HOOVER

# CANYON SHADOWS

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# Composer's Notes

***Canyon Shadows*** *was inspired by the haunting canyons of the American Southwest, in particular, the famous, breathtaking Grand Canyon. This work combines several overlapping spheres: those of the native flute/silver flute; native music/"western" music; and sounds of nature/notated music. It was my challenge to meld these varied elements into a whole.*

*In my mind's eye I saw a band of native ancestors searching for a home, finding a canyon and moving in. In the third movement their calls echo across the canyon. There is a celebration, and the piece ends with dusk settling in, with chirps and murmurs, bats, and memories.*

Katherine Hoover

***Canyon Shadows*** *was written on commission from the Grand Canyon Music Festival, and premiered in September, 1999, by R. Carlos Nakai, Clare Hoffman, and Gordon Gottlieb.*

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# Canyon Shadows Performance Notes

This posthumous edition of ***Canyon Shadows*** was in progress at the time of the composer's passing in late 2018. Although composed in the late 1990's and premiered at the Grand Canyon Music Festival in 1999, Canyon Shadows was never officially published. These notes are based on discussions with Katherine Hoover during the recording process, and the artistic decisions we made together about the future print edition. Our 2019 version was manually re-typeset into ***Sibelius***© by Timothy Land, from a photocopied score provided by the composer (since the original digital *Finale*© file was lost "...on a floppy disk in some file drawer, maybe..."). The NakaiTAB transcription for the Native American flute part was prepared by world flutes specialist Joanne Lazzaro. Richard Goodwin handled the physical printing and other logistical arrangements for Papagena Press.

Regarding the significant (and often problematic) pitch, intonation and scale differences between the Native American flute and the classical silver flute, Katherine said, quite frankly: *"If I had wanted them to sound the same, I would have written for two C flutes."* You may notice unavoidable slight dissonances between the two instruments, even when written in unison - it is an intentional effect and perhaps a social commentary.

Regarding the percussionist's role: per Katherine, the original drummer for the 1999 world premiere concert did not read music. The approach and interpretation by successive drummers *"...has varied greatly!".* The notes below (especially regarding 'husks' and 'sleigh bells') are based on clarifications we made during pre-recording rehearsals, and her great delight and satisfaction with the final recorded version. Katherine's reaction: *"Another piece rescued from the vault!"*.

We are pleased and honored to be a part of this process...

Joanne Lazzaro - JoRazzal Music, Timothy Land & Richard Goodwin

## I. **Searching**

- Percussion part: During the introduction, the percussionist should improvise wind sounds (along with the flutist). Wire brushes on a drum head works well, or other instruments (wind whistle, "death whistle", etc.) could be used. The antique cymbal entrance marks the beginning of the notated score, at which point the percussionist is free to improvise for the rest of the movement.

- The native flute player may substitute a very high-pitched ocarina or bamboo whistle for the "Eagle Bone" whistle. Plastic replica "eagle bone whistles" can also be purchased online.

- The flute player may experiment with types of wind sound effects and should avoid making actual vocal sounds.

## II. **Moving In**

- Percussion part: "Tambourine" refers to a Persian-style instrument with a drum head (on which finger rolls can be played) and lightweight jingles; however, other tambourine types and playing styles could be used at the percussionist's discretion.

- The written tempo may feel slow; it is meant to convey a sense of struggle as the tribe moves their belongings down a steep canyon trail.

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## III. **Echo**

- The flutist should try to follow the pitch of the native flute, relative to the dynamic level being played (i.e., flatter when softer, and sharper when louder) on each echo.

- Optionally, this movement can be performed with native flute in low 'D' minor and alto flute in 'G'. No transposition is needed for this combination. The composer was planning to make this change in the edition based on the 2018 recorded version by *Joanne Lazzaro & Dreamcatcher*.

- Percussion instruments specified as "Husks" refer to seed pod rattles or shakers, usually tied loosely to a rope or wristband. Also known as Togo (Ghana), Ayoyote (Mexico), or Tobillera (Peru) seed rattles or shakers. "Tar" refers to any frame drum. Percussion pitches indicated in measures 12 - 16 are relational, not specific pitches. The drum rolls in measures 15 - 17 are meant to emulate the sound of thunder claps and rolling thunder echoing through a canyon; the tempo can be free here until the flutes re-enter at measure 17.

