

Invisible vibrations
between sound and
consciousness



Giovanni Biancofiore

micrOTONalia live

Vibrational manifesto

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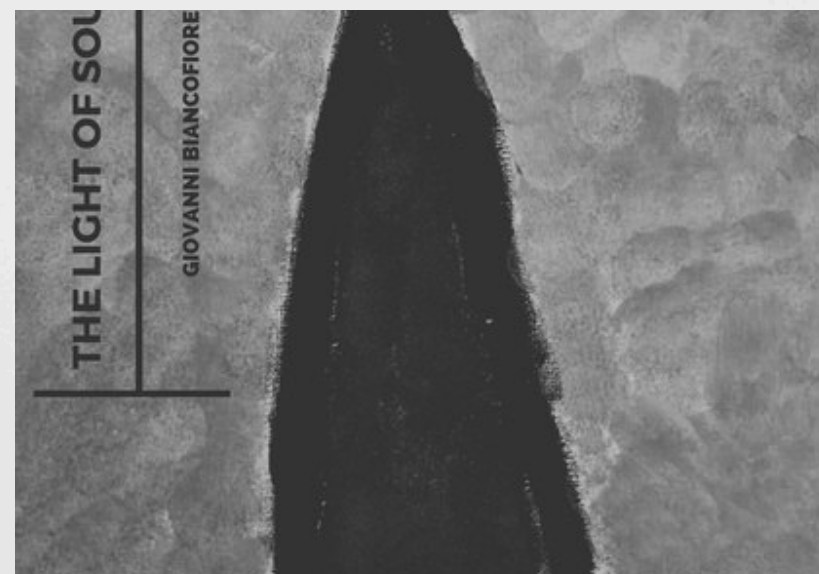


Sound vision

*Every sound is a door
Every frequency, an invisible prayer
—Giovanni Biancofiore*

Microtonalia live was born from the idea of bringing my music into different spaces, intimate and unusual places. Spaces capable of dialoguing with sound vibrations and amplifying the immersive experience: libraries, churches and places of worship, inspiring venues, archaeological sites, spiritual sites, parks, and evocative natural environments.

Each concert is a unique encounter, where sound art merges with the architecture, history, and spirituality of the place, creating a synergy between sound and the surrounding environment. These are not mere performances: the tour is a multisensory journey, an invitation to meditation, deep listening, and connection with oneself and the universe.



Giovanni Biancofiore

I am an intuitive musician, author, and composer of sound experiences.

I create landscapes born from deep listening, weaving vibrations, silences, and frequencies as the language of the soul, but above all, I am a researcher of sound as a language of transformation.

For years, I have been exploring the subtle boundaries between frequency and consciousness, between science and mystery, between art and healing. My research moves between science and spirituality, between analog and digital, between the tangible and the invisible.

In my work, sound is not merely acoustic matter, but living energy, invisible architecture, a vibration that shapes reality.

Each project is born from the intention to transform listening into experience, and experience into awareness.

I collaborate with Stichting Lovefrequencies, a Dutch foundation that shares my vision: to explore human potential through music, scientific research, and experiential pathways of consciousness expansion.

Together we create projects that blend sound experimentation, artistic innovation, inner research, vibrational sensitivity, and well-being, giving life to spaces where sound becomes a bridge between body, mind, and spirit, a portal to presence, healing, and inner freedom.



Acoustic architecture

For *Microtonalia* live performances, an essential yet carefully calibrated audio setup is required to ensure maximum sound purity and accurate microtonal rendering. The minimum technical space should include a stable surface (table, shelf, or equivalent structure) measuring 160 cm x 80 cm, with a chair or stool. A power outlet must be available no more than 1 meter from the setup, or an appropriate extension cable should be provided.

Acoustic integration of the piano

In the event that the hosting location has an acoustic piano, not digital, but a real instrument of wood, strings, and resonances, and it is in close proximity to the table of my setup, it may be integrated, by prior agreement, into the performance.

In this context, the piano is not a simple additional instrument, but a living extension of the microtonal soundscape: its body vibrates together with the synthetic frequencies, creating a dialogue between matter and waves, between harmonic memory and generated sound.

