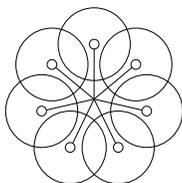


CHAPTER 12



Looney Tunes

Here is a novel question. "Does tuning really make a difference?" My answer would be, "Only if you are interested in spontaneous healing, changing the world and touching the heart of God."

As I mentioned earlier, early music tuning was inconsistent. There was no standard tuning and tuning equipment was not invented yet. Here is a website to confirm the facts about what I am about to tell you: www.schillerinstitute.org

As I mentioned in the last chapter, David tuned his kinnor to 444 HZ. However, other musicians of the time did not follow the same standard. Tuning would eventually become stringent due to polyphony and larger symphonic works.

Jospeh Sauveur (1653-1716), the father of musical acoustics, originally influenced J.S. Bach, Beethoven and Mozart to tune to 432 HZ. Later, Ernst Chladni (1756-1827) defined middle "C" as 256 HZ ("A" 432 HZ) as a scientific pitch. So, we can safely say that "C" 256 HZ or "A" 432 Hz was the standard tuning of that time.⁵⁰

Even today, many symphony orchestras still tune to 432 HZ. In fact, German instruments made during between 1780-1827, including replicas of those instruments, could only be tuned to 430 HZ. I hope this sheds light on King David's choice for making his lyre (kinnor) out of cedar. He was a man tuning up in a culture that was tuning down.

In the 1700s through early 1800, 417 HZ and 432 HZ were popular tunings. From a harmonic standpoint, they were favorable frequencies in regard to the body on a cellular level. We understand why when we apply them to the skein of Pythagoras.

$$417 \text{ HZ} = 4+1+7 = (12) = 1+2 = (3)$$

$$432 \text{ HZ} = 4+3+2 = (9)$$

Near the same time in 1815 in Vienna, Czar Alexander demanded raising the pitch to create a “brighter” sound. Although many classical musicians resisted, Fredrich Liszt and Richard Wagner pushed for the higher pitch in the 1830s and 1840s.

By 1850, instruments were redesigned to play at pitches from 420 HZ (A) to 460 HZ (A). Some played even higher in the Venice theatres! A full swing tuning war thus began in Europe!

Now, let me introduce some exact quotes from the Schiller Institute:

“In the late 1850's, the French government, under the influence of a committee of composers led by *bel canto* proponent Giacomo Rossini, called for the first standardization of the pitch in modern times. France consequently passed a law in 1859 establishing A at 435, the lowest of the ranges of pitches (from A=434 to A=456) then in common use in France, and the highest possible pitch at which the soprano register shifts may be maintained close to their disposition at C=256. It was this French A to which Verdi later referred, in objecting to higher tunings then prevalent in Italy, under which circumstance ‘we call A in Rome, what is B-flat in Paris.

Following Verdi's 1884 efforts to institutionalize A=432 in Italy, a British-dominated conference in Vienna in 1885 ruled that no such pitch could be standardized. The French, the New York Metropolitan Opera, and many theatres in Europe and the U.S., continued to maintain their A at 432-435, until World War II.

(Now read carefully. Here is where it gets quite interesting. The shift to 440 HZ tuning became accepted but never truly standardized in the United States.)

In fact, A=440 has never been the international standard pitch, and the first international conference to impose A=440, which failed, was organized by Nazi Propaganda Minister Joseph Goebbels in 1939. Throughout the seventeenth, eighteenth, and nineteenth centuries, and in fact into the 1940s, all standard U.S. and European text books on physics, sound, and music took as a given the ‘physical pitch’ or ‘scientific

pitch' of C=256, including Helmholtz's own texts themselves. Figures 13 and 14 show pages from two standard modern American textbooks, a 1931 standard phonetics text, and the official 1944 physics manual of the U.S. War Department, which begin with the standard definition of musical pitch as C=256.

The first effort to institutionalize A=440, in fact, was a conference organized by Joseph Goebbels in 1939, who had standardized A=440 as the official German pitch. Professor Robert Dussaut of the National Conservatory of Paris told the French press that: 'By September 1938, the Acoustic Committee of Radio Berlin requested the British Standard Association to organize a congress in London to adopt internationally the German Radio tuning of 440 periods. This congress did in fact occur in London, a very short time before the war, in May-June 1939. No French composer was invited. The decision to raise the pitch was thus taken without consulting French musicians, and against their will. The Anglo-Nazi agreement, given the outbreak of war, did not last, so that still A=440 did not stick as a standard pitch.

A second congress in London of the International Standardizing Organization met in October 1953, to again attempt to impose A=440 internationally. This conference passed such a resolution; again no Continental musicians who opposed the rise in pitch were invited, and the resolution was widely ignored.

Professor Dussaut of the Paris Conservatory wrote that British instrument makers catering to the U.S. jazz trade, which played at A=440 and above, had demanded the higher pitch, 'and it is shocking to me that our orchestra members and singers should thus be dependent upon jazz players.' A referendum by Professor Dussaut of 23,000 French musicians voted overwhelmingly for A=432.

As recently as 1971, the European Community passed a recommendation calling for the still non-existent international pitch standard. The action was reported in "The Pitch Game," Time magazine, Aug. 9, 1971. The article states that A=440, "this supposedly international standard, is widely ignored." Lower tuning is common, including in Moscow, Time

reported, "where orchestras revel in a plushy, warm tone achieved by a larynx-relaxing A=435 cycles," and at a performance in London "a few years ago," British church organs were still tuned a half-tone lower, about A=425, than the visiting Vienna Philharmonic, at A= 450." - Schiller Institute."

