

Published in: **Notes from the Underground. Art and Underground Music in Eastern Europe 1968-1994.** Red. David Crowley, Daniel Muzyczuk, Muzeum Sztuki, Łódź / Koenig Books, London, 2016, 240-256.

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The following text first appeared in *Jó világ* [Good world], a 1983 Loránd Eötvös University publication edited by Annamária Szőke and László Beke.

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## **Punk As a Rebirth of Shamanist Folk Music**

**Attila Grandpierre**

Of the new cultural phenomena in the 20th century, punk music has been the least understood, not only by the average listener but also by musicians and music aesthetes. This energetic vital music estranges itself from life to such an extent that this in itself proves the case. Not simply a new, superficial 'wave of fashion' but a radical reinterpretation of art, punk goes back to forgotten, underground layers of ancient culture that, in their cultural impact and consistent radicalism, are worthy of the attention of people active in different fields of art. What role did music originally play in 'prehistoric' times? Totem music - the music of shamanistic ceremonies - was a working and effective magic for its creators, one which produced ecstasy. And, through its force, it elevated the participant's relation to himself and to the world into a symbolic order. In this way, the first step towards practical action was taken. Music meant preparation; mobilising and accumulating all available force, the rhythmic intensification of the self and the will, and reactivating hidden abilities. Music fulfilled its function when it stimulated ecstasy. Ecstasy (or what perhaps more fittingly could be called the 'intasy' that is empathy) is the highest degree of self-awareness, the highest elevation of the self from the realm of dependency to that of independence; the reflection of the self as an independent, total unity, and the direct, personal intervention into essential happenings. Ecstasy is, therefore, the densely intense peak of experience. Ecstasy makes possible the kind of empathy which is the intimate unity with the forces of nature: it is the empathy of embodiment. Through music we can transcend the framework of our individual world, empathise with all sensations - both the totality of sensations and the realms of sensations for and in themselves as the elementary unity of the world. Having discovered harmony in the boundless realm of this experience, we find companions to appreciate our most personal feelings and realize that we share a common fate. In these dimensions, the pressure of the material world,

the limitations of material existence, and the invincibility of space and time vanish. Instead, personal wishes and desires cumulate, undergo a qualitative change, transform into those of a bigger order, into the manifestations of the sense of community. Isolated thoughts shape themselves into ideas. All of this explodes with an emotional charge, endowing the individual with such significance and responsibility that his awareness of his own insignificance is swept aside. With this new cosmic stature, man is able to successfully face natural and social forces greater than himself. The appearance of man as an active being inevitably brought about the creation of music and art. With the analysis of a concrete example let us now illustrate what has been said above!

*You are coming to me,  
You hear my voice.  
Yes, you hear my voice.  
I am singing for you,  
You are listening to me.  
I am dancing for you,  
You hear my voice.  
I am singing, I am dancing for you.  
You hear my voice,  
I will be shouting, with all strength of my voice,  
I am shouting now,  
Shouting.  
Come to me,  
Come, come!*<sup>1</sup>

1 'The song of Shaman Orocs' in Vilmos Diószegi, A sámánhit emlékei a magyar népi műveltségben, (Budapest: Akadémiai Kiado, 1958), p. 420.

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Vágtázó Halottkémek (Galloping Coroners) in concert in 1991. Courtesy of Géza Barcsik



Géza Barcsik, Cover art of Vágtázó Halottkémek's LP A Halál Móresre Tanítása (Teach Death a Lesson), 1988. Concept by Attila Grandpierre. Courtesy of the artist

