

# Harmony of the spheres

Universal musical key

( The golden ratio and the Science of harmonics )



## 1<sup>st</sup> part: Introduction

If you love music, take a few minutes of your time and read attentively what is following and discover one of the greatest inventions based on a new musical perception. Everything started when the inventor associate together the diatonic scale and the chromatic scale by using numbers to indicate each degree (see Fig.1). By looking at the numbers that correspond to the intervals that constitute a Perfect Major Chord, you can see appear the legendary Fibonacci sequence (the golden section - PHI - or the divine proportion). With the discovery of a “Musical Universal Key”, M. Sylvain Lalonde, the inventor, demonstrates where this revolutionary easy approach method begin.

# With the research of the harmony



The golden section influences the Western vision of the harmony  
 The sequence of Fibonacci... 1-1-2-3-5-8-13... applies to this rule

Ex: Perfect Majeur Chords: C,E,G,C

Tonic	Tone		Second	Tone		Third	Semitone		Fourth	Tone		Fifth	Tone		Sixth	Tone		Seventh	Semitone		Octave
1			2			3			4			5			6			7			8
C	C <sup>#</sup>	D <sup>b</sup>	D	D <sup>#</sup>	E <sup>b</sup>	E	F	F <sup>#</sup>	G <sup>b</sup>	G	G <sup>#</sup>	A <sup>b</sup>	A	A <sup>#</sup>	B <sup>b</sup>	B	C				C
1	2	3	4	5	6	7	8	9	10	11	12	13									
Semitone		Semitone		Semitone		Semitone		Semitone		Semitone		Semitone		Semitone		Semitone		Semitone		Semitone	
A										B											

When  $(A + B) / A = A / B$ . The  $A / B$  ratio is then equal to the golden ratio.

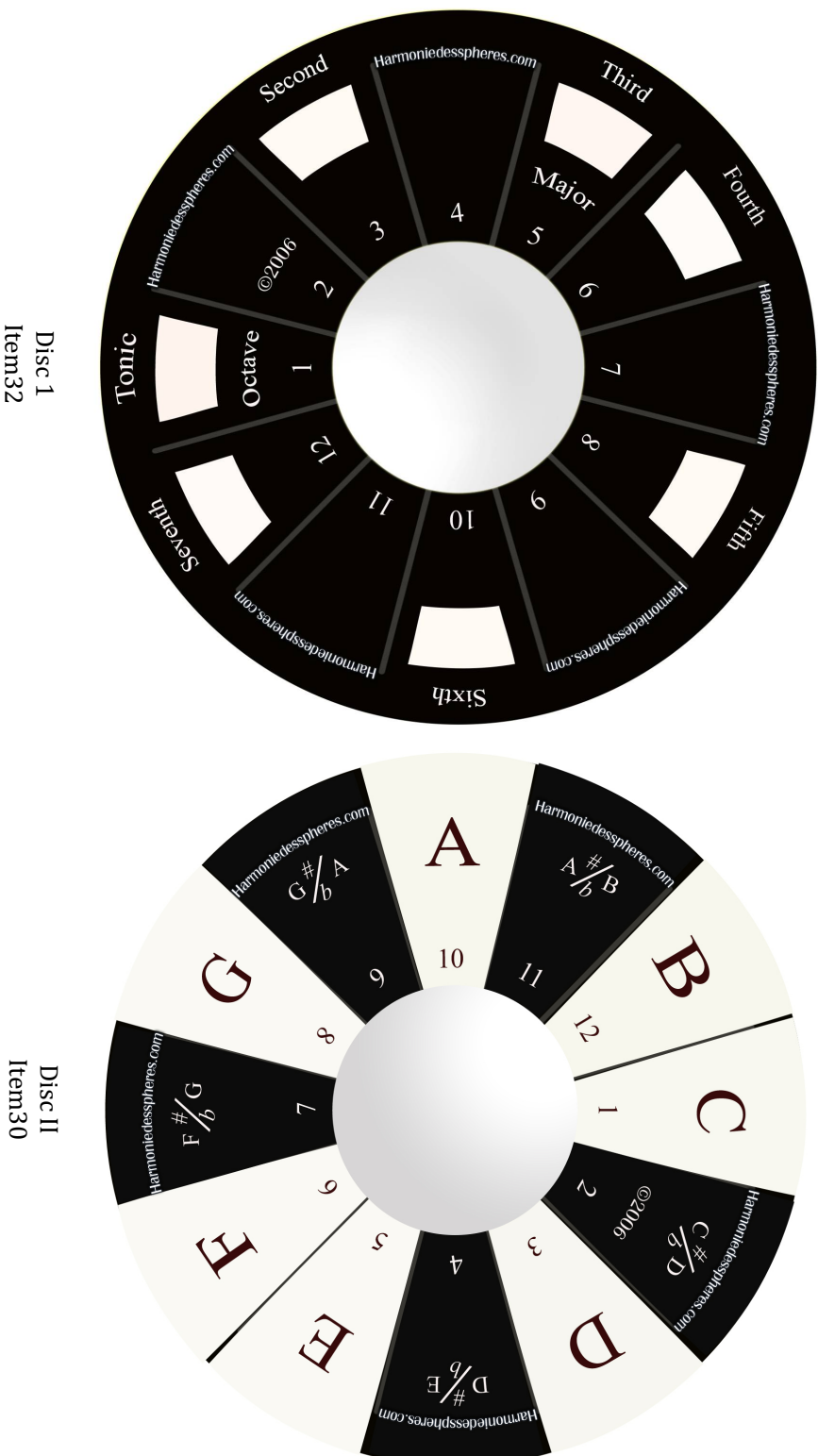
$$8 / 5 = 1.6$$

Uclide d'Alexandrie

\* For more details on natural harmonics see fig.6 & 7 section R&D  
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Fig.3



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Now move the “Tonic” on the “Fifth”, the G, this way you obtain the alterations that constitutes the key frame of our tonal system and so on.  
We call this:

« The Cycle of Fifths »

