

pete stollery

# **pichuco**

(2018)

for bandoneón and fixed media

# pichuco

## for bandoneón and fixed media

*Pichuco* was written for Eliseo Tapía.

The score is in C and is written for the normal 71 button bandoneon, with a range from C2 to B6, where C4 is middle C. The fixed media stave shows an approximation of the sound of the fixed media part and is meant for reference purposes for the performer only. The sound files stave gives an indication of when soundfile cues should be executed and this can be done by the performer via pedals or other controllers, or preferably by a sound technician who is in overall control of the mix of the live and recorded sound.


The bandoneon needs to be amplified so that its sound can blend with the fixed media part. Four microphones are needed as follows:

- mic 1 picks up the sound of the creaking of the bellows (fuelle).
- mic 2 picks up the sound of the buttons (teclas) of the instrument.
- mics 3/4 should be positioned either side of the instrument, to pick up the pitched sounds from the instrument.

The microphone signals should be summed to mono and panned centre and routed along with the stereo fixed media to two full-range loudspeakers placed either side of the player, about 6 metres apart. If more than one pair of stereo speakers is being used, the pitched bandoneon sounds should come from the two speakers either side of the performer with the fixed media and the sounds of the teclas and fuelle coming from all loudspeakers.

Special notations:

 Large diamond noteheads indicate sound coming from the creaking of the fuelle. These are amplified through mic 1. More detailed instruction is in the score.

 Crossed noteheads indicate the sound of the teclas, amplified through mic 2. These are notated on the top, middle and bottom lines of the stave, but any button can be used.

 Marcato, particularly strong accent achieved by banging the instrument on the knees.

The section between bars 86 and 125 is meant to be played as close as possible to what is notated, but it is not absolutely essential. What is important is that the intent of the writing is transmitted by the performer as closely as possible. This is part of the idea of the piece examining the differences between improvised (live by the player) and quasi-improvised (written) material during performance.

for Eliseo Tapia  
**Pichuco**

for bandoneón and fixed media

Pete Stollery

♩ = 60

0" 4" 8" 12" 16" 20" 24" 28" 32" 36" 40" 44"

bandoneón

\*1) □ \*2) ∇

*p* *ff* *p* *ff* *pp* *mf* *p* *f*

fixed media

creaks

sf1

sound files

48" 52" 56" 1'00" 1'04" 1'08" 1'12" 1'16" 1'20" 1'24" 1'28" 1'32" 1'36" 1'40"

13

band.

*pp* *mf* *ff*

f.m.

rumble/wind

chord

s.f.

\*1) The intensity of the creaks of the fuelle maps the dynamic profile, so *pp* is very little creaking and *ff* is a lot of creaking.

\*2) Change direction (open/close) of fuelle when necessary, but only at height of a crescendo.

band. 27 1'44" 1'48" 1'52" 1'56" 2'00" 2'04" 2'08" 2'12" 2'16"

\*3) thin, pure tone

gradual vib. accel.

*pp* *f* *ff* *pp* *mf*

f.m.

s.f.

band. 36 2'20" 2'24" 2'28" 2'32" 2'36" 2'40" 2'44"

From out of the tenor D#, produce a flourish with material gradually accelerating, leading to the G at 2'32"; again, slightly over the top.

*pp* *ff* *mp* *pp*

distinct

f.m.

s.f.

\*3) This solo passage needs to be very dramatic, theatrical and perhaps a little bit over the top.

2'48" 43

2'52" 2'56" 3'00" 3'04" 3

band.

f.m.

s.f.

*sfz* *sfz* *sfz* *sfz*

*pp* *pp* *molto vib.*

3'08" 48

3'12" 3'16"

band.

f.m.

s.f.

*sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

4

3'20"

3'24"

3'28"

Another flourish, similar to the one at 2'26", but this time more agitated and more frenetic, covering a wider range of pitch and dynamics.

sfz sfz sfz sfz sfz sfz

f.m.

s.f.

3'32"

3'36"

3'40"

3'44"

3'48"

3'52"

3'56"

4'00"

4'04"

4'08"

4'12"

4'16"

4'20"

4'24"

4'28"

band.

Respond to the material in the fm part, using percussive techniques - buttons, hitting the fuele as well as marcato. Mimic rhythmic patterns and build in intensity with the fm part up to 4'56". Play in gaps as well as with fm part.

54 \*4)

sf2

f.m.

s.f.

\*4) Using the clusters indicated, repeat the bracketed gesture at 3'28" and gradually increase the speed of these until interrupted by the fm part at 3'38"

band.

4'32" 4'36" 4'40" 4'44" 4'48" 4'52" 4'56" 5'00" 5'04" 5'08" 5'12" 5'16" 5'20"

pitches are indicative only

At 5'00", oscillate between two chords of performer's choice (avoid diatonic), moving the bellows in and out in rapid succession. Start with semiquavers and gradually increase the speed of the oscillation until as fast as possible by 5'16". As the speed is increasing, add more notes to each chord to build to dense clusters. After holding as fast as possible for 10", gradually decrease speed of oscillations, but unevenly, eventually reaching the vómito feel at 5'36". *s*

f.m.

s.f.

band.

