

eL-Hortobágyi
Transociety Relics
Prolog

When the *Messiah* came to the Earth *eL-Horto* asked Him, whether he had ever been to this place before?

I asked that if this possible you don't do it again, as much so wrong it went here everything. To this He replied that I am more stupid than He thought.

We stayed in this and by His sign, like an *orogenesis*, a new civilization would emerge, with relics, memorials and the wreckage of *Noah's Ark* among its ruins, full of memories of the future.

These were the *Transociety Relics*.

It is truly unfortunate that the science of music cannot be a strong enough culture to survive the short existence of its inventors unchanged.

The reason for this lies in its use: as long as music is used to stimulate the body's openings, its memetic magic and beneficial irradiation (*tumo*) to the groove of humanoid brains does not achieve the results of *vedanta yoga* levitation practice, thus, until then, it functions only as a stimulant for draining *Kuandalini's* libido, thus serving the fashion-driven self-expression compulsion of liberation from the crumpled and crippled individual existence under the blocks of brutal human-community structures.

Yet once upon a time there were many worlds on this Earth. Each had a land, a language, a population, a border, and a history. People and societies lived there.

They were similar, but this they didn't notice. When the limits disappeared, they stared at each other, but then languages, borders, and histories suddenly also disappeared.

The present worlds do not have any Earthly home, they have moved to the kingdom come of the collective subconscious. There they are still living for a while, exactly so long as humans have human form and the time for transhuman cultures arrives.

To grope about in this gap of time bubble, that has been opened for a short time between the collapse and the vanishing of the borders of cultures: this is the *eL-Hortobágyi's* concept burdened with *Heisenberg's* paradox.

Don't forget: never before and never after.

The transrational (trance-rational) music

There will never be a social revolution on this planet again.

It seems that music in our world is the sweet poison of humanity and at the

same time the most sensitive test-paper of the feelings of the western society that is in the process of orientalizing (i.e. setting up its system of castes). But it has always been since the sounds of people because of instinct (*libido*) making music, it is said that the musical rhythms, the cavemen's fire or the pulsation of *techno* parties, but also works of *Ummagumma*, *Tinctoris*, *Reger*, *Vierne*, *Xenakis*, etc. are all mapping the prevailing social entity's brutality or recovering from abstraction-sublimation (eg, rituals) by the brain's physical biocurrent voltage fluctuation.

Rituals and beliefs - as the *ectoplasms* of the human brain and imagination creating symbols - substitute the rationally perceivable world: the traditions of dead generations have a nightmarish impact on the brain of the living. This functions as the daily historical practice of the cocooned *Self*, the individual that has been rushed by the social block of the biggest human-societal evil. The imaginary world of the *transrational* (*rational trance*) music attempts to depict this otherwise trivial possibility: the common root of cultures, which spans over time and space, is nothing but the age old essence of human misery, which - as the thread of *Ariadne* - connects the seemingly strange-but-familiar world of mankind with the sophisticated techniques of the art of *how to break out of it*.

This is the essence of *transrational* (*trance-rational*) music.

Europe's mobile society, with its city-states, colonies, cathedrals, grinding mills and division of labor had stepped on a way of human coexistence-relation, that was completely different from India's world blended with village communities (*grama*), where retreat from the community and as a hermit, sometimes connected to a certain age (*sādhu*, *yōga*), was regarded as the greatest intellectual virtue, and where the intellectual cream of the society would drift to the periphery of collective human actions. In Europe, the property is nothing else, than sphere of decisions, and the sphere of decisions is nothing else, than the building up the personality, - *ecce homo* -, namely possession: that is personal *God*, polyphony, knight in armour, heraldry, cathedral, nuclear submarine. On the other hand, in India, i.e. in the pantheistic and personal propertyless world of thousand faceless *Buddhas*, Hindu gods and goddesses and *bōdhisattva*-s, there is only one kind of freedom for the individuals, the fictional inner freedom. One of the techniques to attain the freedom is *yōga* or the music (*sangeet*), i.e. when the

man, namely the social being with a *moebius*-mind performs a complete somersault.

And so, for the Indian *intelligentsia* of that age, living in one of the most infernal manner of human coexistence, yoga was a fantastic instrument to overcome the sequence of horrible rebirths (*samsāra*), and to attain and deserve never to be obliged to rebirth on this world, due to the "proper gymnopaedia" meaning victory over the subjection and the body and mind.

This is the very essence of the Indian music and nothing else. A fantastically sophisticated, ancient and ecstatic "*exodus*", that is in itself the mathematical purity (*rationality*) and the heaven (*trans*), and it is nothing else but a millennial distillation of human misery, where the realized thousand years old art-technique of escaping connects the apparently unknown-known, inhabited hell-worlds, like the thread of *Ariadne*. Everywhere and always.

And while the Indian music is an intellectual exode, with a thousand years old development, from this uninhabitable world, now the similar attitude of *Techno* music will guide us to a musicology fact: while earlier music, with its above-mentioned inextricable acoustic-emotional-mathematical ratios and millennial cultural "*memes*", has been the pleasure and "ecstasy" of intellect, now the commercialized version of worldly *Trance-Techno*, with its 60 Hz kick drums and the monotonous acoustic massage, affecting kidneys and stimulating adrenaline production, would become consumers' praxis of weekend liberation and alienation of body and soul, incited from outside, i.e. it would realize a more up-to-date technology of defeating the reality. And so happened, that the modern technology and non-European musical elements emerged together in the musical practice of the world of these days and on the digital carriers of alienation and of artificial false consciousness.

