

Gates of Heaven

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From the book

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László Hortobágyi who, since decades, has always been coming forward with novelties, will also manifest himself - besides world music, dub, ambient, classical organ or electronic styles - as a learned theorizer, vina and sitar player, or sociologist and aesthetician (and in countless other capacities). Waves are coming and disappearing, but he is always present. His works are mostly published in abroad

The development of electronic music is an integral part of the world history of simulation, emulation and virtualization. There are robot dogs appearing, the mp3 is spreading, the drugs are becoming synthetic...

This is the background of the whole electronic music: to experience the world's modern “injury” and depict it in a simulated way. An then comes the solitude, finally, in our days, the total intellectual exode: let's get out of this world.

The first eight-track multitracker came out at the beginning of the seventies, about 1970. For example, the Beatles recorded the *Abbey Road* with *George Martin* on a four-tracker, that was quite unbelievable seen from the present. We are considerably

after 68, the Western youth movements, in my opinion the last spontaneous revolutions of the human race, are falling to dust on the millennial bastions of states. And then, some Oriental incubuses would begin to creep forth from the backyard of history: *Sri Chinmoy, Maharaji, Bhaktivedanta, Maharishi*, the *Moonsect* and so on. Those *Oriental monsters* would breathe the philosophical *prána* of the human misery of the horrible Oriental societies on the Western World, that is having a seized up mobility, becoming increasingly caste-like but still wanting to recover, and the poor youth, craving for the freedom, would inhale it like *ganja*. First in *Puna*, later in Portland, there can be seen the i.e. the daily “practice” of *Bhagwan*-sect: it is one of the most nasty stories of the youth movements...

Thus, essence of our age is isolation and alienation that are being present in the “*zeitgeist*”, which, in our case, will find one of its practical and symbolic manifestations in the multitrack recording technique. Frankly spoken, the multitrack technique has made possible the solemn “*ne plus ultra*” of loneliness, where the composers and the musicians are already absolutely distrustful against their collaborators, and they tend to believe in being the only ones who are capable of recording and performing everything that is, in their humble opinion, essential for the rest of the world. So, the multitrack recording technology provides an opportunity for the most private mythologies and soundscape to evolve, that are, without exception, on the level of distrust, of the imaginary many-coloured individuum, namely of a lonely bushfighter, since the composers, whoever may be, would absolutely trust only in themselves. The language, used by *Grand Funk* or *Soft Machine*, is disappearing, and is replaced by *Tubular Bells, Isao Tomita, Klaus Schulze, Todd Rundgreen, Walter Carlos*, etc.

At the same time, when, along with the appearance of the incubus, the age of distrust has set in, that means simultaneously the beginning of a new (music) technology. In 1969, on *Pink Floyd's Ummagumma*, recorded live in Birmingham, the *VCS3*, a synthesizer that was small, clumsy, but accessible also for mortal beings, made its entry. By that time, as we all know it, *Robert Moog*, then *Old Papa Buchla* and the legendary *Professor Serge* had already built their telephone exchange sized brontosaurus, during the fifties. Later, the timbres became more and

more interesting, and we might think, all at once, that the emergence of this new colloquial language of music would lead us to the development of a new and multi-colour sound theory, timbre and electronic language, where the world of timbres could be compared with the multifariousness of historical instruments, but at that very moment, a universal inconsistency becomes apparent and that includes the history of synthesizers, as well. Although the private heavens can be built up and programmed, and timbre-heavens broken down by composers can be actually established, but only in case the world, craving for universal high cultures, would desperately need it, and if, in fact, there were existing composers who are capable of doing that.

Back in the eighties, I visited the world famous *Orinoco* Studio, in England, where I wondered that, according the daily statistics, how many timbres were actually used from the legendary *Yamaha-FM* pool of synthesis, containing ca. 8 million timbres (most of them had been digitalized in *IRCAM*, Paris). There was a separate IBM-MidiLan network with the purpose of loading, via *MIDI*, the timbres into some 50-80 different keyboards and modules placed in the studio. It turned out, that from the pool, being otherwise only theoretical, there were altogether 120 timbres in usage! We can observe the mapping of the narrowing-down of a society, becoming more and more caste-like, into music, and a kind of uniformization of individual idiolects, that we have already discussed, in dealing with the recondite motives of lonely crusaders of multitrack techniques.