Ascending = Sharp order = F, C, G, D, A, E, B

Descending = Flat order = B, E, A, D, G, C, F

Fig.3B

Note that the order of flats is the opposite of sharps

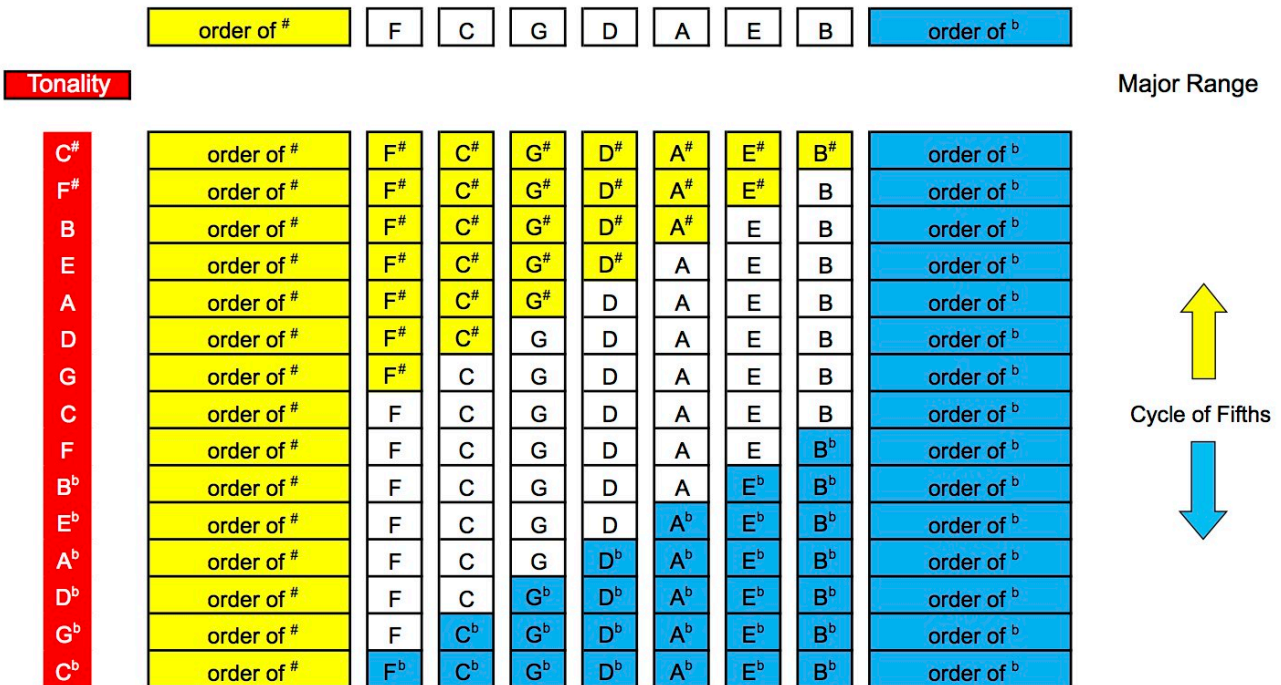
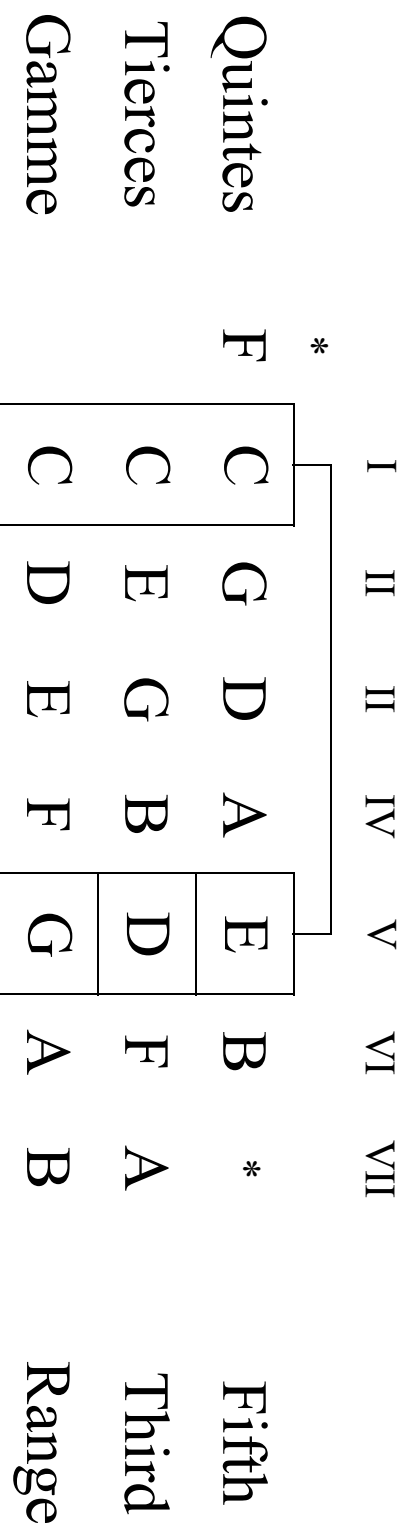


Fig.3d

# Cycles des quintes

## Cycles of fifths



\* Selon l'ordre des dièses / orders of sharps

### 3<sup>rd</sup> part: the natural harmonics vs temperate

Each note is made of natural multiples called harmonics

At each degree of the scale, there is a three fundamental sound chord

The chords of three sounds consists of a fundamental a third party (major or minor) and a fifth just.

« THE THIRD CYCLE »

« C, E, G, B, D, F, A »

The image contains two side-by-side diagrams illustrating musical scales and their harmonics. Both diagrams feature a golden Phi symbol (Φ) at the top center.

**Left Diagram: Harmonie des sphères**  
Title: Clé universelle musicale  
Codex  
The scale is labeled with Roman numerals I to VIII and their corresponding notes: I (Majeur) Sol, II (mineur) La, III (mineur) Si, IV (Majeur) Do, V (Majeur) Ré, VI (mineur) Mi, VII (mineur) Fa, VIII (Majeur) Sol. Below the scale, three rows of notes represent harmonics: Row 1: Mi, Fa, Sol, La, Si, Do, Ré, Mi; Row 2: Do, Ré, Mi, Fa, Sol, La, Si, Do; Row 3: Do, Ré, Mi, Fa, Sol, La, Si, Do. Small text at the bottom: ©2006-2024 Harmonie des sphères inc. / harmoniesdespheres.com - Tous droits réservés / all rights reserved.

**Right Diagram: Harmony of the spheres**  
Title: Universal musical key  
Codex  
The scale is labeled with Roman numerals I to VIII and their corresponding notes: I (Majeur) G, II (mineur) A, III (mineur) B, IV (Majeur) C, V (Majeur) D, VI (mineur) E, VII (mineur) F, VIII (Majeur) G. Below the scale, three rows of notes represent harmonics: Row 1: E, F, G, A, B, C, D, E; Row 2: C, D, E, F, G, A, B, C; Row 3: C, D, E, F, G, A, B, C. Small text at the bottom: ©2006-2024 Harmonie des sphères inc. / harmoniesdespheres.com - Tous droits réservés / all rights reserved.

The notes of a chord can be duplicated at the octave or arpeggiated without altering the identity of the chord.

You can select and print Fig.3c (Codex) in legal format.

Cut the two parts (A and B) according to the language you want.

Also cut the twenty-four (24) windows (Part A) that correspond to the

« Music intervals »

I degree	C, E, G
II degree	D, F, A
III degree	E, G, B
IV degree	F, A, C
V degree	G, B, D
VI degree	A, C, E
VII degree	B, D, F
VIII degree	C, E, G

Then superimpose part A on part B and position the 1st degree on the C, you will obtain at each degree the notes of all the chords.

You can change the tone as you wish,

The results will be the same.

P.S. You can also use an ABS tube with a diameter of 1.5 inch or 3.81 cm to make it circular shape.

