

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

He Goat manifested himself by an auditory epiphany.
A reverberating sound alluding to its true acoustic nature.

Ton mysticas opseis | Ton mysticas phonas.
Echon de kai phonen.

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De organographia:

The time has come to revise our conception of sound. However, neither the serial works nor the aleatoric compositions seem to sufficiently renew the sound world. Both are the last offshoots of a tradition in search of a logical transition into new territory. That is why renewal means renouncing the familiar and daring to venture into the completely unfamiliar at the same time. | Franco Evangelisti.

TIME	WHAT HAPPENS	EXERCISES
Up to 14:38	Ennio Morricone (trumpet) is completing a previous section. In the background other performers, among them Mario Bertoncini (tube rubbed against the floor). The episode dissolves.	
14:39	After a moment of transition from a previous section, Mario Bertoncini finds a glissando sound by friction of a tube against the floor.	EXERCISE 1: Proposition
14:50	Other members (such as Vandor on the sax, Morricone on the trumpet and Kayn on the electric organ) react to that clue.	EXERCISE 1: Nobody gets louder than Bertoncini ECONOMY OF THE MATERIAL: They all work with glissando sounds (exception: occasional percussive sounds in the background)
15:38	Franco Evangelisti (on the piano) introduces a different sound: a scrub brush against the piano strings.	CRITICAL MOMENT
15:55	High pitch (maybe Morricone's mouthpiece) is added	EXERCISE 1: Proposition ended (high pitch is more intense than Bertoncini)

HALF WHISPERED, HALF EXHALED CHANT

Whispered Inanga, is a musical practice from the East African Burundi people consisting of a whispered text accompanied by an 8 stringed wood zither called inanga. The inanga complements the missing sounds required to make the whispered text in Kirundi a tonal language understandable as speech. The combination of whisper and string sound is an effect of perceptualization invisible to acoustic analysis that exposes the role of perception in shaping acoustic experience. Fales remarks on the cultural specificity of this effect by noting how Alan Merriam's recordings of Whispered Inanga fail to capture the timbral effect, since Merriam himself was unable to hear it and thus position the microphone correctly. From a phenomenological perspective, on the other hand, the difference between the acoustic and the perceived world only arises when the empiricist introduces the spectrogram as the measure of what is "real," displacing the source of meaning from one pole to the other. The spectrogram reveals aspects of sounds inaudible to human ears and thus clarifies how perceptualization works by producing an "objective"

counterpart to sounds that can be fixed and examined across visual media. Without spectrograms, timbre would remain a matter of imprecise language. Yet what the spectrogram reveals about the acoustic world falls within this humanized rendering, not outside of it: technology is only another mode of disclosure, it does not preexist the world, nor does it offer unmediated access to it.

The spectrogram is not evidence of sounds as they really are, but a different mode of experiencing sounds crucially, through a different sense and by transforming a temporal event into a spatial object. We cannot undo the work of perceptualization in experience, even after understanding how it operates. The phenomenologist's common objection to empiricism still holds: we rarely listen to sounds as they are presented to us in the laboratory. Instead, we listen to Al Qadiri's cover of "The Star Spangled Banner" and its uncanny voice preset, or to the dense timbral clouds produced by four pianos in Eastman's *Gay Guerilla* and the many genres it anticipated even as his works were forgotten not to the voices or pianos themselves nor to their harmonic spectra. Alternatively, if we do

not speak Kirundi we can only hear whispers and plucked strings in Whispered Inanga, not the timbral effect by which sounds become speech, nor the ritual moment when the spirit Kiranga appears after a successful performance of Inanga ya Kubandwa. We listen "culturally" to timbres that are charged with affect, the conduit of social forces.

A trained researcher like Fales can employ spectrograms and ethnography to illuminate both the physical and cultural aspects, yet listeners outside this particular culture still cannot hear it meaningfully as Whispered Inanga, even after learning how it works. This is the difference that timbre reveals. Attention to timbre, in this case, exposes aspects of our experience of sound and music. As Fales shows, Western pitch centered attitudes misconstrue the importance of timbre not only for specific musical practices, but also for our conception of musical practices and sound in general. Timbre is the result of the interplay between the acoustic and the perceived world through perceptualization; it is also the site where collective memory and cultural difference manifest themselves in sound. Perhaps it is clear by now that nominalism

and empiricism, while seemingly opposed, are in fact closely related: they both rely on the same physicalist and naturalist premises and together contribute to the idealization of sound. Moreover, both rely on perceptualization as "an unconscious cognitive process" by which physical sounds appear to us as timbre. Like the Kantian transcendental, perceptualization conditions experience without being part of experience, that is, we are never aware of its operations, so that we assign to the object a constitution that depends on how it appears to us.