There are not many counterexamples to be quoted, but one of them was *Tangerine Dream*. They used to play a kind of collective music. And, however, the first digital sequencers, built especially for them, played a very important role in their music, their live concerts still manifested a kind of incredible collectivity, progressivity and atmosphere, that earlier had been delivered only by instrumental rock and progressive bands. I consider the live Ricochet concert, in *Notre-Dame*, a musical-cultural unity of the rational European music traditions and the psychedelic exode of the youth, that has not been exceeded so far, where the fugueish repetitive structure of the *Teuton*-conceived electronic musical language (see progenitors, i.e. *Oskar Sala*, *Stockhausen*, etc.) meets the ecstatic but in this case still sophisticated

scream of the youth. But it was already observable, that the „injury” of the world had already started to break through these sounds very much, that means, the performers would begin to apprehend the already existing global intellectual and social poverty, and the anomalies of future prospects that were firing and fuelling, and would fuel, this whole death agony of the youth.

An other example of evolution: the darkest, fascistoid, death-gothic and other “companies” of a type of *Anthrax*, *Megadeth* and *Kiss*, wearing chains etc., were mutated from bands had used to play the most progressive metal music. Here, the “evolution” is obvious, as the subsequent formations, like *Pantera*, *Neurosis*, *Crowbar*, *Marlyn Manson*, etc., all apart from their being manipulated, are expressly transhuman bands, with a curious remark that these apparently humanoid beings, at the same time, used to produce electronic tonalities manually, that means they were playing live without utilizing any special electronic towers.

At the dawn of electronic music, during Krautrock, namely principally in case of *Tangerine Dream*, the same collective and colloquial ecstasy occurred as in the sixties, in the era of “*Sturm und Drang*”. At the same time, for example, in case of *Klaus Schulze*, whom I consider a swindler, we can observe the appearance of a kind of an opiated style, designated private and meditative, but that was merely an electronic swamp of low standard. Permit me to remark in parentheses: *Tangerine Dream* has been being unlistenable for almost 15 years. But as long as *Tangerine Dream* were playing at the culmination of their career with their sequencers, machine-made music and music made by man and machine were an integral whole, in a very interesting, *German* style, rationally transcendent unity. But, at the same time, as opposed to *Gothic* agony of heavy metal, this tonality would transubstantiate, through disco and DJs, into *acid* or *goa*. Here, the degeneration is less traceable in terms of music-sociology, whilst the applied timbres become more and more awful, but at the same time participants, definitely including myself, feel like a dog with two tails, since those new-old scratchy analogue sounds and *B.L.I.M.*, *Meat Katie* and *freQNasty* like rattles are really close to the adequate representation of daily attitude towards life. In fact, we see a *danse macabre* being performed on the sun-kissed *goaian* beach. Let’s try to think behind what *Tipper*

and his fellows, those charming and smiling kids are really doing, when they use merely that uncommonly pleasant, stomach-tearing basses! Here, the kids' smiling skin and gentle eyes will be penetrated by pan-social brutality. Ode to the ray-like *B2* flying above Afghanistan. Even *The Gates of Delirium* by *Yes*, from *Relayer*, or *Pantera's I'm Broken*, or *Sielwolf* are children's songs compared to that. By the way, from this point of view, the late goa is the biggest lie. Thus, the initial positive, pure and orthodox electronic musical approach, though messed up with some Oriental humbugs, has been simplified into four-fours and loops that are stupefying in their primitiveness, where similarly to inhaling glue, the only catharsis is the acoustic massaging of kidneys.

Musical mapping of social brutality, up to and including proletarian *mp3*, is going deeper and deeper. In case of *Tangerine Dream*, the cost of the equipment was about 10-15.000.000 Deutschmarks, and today, in the DJ culture, you can actually hit the same target with a 300 Euro turntable. But it's true, that the endless waves of DJs will ruminate here the thousandth reincarnation of the many times sold out compositional forms over and over.

