pete stollery

pichuco

(2018)

for bandoneón and fixed media

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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.

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

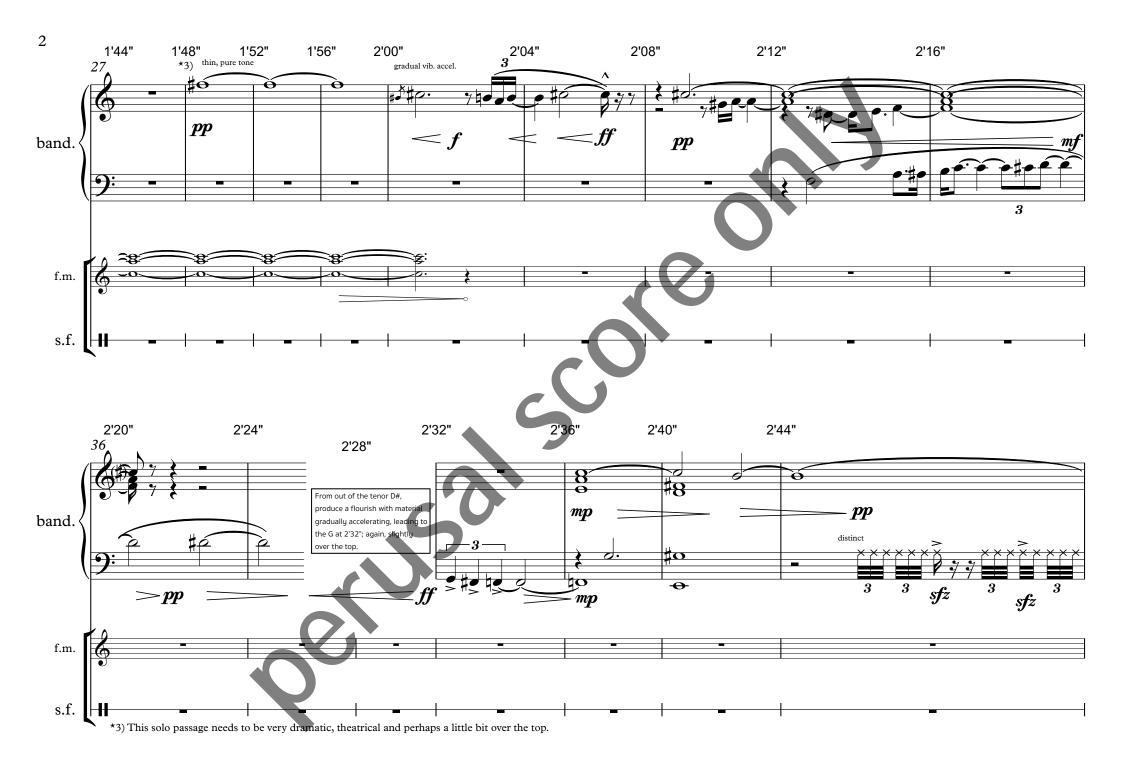
The section between bars 86 and 125 is meant to be played as close as possible to what is notated, but it is not absolutely essential. What is important is that the intent of the writing is transmitted by the performer as closely as possible. This is part of the idea of the piece examining the differences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

for Eliseo Tapía

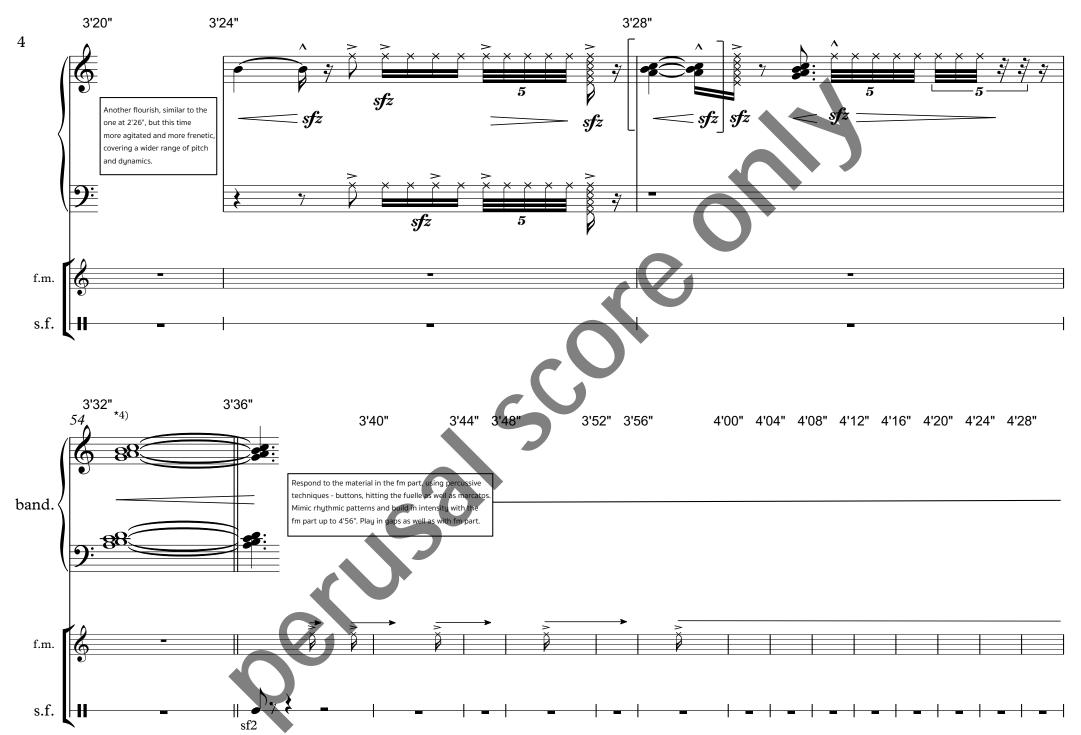


^{*1)} The intensity of the creaks of the fuelle maps the dynamic profile, so pp is very little creaking and ff is a lot of creaking.

