

## **Ayre and Dance (1997)**

Bruce Pearson (born 1942)

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CMP Plan by Michael Kasper



### **Instrumentation**

Flute 1/2, Oboe, Clarinet 1/2, Bass Clarinet, Bassoon, Alto Saxophone 1/2, Tenor Saxophone, Baritone Saxophone, Trumpet 1/2, Horn 1/2, Trombone, Baritone, Tuba, Timpani, Bells, Suspended Cymbal, Triangle, Tambourine, Snare Drum, Bass Drum

### **Background**

An Ayre is a composition typically written for voice and lute. In his Ayre, Pearson includes a simple melodic line, representing the voice, and a quarter note bass line perhaps representing the plucking of the lute. The voice part of an Ayre was typically written as a solo, duet, or trio. As his piece evolves, Pearson harmonizes the melody to create a duet as would be found in a Renaissance style Ayre.

The Dance section is written in ternary form. As suggested in the title, this piece is meant to involve ideas from older music. Ternary form is often associated with minuet and trio from the late Renaissance/Early Baroque periods. However, as this piece is not written in triple meter, it is not a true minuet, but rather just a common-time dance.

Composing solid repertoire for young bands is challenging. In the title of this piece, Pearson uses two ideas associated with music from the Renaissance and Baroque periods. While the title and program notes suggest that Ayre and Dance is a pastiche (a modern work of an older compositional setting), the analysis reveals that it is simply a well composed beginning band piece.

### **Additional Considerations**

- 1) Two French horn parts for young band is very rare. The composer does allow for one horn part if needed, doubling in the saxophone and clarinet part.
- 2) The percussion parts are quite independent for a grade 1 piece.
- 3) This piece is long for a grade 1 (over 4 minutes). When preparing, take time to make sure students have the endurance to play the duration.

### **Analysis**

#### **Broad Description**

A two movement Beginning Band Renaissance/Baroque style piece.

## Form

The form of the Ayre section is strophic, stating the melody three times. Each verse is 8 measures long with four-measure sub-phrases ( ♪♪♪ ♪♪♪ ♪♪♪ ♪). Ayres were written in strophic form to be easily sung at informal gatherings (often around a table). Pearson chose to keep the form of the Ayre section standard so as not to draw attention away from other highlighted elements in the composition.

The form of the dance section is ternary (ABA). There are two complete cycles of the ternary structure before the end of the piece, finishing with augmentation. Prior to the Baroque Period, most dances were written in binary form. Eventually, musicians developed the habit of performing the A section twice, once before and again after the B section. Pearson follows a similar formulaic approach in his Dance section.

## Melody

There are two distinct qualities of melodic construction. The Ayre section melody is based off of 5 notes from the concert C minor scale. The melody is constructed using steps or minor/major third skips. The first and last measure of each sub phrase (4 measures) are the same. The second and third measures of sub phrase 1 and 2 are nearly identical, altered only by three notes.



Within the Dance section there are two melodies. The A section melody is written using 6 notes (la, ti, do, re, mi, fa) from the concert Eb major scale. The sequence of notes is a combination of steps and skips (thirds and fourths only). The B section melody is composed using 4 notes from the concert Eb major scale (ti, do, re, mi). In both melodic statements, there is stepwise and skip motion (thirds and fourths). Melodic phrase lengths of Renaissance/Baroque dances are often 4 measures, often times in the form of question and answer statement. In Pearson's Dance section, the first 4 measures of an 8 measure phrase lead to the dominant, only to be resolved in the next 4 measures back to the tonic.



The melodic construction in both the Ayre and Dance is simple; it is built using stepwise motion with small skips. Throughout both sections, the melody has moments of both rise and fall. In writing the melody with such consideration, Pearson composes within the style of the late Renaissance period/early baroque period and for beginning band in the 21st Century.

## **Rhythm**

The character of the rhythm is congruent with the style of the two sections. The Ayre section, slower and more lyrical, includes whole, half, and quarter notes. Within the sub-phrases, there is balance and symmetry. The first sub-phrase is ♪♪♪ ♪♪♪ . The second sub-phrase is ♪♪♪♪ ◡ . While the first sub-phrase has mirrored symmetry, the second sub-phrase balances four uninterrupted quarter notes with a whole note at the end. Rhythmic balance and symmetry would aid the Renaissance singers in learning the piece without music. Throughout the first two verses, there is a droned quarter note rhythm in the low voices, enabling the melody to stand pronounced. Baroque period Ayres had the option to be written heavy and emotional or light and whimsical. In choosing his rhythm, Pearson has selected to write an Ayre that is in a serious style.

