

The diagram shows three horizontal staves. The top staff is labeled 'elec.' and contains a series of dots: '[group] •', followed by three dots, then four dots, and finally a dense cluster of dots. The middle staff is labeled 'Oss.' and contains a wavy line. The bottom staff is labeled 'Gr.' and also contains a wavy line. A large bracket on the left side groups the 'Oss.' and 'Gr.' staves together.

Phrases become longer and more elaborate
(by repeating / prolonging / varying).
Also silences between phrases gets longer.
Alignment between instruments becomes more and more loose . . .



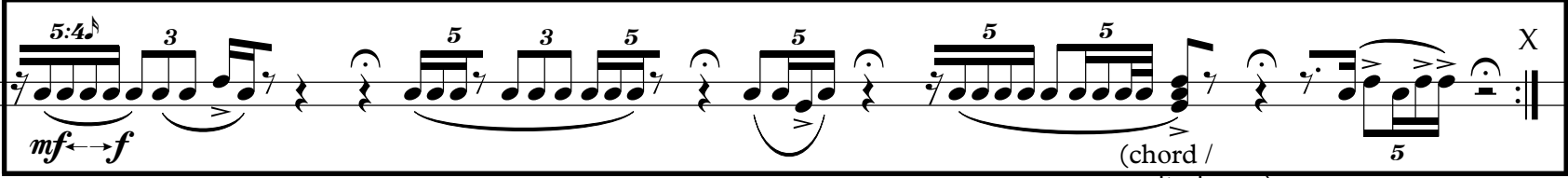
The diagram shows two horizontal staves. The top staff is labeled 'elec.' and contains a series of dots: '[group] •', followed by three dots, then four dots, and finally a dense cluster of dots. The bottom staff is labeled 'Gr.' and contains a wavy line. A large bracket on the left side groups the 'Gr.' staff.

. . . until the written material 'melts down', and becomes completely free . . .
(no more group-ossia division, but one collaborative texture)

long & slow tail, long grainDur

soloist: 0.beMatsav mesuyam → recBuf (group)

elec. [group] •

S. 

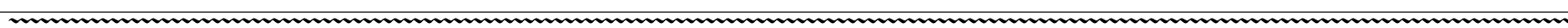
Gr. *p* ↔ *mf*
(free texture, accompanying soloist's main line)

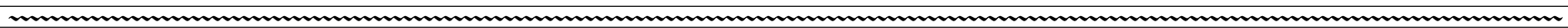


elec. [soloist] •

[group] • group: 3. haMila Midatiyut → recBuf (soloist) [group] •

→ many grains, dur very short.

S. 

Gr. 

Soloist: phrases become longer and more elaborate
(by repeating / prolonging / varying).
Also silences between phrases gets longer.
Alignment between instruments becomes more and more loose . . .

...until the whole structure becomes completely free
(and keep on improvising).

4

→ many grains, dur very short.

[soloist] [soloist: 1.recBuf (group)] [soloist]

elec. [group] .. [group: 4.recBuf (soloist)] [group] → single grains, dur long.

S. (soloist alone)

Gr.

((Group:)) ...and gradually takes shape, together in synch, repeating a few times more and stopping.



many & short → single grains, dur long.

[soloist] [soloist: 2.Laibowitz-Te'anat-al haDam] [soloist]

elec.

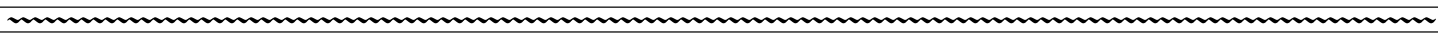
S. **SOLOIST CHANGE**
(some overlapping)

p (very occasional accents → elect.)

[soloist]

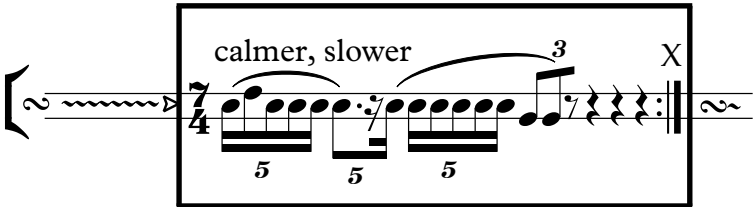
elec. group: play with 5.Kasher-beMatzav mesuyam / 6.Kasher-ze Lo orchey haDin / 7.Kasher-lo mevatlim / 4.recBuf (soloist), [group] ..

single / multiple (not too many) grains, dur medium.

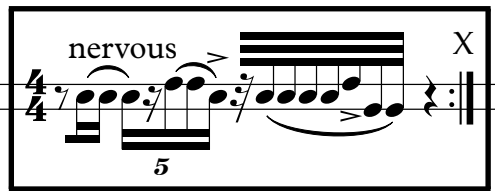
S. 

Soloist may or may not improvise, on top of-, or accompanying- group's action. Always in contrast to group's shorter sections (so, more stable textures, less change)

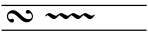
In groups of 2-3 players, sections overlap between the groups:
 (each process of free material → taking shape lasts max. 30")

Oss. 

Free, gradually taking shape into...
 ...(repeating 3-4 times together, and stopping)

Gr. 

Free, gradually taking shape into...
 ...(repeating 3-4 times together, and stopping)

etc. 

8 elec. [soloist] [group]

S. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Oss. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Gr. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

P

elec. [soloist] [group]

S. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Oss. $\frac{4}{4}$ $\frac{3}{4}$

Gr. $\frac{4}{4}$ $\frac{3}{4}$

Long pause

soloist: 3.Bennett

[soloist]

elec.

S.

Gr.

(only with electronic sounds 'tails')

P

Group: continue electronics' grains tail, imitating the same rhythm (one repeated sound/note for each <>)



[soloist]

group: 8.rightous woman

[group]

elec.

S.

Gr.

Soloist: Phrases become longer and more elaborate...

...until the whole structure becomes totally free.

SOLOIST CHANGE

Group stays alone, repeated notes groups (dynamics always < >), but now independently (not started off by electronics). Allow for silence between the figures.

10

soloist: 3.Bennett

[soloist]

.

elec.

[group] .

.

S.

The first system of musical notation is for a soloist. It consists of a single staff with a treble clef. The music begins with a series of eighth notes, some beamed together, with a '5:4' time signature above. This is followed by a measure with a '5' above and a slur. The next measure has a '5' above and a slur. The following measure has a '5' above and a slur. The final measure has a '5' above and a slur. The notation includes various articulations such as accents (>) and slurs.

Gr.

A horizontal line with a wavy, grainy texture, representing a grainy texture or noise floor.



elec.

[group] .

.

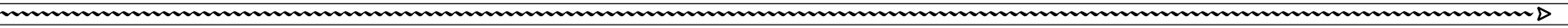
S.

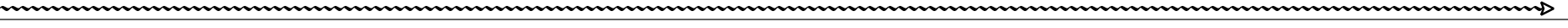
The second system of musical notation is for a soloist. It consists of a single staff with a treble clef. The music begins with a series of eighth notes, some beamed together, with a '5' above. This is followed by a measure with a '5' above and a slur. The next measure has a '3' above and a slur. The following measure has a '5' above and a slur. The final measure has a '5' above and a slur. The notation includes various articulations such as accents (>) and slurs. The system ends with a double bar line and a wavy texture line.

Gr.

A horizontal line with a wavy, grainy texture, representing a grainy texture or noise floor.

elec. [group]

S. 

Gr. 

Soloist: repeat just 3-4 times,
a fast process of structure becoming free.

Group: the same, repeated notes groups,
silence between etc.