This transcendental character renders timbre unknowable in its totality, which explains the dispersed vocabulary we use to speak about it (often in the form of "ineffability"), the incapacity to "theorize" it, and the paradoxes that it embodies. To consider timbre as inseparable from the "unconscious cognitive process" of perceptualization, a process somehow hardwired in all forms of human listening, is to return timbre to that which cannot be known as such, beyond systematicity, or beyond critique. Empiricist research is focused on explaining this seemingly transparent operation to argue that timbre is the result of

perceptual mechanisms that are largely the same for all human listeners and depend on unchanging physical phenomena, both of which are measurable and can be reproduced. Natural invariance underpins cultural variation. Empiricism thus assures the objectivity of its findings through particular cases that exhibit unchanging rules; nominalism allows these particular, empirical discoveries to be taken as universals. Ethnographic research also contributes to this aim.

For example, the fact that perceptualization operates similarly in Tuvan throatsinging and Burundi Whispered Inanga suggests it is a universal phenomenon, even if Western listening practices tend to ignore the uniformity of these two forms of musicking. The promise of empiricism is that, even if we currently do not have a general theory of timbre, we should be able to arrive at one through more research and experimentation. Yet, as Fales also shows, timbre is historically and culturally determined sometimes in conflicting and problematic ways. Empiricist research has produced the voice patch in Al Qadiri's track, but it cannot explain the troubling effects it has on its listeners. After all, part

of its affect depends on how its seemingly non-racialized vocal timbre conveys anxieties about how technology construes the notion of a universal human. Timbre is thus poised strategically between universality and particularity, and as a critical concept it depends on how we can maintain this in-between position. In the long run, empiricism and nominalism might lead us astray, as the idealized notion of sound they uphold simultaneously proclaims a false universality depending on specific Eurocentric musical values and a meaningless particularity since timbre is there conceived as a secondary parameter without significant value for our experience of sound.

Is it possible, then, to claim that timbre reveals something about sound in general that idealized tonal and rhythmic aspects or nominalist generalizations do not, while simultaneously holding that the differences that timbre reveals have a particular power the power of the singular, not just the empirical to reveal historical and cultural differences? One possible way is to argue, with Foucault and Merleau-Ponty, that those transcendental conditions of possibility for experience such as

perceptualization are also historically and culturally conditioned. Foucault introduced the idea of a “historical a priori” to counter the presumed universality of Kant’s transcendental Ego, first as changes in modes of knowledge, later as modes of power. MerleauPonty argued against empiricism by holding that the body its memories, tendencies, habits, and diseases must be taken as a condition of possibility for experience too. There is no disembodied, transcendental Ego, but always a localized body, whose situated and embodied constitution determines that which can be experienced meaningfully.

These two approaches a genealogical understanding of the transcendental and a phenomenological approach to embodied perception are useful in thinking of timbre as a phenomenon where the imbrication of the body and perception, as listening, is at the same time privileged and taken for granted. If timbre is inseparable from cultural as well as physical and physiological difference since it is not enough to understand the process without sharing the meaningfulness of its world then the universality of timbre falls to the ground. | Emily I. Dolan | Alexander Rehding.

HOW DO THE DEAD SPEAK?

Since the strings of the inanga each project a definite pitch, the non pitched whispered words of the performer stand in relief against the melodic patternings of the inanga, achieving a projection of the performer's voice both unexpected and mesmerizing. Most striking is the clarity of articulation; [...] this is notable even though the language is unknown and the ability to parse individual words may remain blurred to a Western listener.

The haunting vocal illusion of the “whispered song” of East Africa is hard to forget. The performer plucks a trough zither to make low, resonant sounds while he whispers non pitched syllables. The listener mentally attaches the zither's pitches to the performer's whispers and imagines that the performer is really singing them. While the last characterization of inanga whisper singing above may seem subjective, the author's characterization speaks to the numinous aura surrounding this practice to a Western ear. This aura is nurtured by the physics of the practice, and Fales notes: The illusion appears to consist of the fusion of primary harmonics of the inanga with the whisper. Accor-

ding to this hypothesis is a listener experiencing the inanga illusion will hear the whispered component following the melodic movement of the inanga, due to a perceptual transfer of frequencies from the inanga to the whisper, incorporating frequencies into an acoustic unit which has no discrete frequencies.

One may only conjecture as to how this performance practice developed, and it seems remarkable that such a practice would come to the fore in a land otherwise marked by musics of projection, such as the rich percussion traditions and singing traditions discussed throughout the literature.

