

# Guonhology

CD 1 Yang	1 Intra-veena	17:09
	2 Tārangamelan	13:13
	3 Surbahār Ālāp-ki Darbāri	05:47
	4 Horto-ki Darbāri Yang-rasa	25:32
	5 Mēm-āsana acid-drone	8:50
CD 2 Yīn	1 Kīnnāri-baroque of Kirānā	09:59
	2 Sitār Ālāp-ki Darbāri	05:32
	3 Horto-ki Darbāri Yīn-rasa	18:37
	4 Surbahārāga Yīn-rasa	14:07
	5 Prāna-Yama drone	13:15
CD 3 Aur	1 Sitārang [Studio live]	19:59
	2 Farmāsi-acid Teebla	11:26
	3 Surbahārāga Walaam-rasa	08:27
	4 Shankānanda	05:33
	5 Īmdād-ki Jodi	20:43
	6 Karma-cōma drone	07:01



WORLD OF GUO



GUO IN MILLENÁRIS TEÁTRUM - Budapest, 30. 11. 2006



PROGENITORS

## LÁSZLÓ HORTOBÁGYI

He was born in Budapest, 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.

Plays instruments: rūdra-vinā, surbahār, sitār, tablā, etc.

In 1980, he established the musical society called "Gāyan Uttejok 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 "Gāyan Uttejok Studio" and the "Gāyan Uttejok 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.

He prepares musicological and theoretical publications in the field of "Music of Hindusthān and Karnātaka",

"Computer Music Systems", "Virtual Mēmesis of the Music", "Frames of the Fictitious Societies", "A Possible Bi-tonality System", "Tāla system of Hindusthān and the Alienation: Overcome of the Reality", "The 'Polyphonic' Shrutī System", etc.

He paints pictures about "cyber rāga-mālā" and "mēme" delineations, tryptichons, etc.

Member of the Advisory Council of the Research Project of Computer Music at the Institute of Musicology, Hungarian Academy of Sciences.



LÁSZLÓ HORTOBÁGYI - Rūdra-vinā, Surbahār, Sitār, Tablā, Computed-memesis

## TIBOR MÖTYÁN

He was born in 1977, in a small Hungarian town. He grew up in a musicians family.

His musical studies started when he was 6 years old. Firstly he learnt to play violin, then started to play piano, both in classical and jazz style.

After finishing his schools, he applied for the Franz Liszt Music Academy, where he finished a course for musical instrument makers in 2000. During this time he actively played with different music groups on different instruments (bass guitar, piano, percussion).

In 2000, he turned to Hindustani classical music

and started to be interested in Tablā-playing. He began to study and train Tablā playing and Indian music under the initial guidance of László Hortobágyi (Head of Gāyan Uttejak Orchestra, Rūdra-vina, Sitār of Indore Gāyaki-Ang).

In 2003, he traveled to India to Pandit Vinode Pāthak, Tablā player (Son of the famous Sitār player Pandit Bālarām Pāthak of Darbhanga Sitār Bāj) to learn Delhi and Farukhabād Tablā-Bāj from the Master.

Since then, he actively participates in the musical life of Gāyan Uttejak Orchestra.



TIBOR MÖTYÁN - Tablā, Tablā-tārang, Yidaki

## ZSOLT KOSZTYU

Was born in Debrecen, 1964.

His musical studies starts in the primary school, at the age of 6. He studies piano and block flute. During the secondary school he begins to play several stringed instrument, among others mandolin and acoustic guitar. After graduating from secondary school he spends two years in Moscow, where he studies journalism. Then he continues his studies in Budapest, in the Budapest Economic University, where he takes his degree in foreign trade in 1991. Since then he work as a free lance translator. In 2005 joins Gāyan Uttejak Orchestra with whole-hearted enthusiasm.

Since the age of 14 he plays in various bands, as follows:

Maracas (1978-82): bluegrass & folk oriented

band - mandolin, bass and blues harp;

Delirium Tremens (1983-85): punk-rock band in Moscow - lead guitar and vocal;

Tél [Winter] (1989-1993): progressive folk-rock band in Budapest - guitar and vocal;

You and I [successor of Tél] (1993-2000): well-known Hungarian progressive rock band, publishes 4 CDs with Zsolt - guitar and vocal;

Urban Noises (as from 2002): with his friend, the excellent jazz guitarist László Halper, contemporary acid world-jazz, publishes 2 CDs, - bass, groove box, sampler, keyboards, effects. Several concerts with famous star-guests, e.g. Lajos Kathy Horváth, Yochko Seffer, Jackie Orszaczky

Gāyan Uttejak Orchestra (as from 2005): bass and keyboards.



ZSOLT KOSZTYU - Bass, Samplereast, Effectorium

## NŐRA HORTOBÁGYI

She was born in March, 1988, as the beloved only daughter of her parents. She began her initial training into classical European and Indian music under guidance of her father László Hortobágyi. One of the first recordings of her early activity was published on the Op. Transreplica Meccano CD under title "Nono-bol".

This recording was made at the Gāyan Uttejak Studio, Budapest, 1990, with a few renowned musician friends.

She took her early training on piano-harpsichord at Budapest from different teachers but she was really a disciple of her own. Later she played her first tentative strokes on the Surbahār-Sitār at the age of

nine, as a pupil of her Binkar father, so eventually became one of the ablest exponents of the "Budapest Gharana".

She gives very polished and neat expositions of difficult rāgas and has in addition a cultivated voice with an amazing colour. The flexibility of her techniques enables her to take "taans" or movements from note to note at a lightning speed and she utilizes her voice and instrumental technique skillfully to the best advantage in weaving very subtle, intricate and yet pleasing patterns. She has two secret missions: nursing and loving horses and dogs. As a member of the Gāyan Uttejak Orchestra she plays electronic keyboards, harpsichord and tanpura.



NŐRA HORTOBÁGYI - Harpsichord, Harmonium

## TAMÁS NÁDHÁZI

He was born in the first half of 1975. He was considered an extremely nice kid until he started to play a tin drum received as a present from his parents. As a matter of fact, nobody could enjoy its sound besides him. Getting more and more into "seriously" playing drums, he changes his tin drum for real acoustic and later for electric drums. He begins to learn to play drums in a private way. Since 1995, he has played in various bands playing different kinds of music. First he plays metal in The Silence, than in Memory's Garden. Later he joins You and I, a Hungarian progressive rock band, where he actively participates in composing, recording and performing live the band's 4th CD called "Exit". After You and I's breaking up, he plays

with his two former You and I band mates in a band performing ELP covers. They record an adaptation of ELP/Mussorgsky "Pictures at an Exhibition".

To crown his musical career he joins Gáyan Uttejakk Orchestra, where besides playing drums, harmonium, different percussions and samplers, he also undertakes to manage the orchestra's web site.

In his civil life he is a teacher in a primary school. He is fond of cycling. He is a member of Merida Marathon Team cycling club, where he tries humbly, but patiently and assiduously to combat all the challenges raised by the asphalt and the ground.

He is a regular viewer of Tour de France, Giro and Vuelta etc.



TAMÁS NÁDHÁZI - Drums, Percussion, Gongs, Harmonium, Samplers



## ZSOLT SZULYOVSKY

Born in 1955, in Budapest, Hungary.

Started learning vocal music and violin at the age of 8. In 1975 he meets László Hortobágyi, who introduces him to Indian classical music. His commitment towards this kind of music has never changed since then. Making progress on the „tangible” side of life, after earning a degree in history and library science, he runs between 1990 and 2007 a second-hand book store, Bibliotéka”, in Budapest, first as a manager than as the managing owner. As to the „other” side of real life, he – even being an antiquarian bookseller – never stops living under spell of Indian music.

In early 2005 he travels to South-India, and the turning of the past into presence has come true. Then comes the final illumination: he purchases

a sitār and a tablā in Mysore, then after returning home he applies to László Hortobágyi to introduce him to the mysterious art of sitār, that being a real turning point in his life.

Later he becomes the member of the Gāyan Uttejak Orchestra.

In June 2007, Zsolt visits in Amsterdam the Sitāriya Srimati Darshan Kumāri (pupil of Budhaditya Mukherji), who has come from India in the 70ies, and since then Zsolt follows the whirling of his life as her pupil.

Meanwhile in October 2007 organized another tour to India, to pursuit learning of the sitar playing at the house of Pandit Rajeev Janardan the renowned Maestro and a outstanding member of the Gāyaki School of Sitār Tradition.



ZSOLT SZULYOVSKY - Sitār, Tānpura

## MÁRTON NÁRAY

He has very strong links with music since his childhood. After deejaying for more than 10 years and playing music in his loved band, TanuTuva, he begins his organizational career in Merlin Theatre. Later he is in charge of a shop at IndieGo Records. Between 1999 and 2004 he works as a program organizer and music adviser at the Sziget Festival. Making a smaller detour, he begins to work as music columnist and editor of the main Hungarian program magazine, PestiEst. Later he becomes a

program coordinator of the Music Export Hungary working for intensifying of international relationships and organizing nationwide programs in Hungary, like Soundquest or Renaissance Year. Since 2005, as the co-director of a booking and sound company, SoundFreedom, he has brought untold foreign bands to concerts and festivals held in Hungary. Since 2006, he has been regularly organizing concerts, DJ performances and festivals on behalf of West-Balkan.



MÁRTON NÁRAY - Manager

## TAMÁS LITTMANN

He was born in May 1980, in Budapest. In his childhood, it was his brother who drew his attention to music and great books, making him acquainted with interesting and strange musicians and bands like Frank Zappa.

From age 11, year by year, he started to learn different musical instruments: at first guitar, bass, drums and percussions, later electronic synthesizers and samplers.

Having recognized his love for music and creation

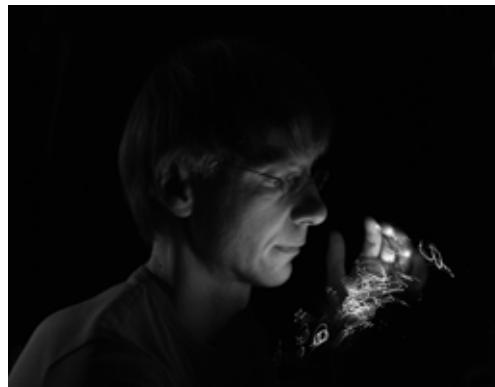
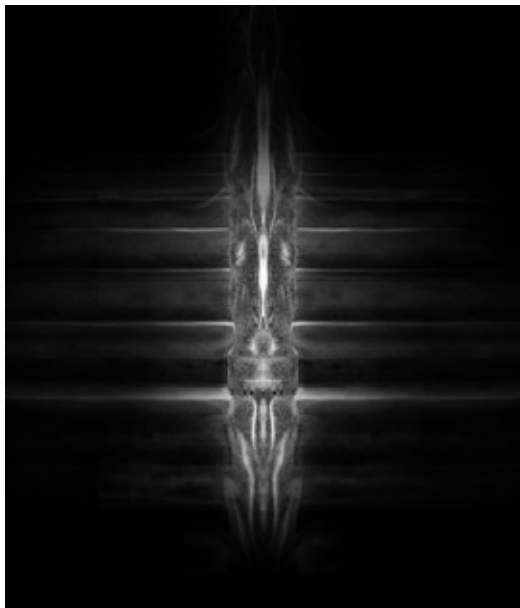
of interesting worlds through it, he started to learn sound-engineering, and soon found himself in different studios where he worked for years. Nowadays his primarily job is live sound reinforcement, to mix concerts as a sound-engineer, traveling from festivals to festivals, mostly in (Central-)Europe.

Formerly, he was a member of TanuTuva, a Hungarian psychedelic space-rock band, and worked a lot with Vodku v Glotku, a great band, playing delicious folk music.



