***Praetorius Prelude 5th Lesson***

**Objective:**

Students will be able to perform notes and rhythms in changing time signatures in *A Praetorius Prelude.*

**National Standards for Music Education:**

2. Performing on instruments, alone and with others, a varied repertoire of music.

5. Reading and notating music.  
6. Listening to, analyzing, and describing music.

7. Evaluating music and music performances.  
8. Understanding relationships between music, the other arts, and disciplines outside the arts.   
9. Understanding music in relation to history and culture.

**PDE Academic Standards for the Arts and Humanities**

9.1. Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts

9.2. Historical and Cultural Contexts

9.3. Critical Response

9.4. Aesthetic Response

**Strategies:**

-Students will compare different time signatures used in pieces by their rhythmic value and ratio through note ratio practice and practicing conducting different meters.

-Students will compare lengths of notes in relation to desired musical style.

-Students will listen around the ensemble to align note lengths and articulations.

-Students will be able to identify other instruments they are playing with within the musical texture as well as identify instruments that are not playing with them by listening to where there part fits within the texture and who else performs that part with them.

-Students will listen around the ensemble to hear their peers, not just themselves.

-Students will practice building stamina and endurance by playing through the entire work without stopping.

**Materials:**

Full Score to *A Praetorius Prelude* by Douglas Akey

Baton

**Procedure:**

Greet students and ask them to get out *A Praetorius Prelude* starting at m. 41 (30 seconds)

-Work on transitioning between duple meters at m. 41 to changing between duple and triple at m. 48 (12-14 minutes)

\*Emphasis on changing meters (what meters), using patterns to help remember them, different characters within work (describe what they are in your own words)

\*Practice going slowly chanting/singing rhythms, then air playing rhythms, then playing on instruments.

\*m. 48-m. 60 🡪listen to bari sax and baritone as well as alto 2 and cabasa (constant eighth notes to set us up for m. 52)

\*m. 52-60 🡪listen to melody in piccolo, clarinet 1, and mallet percussion

\*melody in the trumpets at m. 60-68

\*Trading the motive between voices at m. 68 (starts in piccolo and alto saxes; goes to clarinet 1, cornet 1, and horn; then ends with clarinet

\*Work on Freely section (pitches, rhythms, intonation is critical!)

\*Work on individual sections, then play through that entire section from m. 41 up to andante sostenuto (m. 82)

-Jump to the end to m. 199 (5 minutes)

\*Work transition into 5/4 at m. 203, working with trumpets on getting right notes

\*Practice build to the end and aligning unison rhythms in last two measures

-RUN A PRAETORIUS PRELUDE STRAIGHT DOWN, NO STOPS! (4 minutes)

-What did you learn today? What can we work on for next time? (1 minute)

-Thank them for their time and effort (30 seconds)

**Assessment:**

-Students participated in the activities/discussions/exercises.

-Assessing how well students were able to apply prior knowledge to study and performance of new material through discussions and performance.

-Assessing how well students are able to conduct patterns and understand changes in time signature.

-Students will be asked to recognize and identify other instruments that are performing with them within the musical texture as well as be able to recognize and identify the parts of other instruments

-Assessing how well students are able to play through entire piece straight down without stopping by talking with them and listening to them perform.