

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

“I like natural disasters and I think that they may be the highest form of art possible to experience” – W. de Maria.

VERB. D.SVM C.S.T. ARCAN.

Verbum Dimissum Custodiat Arcanum

Apophatic Tautology

eo ipso

Via Negationis

One Act Play

FORMVLA

M.F. I | TST - Enharmonic electric bass. | Reinhart Hammerschmidt - Double bass. | Dan Blacksberg - Trombone. | Renè Lussier - Daxophone. | Eli Litwin - Drums. | Lunurumh - Voices.

M.F. II | TST - Enharmonic electric bass. | Reinhart Hammerschmidt - Double bass. | Dan Blacksberg - Trombone. | Renè Lussier - Daxophone. | Norman Westberg - Guitar. | Eli Litwin - Drums. | Lunurumh - Voices.

M.F. III | TST - Enharmonic electric bass. | Reinhart Hammerschmidt - Double bass. | Kristian Cucchiara - Guitar. | Dan Blacksberg - Trombone. | Eli Litwin - Drums. | Lunurumh - Voices.

M.F. IV | TST - Enharmonic electric bass. | Reinhart Hammerschmidt - Double bass. | Renè Lussier - Daxophone. | Norman Westberg - Guitar. | Eli Litwin - Drums. | Lunurumh - Voices.

M.F. V | TST - Enharmonic electric bass. | Reinhart Hammerschmidt - Double bass. | Franz Hautzinger - Trumpet. | Nick Didkovsky - Guitar. | Eli Litwin - Drums. | Lunurumh - Voices.

M.F. VI | TST - Enharmonic electric bass. | Reinhart Hammerschmidt - Double bass. | Franz Hautzinger - Trumpet. | Renè Lussier - Guitar. | Stefano Corsi - Guitar. | Eli Litwin - Drums. | Lunurumh - Voices.

M.F. VII | TST - Enharmonic electric bass. | Reinhart Hammerschmidt - Double bass. | Massimiliano Viel - Electric Keyboard. | Roger Turner - Percussions. | Lunurumh - Voices.

M.F. VIII | TST - Enharmonic electric bass. | Reinhart Hammerschmidt - Double bass. | Kristian Cucchiara - Guitar. | Roger Turner - Percussions. | Stefano Corsi - Guitar. | Renè Lussier - Daxophone. | Lunurumh - Voices.

[PROLOGOS - PROS TA THEATRA]

[Nekiomanteion] - Prose version.

Now the truth is made manifest, in all its higher order logic, founded upon the law of the mind, a tautological doctrine that initiate to the perception of truths, derived from the symbolical language of a operations of the mind, wherein everything becomes nature.

There exist, indeed, general principles founded in the origin of language, by which the use of symbols, which are but the elements, is determined. System of processes, carried on by the aid of symbols, have a definite interpretation, subject to laws founded upon that interpretation.

All the operations of Language, as an instrument of reasoning, may be conducted by a system of signs, composed of the literal symbols and signs of operation.

The diagram disclose the mysteries, for they convey reality already revealed, and already understood, if we understand the secret operations of our own minds, which, when duly solved, are revealed to us as a part of the nature of things. The psychic symbols of awareness reveal the structure of a method of instruction, a syllogism.

[MUTHOS - KAI ANEU AGONOS
KAI HYPOKRITON]

The psychic symbols, interpreted in terms of menatal operations, reveal the fundamental laws of consciousness and therefore of the mind and the world.

No more can cognition contain within itself the reality in its relation to the reality of things, for the phenomena, which are put into such order by virtue of the operation of the higher logic, are as it were the expression of a realm of bhavandriya, and therefore never comes into the realm of cognizance. That realm consists of a unitary logic in which is sought to exist every objective necessity, to which a mental act has recourse to identify itself. The phenomenal exists only in the light of the mind, an absolute knowledge that is the light of reality, that is to say, pure and eternal truth. A real knowledge which is always and without exception the light of all truth in absolute and pure form. (Omissis) Frameworks of thought and meta thought that enable us to see reality and phenomena in new ways, taking us beyond our limited and fragmented perceptions and representations. What is seen by the human mind is not real, but merely a tool for the expe-

rience of reality and the only experience which really exists are the thoughts and sensations within the individual mind. The human mind cannot possibly comprehend the nature of reality.

[ETHE - ANEU PRAXEOS]

The digital substrate on which is placed the localized intersection of environment and mind, wherein objects of existence become primary objects of perception, is the quintessence of all reality. It takes an act of your imagination, to understand just what the diagram rules. All possible states of affairs, possible worlds, possible universes, have been crowded into the diagram, each point being one such way things could be imagined to be.

Meaning is exclusion. It's a tautology, anything's possible and you've been told nothing yet. Inspired by the seventy day period, when the star Sirius disappeared from the night sky, its indicating the time between the mythical death and revivification of the god Osiris. This is the operation of mummifying a corpse. For you is the rDw, in the hall of the two truths, your odor in the hall of the BA. The mouth is opened by Ptah. The HwAAwt of this eg-

gregora will enter you. (Omissis) Hail Herfhaf, who comest forth from thy cavern, I have eaten the heart. Hail Taretiu, who comest forth from the night, I have not transgressed the law. Hail Unemsnef, who comest forth from the execution chamber, I have not shut my ears to the words of truth, I'm the blasphemmer. I am a man of deceit.

[LEXIS - DRONTON KAI OU DI' APANGHELIAS]

The animal force releases from being in orison, convey, shapes, cast its animal will and throws it in the direction of the symbol. Tell me, Sphinx, who is he whose heaven is of fire, whose walls are living serpents, and whose ground is a stream of water? Who is he? I am he who cometh forth advancing, whose name is unknown. I am Yesterday. Seer of millions of years is my name. I am the lord of eternity: I decree and I judge, I'm Khepera. I am the possessor of the knowledge of the words which is truth. I'm your Daemon. I am he who dwelleth in the "Utchat" when it closeth, and I exist by the strength thereof. I come forth and I shine; I enter in and I come to life. I am Horus. My mouth is a balance in speech and in silence. My forms are

inverted. I am UnNefer. I am the only one, who proceedeth from an only one. I am the curse who traverseth the road of yesterday.

The fear of me is in your body. I am he whose being, hath been wrought in your eye. I am the untold. My chrism is in your body, your forms are my habitation. I am He who cannot be known. I am the unveiled one. I am he who riseth and shineth, a wall which cometh out of a wall. I am not known by thee, but I am he who knoweth thee. O Monstrum! I am Horus. Anubis the dweller in the mummy chamber, layeth his hands upon this body, whose word is truth. Run your hands along, from the palms of the feet, to the crown of the head, blow into the mouth, into the nose, into the navel. I waft unto thee air for thy nostrils, and the north wind which cometh unto thy nose. I have made whole for thee thy windpipe.

