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EDUCATED AMERICANS,  
WHO RARELY SPEAK PROSE, AND CAN NOT PUNCTUATE,  
THEREFORE, UNDERSTAND NEITHER MUSIC NOR POETRY  
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Generally speaking, persons with a specialist education, in either music, poetry, or both, are thereby conditioned, not to be capable of understanding, any of the fundamentals of either.

At best, for example, some musicians, are capable of doing something more, than rehearsing to perform insightfully. Those who learn and perform, with more or less inspiring insight, are also able, to varying degrees, to describe important aspects of their approach to practice; and, thus, to help to nurture similar kinds of insights among students, and among lay audiences. Yet, to the degree, they are conditioned by the conceit, that musical theory is the business of musicians qua musicians, even insightful musical performers, wander into absurdities, whenever they attempt, to go more deeply, than their cultivated performer's "instincts."

The most stunning example of this, is the failure, of the great Wilhelm Fuertwaengler's own symphony, of which he has supplied us, a recorded performance. This symphony, as durably identified by a hearing with one's "inner ear," is an attempt to impose certain important aspects of the classical tradition upon the romantic tastes of his age.

There has been no major composer since Brahms; yet, even Brahms, if Shenker's credible testimony is to be believed, was not conscious of the efficient part of his own genius. The failures respecting fundamentals, which leap out of many of the pages, of the work of Heinrich Shenker, are, perhaps, a most advantageous source of clinical insight into the problem: Even masterful insight into performance, does not touch, the most essential principles of musical composition. Those principles, lie outside music narrowly mis-defined; they lie, in the principles underlying, the composition of classical poetry.

The well-spring of the exceptional power of composition, of a Bach, Mozart, Beethoven, Schubert, and Schumann, is the influence of the emergence and flowering, of German classical poetry. Respecting tonality, there was never any excuse in the history of music, for any choice but well-tempered polyphony, at least since the lifetime of Plato, and certainly earlier than that. The special genius, of the emergence of classical polyphony, is that the struggle to reestablish and elaborate well-tempered polyphony, was set into motion, and forced into being, by the guiding hand, of the Golden Renaissance's revival of poetry, beginning Dante and Petrarch.

The correlative of this, is the fact, that fine art and physical science, are intrinsically political, as the vile inquisitions against Zarlino and Bach, and by Wagner against Beethoven, merely reflect this fact. Mozart and Beethoven were consciously political, in their approach to musical composition, and could not have been the great musicians they were, unless the guiding hand of their composition, was political poetry. Politics, is the method of knowing man, God, and the universe, by which society orders its affairs. In music and poetry, the political issue, is located essentially, in those fundamentals which are the foundation of music, but which lie outside it at least, outside music, as "music" may be mistakenly delimited, to the scope of the musical profession conventionally defined. The political foundations of music, are not merely the silent overtones, as opportunistically inclined musicians, would wish the matter to be arranged. Without starting explicitly, with politics, true politics, the fundamentals of poetic and musical composition, could not possibly be identified even for debate.

On these broadly indicated premises, the internal life of poetry and music, today and in the past, is determined in characteristic features of behavior, among the larger population from which poets and musicians are drawn. This pertains not merely, to the non-professionals as audiences, for performance of art; this pertains, to the essential character of the professional, as a victim of those same political sicknesses, epistemological sicknesses, which afflict the population. Of these sickness, the professional's own cultural outlook, is an integral part.

The first scientific observations to be made, in any competent effort to discover, the fundamental principles of musical composition, must be directed to the manner which both the general population, and the musicians, speak and punctuate prose. The key to the flaws in the professional musician, for example, is uncovered by listening to the musician's conduct of an ordinary conversation, by correlating the ugliness of his conversational speech, with the barbaric manner in which he punctuates written prose. The matter of such observations, may be explored further, by inducing the musician to recite classical poetry, or, to recite the prose of a figure, whose own outlook toward employment of spoken language, as was Shelley's, had been strongly shaped by classical poetry. If the reciter tolerates, today's commonplace ugliness, in composing spoken and written prose, then, to a corresponding degree, that person's capacity, for comprehending the fundamentals of musical composition, is shown to be impaired.

The relationship between spoken prose, and classical musical composition, is a reciprocally efficient one. To the degree, the student advances in comprehension of music, this must have a beneficial effect, upon his manner of speaking prose. Music must greatly increase, his appetite for classical poetic composition, to approximately the same degree, true progress in music is occurring.

