

BEING ABOUT MUSIC

TEXTWORKS 1960-2003

J. K. RANDALL

BENJAMIN BORETZ

VOLUME 1: 1960-1978

O P E N S P A C E

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Charles Stein was multitasking principal editor and omnipresent surehanded advisor in the assembly and execution of these volumes.

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Volume 1

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PREATORY NOTE

0100.LIBET 1. *Question?* Can an angel who has a habitual cognition of an object cause an actual cognition of that object in another angel without causing an actual cognition of that same object within himself?

— (*Wm. of Ockham*)

[Ockham's answer: "It depends]

Ch. CXLV. The property of all the divine order frequents, and gives itself to, all inferior kinds throughout the secondary.

Ch. CXLVI. The ends of all divine progressions resemble their beginnings because they revert thereto; they, having neither beginning nor end, engirdle a circle.

Ch. CXLVIII. Every divine order is, by itself, made one, in a threefold manner, first by the supremacy within itself, secondly by the mediocrity, and thirdly by the end thereof.

— (*Proclus*)

Perhaps you will allow "engirdles"; —but will yet debate with Proclus whether order hierarchically descends, or adventitiously rises.

And if you suppose that your experiences of music are, precisely, your perceptions of its acoustic carriers, then you're most likely dead to the question posed by Ockham. (Worse, you're dead to his goading disinclination to ask the obvious: Can AI cause *AI* to *actually* cognize what AI actually and habitually cognizes? (He's asking *not* whether *you'll* get my message, but whether in sending it *AI* get it!))

In fairness, Ben and I might be said to have run, from early to late, a strenuous gamut from somewhat in excess of Proclus to somewhat in excess of Ockham:

from the interpenetration of intricacy and grandeur in the divine order, or its simulacra (most classically, in Ben's Tishian analysis in METAVARIATIONS (publ. Open Space), or more tamudically, in my own Depth of Surface in the present collection)

to the shifty concretions of identity in the clutch of attention, or venue, or transmission, or report (as historical romance, in my own intimacy—a polemic; or as a psycho-ontologically engirdling questionmark, in Ben's scrips of the '90's and '00's, esp. mu/c/q & l/o).

Even our more ephemeral pieces seem to me to point, usually (if modestly), along this trajectory.

Should you find it so, the terms "Being", "About", and "Music" will glimmer, and perhaps glow.