[DIANOIA - TON PRAGMATON]

This spell shall make you to know how he came into being in the beginning. This spell is indeed a veritable mystery. Let no stranger anywhere have knowledge of it. Do not speak about it to any man. Do not repeat it. Let

no other ear hear it. Th. O. Th. (Hermes) does not speak in vain. His word is chain. He vomiting chains. The initiation repeats the words that are written on the door of the Mystery: speak neither of what you will know, nor of what you will see. Mercurial bi-location, in the first two degrees the efflatus is black as Saturn and violet as Mercury, to summon the great Arcanum in the dead body, you must possess the moment of his death and, and so, you have to operate the practice of the transfer. This is the hieratic secret. The coobatory formula of the sacred amalgam of the sacramental bread is: white Mercury, the sperm, red Mercury, the menstrual blood, urine, the ferment of Venus, baked through the catalyzing process of the opus niger, in the athanor, the black oven, where the seed darkens, due to the presence of excrements. The ferment of the copula, the [omississ] exudate, which preparing the intercourse; it is called Cave Salt because it is a liquid impregnating the humid walls of the cave, or female cup, in which the Nāraki Jiva, will be born at the end of this first mercurial degree. Urine, ammonium salt, is the divine dove, the Holy Spirit, who descends from heaven announcing baptism. I reveal to you the way to make this Arcane,

mercurial fire, vivifying this deceased body.

[OPSIS - MIMESIS PRAXEOS
SPOUDAIAS KAI TELEIAS]

In order for the mind, or the occult genius KA, to manifest in this corpse, everything must be silent subjectively and objectively. To be silent with the mouth, with the acts, with the thoughts, sleeping and awake; for he who speaks creates and every creation is a change of form. All around, everything must be silent and you must remain insensitive to all this sounds, that noises, that voices which contain the great human suggestion.

Much more. You must be silent with your Umbrae and impose silence on the Hinthial who speak. šwt created by sorcerers is pure mind, the sorcerer is mind. Dense thoughts and effective that presents consistency of things and living beings until they appear are mind, the sorcerer is mind. Pulverize some of these bones, the first day of the new moon and expose them for the whole full lunation; finished the four phases of the moon, and then resuming from the new moon, adds this powder to an abundant amount of human blo-

od collected in a hermetically sealed transparent jar, on the lid of which he will have engraved this seal in Black wax: A. K. E'N. ON. I'R. M. S'R. B. P. S. ASKEI KATASKEI ERO'N OREO'N IO'R MEGA SAMNYE'R BAUI PHO-BANTIA SEMNE'

A. S. H. + Arcanum Sanguinis
Hominis

I was initiated and I went down to the underground chamber of the Dactyls, and I saw the other things over there.

[MELOPOIIA - PRO OMMATON]

Now, throughout the intercourse, concentrates on the Etemmu to call and, in the supreme moment, pronouces: Hail Osiris, king of the underworld, Embalming lord! Artràt lamàsa òte. O sorcerer of ANKH, spit your occult secretion! I emit the mercury into the blood soaked [omississ], saying its name aloud in the supreme instant. (Verbum Dimissum Custodiat Arcanum) The phantasm of the dead, standing before me, summoned and imprisoned by this sorcery: thou who hast been raised up, thou art raised up by means of this ceremony. I command it according to my will. Breathe cold on its mouth, six

and then six and then six times, excite it (Hieratic secret). O sorcerer of the dead, O Hierophant: Eberàsa nà amìr, aràz nù gèra orasìm, eberàsa nà aliòte eròm, amìr gèla sarasaarèn, amzr, eber-àsa, aràte, òri, freàza, gelìm, eber-àsa. I am returned back to life! I am he who you has commanded through this nine stanzas, I am the šwt called to carry out the task.

[EPILOGOS]

Ebèra, aramàl, pòze, àsa, eberàsa.

CORPUS

λημμα

Omissis: Keep silence. | Bhavandriya: The conscious activity. | rDw: The Egyptian term rDw is used to describe liquid thought to originate within the flesh. This liquid rDw exuded from the corpse after death. The loss of rDw from the body of the deceased occurs in reference to the putrefaction of the flesh or as a way of describing the process of evisceration and desiccation during mummification. In the embalming ritual, the role of rDw is a libation to the deceased, an offering of rDw serve to restore the life force of the mummy. | BA: Depicted as a human head bird,

it's immortal and independent from the body; It can move away from the corpse of the deceased. | Ptah: The god whose breath was said to give life to everything at the beginning. | Eggregora: Thought form. | HwAAwt: Putrefaction. | Herfhaf: Who has his face turned round behind him. | Taretiu: [Taweret] Guided the dead into the afterlife and the rebirth. | Unemsnef: Omissis. | Khepera: Come into being, to come into existence. Represent the renewal of life. | UnNefer: The one who continues to be perfect. | Chrism: Sacred Oil. | Monstrum: Wonder, prodigy, supernatural phenomenon, warning, admonishment. | Th. O. Th.: Mercurius Ter Maximus. | Nàraki Jiva: Jiva is Ätmä. Infernal conscious activity. Hell beings. | KA: Concept of vital essence, which distinguishes the difference between living and dead. | Hinthial: The shadow in Etruscan language; šwt (shut) in Egyptian. The deceased is depicted emerging from the tomb by day in shadow form, a thin, black, featureless silhouette of a person. šwt: (shut, sheut) The shadow. The shadow was also representative to Egyptians of a figure of death, or servant of Anubis, and was depicted graphically as a small human figure painted completely black. In some cases the šwt represented the impact a person had on the

earth. | Dactyls: Chthonic myth of the Underworld's smiths and magicians. | Etemmu: The shadow invoked in the Babylonian necromantic rite.

NOTES ON PRONUNCIATION

Some words can be translated like in the case of "šwt" which have a conventional anglicization in "shut", but generally are dead languages, or they must be intended as hieronyms.

SUMMARY OF THE TEXTS INVOLVED IN THE LIBRETTO

George Boole "The Laws Of Thought". Gottfried Wilhelm von Leibniz "Dissertatio De Arte Combinatoria". Dharmakirti "Nyaya Bindu" (Buddhist Logician). Dignaga "Pramanasamuccaya" (Buddhist Logic text titled "Compendium of the Means of True Knowledge"). "Shatkhandagama" (Digambara Jainism text). "Tattvartha Sutra" (Digambara Jainism text). Giustiano Leano alias Sairitis Hus "Corpus Philosophorum Totius Magiae" (alchemist magus from Naples, scholar of Egyptian hermeticism in western culture, keeper of the "Scala di Napoli", the "Arcana Arcanorum" the hermetic system developed by Don Raimondo De

Sangro prince of Sansevero, Count of Cagliostro etc.). Ciro Formisano alias Giuliano Kremmerz alias J.M. Kremmerz "Lo Sputo Della Luna" (scholar of the "avatic magic", a black magic tradition with origins in the Egyptian Isiac system and Mystery cult). "Rw nw prt m hrw" (the Egyptian "Book of the Dead"). "Apathanathismos" (Mithraic ritual text).