The whisper is a remarkable mode of utterance. Lacking definite pitch, whispers still carry enough breath to articulate consonants, especially fricatives; the increased aspiration required to activate consonants and fricatives results in an efflorescence of transients and noise, which add matters to the distinctive spectral profile of the whisper; given the difficulty of "loud" vocal production, there is a psychological connection to close proximity of the sound source, a state of awareness described as "intimate". | Jon Forshee.

AUDITORY CHIMERA: TIMBRE AND THE UNCONSCIOUS

The voice and instrument synergy is based on constructs existing only in the mind of the listener, not in the physical sound to which they apply. It is the listener who expects the voice to produce a melody, the listener who expects melodic and tonal correspondence, the listener who expects vowel length to be reflected rhythmically. An interesting and revealing exercise is to play a short excerpt of monophonic instrumental music several times to listeners who are utterly unfamiliar with the instrument they are hearing.

If asked to describe the sound and its source, most listeners are surprised at the quantity of specific information they are able to deduce from tiny, immensely subtle details, all without conscious effort or reflection. But though they can easily determine that the unknown sound is, for example, an impulsive rather than a sustained tone, they must be prodded for this information with questions as to the actions (plucking, bowing, blowing, etc.) the musician might be making to play the instrument. They can, in other words, more easily describe the production of the sound than

the perceived features of the sound that allow them knowledge of its production. The point of the exercise is to demonstrate three aspects of auditory cognition. First, ordinary listeners with no special training possess an extraordinary amount of knowledge about sound and its sources. Second, while some source characteristics are implied by the pitch range and intensity of its sound, listeners generally seem to base their knowledge of a source and especially of its location, largely on qualities of timbre on the abruptness of an attack, for example, or a brightness of sound indicating resilient resonating material so much so, in fact, that timbre comes to be identified with its source. Third, the information listeners are able to deduce from a sound is derived from a multitude of unremarkable acoustic details of which a great deal have been processed and interpreted preattentively that is, without listeners' conscious awareness.

I propose in this paper that the dimension of timbre in particular is preattentive both in processing and in the qualities that result from that processing. In what sense is timbre unconscious? If we are conscious of hearing first one instrument and then another,

are we not conscious of timbre? While researchers continue to grapple with the facts that there seem to be several kinds of consciousness and that it is a phenomenon of degrees, not an all or none cognitive state, most seem to acknowledge a broad categorical difference between consciousness as phenomenal experience and consciousness as reflective self-awareness. Phenomenal consciousness might include the warm sensation of the sun on one's face, while reflective consciousness would consist of the intellectual awareness of felt warmth, and of the sun as the source of the sensation.

Phenomenal consciousness is often sensory or emotive, reflective consciousness is often verbal or representative that is, one who is reflectively conscious can usually express the nature of the experience. Though most often the two kinds of consciousness occur together, they can occur individually as well. Without the vividness of phenomenal consciousness, we must trust a less convincing reflective consciousness of our experience; without reflective consciousness, we may be phenomenally conscious of an experience that is richly sentient, but at the same time, hazy, ill-defined, and inexpressible. If

indeed the experience of timbre is preattentive, then it appears to be a case of phenomenal but not reflective consciousness. While relatively little of the research on consciousness has focused on timbre perception specifically, work on auditory perception in general and unconscious perception in other sensory modalities has been extensive, yielding a set of characteristics common to both the process and the results of preattentive perception. Many of these features of which two are especially relevant to this discussion are present in the experience of timbre.

For example, the hall mark characteristic of preattentive or unconscious perception, a feature Merikle and Reingold call "indirect measure sensitivity," is obvious in the listening exercise above. Indirect measure sensitivity alludes to the fact that preattentively processed information can not be directly examined or evaluated, though it may be a source of input to relevant problems. We may have difficulty describing, or even conceptualizing timbre as an independent musical parameter on the basis of direct examination, but we use it easily to distinguish or characterize sounds. A second characteristic of preattentive proces-

sing relevant to timbre is the tendency of perceivers to attribute the effects of such processes to a conscious phenomenon of outstanding perceptual salience, and to do so with absolute conviction.

For example, when laboratory subjects are exposed to subliminal pictures of colored geometric shapes, then asked later to pick out the shapes they "saw" earlier, they are unsuccessful, as predicted by the indirect measure sensitivity of unconscious events. However, if the same subjects are asked to choose from among several shapes those they find most attractive, not only do they choose the shapes they were exposed to previously with a probability far greater than chance, but they provide thorough, reasoned explanation for their choice, insisting on factors such as a habitual preference for certain shapes, colors, symmetries, etc.