To achieve pure and faithful sound reproduction, the piano must be microphoned with a stereo pair of condenser microphones, connected directly to the microphone inputs of my mixer, which has dedicated preamplifiers and internal processors.



Acoustic architecture

Among the most recommended options:

Røde M5 matched pair | an economical yet high-quality solution, with a neutral and precise response.

Audio-Technica AT4041 | warm character, natural definition, ideal for strings and harmonics.

Neumann KM 184 | a professional reference choice, capable of capturing the timbral depth and three-dimensionality of the instrument.

The microphone signal will be processed in real time through my ambient effects and sound processors, becoming an integral part of the musical flow, like an acoustic breath intertwined with the electronic breath.

The tuning and positioning of the microphones must be defined in advance together with the hosting organization, in accordance with the acoustic and spiritual vision of the event.

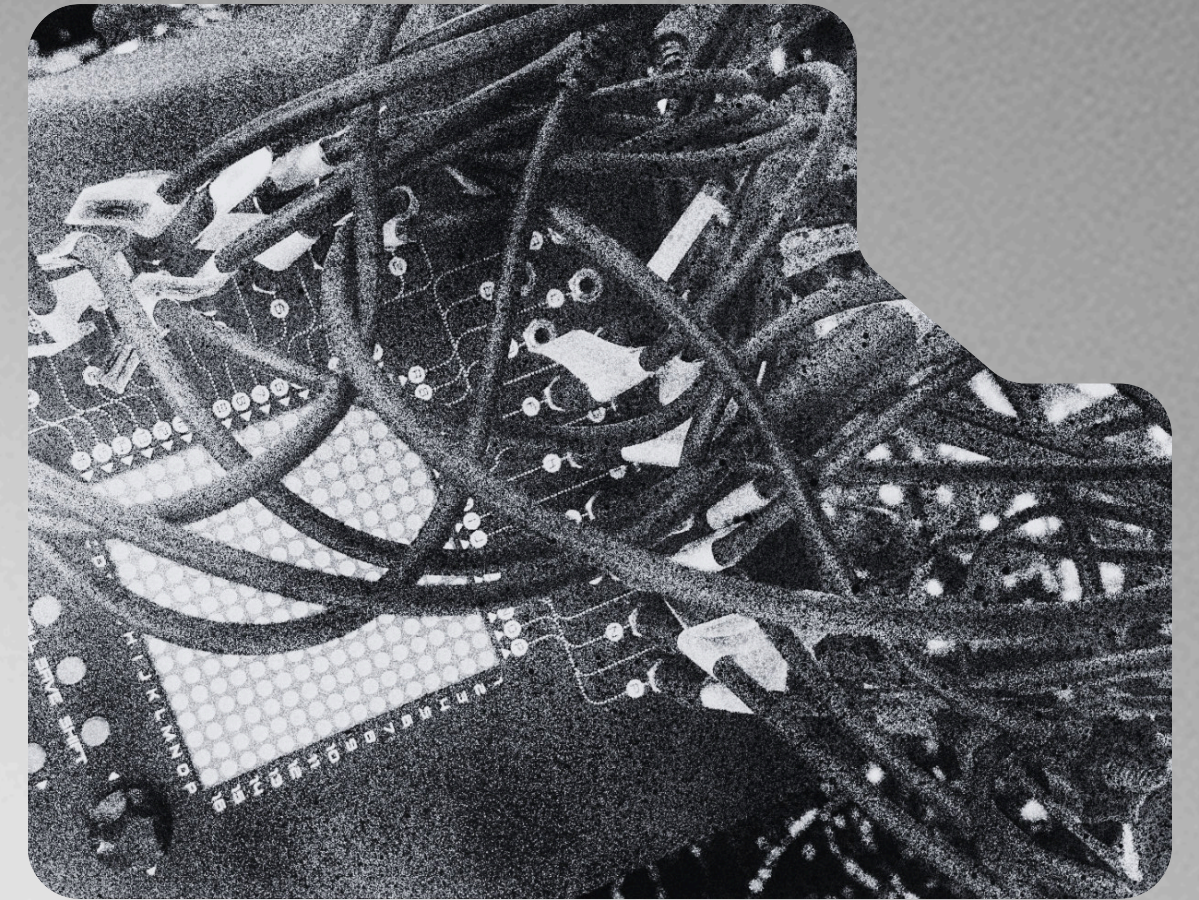
Audio connections

From my personal mixer, two TRS 1/4" cables (balanced) are used for the left and right stereo outputs.