About the turn of the 2nd.millennium, this structure, that I used to have nicknamed apo-capitalism, will arrive at the (human social stratas) consumer biomass, unified on the surface of our planet, that is similar to classic Hindu caste-system, being extremely closed mono-cultured and moving on a forced path, these are the mucous mega-city-colonies of *humaliens*. In this, however, interesting world, the established types of property and the possibilities of social movement determined by them, produce limited castes and personalities impoverished into limited metabolism, along with their taste, that will consume/destroy the culture and the meaning of life.

I would refer here to the psychedelic communities of young people who have retreated to their virtual catacombs.

We know: the *Ten Commandments* were written for people who used to kill, steal and lie. As I see, those kids don't need the *Ten Commandments*, the *Bible* and the *Koran*, or the so called traditionalism, because they know by themselves, that killing or lying is not appropriate. Their no need for any social mimicry, because they are fully aware that letting the world become a livable place require neither benign God, soldiers, sportbusiness, Churches or Big Tech companies. - and a thousand more things .

I would say: first the *Planet-Earth*, after it limping puppies, music parties of *Electronic Asylum of Exodus* and only after them the God - possibly ..This is the proper scale of values.

What I see: there are more and more who will recognize it or will not recognize, but lead their life according to that.

And when those catakomba "*ancient christian*" termites are going to leak away from under the society (into the *subliminal sociostasis*) in a quantity that is relevant from a sociological point of view, then the empire will collapse.

*

***Transociety Movement of Earthlings* is a global community whose inhabitants, through their spiritual exodus, shape (develop) their *subliminal sociostasis* of virtual culture and which, like the onion peel, covers the earth's hemispheres invisibly to the real world.**

*

Transociety Relics A-Side

Sygnus Synth Seasons 1974

01_Intraspix

02_Tulparousia

03_Selenian

04_Pas de deux

05_Triyantra-tala

06_Exaltarello

07_Necroqiem

These early electronic music were born in the world of realized socialism. Not in the West, where thanks to the industrial revolution, by way of original and free accumulation of capital, that is, through exploitation of distant countries and continents, the exotic properties and various genres of musics have become available on the shelves of shopping centers.

But in the *East Side* (story). Namely in Eastern-Europe.

For example in *Hungisthān* where we could perceived the current of history, but we were not allowed to shape it. We might only imagine it. Thus, we used to imagine more than happened indeed in reality. And, in this way, a kind of world music of *Hungisthān* evolved, and the music of future India, still not existing in this reality, became a part of my repertoire as a mixology of recognizable past and present musical languages. At the same time, it was the only and ultimate imprint of a musical *Utopia* and vision created in an utopian and failed social system - completely by accident.



The *Sygnus Synth* story, just a small snapshot of the local "ethology" of contemporary *Hungisthān* (Hungary), but the difference is that the great Russian electronic composers (e.g. *Mescherin*, *Artyemeyev*, *Buloshkin*, *Denisov*, etc.) are elite in the wettish basement of the *Lomonosov University* was miserable, until then I could be in the upstairs departmental phonetics studio, mostly at night, and the police did not oppressed due to composing rotting capitalist art ("*Entartete Kunst*").

My friend *Peter Radványi* (of the *Phoenetics Department of ELTE*, Bp.) began the construction of his own modular instrument following the principle of more serious modular synthesizers at the same time as *EMS Synthesi AKS 1971* (England). Of course, at that time in *Hungisthān* it was extremely difficult to obtain adequate documentation and modern electronic components, despite the fact that *Peter Radványi* had developed machines in such a special department.

User Manuals and Service Books of the contemporary western modular brontosaurus (*Moog 1964*, *Serge 1972*, *ARP 2500 1970*, for e.g. no blueprint for *Buchla Modular 100*, etc) were brought in secretly by friends through the border (*Cocom list*) and we even read them on the toilet.

We started conducting more serious experiments around 1973-74, which coincided with the release of *Kraftwerk Autobahn's* record anyway.

One of the major technical problems was the heating of the oscillators, no stabilized pitch component was available.

We even experimented with a *Tablā Symulacrum*, on this 128/4 period and multi-band polyrhythmic structure could be sequenced, but we were not satisfied with the generation of timbre.

(Only a few years later, the first digital sampling devices, like *Mendell Synth* and the *Fairlight* of Peter Vogel, began to appear.)

Fragments of *Sygnus Synth Seasons* published here are details of a planned but unrealized "*electropera*" without Indian-Asian vocals and *Gregorian* choruses designed for them but not recorded later.

I think it is important to mention that at the same time a fantastic band called *Pantha Rhei* (of Debrecen) operated in *East-Hungisthān*, who also performed *Bartók's* pieces with their own custom built synthesizer, unfortunately the official "*musicology*" was deaf to the phenomenon.

