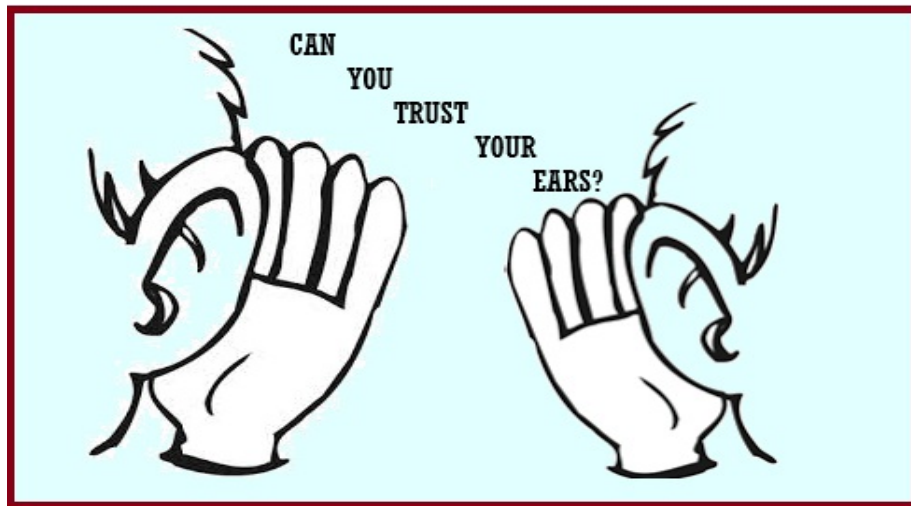


Soňa Vetchá

"Solo in Solo?"

for flute and EA tape



(inspired by auditory illusions..)

(2019)

performance notes:



INSTRUMENTATION:

acoustic flute (1)
EA tape (1) - fixed media
material of the electronics (samples of acoustic flute)

SETUP:

2 big speakers (stereo)
microphone on flute + little bit of reverbation
mix + cables

PERFORMANCE:

EA tape starts at the beginning of the piece and turns off at the end of the piece. In the score musical texture of EA tape is marked ("**EA track**").

The performer follows the orientation score and tries to coordinate his/her solos ("**SOLO**") with EA tape.

The performer is sometimes like a "disturber" or the "conductor" of the listener's variable perceptual process in time.

(The purpose of the piece is try to creat some kind of psychoacoustical study)

"Solo in solo?" (Can you trust your ears?)

Soňa Vetchá
(*1992)

EA Track
Introduction
(freely)

(echo + delay 1)

EA - flutes

pp *p*

note: ratios of rhythmical layers are indicative in whole piece.

7

Fl.

+reverb

mf *p*

13

Fl.

$\text{♩} = 185$

SOLO - acoustic flute

ff

19

Fl.

25

Fl.

31

Fl.

EA track

ff

37

Fl.

p

42

Fl. 1

Fl. 2

p

48

Fl. 1

Fl. 2

mp

ff

54

Fl. 1

Fl. 2

ff

59

SOLO

Fl. 1

Fl. 2

mp

65

Fl. 1

Fl. 2

p

70

Fl. 1

Fl. 2

p

EA track

75

Fl. 1

Fl. 2

ff

ff

80

Fl. 1

Fl. 2

p

p

SOLO

mf

84

Fl. 1

Fl. 2

ff

88

Fl. 1

Fl. 2

EA track

ff

92

Fl.

Fl.

Fl.

96

Fl.

Fl.

Fl.

100

Fl.

Fl.

104

Fl.

Fl.

echo + delay 2
graduell adding of layers (START)

108

Fl.

Fl.

112 +

Fl.

irregularly in time

115 +

Fl.

irregularly in time

118 +

Fl. *irregularly in time*

122

Fl.

p *ff*

126

Fl.

gradually adding of layers (STOP)

p *ff*

Fl.

mp

131

Fl.

p

Fl.

136

Fl.

ff *p*

Fl.

mf

142 SOLO

Fl.

p *f*

148

Fl.

154

Fl.

fff

160

Fl.

EA track

p

166

Fl.

ff

170

Fl.

174

Fl.

178

Fl.

182 *SOLO*

Fl. *ff*

Fl. *mp* *ff* *mp*

Fl. *mp* *ff* *mp*

187

Fl. *ff* *mp* *ff*

Fl. *ff* *mp* *ff*

192

Fl. *ff*

Fl. *mp* *ff* *mp*

Fl. *mp* *ff* *mp*

197

EA track

Fl. *p* *ff*

Fl. *ff* *mp* *ff*

Fl. *ff* *mp* *ff*

202 *simile*

Fl.

Fl.

207 *p*

Fl.

Fl.

212 *mp* *f* *SOLO* *fff* *fff*

Fl.

Fl.

Fl.

216 *p*

Fl.

221 *mf*

Fl.

226

Fl.

echo + delay 3

EA track

231

Fl.

235

Fl.

Fl.

Fl.

f

f

240

Fl.

Fl.

Fl.

244

Fl.

Fl.

Fl.

mp

p

248

Fl.

Fl.

Fl.

f

252

Fl.

Fl.

Fl.

257

Fl.

Fl.

Fl.

262

Fl.

Fl.

Fl.

Fl.

SOLO

fff

*delay+echo 4
all layers*

266

Fl.

Fl.

Fl.

Fl.

+
graduell adding of polyphonic layers *START* →

270

Fl.
Fl.
Fl.
Fl.

275

Fl.
Fl.
Fl.
Fl.

continue in a given manner

280

Fl.
Fl.
Fl.
Fl.

irregularly in time

285

Fl.
Fl.
Fl.
Fl.

STOP FADE OUT

EA track

echo + delay 5

p *mf*

290

Fl. *pp* *p*

296

Fl. *ff* SOLO

302

Fl.

308

Fl.

314

Fl. *mp*

echo + delay 6

320

Fl.

+ gradual adding polyphonic layers

327

Fl. *mf* *f* SOLO

332

Fl. *fff*

+ adding polyphonic layers 2

337

Fl. *mf* *ff* *mf* *mf*

Fl. +

irregularly in time

343

Fl. *f* *fff* 3 3 3

Fl. +

irregularly in time

349

Fl. *mf* *ff* *mf*

Fl. +

irregularly in time

Freely

Adding layers - type 3

Ea track - endless layering of all patterns, which were used in the piece
65sec.