On the basis of modern technology there could be opened a tiny hole on the dark sky of music history, that might result in guys with instruments and plasma-screens, controlling realtime real and virtual instruments and electronic modules on stage using a lightpen, an area where mainly the *Creamware* is prominent. It would be the first real incarnation of the long desired "*live-electronics*": a stage, three large displays, standard instruments, fast computers and - *horribile dictu* - I can imagine even *MIDI* controlled acoustic instruments being at hand. The technology would enable, for the first time, the real live-electronics, ecstasy and music to be born there and then collectively, and feedbacked to the audience. Certainly, all that would demand an underlying collective musical identity and a musical standard language, through the subsocial (*tribal consciousness*) codedness of which the participants might reach the same phase with each other, with the uninhabitable world they are going to leave, and certainly with the imagined inner freedom. Obviously, this idea will share the fortune of samplers: when a fantastic technical device appears, by making use of which an opening can be cut towards the future

and the hoped liberation of fantasy, and imagination limiting hegemony of factories on timbres and equipment can be broken through as well, then it turns out that there is nothing to be said, yet.

Concerning virtualization, it was one of your earlier thoughts that human lifetime could be extended to 150-160 years at longest. Does it also mean, that you distrust “techniques of immortality” (nano, deep freeze, mind uploading)?

Personally I am definitely shure that human body is going to be rebuilt in the nearest future. All the “unnecessary” ingredients are being reduced, a part of the intestines and the present form of the teeth are disappearing, the composition of the bony system is undergoing a transformation, the control of the muscle-tone is being renewed and the hormone household returned. Nevertheless, it takes at least 50 years, but I am absolutely sure that human beings are going to quit of their bodies step by step. The lifetime will be extended to 150-160 years, longer than that is hardly to be expected, because it is not as easy to reset the mitochondrial timer, but in the course of time this problem might also be solved. Can you imagine your brain at the age of 150? There is enzyme treated, solariumed, smooth facial skin, tight flesh outside and a ciliated, mouldy brain inside. Let’s raise the question with perfect confidence: is there a real need for everybody, who desires to consume for that time in our “club”? And what are the basic principles, if any, on the basis of which it can be decided, who are the ones that may live for 150 years and who are those that will be rewarded with an early or voluntary death?

September 11, 2001 –how will it change our world? To what extent will the increased control make the developing of free zones more difficult? Do you see any hope that the state can be entirely slimmed down? Can we, and in what sense, consider events that happen all around the world as war between civilizations?

Theories of *Huntington* and *Fukuyama* are both the greengrocer’s shops of Western mentality. When the market economy some day becomes global, we can easily fall into the delusion, that the *McDonald’s* network, with its logistic perfection, will

finish the *Human Saga* and put an end to History. Here, I guess to discover further evidences, that philosophical vision of Western societies becoming more and more Oriental is turning into static, where people will confuse End of History with freezing of intellectual and social mobility of contemporary World, and raise the static and atomized awareness of life of great Oriental wisdoms, in the shabby clothes of science, to universal level. I remember the renown English Royal India-historian *Vincent A. Smith's* words about Kashmir: "*Kashmiri people's passive character has attracted despots during their whole history*" (Clarendon Press, Oxford, 1963.). I believe, that this kind of mentality means the end of history and humanity, and, at the same time, it is the language of our days' sole and collective false consciousness.

September 11, the "*Day of WTC*", and concerning that I have a symbolic example. Those airplanes were hijacked by Oriental people having fearful corkscrews and horrible paper-knives. Here, besides a lot of other things, there is a symbolic difference in the way of thinking that could be illustrated as follows: in Monaco, two Chinese artists, with bags, appear in the Circus Festival. One of them, a 16 years old girl, takes two bamboo-canes out of her bag, and you will undergo an antigravitational experience, because of the wonders made by her. They turn a complete somersault and share the experience with the audience: they already know the *memetic* trick of entering the painting. Later, they are followed by an American circus having 3 trucks and 70 tons of technical equipment, and during the performance they will torment exotic animals on the trapeze.

