

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

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“Music isn’t just what you hear or what you listen to, but everything that happens.” – Mieko Shiomi.

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## In Umbra Malitiae Ambulabo, in Aeternum in Triumpho Tenebrarum.

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I think ‘feeling’ of the duration in itself, is music.

If so, you don’t need any sound, you can use something visual. – Mieko Shiomi.

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 perceptual experience. This kind of work frequently shifts away from realizable directions toward an activity that takes place mostly internally, in the act of reading or observing. This conceptual ambiguity derives from the use of the text as score, inseparably both, writing and printed object, performance and realization.

In their direct invitation to enactment and performed response, the concrete, operational dimension of this kind of scores, engages an overt transitivity, a potential acting on materials. | Julia Robinson. [...] By setting up chains of substitutions (but also bifurcations, hesitations, and unravelings) among word, sign, object, action, and so forth, all contained within each word, a perplexing little text like this, opens onto the enigmatic abyss of the semiotic, opening a door to the entry of linguistic structures and material into visual art. Why would it occur under the guise of "music"? | Liz Kotz.

# ABRUPTUM "IN UMBRA MALITIAE AMBULABO, IN AETERNUM IN TRIUMPHO TENEBRAUM."

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Recorded in May 1993 at Abruptum Studios. Published by: Death-like Silence Productions. - April 1st, 1994. Catalogue: Anti Mosh 009

Original recordings produced by: Øystein "Euronymous" Aarseth. Jan Axel "Hellhammer" Blomberg.

Abruptum are: Patrik Niclas Morgan "Evil" Håkansson, Guitar, Sounds, Noises [Darkness], Piano. Tony "It" Särkkä: Vocals [Cries, Screams, Torture], Violin.

No mosh.  
No fun.  
No core.  
No trends.

## I.V.M.A.I.A.I.T.T. | SCORE

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Tele.s.therion - For small ensemble: prepared piano (preludio), enharmonic electric bass (cantus firmus), enharmonic bows, prepared electric guitar, organ (interludio), percussions, sound objects (conclusio), voice.

Vocals: some sequences for voice could be performed and recorded following the same scoring method,

being careful to limit each intervention to the moments of greater sound density and greater or lesser dynamics, following the silences and the tacet, of variable duration, written in the score.

All the sessions involved must respect the tacet, especially the one conceived to be performed before the beginning of the prelude. It must be understud as a performative silent action, necessary to define the deepness and the space of the silence involved in the follow music execution.

Instructions: The musical execution of this piece for loudspeakers and audience, come as the result of a mixig process of all the session of the musical instruments involved, based on the concrete score of the enharmonic electric bass and follow the graphical's dynamic score sequences.

The bass recording session become the concrete musique score, a sonic backbone able to conduct and lead the other improvised music sessions. All the recordings involved of each instruments, must be joined in a symultaneous sound projection, modulating tone, equalization, compression, presence, balance, spatialization, volume and dynamics of each channel, to sculpt the living phántasma. | T.S.T.

TELE.S.THERION

I.V.M.A.I.A.I.T.T.

IN UMBRA MALITIAE AMBULABO,  
IN AETERNUM IN TRIUMPHO  
TENEBRARUM.

**For small ensemble:**

Prepared piano (*preludio*), enharmonic electric bass (*cantus firmus*), enharmonic bows, distorted prepared electric guitar, voice, organ (*interludio*), percussions, sound objects (*conclusio*).


**Tactus:** enharmonic electric bass (concrete score).

**Modus, tempo, meter:** the graphic bold line represent the dynamics in the length of the moment form; propositional text and anagogic nomenclature, rules in relation to the middle line wich represent the quietus.

