

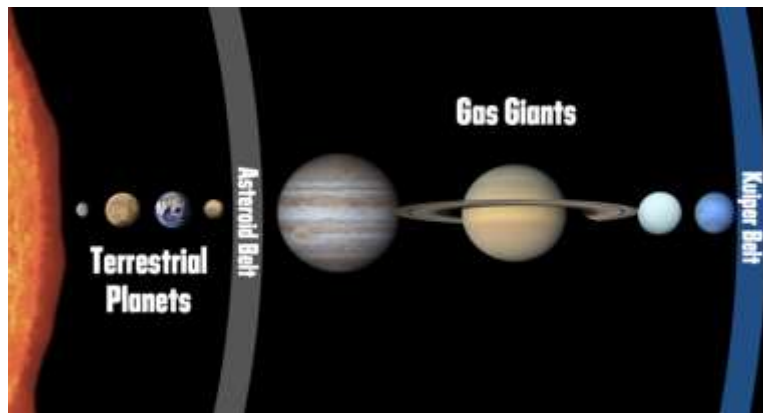


## PLUTO SINGS WITH A CONTRALTO VOICE!

by Pierre Beaudry, July 30, 2015



When you look at our Solar System from the vantage point of the anomalies of the two asteroid belts, the one between Mars and Jupiter, and the one beyond Neptune, you suddenly realize that the whole system is divided like the Keplerian musical planetary system: the first four planets, **do, re, mi, fa** are the solid soil Planets, and the next four planets, **sol, la, si, do** are the Gas Giants. This may appear to be extravagant, at first glance, but when you relate the proportionality of the astronomical units of the planets with the tuning resonance of our well-tempered musical system, you begin to discover that the planets of the whole Solar System are singing Bel Canto in accordance with the placement of the six human voices, following Kepler's hypothesis.

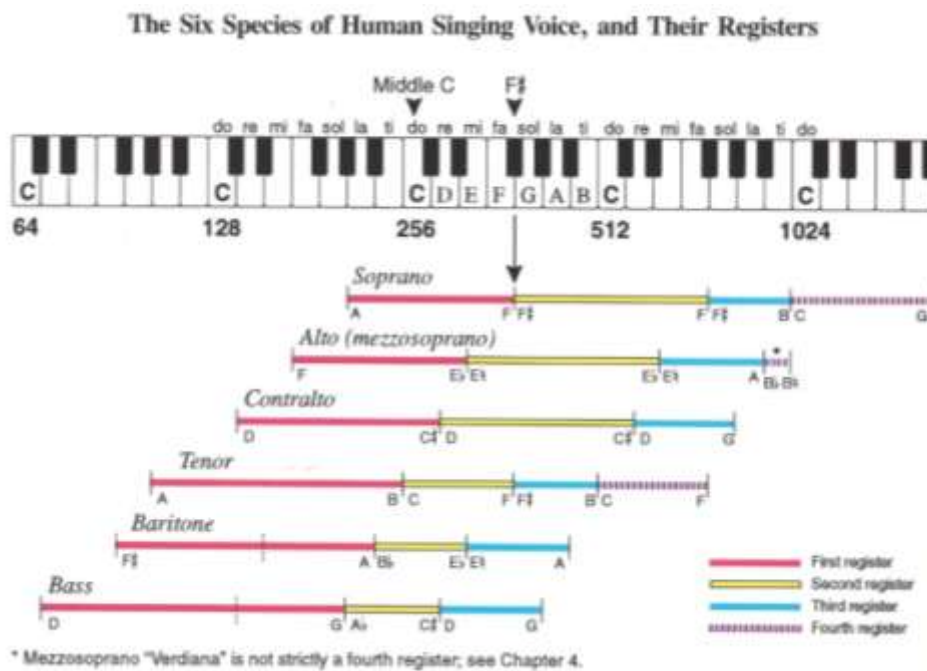


**Figure 1** The eight planets of our Solar System (not in scale) separated by two register shifts.  
(By [Lê Nguyễn Hoàng](#), *Pluto is NOT (not?) a Planet.*)

Moreover, what is implicated in the Kepler hypothesis is that the placement of Pluto's voice inside of the Kuiper Belt reflexes the characteristic of an axiomatic change principle between the gas and solid states of matter within the galactic nature of the Solar System as a whole.

