

Musical Cult Control

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MUSICAL CULT CONTROL: THE ROCKEFELLER FOUNDATION'S WAR ON CONSCIOUSNESS THROUGH THE IMPOSITION OF A=440HZ STANDARD TUNING

by

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Foreword

This popular article comes from a chapter in *The Book of 528: Prosperity Key of Love* — *required reading* for anyone seriously interested in this topic.

Many people have used, and several abused, this article and my other works to promote the "432Hz frequency movement" in musical tuning. I have written extensively on this subject too, but am disgusted by those who claim to be advancing recording artistry, health, and education by 432Hz promotions while misappropriating my work, without giving this source citation credit, and by neglecting proper professional attribution as is ethically required.

I purposely did not copyright this article to permit widespread distribution in lieu of the extreme social importance and widespread interest in this topic. But that does not license the many "trolls" and so-called "experts" who have misappropriated portions of this article to promote 432Hz not

Sound Quality Org

large collection of articles, videos, info
on A432 vs A440 tuning standard

Schems Org

large collection of schematics, manuals,
technical info on guitar amplifiers, pedals
and misc circuit designs

simply as an alternative musical tuning for better health and safety, but for unscrupulous commercial interests, especially to disparage the 528Hz industry.

In several cases I have exposed those who have abused 432Hz to disparage and divert from the far more obvious benefits of tuning up to A=444/C=528Hz. Articles such as [here](#), [here](#) and [here](#) expose several of these “dissonant” souls, and the sham controversy they manufactured to undermine the “528LOVERevolution.”

The “528Hz Frequency Movement” in medicinal music-making was originally inspired in 1998 with my publication of the original Solfeggio musical scale revelations given to Dr. Joseph Puleo by Jesus, according to “Joey’s” story detailed in our book *Healing Codes for the Biological Apocalypse*. Nearly a decade later, realizing the importance of the “MIracle” note in the Solfeggio–528Hz, as central to the “real da Vinci code” and “Perfect Circle of Sound,” I published *The Book of 528: Prosperity Key of Love*. This intelligence gives the world new hope for peace and healing through medicinal music-making.

Essentially, there should be no controversy, only further research. There is no evidence that 432Hz, a harmonic of 528Hz, is any better or worse than 444Hz tuning. To trained musicians’ ears, 432Hz is simply “duller.” But otherwise, its physiological and metabolic impacts have yet to be determined experimentally. The brighter Solfeggio “MI” note—the “C” when tuned to A=444Hz, similarly invites more research.

Thus, the “debate” and “controversy” has been manufactured to muddle this field of study, because big money is made keeping people distressed, divided, and in dissonance versus in peace and harmony.

Happy reading . . .

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=440Hz “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=444Hz (C5=528Hz) 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.

Introduction

Contrary to popular opinion, the most powerful "hard" science influencing society, politics, and economics is behavioral science. This generally neglected fact enables advertising agencies, social engineers, marketing firms, and the persuasive media, to direct people, like cattle, most profitably.

A flock of sheep, for example, according to the Merck Veterinary Manual, responds synchronously to stimuli, such as approaching dogs or humans, due to a special set of nerve cells that fire electrically causing the release of stress hormones associated with the flight response and herd behavior.(1) Malcolm Gladwell's, *The Tipping Point: How Little Things Can Make a Big Difference*, cites social examples of the small levels or percentages of a total population required to act, "at which the momentum for change becomes unstoppable" for the entire social network.(2)

There have been many unexplained "mass hysteria" episodes recorded besides the War of the Worlds fright that was broadcast by CBS Radio and narrated by Orson Welles, on October 30, 1938.(3) Bartholomew called a related public health crisis, "Occupational Mass Psychogenic Illness" in *Transcultural Psychiatry*.(4) Wessely added the warning that this bizarre herd behavior impacting health and well-being reflects poorly on our mass mindset inspired by the terroristic media. He wrote:

"[I]t is easy to lose sight of the dynamic, protean [varied] nature of mass sociogenic illness and its historical and transcultural manifestations, which mirror popular social and cultural preoccupations that define each era and reflect unique social beliefs about the nature of the world."(5)

Background

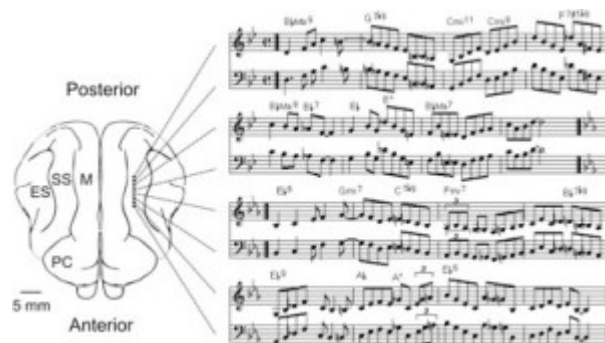
Assuming the field of physics, including biophysics, is valid, and the universe, including life, is primordially constructed energetically– mathematically/harmonically/musically (that delivers energy, including bioenergy or spirituality as a medium of consciousness) impacts us physically very powerfully. This life is mediated vibrationally, really hydrosonically, through sounds' effects on water. (6)



Water, nearly eighty percent of human body weight, is a liquid crystal superconductor. "Structured water" science,(7) as well as the field of electro-genetics,(6) proves this thesis adequately, given light (photons) and sound (phonons) have been shown to signal communications within and between cells. This system operates via a liquid crystal proteo-glycan matrix in cells and tissues.(6) These facts strongly evidence the theory of hydrosonic creationism involving DNA and structured water.(7) Thus, bio-creation and health restoration may have more to do with certain frequencies and vibrations of sound energy, or music, than has been thought.

The Problem

There are a lot of people who consider modern music annoying. Many become emotionally disturbed listening to certain types of music. What few people realize, regardless of the type of music played in the Western World, the standard Anglo-American tuning for instruments and voices was instituted at the same time, by the same agents and agencies, advancing acoustic war studies for inducing "mass hysteria."(8)



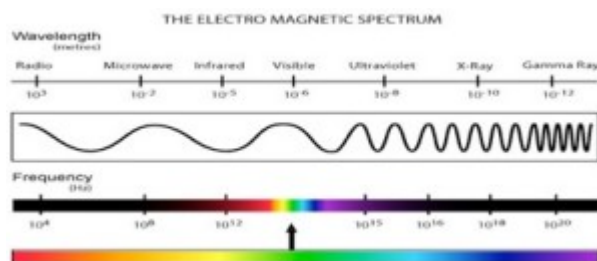
Analyzing the antecedents of current geopolitics and economics, this dirty fact of musical history may be foundational to the status-quo, and instrumental to contemporary sociocultural crises, including modern pandemic psychopathology.

