



Performances Of O9A Esoteric Chant

The Esoteric Chant tradition of the O9A - as described in the MS *Naos* and in other O9A documents - has received little attention from either academics or modern Occultists, even though O9A texts describe Esoteric Chant as a Dark Art - a unique type of sinister sorcery {1} - and as an "esoteric language" appropriate to the New Aeon {2}.

What follows are internet links to, and explanations of, some O9A Esoteric Chants as performed by the musician Nameless Therein {3} many of whose recordings are the first time particular O9A chants has been made publicly available. The comments that follow the internet links are those of the musician Nameless Therein.

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{1} <https://wyrdsister.files.wordpress.com/2019/03/o9a-esoteric-chant-archive.pdf>

{2} <https://omega9alpha.files.wordpress.com/2013/11/concerning-esoteric-and-exoteric-languages.pdf>

{3} Details of the O9A chants recorded by Nameless Therein are available (as of October 2019 ev) at https://www.youtube.com/channel/UCsERKck5lRE0rL8h_q2nDXA

<https://www.youtube.com/watch?v=4fybkzjf0o8>

This is another ONA/O9A chant taken from the *_Black Book of Satan I_*. I believe this is the first time it has been publicly arranged with cantors into a musical chant. This version should yield a much more efficacious rite.

First, I should note that this chant is in Mode VII, the correct mode for the Sun sphere, which is the sphere for Satanus, and of course appropriate for this working.

I would also like to note that according to Fenrir (and I'm sure noted in other MSS as well), dark or destructive workings involve cantors chanting a fourth apart, whereas constructive workings involve chanting a fifth apart, both cases in parallel. Thus, when deciding how I would perform the harmony for this chant, I opted for a fourth, as Satanus generally seems appropriate for dark and destructive workings. In turn, this chant can of course be used in workings with that aim in mind.

For the musically inclined, the high voice begins on an A, the low voice on a D. I assumed by a fourth or fifth, what was meant was a fourth or fifth above the tonic. In this case, I've simply inverted the fourth above to a fifth below, which comes out to the same thing. The high voice follows the pitch of the notation (A C D, etc.), the low voice follows in parallel as a fourth/inverted fifth.

I've made the notation available in the video with the words/syllables written in the correct locations, per the performance. (A copy of the notation is also available via the comment I made on the post of this video on my facebook page.) The words are as follows:

Sanctus Satanus, Sanctus
Dominus Diabolus Sabaoth.
Satanus - venire!
Satanus - venire!
Ave, Satanus, ave Satanus.
Tui sunt caeli,
Tua est terra,
Ave Satanus!

<https://www.youtube.com/watch?v=3mf00ibXbtw>

To my knowledge, this is the first time that this ONA/O9A chant has ever been publicly recorded. It is a remarkably beautiful piece.

The notation - included in the video and posted in the comment on my facebook post - is quite difficult, as there is no time signature, and the timing requires careful counting. The repeats are also a bit confusing. However, after careful study and experimentation, I'm fairly certain that this is the correct and intended way to perform it (or at least very close).

Enjoy this haunting piece of Sinister symbiosis.

<https://www.youtube.com/watch?v=31hh2BxvvAU>

Having studied and attempted to decipher the original St. Gall/Sangallian notation in various ONA/O9A works and MSS for a few years now, I am nearly certain that this is the correct rendition of the Chant to Open a Star Gate.

Interestingly, to my knowledge this is the first publicly available recording of this chant. Given that only a little exists in the way of instruction, the placement and auditory spacing of Nythra, Kthunae, and Atazoth may need some adjustment. I do believe that the performance of the notes is correct, at the very least.

This performance left little room for breathing at times - space can be added at appropriate places to accommodate a given cantor's breath control and preference of pace.

<https://www.youtube.com/watch?v=BOX1IOXFxAU>

While reviewing this chant, I realized that I made a mistake in the first version - I somehow included four repeats of Atazoth instead of three. I located the mistake per the notation and fixed it. This is the corrected version.]

Along with the Chant to Open a Star Gate, I spent a few years studying, learning, and attempting to decipher the original St. Gall/Sangallian notation for this particular (and notably difficult) chant. For the inquisitive, the St. Gall/Sangallian notation can be found in various ONA works and MSS (e.g., Hostia, Vol. I). After many clues and dead-ends, I am now nearly confident that this is the correct rendition.

Again, given that this is the first publicly available recording of this chant to my knowledge, and given that only a little exists in terms of instruction, the auditory placement and spacing of Nythra, Kthunae, and Atazoth may need adjustment. I do, however, believe that the performance of the notes is correct.