THE PLANETARY ORBITS AND THE EQUAL-TEMPERED MUSICAL SYSTEM							
by WILLIAM BOHDAN							
PLANETS	ASTRO. UNITS	Log. 10X	ADDED CONSTANT	MULTIPLE CONSTANT	CYCLE EQUIVALENT	MUSICAL CYCLES	PLANETS
MERCURY	(P) 0.310	0.5086	+2.496	x 128.8	255.97	C = 256	MERCURY
MERCURY	(A) 0.470	0.3279	" "	" "	279.25	C# = 271.22	MERCURY
VENUS	(P) 0.715	0.1457	" "	" "	302.72	D = 287.35	VENUS
VENUS	(A) 0.725	0.1397	" "	" "	303.49	Eb = 304.44	VENUS
EARTH	(P) 0.983	0.0074	" "	" "	320.52		EARTH
EARTH	(A) 1.017	0.0073	" "	" "	322.42	E = 322.54	EARTH
MARS	(P) 1.379	0.1396	" "	" "	339.46	F = 341.72	MARS
MARS	(A) 1.661	0.2204	" "	" "	349.86		MARS
ASTEROIDS	(P) 2.2	0.3434	" "	" "	363.32	F# = 362.04	ASTEROIDS
ASTEROIDS	(A) 3.6	0.5563	" "	" "	393.13	G = 383.57	ASTEROIDS
JUPITER	(P) 4.95	0.6946	" "	" "	410.95	Ab = 406.37	JUPITER
JUPITER	(A) 5.45	0.7364	" "	" "	416.33		JUPITER
SATURN	(P) 9.006	0.9545	" "	" "	444.43	A = 430.54	SATURN
SATURN	(A) 10.074	1.0032	" "	" "	450.69	Bb = 456.14	SATURN
URANUS	(P) 18.288	1.2622	" "	" "	484.05	B = 483.26	URANUS
URANUS	(A) 20.092	1.3030	" "	" "	489.31		URANUS
NEPTUNE	(P) 29.799	1.4742	" "	" "	511.36		NEPTUNE
NEPTUNE	(A) 30.341	1.4820	" "	" "	512.37	C = 512	NEPTUNE

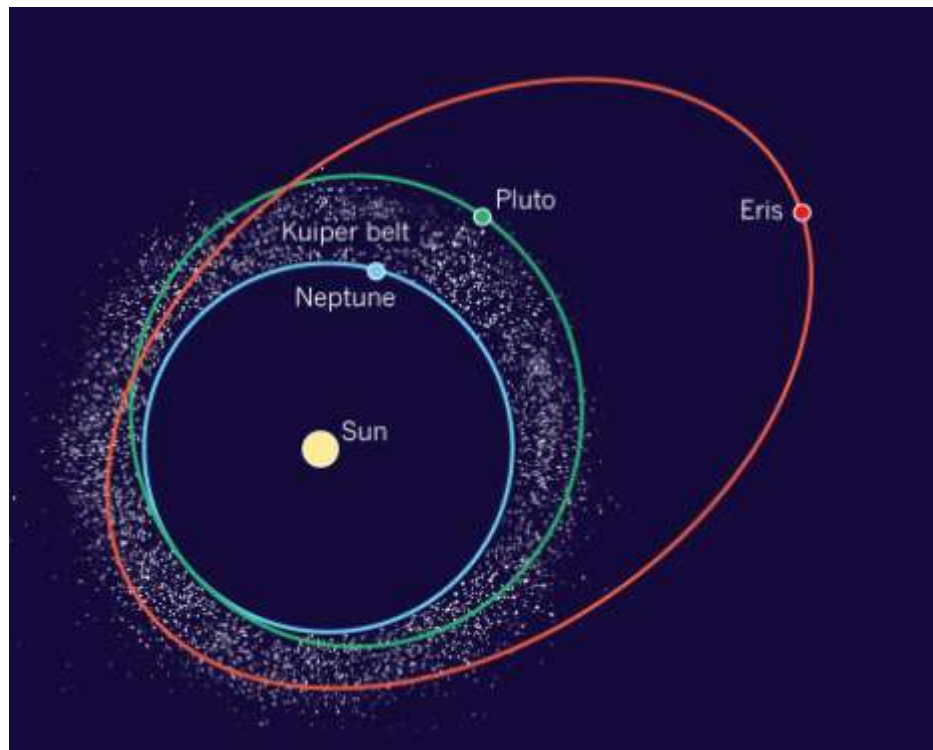
**Figure 2.** Here, Bill Bohdan shows how the proportionality between the astronomical units of the planets and the tuning of the musical cycles of the scale, based on C-256, demonstrates that the Solar System is congruent with the human singing voice. The colored intervals are Lydian divisions. See my report on [CUSA, KEPLER, BACH, AND CAUSALITY](#)