Throughout history there have been persons of wealth and power engaged in war-making, profiteering, and various methods of population control. In 1770, for instance, Mayer Amschel Bauer (a.k.a., Rothschild) developed plans for the creation of the Illuminati, advancing the mission of global domination through a network of central banks that his family and their silent partners controlled.(9, 10) Many reputable authors track today's degenerative socioeconomic trends, and aboriginal genocides, to the Illuminati's powerful influence administered through private organizations

controlling multi-national corporations and governments (i.e., secret societies and governing councils, such as the Council on Foreign Relations).(6-15)



“As a result of this influence,” wrote Thomas D. Schauf, in a controversial review article and commentary urging the termination of the un-American Federal Reserve Bank, and the offshore bankers’ control over the U.S. Treasury, “the arc of Western Civilization has gone from ‘ascent’—belief in God—focused on the higher centers of love, joy, purity and selflessness, to descent . . . focused on the lower centers of consciousness like those of power, wealth and physical gratification. The apex was called the ‘Enlightenment,’ when the ‘Illuminated ones’—a Luciferian term meaning ‘keepers of the light’—took over for God. Typical of Satan, decline into moral darkness is represented as light.”(11)



Light and sound is generated and measured mathematically, according to frequencies. It stands to reason then, following Schauf’s empirically evidenced thesis, we are engaged in a “conspiracy reality” in which ultimate power and control is waged bioenergetically (i.e., biospiritually), through frequency modulations or electromagnetic manipulations affecting “consciousness” and impacting biology, physiology, and human behavior.

The Rockefeller Foundation and Military Music

In 1913, the Rothschilds set up their third and current central bank in America, the Federal Reserve Bank, with the help of their agents JP Morgan and JD Rockefeller, whose investments in American industry had been Rothschild-financed since 1865. (9, 11)

World Wars I and II evidence the banking cartel’s profitable depopulation politics and policies. For instance, in 1914, at the beginning of World War I, the German Rothschild bank loaned money to the German government, the British Rothschild bank loaned money to Britain, and the French Rothschild bank loaned money to the French government. War propaganda served the Rothschild’s geopolitical and financial agendas, and was provided by the three main European news agencies, Wolff in Germany, Reuters in England, and Havas in France, each financed by Rothschild banks. (9, 11)



Foundation and U.S. Navy.(8-11)

Between World Wars I and II, accelerating during the 1930s, scientific studies in musical frequencies best suited for war-making were funded by the Rothschild-Rockefeller alliance, represented by the Rockefeller



A major objective of this war, and profitable population control, research was to determine the musical factors capable of producing psychopathology, emotional distress, and "mass hysteria."(8)

Academically directed by grants provided by the Rockefeller Foundation, in concert with the US Navy and National Defense Research Council according to the foundation's archives, acoustic energy researchers, including Harold Burris-Meyer, an audio engineer and drama instructor at New Jersey's Stevens Institute of Technology, were commissioned.(8)

Burris-Meyer is best known for providing consulting services to the Muzak Corporation, "which used his expertise to optimize sound installations in factories so that emotional motivation of workers achieved through music would not be adversely effected by factory noise . . .," wrote James Tobias, a Professor of English at the Univ. of Calif.(8)



Tobias reviewed Rockefeller Foundation (RF) archives, and documented investigations leading to psychological warfare applications of acoustic vibrations, ultimately advanced militarily and commercially.(8)

Burris-Meyer, according to Tobias, contributed to the Department of Defense during World War II, "including building speaker arrays deployed on warplanes such that enemy combatants could be addressed from the air" to produce psycho-emotional affects leading to "mass hysteria."(8)

Additionally, the Princeton Radio Project played a role in this research. This occurred precisely at the time the atomic bomb Manhattan Project was beginning at Princeton involving Albert Einstein at the Institute for Advanced Study (IAS).(12)

Poisonous Medicine and the Rockefeller Foundation's Investments in Sickening "Music"

Linking this “conspiracy reality” to the development of music for “mass hysteria,” and aversive public health impacts, the IAS “think tank” was formed from the “vision of founding Director Abraham Flexner,” according to the IAS website.(13) The infamous Abraham Flexner, educated in Germany and America, on staff at the Carnegie Foundation, and funded by the Rockefeller Foundation, sourced the American medical reformation following US Congressional acceptance of his “Flexner Report.”(14) This infamous treatise exclusively benefited the Anglo-American IG Farben-Rockefeller petrochemical-pharmaceutical alliance that vilified every form of natural healing to monopolize healthcare. Based on Flexner’s report, advancing the Rockefeller’s agenda, the US Government exclusively imposed medicine’s reliance on deadly, not curative, drugs as is ongoing today.



The Rockefeller Foundation’s Assistant Director for the Humanities at the time Flexner compiled his report was John Marshall, who along with the authors of *Composing for the Films* (Oxford University Press, 1947) Hanns Eisler and Theodor Adorno, were featured performers in the musical projects serving military and commercial interests, juxtaposed with artistic and philanthropic objectives.(8)

As this research and development of the broadcasting industry advanced to impact “herd behavior” and public health, it is clear that any malady generated musically/vibrationally (i.e., bioenergetically), would increase investors’ profitability.

Although Eisler or Adorno appear to be innocent of wrongdoing, according to Tobias, both were unfavorably treated by project officials. Eisler opposed the militarization of music used for cultural manipulation, and was eventually deported following years of harassment by the Federal Bureau of Investigation (FBI). This publicity generated embarrassment for the Rockefeller Foundation. (8)

According to Tobias, Burriss-Meyer became convinced that “audio control of human emotions was possible for a large enough portion of an audience to provide effective crowd control – a line of research,” that John Marshall, “ultimately found irrelevant for understanding the artistic or cultural values of music. . . .” but obviously fulfilled a military objective.(8)

This best explains why this activity is linked in time, subject matter, Foundation funding, and the Rothschild-Rockefeller increasing war investments in Germany, Great Britain, and the US, to establishing the Western World's standard musical tuning of A=440Hz frequency.

