Article title: Chord language

Authors: Xiaohong LI[1]

Affiliations: Yibin xuzhou district cultural center[1]

Orcid ids: 0000-0001-6461-1239[1]

Contact e-mail: lixiaohonggg@sina.cn

License information: This work has been published open access under Creative Commons Attribution License <http://creativecommons.org/licenses/by/4.0/>, which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited. Conditions, terms of use and publishing policy can be found at <https://www.scienceopen.com/>.

Preprint statement: This article is a preprint and has not been peer-reviewed, under consideration and submitted to ScienceOpen Preprints for open peer review.

Links to data: <https://www.smashwords.com/books/view/667328>

DOI: 10.14293/S2199-1006.1.SOR-.PP0J1BF.v3

Preprint first posted online: 28 October 2019

Keywords: chord language, chord space-time, theory of everything, quantum, string, music, painting, meridian

The basic value formula of chord language:

$S = HV$, (S = semitone, H = Equal Temperament constant, V = frequency), minimum discrete value.

$I = H^n \cdot V$ (I = interval, n = interval value), allowing discrete values.

$C = H^{n_1, n_2, n_3, n^*} \cdot V$ (C =chord), discrete spectrum.

Obviously with quantized features

Observations and experiments in this paper show that: time-empty, life is composed of quantum discrete frequency coding.

Key words: chord language, quantum language, chord space-time, chord life, theory of everything, music, painting, meridian, string theory

Two Languages And A World View

Humans have two sets of language systems: chord language and symbolic language, the former is the physical language, the latter is the artificial language, involving different spiritual principles, and even different worldviews. Understanding the two languages and the principle of action, the compilation process is a must for human beings to understand themselves and nature.

The two linguistic systems involve two kinds of chord organization, which are tonal and atonal. In the tonal state, they exhibit chord semantics. In the atonal state, they do not express chord semantics, but can express the symbolic semantics established by conditioned reflection. To some extent, the difference in human worldview is the difference between chord language and symbolic language, or: tonality, asymmetry difference.

In symbolic languages, named symbols and named objects produce a difference between spiritual and natural, subjective and objective.

The chord language is the form of the spirit (music, painting), and also the physical form (quantization, string geometry), with spiritual-physical isomorphism, equivalence, without subjective-objective distinction, which brings philosophical The problem.

Most of the human knowledge systems are based on atonalistic symbols and conceptual thinking, and chord semantics are shielded. This is the biggest obstacle for human beings to understand the world.

See: Chord language 14、 Spiritual Chords

Two Views Of Life

The chord life is based on the chord coding language. The basic features are: quantized discrete spectrum,

chord geometric semantics (open string, closed string, membrane string), related subjects are meridian (Chinese ancient medicine), chakra (Indian yoga).

Chord language, chords, and mode are expressed as meridians and acupoints (chakras), which are used for the expression and control of life, and are related to the cause, purpose, and process of life. Among them: Yin-Yang (positive-negative) is an important attribute of chord language, which determines the grammar, semantics, mathematics, and geometric rules of chord language.

Chord life and modern life science are different views of life (worldview). The natural principle is the tonal-tonic form of chords. The chords express chord semantics in tonal forms, and do not express chord semantics in atonal forms. Chord life (eg, meridian, etc.) is based on chord life semantics. Life science has nothing to do with chord life semantics. Understanding the principles of two life views is the key to understanding life correctly

See also: Chord language 13, the chord of life

Two Views Of Time And Space

Humans have two sets of spatiotemporal expressions: reference space-time and chord space-time. Simply put: the reference space-time comes from the external metric reference system such as clock, ruler, etc. The chord space-time comes from the quantized discrete spectrum, string (open string, closed string, Membrane string), usually, science and physics use the reference system of time and space, music and painting use chord time and space.

The quantized discrete spectrum, chord (open string, closed string, non-string string) is the different expression of chord space-time, the former expresses the coding rule, the latter expresses the geometric rule, the effect of the two produces space, which can be directly in the chord painting Observed.

Chord space-time is the semantic expression of chord language, music expression time, painting expression space, both of which have quantized discrete spectrum forms: chords, modal, etc., mathematically reverse-mirror mirrors, which can directly represent time-space physics, mathematics relationship.

In chord painting (chord geometry), specific chords have specific spatial-geometric semantics: open chords (minor chord), closed strings (major chord), Membrane strings (Discord), which produce all spatial states and spatial interactions, which are fundamental features of chord space (geometry) and are easy to observe and validate in chord painting This should be good news for string-M theory.

Again: science, physics, the use of reference system space-time, music, painting, etc. use chord space-time, the

following are added:

Reference system space-time: From the external reference system: ruler, clock, assigned background reference system, etc. to generate position, shape, motion description, space-time is a measure from the external reference system.

Chord space-time: is the form of energy and information: the quantized chord spectrum, the chord geometry (open string, closed string, membrane string), and thus the spatiotemporal state, interaction and motion, independent of the clock, ruler and other external metrics reference system.

Reference frame space-time will block chord space-time (quantum space-time), for example:

Using clock, ruler and other external measurement reference system to measure chord space-time system; For example, the works of Beethoven, Mozart, van gogh and monet can establish a theoretical model of space-time from the measured values, but there is no chord spectrum and its energy and information functions in the space-time model based on the external reference system.

The two sets of space-time expressions are two kinds of space-time views (world view). The natural principle is the tonality and atonality of chords. The chord system expresses chord semantics in tonal form, and the chord semantics are not expressed in atonal form. Reference frame time and space is an atonal system without chord semantics.

Time and space expression is the intersection of physics and music-painting, and it is also the common center, but they are different ways of expressing space and time, and they are different views of time and space. The two time and space views include complete time and space.