I also guess to perceive the desirable but for the moment hopeless perspective of fading of the state in the way *CNN* is broadcasting fulfilling its historical mission and in accordance with the human consciousness being smashed into shivers: since the biggest enemy of consumption is the homogeneous world-view. You will see on the screen, that the 2 billion dollar *B2-ray* is spreading its ovules from above, then flies home via *Diego Garcia*. And then, the next picture will show you three miserable *Muslims* with almost naked butt rummaging among the adobes. Well, to say the least, it looks somehow unwell.

It is generally may be questioned, how the kerosene bill of the military fuss and parade march is in proportion to the total amount of aids given to developing world etc. It is evident, that the World of *Hitlers*, *Maos*, *Stalins* and *Talibans* are uninhabitable, but it is still even worse if you don't have any alternatives to those social configurations.

What the history of mankind and music is all about, that there is a *Gothic* cathedral, with its own rational transcendentalism, and there is a leper next to it who is dying. Today, instead of collapsing of societies into independent, small entities with no central administration, into small, ecological communities having informatical and infrastructural relations with each others and having their own freely elected hierarchy, certainly without any nations or borders, it is just the opposite that will gain strength by way of *Vishnu*-chariot of the globalization trend. By the way, in Seattle, Genova and Göteborg people were demonstrating against the culture and expansion of multinational companies and their ecological havoc, and not against globalization, and it is out of the question that an intelligent human being would throw oneself before the *Vishnu*-wain. Here, certainly, you can catch again the global media distorting the truth in the highest degree. There is a world beginning to take shape, where it makes no difference what you are speaking in support of pigmentrich cultures that have been or are to be exterminated, you will become the enemy of the terrorist-supporting free market and free society in this World, where limits of the white Europe Fortress are assaulted by waves of dirty *Barbarians*.

Besides fight between civilizations we can also talk about synthesis of civilizations, e.g. in connection with the LP titled "My Life in the Bush of Ghosts" and recorded by Brian Eno and David Byrne in 1980, where there is a certain fusion between Western high tech, Arabic melodies and African rhythms. The same kind of efforts are perceptible in Your works, too.

From that age, it would be proper to mention Jon Hassell. In fact, I see one essential problem in world music, and that is also true concerning the *Eno-Byrne* album. For me, Eno is a bit controversial, anyway. He has been a pupil of *Christian Wolf*, he is a great talent, but his creative power doesn't go beyond two-minute

ideas of genius. He works much more powerful as a producer, and he is an authentic video-artist.

The problem of world music, that is, for me, functioning like a stinking corpse, is and the “*My Life in the Bush of Ghosts*” is a very good and early case in point, that traditional elements are rendered into an existing and very primitive form of rock music in an inappropriate way. The female mountain singer of *Lebanon* sings intervals of 80 cents on that record, but it cannot come across, because there is an eight-four scuffle sounding over the whole part, that can be very enjoyable for four periods, but it uses the same “A-B-A” formula while the *Arabic* music is fundamentally different.

I see the synthesis in the fact, that first everybody who is a swell at world music should meet other musics, just to learn each other’s languages and make comparisons between them. And if they are capable of doing it, they can find the thread of *Ariadne*, and with the help of it they become capable of synthesizing something, without any formal or marketing compromise, where one and one makes two and the result won’t be a minus game, like in the case of Kenyan mourners accompanied on bass guitar. At the same time we have to be fully aware, that “world music” is the white man’s brainchild, where the truth, that only those parts of the cultures are able to live on, which can be understood and robbed by the white man, is valid in the same way as in the science of ethnomusicology around the turn of the century. And that is not too much, isn’t it?

I think that I am not existing, as a personality, in this respect. According to my strategy, I relish executing the program, the conception that I consider capable of functioning, like a robot. It is based on the fact, that I always learn everything I am interested in. For example, I am interested in the Japanese tonal system, then it seems to me that the closed Indian musical élite has admitted me as a traditional musician playing on vina and sitar, then I have learned how to cast a Javanese gong and what kind of intervals had been used by *Persian-s* in the 13th century, and particularly why. Then, I will compare them, certainly not for the sake of high sciences or an artistic mission, but simply because this is the best for me. The

tuning of *Kechuan* flutes or the ancient Greek *aulos* and *kythara* literature also come under this category. There are only few things that would be irrelevant. So, for example, synthesizers or designing and building big organs are very much relevant in this respect.