The fact that A=440Hz standard tuning is relatively distressing, as adequately evidenced below and elsewhere,(7, 20-22) implicates these parties and their research into aversive musical frequencies for military and commercial uses.

Sequestering the History of A=440Hz Tuning



Raising more suspicion, when I personally contacted Professor Tobias to request his consent to link his online paper to this article, to pull quotes of up to 600 words from it, or receive a submission from him for publication in Medical Veritas journal, he declined saying he did not wish to jeopardize future publication of his work. However, a simple Internet search located his manuscript already published by the Rockefeller Archive Center with the following ethically repugnant notice:

"This research report is presented here with the author's permission but should not be cited or quoted without the author's consent. . . .

"Rockefeller Archive Center Research Reports Online is a periodic publication of the Rockefeller Archive Center. . . . intended to foster the network of scholarship in the history of philanthropy and to highlight the diverse range of materials and subjects covered in the collections at the Rockefeller Archive Center. The reports are drawn from essays submitted by researchers who have visited the Archive Center, many of whom have received grants from the Archive Center to support their research. The ideas and opinions expressed in this report are those of the author and are not intended to represent the Rockefeller Archive Center." (8)

Frankly, under "fair use" copyright laws, Dr. Tobias, and the Rockefeller Archive Center, has zero right to prohibit his Internet published work, currently available for review here, (8) to be withheld from public scrutiny and scholarly commentary, particularly as it involves matters of widespread psychosocial pathology, public health, and national security, not simply "the history of philanthropy."

For the record, Dr. Tobias neglected to reply to my invitation to prepare a Medical Veritas submission, or consent to be interviewed by me on this topic.

Bioenergetic Music for "Mass Hysteria"

Tobias's manuscript makes it clear that he was alarmed at his discovery that bioenergetic research in acoustic science focused on producing the social impacts of emotional arousal and even "mass hysteria." This research included "investigations in 'physical analysis' of sound effects, . . . an established technique which others may use in practice dependably . . .," the determination of measures by which audience reactions could be accessed, "even without any technical capacity for psychological measurement of audience response," and the use of sound effects that "produced what was really mass hysteria."(8)



Tobias noted the Foundation-funded investigations extended to "average tolerance of sound effects of different intensities and of different frequencies,' or . . . the effectiveness of sound in relation to different noise levels . . . (Page 66). "[T]he clear interest here seems to be in the 'dramatic' use emphasized in . . . bringing audiences, with the use of the 'sensory appeal' of sound effects, to states of 'mass hysteria.'"(8)

These revelations best account for the "mass hysteria" demonstrated by audiences responding to "Rock-n-Rollers," initially Elvis Presley, followed by the "British Invaders." It was recently revealed that The Beatles were barred from performing in Israel following an investigation that prompted the education ministry to conclude the Beatles' performances caused:

"[H]ysteria and mass disorder. . . There is no musical or artistic experience here, but a sensual display that arouses feelings of aggression replete with sexual stimuli."(26)

At that time, the Israeli Mossad was effectively tracking Her Majesty's Secret Service (MI6) and CIA's military interests, as it had been since WWII.(6,10,14) In 1938. the British-American radio and television cartel was funded and administered by the Rockefeller Foundation, also funding Jewish hate and administering Nazi eugenics.(29) This Anglo-American media connection was evidenced by Michele Hilmes.(15)

On August 31, 1957, hysterical crowds trampled people, including Canadian reporter, John Kirkwood, who wrote: "It was like watching a demented army swarm down the hillside to do battle in the plain when those frenzied teenagers stormed the field. Elvis and his music played a small part in the dizzy circus. The big show was provided by Vancouver teenagers, transformed into writhing, frenzied idiots of delight by the savage jungle beat music. A hard, bitter core of teenage troublemakers turned Elvis Presley's one-night stand at the Empire Stadium into the most disgusting exhibition of mass hysteria and lunacy this city has ever witnessed. . . . Colonel Parker also enjoyed reading the accounts of the riot the next day."(16)





It turns out that Colonel Tom Parker, Elvis's manager, was suspect for illegally joining the U.S. Army as a European immigrant. He broke his co-management contract with Hank Snow for exclusive control over Elvis's career, developed Presley's contact with RCA (discussed below), and worked under the alias of "Col. Tom Parker," a name that he secretly stole from his Army base commander, Captain Tom Parker. His real name was Andreas Cornelis ("Andries") van Kuijk.(17)

Thus, the Empire Stadium riot pleasing to "Parker" was most likely a successful US military-RCA experiment to induce "mass hysteria," especially since RCA, according to Tobias, was a major participant in the Rockefeller Foundation-funded research to musically produce this precise audience impact.(8)

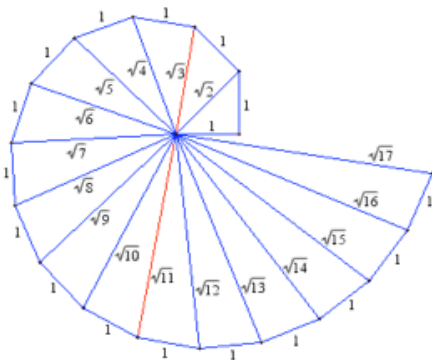
RCA, GE and the Navy

During WWI, US Navy suppressed patents owned by the major companies involved with radio manufacture in the US facilitated the Brit's war effort. All production of radio equipment at that time was allocated for the Army and Navy. The Navy sought to maintain a Rockefeller-administered military-government monopoly over the radio industry featuring advances in wireless radio.

This wartime command over radio never ended, as some believe, due to the specious congressional indecision the Rockefeller leadership forced regarding the maintenance of the supposed governmental control over radio in 1918.



The questionable (mis)direction of the corporatist-government monopoly did not prevent the Navy from creating a national radio system. On April 8, 1919, US Navy officials met with General Electric Company (GE) executives to develop an American owned radio company, so that the Navy could continue operating as a "front," exercising its control over the commercial radio monopoly. The resulting purchase of American Marconi by GE satisfied this command and birthed the Radio Corporation of America (RCA).



