

2022_American 'zeneology' from *Hungisthān*

- *small musicanalogy fragments* -
fragments of a letter to C.L.

(of Georgia Tech's Center for Music Technology and Dolby Labs

Talk given at Algorithmic Art Assembly, Gray Area, San Francisco, March 23rd 2019.)

by

László Hortobágyi of *Hungisthān*

Aug.2022

Unfortunately, I have to write in *English* (history has made it so), a global auxiliary language with little expressive power and idiotic semantics. It is a language that at the intermediate level is extremely unsuited to describing complex phenomena accurately, its dreary, defective vocabulary, its template-pattern sentences, obscuring the depth and complexity of the thought it is trying to convey.

At a higher level, of course, this is not true, but since the majority of humanity is outside the now decaying world of the WASP world system, only the innate actors are able to communicate accurately about the more complex phenomena of culture in this language, but I try. I thank you for your patience, but I would like to get to the point, avoiding the usual western *bel esprit* quibbling.

But I must respond to your request out of respect and desire, because I very much accept your efforts in shaping the music of the future.

Unfortunately, *America* is not the most suitable place for this mission, here alienated individual personalities - through no fault of their own - cannot think and associate in a common cultural language, so here only lonely scrappy personalities (and trends) fight against each other in the real and IT space and not for each other.

We live in a world where equality of status is only legitimized (falsely) as the right to goods and services (also called "*Human Rights*"), but not equally legitimized as the right to a more equal distribution and access to culture.

Could it be that the sociobiological feedback "mode of production" of this system does affect the brains of its offspring?

Where there is no past, only a monotonous future, a culture of 'linear decline' and moments of daily apocalypse (*apocapitalipsys*) and a perpetual sense of life can only be realised.

This has led to the formation of a dark, continental, hamistic psychozoic bubble over *America*, which prevents the inhabitants below from forming a cultural (continent-wide) common language, rather than the *Model T.-kanban-lego-Reihe-puzzle-type*, competing market portfolios of boringly homogeneous and bleak private blocs (like a *Hollywoodoo-type Stock Market*).

It would help them to understand and compare the thinking and culture of the rest of the world more deeply.

For example, in music, the global spread of the only existing American proletarian blues vernacular and the *American* imperial motherships behind it have destroyed everything from

rock music to contemporary music. For where there is no agreed high cultural vernacular or the *deep state* destroys it, there is no resilient and thriving community culture.

And the highly educated intellectuals have become loyal but animated pigs, as scientists, artists, and they are dependent on the stables and universities of transnational corporations.

This local '*metaverse*' cloud of ideas has now become a global phenomenon and has distorted and eradicated all traditional and other thinking.

In order to limit our communication to the musical field between us, I would like to respond briefly but in detail to the content of the links mentioned in your letter.

I will be brief, I do not want to take up your time.

It must be seen that the ancient principles of music and thinking differently have not been understood in the West to this day, but in the East, it is now disappearing because of the West.

The 12-degree well-tempered octave division on the planet has triumphed, all sounds have become interchangeable, with no special meaning for the unique musical tone.

Polyrhythm was replaced by polyphony, then by the *LEGO theory of harmony*, and the range of modes exploiting the vertical differences in tonality was greatly reduced.

The path to high quality community is not linear. It requires a generational repetition of accumulated intellectual wealth, because if everything is driven by a manipulated (non-free) market, where new is better than old: there is no accumulation.

When I saw the Western music scene in person, peeking out of the closed proto-communist *katorga* from the early 70s onwards : I was shocked.

Huge talent swarmed in large numbers but with a complete lack of intelligence, taste, knowledge of music history and IQ. The same person makes amazingly brilliant music one year, and the same person makes amazingly cheesy crap the next. They had no idea - still have no idea today - what they were doing and why. Those who did, be engrossed orchestrating the prime and *Fibonacci* numbers.

Later, *queer* musicology came appear.

After a few years, all but the greatest music becomes obsolete and unlistenable. In my university lectures, I use hundreds of names to illustrate this, but I'll leave it out for now.

