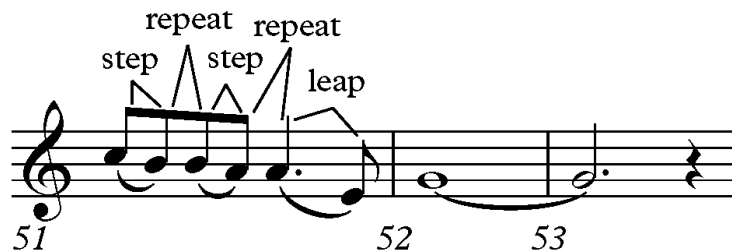
*Definition: A “motive” is a very basic musical idea that composers use over and over again in various ways.*

*Definition: When a composer “inverts” something, they turn it upside down.*

The opening motive from bar 3 consists of 8<sup>th</sup> notes that rise in stepwise motion, followed by a downward leap:



The solo I’ve written for bar 51 appears below. You’ll notice that I’ve kept the leap down at the end of the bar here. I could have chosen to leap up, but it felt nicer to go down a 4<sup>th</sup>:

**STEP 1: IMITATE**

Begin by going to the web link above, and download the practice track “04-Solo at 51.” There will be 8 metronome clicks for you to prepare to play along with the track. The first 4 clicks are metronome alone, and then during the next 4 clicks, you will hear what the ensemble has in **bar 50**. Then, after the 8<sup>th</sup> click, you play with the flute. Try to hear the flute as you play. Also, try to hear how the solo fits into the accompanying chord.

**STEP 2: EXPLORE**

At the same web link above, you’ll find a track “06-Accompaniment (Free Time).” There will be 8 metronome clicks for you to prepare to play. The first 4 clicks are metronome alone, and then during the next 4 clicks, you will hear what the ensemble has in **bar 50**. Then, after the 8<sup>th</sup> click, start to just play around with ideas of your own! This track has a long chord held out, so you can just let it run and try out a bunch of different ideas! Try doing this before writing anything down. This will help you keep this activity ear-based, because “how it sounds” is what will really matter!

**STEP 3: COMPOSE**

After you’ve explored various ideas, notate them! I’ve provided some staff here for you to write the one you’ve chosen to use. If you do the solo “in time” as described in #3 above, practice with a metronome running, or with the “05-Accompaniment at 51 (Strict Time)” practice track at the web link above. If you can, record yourself to make sure that your music falls within the 1-bar duration.

As you finalize your ideas, I've written a few suggestions below for you to consider. **You don't have to follow these**, but I think they will help:

1. Because the piece is in concert B<sup>b</sup> major, the notes that you choose should probably come from that scale: Concert B<sup>b</sup> C D E<sup>b</sup> F G A B<sup>b</sup>.
  - a. Of course, you can introduce other notes...in this case, we would call it chromaticism because you'd be using other notes that are available in the chromatic scale...but if you do, practice your idea with a drone sounding concert D and F, since those are the notes that are playing around you in the band. In the end, **let your ear be your guide!!!**
2. The last note of your solo should probably sustain through the saxophone solo in bar 52.
  - a. If you do use chromaticism, make sure that the pitch of final sustained note of your solo is one of the notes in the B<sup>b</sup> major scale so that the saxophone solo can sound like it belongs harmonically.
3. If you and your band director will do this solo in steady time, make sure that the last note of your solo (the sustained note) comes on the downbeat of bar 52. This means that you need to make sure that rhythmically, your music in bar 51 rhythmically takes up 4 beats in 4/4 time. If you go this route, go to the web link above and download the practice track "05-Accompaniment at 51 (Strict Time)," and use that.
4. If you and your band director decide that your solo should **not** be in steady time, but rather, free time, like a cadenza (*in music, this is typically a moment during a solo piece when the soloist shows off while the rest of the ensemble rests, or holds a chord*), then your band director will instruct the rest of the ensemble to add a *fermata* in bar 51. Then your band director will have the band hold the chord in bar 51 while you play your solo, and then they will cue the ensemble to move on to the next bar when you reach your final, sustained, note. Continue to use the "06-Accompaniment (Free Time)" practice track from **STEP 2** as you finalize your solo.

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**DUET (or solo) AT REHEARSAL E:**

The flute and alto saxophone duet at Rehearsal E can be played by any two players in the band! Here is the material as it appears in the music:

**STEP 1: IMITATE**

Begin by going to the web link at the beginning of this document, and download the practice track “01-Duet at E.” There will be 8 metronome clicks for you to prepare to play along with the track. As you play, try to hear the flute and saxophone. Also, try to hear how the notes that you are playing fit into the accompanying chords.

**STEP 2: EXPLORE**

At the same web link described above, you’ll find a track “02-Accompaniment at # (Looped).” There will be 8 metronome clicks for you to prepare to play. Then, the chords that move from bar 20 to the end of bar 24 play 8 times in a loop. First, listen to the chord changes and try to internalize them in your mind. This will give you an ear-based sense of how they flow.

Then, experiment by playing along! If you need more than 8 loops, just play the file again! Remember to let your ear guide you because “how it sounds” is what will really matter! *During this process*, if you need help finding which notes to play when, read ahead to the “compose” section. There is more information there about the notes that fit the chords.

**STEP 3: COMPOSE**

After you’ve explored various ideas, notate them! As you do this, here are some guidelines:

1. Because this is a section of music that happens in time, ensure that your melody moves in time with rhythm.
2. Make sure that your melody aligns in time with the harmonies in the accompaniment. I have provided a staff, and in the system below it, you’ll see chord changes and the notes that sound in those chords. Use those chord tones as anchor points, or waypoints, in your melody. I’ve created a practice track for you to use as you improvise your ideas. As you develop your ideas, write them down, and then refine them, using the accompaniment track.
  - a. The notes that you choose will likely be mostly in G minor, but watch out for the chromatic notes that appear in the harmonies! I’ve spelled out all of the notes that sound in the accompaniment so that you can see when chromatic notes appear within each bar.
3. Your music should start on the downbeat of Rehearsal E, and land on a Concert D at the downbeat of bar 24. When you are ready, go to the link at the beginning of this document and download the practice track “03-Accompaniment at E (in time)” and play your material in context!
4. If you do a duet with someone, you can both either play the same melody, or you can create your own individual simultaneous solos. Whatever you do, make sure that you practice together with the accompaniment track to test out your ideas so that they sound the way you want them to.
  - a. If you do two independent parts, things get a little more complicated, but if you continue to use the chord tones that I’ve shown you below, that can be your guide.





