

Title : Brief History of Guo 2000
Artist : Laszlo Hortobagyi / Guo
Arqa release 2001

1	1	00:00:02:00	00:05:07:17	00:05:05:17	Plaga-ishwara
2	1	00:05:07:17	00:10:11:18	00:05:04:01	Saháda
3	1	00:10:11:18	00:14:07:55	00:03:56:37	Jáhillija-súra
4	1	00:14:07:55	00:21:23:53	00:07:15:73	Mahágangá
5	1	00:21:23:53	00:26:44:50	00:05:20:72	Baten-Kaitos
6	1	00:26:44:50	00:34:33:11	00:07:48:36	Gagan-mandal
7	1	00:34:33:11	00:39:18:08	00:04:44:72	Ghazal-morphilla
8	1	00:39:18:08	00:43:11:39	00:03:53:31	Sol-gitkirí
9	1	00:43:11:39	00:48:49:52	00:05:38:13	Míttragíta
10	1	00:48:49:52	00:52:49:00	00:03:59:23	Tremor Dei
11	1	00:52:49:00	00:58:13:11	00:05:24:11	Arcanaga
12	1	00:58:13:11	01:04:09:70	00:05:56:59	Deneb-Mínkár
13	1	01:04:09:70	01:11:29:21	00:07:19:26	Míráj

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 -Lāszlō Hortobāgyi - 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 algorhythm controller (like "convolution") and a virtual overtone processing synthesis software developed by L.Hortobāgyi 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 systhesis technique according to his original " computed memesis of music" concept.