Their very knowledge of themselves is influenced by the need to explain a choice whose real explanation has little to do with aesthetic preference. Similarly, listeners may point to a change in pitch or dynamic level in music to describe what is actually a variation in timbre; it may be, in fact, that the disregard of timbre

mentioned earlier is as much the result of misattribution as true neglect. Thus, while overtone singing requires that the extracted overtones be physically amplified until they are heard out as a separate pitch, the melodicized whisper of Burundi Inanga

Chuchotè requires no acoustic change in the sounds from which the components are contributed; whatever change occurs, occurs solely in the mind of the perceiver. From the point of view of musicians, the creation of a timbral anomaly in overtone singing requires that they change the sound; the creation of a timbral anomaly in Inanga Chuchotè requires that they change the listeners, inducing them to change their mode of perception. One might suppose that part of the experience of Inanga Chuchotè is the implicit decision on the part of the audience to yield to the musician, to the perceptual transformation of his music. For the illusion to succeed, listeners must be willing to surrender their concentration and imagination in service to the illusion. Inanga musicians are well aware of the importance of the listener's willingness to fall under the spell of the music [...]

INANGA YA KUBANDWA

A specific kind of Inanga music is a ritual part of an initiatic possession cult called kubandwa, and it demonstrates another large category of timbre manipulation, the juxtaposition of timbres from opposite ends of the timbre continuum. Kubandwa, is a phenomenon of all the intralacustrine countries of Africa. In other countries, the cult worships a spirit called Ryangombe; in Burundi, the spirit is called Kirangaor occasionally Kiranga-Ryangombe. In all countries where kubandwa is practiced, the spirit Kiranga - Ryangombe, is understood to have begun as an ordinary mortal; this fact is important, since it means that Kiranga - Ryangombe is actually one of an infinite number of Imizimu or ancestor spirits who are ordinarily inclined to malevolence at the slightest sign of neglect from living relatives. One of Kiranga's functions is to protect the living from dead. By all accounts, the rituals marking the celebration of kubandwa are more often arduous, draining of resources, and fearsome than they are joyous or purely celebratory. Initiation, in particular, occurs in the dead of night and involves a fair amount of unpleasantness for the initiate. Part of the apparent lugubriousness of kubandwa ceremonies begins

with the precise role of Kiranga in regard to his human charges. Though he may grant favors and a large part of various rituals seems to consist of listing the wants and needs of supplicants Kiranga and his spirit attendants act primarily as protection against a vibrant world of sometimes vicious spirits. And Kiranga too can be exacting and vengeful if an umubandwa (a follower of Kubandwa) promises something to the spirit in return for some desired outcome, and then fails to deliver. But most often Kiranga is enlisted to help ward off attacks by the "intezi" or "abaganza", spirits whose particular role seems to be to afflict human victims as a way of bringing them to Kiranga. On being called by an "igishegu" or adept of the cult [...] The sole characteristic that seems to distinguish one performance from another is the quality of Ubuguruguru, a term difficult to translate, but meaning something like "noise", "agitation" or "turbulence".

The term actually applies less to a performance of Inangaya Kubandwa, than to a ritual or ceremony at which the music has been performed in a particular manner. Whispered Inanga has to be whispered for with a low voice, not a high voice, that

inanga you whisper for it, you can hear it in the right way. While when you put a high voice, or you speak in a high voice, you make the string cry out loud. It can cause that turbulence called ubuguruguru. The difference between Inanga Chuchotè and Inangaya Kubandwa is not simply that the first is whispered and the second sung in full voice, but that the singing in the second is high, "high" means "high in pitch". Inangaya Kubandwa requires a kind of falsetto that not only sets it apart from Inanga Chuchotee, but also from Voiced Inanga. And it is exactly the falsetto of the voice combined with the timbre of the inanga that produces the effect described as timbre juxtaposition. | Cornelia Fales.

ETRUSCAN SATANISM | GEHEIMZAUBERS

[...] Albert Grünwedel: a progressive illness, while not depriving him of energy and memory, repeatedly robbed him of the ability to differentiate between delusion and reality, Waldschmidt writes: "already in some sections of 'Alt-Kutscha' it is difficult to distinguish between things based on facts, speculation and invention". To an even greater extent this is true for such late works as

Tusca. Colleagues in the field sharply criticised these works but nevertheless not simply ignored them. Despite contemporaneous doubts, Grünwedel's speculations about "Etruscan Satanism" were adopted by Alfred Rosenberg.

