

C.O.M.M.E.N.T.A.R.I.V.M.

Riteet v Hinthu | LLZ | T. En. Lvr. o P. | T.Py.T. | M.qu Sh.rp
(Mutus Liber)

"Taetra et horribilis, abstrusa noctibus murmurata ad umbrarum
inferorumque colloquia. Sepulcrum horrores evocatio vel fantasmatum"

METALLON_{VL} METALLOURGEION

METAL DEITIES:

Secret des Secrets ChTh ChZ +OS

1981 Death ss The Horned God of the Witches, Venom Welcome to Hell, 1982 Mercyful Fate Mercyful Fate, 1983 Slayer Show No Mercy, 1984 Bathory Bathory, Sodom In the Sign of Evil, Celtic Frost Morbid Tales, Destruction Sentence of Death, Hellhammer Apocalyptic Raids, Paul Chain Violet Theatre Detaching From Satan, 1985

I don't think there is any gap between jazz and rock, both have the same common origins, we both come from the blues music, the spirituals and gospel, those are our roots. It's the same roots, so I mean I don't really recognize any distinction between the two. | Ian Carr.

Bulldozer The Day of Wrath, Possessed Seven Churches, Sepultura Bestial Devastation, Onslaught Power from Hell, Kreator Endless Pain, Necrodeath The Shining Pentagram, 1986 Sepultura Morbid Visions, 1987 Infernal Majesty None Shall Defy, Sarcófago I.N.R.I., Mortuary Drape Necromancy, 1989 Morbid Angel Altars Of Madness, Sagra-trakavashen Sexual Lust, 1990 Deicide Deicide, Blasphemy Fallen Angel Of Doom, 1991 Samael Worship Him, Beherit Dawn Of Satan's Millenium [...]

[...] African Music, Ethnic Music, Traditional Folk, Western Classical, Afro American, Country, Spiritual, Gospel, Blues, Bluegrass, Ragtime, Boogie Woogie, Jazz, Swing, Jump, Electric Blues, Bebop, Hardbop, Skiffle, Spasm, Juke, R'n'B, Soul, Doowop, Postbop, Rock, Blues Rock, R'n'R, Surf, Rockabilly, Free Jazz, Jazz Rock, Garage Rock, Acid Rock, Psychedelic Rock, Experimental Rock, Krautrock, Progressive Rock, Art Rock, Hard Rock, Heavy Rock, Doom Rock, Dark Rock, Occult Rock, Horror Rock, Punk Rock, Gothic Rock, Death Rock, Heavy Metal, Doom Metal, Punk Metal, Shock Rock, Hardcore Punk, Gothic Punk, Horror Punk, Speed Metal, Black Metal.

Think of Metal as Rock music inspired by Rock music. | Massachusetts Institute of Technology .

Metal (n.):

an undecomposable elementary substance. Metal is an element which was not directly created at the dawn of the Cosmos but instead metals are formed through collapsing stars, or nuclear reactions into a neutron rich stellar forge From Old French metal "metal; material, substance, stuff", from Latin metallum "metal, mineral; mine, quarry," from Greek metallon "metal, ore" (senses found only in post classical texts, via the notion of "what is found in the bowels of the earth"); originally "mine, quarry pit," probably a back formation from Metalleuein, Metalleia "to mine, to quarry," a word of unknown origin. From the Greek 'mateyo' verb 'to seek' (mathematics); 'half', in the middle, infra, between, and 'allon' from the Sanscrit root 'al' which means 'to go', 'to move', 'to go'. From the Latin 'meta to', between things, mixture. Figurative 'tone of voice'.

GODS OF METAL: THE FORGE AND THE CRUCIBLE

Primus in orbe deos fecit timor,
ardua caeli fulmina cum caderent
discussaque moenia flammis atque
ictus flagraret Athos; mox Phoebus
ad ortus lustrata devectus

humo lunaeque senectus et reparatus
honos, hinc signa effusa per
orbem et permutatis disiunctus
mensibus annus. Profecit vitium,
iamque error iussit inanis agricolas
primos Cereri dare messis honores,
palmitibus plenis Bacchum vincere,
Palemque pastorum gaudere manu.
Natat obrutus omnis Neptunus
demersus aqua Pallasque tabernas
vindicat. Et voti reus et qui vendidit
urbem iam sibi quisque deos
avidio certamine fingit. | Tito Petronio Nigro.

The ritual function of the smithy, the ambivalent character of the blacksmith and the links existing between the 'magical' mastery of Metal, the Forge, the Crucible, the blacksmith and the secret societies; the myths on the origin of Metals, mythico ritual complexes embracing the notion of genesis by means of the sacrifice, or self sacrifice of a god; the connections between the agricultural mystique, metallurgy and alchemy. Following upon this we shall be in a position to estimate the importance of these ideas in the establishment of alchemy. Whether the Metal had fallen from the heavenly vault or been extracted from the bowels of the earth, it was still considered to be charged with sacred power. Even among populations with a high level of culture we still find

this attitude of awe and reverence towards the Metal. By the primitives, iron tools were venerated even more. It was not a question of fetishism or of the worship of an object in itself or for its own sake; it was not a matter of superstition but a sacred respect for a strange object outside their own familiar world, an object coming from elsewhere and hence a sign or token of the 'beyond', a near image of the transcendental. This is evident in cultures which have long been familiar with telluric (i.e. non-celestial) iron, but the legendary memory of the 'heavenly metal' still persists as does the belief in its occult marvels. In addition to the inherent celestial sanctity of meteorites, we now have a terrestrial holiness shared by mines and ores. The blacksmith becomes the principal agent in this spread of myths, rites and metallurgical mysteries. This ensemble of facts introduces us to a vast new mental world. The alchemist, like the smith, is a 'master of fire'. It is with fire that he controls the passage of matter from one state to another. Primitive magic and shamanism both carry the notion of 'mastery over fire'. The alchemist, like the smith and like the potter before him, were reputed to be 'masters of fire'. And so in certain cultures, the smith is con-

sidered equal, if not superior, to the shaman. 'Smiths and shamans come from the same nest', says a Yakut proverb. 'The wife of a shaman is worthy of respect, the wife of a smith worthy of veneration', says another. And a third: 'The first smith, the first shaman and the first potter were blood brothers. The smith was the eldest and the shaman came in between. This explains why the shaman cannot bring about the death of a smith.' According to the Dolganes, the shaman cannot 'swallow' the soul of a smith because the latter protects it with fire; but on the other hand, it is possible for the smith to get possession of the soul of a shaman and to burn it in fire." According to the myths of the Yakut, the smith received his trade from the 'evil' deity, K'daai Maqsin, the master smith of Hell. He dwells in a house made of iron, surrounded by splinters of fire. K'daai Maqsin is a master of great renown; it is he who mends the broken or amputated limbs of heroes; sometimes he participates in the initiation of celebrated shamans from the next world: he tempers their souls as he tempers iron! According to another tradition, the ancestor of the Yakut, Elliei, was the first smith. Down to the ninth generation, a smith has supernatural powers at his com-

mand; he has no fear of spirits, which is why he dares to forge the objects of iron which adorn the shaman's costume (for the noise of iron keeps away evil spirits). Among all Siberian populations the smith has quite a high social standing; his craft is not looked upon as a commercial one; his is a vocation, something handed down from father to son and implying the possession of initiatory secrets. In Shignan and other regions of Pamir the smith's art is regarded as a gift from 'the prophet David', which is why the smith receives greater respect than the mullah. The smithy is venerated as a place of worship, and where there is no special house for prayers or assemblies, people foregather at the smithy. The 'prophet David' obviously came to be substituted for some celestial god or primitive civilizing hero. This emerges clearly from the Buriat beliefs. The Buriates likewise know of 'black smiths', in the same way as they divide their pantheon into 'white' and 'black' gods. Their shamans, too, are divided into black and white (good and bad). The 'black' smiths, who are under the protection of evil spirits, are held in special dread by the people; they are capable of 'eating' men's souls. During ceremonials they smear their faces with soot. Gods and guardian spirits of the Buriate smiths are not content merely to assist them in their work but defend them against evil spirits. The smiths have special rites. They sacrifice a horse, open its belly, and tear out its heart—a specifically shamanic rite. Nine young men play the role of Boshintoj's nine sons, and one man, incarnating the heavenly smith himself, falls into a state of ecstasy and recites a lengthy monologue in which he reveals how he in illo tempore sent his sons down to earth to civilize its human inhabitants. Then he touches the fire with his tongue. In the ancient custom the person representing Boshintoj would take in his hands a piece of iron that was being smelted as do today the shamans of Siberia and North America. The identification of shamanism with the art of the smith likewise appears in the ceremonial spectacles of certain shamanic initiations. In their dreams or initiatory hallucinations the future shamans watch themselves being torn to pieces by the 'demon'-masters of the initiation. Now these traditional spectacles entail, directly or otherwise, gestures, tools and symbols belonging to the sphere of the smith. During his initiatory sickness, a Yakut shaman has looked on as his own limbs have been detached and separated

