

László Hortobágyi (Hortator) – GUO :
Entransociety (2010)
CD Liner TxT

In the year of 2010 a new civilization has emerged, with relics, memorials and the wreckage of *Noah's Ark* among its ruins, full of memories of the future and, among others, an incomplete ethnomusicologic collection that would be catalogued in subsequent eras as *The Guo Collection*.

Later, as the realization of “*Transociety paradigm*”, and as one of the collaterals of *Zeitgeist*-type movements of our age, a new school was born, the so called *Ars Guothica Nova*, with the primary aim to adapt *The Guo Collection*. The restored musical material has become generally known as a chapter of *Gāyan Uttejak Orchestra's* concert repertoire, called “*Entransociety Live*”.

Live levitation celebrated by *electro-seraph-s* from *Hungisthān*, where the modular bio-electronics, the matrix topology of *acid-mēms*, the synthesized carcinogen silicon *PCM* sequences, the *Hindusthāni* style of astral-hallucinogen orchestration or the polyphonic application of analyzed interstellar noise spectrum samples and geometric fractal loop programming, and the *Pythagorean* method of sound mixing are spinning a mēmetic cobweb around the phosphorescent acid-consciousness having grown in consequence of the alienation trend of this century, and appearing in the holo-consciousness of the participants in live performances as a refined ‘*prāna of transociety*’ of the millennium. (***Encyclopaedia Guolactica***).

The “*Status Guo*”, arising during the live performance, will realize the light of the opalesque bluish-green divine jelly-aspic brain, floating in the apse of a *Gothic* cathedral, where, due to the running out of the reincarnational amnion, the painful fulguration of the bodiless souls will raise stroboscopic theta waves in the domain of the crowd's collective consciousness. The white-winged, greenish-gold lizard-bodied, peacock feather-thighed cherubs, accompanying the *Divine Soul (atma)*, are fluttering among the pillars with traditional choreography of the trans-electronics, while the sighs of *Deathbass* will counterpoint the cantosections of the choir celebrating the addressing and marching in of the ones condemned to death who are waiting for rebirth. *Basso Profundis*.

Ejaculation of the white-coloured divine-cerebrum on the *mēmetically* corrugated consciousness, when the Earth is going to spread its crust at the moment of the *Two Tablā Intrada*.

Then, the flagellation of the laid-on participants will commence, started by the *Imperial Gong*, sounded in 7/4 period and articulated by the series of bass-throbbings, that are shifted by a deem phase but still symmetrical. The whole

movement is blended with the *Greek* spirit of “*chronos protos*”, that will integrate the musical order of this collective exaltation into balanced and subtle unites, reconciling the conventions of the human culture and law and order with the laws of the universal time. The traditional cadence formula of the movement, incarnated in the bell strokes, is going to introduce the *Great Mughal Period* performed by the *Gāyan Uttejak Orchestra* that will simultaneously determine the quality of the flagellation. That will give an impulse to the electrolectors, so the whole ceremony is slowly turning into its final phase, where the patterns of rhythmic-cumulonimbi will indicate the high-flying of the executed souls.

So, there is no room for narration, because there is only one narrative:

eL-Horto-GUO: Entransociety

(László Hortobágyi 2010, <http://www.guo.hu> and corresponding member of the site “Puppies and Kittens of Budavār”)

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