TAMÁS LITTMANN - Mixologist

JÁNOS STRBK  
Web-hosting, Programming, Dogmentor



FERENC HAÁSZ - Lightacoustix  
ANITA PINTÉR - Lightacoustix



## GUOLOGY

Gáyan Uttejak Orchestra regrets to inform You:

GUO doesn't have it in its power to guarantee the delightful experience of a conventional easy-listening, as the kind of participation demanded from You is not conform to what is habitual in average concerts.

The Orchestra will not apply means of musical stops, breaks and intermissions to create sensation and to bring down the house, and will not adopt the possibility of reiterating different movements and phrases, and, by way of illustration, will not even take a pause in the course of its performance. GUO's music is not going to imitate the structure of traditional Western-European music, and will not provide a reference and encourage delicious adherence to concert-etiquette.

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.

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 prostheses 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 satori state where self-correction of individual existence will contribute to the improvement of the World.

Be a part of it.



GUO IN MILLENÁRIS TEÁTRUM, Budapest, 25. 04. 2008.

## THE ORIGINAL SIN

The beginning of the social evolutionary phylogenesis means at the same time the emergence of human consciousness, where the saturation of the ecological niches and the Darwinian way of biological armament will create the human consciousness, and in parallel with this, like a non-planned by-product, the human culture also appears.

In the second phase (that is in our days), the human consciousness will exceed the Gödel's model of social homeostasis and reverse its original evolutionary program, liquidating in this way the nature's false planning and irrational heritage, and at the same time will elaborate for those having consciousness a biological-moral imperative that is manifesting itself – among others – in the responsibility of taking care of living creatures having no consciousness.

The third phase means the life's transformation into insubstantial information format and leaving of earthly-material existence.

In course of analyzing this second, recent phase, we can come across some recognitions, like the question of socio-moral imperative of the consciousness.

There is no ultimate truth in the human culture, it is the sequences of human scaled and phased partial-truths alone, that are shaping the culture.

The human being's evolutionary inherited irrational taint, that will manifest itself, among others, in personalization of different objects, and that can even lead straight, and it is proven, for example to the emergence of concept of God.

All those who try to explain the world with means

of the present human-social consciousness impregnated with irrational elements, will commit a moral sin against the biological earthly-human existence.

The consciousness of those beings will produce an other consciousness, namely they will grow on their brain a tumor of false consciousness, and, in fact, they will manufacture with an addictive demand the concept of a supreme being, just to free their own consciousness from the moral imperative for a collective responsibility of biological existence.

They won't consider it a mission to redeem the beings with and without consciousness, not as a matter of faith but through the intellect and the exact sciences, that would make possible to rewrite the immense suffering-history inflicted upon the earthly living creatures by the nature's blind-chance phylogenesis, but just the opposite, through transcending the inherited obscurity of evolution and the instinctual program they will be conditioning the defective creation and the human culture derived from that.

Those who are living in synchronicity with the social false consciousness, will give up attempting to understand and survive the world that is in fact obscure for the human intellect, and transmitting the experiences, and in this way they will accomplish a social selection giving preference their caste-comrades in faith.

So they are living off an irrational conceptual system, that will continue to make the world through its self-amplifying feedback obscure and irrational

for the generations of society.

Namely, the world can be explained by those systems of faith, but never understood or decoded.

The social psychozoicum, that is mediatized in the abovementioned way, is amoeba-like and has no planetoid consciousness, and can be described as a homeostasis spanning along the time-axis of history, it is realizing its self-purificating reflexes according to the completely spontaneous sociological rules, by means of which the system will select out those small inclusions or "cancerous" cells, who and which are not in phase with the overall social oscillation and the irrational practice of false consciousness being materialized in every days of the greatest common social evil.

It will erase all those from live, who, instead of elaborating and accepting the irrational consciousness and according to the cultural-biological imperative of everybody's salvation, would like to create a new evolutionary stairway by means of revisioning the evolutionary false consciousness and program that is ruining the whole world.

The current selection (as opposed the mediaeval one), by distorting the personality, will be reduced to suicide, addictive lifestyle and diseases caused by the individuals to themselves, and besides that, through becoming obsessed with a kind of general depression it has effects on those individuals, who, otherwise, possibly just because of their strangeness and deviation could have new ideas and new approaches that would give a stimulus to the society. For this reason, this selection will terminate exactly their activity aimed at inputting new features.

Consequently, the nature and order of this sec-

ond phase of the universal human history applauds and rewards the irrational way of thinking. This is why those *comme il faut* individuals will never be selected out, as in the course of practicing their karma they won't need to accomplish a fate-rewriting or to produce a complete somersault. They are all in-sync-beings.

As it is proven by sociology, just as a reward of faithful reflecting this feudal ethos (*foris-intus*), the system will promise a long life and social progress for its abovementioned practitioners, thus it is indeed the state of mind or devotion towards the original program of evolution and the conjunction (*synhalagna*) that will be rewarded, and it is not about retaliating the ecto-immune thoughts that are going to reverse the program.

However, the connivance with the irrationality of the current social ethos will burden its practitioners and beneficiaries with the moral-biological sin of existence, because due to the social predominance of their class they will deprive all of those of the possibility to understand the world and to emerge/improve, who, because of their births, have not inherited this thread-of-Ariadne kind approach that is not lucrative and suicidal for them and winding around their neck.

Inevitable to repeat: as they are interpreting the world of nature on the basis of a metaphysical scale of value, they make the biological principle and the spreading of everybody's salvation impossible towards the creatures having no consciousness (too).

Their transcendence will become the morass of the most evil immanence. And those noble conceptual structures, that are trying to offer in conformity with

any metaphysical system a solution against or escape from the thousand years old linear degeneration and collective collapse, serve in fact the individual reinforcement of the existing irrationality, that will make the customized and not metaphysical self-correction impossible, which, being summed up on a sociological scale, is what could only change the world.

Whereafter they are loyal to the conscious parasite of the original irrational religious God-concept, faithfully performing hereby the original program of evolutionary compulsion, so now they will annihilate the original biological creation that has created even them, with unparalleled force of the consciousness and its metaphysical concepts.

For the first time in the world, as one of the inventions of this second phase, for example, after the world domination of religious organizations, the democracy of capitalism has found a solution, as compared to the Western or Eastern despotic state powers with a lightening speed and a brilliant manipulative power, and the people will seat their own biological enemies on the throne. As if the dark shadow of the Persian gnosis were exploited by human mind in a way that would seem to be done by free will, whilst electing their own executioners. This kind of self-swindle is not intended, as there are some drifting processes that cannot be handled by any social system or conceptual structure.

As in the prevailing social system of the second phase the biological syncretism of the individuals of consumption will lead to a genetic collapse (the subordination of the overall eugenetic social interest to the right of individual consumption), consequently,

where the reason for human existence is justified solely by human right for consumer capacity, there spreading of social false consciousness is a necessary precondition for the global survival of the system.

And that is the Original Sin.

The fact, that there are human beings living in this universal and combinational DNS-lottery drawing, is merely a stroke of luck, considering that the overwhelming majority of the potentially occurring human beings will never be born in reality. As concerns the lucky ones, who the shortage of their life, that means also its value at the same time, can be very well described with the help of an analogy of laser exact needle-ray, the light of which is enfiling the endless yardstick of time. Outside of the reflector's thin beam everything is fading into the darkness of the dead past or unknown future. All those, who are living in the reflector's light, have an astonishing fortune, but at the same time, there are onerous responsibilities falling on them.

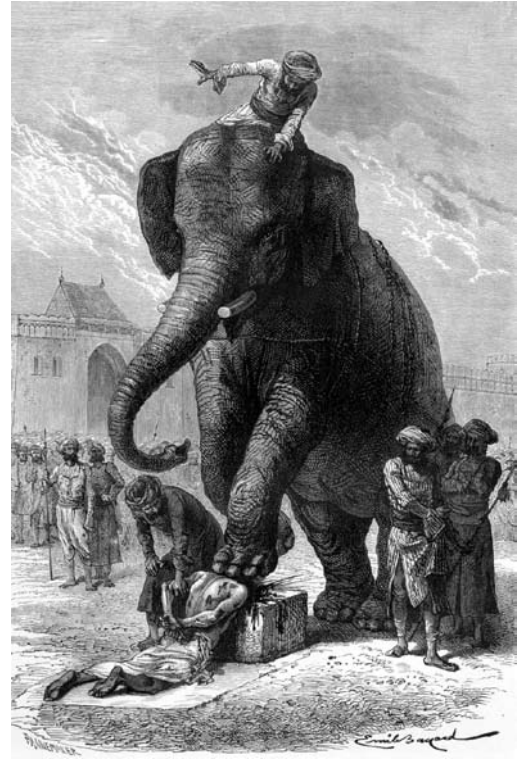
This imperative means the victory over hideous sins of the individual being borne together with us, descending from our Mother-Lucy, being the creator of the greatest common human evolutionary evil and tucked underneath the alienated social mass.

The violation of this rule, that has been continuing since the Creation, is the Original Sin.



LÁSZLÓ HORTOBÁGYI - Tryptichon

*László Hortobágyi  
19th December 2009*



## INTERVIEW FRAGMENTS

**Cs.M.: There has been a long discourse about different kinds of knowledges; like knowledge obtained through learning, inherited knowledge, or knowledge acquired from collective consciousness etc. Which particular one are You talking about?**

Concerning the quality of knowledge, I consider the ability to make comparisons important, because in my opinion this constitutes in itself the intelligence. I mean, are we able to bring things into connection, that are seemingly very far from each other and to string them on a common thread of Ariadne. For example, how is a cultural entity constructed in any era of a culture similar to an other one? The most I am interested in, and I think I have a kind of abilities to do that, is to reveal and rationalize the meaning of the collective underlying. I don't believe in Good God insomuch that it is almost sin. I am convinced that there is no metaphysician element in this Universe that could not be deciphered sooner or later.

Our consciousness is a sphere, and its bearing is always the same on a plane, let's call it time axis, where it is rolling towards the future. This consciousness is continuously expanding as the human race and its endogenous individuals are developing and obtaining through the information a more and more sulcated memetic brain. (According to Richard Dawkins' theory of memes: the meme is the standard of the cultural evolution, the analogy of gene, an information "unit" and symbol created

and multiplied by human mind.) Nevertheless, the bearing of this sphere is – according to the rules of algebra – always the same. Based on the spherical knowledge and the "gravitation" of the time axis, the extension of the present is becoming bigger and bigger. And for certain developing consciousness of the mankind, the duration and the intuitive aureole of present time is also becoming bigger and bigger. In my opinion, it is gradually expanding. Concerning present I mean how much we having a view of the world in a given moment of time. One of the best examples for the expanding present is Internet. In addition, it is having feed-back, that means things will be involved. Certainly, that structure is missing here that could describe how things can be involved, because data quantity is not a quantity. Genetics, for example, will solve this with four units.

At the moment, the intuitive power of pressure of circumstances in relation of time axis does not make it possible to have a language to express terms that will be reached by this kind of spherical knowledge only in an "x" time in the future. Therefore, although we already have a presentiment of the existence of some new physics, new doctrines, new bodies, new genetics, nanotechnologies etc., and we also have a feeling that we need an entirely new universe and cosmology, we have to be confronted with the fact that we don't have any words to describe them yet. We don't have word to express the fifth heartbeat before death. Therefore, a metaphysician parameter will appear here: in the shape of an Omnipotent

Good God or other crutch-kind-of-doctrines, that will support this intuition even in the world of high science and import into the everyday way of thinking. But, to tell the truth, we are still just suspecting how to develop this intuition, as we have not reached the perfection of linguistic expression, as against in case of biological systems (e.g. evolution) or hundreds of domains of science, where we have already succeeded.

And this is why there comes the circumlocution and the infinite legion of charlatans.