Fragments and quotations from: Sumerian and Accadian "Maqlu" and "Shurpu"; Aristotle "The poetics"; Philippus Aureolus Theophrastus Bombastus von Hohenheim (Paracelsus) "De Natura Rerum"; Albert Grünwedel "Die Legenden des Nâ Ro Pa - Des hauptvertreterers des Nekromanten und Hexentums"; Albert Grünwedel "Tusca" on Etruscan rites and cults.

VERBUM DIMISSUM CUSTODIAT ARCANUM

Telestherion compositional method it is based on conceptual principles, using "concrete scores" instead notation (in the meaning of musique concrete, or not idiomatic music score), and where each author perform and record himself, alone, without knowing what the other authors have recorded before, just using the recordings of the "enharmonic

electric bass guitar" as unique common "concrete scores" or "script," and as unique "trigger / common relation" between each sound-event / artist's sessions. The enharmonic electric bass recording sessions are the only "concrete score" (in the meaning of "musique concrete") followed by the authors involved.

From a letter to Stelios Romaliadis (Luup): "For this kind of compositions, for a small or large ensemble, I write sentences that later becomes the "script" or "screen play". To write, often take me some hours in a day, sometimes I also need more days of reflection and translation to write a letter, but it's my way to "directing", "conducting", through words; becoming word. I believe it serves our imagination, to get out of the grid of "things to do" to delve, tuning, into "things to imagine". I believe in the authors sensibility, ability and in the indeterminacy of the acousmatic improvisation system. [...] the sound matters are previously selected choosing the performers to involve; the characters and the timbres of the sound bodies chosen for the specific acousmatic composition, are a unity with the personality of the author/s 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. [...] To keep this aspect of independence of each sound event, each author is 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 developed inside the "locked room mystery", a narrative approach conceptually transposed in sound art, where each detail it's a fondant clues of the acoustic scene, raw material that becomes a sound object per sé. [...] I have learned this aesthetic attitude (mental constructions), from listen what "speak" behind a "veil", like the dimensional hymen of a word which hide a thought, to reveal, manifest the sensorial phantasms, the spectrum, the acusma lost in translation.

Learning from the feel of the unspeakable murmurings of secrets revealed in an altered state of consciousness of a confessional set; from the uncanny almost mythological Olympic voices which bleedthrough the loudspeakers of train station; from the confidential distance of the lovers... like a gust of wind that in the middle of the countryside brings distant

sounds. Like a lady speaking from behind a fresco.

Both, the author and the reader, know clearly what statements are, behind these images, without having to explain it: speechless eloquence. The message is as clear as in a symbolic language, as if it were written, or even more so. Like an incognito witness who becomes the extradiegetic voice that creates the narrated facts, he guides the inner dialogue of the listener, stimulating the evocation of mental scenarios and actions, simultaneously established by his own inner storytelling; as in the divinatory arts, in which the oracular responses are formed by emerging from other sound fields (rhombuses, running water, wind, thunder, echoes, bones crumpled until they emit a song); like the talking statue of Zeus, the cave of Cuma, the writing aims to produce an utterance intended for the ear.

The voice is, in a certain sense, part of the text itself, it is incorporated, embodied into it. Once the writing has resounded in the mind in a peremptory way, that the mute signs that form it have been vivified by the "bivocal" voice, the gates of the imagination are opened. This solip-sistic dialogical operation, allows

to hear what is not said, react to what is not happening, answering and responding to unspoken words. In this kind of "forming writings" I play with the intrinsic indeterminacy of the linguistic domain, its agogic interstices, are already part (implicit or explicit, formally or not) of the script of a concept-album. The metaphor of the authors involved conceived as "characters on the set of a movie," it's a way to explain how the "formula composition" work in this case: such as characters on the set of a movie, they play "blind" and "alone," using a "common" script (enharmonic electric bass recording session, conceived as concrete scores) 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. The third level of this formula composition's method, it's the "diegetic dramatization" phase, made due the audio mixing techniques of fixed sounds, respecting the original session of each author involved (no extra effects will be added, just equalizations and simialr interveticion, just to sculpt it at it's best).

Through this key, the sound-matters, were previously selected, choosing primarily the Authors / Performers; so the "sources", the "timbres" and the characteristics of the "sound-bodies" selected in every TST composition, must be understood as unity (or their consequence) with the "personality" of the authors involved in the ensemble.

The concrete score could be intended as a backbone or screenplay where you can create the other sessions: while an author perform and fix on a recording system his/her sessions, he/she could choose to "image" the music of the other authors involved (thinking and imaging their attitudes with sound, imaging their characters), working with a sense of imaginative polyphonic dialog, and, or, you could choose to interpretate a more solipsistic act, working on the balance between density and dissolence, using the concrete scores as temperature trigger. But this is just a suggestion, each author is free to invent his "character" as he/she want on the recording session. These "concrete scores" are just a "common script" for the authors involved; to continue the "metaphor of the cinema" for try to explain the TST compositional method, each authors will

performs their improvised session with a common "libretto", "script" or "screen play" (implicit or explicit, formally expressed or not) which it's conceived just to give a common subtle "feelings" and "scenario"; but each "scene" will be later edited and cut following a superior layer of the "movie", a more conceptual level of the formula composition design. At this point no one must to know how the "complete screenplay" is; for example, if each author's session will be "edited" as a sort of moment of "soliloquy", a "monologue", a "dialogue" with other author's sessions, a "choral scene" with all the authors joined together, or any other form of dramatization into the "mixing" process.

Otherwise in order to remain into the "movie" metaphor, here, each "polyrhythmic" structures, could became an underscoring or non-diegetic sound, oscillating from "source music" to "absolute music", from diegetic and non-diegetic dramatization. So, each moment-form (rhythm, frequencies etc.), could be conceived, here, more dynamically than its common role into the musical "genres", to unleash auditory stimuli (pareidolics) that allow to alter the cognitive perceptual processes in the listener, to trig-

ger imaginative's subcon-scious and unconscious synes-thetic processes.

The rhythm (here more extensively conceived as a "temporal field", or better, as "polyvalent form", because also a short pulse of noise in nuce, if stretched, could become a "piece of music" with its own structure and form, such as for the "tones, timbre and related densities of events" involved, are here conceived to "suggesting or evoking" cognitive sensory scenario, with a sort of floating rhythmicism which depend by the entire polyphonic opera.