## IV. **Celebration**

- Percussion: "Tar" refers to a large frame drum; however, some players prefer to use a Cajon. Note the percussion improvisation sections in measures 47 - 55, and the percussion solo at measure 56.

## V. **Dusk**

- This entire movement should have a quiet, organic feel. While some specific percussion entrances and instruments have been notated, the percussionist may choose alternate instruments or effects to simulate the sounds of the desert at night. "Sleigh bells" should be very lightweight, delicate bells (not the loud, chrome-plated bells sold as sleigh bells). Any delicate jingling bells could be used - wind chimes, Indonesian ankle bells, etc.

- The flute entrances should begin very softly. The original dynamic markings for measures 1 - 7 were "***p***" but have been modified based on discussion with the composer. The silver flutist will need to accommodate the intonation of the native flute to stay in tune as the dynamics change. Flutter-tongue could be used optionally in the native flute part in measures 2 - 3, 5, and 23 - 24.

- The staccato interchanges between the two flutes in measures 13 and 18 are literal transcriptions of coyotes barking in the distance. You can compare to actual coyote calls in the 2018 world premiere recording of ***Canyon Shadows*** by *Joanne Lazzaro & Dreamcatcher* (available on most digital and streaming services).

- The end of this movement mirrors the beginning of "**Searching**". The percussionist may add effects for rain and/or distant thunder, if desired.

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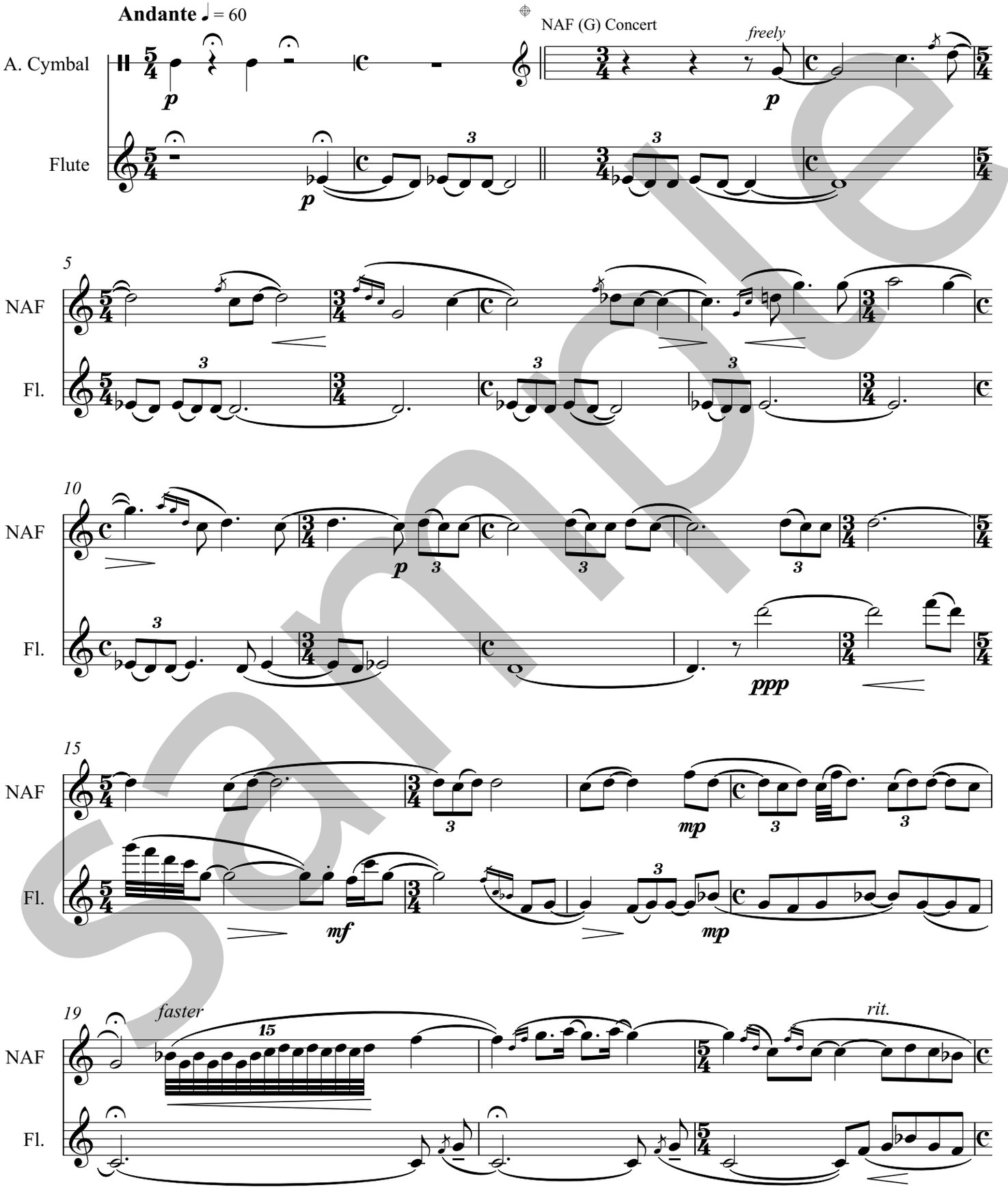
# CANYON SHADOWS

