

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

“Music is everything that one listens to
with the intention of listening to music” – L. Berio.

DE MUSURGIA MIRIFICA

NEKROMANTISCHE HEXENTVM [TA MEGALA MYSTERIA]
[Prolegomena] Tele.s.therion was founded in 2007 by two artists. In the early years, from 2007 to 2011, T.S.T. have their sonic studies focused into practices near to gloomy experimental electroacoustic music, and deep explorations into extreme drone and doom heaviness; coadiuvated by a minimalist aniconic aesthetic, which will become the anti visual level of communication, against visual impact music. Following the inheritance of ancestral blues, jazz and rock, with a defiance, a task, to create music without any stereotyped "marks" of any genres: this framework becomes the syntactic platform to operate into another formalization of Black Metal, avoiding any connotative instruments or sign of the genre, such as visuals, drums, guitars, etc, following a framework borrow from the 70s dark sound imaginary, conceptual and contemporary art approaches and radical acousmatic procedures. After, under the self-defined musical genre, called "Acousmatic Black Metal", T.S.T. published a couple of concept albums or acousmatic devices. Since 2011 the duo split-up, and S G lead T.S.T., as unique composer, conductor and player. From 2011 to 2017 the research was more focused on the developments of a conceptual definition of music, a music theory able to run new compositional methods. This approach of the music experience as a deep immersive ritualistic psychodrama, remains unchanged both in the compositions and performances for "large ensemble", both for "small ensemble" and compositions for "soloists", in fact the compositional method of T.S.T. is related to principles of "Acousmatic Improvisation" comparable to processes of "Open Form" Music, Indeterminate Music (Chance Music, Indeterminacy), Random Music (Controlled Chance), Intuitive Music, Text Score Music, and "extended techniques" in the execution of the instruments involved.

NEKROMANTISCHE HEXENTVM [TA MEGALA MYSTERIA]

After the concept album titled "VERB. D.SVM C.S.T. ARCAN." for large ensemble, was started new experiments to achieve the breakthrough of the sensorial threshold, reinventing the drum kit, to set new liminality as a framework for the composition.

In this new paradigm, the drums is conceived as an assembly of singles non-pitched percussions, to be played through an horizontal layout. Here start the studies on subjective rhythmization: assuming that "the mental temporal organization of distinct sound events, is an integral part of human speech and music", the rhythm, the "time signature" for these drum sessions, are generated following some principles of the analysis developed by the theories of perception, finding the overcome of the liminal cognitive sensory edge, where each kind of rythm decay, emerging in a new kind of temporal experience, called "subjective rhythmization", a perceptual illusion which, in this case, its based on non-isochronous metering and spontaneous microtiming (microrhythm) as spontaneous subjective grooves events. It has been argued that there is a "subjective present" or "experienced

moment" (specious present) of about 3 seconds in duration (around 33 bpm for the music), involving automatic binding of events, into perceptual units on that time scale. | T.S.T.

N. H. [T.M.M] COMMENTARII

[Review] "The one in which T.S.T. gravitates into, is a world that is not easy to understand. The rules that govern it presuppose a mental freedom that is not easily found. Nekromantische Hexentvm [Ta Megala Mysteria] is yet another confirmation of this. Seven moments (three of which are in turn divided into two sub-moments) with which T.S.T. creates and organizes a suite of about seven hours. Over thirteen gigabytes of aural art in a "master studio edition", for an audiophile sensory experience that is as all encompassing as it is destabilizing and disturbing.

Over the years have expanded their operating range by incorporating a long series of musicians from the most varied backgrounds and experiences. The sound research of T.S.T. it is based on principles of improvisation and atonal, dissonant, obscure music, which elevate the

listener's cognitive side, leading him to a vision that he would not normally be able to process. Sound is seen as "living matter" that gets rid of stereotypes by moving towards acousmatic art. In large ensembles, their creative process is based on the choice of interpreters who are disconnected from each other, both conceptually and physically.