The connection will be made directly to a mixer or amplification system at the venue equipped with 1/4" balanced TRS inputs (preferred over RCA to maintain signal quality and purity, reducing noise and interference, especially in microtonal and sub-perceptive frequencies).

If the TRS cables run from my mixer to the venue's system, the distance must not exceed 2.5 meters (between my setup and the venue's inputs).

If the venue provides its own cables to connect to the outputs of my mixer, the length can be that already available on site, even if greater than 2.5 meters.



Acoustic architecture

Sound diffusion system (from minimal to professional)

Minimal | Stereo (2 channels) | Two speakers + amplifier, suitable for small spaces or intimate listening.

Intermediate | Quadriphonic (4 channels) | Provides an immersive and enveloping sound field, ideal for the microtonal experience and for the natural spatialization of frequencies.

Advanced | Surround (5.1 / 7.1) | Allows three-dimensional sound reproduction, highlighting the vibrational depth and immersive dimension of the performances.

Professional | Multichannel. More complex configurations, intended for large spaces or acoustic research contexts.

For optimal performance, a minimum quadriphonic system is recommended, with high-definition speakers and extended low-frequency response, capable of transmitting even the subsonic and vibrational components of the sound.

Silent concert

Where possible, and if the venue is already equipped (which would be the best option), *Microtonalia live* can be realized as a Silent concert, through wireless transmission (closed broadcast) to dedicated headphones.

In this case, the audio signal originates from my mixer and is transmitted to a Silent PA or professional Silent disco system (UHF/VHF band 863–865 MHz, low latency <15 ms, 16-bit / 44.1 kHz quality).

This mode is not merely a technical choice, but a poetic and philosophical statement:

in the external silence, each listener enters their own inner space, perceiving the sound as an intimate and meditative flow.

The closed wireless transmission creates a shared yet invisible listening field, where frequencies intertwine like fine threads between bodies and consciousness.

In this collective silence, every beat and breath become part of the music:

an immersive, introspective, and spiritual experience, where audience and performer breathe in the same vibrational rhythm.



Sound and artistic philosophy

Every *Microtonalia* live performance is born as a dialogue between space, sound, and audience. There is no fixed setlist. Each performance unfolds in real time, like structured improvisation, shaped by the acoustic characteristics of the venue and the energy of the audience. My mobile setup, a weave of analog and digital synthesizers and real-time effects processors, in some cases transforms into a living laboratory, where every element interacts with the others and with the surrounding space.

To this sonic tapestry is added the bodily and performative dimension: thanks to biofeedback sensors connected to my body, the electricity and variations of my emotional states modulate the music in real time. The result is a living, interactive sound ecosystem that responds to my emotional energy and that of the audience, making each performance unique. Music thus becomes a dynamic organism, a flow of frequencies that evolves and breathes together with those who listen.

Since always, sound speaks to me as a primordial language. In my work, every note, every vibration, every sonic breath is not isolated: everything interacts with everything else, creating a wide, layered, enveloping harmonic field, which we can interpret as a true continuous spectrum. This is not an abstract concept, but a tangible phenomenon perceptible by the ear and the body, a sonic environment in which every frequency has space, without dominating the others, and in which subtle harmonics intertwine with echoes, reverbs, and delays, giving rise to an immersive sonic tapestry.

In scientific terms, a continuous spectrum is a sound or composition that covers a wide range of frequencies uniformly, generating a psychoacoustic effect of total immersion: the brain receives stimuli distributed across the entire spectrum, and the physiological responses are not concentrated on single notes or peaks, but embrace the entire organism. It is as if every part of the body is touched, every cell vibrating together with the music.