It is a hypocritical practice in the West (and in the East, of course) not to say exactly what you mean (at most, when money is involved - maybe...).

When I have performed in the West, I have been very polite, I have generally be as keep silent as an oyster, but I have been appalled by the degeneracy and superficiality.

I found this particularly true in the *American* music scene.

Amazing homogeneity, all incoming pigment-rich trends are quickly reduced to the *jazzoid-Gershwinian* soundscape of the major-minor system, including most of the repetitive (*minimal*) school. The self-serving onanism of jazz, which leads nowhere, has been confused with the centuries-old improvisational practice of the high cultured Eastern music, even though the two are heaven and earth. This horrific and distorted practice continues today, with ever more horrifying amounts of kitsch. And they don't hear...

Well-equipped university music teaching departments existed, where (once) networked *Synclavier* modules served students studying music, but the crop of university departments with amazing potential only resulted in a chaotic mass of unlistenable individual hells.

This feeling was particularly heightened with the advent of so-called '*world music*'.

In the beginning, the *Anglo-Saxon WASP* and Western musicians had all the facilities they needed to get accurate information, with the freedom of technique and expedition organisation, and the whole globe spoke *English*.

But the musicians of the western hemisphere were not at all interested in the real music of the real otherworlds.

And those who were more deeply interested were, unfortunately, seriously misunderstanding the '*hidden meaning of the behaviour connotations*' of the music of these worlds.

but now let's move on to electronic-digital-based, future or „*transhuman*” music

<https://magenta.tensorflow.org/transcultural>

Dear Chris, if you look around in *IRCAM*'s databases you will find pretty much all the pre-productions from the early 70s onwards that **Magenta** produces at *plugin* level but in terribly low quality. True, those required *DEC PDP-11*, *PDP-15*, and *VAX-11/780* and other large computers back then.

<https://academic.oup.com/edited-volume/28207/chapter-abstract/213169460?>

[redirectedFrom=fulltext&login=false](https://academic.oup.com/edited-volume/28207/chapter-abstract/213169460?redirectedFrom=fulltext&login=false)

<https://discovery.ucl.ac.uk/id/eprint/1349616/>

https://www.researchgate.net/publication/291747273_The_architecture_of_the_IRCAM_music_al_workstation

Peter Neubäcker's Melodyne-Celemony is credited with inventing the only serious civilian-level exceptional sound conversion engine.

<https://www.soundonsound.com/people/peter-neubacker-melodyne-celemony-next-decade>

If there was still an appetite for constructive musical stimulations, the technological market "reducer" that has been developed would serve it perfectly. Only a completely new type of "*social mind*" could expand the physical and anthropological capabilities of the music sound in the direction of a "*Gesamtkunst*", which is not possible now or in the near future, and the existing narrow dance space is already almost saturated with technological "*speeds*". That's why the *Melodyne*-engine is interesting, because a new bit management system has been introduced (not *open source*, of course).

What I've been missing for years, (precisely because of and in spite of the above narrow system), is a "*Spectral Eq Synth*" software (I don't have time to write it anymore), in which the physical space of the total analog frequency would be controlled one by one by the spectrum

yarns of the sound field in a high resolution digital sphere. This would be a multi-million band "mixer" to "filter" the down-conversion to physical sound according to a multi-million sample band EQ protocol, batched into groups of types, with a minimum of 128 bits.

This is where the real freedom and near-quantum-fine editing of the "soundscape" could be displayed, using a very simple algorithm in fact. The only limit to this today is the established narrow minded tunnel tunnelvision of culture and the market, and it is likely to be preceded by the consciousness-cloning cooperation of quantum biology and quantum computers, where quartz capsules of consciousnesses implanted in interchangeable bodies allow the creation of "immortality".

At the military level, the *CIA* had a spectrum cloning software (at the time it took about 15 minutes of original audio to preload) that was used to fake *Osama bin-Laden's* voice. (Today enough 5 minutes) This software is not available for musical use, although it would be thought-provoking for anyone with a precise knowledge of the musical culture of the (near) past, non-white continents. But it is probably too late.