The incestuous commercial-military cartel that formed included RCA, General Electric, United Fruit, Westinghouse Electric Corporation, and AT&T. This alliance laid the groundwork for fascist control over the energy industries, including human energy (bioenergy) and spirituality that overlaps electro-

genetics, and the eugenics and psychiatric genetics movements advanced at that time by the same players.(18)

The resulting developments included the National Broadcasting Company (NBC), and a government created monopoly in radio and television, with AT&T controlling telephone communications.(6, 7, 18)



Hilmes's review of Rockefeller Foundation archives proves that a major objective of the cartel was to coordinate British and American corporate and military interests in radio research and television broadcasting, initially featuring the BBC and RCA.

Tobias's review showed their research focused on psychotronic warfare, physiological stress induction, negative affective (emotional) arousal, mass persuasion, herd behavior, and population control. This "black op" is evidenced in many ways aside from the communications reviewed by Tobias and Hilmes.(8, 15)

According to televangelist October 6, 1938, for example, the year before A=440Hz standard tuning was adopted, researcher David Stevens wrote to Frank Jewett, vice-president of ATT, regarding studies to "control the emotional response of audiences by mechanical means." Jewett's response letter of October 11, 1938, noted Bell Labs officials expressed "embarrassment" for the company's involvements in this nefarious project, despite its profitable applications and military merits. (8)



"Thus," Tobias wrote, "this project was a typical Rockefeller Foundation project, in that the goals were partially speculative, but grounded, always, in establishing institutional networks that might ultimately grow into much larger, actually feasible mass media development projects serving commercial interests but having 'educational' or 'dramatic' uses." Military, or "non-commercial, 'social research,' was an important way in building not-yet commercial mass media systems and applications . . ." (8)



This research was eventually applied in the development of modern methods of public persuasion, and cultural indoctrination, by television and radio networks currently considered "the mainstream media."

It must be emphasized that by 1961, according to a series of Rockefeller Brothers Fund reports concerned with their search for America's "National Purpose," that We The People would be governed by the assertion that a "prudent corporate and military leadership of the National Security State could link guns, butter, and the new technology of missile and nuclear weapons production to the cause of Freedom and the Free World."(7; p. 204)

The Media Applies Military PsychoScience

According to the Rockefeller Foundation's archives, the Rockefellers financed and helped organize the military media monopoly over broadcasting, and through various forms of "education," the programmable public's mindset.

Tobias, neglecting the foundation's cartel arrangements, noted that television competition between NBC and CBS was "secretive and fierce as production went into experimental phases. . . ." (8)

Evidencing the intended illusion of competition, Congress, in 1974, investigated the Rockefeller-directed Chase Manhattan Bank's stakes in CBS and NBC, that rose to 14.1 and 4.5 percent, respectively through NBC's parent, RCA. The Congress recorded that the Chase Manhattan Bank held stock in 28 broadcasting firms, including start-ups based on musical intelligence. After this report, the Chase Manhattan Bank obtained 6.7% of ABC. The bank only required five percent ownership to significantly influence "programming"—a "psyops" term meaning educational indoctrination, otherwise called propaganda—for sociocultural engineering. (11)

Tobias continued, "Burriss-Meyer wanted to measure audience response to the sound effects, and considered wiring audience members with a 'psycho-galvanometer.'" (8)

According to televangelist, turned enemy of the pagan corporatist state, Pat Robertson, the CHASE bank is a wealthy shareholder in the FED. "It is believed other FED owners have similar holdings in the media," Robertson cautioned in his book, *The New World Order*. "To control the media, FED bankers call in their loans if the media disagrees with them." On page 131, he recommended abolishing the FED.(12)

John Marshall wrote that for responses to sound to be effective, "emotion involvement is required. If the psycho-galvanometer gives even a rough measure of emotional involvement, perhaps that is sufficient for Burriss-Meyer's purposes." Marshall then "urged Burriss-Meyer to seek consultation from psychologists who had consulted on the Princeton Radio Project, . . . Thereafter, Burriss-Meyer worked through the American Film Center to experiment with the recording of sound effects on film." (8)



Tobias noted that RF offered network broadcasting and industrial connections to their grant awardees that assured success in the industry and dispersion of research developments with commercial value. "Rockefeller support," he wrote, "particularly through Marshall's insights and wide ranging personal network, typically and vastly expanded the human and institutional resources of any project grantee, in addition to monetary support. . . ." (8)

"[M]usicality enabled a 'technicolor' proof of affective public address," Tobias added, "raising the possibility of greater audience involvement and the spectre of greater audience manipulation; the clear educational and commercial application for musicality as 'control' stressed in Burris-Meyer's 'sound show' . . . in works like Disney's Fantasia, were as much justifications for, as much as demonstrations of, the use of [these] advanced [acoustic warfare] technologies . . ."

(8)

Introducing A=440Hz To Professionals

The introduction of electronic sound for stage, screen, and television did not proceed fluidly.



In 1910, motivated by a grant provided by the Rockefeller Foundation for the American Federation of Musicians, the initial effort to institute A=440Hz standard tuning had limited success in America. In Europe, the initial effort had near zero impact. Additional promotions were needed to secure the music world's acceptance of A=440Hz that was perceived as less pleasant, or dull when compared with other frequencies described below.

Ironically, and most revealing about the Anglo-American cartel arrangement, to persuade European musicians to accept this tuning, and the British Standards Institute (BSI) adoption of it in 1939, Rockefeller-Rothschild "black-op" officials employed Nazi party propagandist, Joseph Goebbels. At that time, Goebbels was advancing to become England's greatest media nemesis.

Lynn Cavanagh reviewed the history of standard musical tuning and determined that contrary to propaganda, and current consensus, it was 1939, not 1938, as the true year the British Standards Institute (BSI) adopted the A=440Hz standard promoted by the Rockefeller-Nazi consortium.(16) At the time, England was about to declare war with Germany, so surely MI6 would have known of Rockefeller's alliance with IG Farben, the Standard Oil Company's fueling of Hitler's military build-up against Poland, and the funding of Hitler by the Rothschild-Rockefeller-Warburg family bankers backing IG Farben and the Nazi's as partners in their emerging genocide.