Classical musical composition, is essentially classical poetry. Classical musical composition, is most broadly based on the strophic form of classical poetry, and, of course, derivatives of that strophic form. For example, as in simple classical poetry, if an opening thematic statement, a musical line of poetry, is immediately repeated, as a second line of musical poetry, the second line must be, usually, sung in a different voice, and, preferably, with some slight progressive alteration in the line, relative to the first. This is not mere repetition, but is already development; the required differences in articulation and enunciation, of the two lines, is, in itself, a poetical idea. The repetition of the opening strophes of a movement, preceding a development section, is, similarly, employed as a repetition indispensable, to entering the development.

To the degree, the musician assimilates this, this must be reflected in those moral values, the which he imposes upon, the composition of ordinary speech and writing. Conversely, to the degree, this choice of moral values for composition of prose, is established, the power of insight into music, is increased.

"If you really understand, fundamentals of musical composition, why has this not caused, corresponding improvements, in your habits of composing, uttered prose? Why is your written prose, not composed, and punctuated, poetically? If you are really, an insightful musician, why are you not more passionately, political?"

That is prologue enough. The analysis of principles, which we have now to present, includes significant repetition of principles, articulated in other locations. It is necessary, to supply that repetition here, that all the essentials of the matter, be placed in a single, coherent, focus.

### Science & Poetry

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All rigorous knowledge begins, with affirmation of Panini's principle, of classical philology, that nouns "do not exist," but only transitive verbs. The benchmark for such inquiry, into the fundamentals of poetry, music, physical science, and language generally, is, of course, classical Sanskrit, the oldest surviving, rational, and intrinsically poetic and musical, language. All languages, which are not subsumed, by the crucial principles so represented, must be classed, as degenerated forms of language, such as the degenerated forms of European languages, misshaped by the intrinsically insane, nominalist (noun-centered), formalism, of the Latin grammar. The most elementary principle of language, poetry, music, and scientific thought generally, is the principle, that only the transitive verb, can express a true perception of reality.

Any approach to fundamentals of poetry, and music, which does not begin, with exhaustively rigorous examination, of such implications of the transitive verb, is intrinsically false, to the degree of absurdity. All spoken, and written, prose, which is not ordered according such rigorous principles, is, to that degree, irrational, immoral, barbarism.

We are capable of perceiving, only change, in not less than some finite interval, of physical space-time. So, either, the perception of such change, or, the absence of perceived change, is the only perception possible. Instantaneous objects, self-evident particles, do not exist as perceptions. Whenever we point, toward what we single out, as an object, and say, "That is ... ," we are speaking nonsense; we are common perjurers, swearing to what never occurred, which never existed, which no man ever, could have perceived, "Change," were better described, as some "transformation" in physical space-time. Speech can express such change, only by employment of a transitive verb. Nouns, do not exist. Individual tones, in music, do not exist; individual chords, in music, do not exist. Only development, change, transformation, exist.

Any argument, opposing these principles, respecting music, or respecting anything else, is axiomatically false, is axiomatically absurd.

This is neither to say, nor to imply, that classical treatment of figured base, for example, should be simply cast out the window. It is to say, in this particular matter, that no underlying principle of music, can be adduced from such phenomena; figured base, is merely a reflection of something else, a reflection of deeper principles, principles not located by the classification of elementary chords. The errors lie, not in studying figured base; the errors lie, in mistakenly classifying this, as pertaining to musical fundamentals.

Acquaintance with merely a sampling, of the musicological literature extant, is sufficient to prove that the method employed in the sanest portion of that literature, is axiomatically absurd. The absurdity does not lie, in exposition of what the literature treats as "fundamentals." The absurdity lies, in regarding these as "fundamentals." The associated fallacy lies, in the effort to adduce fundamental principles of music, from the correlation among things, which are admittedly important, but are not fundamental.

There can be no competent objection, to our line of argument on this point. The proof of the musicological incompetence, to which we have just pointed, lies not within music as such. The proof is, that the method employed, is unscientific. The proof is, that if music conforms, to the choice of method, employed by such musicologists, then music, either, does not, or, should not, exist, in our universe.

