

Pichucho (2018)

Pete Stollery

For bandoneón and stereo fixed media /12'30"

Pichucho examines approaches to improvisation - as a method of generating musical material as well as in performance. Composers working with sound and technology often spend large amounts of time improvising in the studio with their source material in a "plastic" manner- transforming, reshaping, generating new material before laying it one side for future consideration and possible inclusion in a piece. Composer and researcher in the early days of electroacoustic music, Guy Reibel referred to this as *sequence/jeu* and the notion of "play" is an important aspect of this piece.

In 2015, I recorded the bandoneón (the "accordion" used in Tango music) of Eliseo Tapi, a renowned bandoneónist with a strong interest in new forms of tango as well the traditional. The session was a combination of me asking him to do make certain sounds and of him performing short improvisations. The mix of Eliseo as "expert" and me as "tourist" provided a very varied palette of sonic possibilities.

The piece explores sounds ranging from the creaking of the fuelle (bellows) to extended techniques (yeites) from tango such as *arrastre*, a strong accented upbeat and the even stronger *vómito*, using material derived from improvisations by Eliseo and material written in an improvisatory style.

Pichuco was created for Eliseo Tapia and is dedicated to him.