## I. SEARCHING



This piece should begin with wind sounds (wire brushes on a drum head and a flute blown covering the embouchure hole and saying "shhh"); the native flute player plays an eagle bone whistle. This should move into the antique cymbal notated below.

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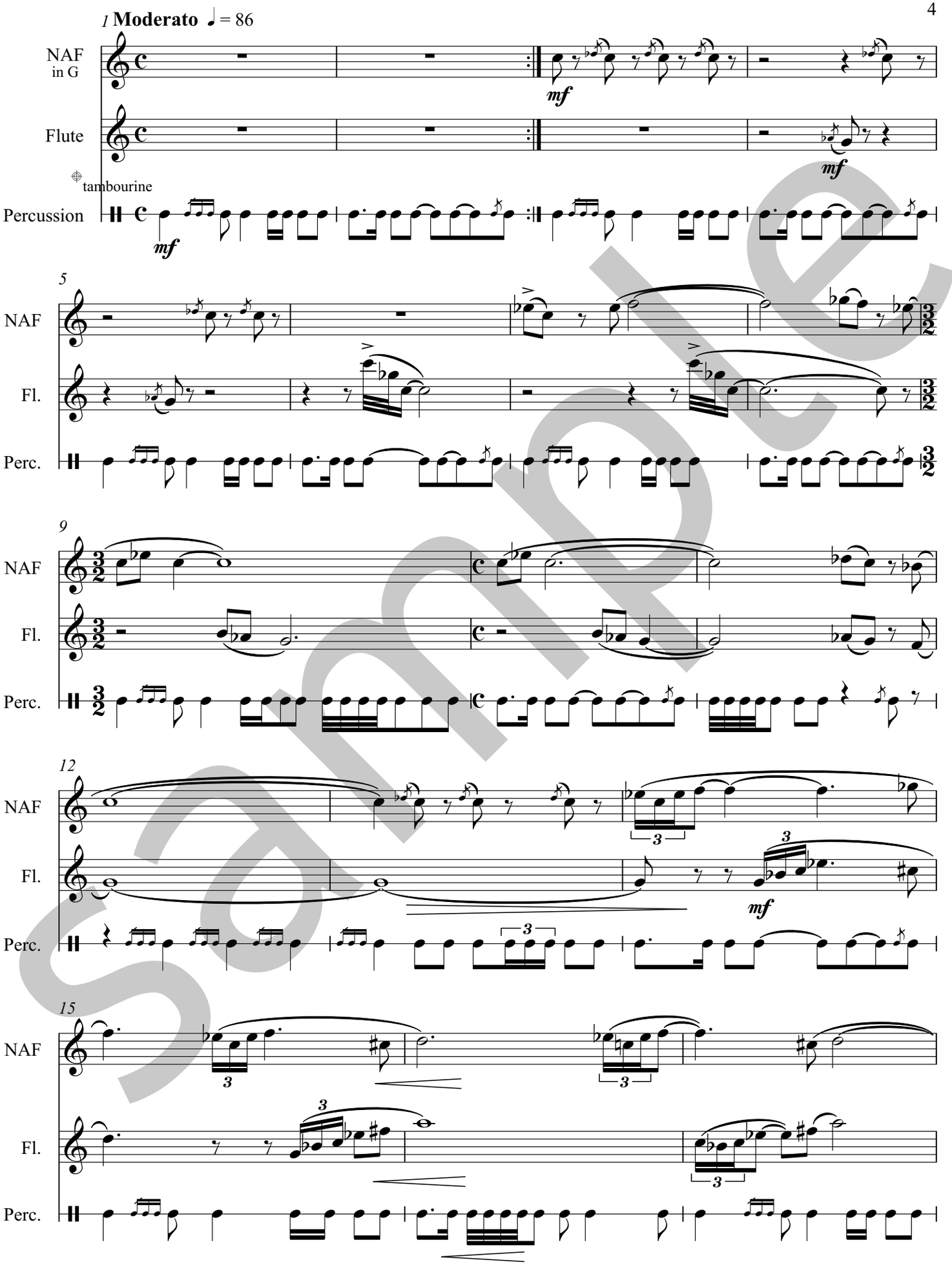
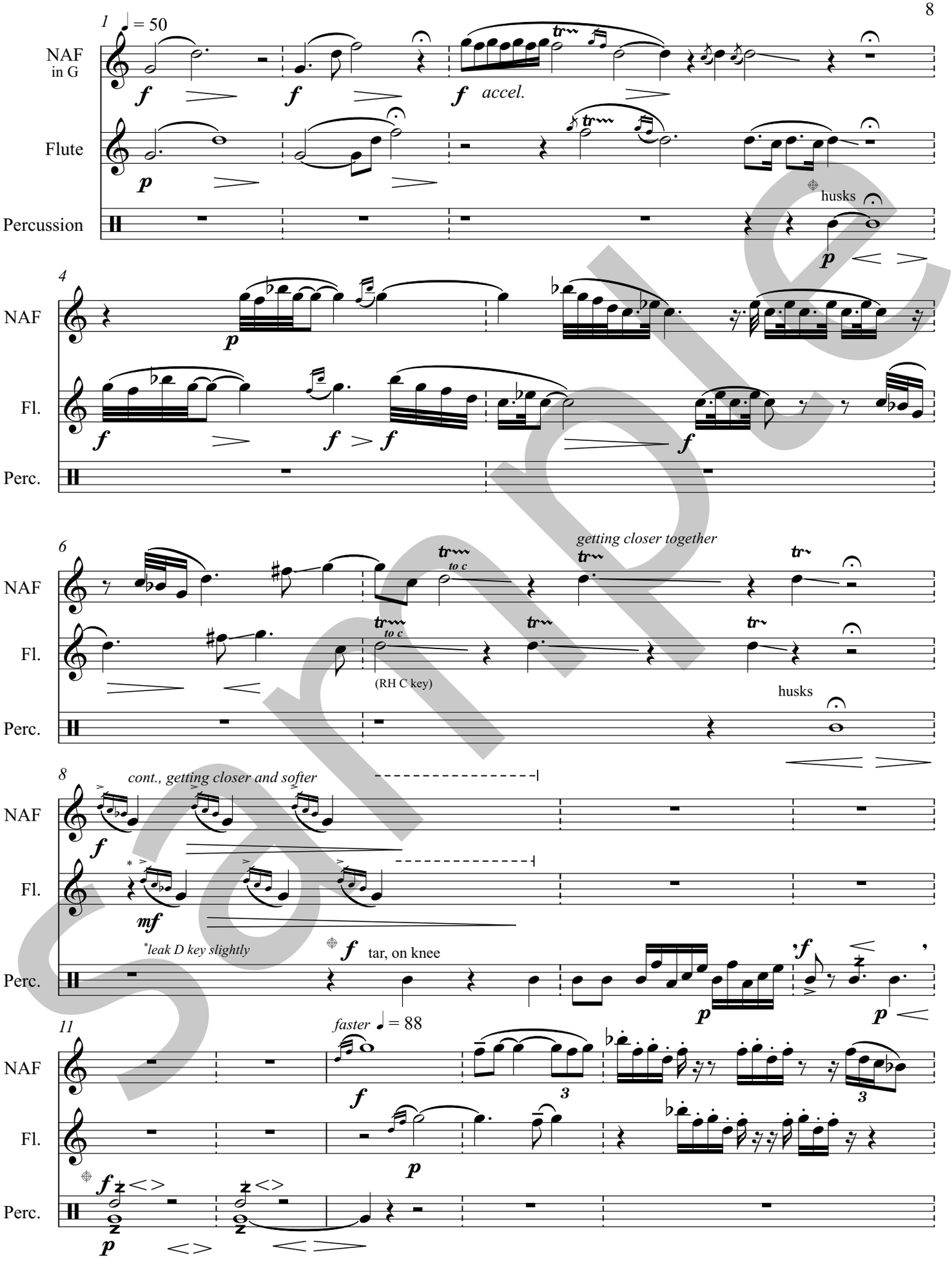