There are many audio innovations on the market, but just as Fairlight or Synclavier didn't change the world, no new musical structures have been created since then. This also shows that it is the plight of the hazel-nutbrains, poor and primitive musical art forms that is the obstacle, not technology.

K. Stockhausen wrote a paper in 1954 !!!!! - on the then emerging and what he called "*World Music*" (- perhaps he is the inventor of the name !!! - *Welt Musik*) of which has come of course NOTHING, because He, naively, started from music, which unfortunately is only one of the lower layers of onion-skin layers of global "culture" in the priority of the realized *World Music*. It was on this basis that the *zombie World Music*, triggered by globalisation, was created, slowly emerging on the scene, a faithful mirror of the World from which it was created and which has nothing to do with the original organic-anthropological development of music.

For me personally, the last hope from *America* was the regrettably unintelligent and primitive, but brilliant *Zeitgeist*-instinct inspired *Miles Davis* and his talented bandmates.

Bitches Brew was the golden age from 1970 to *Agharta* 1975.

For me, the greatest experience was *On the Corner*, the free and unconscious flow that was still possible on at that time.

This is true even if the phrases takes were cut together afterwards, because the need for expression began to outgrow human expressive capacities and required the use of editing techniques that were not yet man's master.

Of course, like the new wave, this small *Sturm und Drang* wave dried up in *America* and *Europe* within a few years, because it was declared commercially unacceptable by the major publishers (as *Shakti* was a little later).

What is at stake here is the most important problem of interpretation in the history of music on the planet.

The current vision - neither official musicology nor mainstream - fails to see the common

multiple behind the same rationality (*hidden meaning of the behavioral connotations*) of the physical and aural packaging of music by anthropologically different species of people. Music is a rational virtuality whose laws are governed by community existence.

In the absence of this, I would suggest starting experiments with a meme synthesizer controlled by the amygdala biocurrent (*Neuralink*), where the only common denominator on the planet at the moment is the brutal social reality and its materialization. Then the individual subliminal layers (*subliminal sociostasis*) would become visible, as part of a shared subconscious shaped by the outside world and human communities.

As long as there is no synchronized "*timeline*" structural analysis between the two mutually shaping worlds (society and its arts), which even incorporates the biological and physical regulators of the earth into its worldview, the caste pathos and protection of the borné, rotten, false, obfuscating, power-manipulated "art" will remain.

This alienation prevents any communal union and thus eliminates the only possibility for the fallible human being to become more than mortal and to overcome his fucked up evolutionary program through the "*techniques of art*".

Understanding this would be the Ariadne thread, perhaps, on which - like the genetic spiral - the anthropologically common deep structure of all existing music (and other inventions) can be strung like a "*daisy chain*".

Moreover, the comparative "*data analysis*" of cultures is possible for the first and last time in history only in this short bubble of 50-70 years, neither before nor after, because the observer entity also destroys the source of its interest. So what remains of *Planetary Big Data* is what the white man understands or has understood (and archived) at the moment.

about P. Virilio

<https://articlecollection.bandcamp.com/album/stirling-june-72>

"Only if we successfully translate them into the inherent imbecility of popular culture can we be convinced that we are handling French philosophical terms correctly."

P. Virilio's early periods introduces his theory of "picnolepsy" and the "dromology" as the epileptic state of consciousness produced by the speed." - says the wiki

Here is an urban sociologist who does not understand how a community space, a city, loses its community character, among other things, through speed.

For the speed created is the consequence of the social anomie of "capitalisation" and the socio-organic reaction to this is *picnolepsy*, i.e. a cultural and neural exodus from the present as a reaction of alienation. But he does not talk about this.

Through a reformulation of the theory of velocity as already understood in antiquity, the attentive reader will immediately find in P. Virilio's hodgepodes texts a similarity (which I have so many mentioned) to the way of multiplying the *Model T. kanban-lego* algorithm used

in the analysis of texts and music generated by A.I.'s.

(i.e. *A.Schoenberg's* theory of *Reihe*, car production, *Cubase* software, *Grammy* hits, film music, *Facebook Metaversum*, repetitive-minimal and the trance-techno genres of music, etc.)