The "concrete and acousmatic" method (non-idiomatic improvisation), based on unortodox "acousmatic improvisation" principles, is the key. A storytelling made of thought form densities through arrhythmicism, irrational rhythms, tuplets, blast beats, ostinato, unisons, atonalism, microtonalism, enharmonism, aniconism, concretism, achromatism and dissonances can be the spectre of Tele.s.therion, which can be defined so close to a sort of "spontaneous music" choral-com-position.

The front-cover it's a drawing by Leibnitz and it's related the "square of opposition" in logic (derived

from Aristotle). The panel with a circle of all the names, it's related to eight moment-form that compose the suite, so during the listening it's possible to recognize the authors involved for each. Inside the circle there is a sequence of short piece, a programmed twelve tone doom serialist inception, for two guitars, as the only "abstract" form of music, inside this concrete composition.

The artwork of "VERB. D.SVM C.S.T. ARCAN" it's related to the formal logic, propositional and predicative logic; conceived as a systemic praxis that the brain perform to both in the interpretation and in the construction of "linguistic syntax" and "musical syntax" and therefore it seems possible to have a "same origin", even if in different domains, perhaps both developed by our "animal" ability, and not "human specification", that Darwin already defined as "musical protolanguage", which has maintained, however, even in animals, a form that from our human point of view seems to have a "propositional" type of "syntactic" and a "predicative logic", albeit in the absence of "human language". The same kind of approach seems possible also into the auditory processing of microtiming of "musical grooves" (repeating, in-

ducing rhythmic patterns): Micro-timing it's imitating the natural lilt of the human voice, the way we talk."

[...] In logical syntax the meaning of a sign should never play a role. It must be possible to establish logical syntax without mentioning the meaning of a sign: only the description of expressions may be presupposed [...] In geometry and logic alike a place is a possibility: something can exist in it. [...] A propositional sign, applied and thought out, is a thought. [...] A thought is a proposition with a sense. [...] The totality of propositions is language. [...] A proposition is a picture of reality. [...] A proposition is a model of reality as we imagine it. [...] A gramophone record, the musical idea, the written notes, and the sound-waves, all stand to one another in the same internal relation of depicting that holds between language and the world. They are all constructed according to a common logical pattern. [...] There is a general rule by means of which the musician can obtain the symphony from the score, and which makes it possible to derive the symphony from the groove on the gramophone record, and, using the first rule, to derive the score again. That is what con-

stitutes the inner similarity between these things which seem to be constructed in such entirely different ways. And that rule is the law of projection which projects the symphony into the language of musical notation. It is the rule for translating this language into the language of gramophone records. [...] The possibility of all magery, of all our pictorial modes of expression, is contained in the logic of depiction. [...] In order to understand the essential nature of a proposition, we should consider hieroglyphic script, which depicts the facts that it describes. And alphabetic script developed out of it without losing what was essential to depiction. [...] | Ludwig Josef Johann Wittgenstein.

The Geometry of Negation: Consider two ways of thinking about negation: as a form of complementation (the negation of a proposition p holds exactly in those situations in which p fails), and as an operation of reversal, or inversion (to deny that p is to say that things are the other way around). These two conceptions are significantly different. But whereas a variety of techniques exist to model the intuition behind the first kind of conception (from Euler and Venn diagrams to Boolean algebras), the second

kind of conception has not been given comparable attention. In this note we outline a simple, geometric proposal. In fact, conception can be modeled in different ways depending on whether one understands the geometric metaphor of an inversion as involving a rotation or a reflection. These two options are equivalent in classical two valued logic, but they differ significantly in many valued logics, demonstrating their generative power. | Achille C. Varzi.

[...] This compositional method it's not target to construct any form of "beauty", because, as in the nature, the "beauty" it's a derivative consequence of the the process; before this aural work was conceived as "music", it is a syntactical operation, the "beauty" it is in itself, whatever kind of form it can become.

The status of "music" it's a post descriptive operation that could be obtained, molding and forming each session to "orchestrate" sonically the whole sound masses in an intellegible way; limiting any operation of "chiaroscuro" and "perceptive" trigger for each session (eq, compression, loudness, phase, ecc...), without altering their main sound matter.

As the authors involved have recorded their sessions without knowing what the other authors involved have done, I've working, radically, selecting a casting of aural characters, directing them through verbal sentences and a metaphorical script, letting them follow the concrete score alones, without knowing what kind of "image" this "conjunction" could can evoke untill I had press "play". In the case of "VERB. D.SVM C.S.T. ARCAN". Mr. Teo Macero has guided me. | TST

ABSOLUTE MUSIC IS DEATH

Scores, writes Adorno, are 'not external to the work; only through them does the work become autonomous'. However, there is a price to pay for Hanslick's formalism. The purification of music through analysis is meant to verify the iconic solidity of the score (for extension we could also include all the kinds of scores), but this necessary act of decontamination, as Hanslick admits, not only sterilises the music but kills it in the process. 'An analysis of this kind, it is true, reduces to a skeleton a body glowing with life', says Hanslick, 'it destroys the beauty, but at the same time it destroys all false constructions'. In verifying the form

as beautiful, analysis kills the very essence of music; music dies beautifully, but in dying it also proves itself to be a synchronic object; it dies to the world to become immutable, pure and totally useless.

