

Canyon Overture

For Cello I, Cello II, Dancers, and Electronics

Section 1 (00:00-05:00)

DANCERS: Grab sounds from the Cellists. Place the sounds around the space. Slowly at first, then rapidly.

CELLO I and II: Begin with number 1 below. After a time, a dancer will **grab** your sound. Perform as if your sound has been stolen from you. The dancer will then move and place the sound to another location in the space. After your sound has been stolen, advance to number 2 and repeat the process. After number 3, you may choose any number to perform, selecting a new number every time a dancer grabs your sound.

1. Begin with a sustained, soft arco on the open strings. Gradually introduce a controlled vibrato and gentle crescendo, establishing an ethereal, meditative atmosphere.
2. Transition into a series of staccato pizzicato attacks. Alternate between single notes and brief double stops.
3. Engage a col legno technique. Produce percussive, muted resonances, emphasizing a metered pulse.
4. Play left and right hand pizzicato, playing one string at first, then gradually including all four strings.
 5. Play legato open strings and their octaves, not dwelling on any note for long. Play quickly.
6. Col legno: Emphasize irregular, staccato accents that punctuate the evolving texture; unmetered.
7. Execute a controlled glissando along the fingerboard. Infuse subtle microtonal pitch bends as you traverse from the low to the high register, creating a seamless sonic sweep.
8. Explore natural harmonics by lightly touching the strings at nodal points. Allow a fluid transition from clear, bell-like overtones to crisp pizzicato attacks.
9. Strum the strings using firm, alternating upward and downward gestures. Intermingle this with spontaneous slapping of the fingerboard for unexpected rhythmic bursts.
 10. Apply aggressive bow pressure; scratch tone.
11. Incorporate sul ponticello techniques. Let the metallic, glassy overtones emerge as you subtly vary bow speed and pressure across the strings.
12. Alternate swiftly between arco and pizzicato. Emphasize sudden dynamic shifts to evoke surprise and tension, letting the interplay of techniques drive the narrative.
13. Focus on a repetitive ostinato pattern using brief double stops. Introduce intermittent percussive damping with the left hand to create a rhythmic dialogue between attack and silence.

Section 2 (05:00-10:00)

DANCERS: Silently invite a few members of the audience to grab a sound, walk around the space, then deposit the sound. Teach them what to do, making sure not to speak. One audience member at first, then no more than two at a time. Approaching the end of the section, a dancer should mime an **expanding** of the performance space. The sound will grow loud and chaotic. The dancer should then invite an audience member

CELLO I and II: TACET

Section 3 (10:00-15:00)

DANCERS: The sounds are have receded. As one approaches, capture it. Return it to a cellist.

CELLO I and II: The dancers will now return your sounds. As they find and grab sounds that have been scattered about, imitate the sound, as if they have placed it back into your instrument.