with an iron hook by demons; after all kinds of operations (cleansing of bones, scraping of flesh, etc.), the demons have reassembled the bones and joined them with iron. Another shaman has had his body cut into small pieces by the Mother Bird of Prey who possessed an iron beak, hooked claws and iron feathers. Another, also during his initiatory hallucinations, has been rocked in an iron cradle. And finally, from a long autobiographical account by an Ava Samoyede shaman, we extract this episode. The future shaman, during his initiation sickness, saw himself penetrate to the interior of a mountain where he beheld a naked man operating a bellows. On the fire was a cauldron. The naked man seized the shaman with an enormous pair of tongs, cut off his head, sliced his body into small fragments and threw the whole lot into the cauldron, where it was left to cook for three years. In the cave there were also three anvils and the naked man forged his head on the third anvil, the one reserved for the best shamans. Finally he rescued his bones, reassembled them and covered them with flesh. According to another source, a Tungus shaman, during initiation, had his head cut off and forged with Metal pieces. It is also worth remembering that the shamanic

costume is loaded with iron objects, some of them being imitations of bones and tending to give him the appearance of a skeleton. From all that has been said, it would appear that the presence of iron in the body of the shaman plays a role which is to a certain extent similar to that of the crystals or other 'magic' stones among the medicine-men in Australia, Oceania and South America. It is known that the rock crystals with which he is fed, allow the Australian or Oceanian shaman to see spirits and souls, to fly in the air, etc., for he has assimilated in himself the celestial sacredness of the crystals which have fallen from the heavenly vault. A similar identification, this time with iron, can be discerned in certain Siberian shamanisms. This is not without significance; since iron is the preserve of the smith he thereby increases his magico-religious prestige. We have seen that the common origins of the sacredness of shamans and smiths is shown in their 'mastery over fire'. In theoretical terms, this 'mastery' signifies the attainment of a state superior to the human condition. What is more, it is the smith who creates weapons for heroes. It is not their material creation that matters but the magic with which they are invested; the smith's mysterious

art transforms them into magic tools. Hence the relationship, described in the epic writings, between smiths and heroes. Altheim observes that in the epic songs of almost all Mongolian tribes (and among the Turks too) the word for 'smith' (darkhan) signifies both 'hero' and 'free horseman'. The same writer stresses the military importance of the shamanic costume and drum, the former being a kind of Metal breastplate. Smiths sometimes rise to the level of royalty. According to certain accounts, Gengiz Khan was originally a simple smith; and the tribal legends of the Mongols link the smith's craft with the royal household. In the Iranian tradition the Kavi smith was the ancestor of the Kavya dynasty; one day he 'had fixed his leather apron to the end of a lance and in this way had raised the standard of revolt against the dragon-king. The simple skin apron became the royal banner of Iran.' Let us bear in mind this group of identifications: 'masters of fire', shamans, smiths, heroes, mythical kings (founders of dynasties). We do not intend here to embark on a study of the principles and methods of Alexandrian, Arabian and Western alchemy. It is sufficient for our purpose to single out very briefly certain alchemistic symbolisms and operations and to demonstrate their solidarity with the primitive symbolisms and techniques linked with the processes of matter. In our view, one of the principal sources of alchemy is to be sought in those conceptions dealing with the Earth Mother, with ores and Metals, and, above all, with the experience of primitive man engaged in mining, fusion and smithcraft. The 'conquest of matter' began very early, perhaps in the palaeolithic age, that is, as soon as man had succeeded in making tools from silex and using fire to change the states of matter. In any case certain techniques - mainly agriculture and pottery - were fully developed during the neolithic age. Now these techniques were at the same time mysteries, for, on the one hand, they implied the sacredness of the cosmos and, on the other, were transmitted by initiation (the 'craft - secrets'). Tilling, or the firing of clay, like, somewhat later, mining and metallurgy, put primitive man into a universe steeped in sacredness. It would be vain to wish to reconstitute his experiences; too much time has elapsed since the cosmos has been desanctified as a result of the triumph of the experimental sciences. Modern man is incapable of experiencing the sacred in his dealings with matter; at

most he can achieve an aesthetic experience. He is capable of knowing matter as a 'natural phenomenon'. But we have only to imagine a communion, no longer limited to the eucharistic elements of bread or wine, but extending to every kind of 'substance', in order to measure the distance separating a primitive religious experience from the modern experience of 'natural phenomena'. Not that man in primitive society was still 'buried in Nature', powerless to free himself from the innumerable 'mystic' participations in Nature, totally incapable of logical thought or utilitarian labour in the modern sense of the word. Everything we know of our contemporary 'primitives' shows up the weakness of these arbitrary judgements. But it is clear that a thinking dominated by cosmological symbolism created an experience of the world vastly different from that accessible to modern man. To symbolic thinking the world is not only 'alive' but also 'open': an object is never simply itself (as is the case with modern consciousness), it is also a sign of, or a repository for, something else. To take one example, the tilled field is something more than a patch of earth, it is also the body of the Earth - Mother: the spade is a phallus while still remaining an agricul-

tural tool; ploughing is at once a 'mechanical' labour (carried out with man made tools) and a sexual union prescribed for the hierogamous fertilization of the Earth - Mother. Although it is impossible for us to relive such experiences, we can at any rate imagine their effect on the lives of those who did experience them. The cosmos being a hierophany and human existence sacred, work possessed a liturgical value which still survives, albeit obscurely, among the rural populations of contemporary Europe. What is especially important to emphasize is the possibility given to primitive man to immerse himself in the sacred by his own work as a homo faber and as a creator and manipulator of tools. These primordial experiences have been preserved and handed down through numerous generations thanks to the 'craft - secrets'. When the general experience of the world had been modified as a result of technical and cultural innovations following in the wake of an urbanized civilization (that is, 'history' in the full sense of the word), the primordial experiences linked with a sacred cosmos were periodically given a new life by means of craft - rites and initiations. We have come across examples of initiatory transmission rites among miners, smelters and

smiths; in the West, they preserved, right up to the Middle Ages, and in other parts of the world, up to the present time, their primitive attitude vis a vis minerals and Metals. It was not solely a metallurgical or chemical operation, a technique or science in the strict sense of the word. African and Asiatic smiths who used analogous prescriptions with the known practical results, were not concerned with the mere practical aspect of the operations: they also had a ritual aspect. It would therefore be unwise to single out in those early beginnings of Graeco Egyptian alchemy the prescriptions for the 'colouring of Metals'; no craft, even in late antiquity, was a simple technique. However advanced the desacralisation of the cosmos was at that time, the trades still retained their ritual character, though the hierurgical context is not necessarily indicated in the prescriptions. The fact remains that historical documents allow us to distinguish three periods in the beginnings of Graeco - Egyptian alchemy: the period of technical prescriptions; the philosophical period, probably ushered in by Bolos de Mendes (second century B.c.) , and manifesting itself in the *Physika Kai Mystika* attributed to Democritus; and, finally, the period of alchemistic writings proper, that of the apocryphas, of Zosimos (third - fourth centuries A.D.) and the commentators (fourth to seventh centuries). Although the problem of the historical origins of Alexandrian alchemy is still unsolved, one could explain the sudden appearance of alchemical texts at the beginning of the Christian era as the result of the encounter of differing currents. On the one hand, there were the esoteric currents, represented by the Mysteries, neo Pythagorism, neo Orphism, astrology, the 'revealed wisdom of the East', gnosticism, etc. Currents arising from the work of cultivated people, the 'intelligentsia', and, on the other hand, those arising from popular traditions which acted as the custodians of the trade-secrets and the very ancient magical techniques. A similar phenomenon may be noted in China with the advent of Taoism and neo-Taoism, and in India with tantrism and Hatha Yoga. In the Mediterranean world up to the Alexandrian epoch these popular traditions carried on this primitive spiritual behaviour. The Hellenist Orient had inherited its metallurgical techniques from Mesopotamia and Egypt and it is well known that, starting with the fourteenth century of the present era, the Mesopotamians had perfected the assaying of gold. To

