

Interview for eL-Hortobāgyi of GUO

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1. Origins.

In fact, I do not consider myself to be a musician because music is a time travel for me. It is the only one among the media available at present which is capable of taking you for a real time travel.

When I was a child I dreamt of otherworldly figures whose opal spaceships landed in front of our house. After long conversations I asked them to take me, in fact to save me from this already then perceptibly hopeless situation. The feeling, the alienation, and the mostly the sensual pleasure of these talks can be compared to music. Such is music for me, so it is not important whether I am a musician or not, as I do not know either whether one has to belong to the temporary caste of musicians or not. But I am not really interested in this. On the other hand, music is the most important.

There are about two hundred kinds of music trends on the market today, at the same time it is becoming more and more difficult to enjoy them because the "overkill" of stimulus pouring on us through the satellites and media does not leave music untouched, perhaps it is the least untouched. So it is fashionable to match each existing note with each existing note, without any rational system. That is, these notes are matched not according to structure or ideology, but because they are unusual. This, however, leads to the general indifference of the stimulus threshold what makes beating a new and individual path in music extremely difficult since packaging dominates over structure and form. But I have the feeling that the same applies to certain area of the sciences and to the majority of human activities called art: we are standing in front of a wall and that is the end. For the time being we can cheerfully croak at each other through the media and frontiers, we can keep on stirring the various forms, but no new, genuine "universal" artistic everyday language, valid if only in a limited circle, can be created. What happened here is that the apparent human freedom given by technique and the welfare society has, in fact, lead to the complete standardisation and alienation of the individual. The only subject and

product of that world, making life better and easier, is not made for the mankind, but for keeping alive and ensuring the continuous operation of the social metabolism called market economy, for the moment impossible to exceed.

2. Do you remember when you discovered music and what were your first thoughts about 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 elite 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 Persians 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.

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.

One thing remains certain that my travel to India was very important – I mean symbolically, not only in the meaning of its cultural part – because I managed to have access to a mode of existence in a rational way and obtaining measurable knowledge, that was actually one of the most sophisticated forms of hell of human coexistence. The "realized" socialism was an atomized and mind emaciating *Asian* type system. It was really simple to realize that it was identical with the everyday attitude of the historical tyrannical *Asian* regimes. In my opinion, in *Budapest*, in the years of 1964-65, the everyday attitude of a sensitive human being was not too far from the essence of an imaginary *Asian-Indian* way of life's attitude. Certainly, everything I have been saying are creaking in a way, but the "suspension bridge", the permeability can be found somewhere near to it.

It was obvious, that people mainly used to travel East just to have their Western misery cured. And, as for myself, I found in East even a larger *Hell*, still being a *Hell* that was sophisticated and worth studying and that had been functioning for more thousands of years.

But this *Hell* had learned everything that we, living here in the West, wouldn't know even today. If we take a look at modern *Japanese buto*, or *Zeami' Zen*, or even the *Kathakali* or *Javanese* opera, we will see with great astonishment what an alienation ritual has evolved for symbolizing awareness of life. And we may also admire how sophisticated the human mind can be, that it has been able to create such and similar systems of symbols to attain an imaginary freedom for its own ruined existence. Well then, that was what took me to India, because that was the place where one of the most horrible, still precisely working, forms of homeostasis could be found, and because the culture could find there the positive outgoing methods and developed techniques of this possible way out, that is, the original false-consciousness of arts. However, I was interested not in how to sneak out of this world, how to desert, but instead, how people could utilize their talent for turning the

infernal moaning of their musics into balm. Since, they are defeating the misunderstood but suffered reality by means of a system invented by themselves, and hereby they will turn a somersault. As for me, I was interested in what this system was in fact. I was able to defeat my own misery by understanding how others had succeeded to defeat it.

3. What was the first thing you learn to play and how?

My CV says: *László Hortobágyi* was born in Budapest, 1950. although he didn't plan it. Therefore, besides his musicological and indological studies, he takes part in the design and building of a few organ throughout in *Hungary*, East-Europa. Consequently, since 1967 he has organised and made private expeditions - in the first place - to North-India for making recordings on the spot, studying philological-musicological sources, archives, libraries and pursuing practical studies.

Play instruments : *rúdra-viná,surbahár,sitár,tablá,etc.*

In 1980 he established the musical society called "*Gáyan Uttejak Mandal*" It was named after the *Hindu-Moslem* musician's society founded by *Navraoji Kabraji* in 1870 (it was the school of the great musicologist, *V.N Bhatkhande*).

It's members consider it to be their obligation to practice and to study the traditional cultures - as a planet-world heritage - of the Eastern branch of the history of music, primary the traditional *Hindu-Moslem* music, - within the framework of lectures, comparative music studies, making compositions sometimes concerts and performances. In 1984 he founded "*The Oriental Music Archives*" which is unique in *Middle-Europe* and which operates parallel with the music studio called "*Gáyan Uttejak Studio*" and the "*Gáyan Uttejak Orchestra*".