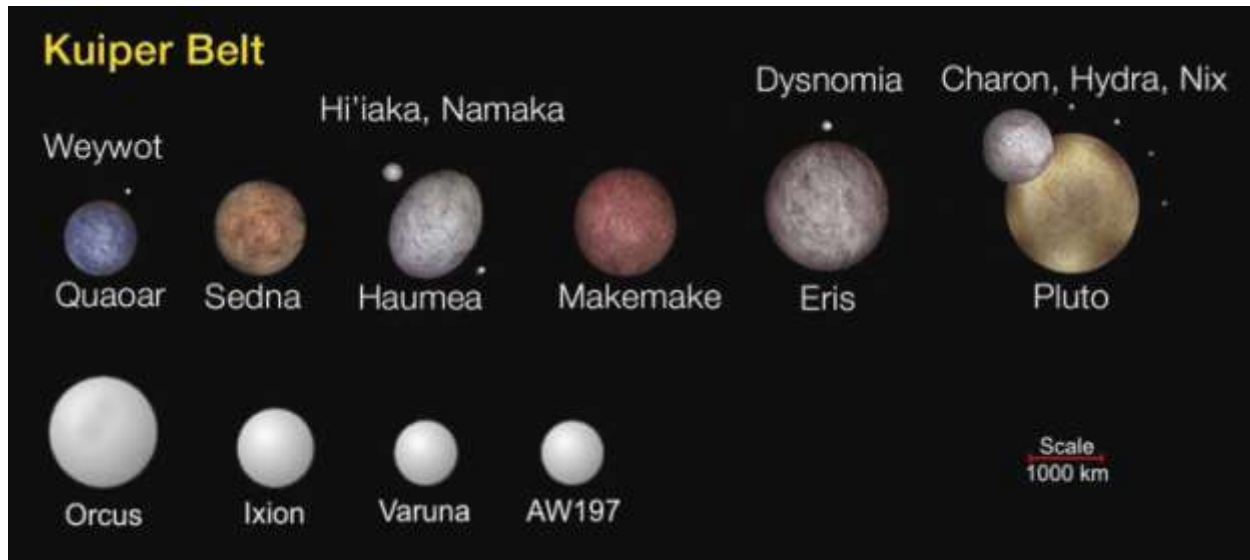
**Figure 3** One look at the contralto register shift at C#-D and you see that it goes into a new register just beyond Neptune where Pluto and the other Kuiper Belt Objects are located! ([Schiller Institute Music Manuel](#))

Kuiper Belt Objects (KBO) such as Pluto, Eris, and Makemake seem to have an asteroid defense system because they are asteroids, not planets. Like the first voice-register-change at F-F#, between Mars and Jupiter, the Kuiper Belt is a second voice-register-change at C#-D whose area is covered entirely by the orbit of Pluto and which corresponds to the register-shift of the Contralto voice. They are part of the asteroid belt beyond Neptune, that is, the second register shift of our solar system.

With diameters ranging from 600 to 1,400 miles, these KBOs are parts of an “exploded planet” at the far end of our planetary system. The curious anomaly of Pluto within that group of KBOs is that it makes it an asteroid of the second register which has a mean motion resonance with respect to Neptune. For every three Neptune orbits, Pluto has two orbits around the Sun. That relationship represents a musical fifth in our musical system. Many other KBOs have the same  $3/2$  resonance with Neptune’s orbit, which means that they must travel the whole range of the inner to outer rims of the Kuiper Belt.