Wilhelm Schubart wrote: "for the sake of the author and for the sake of German science, to forget as quickly as possible [...] the preconceived interpretation increasingly takes precedence over philology". Johannes Schubert: "Without any consideration of the entire Etruscological research, a completely new solution to the problem is offered, a so called magical unveiling of the most well known and main Etruscan written monuments, which of course shows the entire culture of this people in a terrible light". Albert Grünwedel was convinced that he could understand the Etruscan language through Egyptian. He had interpreted all the longer Etruscan texts and everywhere he saw horrible rituals with human sacrifices and phallic symbols. He had allegedly found the original Egyptian texts on which the bandages were based, with which he was able to create an Etruscan-Egyptian dictionary. By that he meant that he could translate any inscription. In a letter to his teacher Ernst

Kuhn, he describes the results of his work: "I don't know whether I will translate the mummy texts. The content is such a shameful mockery of all human rights that I cannot find the necessary expressions in any language on earth. And the Greek, which alone could express such things, I would not like to soil with such feces". However, Grünwedel's transcriptions of Egyptian texts with a vocalization that had been completely new in research up to that point, as well as the resulting translations, were viewed with skepticism by his teacher [...]

[...] Two examples epitomise the character of the Etruscans; the sacred prostitute and the priest magician who, by means of dreadful rites, kept at bay the terrors of the underworld. The great whore of Babylon of whom the Apocalypse speaks is no fairy tale or metaphor, but an historical reality attested to a hundredfold. It was literally the rule of the hetairai over the peoples of the near and middle east. On high festival days at all the centres of these various racial groups, the official prostitutes were enthroned as the embodiment of a common sensuality and universal lechery. In Phoenicia they served Kybele and Astarte; in Egypt, the great procuress Isis;

in Phrygia as priestesses of wholly unbridled communal sexual orgies. The reigning priestess of love was joined by her lover dressed in diaphanous Libyan robes. Anointed with costly perfumes and bedecked with precious jewels, they then copulated before all the people. This example was imitated in Babylon, in Libya, and in Rome under the Etruscan dynasty where the goddess priestess pushed the institution of the hetairai to its extreme limit in the closest collaboration with the Etruscan priests. Attempts were made quite early to interpret Etruscan inscriptions on graves, mummy wrappings, and papyrus rolls, but not until Albert Grünwedel was the script successfully deciphered, and the results show the Etruscans in a hideous light. Even the Greek solar myth that the sun dies and is then reborn as a god out of the dark night and with redoubled potency, was appropriated as an Etruscan motif. But in the hands of the Etruscan priests this becomes Asiatic magic, witchcraft linked with pederasty, masturbation, the murder of boys, magical appropriation of the manna of the slaughtered by the priestly murderer, and prophecies derived from the excrement and the piled up entrails of the victims. The virile sun impregnates

itself with the magical phallus on the solar disc (the Egyptian point in the sun) which finally penetrates it. From this is born a golden boy, the foetus of a boy with a magical orifice. This is the so called seal of eternity.

The violence of the magical phallus is imagined as a bull which copulates with such frenzied force that the disc rolls and the phallus bearer of the horn turns to fire, the phallus of him who possesses the heavens. In endlessly repeated obscenities, the original myth is degraded into repulsive homosexual love. This is to be seen on the wall paintings of graves, as in the Golini tomb where the dead man holds a banquet with his boy lover in the next world, and where two gigantic phalluses spring up from a sacrificial fire as a result of magical satanic rite. According to the inscription, this, the lightning of perfection, is thus perfected. Translated from the jargon of magic, that means that the creature born of woman is deified after putrefying, and becomes a phallus. From the inscription of the Cippus of Perugia, there is recorded a convocation of satanic priests who perfect a spectral manifestation so as to burn in demonic frenzy. He who has this boy has the demonic

knife. Eternal is the fire of the boy; a magus of the perfected seal. The murdered boy now becomes a little goat. Thunder personified is a metamorphosis of the son gained by violation the perfected little goat. Here is to be found the origin of the horned apparition and the goat headed devil, whose appearance in the literature of witchcraft was hither to an unsolved riddle. Its antique types are the Minotaur, especially the one over the well known grave of Corneto, the Tomba dei Tori, and the Greek Satyr. He clearly illustrates a crime crying out to heaven, comments Grünwedel. The meaning of these constantly repeated customs of the Etruscan religion is to be seen in the fate of the shamefully abused boy prostitute who is slit open to symbolise the birth of the diurnal sun from the egg that his apparition has developed when fertilised by the semen collected in bowls. Thus a spectral bull appears, fiery like the sun, sexually erect, and accomplishes again and again the demonic self copulation. With the performance of this ritual, the manna of the murdered boy is supposed to pass to the priest, who is the representative of the Chosen (Rasna, Rasena), as the Etruscans called themselves. The priest next lets the fumes from

the entrails ascend to heaven. There is also the magical use of faeces, once again in a vile travesty of the Greek solar myth. The divine cherub attains the supreme power which emanates from him as six rolls of gold excrement, creating the fire of the heavens. The chosen one becomes such by supplying his entrails. Etruscan vases provide ample evidence of this; witches are portrayed, offering money to youths to persuade them to dedicate themselves and then to ascend to heaven in flames.