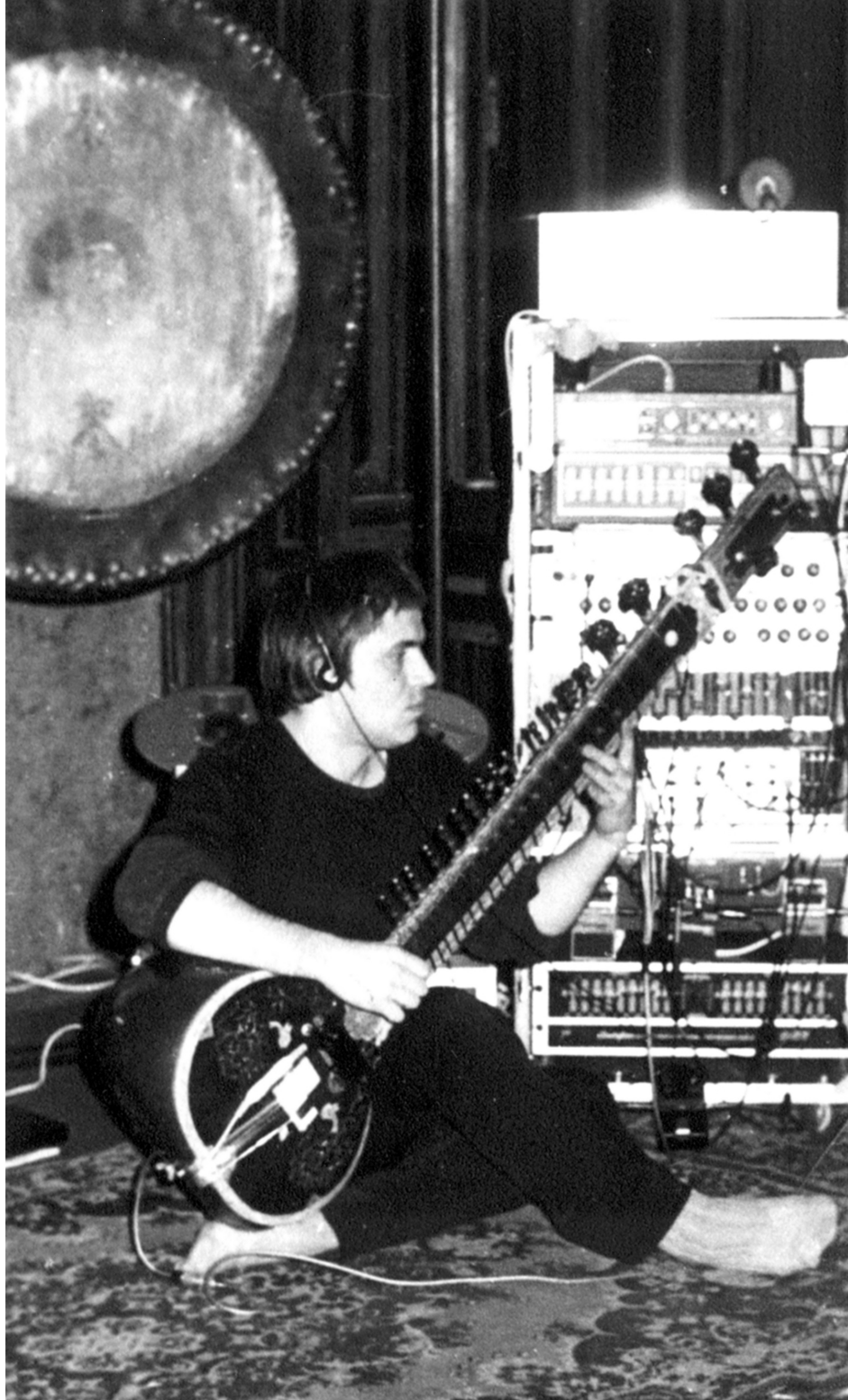
We have very few data on synthesizer developments in other countries in the *Eastern European Zone*, but some types of synthesizers developed in Russia, which are not known at all in the West, have been used lot of people, such as:

ANS synthesizer 1938! (Evgeny Murzin), *Murom Aelita 1980* (*Murom radio*),

Polivoks 1982 (Vladimir Kuzmin), *ALISA-1377,1985* (*Luberetskiy Military Radioplant "Rodina"*), *ELEKTRONIKA EM25 1980* (*'SAM', a soviet military radioplant*), etc.

which were used by obsessed people to survive and temporarily escape into the otherworld against Western colleagues who smashed and destroyed their instruments on the stages.

It justifies my old basic truth: the periphery is much more interesting than the heart of the "*empire*."



only photos from this period: Live Darbāri rāga with the later custom built Mobil Modular Rack Version of Sygnus Synth, 1979 in FMK Complex. Budapest.



Transociety Relics B-Side

Earthlingua-dub 2010-2016

01_Sarodiya-dubita

02_Anabios

03_Duballette

04_Gygelator

05_Ildenoire

A dub valósága innen Hungisthān-ből

A klasszikus "*psydub*" - akárhogy is szépítsük - nem más mint a kollektív emberi nyomorúság egyik újkori tradicionális zenei párlata. A széttört tudatok zenéje ez, amely a világ emberadta lakhatatlansága okán a zene és aF szerek segítségével óhajt távozni ebből a valóságból és keres egy másik világot, ahol felépít egy kollektív kultúrát.

A *dub* természetes fejlődése szinkronban áll a világ társadalmainak az elnyomorodásával és a terjedése csak összefügg egy olyan életérzéssel amelyben a pigment-gazdag jamaikai kultúra találkozik a high tech-kel, és az aszimmetrikus basszus-struktúrákban megjelenik a fekete ember poliritmikus ösztöne.