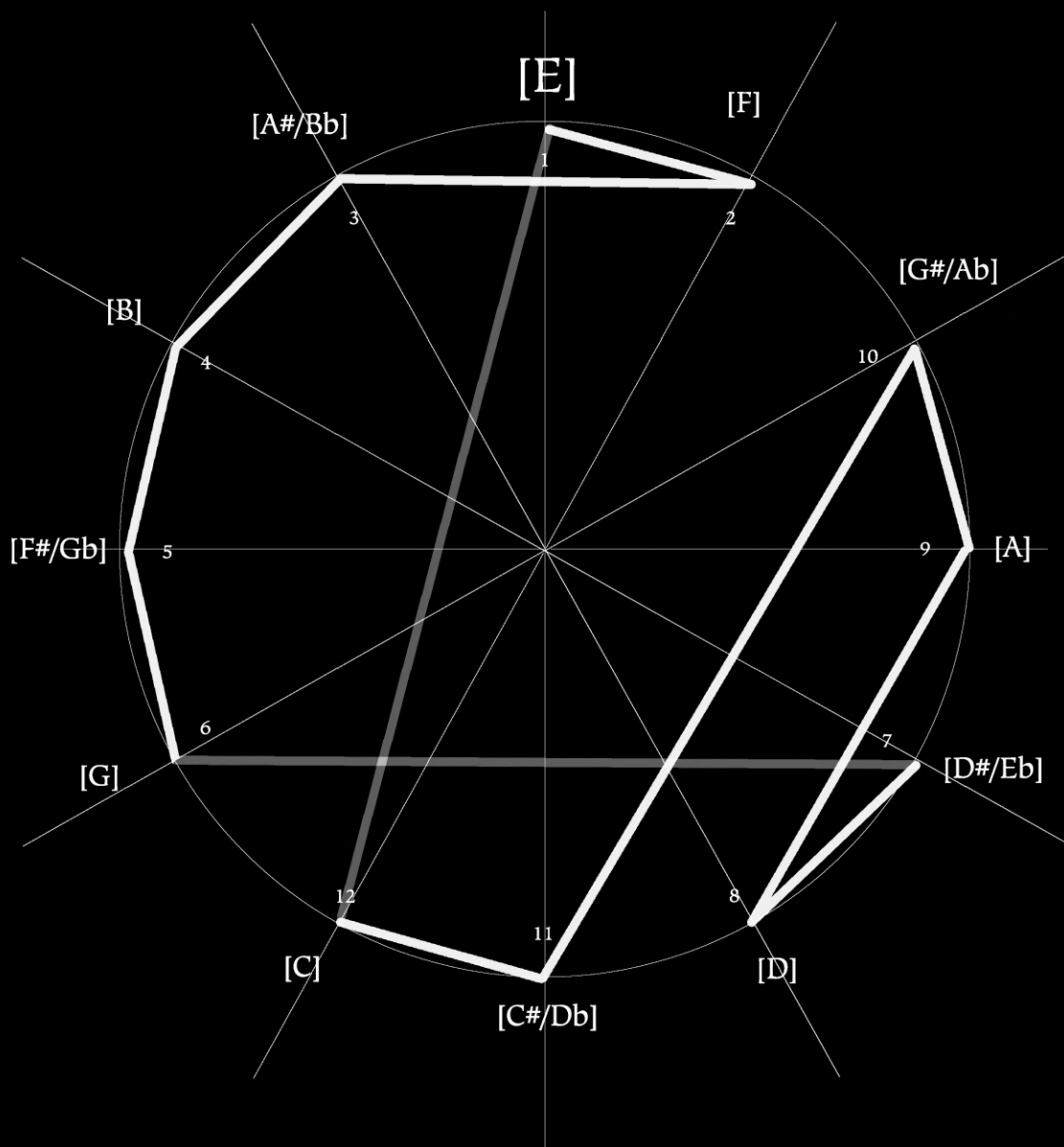
The disinterestedness necessary in Kant's aesthetic judgement had already alienated art from the sphere of practical (moral) reason. Hanslick merely translates this into absolute music. Thus the 'total aestheticisation' of music is also its total anaesthetisation, turning instrumental music into that inert, insular language that Wagner had long suspected it to be. Music it becomes so engrossed with its formal procedures, that it forgets itself as practice, as if institutional structures and the process of production, performance and interpretation have simply disappeared into the purity of the absolute.

The beautiful in music is achieved at the cost of its alienation from society. So music was not abstract form; it was not an end but a means. Music is power; it mesmerises its victims, inducing a somnambulistic state in which humanity can be manipulated. Absolute music finds its meaning in death. This time, however, it is not a beautiful death, because music for Schopenhauer is sublime; a Beethoven symphony, he says, 'rolls on in the boundless con-

fusion of innumerable forms'. So whereas in Hanslick's aesthetics absolute music is so beautiful that it petrifies into a narcissistic structure, in Nietzsche's metaphysics it symbolises a horrible, sublime, death; there is a 'curious blending', says Nietzsche in *The Birth of Tragedy*, of 'ecstasy' and 'agony'. Nietzsche's metaphysics of music; indeed, the semiotics of the empty sign discovers its most sublime and sinister resonance as it vibrates between zero and one. Absolute music '=0' as the representation of nothing, and '=1' as the totality of everything. Nietzsche splits this all-or-nothing ambiguity into noumenal and phenomenal realms. When phenomenon is zero, the Will (no-umenon) asserts itself as totality; the annihilation of the individual reabsorbs him into the noumenal being of the Primal Unity. So in death, man becomes a hero, zero equals one, and the transition between death and eternity is the Dionysian 'orgasm of music' (musikorgasmus) that makes the terror sublime. The plenitude of the empty sign is therefore the Dionysian newspeak that lures the subject into a death without terror and a redemption without hope. Absolute music is tragedy as desire. The tragic spectator is overcome by an assured premonition of the highest pleasure attained through destruction and negation, so he feels as if the innermost abyss of

things spoke to him perceptibly. |
Daniel K. L. Chua.

THE TWELVE TONE SERIE



AMPLITUDE, TIME AND FREQUENCY AS MUSICAL SCORES

The ANS synthesizer is a photo-electronic musical instrument created by Russian engineer Evgey Murzin from 1937 to 1957. The technological basis of his invention was the method of graphical sound recording used

in cinematography (developed in Russia concurrently with USA), which made it possible to obtain a visible image of a sound wave, as well as to realize the opposite goal synthesizing a sound from an artificially drawn sound spectrogram. Virtual ANS and Phonopaper are two software simulator of the unique

Russian synthesizer ANS. A free distribution version of this applications are available in the main repositories, for any kind of devices. The ANS made it possible to draw music in the form of a spectrogram (sonogram), without live instruments and performers. It was used by Stanislav Kreichi, Alfred Schnittke, Edward Artemiev and other Soviet composers in their experimental works. Sonograph, a term used for an audio frequency spectrogram, a visual representation of the spectrum of frequencies in a sound. Sonograms are visual representations of the spectral contents of a sound, that is, the distribution of the signal energy over frequency, and how this energy distribution evolves in time. A media to visualize the structure of the audio signal, that is, how the energy is distributed in the sound spectrum, according to vibratory frequencies. Every pixel on the vertical scanning line (current position) is a pure tone (sine) generator. Generator volume is equal to pixel brightness. Sonograms include two types of time and frequency representations: representations of the temporal evolution of the frequency and amplitude of the energy of all components (sinusoids and noise) of the signal, and the temporal representations of the spectral

envelope of the signal. The spectral envelope, is a representation that characterises the spectral color of the signal. In other words it is a rough characterises the rough energy distribution neglecting details of individual sinusoidal components or noise. The "Fourier Transform" decomposes the spectrum into a sum of short sections of windowed sinusoids, and represents the distribution of the energy over these components. Energy variations are represented with a contrast scale. The "Linear Predictive Coding Analysis" is related to a source filter model of speech signals. It estimates the filter of a source filter model using an auto regressive filter with a filter order specified by the user. The filter is then displayed as spectral envelope. The LPC analysis has been widely used for speech analysis, but it is well known that it is well suited only for analysis of unvoiced or noise signals.

You could use "Virtual ANS" or "Phonopaper" applications, to read and listen the sonograms, adapting the software reproduction velocity around 22%, and using the inclination of the camera devices, to move in the tonal scale. At least you will hear the "silhouette" of the original sound. | Bshy.Krt. Vrtt.kr.