In other words, the A=440Hz frequency was instituted at the precise time WWII preparations were being finalized by the petrochemical-pharmaceutical war financiers. Hitler's Germany invaded Poland officially starting WWII on Sept 1, 1939. Only three months earlier, following widespread rejection of the A=440Hz frequency vibration by musicians worldwide, Nazi propagandist minister Joseph Goebbels argued on behalf of this, apparently very important, intrusion into musical artistry, effectively persuading Hitler's supposed enemies in Britain to adopt this allegedly superior standard tuning for the "Master Race."



After the war, the Rockefeller Standard Oil Company was indicted by a US Federal Court, as an "enemy national," that is, an American traitor.(16)

A=440 Versus A=444 Standard Tuning

Research and developments in musical weaponry, tuning with dissonant frequencies, yielding the latest and greatest war making technology for broadcasting "mass hysteria," was finally instituted in 1939—speciously adopted, thusly, according to Cavanagh:

Success was achieved at a 1939 international conference held in

London. Presumably as a compromise between current tendencies and earlier pitch standards, it was agreed that the international standard for concert pitch would thenceforth be based upon A=440 Hz — very close to the Royal Philharmonic's A=439 Hz of dubious derivation. The B.B.C. began to broadcast the A=440 Hz tuning note, which, for the sake of accuracy was produced electronically. (16)



To help reconcile what was made irreconcilable by covert operators and censorship, Cavanagh referenced Llewelyn S. Lloyd, and a representative of the BSI knowledgeable about Lloyd's publication in the Journal of the Royal Society of Arts (16 Dec., 1949; 80-81.) entitled "International Standard Musical Pitch." Without acknowledging the creative artistry and spirituality of music-making, here is how propagandists at the B.B.C., effectively controlled by Rothschild-Rockefeller banking families, electrically generated the 440Hz frequency pure tone for media broadcasting:

The B.B.C. tuning-note is derived from an oscillator controlled by a piezo-electric crystal that vibrates with a frequency of one million Hz. This is reduced to a frequency of 1,000 Hz by electronic dividers; it is then multiplied eleven times and divided by twenty-five, so producing the required frequency of 440 Hz. As 439 Hz is a prime number a frequency of 439 Hz could not be broadcast by such means as this. (16)



Although the above detailed technical description for 440Hz pure tone generation using electronic generators that were militarily designed and custom built for the networks may be valid, these historic facts have serious criminal implications.

According to preliminary research, analysis, and professional discussions by Walton, Koehler, Reid, et al., on the web,(23) A=440Hz frequency music conflicts with human energy centers (i.e., chakras) from the heart to the base of the spine. Alternatively, chakras above the heart are stimulated.

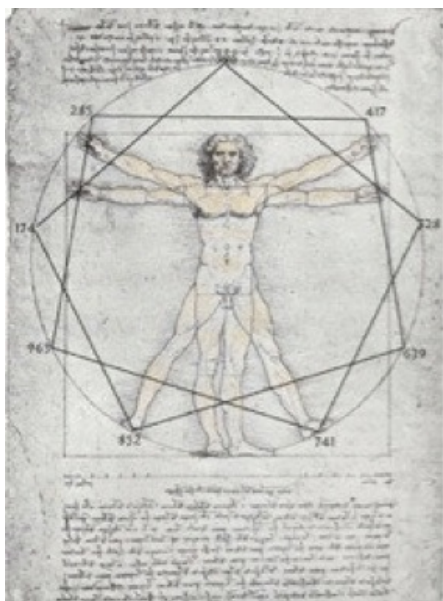
Theoretically, the vibration stimulates ego and left-brain function, suppressing the "heart-mind," intuition and creative inspiration.

Not coincidentally metaphysically, the interval between A=440Hz (equivalent to F#=741Hz in the ancient original Solfeggio scale) and A=444Hz (C(5)=528Hz in the ancient original Solfeggio scale) is classically known as the Devil's Interval in musicology, due to its highly aversive disharmonious sound made when these two notes are played simultaneously.(36)

More harmonious alternatives have been obviously suppressed. For instance, during the past decade, A=444Hz (C(5)=528Hz) analysis found this frequency more compatible with nature.(22)

If humanity were to be optimally suppressed spiritually, the musical tuning of A=444Hz would be neglected religiously, as it has been. Religious leaders suppressed the original Solfeggio musical scale in which A=444Hz, virtually equivalent to (C(5)=528Hz, is the "MI" tone or "MIracle" note played by the Pythagoreans referenced by Tobias as subscribing to the bioenergetic epistemologies described by Helmholtz.(8) Much of this recovered knowledge was suppressed over the millennia. But enough of the amazing details about 528Hz frequency (A=444Hz) are provided in Hydrosonics journal, LOVE528.com, and LOVE The Real da Vinci CODE, to prompt international outrage concerning the A=440Hz imposition, and a musical revolution. (22)

This knowledge best explains why so many musicians intuitively feel better tuning up, or down, a bit sharp or flat, from A=440Hz "standard tuning." More natural alternatives, especially A=444Hz (C=528Hz) and A=432Hz, and have been growing in popularity.(21, 22)



Recording artists seek the ultimate musical expression reflected in Divine-human communion. Musicians who are spiritually-sensitive to pitch are compelled instinctively to reject intrusions to pure creativity in harmony with the flow of sacred cosmic energy.