The Dance section is energetic and fast, Allegro (qn=108). Eighth notes are introduced immediately on count 2. Most of the rhythm in the A section (m. 33-41) of the Dance includes quarter notes and quarter rests. The existence of rests on most second and fourth beats within the harmony part draws attention to the continuous moving melody. The B section (m. 41-49) includes quarter notes and half notes with one measure that includes eighth notes on count 1. Throughout both the A and B sections, Pearson uses repeated rhythmic patterns. Percussion parts (triangle and snare) are used to propel the beat when wind players are holding notes in unison, thus keeping the energy of the dance part continuous.

## **Harmony**

For the most part, the form of Ayre and Dance is sectional, unique to each setting. One unifying element, however, is the harmony. The piece begins in C natural minor with accompaniment lines outlining i, VI, and VII chords. During the second verse of the Ayre, the melody is harmonized in thirds, mimicking the setting of a typical Ayre where the melody line would be stated alone and later harmonized in duets or trios. At the third verse, the harmonic accompaniment is in the upper woodwinds, therefore shifting the overall harmonic structure from root position to an inversion. Pearson demonstrates that even the most simple harmonic evolution (adding a third to the melodic line and changing the chord structure from root position to inversion) creates dramatic affective change on a recurring idea.

While the melody of the Dance section is written in concert Eb major, the harmony recalls C minor tendencies from the Ayre section for nearly seven measures of the first phrase. Three chords are used through the A section: Cm, BbM, and AbM. These chords could be quantified as the i, VII, VI of C natural minor or the vi, V, IV of Eb major since the two tonalities are relative. By the end of the phrase, there is a cadence of I, V, I in Eb Major. Pearson's clever use of relative minor and major key centers creates continuity between the Ayre and Dance sections, thus delivering a gradual transition in the harmony while the melody abruptly changes from minor to major.

During the B section, Pearson harmonizes the melody using thirds and fourths (similar to the harmonic function in the second verse of the Ayre section). Consistent with the B section of a

minuet, Pearson momentarily wanders from the key center by starting on the IV of Eb Major, ending the first sub-phrase (m. 41-44) on the dominant (Bb). The second four measure sub-phrase ends with a tonicization of Eb major (m. 48-49).

The unity of the Ayre and Dance is profoundly impacted by the harmony. Had Pearson composed this piece with two movements, he could have started the Dance section with the harmony in Eb Major. By choosing to compose the piece in one movement, Pearson used the harmony to connect the two distinct sections. Great music has connective tissue, even amongst varying mediums and treatments. Pearson's use of a relative minor/major harmonic structure throughout the composition bonds together the Ayre and Dance.

### **Texture**

The texture of Ayre and Dance is predominantly homophonic. After a two bar introduction, a melody is consistently performed with a harmonic and percussive accompaniment. In the B section of the dance, the scoring is homorhythmic, a welcome change that outlines the shift from the A section. The simple homophonic texture is a familiar nod to early ayres and minuets composed in the Renaissance/Baroque period. In addition, the texture is very suitable for a beginning band learning to put multiple parts together.

### **Timbre**

Pearson uses timbral differences to highlight the Ayre and Dance sections. The color of the opening of the Ayre is dark, using low clarinet and horn with a bass accompaniment. As verses are added, the colors change, including the addition of a brighter tone before descending back to darkness. Since Pearson chose to write his Ayre in a serious mood, his timbres were created to accurately represent his intentions.

The Dance section begins in stark contrast to the Ayre with a bright trumpet melody. There is a moment, however, where Pearson brings low voices forward (wind band scoring technique) to expose a different color on a repeated idea.

### **Dynamics**

Written dynamics are connected to phrases. The Ayre section terraces from p to mp, and recedes back to p. During the Dance section, Pearson outlines the form with dynamics. The A section is mf, the B section is mp. The only time forte is used in the composition is during the final playing of the A section at m. 73.

While the written dynamics are fairly broad, Pearson creates opportunity for unwritten dynamics in both sections. The Ayre section melody begins and ends with long notes that desire movement to and from their point. In the Dance section, the question and answer phrasing is to be accompanied by a dynamic demonstrating curiosity and understanding.

## **Heart Statement**

The heart of Ayre and Dance is the evolving harmony, which grows from simple to complex yet provides an anchor of familiarity during a time of transition.

## **Skill Outcome**

Students will perform four measure phrases with musically appropriate breaths.

