

Noctuae canadensis

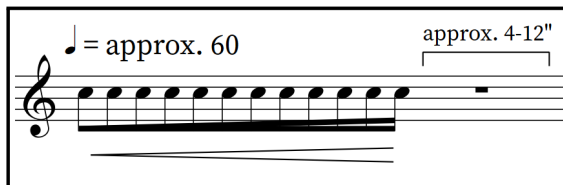
This piece can be played or sung by any number of players, or by a single player/singer with a recording device or looper. Transpose pitches as needed to fit your instrument/voice. The instructions for each species describe your behaviour when you are playing/singing, but you do not need to (and should not) play/sing all the time. The owls can enter in any order. You can figure out the structure for your performance in advance, or let it emerge as you play, but try to allow for both periods of contemplation and waiting, and periods of enjoying the busy overlapping owl sounds. The character and duration of this piece are up for interpretation; it can be restful, eerie, humorous, or however you imagine it, and can change with each performance.

Western Screech Owl

Megascops kennicottii

Bouncy. Approx. 12 hoots, starting with eighths at approx. ♩ = 60, and speeding to approx. ♩ = 120.

Silence between calls varies (approx. 4-12").

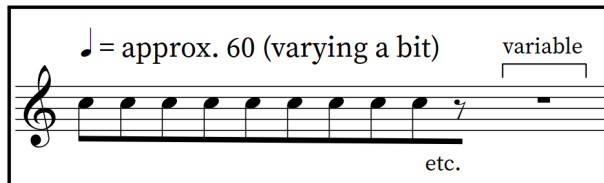


Northern Saw-Whet Owl

Aegolius acadicus

Persistent. Continual hoots, varying a bit in tempo, pitch (up to a semitone in either direction), and dynamics.

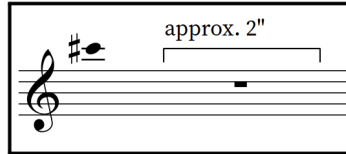
Alternate with occasional, short silences.



Northern Pygmy Owl

Glaucidium californicum

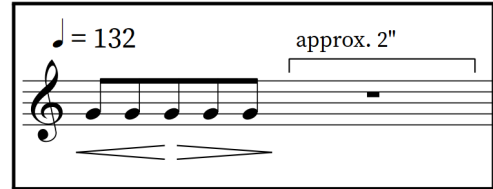
A bit squawky. Single hoots, alternating with approx. 2" silence.



Boreal Owl

Aegolius funereus

Tentative. Play 5-ish hoots (sometimes 4 or 6), alternating with approx. 2" silence. Notes should be slightly detached.



Hawk Owl

Surnia ulula

Clear, light. Gradually bend pitch upwards (to approx. a major third above the starting pitch, using a slow glissando, microtonal fingerings, and/or lip bends as appropriate to create the smoothest possible slide. Use tremolo/double-tongue/flutter to create the effect of rapidly repeating, detached 16th notes at approx. ♩ = 180, with approx. 70-80 16ths in total in the figure. Alternate playing with 8-10" silence.