<https://www.ucpress.edu/book/9780520245501/repeating-ourselves>

P.Virilio is a mortal in a decaying society, disintegrated but trying to explain that it as a Whole (*Gesamt*), who, following the individualistic ethos of the *Western Heros*, is endeavour in his desire to interpret the *Whole*, but is only able to recognize a kaleidoscopic set of the unrelated partial truths. Its effectiveness, however, is significantly reduced by the conceptual aridity of philosophical language - albeit its rampantly mythopoetic vocabulary - which can only articulate its insights through the use of an individual mythology and not through the use of colloquial consciousness and colloquial associative fields.

This leaves the content as private mythological micadust confetti and subterminological barbed wire, between and alongside billions of these phenomena of fake-*entelechia* and *doppelgänger* inhaled to the testicles by the so-called intelligentsia.

https://en.wikipedia.org/wiki/Sokal_affair

https://web.lib.unb.ca/instruction/bcull/Sokal_SocialTextArticle.pdf

<https://physics.nyu.edu/sokal/weinberg.html>

<https://arxiv.org/pdf/1311.5835.pdf>

about

work at Georgia Tech's Center for Music Technology and Dolby Labs

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<https://www.youtube.com/watch?v=SYnVNaspQ2c&t=1531s>

These endeavors eventually led to more formalized research and now 'professional' work in the field of spatial composition.

[https://musicinformatics.gatech.edu/wp-](https://musicinformatics.gatech.edu/wp-content_nondefault/uploads/2016/05/7100_Latinal_ML_Final.pdf)

[content_nondefault/uploads/2016/05/7100_Latinal_ML_Final.pdf](https://musicinformatics.gatech.edu/wp-content_nondefault/uploads/2016/05/7100_Latinal_ML_Final.pdf)

Your presentation and personality are very sympathetic !

I can see the vision and the effort on the way there.

I will proposal you a few examples of attempts, presumably also appreciated by you, which illustrate the very early efforts to go beyond the boundaries of music.

https://www.youtube.com/watch?v=bVI2_MSwmSA

<https://www.youtube.com/watch?v=2gV3d5UR7II>

<https://www.youtube.com/watch?v=CPdE01SoOBQ>

<https://www.youtube.com/watch?v=krN180JEVMk>

<https://www.youtube.com/watch?>

<https://www.youtube.com/watch?v=pk6DcBiTseU>

<https://www.youtube.com/watch?>

<https://www.youtube.com/watch?v=VtEQc4BZ348>

and more hundreds... etc.etc.

Chronologically, the advent of the synthesizer revealed a bleak reality: there is no new agreed typology of timbre and collection, no new instrument, but a re-synthesis (to speed up music production, see also *sampler*) of existing acoustic instruments on a proletarian quality. Instead of dawn, some figures came along and smashed down *Moog*-s on the stage.

The neural control of the brainwave synthesizers remained in the field of the crackbrained plans, mainly because were not real musical dreams.

Instead, there is a tantric rectum cleaning, endless, meditative, transcendent audio wellness depots (starting point: *B. Eno: Music for Airport - 1978*)

<https://www.youtube.com/watch?v=uU4jBzfYX7s>

<https://www.youtube.com/watch?v=r6IURwLzTX4>

<https://www.youtube.com/watch?v=B9YpONAB52w>

or the transhuman line

<https://www.youtube.com/watch?v=h0DyYLLf3m8>

but also some progressive old experiments from India:

https://www.academia.edu/2727932/Multimodal_Sensor_Analysis_of_Sitar_Performance_Where_is_the_Beat

https://www.mistic.ece.uvic.ca/publications/2007_pacrim_tabla.pdf

<https://dspace.library.uvic.ca/handle/1828/202>

and some similar - (in case you don't know them...):

https://www.academia.edu/16786570/Interface_Aesthetics_Sound_Software_and_the_Ecology_of_Digital_Audio_Production

https://www.academia.edu/37228910/Controllers_as_Musical_Instruments_Controllerism_as

[Musical Practice Practices of a new 21st Century musical culture?](#)
[email_work_card=view-paper](#)

https://www.academia.edu/19851607/SENSOR_BASED_MUSICAL_INSTRUMENTS_AND_INTERACTIVE_MUSIC

https://www.academia.edu/31738728/Making_the_Abstract_Real_Masters_Thesis_pdf

https://www.academia.edu/2494319/SMuSIM_a_Prototype_of_Multichannel_Spatialization_System_with_Multimodal_Interaction_Interface?auto=download&email_work_card=download-paper

about
Gil Weinstein and Shimon Robot.