Herein lies new evidence for the primeval home of witchcraft and Satanism on European soil. It is easy to understand a scholar like Grünwedel, who in this respect sees close analogies with the Tibetan Tantras of Lamaism, saying: a nation which is ready to paint wall pictures over the entrances of graves like the two scenes in the Tomba dei Tori, which permits itself to write such filth in graves and paintings like those in the Golini grave, and to cover sarcophagi with the most repulsive scenes (sarcophagus of Chiusi), to place into one's hands representations of the dead as in the text of the Pulestina papyrus roll, which parades the most despicable human degeneracy. | Alfred Rosenberg.

ALLES ZU SAGEN, IST UNMÖGLICH | THUI SRENAR TEV. AUDITORY HALLUCINATION

Auditory hallucinations are auditory perceptions that are experienced in the absence of corresponding external acoustic stimulus. Such perceptions produce a compelling sense of reality of a true perception on individuals and may include whistles, bangs, clapping, screams, ticks, voices producing intelligible or unintelligible speech, and music. Auditory hallucinations can be associated with psychotic disorders (e.g. schizophrenia, mania), and holds special significance in diagnosing these conditions, being the second most common symptom observed in schizophrenia (occurring in 74% of patients). Although it is often associated within psychiatric illness, not all auditory hallucinations are associated with mental illness. Some studies show that 10% to 40% of people without a psychiatric illness report hallucinatory experiences in the auditory modality.

The phenomenological characteristics of auditory hallucinations differ on the basis of their etiology, and this can have diagnostic implications. The cases without mental illness tend to report mostly positive voices, as well as

a higher level of control over it, less frequency and, when in process, it has less interference with activities than the ones with the illness. According to Waters, individuals that are suffering from mental illnesses present characteristics that mostly consists on higher frequency of hallucinatory experiences, localization of voices outside the head, voices containing a considerable linguistic complexity, and exaggerated emotional responses.

Auditory hallucinations associated with mental illness have a powerful impact on the lives of those who experience them. According to Semple and Smyth, auditory hallucinations that include voices can be divided in three main categories: a person hearing a voice speak one's thoughts; a person hearing one or more voices arguing; or a person hearing a voice narrating his/her own actions. Another type of auditory hallucination is called functional hallucination, where the individual experiences the hallucinations simultaneously through another real noise, which means it happens at the same time as other environmental stimuli, such as a phone ring, television noise, and video game sounds. Some subjects associate and identify the voices they heard

with concrete individuals of their social environment, such as relatives, friends or public figures. Others either cannot associate the voices with specific persons, or associate them with deceased people. However, according to Leudar and Thomas, they can always describe their behavior and intentions, and in all these cases voices have certain characteristics such as tone, accent, sex, age and status. Some researchers have distinguished a series of beliefs that individuals have about their auditory hallucinations:

The belief that the voices have an identity: the subject thinks the voices come from other people or entities, that is, they attribute them to an external source.

The belief about the purpose and meaning of the voices: apart from inferring the identity of the voices, individuals usually search for the purpose and meaning of the voices. In most cases, the subject thinks that either the voices want to hurt him (voices with a malevolent meaning) or they want to help him (benevolent voices).

The belief in the power of the voices: the individual thinks voices are very mighty and he cannot cope with them. The subject feels

defenseless and unable to control them. The belief in the consequences of subjection or resistance to the voices: The individual may think they must obey the voices; otherwise something evil may happen to him or any of his relatives. Often the auditory hallucinations provoke emotional responses on individuals, which may include negative emotions such as anxiety, anger, fear or despair, or positive emotions such as joy, frenzy, satisfaction, or love. According to Garcelán, these responses together with the individual beliefs can also provide a feedback of the interaction between the subject and his voices, reinforcing and creating a particular and idiosyncratic story between them. Auditory hallucinations are personal experiences. While some individuals experience them as immensely distressing and frightening, others are reassured and amused. In some cases of auditory hallucinations, the voices often present a negative content, which can develop considerable distress, since it can induce the person to perform unacceptable behaviors or bad actions. According to Chadwick and Birchwood, hallucinations with malevolent voices provoke fear in some of the individuals that suffers from this illness. Some people interpret the auditory halluci-

nations as the appearance of traumatic memories that constantly get brought up by the voices, whispers, screams and others sounds. Another auditory phenomenon that can provoke auditory hallucinations on individuals is caused by the effects of catchy tunes. Involuntarily, individuals listen to many songs from advertisers every day, and sometimes, they don't even listen to it consciously. Such songs may produce an effect known as "earworm", which is a catchy piece of music that continually repeats through a person's mind after it is no longer playing.