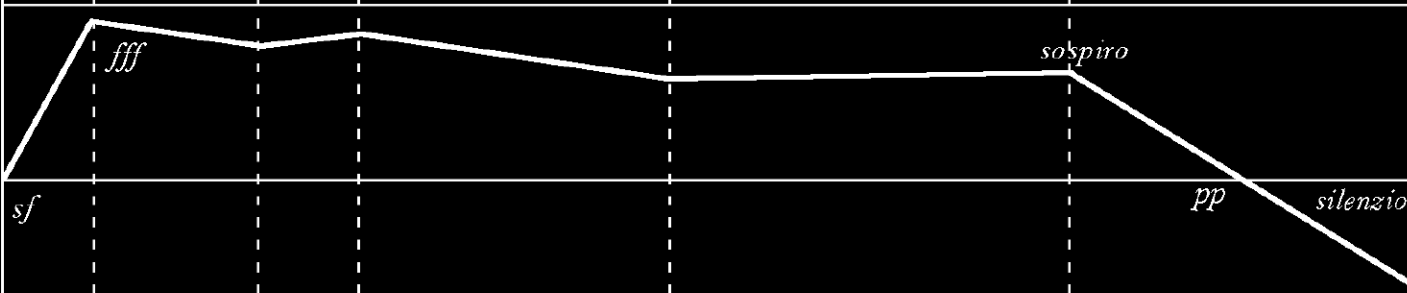
*Preludio*

Incipit

I

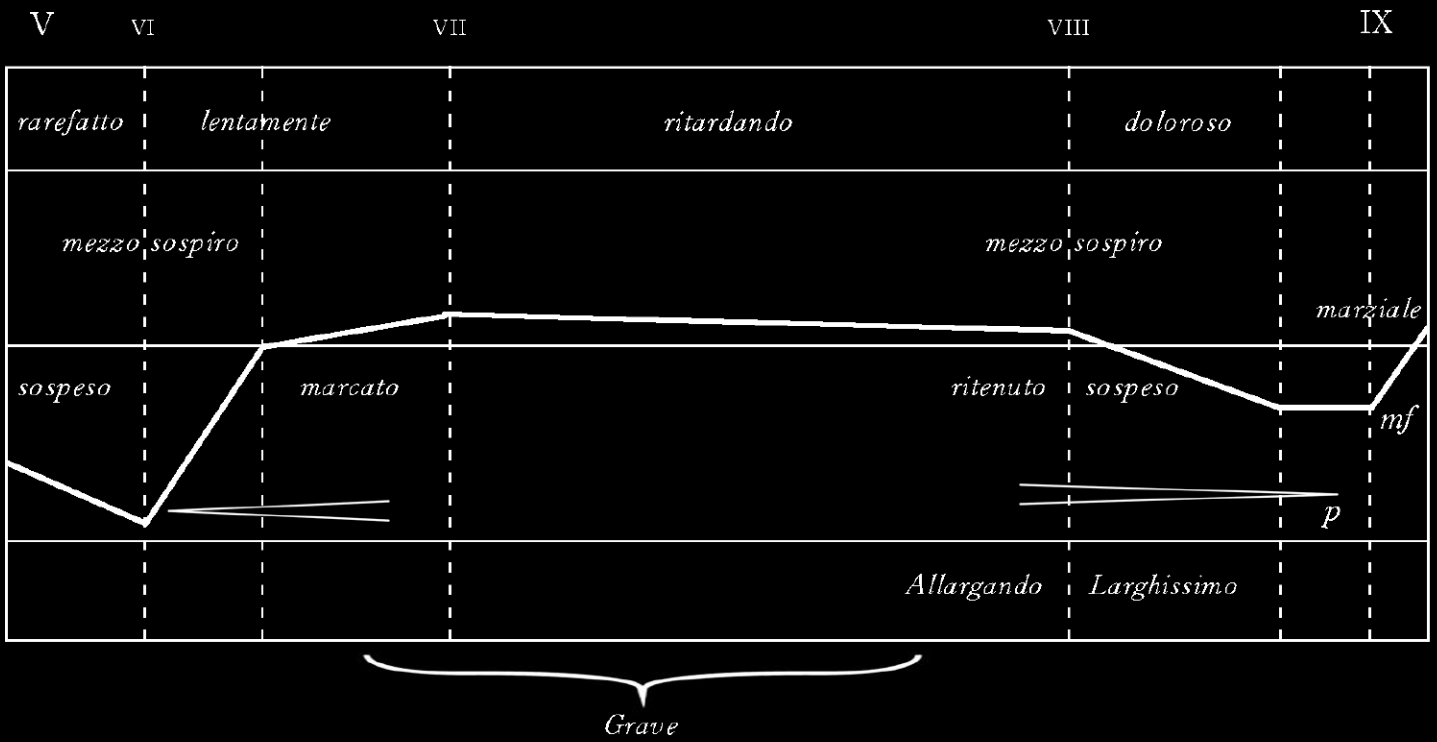
Tacet ad libitum											
<i>sospiro</i>											
											
