

## ‘Music Manual’ Released in Rome, Milan

On June 9 in Rome, Italy, at the main auditorium of the Pontifical Institute for Sacred Music, the book *Canto e diapason* (*Singing and Standard Pitch*), was released. The book, written by several authors at the initiative of Lyndon LaRouche, was originally published in the United States by the Schiller Institute in 1992. The Italian edition was edited by the Schiller Institute of Germany, and published by the Casa Editrice Carrara, a publishing company in Bergamo, Italy. A similar conference had been held May 29 in Milan.

*Canto e diapason* demonstrates, with more than 1,000 examples drawn from the Classical repertoire, that the correct standard pitch for the human voice is the one which corresponds to a middle-C of 256 Hz (full vibrations per second). The Italian composer Giuseppe Verdi, in 1884, promoted a decree which established a concert A of 432 vibrations, calculated on the basis of that middle-C. The Schiller Institute has promoted a return to that pitch, and more than 2,000 singers from all over the world, from Placido Domingo to Mirella Freni, have supported the initiative.

At the June 9 event in Rome, baritone Renato Bruson gave examples of the difference between the “Verdi tuning” and today’s ultra-high tuning, by performing passages from a Verdi aria, “O dei verd’anni miei,” from the opera *Ernani*, first with an A pitched at 445 Hz, and then with the “Verdi A” of 432 Hz. “With A=432 you can already hear the difference in the delicacy of the sound,” said the famous baritone.

Project co-editor Liliana Celani of the Schiller Institute, explained that the *Canto e diapason* manual was designed to provide a framework for work in the conservatories. The revolutionary hypothesis on which the book is based, is that vocal registers defined by C=256 are reflected in the intonation of Classical poetry, and hence in music, as a derivation of poetry. The great composers were aware of this, and wrote by respecting and utilizing the vocal-instrumental registers.

**Right:** Italian edition of the Schiller Institute’s “Manual on Tuning and Registration,” features Italian composer Giuseppe Verdi on its cover.

**Below:** Soprano Antonella Banaudi demonstrates arias sung at C=256 Hz, versus today’s ultra-high tuning, at the Milan conference. Seated at right are editors Liliana Celani and Arturo Sacchetti.



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Maestro Arturo Sacchetti—the other project co-editor of the Italian edition, who is the former artistic director of Radio Vatican—explained why he had given the preface the polemical title “A Lost Battle?,” with a question mark at the end. The reason was the distressing indifference shown by the presumed experts, i.e., by the artistic directors and non-singer musicians, regarding the problem of the pitch.

Professor Francesco Marsili Felician-geli, a neurologist and speech therapist, who was formerly a successful singer under the stage name of Bruno Landi, intervened on the topic, “Pitch and Health.” He explained that C=256 is the

frequency at which human DNA is tuned. The 256 nanometers of DNA correspond to the 42nd octave above 256 cycles. “The first vital step for molecular biology,” the Professor said, “is C=256, both for the DNA helix and for the musicality of the genesis of life. The singer has a natural tuning, or else pathological processes will enter in.”

A brief message was read to the conference from Lyndon LaRouche, who inspired the initial writing of the Manual. He stressed the unity between art and science, comparing Bach, Mozart, and Beethoven’s musical creativity to fundamental discoveries in physical science.