At this very moment a mention must be made of the many thousands years old sin of science, manifested in an attitude that is when the question of alternative energy or the issue of UFOs are being raised, but we could enumerate countless others, then this official and canonized science will brush off those questions with a flick. Instead of establishing institutes the next day, funded from governmental budgets, and setting about it just to clear it up whether there are incubuses, UFOs etc. But they will brush off everything and make way for the legion of snides and swindlers, instead. However, exactly that kind of examination could facilitate the science too, because further and further methods and ways of thinking would be required as they would approach unknown objects, since traditional way of inquiry would rebound from them.

Here, my theory of Persian origin is going to be realized, that means, it is always the greatest common human evil that would be realized in every collective decision commanded from above. For the first time in the world, the parliamentary democracy has realized it with a lightening speed and a brilliant

manipulative power as compared to the Western or Eastern despotic state powers, that the people will seat their own enemies on the throne and above themselves. As if the dark shadow of the Persian gnosis were exploited by human mind in a way that would seem to be done by free will, whilst electing their own executioners. And the most horrible thing here is that this kind of self-swindle is not intended. There are some drifting processes that cannot be handled by any social system or conceptual structure.

**Cs.M.: Is this kind of a "gnosis production" genetically traceable in human being?**

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 lifes 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 six fold 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.

**M.D.: Yes, but the possibility of a certain total control also lies in that kind of application, and not particularly secretly, as the example of Echelon illustrates. On the other hand, if I am not mistaken, the “live-electronics” would serve as a means to reconcile and surmount the technology and the community.**

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, to-

nalities 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 human-kind. 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 introversion, 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.

**M.D.: Frankly spoken, there is an extremely developed potential, that will further petty or unreasonable objects.**

Contemporary classical music, after its extinction,

still has bequeathed us an experience: this kind of music (like any other science in the high culture) is ahead of the world in terms of all of its musicians and composers have reached the end 30 years ago, when their private heaven would run into the wall of reality, and that was the starting point of the development of an interesting musical ethology: the bushfighting of private mythologies. There have been evolving incredibly developed musicological knowledge and composing techniques, and the groups of composers or even the orchestral scores made around IRCAM, however unlistenable they are, would represent the culmination of the human mind, and they are the precious stones of the European spirit in the overall culture of the world.

The composing techniques have reached that terminal point, where they, obscured by fog of their own entity, will dwell on the top of their own Parnassus, like individual and meaningless universes. The graphically attractive orchestral scores are similar to huge armaments, but I could also mention a "willie rivalry" in the kindergarten, if wouldn't feel empathy.

The classical musicians made a mistake, that they sat down in an armchair saying that they were owners of an exclusive language and parts of a high culture of minority. It was a mistake to reinstrument the Fibonacci sequence for the twentieth time, because that was not meant for the human physiology, and it was a mistake to turn deaf ear to extra-European musics, when there was a possibility to get acquainted with them. The above mentioned orchestral scores apply only for the given composition, they are crowded with disposable signs concerning the performance, and can be

performed only by learning a private code only. This is a parallelism of private hells, while the composer, having a strong class-consciousness, is sitting in the armchair, and in his/her gray solitude he/she is angry with the world that is providing for him/her for shorter or longer periods, and he/she would believe its countless emptied hocus-pocusses. At the same time, it is remarkable, that we render the structure of these musics into the reality of machines or apply them to the world of computers in vain, they won't work there anyway, and nobody cares, because it is the same individually anonymous language, like the one that the generation sunk into Virtual Reality helmets will own.

**M.D.: In comparison with it, what kind of intellectual basis will world music start from?**

On the eve of the globalization, the historical reality has become fissured, it happens not too often, and we have 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 call it an apocapitalistic, consumer caste-system, right before the traditional cultures considered as the iridescent reflections of the past would 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 multicultural. 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 is, otherwise, contradictory to the reality and true only in its possibilities. But nobody has even noticed it.

#### **M.D.: And what happened instead?**

When after 1968, for the quieted shaggy minority there is only one way remaining, that leads towards the inside, and even the ashrams of the great soul-traders have become emptied, then there comes another chapter of and scheduled need for, or a small degenerate revolution of, snapping out of the world made uninhabitable by us. The eternal software of the ancient instinct, the technique of "entering the picture" by performing a complete somersault, that is an invention of an ancient Chinese poet, the "trance-forever" by means of a virtual helmet, that reminds of the mole-cricket-like head of the Alien, just to defeat the daily reality with the help of the fashion, the drugs and the science, and where punk, having still a class rage filled with social feeling, will turn against itself instead of the caste-rigid and unchangeable social reality (that is

where the fashion of safety-pins transforms itself into the acidic fashion of piercing, actually covering the whole body, just like in the case of ecstatic dervishes, including even the intimate parts of the body, fashion of colored contact lenses, body plastics and tattoo), and where, and this is of cardinal importance, we can see the emergence of all the clichés and misunderstandings of the extra-European cultures in the form of "World-Music". 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 had already commenced around the turn of the century in parallel with the disappearance of the mahārāja 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.

In the world, Indian and Gamelan musics have the most stringent mathematics, where none of the notes are improvisative and in particular medita-

tive. 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" flue pipes of Cavaille Coll organs.

Let's refer for a moment to the progressive but already also disappearing rave, goa trance, acid and psychedelic dub music of our days. Music is a physical "drug" that cannot be replaced by anything else. You can get ratios through your ears, constructions are penetrating into your brain, and there can be born feelings - without any drugs - that none of the other organs of sense could induce or transmit. And while the above mentioned Indian music is an intellectual exode of a thousand-year-old development from this uninhabitable world, now the similar attitude of acid music will guide us to the consumers' praxis of weekend liberation and alienation of body and soul, incited from outside, i.e. it appears as a more up-to-date technology of the „art of snapping out“.

That is how the modern technology and the extra-European music elements, constituting a light mix, will appear simultaneously in the daily practice

of the so called "World Music", and on the digital carriers of alienation and artificial mal-consciousness, in the form of samplers, Virtual D-Sound Helmet, DVD, and CD-ROMs containing sounds and programs.

Now, let me please quote, for a moment, from the commentary of my CD booklet, that would like to represent deliberately that possible and, in my opinion, shortly ensuing future: "The Sangeet Novus Sensus" has been composed for a socio-ethno musicologist coming from the Eridanus constellation 200 years later to our Earth. This demo was produced in 1995-1996 in the former East-Europe as a reflection of the sociological experience having been obtained in the late 20<sup>th</sup> century. Its technological basis was a PCM morphology using up the old FFT spectrum-analysis as an algorithm controller and a virtual overtone-synthesis software developed by me. Here appears the music as a physiological sōma (sleg), that seems to be one of the potential acoustical solutions of abandonment from the earthly reality and of the generating the social-moebius-mind based on my "computer memesis" technology. The modular goa-electronics, the matrix topology of tabla-mems, synthesized carcinogen PCM sequences, the Hindusthan style of the astral-hallucinogen orchestration 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 memetic cobweb around the average phosphorescent acid-consciousness having been grow in consequence of the alienation trend in this century, so the Sangeet Novus Sensus appears as a refined "prana of transo-

ciete" of the millenium. Later on, when the human-oid consciousness transplanted into networks and the human race settled down into the stratosphere of Jupiter - in those days the original frequency algorithms of the music being converted into laser needle impulse were plugged in the synapse of the human neuron outcome and they were stimulated by thousands of 3D-16 Hz BPM impulse/minute - there began a new area of the music history and the hidden meaning of Sangeet Novus Sensus became as an ethnological nightmare of the past."

### **Cs.M.: As regards future, what do you trust in?**

In this acid-conscious, totally alienated youth, and here I would like to refer back also to my daughter, where the young people know by themselves that it is nonsense in its entirety. They are the ones, who will leave by themselves, because they know and feel that neither salvation, nor other circumlocution can help them. They won't bind themselves to the TV or DVD, but rather will pick what they need. They will watch good films, listen to excellent musics, and consider ecology etc. very important. The really metaphysical in this is the strange mixture made of the unconscious selection and the new consciousness of the new world. How can they put it together in their mind? Because there are no Ariadnes, only bad parents and inappropriate softwares. Nevertheless, I can see more and more children who try to arrange the world, in their own way, that is waiting for them.

### **Cs.M.: You have mentioned that in Your childhood You used to show great concern about**

### **time. Is there any difference between how You could observe the time and think about it in those days and how the aforementioned youth manage to do it?**

I am absolutely sure, it was the deviation that led me to the intensive studying of music. The rationality of music appealed me very much. That it means a perfectly developable and rationalized stairway to hell or heaven, past or future respectively. As a matter of fact, it is humor, language (though it is a bit debated) and music that will separate human beings from the biological existence where we have come from. By language I mean ability to describe things, see mathematics. Music, in turn, can physically save your karmic existence - that was just thrown here by accident during the evolution - on the basis of a rational code system. Music is the only thing that can defeat time. In this respect, especially some Asian type musics have the leading role. Here I mean the lingual, high artistic code system created by human mind and not the arts itself. Let the Mahler-believers speak about the arts. The creation of such code systems is an eternal ability of the human race that I otherwise qualify and consider talented to the highest degree. That's why I think, if the human race can somehow survive itself, then, within a specific time, it becomes able to reconstruct the galaxy.

So, music and time. It is awfully informative to examine a composition written for two voices around 1200, and a piece written a bit later for cembalo or organ, in terms of the following question: Why do the notes have that very succession? And if they have that succession, then what could be the

world that caused the notes to be combined into a system, a language, a code that way? What was the hierarchic underlying meaning that had been condensed by the composer as an essence? Since, she/he used to compile an imprint from that past and that era in a combination of notes, based on a code system indescribable by words, in a way that was only too rational, and this could be decoded from her/his notes and music. Strange though may it appear, but by the help of an artificial code language like that, as against the thrush-song, one may travel back in time and cross the walls of reality, or enter the world of the painted picture.

That was why I found music so "magnetic", when I was young. I realized in a few moment, that the multidimensional thinking of time had been realized in the East. In the most horrible and oppressed societies. Daily action, realization and spare time of body and mind were squeezed inwards, because nothing was allowed outwards, nothing was good, and nobody owned anything, after all. Those were very static and atomized societies, having very long time at their disposal for the human mind and consciousness to become refined, and to find out those methods - but only in a world leading inwards - that can be used in any part of the world to defeat the everyday reality.

I could call these exode-techniques, only with a very rough approximation, the metaphysical multiple of the human mind or the essential defeat-ing of everyday existence or structures or language or a musical orgasm or a memetic discharge. I am sorry to say, but we are confronted with the fact again that we have no words to describe those

methods in an exact way.

This attribute of music, this component is general in every parts of the world. This is the common multiple. Because, every other thing we call music, or structure and high culture, or blues or punk is only the wrapping of the same. The more wrapping you know, the more faces of this thing you will be aware. Still it is OK, because it is able to make comparisons, so it can carve the staircase that will lead it to its own freedom.

And the young people will defeat the miserable reality of our days through the physical, cathartic - now even bowels-moving - vibration of music, after all. And I won't do anything different myself, I am punk, too. I try to rationalize this exode a little, that I consider essential in this phase of human development, because the surrounding societies and worlds are not livable and the rules are not human-scaled. The only livable and human-scaled in those are nothing else but the understanding and handing down of structures.

If you, according to your scale of values, in a given moment don't let make your son entered the army, but send the recruiting major to hell instead, then you would act according to a proper scale of values. Of course, I mean this symbolically, mainly concerning only the past. I suppose, now I would neither send my kid to a course for EU managers or Brussels officials, nor into Iraq.