<https://www.youtube.com/watch?v=9-bmkfpZFrc>

<https://www.youtube.com/watch?v=l9OUbqWHOSk>

I hope anybody can hear clearly from the above examples how disjointed and imprecise the rhythmic complementary picture is. Two worlds. Despite professional musicians, there is no harmony. There cannot be. The humanoid control of live music micro-rhythms, driven by the given musical structure, and the precise timegrid measurement of the computer do not meet here as two separate algorithms on the autopsy table..

Wherever there is a practice of a musical high culture, there are polyphonic repetitive structures that change tempo in synchrony, as quasi *shoals of fish*, and there is a micro-rhythmic harmony between musicians playing from memory:

<https://www.youtube.com/watch?v=nGCSrC8RN6c>

<https://www.youtube.com/watch?v=PpAF0i3Oqn8>

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

<https://www.youtube.com/watch?v=CGJKpgspI0w>

etc.

The “*code system*” of a high-cultural colloquial (e.g. the “*solmization*” numerical sequences in *gamelan* scores) orchestras (*banjar-s*) of 7 to 20 musicians at different tempos similar to the schools of fish in their performances of sometimes never-repeatable near half-hour movements. The matrix improvisation of centuries-old “patterns” rehearsed and fossilised into the repertoire by communal repetition can be heard in these (village or *maharaja* court) orchestral (*banjar*) versions and in the mutations by local, long-dead “composers”.

What we hear today are mnemonic compositions, because if the colloquial language is no longer alive, we have to write down the common control code.

To make it clearer, I enclose an extract from *Patrice van Eersel's* book "*Le cinquième rêve*" (*The Cinquième Rêve*) by *Bernard Grasset* (Paris, 1993) which highlights the basic problem, and which cannot be replaceable by technological prostheses.

“ The concept of *the rhythmic wheel* is today, even if the reality you are trying to describe (perhaps) regulates life in the African forest from the beginning of time. The father of this concept is called Ray Lema. He is a man from Zaire.

Ray scratched his curly head. For the third time, an old man made the same remark before him:

"I'm so sorry, but tell the little one it's not spinning."

It was this little one, sent by the presidency representing the musicians of the forest. The old man did not speak Lingala, Congolese or, a fortiori, French, so an interpreter was needed to understand his dialect. The translation was undoubtedly accurate: all the more so as it did not "rotate".

But what? What's not spinning?

The music research expedition looked at each other again in the embarrassment of all the members.

Ray then decided to go back to his Land-Rover and sometimes pick out some of his favorite jazz recordings: Coltrane, Count Basie and Miles Davis. Then he went through the village and searched again for the huge tree under which the old man had been crouching all day.

The master drummer listened at length to what the envoy of the presidency played. After listening, he did not say a word for five minutes, then asked:

"Who are these kids?"

Ray tried in amazement to explain that these were not children but famous jazz musicians. But he could not find the right words.

"To hell with it," he asked through the interpreter, "why does Grandpa call these musicians 'children'?"

With his toothless mouth, the old man smiled at the almost inconceivable naivety of the question:

"You hear right, don't you? That's not spinning! "

Then, as he saw that Ray still didn't understand, he added:

"These little ones are very talented. But why didn't they give them a master`?"

There was a moment of silence.

"Obviously," Ray thought, "it's a master who would have taught them to play music that spins '. But what does that mean? "

The old man smiled incessantly. And he couldn't utter a word.

What a curse settled on the urban man to ask such silly questions at all?