attempt to link up a discipline, which dominated the Western world for 2000 years, with attempts to counterfeit gold is to forge the extraordinary knowledge of Metals and alloys possessed by the Ancients. It is also to underestimate their intellectual and spiritual capacity. Transmutation, which was the principal aim of Alexandrian alchemy, was not, in the state of science as it then was, an absurdity, for the unity of matter had for long been a tenet of Greek philosophy. But it is difficult to believe that alchemy emerged from experiments undertaken to validate this tenet and to demonstrate experimentally the unity of matter. It is difficult to conceive of a spiritual technique and a soteriology rising out of a philosophical theory. On the other hand, when the Greek mind applies itself to science it evinces an extraordinary sense of observation and argument. Nevertheless, we should err were we to regard them as mere gold seekers, for the semi religious and mystical tone, especially of the later works, consorts ill with the spirit of the seeker of riches. We shall not find in alchemy any beginnings of a science. At no time does the alchemist employ a scientific procedure.' The texts of the ancient alchemists show 'that these men

were not really interested in making gold and were not in fact talking about real gold at all. The practical chemist examining these works feels like a builder who should try to get practical information from a work on Freemasonry'. It was the encounter with the symbolisms, myths and techniques of the miners, smelters and smiths which probably gave rise to the first alchemical operations. But above all it was the experimental discovery of the living Substance, such as it was felt by the artisans, which must have played the decisive role. Indeed, it is the conception of a complex and dramatic life of Matter which constitutes the originality of alchemy as opposed to classical Greek science. One is entitled to suppose that the experience of dramatic life was made possible by the knowledge of Graeco oriental mysteries. It is known that the essence of initiation into the Mysteries consisted of participation in the passion, death and resurrection of a God. We are ignorant of the modalities of this participation but one can conjecture that the sufferings, death and resurrection of the God, already known to the neophyte as a myth or as authentic history, were communicated to him during initiations, in an 'experimental' manner. The mean-

ing and finality of the Mysteries were the transmutation of man. By experience of initiatory death and resurrection, the initiate changed his mode of being (he became 'immortal'). Now the dramatic spectacle of the 'sufferings,' 'death' and 'resurrection' of matter is very strongly borne out in the very beginnings of Graeco Egyptian alchemical literature. Transmutation, the magnum opus which culminated in the Philosopher's Stone, is achieved by causing matter to pass through four phases, named, from the colours taken on by the ingredients: melansis (black), leukosis (white), xanthosis (yellow) and iosis (red). Black (the nigredo of medieval writers) symbolizes death, and we shall return again to this alchemical mystery. But it is important to emphasize that the four phases of the opus are already mentioned in the pseudo-Democritean *Physika kai Mystika* (fragment preserved by Zosimos) that is, in the first alchemical writing proper (second to first century B.c.). With innumerable variations, the four (or five) phases of the work (nigredo, albedo, citrinitas, rubedo, sometimes viriditas, sometimes cauda pavonis) are retained throughout the whole history of Arabian Western alchemy. Furthermore, it is the mystical drama of the God - his passion, death and resurrection - which is projected on to matter in order to transmute it. All in all, the alchemist treats his Matter as the God was treated in the mysteries; the mineral substances 'suffer', 'die' or 'are reborn' to another mode of being, that is, are transmuted. Jung has drawn attention to a text by Zosimos. Indeed, it is the conception of a complex and dramatic Life of Matter which constitutes the originality of alchemy as opposed to classical Greek science. One is entitled to suppose that the experience of dramatic life was made possible by the knowledge of Graeco oriental mysteries. It is known that the essence of initiation into the Mysteries consisted of participation in the passion, death and resurrection of a God. We are ignorant of the modalities of this participation but one can conjecture that the sufferings, death and resurrection of the God, already known to the neophyte as a myth or as authentic history, were communicated to him during initiations, in an 'experimental' manner. The meaning and finality of the mysteries were the transmutation of man. By experience of initiatory death and resurrection, the initiate changed his mode of being (he became 'immortal'). Now the dramatic spectacle of the 'sufferings,' 'death' and

'resurrection' of matter is very strongly borne out in the very beginnings of Graeco Egyptian alchemical literature. Transmutation, the magnum opus which culminated in the Philosopher's Stone, is achieved by causing matter to pass through four phases, named, from the colours taken on by the ingredients: melansis (black), leukosis (white), xanthosis (yellow) and iosis (red). Black (the nigredo of medieval writers) symbolizes death, and we shall return again to this alchemical mystery. But it is important to emphasize that the four phases of the opus are already mentioned in the pseudo Democritean *Physika kai Mystika* (fragment preserved by Zosimos) that is, in the first alchemical writing proper (second to first century B.C.). With innumerable variations, the four (or five) phases of the work (nigredo, albedo, citrinitas, rubedo, sometimes viriditas, sometimes cauda pavonis) are retained throughout the whole history of Arabian Western alchemy. Furthermore, it is the mystical drama of the God - his passion, death and resurrection - which is projected on to matter in order to transmute it. All in all, the alchemist treats his Matter as the God was treated in the mysteries; the mineral substances 'suffer', 'die' or 'are reborn' to another

mode of being, that is, are transmuted. It is known that every initiation comprises a series of ritual tests symbolizing the death and resurrection of the neophyte. In the shamanic initiations, these ordeals, although undergone 'in the second state', are of an extreme cruelty. The future shaman is present, in a dream, at his own dismemberment, decapitation and death. If one takes account of the universality of the initiation pattern and the close parallelism between workers in Metals, smiths and shamans; if one reflects that the ancient Mediterranean guilds of metallurgists and smiths very probably had at their disposal mysteries which were peculiar to them, one finally realizes that Zosimos's vision has its place in that spiritual universe which the preceding pages have attempted to interpret and define. And now one is in a position to measure the extent of the alchemists' innovation: they projected on to Matter the initiatory function of suffering. Thanks to the alchemical operations, corresponding to the tortures, death and resurrection of the initiate, the substance is transmuted, that is, attains a transcendental mode of being: it becomes gold. Gold, we repeat, is the symbol of immortality. In Egypt the flesh of the Gods was believed to be of gold. By

becoming God, the flesh of Pharaoh also became gold. Alchemical transmutation is therefore equivalent to the perfecting of matter or, in Christian terminology, to its redemption. We have seen that ores and Metals were regarded as living organisms: one spoke in terms of their gestation growth, birth and even marriage. The alchemists adopted and gave a new significance to these primitive beliefs. | Mircea Eliade

THE UNHEIMLICH

French writer Georges Bataille postulates that the sacred impulse, in its most primitive form, is sublimely other and thus abject. It cannot be managed, contained, or appropriated; the sacred abject, such as a dead body, is thus rejected (as abject) and venerated (as sacred) at the same time. As Bataille, Kristeva and Mary Douglas point out, the psychology of religion is deeply bound up with the will to purify the abject. Purification is an important form of spiritual work: it redeems alterity - in the case of the dead body, by providing it with a properly ritualized, thus purifying, burial - and in so doing admits the community or individual into a sacred space where the abject can do no harm.

In order for the sacred to peek through, therefore, abjection on some level must be involved in order for it to then be ritually purified. | Zachary Wallmark.

