

László Hortobágyi
Songs from Hungisthan II. 1999
Arqa release
1999

1	1	00:00:02:00	00:03:53:12	00:03:51:12	01.Intro-Vertigo
2	1	00:03:53:12	00:12:28:64	00:08:35:52	02.Ghazal-Femalla
3	1	00:12:28:64	00:16:21:49	00:03:52:60	03.Harmonogram
4	1	00:16:21:49	00:21:14:64	00:04:53:15	04.Ajam-Hayrani
5	1	00:21:14:64	00:25:42:20	00:04:27:31	05.Tabla-Rasa
6	1	00:25:42:20	00:30:54:01	00:05:11:56	06.Nohgaku-Sura
7	1	00:30:54:01	00:37:33:74	00:06:39:73	07.Carnatic-Masque
8	1	00:37:33:74	00:41:21:74	00:03:48:00	08.Ab-Fatum
9	1	00:41:21:74	00:47:28:74	00:06:07:00	09.Sufi-Manna
10	1	00:47:28:74	00:54:14:29	00:06:45:30	10.Segah-Mithra
11	1	00:54:14:29	00:59:55:32	00:05:41:03	11.Nava-Morphilla
12	1	00:59:55:32	01:08:22:58	00:08:27:26	12.Necro-Logos

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 algorithym 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.