New, but in our days merely virtual, cultures are only going to be born, when each of the participating elements, and we are speaking about musical elements now, could manage to be built into a similar one within its own authentic method and cultural substance, and emphasizedly within the most genuine authenticity of its language and tone theory system. Only then, it will be authentic and, interestingly, work efficiently. There are common human poverty and experience hiding behind all of them, that will exceed beyond the arts and sciences, exceed far beyond the people, behind the people, into that horrifying hell, where it has used to live and where it has come from. And the hell and the poverty of ten thousand years is common on all continents. The real high-culture is the form of an expedient from this, that is transformed and transcended in some way, where, from the prehistoric man's or the Africans's six-four polyphonic rhythm, namely the drum language of the *Ga* tribe to the hundred-register organ built by the French organ builder master, *Cavaille Coll*, the underlying content is the same. Whether it is a tempered method or a 22-interval Indian scale, that is only the cultural anthropological wrapping.

Still about the fight between civilizations: conspiracy theories have been in their glory for a long time, and their authors are often in spiritual relationship with René Guénon or Julius Evola. They would refer through them to Zen, Vedas, Upanishad and shamanism. How is it possible to purify the real “original wisdom” from the settled traditionalist dirt? The reason why I raise this question is that I can feel the efforts in your works: on the one hand, all those works contain authenticity, on the other hand, they are free from the so frequent and distorting fripperies settled on them.

The reason is that on the spiritual rag-fair of planet Earth's Western hemisphere the human has secularized the afterlife by depraving liquidable it (as well). No matter

where I roamed the world, meeting different believers, from Hindus, through *Moon*-sect, to all kinds of sects of *Jesus Christ* or *Knight of the Flying Saucers* or members of *Heaven's Gate*, I observed that especially the greatest believers and traditionalists, who have been promising the ultimate liberation from material constraints of earthly existence, would deteriorate into a retrograde, as *Grail-Knights* of the holy philosophical immanence, narrow-minded and uncultured company, because the pseudo-language, post-catastrophic porky pie created by them, and the endlessly humane fallibility of their mind will keep them from finding the common thread of *Ariadne* of cultures and theories. They are in the position to believe in one and only “yes”, thus they have to say “no” to everything else.

The nature of the culture we are living in is reflected by the fact, that we have no words to express the fifth heartbeat preceding the death or the taste of the paternal grandmother. There is (still) a four member *Brahmin* family in the South-Indian *Tanjore*, that would build in every four year a furnace in honour of *Agni*, God of Fire. That furnace consists of 12 thousand clay bricks baked by them, and each of the bricks has its own branded name, and it does matter how the bricks would follow one after the other. So, how we live our life compared to the universality of this ancient world? In the 9th Century, in the churches of empires of the South-Indian *Guptan* age, in the south part of *Orissa*, there were 70 or 80 member church orchestras and troupes of dancers. They used to work along a cultural code and a guiding principle that were valid for the entire continent, and imbuing the whole society and all the segments of it, and has been, as of today, absolutely unknown to us.

In the World, Indian and *Gamelan* music have the most stringent mathematics, where none of the notes are improvisative and in particular meditative. Here, every composition will be concreted into the repertoire by age-old repetitions, and still: the performer or the *Javan* orchestra will never be able to play the same music twice in the same way. This is the ocean of freedom, where all the participants, like engineers of the kingdom come, will build up the monumental, transcendent cathedral of Indian music of tiny little rational pavements and units. The whole

Schönberg line (*reihe*) is a *Teuton* barbed wire *Walhalla* compared to the *Gamelan* structure. The white man's ergonomic detachedness from the music's original ecstatic factor, together with his/her alienated scream, would become evident, and at the same time naturally delicious, through the sounding of the 32" *Bombarde* pipes of *Cavaille Coll* organs.

Just to dwell a bit more on authenticity: a lot of people believe that there is a parallel between the atmosphere of shaman dances and of electronic parties. The fashionable trends of ideas about the archaic rebirth can be considered a bit clichéd.