A való világban persze nem ez történik, hanem a nehéz sorsot színes vidámsággal és ganja füsttel üzik el. Azonban ez a köznyelv nem épít hidat a minden napokon át egy másik világba, hanem csak kondicionálja a meglévőt. A világ ezért lesz egyre irracionálisabb, mert irracionálisan magyarázzuk. Ezek önerősítő feedbackja révén válik a világ még jobban homályossá és irracionálissá a társadalom egymást követő nemzedékei számára.

Ezért a *rāgadub* legkristálytisztább megjelenési formája semmi más nem lehet, mint aszimmetrikus basszusmenetek sorozata három-négyszólamú poliritmikus kísérettel.

A statikus struktúrájú klasszikus *hungisthāni rāgadub* – az összes "sinsemilla" ésegyéb szerezés helyett – nagyon precíz ritmikai struktúrában valósul meg és ezért nem *ganjafelhőben* hanem racionális módon lesz másvilági zene, mint az indiai. Ott is, itt is, maga a zenei struktúra lesz a *sinsemilla*. A létező *hungisthāni rāgadub*-nál használt forgó kongaritmusok egy tizenhatoddal vannak odébb a metronómütésektől, mely ezt konstans módon, periódusokon keresztül képes tartani, illetve periódusonként a teljes ritmikai képpel – az indiai *tablā* kompozíciókhoz hasonlóan – megfordulni, vagyis a rendelkezésre álló ritmikai tér negatív és pozitív polaritású tereit is képesek struktúrálni a "levitációs polivertigo" létrehozása érdekében.

C.F. Gauss nyomán a melódia-polifon vonal az imaginárius számok képzetéhez hasonlíthatóan nem az időt struktúrálni, hanem annak pillanatnyi (imaginárius) emeletes kiterjedését, a térbeli frekvenciaretegeinek összhangzattani hagymahéjait a mindenkori modális hangrendszer szabályai szerint. Tehát nem az idő *lineáris* - ázsiai típusú - tereit, hanem annak függőleges-*vertikális* tömbstruktúráját modulálja.

Dióhéjban: az ázsiai ritmikai periodusok *lineáris* tömbjeinek emeletes, több síkú poliritmikus elrendezése és az azok együtt hangzásából származó, a mérőütéstől periodikusan elszakadó összstruktúra azért több dimenziós, mert itt az origó tempóhoz és annak periodusához képest szabályzottan vált polaritást, tempót és mértéket. A periódus kezdéspontokhoz képest felemelkedik és elszakad azoktól, de meghatározott arányok és időtartam eltelte után zuhan vissza eme *azonos időtartamú* "örtorony" oszlopokra (*sam* of the *Tāla-system*).

Ez a lényeg, ez a mákony és lebegés, ám tudatos részvételt igénylő előadásmód, ami elvezethet a valóság (átmeneti) legyőzéséhez. Itt - pontosan úgy, mint az indiai zenében - az alapritmikai ütemtől való poliritmikai elemelkedés az egész ütemhez képest megfordul, és *x* ütemszám után érkezik meg a periódus első (*sam*) ütésére: ez nem más, a lélek levitációja azaz a *hungisthāni rāgadub*, ami a kollektív másvilág racionális nyelve, és ezért, egy valós hidat képezve tökéletesen átemel azokba a másik világokba.



Hungisthāni way of dub according to eL-Hortobāgyi

The classic "*psydub*", however beautified, is nothing more than a modern traditional musical distillate of collective human misery. It is the music of the shattered consciousness that, due to the man-made uninhabitability of the world, wants to leave this reality with the help of music and drugs and seeks another world where it builds a collective culture. The natural evolution of dub is in sync with the misery of the world's societies and its spread is related to a sense of life in which pigment-rich Jamaican culture meets high tech and the polyrhythmic instinct of black man appears in asymmetric bass structures. In the real world, of course, this is not what happens, but the hard fate is driven away by the colorful merriment and ganja smoke. However, this colloquial vernacular does not build a bridge through everyday life to another world but only conditioned the existing one.

The world will therefore become more and more irrational because we explain it irrationally.

Through their self-reinforcing feedback, the world becomes even more obscure and irrational for successive generations of society.

Therefore the purest crystal-like appearance of the *rāgadub* can be nothing more than a series of asymmetrical bass strokes with a three- to four-part polyrhythmic accompaniment.

The classical *hungisthāni rāgadub* with its a static structure - instead of all the "*sinsemilla*" and other substances - is realized in a very precise rhythmic structure and therefore will not be via a *ganja* cloud but in a rational way like - than Indian music. Here, too, the musical structure itself will be the "*sinsemilla*."

The rotating conga rhythms used in the existing *hungisthāni rāgadub* are one sixteenth of a beat away from the metronome beats, which can hold this constant over periods, or periodically rotate the entire rhythmic picture, like the Indian *tablā* compositions) , i.e. they can structure both the negative and positive polarity spaces of the available rhythmic space to create a "*levitation polyvertigo*".

Following theorem of *Carl Friedrich Gauss* (1777-1855), where the polyphonic line of melody, in this way similarly to the concept of his imaginary numbers, will structure not the time but its momentary (imaginary) expansion-clothing, the harmonic onion-skins of layers of spatial frequency according to the rules of contemporary modal tonality, consequently it is not the time that is linear-Asian type and real time, but its harmonic timeblock structures, wrapped in the solitons of vertical time layers.

