

Experiment 1 (working title)

- Commissioned by Nikel Ensemble as a Duo piece for Saxophone and Percussion for the Tzlil Meudcan Festival in Tel Aviv, summer 2016.

- The work process included development of alternative notation to describe continuous irregular motion as a constant factor through which the rest of the compositional development occur.

- This notation system intended to free the composer from detailed local handling and help focus on the form of gestures and directionality of global processes.

This is done by the creation of a pallet of gestures described in the first page of the piece. This system free up the composer to choose any combination of items from the pallet which deals with directionality in terms of range, volume, pitch-color, speed and more. Like painter now the composer can "draw" the lines of her music freely and intuitively, shedding sonic colors and gestures on the sheet paper while maintaining a cohesive core material of the piece.

- The piece time unit is gestic. There is no meter, chronometrical count or any other form of time marking.

The speed of each gesture creates the time frame for the composition and is also based on the dialogue and communication between the two voices and their execution of the gestures and processes.

- Chaotic processes and emergence drive the work.

The musicians urge to continuously find order and control the time of events in what seems to be uncontrolled material. This creates surprisingly virtuosic gestures and intricate relationship between them. The uncontrolled continuum and attempt of the player to control the material and the relationship it cultivates between the two players help the immergence of fresh authentic moments on stage during the performance.