<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>ff (last time)</i>	<i>f</i>	<i>silenzio</i>
			<i>Recursive Seven times</i>					<i>Finis Sospeso</i>		<i>ppp (sustain)</i>	
<i>Grave</i>											

I                      II    III    IV    V

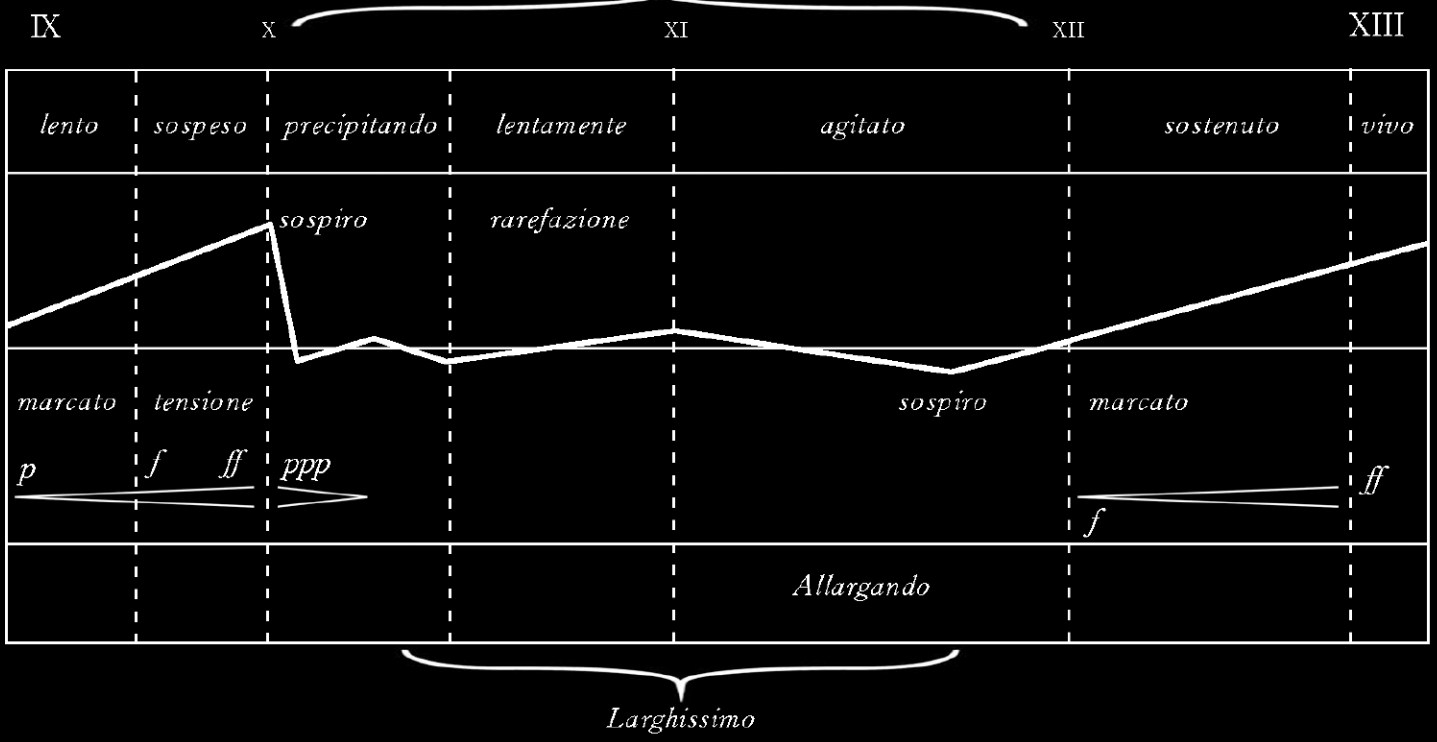
		<i>rallentando</i>	<i>ritardando</i>		<i>decelerando</i>	
	<i>fff</i>				<i>sospiro</i>	
<i>sf</i>					<i>pp</i>	<i>silenzio</i>
						<i>ppp</i>
<i>Con moto</i>			<i>Allargando</i>		<i>Decelerando</i>	