1 Moderato ♩ = 86
NAF in G
Flute
tambourine
Percussion
mf
5
NAF
Fl.
Perc.
9
12
15
see Performance Notes

sample




Score

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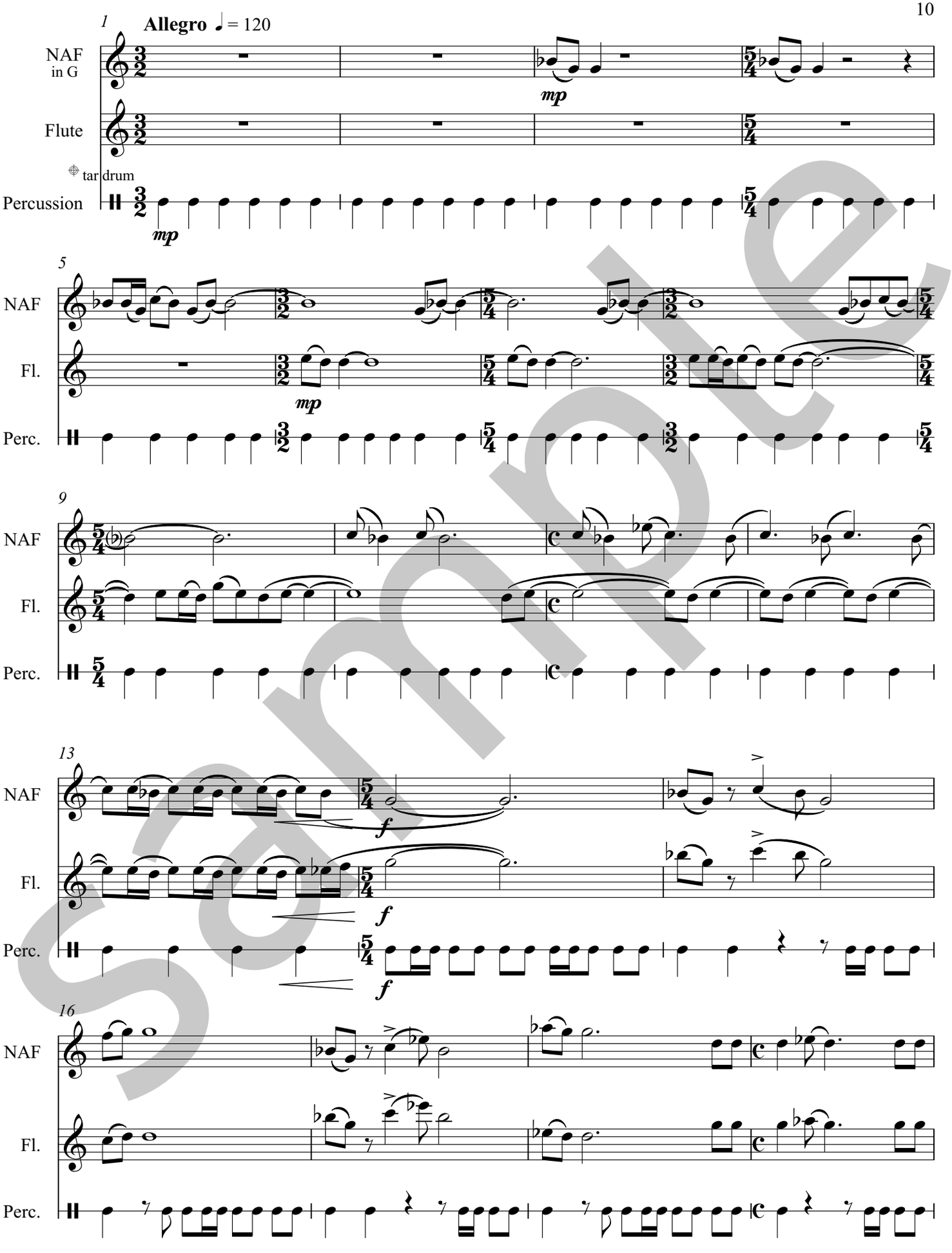