Sound and artistic philosophy

My approach merges three main elements:

Microtonal synthesis: intervals smaller than the semitone allow fine modulation of frequencies, creating subtle and delicate sonic nuances. Although audible to the human ear, these smaller intervals can also produce intense psychological experiences, altering auditory perception and creating a deep emotional connection between the listener and the sound.

This type of frequency modulation can promote states of deep relaxation and introspection, enhancing the immersive experience within the continuous frequency spectrum. The following studies discuss this:

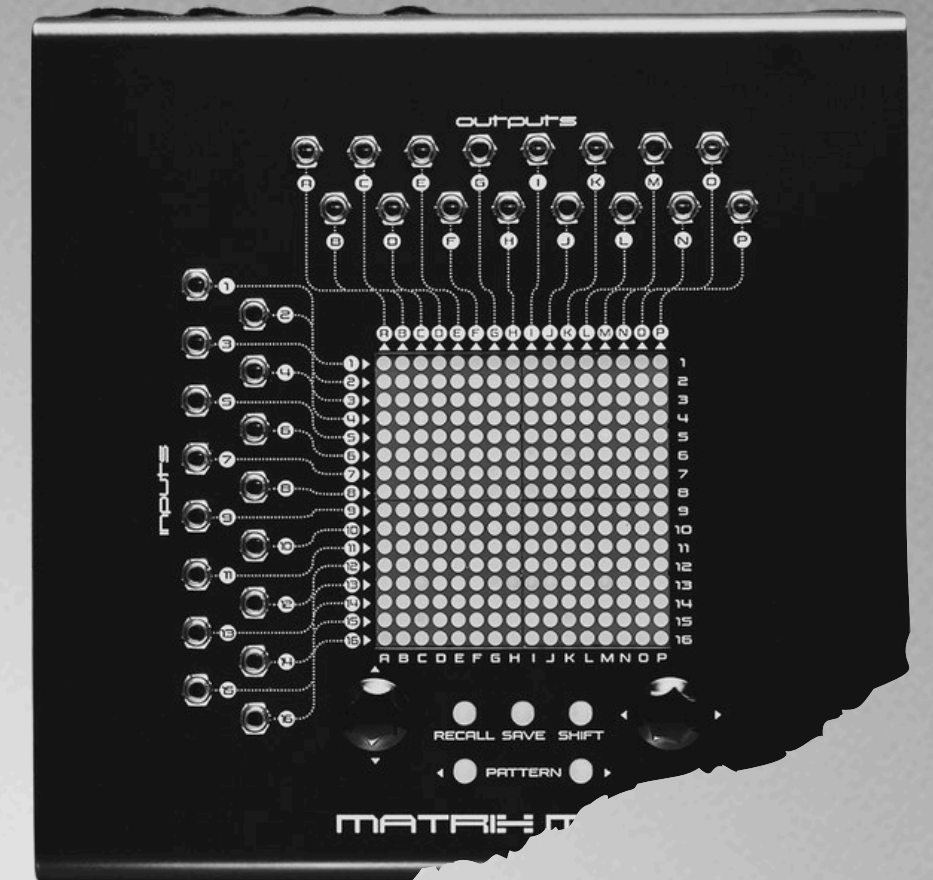
The Psychoacoustic Basis of Microtonal Music (Journal of the Acoustical Society of America, 2006) explores the psychological and perceptual effects of microtonality, focusing on how smaller intervals influence musical perception and listeners' emotional responses.

Microtonal Music: Cognitive and Emotional Perception (Journal of New Music Research, 2012) reports research findings on the cognitive and emotional effects of microtonal intervals and how they alter auditory perception and elicit distinctive emotional responses.

The Role of Microtonality in Music Therapy: Exploring New Avenues for Healing (Journal of Music Therapy, 2018) examines the therapeutic potential of microtonality in music therapy, investigating how microtonal music can induce relaxation and introspection.

Algorithmic synthesis: rules, modulations, and generative structures shape the sonic tapestry, giving rise to a constant and evolving movement, where no sequence ever repeats identically. The system avoids deterministic repetitions, that is, rigidly predictable reiterations, instead generating emergent variations that keep the sound in a state of continuous transformation.