## **Strategies**

### **Breathing (Level 1 and 2)**

1. In four, Out four; In 2, Out 4; In 1, Out 4; In 4, Out 8; In 2, Out 8; In 1, Out 8, In 4, Out 16; In 2, Out 16; In 1, Out 16; In less than 1; Out 4, then 8, then 16. (Level 1)
2. Mouth Shape - show anatomy of the mouth and the vowel shape "How". (Level 1)
3. What's the Capacity - Using balloon, practice measuring air capacities with students. (Level 1)
4. Practice breathing with an obstructive object. (Level 1)
5. Just chill out! Exercise that makes students aware of tension while breathing. Say EEEE and arm wrestle. (Level 1)
6. Control, Control, You Must Have Control! Students will practice releasing air at different speeds and volume. Use note card and pinwheels to visualize (Level 1)
7. Move and Breathe. Ask students to move with music, they are only allowed to take a breath when the bell sounds. The bell will sound every 4, then 8, then 16 beats. Can they do it controlled, while moving? Everytime they breathe, it must be less than one count. (Level 2)
8. A time when you took a different breath?
  - a. Ask students to reflect on times when their breathing changed (Level 3)
  - b. Ask students to reflect on how their breathing changes for playing. (Level 3)

### **Where to Breathe in the Music (Level 1, 2, and 3)**

1. Read a poem, mark where to breathe. Perform it wrong, ask students how to fix it. Have students identify the breathing points. (Level 1/2)
2. Listen to a piece of music, ask students to breathe with the music. (Level 1/2)
3. Show students the music, identify breath marks, ask why the breath marks fit in their locations. (Level 1)
  - a. Take a different piece students are performing on the same concert program. Delete any breath marks which are already written. Play the piece and ask students to add appropriate breath marks. (Level 2+Formative Assessment)
4. Break the Rules. Give students a melody with too many breath marks. Ask them how they would fix it and why they would fix it. (Level 3)

- a. Ask students where they should breathe in the piece. Do we follow the breath marks? How can we justify breaking the rules? (Level 3+Formative Assessment)

### Assessment

1. Assign an excerpt to play for the second quarter playing diagnostic. Assess the ability to breathe and phrase four measures.

### Knowledge Outcome

Students will investigate the unique qualities of major and minor tonalities.

### Strategies

#### Tonality Construction

1. Make a chromatic hopscotch board. Use an on-the-board visual to remind students about whole and half steps and show the correlation with the hopscotch board. Divide students into groups. Students are grouped by C, Bb, F, Eb instruments and will jump major and minor scale patterns. While one student is jumping, the rest of the group should be checking for accuracy and completing the hopscotch guide. (Level 1)
2. Coral Snake vs. King Snake - Talk about patterns of the snake skin. Have students say the colors and thickness. Coral Snake - TtTtTt, YBYRYBYR King Snake - TttTtttT, BRBYBRBY. Ask students for patterns of major and minor scales wwhwww and whwwww. The point of the exercise is to show the pattern use to make a scale. The use of the Coral Snake and King Snake is a nice visual for students to see and understand basic patterns. (Level 1)
3. Finish the Pattern - Give students the first note of a scale, have them complete the scale using both patterns (major and minor). Give students a hopscotch board to assist this exercise. (Level 2+Formative Assessment)
4. How soon do you know - Show students one note at a time from a scale until they guess the tonality. (Level 2)
5. Ask students to perform a major scale and a minor scale. Have them listen for aural identity. Next, have them play a phrase from the Ayre section. Ask them to decide if the phrase sounds major or minor. Next, have them investigate the pitches to see if their hypothesis was correct. Do the same with the Dance section. Finally, have them play the melody and harmony at m. 33 (transition). Ask them to identify each as major or minor and investigate the pitches. (Level 3)



**Assessment** - Give students a copy of the melody from a different piece being performed at the same concert. Ask students to investigate the tonality of the melody.

## **Affective Outcome**

Students will reflect on their desire to find familiarity during a time of great change.

## **Strategies**

### **Noticing What is Different at the School (ask during the first week of school)**

1. Match Game - Have students work in pairs. Prompt students with a question they secretly answer. Ask students to reveal their answer to their partner. If they match each other, have the group raise their hand. Use the same questions a few times to get varying answers:
  - a. Brainstorm how the middle school building is different than elementary.
  - b. Brainstorm how the band room is different.

### **Noticing What is Different:**

1. Baseball Card I - Have students make a baseball card of their favorite teacher, including his or her traits. Have students share the baseball card with their teacher.
2. Baseball Card II - Ask students to make a baseball card of themselves. One of the features must be something that is different and the same from last year.

### **Developing a familiarity with physical space**

1. Give students a map of the band room, split into zones. Allow students to explore different parts of each zone and add notes/drawings to their maps.