Ray and the old man sat without a word under the huge tree for a long time."

about
Doi Suthep gongs

For example, if you read *Jaap Kunst's* book:

<https://www.jstor.org/stable/850823>)

or visited the island of *Bali* in the past - you will be familiar with the types of quality gongs. In *Java* and *Bali*, for example, they used to bury the hammered gongs in the dung heap for decades, where the ammonia would more harden the bronze mixture.

Gong factories in *Thailand* produce some of the most colourful tawdry and worst-sounding gongs in the world - from tin. You can hear it:

Fast decay, pulsating amplitude, poor sound quality, tinny sound:

<https://www.youtube.com/watch?v=j6V11N4jCow>

<https://www.youtube.com/watch?v=9-Sr3cfMvQw>

<https://www.youtube.com/watch?v=rNP0eMgpt78>

counterexamples:

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

https://www.youtube.com/watch?v=A7IX5Rj_rdc

<https://www.youtube.com/watch?v=nf2U4DSc-Mk>

<https://shawnacetosounds.com/shawn-aceto-gongs-2/>

https://www.youtube.com/watch?v=EahAiuJ_21g

<https://omeka-s.grinnell.edu/s/MusicalInstruments/item/1213>

<https://www.loupiote.com/photos/suspended-bossed-gongs-7313267460.shtml>

The Gamelan Son of Lion :

[https://www.youtube.com/watch?](https://www.youtube.com/watch?v=66Bt_NMiQK8&list=RDEMGcEyuSbcqQT2pAIl99zSjQ&start_radio=1)

[v=66Bt_NMiQK8&list=RDEMGcEyuSbcqQT2pAIl99zSjQ&start_radio=1](https://www.youtube.com/watch?v=66Bt_NMiQK8&list=RDEMGcEyuSbcqQT2pAIl99zSjQ&start_radio=1)

<https://www.youtube.com/watch?v=WPvJRy1Yanw>

<https://www.youtube.com/watch?v=-PLMp18etCE>

Chelley Sherman
<https://www.spaceisthe.place/>

I like *Chelley Sherman's* audio visualisations. True, I don't see much dramaturgy or structural

development in either the visuals or the music. Static loops, no synchronisation between image and sound - sometimes brutally cathartic visual effects, but not intellectual, more visceral - one minute or composition is like the next :

T-Model-kanban-lego-puzzle - please everyone forgive me for this...

My favourite a few *fractal* animations have very similar music, no evolution, no structure, just effects hunting or "*picnolepsy*" like single *Epitheton ornans*.

Evolutionary (Organic) Art, which is remarkable for me, is visually very strong and musically a tragedy.

https://www.youtube.com/watch?v=u_6fG4x_Z3s

<https://www.youtube.com/watch?v=MZGOr94468w>

<https://www.youtube.com/watch?v=UrLtL3TvBL0>

about

Naut Humon

<https://spatialsoundinstitute.com/Naut-Humon>

The American new wave phenomena from the early eighties onwards was very remarkable, with *Ralph records* being one of the torchbearer.

Rhythm & Noise, Snakefinger, Residents, Tuxedomoon, etc. were revelatory in their own time, as were earlier *European* phenomena such as *D.A.F. Fad Gadget, XTC, Eyeless in Gaza, Klaus Nomi, Der Plan*, etc.

about

<http://recombinantfestival.com/2020/>

password: *T-Model-kanban-lego-puzzle*

For my part, I would prefer it if the technical concept of "*spatiality*" were in fact converted into an audiovisual representation of space as an essential extract of community space (*sociospatiality*). This would imply the development of a '*polysynthetic language*' typology and a '*polysynthetic order*', which would be a path to (either transhuman) otherworlds. I acknowledge the experimental and progressive performance of the *West Coast* and *S.F.* (their pioneering role in the 60's), but we have very different "*hemispheric*" musical roots and knowledge.

I, for example, know and have archived most of the *American* (and global) new wave music experiments, but I don't think anyone in *San Francisco* is interested in the extremely poorly documented database of the *Eastern European* alternative scene.

