

TELE.S.THERION

Acousmatic Black Metal

Tele.s.therion music program it's based on the use of techniques and dynamics borrowed from musical genres such as Jazz and Rock, and thus from the practices of the radical primitive Blues that unites them, and that can be find ourselves in the original Black Metal music, introduced here as an interpretive key inside of a compositional and executive system linked to practices carried out by the fringes of classical, modern, non idiomatic, contemporary, and avant garde music (with a special interest on the "concrete and acousmatic process"), sound art, improvised, atonal, black, dark and doom heavy metal, searching for the roots of the meaning of these terms, for their sonic phenomenas, their thought forms, before they became a music genre.

What we commonly know today as black metal, it's just one of the possible "forms" availabes.

It is necessary start to watch through the veil of this "genre", with an "upside down" point of view, to discover its "das unheimliche", to transgress the stereotopies and cliché, and design new possible forms whithin this musical dimension; to start a new auditory journey to the roots of Black Metal music.

The Black Metal's engineering its mutuated by its royal descent, which is derived from the practices developped in Punk and Thrash era, and it is distinguishable by a strong interest in the aesthetic theories, focusing on the physiological effects of special "categories" such as the sublime, which here become extra musical evocative suggestions, shock tactics, hard edged, transgressive and antiestablishment attitude, iconoclasm, etc.

The traditional currents of Black Metal's golden age, are channelled in the compositional method and conceptual program of Tele.s.therion, influenced by the origin of the modern wenster music tradition, where in

the early years of Blues music movements, was a common behaviour play music using self built or broken instruments, practices which had imprint the origin of the modern music, discovering and invent a the large spectre of timbres, rithms and sound theories (today this tradition it's became a common field of research, including the variety of prepared instruments, and the related unorthodox creative technique of playing it), so influent to have reinvent the auditory experience (such has done by the Jazz music, Rock 'n Roll, etc...), this pionieristic exploration, born originally for an emergent necessity, must be reconsider today as a territory to explore, to develop the operative framework of references of the "blackened" music, grown with this genes.

The Tele.s.therion's compositional method, the sound matters was previously selected choosing the performers; the characters and the timbres of the sound bodies chosen for this acousmatic composition, are a unity with the personality of the author involved in the ensemble. Such as characters on the set of a movie, they play "blind" and "alone", using a script and few essential indications, but the whole "formula" is directed from behind the curtains.

To keep this aspect of independence of each sound event, each author was called to "perform himself", recording his own sessions separately, as a moment form, without knowing what the other authors involved will do. Each recording session, it's conceived and treated as a sort of "whodunit", an "event" developped inside the "locked room mystery", a narrative approach conceptually transposed in sound art, where each detail it's a foundant clues of the acoustic's scene, raw material that becomes a "sound object" per sé. The room or rooms we will be dealing with are inserted into a world created by the authors involved. Inside these "impenetrable" rooms we will have to look for details, able to contain the deep meaning of what "sonically" happened.

Through an epistemology of the acoustic phenomenon, to look beyond these appearances, looking for the essential nature of things, of what is. So the authors have been chosen as sound bodies, regardless of what they would have done at the time of the fixation of the sound event, and only

after, they were mixed and assembled, forming to give shape at the four dimensional scene, through the modulation of the "chiaroscuro", molding the perspective plans of the sound frequencies, in order to be later performed by orchestras of loudspeakers, through some "formulas" (of which the concept album it's one of the possibles), designed primarily as polyphonic sound projection, for hi-fi stereo systems and multi channel audio spatialization systems.

This music is made for an immersive (public or private), deep listening experience, designed to unleash, during the sound projection, auditory stimuli, "pareidolia", that allow to alter the cognitiveperceptual processes in the listener, to trigger imaginative subconscious and unconscious sinesthetic processes. Michel Chion define the "acusma" as a "sensory phantasm", consisting of a sound whose true source of emission is invisible. In this way Tele.s.therion music it's a device for "ghostly" manifestation of sound masses. Extended methods and unortodox practices of "sound fixation" and "sound reproducibility" to design the audible and the inaudible.

No one of the authors involved, know before their recording, what kind of concept was behind the concrete scores that each one had used to create his session. This must be to kept secret, since is part of the Tele.s.therion's design of the formula composition method, a sort of "revelation" that could be discovered only through its "mise in scene", an aural dramaturgy of psychic sound matters, where the forms results from the projection of the formula.

The sound objects / sound events (authors) present in the music composition, have been triggered (through a sort of Mac Guffin), influenced, programmed, directed by a "concrete musical score", a recording of non-idiomatic improvisation, performed with an enarmonic electric bass guitar, created using modulations and combinations of tones and timbre densities and sound masses of secondary frequencies, or non harmonic resonance frequencies. This system is based on moment forming principles, a compositional approach in which the narrative line is deliberately avoided, so the components of of these moment forms, are

related by a nonlinear principle of proportions or symmetry. The orchestration of all the sound objects / sound events made by the non idiomatic improvisation sessions, was performed and fixed on different media by each author separately, later, each one is linked to the others through a “diegetic dramatization”, the “super formula” level, made due the audio mixing techniques. The experience of playing a Tele.s.therion concept album, is to be taken as a starting point for a profound, introspective, phenomenological investigation, during the act of the perceptual experience. In this sense the sound can be a vehicle of knowledge. Tele.s.therion has developped a sincretic operative point of view, searching to radically force the coordinates of the common aesthetic paradigms. The “silence” is the secret syntax of the Tele.s.therion's music theory and compositional method (related to the schola of the echemitia), and it could be briefly described as characterized by the use of thought forms instead musical sheets; “blind” performers which record their improvised music sessions instead a studio band; concrete scores instead notations; the “veil” of orchestra of loudspeakers instead the common stage music representation. An aniconic, abstract, non objective, non representational, minimalist, acousmatic and hermetic enstablissement, to let the audience play with their inner visions, and achieve the epopteia. |

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