**COMPOSE YOUR OWN SOLO OR DUET TO THIS PIECE!**

In *as surely as the sun will rise...*, there is a duet at Rehearsal E, and a solo near the end bar 51. You can compose *your own material*, and I have created this worksheet to help you do so!

For both the solo at 51 and the duet at Rehearsal E, I have build this process for you to follow:

**STEP 1: IMITATE** → **STEP 2: EXPLORE** → **STEP 3: COMPOSE**

In several places, I refer to a “practice track.” Go to <https://www.joshuaroach.net/as-surely-as-the-sun-will-rise/#compose> to download and use these tracks!

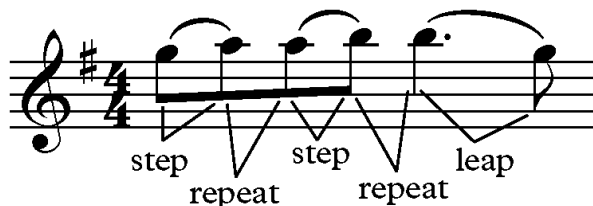
**SOLO IN BAR 51:**

When I composed this solo, I took the motive from the main theme and inverted it!

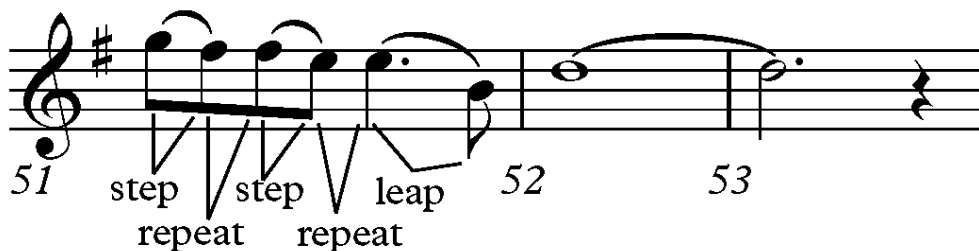
*Definition: A “motive” is a very basic musical idea that composers use over and over again in various ways.*

*Definition: When a composer “inverts” something, they turn it upside down.*

The opening motive from bar 3 consists of 8<sup>th</sup> notes that rise in stepwise motion, followed by a downward leap:



The solo I’ve written for bar 51 appears below. You’ll notice that I’ve kept the leap down at the end of the bar here. I could have chosen to leap up, but it felt nicer to go down a 4<sup>th</sup>:

**STEP 1: IMITATE**

Begin by going to the web link above, and download the practice track “04-Solo at 51.” There will be 8 metronome clicks for you to prepare to play along with the track. The first 4 clicks are metronome alone, and then during the next 4 clicks, you will hear what the ensemble has in **bar 50**. Then, after the 8<sup>th</sup> click, you play with the flute. Try to hear the flute as you play. Also, try to hear how the solo fits into the accompanying chord.

**STEP 2: EXPLORE**

At the same web link above, you’ll find a track “06-Accompaniment (Free Time).” There will be 8 metronome clicks for you to prepare to play. The first 4 clicks are metronome alone, and then during the next 4 clicks, you will hear what the ensemble has in **bar 50**. Then, after the 8<sup>th</sup> click, start to just play around with ideas of your own! This track has a long chord held out, so you can just let it run and try out a bunch of different ideas! Try doing this before writing anything down. This will help you keep this activity ear-based, because “how it sounds” is what will really matter!

**STEP 3: COMPOSE**

After you’ve explored various ideas, notate them! I’ve provided some staff here for you to write the one you’ve chosen to use. If you do the solo “in time” as described in #3 above, practice with a metronome running, or with the “05-Accompaniment at 51 (Strict Time)” practice track at the web link above. If you can, record yourself to make sure that your music falls within the 1-bar duration.

**RECOMPOSED SOLOS WORKSHEET**

As you finalize your ideas, I've written a few suggestions below for you to consider. **You don't have to follow these**, but I think they will help:

1. Because the piece is in concert B<sup>b</sup> major, the notes that you choose should probably come from that scale: Concert B<sup>b</sup> C D E<sup>b</sup> F G A B<sup>b</sup>.
  - a. Of course, you can introduce other notes...in this case, we would call it chromaticism because you'd be using other notes that are available in the chromatic scale...but if you do, practice your idea with a drone sounding concert D and F, since those are the notes that are playing around you in the band. In the end, **let your ear be your guide!!!**
2. The last note of your solo should probably sustain through the saxophone solo in bar 52.
  - a. If you do use chromaticism, make sure that the pitch of final sustained note of your solo is one of the notes in the B<sup>b</sup> major scale so that the saxophone solo can sound like it belongs harmonically.
3. If you and your band director will do this solo in steady time, make sure that the last note of your solo (the sustained note) comes on the downbeat of bar 52. This means that you need to make sure that rhythmically, your music in bar 51 rhythmically takes up 4 beats in 4/4 time. If you go this route, go to the web link above and download the practice track "05-Accompaniment at 51 (Strict Time)," and use that.
4. If you and your band director decide that your solo should **not** be in steady time, but rather, free time, like a cadenza (*in music, this is typically a moment during a solo piece when the soloist shows off while the rest of the ensemble rests, or holds a chord*), then your band director will instruct the rest of the ensemble to add a *fermata* in bar 51. Then your band director will have the band hold the chord in bar 51 while you play your solo, and then they will cue the ensemble to move on to the next bar when you reach your final, sustained, note. Continue to use the "06-Accompaniment (Free Time)" practice track from **STEP 2** as you finalize your solo.

