

pete stollery

pachuco

(2018)

for bandoneón and fixed media

pichuco

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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 fuele coming from all loudspeakers.

Special notations:



Large diamond noteheads indicate sound coming from the creaking of the fuele. 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.

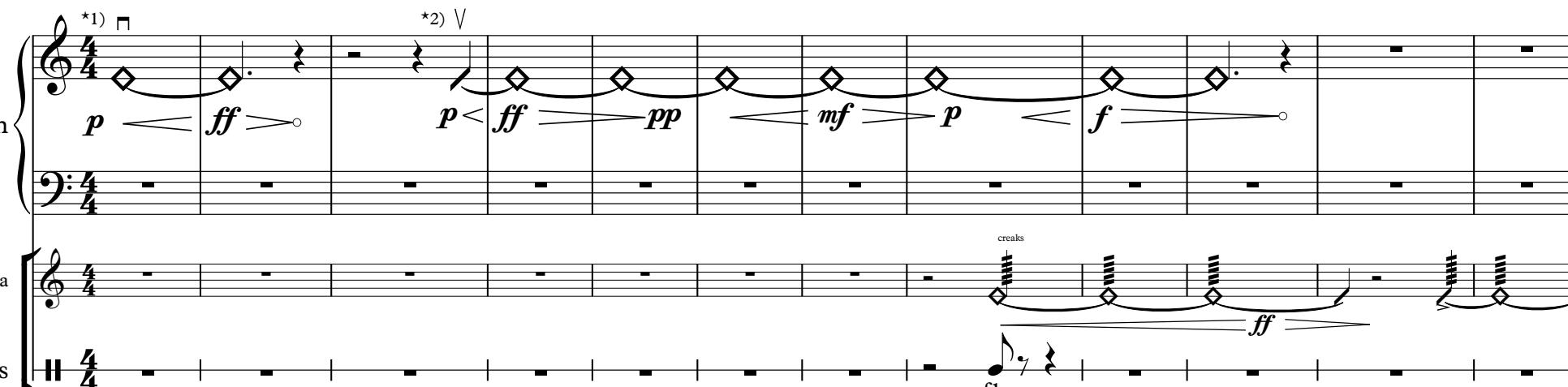
The section between bars 86 and 125 is meant to be played as close as possible to what is notated, but it is not absolutely essential. What is important is that the intent of the writing is transmitted by the performer as closely as possible. This is part of the idea of the piece examining the differences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

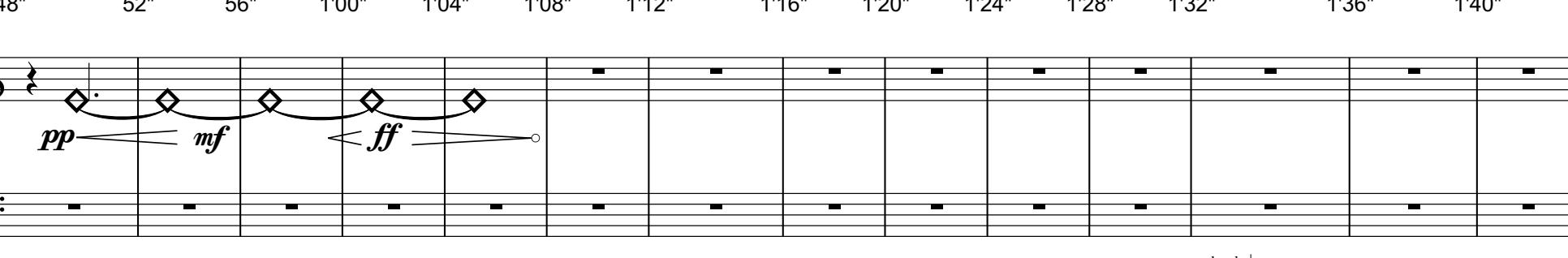
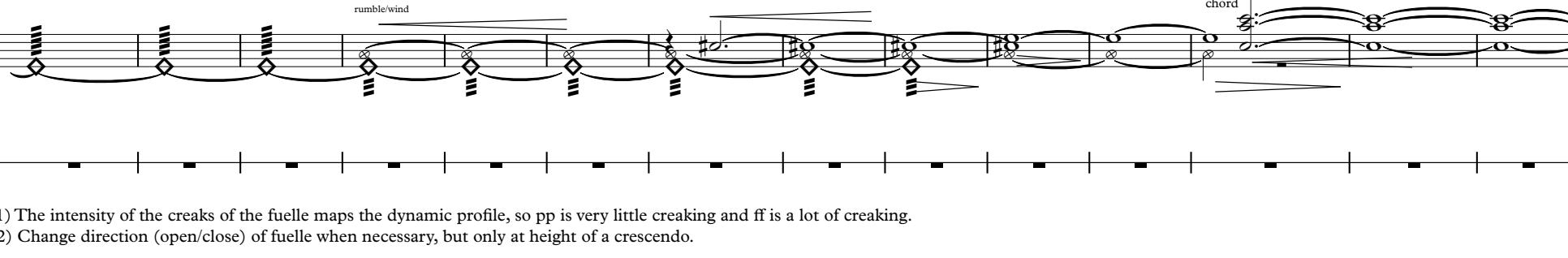
for Eliseo Tapia
Pichuco
 for bandoneón and fixed media

Pete Stollery

$\text{♩} = 60$

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

bandoneón { 
 $\text{♩} = 13$ 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"

fixed media { 
 sound files { 

*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.

