

About Hindusthani sashtriy sangeet and the jazz music of the European "bel esprit"

(Letter to Patrick Moutal)

László Hortobágyi 28.Oct.2011

The last living (but dying) colloquial-vernacular musical language now can only be found in the *Arabian-Indian* World on this planet.

Though the extinction of the traditional Indian schools (*gharana*) had already commenced in parallel with the disappearance of the maharája courts, around the turn of the previous century the general misunderstanding of the classical Indian music by "white man's" consumption could also lead to the development of a consumable Indian music that was comparable with the global "conform-idiomatism" of the awful pop-*New Age* industry and finally died out about on the symbolical day of *Ustad Vilayat Khan's* death (March 13, 2004). Today it has become a *Tantric* rectum cleaning and the music of entertainment industry characterized by kitschyworld and wellness-ambient facility that will operate as one of the *Wellness-Neuronetics* subdivisions of *Wychi-Exonybm Corporation*.

When in 1580 a choir-master-organist living in the *Netherlands* wrote a fugue to which in the majority of the cases he did not add any key-signature, and there was no rhythmic marking out, neither was the way of performance added in Italian, nevertheless a hundred years later, in a distance of 2000 km, it was perfectly performed since the person who wrote it trusted the other person who played it: "what both of us know, why should be put down".

The last "free improvisation" practice of the European music based on the huge basic-melody treasury of the reformation choral music and on the contemporary improvisational practice of the organ-cembalo-lute performances, with (above mentioned) very simple notation system (like *guru-sishya parampara* or the scores of the gamelan *banjar* orchestras, etc). The European continental-collective musical language's general practice died out about on the symbolical day of *J.S. Bach's* death (July 28, 1750).

Later on the white hemisphere of the Earth temporarily appears the "quasi colloquial" language of the jazz which is also extinct on the symbolical day of *Miles Davis'* death (Sept 28, 1991), who just heard the singing of whales in the last stage of his life between islands of Vancouver.

(Whalecanto is a Track 3 of *Mixology* = http://guo.hu/?page_id=118

By that time the collective consciousness' connotations of the temporarily existed "flying rug" was exhausted and out of print from under him.

By the way, you can see the difference if you compare any of the main themes of a *raga* (*pakad*), *maquam* or the gamelan *gendhing* to the masturbation of the primitive and imbecile motifs of jazz music. The *jazz* comes from a totally different society with a totally different "hidden meanings" and/of history.

Nowadays, the *jazz* will never accomplish anything, because it is the ergonomomy of the onanism, so there is only a dysphemial "dialect" of the alienated individual's private heavens and hells, (while seeking to break from this position by the fanciable karma-service of the jazz music as an exodusparade (for proletarians).

All high-cultures of the music history has developed their own sophisticated musical instruments, therefore it is obvious that the *Sitar*, for example, isn't suitable for rock or jazz music and therefore it is obvious that the tuneless and agrestic-brutal, macho *saxophone* isn't suitable for the performance of the classical Indian music which (inter alia) based on the sophisticated 22 intervals-*shruti* system.

The final stage in a the *Western World* was the short period of the 60's years' "quasi global" language of the youth, this later diminished into hundreds little musical pods of idioms of the *gothic*, *acid*, *grime*, *house*, *dubsteps*, *Love Parade*, etc.

This is followed in our days by glittering metaphysical hodgepodes of money-maker projects saturated with saliva and sweet mucus called "world music".

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