From all the existing music that I had collected with extensive work, I perceived the common and underlying languages and miseries of the world. In terms of the collection, it was not the music that I considered important but rather to process the

message emanating from different segments and cultures of time. Although it was important, but yet the analysis of the musical superstructure and structure was only of minor importance. Because that means only wrapping, a rational way of learning of, for example, what the Baroque bow handling has been like, just to make possible to express by that what they would like to deliver. Punkness, this kind of distinction from the everyday existence, this kind of abstraction, the pure alienation could help in one thing. I have realized, that in spite of the mould like spreading of a social system voted for by more and more people, the information originating from cultures of the Earth, closed in time and space, will become accessible

However I have also noticed, that globalization – although I've been always a believer of Global-State – has not been realized in the way we would imagine it. Namely, this kind of consignment of information is, owing to its spreading, limited and will last only for a given time, because afterwards all of those sources of information will disappear.

The problem is as follows: a Tanganyikan or a Javanese will not come to study Gregorian chants, but it was the “white man” who went to observe 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, between the foundation of East-Indian Company, 1620, and 1947, the death of more than 300 million Bangladeshis was caused by the English industry, but we could read about Indian music from the pen of Sir William

Jones, as far back as 1794.

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”.

**Cs.M.: The sterile intelligence reminds me emotionlessness and a quotation from the Tao Te Ching: “The oversharpened sword: jagged iron”.**

Emotionlessness life, the static theory of ‘wise unwillingness’ comes from Buddhism. It is an enormous invention. Unfortunately, as all of the greatest common human evils function, so will function these things better than anything else. It's not a mere chance, that this kind of giving up everything can be observed in the big Eastern and Asian societies and that the life is, ab ovo, suffering. It is an awfully big truth, as everything has its own karmic consequences. There is no action that would not have any consequence and that would not result in suffering. For this reason, what in non-activity beyond the sky – Wu Wei in Chinese philosophy – and in extinction of sufferings awful is, that they are similar to fascism: it is working, but still unusable and extremely noxious. Whether it is an intellectual system, striking dead itself, or a parliamentary democracy, it is the same. In this, the most awful is, that these perverted, degenerated and deformed views that



LÁSZLÓ HORTOBÁGYI - Terra Dei Mème



LÁSZLŐ HORTOBÁGYI - Horto-ki Todi Mëme

are annihilating people and their consciousness, will be properly functioning, like a feed-back. On the other hand, those things, that could drive this fatal, self-moving, amoeba-like homeostasis in the opposite direction, well, those are not functioning. They would require watch-towers, organizing, money and undergroundness...

Still, I am sure that there is exactly as much right as wrong. Yet, which one commands interest from the social media – by media coverage I mean the knowledge of consciousness and not the whole media. It is obvious, that we are only interested in the evil, because we are living in evil and the more evil is the more interesting, just see the news.

**Cs.M.: Some etologists have recently made a survey about in which proportion are words used in media causing fear, aggression or violence. According to the results, this proportion was 20%, independently from the orientation of newspapers.**

Let me make a remark from the everyday practice of the great cosmology, demonstrating what it is like when people use their mind and make comparisons between the events. Because the most difficult thing is to exit the everyday sphere of consciousness and knowledge.

One day, there are some people sitting in a studio of a commercial television channel, even not of the worst sort. Once you can hear the following sentence: "Fuck off, you motherfucker son of a bitch!" – and it will be broadcasted live. About half an hour later, on the same channel but in a different show,

you can see a "victim" who is raving about for the benefit of media – as it is generally known that all of the commercial televisions make their living by people are raving about them by themselves, and try to fabricate confessions in five minutes – well, the "victim" tells that he doesn't really like Coca Cola. And at that very moment the name of Coke will be whistled out. Frankly spoken, we have arrived at a world, where the first sentence is totally normal and ordinary, however the Coca Cola means something that should be concealed or censored. This example refers back to what I am always saying, that the tentacles and realized everyday of greatest common human evil are able to make such bundles and abysses work.

If metaphysics do exist and if there is something worth being investigated, than it is the selection. The social psychozoicum, being amoeba-like and having no planetoid consciousness, that can be described as a homeostasis spanning along the time-axis of history, suddenly begin to select out certain entities considering them cancerous cells. According to the logic prevailing in the Middle Ages, and I personally consider it a kind of essence of human way of thinking, witches are to be thrown off the bridge, and if they sink, they are innocent, but if they float, then let's burn them.

As we can see in our days, this kind of sensitivity of the aforesaid homeostasis is going to be reduced to suicide, addictive habits and illnesses caused by the individual for himself, instead of extinction or selection of certain types of groups of people. While in the Middle Ages these individuals were indeed killed, now they would only become discouraged.

In certain phases of intellectual existence, these individuals will be selected out differently, but in any case they will be selected out. Because, for example, the bus doesn't come, or nobody wants to see him at the mayor's office, he has gastric ulcer, everything can go to hell, he has no wife, no children, even not a single friend. He will paint the bathroom, turn it into a Buddhist sanctum, close the door and die without any friend, woman and child. I consider this fatal process of depression extremely interesting, because the social homeostasis will establish this situation in an entirely unintentional way, and by mean of that it becomes able to select its own cell-like psychozoic inclusions and antibodies, that are out of phase with the pan-social oscillation and the every day tradition of the realized greatest common social evil. Selection however will come into play in those individuals through distortion of personality and spreading of depression, though that individuals, just on grounds of their strangeness and deviation, may have new ideas and approaches that could bring the society forward. And the selection will terminate their very activity of entering innovations.

**M.D.: At the same time, these strong effects will nevertheless turn the glance inward.**

They will, all in all, help to exit the world, where the music has become the fitness practice of weekend desertion of the soul and the body, stimulated from the outside. It is obvious, that the stimulus threshold is becoming higher and higher, and the question is, what we can find in the most inside part of self. The situation being that one of the most phenomenal

ability of the human beings, namely the knowledge of playing music, that is able to point beyond the human existence, has been degenerated by the music industry into sweet poison.

**M.D.: Is it possible, that the drugs are similar to technology: we cannot use it for the purpose it is meant for?**

The drugs, instead of healing or helping to widen the borderlands of the arts, and instead of helping people to obtain material of knowledge, decomposed to the level of genetic memory as well, will appear as an everyday holocaust. There are some who would argue that drugs have become unnecessary in the "Kondratiev" cycles of capitalism, and serve for managing the human surplus pushed out to the peripheries, just like sex and cable TV or the everyday Virtual Reality. I think it's an exaggeration, because it is less efficient then to incinerate the sociological surplus, been picked out from the social homeostasis, in imploded volcanic craters.

**M.D.: In that case, is it the increase of influence, that would provide a solution after all? Since, according to that, Verdi would fall behind in the race for that very reason, because he would not be able to make a sufficient effect on the viscera. Isn't it a contradiction here?**

It is, if you are considering the orchestral score. But, when you hear that on a page of score composed with unbelievable colors the singer would scream in unison that "open the door", well, then

I will be getting tired and begin to think, where that European culture of music has been declined, whilst a virginal piece with its three or four parts, or a piece of Pretorius with its two parts, could mediate a global order. And here, we can return to the very beginning of our conversation, Verdi had already been a great packaging artist, because in playing it on a piano, it would turn out that this rich score-page was consisting of altogether three notes. On top of it all, he is not packaging that "Deus meus", but "open the door" instead. Or, let's see the above-mentioned Mahler, who is sometimes handled as a taboo. There is no musical substance in the scores. Instead of that, there are seventy horns and forty timpani.

The white composer, being the masterpiece of creation has already performed a complete somersault, but he would improbably accept, that to be an artist is terribly insufficient today. What the history of mankind and music is all about, that there is a Gothic cathedral, with its own rational transcendentalism, and there is a leper next to it who is dying.

**M.D. : I know that you are unwilling to do, but I still would like to ask you to enter into more particulars about your music.**

I am inclined to 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 that I always see about and learn all the things that are interesting me. 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 have been used by Persians in the 13<sup>th</sup> 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.

My surviving strategy is the following: I try to imagine what would have happened, if we could awake in time and if we have taken seriously the possibility of a new order, and then I flash some moments of this possible new virtual order. I am making efforts to master the languages of "kingdom come" and I deem to find the common denominator through making a comparison among them. What I am working on is to create from two existing things a non-existing one that is real, because I have understood and scented that this is possible only now. It is real in the meaning, that it is possibly real, and at the same it is obvious that it will never exist. Unless somebody do work it out. I don't want to have a boring Martian language, but a new, alternative reality instead. However, it seems to me that I am going to remain a shipwrecked of a non existing and never ever possible world.

And allow me to introduce the theory of memes, that is, for me, an ingenious analogy generator. I have been working on my memes since 1979, not

only in a musical sense, but I also paint them in triptych or other forms, then I would like to make moving sculptures of them, as if they were computer animations but in real four dimensions. For the time being it keeps me well employed. It is a tough proposition, because I need materials like mercury that will harden differently depending on the color of light, some brain-like opalesque, gelatinous rubber, some iridescent fluid glass-wool, that can be spun like spider web, then will harden like steel etc.

I have been working already for some thirty years on compiling an Indian musical encyclopedia, then I keep refining the tonal system that is based on shruti intervals but still has a polyphonic structure, this is also an old mania of mine, where every polyphonic harmony is composed of acoustically perfect overtone scales. Besides, I used to write about the compositional technique of Hindustani tālas, that is in fact the mathematical system of defeating the reality etc.

I concern myself very much with the future of technology, and within it the memetic synthesizer, that may, in case of realizing it, cause catastrophe on the Earth. A talented Hungarian gentleman, who occurs on the payroll of Pentagon, have invented some year ago a molecular needle that would scan the materials. There has been existing the like with different laser and other kind of samplers, but here we can speak about real molecular sampling. There's nothing left but to put into the system a high performance storage capacity, then to connect this with the still two dimensional but enormous pace of technological progress of photocopiers, and we are arriving immediately at the material synthesizers.

Earlier, it was the sampler that did the same with the sounds. It is being realized here the real ethos of the consumer market economy: the personalized replication. With the insertion of genetics, the bio-synthesizes will appear on the scene, then by way of Internet everybody might be able to materialize it by means of the material synthesizer modem. Frankly spoken, if you got enough money on your credit card, a Crivelli painting scanned with the molecular needle can decorate even your flat. It is obvious, that there will be no need for any Crivelli painting, because artificial genitals, chemicals and other stimulants, games, softwares and artificial creatures are going to be synthesized mainly. As we can see, in a little while the softwares will be able to simulate the entire physical reality, and even the human consciousness is going to move into the networks. The libraries are becoming empty, the factories are disappearing, the things are becoming alienatedly immaterial, everything is passing over to the net, where everything is becoming realizable in time, and to cap it all, customized to the personal needs. So, this is how the paradise of customer world looks like. Pets, toothpaste, modularly constructible building, motherhip, and a host of products with a never seen quality can be realized in that way in a moment.

At the same time, the all-collective social reality might be manifested by means of the meme-generator, that would mean a dangerous weapon of the arts, as well. The scanners connected with the brain, the consociator controlling of the material synthesizers could mean the physical materialization of the memes, the appearing of which in the present

human societies would only cause catastrophe and not the everyday of the intellect-ecological unity and environment of a new human species.

**Cs.M.: It might seem disrespect, but I still claim – and not ask – that when You are speaking about those cultures that are disappearing once and for all, then it emotionally affects You extremely deeply.**

I have got a lot from these things. Practically it is because of them that I could survive recent years with an intact mind. One of the components of my emotions must be the kind of nourishing provided by them and the impossibility of time traveling. Even if we lived in the best of the materialized worlds now, the situation would be such that they are going to disappear. As a matter of fact, this is what I try to fume back with the help of some cyber-virtual language, so to say, as an evolutionary feed-back. As those intellectual, emotional, musical and artistic systems are originating from the global homeostasis, the musical structures, notions and the underlying meanings cannot be repeated anymore. Never again!

All that was represented by Burundian music has been disappeared forever because of the war between Hutus and Tutsis. 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 Burundian music that, at its last minute managed to block a whole river. If, in 1970, some "nuts" from a French radio station 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 Burundian music? It is totally irrelevant. How many species have died off that we don't know about, thus it is not as important.

We can take over and understand so little from these vanishing cultures, that we are even not able to comprehend what has been lost. Indian music is an excellent example for this, because, as a matter of fact, we can say, that it died some 100 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.

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.

**M.D.: One would expect, that somebody, who, like you, has spent a quite a lot of time in India, would convert Vedic doctrines into a lifestyle and then propagate them. But you seem to also overstep this. Neither will Eastern doctrines offer an alternative in Europe?**

Europe’s mobile society, with its city-states, colonies, cathedrals, grinding mills and division of labor stepped on a way of human coexistence-relation, that was completely different from India’s world blended with village communities, where retreat from the community and as a hermit, sometimes connected to a certain age (sadhū, yoga), 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 armor, 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 bodhisattvas, there is only one kind of freedom for the individuals, the fictional inner freedom. One of the techniques to attain the freedom is yoga, 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 due to the “proper” manners meaning victory over the subjection and the body to attain and deserve never to be obliged to rebirth on this world.

The imaginary freedom and the musical system of the way leading inwards, the fantastically sophisticated exode of human sufferings, the millennial method of defeating the reality, will become here, in India, the most collective but at the same time the more personal musical language. It is a paradox, since orchestral musicians and performers of the individual Europe are becoming small and nameless screws of an impersonal system, the orchestra, while in the personalityless and despotic world of India there begins to take shape a fantastic structure, that has lead to both the eight Vedic philosophical schools and the classical Indian music that is based on genealogy of the great master-musicians.

At the same time, it has become obvious for today, where the implantations of misunderstood great Oriental doctrines would lead. The industrial revolution of T-model and the “human rights” having a corresponding quality, namely the global human right to consumer metabolism, will make

possible for everybody, in a way that is unknown in the Oriental despotic regimes, to flood the world with the harvest of his/her mind with the selective efficiency of the (non) free market. Thus, there will be more and more of the mimics of mimics, the soulsavers of the big doctrines, the knights and artists in the bogus holo-court of phenomena, and soon there will stay only the “guests” of Solaris everywhere, if there is someone around, who can still follow what I am about.

The more precisely we follow the doctrines of a theory, the more we trample ourselves into an immanent morass, and the less we are able to say yes to something else. The adopters and followings of great traditions will merely say no. They are reproducing the same morass that they would like to get rid of. What does the yogi meditate on? To redeem the world? I would not think so, in my opinion he takes every effort to sleep his soul out. According to the musicologist, Yajñavalkya brahmin (6<sup>th</sup> Century AD, Hindustan): “If you are fully aware of the laws of tones and rhythm, then you will step on the way leading home”. Is there any need for a talk straighter than this?

By way of illustration, let me mention in the vicinity the practice of Tensegrity cooked up in the USA, that is a series of exercises and philosophy, that will generate mental ray of energy. It teaches that the human’s individual consciousness is roaming not in his/her brain, but out of it, somewhere in the space-time of another dimension, and it keeps communicating through a ray of energy with the empty human body, that will saunter otherwise like a zombie. Besides that, it also teaches about the

“flyers”, who are living off the human race, and who, like Alien parasites, will keep the level of all the evil in the human world, and of our motives and feelings, they are users of our consciousness and our institutions, they are poltergeist kind of parasitic fluidiums that are responsible for “infiltration” of our ideas and the human ego, and who are practically the symbols of memetic eggs of the Alien, sticking to the human face and coiting the death into his/her mouth, or the philosophical incarnation of green mould covering the crumbling-decomposing skeleton of “Hunger”, of dissolving carcasses of “Zoo”, and of graphics made by Hans Bellmer and H. R. Giger. Just think about the fact again, in what manner, namely how correctly, the human brain, as a meme-generator, is modeling the reality. Meanwhile, I cannot help understanding the anguishing pain and the desire for the lost Paradise. Undoubtedly, there is a lack of collective musical ecstasy, that used to fill up that corner of our personality, which would make us human. But, there is one thing, that I am absolutely sure of: the problems of neither the individual nor the society can be solved by means of a Tibetan Bon sentence or inhaling the Vedas. As none of the religious paradigms could ever find a solution to that.

**M.D.: So what is the solution then?**

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 livable 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.

**Cs.M.: You indeed use the word "rational" often, but I am rather interested in what kind of emotions do You weave, hide, write and dream into Your music?**

I think that I have had a presentiment of the common multiple, that can be explored about almost everything. This is the feeling of a universal misery that is typical of this planetary human existence. And it has been harmonizing with my own personal misery.

This is not about truth, but the dreadful unredeemability of this fantastic ancient human existence. Of what I think, however, that it is only redeemable through science and mind, but not with the help of any metaphysical means. We are burdened with the biological paradigm of the innate demolition having a brutal logic. This is what I have seen.

I was born in 1950, and by this fact I have told everything. I have never had any other way to run away from this horrible existence, than to understand other horrible human souls. But this cannot be understood in a way that I would paint the bathroom and turn it into a Buddhist sanctum. That is not my misery, and, in addition, by a gesture like that I would say no to the rest of misery, which is

untrue, because it means a collective thing. Only it has thousand faces, similarly to music. But, please, let's not misunderstand, I am not speaking about starvation!

Thus, those intellectual structures are building the stairway that will help to defeat the reality. By defeating the reality I mean overcoming the human existence, transcending the body and this kind of forced state of mind and way of thinking which we were born into. Here we can't speak about a real other-world, about Hare Krishna or Jesus Christ. And here and now, I cannot choose but use some terms that are contaminated and tarnished by those slipping in holy literatures, by traditionalists, or by other breeds whom I hate.

Consciousness, this non-inevitable but still created product of the universe, has an obligation: the redemption. Since it has potentials, that cannot have any other outcome than rebuilding the universe. We can find an example of that in one of Stanislaw Lem's book, where the people will encode the useful information into the remaining background neutrino radiation of the oscillating universe, for the individuals of a universe to come. This is what I mean under redemption. The victory over hideous sins of the individual being borne together with us, descending from our Mother-Lucy, being the creator of the greatest common human-social evil and tucked underneath the alienated social mass.

There will be no revolution again in this planet. The nation, as a homeostasis, is broken up and restructured in a way, that there is no collective will, even jihad, that would be able to become a revolution. Salvation simply has no other gate, thus it is in

vain to be angry with science. Nowadays the whole humankind is rushing in a tunnel.

Unfortunately, I have not become a scientist. If I were a mathematician, I would create a universe. I am speaking about simply a world, where if a kid has a problem on the street, then people would bend down and ask him/her what problem he/she has. That's all. We should grow up in that way, and in that case there would not be time to spare, and working time, or that you are a mathematician and you are an artist.

**Cs.M.: In listening to Your lectures, probably many would think that You are pessimistic. On the other hand, what You have told me right before will confirm me in what I have suspected for a long time. That You are profoundly optimistic. I mean, irrespective from the fact that in a given case You would say "a faulty code is running", a kind of truth may exist that the universe has created the mind to be decomposed by it. In case it is true, then everything is going fine: people will do their job that they have been entrusted to do. Thus, like in the case of Heisenberg's uncertainty relation, the point in question is that observer (listener) will influence what he/she is observing (listening to). That means, if I am a pessimist, everything that You are speaking about will seem to me pessimistic, and vice versa.**

That's the point! This is why, you see, it is very difficult to communicate, because there is a connotative past hiding behind the words. Namely, who will put and what from his/her false pot. Although there are

universal rules. One of them is, for example: to kill people is not a good thing. With those who adheres to it, there is no need to talk about it, there will be no dispute. There is no need to circumlocutionize with them, for example about your mom's feelings or the way you perceive Baroque music. To kill people is not a good thing, and if we agree in it, then we have made an enormous step in the direction of defeating evolutionary handicap. So, those things that seem to be very difficult and ultra-hyper fearful can be manifested extremely well.

In my childhood, there were two things that used to pain me very much. The first was, that you were not able to see on people how they were thinking. The second was the history of dragons. I was totally amazed how amazing creatures they were, with seven heads, vomiting fire and being able to fly. Then there comes somebody and cuts their head off, to make matters worse, all the seven, and instead of examining how to vomit out fire, how beautiful skin they have or how extremely rare creatures they are. I could not understand, why dragons must be killed. What the hell is going on here?

**Cs.M.: At the age of 17, where did You get that fortitude to leave behind Hungary, that was under strict control at that time, and go to India?**

It was quite easy. As a matter of fact, I cannot exactly tell the reason, because there are some layers in me that I don't really examine. 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.

*The interviews were celebrated by  
Miklós Dolinszky, June 2003  
Csaba Molnár, January 2006*



DOPAMINE MEMGLYPHA FROM HORTOCORTEX



NOREPINEPHRINE MEMGLYPHA FROM HORTOCORTEX

**1 - By crossing your biography, I discovered that you were an artist possessing an impressive sum of knowledge. Can you tell me where from comes to you this strong taste for the Knowledge? Have you got any secret to renew and stimulate your intellectual curiosity?**

First of all, I would like to express my gratitude for this "hypothesis", but the existence and nature of knowledge is relative, and unfortunately not an exact and measurable attribute of the humanoid race. By the way, I felt it really regrettable in my childhood, that people were not wearing illuminating LEDs on their foreheads instead of their disgusting dandruffed scalps. So, my opinion about the quality of knowledge has been formed in that way: probably it is not worth taking shelter under a bridge made of confused ideas. In this kind of a "Gödel's condition" of our global society I still have not found an idea, a philosophy or even a religion-injured prophet that could answer my question: "Is there anything good about the existence of humanity in this Universe?" That is to say, up to now I still have not found a Universe, a living world and nothing else at all, where the balance of the aforesaid account would not be negative. And not in the least degree concerning humanity, which entity, with few exceptions, has always caused through its existence only suffering to its members (otherwise, one of those few exceptions has been the music).

It is the ignorance that is lying behind all suffer-

ing, mysticism and crippled social existence, like a manifestation of consciousness that, from a historic point of view, is hopefully developing in a positive direction, and that has come to existence as a by-product of evolution during the armaments race of genetic phylogeny.

But if, according to my proposal being valid for everybody, we reverse this defective software of evolution, and use this unique manifestation, namely consciousness, to overwrite this defective ancient program making use of intelligence, well, we may only then undertake to rebuild first the Earth, then the whole Universe, in an intelligent way.

Consequently, we need and must comprehend the conscious human being's commitment that must be expressed as a moral responsibility towards living creatures having no consciousness.

In our days, the everyday consciousness will produce, in a schizoid way, a different self-consciousness, a functioning false-consciousness, even it will produce the concept of a superego, just to release his/her consciousness from that responsibility.

I state: it is better to know than to believe.

I suppose, just for fun, that prevailing knowledge is a sphere, that, in progressing along the time axis of history, though always being tangential only to a tiny sector of it, has arisen by a continuous enlargement of this sphere of knowledge, and the intuitive power of the proximity, compared to this time axis, will reinforce our actual feeling and descriptive ability, that can give an explanation to unknown or seem-

ingly mysterious phenomena having been beyond comprehension, or having been only suspected. Thus, imprinting of future's "magnetism", namely the intuitive "Kirlian", into our present keeps getting stronger, and that will also influence the evolution of human consciousness.

In the putrefied social existence, both in East and West, the metaphysical prostheses, that are existing as ectoplasms grown on to human brain in place of a world livable by intellect, can be superseded by this kind of non-religion based knowledge and by the evolutional morals (that is presumably the rational language and development possibility of the only existing positive progress of our days), the only bridge that could guide us, as a quasi yoga technique, to provisional dissolution of collective alienation, to a satori state where self-correction of individual existence will contribute to the improvement of the World.