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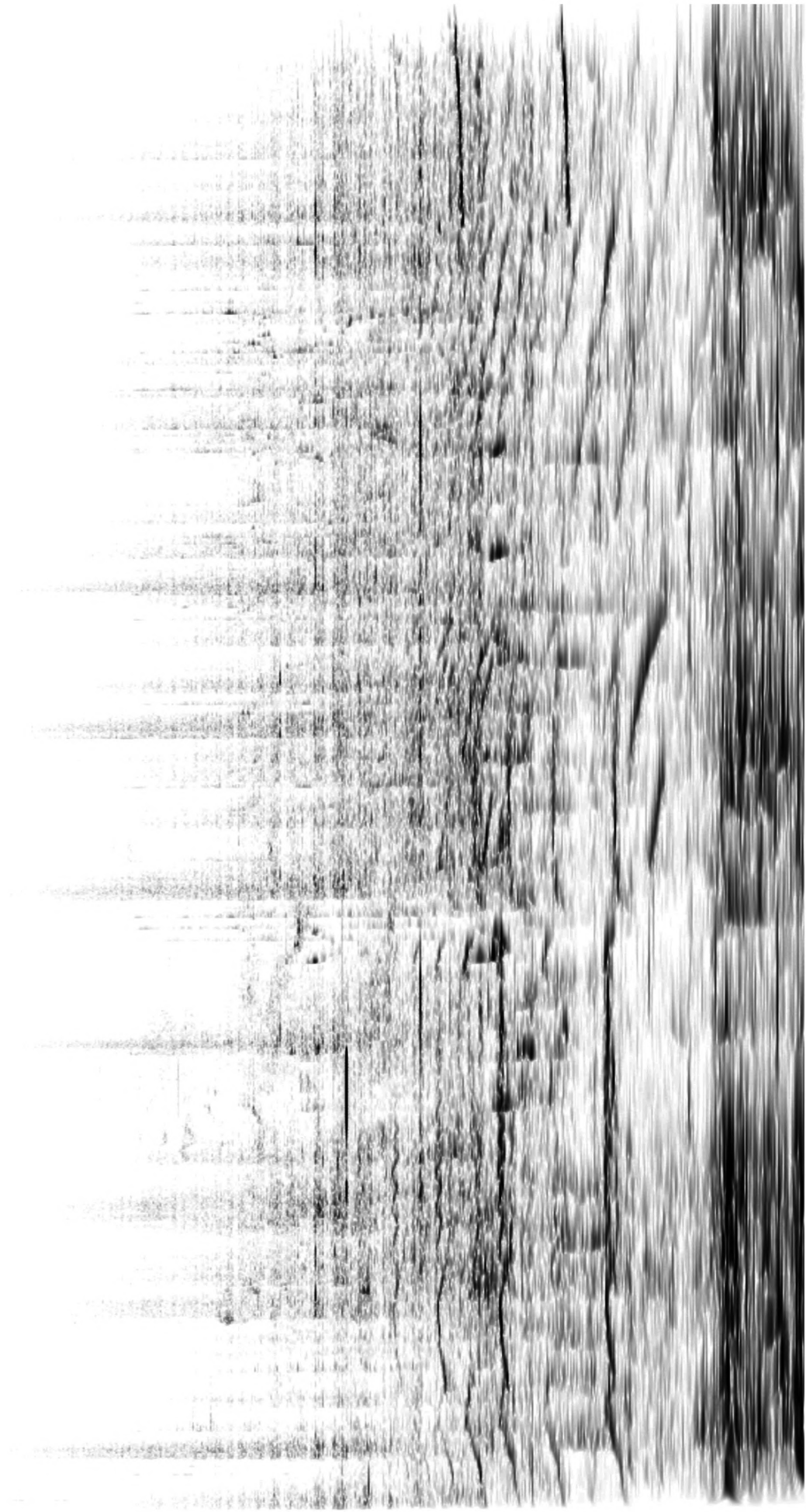
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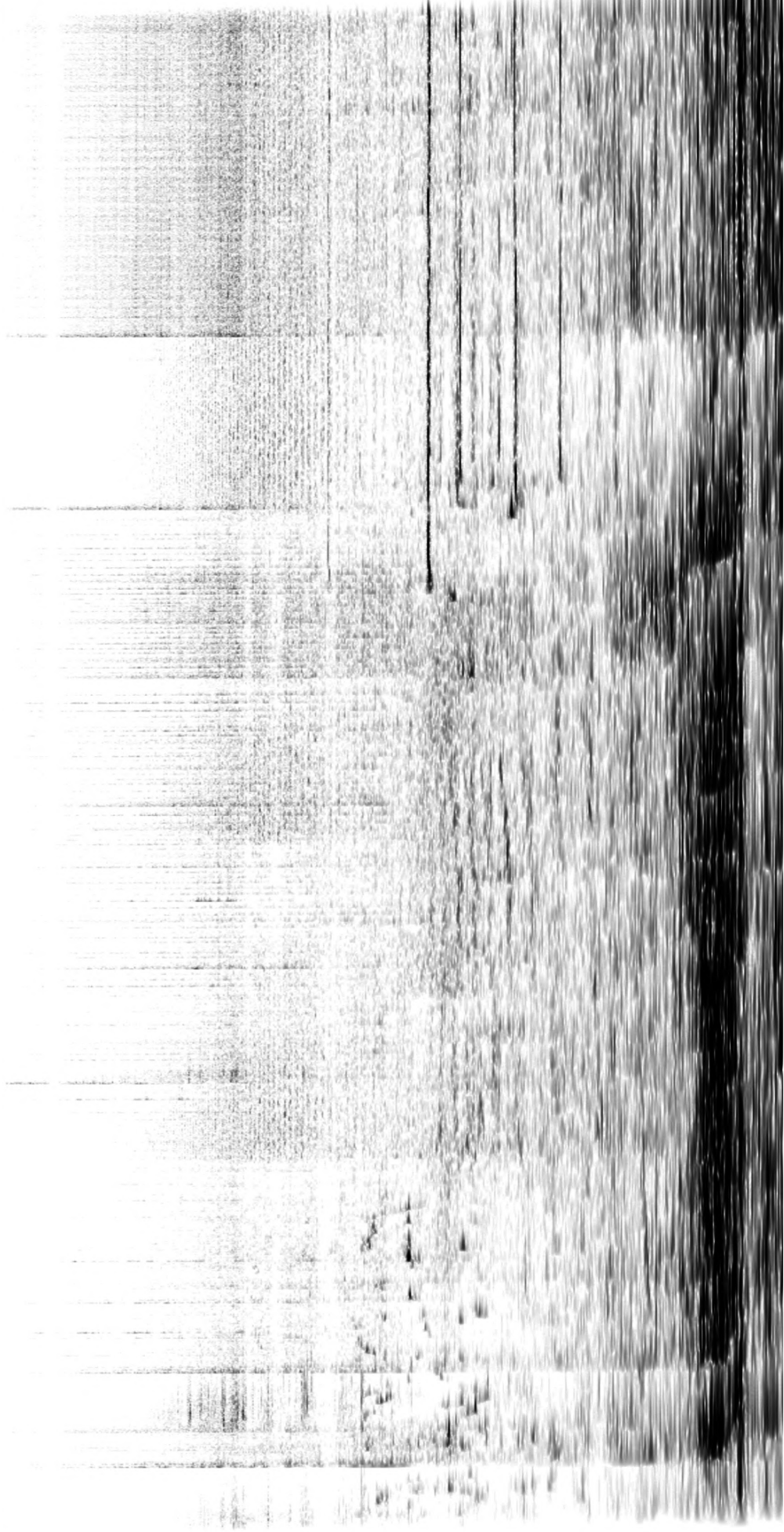