I do not know if you have ever thought about how the sacred born in your mind, why we have water that can be sacred, why we have the sacred lamb, we have sacred and the profane dances, the sacred and the profane book, sacred and profane love, etc. How does this antithesis arise? Can we desecrate something? Can we consecrate it? And the profaning? What is this profanation? As you know, they are mental works that have hundreds of thousands of years, and probably rest on elementary operations. When we have a subject, "I", "you", "it", for example, this subject could be mentally constituted through "positive values" (and everyone puts his own, "good, beautiful, true, just, powerful"), so we can put into practice both attitudes, since to profane we must first sacralize. The sacred and the profane do not exist outside of our mental operations. If I say "very good" or "goodest", something comes to mind. I attribute these positive values to a subject and as always in positive values I can "expand" my mental activity, go towards the "bearer", the "entity" or

what you want, which becomes "positive" in itself. "I love my chair, which is so comfortable". I But there is a possibility that the man once he has done this type of operation (of constituting mentally an entity with positive values) can "halt" in expanding these attributes, that is, he never reaches the "bearer", the "entity", but puts itself in contemplation, in adoration; it is a very simple mechanism that is not only born towards the "god", but towards anything; the homeland which is "sacred and inviolable" because I cannot reach the entity that "carries these values", I must stop first, in a distance that connotes sacralization, it is pure contemplation. Mentally "I stop", I arrest my direct fruition, my empirical experience. Think how many times you do it, faced with the sacredness of the king, the emperor, his throne above the people, stands in detachment, or the distance of the seven steps of the soldier from the colonel, they are all physical manifestations, practices of this mental situation. If once I "made" these values, I attribute them to the entity, but in expanding myself, in applying these categories, I stop my self, I suspend them and I enjoy this values but denying the expansion, sublimating them, here I have the sacred. If it had not been for this

"halt", this "suspension" that leads to using the values? I bring about by dissociating them from the entity, then it would be the normal "interest" for the things, love for things, love for world. To make a profanation I must first sanctify the entity, "suspending" my direct fruition of the values, remaining at the right distance, creating this sacred situation; but then, to defrock it, I need to continuing my "expansion" towards the entity, and return to enjoy directly the values that mentally connotes the entity, here I am now to cross the border, to violate the mystery of the mysteries, to desecrate the sacred. | Silvio Ceccato.

METAL AS DEIXIS

Metal holds an essential relation to the phenomenology of deixis. Suppose someone hears an unknown sign, like the sound of some word which he does not know the meaning of; he wants to know what it is... [this] is not love for the thing he does not know but for something he knows, on account of which he wants to know what he does not know. [T]he significance of the This is, in reality, a Not- this that it contains; that is, an essential negativity. The problem of

being - the supreme metaphysical problem - emerges from the very beginning as inseparable from the problem of the significance of the demonstrative pronoun, and for this reason it is always already connected with the field of indication. Deixis, or indication... is the category within which language refers to its own taking place. [T]he work of art does not simply refer to something, because what it refers to is actually there. We could say that the work of art signifies an increase in being. [...] Were I medieval rather than medievalist, my paper would perform a heretical allegorical exegesis of the opening of Black Sabbath's Black Sabbath as the appearance of Heavy Metal itself, personified by the mysterious figure who, escaping identification, points to the one who sees it, to me: What is this that stands before me? / Figure in black which points at me.' Here metal, its authenticity or self-authorization emblemized by the tautological terms of artist, song, and album, would signify an event unveiling the negativity of the mystery of oneself, the unbelievable brutality of the fact that one is, as the original evil of the world. So metal's very advent, an unpredictable / anticipated revelation of a more profound origin, would constitute a messianic opening -

think Sabbath's mystical fifth member - toward a world beyond this negativity, the experiential space for its seizure and sublimation. [...] Instead, i will pursue a similar argument in a different idiom, namely, that metal holds an essential relation to the phenomenology of deixis, a relation modeled in the opening scene of metal's originary song wherein indication is dramatized as pointing back on itself towards the one who indicates in such a way that the negativity of the question is restored to the negativity of the subject - the mystery, finitude, and acontextuality of their being - as its first and final ground. As an expression of the experiential structure of metal, of what metal first feels like, this scene shows metal as founded on an ecstatic experience of deixis's essential negativity and so suggests that metal finds itself, becomes and stays metal, as an insistent performance of the fact that we encounter things, the real presence of the this, only through negation. [...] Scott Wilson: metal is a music in which experience is privileged over knowledge or know-how as the path to joy that broaches, in headbanging heaven, the divine. [...] This is especially the case in a form like black metal which generally favours low cost and low fidel-

ity production values and a raw, cold sound. In black metal the ecstatic experience is reached in evacuating God, or indeed any other comforting name, from the space of the divine. As these words suggest, metal's atheological apophatic ecstasy is also explicable with reference to its capital rite, headbanging, the intimate opposite or countermovement of the head that bows itself in prayer. Where the mystic bows to God for the sake of his own God - performed decapitation, relinquishing the head that says God' as the final veil (ego) between the soul and God, the metalhead bows without bowing to nothing but metal, banging the head against itself, against its own abject presence. Headbanging, the gestural expression of metallic deixis as unprayer, conventionally accompanied by the manual horn that points impossibly to metal itself, is the perfect inverse of final mystical consummation. It is the ecstatic realization, not of God, but of the non-realization of God, the iterative and unceasing auto-decapitation of the being at the threshold who as Bataille says must throw himself headlong [vivant] into that which has no foundation and has no head. Headbanging is the maddening becoming - divine of the one for whom there is none to bow to. Headbang-

ing manifests the ritual structure of metal as essentially self-sacrificial. But how does metal deictically negate absence, something that is not thereto be indicated in the first place? How can deixis instrumentalize denial of what is not evident? Metallic deixis accomplishes this the only way it can be accomplished, by pointing to something absent in a manner that denies that there is anything to be pointed to, that is, by simultaneously pointing and denying that one is pointing, by pointing in denial of pointing's significance. [...] Metal as deixis is this touch, the rebellious appropriation of all significance for the irreducible event of its indication, as if the sign, forced to point back upon its own primal presence, would disclose a transcendent anti-ontotheological tautology, a heretically divine human tetragrammaton (I am who I am). So Nietzsche's Zarathustra says: for me how could there be something outside me? There is no outside! Forgetting that there is no outside, a special virtue of sonic experience, is not an enchanting illusion that there is an outside, but more simply and purely a suspension of the burden of consciousness that there is no outside, a putting down of the labor of negation, and hence an opening towards real experience of the

principle that the root of all pure joy and sadness is that the world is as it is. | Nicola Masciandaro.

HEAVINESS AND DISTORTION

The word tonality may describe any systematic organization of pitch phenomena in any music at all, including pre 17th century western music as well as much non western music. Since the early establishment of the western tonal music system, are largely explored the boundaries of that paradigm, with incursion into folk and ethnic music conceptions, are studies and re-conceived timbres and structures of the sound, developing and interest into various degree of noise. During the last two centuries we have witnessed to regular rejections and reconceptualizations of every parameter of music, from harmony, melody, and rhythm to music's production, reproduction, and relation to place, the question of how noise is apprehended established itself by necessity as the ground common to all other considerations. This at least must be true if music is understood to operate within a normative framework established by its history in such a way that any real innovation ruptures or exceeds that framework, passing over and

beyond it into an unknown field of possibilities. Within such a model, any real innovation is destined to start life as temporarily inassimilable noise. The continued emphasis on transgressing genre norms in contemporary music, where multiplicity is generally the rule, seems unwarranted. Jacques Attali argument that the designation 'noise' involves a cultural judgement on what is senseless or unmusical. Noise implies negativity and resistance and is received as an imposition. It is not to be mistaken for simple 'noises', neutral vibrations that exist for themselves oblivious to the psychology of perception. Rather, Paul Hegarty tends to locate noise in the short circuiting between noises and norms: it provokes something akin to a failure of hearing, and this can put noise in a position of sadistic mastery and subjection over listeners. Assuming that the distortion it's a specific degree of the art of noises that deal with a specific aesthetics of sound, include tuning, pitch, loudness, layering, spectral content and envelope. A reason little known for the electric guitar's distinct sound, is the inherent inharmonic spectrum of the strings that is created by its bending stiffness and winding (Zollner 2014). Frequency content a few hertz apart from the fundamental note

