

on record, simply by his economic and social policies!

LaRouche continued: “The basic investment in society, today, in a society at our technological level—unless we’re going to become a Third World society—is investment in the development of our young people, for the first 25 years of their life—a quarter of a century! Now, long-term infrastructure investments have a life-cycle, a physical life-cycle, generally running in the order of at least a half-century. Industrial investment has a cycle of, at least, a quarter of a century. Elements of production have life-cycles of less, maybe five years, 10 years, 15 years.

“Therefore, it’s investment in capital, in the form of *physical* capital, or intangible capital, such as the development of a human being, which is the basic unit on which a modern economy depends. . . . In the United States, we have to measure capital, in terms of quarter-centuries. That is, that part of the life-cycle, coming from birth to a matured professional, ready to enter life. We have to pay for that 25 years of that development, of that individual. That means, not only payment to the family, or by the family, but payment to the community for those things that are provided by the community, or by the nation as the whole, for each of those individuals, as opposed to what comes out of the family income.”

LYM Works To Master ‘Bel Canto’ Singing Method



EIRNS/Sharon Stevens

Mexico’s Maestro José Briano leads LYM organizers through vocal exercises in Boston.

As the warm morning sunlight shines through the stained-glass windows of a Nineteenth-century church in Cambridge, Mass., it reveals a group of young people, appropriately named the “raggedy-pants elite” by Lyndon LaRouche. These young people, who come from the same sinister culture as pop-star Britney Spears and death-metal singer Marilyn Manson, are bridging the gap between science, politics, and beauty; by reliving the unique discovery of the *bel canto* singing method. Many of them are timid, others have never sung before, but all are eager to learn from their patient, devoted guest: the distinguished Mexican bass, and voice doctor/teacher, Maestro José Briano, who came to Boston Dec. 10-18, 2004 to intensively train 95 organizers from the LaRouche Youth Movement.

Watching Maestro Briano teach is like watching a Classical painter lovingly study his subject, and then begin to paint with precision. The ten young male organizers line up, while the Maestro faces them, sitting at the piano. And one by one, each student repeats the vocalization. Those who can do the exercise best, go to the front of the line,

while those who *struggle*, listen closely to the more advanced students, and imitate their idea. The eight or ten young people who have been leading, or want to take the leadership in the singing in the various cities, sit on the side, vigorously taking notes, with their eyes and ears fixed intently on the Maestro. He encourages the teachers to ask questions; occasionally, he asks them, “What is the purpose of this exercise?” to make sure they understand the method.

No One Is ‘Tone Deaf’

Among the group of ten singers, there is one who consistently sings out of tune. A teacher in a music conservatory would throw up his hands in exasperation, accuse that student of being “tone deaf,” and conclude that student would never make it in the music world. But, the response of Maestro is to point out, “There is someone who is trying to be spontaneous!” He stops, and has each student sing the exercise, one by one, until he finds the one singing out of tune. Maestro works with that student patiently until he sings in tune. Then, Maestro smiles, and says, “*muy bien*,” and moves to the next student.

To another shy young singer, with a



EIRNS/Sylvia Spaniolio

lovely natural *vibrato*, Maestro says, “You have a voice of quality, but you need a powerful voice.” The second time around, this organizer’s voice rings much louder, and he stands straight with confidence. The effect of this young man finding the strength in his voice, and with it, his increased ability to communicate, will give him confidence to lead others. With a combination of listening to each other, and Maestro’s meticulous guidance, these ten young men have advanced by leaps and bounds in just an hour. At the end of that hour, Maestro congratulates the young people and begins work with the next group.

Maestro Briano often compares singing to “going to the gym.” Each session consists of two parts: warm-ups, and vocal training. The warm-ups are intended to prepare the voice to do extensive training, which includes singing two-octave arpeggios in one breath, and repetition of high notes for the tenors. In one session, Maestro, with a twinkle in his eye, challenges the advanced tenors to sing a high note on five different vowels, “nu, no, na, ne, ni,” from five to ten times in a row, without breathing. Only two tenors are able to do this, but it creates a standard for which others can strive. In a different session, Maestro Briano challenges the sopranos to sing an exercise, first loudly, and then softly. The challenge of singing softly is to maintain a supported sound that can be heard.

Communication Through Metaphor

When asked how to create increasing degrees of freedom in the singing voice, Maestro Briano said, “You have to be careful with the idea of freedom, because for the voice to be truly free, there must be restraint.” The restraint comes from the register shift and the nasalization. Nowadays, when popular singers are supposedly “expressing themselves” and singing “freely,” they



Aspiring teachers study how the Maestro guides students through vocalizations, in preparation for leading singing in different cities.

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are just yelling, and the sound is ugly. As a result, they hurt their voices, or their voices will become hoarse. While no set of rules or formulas will yield the right method, there must be a standard for freedom, and in the case of *bel canto*, the standard is *beauty!* Maestro Briano has heard thousands of sopranos and tenors in his lifetime, all different, all distinguishable—for each voice is like a thumbprint, unique and irreplaceable. How, then, does he know what to tell each student? He says, “The medicine for each person is different.” But, that is not to say that what is right for everyone is merely relative, because then we would not be able to teach anyone to sing! So, what does Maestro hear in his mind after each person sings? Each rec-

ommendation he gives is precise, and produces an explosive result, of which the student is fully conscious. By the end of the nine days, each youth has had the opportunity to work with Maestro for four days, for an hour each, with an additional intensive three-hour choral rehearsal every night with Schiller Institute choral director John Sigerson. Furthermore, ten or more of those youth have the intention of continuing this work in regional organizing centers around the country. Each young person who works with Maestro is given the confidence that, one day soon, he or she can fully understand the method he teaches, because it is non-technical. Therefore, these young people can assimilate his ideas because they are communicated through metaphor and not just “technical language.” The LYM organizers sense that Maestro really wants students to succeed and find the beauty in their voices. Thus, a deep love and respect developed between Maestro and his students, that overcame the language barrier (Maestro speaks Spanish). Throughout the week, these young people realized that the more powerful their voices became, the more politically powerful they will become.

—Jenny Kreingold
LaRouche Youth Movement



Schiller Institute choral director John Sigerson rehearses full chorus.

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