Lloyd, for example, an expert and leading critic of A=440Hz tuning, described his innate drive to "tune-up" to a "brighter," more soothing and inspiring frequency. He described this as "an indelible calling for a higher pitch." The British author and composer expressed his preference for precisely A=444Hz tuning. He wrote that this 4Hz higher pitch is more pleasing generally for musicians worldwide. (16) Here are his words:

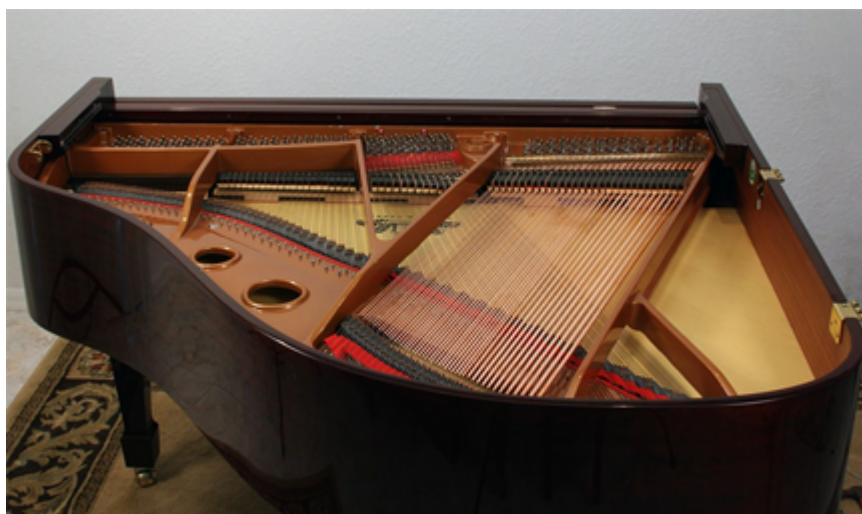
My own experience in tuning an electronic organ to be used as a continuo instrument with orchestra, in the late 1940s and early '50s, showed me that New York orchestra musicians could with difficulty be induced to tune their instruments to a'=440 Hz, but that if the organ were tuned to that pitch it would in the course of performance be flat as compared with the other instruments. If, on the other hand, I tuned the organ to a'=444 Hz, this difficulty disappeared, and I take it that this latter pitch is approximately that at which New York orchestra musicians habitually play, and to which they involuntarily tend to return even if they have started out by tuning their instruments to a'=440 Hz. (16)



Similarly, recent research by veteran piano tuner and custom piano builder, Daniel Koehler, demonstrated the beneficial acoustic and spiritual impact of prototype pianos that include granite bridges to best accommodate the higher tension of strings tuned to A=444Hz (C=528Hz). Koehler reported most enthusiastically(23) that the 528Hz frequency resonates most powerfully and enduringly. Measuring volume and duration of string resonance, Koehler wrote:



"We took an introductory level small grand at 5 feet 1 inch long, and surpassed every 9 foot grand in the world on most of the piano concerning sustain with lack of fall-off. This is, with no boasting intended, actual fact on which I would stake my 35-year professional reputation."(24)



A=440 Versus A=432 Standard Tuning

A lot has been written on the A=432Hz tuning preference that is mathematically consistent with the Fibonacci series of numbers, and, therefore, universal design. Among the advocates of A=432Hz standard tuning is musician and researcher, Brian T. Collins, who launched a website dedicated to posting articles supportive to this growing musical-metaphysical movement for recovering optimal spirituality through music "therapy."(21)

Collins wrote, "The current tuning of music based on A=440 Hz does not harmonize on any level that corresponds to cosmic movement, rhythm, or natural vibration. Mozart and Verdi both based their music on natural vibration, and A=432 was nicknamed the 'Verdi tuning.' Most western music, including popular New Age music is still tuned at unnatural A=440Hz. The difference between A=440

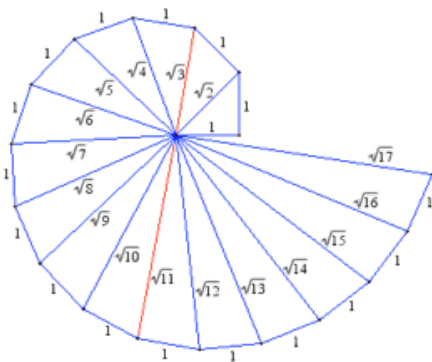
Hz and A=432 Hz is only 8 vibrations per second, but it is a perceptible difference in the human consciousness experience.”(21)



An expanded review of A=432Hz tuning finds it throughout the religious world according to many researchers. “One of the oldest uses of sound is for ceremonial and religious purposes. Whether the chanting of a Hindu mantra, the recitation of the Jewish cantor, a Christian hymn, or the call of a Moslem muezzin, sacred sound makes its way into all of the various world’s religions. According to Robert Lewis, a student of the Rosicrucian Fellowship: ‘The purpose of music in religious service is to raise the vibratory rate of a congregation upward through a series of overtones to a spiritual level.’”(21)

“Archaic Egyptian instruments that have been unearthed, so far, are largely tuned to A=432Hz. In ancient Greece (the school book original place for music) their instruments were predominantly tuned to 432Hz. Within the archaic Greek Eleusenian Mysteries, Orpheus is the god of music, death and rebirth, and was the keeper of the Ambrosia and the music of transformation (his instruments were tuned at 432Hz).(25)

“. . . [O]ne can make audible harmonics, such as 72Hz (9 x 8 Hz), 144Hz (18 x 8 Hz) and 432Hz; and then further synchronize the music in binaural 8Hz, to reawaken us to the orchestra of our thoughts, in the cathedrals of our minds. Such musical harmonics may also resonate and upload one into a geometrical progression and harmonic to time, which is generally accepted to be the congruence of the amino acid/codon metabolism within the DNA double helix.(25)



A=444 (C(5)=528Hz) Versus A=432

It is readily apparent from a simple mathematical analysis that A=444Hz and A=432 Hz are harmonically related and both, reportedly, therapeutic. Prove the harmony yourself by simply subtracting 432 from 444. It yields 12; where $1+2=3$ in Pythagorean math. Now take 528 and subtract 444 and you also get 12, or 3. Next, take 528 and subtract 432 to get 96; where $9+6=15$; and $1+5=6$. This result is identical to $5+2+8=15$ or 6.

