

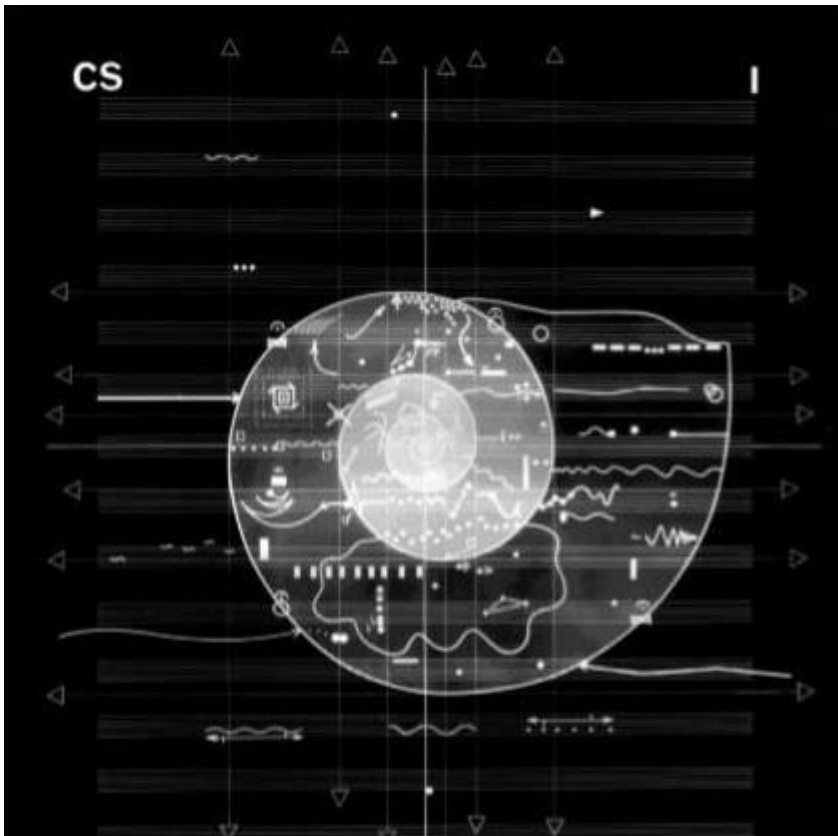
## CSIGA (SNAIL)

### Szabados' explication about the SNAIL (excerpts)

This composition with the title CSIGA (snail), or rather this audio-manifestation, was completed in 1976. Our free music, which we are playing nowadays (1993) is the consequence of these collective, psychoanalytic, Taoist, musical acts.

The CSIGA (snail) was born from a sensual experience, from an inner hearing, from a music feeling. This sound in me was not attached to any time. It was timeless, which means practically at the first glimpse that it was opposed to the European musicality, as interpreted earlier. This is always a simultaneous, momentary, direct, and spontaneous music, musicality... It is difficult to put this into words, since the task of the arts is to make it tangible... Sadness, commitment, belief in freedom – such ideas occurred to me. Then my impression took shape: this experience is nothing other than the fate of a living creature; a fateful experience whose philosophy is already given. Everything was ready; one had only to see, to hear it.

From this resulted the fact that this music, this dawning feeling, this stable act, couldn't be depicted in any other picture than the one just born, which became a huge "body" floating in space, which is living...



When one is looking at this drawing, he perceives an experience, an impression. It offers to the spectator peace. On the other hand, when he observes it while keeping a distance, one senses an endless, cosmic sentiment of abandonment. There is a huge emptiness, solitude, even within the framework of this creature.

The essence of this „extraordinary“ way of playing music is that it has remained outside of this chopped up, scattered, alienated, almost incoherent, inorganic state. As soon as we enter the SNAIL, we immediately become one, united, to the same living creature, and the process runs inwards to the snail's interior... My experience was, when we stay with our simple human reflections and don't speculate too much, then the procedure was satisfactory. When we were able to experience the Totality, the SNAIL as a suffering creature, then he could create himself, manifest himself.

During the work, we behaved instinctively so that each musician was correlated to an “organ” in this creature – a pertaining part of an “organism”. And the man who captured all this was the “heart” and the “brains”, according to his role. The thing functioned in an organic way.

Everybody is absolutely the SNAIL itself, the living creature, the part in which the Whole is living, everybody produces sounds and each sound maintains, serves, and provokes: negation, affirmation, co-operation, snugness, excitement. To live and help live.

During the play, we should keep the idea that we play music with full attention for each other, and above all, with mutual consideration. Regarding the percussions, I suggest, in favour of the characteristic experience, that they begin with such effects which are not explicitly rhythmic, but rather patch-like, colour-like sounds. The orchestra should start with unplanned, straying sounds, explicitly without a relation to each other, producing “noises”. Then a moment will come, unexpectedly, when the whole will come together, will harmonize: this is the moment when we enter the SNAIL, when we become the SNAIL. A total silence is required at the beginning... The sounds will drip down from this deep silence, from the soul, and not from the notes. The sounds will creep out like little entrapments and will join to create sound patterns. It begins at the moment when somebody feels that he cannot support the silence any longer.

(Excerpt from: György Szabados: Irások I. B.K.L. Publishing House)