

DECOLONIZE YOUR MIND SOCIETY



HUNNIA RECORDS

ANABATIC PRISM LIVE

Bálint Szabó - just intonation guitar, vocals

Ernő Hock - double bass, vocals

Máté Pozsár - synth, una corda, vocals

Dániel Vácz - glissonic, vocals

Gergő Kovács - saxophone, vocals

András Halmos - drums, vocals



Inspired by non-European traditional musics, non-tempered tuning systems, psychedelic ritual performances and the legendary Jon Hassell's Fourth World music, Decolonize Your Mind Society was founded by Bálint Szabó Gosheven as a natural continuation of his creative focus and work. The band has an absolutely unique sounding thanks to the special instruments they use like the glissonic wind instrument or the refretted just intonation guitar, not to mention the retunable analog synthesizer that further expands their amazing musical planet. Just intonation music needs new approaches, new instruments and their effort on their debut seems quite extraordinary.



The band recorded the material in a day at SuperSize Recording Studio in Budapest and came out with this funny, unique, crazy sounding and uplifting music. Despite the current apocalyptic state of the world they tried to celebrate life through the sheer joy of playing together and they would like to present these extremely colourful tunes to the public as a reminder that there is always a bright side of this amazing magical universe.



Instruments and musical tunings go hand in hand. When we play on the piano we not only ignore the materials it was built up, but we also ignore the fact why it has twelve keys in an octave and how those pitches were actually selected. This type of piano manual has been with us since the Halberstadt organ was made in 1361. No matter if there were attempts to create alternatives, uniformity defeated diversity.

In the same sense the guitar is also a fixed pitched instrument, thus having the same limitations as the piano. The fretless guitar is less limited but it hasn't become popular due to its sounding, so there are only two ways left to circumvent the problem of tuning: by using a software (with the help of a hexaphonic pickup) or by readjusting the frets. The guitar on this record uses the latter solution: it has twenty frets per octave whose placements are based on the overtones of the root note, thus it uses the so-called "just intonation". It means that the usual intervals are justly tuned (their frequencies are made up of small whole number ratios). Furthermore it's also possible to choose between different types of a given interval, for example there are three different types of minor thirds on this guitar, and these extremely colourful and otherworldly sounds are the consequence of this unprecedented freedom and not due to the different keys.



The exquisite masks are the works of textile designers Tünde Fülöp and Kriszti Kecskés. Their primary function is to give an appropriate visual representation of the unusual soundings of just intonation. They tried to avoid the highly dangerous traps of cultural appropriation and thanks to the colourful materials and VHS tapes they created an extremely magical world.

In such a special way the audience - as if it was made up of anthropologists - can study the rites of this fictional tribe, and through the listener's imagination the final outcome is expected to be one step closer not to the "Other", but to themselves.



1. **Exorcize The Exorcizer**
2. **Mike The Headless Chicken**
3. **Stupid Fucking White Man**
4. **A Smooth Walk Upon The Creek**
5. **All The Trees Came To Bid Adieu**
6. **Through The Prism**
7. **Saw Her Dancing On Bitter Land**
8. **In A Sentimental Mood**
9. **We Are All Cannibals**

Written and produced by ***Bálint Szabó Gosheven***



Live recording at **SuperSize Recording, 8 October, 2020**

Real time balance engineer: **Dexter**

Recording engineer: **Gábor Halász**

Recorded format: **Native DSD 256 / PIRAMIX, Merging, Hapi**

Mastering engineer: **Tom Caulfield**

Photos: **Gergely Ofner**

Masks: **Tünde Fülöp, Kriszti Kecskés**

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