According to Sacks, earworms can penetrate our minds, entrench themselves and then perseverate internally hundreds of times a day, only to fade away in a day or two, or perhaps to be followed by the next earworm. The main, and most notable, brain area that is associated with auditory hallucinations is the temporal lobe, specially the left superior, which is the area responsible for processing the language and shows clear signals of activation. Depending on whether or not the person can understand what is being said, this area will be more or less activated. Another active areas are the limbic system with amygdala and hippocampus. | Thainá Cristina Demarque.

THE AESTHETIC PARADOX | THE EARS OF THE BEHOLDER

The experience of organized sound becomes music in the ears of the beholder. Of course, the word music has different meanings in different cultures. It also has different meanings within single cultures. In fact, every individual has a view regarding what (s)he considers to belong within the delineation of music. The phrase, "that isn't music" is one often heard when a person listening finds a work too unusual, too loud, too dissonant or abstract, or sometimes even too banal.

Therefore when discussing the listening experience of organized sounds it should be noted that there is a growing number of people who consider works containing such sonic materials as music. In sum, the attribution of the word music depends largely on the experience base and attitude of the person involved. Anyone who has studied fundamental logic might conclude that sonic artworks are therefore not music, but most people studying sonic arts, if not all of them, do regard this corpus as music.

Sounding art, covers both, note-based and sound-based works. | Leigh Landy.

O PASTÓS

None of those who walked the shady and enigmatic basement walkways of the Etruscan Vie Cave remained indifferent, struck by the mystery of the meaning and by the arcane atmosphere that pervades them. Going along a Via Cava is like being at the end of a road-well with the celestial vault peeking upwards, among the thick vegetation that slopes down from the top of the dark and massive walls. The Vie Cave can be considered a special sacred path created in the telluric subsoil, the natural seat of the major divinities of the Tyrrhenian pantheon. Nothing is known about the Vie Cave and the mystery of their origin and function.

The nucleus of the Etruscan spirituality resided mainly in the telluric cult, the mother-earth was sacred by them to the point of probing the underground depths, the abysmal interiorities, physical as well as symbolic seats of a primordial numinosity. The ancient names of Menrva and Minerua are derived from the "mens" and the "minerals", revealing a relationship of analogy between the mental faculties and the mineral kingdom. If minerals were considered sacral "entities"

lying in the stony body of the terrestrial interior, so the mental products, thoughts and intuitions were seen as similar sacred "entities" whose stony and inner seat was the human skull (kra-naos = of stone, from the Greek). Endless and deep underground tunnels or the blind and circular tunnels dug in many places in Etruria all retain a fascinating enigmaticity. There must be a connection between Veltha, Hephaestus, the volcano, metalurgy and the cult of lava stone, pyroplastic rocks such as tuff, practiced in the area of the ancient Lucumonie of Volsinii and Vulci.

The characteristic tunnels that have a "U" layout are still well preserved and practicable: they are underground corridors that lead nowhere and in which the finalt referred to the subsoil is evident as a "place of power", a place where sacred forces are at work, where the "sacer" is manifest and looming. In this type of tunnel, not the normal path "from one point to another" is highlighted, but rather the space created "inside" the earth.

The S. Valentino tunnel in the upper Maremma is said to be a few kilometers long and goes to the heart of a mound inside which there is a staircase that

leads into a room carved out of the tuff. The tunnel continues for a long time, at times with inexplicable curves and descents. Given the obvious inconvenience and precariousness of the route, it was not possible to establish with certainty where it leads. And certainly we must remember the Hypogeum of the Volumni. Descending a rapid staircase of twentynine steps you reach the bottom of the burial ground, entirely dug into the volcanic rock, richly carved and decorated with numerous figures of gorgons, birds, demonic heads, geniuses and snakes. The cave - Etruscan temple (with one, two or three wall cells), as well as in the ancient traditional civilizations (in Greece as in Tibet), is the physical place chosen as the archetypal home of the "inner" world.

Place of worship and initiation, used for afterlife rituals. Mircea Eliade considers that «In pre-historic times, the cave, often assimilated to a labyrinth or ritually transformed into a labyrinth, was both the theater of initiations and the place where the dead were buried. In turn, the labyrinth was homologated to the body of Mother Earth. Penetrating into a labyrinth or a cave was equivalent to a return to the Mother». | Giovanni Feo.

