

LaRouche: Classical Music And Scientific Discovery

The following is an excerpt from the LaRouche Weekly [Report](#) of April 18.

The definition of Classical composition is exactly this: that Classical composition actually produces a result which is expressed as human creativity. But it is expressed as if it were coming from the future, into the present.

Then you look at living processes, and you that see the concept of life also works as coming from the future into the present, in which you're looking backwards. You look at nonlife, when called nonlife, you look at that as clock-time, one clock-time. When you look at Classical musical composition, and its creativity, your sense of it is in reverse. You foresee the effect before it happens! That's the essence of Classical composition. And that's also the characteristic of all actually creative human activity.

Every discovery of principle occurs exactly in the same form as Classical musical composition. You start with a problem; you get an idea, think it through; and you get to a point, and suddenly, you get a breakthrough! And you find that you are actually anticipating the future, with respect to the present. The same

thing is true of life: You never get life from nonlife. You never get creativity from mere life. Our understanding of the universe is in that order.

And therefore, as we enter the challenge of the Solar System, and beyond, we go from what's called a chronic system, but once you enter into this area, you don't have a chronic system any more. And therefore, we have to redefine our view and definition of the universe and its principles, as a working universe, because the normal sense of space and time, no longer exists. As Einstein already saw, space and time are qualities which people believe in generally, but which do not actually exist, as Einstein's proof demonstrates it.

So therefore, you look at it with aid of Classical musical composition, and how the person who's performing it, or experiencing it, responds to it: that when they foresee the solution for the composition, they get an anticipation of discovery, before they arrive at the discovery in a normal way. In other words, they start with the score, but they do not deduce the composition from the score. The discovery itself defines the discovery—that is, you get this *déjà vu* sense—you experience this—and this is the principle we're fighting with and the principle we're dealing with. That obviously, the universe is organized in this way, and our existence proves that. The problem is, that we are not conditioned to think in this way, and therefore, we use a kind of thinking which does not correspond to reality.