Granular and layered synthesis: fragments of sound overlap, dissolve, and recombine in real time, further expanding the sound field and creating a "sea of frequencies" effect in which the listener is fully immersed.



Sound and artistic philosophy

The sound experience I create is, therefore, a continuous-spectrum environment in a psychoacoustic sense: low, mid, and high frequencies coexist in harmony, reverbs and delays expand the space, and microtonal microvariations allow for subtle modulation of emotional perception.

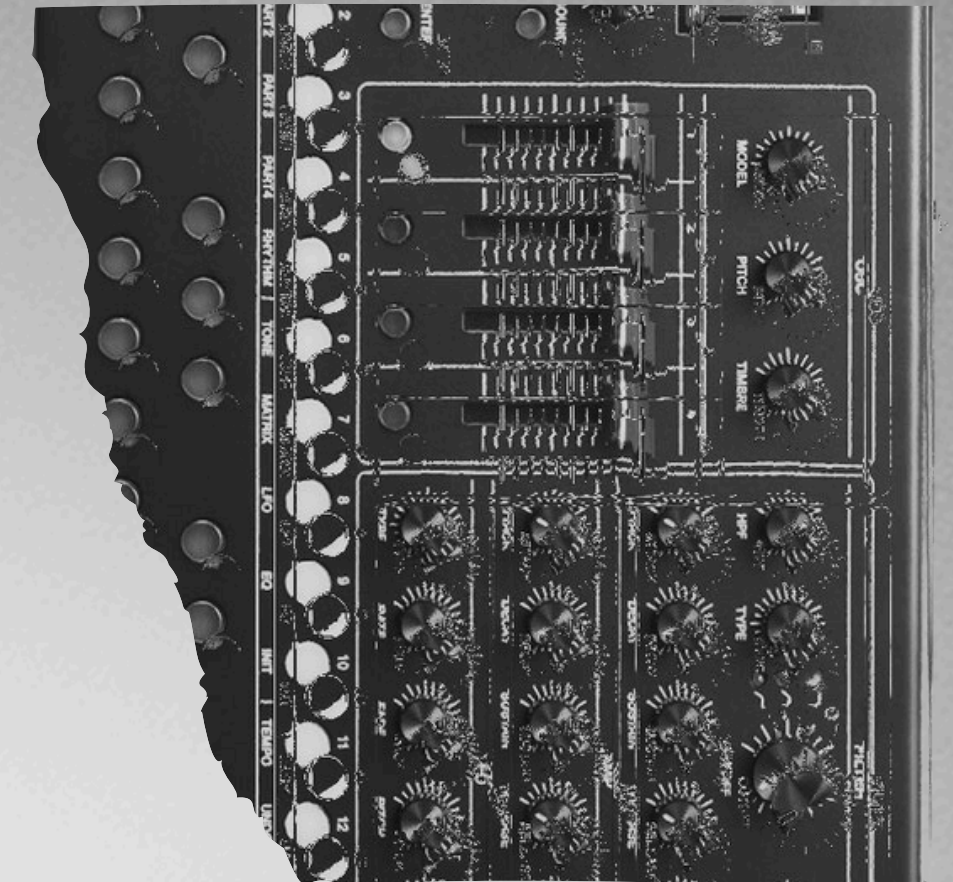
Recent studies in psychoacoustics and neuroaesthetics indicate that sound environments of this type can exert a measurable physiological impact: for example, a randomized controlled trial showed that listening to broadband music significantly reduces heart rate and induces a relaxation state comparable to a reduction of psychophysiological stress. BioMed Central

In systematic literature, meta-analyses on music interventions report that regular listening to relaxing music can improve subjective sleep quality, even in individuals with psychiatric disorders, and partially reduce anxiety symptoms. PMC

Other neurobiological studies highlight that exposure to selected ("preferred") music can modulate limbic system activity and trigger parasympathetic responses: for instance, an increase in salivary oxytocin was observed after calm listening sessions, correlated with a reduction in anxiety also measured through physiological indicators. PMC

Music thus becomes a bridge between body and mind, between science and poetry. Each listener does not merely hear notes: they perceive a field of frequencies engaging the nervous system, the breath, the heartbeat, inviting them to resonate with the surrounding environment and their own inner depth. It is an invitation to total listening, presence, and connection.