Fig.3c ( Codex )

P  
A  
R  
T  
I  
E  
A

## Harmonie des sphères

Clé universelle musicale  
Codex

I	II	III	IV	V	VI	VII	VIII
Majeur	mineur	mineur	Majeur	Majeur	mineur	mineur	Majeur
Sol	La	Si	Do	Ré	Mi	H Fa	Sol
Mi	Fa	Sol	La	Si	Do	Ré	Mi
Do	Ré	Mi	Fa	Sol	La	Si	Do
Tone		Tone		Semi-tone		Tone	

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## Harmony of the spheres

Universal musical key  
Codex

I	II	III	IV	V	VI	VII	VIII
Majeur	mineur	mineur	Majeur	Majeur	mineur	mineur	Majeur
G	A	B	C	D	E	H F	G
E	F	G	A	B	C	D	E
C	D	E	F	G	A	B	C
Tone		Tone		Semi-tone		Tone	

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P  
A  
R  
T  
A

P  
A  
R  
T  
I  
E  
B

Do	Ré	Mi	Fa	Sol	La	Si	Do
Si	Re <sup>b</sup>	Do <sup>#</sup>	Mi <sup>b</sup>	Re <sup>#</sup>	Fa <sup>b</sup>	Sol <sup>#</sup>	La <sup>b</sup>
La	Si	Do	Ré	Mi	Sol	La	Si
La <sup>#</sup>	Si <sup>b</sup>	Do <sup>#</sup>	Re <sup>b</sup>	Mi <sup>#</sup>	Fa <sup>b</sup>	Sol <sup>#</sup>	La <sup>b</sup>
Sol	La	Si	Do	Ré	Mi	Sol	Sol
Sol <sup>#</sup>	La <sup>b</sup>	Si <sup>#</sup>	Do <sup>b</sup>	Re <sup>#</sup>	Mi <sup>b</sup>	Fa <sup>#</sup>	Sol <sup>b</sup>
Fa	Sol	La	Si	Do	Ré	Mi	Fa
Mi	Fa	Sol	La	Si	Do	Ré	Mi
Mi <sup>#</sup>	Re <sup>b</sup>	Fa <sup>#</sup>	Sol <sup>b</sup>	La <sup>#</sup>	Si <sup>b</sup>	Do <sup>#</sup>	Re <sup>b</sup>
Ré	Mi	Sol	La	Si	Do	Ré	Ré
Re <sup>#</sup>	Do <sup>b</sup>	Mi <sup>#</sup>	Fa <sup>b</sup>	Sol <sup>#</sup>	La <sup>b</sup>	Si <sup>#</sup>	Do <sup>b</sup>
Do	Ré	Mi	Fa	Sol	La	Si	Do
Si	Re <sup>b</sup>	Mi <sup>#</sup>	Mi <sup>b</sup>	Sol <sup>#</sup>	La <sup>b</sup>	Si <sup>#</sup>	Si
La	Si	Do	Ré	Mi	Sol	La	La
La <sup>#</sup>	Si <sup>b</sup>	Do <sup>#</sup>	Re <sup>b</sup>	Mi <sup>#</sup>	Fa <sup>b</sup>	Sol <sup>#</sup>	La <sup>b</sup>
Sol	La	Si	Do	Ré	Mi	Sol	Sol
Sol <sup>#</sup>	La <sup>b</sup>	Si <sup>#</sup>	Do <sup>b</sup>	Re <sup>#</sup>	Mi <sup>b</sup>	Fa <sup>#</sup>	Sol <sup>b</sup>
Fa	Sol	La	Si	Do	Ré	Mi	Fa
Mi	Fa	Sol	La	Si	Do	Ré	Mi
Mi <sup>#</sup>	Re <sup>b</sup>	Fa <sup>#</sup>	Sol <sup>b</sup>	La <sup>#</sup>	Si <sup>b</sup>	Do <sup>#</sup>	Re <sup>b</sup>
Ré	Mi	Sol	La	Si	Do	Ré	Ré
Re <sup>#</sup>	Do <sup>b</sup>	Mi <sup>#</sup>	Fa <sup>b</sup>	Sol <sup>#</sup>	La <sup>b</sup>	Si <sup>#</sup>	Do <sup>b</sup>
Do	Ré	Mi	Fa	Sol	La	Si	Do

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C	D	E	F	G	A	B	C
B <sup>b</sup>	D <sup>b</sup>	E <sup>b</sup>	F <sup>b</sup>	G <sup>b</sup>	A <sup>b</sup>	B <sup>b</sup>	B <sup>b</sup>
B	C	D	E	F	G	A	B
A <sup>b</sup>	B <sup>b</sup>	C <sup>b</sup>	D <sup>b</sup>	E <sup>b</sup>	F <sup>b</sup>	G <sup>b</sup>	A <sup>b</sup>
A	B	C	D	E	F	G	A
G <sup>b</sup>	A <sup>b</sup>	B <sup>b</sup>	C <sup>b</sup>	D <sup>b</sup>	E <sup>b</sup>	F <sup>b</sup>	G <sup>b</sup>
G	A	B	C	D	E	F	G
F <sup>b</sup>	A <sup>b</sup>	B <sup>b</sup>	C <sup>b</sup>	D <sup>b</sup>	E <sup>b</sup>	F <sup>b</sup>	G <sup>b</sup>
F	G	A	B	C	D	E	F
E <sup>b</sup>	F <sup>b</sup>	G <sup>b</sup>	A <sup>b</sup>	B <sup>b</sup>	C <sup>b</sup>	D <sup>b</sup>	E <sup>b</sup>
D	E	F	G	A	B	C	D
D <sup>b</sup>	E <sup>b</sup>	F <sup>b</sup>	G <sup>b</sup>	A <sup>b</sup>	B <sup>b</sup>	C <sup>b</sup>	D <sup>b</sup>
C	D	E	F	G	A	B	C
B <sup>b</sup>	D <sup>b</sup>	E <sup>b</sup>	F <sup>b</sup>	G <sup>b</sup>	A <sup>b</sup>	B <sup>b</sup>	B <sup>b</sup>
B	C	D	E	F	G	A	B
A <sup>b</sup>	B <sup>b</sup>	C <sup>b</sup>	D <sup>b</sup>	E <sup>b</sup>	F <sup>b</sup>	G <sup>b</sup>	A <sup>b</sup>
A	B	C	D	E	F	G	A
G <sup>b</sup>	A <sup>b</sup>	B <sup>b</sup>	C <sup>b</sup>	D <sup>b</sup>	E <sup>b</sup>	F <sup>b</sup>	G <sup>b</sup>
G	A	B	C	D	E	F	G
F <sup>b</sup>	A <sup>b</sup>	B <sup>b</sup>	C <sup>b</sup>	D <sup>b</sup>	E <sup>b</sup>	F <sup>b</sup>	G <sup>b</sup>
F	G	A	B	C	D	E	F
E <sup>b</sup>	F <sup>b</sup>	G <sup>b</sup>	A <sup>b</sup>	B <sup>b</sup>	C <sup>b</sup>	D <sup>b</sup>	E <sup>b</sup>
D	E	F	G	A	B	C	D
D <sup>b</sup>	E <sup>b</sup>	F <sup>b</sup>	G <sup>b</sup>	A <sup>b</sup>	B <sup>b</sup>	C <sup>b</sup>	D <sup>b</sup>
C	D	E	F	G	A	B	C