They are so *cliché*-like as true. Taking a look at the first acid parties you can see, that the youth, after a long agony, finally did make a move. There is no live music anymore, the sounds are fantastic deep and stiffening, and the spiritual musical pleasure that used to be aesthetical and intellectual, would turn into acoustic petting of adrenalin producing bass drum samples. Yet you will see, that all the kids are becoming sensible of the fold-warmth of the functioning subcultural stockyards, in a great part due to the fact that it is the sole humane and cosy place in their life. This is the individuum being squeezed under the welfare-block of the highest common human-social Evil, that means, it is functioning as everyday historic practice of the cocooned self-awareness.

This kind of archaic rebirth refers to Terence McKenna, the legendary drug-guru, too. The electronic dance parties and drugs go hand in hand. How perceptible is the influence made by Huxley, Leary and McKenna on party culture?

Earlier, it was the music that reacted upon drug-taking, but in the last two years, with a little exaggeration, the history of music has taken a strange turn. In our days, it is the ketamine production that determines the appearance of musical "art forms", if we can talk about art forms at all. Although, and let's put it into brackets, strictly speaking, we cannot talk about music either, since it is not structure that is essential, but instead the formal, dynamic, energy-level appearance that will,

irrespective of drugs or lights but not of fold-warmth, immediately invoke the collective but by then simply consciousness “revolution”, where the participant begins to move, similarly to the millennial conventions of faithful Hindu tradition, towards the dark inner spaces of the individual, where only the imaginary freedom, but of course the solitude, and the cocooned chitin-shell of the smashed personality are waiting for the ones wishing to be freed.

Three waves passed off: the progressive 68ers, the sour intellectualism of the New Wave and the techno-acid. The youth of our age turns a complete somersault, and with the help of drugs, new instruments and virtual softwares they would enter the picture, like those Chinese paintings, that realized this other-world and exodus technique two thousand years ago. But an apparently strange sociological underlying structure is revealable: while the 68ers ab ovo wanted to build a brand new world, believing the future was ours, Lunar landing and Yes, the safety pinned punks of New Wave would respond with self-destruction, but still with a desperate social awareness of mission coming from very deep, finally, the intelligent children of the third wave would take the pills during the weekends, in their free time, and take the French leave through the by-door.

An other spiritual point is dub. What does dub mean to you?

All of the high-cultures are characterized by the musical distillations of underlying collective human misery. The youth of our days wants to leave the reality with the help of drugs, they consider this world, for understandable reasons, uninhabitable and they are looking for another world, that they can enter into collectively with the help of musical language and drugs, and establish a universal conception and culture, like the dub. I always try to explain it dialectically: the natural evolution of dub is synchronous with pauperization of the Jamaican societies. The whole *Rasta* movement has been nothing else but despairingness that has appeared after the happy and sunny reggae music, the dark side of the seized up little local revolutions. Here, the sun-kissed mundane paradise no longer means the principal good and something to achieve, instead it has been replaced by the physical exode towards the feudal Ethiopian emperor's, *Haile Selassie's* bygone world. The

spreading of ganja implies only an interrelation with the very hopeless and blighted prospects, where Jamaican culture, rich in pigment, will meet high tech, and black people's polyrhythmic instinct will appear in a shifted, asymmetric bass-structure. The most crystal-clear outward form of dub is nothing else but a sequence of asymmetric bass progressions with a three or four part polyrhythmic accompaniment. We have reached the same thing like in case of the *Gothic* cathedrals, the real *dub*, and I would like to emphasize, the original dub with a static structure – besides all sinsemilla and other taking of drugs – requires a very precise rhythmic involvement, thus it will materialize and become an other-worldly music in a rational way that is similar to Indian music. The rotating rhythms of conga drums used in real dub are shifted by a sixteenth note compared to the ticks of a metronome, and the musicians who are able to keep it constantly, during whole periods, and even to turn over by a whole rhythmic formula per each period, like Indian *tabla* players, are for sure not people at the academy of music. This is the essence, a kind of opiate and levitation, being still an interpretation requiring a conscious involvement, that will lead to the most perfect *Garden of Eden*. Here, exactly in the same way as in Indian music, the polyrhythmic lift-off from the base rhythm will turn over in relation to the whole measure, and return to the first beat of the period after „x” measures. It is nothing else but overcoming the reality and levitation of the soul. *Jazz* music will never accomplish anything, because it is the language of onanism. *Dub* is the rational language of the collective kingdom come, thus, it will transfer you to that other world.