His music pieces composed in the classical *Indian* musical structure, together with other traditional and futuristic compositions are issued in the *Netherlands, Germany, Greece, USA, France, England, Russia, Poland, Hungary, etc.*

Musicological and theoretical publications in the field of "*Music of Hindusthán and Karnátaka*", "*Computer Music Systems*" "*Virtual Mémesis of the Music*", "*Frames of the Fictitious Societies*", "*A Possible Bi-tonality System*", "*Tála system of Hindusthán and the Alienation: Overcome of the Reality*", "*The 'Polyphonic' Shrutí System*" etc. Paintings about "*cyber rága-málá*" and "*méme*" delineations, *tryptichons,etc* · Member of the *Advisory Council of the Research Project of Computer Music at the Institute of Musicology, Hungarian Academy of Sciences.*

4. *How was Guo born?*

The roots of *Gáyan Uttejak Orchestra (GUO)* date back to the end of the 19th Century. The *Gáyan Uttejak Mandal*, the archetype of *GUO*'s establisher *Gáyan Uttejak Society* (founded in Hungary, 1981), was operated between 1870 and 1917 by *Navraojji Kabraji* and *V.N. Bhatkhande in Mumbai*. The Society was expanded in 1984 with the *Archive of Oriental Music*, to be considered unique and unrivalled in Eastern Europe, “*Gáyan Uttejak Studio*” and “*Gáyan Uttejak Orchestra*”, composed of musicians of the most diverse nationality and being the direct progenitor of the present *GUO*.

5. *Could you expand on their concept?*

Today, the core members of *GUO*, *Nora Hortobagyi*, *Tibor Motyan*, *Zsolt Kosztyu*, *Tamas Littmann*, *Tamas Nadhazi*, *Marton Naray*, *Janos Strbk*, *Zsolt Szulyovszky*, *Pt. Vinode Pathak*, *Rajeev Janardan*, *dr. Kamala Shankar*, are certainly also members of the aforementioned world community.

They are familiar with the centuries-old hypno-static musical practice of *Asian* high cultures, where the music itself is nothing else but a sophisticated technique of exode, that will, as the distillation of the diseased and uninhabitable socium, praise the thousand years old artistic techniques of imaginary and momentary escape of humanoid being from evolutionary and social captivity.

GUO desires to be a humble forerunner of the new *Western-Amerasian Empire*'s musical mappings that are coming into existence in the caste-system of future society. In addition, *GUO* is opposed to the traditional music industry that will operate as one of the *Wellness-Neuronetics* subdivisions of *Wychi-Exonybm* corporation.

The authentic classical *Indian* music's total degeneration process became evident on planetary level in the eighties, after the emergence of the zombie-genre of world music.

At the beginning of the manipulation of modern music by extra-European cultures, the death-*gurus* of the 60ies, those Oriental monsters would breathe the philosophical *práná* 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*.

You could realize one of the symptomatic enormities of the materialized world music even in its initial aspects: it crammed everything, from the most complex 18-interval Persian or 22-interval *Indian* way of octave division to the polyrhythms of Far-East, into the

infinitely pitiful four-four, “A-A-B-A-B-A” compositional form of ‘*white man’s*’ new music. Today, it doesn’t matter, whether there is Gamelan or Persian music, or an Andean sicu playing on top of the grooves: all the traditional musics, periodic rhythmic systems and timbres of unique instruments are only meringue-samples on the übergeil cake of entertainment industry.

In fact, those compositional forms and basic structures squeezed into grooves will, in their reinterpreted and stupefied reincarnations, colonize the *Indian-African* polyrhythmic way of thinking.

In our days, this is followed by glittering metaphysical hodgepodes of money-maker projects saturated with saliva and sweet mucus called “world music”, where it is not the art forms of authentic, time-honoured traditions that are becoming dominant, but conversely, the ‘*white man’s*’ idiotic loops of music, diminished to four-fours.