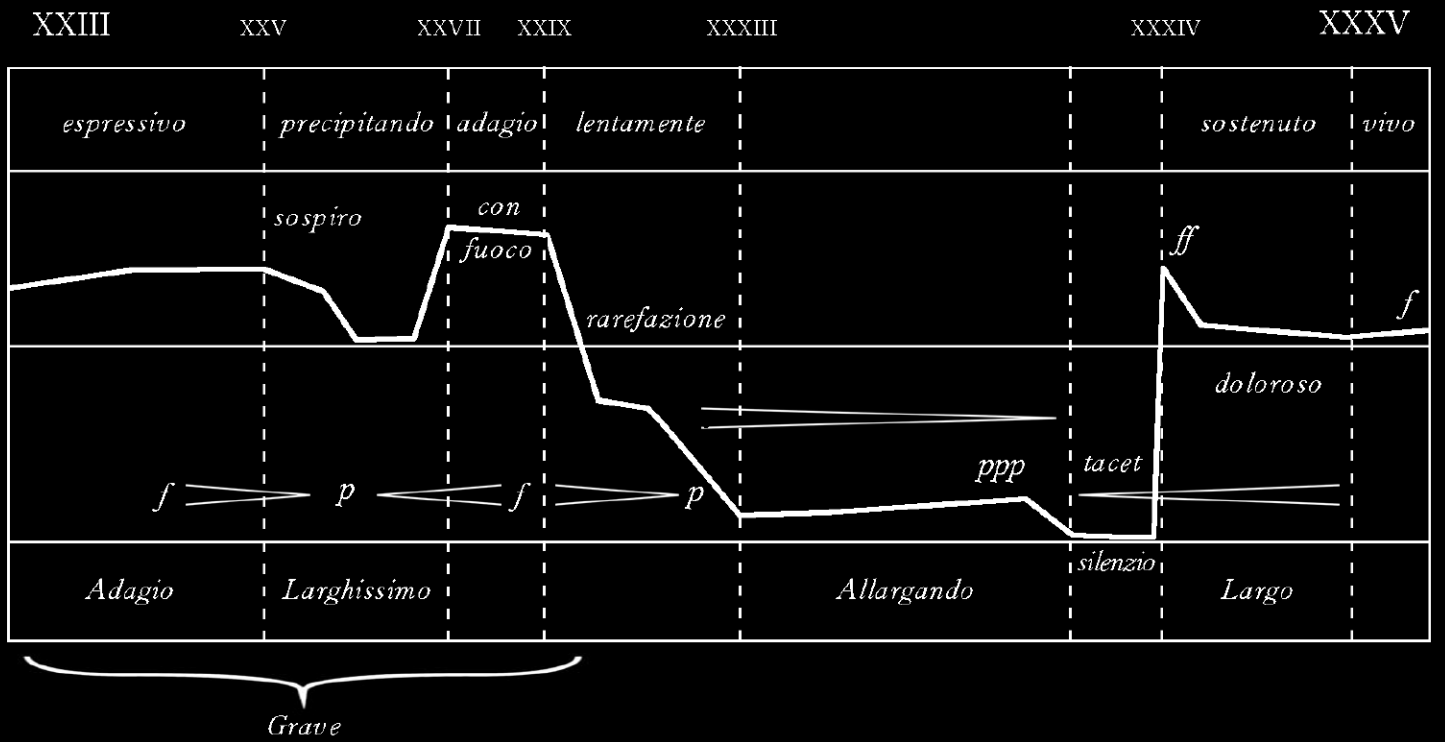
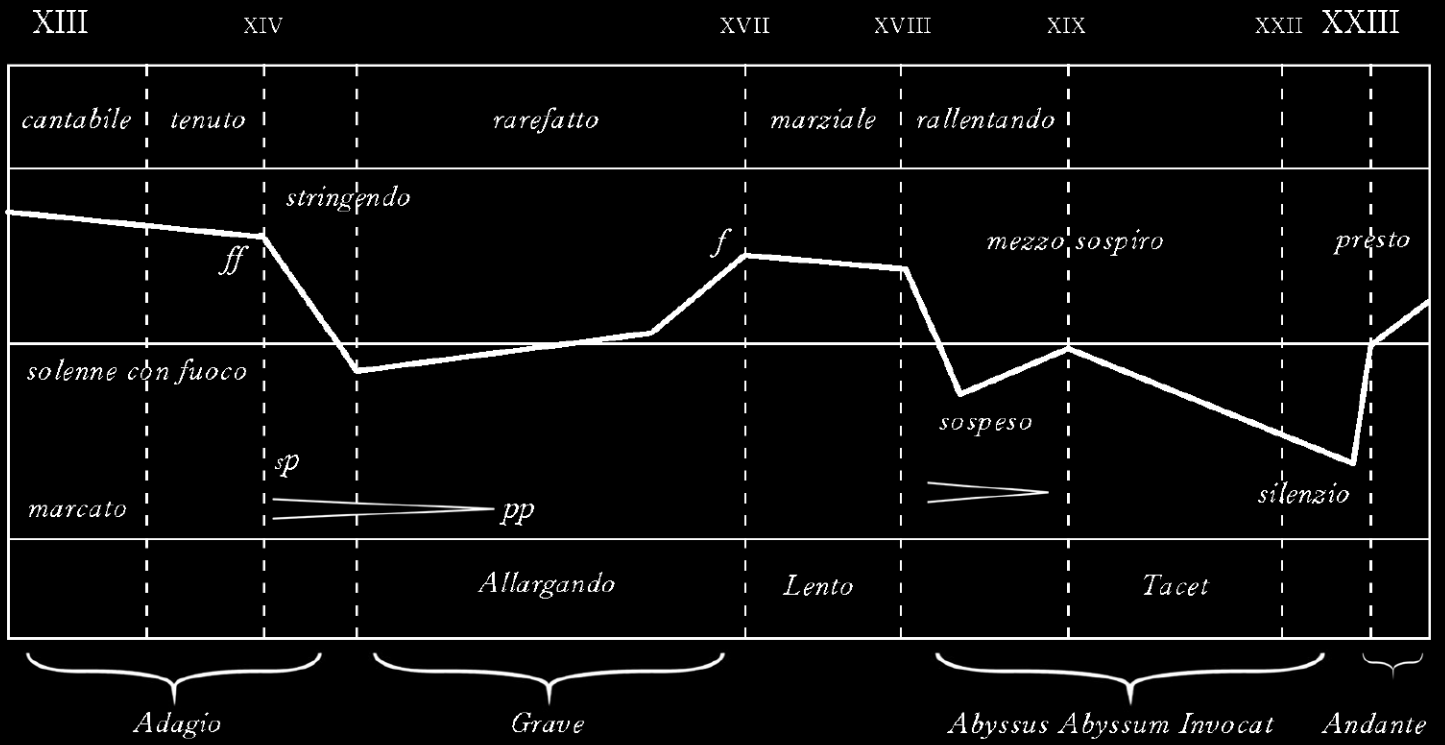
*Grave*