You usually compare contemporary music with contemporary science. Four-fours are dominating over polyphony and polyrhythm. But you also lay emphasis on distortions of science. What do you mean by that? Why are science and music so separated? Though, at first it seems that drum & bass and breakbeat are both stages towards polyrhythm.

Yes, but with the help of machines, and on programming level instead of language level, and this stage means a very short-lived trend. But the demand is existing, indeed. It is the music of broken minds, a continuous “breaking” of drum & bass, an endless fragmentation, a kaleidoscope. To depict the reality by a two-week

imprint: you cannot find any other music on Earth, that are more adequate, than these ones. And they will perfectly depict the daily trip of a broken mind. It is not only the pan-social brutality that would burst forth from those guys, e.g. Dave Tipper, Timo Maas, de Silva and Alvarado etc., but also the all-social talent. Without any particular philosophical and sociological knowledge, all the things will come through them like a litmus paper. And that is the reason why they are artists. The different styles, beginning from drum & bass, will provide, in a sociological meaning, exactly the same feedback, because these styles are simultaneously the musical equivalents of social strata. Here we speak again about the styles and their “artists”, that have the same social charge according their transcendences, wanderlusts and exodes from the world, yet separated from sociological point of view.

What is your opinion, in general, of electronic music of our days?

There are some compositional-formal problems emerging in a very early stage. The formal assortment is extremely slender and incredibly quickly exhaustible. The DJ culture means nothing more than mixing the forms’ forms of forms. The musical fruits of the youth has been liquidated four times over the past 30 years, and during that period there has been no progress from formal point of view. And it is the fragmented, smashed into shivers and kaleidoscopic world’s lacking of cultural language that is hidden all behind this. In this sense, there will be only private heavens even in the future, but no doubt, they will be valid for two months at longest. In fact, today, the lifetime of so-called styles, similarly to consumption of washing powder, can be reduced to one month or several weeks, and those styles are distinguishable only for the initiates, indeed. Actually, this entirely has been declining into the looped, four-four acoustic cocaine of everyday mind. While we could observe the start of a really forceful, new musical way of thinking in the positive *hip-hop* of the eighties (*Keith LeBlanc*) or in the *On-u Sound* stable, for today, this is all rotten. There are far too many DJs, and that means there is nothing live, yet. In 1994 *Love Parade* was still elementary, but today... I fell sorrow for the coming fourth generation. They will have got the programs, they can make use of them in concerts and live, but as regards form, the audible product is the

regurgitating of former waves reorchestrated electronically. We have again beautiful diamond pens, but have nothing to write, because also this uneducated generation is waiting for the world to grow stupid to the same level, and the world, serving loyally the consumption of generation, would do it without any hesitation.

Waves of electronic music lasting from the middle of the eighties have been attached first to cyberpunk later to cybertechno. For today, in turn, the whole thing is gasping for breath. Contemporaneously, transhumanism becomes more and more trendy, while cyberpunk and cybertechno are on the decline, and their main elements have been integrated into scientific-cultural mainstream. Paradigm shift is forthcoming. What will be the musical equivalent of transhumanism?

Here, I would like to mention the *memetics*-theory and what I think of it. I have been working on my *meme*-s since 1979, not only in a musical sense, but I also paint them in *triptych* or other forms, then I would like to make moving sculptures of them, as if they were computer animations but in real four dimensions. For the time being it keeps me well employed. It is a tough proposition, because I need materials like mercury that will harden differently depending on the color of light, some brain-like opalesque, gelatinous rubber, some iridescent fluid glass-wool, that can be spun like spider web, then will harden like steel etc. The obstacles: as the collective live application of the new technology and the software electronics have failed to be realized till now, so I am not confident at all, and I am sorry to say it, that a collective language of music could come to existence in the nearest future. Otherwise, I am of that strictly privately spread opinion that almost all of the musical languages of the high arts, that have been existing till now, and their underlying ecstasy are transhuman. The transhuman musical language of humans, who are genetically also modified, and are distorted by the everyday practice of western societies of our days, could be as follows: the computer part is, as a matter of fact, ready, and if there is something in our age that is capable of development, then these are the generations of the computer breeds. They will unfold the brain and the musical impulses of it, and this is going to be the *consociator* helmet. Yet it is called *Virtual Reality*. The new transhuman musical language should be a

