

***László Hortobágyi (Hortator):  
Language of Bābel 2007***

*Dub* is, and no matter how we try to euphemize it, nothing else but one of the modern traditional musical distillations of collective human misery. It is the music of minds broken into pieces, wishing to leave this reality because of the uninhabitableness of the World caused by human being and looking for another world where they will establish a collective culture. The natural evolution of *Dub* is synchronous with pauperization of the World's societies. The whole *Rasta* movement is nothing else but the despairingness that appears after the happy and sunny reggae music, the dark side of the seized-up little local revolutions. Here, the sun-kissed mundane paradise no longer means the principal good and something to achieve, instead it has been replaced by the physical exode towards the feudal *Ethiopian* emperor's, *Haile Selassie's* bygone world. The spreading of ganja implies only an interrelation with the very hopeless and blighted prospects, where *Jamaican* culture, rich in pigment, will meet high tech, and black people's polyrhythmic instinct will appear in a shifted, asymmetric bass-structure. The most crystal-clear outward form of *Dub* is nothing else but a sequence of asymmetric bass progressions with a three or four part polyrhythmic accompaniment. The original *Dub* with a static structure – besides all "sinsemilla" and other taking of drugs – requires a very precise rhythmic involvement, thus it will materialize and be an other-worldly music in a rational way that is similar to Indian music. The turning rhythms of conga drums used in real *Dub* are shifted by a sixteenth note compared to the ticks of a metronome, and the musicians are able to keep it constantly, during whole periods, and even to turn over by a whole rhythmic formula per each period, like *Indian tablā* players. This is the essence, that kind of opiate and levitation, that is still an interpretation requiring a conscious involvement, that will lead to the most perfect *Garden of Eden*. Here, exactly in the same way as in Indian music, the polyrhythmic lift-off from the base rhythm will turn over in relation to the whole measure, and return to the first beat of the period after „x” measures. It is nothing else but overcoming the reality and levitation of the soul. *Rāgadub* is the rational language of the collective kingdom come, thus, it will transfer you to that other world.

(László Hortobágyi 2006. <http://www.guo.hu/> and corresponding member of "Puppies & Kittens of Budavár" website)

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