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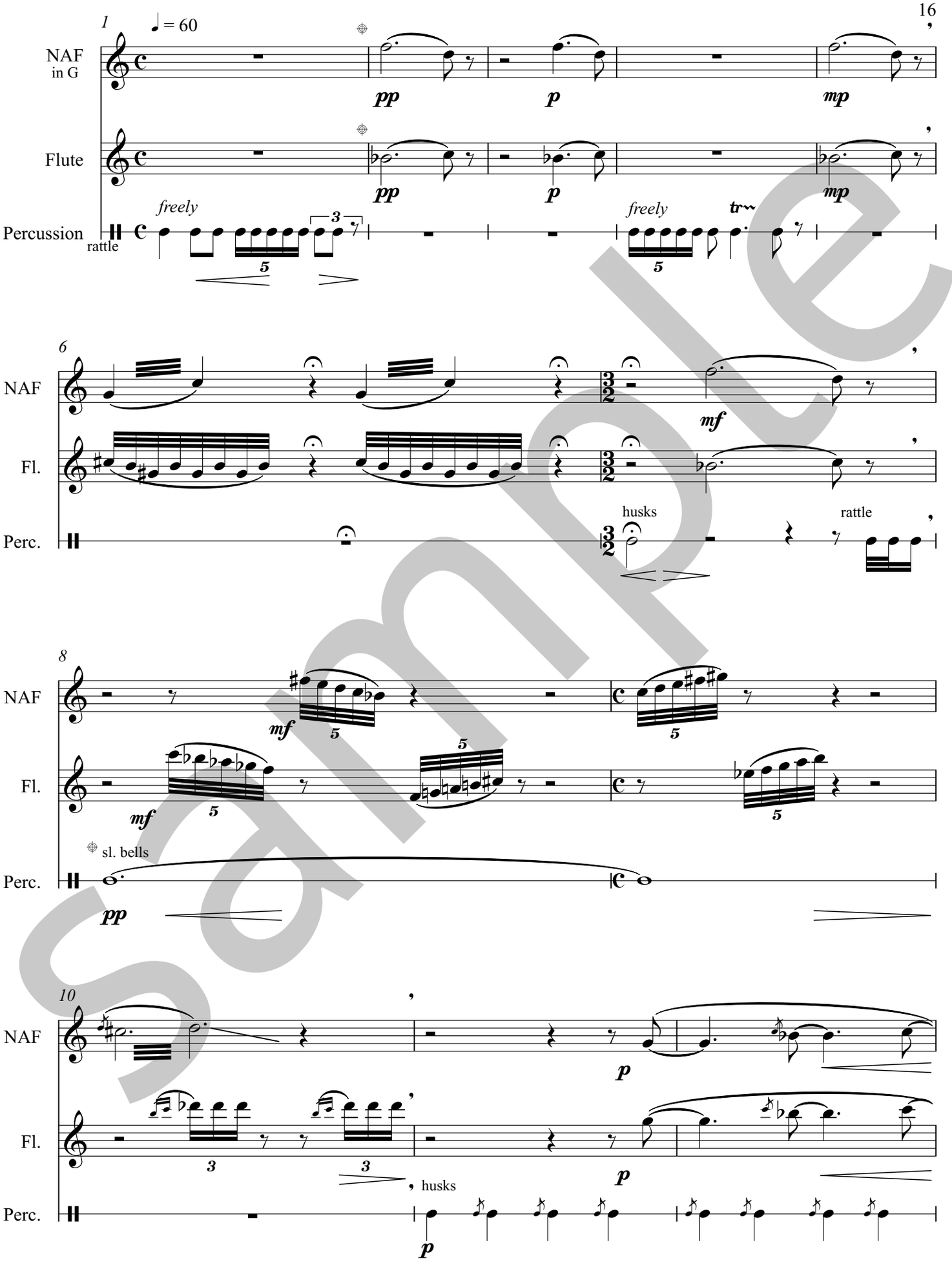
# V. DUSK

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