language and technology that is asymmetric, bitonal, applying more tempi simultaneously, but applying “in phase inverted” mechanical polyrhythms, synchronized with the human alpha and theta waves, but using more dimensional space-algorithms, implementing more channel mapping and performance. But it is going to be nothing of that kind, because this sort of musical language would demand a new humankind that may only be the child of a new society. Hence, the future of music may be symbolized, with a real prophetic reliability, with Sisyphus’ rock. Nevertheless, it is said that the musical rhythms, the pulsation of acid parties, the cavemen’s fire are all mapping the brain’s physical biocurrent voltage fluctuation. Let’s imagine a cultural or *memetic* voltage fluctuation that is existing in the human brain as an artistic and social substratum, namely a sublimated material that would appear as a *meme*, looking for language, medium and form in order to be realized, to reveal itself and to be materialized. The problem is, and I have tried to solve it in all my life, that we have to create from existing things another non-existing thing, that is authentic. And it is authentic in that way, that it is feasibly authentic. I don’t want to have a boring *Martian* language, but instead, I would like to create, with the help of *memetic* process, a new reality that would integrate everything being contained in each ingredients of the Earth. And this is what I wanted it all along with my music. But it might also possibly be a real disaster, if *memetic* pressure found a channel for itself. Then, the millions and millions of monsters and the wriggling colonies of *Alien*-s, suppressions behind the transhuman entities would be spilled on the world in a manifested way, today these are still only groove-boxes, but one day they will swoop on us due to the mixings of DJs and thanks to the *memetic* activities of the so-called “artists”.

The pellicle of this *Alien*-generation has covered the World with its mucus, as well. If a *memetic* synthesizer could be realized, it might cause a catastrophe on the Earth. However, this is the only way the white man can turn a complete somersault and redeem her/himself. By the time, her/his technology makes it possible to redeem the world through the creation of a new reality, the fuel tanks of the theories building up the new reality will become empty, and the experiences of the traditional cultures and lifestyles will have died off long ago. The *meme*-generator would enable to manifest the global collective social reality. At the same time, the

scanners connected with the brain, the consociator controlling of the material synthesizers may indicate the physical materialization of the *meme*-s, the appearing of which in the present human societies would only cause catastrophe and not the everyday of the spiritual-ecological unity and environment of a new human species.

Thus, for this, we don't have neither language nor intellectual technique yet, as we have not a term for the fifth heartbeat preceding the death. In that sense, this is still remaining a fantasy, a private mythology.

But there may still be some – Aphex Twin, Autechre, Scanner, DJ Spooky – whose works, and I would place Your works among them as well, could imply a transition towards transhuman music.

Rather their works than mine. Because, in a certain sense, I am a bad, confirmed traditionalist who is kept alive by comparing things, and who is therefore very interested in things that happened a thousand years ago, but also awfully interested in things that would occur in fifty years. I hope, that with the help of my *memetic* generator I can knead all of this into a kind of private mythology, that is, to tell the truth, not much, however I can say with absolute certainty that I, as against the above mentioned gentlemen, won't constitute a bridge in this process. I seem to stay hopelessly a shipwrecked person of a non-existing and unrealizable world. To lay down a bridge, it is sometimes very important that our consciousness be free from being "contaminated" by incubuses of all the dead generations, although, according to my opinion, a blind man may hardly hit the mark. Here, it is the free soaring, the „spontaneity" of social-artistic intuition that can succeed and settle down, that can hit the mark in this irrational world more surely and be more effective than a rational and global approach. This is the reason why those people are the ones who are capable of being there at the bridge, along with the millions whom we are not aware of.

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