

László Hortobágyi

[eL-Horto]

CV

www.guo.hu

László Hortobágyi was born in Budapest, 1950. 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.

Play instruments : *rúdra-viná,surbahár,sítár,tablá,etc.*

In 1980 he established the musical society called "*Gáyan Uttejak Mandal*" It was named after the Hindu-Moslem musician's society founded by *Navraoji Kabrají* 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 "*Gáyan Uttejak Studio*" and the "*Gáyan Uttejak 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.

Musicological and theoretical publications in the field of "*Music of Hindusthán and Karnátaka*", "*Computer Music Systems*", "*Virtual Mémesis of the Music*", "*Frames of the Fictitious Societies*", "*A Possible Bi-tonality System*" , "*Tála system of Hindusthán and the Alienation: Overcome of the Reality*", "*The'Polyphonic' Shrutí System*", etc.

Paintings about "*cyber rága-málá*" and "*méme*" delineations on *tryptichons*,etc .

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

EL-Horto & Guo

The roots of *Gāyan Uttejak Orchestra (Guo)* date back to the end of the 19th Century. *Guo* sets the common multiple to be found in various anthropological wrappings of cultures to music: the human being's inherited world of instinct, which has an incredible ritual of alienation developed to symbolize the attitude of life of the existing social existence. Once, this used to be called 'musiculture'. In our days, it is becoming impossible to describe musically the reality in everyday life of people, through human-instrumental ergonomic way of playing music. Thus, in *Guo*'s music, during the live and theatrical practice of a unique musical way of thinking, non-existing mythological worlds and kindred-souled Extra-European high music cultures meet the requirements and summons of inner exode inevitably existing in every postmodern, eco-controlled human being of our age. *Guo*'s music combines traditional Hindu-Islamic and classical Asian musical structures and textures performed in original orchestration, with creative techniques aimed at a possible, global still virtual language of music, effectuating simultaneously a live-electronic sound synthesis controlled by the traditional instruments, in complete conformity with 21st Century traditions of *Guo*.

el-Horto Sound-System

this application was used between 1988-2000)

It is not needless to mention that each of the ethno-musical elements in the music of *Gāyan Uttejak Orchestra -László Hortobágyi* - that seems to be original and traditional - are digital reedified and restructured. None of the figuring ethno,vocal,instrumental phrases are in the reality: they consist of small resynthesized samples (20 msec - 9 sec) and digital assorted and rearranged of the original local sound recordings. It's technological basis are a *PCM*-morphology using up the old *FFT* spectrum analysis as an algorithm controller (like "*convolution*") and a virtual overtone processing synthesis software developed by L.Hortobágyi fifteen years earlier like *Melodyne* or *Kyma*-system of nowadays. The new live program's repertoire also based on the classical Indian instrumental technique of the *Gáyaki-Ang* and the *Tablá-tarang* polyrhythmic structure mixed with this earlier developed sound morphology of the granular synthesis technique according to his original "*computed memesis of music*" concept.

SYSTEM BLOCK DIAGRAM OF THE VIRTUAL TIMBRE,
HUMAN VOICE, INSTRUMENTS, ETC. CONSTRUCTIONS IN THE MUSIC OF
GĀYAN UTTEJAK ORCHESTRA - LĀSZLŐ HORTOBĀGYI