In a nutshell: the multilevel polyrhythmic arrangement of linear blocks of Asian rhythmic periods and the structure originating from their consonance and becoming periodically ascended-disincarnate from the measure are multidimensional, because, as compared to origin tempo and periods, it changes polarities, tempi and measures in a regulated way, and it will rise, as compared to the periodic starting points (*sam*), and become detached from them, but after expiration of the determined ratios and durations fall back again on the "watch-tower" like pillars having the same durations (*sam* of the *Tāla system*).

This is the essence, that kind of opiate and levitation, that is an an interpretation requiring a conscious implement, which can lead to the (temporary) defeat of reality, and to supramundane *Garden of Eden*. Here, exactly in the same way as in Indian music, the polyrhythmic lift-off from the base rhythm will turn over in relation to the whole measure, and return to the first beat of the period after „x” measures. It is nothing else but overcoming the reality and levitation of the soul.

Hungisthāni rāgadub is the rational language of the collective kingdom come, thus, it will transfer you to that other worlds.





Elektro-seraph Hortozora dub-live 2018



Agni "levitation polyvertigo" - Ozoritual 2016

*

Transociety Relics C-Side

Gandharva Sangeet 2019

01_Godium

02 Yazal

03_Tarangini

04_Kumarharva

05_Nagarsaga

Szeretném személyes indíttatással vázolni, hogy az itteni 5 db track anyaga egy magán-mitológia lezárásaként állt össze. Ennek előképe a múlt század fordulóján működő *Gāyan Uttejāk Mandali - Society* (a *Malābār Hill lābānāl*, ma *Mumbāi*) és az egyik alapítója, egy bizonyos *Visnu Nārāyan Bhātkhāndē*, aki írt egy 4 kötetes összefoglalót *Gandharva Sangeet Paddhati* címen, (kb: "*Mennyei Zenemetódus*") - és ezt *krāmika pustak mālikā*-ban, azaz könyvsorozatban adta ki. Ebben a könyvsorozatban többek közt arról panaszkodott ez a különös zenetudós, hogy mennyire rosszul művelik a korabeli klasszikus zenét *Hindusthān*-ban, (1898-at irunk), semmi újítás nincs már benne és az egész előbb utóbb menthetetlenül le fog hülyülni.

Az lenne a legjobb tehát, ha egy értelmes szimbiózis alakulna ki az éppen kiháló zenei köznyelv által kiváltható (közösségi) extatikus communion hagyománya és a klasszikus zene napi gyakorlata között (- *mint ahogy ezt a mindenkori sociostruktúra nyomora mindig is fűtötte, állítottam ezt mindig is - H.L.*) ehelyett azonban minden idióta dalocskákat farigsál és teledürrögi velük a légkört és különben is most már tényleg mindenki elmehetne a *Yamarāja* seggébe...(nem egészen így írta)

Bár *V.N.Bhātkhāndē* sokat tett később nézetei érdekében, de valahogy megmaradtak bennem az úgy ötvenöt évvel ezelőtt olvasott keserű szavak, és mivel a *Gāyan Uttejāk Mandali*-ban már hangfelvételek is készültek (1905- 1917 között, ezek természetesen teljesen elvesztek), gondoltam felveszem a fonalat és egy valóságpárhuzamot képzelek az amúgy unalomig ismétlődő algoritmus ellenpontosítására tudjátok, mint amikor a bolha köhög...

Miután azt tapasztalom, hogy a jelenlegi világ eltorzítja és meghamisítja a klasszikus indiai zene (és minden más pigmentgazdag zenekultúra) eredeti és egyedülálló jelentését, ezért igyekeztem egy olyan modern szintézist létrehozni, ahol az eredeti indiai zenei szabályok érintetlenek maradnak és minden tekintetben figyelembe veszik a múltat, szemben a mai általánosan lerohasztó, mindent penészes takonnyalbenyálazó "világzenei" zombi rendszerrel. Az általam 25 évvel ezelőtt kifejlesztett szoftver segítségével régi, már nem élő indiai mesterek fennmaradt felvételrészleteit, kis töredékeiket újrastrukturálva építettem be az új kompozíciókba. Születésemnél fogva tudom, hogy a zene extatikus gyökerei a közösségi kulturális nyelvekben virágoznak ki a legeredetibb formában. Az utolsó élőzenei kapcsolat az európai és az indiai zene között kizárólag a barokkban és a *hindusthāni* klasszikus zenében lehetséges, azok azonos, az ismétlések szelekciós evolúcióján alapuló kötött szabadságfokú improvizációs-variációs template-technikájában hasonulnak utoljára össze.

A mindennapi léttől való elszakadást a mindenkori közösségi *communion* zenei csoportnyelve valósítja meg, ezért ötvöztem az ujkori, szintén közösségi *techno* "nyelvet" a hasonló, de korábbi transzracionális barokk-indiai köznyelvekkel.

Amen



I would like to outline with personal motivation that the 5 pcs tracks here have come together as the conclusion of my private mythology. A progenitor of this is the *Gāyan Uttejāk Mandali* - Society (at the foot of *Malābār Hill*, now *Mumbāi*) at the turn of the last century and one of its founders, a certain *Visnu Nārāyan Bhātkhāndē*, who wrote a 4-volume summary entitled *Gandharva Sangeet Paddhati*, (ca. "*Heavenly Music Method*"). - and this was published by *krāmika pustak mālikā*, that is, in a series of books. In this series of books, this peculiar musicologist complained, among other things, about how poorly cultivated contemporary classical music was in *Hindusthān*, (we write 1898), there is no novelty in it anymore, and the

whole will soon be inexorably silly. It would be best, then, for a meaningful symbiosis to emerge between the tradition of (communal) ecstatic communion, which could be triggered by the just-extinct musical common language, and the daily practice of classical music (- *as this has always been heated by the misery of the current socio-structure, I have always stated this - H.L.*) instead all the idiots whittling songs and pounding the atmosphere with them and anyway, now everyone could really go to *Yamarāja's* ass ... (he didn't quite write like that).

