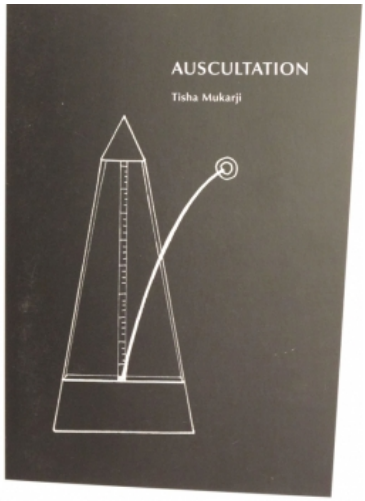

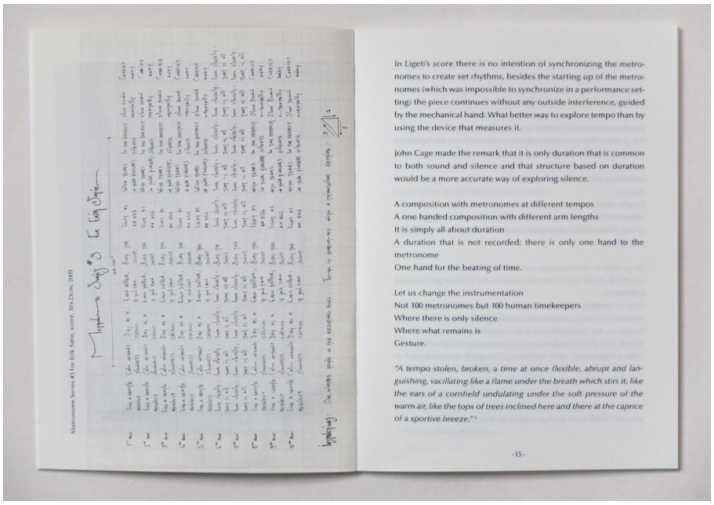

In Ligeti's score there is no intention of synchronizing the metronomes to create set rhythms, besides the starting up of the metronomes (which was impossible to synchronize in a performance setting) the piece continues without any outside interference, guided by the mechanical hand. What better way to explore tempo than by using the device that measures it.

John Cage made the remark that it is only duration that is common to both sound and silence and that structure based on duration would be a more accurate way of exploring silence.

A composition with metronomes at different tempos
A one handed composition with different arm lengths
It is simply all about duration
A duration that is not recorded; there is only one hand to the metronome
One hand for the beating of time.

Let us change the instrumentation
Not 100 metronomes but 100 human timekeepers
Where there is only silence
Where what remains is
Gesture.

"A tempo stolen, broken, a time at once flexible, abrupt and languishing, vacillating like a flame under the breath which stirs it, like the ears of a cornfield undulating under the soft pressure of the warm air, like the tops of trees inclined here and there at the caprice of a sportive breeze."

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Tisha Mukarji // **Auscultation** Vol.18/20 series "Art & Theory"

“One would expect that a book titled Auscultation would have a preface with several revealing and profound anecdotes on how the author was fascinated by rumbling stomachs and heartbeats, this is not the case! […] The text is an opening onto the term (‘auscultation’) rather than a closed package ready to deliver the mysteries of auditory phenomenon! I consider it an invitation to the reader and listener and add to that an ellipsis...” (Tisha Mukarji)

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