Let us now set aside the descriptive ethnographic methods of ethnographers, and, calling on textual analysis, try to find out who is the person that the shaman summons. The tone of the text is peremptory, or rather enchanting. The shaman wants to put a spell on the person being called for – that person being some kind of supernatural force or a spirit according to a commonly accepted concept in the scholarly literature. Can, however, a shaman gain command over a super-natural spirit? Not in this way, I think. It is even less imaginable that a shaman would, in the manner suggested above, shout at a spirit active in its particular field. However, we get closer to the correct interpretation of these words if we call to mind a magic procedure called cracking, a folk custom still in existence, for instance, in Hortobágy. 'New Year Eve afternoon, at about five o'clock; starting out from his own courtyard, every herdsman and herds-boy goes to the market place. On their way they all energetically crack with their whips. Assembling in the market they engage in violent cracking. The elderly lads sound sheep bells and horns and shoot pistols, while the boys throw sparklers. The infernal noise reaches its climax when the church is illuminated and three church bells are rung.'<sup>2</sup> The purpose of the custom is to chase off the yesteryear. To 'beat off the worthless year' is to dispel the old and create room for the new. The maximum

amount of sound is thus a means of deterrence. However, who does the shaman seek to deter and why then does he summon someone to himself? There is only one possible answer to this question: the shaman deters everybody bar himself. That is to say he does not evoke an 'external' spirit, but he calls the totality of his own powers, his full capacities to himself - hence the noble commanding manner. And note the text magically realizes itself when the shaman intensifies his emotional readiness by reciting the words and carrying out the actions designated by them. By 'shouting at the fullest force' he makes his 'supra-self' - that self beyond his self - move inside himself. This example plastically illuminates the original role of music.

2 Ödön Malanasi, 'A szoboszloi juhaszat' in *Néprajzi Értesítő*, XX. p. 18, cited by Gábor Barna, *Néphit és népszokások a Hortobágy vidékén* (Budapest: Akadémiai Kiado, 1979), p. 154.

In this light, let us analyze what functions music performs today. Classical or 'serious' music is in fact based on the artificially conceived system of 'harmonic' rules resulting in a rigid mechanism. And precisely because it follows the rules of 'harmony', it has never possessed the elementary liberating power of the music of the shamans or modernist music which is exempt from fixed patterns and encompasses disharmony as well. The human tragedies of the 20th century have made an increased application of disharmony inevitable, to reflect the disharmony surging in the nerves. The use of rigid systems of rules (harmonics, dodecaphony) makes music less and less authentic, emptier and emptier. This is the context in which punk antagonizes so-called serious music. The designation 'serious' in itself reveals the estrangement from life of a form of music which has been puffed up by its authority. The continual renewal of this estrangement and its 'splendid isolation' behind the bars of 'absolute' standards can be thwarted by a little bit of healthy, up-to-date disharmony; by replacing this parade of clichés with a touch of life; by spontaneity and by creating musical drama in a continuous and free manner.

What created classical music? In parallel with the transformation of society and with the increasing distribution of labour, more and more people lost free control over their lives. This process gave rise to court music - an orthodox music, which, in fulfilling its duty, simply disregarded the real needs of the people. Strangely enough, through this, the concept of folk music was first established as something in opposition to non-folk music, that is to artistic music, classical music, the narcissistic caste-music of the elite.

According to [Béla] Bartók, folk music 'is a powerful, elementary expression of the people's musical instinct, which comes into being unconsciously, without any cultural influence, and is a pure and authentic form of music. ... only someone who can probe into his own nation's psyche and most concealed secrets can create such music that delivers the expression of folk music.'<sup>3</sup>

3 Béla Bartók, *A népzenéről* (Budapest: Magvető Kiadó, 1981).

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After Bartók, the criteria of folk music is as follows: folk music is the music that, free from clichés and antecedents, pours forth from the deepest inspiration, gropes for spontaneous self-expression in all the dimensions of the moment, and develops in a self-contained way. It possesses elementary power in its impact; in its capacity to represent a world; in its newness and in its personality. It is a self-contained, forceful and elementary self-expression aiming at totality.