and its partials produce aperiodic "pseudo noise" creating a rough, or heavy, impression. The sound of the distorted electric guitar is particularly important for many metal genres, serves as a distinguishing marker. It contributes in a crucial way to the music's perception of heaviness. The potential of the guitar as a main distinguishing element of metal genres grounds from its perception of "heaviness". Although the guitar's relevance as a sonic icon and its function as a distinguishing marker of metal's genres have not changed in metal history (Walser 1993; Weinstein 2000; Berger and Fales 2005), the specific sound aesthetics of the guitar have varied substantially. [The elements that] determining heaviness are distortion (Berger and Fales 2005; Mynett 2013) and high volumes (Walser 1993: 45; Weinstein 1991: 23; Williams 2015) as a result of distortion's compression effect. Distortion simulates the conversion of the guitar from an impulsive to a sustained or driven instrument, and this transformation may be part of the acoustic correlate to the perceptual experience of heaviness" (Berger and Fales 2005: 194). Musicians used different tone altering techniques in the medium and high noise conditions, including styles of electric guitar

distortion, saxophone growling, shakuhachi noise techniques, and vocal "dist" tones (Borch, Sundberg, Lindestad, & Thalen, 2004). Research on "noise" and "noisy timbres" is helpful in understanding [the aesthetics of] guitar distortion. Many electric blues guitarists, including Chicago bluesmen such as Elmore James and Buddy Guy, experimented in order to get a guitar sound that paralleled the rawness of blues singers such as Muddy Waters and Howlin' Wolf. [Screaming is arguably one of the most relevant communication signals for survival in humans. Despite their practical relevance and their theoretical significance as innate and virtually universal vocalizations, what makes screams a unique signal and how they are processed is not known]. According to Juslin and Laukka's (2003, p. 803) "superexpressive voices" theory [musical instruments are processed by the brain as "superexpressive voices.], humans are likely to perceive similar affective connotations when hearing instrumental timbres. [This indicates that the pleasantness of distorted noisy sounds might be influenced by our evolutionary origin; associations based on human experiences of "distorted" vocal expression]. Screaming is arguably one of the most relevant communication signals

for survival in humans. Despite their practical relevance and their theoretical significance as virtually universal vocalizations, what makes screams a unique signal and how they are processed is not known. [Using] acoustic analyses, psychophysical experiments, and neuro imaging to isolate those features that confer to screams their alarming nature, and we track their processing in the human brain. Using the modulation power spectrum (MPS), a recently developed, neurally informed characterization of sounds, we demonstrate that human screams cluster within restricted portion of the acoustic space (between 30 and 150 Hz modulation rates) that corresponds to a well known perceptual attribute, roughness. In contrast to the received view that roughness is irrelevant for communication, our data reveal that the acoustic space occupied by the rough vocal regime is segregated from other signals, including speech, a prerequisite to avoid false alarms in normal vocal communication. We show that roughness is present in natural alarm signals as well as in artificial alarms and that the presence of roughness in sounds boosts their detection in various tasks. Using MRI, we show that acoustic roughness engages subcortical structures critical to rapidly appraise danger. Altogether, these data demonstrate that screams occupy a privileged acoustic niche that, being separated from other communication signals, ensures their biological and ultimately social efficiency. Although the thin line between music and noise is culturally and situationally determined, and depends upon a wide range of variables, it is accurate to say that shakuhachi players inside and outside Japan consciously cultivate noise techniques and understand them as such. Classical shakuhachi honkyoku, the music of the komuso monks, has certain technical and stylistic features that predispose it to resist being heard as music. The first consists of an arsenal of playing techniques more closely resembling noise than musical sound. Kaoru Kakizakai, a renowned player based in Tokyo, explains: “when we want to express something deep, strong, and hard, we use noise” (personal conversation with Kakizakai, 15 November 2010). He goes on to say that there is a “big possibility of sound” in Japanese music, but not all sounds are, strictly speaking in the Western sense, “musical”. Noise techniques vary widely and include this greatly abbreviated list: “bamboo grass blowing” (sasane), a breezy tone infused with breathy noise; “thrashing breath”

(muraiki), an explosive rush of air; koro-koro, a bobbling rhythmic effect best understood by its onomatopoeic name; tamane, an avian-sounding tremolo effect akin to flutter tonguing; "voice of the wind" (fuusei), a high, piercing wail; "rain drops" (amadare), a waterfall like swoop, and so forth. In addition to such specific techniques, shakuhachi playing involves a number of body instrument interactions that lead to disruption of timbral purity, including meri notes, which produce an occluded, "gloomy" sound. Taken together, techniques like these are described as possessing a quality called sawari, translatable in this context as "roughness" or "noise." Musicologist Eishi Kikkawa, contemporary classical composer Toru Takemitsu, and many others have noted that sawari is an essential concept in Japanese musical aesthetics and plays a major role in the shakuhachi sound ideal, which values qualities of roughness, hissing, and "dirt." In shakuhachi music, no ontological distinction is made between the sound of humans and the sound of nature. The "noisy" sawari sound - the outcome of material encounter between the player's body and the bamboo - represents the sonic unification of music (the organized sound of people) and environmental

sound. In fact, sawari literally means "touching," an apt description of the rubbing, overlapping closeness - indeed, non distinction - of these two sound concepts. This aesthetic predilection towards the sounds of nature is ubiquitous in all Japanese arts, examples of which abound in classical literature (including the eleventh century Tale of Genji), noh theater, and woodblock prints (ukiyo-e) (Kikkawa 2004:87-88). But nowhere is this ideal more apparent than in the shakuhachi. Many shakuhachi noise techniques are a form of nature mimesis, from the rush of the muraiki technique, which is supposed to sound like wind blowing through a bamboo grove, to tamane, which was developed to mimic the sound of nesting cranes. These effects and others draw humans into an intimate dialogue with the environment; indeed, the concept presupposes the complete lack of distinction between the two. The shakuhachi plays at the borders of music and noise, and human intentionality and environmental sound, ultimately collapsing these binarisms. Steven Feld puts it in a different context: "the music of nature is heard as the nature of music" (quoted in Matsunobu 2009:10). Noise techniques and embodied sawari engagement between player

and bamboo manifest the blurry line separating music from nature. They also reflect the recurring philosophical fuzziness over the very definition of the shakuhachi: is it *gakki*, a musical instrument, or *houki*, a spiritual tool that helps align us with nature? Different players orient themselves in different ways along the spectrum of “music” and “non-music.”

“Non-Musical” Shakuhachi: Two Cases

Tokyo based Kentaro Idemitsu is a vocal proponent for reclaiming what he calls the “old style of shakuhachi music regardless of how the public reacts.” To this end, he plays only raw, unlacquered (*ji-nashi*) flutes that sound like “howling wind,” not music (Matsunobo 2009:82). Next to his public performance venues, he displays a calligraphy sign reading: “this is closer to a piece of bamboo than a musical instrument, used as a religious tool for self cultivation.” Idemitsu states he does not want to make “human made music,” preferring instead to focus on breathing and sound production. To Idemitsu, the word “music” is synonymous with being “crafted and contrived”; it is a mark of “manipulation” and artifice, pretension, “sexiness and seduction” (*iroke*). Addressing those who view the shakuhachi from a musical orientation, he remarks,