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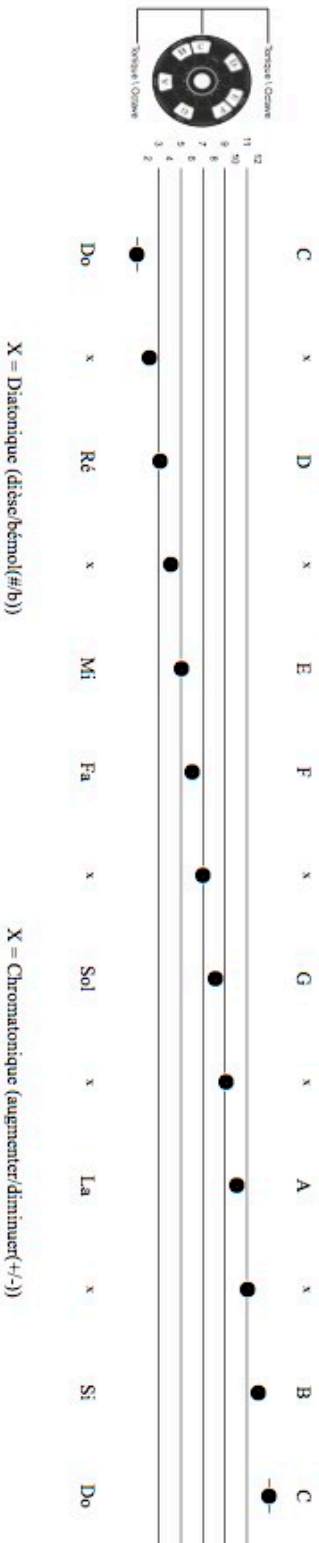
P  
A  
R  
T  
B

# Harmony of the spheres

Fig.4



Musical universal key  
Musical Instrument Digital Interface



Select and print at legal format the Fig.4b (image) then cut the two rulers along the lines shown and also cut the eight (8) windows that correspond to the intervals of music.

Then superimpose the part of the center on the top of the rule that suits you and position the 1st degree (Tonic) on the C, you will obtain the sequence

“ C-D-E-F-G-A-B-C ”

You can repeat the exercise in fig.3 or simply move the ruler by tone or semitone.

What is important here is that no matter the tone (tonal height) in which you play, the intervals will always be the same :

Major (which constitute the key frame of our tonal system) or minor.



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**Fig.4b**

Clé universelle musicale

Octave	Couper
Couper	Septième
Couper	Sixième
Quinte	Couper
Couper	Quarte
Tierce	Couper
Seconde	Couper
Tonique	Couper

Solfège

Universal musical Key

Octave	Cut
Cut	Seventh
Cut	Sixth
Fifth	Cut
Cut	Fourth
Third	Cut
Second	Cut
Tonic	Cut

Solfège

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Dessus de la règle

Above the ruler

Couper

Cut

Plier

To fold

Couper

Cut

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To fold

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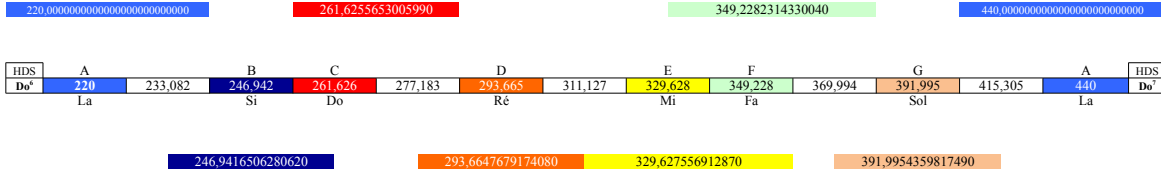
# « HDS Tempered scale in Hz and guitar fretboard »