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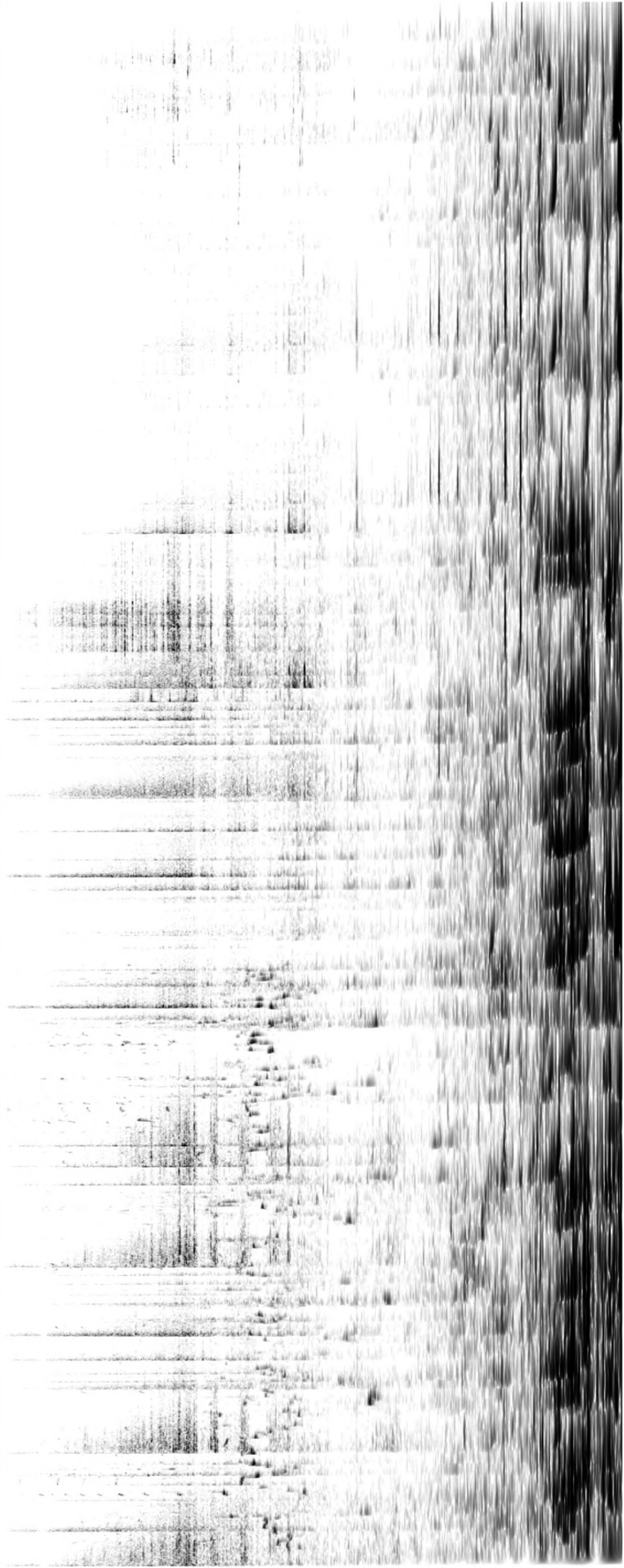
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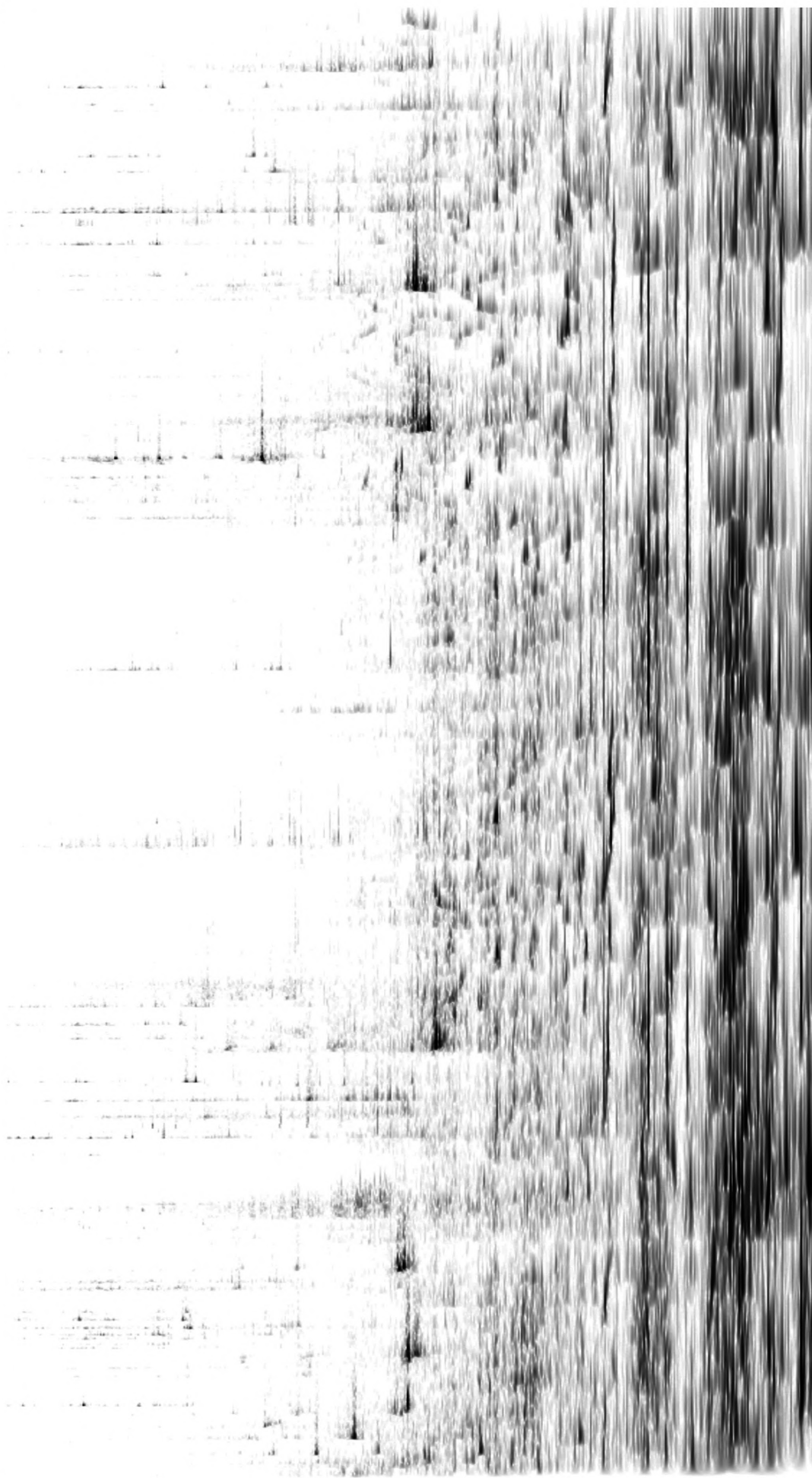