“although people say that the shakuhachi expresses the sound of wind, many people still play it too beautifully as music.” With students, Idemitsu practices a form of playing called *detanari*, “as it comes out,” which emphasizes purely the act of blowing without regard for crafting the resulting sound. He calls this *kenkabuki*, “fighting blowing,” and by this method deters students from *kireibuki*, “playing beautiful tones,” which he believes spoils the breath. “The process of producing the sound was more important than the production of that sound” (Tsukitani). The central aim of shakuhachi is not the production of music, which entails tonal control, formal structures, pitch manipulation, and perhaps eventually, audiences. Without a listener, who is to judge whether a player is “good” or “bad”? Does this even matter? Indeed, because the non music orientation privileges private contemplation of the “single sound” over musical performance for an audience, the question of “good / bad” is rendered moot. Nobuhisa Hanada, a contemporary player, puts it like this: “Just as a baby or a person sound asleep breathes naturally, in essence there is no good and bad in shakuhachi playing. A player who is said to be good is one who has

abandoned all technique. A poor player is one who tries to play skillfully. Eccentric mid twentieth century shakuhachi player and Zen monk Watazumi Doso exemplifies this attitude as well. Watazumi: "You all have to give up the idea of wanting to become good or great at music". He also frequently told students, "if it sounds like music, you're doing it wrong". This non musical orientation is patently audible in his recordings. Watazumi's style is defined chiefly by breath control and power. Smoothness, tuning, clarity of tone, and other "musical" attributes are not prioritized in his system (watazumido); in fact, they are openly stigmatized. This lends many of his recordings a quality of chaotic immediacy, a patina of noise, and a disregard for conventional musicality that strikes many as defiantly anti musical. | Zachary Wallmark | Jan-Peter Herbst |

ANCESTORY ROOTS

"Rock'n'roll" is a word from the depth. Each of its parts is both verb and noun. "Rock," the noun (Rock the noun!), is a most basic object. Hard. An object word that defies scale – it can fit into your hand, a rock, or it could be the whole planet. While as a verb, it

leaps from the sturdiness of its noun definition into movement, back and forth, oscillating, going from yin to yang and back again, rocking. "Roll" is sweet, as a noun. Lush. Soft. | A.A.V.V.

To get a sense of the religious importance of polyrhythms in popular music, consider their religious significance in Afro Atlantic spirit possession rituals, where polyrhythmic music accompanies community celebration, healing, and altered states of consciousness generally categorized as trance. Along those lines, it is helpful first to distinguish spirit possession trance from shamanic trance. Afro Atlantic traditions involve complete identification (usually involving the amnesia of the possessed), in contrast to more meditated experiences of communion with spirits (e.g., mystics and mediums) or inspiration from spirits (e.g., saints and poets). A spirit possession trance is occasioned by music that others are playing, since it is difficult to play music for oneself when one's "self" is possessed. Shamans do not lose consciousness and are thus capable of playing the music that occasions their trances. In Western music theory, listeners are trained to hear the co-occurrence of meters in a way that treats one meter as the nor-

mal or regular background against which the other meter strikes (syncopation: syn, "together" and koptein, "striking"), playing out some abnormal or irregular beat, that is, the "off-beat." Such a co-occurrence of even and odd meters is called hemiola, wherein the odd even ratio is typically expressed as "two against three" or "three against two." The juxtaposition of meters is thus reduced to a hierarchy of normal / abnormal, similar to how trances, such as mystical union and glossolalia (speaking in tongues), are not considered "normal" by the majority of practitioners of Western religions. An analogous subordination of trance to normal consciousness occurs in the dominant paradigm of modern psychology, where waking, rational consciousness is normalized, relegating altered states of consciousness to an abnormal status. Indeed, the very term "altered states" presupposes some normal, unaltered state against which altered states strike. Afro Atlantic traditions [like the hypnosy's researches] do not neatly separate a normal from an altered consciousness, nor do they reduce polyrhythms to the striking together of a normal and abnormal meter. They affirm the ongoing alternation or liminal interplay of what are hastily called opposites.

The interplay between different meters reflects other zones of interplay: between humans and spirits, between amnesiac and waking consciousness, between partying and healing, and more. Polyrhythmic complexity deconstructs the musical hierarchy of syncopation, and the accompanying trances deconstruct religious and psychological hierarchies for which trance is an abnormal or pathological state that should be separated from normal social functions, such as healing and community building. The multistable ambiguity of the cross-rhythms implies the constant possibility of crossing between two pulse or three pulse meters. Whereas Western musicians count the passing of beats in an abstract order (e.g., 1-2-3-4), African cultures do not understand time in terms of an abstract succession of mutually exclusive points in time. If you ask a drummer in a Santería ceremony to tell you when the first beat of the repeating sequence occurs ("Where's the one?"), the drummer will tell you to listen to the clave, which refers to a rhythmic pattern and a percussion instrument resembling a pair of sticks. The clave is a repeating pattern with no determinate beginning or end, just a multistable ambiguity, in short, a groove.

There is no "one," no first beat in the sequence, indeed no abstract sequence at all, just a groove. Similarly, if you ask a Candomblé practitioner where the sacred begins and the profane ends, the practitioner would have to figure out a way to tell you that the spirits (orixás) are everywhere, such that religion does not operate under sacred/profane hierarchies. The legacy of Afro-Atlantic rhythms in popular music is not just an acoustic or aesthetic legacy. It is an entrancing legacy — the inheritance of a cross-rhythmic complexity that is indicative of a religious participation in the world, a dynamic and open-ended participation in the intersection and interpenetration of opposites like sacred / profane, awake / entranced, dancing / healing, possessor / possessed, self / other, and more. Furthermore, that legacy is a legacy of religious oppression. Throughout the slave trade and the colonial period, Afro - Atlantic traditions were not considered secular or non religious. Their rhythms and trances were more often considered evil and diabolical, as Birgit Meyer indicates in *Translating the Devil*. Popular music shares this legacy, however implicitly. Of course, there are differences; I would not want to classify rock music as Diaspora

traditions alongside Candomblé and Santería, and I would not simply equate their struggles. Nonetheless, many expressions of rock music enact the same entrancing legacy, blending multiple meters in complex grooves and blending multiple states of consciousness in any listener who is willing to participate. If that seems like an overstatement, then experiment: go to a concert, and find out for yourself. Go, and let go. Even if you've got it already, "the devil" will get you. | Sam Mickey.

THE RULE OF POSSESSION

Nganga, Cargas, Nkisi, Nkondi.

[In the 'Book of the Law' by Aleister Crowley narrates of Hadit (the movement) and Nuit (the matter); subsequently it is revealed the son of the primeval gods, Arpocrates, the "Higher Self" (or the Holy Guardian Angel) of the man who, when silently revealed, through his messenger Aiwass, and becomes "triumphant", takes the form of the twin of Arpocrates, Ra - Hoor - Kuit]. Voodoo is a religion that evolved in the Americas from West African Vodun, originated among the Fon-Ewe people of the former West African Kingdom of Dahomey, a country known today

as Benin. The defining Voodoo experience — possession — is the source for the idea in the blues (and later in rock 'n' roll) that a musician's highest attainment is to connect with the soul, and be so possessed by this connection that it animates and drives his or her performance. In the ceremonies of Voodoo there is no audience. Some may dance and some may watch, but those roles may change several times in a ceremony, and all are participants. The chanting, drumming, singing and dancing of Vodou ceremonies are efforts to reach higher levels of consciousness. The priest or priestess attempts to invoke the loa to descend the centerpost of the hounfour (temple) and possess or "mount" members of the congregation. A Lwa or L'wha will only descend to ride the body of the worshipper prepared to attain a state of ecstasy. African metaphysics first became subsumed in the music. A secret within the music instead of the object of the music. A possibility embodied by the music, instead of the music existing strictly as this metaphysics' technique. Vodou arrived in Louisiana in 1800 in the form of Marie Laveau, a Haitian who had played an important role in the Haitian revolution. In 1809, Vodou arrived in New Orleans en masse when

Haitian slave owners who had escaped to Cuba with their slaves during the Haitian revolution were expelled from Cuba. African metaphysics distilled by American circumstances into a new musical form played on European instruments with African simultaneity in an American marching band lineup, fostered by Marie Laveau. Here was a metaphysics finding, for the first time, an authentically American voice. Buddy Bolden started to play was American music. Within thirty years its impact would make an American tune instantly distinguishable from a European tune, no matter how strait-laced the music. "His ability of playing had one indispensable feature, 'the trance.' He had the ability," wrote Harnett Kane in 1949 from descriptions of people who'd been there, "to immerse himself into the music until nothing mattered but himself and the cornet in fast communication". The histories of jazz and rock 'n' roll are usually considered separately, yet when taken together they tell a very different story. It is the story of how the American sense of the body changed and deepened in the twentieth century — how Americans began the slow, painful process, still barely started now, of transcending the mind - body split they'd

inherited from European culture. Music historians have usually treated jazz separately from the stream that combines blues, rhythm and blues, and rock'n'roll, so they've failed to see the full scope of what happened musically in the years after the Second World War. By 1930, African rhythm – not African beats, but European beats transformed by the African – had entered American life to stay. Which is to say, the technical language and the technique of African metaphysics was a language we were all beginning, wordlessly, to know. The dialectic had been joined. Elvis was the first product of African metaphysics in America which the official culture could not ignore. The Voodoo rite of possession by the god became the standard of American performance in rock'n'roll. | Debra Devi, Michael Ventura.