### **Developing a familiarity with the people in the space**

1. Your 6th Grade Yearbook - Show students excerpts from Mr. Kasper's 6th grade yearbook. Ask students to think about what they want their 6th grade yearbook to say at the end of the year.
2. Know Each Other - Give students puzzle pieces, have them find their group with matching puzzle pieces. Try to avoid putting students together who know each other. In the groups, have students answer a question they choose from this list. Then, have students introduce each other to the class, they must say student name and instrument plus one of these:
  - a. Who is your favorite athlete
  - b. Who is your favorite musician
  - c. What is your favorite sport?
  - d. What is your favorite ice cream?
  - e. What is your favorite restaurant?
  - f. Where is your dream vacation spot?
3. An Awkward Moment - Ask 8th grade students to write a letter to the 6th grade students. Have them talk about an awkward moment and how they got through it. Ask them to reflect on how band has become their home. Read the letters together in class.
4. Circle Rehearsal - Have students sit in a circle with their instruments, a music stand, and the music for Ayre and Dance. Play a short section of the music, then ask students to move to a new seat. Here are some ideas for people

having to move: Birthdays, favorite food, favorite sport, girls, boys, favorite color. When they arrive at their new seat, they should answer a question with their neighbor:

- a. My favorite song is
- b. My favorite food is
- c. The person I trust the most is
- d. The person I look up to is

As students move around the room, not only do they meet each other, but they also hear each other play, they become familiar with each other.

### Developing a familiarity with themselves

1. How are you today - Give students a note card, have them draw a face based on how they are doing. If they would like to put their name on it, they may.
2. Accomplishment wall - Periodically, give students a post it and write down an accomplishment that has happened while being in 6th grade.

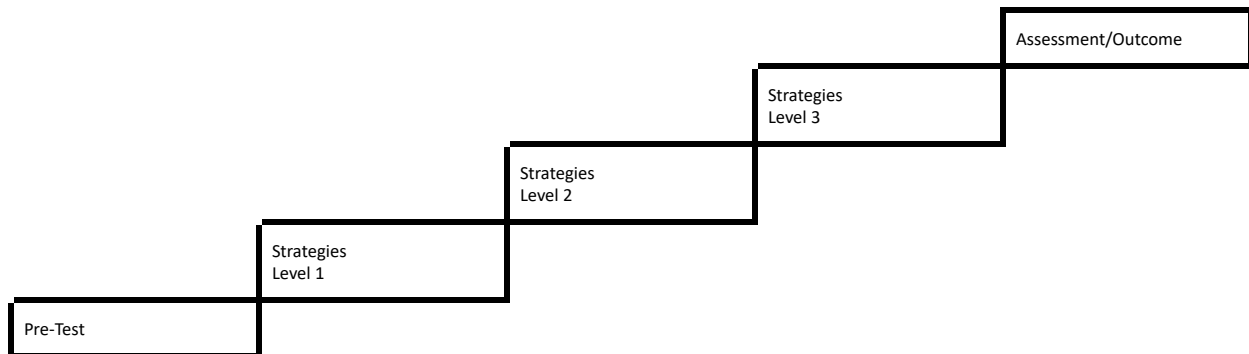
**Assessment** - Have students write a letter to the incoming 6th grade students. Ask them to reflect on what is different about middle school. Also, ask them to focus on how to become familiar with people and places.

### References

"Music Fundamentals for Dance." *Google Books*,  
[books.google.com/books?id=vmsVBinC8lkC&pg=PA89&lpg=PA89&dq=dance ternary form&source=bl&ots=80iBtHJXIE&sig=-0xj2rPwFBodfi\\_cfx6H1rCvFLI&hl=en&sa=X&ved=0ahUKEwiLm-CNueDbAhWJ5IMKHV3LADcQ6AEIwQEwGg#v=onepage&q=dance ternary form&f=false](https://books.google.com/books?id=vmsVBinC8lkC&pg=PA89&lpg=PA89&dq=dance%20ternary%20form&source=bl&ots=80iBtHJXIE&sig=-0xj2rPwFBodfi_cfx6H1rCvFLI&hl=en&sa=X&ved=0ahUKEwiLm-CNueDbAhWJ5IMKHV3LADcQ6AEIwQEwGg#v=onepage&q=dance%20ternary%20form&f=false).

Randel, Don Michael. *The Harvard Dictionary of Music*. Belknap Press of Harvard University Press, 2003.

## Strategies Scaffold



Level 1 - **Factual**→ Students will be able to define, translate, provide concrete examples, restate information.

Level 2 - **Procedural**→ Students will use their factual knowledge within a practical scenario.

Level 3 - **Conceptual**→ Students will use their procedural knowledge to generate new ideas.