symmetry in (1) than in (2). On the other hand (2) is more economical (ten operations as against seventeen). It is this comparison that was chosen for the realization of Herma, a work for piano. Fig. VI-14 shows the flow chart that directs the operations of (1) and (2) on two parallel planes, and Fig. VI-15 shows the precise plan of the construction of Herma.

The three classes $A, B, C$ result in an appropriate set of keys of the piano. There exists a stochastic correspondence between the pitch components and the moments of occurrence in set $T$, which themselves follow a stochastic law. The intensities and densities (number of vectors/sec.), as well as the silences, help clarify the levels of the composition. This work was composed in 1960–61, and was first performed by the extraordinary Japanese pianist Yuji Takahashi in Tokyo in February 1962.
In conclusion we can say that our arguments are based on the following levels: