

László Hortobágyi (Hortator):
Hibernova 2011

Mythology:

When two modal tonalities meet as a *karmaline-stimulator* brainwave on the dissection table of multitempi polyrhythmics, so that it is permeating the oyster mantle like phosphorescent gamma globulin in the brain and the colloid-glossy brain-fat of mémetic sulci of the inhalator, exercising the *yōgasana* of The Book of Destiny's protocol, thus setting the levitation chakra, the clattering world-wheel of the Galaxy's *corrotational radius* into motion, along the synchronized *tsunami* of *theta* brain waves generated by that way.

Hibernova is an experimental pilotfish-piece of a multidimensional audiostasis-universe, that will describe, by means of breaking open its musical-physical laws and as a faithful mirror of earthlings' demented collective subconscious, the feast of collective *paroxia* rewriting the alienation of actual transhuman worlds and being traceable only in the socio-psychozoicum of human psyche, that is the possibility of discovering each other and of a real "*communio-parousia*" becoming true during its orgy that never takes place in the life on earth.

Thoughtfully:

Its basis is, among others, the *Indo-European* tempo-polyphony developed by *eL-Hortobágyi*, where the base of rhythmic rotation of "*levitation polivertigo*" is the musical practice of applying a rhythmic-periodic system (*tāla*) learned from *Asian* high-cultures, that is a referential rhythmic dimension where the repetitional forms of deviations from and returns to it - regulated by the prevailing culture - will preserve the law of standard musical language.

In the past traditions of *Asian* music cultures, the sequences of polarity changes are equal to the two-dimensional musical space having both positive and negative phases, that have been created in this way, so, in the musical practice, the block like, periodic and linear building of standard language materials, fossilized through collective repetitions, is taking place within the possible physical frames of **polyrhythmic dimension**.

In the developed *European* musics, where the measures are asymmetric, and the relative music is structured according to its individual and polyphonic-melodic priorities "in itself" (symbolizing *the world of the "Western Hero"*), there the musical "rotation" (*rhythmic samsāra*) will take place aperiodically in the **melodic dimension**, consequently **not** in the *Asian* type polyrhythmic space, so it has a totally

different “Euro-white-human-like” meaning and is conscious in a different way than in the former (*arche*) type.

This is the only way how in the *European* contemporary music the multidimensional-vertical polyphonic blocks of musical dramaturgy can come to existence in a one-dimensional space, as opposed to the multidimensional musical-rhythmical compositions of the periodic *Asian* time structure that is created along both phases of the rhythmical timeline, still being linear-horizontal. At the same time, I state that the derivation of *European* “levitation polivertigo” is, as a matter of fact, a fantastic *European* idea appearing after *Carl Friedrich Gauss* (1777-1855), where the polyphonic line of melody, in this way similarly to the concept of imaginary numbers, will structure not the time but its momentary (imaginary) expansion-clothing, the harmonic onion-skins of layers of spatial frequency according to the rules of contemporary modal tonality, consequently it is **not** the time that is linear-*Asian* type and real time, but its harmonic timeblock structures, wrapped in the solitons of vertical time layers.

In a nutshell: the multilevel polyrhythmic arrangement of linear blocks of *Asian* rhythmic periods and the structure originating from their consonance and becoming periodically detached from the measure are multidimensional, because, as compared to origin tempo and periods, it changes polarities, tempi and measures in a regulated way, and it will rise, as compared to the periodic starting points, and become detached from them, but after expiration of the determined ratios and durations fall back again on the watch-tower like pillars having the same durations.

On the other hand, the *European* melodic polyphone system will arrange the current “*Ding an Sich*” blocks into layers during the not identically periodic fractions of time.

In the spatial alloy of *Hibernova*, despite the *Western* tradition, the passage between rhythmic and modal spaces can be established, here the levitational structure will break through the plains controlled by melodies, but at the same time, the systematized rotation and turbulence of periodic ratio of duration controlled by melodic substance will also survive.

It is conditional on possession of all those knowledges that makes it possible to alloy the *European* system having globalized its tempered harmonies that once used to be in minority in the music culture of the *Earth*, with the unparalleled traditions of *Asian* way of musical thinking being in the process of disappearing.

(*László Hortobágyi* 2011, <http://www.guo.hu/> and corresponding member of the site “*Puppies and Kittens of Budavár*”)

http://guo.hu/?page_id=143