Each of them is completely independent and to maintain this autonomy they run their own session, following the "concrete scores" individually, separately from all the others, without knowing what the other authors involved are doing or will do. High focusing on atonal music, dissonances and auditory hallucinations (ed: e.g., through non-harmonic resonant frequencies, secondary frequencies), *Nekromantische Hexentum* achieve a more physical and penetrable effect in the listener cognitive dimension through the sound projection, finding themselves, over the years, to create a path, that brought T.S.T. to the realization of this monumental multisensory experience, and a broader set of stimuli of an emotional nature. Is undoubtedly a decidedly difficult proposal, labelable, to satisfy the usual irreducible classifications, in a hellish circle, that includes ritual am-

bient, black ambient, drone, concrete music, black metal, doom, avant-garde and post-industrial sounds, all seasoned in esoteric sauce. Instead of going to tell the Evil, T.S.T. has chosen to go backwards, trying to identify its genesis, the final destination of the research. It is not easy to describe seven hours of music of this type. It is something that is beyond our capabilities and possibilities. The best possible experience from a sensorial point of view is to be found in the complete immersion in a listening state of Silence, which helps the perception of sound in all its forms, functions and derivations. Without any kind of distraction.

The topos of the live exhibition is desecrated, to the point that, in every sound projection, private or public, for speakers and audience, the ensemble renounces the presence on stage to leave room for complete fusion with the sound aspect, for a total psychoacoustic experience. If we grant T.S.T. to have developed the art of noise at the highest levels, we enter the right dimension to be able to face this *Nekromantische Hexentum* [Ta Megala Mysteria]. Strong is in fact the occult and conceptual component of the project, which aims at an intimate, aniconic research, deprived as much as

possible of visual connotations or images, which goes beyond the limits of ordinary reality, through a complete immersion within ourselves. Thanks to this overcoming we will then finally be able to reach the "vision" and feel what others do not see and do not hear, discovering our most hidden dark side." | Bhashyakrit Varttikakara | Marco Valenti | Grind On The Road.

CONSECTARIVM

[From a letter to Pietro Riparbelli] Commentarivm is visual art, not literature, a verbcentric mind map, assembled through imaginative collage techniques, conceptual cut-up, which weaves various levels of research around the work of Tele.s.therion: from the shred of anonymous text, quotations, sentences, to outline the declarative and epistemological presuppositions, the axioms on which this musical theory is based, the archival anecdotes, up to splinters of esoteric anthropology as a "continuum" between cybernetics of the mind, aesthetic production and magic as the science of the self; because giving shape to an artwork or a piece with the thought, coincides with making that artwork or piece;

and this, once formed, it is already capable of revolutionary transformations. Starting from the analysis of the operation of the mind during the process of categorization of constructs such as the "sacred," the "rites," the "ceremonies," the "oblations," etc, the goal is to identify the multiple operations and related mnemonicattentive dynamics which underlying these mental constructs, to make them an operational tools for the aesthetic experience. In these atypical bulletins a wide range of sources are collected, but they are kept together without epitextual and peritextual apparatuses, since here, the function of the text is mainly phatic. The pagination method in itself is deliberately difficult to approach, not very fluid, the chosen typeface and the monotonous style of paragraphs are designed to require greater attention and concentration to the reader, who will have to make a further effort to keep his attention in the time, and penetrate the text, the words, while reading. For example, some small syntactic typos, misspelling errors or haplography and dittography errors, signal words, etc., have been intentionally inserted, or leaved incorrect, in the redaction of the bulletins, as it will help the attentive reader to dwell on

the analysis of the text, and on the its levels of meaning. The aim is to give body and life to a self-referential system, in which the impossible, the invention and the hallucination coexist showing the iron laws that bind them to the plausible, to the ideal, to the real! These and many other analyzes are thus collected to expose, with the approach of conceptual art, the methods and praxis of the "Acousmatic Black Metal", and of the "Non Aural Black Metal", which succeeding the first postulate, for "reductio ad unum", confirms the consistency, validity and viability of both. Paul Watzlawick wrote: "It is reality, what is defined as such by a sufficiently large number of human beings. Reality is an interpersonal convention, just as the use of a language is based on the tacit and absolutely unconscious agreement that determines sounds and signs have a very precise meaning. The reality of a banknote, for example, does not consist so much in the fact that it is a piece of paper printed in various colors, but in the interpersonal agreement according to which this object represents a specific value."