See also: Chord language 15, chord time and space

Other

The chord language is a powerful and wonderful coding system. I don't know who designed this system. For the time being: God code.

Chord language is a common human blind spot for two reasons:

1. Differences between the principles and methods of the two languages: The chord language usually occurs in the background and bottom layer of the symbol language, and does not depend on the symbolic language system. It is not easy to be noticed by the symbolic language and rationality.

2, the basis of chord language observation is: music, painting, meridian and other chord language phenomenon, due to education reasons, many people are not familiar with this field.

Added knowledge points: chord language, chord time and space, chord painting, chord math, chord life.
Involved in existing knowledge points: music theory, music mathematics, color theory, physics, life, meridian, all things theory.

Catalogue

Review, chord language and theory of everything

Catalogue

- 1、Chord mathematical
- 2、Basis of chord coding
- 3、Geometric basis of chords
- 4、Tonality and Atonality
- 5、Diatonic scale
- 6、Diatonic scale
- 7、The Diatonic scale triad system
- 8、The layer of diminished seventh chord
- 9、Jazz scale
- 10、Color melody and alignment
- 11、Grace color
- 12、Key group
- 13、Chord life
- 14、Spiritual chord
- 15、Chord time and space

Commonly used terms in English and Chinese

Postscript

References

Chord space-time, Li Xiaohong, 24th World Congress of Philosophy Beijing 13-20 August 2018

Spiritual chords, Li Xiaohong, 24th World Congress of Philosophy Beijing 13-20 August 2018

Chord language, Li Xiaohong, ISBN: 9781370273348

Chord language - chord painting Legend, Li Xiaohong, ISBN: 9781370273348

Chromatics

Garau, Augusto (1993). Color Harmonies. University of Chicago press. p. 7. ISBN 0226281965.

Dahlhaus, Carl. Gjerdingen, Robert O. trans. (1990). *Studies in the Origin of Harmonic Tonality*, p. 141.

Princeton University Press. ISBN 0-691-09135-8.

Wysecki, Günther; Stiles, W.S. *Color Science: Concepts and Methods, Quantitative Data and Formulae* 2nd ed. New York, NY: Wiley Series in Pure and Applied Optics. 1982. ISBN 978-0-471-02106-3.

R. W. G. Hunt. *The Reproduction of Colour* 6th ed. Chichester, England: Wiley-IS&T Series in Imaging Science and Technology. 2004: 11–12. ISBN 978-0-470-02425-6.

色彩艺术、作者：约翰内斯·伊顿，译者：杜定宇，世界图书北京出版公司，1999年06月。

Chord-Harmonics

Walker, James and Don, Gary (2013). *Mathematics and Music*, p. 147. CRC. ISBN 9781439867099.

Nettles, Barrie & Graf, Richard (1997). *The Chord Scale Theory and Jazz Harmony*. Advance Music, ISBN 3-89221-056-X

Van der Merwe, Peter (1989). *Origins of the Popular Style: The Antecedents of Twentieth-Century Popular Music*. Oxford: Clarendon Press. ISBN 0-19-316121-4.

Mazzola, Guerino; Daniel Muzzolini (1990). *Geometrie der Töne: Elemente der mathematischen Musiktheorie*. Birkhäuser. ISBN 978-3-7643-2353-0. Retrieved 26 February 2012

Dunbar, Brian (2010). *Practical Music Theory: A Guide to Music as Art, Language, and Life*. Rochester, Minn., USA: Factum Musicae. ISBN 978-0578062471.

Jones, George T. (1994). HarperCollins College Outline Music Theory. ISBN 0-06-467168-2.

和声学 (Harmony)、作者:[美]瓦尔特·辟斯顿, 译者:丰陈宝、沈敦行, 人民音乐出版社 1956-11

律学基础教程、作者: 阎林红, 中央音乐学院出版社 ISBN: 9787810964654

Meridian, Science of channels and collaterals

中医基础理论 (TCM Basic Sciences)、作者 张安玲, 徐胤聪, 同济大学出版社 2009-7-1

经络腧穴学, 沈雪勇编著, 中国中医药出版社 2008 年 1 月 1 日, ISBN: 9787801564412

经络学(规划教材)、作者:李鼎, 上海科学技术出版社、1995 年 06 月

黄帝内经、作者: 佚名, 中医古籍出版社, 2003-11.

物理 [Physics](#)

Greene, Brian. The Elegant Universe, W.W. Norton and Co. New York, NY. c1999 ISBN 0-375-70811-1.

加来道雄. 《超越时空》. 上海世纪出版集团. 2009. ISBN 978-7-5428-4804-8.

Kragh, Helge. Quantum Generations: A History of Physics in the Twentieth Century Reprint. Princeton University Press. 2002. ISBN 978-0691095523.

Werner Heisenberg. Physics and Philosophy: The Revolution in Modern Science. Prometheus Books. 1999. ISBN 978-1-57392-694-2.

Calter, Paul. "Pythagoras & Music of the Spheres". Geometry in Art & Architecture. Dartmouth College. Retrieved November 26, 2011.

Plant, David. "Johannes Kepler & the Music of the Spheres". Skyscript.co.uk. Retrieved November 26, 2011.

Postscript

Chord Language - Chord Time and Space and Chord Painting; aims to give a comprehensive and comprehensive introduction to the study of chord language. The revision of the system will be a long-term work, and we will continue to update as the work progresses.

Publications in the chord language series:

和弦语言 <https://www.smashwords.com/books/view/667328>

和弦语言：和弦绘画图例 <https://www.smashwords.com/books/view/824548>

Chord Language-Chord Painting Legend <https://www.smashwords.com/books/view/951300>

Chord Language: <https://www.smashwords.com/books/view/955364>

ORCID: <https://orcid.org/0000-0001-6461-1239>