The true fundamentals of music, are located, not within the scope of musicology, but, within the axiomatics, of synthetic geometry. Beauty, the essence of poetry and music, is not a matter of taste, cultivated or otherwise. What is beautiful, and what is ugly, is not to be measured, as that which pleases, either, a majority, or, a particular body of specialists' preferences. Rather, instead of measuring beauty as a matter of opinion, we measure opinion, as opinion succeeds or fails, in recognizing beauty. Beauty, is a quality which exists, independently of the will of any person; beauty, is determined "objectively," not "subjectively." Only beauty can judge beauty; men and women can recognize beauty, only as their opinion has become the dutiful subject, of that principle of beauty which exists, independent of, superior to, any man's contrary opinion.

It is conclusively demonstrated, already, even within the scope of elementary geometry, that the only form of existence in visible space, is triply-self-reflexive circular action. Only triply-self-reflexive circular action, can generate the singularities, of Euclidean space: lines, points, surfaces, and solids. For such singularities to be, features of physical processes, the kind of triply-self-reflexive circular action, which makes such singularities commensurable, must be continuously acting, acting upon the previous state of the process, the which, its continuous action had produced.

The limit of constructability, in Euclidean space, is implicitly defined, by the uniqueness of the Five Platonic Solids. The construction, of the Golden Section of circular action, which defines the limits of commensurability, in Euclidean space, defines Euclidean space, as having a characteristic internal shape, a shape which everywhere permeates all forms, the which constructable in that space.

If we except, those extremes, the which we call, the "astrophysical" and the "microphysical," then, on the scale of action, between those extremes, the discovery, by Luca Pacioli and Leonardo da Vinci, that all living processes are harmonically characterized by the Golden Section, and the non-living processes not, holds, with full force, today.

Since classical Athens, we know, the Golden Section, together with its implications, was the standard of beauty. The harmonics of growth and morphology of function, of living processes, was the standard of beauty; the coincidence, of the Golden Section of circular action, with living harmonics, situates the meaning of the Golden Section in art.

One qualification, must be immediately supplied. Between the cited extremes of scale, the harmonics of the Golden Section distinguish living from non-living processes. However, this does not mean, that any form congruent with the Golden Section, is living. It means, that processes which satisfy this requirement, are either living, or produced by a living process. The skeleton, of a deceased person, is of the latter sub-species. Also, well-tempered polyphony, as

music presented as an object, to the ear, is of the latter sub-species. Architecture, painting, sculpture, harmonically congruent with the Golden Section, are of the latter subspecies.

To a degree, triply-self-reflexive circular action, is congruent with the law of universal creation. It is the unique form of action, which is self-sufficient, to transform a formless, measureless void, into a Euclidean form of physical space-time. This is only a necessary step, of first approximation.

Since, the smallest possible interval of perception, is finite, a quantum of universal circular action, has occurred, between the beginning, and the ending, of every perception. The space-time coordinates, of the beginning, are not those of the ending. In the simplest imaginable case, the physical space-time displacement subsumed, is in the form of a uniform helical action: cylindric, self-similar, helical action. In this case, the action must be, triply-self-reflexive helical action.

If, the circular action is increasing, or decreasing, at a constant rate, across the interval of change, the action is of the form of conic self-similar-spiral action. This must be, triply-self-reflexive, conic, self-similar-spiral action.

Both cases, the conic most emphatically, echo Plato's insistence, that the reality of physical action occurs in a continuous manifold, the which is contrary to visible (Euclidean) space. There exist, in visible space, forms which are not constructable, by means of simply triply-self-reflexive circular action, forms which are, in this way, incommensurable in Euclidean space.

These incommensurables, are, each and all, associated with transcendental functions, involving the co-commensurability of  $\pi$ , the eulerian logarithmic base, and trigonometric functions. This involves no great problem, since it is already demonstrated, that primary action in physical space-time, is triply-self-reflexive circular action, not linear action. The co-commensurability of  $\pi$ ,  $e$ , and many trigonometric functions, is already subsumed by axiomatically helical action.

However, the functions of the Golden Section, are not determined simply by helical action. Only conic action suffices. This brings our argument, to the neighborhood, adjoining poetic and musical fundamentals.

Although, the physical significance of the Golden Section, was first established in biology, by Pacioli and Leonardo, the principal pathway of further exploration of this matter, into the middle of the last century, was the work of Kepler.