In summary, my music is not merely a sequence of sounds, but an immersive continuous-spectrum experience, in which microtonality, algorithms, and granularity create a harmonic flow capable of modulating emotions, relaxation, and perception. It is a living soundscape, constantly evolving, inviting each listener to rediscover their own inner rhythm and to be transformed by the invisible wave of frequencies. We can imagine it as a rainbow of sounds, where every frequency, from the lowest to the highest, interweaves seamlessly, creating a musical flow that envelops, accompanies, and transports the listener on an immersive and boundless journey.



Places and format of the concerts

Microtonalia live concerts take place in unconventional spaces, capable of interacting with the music and enhancing its vibrations: museums, ultra-modern and/or historical libraries, churches, archaeological sites, spiritual locations, parks, and evocative natural settings.

Every place where I perform (whether small or large) must resonate with me emotionally: I look for spaces that speak to my being and that are able to embrace and expand the emotional and spiritual resonance of my music.

If a place doesn't inspire me deeply, I don't choose it for a concert.

The sets I create are always adapted to the unique characteristics of the environment, its acoustics, the desired duration, and the spatial layout, transforming each performance into a living dialogue between music and place.

The goal is to offer the audience an experience that combines sonic immersion and connection with the environment, creating a dialogue between music, space, and listener.





Audience experience

Those who attend a *Microtonalia live* concert enter a living soundscape, where frequencies intertwine, evolve, and modulate attention and emotions.

The music becomes an instrument of relaxation, introspection, and inner awakening, while echoes, reverberations, delays, and microtonalities generate expanded states of consciousness and a deeper perception of one's inner vibration.