## **2 - Can you speak to us about your first contacts with the Indian culture. What does this culture embody for you. More generally how was born in you this so strong charm for the "distant" cultures (or extra European culture)?...**

The "realized" socialism, where I was born, used to be an Asian type atomized and mind emaciating system. It is very easy to recognize its identity with the everyday awareness of life of tyrannical Asian systems having a great historic past. I think, in Budapest, in 1964-65, the everyday awareness of life of a sensitive human wasn't too far removed from the essence of an imaginary Asian-Indian

awareness of life.

It is also 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.

Because this Hell arising from people 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 for psychodramatic self-therapy.

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 - For the moment, we can consider you as an "undermediatized" artist. I read that you described yourself as somebody leading a small quiet existence, with its appropriate ideas, in search of the light ... On the artistic level which are your main sources of satisfaction, more generally do you worry of the impact of your music, both towards the public and the media?...**

The question is whether it is possible to live in this World where the Vishnu-wain of history is circling again. To be underrepresented in our age: noblesse oblige.

Against the zeitgeist, this is my proclamation: the contemporary media-Medea is eating up all the participants.

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.

## **4 - For whom is not familiar with your works the concept of the GUO can seem misty. How do you recruit its members, how would you like this concept to be perceived (for example as a musical and spiritual family, as an artistic foundation conveying your ideas...)?**

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, Jean-Charles Witt, are certainly also members of the aforementioned world community.

They are familiar with the centuries-old hypnotic 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.

**5 - You give the image of an accurate and persevering artist... How do you see your role within the GUO, how easy is it for your musical partners to coordinate with your way of working?**

GUO, as I already mentioned, are lining up on a riverside sector, and will declare, as a vanguard, that "noblesse oblige", then clench GUO's "fruits" between their teeth and carry them over to the other side.

**6 - Your method of work (see system block diagram) combines ethnic/acoustic sources and digital treatments. Today numerous artists try to work in this direction, in search of complementarities between both supports. What does protect your works of what you call musical neocolonialism or zombie world music? Besides, how close do you feel from theories developed by J. Hassell around the fourth world?...**

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.

Only the acquisition of original structures and their application in an orthodox way would make possible to create a real synergy. Acquisition, engrossment, comparison and research cannot be got away with and camouflaged by means of digital mimicry offered by computers.

The method I had developed under the pressure of necessity some 15 years before the appearance of granular synthesis algorithms used nowadays

by Kyma-Melodyne-Elastic Audio made possible to establish an ethnomusicological timbre-base that would form a basis for arranging own compositions utilizing original musical traditions and laws. I had been using this method roughly between 1986 and 2000, then it became obsolete. None of the ethno, vocal or instrumental phrases appearing in tunes composed at that time are existing in reality, instead each of them has been "sewn" together from many thousands of tiny samples, where some of that samples need to be edited for weeks.

New, but in our days merely virtual, cultures are only going to be born, if each of the participating musical elements are built into a similar one within its own authentic method and cultural substance, and emphatically within the most genuine authenticity of its language and tone theory system. Only then, a new quality might appear, that will, interestingly, work efficiently. That is to say, there are common human poverty and experience hiding 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 artistic techniques 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 wrapping.

There were some, who could perhaps become sensible of it. Jon Hassell, for example. At that time I used to like his LPs, and his Fourth World conception was even a symbolic guiding. Although, in my opinion, the Asian way of musical thinking cannot be understood from the aspect of jazz – because the hemispheric and ideological distance is very exactly 180° between them – but there are some interesting transformations that were born by its contribution.

At the same time, let's compare, however vulgar it might be what I am saying, the mind-influencing effectiveness of a performer's activity with, for example, the efficiency of the logistical system of a Nestlé product manager or a naval communication specialist at Pentagon. I state, that building a road to an alternative world would require not the burning faith, the heart or the power of arts, but something that is similar to the navigation system of an Ohio submarine.

**7 - We know that you founded the "Oriental Music Archives" in Budapest but we know few things about its structure and its way of working. Can you tell us more about conditions in which this library was created, its purpose and its evolution since its beginning...**

There is absolutely no doubt, it is the deviation resulted from anomy that has been leading me to explore music intensively. The rationality of music appeals to me. The fact, that it is a rationalized stairway either to Hell or to Heaven, and to

past or to future, respectively, that can be built up perfectly. As a matter of fact, it is the humor, the language (though it is somewhat debated) and the music that will separate people from the biological existence where they originate from. By language I mean ability of description, see mathematics. Music, on the other hand, may on the basis of a rational code system save your "karmic" existence, that in the course of evolution has come into the world accidentally here, or at least make it more livable. Music is the only that may defeat time. In this respect, especially some certain Asian types of music are the leaders.

Thus, gathering and comparative analysis of such experiences is a must.

It is also in progress within the scope of Archives of Gáyan Uttejak Society (ARGUS), even in our days, but it is not public. But, for professional reasons, it is open only for those initiated and skilled. Whoever are acquainted with the bygone world of Asian musical practice, will know that the recorded and marketed ethnomusicological recordings have nothing to do with the real musical practice.

Furthermore, on account of the spreading of globalization, this range of information is finite and lasts for only a certain time, because those sources of information will disappear then.

The essence of this process is that there is an introductory phase when you can access to certain things, and there is an exit phase that we are actually living in. This later phase will pass in some 30-40 years, and it is characterized by the fact, that this enormous world-archive of information is going to include only that which is understood, sifted and

carried along by the learned or not so learned "white man" traveling there. But, it is nothing much.

**8 - I've noticed that you had a very personal approach of the live performance. On your web site you speak about a desire to reach a state of Stoa. Can you clarify us its meaning as well as on your expectations about the practice of the live music?...**

As for me, the term "stoa", like all the other similar term, is a kind of intellectual claptrap and PR razzmatazz, an inevitable semantic phrase for common people, nevertheless we would always willingly share it with the guests of GUO concerts. We hope that GUO's music is capable of generating this kind of Stoa-like state, the components of which reside in the periods of a polyrhythmic structure, and this process may induce the anticipated performer-listener levitation and the collective-luminiferous phosphorescence of the Moebius-mind memetized by the music.

As a matter of fact, we cherish the hope that GUO, through its music, are qualified to touch the transcendent common arche, existing in everybody, like the collective musical exode or transformation of reality, and it is going to fill up the nook of our personality that makes us humans.

**9 - Musically speaking, the introduction of the "dub" element is rather recent in your productions. How did you discover this kind of music, what does seduces you so much in this musical idiom and have you any favorite dub producers/musicians?**



The original 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 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 has been nothing else but despairingness that has appeared after the happy and sunny reggae music, the dark side of the seized-up little local revolutions. Here, the sun-kissed mundane paradise no longer means the principal good and something to achieve, instead it has been replaced by the physical exode towards the feudal Ethiopian emperor's, Haile Selassie's bygone world. The spreading of ganja implies only an interrelation with the very hopeless and blighted prospects, where Jamaican culture, rich in pigment, will meet high tech, and black people's polyrhythmic instinct will appear in a shifted, asymmetric bass-structure. The most crystal-clear outward form of Dub is nothing else but a sequence of asymmetric bass progressions with a three or four part polyrhythmic accompaniment. The original Dub with a static structure – besides all sinsemilla and other taking of drugs – requires a very precise rhythmic involvement, thus it will materialize and become an other-worldly music in a rational way that is similar to Indian music. The rotating rhythms of conga drums used in real Dub are shifted by a sixteenth note compared to the ticks of a metronome, and the musicians are able to keep it constantly, during

whole periods, and even to turn over by a whole rhythmic formula per each period, like Indian tabla players. This is the essence, a kind of opiate and levitation, being still an interpretation requiring a conscious involvement, that will lead to the most perfect Garden of Eden. Here, exactly in the same way as in Indian music, the polyrhythmic lift-off from the base rhythm will turn over in relation to the whole measure, and return to the first beat of the period after "x" measures. It is nothing else but overcoming the reality and levitation of the soul, that is ragadub. Ragadub is the rational language of the collective kingdom come, thus, it will transfer you to that other world.

But, it is highly improbable that there is any dub musician who would subscribe to that, and although there are some performers whom I like and prefer, and who are doing all of this without even being aware of it, I wouldn't like to make them involuntary demonstrators of my opinion by calling their name.

However, it is essential to mention that this kind of orthodox dub tradition has vanished for today, and nothing remained but hecatombs of affected vocal stupidub patterns presented by swampy Ableton-Reasons presets.

**10 - You often produce pieces for the theater, the radio or the TV. Do you compose only for works which please you? What are your criteria of selections when your compose on command?**

Nevertheless, I am not coddled. Though, it won't always present a problem.

Generally, most of the directors-producers (both

in East and West), for the simple reason of not having an intellect of the first order, have no idea of what they really want to do, therefore they require continuous Caesarian-paranoid control-feedback for the sake of stabilizing their value-awareness and their similarly unintelligent investors, and that will turn films, theatres and performances, together with their soundtracks, into valueless schmaltz but still festival prize winning banalities. The el-Horto's algorithm of common multiple of humanoid stupidity will succeed extremely well in this artistic genre. This is applying to avant-garde films. At the same time, mass films are not possible without a lesbian-sarcomatous-HIV positive disabled persons, who will rape dissected suckling babies in the hospital mortuaries while performing, within the frame of an alien-vooodoo ritual, modern or quasi-Baroque anti-terrorist arias with world music accompaniment.

I have never perpetrated such a thing yet, but, at the same time, I am fascinated and intrigued by soundtrack compositions of some great talents, where great sounds and complicated textures and un-recallable contents can be created arm in arm with total meaninglessness. This is a special profession, indeed.

However, I have to mention an excellent exception and talent: Bruno Coulain.

One can come off well with me, if she/he leaves me alone, at least after I have been entrusted with composing.

In 1993, an opportunity presented itself for Amygdala's adaptation for stage (namely an adaptation for stage of a virtual expedition describing rituals and executions and organized to Amygdala's Empire),

with real Indian-Gamelan-Koto-Persian orchestras, but it proved to be overweight, and consequently the preparations were stopped. Although I was already ready to ask a huge royalty, certainly not for a salary, but for a smart-money, because I knew it for certain that it would be messed up terribly.

**11 - You also express your personal sensibility and imagination through the pictorial art. Do you consider as a multimedia artist? What does paintings bring to you that you can not get/reach with music?**

A progression of a work of fine arts that is non-linear in time is deviating from musical way of thinking, here, the transformation of reality is of an analogue nature, and requires a shorter way from both the producer and the consumer. This is why there are so many awfully bad and swindle artist. On the other hand, the works of the creators of genius can establish a kind of concentrated influence. In our days, the basic principle of official art of painting of the Chinese Tang Age, to enter the picture, is realized on the level of 3D animation.

Accordingly, as far as the present society can be characterized by introversion, the fossilized false-consciousness of seeking of the inner freedom, so in this world, that follows the traditional art of painting, solely the transcendental and surrealistic works are the ones that will be born. From all the available styles almost only the psychedelic, drug-related and perverse trends have been selected. And although the selection seems to be huge, depiction of the unfocused silhouette of a relative or visionated

reality, as an underlying process, is serving the same purpose everywhere: the exode from this gloomy and incomprehensible world, namely, rather reinterpret the reality than understand it.

To repaint Maya's veil.

Well, then let's raise the question: the designer of the menstruating Barbie doll is known by everybody, but who knows the construction engineers of the Hubble telescope or of the gravitational gyroscope used on submarines?

Since 1979, I have been working on my meme-representations, not only in a musical sense, but I also paint them on triptychs or in other forms, then I would like to make moving sculptures of them, as if they were computer animations but in real four dimensions. For the time being it keeps me well employed. It is a tough proposition, because I need materials like mercury that will harden differently depending on the color of light, some brain-like opalesque, gelatinous rubber, some iridescent fluid glass-wool, that can be spun like spider web, then will harden like steel etc.