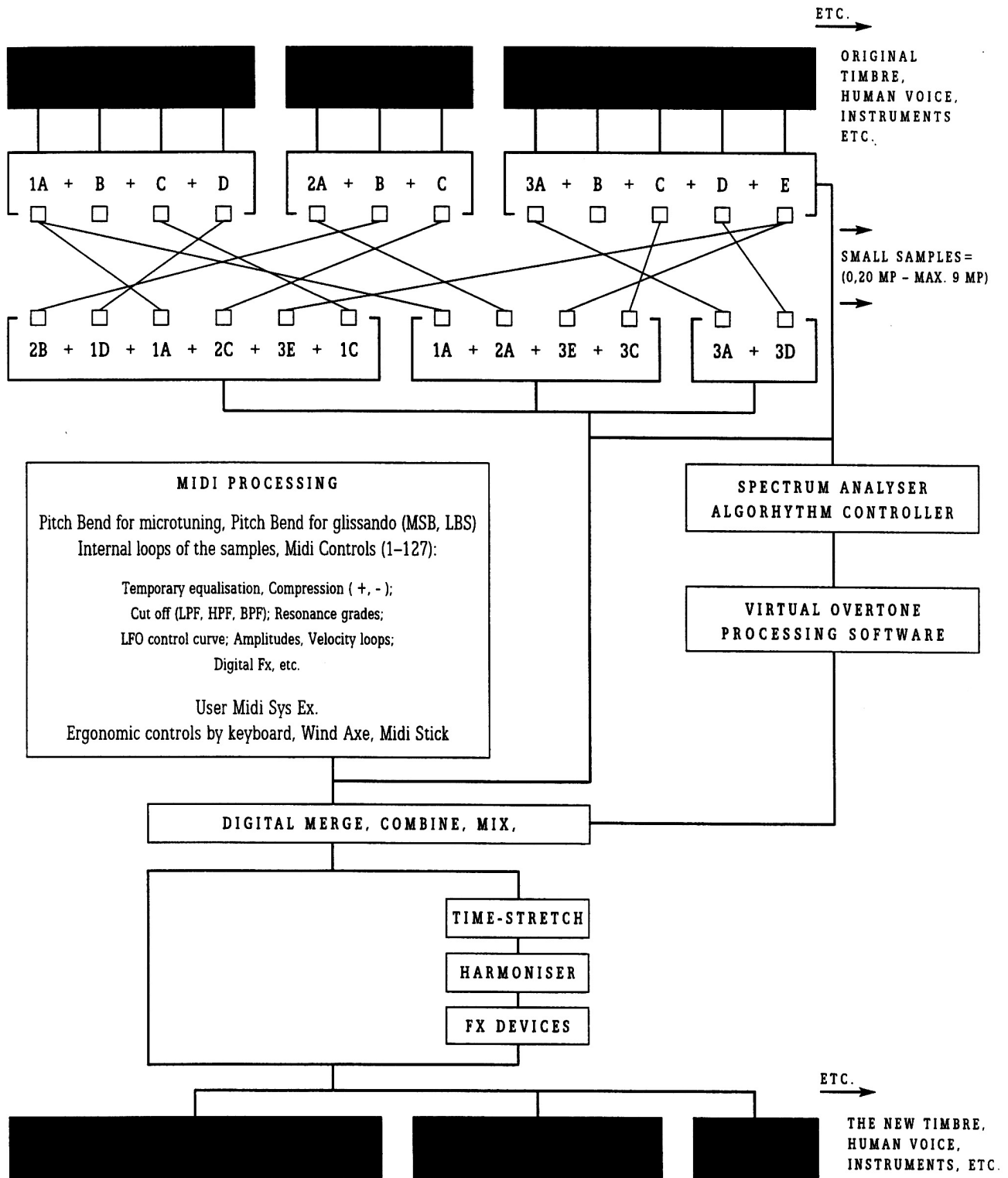
There is no difference, even as regards classical *Indian* music, where contemporary social existence and consciousness are able to do the impossible, and will transform the original meaning of *Indian* music, that is nothing else but the metaphysical musical exode of the most ancient awareness of life and the refined distillate of this ancestral life-suffering, and for today it has become Tantric rectum cleaning and music of entertainment industry characterized by beauty-world and wellness-ambient.

Here and now, there is something really shocking and historic taking place, indeed, that will affect not only the abovementioned areas.

Therefore, GUO are perhaps nothing else than a kind of Greenpeace of music, that is backed by (I would humbly take the liberty of hoping it) e.g. the GUO’s last triple material called “Guonthology”, which is opposed to the aforesaid trends, not only on an ultimatum’s level but also as a materialized counter-practice.

6. Could you explain El-Horto sound system?

SYSTEM BLOCK DIAGRAM OF THE VIRTUAL TIMBRE,
HUMAN VOICE, INSTRUMENTS, ETC. CONSTRUCTIONS IN THE MUSIC OF
GĀYAN UTTEJAK ORCHESTRA - LĀSZLŐ HORTOBĀGYI



This application was used between 1988-2000.

It is not needless to mention that each of the ethno-musical elements in the music of *Gāyan Uttejak Orchestra -László Hortobágyi* - that seems to be original and traditional - are digital reedified and restructured. None of the figuring ethno,vocal,instrumental phrases are in the reality: they consist of small resynthesized samples (20 msec - 9 sec) and digital assorted and rearranged of the original local sound recordings. It's technological basis are a *PCM*-morphology using up the old FFT spectrum analysis as an algorhythm controller (like "*convolution*") and a virtual overtone processing synthesis software developed by *L.Hortobágyi* fifteen years earlier like *Melodyne* or *Kyma*-system of nowadays.

The new live program's repertoire also based on the classical *Indian* instrumental technique of the *Gáyaki-Ang* and the *Tablá-tárang* polyrhythmic structure mixed with this earlier developed sound morphology of the granular systhesis technique according to his original " computed memesis of music" concept.

Please see above the attached block diagramm.

7. And why eL-Horto?

László Hortobágyi in shortly: *L.Hortobágyi* and later *eL-Horto* caused by the problems of the pronounciation of my name by the anglo-saxon *WASP* personalities who can to speak one language only : the English.

8. Could you explain a little bit about the instruments that you use?

Obviously: to get suitable and "ready to play" *Indian* instruments is impossible on this Planet. All my instruments, like *Rudra-vina*, (originally manufactured by *Rikhi Ram*), *Surbahars* (*Kanai Lal*, *Raj Musicals*) *Sitars* (*Hemen*, *Rikhi Ram*, *Raj* etc.) all of them was made custom built for me by the way of the "*indian method*". So I must to reconstuction them immediately. This handmade correction period was begin 1967 till today.

At the same time the conditions and working quality of our computer-sampler-software collection are very similar to the above they are needed permanently updates, reprograming-constucting-reparing process. Very few machines and software are suitable for serious works our techno-age.