Notice this set of numbers—3s, 6s, 9s and 8s—are always exclusively represented by these special natural pure tones, their scales, and their harmonics. This is precisely what Leonardo da Vinci’s mentors emphasized about cosmic scales and mathematics. (21, 22)

Nikola Tesla, too, taught his students about this unique set of numbers, and always applied this math in his research and inventions, including free energy machines, also suppressed by the same petrochemical-pharmaceutical corporatists that advanced A=440Hz standard tuning and nuclear energy.(26)

Tobias (page 91-92) also wrote of these esoteric “epistemologies” in the context of reviewing Rockefeller Foundation and US Navy funding for militarizing music. He wrote, “In the course of this large-scale historical transition in which bioinformatic epistemologies drew from and displaced bioenergetic [i.e., biospiritual] ones, . . . [h]istorically, “visual music” theorists have attributed such attempts at writing sound in magnetic, electrical, electronic, or digital media as indebted to a larger history of “color organs,” alchemy, or Pythagorean or neo-Pythagorean epistemologies. Here, though, we see the tensions in clear detail: at stake is a historical transition between essentially bioenergetic epistemologies after Helmholtz and bioinformatic epistemologies emerging with Turing, Wiener, or Shannon.”(8)

In the grand tradition of “bioenergetic epistemologies,” this author advanced “The Perfect Circle of Sound”—a decryption of “The Real da Vinci Code,” featured in the esoteric artist’s most famous drawing, The Vitruvian ‘Wo/Man,’ that includes the original Solfeggio scale.(27)

Here, the 3s, 6s, and 9s, are exclusively represented by the set of natural harmonics mathematically linked to ancient Pi, Phi, the Fibonacci series, and the construction of the physical universe from sound vibrations acting on water. (36) (See mathematical proofs in Victor Showell’s monographs in the journal HYDROSONICS, and also at LOVE528.com.)

Alternatively, Tobias concluded, “the Rockefeller Foundation’s careful project management and coordination,” contributed to the materialistic versus metaphysical industrialization of music in the media. (8)



The US Navy’s Musical Manipulations

Besides the U.S. Navy’s administrative control over the National Public Health Service in America, this branch of the military has always been at the forefront of war research, including biological weaponry, virology, genetics, electro-genetics, DNA recombinomics, technical developments in electronics, communications, and signaling, and military intelligence bearing on the subject of frequencies required for producing “mass hysteria.” Rather than researching electromagnetic and bioacoustic methods of promoting peaceful co-existence, the Navy has invested in space-based

Verschuer and Franz J. Kallmann. (14)

In 1932, the British-led "Eugenics" movement designated the Rockefellers' appointee Rudin as the president of the worldwide Eugenics Federation. The movement called for the killing or sterilizing of people whose heredity made them a perceived burden. (14)

The Rockefeller Foundation's German grantees drew upon existing American (i.e., Virginia's) "racial hygiene" statutes. Verschuer and his assistant Josef Mengele collaborated on reports for special courts which enforced Rudin's racial purity law against cohabitation of Aryans and non-Aryans. (14)

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The Cult of Militarized Music

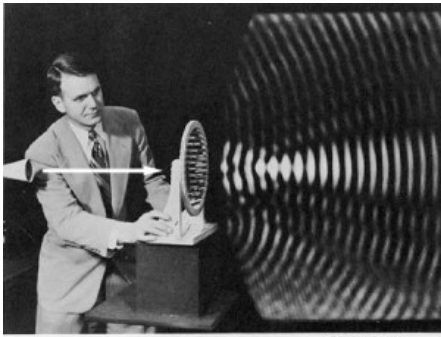
According to Tobias, the wartime economy provided greater funding for musical research and development for opportunists with conflicting military and "non-profit" interests. As military funding increased, in September, 1941, Burriss-Meyer was encouraged by the Navy Sub-committee on Sound Sources of the National Defense Research Council to receive \$50,000 for another one year contract to deliver what was called his "command performance." (8)

In January 1942, in a letter to John Marshall, Burriss-Meyer stated his belief that military applications of his acoustic research would be used in the entertainment industry following the war. Soon thereafter, a California defense contractor planned to develop "wired music" installations to deliver Muzak-style ambient sound in movie theaters. (8)

Tobias detailed, "[t]he power of sound control to create musical, corporeal synchronization." That is, people's bodies would bioenergetically entrain to the musical frequencies and electronically-engineered sound effects that would be most emotionally charged causing people to act in certain programmable ways. This would occur "across a variety of environments," and "across the war-time economy . . ." Tobias noted that Burriss-Meyer had, in service to this risky vision, been "requisitioned by the Navy," and with R.L. Cardinell, co-wrote, a "Guide to Industrial Sound," published by the War Production Board (73 200R, RG 1.1, Series 200, Box 282, Folder 3353). (8)



"Sound control," according to Tobias, "worked for the Rockefeller Foundation, as . . . a general signifier of cultural, factory, and military industries, . . ."



Tobias's legendary characters considered the long-term implications of militarizing music "in terms of both conflicts between "trade" and "research," as well as . . . the Foundation's goal of developing non-profit, educational, industrial, and military institutional networks . . ." (8)

This, Tobias wrote, "is, in fact, the crux . . . in the overall commoditization of listening across educational, artistic, working, consuming, and military environments, . . . [T]he 'culture industries' were the commercial arm legitimating a broader control of consciousness." (8)

As in the 1500s, wherein Shakespearian plays were promotionally pivotal in advancing English as the New World language, the twentieth century's mass mediated musical manipulation of culture and consciousness is hereby exposed as the modus operandi of the Illuminati.

On May 16, 1949, Rockefeller Foundation's Charles B. Fahs ran into Burris-Meyer on the train platform at Penn Station in Newark, and rode with him to Philadelphia. Burris-Meyer was in uniform as a naval officer, heading to Washington for further military research work . . . on "the problem of the control of human emotion as a determinant of action." (8)

"B-M points out . . . the realization that we were moving into an era when such control of human emotion would be technically possible which led to the development of Nazism in Germany. It is clearly indicated in Mein Kampf and in the work of Goebbels. According to B-M, his wartime work demonstrated that means to control emotion with sufficient precision to determine the action of from two to eight percent of a given population . . . While this percentage of a population is small, it is perhaps quite adequate to be decisive. There is no use ignoring the possibility of such techniques and hoping that the disturbing visions of what the effects in politics might be will go away. The question is rather, as in the case of the atom bomb, whether the techniques will be mastered and utilized for democratic purposes before they are exploited for totalitarian purposes. This is the background of B-M's conviction that this work is important and urgent in the United States." (8)