Kepler insisted, that the universe was composed, in a mode consistent with the harmonics of the Golden Section. If man were in the image of God, then, in terms of physics, the universe as a whole must be composed, in a manner congruent with the adducible distinction of

living, from dead, processes. Kepler modified, Nikolaus of Cusa's heliocentric solar hypothesis, according to the appreciation of the Five Platonic Solids, and of the Golden Section, developed by Pacioli and Leonardo. In successive approximations, Kepler constructed a solar system coherent with the Golden Section's implications. He proved, by aid of astronomical observations, that the solar orbits, were congruent with this hypothesis, of harmonic determination. Gauss, later, proved that Kepler's hypothesis was, uniquely, the correct choice, and contrary hypotheses absurd. Kepler's hypothesis could be corrected, but not otherwise replaced.

In other words, the universe as a whole, is composed in agreement with harmonics of the Golden Section. In the astrophysical extreme, the universe as a whole, has the characteristics of a living process. In first approximation, this is the correct definition of "negentropy," in opposition to the absurd definition, in statistical thermodynamics. Later, after Gauss, Riemann showed, that the microphysical extreme, as well as the astrophysical, is implicitly negentropic.

The minimal condition, for specifying a universe which is negentropic, in its extreme values, is, a triply-self-reflexive, conic, self-similar-spiral action. A synthetic geometry, constructed by means solely of this form of action, is the Gaussian physical-space-time continuum.

It is easily shown, that the projection of conic self-similar-spiral action, from the Gaussian continuum, to the Euclidean manifold, defines forms which are characterized, everywhere, by the Golden Section. Golden Section harmonics, are, everywhere, the metrical characteristic of the action. The equal-tempered scale, is so determined, together with the principles of musical register.

The fundamental principles of poetry, are so determined. The subsumption, of well-tempered polyphony, by these fundamental principles of poetry, is music.

### Singularities

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The unit of perception, in poetry, is a singularity. In other words, the irreducible units of perception, of which poetry is composed, are, each, equivalent to a singularity in the Gaussian continuum.

The definition, of the simplest class of such singularity, is the elementary operation, in the LaRouche-Riemann Method, of economic analysis. Only a doubly-self-reflexive, conic, self-similar-spiral action, is needed, to situate the conception.

We summarize that point, again, here. Consider, the "ideal" case, the Least-Action case.

In the case, that technological progress is constant, relative to economic growth, and that that growth, is in an, increasingly, energy-intensive, and, capital-intensive, mode. Technological progress, has the effect of conic self-similar-spiral action, upon conic self-similar-spiral action. In place of the generation of a cone, by self-similar-spiral action, we generate a bell-mouthed horn, whose side-view is that of an hyperbolic curve. The central axis of the horn, corresponds to the time-scale.

The problem immediately posed, is this. The hyperbolic curving, appears to zoom off in search of Cartesian infinity. This represents a mathematical discontinuity, in the function. Yet, in a real economy, the process is efficiently continuing, past that interval. This is a prototype, of efficiently continuous functions, the which subsume, more or less densely, mathematical discontinuities: this is the non-trivial significance, of the term, "non-linear processes."

The existence of such processes, in physics, proves, that Fourier Analysis is inadequate, for thermodynamics, including electrodynamics. It proves, that physics must be governed by Gaussian analysis. It is adequate, more or less immediately, to account for the generation of dense mathematical discontinuities, within a Gaussian continuum, by a triply-self-reflexive, conic, self-similar-spiral action, as the basis, for the construction of a synthetic geometry. This defines the task, of accounting, mathematically, and in terms of physics, for the efficient continuity of the physical process, beyond the eruption of each discontinuity. This task, was solved, in principle, by the work of Dirichlet, Riemann, Weierstrass, and Cantor.

By aid of Dirichlet's partial solution, to this problem, Riemann, already, in his 1854 habilitation dissertation, supplied a preliminary solution, to the central problem of physics. The generation, of the kind of singularity, typified by such discontinuities, determines a change, in the metrical characteristics of action, in the physical phase-space affected. At the point of the discontinuity, the action continues, on the basis of the altered metric.