9. Fantastic realms, imaginary kingdoms, lost civilizations. Tell me about them and their relation to your music

On the eve of the globalization, the historical reality had become fissured, it would happen not too often, and we got a historical opportunity to compare and understand, with the help of the changed way of thinking and the modern technology, the co-existing and co-existed musical languages of the world. This opportunity applied not only to music. Still before the set-in of the postmodern, I would call it an apo-capitalistic consumer caste-system, right before the traditional cultures considered as the iridescent reflections of the past could have died out, and a deformed western world, becoming caste-like, built up: as a last psychedelic pushing of the 60ies, there was a period, when the big theory of comparative musical synthesis, worthy of the European musical culture, could have been born, similarly to the search for the *Universal Theory* of physical science. There was 25-30 years for this purpose. And never more. Before that, there had been the self-determining and impermeable world of traditional feudal cultures and the narrow-minded, Europe-centric world concept of the bourgeois society, then, after their decay, there came the similarly impermeable homogeneous, conformist-narrow world of the new global multi-culture. At that threshold point of the historical course, there appeared for the first and, at the same time, last time the chance for this synthesis, that was, otherwise, contradictory to the reality and true only in its possibilities. But nobody did even notice it. Let us be a bit more courageous and think further, on the basis of modern technology there could be opened a tiny hole on the dark sky of music history, that might result in performers with instruments and plasmascreens, controlling realtime real and virtual instruments and electronic modules on stage using a lightpen. It would be the first real incartanion 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 feededback 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. Here, we would face not the private mythological bushfighting of the imaginary inner freedom of an uninhabitable world, that everybody desires to leave, or certainly supposed to be reached

by the music, but a practice of music could be realized, instead, that recalls the everyday of *Baroque* music. Obviously, this idea will share the fortune of *sampler-s*: 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. We can establish that 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, a new quality might appear, that will, interestingly, work efficiently. There are common human poverty and experience hiding (also) behind the music of high cultures, that will exceed beyond the arts and sciences, exceed far beyond the people, behind the people, into that horrifying hell, where it used to live and where it has come from. Here, the common root of cultures, spanning space and time, is nothing else but a millennial distillation of human misery, that connects, like the thread of *Ariadne*, the apparently unknown-known inhabited worlds and the common and thousand years old art-technique of escaping from it, where, from the monophonic 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 packaging.

By the time, the technology, through the creation of a new reality, enables the redemption of the world, 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.

All that was represented by *Burundian* music has been disappeared forever because of the war between *Hutu-s* and *Tutsi-s*. In 1994 there were 1 million people killed in three months. That means 7 people per minutes. In those days the *Nyabarongo* river overran its banks because many thousands of corpses got stuck at one of the rapids of the river and blocked the river's path. That could be "splendidly" followed on *CNN*. There everybody has the possibility to meet *Burundi-an* music that, at its last minute managed to block a whole river. If, in 1970, some "nuts" from a French radio station (*Ocora Label*) did not go *Burundi* and record sound material for three LPs, then we would not know anything about this kind of music.

Certainly, somebody will raise the question: in fact who cares *Burundi-an* music? It is totally irrelevant. How many species have died off that we don't know about, thus it is not

as important.

In our age, this is the exact analogy of things like that: they are there, but only as if. This “as if” is the point. Let’s think of the synthesizer, it sounds as if a flute is playing. As if we eat a soup, as if we pay with cash, as if we watch a film. And those “as ifs” are really difficult to be worked into, that nothing is real.

Unfortunately, I cannot find here a more suitable world than alienation. I know, that it might not be a perfect terminology, and it is discredited in a way by the past, still this is what I may use concerning the building of this illusory world, the detachedness of human beings from themselves, the millions of artists, those counterparts, clones of the clones.

10. How would you describe your music to an alien extraterrestrial?

I think it would be more interesting to hear their opinion about the music of *Gaia*

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. And now, let’s play about with one of the possible future prospects of “serious” music: 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. Today, it is still 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. 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, but also works of *K. Barlow* or *György Ligeti* are all mapping the brain’s physical biocurrent voltage fluctuation.

11. How do you perceive music? How do you compose? What are the rituals?

No secrets, no rituals and no fanatic mission consciousness. Only pure joy and work.

12. What is the situation of independent music in Hungary?

My opinion : there are not any independent music in *Hungary-Hungisthan*, similarly to the western world, all music publisher, creators and releasers are working to the *Net Market* and only one truth is exists: the popularity and the profiteering.

13. What draw you to the Hindu culture?

All of the existing musics, that I have collected with great efforts, would make me feel the collective and underlying languages and misery of the World. In terms of collection, it is not the music that is important, but the processing of messages spreaded from different segments and cultures of time. Also important is, still playing a secondary role, the analisys of the musical superstructure and construction. Because it is only the wrapping, the rational way of learning, for example, what kind of bow-handling techniques were used in Baroque to express everyting by it, they wanted to express.

Globalization – although I always believed in a Global-State (*Earthstate*) – has been realized differently from how we used to imagine that. Namely, due to its spreading, the mine of information is finite and it lasts only for a certain period, because after that all of those sources of information will disappear.

The problem is, that a *Tanganyikan* or a *Javanese* will not come to study *Gregorian* chants, but it was the '*white man*' who went to obsevre what that black man was knocking on that drums or what the members of the *Gamelan* orchestra were beating. By the way, it could only happened simply on account of economic extension, as a by-product. Though, according to the estimations, the death of more than 30 million *Bangladeshis* was caused by the English industry, (*East-Indian Company*, 1620), we could read, as far back as 1794, about *Indian* music from the pen of *Sir William Jones*.