Fig.5

## HARMONY OF THE SPHERES Universal musical Key



HDS tempered scale Hz	440
Progression %	5,94630943592953

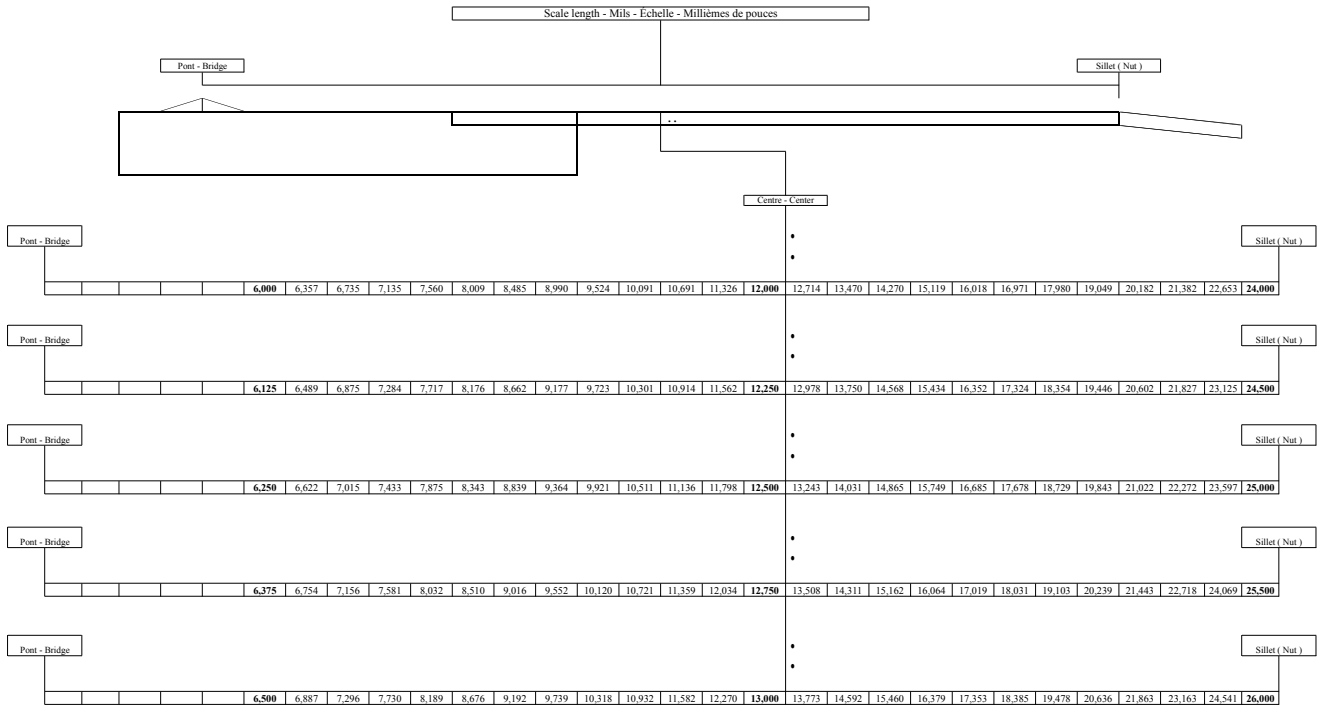


## Guitar Fretboard



Two opposites in perfect harmony

Progression %	5,94630943592953
---------------	------------------



# Tempered scale and various frequency of A

Fig.5b



HDS temperate scale Hz	
Progression %	5,94630943592953

HDS	C	D	E	F	G	A	B	C	HDS					
Do <sup>12</sup>	<b>16744</b>	17739,688	18794,545	19912,127	21096,164	22350,607	23679,643	25087,708	26579,501	28160	29834,481	31608,531	<b>33488</b>	Do <sup>13</sup>
Do <sup>11</sup>	<b>8372</b>	8869,844	9397,273	9956,063	10548,082	11175,303	11839,822	12543,854	13289,750	14080	14917,240	15804,266	<b>16744</b>	Do <sup>12</sup>
Do <sup>10</sup>	<b>4186</b>	4434,922	4698,636	4978,032	5274,041	5587,652	5919,911	6271,927	6644,875	7040	7458,620	7902,133	<b>8372</b>	Do <sup>11</sup>
Do <sup>9</sup>	<b>2093</b>	2217,461	2349,318	2489,016	2637,020	2793,826	2959,955	3135,963	3322,438	3520	3729,310	3951,066	<b>4186</b>	Do <sup>10</sup>
Do <sup>8</sup>	<b>1046,50</b>	1108,731	1174,659	1244,508	1318,510	1396,913	1479,978	1567,982	1661,219	1760	1864,655	1975,533	<b>2093</b>	Do <sup>9</sup>
Do <sup>7</sup>	<b>523,25</b>	554,365	587,330	622,254	659,255	698,456	739,989	783,991	830,609	880	932,328	987,767	<b>1046,50</b>	Do <sup>8</sup>
Do <sup>6</sup>	<b>261,63</b>	277,1826	293,66	311,13	329,63	349,23	369,99	392,00	415,30	<b>440</b>	466,16	493,88	<b>523,25</b>	Do <sup>7</sup>
Do <sup>5</sup>	<b>130,81</b>	138,59	146,83	155,56	164,81	174,61	185,00	196,00	207,65	220,00	233,08	246,94	<b>261,63</b>	Do <sup>6</sup>
Do <sup>4</sup>	<b>65,41</b>	69,30	73,42	77,78	82,41	87,31	92,50	98,00	103,83	110,00	116,54	123,47	<b>130,81</b>	Do <sup>5</sup>
Do <sup>3</sup>	<b>32,70</b>	34,65	36,71	38,89	41,20	43,65	46,25	49,00	51,91	55,00	58,27	61,74	<b>65,41</b>	Do <sup>4</sup>
Do <sup>2</sup>	<b>16,35</b>	17,32	18,35	19,45	20,60	21,83	23,12	24,50	25,96	27,50	29,14	30,87	<b>32,70</b>	Do <sup>3</sup>
Do <sup>1</sup>	<b>8,18</b>	8,66	9,18	9,72	10,30	10,91	11,56	12,25	12,98	13,75	14,57	15,43	<b>16,35</b>	Do <sup>2</sup>

Champ auditif

440.00000000000000000000000000000000

HDS temperate scale Hz	
Progression %	5,94630943592953

HDS	C	D	E	F	G	A	B	C	HDS					
Do <sup>12</sup>	<b>16820,15</b>	17820,32	18879,97	20002,64	21192,06	22452,20	23787,28	25201,74	26700,32	28288,00	29970,09	31752,21	<b>33640,29</b>	Do <sup>13</sup>
Do <sup>11</sup>	<b>8410,07</b>	8910,16	9439,99	10001,32	10596,03	11226,10	11893,64	12600,87	13350,16	14144,00	14985,05	15876,10	<b>16820,15</b>	Do <sup>12</sup>
Do <sup>10</sup>	<b>4205,04</b>	4455,08	4719,99	5000,66	5298,01	5613,05	5946,82	6300,44	6675,08	7072,00	7492,52	7938,05	<b>8410,07</b>	Do <sup>11</sup>
Do <sup>9</sup>	<b>2102,52</b>	2227,54	2360,00	2500,33	2649,01	2806,53	2973,41	3150,22	3337,54	3536,00	3746,26	3969,03	<b>4205,04</b>	Do <sup>10</sup>
Do <sup>8</sup>	<b>1051,26</b>	1113,77	1180,00	1250,16	1324,50	1403,26	1486,70	1575,11	1668,77	1768,00	1873,13	1984,51	<b>2102,52</b>	Do <sup>9</sup>
Do <sup>7</sup>	<b>525,630</b>	556,89	590,00	625,08	662,25	701,63	743,35	787,55	834,38	884,00	936,57	992,26	<b>1051,26</b>	Do <sup>8</sup>
Do <sup>6</sup>	<b>262,815</b>	278,44	295,00	312,54	331,13	350,82	371,68	393,78	417,19	<b>442</b>	468,28	496,13	<b>525,630</b>	Do <sup>7</sup>
Do <sup>5</sup>	<b>131,41</b>	139,22	147,50	156,27	165,56	175,41	185,84	196,89	208,60	221,00	234,14	248,06	<b>262,815</b>	Do <sup>6</sup>
Do <sup>4</sup>	<b>65,70</b>	69,61	73,75	78,14	82,78	87,70	92,92	98,44	104,30	110,50	117,07	124,03	<b>131,41</b>	Do <sup>5</sup>
Do <sup>3</sup>	<b>32,85</b>	34,81	36,87	39,07	41,39	43,85	46,46	49,22	52,15	55,25	58,54	62,02	<b>65,70</b>	Do <sup>4</sup>
Do <sup>2</sup>	<b>16,43</b>	17,40	18,44	19,53	20,70	21,93	23,23	24,61	26,07	27,63	29,27	31,01	<b>32,85</b>	Do <sup>3</sup>
Do <sup>1</sup>	<b>8,213</b>	8,70	9,22	9,77	10,35	10,96	11,61	12,31	13,04	13,81	14,63	15,50	<b>16,43</b>	Do <sup>2</sup>