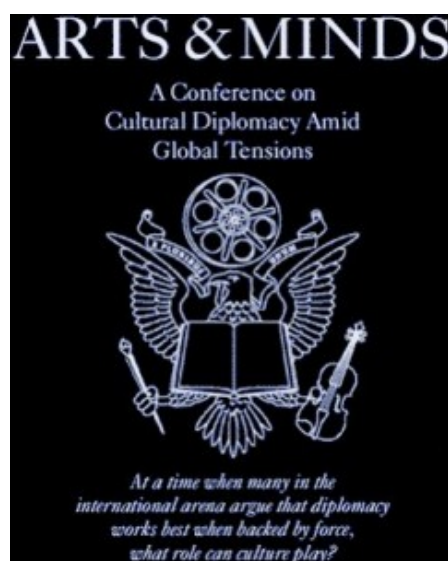


Following Hanns Eisler's deportation from the United States to Germany where he joined the East German intellectual establishment, a 1958 interview he published is noteworthy. Defending the East German youth under attack in West Germany "for indulging in what he agreed was the false ecstasy of 'boogie-woogie' and the 'stupid' fashion of American-style jeans," Eisler commented in reference to politics, youth, and urgent insurmountable social challenges, "[T]he American culture industries have a monumental influence over the entire world." (8, 33)

Summary, Solutions and Conclusions

The science of coercion, cultural indoctrination, and behavior modification has a lot to do with the world's current crises, history of musical instrument tuning, and the media.

This review of Rockefeller Foundation literature sets the record straight regarding the organization's involvement with the military-medical-petrochemical-pharmaceutical cartel's focus on acoustic science to identify sounds useful in war; modern musical technologies that produce vibrational frequencies applicable to public persuasion and crowd control, and the synchronous institutional standardization of A=440Hz musical instrument tuning used throughout the Western World as advanced by partnered military and commercial investors during the first half of the Twentieth Century.



President Dwight Eisenhower protested against this "beast," warning our parents that globalist threats to "Economic, Political, even Spiritual" freedoms were mounting.(34)

Populations are now tethered like sheep by psycho-emotional attachments and addictions to whatever this cartel sells and promotes through radio and television. This amounts to ENSLAVEMENT for the conduct of genocide.

In essence, this "military-industrial complex," rooted in the world of investment banking, has advanced a covert operation to control populations most loudly and profitably. Music bioenergetically affects your body chemistry, psychoneuroimmunology, and health.

(35) Your body is now vibrating musically, audibly and subliminally, according to an institutionally imposed frequency that resonates in harmony with aggression and in dissonance with LOVE.

Intensive research into the military and commercial value of compelling "herd behavior" with music to induce stress, promote diseases, and suppress spirituality, has enabled the world's wealthiest people to exercise cultural control through "programming."

From this historic evidence in Rockefeller Foundation Archives, it is clear that the investors in A=440Hz "standard tuning," some of the least trust-worthy entities on earth, directed the US Navy's involvement in this "black-op" engaging the consortium-controlled networks. These findings strongly suggest the military's acoustic frequency research and technological developments advanced during

the 1930s to induce psychosocial pathology, herd behavior, emotional distress, and "mass hysteria," were successfully deployed and are now being used against We The People.

Alternatively, musical frequencies most beneficial to health, psychosocial harmony, and world peace have been suppressed.

These findings offer a most reasonable, simple, pleasant, and powerful remedy residing in restoring naturally preferred frequencies to music. Instruments and voices tuned to A=444Hz frequency are far more acoustically pleasing, instinctively attractive, kinesthetically stimulating, spiritually refreshing, scientifically linked to genetic repair, and arguably, even resonating pure LOVE.

Given that the education and entertainment industries are so negatively controlled and behaviorally controlling, alternatives to the major networks are now required to free We The People. This was the original American assignment given the media according to the US. Constitution and Bill of Rights, vanquished by the Rockefeller-Rothschild industrialists.

Many musicians, mathematicians, physicians, physicists, and even geneticists, now celebrate the emergence of truth about A=444Hz (C(5)=528Hz) as an apparent carrier wave of LOVE, broadcasting universally from the heart of the electromagnetic energy matrix.(7, 22) The vast majority of objective investigators now view these revelations as an opportunity to rediscover our spiritual roots in music, in accordance with an accelerating Spiritual Renaissance. The emergence of this knowledge is perfectly timed to remedy otherwise impossible problems imposed on the world by unelected leaders of economic and geopolitical chaos.

Thus, musicians, vocalists, and audiences are urged to discuss these findings, reject the militarization of music that has been secretly administered, and retune instruments, voices, and ears to frequencies most sustaining and healing. Restoring integrity to the performing arts and sciences this way will impact populations most beneficially.

A not-for-profit service operating by donation to provide A=444Hz (C(5)=528Hz) frequency transpositions of every genre of music is under construction to accommodate the needs and

encouragements of recording artists and audiophiles worldwide advancing this Healthy World Revolution.

Musicians and vocalists are the life-stream of the music industry, and humanity's last hope for physical salvation and Divine-human connection. The spiritual musical portals through which planetary rebirth and harmonization is destined, await your vision and activism.

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Dr. Leonard Horowitz, D.M.D., M.A., M.P.H., D.N.M. (hon.), D.M.M. (hon.), is the author of twenty one books, including the prophetically titled *Death In The Air: Globalism, Terrorism and Toxic Warfare* that came out three months before 9-11-01. That book deals with biological and energy weapons being used for population control. His three American best-sellers include: *Emerging Viruses: AIDS & Ebola—Nature, Accident or Intentional?* that was largely responsible for prompting explosive interest in vaccination risks and biological warfare; *Healing Codes for the Biological Apocalypse*, that revealed the ancient Solfeggio musical scale secreted for millennia; and *Healing Celebrations: Miraculous Recoveries Through Ancient Scripture, Natural Medicine and Modern Science* in which Dr. Horowitz presents his protocol for administering prevention and speedy recoveries. His most recent text, *The Book of 528: Prosperity Key of LOVE*, has prompted a revolution in the music industry improving recording artistry and music therapy with the use of C=528Hz(A=444Hz) tuning that produces “medicinal music.”

Dr. Horowitz's documentary, ***UN-VAXXED: A Docu-commentary for Robert De Niro*** won five international awards, including "Best Film – 2016" in London and Geneva competitions.

Dr. Horowitz also works to advance [Healthy World Organization](#) (HWO) as an alternative to the duplicitous World Health Organization (WHO).

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