

Dedicated to Jeff and Miguel - Brave Friends, Sun Dancers

## Voices of Water and Earth

The idea for Voices of Water and Earth was received in the summer of 1997 while visiting a ceremony of the Dakota (Yankton Sioux). The inspiration also lies in the alarming fact that frogs and toads are disappearing on a world-wide scale. Mutations are becoming increasingly frequent. Since frogs and toads have permeable skins, they are "indicator species," and very susceptible to changes in their environment. Scientists are currently debating whether the cause is ozone depletion, pollution, pesticide accumulation, or some other factor (or as often seems to be the case, a combination of them).

I find this situation deeply disturbing. As a Christian, I am commanded in Genesis to "have dominion over" the world. Since "dominion" and the Latin word for God ("Dominum") have the same root, I believe this statement means to act in a God-like manner to the world. In this light, I consider protecting the world so that my grandchildren's grandchildren will enjoy a healthy life to be a biblical command. The disappearance of frogs and toads is, to me and many scientists studying the matter, an indication that we are not doing a good job.

This work is a dance of healing and honor of small relatives of ours living on this planet, sharing our air, our water and our land. Their voices call and, hopefully, we will begin to really listen.

Special thanks to Kerwin Werner of Ronan, Montana and Miguel Rivera of Los Angeles, California for providing the original tapes of the frogs and toads. Kerwin also provided much of the biological information that enriched both myself and the composition.

Craig Naylor, DMA

Kalsipell, Montana, 1/12/99

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## Teaching Suggestions

This work is a pow wow-like song in Plains style with a slow, spatial introduction. Beginning at measure 45, the pulse is steady and solid. The interest lies partly in the accents added to the percussion parts that signify both the last phrase a section (a "start" in pow wow terminology) and that add a subtlety to the steady, driving rhythms of the Plains musical style. The melody is a new, not traditional, one and is characteristic of the wide range of many Plains style tunes. It is OK if the high notes are a bit shrill or the bottom notes a bit ponderous. This is characteristic of the style.

## Pulsing

Measures 54 and 59 (and many to follow) have repeating eighth notes that are tied and under a slur. These should be played as a sustained sound with a pulse of air from the abdomen on

Condensed Score

Duration - ca. 7:50

# Voices of Water and Spirit

Craig Thomas Naylor

1 **Respect The Silences!** ♩ = ca. 60

1/2 Flute

Oboe

Bassoon

1/3 Clarinet 2

Alto Clarinet

Bass Clarinet Bb

Contra Alto Eb

1/2 Alto Sax

Tenor Sax

Baritone Sax

1/2/3 Trumpet

F. Horn 1/2

1/2/3 Trombone

Baritone Tuba

Bells/Xylophone

Snare Tom Tom Bass

Percussion

*snares off*

*Wood Block, Triangle, Sus. Cym.*

*Shaker or Maracas*

**10 Seconds Preview - Water Sounds**

*individual "croaks"*

Pacific Chorus Frog

Spotted Frog

Leopard Frog

Bull Frog

Wood Frog

Western Toad

Frog Drum

*individual Bullfrog*



86

Fl. 1  
Ob.  
Bn.  
Cl. 1  
Cl. 2  
A. Cl.  
B. Cl. Bb  
Eb Contra  
A. Sax 1  
T. Sax  
Bari. Sax  
Tpt. 1  
Tpt. 2  
Horn 1  
Tbn. 1  
Tbn. 2  
Bar. Tuba  
Bells/Xylo  
Snare  
T. T.  
Bass  
Perc.  
P. C. Fg.  
Spotted  
Leopard  
Bulls  
Wd. Fg.  
W. Td.  
Fg. Dm.



96

Picc.

Fl 1  
2

Ob.

Bn.

Cl 1  
2  
3

A. Cl.

B. Cl. Bb

Eb Contra

A. Sax 1  
2

T. Sax

Bari. Sax

Tpt 1  
2  
3

Horn 1  
2

Tbn 1  
2  
3

Bar. Tuba

Snare  
T. T.  
Bass

Perc.

P. C. Fg.

Spotted  
Leopard  
Bulls

Wd. Fg.  
W. Td.

Fg. Dm.