Ancient folk music was once universal and authentic, and, as such, was not called folk music. Ancient music in its totality expressed the real and the deepest needs of the people. And, as such, it was indeed folk music. Consequently, classical music came into being as a rejection of certain functions of music, and as such it reflects the division of the world in an one-sided way. But at this point we have to explore more basic questions.

Let us examine what role art has played in the life of mankind! It is well known these days that art was born at the same time as the evolution of the human, and that it is indispensable in all societies. What makes art indispensable? And does art fulfil this role today? To answer these questions we have to regard art as a totality, as an activity whose aim is the same as that of human life. Work ensures the sustenance of our material existence: art makes us face the fullness of life. Human life aspires to challenge time and the unknown, to secure durability and totality, and experience all that is possible and attainable, now and forever, and always in a more complete, more refined way.

However, we have to take into account the fact that the realm of art can not entirely be identified with reality because it is a sovereign product of the imagination, and the laws of the imagination are those of the human psyche and not those of material reality. The main characteristic of the realm of the imagination and the emotions is one of fulfilment, not adaptation. And it is precisely this sovereign imagination that makes the creation of real music as a magical act possible. What do I mean by magical? An act is magical if it is self-contained and has the power of magic. Real folk music is always magical. Why is music magical? Since it transubstantiates. Moreover, it is a fact that it sets man in real cosmic dimensions.<sup>4</sup>

The creation, the birth of music continuously calls the imagination to be self-contained and to work at the highest degree. Music is the most abstract art. Thus, it restricts the least. In the case of folk music, detachment from the concrete world coincides with a grip on its essence. Thus music is the most sovereign act of imagination. And imagination is exactly that activity of the brain, of thinking which is the least capable of adjusting, of being confined and being deformed by prescribed, rigid, prefabricated patterns. 'Imagination' capable of this kind of adjustment is no longer imagination, but rather a mode of rational, empirical knowledge torn out of context. Imagination can not adjust since, in its essence, it is a creative activity. As the most complete and universal functioning form of creative imagination, music is the most self-contained, elementary and forceful artistic act. Consequently, it is the most magical one. The never-ending density of accumulating of high energy ideas in the imagination inevitably leads to its discharge. This sweeps petty considerations out of the mind, and elevates man into communal realms.

As psychoanalysis teaches, psychic life is a 'battleground' of two forces or principles: a) of the irrational pleasure principle (a direct, unrestrained outlet of instincts); and b) of rational arrest, of the reality principle. This latter covers all the internal and external obstacles that halt the immediate gratification of instincts. The working of the imagination directly serves the gratification of desires, the fullest release and unaffected emergence of the instinct-hierarchy – the reflection of desire as it is totally under the control of desire itself. Imagination is the force that, in a subjective manner, creates a web of possible worlds, a web that is as complete and rich as conceivable. And of these, it selects

the most complete still within each, which then takes shape in the process of creation.

4 See Elemér Gyulai, *A látható zene* (Budapest: Zenemukiado, 1968); Mária Sági, *Eszztétikum és személyiség*, (Budapest: Akadémiai Kiado, 1981).

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In the sense of what has been said above, the realm of reality expands simultaneously with the movement of mankind in history and thus more and more internal imaginative dynamism is required to reach self-expression and self-realization in a new work of art. This makes the maximal exploitation of possibilities and sources and the development of imaginative totality all the more necessary. From the point of view of artistic expression, reality is interesting only to such an extent that it shakes and mobilizes the latent energies of the imagination. If we consistently manage to make use of reality in a most stimulating and creative manner, our actions gain a new significance. They become important not only in themselves, but in their interrelationships as well: that is, they transform into the elements of a musical, or rather, a linguistic system, and, in much the same way as in language, the coherence of one sentence is possible only with another. Here, too, actions - like the words of the languages of the world - allude to one another and gain meaning in this way. Through this 'excess meaning', the intensity of empathy on the emotional level grows, and, beyond a critical point, a chain-reaction of actions is established. And in much the same way as the intensity of subsequent events pushes the unimportant details of single events into the background, the elements of the chain of actions bloom into completion through the vibration of their subsequence, their driving rhythm and through the unlimited expansion of their intensity. Thus we have reached the characteristics of punk music in a deductive way - characteristics that we will analyze later on.

Man as a being endowed with imagination wants consciously or unconsciously to accomplish all kinds of all actions, and deliberately aims at developing their potentials. He handles the world as a musical instrument, an art object, and he is able to discover and operate all possibilities of this world, even the most secret operation of its mechanism. He is capable of forcing the word, under the yoke of his knowledge and power, to give meaning to his existence by playing anthems, battle-hymns and wedding songs on the 'world instrument'; and manifesting his presence in this way, and in possession of vibrant forces, he is capable of galloping as an embodied will over the threshold of events. The human body itself becomes a musical instrument, an instrument of dancing and singing, from which hyper-intensified emotion and force is made to burst forth. Voice is nothing else than an exteriorization of the internal; the transposition of the internal into the outside world. Music makes the internal automatism of the imagination work; music serves the intensification of the instinct of life and the will to live. This explains the relationship between music and emotions: namely, emotion in itself is an intensified form of the manifestation of the instinct of life. This impulse is hyper-intensified until, finally, ecstasy takes the form of a wave of emotions overcoming all limits.

Let us examine now the most important of all essential factors of music; rhythm. The liberating effect of rhythmic activity derives from the fact that through repetition, the repetitive unity of an action gnaws into the mind, becoming automatized and taking on the quality of a reflex. From then on, the execution of

an action no longer has to be willed and the mental energy it once required is liberated. Not only is this mental energy at our disposal and ready to be released, but even the process of its surfacing itself becomes automatized, thus resulting in a surplus of energies, and this release of energies then takes form in dancing, singing, screaming. Joy accompanies automatic realization of the action-phase: its appearance is independent of us and a product of creation. This joy greets the consummation of a once lost, but now newly reincarnated world where objects and actions dance. This is the ceremonial, carnivalesque dance of victory in a visionary, hallucinatory manner again. Objects arrive at consummation with a force never suspected, and identify themselves with the essence of their existence by experiencing an intimate unity with the forces of nature.

Although I do not intend my writing to be a polemic, reviewing opposing views help me elicit my standpoint. According to one such view there are no magic powers in art, 'art is, in essence, of mimetic (descriptive) quality, not of creative one. Ecstasy and mimesis are opposites excluding each other even though in the reality

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of the magical period they emerge at the same time [? A.G.]. In fact, aesthetic quality comes into being in a complicated roundabout way: once again people imitate movements and attitudes inherent in their daily activities and interpersonal relationships.<sup>5</sup> This view is highly-esteemed as a document of the age since it defines art as a mere human puppet-show torn out of nature, itself the degraded activity of the human puppet. To prove the artificial quality of the pseudo-contradictions fabricated by this author, I need to provide a definition of art as regards its contents and function. Let us see how we can arrive at one in the simplest way.

According to a generally accepted view,<sup>6</sup> pain is the source of music: singing is a playful imitation of the vocalization of pain. From this we can accept that the ancient musical sound is a modification of the outburst of pain. The birth of art can not be reduced to a matter of mere reproduction: art came and comes into being in acts through which man is capable of extracting essence from the world, capable of penetrating, grasping and humanizing it. That is, in contrast to the birth of the ancient musical sound when the world rules man, the case here is reversed. Here it is man who rules the world; it is he who gives orders, acts, and the world only 'endures' his activity. Since art is not only of mimetic character, it is an activity that extracts and presents the essence. Moreover, it is one which creates human, humanized systems of the essence. From this definition of art, it also follows that an act of magic, ritual and dance, too, are regarded as artistic activities since the energies of the unconscious and their release, their realisation in external movements do indeed express, present and realize the human essence (see below). To illustrate a magical rite, I'll cite the 'description' of a Thracian dance celebrating Dionysus in Erwin Rohde's *Psyche*. From the 'supreme' position of an 'observer' who experiences difficulties in connecting with the essence of life, Rohde, a 'cultured man', describes such rites as purely animalistic, barbaric and obscure:

5 György Lukács, *Az esztétikum sajátossága* (Budapest: Magvető könyvkiadó, 1978).

6 Dezső Mosonyi, *A zene lélektana. Új utakon* (Budapest: Béla Somló könyvkiadó, 1934).

'The rite takes place on the peak of a mountain in the uneasy light of torches at dark night. Harsh music bursts forth, the thunderous sound of cymbals, the blunt roaring of huge drums, the deep tones of pipes, a deranged harmony. Excited by this wild music, the host of the celebrants dances with an unearthly scream. No singing can be heard - dancing makes them much too breathless for that. This is no longer that measured dance of the Greeks which, for instance, Homer describes in Phaeacia. The enthusiastic crowd speeds down the hill in a mad, whirling, turbulent circular dance. This crowd is mostly made up of women who twirl in this whirling dance until they feel totally exhausted. They wear strange masks ... deerskin over their robes, and probably antlers on their heads. Their hair streams wildly; snakes in hand, they wave daggers and thyrsi, the latter hiding spearheads under the amber. Thus are they raving, until their passions grow to the extreme, and then in their "holy madness", they hurl themselves on the animals to be sacrificed, grab and tear apart the quarry, slash the meat off with their teeth, and gulp it raw and bloody.' This passage clearly shows that Rohde has no idea of the meaning of magic rites. All communal magic rites aim at assuring those factors vital to the survival of the community - this is the core from which magic rites can be understood.

This is how Guyau talks about pleasure in art:

Let us imagine that a bird feels when spreading its wings and cutting through the air as an arrow. Let us recall what we felt on the back of horses galloping (*italics are mine*), or aboard a sailing boat diving into the foaming waves or in the rapture of a waltz. These kinds of racing arouse in us a sense of infinity, fervent longing, and of lusty and wild life, the disavowal of atomized life and the urge to race along with- out complexes and get absorbed in the universe.

After illustrating our point, let us now get back to the definition of artistic action, and in the light of what was said above divide it into three subgroups:

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in magical-artistic activity, the unconscious manifests itself in a direct and most active way, and biological automatism present themselves wholly and in their entirety; in magical-artistic activity the immediate creative process is hidden, 'non-lived' for the creator;

the activity takes place directly after the completion of the creative process; the changes in the unconscious affect the ego, and the ego mechanism here and there partly controls, partly directs the mode and measure of the emergence of the unconscious;

totally aestheticised, artificial art, official, 'courtly' art - this art is ordered and consumed to serve the artificially-created prejudices 'ruling' a given age, and a desired taste.

It is true that with the development of society, the degree of socialisation also extends - that is, the sphere of private life progressively diminishes and, simultaneously with the fact that human greatness gradually withers away, the human psyche is deprived and shrivelled, and the dignity and sovereignty of the individual is damaged. At the same time, the mimetic quality of art becomes dominant. From this point on, art no longer imitates life. Instead it imitates artificial objects and processes highlighted by fabricated, contrived theories. And thus art become an auxiliary force in the creation of domesticated human species reared in the interest of petty aims. Thus it become a means for man-taming, and, in the end, wither and wilts man's emotional life. In nature it is only the

domesticated animals and man who can be deceived into misjudging their desires and aims. Thereafter they are endangered down to the very foundations of their biological existence. The possibilities for a self-contained, wholesome life are decreasing world-wide, in spite of the fact that it is a matter of life and death to mankind whether we are able to form, solidify and spread more and more effective, complete and all-embracing mechanisms of adjustment and internal behavioral patterns in respect to our biological and psychological faculties, to the social and natural conditions. In this light, the so-called subjective realm of human existence gains an immense significance. Ortega y Gasset says: 'History is similar to a giant laboratory in which every experiment aims at finding the first principles of public life.' And this statement is also true when reversed: psychically the future of mankind depends on our ability to discover newer and newer first principles, systems of public and private life, and to disseminate them on a mass-scale. The uncontrolled, dehumanized expansion of socialisation, the commercialization of human life, the rise of pettiness and mediocrity, uninhibited manipulation and disinformation are the reasons that have led in the end to the gradual imbruting of pop music, or, more precisely, to its radicalization and revival (syrupy dance music, then beat, then punk). Young people who, in an instinctive way, still have a memory sense of self-defence, life-defence and sovereignty, can create only subculture in the exclusionist culture supported by institutional structure endowed with pseudo-functions. But with this, at least on the level of signalling, they are able to point out the nature of the long-range problems faced by mankind and individual countries. The beat music of the sixties, and now punk, emerged from below. They were not bred by the manipulative machine. Now the question is if this music that has come from the people for the people is in any way related to the sovereign folk music of the old ages. According to Bartók, folk music arises as a spontaneous manifestation of the natural force unconsciously working in us, without being affected by previously internalized clichés. This definition of folk music shows an illuminating parallel with the magical art of 'prehistoric times': 'The paintings of the Paleolithic Age have the distinction that they present the visual impression in such a direct, pure and playful form exempt of any intellectual frippery that nothing can be compared to them up to the birth of Impressionism. In these old paintings we find such tiny delicacies that we would be able to discover only through complicated procedures, while the painters of the Paleolithic Age were capable to sense them directly.'<sup>7</sup> Are such general 'natural forces' still at work – forces that are shared by one people,

<sup>7</sup> Arnold Hauser, *A művészet és irodalom társadalomtörténete* (Budapest: Gondolat Kiado, 1980).

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or in the case of some of these forces, at least, in the whole of mankind? Instead of theoretical arguments, let us now rely on empirical evidence! If there are such general natural forces which are independent, or, at least, partly independent of time and place, then their artistic manifestations, too, must have identical characteristics. Let us see if it is really so!

At the climax of punk concerts a peculiar battle cry bursts forth in a rhythmic, demanding manner: *oj ! oj !* (in English spelling: *oi! oi!*). In light of Vilmos Diószegi's research we may state that the punk battle cry is identical - in its form, function and meaning - with the invocation used in shamanist rituals in general.

This word is the only constant element of shamanist rituals. With this word the participants of the shamanist ritual call for the 'spirit', for ecstasy and trance. The moment of being possessed is always preceded by this word. The Samoyedic shamans calling this word ou! ou! The Forest Nenets: he! hej! The Tundra Nenets: hoj! hoj! hej! sej! The Turkish peoples: kaj ! kaî ! The Yakuts: hij! The Eskimos of Greenland: hoi! hoi! According to linguists and historians of languages, 'h' as a guttural sound is, on the one hand, related to the 'k' sound, and, on the other, is a faint sound and often mute. They are often elided in the course of the development of the language. In the Hungarian lingual area they are still in use. Hej! haj! huj! hij! sej! aj! occur in everyday usage as interjections. The Hungarian battle-cry is widely known in Europe: huj! huj! hajra! The constantly recurring refrain of the Hungarian regos (approx. bard or minstrel) song is precisely the 'haj! rego rejtem' whose meaning, according to Diószegi, is 'hai! I am raving'. Accordingly, during their ritualistic ceremonies, the punk concerts, punks rediscovered this word on their own, and have been using it for the same thing as the participants in the shamanistic ceremonies in Eurasia in the old days when belief in shamanism was wide-spread.