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## RECOMPOSED SOLOS WORKSHEET

**DUET (or solo) AT REHEARSAL E:**

The flute and alto saxophone duet at Rehearsal E can be played by any two players in the band! Here is the material as it appears in the music:

**STEP 1: IMITATE**

Begin by going to the web link at the beginning of this document, and download the practice track “01-Duet at E.” There will be 8 metronome clicks for you to prepare to play along with the track. As you play, try to hear the flute and saxophone. Also, try to hear how the notes that you are playing fit into the accompanying chords.

**STEP 2: EXPLORE**

At the same web link described above, you’ll find a track “02-Accompaniment at # (Looped).” There will be 8 metronome clicks for you to prepare to play. Then, the chords that move from bar 20 to the end of bar 24 play 8 times in a loop. First, listen to the chord changes and try to internalize them in your mind. This will give you an ear-based sense of how they flow.

Then, experiment by playing along! If you need more than 8 loops, just play the file again! Remember to let your ear guide you because “how it sounds” is what will really matter! *During this process*, if you need help finding which notes to play when, read ahead to the “compose” section. There is more information there about the notes that fit the chords.

**STEP 3: COMPOSE**

After you’ve explored various ideas, notate them! As you do this, here are some guidelines:

1. Because this is a section of music that happens in time, ensure that your melody moves in time with rhythm.
2. Make sure that your melody aligns in time with the harmonies in the accompaniment. I have provided a staff, and in the system below it, you’ll see chord changes and the notes that sound in those chords. Use those chord tones as anchor points, or waypoints, in your melody. I’ve created a practice track for you to use as you improvise your ideas. As you develop your ideas, write them down, and then refine them, using the accompaniment track.
  - a. The notes that you choose will likely be mostly in G minor, but watch out for the chromatic notes that appear in the harmonies! I’ve spelled out all of the notes that sound in the accompaniment so that you can see when chromatic notes appear within each bar.
3. Your music should start on the downbeat of Rehearsal E, and land on a Concert D at the downbeat of bar 24. When you are ready, go to the link at the beginning of this document and download the practice track “03-Accompaniment at E (in time)” and play your material in context!
4. If you do a duet with someone, you can both either play the same melody, or you can create your own individual simultaneous solos. Whatever you do, make sure that you practice together with the accompaniment track to test out your ideas so that they sound the way you want them to.
  - a. If you do two independent parts, things get a little more complicated, but if you continue to use the chord tones that I’ve shown you below, that can be your guide.



## COMPOSE YOUR OWN SOLO OR DUET TO THIS PIECE!

In *as surely as the sun will rise...*, there is a duet at Rehearsal E, and a solo near the end bar 51. You can compose *your own material*, and I have created this worksheet to help you do so!

For both the solo at 51 and the duet at Rehearsal E, I have build this process for you to follow:

**STEP 1: IMITATE**      →      **STEP 2: EXPLORE**      →      **STEP 3: COMPOSE**

In several places, I refer to a “practice track.” Go to <https://www.joshuaroach.net/as-surely-as-the-sun-will-rise/#compose> to download and use these tracks!

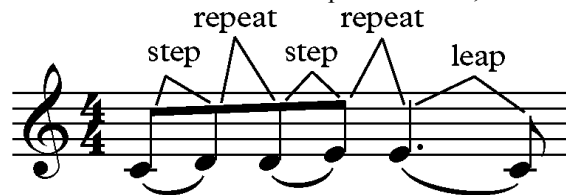
### SOLO IN BAR 51:

When I composed this solo, I took the motive from the main theme and inverted it!

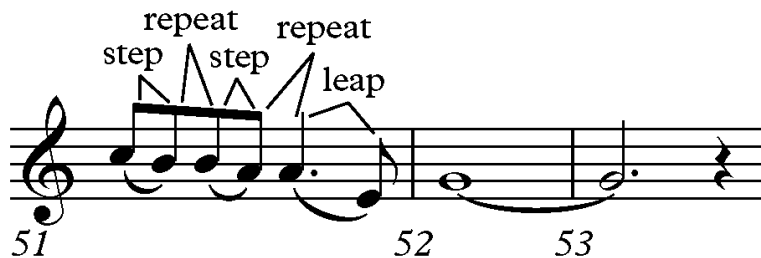
*Definition: A “motive” is a very basic musical idea that composers use over and over again in various ways.*

*Definition: When a composer “inverts” something, they turn it upside down.*

The opening motive from bar 3 consists of 8<sup>th</sup> notes that rise in stepwise motion, followed by a downward leap:



The solo I’ve written for bar 51 appears below. You’ll notice that I’ve kept the leap down at the end of the bar here. I could have chosen to leap up, but it felt nicer to go down a 4<sup>th</sup>:



#### STEP 1: IMITATE

Begin by going to the web link above, and download the practice track “04-Solo at 51.” There will be 8 metronome clicks for you to prepare to play along with the track. The first 4 clicks are metronome alone, and then during the next 4 clicks, you will hear what the ensemble has in **bar 50**. Then, after the 8<sup>th</sup> click, you play with the flute. Try to hear the flute as you play. Also, try to hear how the solo fits into the accompanying chord.

#### STEP 2: EXPLORE

At the same web link above, you’ll find a track “06-Accompaniment (Free Time).” There will be 8 metronome clicks for you to prepare to play. The first 4 clicks are metronome alone, and then during the next 4 clicks, you will hear what the ensemble has in **bar 50**. Then, after the 8<sup>th</sup> click, start to just play around with ideas of your own! This track has a long chord held out, so you can just let it run and try out a bunch of different ideas! Try doing this before writing anything down. This will help you keep this activity ear-based, because “how it sounds” is what will really matter!