In this process, it is very strange, that there is an introductory part – just like, in those days, *Goethe*'s literary-intellectual revolution called "*Sturm und Drang*" – where you can still access to certain things, and there is an outgoing part, and that is where we live now. The latter will pass in 30-50 years, and in this way a dreary reality is going to be realized, that only those parts of the cultures are able to live on, which can be understood by the '*white man*'.

We can take over and understand so little from these vanishing cultures, that we are even

not able to comprehend what has been lost. Even the *Indian* music is an excellent example for this, because, as a matter of fact, we can say, that it died some 70 years ago. In spite of this fact, it has bigger and bigger renaissance, whilst it is degenerating into a more and more horrible direction. It used to be one of the most ecstatic kind of music, and now it is tending towards this “beauty”, this corny “*übergeil*” style.

I have been engaged in this kind of music, and I can see also here, that those people, who are approaching this matter with the greatest possible goodwill and desire for knowledge, with honest intention of archiving, musicological preparedness and professional knowledge, are somehow similar to the ants that are eating copiously of a philosopher’s corpse that is lying across the path. That means, we can utilize as much from the *Indian* music, as the ants can utilize from the conceptual systems of the dead philosopher.

The “realized” socialism, where I was born, was an atomized and mind emaciating *Asian* type system. It was really simple to realize that it was identical with the everyday attitude of the historical tyrannical *Asian* regimes. In my opinion, in *Budapest*, in the years of 1964-65, the everyday attitude of a sensitive human being was not too far from the essence of an imaginary *Asian-Indian* way of life’s attitude. And it also became evident, that most of the people travelled to the East with the intention to have their Western-misery cured. As for myself, I realized that there was even a bigger *Hell* in the East, although this *Hell* had been functioning for more thousands of years and it was a sophisticated *Hell* well worth studying.

Namely, this human-caused *Hell* had learned everything that we, living here in the West, wouldn’t know even today. If we take a look at modern *Japanese buto*, or *Zeami’s Zen*, or even the *Kathakali* or *Javanese* opera, we will see with great astonishment what an alienation ritual has evolved for symbolizing awareness of life and for psychodramatic self-therapy.

And we can also admire how sophisticated the human intelligence is, as it has always been able to create such and similar systems of symbols, just for the sake of the imaginary liberation of its own ruined existence. Well, that was the motive that made me go to India, because you could find there one of the most horrible – still precisely functioning – forms of social homeostasis and because that was the place, where the culture found a possible way that would lead out of this kind of existence, namely the positive leading-out methods and developed techniques for the art’s original mal-consciousness. However, I was interested not in how to sneak out of this world, how to desert, but instead, how people could utilize their talent for turning the infernal moaning of their music into balm. Since,

they are defeating the misunderstood but suffered reality by means of a system invented by themselves, and hereby they will turn a somersault. As for me, I was interested in what this system was in fact. I was able to defeat my own misery by understanding how others had succeeded to defeat it.

At about this time, there occurred the '*white man's*' last meeting, among others, with the *Indian* music, when from the second part of the 50ies this kind of music, in view of its entirety and origin, was identified by, among others, from *John Cage* to *Yehudi Menuhin* and *The Beatles* with a minority, but considering the performer, *Pandit Ravi Shankar*, ingenious slice of it. Though the extinction of the traditional *Indian* schools (*gharana*) had already commenced around the turn of the century in parallel with the disappearance of the *maharaja* courts, this kind of misunderstanding of classical *Indian* music by '*white man's*' consumption could also lead to the development of a consumable *Indian* music that was comparable with the global "conform-idiomatism" of the awful pop industry. And in this way, however, the very essence of the *Indian* music is fading away, that is nothing else, than a fantastically sophisticated, ancient and ecstatic human scream, being the mathematical purity and *Heaven* in itself, and if You allow me to tell my opinion, I would say, if the *Hell* exists, there is *Indian* music playing, for sure.

14. Could you share your passion?

A lot of very interesting things are happening, but still not in a controlled way. The real face and distorted way of thinking of the science are reflected in the arts that are seemingly not connected with it, since its musical mapping, that is on the same intellectual level, would be an exceedingly complex and complicated polyphonic and polyrhythmic system. Instead, what you can hear: noise-music, senseless beating with the four-four till the end of time, rattling *goa*-loops that is hurling the reality into your face. In our days, it is quite bewildering, how the plebeian human's consciousness will sublimate this horrible tangible world: it creates pleasure-palaces and fantastic edifices, well, not in the reality, of course, but virtually. And the reason why music is the most specific among all the culture creating virtual worlds, because it is an existing physical kingdom come. In parallel with the technical development, we are becoming owners of almost limitless possibilities, where anybody can create any sound in any kind of quality. Of course, the usage of computers and softwares are crucially influenced by how stupid is their owner, but the youth receives a magic-pencil now. Inside the computers, a kind of workstation is going to develop, where you have access to the collection of audio (that is living), *MIDI* (that is

controlled) and virtual soundmodules simultaneously, consequently you don't need any studio or thousands of other different machines, cables and connections. Music is overcoming a dramatic change, never heard virtual, acoustic worlds are going to be materialized. Here, I see a breaking through, and we can expect big composer-packer from this area.