Champ auditif

442.00000000000000000000000000000000

\*\*\*\*

HDS temperate scale Hz	
Progression %	5,94630943592953

HDS	C	D	E	F	G	A	B	C	HDS					
Do <sup>12</sup>	<b>16896</b>	17900,96	18965,40	20093,15	21287,95	22553,79	23894,91	25315,78	26821,13	28416	30105,70	31895,88	<b>33793</b>	Do <sup>13</sup>
Do <sup>11</sup>	<b>8448</b>	8950,48	9482,70	10046,57	10643,97	11276,90	11947,46	12657,89	13410,57	14208	15052,85	15947,94	<b>16896</b>	Do <sup>12</sup>
Do <sup>10</sup>	<b>4224</b>	4475,24	4741,35	5023,29	5321,99	5638,45	5973,73	6328,94	6705,28	7104	7526,43	7973,97	<b>8448</b>	Do <sup>11</sup>
Do <sup>9</sup>	<b>2112</b>	2237,62	2370,68	2511,64	2660,99	2819,22	2986,86	3164,47	3352,64	3552	3763,21	3986,99	<b>4224</b>	Do <sup>10</sup>
Do <sup>8</sup>	<b>1056</b>	1118,81	1185,34	1255,82	1330,50	1409,61	1493,43	1582,24	1676,32	1776	1881,61	1993,49	<b>2112</b>	Do <sup>9</sup>
Do <sup>7</sup>	<b>528</b>	559,40	592,67	627,91	665,25	704,81	746,72	791,12	838,16	888	940,80	996,75	<b>1056</b>	Do <sup>8</sup>
Do <sup>6</sup>	<b>264</b>	279,70	296,33	313,96	332,62	352,40	373,36	395,56	419,08	<b>444</b>	470,40	498,37	<b>528</b>	Do <sup>7</sup>
Do <sup>5</sup>	<b>132</b>	139,85	148,17	156,98	166,31	176,20	186,68	197,78	209,54	222	235,20	249,19	<b>264</b>	Do <sup>6</sup>
Do <sup>4</sup>	<b>66</b>	69,93	74,08	78,49	83,16	88,10	93,34	98,89	104,77	111	117,60	124,59	<b>132</b>	Do <sup>5</sup>
Do <sup>3</sup>	<b>33</b>	34,96	37,04	39,24	41,58	44,05	46,67	49,44	52,39	55,50	58,80	62,30	<b>66</b>	Do <sup>4</sup>
Do <sup>2</sup>	<b>16,50</b>	17,48	18,52	19,62	20,79	22,03	23,33	24,72	26,19	27,75	29,40	31,15	<b>33</b>	Do <sup>3</sup>
Do <sup>1</sup>	<b>8,25</b>	8,74	9,26	9,81	10,39	11,01	11,67	12,36	13,10	13,88	14,70	15,57	<b>16,50</b>	Do <sup>2</sup>

Champ auditif

444.00000000000000000000000000000000

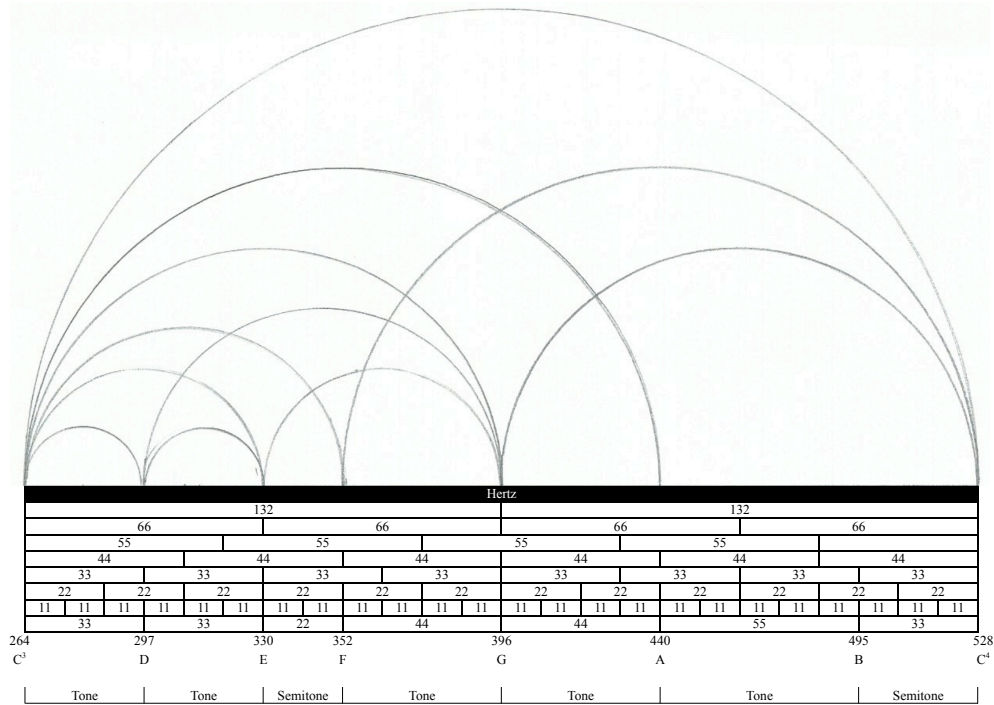
\*\*\* For more details on temperate scale see the section R/D

# Pythagore and the harmony of the spheres

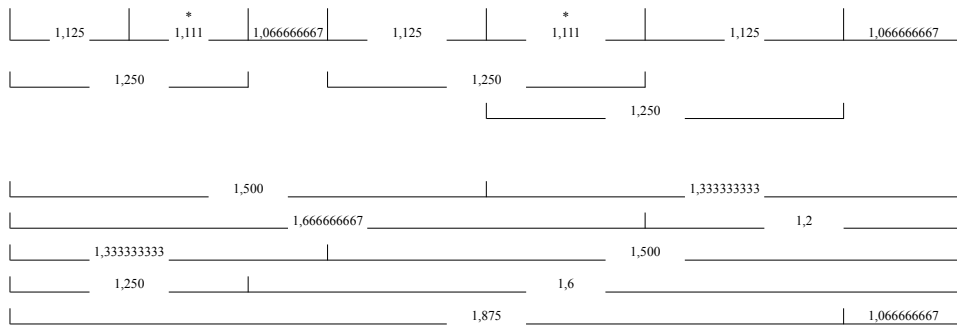
Fig.7

## HARMONY OF THE SPHERES

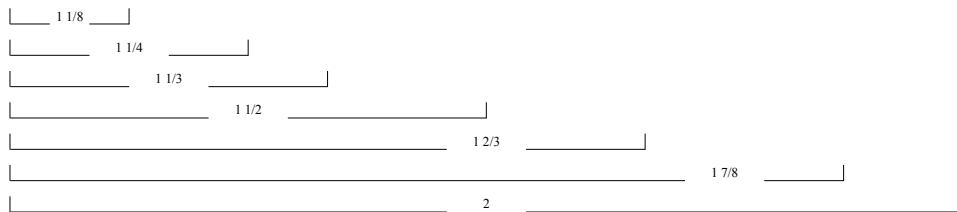
MUSICAL UNIVERSAL KEY



HDS Universal Proportion



HDS Fraction Pythagorean



For more details on natural harmonics see the section R/D

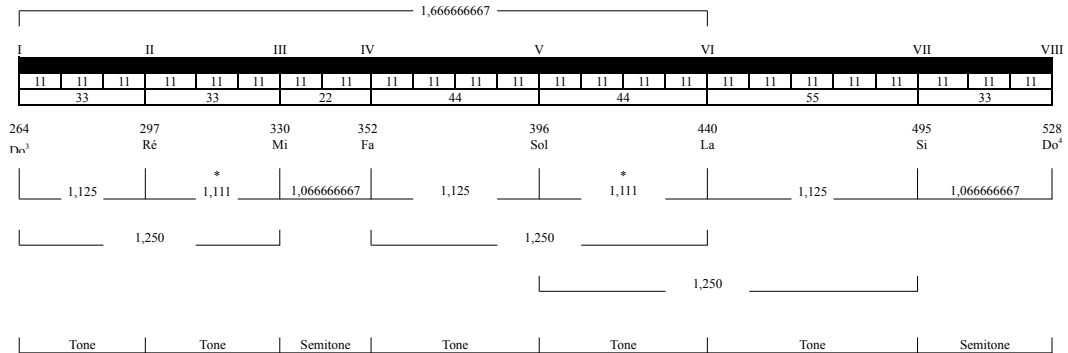
# « Natural Harmonics »