#### STEP 3: COMPOSE

After you’ve explored various ideas, notate them! I’ve provided some staff here for you to write the one you’ve chosen to use. If you do the solo “in time” as described in #3 above, practice with a metronome running, or with the “05-Accompaniment at 51 (Strict Time)” practice track at the web link above. If you can, record yourself to make sure that your music falls within the 1-bar duration.

As you finalize your ideas, I've written a few suggestions below for you to consider. **You don't have to follow these**, but I think they will help:

1. Because the piece is in concert B<sup>b</sup> major, the notes that you choose should probably come from that scale: Concert B<sup>b</sup> C D E<sup>b</sup> F G A B<sup>b</sup>.
  - a. Of course, you can introduce other notes...in this case, we would call it chromaticism because you'd be using other notes that are available in the chromatic scale...but if you do, practice your idea with a drone sounding concert D and F, since those are the notes that are playing around you in the band. In the end, **let your ear be your guide!!!**
2. The last note of your solo should probably sustain through the saxophone solo in bar 52.
  - a. If you do use chromaticism, make sure that the pitch of final sustained note of your solo is one of the notes in the B<sup>b</sup> major scale so that the saxophone solo can sound like it belongs harmonically.
3. If you and your band director will do this solo in steady time, make sure that the last note of your solo (the sustained note) comes on the downbeat of bar 52. This means that you need to make sure that rhythmically, your music in bar 51 rhythmically takes up 4 beats in 4/4 time. If you go this route, go to the web link above and download the practice track "05-Accompaniment at 51 (Strict Time)," and use that.
4. If you and your band director decide that your solo should **not** be in steady time, but rather, free time, like a cadenza (*in music, this is typically a moment during a solo piece when the soloist shows off while the rest of the ensemble rests, or holds a chord*), then your band director will instruct the rest of the ensemble to add a *fermata* in bar 51. Then your band director will have the band hold the chord in bar 51 while you play your solo, and then they will cue the ensemble to move on to the next bar when you reach your final, sustained, note. Continue to use the "06-Accompaniment (Free Time)" practice track from **STEP 2** as you finalize your solo.

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**DUET (or solo) AT REHEARSAL E:**

The flute and alto saxophone duet at Rehearsal E can be played by any two players in the band! Here is the material as it appears in the music:

**E**

20 *f* 21 22 23 24

**STEP 1: IMITATE**

Begin by going to the web link at the beginning of this document, and download the practice track “01-Duet at E.” There will be 8 metronome clicks for you to prepare to play along with the track. As you play, try to hear the flute and saxophone. Also, try to hear how the notes that you are playing fit into the accompanying chords.

**STEP 2: EXPLORE**

At the same web link described above, you’ll find a track “02-Accompaniment at # (Looped).” There will be 8 metronome clicks for you to prepare to play. Then, the chords that move from bar 20 to the end of bar 24 play 8 times in a loop. First, listen to the chord changes and try to internalize them in your mind. This will give you an ear-based sense of how they flow.

Then, experiment by playing along! If you need more than 8 loops, just play the file again! Remember to let your ear guide you because “how it sounds” is what will really matter! *During this process*, if you need help finding which notes to play when, read ahead to the “compose” section. There is more information there about the notes that fit the chords.

**STEP 3: COMPOSE**

After you’ve explored various ideas, notate them! As you do this, here are some guidelines:

1. Because this is a section of music that happens in time, ensure that your melody moves in time with rhythm.
2. Make sure that your melody aligns in time with the harmonies in the accompaniment. I have provided a staff, and in the system below it, you’ll see chord changes and the notes that sound in those chords. Use those chord tones as anchor points, or waypoints, in your melody. I’ve created a practice track for you to use as you improvise your ideas. As you develop your ideas, write them down, and then refine them, using the accompaniment track.
  - a. The notes that you choose will likely be mostly in G minor, but watch out for the chromatic notes that appear in the harmonies! I’ve spelled out all of the notes that sound in the accompaniment so that you can see when chromatic notes appear within each bar.
3. Your music should start on the downbeat of Rehearsal E, and land on a Concert D at the downbeat of bar 24. When you are ready, go to the link at the beginning of this document and download the practice track “03-Accompaniment at E (in time)” and play your material in context!
4. If you do a duet with someone, you can both either play the same melody, or you can create your own individual simultaneous solos. Whatever you do, make sure that you practice together with the accompaniment track to test out your ideas so that they sound the way you want them to.
  - a. If you do two independent parts, things get a little more complicated, but if you continue to use the chord tones that I’ve shown you below, that can be your guide.

**E**

20 Am 21 E A 22 E C 23 E Dm 24 Am E





## COMPOSE YOUR OWN SOLO OR DUET TO THIS PIECE!

In *as surely as the sun will rise...*, there is a duet at Rehearsal E, and a solo near the end bar 51. You can compose *your own material*, and I have created this worksheet to help you do so!

For both the solo at 51 and the duet at Rehearsal E, I have build this process for you to follow:

**STEP 1: IMITATE**      →      **STEP 2: EXPLORE**      →      **STEP 3: COMPOSE**

In several places, I refer to a “practice track.” Go to <https://www.joshuaroach.net/as-surely-as-the-sun-will-rise/#compose> to download and use these tracks!

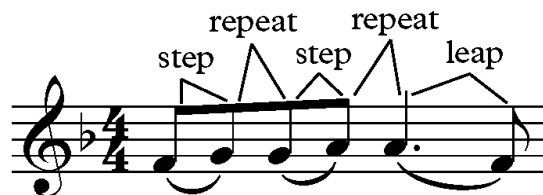
### SOLO IN BAR 51:

When I composed this solo, I took the motive from the main theme and inverted it!