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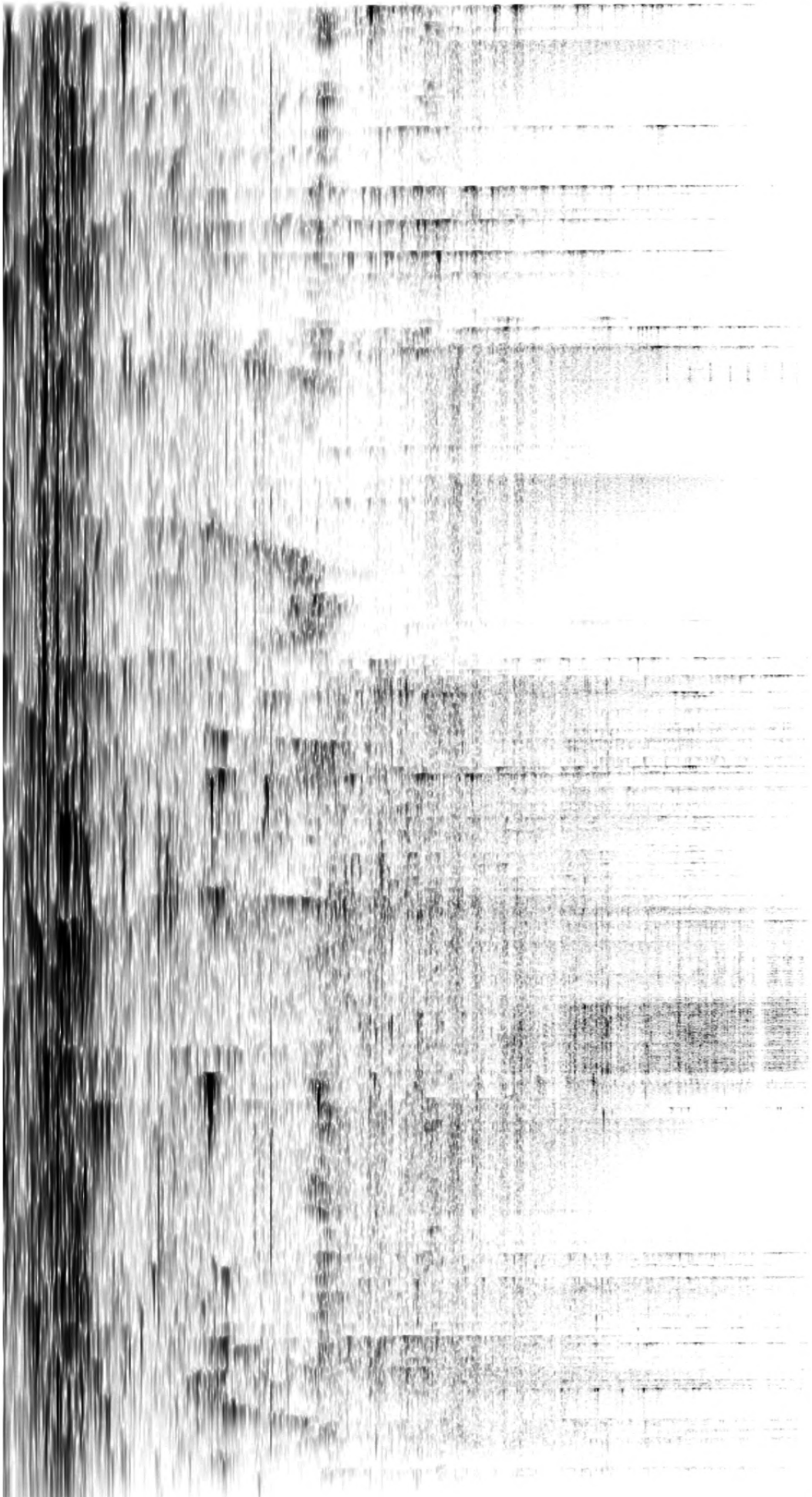
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Acousmatic Black Metal

Event score derived from the way a musical score structures the experience of sound for a listener, the Event score sought a field beyond the aural. Its aim was to take momentary hold of the kind of attention we give to a work of art and to turn that attention to the details of everyday perceptual experience. Brecht's Event model stands as the precursor to the many linguistic propositions that entered the context of art in the decade that followed. Charting the contours of the Event score, and its criticality, I argue that historical accounts of the conceptual strategies of the 1960s, which begin later in the decade and plot the trajectory from Minimalism to Conceptual art, relinquish a pivotal case in this transition. In short, I contend that the conceptual turn of the 1960s actually started in 1959, with Brecht's first text-based score, and not, as most accounts would have it, almost a decade later. | Julia Robinson. [...] "There is perhaps nothing that is not musical. Perhaps there's no moment in life that's not musical. All instruments, musical or not, become instruments". "No matter what you do, you're always hearing something. I wanted to make music that wouldn't only be for the ears: consider an object. Call what is not the object bther'. Add to the object, from the bther', another object, to form a new object and a new bther'. Repeat until there is no more bther'. Take a part from the object and add it to the bther', to form a new object and a new bther'. Repeat until there is no more object." | George Brecht. [...] "I think the point where language starts to break down as a useful tool for communication is the same edge where poetry or art occurs. Roland Barthes has written about the pleasure that is derived from reading when what is known rubs up against what is unknown, or when correct grammar rubs up against nongrammar. If you only deal with what is known, you'll have redundancy: on the other hand, if you only deal with the unknown, you cannot communicate at all. There is always some combination of the two, and it is how they touch each other than makes communication interesting". | Bruce Nauman.