**Figure 4** “Tegler and colleagues’ demonstration that Pluto and Eris have similar surface abundances of nitrogen and methane ices suggests that such abundances may be common, or at least not uncommon, among large objects in the Kuiper belt, the disk-shaped region beyond Neptune’s orbit where the two dwarf planets reside. White dots represent objects in the classical Kuiper belt. Neither Centaurs (Kuiper-belt escapees) nor objects in the ‘scattered belt’ beyond Pluto’s orbit are shown. Other large dwarf planets smaller than Pluto and Eris are also not shown.” ([PLUTO, ERIS AND THE KUIPER BELT](#))



**Figure 5** “The largest two Kuiper Belt Objects are Pluto and Eris, each with a diameter of about 1,400 miles (2,380 kilometers). There are six other known KBOs with diameters that are approximately 600-900 miles (1,000-1,500 kilometers), including Charon. Scientists believe additional KBOs in the 600-1,200 mile (1,000-2,000 kilometer) size range will be found, but most KBOs are much smaller. Kuiper Belt Objects exhibit different reflectivity and colors. Pluto is very bright, with a reflectivity of 60%. For comparison, Earth's Moon is only 10%. The high reflectivity of Pluto implies the existence of relatively fresh ice or snow, which might be expected from recent condensation of volatiles from the atmosphere or even geologic activity.”  
[\(THE KUIPER BELT\)](#)

## CONCLUSION

Thus, the [in]tention of music within our Solar System, as Lyn conceived of it:

“Music is not music per se; music is a state of the human mind which finds its expression in new forms, insight into new forms, higher forms of insight into the nature of the human species, and in the progress of the human species. You cannot mechanically produce decent music; you have to have an inspiration. You have to envelop it internally, and let it envelop you. And when it envelops you, then you begin to understand yourself.

“That’s what you mean by the great performers. They were not rehearsing notes; they were creating an order in which the music flows, which is not the sound—it’s the tension. The tension, not the sound. And anyone who performs competently in music, knows that. It’s the tension which makes it. That’s what Furtwängler did with the 9th

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Symphony of Schubert—the tension.” (Lyndon LaRouche, [\*\*MUSIC IS NOT NOTES, IT'S THE \[IN\]TENSION\*\*](#), EIR, July 24, 2015, p. 24.)

That’s what Lyn calls the placement of the voice or of the mind between the notes. When you focus on the intervals between the notes instead of the notes in themselves, what you get is an unresolved tension, a dissonance, in which you are looking for what the next note will be that will resolve it. It is the attention to the indeterminacy of those intervals which lead you to place the next note in the right place at the right time. And, the point is that, depending on what set of intervals you are using, you reach a point where no other note will do, as the next note, and you must be able to locate the right set of intervals in a series in order to achieve what note you want to change to and determine the effect you want to achieve by doing that. And, Lyn added this wonderful performative insight:

“You have to uplift people, inspire them, which is the function of Classical music. But the sound is not the thing; it’s the tension, not the sound. People can try to practice the thing in terms of the sound, and it doesn’t work. It’s the tension between the spaces of the sounds; between the notes. It’s a common expression: “Music lies between the notes.” Now, what does it lie there for? It lies in the area of tension between the notes, and the role of the tension is what determines the quality of the music. It’s the inspiration of a state of mind which is not based on sound, but is based on the tension which may be associated with sound.

“It is that tension which makes the difference between an animal, a papier-mâché project, and a human being. It is the tension that lies between the cracks of the notes. And it is that tension, if you listen very carefully—a musician can do this, who’s experienced. Look between the notes in Furtwängler’s work, especially the opening of the first part [of Schubert’s 9th Symphony], and look at how he paces the stress in the passage of the notes, between the passage of the notes. That’s where the location of creative musical insight comes into obvious reality. The achievement of most of the greatest musicians, composers, is to rely on that principle.” (Lyndon LaRouche, [\*\*MUSIC IS NOT NOTES, IT'S THE \[IN\]TENSION\*\*](#), EIR, July 24, 2015, p. 25)

The nature of the axiomatic change of Lyn’s placement of the mind between the notes indicates what takes place within the characteristic behavior of an asteroid belt located between the planets of our Solar System. As if it were a remote shadow of the creative process of the human mind projected on the dimly lit wall of Plato’s cave, Pluto reflects the process of change that takes place in the mind when a new principle of discovery is added to the continued progress of humanity. Pluto’s Contralto voice resonates everywhere throughout the galaxy, as an echo from the future of the human mind that increases in energy-flux-density the human power of mastering the fundamental character of the self-transforming process of the Universe as a whole.

**FIN**