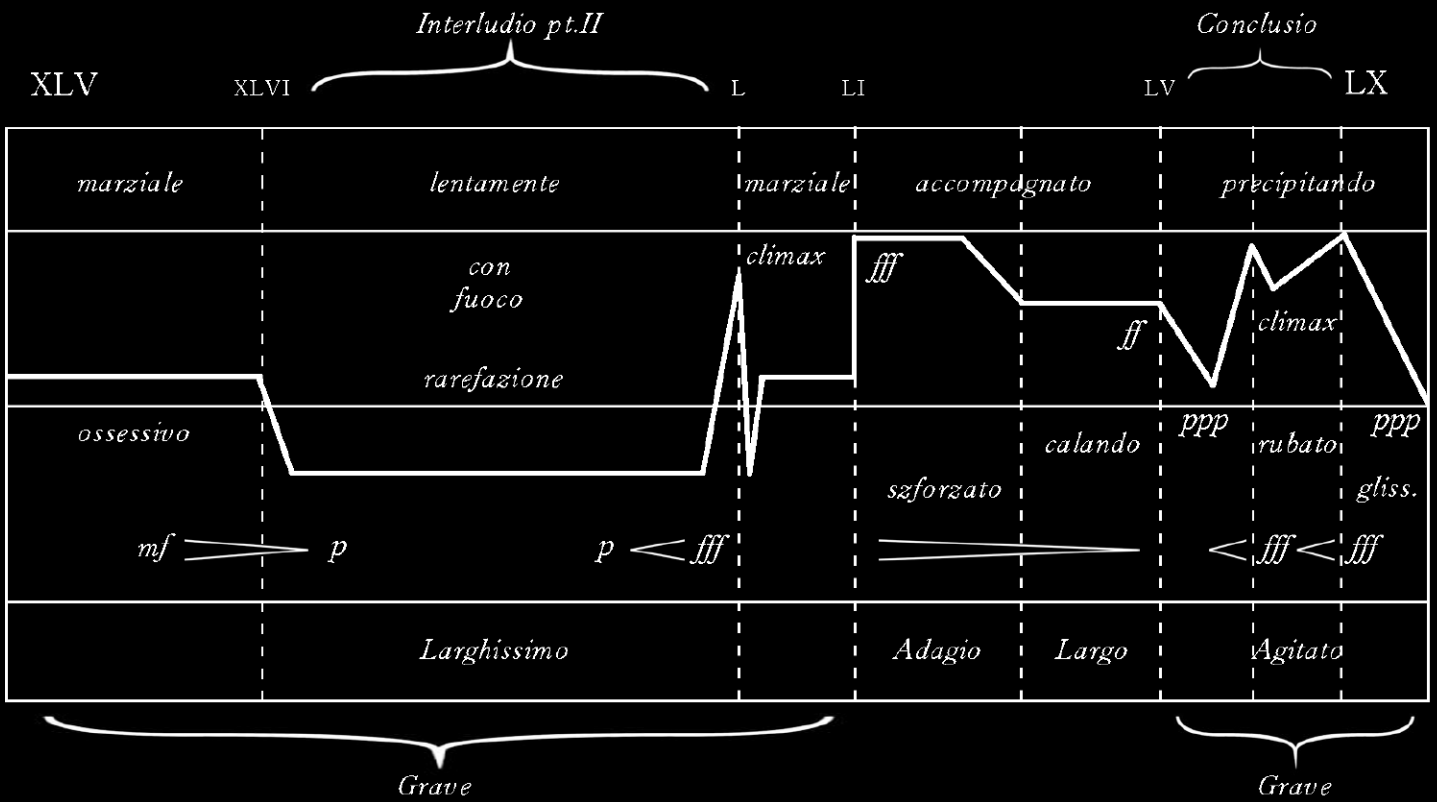