The usage of music will become totally different, though not in its language, as all the rhythms, tonalities and tones have quite limited assortments, but in that it will be used as pleasure cosmetics. The waves after the *World War II* have consumed all of the compositional forms from the most abstract to the stupidest, all of them have been repeatedly exhausted. Music cannot develop automatically in the direction of complexity, it will never reach the *Indian* polyrhythm, although the complexity of the world would justify it. Since, because of the receptivity and sociological combination of the masses, nor a high culture can be established, only repackaging of compositional forms created by the existing primitive cultures of youth can be realized.

However, 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. And now, let's play about with one of the possible future prospects of "serious" music: 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. Today, it is still 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. 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, but also works of *K. Barlow* or *György Ligeti* are all mapping the brain's physical biocurrent voltage fluctuation.

Consequently, as much as the *Indian* society is characterized by introvertism, the fossilized mal-consciousness of the fictive inner freedom, so only the transcendental, hypnotic and static musics will also be built into the world of music that follows the above mentioned “serious” music. From among the entire available styles, it is only the psychedelic, “druggie” trend, that is going to be weeded out. Although the assortment seems to be enormous, all the underlying process serve the same purpose: the intellectual withdrawal, the exode from this dreary world. Suddenly, the different layers of the society will find the “common denominator”. It doesn’t mean anything, that you consider the way that different styles are using the means, or the musical technology of that styles, they will always speak about the same thing. And there is another paradox manifested here: the most abstract and unique way of searching for the heaven will be executed by the most brutal physical impact, we can’t see here the sophisticated and complicated musical texture yet, that will dandle into catharsis everybody who wishes to exit, like in the case of hypnotic French organ music around the turn of the century. The acoustic pleasure and the bowels and kidneys massaging, enjoyable bass can be considered as a sign indicating the changing of music history. Since, there have never been as good deep sounds in the music as that, sometimes I do visit the parties for the reason, too, that I would suppose to enjoy the current week’s “end of the world” in hearing the numbing basses. Gone back retroactively until the antiquity, the music would always give an inside pleasure through aesthetic and mathematical-acoustic ratios, rhythms and sounds perceived by the ears. The breakthrough of modern music lies in the fact, that its intellectual mesh and associative abilities are ceasing, it is falling into this “cavemenish” massive world of rhythm, so it will produce external effects being expressed in bombing and massaging the flesh acoustically. The enjoyment of music will manifest itself not in the individual inner catharsis, but in the change of blood circulation and rapid rising of adrenaline production. At the same time, this kind of external influence serves actually the most inner exode. And the emerging demand for it is endless, global and steadily growing.

15. Describe your fans.

The globalizing, prodigal and environment-destroying social system of our age has the unparalleled ability to deprave traditional cultures and human souls.

The attained civil development has an opposite side: the mass ideology, coming to life again, day by day, by means of “culture” of transnational ventures, the practice of which is going to teach that human beings and their different cultures should be considered as

sources of profit-making and personal enrichment, and where the financial interests are able to swallow up any other human feeling, consequently the whole society looks like rag-fair of *Aliens*' extorting passion. It is not always a pleasure to meet the immense but enthusiastic nonsense, by means of which people sometimes want to explain my music. In this respect, the Internet can resolve many things, thanks to the aloofness of its blessed existence, at the same time it provides opportunity for *GUO*'s "broadcasting" to get through to the real target group, too.

Consequently, alienation has blessings as well.

I have long been experiencing, that there is a psychedelic community living on this Earth, having a proper scale of values and pertinacious constancy and ecological conception, and they, unlike the artificial charity of religion, have an unaffected attitude to salvation for everybody, and live their life through a sort of evolutionary classless solidarity.

They are the catacomb-beings of our age, who, however, are leaving this silly world together with their music and culture, thus, as being the involuntary actors of the current society, they are going to undergo a sociological selection, consequently, they cease to be the political base of ideological-power blocks, so setting the world's possible fate in fermentation through their increasing numbers. They do understand me and I do understand Them.

Letters and e-mails coming from anonymous and unknown *Internet* downloaders, a telephone call coming from a pirate radio station around *Vizcayan* bay stating that there are never more incoming inquiring calls than when they are broadcasting *GUO*, and last but not least, about 4 years ago in *St. Petersburg (Russia)*, during the *Pravoslav Church's Feast of Paska*, after my pravo-dub tune called *Kitége* had been performed in the *Smolny Cathedral* the 82 years old *Pope* would ask: "Is there any more, like that?"

16. Have you read HP Lovecraft? I thought one of your Cds could be a perfect soundtrack for one of his stories.

Thank your kind words. Interesting: several people -these people are obviously that certain worldwide psychedelic community what I mentioned earlier - sad or written similar ideas, like : my music depicting the the world of *H.R.Giger*, *Max Ernst*, *H.Bosch*, *Grünewald* or *Brueghel*, *Bellmer*, etc, I do not know, but all of above *Maestros* are the pillows of my personal panopticum (wax-cabinet) from my childhood.

17. Do you consume any kind of drugs?

No, of course no.

But I am understanding the participants deeply.

The question is, just to come to the point, whether the ability and creative power, expressed during the evolution into man in the limitless creation of posthuman kingdom comes and techniques, is a part of the hominid natural history or basic program, or is one of the possible manifestations of the original mal-consciousness of the human race. Is it worth at all meditating on whether the mal-consciousness is inevitable, and is there any need for artificial mal-consciousness? It is described fantastically by the Old *Egyptian* winged spirit (*ka*), that will, still not in a form of a Christian dove, leave the body, the early representation of the soul's alienation, or the spiritual praxis of the Tibetan monk, being locked up in a dark cell for years, and who, during the final stage of his initiation, will materialize his or his chosen god's earthly counterpart in a form, that is perceivable for others.