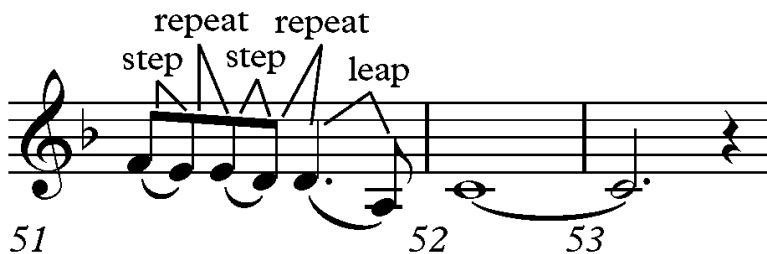
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*Definition: When a composer “inverts” something, they turn it upside down.*

The opening motive from bar 3 consists of 8<sup>th</sup> notes that rise in stepwise motion, followed by a downward leap:



The solo I’ve written for bar 51 appears below. You’ll notice that I’ve kept the leap down at the end of the bar here. I could have chosen to leap up, but it felt nicer to go down a 4<sup>th</sup>:



#### STEP 1: IMITATE

Begin by going to the web link above, and download the practice track “04-Solo at 51.” There will be 8 metronome clicks for you to prepare to play along with the track. The first 4 clicks are metronome alone, and then during the next 4 clicks, you will hear what the ensemble has in **bar 50**. Then, after the 8<sup>th</sup> click, you play with the flute. Try to hear the flute as you play. Also, try to hear how the solo fits into the accompanying chord.

#### STEP 2: EXPLORE

At the same web link above, you’ll find a track “06-Accompaniment (Free Time).” There will be 8 metronome clicks for you to prepare to play. The first 4 clicks are metronome alone, and then during the next 4 clicks, you will hear what the ensemble has in **bar 50**. Then, after the 8<sup>th</sup> click, start to just play around with ideas of your own! This track has a long chord held out, so you can just let it run and try out a bunch of different ideas! Try doing this before writing anything down. This will help you keep this activity ear-based, because “how it sounds” is what will really matter!

#### STEP 3: COMPOSE

After you’ve explored various ideas, notate them! I’ve provided some staff here for you to write the one you’ve chosen to use. If you do the solo “in time” as described in #3 above, practice with a metronome running, or with the “05-Accompaniment at 51 (Strict Time)” practice track at the web link above. If you can, record yourself to make sure that your music falls within the 1-bar duration.

As you finalize your ideas, I've written a few suggestions below for you to consider. **You don't have to follow these**, but I think they will help:

1. Because the piece is in concert B<sup>b</sup> major, the notes that you choose should probably come from that scale: Concert B<sup>b</sup> C D E<sup>b</sup> F G A B<sup>b</sup>.
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2. The last note of your solo should probably sustain through the saxophone solo in bar 52.
  - a. If you do use chromaticism, make sure that the pitch of final sustained note of your solo is one of the notes in the B<sup>b</sup> major scale so that the saxophone solo can sound like it belongs harmonically.
3. If you and your band director will do this solo in steady time, make sure that the last note of your solo (the sustained note) comes on the downbeat of bar 52. This means that you need to make sure that rhythmically, your music in bar 51 rhythmically takes up 4 beats in 4/4 time. If you go this route, go to the web link above and download the practice track "05-Accompaniment at 51 (Strict Time)," and use that.
4. If you and your band director decide that your solo should **not** be in steady time, but rather, free time, like a cadenza (*in music, this is typically a moment during a solo piece when the soloist shows off while the rest of the ensemble rests, or holds a chord*), then your band director will instruct the rest of the ensemble to add a *fermata* in bar 51. Then your band director will have the band hold the chord in bar 51 while you play your solo, and then they will cue the ensemble to move on to the next bar when you reach your final, sustained, note. Continue to use the "06-Accompaniment (Free Time)" practice track from **STEP 2** as you finalize your solo.

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**DUET (or solo) AT REHEARSAL E:**

The flute and alto saxophone duet at Rehearsal E can be played by any two players in the band! Here is the material as it appears in the music:

**E**

**STEP 1: IMITATE**

Begin by going to the web link at the beginning of this document, and download the practice track “01-Duet at E.” There will be 8 metronome clicks for you to prepare to play along with the track. As you play, try to hear the flute and saxophone. Also, try to hear how the notes that you are playing fit into the accompanying chords.

**STEP 2: EXPLORE**

At the same web link described above, you’ll find a track “02-Accompaniment at # (Looped).” There will be 8 metronome clicks for you to prepare to play. Then, the chords that move from bar 20 to the end of bar 24 play 8 times in a loop. First, listen to the chord changes and try to internalize them in your mind. This will give you an ear-based sense of how they flow.

Then, experiment by playing along! If you need more than 8 loops, just play the file again! Remember to let your ear guide you because “how it sounds” is what will really matter! *During this process*, if you need help finding which notes to play when, read ahead to the “compose” section. There is more information there about the notes that fit the chords.

**STEP 3: COMPOSE**

After you’ve explored various ideas, notate them! As you do this, here are some guidelines:

1. Because this is a section of music that happens in time, ensure that your melody moves in time with rhythm.
2. Make sure that your melody aligns in time with the harmonies in the accompaniment. I have provided a staff, and in the system below it, you’ll see chord changes and the notes that sound in those chords. Use those chord tones as anchor points, or waypoints, in your melody. I’ve created a practice track for you to use as you improvise your ideas. As you develop your ideas, write them down, and then refine them, using the accompaniment track.
  - a. The notes that you choose will likely be mostly in G minor, but watch out for the chromatic notes that appear in the harmonies! I’ve spelled out all of the notes that sound in the accompaniment so that you can see when chromatic notes appear within each bar.
3. Your music should start on the downbeat of Rehearsal E, and land on a Concert D at the downbeat of bar 24. When you are ready, go to the link at the beginning of this document and download the practice track “03-Accompaniment at E (in time)” and play your material in context!
4. If you do a duet with someone, you can both either play the same melody, or you can create your own individual simultaneous solos. Whatever you do, make sure that you practice together with the accompaniment track to test out your ideas so that they sound the way you want them to.
  - a. If you do two independent parts, things get a little more complicated, but if you continue to use the chord tones that I’ve shown you below, that can be your guide.

