

The Body → 2 guitars 1 thermometer  
DEDICATED TO FRANCIS BAILE

HEAD

neck

shoulders

ARMS

LEGS

Penis

VAGINA

HANDS

FEET

time relative total length 12 mins

start ↓

2 guitars play fast

tracinations very small steps


HERMIA PROS TO

M  
F

HAFFTKA (2014)





from the bottom  Feet

2 guitars (one fretless) + improvisation small pizzicato notes

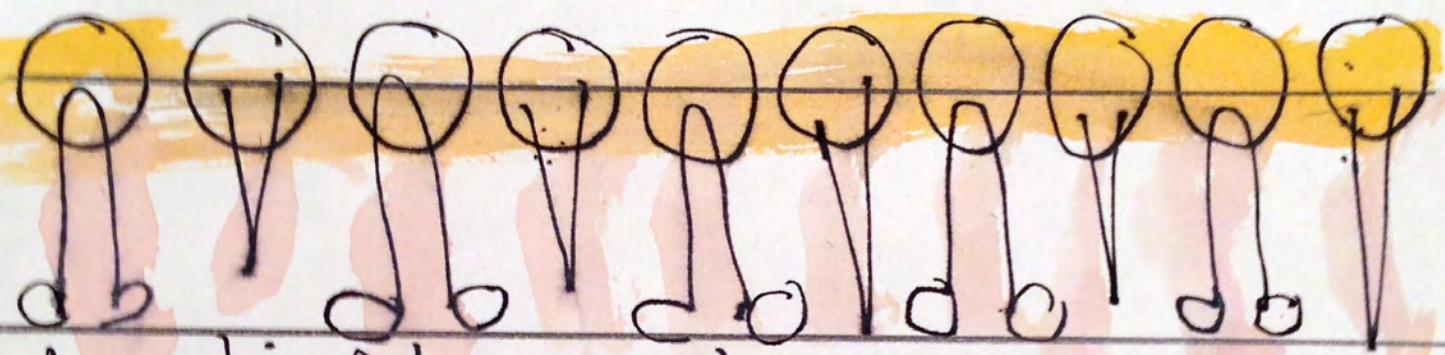
(2)

Approaching unity

Thenemini is like atmosphere in space where feet walk

Fretted Guitar Plays Leg ascending

Fretless Guitar Plays movement of legs

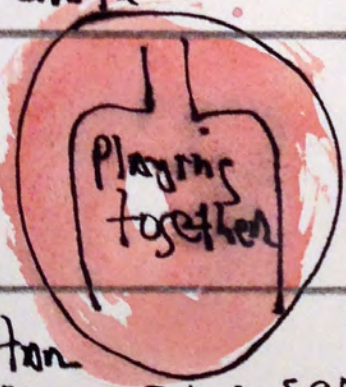


Alternating Between sexual organs

Guitar - male

Thenemini - female

Body



ARMS - Guitar

ARMS - Guitar solo separate

HANDS - Guitar & Thenemini together 1 at a time

HEAD

G minor  
D minor

Vamp fretless guitar  
explosion on fretted guitar  
in Dm Gm CREScendo

Thenemini ENDS with solo



every creator has a body: ideas are prompted by the body. Naturally, when we're concentrating on ideas, we think we're forgetting the body; we think the body is the submerged part of the iceberg, we look only at the world of ideas, which is visible. But there would be no ideas if there were no body. And that's the point of a new field, a new construction site for music: to work directly with sound, because we can store it in media and therefore work like a painter, or a visual artist. We work with a time span that has become space—because time stored in matter becomes space—but it is still time too. It has become a space traveled in time. Time is the costliest thing—because it's time from life, time from attention, time from blood flowing in our veins, it's the costliest time in the world! So when the music is over, it's very important to have a graphic representation enabling us to go over it in another tempo, to get a quick idea of the overall time it takes if we want to listen to it. For example, when you have a score, you can skim through it, look at a motif, linger, skip ten pages ahead, see how the motif returns—maybe not quite identically, not quite in its place—you can go back and forth, make comparisons; you're therefore disconnected from the listening time, you're looking at the music as if it were a program, a metro map. Before taking the metro, you look at the map; you say to yourself: there are different ways for me to get where I want to go. On the other hand, if I have to go to several places, I'll choose to start with such and such a stop, that way I'll make an optimal trip.