18. Your opinion on the current state of the world. Who runs the show and what

The false consciousness is one of those important questions that occupy my mind very much. I wonder whether it is part of the evolution, consequently inevitable, or not? Consciousness in itself is already a by-product of evolution. Actually it is a defect in the universe. Without a doubt, there are a vast number of lives and genetic processes existing without consciousness, at the same time I can sense an enormous problem. Sooner or later, the time should come for a great change, that is perhaps comparable only with the *Christian* theory of "*salvation for everybody*", which is a highly noble and a trans-human mind idea but has never been realized yet.

I could recognize this change, for the first time, in my daughter in relation to animals. When she was four, she declared: don't kill animal but human instead. She stated it without hearing anything of the sort at home. She discovered very young that the whole human civilization, those six billion human being, would ruin the goods, the ecology and kill the animals totally unnecessarily, like a cancerous culture or mould of the globe.

Twenty years ago or so, as a by-product of military experiments with dolphins it was discovered that autistic children would behave differently in the company of dolphins. Then Russians started some experiments that were aimed at childbirth in lukewarm water and among dolphins. Later also music was added to these environmental factors. Dolphins and horses are those two kinds of animal who will suspend his/her self-reflection and

animal existence of consciousness in his/her relation to humans, and watch the humans in a totally focused and devoted way. At the time I was getting to know these things, the New World's penny dropped about what was that should function here. It is the responsibility of consciousness.

According to *Roger Penrose* (it is only one kind of interpretation among the many), consciousness is an intellectual system – that is otherwise functioning out of space and time – developed on the basis of a six dimensional quantum system and molecular grid, resulted from the sixfold linkage itself.

In any case, if fate and evolution have punished us with this thing called consciousness – that is able to interpret and have a view of the place of birth (world-humus) which it has originated from – than it will entail the responsibility, that should be assumed towards living creatures with no consciousness, lives and processes. But, instead, this consciousness will manufacture an other consciousness, in a schizoid way, namely a false one. It will even manufacture the concept of a supreme being, just to free its own consciousness from the moral imperative

I think, this is the paradigm shift, that has been perceived by others almost for 30 years, and that can lead to an evolutionary stepping-stone of consciousness (and let me put three dots here), where, from country planning through domination of social structure to softwares, everything will function as it should.

The reason why I have mentioned the last 30 years is that since then are perceptible all those individual and social reactions that will reflect explicit perception of ecological catastrophes, the era of acid, the genetic changes, the changes in music and cultures and the collapse of *social strata*.

But, for the time being, we are still at the point, that until there is a single drop of oil in the earth and it is possible to be sold, no usage of the water propellant motor will be allowed that was developed in 1936 and being still in perfect working condition. That science, which devotes its energies to develop a plastic that will be fall to dust in five years – which is a more difficult and expensive task by three or four orders of magnitude than to produce a plastic that will endure even a hundred years – well, that kind of science is rotten indeed.

19. Can we do to improve the situation of everything in your opinion?

One thing we can be sure of, that no new Messiah is coming, and there will be no more global revolution. Beside the ecological collapse, the market economy and all the practical

and ideological problems of the parliamentary democracy, being carried by that economy, but still not exploded, are at the gates. The ozone holes are known since 1968, nevertheless, the competent were only so kind as to admit it about the middle of the 80ies. There are 25.000 tin barrels of plutonium lying in *Novaya Zemlya* on the bottom of the sea. Let's express our sincere thanks to the armies, being essential requisites for the life on earth.

Certainly, all of that is going to be gradually fished up for the sake of universal and uniformed consumer system and its peace, the "*Pax Peristalsis*". And since the consumer hemisphere should be maintained, those companies will strain the whole utilizable ecosphere, just like stitching of the ozone holes, that has already been begun. This is how the fate of music is correlated with the big rinsing of the oceans. Naturally, they will do it not in the interest of the people or the music, or the clean water and air, but for the sake of sustenance of the system. On the other hand, when the consumer jar becomes full on the Earth, and everybody is already consumer everywhere, then a historical circle also will come to an end. With the mode of production becoming global, an expansion system, that is sustained by the growing, will come to an end of its growth. Then it will be perceivable on the Earth, in the people, in the science and in the arts a kind of infinite degradation, that the current chaos would seem simply a paradise compared to that situation.

Just let me instance only one element of this world, that is, some time in the future, the genome will be handled as a typewriter, and all the consequences of a "stroke" will be known, and from that point the human culture and the known world will disintegrate. From the fossilized caste-system of the western society, it will break loose the seized up consciousness of the individual, and it will be his/her general condition, fashion and cultural demand, and the bank guarantee of his/her magnetic card that determines, what the possibilities offered by the genetics use for. The fact, that by the help of it also people being healed, or the age of life being extended, secondarily, means only a by-product. The whole appearance of the youth will be formed according to the latest fashion, as required, the "horseshoeish" shoes of that time will be real horn on the feet, but only for two weeks, because then tormenting demand may arise for silver bat ears, or golden green lizard skin. Another 30 years, and we are going to have organs that we wish, fantastic fashions will be existing, true lilac nails, true crocodile eyes, and according to the code of the genetic map tattooed underarm, the cancer of your liver, for example, can be completely healed by the help of a dedicated medicine, some kind of a synthetic molecular grid. I think, there can be no doubt that the human body is going to be completely rebuilt. 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. Finally, there will be nothing but old people all around the Earth. Just 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.