**E**



**COMPOSE YOUR OWN SOLO OR DUET TO THIS PIECE!**

In *as surely as the sun will rise...*, there is a duet at Rehearsal E, and a solo near the end bar 51. You can compose *your own material*, and I have created this worksheet to help you do so!

For both the solo at 51 and the duet at Rehearsal E, I have build this process for you to follow:

**STEP 1: IMITATE** → **STEP 2: EXPLORE** → **STEP 3: COMPOSE**

In several places, I refer to a “practice track.” Go to <https://www.joshuaroach.net/as-surely-as-the-sun-will-rise/#compose> to download and use these tracks!

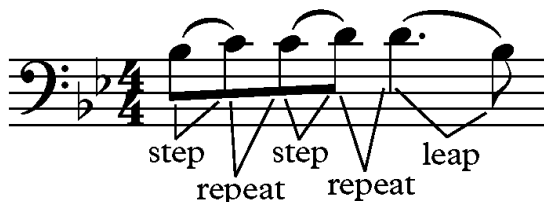
**SOLO IN BAR 51:**

When I composed this solo, I took the motive from the main theme and inverted it!

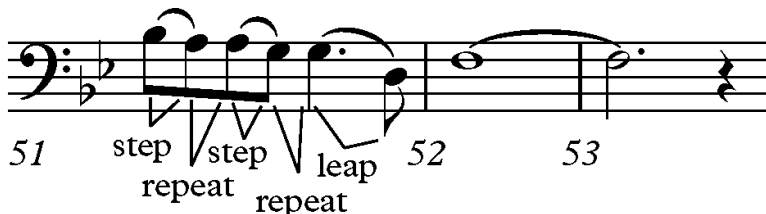
*Definition: A “motive” is a very basic musical idea that composers use over and over again in various ways.*

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The opening motive from bar 3 consists of 8<sup>th</sup> notes that rise in stepwise motion, followed by a downward leap:



The solo I’ve written for bar 51 appears below. You’ll notice that I’ve kept the leap down at the end of the bar here. I could have chosen to leap up, but it felt nicer to go down a 4<sup>th</sup>:

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At the same web link above, you’ll find a track “06-Accompaniment (Free Time).” There will be 8 metronome clicks for you to prepare to play. The first 4 clicks are metronome alone, and then during the next 4 clicks, you will hear what the ensemble has in **bar 50**. Then, after the 8<sup>th</sup> click, start to just play around with ideas of your own! This track has a long chord held out, so you can just let it run and try out a bunch of different ideas! Try doing this before writing anything down. This will help you keep this activity ear-based, because “how it sounds” is what will really matter!

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After you’ve explored various ideas, notate them! I’ve provided some staff here for you to write the one you’ve chosen to use. If you do the solo “in time” as described in #3 above, practice with a metronome running, or with the “05-Accompaniment at 51 (Strict Time)” practice track at the web link above. If you can, record yourself to make sure that your music falls within the 1-bar duration.

As you finalize your ideas, I've written a few suggestions below for you to consider. **You don't have to follow these**, but I think they will help:

1. Because the piece is in concert B<sup>b</sup> major, the notes that you choose should probably come from that scale: Concert B<sup>b</sup> C D E<sup>b</sup> F G A B<sup>b</sup>.
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3. If you and your band director will do this solo in steady time, make sure that the last note of your solo (the sustained note) comes on the downbeat of bar 52. This means that you need to make sure that rhythmically, your music in bar 51 rhythmically takes up 4 beats in 4/4 time. If you go this route, go to the web link above and download the practice track "05-Accompaniment at 51 (Strict Time)," and use that.
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**DUET (or solo) AT REHEARSAL E:**

The flute and alto saxophone duet at Rehearsal E can be played by any two players in the band! Here is the material as it appears in the music:

**STEP 1: IMITATE**

Begin by going to the web link at the beginning of this document, and download the practice track “01-Duet at E.” There will be 8 metronome clicks for you to prepare to play along with the track. As you play, try to hear the flute and saxophone. Also, try to hear how the notes that you are playing fit into the accompanying chords.

**STEP 2: EXPLORE**

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**STEP 3: COMPOSE**

After you’ve explored various ideas, notate them! As you do this, here are some guidelines:

1. Because this is a section of music that happens in time, ensure that your melody moves in time with rhythm.
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4. If you do a duet with someone, you can both either play the same melody, or you can create your own individual simultaneous solos. Whatever you do, make sure that you practice together with the accompaniment track to test out your ideas so that they sound the way you want them to.
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**COMPOSE YOUR OWN SOLO OR DUET TO THIS PIECE!**

In *as surely as the sun will rise...*, there is a duet at Rehearsal E, and a solo near the end bar 51. You can compose *your own material*, and I have created this worksheet to help you do so!

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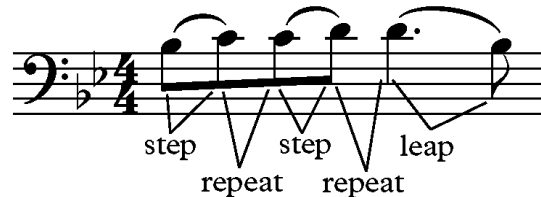
**SOLO IN BAR 51:**

When I composed this solo, I took the motive from the main theme and inverted it!

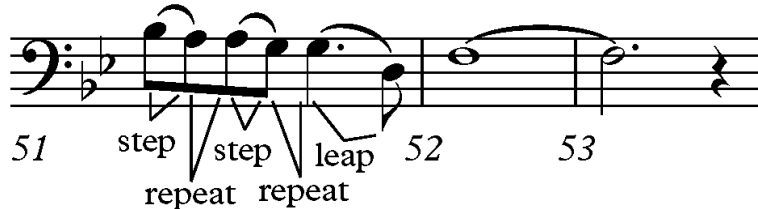
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The solo I’ve written for bar 51 appears below. You’ll notice that I’ve kept the leap down at the end of the bar here. I could have chosen to leap up, but it felt nicer to go down a 4<sup>th</sup>:

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**STEP 2: EXPLORE**

At the same web link above, you’ll find a track “06-Accompaniment (Free Time).” There will be 8 metronome clicks for you to prepare to play. The first 4 clicks are metronome alone, and then during the next 4 clicks, you will hear what the ensemble has in **bar 50**. Then, after the 8<sup>th</sup> click, start to just play around with ideas of your own! This track has a long chord held out, so you can just let it run and try out a bunch of different ideas! Try doing this before writing anything down. This will help you keep this activity ear-based, because “how it sounds” is what will really matter!