Although *V. N. Bhātkhāndē*, did much for his theses later, somehow his bitter words read about from him fifty-five years ago remained in me deeply, and since sound recordings had already been made in *Gāyan Uttejak Mandali* (between 1905 and 1917, these were, of course, completely lost), I thought I would pick up the thread and imagine a parallel of reality to counterpoint the algorithm that would otherwise be repeated to boredom - you know, like when a flea coughs ...

After experiencing that the current world distorts and falsifies the original and unique meaning of classical Indian music (and any other pigment-rich music culture), I have sought to create a modern synthesis where original Indian musical rules remain intact and take the past into account in every way as opposed to today's overwhelming "world music" zombie system which slobber everything with a moldy mucus.

With the help of the software I developed 25 years ago, I incorporated the surviving recording details, and restructuring little fragments of old Indian masters who no longer live today into the new compositions. By birth, I know that the ecstatic roots of music flourish in community cultural languages in their most original form.

The last connection of the living music practice between European and Indian music is possible in baroque and *Hindusthān* classical music alone, in their identical fixed-degree improvisation-variation template technique based on the selective evolution of repetitions. The secession from everyday life is realized by the musical cant (group language) of the all-time community via musical common language therefore I combined the

the modern, also communal techno "language" with similar but earlier transrational *Baroque-Indian* common musical languages.

Amen.

*

A mai korunkban nem utolsósorban meg kell jegyeznünk, hogy néhány ck kompozícióban található némely eredeti archív lokális-felvételek egyetlen része sem jelenik meg a maga eredeti formájában, hanem csak újrastrukturált és újraharmozított apró mintákra vágott rövid granulátumokként: ezek a mintakötegek építik újjá a pigmentgazdag hagyományrészt az általam kifejlesztett granulált mintaszintézis szoftver segítségével.

<<http://guo.hu/?page_id=772>>

[http://www.guo.hu/___WORDPRESS/Laszlo-Hortobagyi_Gayan-Uttejak-Orchestra/_L.Hortobagyi_\(eL-Horto\)_CV_Guo-CV_Hortomeme-Mp4/el-Horto_Sound-System_Block-Diagram.pdf](http://www.guo.hu/___WORDPRESS/Laszlo-Hortobagyi_Gayan-Uttejak-Orchestra/_L.Hortobagyi_(eL-Horto)_CV_Guo-CV_Hortomeme-Mp4/el-Horto_Sound-System_Block-Diagram.pdf)