Otherwise, I am just scratching about now and then, perhaps my meme-painting might be interesting, if only because I certainly don't believe in the existing of memes, nevertheless the meme-theory, as an analogy-generator, can help the analytical way of thinking, at the same time it can serve as a materializing engine for playful visualization of thought structures and visions.

**12 - About technology in music, you said that "any existing musical fantasy can be produced" thanks to the machines. What differentiates a**

### relevant "fantasy" of the one who is not?

The repetition or, in our age, volumes of downloads.

Compositions of the musical history have been petrified into collective repertoire by their age-old repetitions, whether be a Gothic organon or a raga-bandish.

Though, in our days, musical mapping of social brutality and its consuming, to the proletarian MP3 inclusive, is going deeper and deeper, both from sociological and qualitative point of view, the principle remains the unchanged.

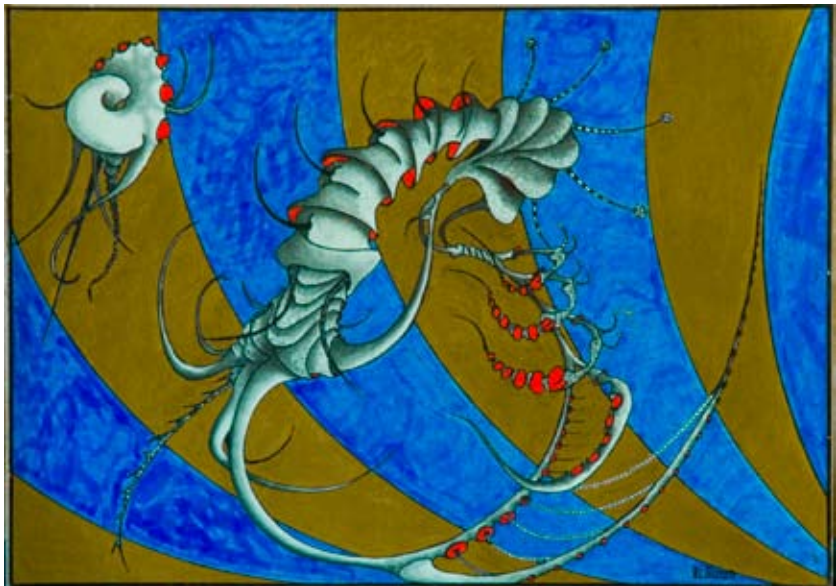
This new reality can only be represented by means of techniques created by this new reality, but techniques won't be of help for the scantiness of present compositional forms. Otherwise, the aforesaid techniques are already suitable for making spectrum-rich recordings with 64-bit/384 kHz sampling, but in vain, because the junk MP3 will satisfy perfectly the bigger proportion of music consumers of 21st century.

By the time it became possible, for example, to orchestrate in real time the contrapunctus of Ockeghem's type with the help of a Synclavier, which, by the way, became bankrupted since then, namely, to render the structure of a tradition, being well known but not living any more, into a new music, nobody would ever think of that.

Obviously, because it was not part of the quasi collective language of music, that, in our days, would be embodied by the never-ending flows of DJs ruminating over the thousandth reincarnation of the many times sold out compositional forms of music.



EPINEPHRINE MEMGLYPHA FROM HORTOCORTEX



AMINO ACID PHENYLALANINE MEMGLYPHA FROM HORTOCORTEX

**13 - I've noticed that you seemed to regret the too intellectual form, even scientific of certain modern music among which the forms and the proportions do not correspond to the needs of the listening (if I right understood??). You said that "such music can only be composed by goblins for goblins". At the same time you do not exclude yourself from this phenomenon... Can you tell us more about this visible paradox?**

The youth movements and musics of the 60ies had rewritten music history, and high culture, producing private bushfighters, would yield its place to a collective and global, but primitive as never before, musical language. At the same time, contemporary classical music, after its extinction, still has bequeathed us an experience: this kind of music (like any other science in the high culture) is ahead of the world in terms of all of its musicians and composers have reached the end 30 years ago, when their private heaven would run into the wall of reality, and that was the starting point of the development of an interesting musical ethology: the bushfighting of private mythologies. There have been incredibly developed musicological knowledge and composing techniques evolving, and the groups of composers or even the orchestral scores made around IRCAM, however unlistenable they are, would represent the culmination of the human mind, and they are the gems of the European spirit in the overall culture of the world.

The composing techniques have reached that terminal point of their perfection, where they, obscured by fog of their own entity, will dwell on

the top of their own Parnassus, like individual and meaningless universes. The graphically attractive orchestral scores are similar to huge armaments, but I could also mention a "willie rivalry" in the kindergarten, if wouldn't feel empathy.

It would have been advantageous to find a passage, and many of the well-intentioned groupings of that era managed to compose very remarkable pieces, but these compositions were also transformed into inclusions - some cultural „pods“ - like the quasi-cultural carpet of repetition, that proved to be a musical language, the last quasi-cultural carpet and *aurora borealis* of "serious-high" music, for many years.

Certainly, it also became clear for many, that the basic structures of repetition - copyright by Terry Riley or Steve Reich - had practically colonized the Indian-African polyrhythmic way of thinking into a reinterpreted and stupefied reincarnation.

Standing on the boundary line of these two territories, I was thinking of and working on that whether it was possible to create something that had been non-existent until then, still being genuine, because I realized and perceived that it was feasible only at that very moment. To create an alternative (musical) reality which is possible but will obviously never exist. Unless somebody does create it.

However, it turned out that my efforts toward the creation of the desired high-quality collective language of music would force me into an even more closed quarantine, and so, it seems to me that I am going to remain a shipwrecked of a non existing and never ever possible world.

**14 - Otherwise, you do not hesitate to evoke these musical fashions “disconnected from the structures or the ideologies”; or these artistic systems where the packaging dominates the structure ... From your point of view, is this movement inevitable? Have you got the feeling to be one of rare Resistance fighters in this tendency?**

Being a maniac, I see, seek and predicate the same in everything. I don't consider the comings and goings of musical fashions a mere chance, and I tend to utilize their chitin-shell, just to take advantage of the opportunity offered by them, but, in fact, maintaining the same that was allowed earlier by a form provided by another way of packaging.

It is awfully informative to examine a composition written for two voices around 1200, and a piece written a bit later for cembalo or organ, in terms of the following question: Why do the notes have that very succession? And if they have that succession, then what could be the world that caused the notes to be combined into a system, a language, a code that way? And how did this whole thing work in other, non-European, areas of the world. What was the hierarchic underlying meaning that had been condensed by the composer as an essence? Since, she/he used to compile an imprint from that past and that era in a combination of notes, based on a code system indescribable by words, in a way that was only too rational, and this could be decoded from her/his notes and music.

Strange though may it appear, but by the help of an artificial code language like that, as against the thrush-song, one may travel back in time and cross

the walls of reality, or enter the world of the painted picture.

Since these intellectual, emotional, musical and artistic systems are originating from the global homeostasis of culture, consequently, that musical structures, ideas and underlying meanings may never be repeated in the course of history.

Thus, concerning the past and the future, there is only a single option remaining: to compare the methods of packaging and to draw the conclusions.

**15 - You use few typical elements of the Hungarian culture in your work. What part of your music is deeply Hungarian? In what way do you feel profoundly Hungarian, notably when you travel abroad, in another European country, but also in India?**

To be Hungarian here, in “Hungisthan”, on the border of East and West, that is, as a matter of fact, neither East nor West, on the periphery of the prevailing empires, is a special (ad)venture. If any metaphysical elements are existing in our days, indeed, and if there is something worth being investigated, that should be the sociological selection for death in Eastern-Europe, for example.

The amoeba-like social psychozoics, having no consciousness, that can be defined as a homeostasis developed in a memetic way, are spanning along the course of history, and they continuously select their certain entities as cancerous cells. According to the logic prevailing in the Middle Ages, and I personally consider it a kind of essence of human way of thinking, witches are to be thrown off the

bridge, and if they sink, they are innocent, but if they float, then let's burn them.

As we can see in our days, this kind of sensitivity of the aforesaid homeostasis is going to be reduced to suicide, addictive habits and illnesses caused by the individual for himself, instead of extinction or selection of certain types of groups of people. The individual in question will paint the bathroom, turn it into a Buddhist sanctum, close the door and die without any friend, woman and child.

And it is this fatal carcinogenic process of this “created” depression, that I consider extremely interesting, because the social homeostasis will establish this situation in an entirely unintentional way, and by mean of that it becomes able to select its own cell-like psychozoic inclusions and antibodies, that are out of phase with the pan-social oscillation and the every day tradition of the realized greatest common social evil. Selection however will come into play in those individuals through distortion of personality and spreading of depression, though that individuals, just on grounds of their strangeness and deviation, may have new ideas and approaches that could bring the society forward. And the selection will terminate their very activity of entering innovations.

This is why it is possible to survive here only making use of some abstraction and alienational transformation. That also has some advantages, and although it is not a merit to belong to this ancient people but a very serious mission, nothing and nobody can give you a big surprise in other countries or cultures if you were born Hungarian.

Consequently, to be Hungarian is nothing else

than to be a citizen of the World.

That is demonstrated, for example, through the universality of Hungarian folk music.

**16 – You often denounce the consumer society. Your metaphor on the absence of real choice between Gulag and hamburger is rather delicious; in your mind what political and social system does work or should work... in Hungisthan?**

The society and culture of the world are moving in a path they have been forced to take. There is no word of divine punishment or predestination, our situation is shaping up according to the most prosaic physical parameters. Since there is not a single place where the current governmental and global decision making is going to rely on the reality, and there is only the rule of collective mal-consciousness in existence, so some certain lateral shiftings of the society are a matter of mere chance. Thus, it is not the human intelligence that builds up the civilization, but the chances and disasters are drifting us towards an irrational future.

It is a function of your mind, what you consider real. On the one hand we have and everyday consciousness, and on the other hand there is the global consciousness represented by World Bank, Pentagon, KGB, Exxon, Unilever etc., where “really big things” are happening. In comparing the two forms of consciousness, it appears immediately that the versions aiming the transformation of society, preferred by politics and artists, are merely children's drawings as compared to the software of a mobile telephone network.

There is a yawning gulf between the consciousness of an average person and the professional consciousness of a big marketing company measuring the consumption patterns. Reactions of the man in the street are normal, everybody is longing for a more inhabitable world, still they find the increasingly stupider, darker, and more distant – both in geographical sense and in time – ideologies more and more attractive, and the incubuses originating from the total misinterpretation of various historical high-cultures are spreading more and more. In the meanwhile, in the reality, the world is going to be transformed on the side of the big concerns, banks, insurance companies and producers with an almost absurd effectiveness and through an increasingly perfect planning, to their own likeness.

About the turn of the 2nd millennium, this structure, that I used to have nicknamed apo-capitalism, will arrive at the consumer biomass, unified on the surface of our planet, that is similar to classic Hindu caste-system, being extremely closed mono-cultured and moving on a forced path, these are the mucous mega-city-colonies of humanoids. In this, however, interesting world, the established types of property and the possibilities of social movement articulated by them, produce limited castes and personalities impoverished into limited metabolism, along with their taste, that will consume/destroy the culture and the good things in life.

Human consciousness, this non-inevitable but still created product of the universe, has an obligation: the redemption. We can find an example of that in one of Stanislaw Lem's book, where the people will encode the useful information into the

remaining background neutrino radiation of the oscillating universe, for the individuals of a universe to come. This is what I mean under redemption. The victory over hideous sins of the individual being borne together with us, descending from our Mother-Lucy, being the creator of the greatest common human-social evil and tucked underneath the alienated social mass.

There will be no revolution again in this planet.

The "white man's" consumer society is overgrowing the planet like mould, and, in a short-sighted way, it will not allow any possibility for political articulation for cultures that are different from it, and so its reward will be terrorism. The nation, as a homeostasis, is broken up and restructured at any point of the Earth in a way, that there is no collective will, even e-jihad, that would be able to have an influence over the decisions of the geopolitical great powers.