EVOLUTIONARY ROOTS OF PROTO BLACK METAL

Bwiti (or Bwete) is an initiatory rite originating from the Mitsogo and Apinzi populations of central Gabon. The Mitsogo tribe Indigenous to Gabon that spans back over a thousand years and follows

the Dissumba Bwiti tradition, the mother of all Bwiti, a death initiation ceremony. For this purpose the pygmies use the root of the Iboga shrub. The bwiti has its roots in Tsogho and Pindji ethnic groups traditions. Whatever the variation, the bwiti is based upon the cult of the ancestors and essentially presents itself as a sum of knowledge around the secret teachings about the theory of the World. During these ceremonies, music, dance, carved objects and scenography are (with and also a lot of complicated secret handshakes) essential elements in the understanding of the primeval myth. The musical Instruments in the Missoko Initiation are the mouth bow Mongongo similar to the pigmy hunting bow, and the eight string harp Ngombi, accompanying percussions like Bamboo canes, knocked into the ground, the wooden idiophone "Bake", the rattle "Tseghe" and "Soke", the drum "Balafon", the Ngomo, and the Misumba, with the use of singing. There are no human voices in the spiritual world, that is why the person to be initiated is guided there by instrumental music. The lyrics are only understandable to initiated people and use a lot of symbols - often they reinterpret opposite poles as circular processes - and frequently use a foreign language (Mabongo,

for example, the language of the Pygmies from between Sindara and Mimongo). Thus, the content is transmitted partly "spiritually" and serves to hold the balance between this world and the spiritual one. Mungongo musical bow, umbilical cord to the world and Ngombi harp, access route to the Mystery. During ceremonies, the harp's voice teaches the initiates the true meaning of hermetic accounts. The instrument becomes performer and mediator. This harp is played by the Beti, principal representant of the orchestra associated with the Bwiti initiative secret cult. The sacred character of the instrument is enforced by the Bwiti adepts beliefs that give the instrument the power of speaking a language for which the harpist's voice only represents a prolonging.

Inanga Chuchotée. Whispered, Half Whispered, Half Exhaled Voices from Burundi. The production of a whisper loosens the vocal cords. Instead of allowing air from the lungs to exhale in controlled surges or regular pulses, the vocal cords are blasted with air creating turbulent noise. The resulting sound is what many regard as "white noise". The overtones of the notes played on the inanga align with overtones in the whispered voice and make it sound as if the whisper has pitch. A style of music unique to Burundi that involves a vocalist who whispers along with a Ikivumu tree Inanga. Its not a shaman form of music. Its a classical genre of music of the kingdoms of Burundi and Rwanda linked with their courts. the bards whisper because it balances with the instrument they call inanga. singing in a full voice is believed to overpower the delicate sound of the inanga. thats all. nothing dark, nothing scary. it was intentionally put in the film hotel rwanda because the western producers and sound engineers knew it would sound scary to non african viewers who are generally ignorant of native african beliefs and philosophies. At the center of whispered inanga is a complicated auditory illusion, whose mechanics are revealed only through intense acoustic analysis. Nevertheless, Both musicians and well exposed listeners appear to have an intuitive understanding of the operating of this illusion. This understanding is demonstrated by means of metaphor, as used by musicians and listeners to discuss performance technique, perception of the music, and traditions associated with the genre. The paper examines two kinds of metaphors: spontaneous metaphors, which occur in the midst of conversation and are

keenly insightful on single aspects of the genre or its performance; and conceptual metaphors, which reveal through particular linguistic construction the basic competitive nature on which the inanga illusion is based. The paper ends with a discussion of a prominent legend of recent history which captures the inanga illusion in narrative form. | A.A.V.V. Bshy.Krt. Vrtt.kr. | Cornelia Fales.

THE CHTHONIC CULT

A conversation with the underground Nature

The practice of digging temples and complex necropolises underground was started by the Etruscans. The world of the underworld, of the underworld, for the ancients corresponded to the womb of mother earth (scarab) and the underworld. In that world it was believed that the souls of the dead were brought to reach the presence of the deities Ade and Persefone. In the Etruscan language Aita and Phersipnai. The initiatory center and the heart of Etruscan life is the Fanum Voltumnae, in the dense wood of the Lamone, forming a sacred place on the border

between heaven and Earth. Here, in the sacred Temple, the Lucumoni of the twelve sacred cities (the sonic initiates dressed in the purple robe, the gold chain, the conical 'tutule' on the head that acts as a celestial receptor. In his hand the lituus and the curved scepter surmounted by an eagle, which emitted sound waves), they gathered every year to elect a new priest and celebrate the Paska mystery ceremony, in which the bread was broken and the wine was drunk, while the participants received a pomegranate, regeneration. Demeter - Persephone (Phersipnai) was the goddess around which the religion of the Mysteries was centered, imported into the Italic world by the Etruscans. Kidnapped by Hades and taken to the underworld, she became the queen of the underworld through her ritual death. Demeter, the goddess of the earth obtained that Persephone / Phersipnai reigned in the age in the winter months and in the remaining months could return to earth, whose myth represents the awakening of the soul and its cyclical path of death and transfiguration. In spring the Eleusinian Little Mysteries were celebrated in Eleusis in Greece. The cult of the Earth as a living being and as a mother goddess (Demeter), was associated by the Etruscans to the

cult of the ancestors, who lived in the underworld, located just below the ground. Its access door, mundus (mun, which perhaps means "dead", and generally from the root mun-, or chthonic), was guarded by the terrible figure of the demon Tuchulcha, monster with donkey ears, the vulture snout and hair made from snakes. Just from the worship of these Gates derives a contiguous Roman tradition, where the foundation of any city or colony involved a particular Ritual action: the excavation of the "Mundus", a sort of well, a Umbelical Chasm, a Uterus Overturned in the center of the City . It is from his name that the term "world" derives and it represented for our ancestors a place of conjunction between life and death, between heaven and earth, light and darkness. Manifesto and Occult. The mundus connects the outside of the Earth with its own bowels and with the Beings and the Inferi that inhabit them, as well as with the world of the Celestial Gods. At the time of the foundation of the city, earthen clods from the different places of origin of the new inhabitants are thrown into the mundus, which ritually melted the astral essence of their land and their lineage in the city after which it is strictly kept closed, being an occult Athanor that connects all three 'planes'. The cult of the mother earth practiced by the Etruscans, derived from the mystery and matriarchal religions of the Mediterranean, is above all witnessed by the innumerable number of caves, tunnels and underground caves excavated in Etruria: These underground spaces, besides being for practical purposes, were built as a concrete means approaching the kingdom of the Great Goddess: the underground. The sacred world of the Etruscans, made up of mounds, caves, hypogea, underground sacred areas, wells for offerings, initiatory cuniculi, symbolic labyrinths and paths to be crossed according to rituals and ceremonies (vie cave), is closely related to the Mystery cults. An esoteric geography in which the realm of the living and that of the dead entered into communication. Sacredness and symbolism merged in the realization of these works, able to put man in communication with the underground way. Entering into the dark recesses of the earth meant opening a path to a supernatural dimension. Underground passages and labyrinths represented wandering paths of the difficult journey of the soul towards a higher life. Coming out of the bowels of the earth, from the darkest ravines of the earth and of the

human soul, represents the rebirth of the soul at a higher level of life. The annual return of Phersipnai to earth, among the living, coincided with the beginning of spring, and on that occasion, the Little Mysteries were celebrated, or the second birth, in which the goddess was called Kore. On this occasion, sacerdoti, with snakes coiled in their arms (recalling the image of Thuchulcha), moved, at the flickering light of the torches, in long processions of an orgiastic character (Nuktélia) that ended with the search for Phersipnai. It is not difficult to find traces of those ancient celebrations in certain torchlight and torchlight that still today, still in the equinoctial dates, take place in some countries of today's Tuscany and Lazio, of Etruscan descent and in others of ancient Magna Grecia, in southern Italy. | Bshy.Krt. Vrtt.kr.

