

**László Hortobágyi (Hortator):**

**- Aeon -**

1998

*(apocryphal musicological fragments from the Paleolithic the 1st. Millenium)*

**Track 1. ~ Paleorite: 7:25'**

*recorded under the “Mammoth Venatio Fest” at La Moustiere in the vernal equinox day the B.C. 75 000.*

**Track 2. ~ Neolithurgos: 8:29'**

*“Maglemose” type of rituals from the Tavernois Culture, recorded in a day af lunar eclipse B.C. 9752.*

*Recorded at the territory of the later Zymbabwe.*

**Track 3. ~ Ka-Venamon : 8:25'**

*Ré-Harakhté congregational psalm (queni) in the temple of Der el- Bahri with the “Nile-nomos” instrumental rababah service by the nigromans.*

*Recorded in the day of Kúfú, B. C. 1427 near Theba.*

**Track 4. ~ A sudduli appú : 8:19'**

*Hittíta military music piece – belonged to the School of Matusilís –and the collective breathing-process of the divine “hai” trance syllabe for the Gamuhái Istár.*

*Recorded in the VIII. Dekas of the year B.C. 1420 at Karatepe.*

**Track 5. ~ Synaphé : 8:05'**

*A theatrical anakrousis (prelude) with the fragments from the aulos-nomos: “Apollon and the Dragon”, and an epinikion part by the choir Sybilla nuns from Delphoi Oraculum accompanied by hydraulos.*

*Recorded in the day of Thíasos B.C. 162, Megara.*

**Track 6. ~ Enterpé laudation : 7:25'**

*Ludi Cereales, an orphic ritual music with cythara and hydra, Kübelé panergycal piece by tibia (flute-pipe) and dance music for Ares-Mars festum performed by the Salius priests.*

*Recorded 13. mensis Aprilis ab urbe condita 849, namely in the year of Nerva Imperator A.D. 97.*

### **Track 7. ~ Rúno – latar : 10:08'**

*Tvisöngur choir of the old Viking caciques accompanied by the lur (alphorn) and ancient gall pastorale on suegalum (flute-pipe) with a runo fragments on jouhikko (lute) and gigja (fiddle), later gangar dance music accompanied by the tartöld (ancient teuton bassoon) and the langleik (bourdon) with the choir of Druids. Recorded a day of Leif, month of the vernal-breeze, A.D. 620 Nidaros.*

### **Track 8. ~ Avarhyton : 7:38'**

*The male-female aspect of the Samanic exaltation, tuwa-doromb singing at the feet of the Departed Ancestors great-black-wood face "kamennaja baba" accompanied by the Avarian "tárogató syo" (according to Theophülaktos) scythian sistrum and rhyton (Lehel 's oliphant) with Kontakion Akathistos hym (an epikhéma from the Paraklété, thanksgiving after the Avar invasion blended by a dual reed pipe of ison type comes from the Avar tribes. Recorded in the day of Vesper, A.D. 626. Janoshida.*

*Music comp.rec.mix at the Gāyan Uttejak Studio,Bp.  
by L.Hortobāgyi - Gāyan Uttejak Orchestra. 1997*

### **el-Horto Sound-System**

It is not needless to mention that each of the ethno-musical elements in the music of *László 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 algorithm 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 *Gāyaki-Ang* and the *Tablā-tārang* polyrhythmic structure mixed with this earlier developed sound morphology of the granular synthesis technique according to his original " *computed mēmesis of music*" concept.

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