

Harmonia

by Kevin Halpin

Our magnetic response to music is among the most intriguing aspects of psychology. Of all the arts, music has the most people involved either as participants or audience, and always has. This owes to the phenomenon of consonance, which is the impact the perfect notes have on melody, harmony and, through them, music. As our minds respond to the perfect notes more than others, so the notes of a scale relate more strongly melodically and harmonically to the perfect notes as well. It is not just a matter of psychology and spirituality but a law of nature which has mathematical and geometric expressions.

In *Harmonia* another 2,600 year-old question is answered: why do the perfect notes have the simplest ratios? The answers replace the scientific part of the theory of harmony but also enlighten the metaphysical part by explaining how the answer is connected to the psychological aspects of consonance. Along the way the first ever theory of harmonics is created (a theory of overtones). This theory explains why the harmonic series always unfolds in the same sequence together with how it manifests through resonance. Included in these discoveries are the first ever explanations for why chords need their 1–3–5 structure and why a keyboard console requires its characteristic pattern of black and white keys.

Harmonia brings all the different aspects of music, harmony and harmonics into a single system of thought for the first time. Each part of harmonics, harmony, tuning and the new discoveries on music theory in *Concordia* mutually support the other and remain consistent throughout their various mathematical, geometric and phenomenal expressions. Of equal importance is the fact that overtones exhibit the same quantum mechanics-like relationships as were discovered in *Concordia*. In these discoveries a model of information has emerged which is as equally ground breaking.