The classical example of this, Riemann supplied later, in 1859, in his paper, "On The Propagation of Plane Air Waves of Finite Magnitude." If a sound-wave is being propagated, by an accelerating piston, within a cylinder of indefinite length, as the velocity of the accelerated piston approaches the speed of sound, the ordinary function, for subsonic propagation of sound waves, becomes discontinuous. It might be argued, as it was by statistical theorists after Riemann, that supersonic flight is impossible, beyond this discontinuity. If, however, we treat the discontinuity, not merely as a mathematical discontinuity, but, as adding a singularity to the phase-space, in which the piston is being accelerated, the feasibility of breaking through the sound barrier, is demonstrated. The accoustical

shock-wave generated, separates two phase-spaces. On the one side of the shock-front, one set of metrical characteristics of phase-space prevails; on the other side, a different set of metrical characteristics.

The same general point, is well-elaborated, in physical terms of reference, in the LaRouche-Riemann Method.

Continuing with our "ideal," Least Action, case. A second hyperbolic curve, is generated in the interval of discontinuity associated with the zooming of the first hyperbolic curving. The metrical characteristics, of economic phase-space, are different. In continuing technological progress, this is repeated, a second, a third time, and so forth.

As this process continues, the time-frequency of eruption of such phase-changes increases. The ratio of these increases, forms an harmonic series.

Plot the function, so described, onto a sphere, as in Riemannian projection. The central axis, the time-axis, lies on the equator of the sphere, and the hyperbolic curves end in a vanishing-point, rather than seeming to zoom off into Cartesian "infinity." The mathematical analysis of the process, is then redefined, in terms of such spherical harmonics. The appropriate Riemann-Weierstrass Surface, for generalizing the case, is implicit.

This "ideal case," for economic science, is a model of the general case, for all negentropic processes, including living processes. In the case, that the frequency of such discontinuities, increases, or, to restate it, that the density of discontinuities, for any arbitrarily small interval of a continuous function, increases, the process is negentropic. This is the method, for measuring negentropy, in the language of topology. In the contrary case, that the density of singularities decreases, the function corresponding to such a decrease, measures the entropy of the process.

Contrary to a popular delusion, within a sufficiently small volume of microspace, "elementary particles" cease to exist. What appear to be "particles," prove to be singularities, determined by triply-self-reflexive circular action, as the Psi Function's full elaboration implies. [\*]

NOTE: [\*] [The widespread obsession, with the supposed existence of the mythical "quark," is not prompted by any physical phenomena; no phenomena corresponding to the existence of such a "particle," have been reported. The purpose of the "quark," is to construct a picture of physics, a picture, which is plausibly consistent with, the axiomatic assumptions of statistical mechanics. In statistical mechanics, the assumed existence of elementary particles, is the arbitrary, axiomatic assumption, on which the empiricist mathematical doctrine rests.

only elementary form of perception, possible, is a finite interval of triply-self-reflexive circular action, in physical space-time. This, is the proper definition of "matter."]

Now, reconsider Panini's principle, in the light of the ground covered so far.

Let us specify, that each identified transitive verb, is assigned a specific meaning. That meaning, can be only a specific form of perceivable transformation, in physical space-time. There are three most general species of finite action, in physical space-time. [For the moment, we leave the two extremes out of account.] The other features of statements of perception, constructed on the basis of this specific meaning for a transitive verb, have the function of delimiting the action's occurrence. That statement, based on attaching qualifications, of delimitation in physical space-time, to the transitive verb, is indivisible. If we attempt to cut the statement into parts, as if to assign independently objective meaning to each among the the terms composing it, lunacy is the result. Such an indivisible statement, is a quantum of action, in the strictest usage of the term, "quantum." Such are, the "singularities."

Whole statements, including several or more such quanta, are to be examined, as a juxtaposition, of such, indivisible, components. What, then, is the nature of the efficient interconnection, among such indivisible quanta? How might we define a causal interconnection? How might we select, those causal interactions, which are in agreement with nature?

Poetry and music, now emerge. This is a short-hand convention, for saying: Composing poetry, and composing music, now emerge. Only transitive verbs, exist.

It is fair to say, that the essential form of the causal connection, among the elements of a composition, expresses the principle of "resonance." This "resonance," has two facets. Obviously, there is a kind of "mathematical resonance," in the forms of speech employed. There is, at the same time, an "ontological resonance," among the subject-matters, as the latter are identified by the elements of the composition. A truthful composition, is one, in which the "mathematical" and "ontological" resonances, are in agreement.