5'24" 5'28" 5'32" 5'36" 5'40"

*rit.*

pitches in b85 are indicative only, as at 5'00"

start to slow down oscillations and turn into vómitos...

more and more laboured, each time...

[vómito]  $\text{♩} = 120$

*ppp* *sfz*

s f3

6

band.

87

5'42" 5'44" 3 3 5'46" 5'48" 5'50"

*f sfz pp sfz pp*

*f pp mp*

*f sfz mp*

f.m.

s.f.

sf4

band.

92

5'52" 5'54" 5'56" 5'58" 6'00" 6'02" 6'04" 6'06"

*sfz pp*

[vómito]

*ppp sfz pp*

*sfz ppp sfz*

f.m.

s.f.

sf5



6'08" 6'10" [vómito] 6'12" 6'14" 7

band. 100

*pp* *f sfz* *pp* *f* *pp* *mf sfz* *ff* *pp*

f.m.

s.f. sf6

6'16" 6'18" 6'20" 6'22" 6'24" 6'26"

band. 104

*sfz* *mf* *ff* *sfz sfz* *mf* *sfz* *p* *sfz*

f.m.

s.f. sf7 sf8

subito *pp* *ff* *sfz*

6'28" 6'30" 6'32" 6'34" [quasi vómito]

band. *mf* *p* *sfz* *f* *sfz* *f* *mp* *sfz* *p* *ff* *p*

f.m.

s.f. sf9

6'36" 6'38" 6'40" [vómito] 6'42"

band. *mf* *ff* *sfz* *mf* *ff* [vómito] *p* *sfz* *mf* *sfz* *ff* *sfz*

f.m.

s.f. sf10

6'44" 6'46" 6'48" 6'50"

band. 118

*sfz p* *fff* *sfz* *sfz* *ppp*

f.m.

s.f. sf11

6'52" 6'54" 6'56" 6'58"

band. 122

*fff sfz* *sfz* *sfz* *sfz*

f.m.

s.f. sf12

10

$\text{♩} = 60$

7'00" 7'02" 7'04" 7'06" 7'08" 7'10" 7'12" 7'14" 7'18" 7'22" 7'26" 7'30"

band. 126 *p*

f.m. creaks

s.f. sf13

Continue with button clicks only but gradually increase the density of clicks so that after 4 seconds, all fingers are playing as fast as possible, imitating the sound from the fm part. Then, gradually introduce pitches (single notes and clusters), whilst mapping the fm crescendo, until there is a mix of pitches and clicks by the end of the box; then gradually fade out into the texture of the fm part.

7'34" 7'38" 7'42" 7'46" 7'50" 7'54" 7'58" 8'02" 8'06" 8'10" 8'14" 8'18"

band. 138 *mp* soulful

f.m. chord continues

s.f. rumble

band. 150

8'22" 8'26" 8'30" 8'34" 8'38" 8'42" 8'46"

molto vib., grad. accel. grad. rit. \*5)

*mp* *p* *f*

f.m.

s.f.

band. 157

8'50" 8'54" 8'58" 9'02" 9'06" 9'10" 9'14" 9'18" 8<sup>va</sup>-9'22" 9'26"

*p* *mf*

molto vib.

f.m.

s.f.

spectral shimmering chord continues not exact pitches

\*5) Synchronise with the fixed media part, the pitches are not exact and some slippage in timing will not be a problem.

12

band.

9'30" 9'34" 9'38" 9'42" 9'46" 9'50" 9'54" 9'58" 10'02" 10'06" 10'10" 10'14" 10'18"

167(8)

Map the intensity of the rising fm part with continuous improvised material which starts at the low end of the instrument and moves through a series of vomitos, fuelle shakes and other gestures reflecting tension and ends up in the upper middle register of the LH. Make sure there is a variety of articulations.

f.m.

s.f.

intensity building

band.

10'22" 10'26" 10'30" 10'34" 10'38" 10'42" 10'46" 10'50" 10'54" 10'58" 11'02" 11'06" 11'10" \*6) 11'14"

f.m.

s.f.

high pitch in

\*6) Opening the fuelle with slightly lazy accent on each cluster.

11'18" 11'22" 11'26" 11'30" 11'34" 11'38" 11'42" 11'46" 11'50"

194 \*7)

band.

f.m.

s.f.

soulful

*mf*

*mp*

high pitch continues

low rumble

11'54" 11'58" 12'02" 12'06" 12'10" 12'14" 12'18" 12'22" 12'26" \*8)

203

band.

f.m.

s.f.

*mf*

*pp*

*ppp*

high pitch ends

\*7) Cloud of button sounds, played as fast as possible.

\*8) Gradually open the fuele as far as possible, with some vibrato or pitch fluctuation on the last dying sound - hold this position after the sound dies away for no less than 5 seconds.