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After you’ve explored various ideas, notate them! I’ve provided some staff here for you to write the one you’ve chosen to use. If you do the solo “in time” as described in #3 above, practice with a metronome running, or with the “05-Accompaniment at 51 (Strict Time)” practice track at the web link above. If you can, record yourself to make sure that your music falls within the 1-bar duration.

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**DUET (or solo) AT REHEARSAL E:**

The flute and alto saxophone duet at Rehearsal E can be played by any two players in the band! Here is the material as it appears in the music:



**STEP 1: IMITATE**

Begin by going to the web link at the beginning of this document, and download the practice track “01-Duet at E.” There will be 8 metronome clicks for you to prepare to play along with the track. As you play, try to hear the flute and saxophone. Also, try to hear how the notes that you are playing fit into the accompanying chords.

**STEP 2: EXPLORE**

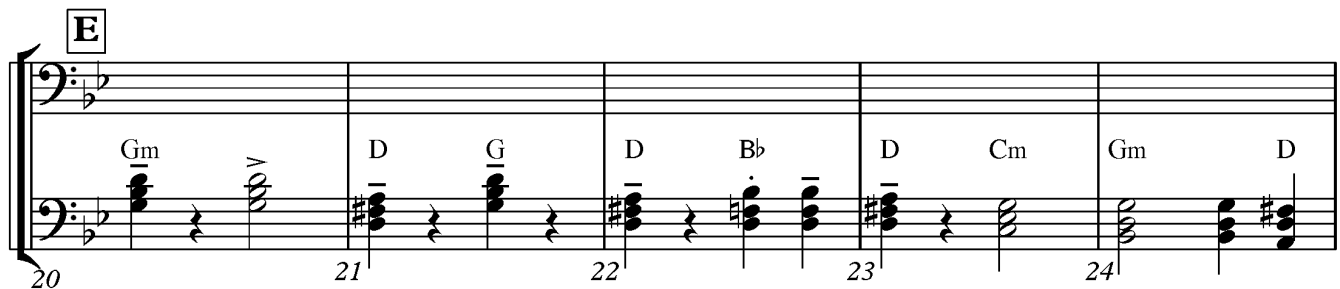
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Then, experiment by playing along! If you need more than 8 loops, just play the file again! Remember to let your ear guide you because “how it sounds” is what will really matter! *During this process*, if you need help finding which notes to play when, read ahead to the “compose” section. There is more information there about the notes that fit the chords.

**STEP 3: COMPOSE**

After you’ve explored various ideas, notate them! As you do this, here are some guidelines:

1. Because this is a section of music that happens in time, ensure that your melody moves in time with rhythm.
2. Make sure that your melody aligns in time with the harmonies in the accompaniment. I have provided a staff, and in the system below it, you’ll see chord changes and the notes that sound in those chords. Use those chord tones as anchor points, or waypoints, in your melody. I’ve created a practice track for you to use as you improvise your ideas. As you develop your ideas, write them down, and then refine them, using the accompaniment track.
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4. If you do a duet with someone, you can both either play the same melody, or you can create your own individual simultaneous solos. Whatever you do, make sure that you practice together with the accompaniment track to test out your ideas so that they sound the way you want them to.
  - a. If you do two independent parts, things get a little more complicated, but if you continue to use the chord tones that I’ve shown you below, that can be your guide.





## COMPOSE YOUR OWN SOLO OR DUET TO THIS PIECE!

In *as surely as the sun will rise...*, there is a duet at Rehearsal E, and a solo near the end bar 51. You can compose *your own material*, and I have created this worksheet to help you do so!

For both the solo at 51 and the duet at Rehearsal E, I have build this process for you to follow:

**STEP 1: IMITATE**      →      **STEP 2: EXPLORE**      →      **STEP 3: COMPOSE**

In several places, I refer to a “practice track.” Go to <https://www.joshuaroach.net/as-surely-as-the-sun-will-rise/#compose> to download and use these tracks!

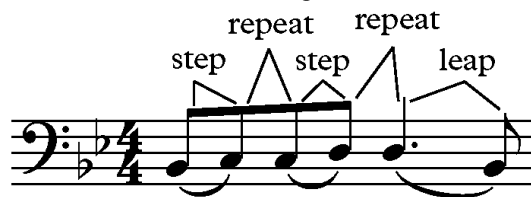
### SOLO IN BAR 51:

When I composed this solo, I took the motive from the main theme and inverted it!

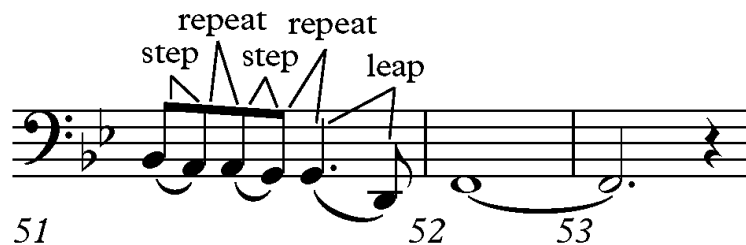
*Definition: A “motive” is a very basic musical idea that composers use over and over again in various ways.*

*Definition: When a composer “inverts” something, they turn it upside down.*

The opening motive from bar 3 consists of 8<sup>th</sup> notes that rise in stepwise motion, followed by a downward leap:



The solo I’ve written for bar 51 appears below. You’ll notice that I’ve kept the leap down at the end of the bar here. I could have chosen to leap up, but it felt nicer to go down a 4<sup>th</sup>:



#### STEP 1: IMITATE

Begin by going to the web link above, and download the practice track “04-Solo at 51.” There will be 8 metronome clicks for you to prepare to play along with the track. The first 4 clicks are metronome alone, and then during the next 4 clicks, you will hear what the ensemble has in **bar 50**. Then, after the 8<sup>th</sup> click, you play with the flute. Try to hear the flute as you play. Also, try to hear how the solo fits into the accompanying chord.

