

## *László Hortobágyi*

### *Notification*

The social system of our fascinating age, that is becoming more and more global, being prodigal and destroying the nature, has the incomparable ability to deprave traditional cultures and human soul.

The realized development of the citizen-classes has also another side: the mass ideology, coming to life again, day by day, through the „culture” of transnational undertakings, the practice of which will teach, that the people and their different cultures should be considered as a source of profit-making and personal enrichment, where material interests are able to swallow up any other human feeling, and as a result of this the society will look like hullabaloo of Aliens’ extorting passion.

There is no difference, even as regards classical Indian music, where contemporary social existence and consciousness are able to do the impossible, and will transform the original meaning of Indian music, that is nothing else but the metaphysical musical exode of the most ancient awareness of life and the refined distillate of this ancestral life-suffering, and for today it has become Tantric rectum cleaning and music of entertainment industry characterized by beauty-world and wellness-ambient. The authentic classical Indian music’s total degeneration process became evident on planetary level in the eighties, after the emergence of the zombie-genre of world music.

At the beginning of extra-European manipulation of modern music, the Death Gurus of the sixties would breathe the philosophical prana of millennial human misery of all the horrible Eastern societies on the more and more caste-like Western communities of the 68er generations with a seized up mobility, and their youth would inhale it like ganja.

This is followed in our days by glittering metaphysical hodgepodes of money-maker projects saturated with saliva and sweet mucus called “world music”, where it is not the art forms of authentic, time-honoured traditions that are becoming dominant, but conversely, the white man’s idiotic loops of music, diminished to four-fours.

(See: Pissarro Bill and his kindred souls).

These art forms and fundamental structures, being impoverished into grooves, will actually colonize the extra-European polyrhythmic way of thinking through their reinterpreted and stupefied reincarnations.

Here, the traditional intervals, periodical rhythmic systems and timbres of unique instruments are purely meringue sound-samples on the übergeil cake of entertainment industry, where the well-n-ass of little Himmler Gurus are fattening on exploitable fat of traditions.

It is interesting to see, as, during this final Super Sonderangebot the great Ustads and Pandits, who could afford to be devoted to their unmatched but still fading family traditions, are becoming knights of saliva and ancillaries of white man.

At the same time, obviously, this is the ordinary course of nature, and so the autocracy of realized global and uniform musical language is soon to be expected,

which will slightly precede the evolution of homogeneous human genom.

*(László Hortobágyi 2006)*