Let me fill in the blanks so that regardless of the rhetoric you may hear elsewhere, I want you to know the truth...and the truth will set you free.

The 440 HZ frequency is a dissonant, unrested and chaotic tuning that creates agitation in the human body.

The next section is a portion of an article written by Dr. Leonard G. Horowitz, DMD, MA, MPH, DMN (Hon.).⁵¹

Abstract

"This article details events in musical history that are central to understanding and treating modern psychopathology, social aggression, political corruption, genetic dysfunction, and cross-cultural degeneration of traditional values risking life on earth.

This history concerns A=440 Hz "standard tuning," and the Rockefeller Foundation's military commercialization of music.

The monopolization of the music industry features this imposed frequency that is "herding" populations into greater aggression, psychosocial agitation, and emotional distress predisposing people to physical illnesses and financial impositions profiting the agents, agencies, and companies engaged in the monopoly.

Alternatively, the most natural, instinctively attractive, A=444 Hz (C5=528 Hz) frequency that is most vividly displayed botanically has been suppressed. That is, the "good vibrations" that the plant kingdom obviously broadcasts in its greenish-yellow display, remedial to emotional distress, social aggression, and more, has been musically censored.

Thus, a musical revolution is needed to advance world health and peace, and has already begun with musicians retuning their instruments to perform optimally, impact audiences

beneficially, and restore integrity to the performing arts and sciences.

Music makers are thus urged to communicate and debate these facts, condemn the militarization of music that has been secretly administered, and retune instruments and voices to frequencies most sustaining and healing."

Thank you, Dr. Leonard G. Horowitz for your passion and tireless research. You have confirmed that A = 444 HZ is a healing, life giving key. It supports why I am openly exposing A = 440 HZ for what it is: detrimental to the human body.

Now ask yourself this question. Why would Joseph Goebbels, propagandist minister and right hand man to Adolph Hitler, master of mind-control, manipulation and unspeakable evil, be so concerned with the international standardizing of musical pitch?

Before I answer that question, here are just a few of Joseph Goebbels famous quotes.⁵²

"If you tell a lie big enough and keep repeating it, people will eventually come to believe it. The lie can be maintained only for such time as the State can shield the people from the political, economic and/or military consequences of the lie. It thus becomes vitally important for the State to use all of its powers to repress dissent, for the truth is the mortal enemy of the lie, and thus by extension, the truth is the greatest enemy of the State."

"The most brilliant propagandist technique will yield no success unless one fundamental principle is borne in mind constantly - it must confine itself to a few points and repeat them over and over."

"Think of the press as a great keyboard on which the government can play."

"Intellectual activity is a danger to the building of character."

"Faith moves mountains, but only knowledge moves them to the right place."

"If the day should ever come when we [the Nazis] must go, if some day we are compelled to leave the scene of history, we will slam the door so hard that the universe will shake and mankind will stand back in stupefaction."

"Whoever can conquer the street will one day conquer the state, for every form of power politics and any dictatorship-run state has its roots in the street."

Who was Joseph Goebbels? In short, a monster. Let me provide you with brief explanation of Joseph Goebbels' position as a Nazi.

Goebbels was Hitler's Minister for Propaganda and Public Information. He coordinated the Nazis' election campaign that brought Hitler to national power in January of 1933.

Once in control, his goal was to "Nazify" the art and culture of Germany. Accordingly, he ordered all "un-German" books burnt on May 10, 1933.

Goebbels used radio and propaganda films to win over supporters. He was also responsible for creating a cult of personality for Hitler.

In November 1938, it was Goebbels' idea to exploit the murder of a German diplomat in France by a Jewish youth (Herschel Grynszpan) to stage a violent program against the Jews of Germany. He gave this violent outburst its cynical name Kristallnacht.

He turned the Germans against their "enemies" by creating and spreading lies and hatred. He depicted the Jews as sub-human creatures who were the Germans' greatest enemies. Goebbels thought that people would only believe lies if they were repeated often enough. The bigger the lie, the greater the chance it would be believed. During World War II he carried on a personal propaganda blitz to raise hopes on the home front.

Named chancellor in Hitler's will, he remained with Hitler to the end. The day after Hitler's suicide, Goebbels and his wife killed themselves and poisoned their six children.

Is the light bulb coming on yet? Are you seeing any correlation between this mentality and that of today's political agenda? Is it a coincidence that a Nazi, anti-Semitic, outright hater of the Jews would push for a tuning (A = 440 HZ) that facilitates social unrest, agitation, and friction? At the same time, replace harmonic, life giving tunings such as 417 HZ, 432 HZ and

especially 444 HZ, which was given to the Israelites (Jews) by God Himself?

I'll pose the question again. Why would Joseph Goebbels, propaganda minister and right hand man to Adolph Hitler, master of mind-control, manipulation and unspeakable evil be so concerned with the international standardizing of musical pitch?

My answer is control, manipulation, and power.

The good news is what God has ordained man will NEVER be able to destroy. That includes the Nation of Israel, the key of David and the TRUTH!

As we approach the end of this book, may it be the beginning of a "musical love revolution" or "res-o-nation" that shifts this world on its axis. The key is within your grasp.