THE SECRETS OF THE KAULA CIRCLE

A young and lovely girl was brought to an altar, before which lay a sarcophagus in which reposed a very old man some thousands of years old. The girl approached the recumbent man and placed the nipples of her breast, first one then another, in his mouth. The corpse like creature, whose mummified lips could not, at first, hold the firm nipples began suddenly to suck heartily and soon grew young.

[...] They would not remember anything on the morrow. They would not know that their Kauluse (I prefer the Egyptian word here), their vital spirit, loosened by intoxication and passion a little from their bodies, had been captured and absorbed. I, still, remember that inner courtyard: stark naked men and women, who, from time to time, with excruciating yells, leapt to their feet, shaking their heads backwards and forwards, the women with loosened locks falling in black disorder about their heaving, shaking breasts.

A voice then cry out in deepest scorn the sonorous Sanscrit Tantrik verse; "Let their desires be satisfied." And its a perfect orgy

of bestiality. The outer circle absorbed the essence of murdered animals: the inner absorbed them: from the highest to the lowest in the universe one lived by sacrificing.

Will the world belong to those who absorb the most: or, perhaps, that One will, indeed, absorb it all in Himself again, like the spider absorbing its own thread? Is it for secrets like these we of Europe come to seek wisdom?

I met a European who was one of X.Y.Z.'s pupils. He called himself by a number. He had many women. He said that he had several children born to him by them thro' magic. He learnt many magical processes by which he drew into his circle great phantoms. I witnessed one of his evocations: he had, with him, a pupil, a thin, long nosed boy for whom I conceived a great pity. He sat very still, his eyes on the tip of that long nose of his, his long thin hands resting on each other, his legs crossed in the lotus posture. I wondered why he had followed the man whose number was 666.

[...] 666 wore a ceremonial robe, had a pentacle, a wand, a sword and a cup. I watched him from my corner solemnly cleansing the

altar with water shaken in drops from a blade of grass: and heard him chant Sanscrit mantras; whilst Tibetan acolytes waved censors of incense. I watched that day the spirits he evoked with the help of the Lamas. They came first in smoky vapour, emanation of the impurity that comes from desire, and surrounded him like a smoke cloud.

I saw spots form in that cloud, and each spot dragged round itself a little mote, a little less of his vital force; then enlarge and fall into the shape of phantom-figures called from the forgotten sarcophagi of the world: one of whom crowned with a diadem and wearing an Egyptian head-dress of sorts came forward threateningly. I saw 666 fall to the ground frothing at the mouth; yet he was training his pupil for the same ordeal.

666 wanted his pupil to strengthen his will power and alertness. He told him not to use the word "the" or "no" in any conversation: and should he unwittingly transgress this injunction, he must gash himself on the arm with a knife to make the boy remember his mind's desire. This method, he thought, made the brain watchful. The poor boy was covered with gashes. | Elizabeth Sharpe.

There are secret corridors under every important temple [...] The Lama was following us, and we waited for him in the Nal Goofa. The veil of my "topi" cover my face. We lay on our backs, palms downwards, in the death "asana". X.Y.Z., they assured me, was hundreds of years old, living by the elixir of life he steals from women. I had learnt why X.Y.Z.'s lips were black: his youth would remain till another woman would give him the glands of youth freshly distilled from her living body. For this is what they want of women: this is their great secret. [...] Most people remember the late Maharaja of X, who died in somewhat mysterious circumstances. He, too, was a victim of a Lama: he, too, fell for his love of a Kaliyuga "Guru"; and in the holocaust a woman lost herself, body and soul. So extraordinary and so varied were his eccentricities; his cruelties were colossal. Tall, debonair, ugly, except for his brilliant brown eyes, his orgies in the year made him notorious. His own wives were the principal participators in these orgies; Maharaja of X was conducting the "Kaula" Circle and learning the elixir of youth as taught to him by his "Guru" L.P. : both trying to add to their span of years, by the living sacrifice of the life-essence of men and women. The Maharaja's charm was the charm of the dead: the charm of the unknown. [...] [...] I have affinity to evil. I am made beastly. I have given to the beasts the lusts of life. But, before I die, I must tell all. I must conserve all my energies to tell all. From an old Sanscrit verse addressed to the Unknown: a song from the lips of a sage, who is dying ran through my head "For Thy sake I have renounced the pleasures of this world: for Thy sake the pleasures of the next, yet You have not manifested Yourself to me, nor have You shown Yourself to me in any form." Dying, I say the same. I think I must say that, of my pitiful self. I think myself as the broken Locust, on the cross. I have finished what I have to write. I am afraid to re-read these words. I shall close them and seal them carefully: I do not want to open them never more again. IH! ' 'V iS' hv I.r. iKi. .Ht. [cfr. Athanaton Soma] | Bshy.Krt. Vrtt.kr | Elizabeth Sharpe.