It is not merely possible, but often the case, that the form of a composition uttered, is either intentionally, or ignorantly designed, to present correlations false to nature. One might cause to make resonant, "mathematically," two or more elements, which are not so resonant in nature. We restrict attention, at this point, to the assumption, that the compositions are truthful, that the "mathematical," and, the "ontological," resonances, are in agreement.

The ontological resonances, are defined in terms of two principal features, of each and all of the elements, of which the statement as a whole is composed. First, there is the transitive verb, as such. Second, there is the delimitation of the transitive verb, within the element.

All elements, which employ the same transitive verb, are resonant, on that account. All elements, which share the same form of delimitations of the transitive verb, are resonant, on that account, even as the transitive verbs themselves differ.

All transitive verbs, are connected in another respect.

The verb, which corresponds to triply-self-reflexive, conic, self-similar action, is the triply self-reflexive verb, "to become itself." This is a verb, properly employed as the Name of God, and also, as a verb, identifying the universe as a whole. In rigorously naming objects, we employ no nouns as names, but rather an elementary statement of conception, a delimited, transitive verbal, action. When we employ nouns, as substantives, the noun is properly but a label for the rigorous, transitive-verbal utterance, which is the proper name for the object. The triply-self-reflexive, "to become itself," is the universal verb.

All other verbs, are merely microcosmic events, efficiently subsumed by the macrocosmic verb, "to become itself." The efficient relationship, of the microcosmic action, to the macrocosmic verb, is the prime determinant of the truthfulness of all compositions. This implies a hierarchical ordering, among all transitive verbs. A lesser verb, is resonant to the macrocosmic verb, in this sense. Also, elements are resonant, in terms of their delimitation, to similar effect.

The task of poetry, is to employ the possibilities of meter, alliteration, assonance, and tonal ordering, to bring forth the truthful resonances, within the scheme of the "mathematical" resonances. In painting, sculpture, and architecture, the exact-same principle of poetry, applies. All of this, must be regulated, by the principle of beauty. Negentropy is beauty, and entropy is ugliness. Negentropic forms, in a resonant ordering of composition, are beautiful; forms which are not negentropic, are death, are ugliness. The most ugly thing of all, is resonance among non-negentropic forms. The task of poetry, is to compose truthful harmonies which are beautiful, in these terms of reference.

The task of poetry, is to supply efficient continuity to an assembly of discontinuities, and to accomplish this truthfully, and beautifully.

This is accomplished, not without attention to ugly forms. Yet, the poetry remains beautiful, because beauty destroys ugliness in the composition as a whole. So, the ugly Moonscape, is transformed into

beauty, by man's establishment of beautiful colonies on the Moon. The visitor, then approaching that body, sees the old ugliness, as the craft nears the orb; but, the visitor thinks, the beautiful composition beneath the surface.

### Metrical Ideas

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The composition of simple poetry, if executed with a conscience, if done with a zeal for truth, leads the composer into reflection upon "metrical ideas." It is feasible, and essential to serious poetic composition, to draw back from the detailed verbiage of the poem, thinking only of, either, the first line of the poem, or, the last line, or, both. I suspect, that it is more or less universally the case, among great poets, that it is only the first line, which suffices, for conceiving the idea of the poem as a whole. The rest of the poetic conception, at the outset, is, chiefly, a "metrical idea."

The poet selects, an ironical juxtaposition of thematic elements, and elaborates, by successive approximations, the truthful conception, which the composition as a whole, is assigned to convey. He must set the contrasting, interacting, elemental, principal, ingredients, into a resonant relationship to one another, a "mathematical" relationship which is truthful. These principal, among the interacting, elements, must be associated with metrical ideas. The emphasis is metrical, but the overtones are musical. These must be resonant, and yet, opposing elements must be distinguished by metrical and musical dissonances. These dissonances, are the discontinuities of the compositional process; the resolution of these dissonances, is the form of the development of the composition as a whole, and is, in fact, the essence, the identity, of the composition.

So, the idea of the form of the poem, emerges as a metrical composition with musical overtones, moored to the first line of the poem. The rest of the composition, is represented by two phases. The first of these phases, is the hard work of filling in the metrical composition. The second of the two phases, is the perfection of the rough composition completed. Every true poet, is a musical composer, at heart; a musical composer, who is not such a poet, will not compose true music.