It is obvious, that *God*, as a messianistic entity of an omnipotent, pre and above historic concept, is an integral part of human culture. It is presumable, however, that the world cannot be explained and understood based on this conceptual system, because it is totally inconsistent with the existence of a *good God*.

Here, on the Earth, the ceremonies and beliefs, like symbol-creating ectoplasm of human brain and imagination, are existing in place of a world livable by intellect: the legacy of all of the dead generations weighs heavily on the mind of the living, like a daily-historical practice of individual tucked underneath the social mass of the greatest common human-social evil, the cocooned me. The functioning of this planetary system, that is working according to complicated and fatal laws, will become incomprehensible at the very moment, when we put an omnipotent irrational element into this scheme, that is anyhow comprehensible, since our world has been transformed through the autocracy of the already mentioned irrational elements into what it is now.

The *Ten Commandments* were written for people who used to kill, steal and lie. I believe in a human being, who doesn't need the *Ten Commandments*, the *Bible* and the *Koran*, or the so called traditionalism, because he/she knows by him/herself, that killing or lying is not appropriate. There is no need for mimicry, because he/she knows, that letting the world become a liveable place require neither *good God*, no soldiers, Churches or big companies. As I can see, there are more and more who will recognize it. Or, they won't recognize it, but are living in that way. And, if this recognition can be spread, something's going to happen.

20. Finally When are your next tour and next CD

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Entransociety Tour

Entrancing ritual of *Planet-Earth Transociety*, embracing two independent yet interdependent programs: 'Kurtāgonals' and 'Livetation'. Both programs can be performed in the frame of one concert as well as separately.

Kurtāgonals

Based on 'Kurtāgonals - ECM New Series 2097

Performed by László Hortobágyi-Hortogonals

Featuring György Kurtág Jr.

The principal intention of *Kurtāgonals* project is to re-contextualize, in a diary-like way, the musical oeuvre of the contributors, with especial regard to *György Kurtág Jr.*'s life-work, originally born in a classical avant-garde musical atmosphere, into a 21st Century final form. The joint efforts have resulted in a so far non-existent genre of 'contemporary audiopod', that is a collage of music with unique tonality and unusual compositional form. Drifting ambient washes of synthesized sound, near-subliminal bass, collages of subtle colors and sudden eruptions are but part of the story, reaching beyond 'new music' into a virtual world of landscapes of a new music structure.

Livetation

Very essence of 'Ars Guotica Nova'

Excerpts from the recent Guo CDs

Performed by Gāyan Uttejak Orchestra

The original language spoken by human beings and *Guo* is music. *Guo* sets the common multiple to be found in various anthropological wrappings of cultures to music: the human being's inherited world of instinct, which has an incredible ritual of alienation developed to symbolize the attitude of life of the existing social existence. Once, this used to be

called ‘musiculture’. In our days, it is becoming impossible to describe musically the reality in everyday life of people, through human-instrumental ergonomic way of playing music. Thus, in *Guo*’s music, during the live and theatrical practice of a unique musical way of thinking, non-existing mythological worlds and kindred-souled Extra-European high music cultures meet the requirements and summons of inner exode inevitably existing in every postmodern, eco-controlled human being of our age.

Planet-Earth Transociety

Global community, where the virtual culture, formed by the inhabitants through their spiritual exode, surrounds the earth’s hemispheres like onion-skin and invisibly for the real world.

Alien'nation.

Live levitation celebrated by electro-seraphs from *Hungisthan*.

The modular bio-electronics, the matrix topologie of *tablã-mêms*, synthesized carcinogen *PCM* sequences, the *Hindusthãn* style of the astral-hallucinogen orchestracion or the polyphonic application of the analyzed interstellar noise spectrum samples or the geometric fractal loops induced by *Zipi* programming and the *Pythagorean* methodology of the sound mixing - all have spun a *mêmetic* cobweb around the average phosphorescent holo-consciousness having been grow in consequence of the alienation trend in this century, appears as a refined „*prãna of transocietë*” of the millenium.

Guology

GUO has the intention to create a kind of a state of *Stoa* : its components reside in the periods of the polyrhythmic structure, and they are the ones that will lead to performer-listener levitation and to collective-luminiferous phosphorescence of the Moebius-mind memetized by the music. The basis for it is the centuries-old hypno-static musical experience of *Asian* high cultures, where the music itself is nothing else but a sophisticated technique of exode, and that will, as a distillation of the diseased and uninhabitable socium, praise the thousand years old art-techniques of imaginary and momentary escape of humanoid being from evolutionary and social captivity. In the putrefied social existence, metaphysical prosthesises that are existing, in place of a world livable by intellect, as ectoplasms grown on to human brain, are to be superseded by this

sort of music, which is the rational language of the sole existing positive resistance of our days, the only bridge that could guide us, as a quasi *yoga* technique, to provisional dissolution of collective alienation, to a *sartori* state where self-correction of individual existence will contribute to the improvement of the World.”

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László Hortobágyi – GUO

www.guo.hu

July.2010.

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