

László Hortobágyi (Hortator):
The transrational (trance-rational) music 1990

It seems that music in our world is the sweet poison of humanity and at the same time the most sensitive test-paper of the feelings of the western society that is in the process of orientalizing (i.e. setting up its system of castes).

But it has always been since the sounds of people because of instinct (*libido*) making music, it is said that the musical rhythms, the cavemen's fire or the pulsation of acid parties, but also works of *Ummagumma*, *Tinctoris*, *Reger*, *Vierne*, *Xenakis*, etc. are all mapping the prevailing social entity's brutality or recovering from abstraction-sublimation (eg, rituals) by the brain's physical biocurrent voltage fluctuation.

Rituals and beliefs - as the *ectoplasms* of the human brain and imagination creating symbols - substitute the rationally perceivable world: the traditions of dead generations have a nightmarish impact on the brain of the living. This functions as the daily historical practice of the cocooned *Self*, the individual that has been rushed by the social block of the biggest human-societal evil.

For example in the material of the *transrational (rational trance)* music the *organ* - the most alienated instrument of the European architectural musical high culture: the hidden meaning of a ritual architectural element and a transcendent musical instrument - meets the spirituality of the *Muslim* tradition, which - from a European viewpoint - is regarded as coming from a completely different world. The imaginary world of the *transrational (rational trance)* music attempts to depict this otherwise trivial possibility: the common root of cultures, which spans over time and space, is nothing but the age old essence of human misery, which - as the thread of *Ariadne* - connects the seemingly strange-but-familiar world of mankind with the sophisticated techniques of the art of *how to break out of it*.

This is the essence of *transrational (trance-rational) music*.

Europe's mobile society, with its city-states, colonies, cathedrals, grinding mills and division of labor had stepped on a way of human coexistence-relation, that was completely different from India's world blended with village communities (*grāma*), where retreat from the community and as a hermit, sometimes connected to a certain age (*sādhu*, *yōga*), was regarded as the greatest intellectual virtue, and where the intellectual cream of the society would drift to the periphery of collective human actions. In Europe, the property is nothing else, than sphere of decisions, and the sphere of decisions is nothing else, than the building up the personality, - *ecce homo* -, namely possession: that is personal *God*, polyphony, knight in armour, heraldry, cathedral, nuclear submarine. On the other hand, in India, i.e. in the pantheistic and personal propertyless world of thousand faceless *Buddhas*, *Hindu* gods and goddesses

and *bōdhisattva*-s, there is only one kind of freedom for the individuals, the fictional inner freedom. One of the techniques to attain the freedom is *yōga or the music (sangeet)*, i.e. when the man, namely the social being with a *moebius*-mind performs a complete somersault.

And so, for the Indian *intelligentsia* of that age, living in one of the most infernal manner of human coexistence, yoga was a fantastic instrument to overcome the sequence of horrible rebirths (*samsāra*), and to attain and deserve never to be obliged to rebirth on this world, due to the “proper” manners meaning victory over the subjection and the body and mind.

This is the very essence of the Indian music and nothing else. A fantastically sophisticated, ancient and ecstatic “*exodus*”, that is in itself the mathematical purity (*rationality*) and the heaven (*trans*), and it is nothing else but a millennial distillation of human misery, where the realized thousand years old art-technique of escaping connects the apparently unknown-known, inhabited hell-worlds, like the thread of *Ariadne*. Everywhere and always.

Thus, it is obvious, if the *Hell* exists, there is *Indian music* playing there, for sure, of which every component is rational and measurable, like in case of a *Gothic* cathedral, but the whole superstructure appears to be somehow from beyond the grave and absolutely irrational and *trans-rational*.

And since the *North-Indian* music “isn’t free” (it is restricted by the musical colloquial language), but in its artistic praxis, its improvisational performance will provide an infinite space for the individual self-fulfilment of *Asian* people with no (mistakenly alleged) personality – (instead of unfolding in the real world) –, so it has realised the World’s most sophisticated *trans-rational* (or *trance-rational*) system of conquering the reality, and based on it, of spiritual-artistic exodus. That’s why there may be *Hindusthāni* music playing in the *Hell*-s.

(Just in parentheses, the *Dravidian Carnātic* music system, with a real “colloquial language structure” - that is less destructible, but still strongly restricting the personality - has developed an even more universal musical-mythological high-culture-path for that.)

And while the Indian music is an intellectual exode, with a thousand years old development, from this uninhabitable world, now the similar attitude of *Techno* music will guide us to a musicology fact: while earlier music, with its above-mentioned inextricable acoustic-emotional-mathematical ratios and millennial cultural “*Mēme-s*”, has been the pleasure and “ecstasy” of intellect, now the commercialized version of worldly *Acid-Techno*, with its 60 Hz kick drums and the monotonous acoustic massage, affecting kidneys and stimulating adrenaline production, would become consumers’ praxis of weekend liberation and alienation of body and soul, incited from outside, i.e. it would realize a more up-to-date technology of defeating the

reality. And so happened, that the modern technology and non-European musical elements emerged together in the musical practice of the world of these days and on the digital carriers of alienation and of artificial false consciousness.

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(László Hortobágyi 1990, www.guo.hu and corresponding member of "Puppies & Kittens of Budavár" website)

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