

O•13 The Ship in Distress

INSTRUMENTATION													
SG/AG/SM/Rec.	<input type="checkbox"/>	D	E	<input type="checkbox"/>	G	A	B	C	D	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	tambourine, ship's bell (or triangle)
SX	<input type="checkbox"/>	C	D	E	F	G	A	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
AX	<input type="checkbox"/>	D	E	F	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	D	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
AM/BX1	<input type="checkbox"/>	C	D	<input type="checkbox"/>	<input type="checkbox"/>	G	A	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
BX2	<input type="checkbox"/>	C	D	E	F	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	C	D	E	F	<input type="checkbox"/>

FORM

Introduction:	Instrumental improvisation
Song:	Voices with <i>tutti</i> instruments
Interludes:	Instrumental improvisations
Coda	Instrumental improvisation

NOTEWORTHY

Rhythm:	meter changes on four-measure phrases
Pitch:	Dorian mode
Harmony:	borduns and triads, parallel and oblique motion

TEACHING THE ORCHESTRATION

1. Teach the bass xylophone parts.

Have students:

- Work in two groups to mirror you as you pat/clap the BX1 and BX2 patterns in $\frac{3}{4}$, clapping silently where indicated (from teacher's perspective):

BX1 (Phrases 1 and 2):

R L R Cl. L | R L R Cl. L |
 R L R Cl. L | R Cl. R Cl. Cl. ||

BX2 (Phrase 3):

R L R L Cl. | $\frac{1}{2}$ R L R L Cl. Cl. |
 $\frac{3}{4}$ R L R L Cl. | $\frac{1}{2}$ R Cl. R Cl. |

BX1 (Phrase 4):

$\frac{3}{4}$ R L R Cl. L | $\frac{1}{2}$ R L R L |
 R L R L | R Cl. R Cl. ||

- Mirror you as you transfer the patting to the BX parts, clicking mallets softly on the claps (rests). (Note: the BX2 players can prepare by first playing a descending scale, adding clicks on rests as needed to match the rhythm.)

2. Teach the alto metallophone part.

Have students:

- Pat a half note and then a pattern of three using clap, snap, snap (alternating hands).
- Play the D-A bordun on the pat for three measures and add a cadence that moves from C-G to D-A to complete the phrase.
- Alter the meter to match the song, resting on Phrase 3.

3. Teach the alto xylophone part.

Have students:

- Play an ascending scale in octaves while alternating hands (beginning with the left hand) from octave Ds up to octave Fs.
- Remove the bars above the high D and keep the right hand static while the left hand moves up and down the scale.
- Alter the pattern to match the changing meters of the song, resting on Phrase 3.
- Sing the song with the parts learned so far.

4. Teach the soprano xylophone parts.

Have students:

- Pat the quarter-note beat in 5 with two fingers extended on the right hand, with both hands, simultaneously moving the left hand slightly to the left of the thigh on the third and fourth beats.
- Play the one-measure (first measure) pattern on SX three times, then pitches C, rest, D, rest, to form a four-measure phrase.
- Mirror you as you play the whole SX 1 part, resting on Phrase 3. (Warn students about the changing meter in Phrase 4.)
- Learn the SX 2 part in the same way, but while patting, simultaneously *move both* hands slightly to the left of the thigh on the third and fourth beats.

5. Teach the soprano and alto glockenspiel, soprano metallophone, and recorder parts for use in Verse 2.

Have students:

- Play a descending Dorian-mode scale using two half notes (minus the F bar), clicking the sticks together for the rest on beat 5 in each measure.
- Sing Verse 2 of the song with these parts on all but Phrase 3.

6. Sing the complete song with instrumental accompaniment, adding the parts in Step 5 on Verse 2.

OPPORTUNITY FOR CREATIVITY

Have students play the first two phrases of the AM and BX accompaniments as an accompaniment for question/answer improvisations. Students may work in pairs to each create a four-measure melody. Have pairs play their melodies as interludes between verses of the song and as a coda.