

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.

 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

fixed media

sound files

*1) □

*2) ∇

p < *ff* >

p < *ff* > *pp* < *mf* > *p* < *f* >

creaks

ff

sf1

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"

band.

f.m.

s.f.

pp < *mf* > *ff* >

rumble/wind

chord

*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*

3

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

3 3 *sfz* 3 *sfz* 3

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.

pp *pp* *molto vib.*

sfz *sfz* *sfz* *sfz*

Detailed description: This system covers measures 43 to 47. The piano part (band.) is written in treble and bass clefs. Measures 43-47 contain complex rhythmic patterns with accents and dynamic markings. Measure 43 starts with a forte-sforzando (*sfz*) dynamic. Measures 44-45 feature piano (*pp*) dynamics. Measure 46 includes the instruction *molto vib.* (molto vibrato). Measure 47 ends with a fermata and a final dynamic marking. The band part (f.m. and s.f.) consists of sustained notes in treble and bass clefs. Time markers are placed above the measures: 2'48" at the start, 2'52" above measure 44, 2'56" above measure 45, 3'00" above measure 46, and 3'04" above measure 47. A measure number '3' is at the end of the system.

3'08" 48

3'12" 3'16"

band.

f.m.

s.f.

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

Detailed description: This system covers measures 48 to 51. The piano part (band.) is written in treble and bass clefs. Measures 48-51 contain complex rhythmic patterns with accents and dynamic markings. Measure 48 starts with a forte-sforzando (*sfz*) dynamic. Measures 49-51 feature piano (*pp*) dynamics. Measure 50 includes the instruction *molto vib.* (molto vibrato). Measure 51 ends with a fermata and a final dynamic marking. The band part (f.m. and s.f.) consists of sustained notes in treble and bass clefs. Time markers are placed above the measures: 3'08" at the start, 3'12" above measure 50, and 3'16" above measure 51. A measure number '9' is at the end of the system.

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*

f.m.

s.f.

band.

54 *4)

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"

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

f.m.

s.f.

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" 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.

[vómito]

ppp *sfz*

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

more and more laboured, each time...

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

sfz

f.m.

s.f.

sfz

6

band.

87

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

f sfz pp sfz pp f pp mp 3 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"

[vómito]

sfz pp 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* *sfz*

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*

subito pp *ff* *sfz* *sfz*

f.m.

s.f. sf7 sf8

band. 110

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

mf *p* *sfz* *f* *sfz* *f* *mp* *sfz* *p* *ff* *p*

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

f.m.

s.f. sf9

band. 114

6'36" 6'38" 6'40" [vómito] 6'42"

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

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

f.m.

s.f. sf10

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

band. 118

sfz p fff sfz sfz sfz ppp

f.m.

s.f. sf11

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

band. 122

fff sfz sfz sfz

f.m.

s.f. 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"

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.

$\text{♩} = 60$

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

band. 138 *mp* soulful

f.m. chord continues rumble

s.f.

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^{va}-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"

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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 vómitos, 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.

soulful

mf *mp*

f.m.

high pitch continues

low rumble

s.f.

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

203 *8)

band.

mf *pp* *ppp*

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.