

László Hortobágyi (Hortator):

Barokritis 2016

– *fragment of a Cd Liner text* –

The *Barokritis 2016* CD it is my private vision-mythology about the common improvisation and structure between the the “*code-systems*” of the baroque musical practice and the classical Indian Music, especially the way of thinking of the vocal and instrumental practice (*bol-tāns, bol-bānd, ritornello* , etc).

My first composing was ended in 1984 (under title: *Kirānā-baroque*, published in *Transreplika Meccano* LP, 1988) and later the *Gāyan Uttejak Orchestra* playing live on harpichord and *tablā-tārang* on their tour, mainly my *rāga*_composing in *Rūpaka, Chautāla, Dhammār*, etc. Unfortunately the new global colloquial musical language deforming these traditions to another and brutal way and it seems to lost the original “*source code*” of these high musical cultures heritages and common roots.

The last living (but dying) colloquial-vernacular musical language now can only be found in the *Arabian-Indian-Indonesian* World on this planet.

Though the extinction of the traditional *Indian* schools (*gharānā*) had already commenced in parallel with the disappearance of the *mahārāja* courts, around the turn of the previous century the general misunderstanding of the classical *Indian* music by “*white man’s*” consumption could also lead to the development of a consumable *Indian* music that was comparable with the global “conform-idiomatism” of the awful pop-*New Age* industry and finally died out about on the symbolical day of *Ustād Vilāyat Khān’s* death (March 13, 2004).

Today it has become a *Tāntric* rectum cleaning and the music of entertainment industry characterized by kitschyworld and wellness-ambient facility that will operate as one of the *Wellness-Neuronetics* subdivision of *Wychi-Exonybm Corporation*.

When in 1580 a choir-master-organist living in the *Netherlands* wrote a *fugue* to which in the majority of the cases he did not add any key-signature, and there was no rhythmic marking out, neither was the way of performance added in *Italian*, nevertheless a hundred years later, in a distance of 2000 km, it was perfectly performed since the person who wrote it trusted the other person who played it: “*what both of us know, why should be put down*”.

The last “free improvisation” practice of the *European* music based on the huge basic-melody treasury of the reformation *choral* music and on the contemporary improvisational practice of the *organ-cembalo-lute* performances, with (above mentioned) very simple notation system (like *guru-sishya parampara* or the scores of the *gamelān banjar orchestras*, etc). The *European* continental-collective musical language’s general practice died out about on the symbolical day of *J.S. Bach’s* death (July 28, 1750).

The problem is, that a *Tanganyikan* or a *Javanese "musicologist"* will not come to study *Gregorian* chants, but it was the "white man" who went to observe what that black man was knocking on that drums or what the members of the *Gamelān* orchestra were beating. By the way, it could only happen simply on account of economic extension, as a by-product. Though, according to the estimations, the death of more than 2-3 million *bengali-s* was caused by the *English* industry, (*East-Indian Company*, 1620), we could read, as far back as 1794, about *Indian* music from the pen of *Sir William Jones*. In this process, it is very strange, that there is an introductory part – just like, in those days, *Goethe's* literary-intellectual revolution called "*Sturm und Drang*" – where you can still access to certain things, and there is an outgoing part, and that is where we live now. The latter will pass in 30-50 years, and in this way a dreary reality is going to be realized, that only those parts of the cultures are able to live on, which can be understood by the "white man".

We can take over and understand so little from these vanishing cultures, that we are even not able to comprehend what has been lost.

On the eve of the globalization, the historical reality had become fissured, it would happen not too often, and we got a historical opportunity to compare and understand, with the help of the changed way of thinking and the modern technology, the co-existing and co-existed musical languages of the world. This opportunity applied not only to music. Still before the set-in of the postmodern, I would call it an apocapitalistic consumer caste-system, right before the traditional cultures considered as the iridescent reflections of the past could have died out, and a deformed western world, becoming caste-like, built up: as a last psychedelic pushing of the 60'ies, there was a period, when the big theory of comparative musical synthesis, worthy of the *European* musical culture, could have been born, similarly to the search for the *Universal Theory* of physical science. There was 25-30 years for this purpose. And never more. Before that, there had been the self-determining and impermeable world of traditional feudal cultures and the narrow-minded, *Europe-centric* world concept of the bourgeois society, then, after their decay, there came the similarly impermeable homogeneous, conformist-narrow world of the new global multi-culture. At that threshold point of the historical course, there appeared for the first and, at the same time, last time the chance for this synthesis, that was, otherwise, contradictory to the reality and true only in its possibilities.

But nobody did even notice it.

(*László Hortobágyi* 2016 . <http://www.guo.hu/> and corresponding member of "Puppies & Kittens of Budavár" website)

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