I will deepen the knowledge of your most recent studies on "Human Potential Modeling", whose

approach is certainly influenced by a certain psychological and social constructivism, of which it shares, at least in part, the use of language as a tool for analysis and control (unlike a strictly more cybernetic approach, because this one has an even more engineering approach to the observed-observer system) although, the HPM eludes the analysis of the underlying mental operations, taking a lot from transpersonal psychology and mentoring systems (transfer of skills), etc.

I think you might also be interested in research such as the Personal Construct Theory (a pre-constructivist mathematical-psychological system by George Kelly), as well as the Hypnotic Language (of which "strategic language" and "strategic therapy" are its worst form), as well the whole work of Milton Erickson (although I hardly believe in the "Ericksonians" at all), both as a therapeutic theory and as a cognitive and self-awareness tool (inner dialogue, inner speech, etc). Even the original Ericksonian hypnosis falls, albeit without any real reference, within a constructivist, pseudo Watzlawick's approach. With the deepening of these topics, you have entered into a long lineage of epistemology,

which in the West, starts at least from the Sophists, and even more so, from the Stoics, to get to Giambattista Vico, Ludwig Wittgenstein, Stephen Hawking, etc.

This is certainly far from the approaches of the Faculty of Religious Sciences, but in this phase you are one step away from being able to upset everything, and definitively renounce Ontology!

These sources cited above, put together with others, are already part of the theoretical development following the "Acousmatic Black Metal" (of which there is still so much to say, a lot to theorize and everything to stoticize, because they are only at the beginning of the exploration of this immense abyss that begins, trespassing beyond the dissonance, noise and twentieth-century atonality), in fact for some time I have been working on this further radicalizable form, the "Non-Aural Black Metal," in which the sound event is no longer the source of the aesthetic experience, but the "musical" experience, is treated in relation to the mental operations that underlie both "music" and "language" (Ars Combinatoria, Ars Generalis Ultima; see Raimondo Lullo, George Boole, etc.) passing through verb-visual triggers such as performative lan-

guage (Gronchi - Poesia Visiva e Poesia Performativa, 1999 - 2003).

On the other hand, it is now assumed and formalized by various sources (at least since Darwin), that mental operations, in the two domains, share with mathematics (in particular with arithmetic and algebra), structure, syntax and combinatorial system.

The current systems of A.I. based on neuronal networks, they then give empirical reasons for these theories. There are also examples of communication in which language and music are intertwined at greater levels than those usually involved in the verbalization of languages spoken in the world today. For millennia, all over the globe, some small ethnic groups have spoken (in the sense that they speak; using not "signals" but a language) using a linguistic syntax, but with "musical" vocalizations, like whistles, (which employ variations of tone, pitch and duration) above all because they help to cover large distances (valleys, forests, etc.), minimizing the problems of noise, redundancy and signal entropy.

The lower pitched sounds, as the animal kingdom teaches us, can reach greater distances than the higher pitched sounds. The cogni-

tive structure responsible for the "musical" construction of meaning, in their case, manages to interpret these modulations as if they were words. In the article "The beautiful languages of the people who talk like birds," Julien Meyer wrote: "visit the foothills of the Himalayas, you may hear a remarkable duet ringing through the forest. To the untrained ear, it might sound like musicians warming up a strange instrument. In reality, the enchanting melody is the sound of two lovers talking in a secret, whistled language. A now rarely performed act of courtship, when boys wander through the nearby villages at nightfall, whistling their favourite poems between the houses. If a girl responds, the couple then start a flirty dialogue. [...] Whistled languages use whistling to emulate speech and facilitate communication. A whistled language is a system of whistled communication which allows fluent whistlers to transmit and comprehend a potentially unlimited number of messages over long distances.

Whistled languages are different in this respect from the restricted codes sometimes used by herders or animal trainers to transmit simple messages or instructions. Generally, whistled languages emulate the tones or vowel

formants of a natural spoken language, as well as aspects of its intonation and prosody, so that trained listeners who speak that language can understand the encoded message. Whistled language is rare compared to spoken language, but it is found in cultures around the world. It is especially common in tone languages where the whistled tones transmit the tones of the syllables (tone melodies of the words). This might be because in tone languages the tone melody carries more of the functional load of communication while non-tonal phonology carries proportionally less.

