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**From:** jeffrey E. <jeevacation@gmail.com>  
**Sent:** Monday, July 11, 2016 12:34 AM  
**To:** Noam Chomsky  
**Subject:** Re:

yes- more of the story sitting in the Caribbean I hope. =C2 Its possible that the dna writes a score. the music is played on both=the internal instrument and lullabys, use humming where dissonance might repres=nt an alarm or something to stimulate to the adrenals. =C2 baby crying , dissonance animals dissonance, - fam=ly members harmony, . could it be that the hummin= of m ( lullaby ) and the exhalation of ah. would combin= in an effort to mimic the internal harmony, producing mah. or mom. ? . =C2 how is it that the melody of "pop goes the weasel.&q=ot; has a simple grammar but a child can tell immediately if a =quot;non grammatical " note is played. adults can also tell ins=antaneously in a Mozart symphony of thousands upon thousands of note=. that a clunker made it way in ( okok, maybe you cant ) due to =A0 the intra =elation of the notes.

FYI. thank you =or being patient with the boy who forgot to take his asperger meds/ ( true). .  
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On Sun, Jul 1=, 2016 at 8:08 PM, Noam Chomsky <[REDACTED]>mailto:[REDACTED]> > wro=e:

=div>What is better for thought than echt Jewish delicatessen food. G=att kosher, I hope.

Very interesting experiment. It mig=t tell us a lot about musical genres and their underlying structure, and t=e cognitive capacities that organize thought, creativity, and experience i= these apparently human-specific ways.

On blind children, you=might want to look at the fascinating study by Landau and Gleitman on the =anguage of the blind: Language and Experience: evidence from blind chil=ren (or something like that). What is striking is that without v=sual experience, the blind learn language virtually in parallel with sight=d children, with the same changes that plainly have to do with maturation =nd the very specific internal concepts of human cognition, leading finally=to understanding of extremely refined visual concepts, all with only minim=l experience that can't be directing these developments any more than =he nutrition of the embryo, while obviously necessary for development, can=determine that we have a mammalian rather than visual system. There =re also some quite intriguing differences. E.g., at the age when sig=ted children acquire the words/concepts see, look at, etc., blind c=ildren also do, but necessarily give a tactile rather than visual interpre=ation. So for the blind child, to look at something is to touch it, =nd to see it is to grasp what it is. The child is therefore surprise= to find that its mother cannot see the back of the dolls they are holding= since the child can. Lots of results like these.

What =s particularly striking, however, is how similar the cognitive growth is t= normal physical growth, of course elicited by experience but then substan=ially following its internally determined path. The widely-held beli=f that cognitive development is somehow different from the rest of biology=in that it is experience-determined is, I think, a residue of traditional =ualism -- a kind of "methodological dualism," which is, I think, =more pernicious than traditional metaphysical dualism, which, in fact, was=quite serious and reasonable science at the time.

Long story.=br>

Noam

On Sun, Jul 10, 2016 at 8:46 AM, jeffrey E. <jeevacation@gmail.com> wrote:

happy to provide some carnegie deli sustenance for thought. =A0

today I conducted an experiment encouraged by Noam's wholly justified aggressive and detailed direct=ves to joscha. . joscha focus=d on layers being developed in the brain . the timing for the develo=ment of each layer being different per species .

I postulate that music might be a frosted window into that structure. symphonies begin with their first "layer " a theme. in fact , there might be more than one theme in the first layer , =A0 , the second part of symphonic form is the complex development stage= where those themes are inverted, deconstructed , reconstructed =tc ,and the development stage takes the most time . in =the conclusion of the symphonic form the recapitulation of all that has come b=fore it forms a " phenenoma of the piece " a whole ,made up of its smaller concepts . =C2 As opposed to listening to music to record which neuron is firing, as mo=t musciolgists attempt . I propose that the music may be the audible result =f those neurons firing, made possible by a select few who would attempt=20 to notate those neuronal firings. Beethoven f=r example.

The experiment . I mashed all o= the four symphonies together , playing recording= of the 3rd 5th 6th 7th all overlayed on each other, playing at the same time. - the way a brain mig=t develop. I expected an ordered noise but to the surprising cont=ary , IT WAS AMAZING. . you can hear new =A0 "concepts " forming,

il wonder whether in the mind of a blind child , the "=music" would be created even without the visual ref=rencial. but created none the less. later when the visual c=n be tied to concepts , the anatomy may be hijacked to produce sounds . that someh=w relate to the concepts. .

I tried to mix mu=ic from different cultures- it didn't work. African =oes not work with western europe,- chinese works with neither of the other two. but within the same cultu=al music ( the brain of the local species ) the mash ups are=20 beautiful.

I would note=20 that computers engage in "parallel processing" only in orde= to take a hard problem and break it into its component parts , working on each component separately, , here each problem Interacts =and the their resolutions interact in remarkable ways.

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