<https://unearthingthemusic.eu/wp-content/uploads/2020/01/UMCSEET-Book.pdf>

<https://unearthingthemusic.eu/>

about

An example of this "sonification of music" (*Barry White*)

<http://www.idmclassics.net/submodus/MachineListening/Hear%20Bit%20Wry.mp3>

Although I think that all music ('good' or 'bad') is a "sonification", I think that the (latent) aim in this example is the same: to achieve a meaning beyond the music through the sonification. The reason for this is obviously that music, in our time, has lost its (either the underlying) ability to carry meaning. However, this has not happened because of the music itself, but because of the emptying out of the primitive art forms selected by the music industry. Hence, 'sonified' music now has only mood meaning, is used for that purpose, and so in many many cases is an acoustic-optic exodus-wellness, a chemical stimulation of the orifices and consciousness.

George Musgrave, Sally Anne Gross: Can Music Make You Sick? Measuring the Price of Musical Ambition (fragment):

(is the usual Western intellectual idiom, refined, but in its style of circumscribing reality, which is althought not far from this formulation)

"In the northern hemisphere, this attitude has completely changed. In the past, music was associated with religious and community life, but in the secular, modern world it is increasingly part of the private sphere, the musical field is fragmented - we listen to it on headphones, we hide in the music when we are travelling. This is a complete reversal of what used to be considered the essence of music: its social role. Music is an expressive art, which means that communication is part of its essence - and part of that is that those who communicate receive a response. Today, it is quite different: music is 'streamed' rather than communicated directly. It is used as a means to withdraw from the world, to create a protective comfort zone around oneself, and this has a profound effect on both music as a work of art and musicians."

<https://westminsterresearch.westminster.ac.uk/download/9e44d0c649af529003b142f054f2260b5debe0971adf4f73acd8c9ae6a8c8126/3559750/Gross%20%26%20Musgrave%20%282020%29%20Can%20Music%20Make%20You%20Sick.pdf>

All the way back to antiquity, music has given pleasure through the aesthetic, mathematical-acoustic proportions, rhythms and timbres perceived internally through the ears. Today's music has the characteristic of losing its intellectual intricacy and its associative capacity, falling back into this heavy, prehistoric world of rhythms, so that its stimulation is now only external, manifested in the acoustic massage of human flesh.

The enjoyment of music is manifested in a change in blood circulation, a surge of adrenaline production, and not in an inner individual neural catharsis, as the the monotonous acoustic massage of the kidneys is the only cathartic „community algorithm" at present.

However, this external effect actually serves the innermost exodus. And the need for it is eternal, global and constantly growing, due to the increasing social brutality of alienation in the present and in the future.

The escape from this is constantly sought - sitting on the horse in reverse - by artists who cannot afford to lose this culture because of the modern transformation of music but forgetting *Socrates'* earlier premise:

"The laws of music cannot be overturned anywhere without overturning the supreme laws of the state."

Ad astra per asperas.

(László Hortobágyi Aug. 2022. www.guo.hu and corresponding member of "Puppies & Kittens of Budavár" website)

*

(I hope I have not overtaxed your patience, but this was the minimum that needed to be said in a desperate defence of the music of the future.)

further readings, if you don't mind to be clearer about the overall picture.

Thank you for your kind attention and reading

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[http://www.guo.hu/___WORDPRESS/Laszlo-Hortobagyi_Gayan-Uttejak-Orchestra/_Interviews_of_eL-Horto/2018-eL-Hortobagyi Interview by Lucia Udvardyova of UMCSEET/2018-eL-Hortobagyi Interview by Lucia of UMCSEET_\(Shortobagyi\)_ENG.pdf](http://www.guo.hu/___WORDPRESS/Laszlo-Hortobagyi_Gayan-Uttejak-Orchestra/_Interviews_of_eL-Horto/2018-eL-Hortobagyi%20Interview%20by%20Lucia%20Udvardyova%20of%20UMCSEET/2018-eL-Hortobagyi%20Interview%20by%20Lucia%20of%20UMCSEET_(Shortobagyi)_ENG.pdf)

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