THE TRITONE

With the expression "Diabolus in Musica", coined in the Middle Ages, the "Tritone" is defined, that is the musical interval formed by three whole tones, equivalent to 6 semitones. What does it mean? In the keyboard of a piano between

notes (including both white and black keys) there is a semitone. To have a Tritone you must consider two notes separated by six semitones: it is the case, for example, of the notes do and fa sharps, or of the notes fa and si. Played together, the notes separated by a tritone give a dissonant, disturbing sound, so much so that the Church, in the medieval period, considered it the "dissonance of dissonances", something to be forbidden in music, because the human ear would never have enjoyed in listening. To be eliminated because "evoked the devil". The tritone is also the exact half of an octave. This interval is one of the major dissonances of the diatonic scale. The sound of the tritone strongly tends towards the resolution of a progression. The "tritone paradox" is a phenomenon studied by the psychologist Diana Deutsch in 1986. It consists of the issue of two notes that are a tritone equivalent to half an octave. This cyclic repetition tricks the ear even of experienced musicians who do not recognize if the sequence is ascending or descending. In the medieval meaning the Fa - Si interval, current augmented fourth, or tritone, is the only fourth interval not right on the diatonic scale. Vocally it was difficult to intonate and consequently was very rarely

used in compositions especially of sacred polyphony. Instead, it was more frequent in secular music, and especially thanks to the "music ficta", with the passing of time it became emancipated, becoming commonplace. So common that one of the Lutheran choirs "Es ist genug" (choral, which by its nature must be changeable by the assembly) begins with 3 notes at a distance of tone. Rediscovered again in the 20th century, it occurs for example in jazz and especially in heavy metal music. | Marco Grosso.

INVERTED POLYPHONY

Music has an intimate relation to death. Existing in time, music gives testimony to the melancholy brevity of existence; music is in fact this ephemeral, transient quality of everything that exists. At the same time, we also know that music never ceases, even when the music's over. There is something in music that also resists time and temporality, that flails itself against the brevity of existence, its sound waves stretching out across the finitude of our hearing. Often music is composed of words, and yet the words the music expresses

often transcend them, turning against the words, mutating them into something non linguistic and yet communicable. It is no wonder music is often tied to ritual, the sacred, and the divine. But even this wanes. Music subsists in memory, often resurfacing, like a refrain, at the most unexpected moments before again fading away into oblivion. E. M. Cioran: "Music is everything. God himself is nothing more than an acoustic hallucination." But if God is an acoustic hallucination, then what of the Devil? The Devil's music is, of course, heavy metal. Should we then say that the Devil is not the smooth veneer of an acoustic hallucination," but the disharmony of feedback and noise? It has become a truism that Satanism operates on a logic of inversion, and this has undoubtedly influenced the way we culturally view harmony and disharmony, consonance and dissonance, signal and noise. The Satanic Black Mass [see "Là - Bas" by Joris Karl Huysmans], for instance, inverts the Catholic Mass nearly point for point (the inverted cross, the desecration of the Host, and so on). Given the import of the motifs of divine light and divine life in the traditional Catholic Mass, it would seem that the pinnacle (or lowest point) of the Black Mass would be

the inversion of divine light and divine life an affirmation of demonic darkness and death. However, a look at the development of Western sacred music reveals numerous elements in early and medieval Christianity that would make even the most devout attendee of the Black Mass jealous resurrection and the living dead, cannibalism and vampirism, corporeal metamorphosis, demonic possession, and a sophisticated poetics of eschatology. In a sense, the Requiem Mass already is an inversion of the traditional Mass, full of ambiguities, spiritual crises, and a world rendered as sorrow and despair. The Requiem is already a Black Mass. Ostensibly a religious rite memorializing the dead as they pass on to the afterlife, the Requiem is unique in the repertoire of Western sacred music, in that it is an extended musical meditation on death, finitude, and, as we shall see, on the horror of life itself. The problem, then, is the way in which opposition itself frames both the Catholic Mass and the Black Mass life vs. death, divine vs. demonic, form vs. chaos, harmony vs. cacophony. The Requiem occupies a special place in the sacred music tradition in the West. As a central part of Christian ritual, the traditional Mass is dedicated to the affirma-

tion of the divine; as a Mass for the Dead, however, the Requiem is also an evocation of a whole host of apocalyptic elements, from the images of the Dies irae (Day of Wrath), to corpses turning to ash, to warnings of evil spirits and "demonic reports." Thus the emergence of the Requiem Mass exists alongside a musical innovation that was not without some controversy the introduction of polyphony. The gradual introduction of polyphony into sacred music not only challenged the symbolic unity of monophonic chant, but it also introduced a plurality of voices that threatened to descend into cacophony and noise, if not handled properly. If the polyphony was excessive or too complex, then the words of the text would be unintelligible, and the religious message lost among dense, shifting, clouds of sound. One of the earliest polyphonic Requiems now lost has been attributed to Guillaume Dufay (c.1397 - 1494), and an extant version by Johannes Ockeghem (c.1420 - 1497) was also produced around the same time. These early works demonstrate the uncertainty of the role of polyphony within the Requiem should polyphony suggest the multitude of the voices of the dead or the voices of the not yet dead. | Eugene Thacker.

Acousmatic Black Metal

LIBER LINTEUS ZAGRABIENSIS

MVS Le NA, S CAPERI, Nam R E,
Tv- NAM Tesime LUPU, FINVM
VSI, TRI- N-O, Vanth IN CRAP STI,
VS LEFES NVN REN F CT REI,
CAPER Cehe CINAKFA, Etenam
FEL RINA, Lee Tenam - AI SVNA
Lervn Teres, ANESALSV CIFA
VIRIN NAR, TRIN TREVIPER,
Lesfemcepen TVTIN, REN Ki SVA,
TE SIME CAPER, RVI MALECEIA,
NACLEF AN, Etvnam FEL Riteet-
vhinthu, Cvivs CFASPETRIE IC
PIRE, RESINE RVSENVS LVNE-
SATISAT, MERLVM ERIC Enasra-
kar AME.

ETRUSCAN LIVER OF PIACENZA

LVS.L, TE.C.VM, TH.VF [thvfltha],
CILE- N.SL, VE.T.ISL, C.VL [culsl],
ALP, TL.U- SC.V, LE.THNS,
T.H.U.FL.THAS, T.I.V.R.

THE PYRGI TABLETS

'Rš. 'rš. 'rš., l-rbt l-VaNTH., 'sr qdš 'z, 'š p'l,
-'š ytn Nvn, mlk 'l Tvtin. B-yrh zbh šmš,
VaN- TH, 'rš v.Thufultha b-dy, ren l-mlky
titeet-zbs, 'sr b-ym Acil ever, 'sr b-ym qbr
'lm, 'sr b-ym zbs.

THE PYRGI TABLETS

Ita Teleth ica-c ever vat-iex-e TREVI-
PER, favIn thuves Sigelion, thuves
EcHemitia. Nac Tulerasa, tesham-s ta-s
θuva-s tamer - es, ca ilacv - e aisna
riteet, Thufultha Nac ci avil, uelcitanus,
av a se Cepen cel. Nac atran e s ever
riteet-tvtin, hinthial acnaš- v er-s ca
aisna Cilen.sl. Itan i m tinsevil.v .tiu,
tešiam- ei, cnaš - ver, θam-uc-e-ca
V.a.pl.Ntas. V.a.- pl.Cvn, V.a.pl.Ntas,
V.a.pl.Cvn.

MAQLU SHURPU

Kispul Bisu Awu Ikletu Pu Urisu Uznu!
Ashassiki, Peta Babkama Luruba
Anaku, Sa Belet Ersetim Ki'Am
Parsusa, Mushitu Usella Mituti Ikkalu
Baltuti.