



Lyndon H. LaRouche, Jr. (left), with Professor Norbert Brainin, Primarius of the legendary Amadeus Quartet.

Introduction

Music, education, and morality

by Lyndon H. LaRouche, Jr.

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The following *EIR* Special Feature on the subject of the connection between the principles of Classical musical composition and morality, fulfills the requirements specified earlier for this appended report to the June 26, 1998 *EIR* edition's "The Substance of Morality." We add here the following three summary remarks on the subject of the musical report itself.

Firstly, we stress to the reader, that at the very outset of the report, authors Liliana Celani and Kathy Wolfe restate that report's primary mission most compactly, in the following words: "Composition of Classical music according to the Italian Renaissance principle of *bel canto* ('beautiful singing'), is one of the best examples of mankind's ability to discover an existing physical principle, and to use that discovery to create new works of science and art, which then increase mankind's power to build civilization."

The report fulfills that mission by providing the reader

what has become, in recent decades, otherwise rarely available essential material on the subject of music itself. This lesson from music is presented by emphasis upon selected material of a type which, otherwise, happens to be essential for two classes of *EIR* readers. For professional musicians and other educators engaged in programs of teaching music to pupils at the elementary and secondary schools levels. On the first count, this report guides the reader to reenact, in his or her own mind and experience, that process of discovery of those principles which represents the essential core principles of singing and interpretive performance. In addition, for even those amateurs who previously qualified to follow only parts of the musical concepts presented, this provides much-needed guidance to those parents and others who must choose the kind of musical educational program which must be restored to today's severely distressed, almost destroyed, public education systems.

Secondly, it is important that the reader be reminded of

the purpose and scope of the (*EIR*, June 26, 1998) Feature in whose province the present report is situated. Classical musical composition, otherwise termed, generically, “motivic thorough-composition,” was developed chiefly in the span from Johann Sebastian Bach through Johannes Brahms. This form of composition and musical performance, which emerged out of the continuation of the Fifteenth-Century practice of *bel canto* singing, has an essentially moral function. This form of development in music traced from Classical Greek roots, uses the special features of the musical medium to cultivate in both the musician and the audience certain moral qualities of passion, qualities which naturally tend to spill over, in other ways, from musical composition itself, into the development of the character of the musical audiences. To accomplish that purpose, it is necessary to begin regular *bel canto* training of the singing voice with young children; music is a language, which is best learned beginning the age the child should acquire the rudiments of a literate form of native

language. Furthermore, it is not possible to account adequately for the moral collapse erupting today among adolescent and younger pupils, without recognizing that much of this moral decay coincides with the recent, virtual eradication of most of what used to be even a minimum standard of literacy for musical programs in public schools.

Thirdly, unlike so-called “popular musical” entertainments, this moral quality of Classical motivic thorough-composition, expresses the same specific kind of principled potentialities of the individual human mind, the which are also expressed by those same cognitive processes without which no experimentally validated discoveries of new physical principles could occur in, or outside of classrooms.

The connections of this third point should be recognized by the reader who compares the case for music developed by the authors of this report with my argument on the subject of mathematical economics (“An American Century Seen as a Modular Mathematical Orbit,” *EIR*, July 24, 1998).

Chapter 1

The tradition of Florentine *bel canto*

by Liliana Celani, Kathy Wolfe, and Stephan Marienfeld

Composition of Classical music according to the Italian Renaissance principle of *bel canto* (beautiful singing) is one of the best examples of mankind’s ability to discover an existing physical principle, and to use that discovery to create new works of science and art, which then increase humanity’s power to build civilization. Today, *bel canto* signifies the physical principle, discovered in the Fifteenth Century by Leonardo da Vinci (1452-1519) and his collaborators, that the human singing voice is innately endowed with differentiated voice *registers* and other qualities, which allow a composer to create a unique density of new ideas in a musical work.

This density of new ideas is essential to Mozart’s 1782-1785 “musical revolution” of *Motivführung*, as LaRouche has indicated in a number of writings.¹

Book I of *A Manual on the Rudiments of Tuning and Registration*, Lyndon H.

LaRouche’s 1991 music textbook, documents that for 400 years, from the 1430 Florentine Golden Renaissance to the death of Beethoven in 1827, the basic principles of *bel canto* were taught as a form of mass literacy to all children who learned to read and write.

Bel canto shows itself in many ways to be a physical principle naturally embedded in the human voice, a physical principle which the Renaissance masters discovered, rather than manufactured. The most familiar example is that of the opera singer, who, with his or her voice alone, fills with sound a hall of 4,000 seats, without amplification. *Bel canto* also exhibits the quality of “least action,” in which the smallest physical effort produces the most powerful result. Renaissance teachers would place a candle before the student’s mouth, and note that when a *bel canto* tone is produced, the flame does not move, even if the tone is a very powerful one.

The basic elements of *bel canto* training are elevation, roundness of sound, vibrato, and clear registration. All of these are produced using physical attributes of the universe, including the human mind and body, which exist for us to discover.

Bel canto as physical principle

Contrary to widespread opinion in the music world, *bel canto* is not merely the Italian opera repertoire connected with Vincenzo Bellini (1801-1835), Gaetano Donizetti (1797-1848), up to Giuseppe Verdi (1813-1901); rather, it is a scientific technique of singing, which makes such repertoire possible, and which composers such as Bellini and Verdi, but also J.S. Bach (1685-1750), Wolfgang Amadeus Mozart (1756-1791), Ludwig van Beethoven (1770-1827), up to Johannes Brahms (1833-1897), had in mind when they composed their vocal works—not only choral works and operas but also *Lieder* (art