Fig.7a



## NATURAL HARMONICS

Starting from the fact that the natural resonance (harmonics) of each note are relatively all multiples of each of them and the frequency (Hz) is given by the simple arithmetic operation of fundamental sound  $F^0$  multiplication by the rank number of it



II	X	=
11	1	11
11	2	22
11	3	33
11	4	44
11	5	55
11	6	66
11	7	77
11	8	88
11	9	99
11	10	110
11	11	121
11	12	132
11	13	143
11	14	154
11	15	165
11	16	176
11	17	187
11	18	198
11	19	209
11	20	220
11	21	231
11	22	242
11	23	253

Octave	11	24	264	C	1
	11	25	275		2
	11	26	286		3
Second	11	27	297	D	4
	11	28	308		5
	11	29	319		6
Third	11	30	330	E	7
	11	31	341		8
	11	32	352	F	9
Fourth	11	33	363		10
	11	34	374		11
	11	35	385		12
Fifth	11	36	396	G	13
	11	37	407		14
	11	38	418		15
Sixth	11	39	429		16
	11	40	440	A	17
	11	41	451		18
Seventh	11	42	462		19
	11	43	473		20
	11	44	484		21
Octave	11	45	495	B	22
	11	46	506		23
	11	47	517		24
11	48	528	C	25	

For more details on natural harmonics see figures 6 and 7 section R/D

Note that the ratio between A 440 Hz and C 264 Hz has a proportion of

$$1.66666666666667$$

$$\text{either: } 440/264 = 1.66666666666667$$

this proportion will never change ... whatever the frequency chosen:

$$\dots 328 - 426,7 - 432 - 440 - 442 - 444 \dots$$

it's a good way to find your C

then divide it by 24 to get what I call the unit of measure.

P: S. The tuning frequency of A at 426.7 Hz also called Scientific range or Range of physicists, with a Do at 256 Hz

$$\text{either : } 426.666666666667 / 256 = 1.66666666666667.$$





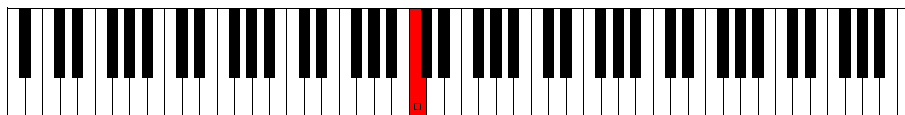
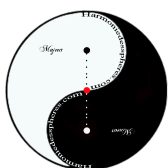
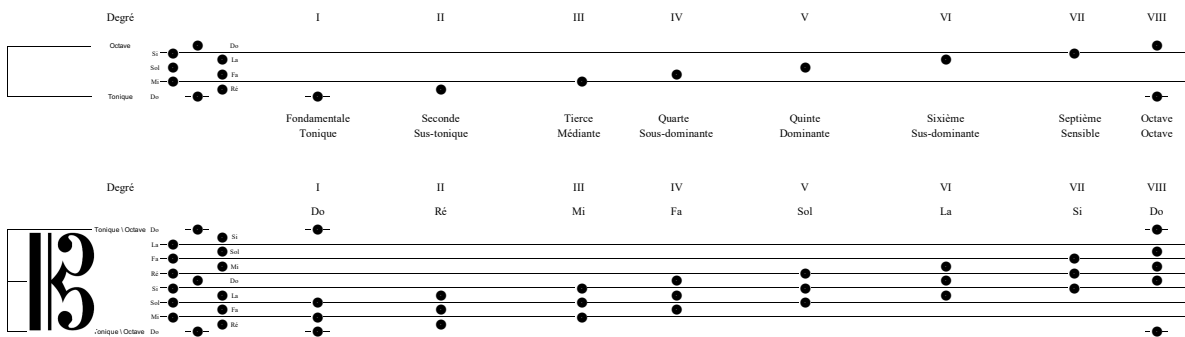
LES HARMONIQUES NATURELS - NATURAL HARMONICS

Table with 12 columns (A-L) and 48 rows (1-48). Each cell contains numerical data and harmonic information for various frequencies and modes. Includes sub-tables for 'Temps', 'Seconde', 'Tierce', 'Quarte', 'Quinte', 'Sixieme', 'Septieme', and 'Octave'.

Fig.8

# Harmonie des sphères

Clé universelle musicale  
Le Diatonisme



Titre: \_\_\_\_\_ Auteur: \_\_\_\_\_

C \_\_\_\_\_

B \_\_\_\_\_

A \_\_\_\_\_

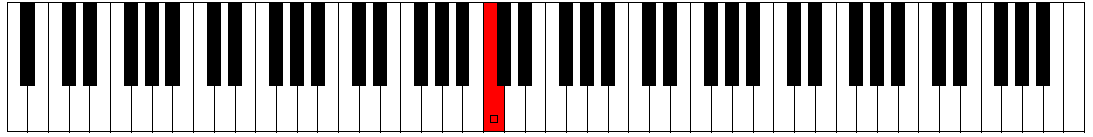
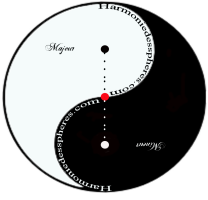
G \_\_\_\_\_

