## Kokopelli

for Descant Recorder and Prepared Piano

Richard Whalley

Kokopelli

for Descant Recorder and Prepared Piano

**Piano Preparation** 

A piece of rubber (for example an eraser) is to be placed in between the two bass strings.

The rest of the notes below should be prepared (across all three strings) with blue tack:

 Notes marked with diamond noteheads an octave up denote that the blue tack should be placed on the harmonic node, as marked, resulting in a complex harmonic sound.

• Notes marked with a cross denote that blue tack should be placed at the far end of the string (away from the keyboard), resulting in a stopped sound, and the slightest lowering of pitch.



All other notes are not prepared.

The start of the piece also calls for some hand-stopping of notes, as indicated by diamond noteheads in the score: a bell-like glissando at the very start, and harmonic glissandi bars 15-29.

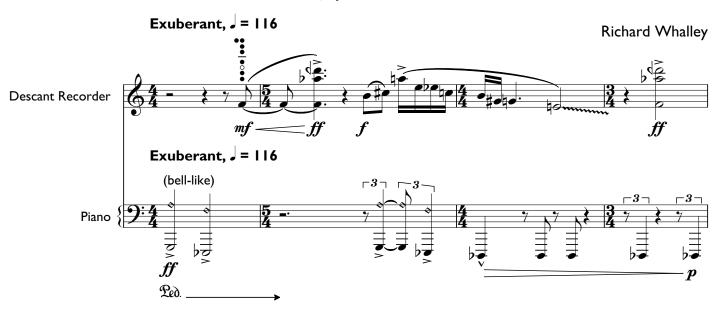
Programme note

Kokopelli is a fertility deity, venerated by some Native American cultures in the south-western USA. Petroglyphs of him playing the flute (which looks to me much more like a recorder), with his distinctive humped back, date from as far back as 750 to 850 AD. He is said to carry unborn children to women on his back, and also, through his music, to chase away winter and bring about spring. He is said to represent the spirit of music.

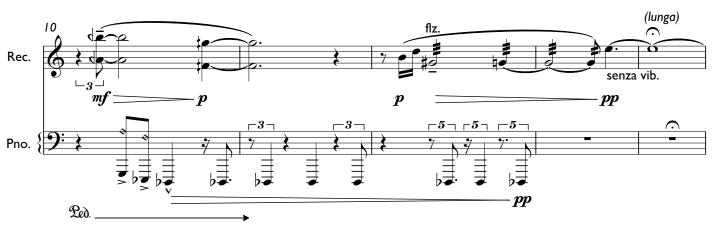
This piece, composed in celebration of John Turner's 70<sup>th</sup> birthday, contains a fertility of material, which reflects the fertility of musical activity that John is responsible for.

Duration: approx. 4 – 5 mins

## Kokopelli for John Turner









<sup>\*</sup> This can be played on the F an octave below, if one of the metal bars inside the piano makes it impractical to play at this register.