The genesis of a whistled language has never been recorded in either case and has not yet received much productive study". Elsewhere we also find other interesting examples of the use of this technique: in early China, the technique of transcendental whistling (Chángxiào) was a kind of nonverbal language, as a qigong exercise, with a strong relation to the spiritual aspects of Daoist meditation. The whistled speech is often used in various contexts such as religion, romance and poetry, as the Hmong show so beautifully. Ancient Chinese texts record people whistling Taoist verses, a practice that was thought to send them into a kind of medi-

tative reverie. A skillful whistler could supposedly summon animals, communicate with the deceased and supernatural beings, and control weather phenomena.

[...] The ancient history books offered a few pointers. In the 5th Century BC, for instance, the Greek historian Herodotus described a group of cave-dwelling Ethiopians. "Their speech is like no other in the world: it is like the squeaking of bats," he wrote. Indeed, Meyer has now identified whistled languages in every corner of the globe. Given that the whistles can travel much further than normal speech, as far as 8 km (5 miles), in open conditions, they are most commonly found in mountains, where they help shepherds and farmers to pass messages down the valley. But the sounds can also penetrate dense forests such as the Amazon, where hunters whistle to locate each other through the dense foliage.

"The whistles are good for fighting against reverberation," says Meyer. And unlike regular speech, they tend not to scare the potential prey. They can also be useful at sea: the Inuit communities of the Bering Strait whistle commands to each other as they hunt for whales. Perhaps unsurprisingly, these cryptic lan-

guages can also be a weapon of war.

[...] Julien Meyer continues: "All whistled languages share one basic characteristic: they function by varying the frequency of a simple wave-form as a function of time, generally with minimal dynamic variations, which is readily understandable since in most cases their only purpose is long-distance communication." A whistled tone is essentially a simple oscillation (or sine wave), and thus timbral variations are impossible. Normal articulation during an ordinary lip-whistle is relatively easy though the lips move little causing a constant of labialization and making labial and labiodental consonants problematical.

Whistled languages differ according to whether the spoken language is tonal or not, with the whistling being either tone or articulation based (or both). Most whistle languages, of which there are several hundred, are based on tonal languages. A way in which true whistled languages differ from other types of whistled communication is that they encode auditory features of spoken languages by transposing key components of speech sounds. There are two types of whistled languages: those based on non-tone lan-

guages, which transpose patterns (dealing with formants), and those based on tone languages, which transpose tone melodies. However, both types of whistle tones have a phonological structure that is related to the spoken language that they are transposing.

Tonal languages are often stripped of articulation, leaving only suprasegmental features such as duration and tone, and when whistled retain the spoken melodic line. Thus whistled tonal languages convey phonemic information solely through tone, length, and, to a lesser extent, stress, and most segmental phonemic distinctions of the spoken language are lost. In non-tonal languages, more of the articulatory features of speech are retained, and the normally timbral variations imparted by the movements of the tongue and soft palate are transformed into pitch variations.

Certain consonants can be pronounced while whistling, so as to modify the whistled sound, much as consonants in spoken language modify the vowel sounds adjacent to them." [...] And so the consociative relationship of reality, in a dramatically romantic film like "Amore e morte nel giardino degli dei" ("Love and Death in the Garden of the Gods"), becomes some-

thing more than the narration of a metaphysical relationship with the fauna studied by the protagonist (if not symbolic or almost supernatural to a profane ear), an ornithologist in search of "indicator birds"; a kind of ante-litteram sound-artist, who understands the language of birds in an intelligible way, to such an extent that these will determine the plot of the film; they will show him both the beginning of the mystery that sees him involved without his knowledge, and his tragic and cathartic resolution. | Bhashyakrit Varttikakara.

