Lāszlō Hortobāgyi (Hortator):
Notification-memo 2006
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Is stunning of the unique ability of the globalizing, wasteful, environmentally destructive social system of our time to break down traditional cultures and human souls

There is another side to the bourgeois development that has been achieved in *Europe:* the mass ideology that is being reborn every day through the *"Davosian culture"* of transnational corporations, whose practice teaches us to see man and his various cultures as a source of profit and personal enrichment, where material interests are able to absorb all other human feelings, so that society looks like a flea fair of *Aliens* passions.

It is no different for *classical Indian music*, where the contemporary social being and consciousness can do the impossible and transform the original meaning of Indian music - which is nothing but a metaphysical musical exodus of the most ancient human feeling of being, and which was a sophisticated counterpart of this ancient human pain of being - into the music of the *tāntric* rectum cleaning, beauty-world and wellness-ambient service industry.

After the emergence of the world music *zombie genre* in the 1980s, it became a planetary the process of total decline of original *Indian classical music* became apparent on a global scale.

At the beginning of the influences of modern music outside *Europe*, the death gurus of the 60s - those real *Eastern* monsters - are exsufflationing the millennia-old philosophical *prāna* of all the human miseries of the horrible *Eastern* societies on the castes of the *Western* communities of the socially mobile generation of 68, whose youth are inhalation it all like *ganja*.

This is followed today by the glittery, metaphysical mumbo-jumbo of money-making projects saturated with saliva and sweet snot called *"world music"*, where, instead of the original centuries-old traditional art forms of tradition becoming dominant, the idiotic musical loops of the *"realised" western musicians,* stupefied down to 4/4, become the dominant forms.

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

Here, the traditional intervals, the periodic rhythmic systems, the timbres of unique

instruments are just meringue samples on the *übergeil* cake of the entertainment industry, where a whole bunch of little *Himmler Guru*-s' ass fatten on the exploitable fat of tradition.
It is interesting to see how, in this final *Sonderangebot*, the great *Ustād*-s and *Pandit*-s who could afford to cling to their unique but fading family traditions become the knights of the saliva and the servants of the manipulated tastes of the *"western people"*.
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 occurs significantly earlier precede the evolution of homogeneous human *genom*.

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Guology

Gāyan Uttejak Orchestra regrets to inform You: *GUO* doesn't have it in its power to guarantee the delightful experience of a conventional easy-listening, as the kind of participation demanded from You is not conform to what is habitual in average concerts.

The Orchestra will not apply means of musical stops, breaks and intermissions to create sensation and to bring down the house, and will not adopt the possibility of reiterating different movements and phrases, and, by way of illustration, will not even take a pause in the course of its performance. *GUO*'s music is not going to imitate the structure of traditional *Western-European* music, and will not provide a reference and encourage delicious adherence to concert-etiquette.

GUO desires to be a humble (*pilot-fish*) forerunner of the new *Western-Amerasian Empire*'s musical mappings that are coming into existence in the caste-system of future society. In addition, *GUO* is opposed to the traditional music industry that will operate as one of the *Wellness-Neuronetic*s subdivisions of *Wychi-Exonybm* corporation.

GUO has the intention to create a kind of a state of *Stoa*: its components reside in the periods of the polyrhythmic structure, and they are the ones that will lead to performer-listener levitation and to collective-luminiferous phosphorescence of the *Moebius*-mind memetized by the music.

The basis for it is the centuries-old hypno-static musical experience of *Asian* high cultures, where the music itself is nothing else but a sophisticated technique of *exodus*, and that will, as a distillation of the diseased and uninhabitable *socium*, praise the thousand years old art-techniques of imaginary and momentary escape of humanoid being from evolutionary and social captivity.

In the putrefied social existence, metaphysical prosthesises that are existing, in place of a world livable by intellect, as *ectoplasm*-s grown on to human brain, are to be superseded by this sort of music, which is the rational language of the sole existing positive resistance of our days, the only bridge that could guide us, as a quasi *yōga* technique, to provisional dissolution of collective alienation, to a satori state where self-correction of individual existence will contribute to the improvement of the *World.*

Be a part of it.

(Lāszlō Hortobāgyi 2006, http://www.guo.hu and
corresponding *mēmber* of the site "*Puppies and Kittens of Budavār*")

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