

as surely as the sun will rise...
INTRODUCTION TO PEDAGOGICAL MATERIALS

Here are a number of teaching tools that will hopefully save you time.

LITERACY WORKSHEET: The first page of this document directs students to catalogue material and terms as they first encounter the piece. Following this is a series of questions. Though they appear in a somewhat progressive sequence, the PDF of this document is available at <https://www.joshuaroach.net/as-surely-as-the-sun-will-rise/#pedagogy> so that you can simply copy any portion of the contents for customized deployment into your own worksheets or virtual classroom environments.

RECOMPOSED SOLOS WORKSHEET: If you wish to have students explore composing their own material for the duet at Rehearsal E and/or the flute solo in bar 51, I have created this worksheet to help them do so. I've tried to design the materials to be flexible enough to engage students at varying levels of existing content knowledge, and I've tried to create step-by-step processes so that everyone can explore together in the classroom at the same time, or independently by students outside of class.

Whether you use the solos I have composed or have the students create their own, it is possible for anyone in the ensemble to play them. I have included the originally composed for all instruments in this worksheet and also in the Rehearsal Study Guide.

The **solo at bar 51** is the friendliest for newcomers, and this can be done in strict time, or as a mini cadenza in free time. Guides are included in the worksheet.

Because the **duet (or solo) at E** occurs over an accompaniment of changing chords, that must be done in time. I have done my best to keep the process and language simple and direct so that it is accessible to a range of students whose pre-existing content knowledge will be varying.

For both sections of music, I have provided practice tracks at <https://www.joshuaroach.net/as-surely-as-the-sun-will-rise/#compose>, which can be used for students to experiment and refine their ideas.

REHEARSAL STUDY GUIDE: I have done my best to identify the technical/musical learning opportunities presented in the piece. What follows is a “map legend” of the rehearsal study guide. While some of the exercises can be accomplished through verbal/rote instruction during rehearsal, I have experienced that students often appreciate the written notation. I have also found that this tool makes it easier for me to include everyone in the rehearsal room while teaching conceptually. I am able to ask all players audiate and play rhythms, intervallic relationships, harmonic progressions/relationships, and melodic/phrasal contour. As musical skills are being developed, the material also helps me to facilitate listening across the ensemble as students contextualize their own parts within the composition.

NOTE: When rhythmic (“x”) notation appears, I have students do combinations of saying the rhythms using counting systems, singing or playing on a shared pitch (or a chord), or using body percussion.

A. Practice with the pairs of slurred 8th notes found throughout the work.

1. Slurring structure in B^b Major.
2. Slurring structure in G minor.

B. Dotted rhythm found throughout the piece, but mostly in the primary melody.

1. Dotted rhythm.
2. Dotted rhythm on unison B^b.

as surely as the sun will rise...
INTRODUCTION TO PEDAGOGICAL MATERIALS

3. Dotted rhythm in melody.
 4. Dotted rhythm in melody with slurs.
- C. Intervallic leaps found in the melody from Rehearsal A – B.
1. Leaps in a B^b major scale from the tonic.
 2. Melody as written.
- D. Triplet figure found in the melody at bar 11.
1. 8th notes to triplet 8^{ths}.
 2. 8th notes to triplet 8th notes on unison G.
 3. Accented 8th note triplets.
 4. Accented 8th note triplets on unison G.
 5. Accented 8th note triplets to quarter note triplets.
 6. Accented 8th note triplets to quarter note triplets on unison G.
 7. Melody from bar 11–13.
- E. Bass line found from Rehearsal B – C.
- F. Bass line found from C – D.
- G. Solos.
1. Flute/Saxophone duet at Rehearsal E.
 2. Flute solo at Rehearsal J.
- H. Bass line found from bar 30 – Rehearsal G.
1. Outline of the phrasal dynamic contour on quarter notes.
 2. Bass line pitches added, still all quarter notes.
 3. Bass line as it appears in the music.
- I. Components of Rehearsal G – H.
1. Melody.
 2. Bass line.
 3. Accompaniment Inner Voices:
 - Upper system is Trumpet 1 & 2
 - Lower system is Trombone
- J. Mallets material found in Bar 16 – 19.
- In the guide, the woodwind parts have the octave leaps to practice the intervals. The brass have a simplified version that reflects the fundamental melodic structure.
- K. Mallets material found in Bar 25 – 35.
- Upper system shows upper divisi as it appears in the vibraphone.
 - Lower system shows lower divisi as it appears in the vibraphone.
- L. If using the ALT Timpani Part: pitch changes found in Bar 7 – 12.
- M. If using the ALT Timpani Part: pitch changes found in Bar 7 – 12.