2

27

1'44" 1'48" 1'52" 1'56" 2'00" gradual vib. accel. 2'04" 2'08" 2'12" 2'16"

*3) thin, pure tone

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

band.

f.m.

s.f.

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

3 3 sfz 3 sfz

band.

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

band.

5

sfp

2'52"

pp

2'56"

pp

3'00"
molto vib.

3'04"

3

f.m.

s.f.

This section of the score consists of five measures (measures 43-47). The top staff features a bassoon part with slurs and dynamics such as *sfp*, *pp*, and "molto vib.". The bottom staff features a bassoon part with slurs and dynamics like *sfz*. Measure 43 ends with a bassoon solo. Measures 44-47 show a transition with various dynamics (pp, molto vib.) and slurs.

3'08"
48

band.

sfp

< sfz

9

3'12"

sfz

< sfz

3'16"

sfz

< sfz

f.m.

s.f.

This section of the score consists of five measures (measures 48-52). The top staff features a bassoon part with slurs and dynamics such as *sfp*, *< sfz*, and *sfz*. The bottom staff features a bassoon part with slurs and dynamics like *sfz*. Measures 48-52 show a continuation of the bassoon parts with slurs and dynamics *sfz*.

4

3'20" 3'24" 3'28"

f.m.

s.f.

54 3'32" *4) 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.

f.m.

s.f.

Respond to the material in the fm part, using percussive techniques - buttons, hitting the fuelle 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.

sf2

*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"

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.

5'24" 5'28" 5'32"

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 5'40" $\text{♩} = 120$

ppp *sfz*

f.m.

s.f.

sfz

6

87

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

band.

f.m.

s.f.

sf4

92

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

band.

f.m.

s.f.

sf5

6'08" 100
 band. *pp*
f sfz pp <f
sfz f³
ff
sfz

f.m.
 s.f. *sf6*

6'16" 104
 band. *sfz*
mf
ff
subito pp *ff*
sfz
sfz *p*
sfz
sf7
sf8

f.m.
 s.f.

6'28" 110
band. *mf*
 6'30" *p* *sfs* *f* *sfs*
 6'32" *f* *>mp* *sfs*
 6'34" [quasi vómito] *p ff p* *sfs*

f.m.
 s.f.

sf9

6'36" 114 *mf* *ff sfs* *mf*
band. *ff* *sfs*
 6'38" *p* *sfs*
 6'40" [vómito] *p* *<sfs* *mf* *sfs*
 6'42" *ff* *sfs*
 sf10

f.m.
 s.f.

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

118
band.
f.m.
s.f.

sfz p fff
sfz sfz³ sfz ppp

sf11

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

122
band.
f.m.
s.f.

sfz fff sfz sfz sfz
sfz sfz sfz sfz

sf12

10

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

126

band.

p

f.m.

s.f.

creaks

sf13

7'12" = 60

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

138

band.

f.m.

s.f.

chord continues

rumble

150

band.

8'22" - 8'26" - 8'30" *molto vib., grad. accel.* 8'34" 8'38" **5)* 8'42" 8'46"

The musical score consists of two staves. The top staff, labeled 'band.', starts with a rest followed by a series of eighth-note patterns with various accidentals. It includes dynamic markings 'mp' and 'p', and performance instructions like 'molto vib., grad. accel.' and 'grad. rit.'. The bottom staff, labeled 'f.m.', features a bass clef and a key signature of one sharp. It contains eighth-note patterns with slurs and grace notes, and a dynamic marking 'f'. The score is divided into measures by vertical bar lines.

8'50" 8'54" 8'58" 9'02" 9'06" 9'10" 9'14" 9'18" 8^{va} 9'22" 9'26"

157

band.

f.m.

s.f.

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

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12

12

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"

band.

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, fuele 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

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"

band.

f.m.

s.f.

*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

band.

soulful

mf

mp

high pitch continues

low rumble

f.m.

s.f.

11'54" 11'58" 12'02" 12'06" 12'10" 12'14" 12'18" 12'22" 12'26"

203

band.

pp

high pitch ends

f.m.

s.f.

*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.