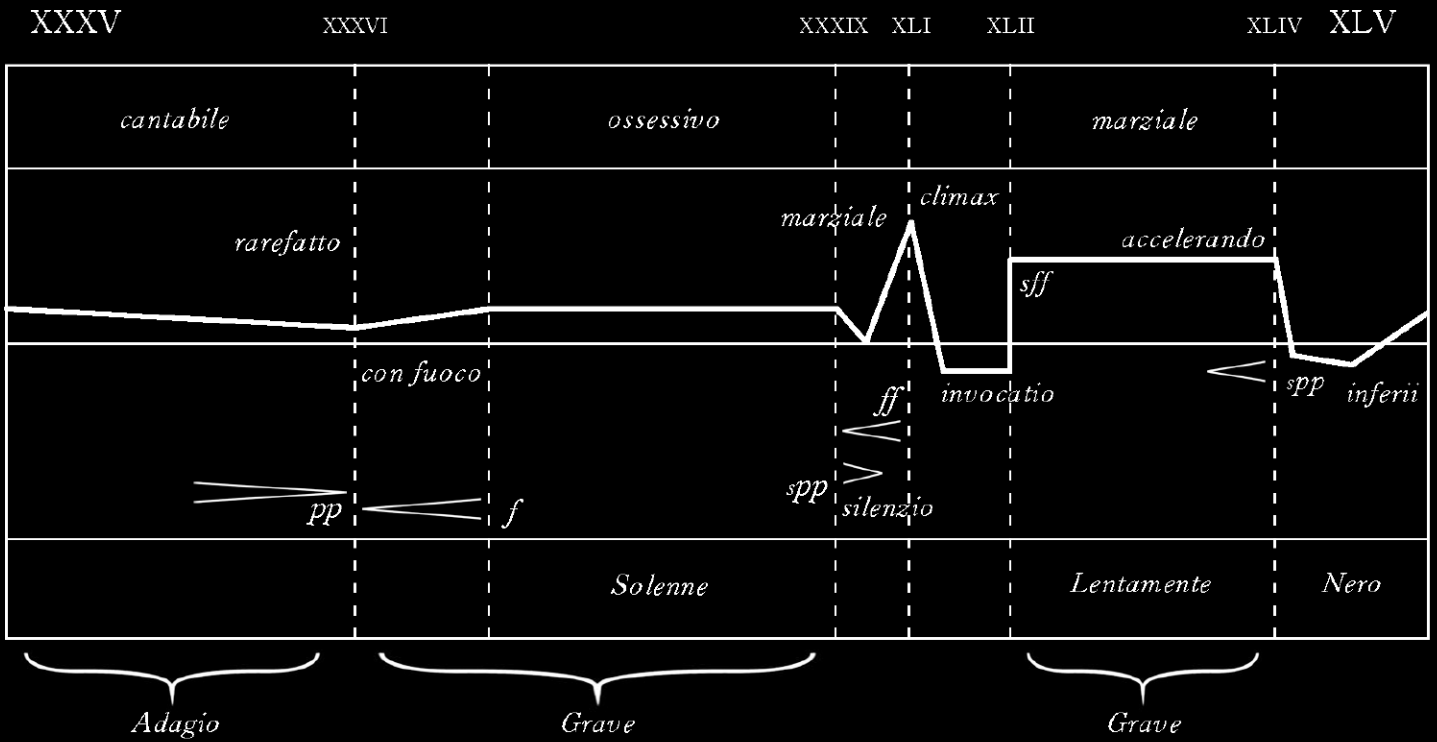
*Adagio*