FROM EXPERIMENTAL NOTATION TO THE EVENT SCORE, ACTION SCORE, WORD SCORE

In the first half of the 20th century, the most critical definition of music within the Western musical avant-garde was that of music as "organized sound." In Action Music, music is not defined as organized sound but as organized action. In this radical new conception of music, thoughts and actions take precedence over the "sounds themselves" in transmitting musical meanings and structuring musical experiences. The place of music is thus changed from its well-worn resid-

ency within the field of sonic experience to a more general place within the larger realm of human experience. This music does not sound, or merely push the listener toward the edge of the aural perception, as a popular reading of the composition suggests. This music happens, and in its happening, suggests an expanded notion of musical experience that includes any kind of experience. These experiences may be physical, material experiences, and they may be conceptual ones. | Gascia Ouzounian.

CONTEMPLATIO MUSICAE: ON VERBAL NOTATION

Public Fluxus performances have partially obscured the fact that many scores can be realized outside a concert situation and that others are actually impossible to perform within the context in public. It is precisely those kinds of Fluxus scores which could only be transmitted through publication.

Higgins: this blurring was made possible by a new conception of musical composition summarized by Higgins in 1964 when he wrote that musical activity takes place in time, and anything that just

breaks up time by happening in it, absorbing it, is musical. The term 'time structure,' explains Mac Low, emphasises that the structure of such works depends on the relative durations of juxtaposed passages rather than on their contents. This model of a fixed structure to be filled with varying contents opened the space for an extended conception of an 'event' which could include not only musical but also everyday sounds. Writing about a work of this period by Brown, Brecht expressed the range of performer-choice on a scale of what he called 'situation participation'

The scale starts from the magnetic tape and sound reproduction system at one end, through conventional 19th and 20th century scores, where there is little or no performer choice, and 'abstract scores' such as Bach's Art of the Fugue where the speed and instrumentation are left open. At the other end of the scale of 'situation participation' Brecht positioned folk music, blues and jazz, whose forms traditionally leave space for performer improvisation. Mac Low had written out action directions for the actors on about 1400 playing cards, such as 'walk forward ten paces' or 'do something romantic.' When some actors started to use the cards to

improvise scenes with each other, performing tasks independent from the actual play, it was a revelation. It made me realize, that I could allow performers ordinary freedom of choice within a non-intentionally determined situation (one constrained by such means as chance operations and systematically random selection and/or by a score composed by such means). This new tendency is developed from December 19-60. The Fluxus Anthology, offers many examples of experimental notation in music and poetry. In the most 'conceptually mobile' works, notation is reduced to the relation between graphic marks on an empty background which suggest 'events' to be interpreted freely within the time and space of performance.

Brown: The problem of graphics, is not a superficial matter but a concern with how to indicate the technical complexity that is conceivable now, in terms that communicate unverbally and unhistorically intentions to a performer or a group of performers. In terms of composition, new symbols were needed to score sounds that were being used for first time, as well as the complex relations between them; in terms of performance, new notations allowed the composer to emphasize what she

or he saw as the most important elements, leaving the performer to develop these key features in ways more complex than a fully notated score could have suggested. With these new notations, verbal instructions were often necessary, like keys to a map or instruction manuals for a new machine, sometimes filling many pages, like learning a new game, or a new grammar. In the word or 'event' scores, these verbal instructions are no longer associated to a graphic poem or a musical score. Words are the most economical way to transcribe a duration which is not specified. Leaving the performer to decide what 'a long time' is emphasizes the main focus of the work as the subjectivity of temporal experience, in the same way as Earle Brown developed a new type of proportional notation to encourage performers to explore a new 'interior time sense'. Nyman wrote: these kind of notations refer to what is to be done, not to what is heard, or to be heard. A score literally reduced to a 'direction for an action': by indicating only the task to be performed, the score focuses the performer's attention on the process rather than the result, which becomes 'incidental'.

But for Brown, when performer choice is left free to the extent

that the content of a work is entirely different from one performance to the other, it is no longer a music 'piece': it becomes a 'musical activity'. The idea of a task-based 'activity' lies at the heart of the conception of the score as a 'direction for an action'. Higgins develop the 'provocation notation', defined as a situation in which the maker of a thing provokes some sort of activity. Higgins's scores, for example, instruct readers to perform actions ranging from the everyday, to the physically perilous and the downright life-threatening. In contrast to these often dramatic actions, other early word scores explore sounds barely heard, sights barely distinguished, activities at the point of imperceptibility.