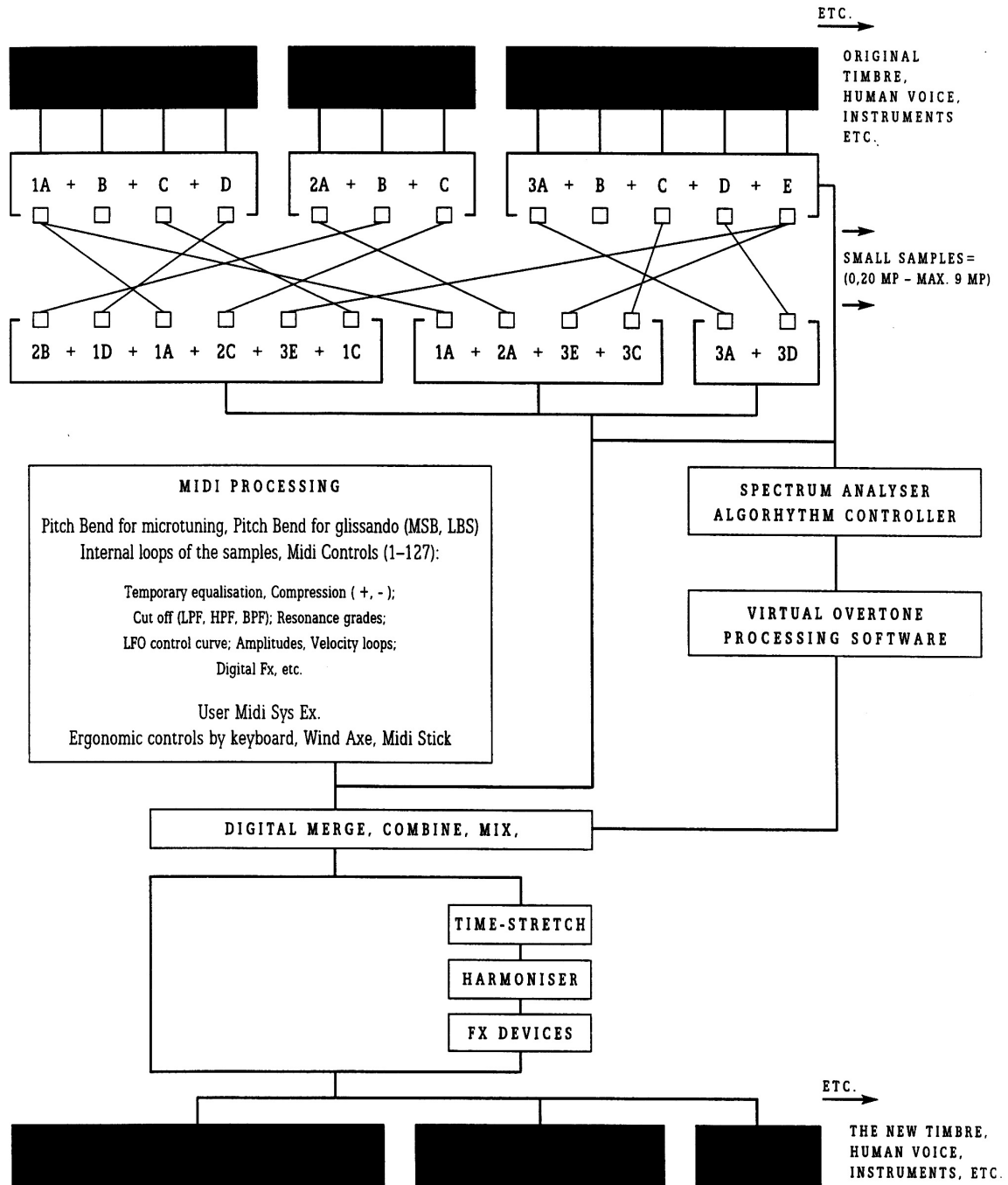
*

In our present age, it is no less necessary to note that none of the some original archival-field recordings fragments on a compositions appear in their original form, but only their restructured and reharmonized short particles cut into small sample: these samplebundles they're rebuilding the pigment-rich tradition part with using of I developed granular sample synthesis software.

<<http://guo.hu/?page_id=772>>

[http://www.guo.hu/___WORDPRESS/Laszlo-Hortobagyi_Gayan-Uttejak-Orchestra/_L.Hortobagyi_\(eL-Horto\)_CV_Guo-CV_Hortomeme-Mp4/el-Horto_Sound-System_Block-Diagram.pdf](http://www.guo.hu/___WORDPRESS/Laszlo-Hortobagyi_Gayan-Uttejak-Orchestra/_L.Hortobagyi_(eL-Horto)_CV_Guo-CV_Hortomeme-Mp4/el-Horto_Sound-System_Block-Diagram.pdf)

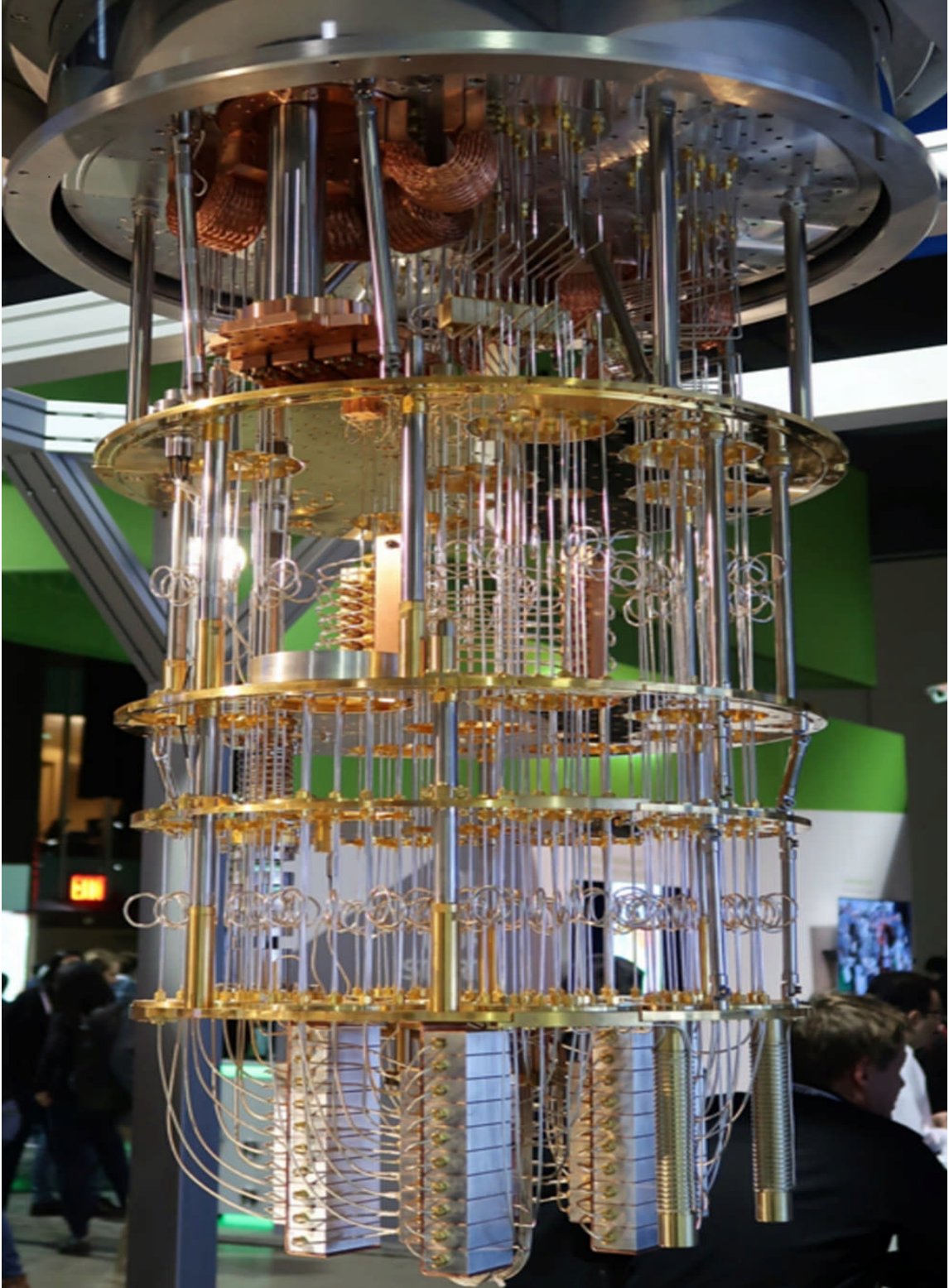
SYSTEM BLOCK DIAGRAM OF THE VIRTUAL TIMBRE,
HUMAN VOICE, INSTRUMENTS, ETC. CONSTRUCTIONS IN THE MUSIC OF
GĀYAN UTTEJAK ORCHESTRA - LĀSZLŐ HORTOBĀGYI



