

## ***László Hortobágyi (Hortator):***

### ***Guonology-memo 2006***

*Cd Box Liner TxT*

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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 exsufflating 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*" *white man*, 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 "*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 occur significantly earlier precede the evolution of homogeneous human *genom*.

(László Hortobágyi 2006, <http://www.guo.hu> and corresponding *mēmb*er of the site "*Puppies and Kittens of Budavār*")

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