

László Hortobágyi (Hortator):

The Gamelatron symptom, 2013

http://www.youtube.com/watch?v=GP7hv9wqsKg&feature=player_embedded

<http://www.youtube.com/watch?v=-7mEHd2HKE4>

Mantle Hood To my friend and students a little late but responsive as far as the Gamelatron phenomenon is concerned:

I assume that in possession of the *Zen* recitation matrices on which the *Korean* materials are based on the island of *Bali* you are seeing (so I am talking about the triseme-scale solmization series of the original Sanskrit

texts - (more on: <http://trove.nla.gov.au/people/1493943?c=people>)

and not based on a gramophone verse cloned like a parrot: you are able to make a comparison between this recitation and COLLECTIVE practice and the COLLECTIVE improvisational (former) traditions of the mathematical templates of gamelan music. That would be very important.

(See here: **Adrás Pernye: Questions of common musical language**

http://guo.hu/?page_id=10530

[http://www.guo.hu/___WORDPRESS/Laszlo-Hortobagyi_Gayan-Uttejak-Orchestra/_By_The_Way/Musicology/1963_Pernye A. _A zenei ismetles elmelete.pdf](http://www.guo.hu/___WORDPRESS/Laszlo-Hortobagyi_Gayan-Uttejak-Orchestra/_By_The_Way/Musicology/1963_Pernye_A._A_zenei_ismetles_elmelete.pdf))

Because in this case, I hope Taylor's Gamelatron becomes clear to you:

<https://www.youtube.com/watch?v=-cN7nJz2aVk>

completely benevolent and positive- enterprise brainstorming nonsense, can be said to be the bankruptcy of the whole white culture, where a high culture (former) LIVING MUSIC-LANGUAGE structure (like even sutra-recitation varieties in Korea, for example), the traditions of stone-engraved music and sociologically a regulated, yet variable, never-to-be-repeated and yet free and endless world and practice of music - where (for example) 12 people "improvise" on the basis of a "score" of a four-line cheese paper and - and like a school fee of fish - change tempo smoothly at once and periodically for 40 minutes long, - well this is what the Gamelatron is stiffening into a CLOCKWORK machine, see the appearance and entry of Mozart dices and Spieldoses from the Netherlands into the glass vitrine after

the death of baroque music.

<http://www.youtube.com/watch?v=gTfUaUZ3vqY>

(by the way Taylor name = nomen est omen: [https://en.wikipedia.org/wiki/Frederick Winslow Taylor](https://en.wikipedia.org/wiki/Frederick_Winslow_Taylor) 1856-1915. (Inventor of the conveyor belt used by Henry Ford in 1903)

As I wrote, it was somewhere: as much of the *non-European* cultures remains as the white man understands from them ...

As beautiful as *Surangama* was, a tradition converted to kitsch mass exploitation :

<http://www.youtube.com/watch?v=PalA95UDr3E>

or more here:

[https://www.youtube.com/watch?](https://www.youtube.com/watch?v=oCtkB0i6Jas&list=PLDE4360D8233B952A&feature=player_embedded#)

[v=oCtkB0i6Jas&list=PLDE4360D8233B952A&feature=player_embedded#](https://www.youtube.com/watch?v=oCtkB0i6Jas&list=PLDE4360D8233B952A&feature=player_embedded#)

And then even:

http://www.youtube.com/watch?v=GP7hv9wqsKg&feature=player_embedded

<http://www.youtube.com/watch?v=-7mEHd2HKE4>

<http://www.youtube.com/watch?v=R6mDLDTOMBs>

I would sum up the situation: to nowadays the conflict-free collective joy has been replaced by joy-free individual conflicts.

To understand this, I would recommend it to my unfortunate white fellow human beings:

Pernye András in his writings:

Performing arts and common musical language

Zeneműkiadó Vállalat Budapest 1974 ISBN: 963-330-031-2

and Seven studies on music Magvető Könyvkiadó Budapest 1973

to comprehend the astonishing musical-historical bankruptcy that, for example, the terrible, American brutality *Whiplash* (2014 film) radiates to the dried up cerebellum of mortals, where the amount of sounds onanized per second equals music and talent .

Anyway, the process of burning talents is right here:

<https://www.youtube.com/watch?v=5e0gxh-s4Ic>

(László Hortobágyi , 2013, <http://www.guo.hu>

and corresponding member of the site "Puppies and Kittens of Budavár")

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[http://www.guo.hu/___WORDPRESS/Laszlo-Hortobagyi_Gayan-Uttejak-Orchestra/_Thoughts_Hortopaedia/2013_The Gamelatron symptom 2013.pdf](http://www.guo.hu/___WORDPRESS/Laszlo-Hortobagyi_Gayan-Uttejak-Orchestra/_Thoughts_Hortopaedia/2013_The_Gamelatron_symptom_2013.pdf)

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http://guo.hu/?page_id=782

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