But for the multinational corporations, as they are able. Consequently, redemption simply has no other door than eco-technology, derived from by-products of science financed by those corporations, despite greenies' rage against science. Or let's imagine the redemption in an Exonybm way. Thus, in our days the whole humanity is running in a tunnel, and if it stops: it dies of heat stroke or Gaia Mama hops the twig.

I earlier referred to the psychedelic communities of youth retiring to virtual catacombs.

We know: the Ten Commandments were written for people who used to kill, steal and lie. As I see, those kids don't need the Ten Commandments, the Bible and the Koran, or the so called traditionalism, because they know by themselves, that killing or

lying is not appropriate. There is no need for mimicry, because they are fully aware that letting the world become a livable place require neither good God, no soldiers, Churches or big companies.

I would say: first the limping puppies, and only after them the benevolent God.

This is the proper scale of values.

What I see: there are more and more who will recognize it or will not recognize, but lead their life according to that.

And when those "Ancient Christians" are going to leak away from under the society in a quantity that is relevant from a sociological point of view, then the empire will collapse.

I say it over again, when Gaia Mama will not hop the twig by that time.

**17 - When you speak about Consociator, I thought that you could be a good scriptwriter for films. Have you ever thought of expressing your artistic sensibility on screen or even for novels?**

Certainly, I have a tremendously lot of ideas about potential films, they are "parking" in a dossier labeled "Hominids". But, based on the actual filmmaking logistics, I consider the realization of a professionally produced GUO-World film impossible, because, just like in case of GUO's music, the indistinguishable amalgamation of reality and imagination would for the time being, in terms of machine time and price of softwares, divert towards do-it-yourself solutions.

I have realized, that the unlimited production of alienated kingdom comes through ages and continents is nothing else but humanity's alienation

from oneself, a transhuman process of cultural history, that is spreading from cave drawings to future 4D hologram animations.

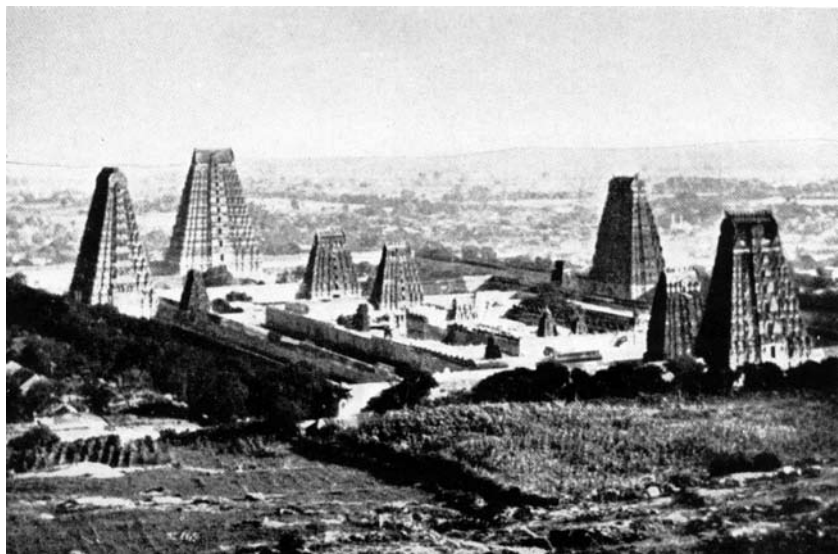
It is obvious, that films are also capable of being the visualizing, symbol creating and reality transforming poetry of human nature, consequently, it is, as part of the evolutionary basic program, one of the possible manifestations of the culture creator hominid's false-consciousness.

At the same time, a kind of a Gödel's paradox will occur: Is the false-consciousness and its generous obscurity inevitable, or, from the view of stability of the prevailing social econostasis, is the power-political conditioning of artificially created false-consciousness by films, necessary?

**18 - Which is the compliment which touches you most (or the most presenting sign that you received) regarding to your artistic work?**

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?"

*The interview was celebrated by  
Philippe Doussot, Solenopole, Paris, 2007*



## EXCERPTS FROM EL-HORTO DICTIONARY

<b>ana malai</b>	Corrugated extension of human consciousness.
<b>ganga-jaya</b>	Taste of maternal grandpa.
<b>hiredato</b>	Anticipation of invisibles going to return again.
<b>anadato</b>	Anticipation of visibles never going to return again.
<b>hauting</b>	Willful dissolution of the senses in the course of remembering
<b>geetajo</b>	Solar empathy.
<b>taredani</b>	The sorrow of a mother being aware of her child's stillbirth.
<b>taregami</b>	The sorrow of an infant in the womb being aware of his/her own stillbirth.
<b>mimanga</b>	Ability to quit one's own karma (karmaquitability.)
<b>hai-nuja</b>	Very first vocable of a computer, meaning: „Light is not required anymore“
<b>sigatua</b>	The feeling as if being watched from one's own inside.
<b>oparia</b>	The bottom side of an inaccessible rock; a part of human life that is unapproachable for others.
<b>nua-tua</b>	To die in the presence of outsiders
<b>sanganar</b>	Light of the invisible Death-Star.
<b>nrittivia</b>	To be stillborn.
<b>giryama</b>	The third heartbeat preceding the first heartbeat of an orgasm.
<b>yamanuja</b>	The last heartbeat before death.
<b>deredia</b>	Excitation of the consciousness in case of waking up in a foreign grave.
<b>halalia</b>	When our mirror image is becoming infected.
<b>anabola</b>	Prohibited poses in front of the mirror.
<b>shimanua</b>	A slide cold, affecting only one nostril.
<b>aldo-mori</b>	A machine clears the way for another one.
<b>tirobhava</b>	Decadence taking place on the other continents
<b>umanuja</b>	Love between masculine and feminine dummies.
<b>humajuna</b>	Self-love defying intellect.
<b>gandharit</b>	Dream seen by a machine.
<b>yanta-gata</b>	Fairy-membrane.
<b>geronida</b>	Rancid spider web on an arse.
<b>hundanira</b>	When the Earth is spreading its crust over four violins.

<b>sietma</b>	Inverse deposit of synthagma.
<b>bruttonális</b>	Exponent of a corpse's pre-desiccation soul-bell.
<b>juxtapolare</b>	Discursiveness alpha = To be right while speaking.
<b>tumoga</b>	Situstatus during an eye-to-eye Kuandalini-telepathy.
<b>masolvatio</b>	Or ACMS (Ave Caesar Moisturizing te Salutant), bone-drying.
<b>ach'chatra</b>	Mahall right! The Moebius of the G-point .
<b>netravika</b>	Webcacique in aspic.
<b>mimanse</b>	Desiccation of a religion-impaired lobe in a memetic spider web.
<b>apsarinka</b>	Moon-cycle of a fly-witted basicranialass.
<b>falaxkator</b>	Popularboretum sintering by means of a socioradar.
<b>kasmadron</b>	Action radius of a cauterizational webbazooka.
<b>falsika</b>	When a nigromantic prophet's sentences are going to glacialize into verbal public halo-tick.
<b>murmurial</b>	Two fluffies are finical.
<b>aqilbat</b>	An acetylyzation over the Ave Caesar Impregnator anthem's metrical foot.
<b>prokarioke</b>	When a female flesh-toad opens her ego wide, and the other inserts/enters his being into it.
<b>plastequie</b>	Scratching of lipomucus in the course of a holistic roofing.
<b>invergenesia</b>	Hustling chicks in time of spring seminal rage.
<b>exolabrium</b>	Ammo-bracelet of those, who are insisting on punishment of death.
<b>seolitikum</b>	Hellscurf
<b>hollyferatus</b>	Helldorado or the morsexit.
<b>excrobinta</b>	Faecessence.
<b>punterrogatio</b>	When we hit our enemies' fist with our nose.
<b>schiqsalvatio</b>	Karmageddon.
<b>mindcarezza</b>	Floor exercise (ásana) of one's approaches.
<b>emperisatio</b>	Life-time in a compressed form.
<b>memaquestion</b>	To approach an event in the acoustics of the x-theory's accent.
<b>mucambita</b>	Steatoceleb
<b>thetisana</b>	Monochrome Weltanschauung
<b>webarka</b>	Your being one's homepage.
<b>coogrevita</b>	Zoo-ropa
<b>moochandrika</b>	To awake in alien body.

## NOTIFICATION

The social system of our fascinating age, that is becoming more and more global, being prodigal and destroying the nature, has the incomparable ability to deprave traditional cultures and human soul.

The realized development of the citizen-classes has also another side: the mass ideology, coming to life again, day by day, through the „culture“ of transnational undertakings, the practice of which will teach, that the people and their different cultures should be considered as a source of profit-making and personal enrichment, where material interests are able to swallow up any other human feeling, and as a result of this the society will look like hullabaloo of Aliens' extorting passion.

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.

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 extra-European manipulation of modern music, the Death Gurus of the sixties would breathe the philosophical prana of millennial human misery of all the horrible Eastern societies on

the more and more caste-like Western communities of the 68er generations with a seized up mobility, and their youth would inhale it like ganja.

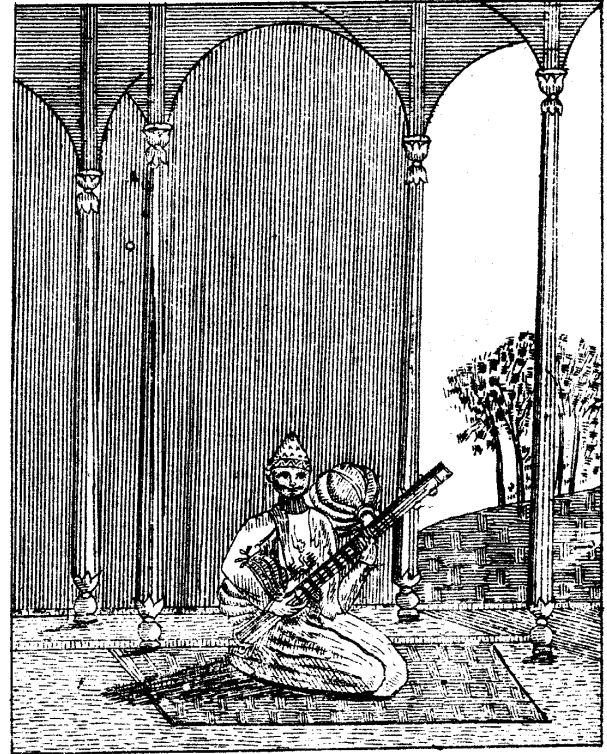
This is followed in our days by glittering metaphysical hodgepodes of money-maker projects saturated with saliva and sweet mucus called "world music", where it is not the art forms of authentic, time-honoured traditions that are becoming dominant, but conversely, the white man's idiotic loops of music, diminished to four-fours. (See: Pizarro Bill and his kindred souls).

These art forms and fundamental structures, being impoverished into grooves, will actually colonize the extra-European polyrhythmic way of thinking through their reinterpreted and stupefied reincarnations.

Here, the traditional intervals, periodical rhythmic systems and timbres of unique instruments are purely meringue sound-samples on the übergeil cake of entertainment industry, where the well-n-ass of little Himmler Gurus are fattening on exploitable fat of traditions.

It is interesting to see, as, during this final Super Sonderangebot the great Ustads and Pandits, who could afford to be devoted to their unmatched but still fading family traditions, are becoming knights of saliva and ancillaries of white man.

At the same time, obviously, this is the ordinary course of nature, and so the autocracy of realized global and uniform musical language is soon to be expected, which will slightly precede the evolution of homogeneous human genome.







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**Information:** Ferenc Haász, Managing Director

Memix Ltd. / Gayan Uttejak Studio

Szentháromság utca 5.

1014 Budavár

Hungary

Phone: +36.30.20.38.639

f.haasz@memix.eu

**www.guo.hu**

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