#### STEP 2: EXPLORE

At the same web link above, you’ll find a track “06-Accompaniment (Free Time).” There will be 8 metronome clicks for you to prepare to play. The first 4 clicks are metronome alone, and then during the next 4 clicks, you will hear what the ensemble has in **bar 50**. Then, after the 8<sup>th</sup> click, start to just play around with ideas of your own! This track has a long chord held out, so you can just let it run and try out a bunch of different ideas! Try doing this before writing anything down. This will help you keep this activity ear-based, because “how it sounds” is what will really matter!

#### STEP 3: COMPOSE

After you’ve explored various ideas, notate them! I’ve provided some staff here for you to write the one you’ve chosen to use. If you do the solo “in time” as described in #3 above, practice with a metronome running, or with the “05-Accompaniment at 51 (Strict Time)” practice track at the web link above. If you can, record yourself to make sure that your music falls within the 1-bar duration.

As you finalize your ideas, I've written a few suggestions below for you to consider. **You don't have to follow these**, but I think they will help:

1. Because the piece is in concert B<sup>b</sup> major, the notes that you choose should probably come from that scale: Concert B<sup>b</sup> C D E<sup>b</sup> F G A B<sup>b</sup>.
  - a. Of course, you can introduce other notes...in this case, we would call it chromaticism because you'd be using other notes that are available in the chromatic scale...but if you do, practice your idea with a drone sounding concert D and F, since those are the notes that are playing around you in the band. In the end, **let your ear be your guide!!!**
2. The last note of your solo should probably sustain through the saxophone solo in bar 52.
  - a. If you do use chromaticism, make sure that the pitch of final sustained note of your solo is one of the notes in the B<sup>b</sup> major scale so that the saxophone solo can sound like it belongs harmonically.
3. If you and your band director will do this solo in steady time, make sure that the last note of your solo (the sustained note) comes on the downbeat of bar 52. This means that you need to make sure that rhythmically, your music in bar 51 rhythmically takes up 4 beats in 4/4 time. If you go this route, go to the web link above and download the practice track "05-Accompaniment at 51 (Strict Time)," and use that.
4. If you and your band director decide that your solo should **not** be in steady time, but rather, free time, like a cadenza (*in music, this is typically a moment during a solo piece when the soloist shows off while the rest of the ensemble rests, or holds a chord*), then your band director will instruct the rest of the ensemble to add a *fermata* in bar 51. Then your band director will have the band hold the chord in bar 51 while you play your solo, and then they will cue the ensemble to move on to the next bar when you reach your final, sustained, note. Continue to use the "06-Accompaniment (Free Time)" practice track from **STEP 2** as you finalize your solo.

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**DUET (or solo) AT REHEARSAL E:**

The flute and alto saxophone duet at Rehearsal E can be played by any two players in the band! Here is the material as it appears in the music:

**E**

20 *f* 21 22 23 24

**STEP 1: IMITATE**

Begin by going to the web link at the beginning of this document, and download the practice track “01-Duet at E.” There will be 8 metronome clicks for you to prepare to play along with the track. As you play, try to hear the flute and saxophone. Also, try to hear how the notes that you are playing fit into the accompanying chords.

**STEP 2: EXPLORE**

At the same web link described above, you’ll find a track “02-Accompaniment at # (Looped).” There will be 8 metronome clicks for you to prepare to play. Then, the chords that move from bar 20 to the end of bar 24 play 8 times in a loop. First, listen to the chord changes and try to internalize them in your mind. This will give you an ear-based sense of how they flow.

Then, experiment by playing along! If you need more than 8 loops, just play the file again! Remember to let your ear guide you because “how it sounds” is what will really matter! *During this process*, if you need help finding which notes to play when, read ahead to the “compose” section. There is more information there about the notes that fit the chords.

**STEP 3: COMPOSE**

After you’ve explored various ideas, notate them! As you do this, here are some guidelines:

1. Because this is a section of music that happens in time, ensure that your melody moves in time with rhythm.
2. Make sure that your melody aligns in time with the harmonies in the accompaniment. I have provided a staff, and in the system below it, you’ll see chord changes and the notes that sound in those chords. Use those chord tones as anchor points, or waypoints, in your melody. I’ve created a practice track for you to use as you improvise your ideas. As you develop your ideas, write them down, and then refine them, using the accompaniment track.
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4. If you do a duet with someone, you can both either play the same melody, or you can create your own individual simultaneous solos. Whatever you do, make sure that you practice together with the accompaniment track to test out your ideas so that they sound the way you want them to.
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**E**

20 21 22 23 24

Gm D G D B $\flat$  D Cm Gm D





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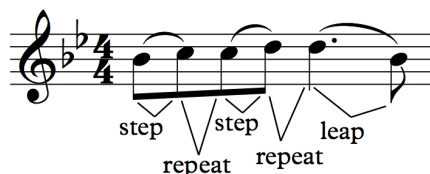
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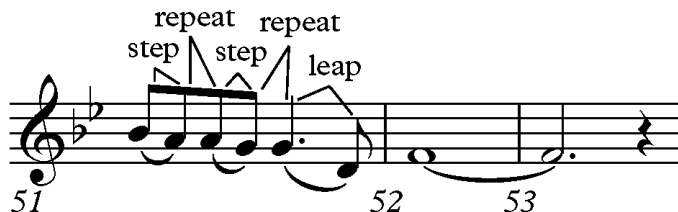
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**E**