At punk concerts the performers and the jumping, screaming audiences often make their appearance in clothes with a leopard-fur patterns and leathers, and with their faces painted. In this way they very much resemble shamanistic rituals where the participants wore leather outfits, tiger and leopard leathers, and also dyed their faces . The shaman's headwear, the antecedent of the crown, was decorated with feathers just like that of the Indians. Today's punks have the hairdo of the Indians, but instead of feathers they have the so-called Mohawk cut. Beside this, the essence of the rituals is also shared: namely, reaching ecstasy. In both cases the means to reach it are dance and extremely rhythmic music with a sweeping force. (While the rhythm of beat music is comparable to the beat of the heart, the rhythm of punk to the orgiastic rhythm of chasing sparrows).

Since these characteristics came into being not as results of scientific research but in a spontaneous way, from below, produced by the people, identical forces must have been at work in calling these two syndromes forth two to three thousand years apart. It also implies the forces defying space and time that called folk art into being - challenging oppression, tragedies in history - are at work today, just as much as they were when people lived in a natural unity with themselves and their environment. To illustrate the essence of the sovereign folk music of the old days I quote László Zolnay's description of the music of the Huns: 'Most probably it was the strong rhythm-music of the Huns, a nonconformist, strange music, which echoed from Pannonia through the Orient to the Great Wall of China. ... Chinese historians were offended by some "lusty" and "lecherous" music which endangered Chinese ceremonies ...'.<sup>8</sup> The wandering Hungarians when singing to their gods, screamed vehemently 'like wolves'. From all this, it is clear that rhythm and the mode of singing - the two all-important factors defining the characteristics of music - have been similar in ancient Hungarian folk music and in punk today. Also, concrete similarities between punk and shamanist folk music can be detected in the form and function of ecstatic free-dance, in clothing, in hair styles, in the way of living music and the world, and in the pursuit of ecstasy. Hungarian shamanist singing declined only at

8 László Zolnay, *A magyar muzsika régi századaiból* (Budapest: Magvető

könyvkiadó, 1977).

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the beginning of the 11th century. 'The poetry of the heathen days submerged in the seeming anonymity of folk music, folk singing, in their sub-historical layers.'<sup>9</sup> Classical music adhering to rigid, life-deceiving rules (harmonics, dodecaphony) will be less and less able to create a new culture. A new culture requires the unity of a new world-view, a new imagination, a new mythology and a new art: it requires new patterns of behavior, new methods, new means. The bulk of music today is simply not able to embrace real life, endowing it with new energies, and a sense of self and self-confidence. Classical and contemporary music expects some 'preliminary permission' and submission from its audience (here there are no participants, only performers and listeners). It requires some sort of unclouded transubstantiation: a transubstantiation, of course, not into the spheres of the divine as in the Middle Ages, but into the all-forgiving, brotherly 'community' of some generalized, vague goodwill. 'Folksy' and 'pseudo-folksy' music styling itself as folk music is an industrialized service satisfying commercial needs. It is only 'good' for degrading the words 'folk music' and frightening more and more people away from real folk music. To this, we may add the soothing hits of popular music, and then we may say that the bulk of present-day music simply makes man surrender to his misery, manipulating him so that he shall be even more prone to be manipulated. Music that was once so vital, so lively that neither man nor animal could escape its power is these days a disembowelled mammoth on its tiptoes. Man's dignity, self-respect and sublimity will wither away on a mass-scale if he sees himself only as an unimportant dot, an atom in the face of the expanding galaxies of the cosmos, and if he is a subservient consumer of the poison spread by the pseudo-cultures of today. A man born among the animals in the wilderness and grows up there does not learn to speak: his mind is nearer to that of the animals than to the mind of a man who has grown up in society. Not even today is a man born to be a man; the struggle to become a man, make new discoveries, reveal new forces and apply them, and to multiply ourselves still goes on. This is what science and art do, and this is what music must do.

<sup>9</sup> *ibid.*

First published in *Jó világ. (A Bölcsész Index antológiája.)*, ed. László Beke & Annamária Szőke, Budapest: ELTE Bölcsészettudományi Kar, 1983.