*Interludio pt.I*







*Interludio pt.II*

*Conclusio*

## Acousmatic Black Metal

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“The score must govern the music. It must have authority, and not merely be an arbitrary jumping-off point for improvisation, with no internal consistency.” In the graphic score “Treatise”, by Cornelius Cardew, he takes up concerns from Ludwig Wittgenstein’s *Tractatus Logico-Philosophicus* (as the title *Treatise* indicates), especially the idea that any properly logical notation bears a certain necessity and self-evidence in terms of its meaning. In the *Tractatus* Wittgenstein writes, “In our [logical] notations there is indeed something arbitrary, but this is not arbitrary, namely that if we have determined anything arbitrarily, then something else must be the case. (This results from the essence of notation.)” Thus, for Wittgenstein, any method of logical notation may certainly have an element of arbitrariness (e.g., the specific marks it uses) but, if it is a true (“possible”) method, these notations necessarily constitute, and imply, an internally consistent system. Moreover, one of the essential ideas of the *Tractatus*, and one that would have particular significance for Cardew, is that a logical notation needs no external explanation or verification to be perceived as true. He writes: “It is the characteristic mark of logical propositions that one can perceive in the symbol alone that they are true; and this fact contains in itself the whole philosophy of logic.” In constructing his own system of musical notation, Cardew apparently took this hard to imagine conception of logical notation as a genuine ideal. Thus, Cardew’s notation was to be a self-referential symbolic system without need of any meta-text (i.e., additional directions). That it does not describe any particular sound structures is the point, since, according to the *Tractatus*, logical propositions reflect (and are reflected within) the world not as specific empirical things or events but as formal (logical) possibilities. (Wittgenstein: Logical propositions “describe the scaffolding of the world, or rather, present it” but “‘treat’ of nothing.” | David Gutkin. [...] What Is an Event? What are the conditions that make an event possible? Events are produced in a chaos, in a chaotic multiplicity, but only under conditions that a sort of screen intervenes. | Gilles Deleuze.

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