Silence thus becomes full of inaudible sounds which only word scores can transmit, from butterflies flying, to the earth turning. With this shift to perceptual activities, the 'event' score becomes as much an invitation to find an 'event' as to perform it: listening to a dripping tap. For the virtuoso listener, Brecht observed, all sound may be music. Whether 'provocation notations' or invitations to listen to the barely audible, these word scores based on the discovery or observation of phenomena are fully removed from

the traditional space of musical composition and performance and enter the space of everyday experience. Just as Brown was aware of the simultaneous existence and non-existence as music of activities, Brecht defined the word score as 'an art verging on the non-existent; dissolving into other dimensions, or becoming dimensionless, having no form.

Writing about Fluxus 'event' scores, Ina Blom has convincingly discussed this new relation between score and performance as 'a dynamic between two radical extremes, when the extremity of one position (i.e. the extreme generality of an instruction for an event) by necessity pushes into the opposite position (i.e. the extreme specificity of the realization of the instruction). The notation engenders a process, whether imaginative or physical, which will always be too specific to approach in retrospect by any other person or narrator than the one who submerges herself into the process. For Higgins, trusting the performers' good will is a logical extension of the questioning of the author's control. The more open the task is left, the more the performer will 'assume his or her will' and the composer needs to accept 'that people may perform the piece in any way possible'.

Replacing the conventional relations which ruled traditional musical performances, developing a new type of tacit contract, thus emerged between composer and performer, artist and viewer, based on trust. Performers are invited to be acutely aware of what, if any, the consequences are of playing well or badly. Pieces based on tasks by more than one performer, rely on a feeling of collective responsibility as the piece cannot exist unless all performers realize their tasks as well as they can. In a solo piece, where there is no one to 'check up' on what the performer does, the composer must rely on what Behrman called a 'honour system', in which the incentive for the performer lies in his or her desire to perform the work with 'devotion and accuracy'.

Marton Koppany and Karl Young, writes "[...] but it require serious engagement from (readers) performers and their sensibility in respect to the nature of language, or, more exactly, of the nature of the process of understanding".

The question of incentive takes on even more significance in the case of works to be performed without an audience. Walter de Maria describes activities to be realized in private only, and whi-

ch should above all 'not accomplish a conventional purpose'. Some of his work is based on tasks occurring over time such as 'putting wooden blocks from one box to another, then putting the blocks back to the original box', or digging a hole and then filling it again. As a gratuitous activity, 'meaningless work' exists in the same social space as games, but without the idea of pleasure, or rituals, from which religious or social connotations would be excluded. In fact, it is because it is gratuitous or purposeless in the conventional understanding of the concept of work that 'meaningless work' can take on relevance for the performer. Focusing on performing a task for its own sake can make you feel and think about yourself, the outside world, morality, reality, unconsciousness, nature, history, time, philosophy, nothing at all, politics, etc. without the limitations of the old art forms'. | Anna Dezeuze.

POST MUSIC

Meaningless work is obviously the most important and significant art form today. The aesthetic feeling given by meaningless work can not be described exactly because it varies with each

individual doing the work. Meaningless work can not be sold in art galleries or win prizes in museums, though old fashion records of meaningless work (most all paintings) do partake in these indignities. Like ordinary work, meaningless work can make you sweat if you do it long enough. By meaningless work I simply mean work which does not make money or accomplish a conventional purpose. For instance putting wooden blocks from one box to another, then putting them back to the original box, back and forth, back and forth etc., is a fine example of meaningless work.

Or digging a hole, then covering it is another example. Filing letters in a filing cabinet could be considered meaningless work, only if one were not considered a secretary, and if one scattered the file on the floor periodically so that one didn't get any feeling of accomplishment. Digging in the garden is not meaningless work. Weight lifting, though monotonous, is not meaningless work in its aesthetic since because it will give you muscles and you know it. Caution should be taken that the work chosen should not be too pleasurable, lest pleasure becomes the purpose of the work. Hence, sex, though rhythmic, can not strictly be called meaningless,

though I'm sure many people consider it so.