Vibrational manifesto

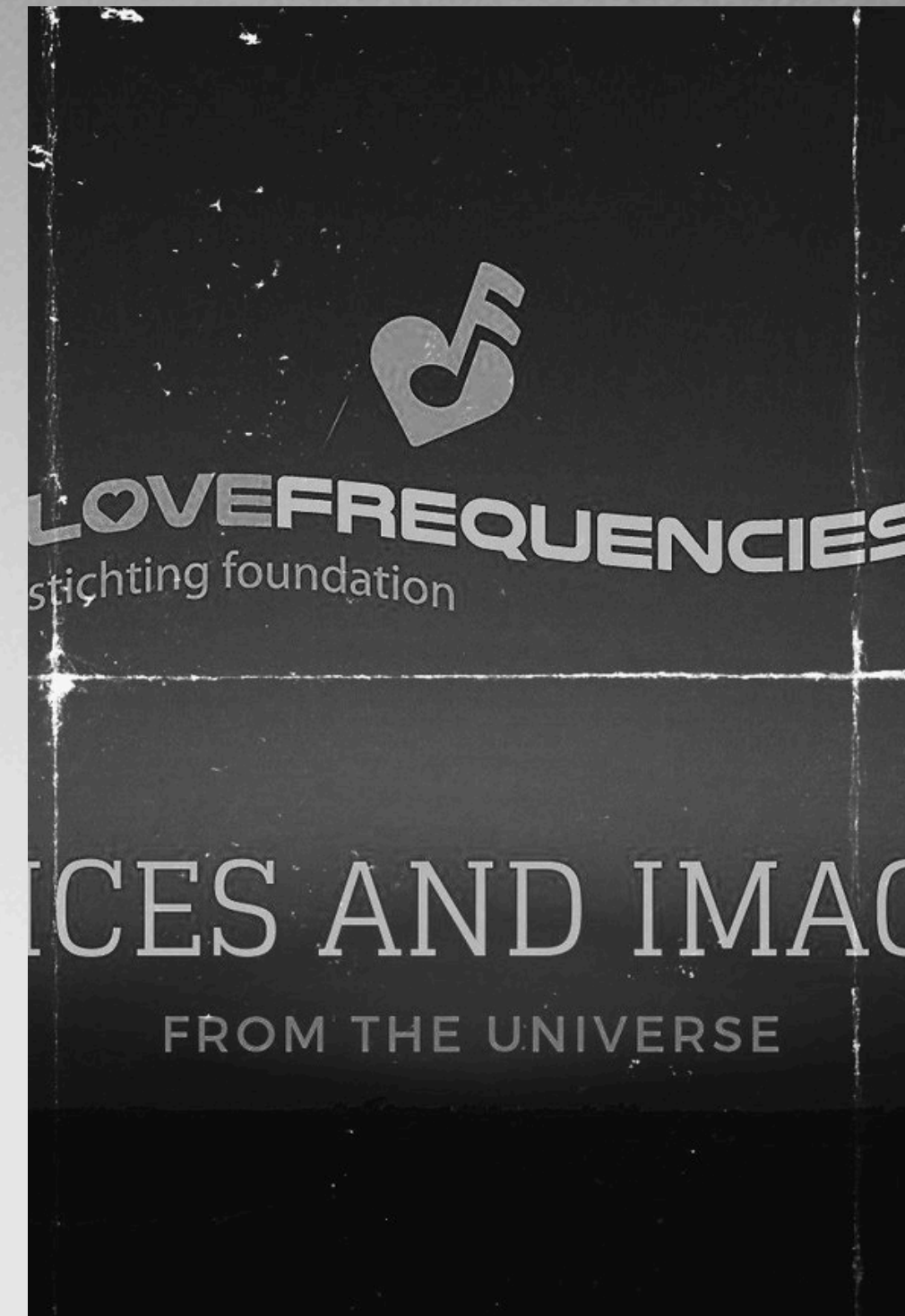
Giovanni Biancofiore



Invitation to institutions

Microtonalia live represents a unique opportunity to host a musical and artistic experience of deep sensory immersion, capable of enhancing cultural and natural spaces through the synergy between sound, place, and participants.

I invite organizational, municipal, museum, and library institutions, as well as diverse places of worship and special venues, to consider the possibility of hosting these concerts: each performance is unique, adaptable to the space and context, and aims to create a memorable and transformative experience for the audience.



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Copyright and musical repertoire

All works performed within the *Microtonalia live* project are original, composed by me, and/or recorded and performed by me, without any use of third-party material, repertoire, or samples.

The compositions and recordings are not registered with any collecting society, neither Italian nor foreign (such as SIAE, BUMA/STEMRA, PRS, GEMA, etc.). This means that I am the sole holder of the moral and economic rights of my works, and that no collective management organization can claim fees or rights for their public performance.

When payments to collecting societies are required

In many countries, payment to collecting societies (like ASCAP, BMI, PRS, GEMA, SIAE and others) is required only if works included in their repertoires, or in the repertoires of foreign societies with which they have reciprocal agreements, are performed.

In the case of *Microtonalia live*, since the works are entirely original and do not belong to any registered repertoire, there is no obligation to pay royalties, nor to submit setlists for registered works. The hosting entity or venue is therefore not required to pay any fees to any collecting society.

Under the Berne Convention for the Protection of Literary and Artistic Works, all original works are automatically protected worldwide, regardless of registration. Therefore, even without registration with a collecting society, all rights remain exclusively with the author.

The organizer may simply submit a “blank” set-list (or program report) or request from the artist a declaration of original, non-registered repertoire, which officially confirms the absence of works protected by collecting societies. Such a declaration is sufficient to show, in case of inspection, that the artist is not performing works belonging to any managed repertoire.

Copyright and musical repertoire

Authorship and traceability

The authorship and originality of my works are publicly verifiable thanks to my extensive and well-established online presence: all my musical productions, videos, and artistic projects can be traced through my official channels; direct references, materials, and published works are available at <https://linktr.ee/giovannibiancofiore>.

This ensures full transparency, authenticity, and legal recognition of ownership of the works, making the *Microtonalia live* project completely independent from any collecting society.

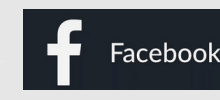
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Vibrational manifesto

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thank you



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