### Harmonics

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It is a contradiction in terms, to speak of a musical composer, who is not first a poet. This point is underscored, by aid of examination, of the axiomatic features of the well-tempered system. Any harmonic ordering, which is not well-tempered, is ugly, by definition. At most, it is the production, of a man simpering and bawling in

sexual heat; in which case, the intent of that man is achieved, by his counterfeit music. In which case, the meaning of the performance, is located in the pathological state of mind, from which such cacophonies erupt. Confronted by such a bathetic spectacle, the audience has a few choices. One may grovel, pornographically, sharing the man's masturbatory exertions. A sadist, might relish the prolongation of the man's painful frustration. Or, one may walk away, in disgust.

Confronted, otherwise, with a true musical performance, from the beginning to the completion of the music, one is unaware of the performer, unaware of the composer's ego. One is absorbed by the music itself. In a bad composition, or a bad performance, it is the performer, not the music, which occupies the attentions, as it is with a concert artist who plays for idiosyncratic effects, as it is with that cacophonous balladeer, bawling for his lust-object's return.

It is not the sound, it is the development within the composition, which is the subject-matter of music. If the progression, leads only through unharmonic leaps in tonal progressions, if well-tempered polyphony does not rule, it must be the sound, not the music, which grips the attention.

A composition can not be beautiful, unless it, taken as a whole, is negentropic. It can not be negentropic, unless the musical phase-space of the composition, is metrically altered, to such effect that the composition grows, as each dissonance is resolved. A "dimensionality," must be successively added, to the process of continuing composition, repeatedly. The dissonances so treated, must be only those which are lawfully generated by the polyphony, dissonances "across" the voices, as sequences in time. This must proceed, as the "ideal" economy proceeded, above.

The object of beauty, in a musical composition, is not a "beautiful sound;" the object of beauty, is no thing; the object of beauty exists in the "in-betweenness" of negentropic development; it is an object which exists only between notes, and not in any of them.

Well-tempered polyphony, has the same character of importance in music, as the Golden Section has, in the elementary synthetic geometry of the Euclidean manifold. In the latter, the Golden Section, defines the limits of "constructability," in Euclidean space. The child of the Golden Section, well-tempered polyphony, is neither more, nor less, than the limits of "constructability," within which music must be confined. It is not otherwise, music, except in this sense.

Mastering tonality, is as indispensable, as learning not to drive over the divider of the superhighway, into oncoming traffic. It is a skill, which is not to be overlooked; that skill, for all its merit, will not construct, an automobile. The mastery of tonality, is that which transforms the poet into a musical composer. If the master of tonality, is not a poet, first and foremost, he can never be a composer of music.

## Why Americans Seem So Dumb

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There are many Americans, of whose intelligence, charity forbids us to speak. There are other Americans, who exhibit good intelligence in many ways, until they open their mouths to speak. In this location, there is one aspect of such speaking, which is the subject of this report.

Americans are, "suckers for nouns." Ask an American, even one who, until he opens his mouth, is quite intelligent, to explain a matter; that man, will, often enough, recite a label. If you doubt the worthiness of this report, he will point smugly to the lower right-hand corner, of the label he has just recited for you, his finger indicating the place, where the word, "label," is plainly set forth in black and white.

What interest does poetry, or music, have for such a dwight? He has no need for poetry; a poetical idea is not a label.

His defect on this account, is not, that he lacks academic training in poetry. He might learn enough to pass the course, and might recite a stanza, or two, when half-drunk, a decade later. Such sterile things apart, he has no use for poetry. He is trained, not to think and speak, poetically. When he is called from intelligent activity, to speaking, his intelligence, leaves the premises, so that he make speak freely. He speaks, at best, of "facts," which prove to be nouns, not perceptions. At worst, he babbles sophistries, which serves no purpose, but the important one, of showing himself a practical man, brimming with respectable, if ignorant, prejudices. Nouns and slogans. Slogans and nouns. From the university classes, in English literature and composition, to our burgeoning mass of functional illiterates, when Americans speak, they cease to think. Literate punctuation, gives the show away. Literate Americans learn to speak, as they punctuate. This punctuation says, that the ideas of spoken language, are embodied, in dictionary-meanings of words. They neither speak, nor write, nor think, in terms of those indivisible elements, which are delimited transitive-verbal conceptions. All the things, which poetic composition rightly implies, are of no practical meaning for them. To compose or understand, the principles of poetic and musical composition, they might better try to lay an egg.