Meaningless work is potentially the most abstract, concrete, individual, foolish, indeterminate, exactly determined, varied, important art action experience one can undertake today. This concept is not a joke. Try some meaningless work in the privacy of your own room. In fact, to be fully understood, meaningless work should be done alone or else it becomes entertainment for others and the reaction or lack of reaction of the art lover to the meaningless work can not honestly be felt. Meaningless work can contain all of the best qualities of old art forms such as painting, writing, etc. It can make you feel and think about yourself, the outside world, morality, reality, unconsciousness, nature, history, time, philosophy, nothing at all, politics, etc. without the limitations of the old art forms. Meaningless work is individual in nature and it can be done in any form and over any span of time - from one second up to the limits of exhaustion. It can be done fast or slow or both. Rhythmically or not. It can be done anywhere in any weather conditions. Clothing, if any, is left to the individual. Whether the meaningless work, as an art form, is meaningless, in

the ordinary sense of that term, is of course up to the individual. | Walter De Maria.

NEW EPISTÊMÊ OF MUSIC

I am tired of renewing the form of music. Serial or aleatoric, graphic or five lines, instrumental or belcanto, screaming or action, tape or live. I hope must renew the ontological form of music. In the normal concert, the sounds move, the audience sit down. In my so said action music, the sounds, etc., move, the audience it attacked by me. In the Music Exposition, the sounds sit, the audience plays or attacks them.

Music without audience, is more platonic. Alison Knowles, notifying no one escaped secretly from the hotel, and saying nothing, unrolled 1000 meter sound tape in a street of Copenhagen. There was not one invited "audience", not one photographer; only the program was due to be printed, Announcing "Time indeterminate, date indeterminate, place somewhere in Copenhagen and Paris." The "music for high tower and without audience" is more platonic. Alison Knowles "ascended" to the top of the "Eiffel Lower" and cut her beautiful long

hair in the winter wind. No one noticed, no programm was printed, no journalist as there. Sorry, Dick Higgins saw It. It is just the Unavoidable evil. He is her husband. The most platonic music was [omississ] with [omississ], which no one in the world knows about, except us two. Precisely speaking, only this [omississ] can be called a "happening". "Happening is just one thing in this world, one thing through which you cannot become "famous", If you make the publicity in advance, invite the critics, sell tickets to snobs, and buy many copies of newspapers having written about it, then it is no more a "happening". It is just a concert. | Nam June Paik.

OVERCOMING THE PROBLEMATICS OF MUSIC

A flute player one day began to play only a single and unique continuous sound. After more than twenty years, his wife, finally, pointed out to him that other flute players, have produced many harmonic and melodic sounds. The monotone flute player replied that it was not his fault that he had found the note for which the others were still in the process of searching! | Yves Klein.

Acousmatic Black Metal

Live, you say, in the present; Live only in the present. But I don't want the present, I want reality; I want things that exist, not time that measures them. What is the present? It's something relative to the past and the future. It's a thing that exists in virtue of other things existing. I only want reality, things without the present. I don't want to include time in my scheme. I don't want to think about things as present; I want to think of them as things. I don't want to separate them from themselves, treating them as present. I shouldn't even treat them as real. I should treat them as nothing. I should see them, only see them; See them till I can't think about them. See them without time, without space, To see, dispensing with everything but what you see. And this is the science of seeing, which isn't a science. | Alberto Caeiro. [...]

Consider an object. Call what is not the object "other". Add to the object, from the "other", another object, to form a new object and a new "other". Repeat until there is no more "other". Take a part from the object and add it to the "other", to form a new object and a new "other". Repeat until there is no more object. | George Brecht. [...]

Throwing up; making a hole in the wall; telling the truth; spitting; picking up anything; urinating; throwing god overboard; drawing and signing the horizon line; untying a knot; eating mystery food; digging a hole and sell the land; drive a nail; lift an object; wait; sign nature; don't see, don't hear, don't speak; think about the history of art. | Ben Vautier [...] Become invisible: by hiding; by divesting yourself of all distinguishing marks; by going away, by sinking through the floor; by becoming someone else; by concentrating so hard on some object or idea that you cease to be aware of your physical presence; by distracting everybody else from your physical presence; by ceasing to exist. | Beatrice Forbes Nye Ffarrabas Bici Forbes Hendricks.