F \_\_\_\_\_

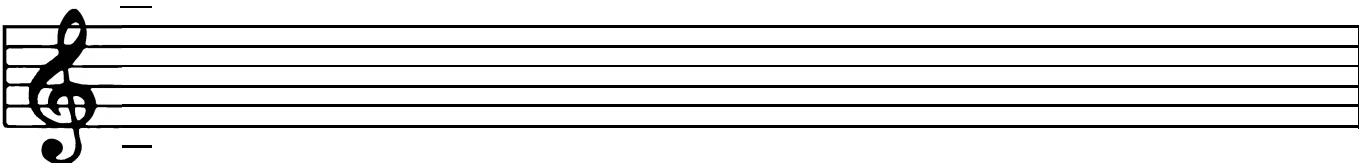
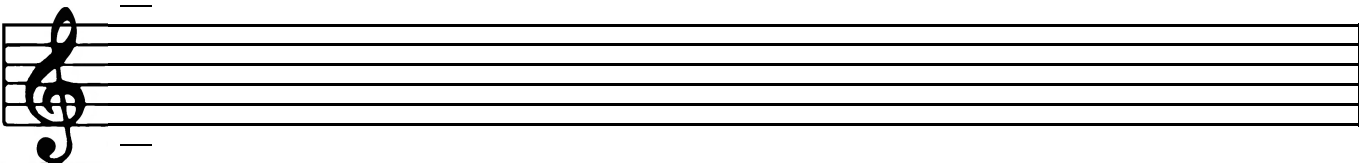
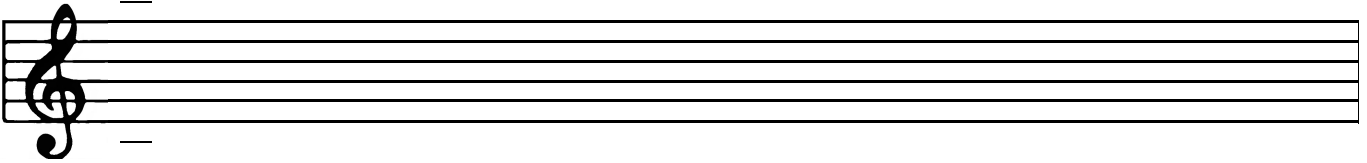
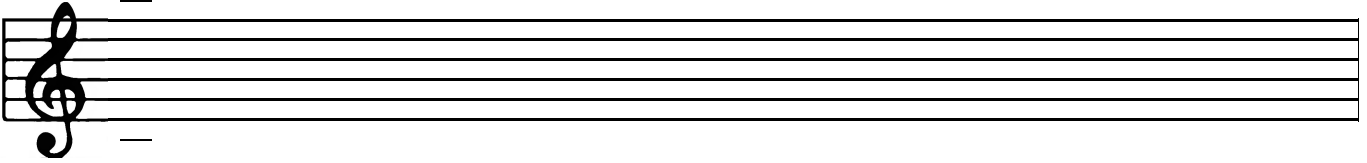
E \_\_\_\_\_

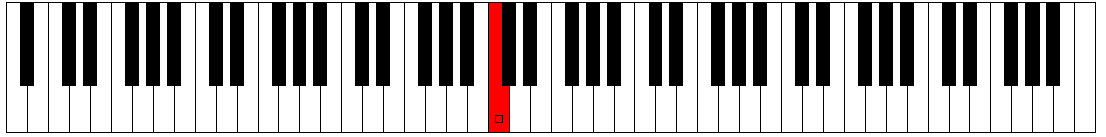
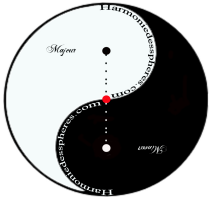
D \_\_\_\_\_

C \_\_\_\_\_



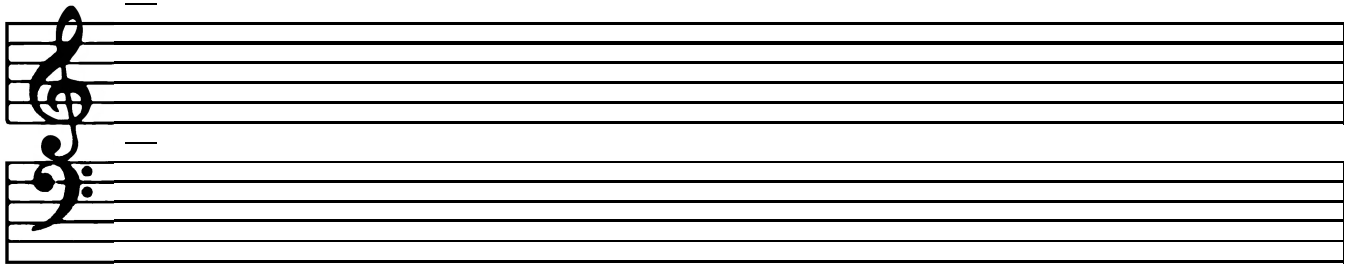
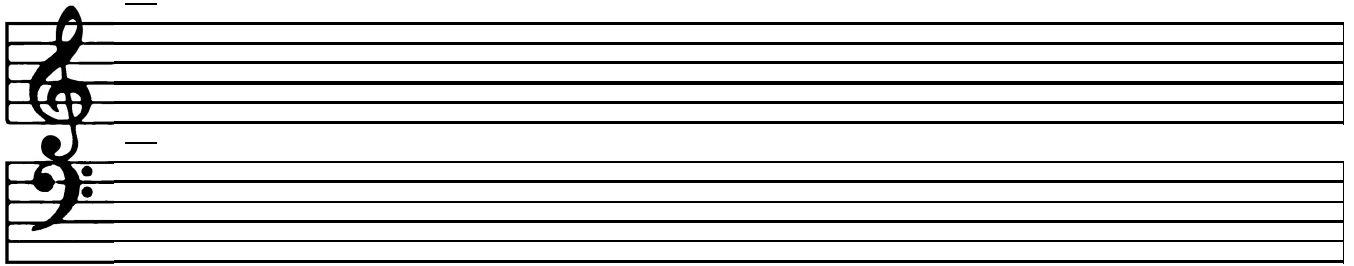
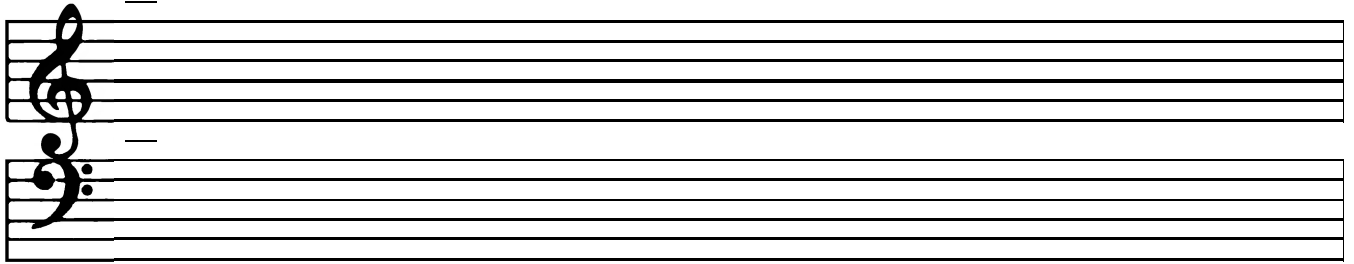
Titre: \_\_\_\_\_ Auteur: \_\_\_\_\_





Titre: \_\_\_\_\_

Auteur: \_\_\_\_\_



# Harmonie des sphères inc.

## Mission

Promote the universal musical key throughout the world,  
research and develop simple and accessible applications  
to all, in order to facilitate the understanding of musical notions.

« Music it's of space-time »

Sylvain Lalonde founding president :  
Harmonie des sphères (NPO) / harmoniedesspheres.com

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« And if life was not a mystery but an unrevealed science »

In memory of an exceptional mind

« So that you will recognize yourself an intelligence formerly veiled »

« The Genesis of reality, bernarddemontreal.com »

<https://bdm.place>

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