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







*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"

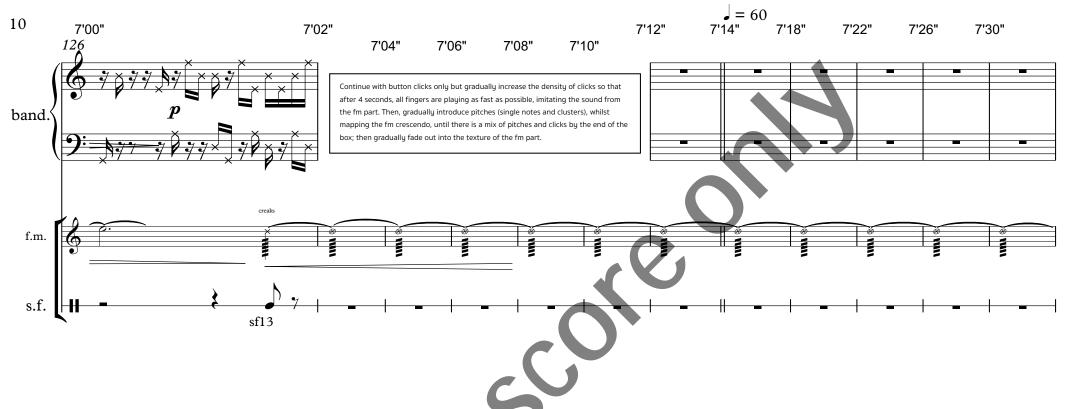


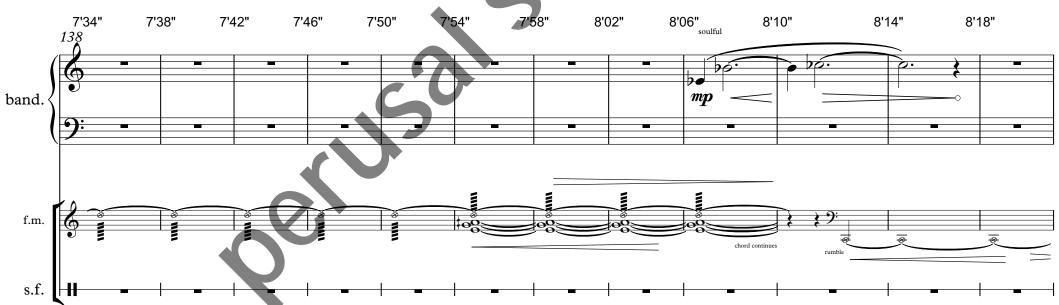


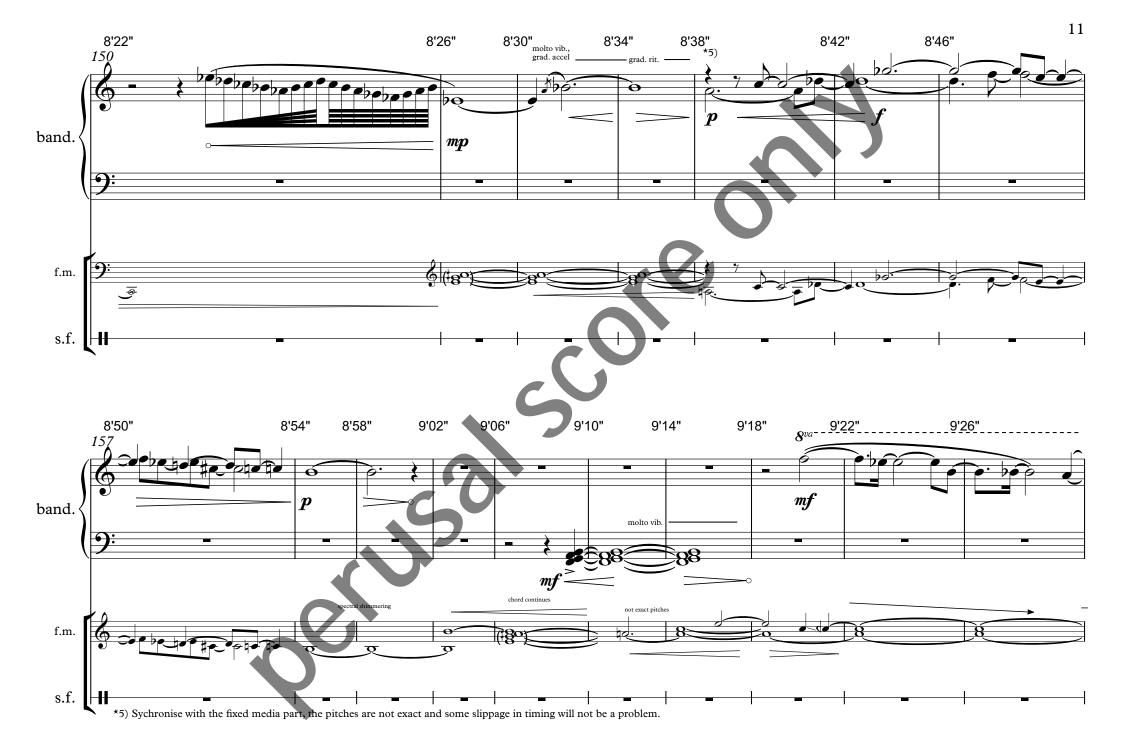














*6) Opening the fuelle with slightly lazy accent on each cluster.

