Amy Bryce

My Beautiful Cockatoos

for Piano Four Hands

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About this piece

This piece is more than just 'about birds', it encompasses 'birds' on every scale. The performers, equipped with kazoos, take on the piano in a new light, and become cockatoos. Exploring the bizarre, comical and intriguing characteristics of the Cockatoo bird, this piece aims to be a theatrical journey and insight into these creatures, their personality, and their humour.

Extended Techniques:

- 2 Kazoos are required, one for each performer.
- Plastic bags, stuffed into corners of piano, unspecific but in good reach for hitting in order to reproduce the sound of flapping wings
- Chopsticks
- Yarn Mallets
- Plastic Mallets
- Plastic 30cm ruler

Notation:

This notation is devised to create an environment where the performer can build their own performance, taking liberties where they see fit whilst still adhering to the composer's intentions.

Tempo: The bars are diviced into specified units of time, and the tempo changes depending on how many seconds are indicated. The pacing can also be felt by how much or little material is present, compared to the number of seconds the performer has to play each bar.

Rhythm: This piece uses as mixture of free-time, strict rhythms and space on the page to indicate how performers should play. Stemless rhythms should be felt in relation to the tempo with dotted slurs demonstrating how notes should be felt as one gesture or not. It is important to note that when strict rhythms are used, they should remain relative to the tempo via the number of seconds allocated to each unit, and physical space on the page as a representation of silence remains relevant.

Pitch: No pitches are notated throughout and stave-lines are removed, as any specified pitch is irrelevant to the performance and can be chosen ad libitum.

Synchronisation: Performer's parts are synchronised but not religiously, with strict unisons indicated by a line demonstrating that they are together.

Extended Techniques: Are indicated clearly on the score.

Prelude

Amy Bryce

5"

3"- 4"
between ticks

+ vox.

(player 1) B

p *low and gutteral*

mf

chopsticks on
metal mechanism

mp ***p*** *subito*

+ vox.

(player 2) L

flapping

p < ***mf***

mf

p < ***f***

chopsticks on
metal mechanism

mp

p *low and gutteral*

p

9

B

L

p < ***f*** ***p*** < ***f*** ***p*** < ***f***

mf

< ***f*** >

soundboard

pp

mp

16

3"

B

L

24

wet pizz on string

31

2"

2"

dry pizz on string

Ped. *sempre*

strings

fingernail scrape

39

B

L

fingernail scrape

chopstick battuto

chopstick battuto

47

B

L

(♩ = 132)

To Keyboard

54

B

L

+ vox.

2.5"- 3" between ticks

+ vox.

screech

cluster

62

B

L

ff

ff

ff

ff

ff screech

p ff

Ped.

69

B

L

ff

f

p f

mp

mf

77

B

L

f ff

(clusters mid-range prepared with ruler)

ff

+ vox.

ff

ff

Ped.

Ped.

Ped.