System Block Diagram of the virtual timbres in eL-Hortobāgyi 'music



Classical Mehfil Sangeet under levitating Quantum Twins



Quantum jellyfish



Transociety Relics D-Side

Transociety-prāna 2013

01_Altero

02_Factrum

03_Sybaris)

04_Zerzilia

2010-ben egy új civilizáció bukkant a felszínre, összetört romjai közt relikviák, tárgyi emlékek és Noé bárkájának korhadt roncsai, tele a jövő emlékeivel és többek közt egy hiányos etnomuzikológiai zenei gyűjteménnyel, melyet a későbbi korokban a *Transociety Relics* néven katalogizáltak. Később, az „*subliminal sociostasis*” tudatváltás megvalósulásaként létrejött az *Ars Guothica Nova* irányzata, melynek elsődleges célja a *Relics Collection* feldolgozása volt. A restaurált anyag *eL-Horto* koncertrepertoárjának „*Entransociety Live*” fejezeteként ivódott a köztudatba.

Itt a *hungisthāni* elektro-szeráf által celebrált levitáció aktusa valósul meg, ahol a moduláris bioelektronika, az acid-mémek mátrix-topológiája, a szintetizált karcinogén szilikon PCM-szekvenciák, az asztrál-hallucinogén hangszerelés hindusztáni stílusa vagy az analizált interstelláris spektrum-minták polifonikus alkalmazása és a geometrikus fraktálhurkok programozása, illetve a keverés pythagoreusi módja egy mémetikus pókhálót vontak a század elidegenedési trendje következtében növesztett foszforeszkáló acid-tudatokra és mint a XXI. század kifinomult „*prāna of transocietē*”-je jelenik meg az élő előadás résztvevőinek holotudatában. (Idézet a *Hortopaedia Guolactica* -ból).

Később, amikor az emberi tudat hálózatokba költözött, illetve áttelepült a *Jupiter* sztratoszférájába - ebben az időben a zene eredeti frekvencia-algoritmusait lézeres túimpulzussá konvertálva rákötötték az emberi neuron-végződésekre szinapszisaira és percenként több százas lökésszámú, 3D-s, 16 Hz/b.p.m. impulzus-momentummal stimulálták azokat - akkor a zenetörténet

egy újabb szakasza kezdődött el, amelyben a „*Transociety Relics*” zenei anyaga szükségszerűen a múlt ásatag etnológiai lidércnyomásaként avult el.

(*L.H.'s memoires in „Cybermusicology”, 2077/IX.. pp. 28. October edition, under title: „The Virtual Mēmesis of Ancient Music”.*)



In the year of 2010 a new civilization has emerged, with relics, memorials and the wreckage of *Noah's Ark* among its ruins, full of memories of the future and, among others, an incomplete ethnomusicologic collection that would be catalogued in subsequent eras as “*Transociety Relics* “ Later, the “*subliminal sociostasis*” change of consciousness led to the *Ars Guothica Nova* movement, whose primary aim was to process the *Relics Collection*. The restored material has entered the common knowledge as an “*Entransociety Live*” chapter of *eL-Horto's* concert repertoire. Live levitation celebrated by the electro-*seraph* from *Hungisthān*, where the modular bio-electronics, the matrix topology of acid-mèmes, the synthesized carcinogen silicon PCM sequences, the *hindustāni* style of astral-hallucinogen orchestration or the polyphonic application of analyzed interstellar noise spectrum samples and geometric fractal loop programming, and the *Pythagorean* method of sound mixing are spinning a mémetic cobweb around the phosphorescent acid-consciousness having grown in consequence of the alienation trend of this century, and appearing in the holo-consciousness of the participants in live performances as a refined ‘*prāna of transociety*’ of the millennium. (*Hortopaedia Guolactica*). Later on when the humanoid consciousness transplanted into networks and the human race settled down into the stratosphere of *Jupiter* - in those days the original frequency algorithms of the music being converted into laser needle impulse were plugged in the synapse of the human neuron outcome and they were stimulated by hundreds of 3D -16Hz b.p.m. impulse/minute - began a new era of the music history and the „hidden meaning” of „*Transociety Relics*” became as an ethnological nightmare of the past.”

(*L.H.'s memoires in „Cybermusicology”, 2077/IX.. pp. 28. October edition, under title: „The Virtual Mēmesis of Ancient Music”.*)



Entransociety Live



Entransociety Live