

# 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 Major 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
<b>C</b>	C <sup>#</sup>	D <sup>b</sup>	<b>D</b>	D <sup>#</sup>	E <sup>b</sup>	<b>E</b>	F	F <sup>#</sup>	G <sup>b</sup>	<b>G</b>	G <sup>#</sup>	A <sup>b</sup>	<b>A</b>	A <sup>#</sup>	B <sup>b</sup>	<b>B</b>	<b>C</b>				
1	2	3	4	5	6	7	8	9	10	11	12	13									
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  
 ©2006-2020 Harmonie des sphères inc. / harmoniedesspheres.com - All rights reserved.

## 2<sup>nd</sup> part: Diatonic scale vs Chromatic scale

# 12 Sounds = 12 Tones = 12 Tonalties

Let's look at the same graphics on a 360-degree platform.. The use of black and white is used to represent the notes of a piano, to help understand this new perception.

Select and print Fig. 3 (picture) cut the two discs, then cut down the 7 windows that correspond to the intervals on disc 1 (Item 32). Overlap disc 1 over the second disc (Item 30) and then position the 1<sup>st</sup> degree (“Tonic”) on C, you’ll get the “C-D-E-F-G-A-B” sequence.

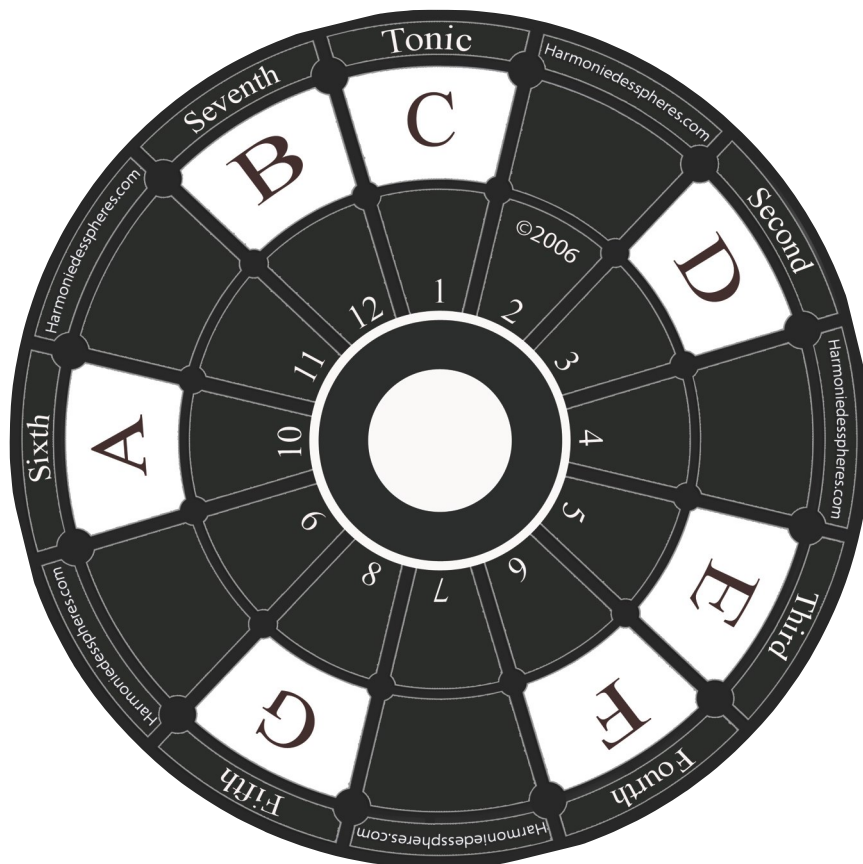
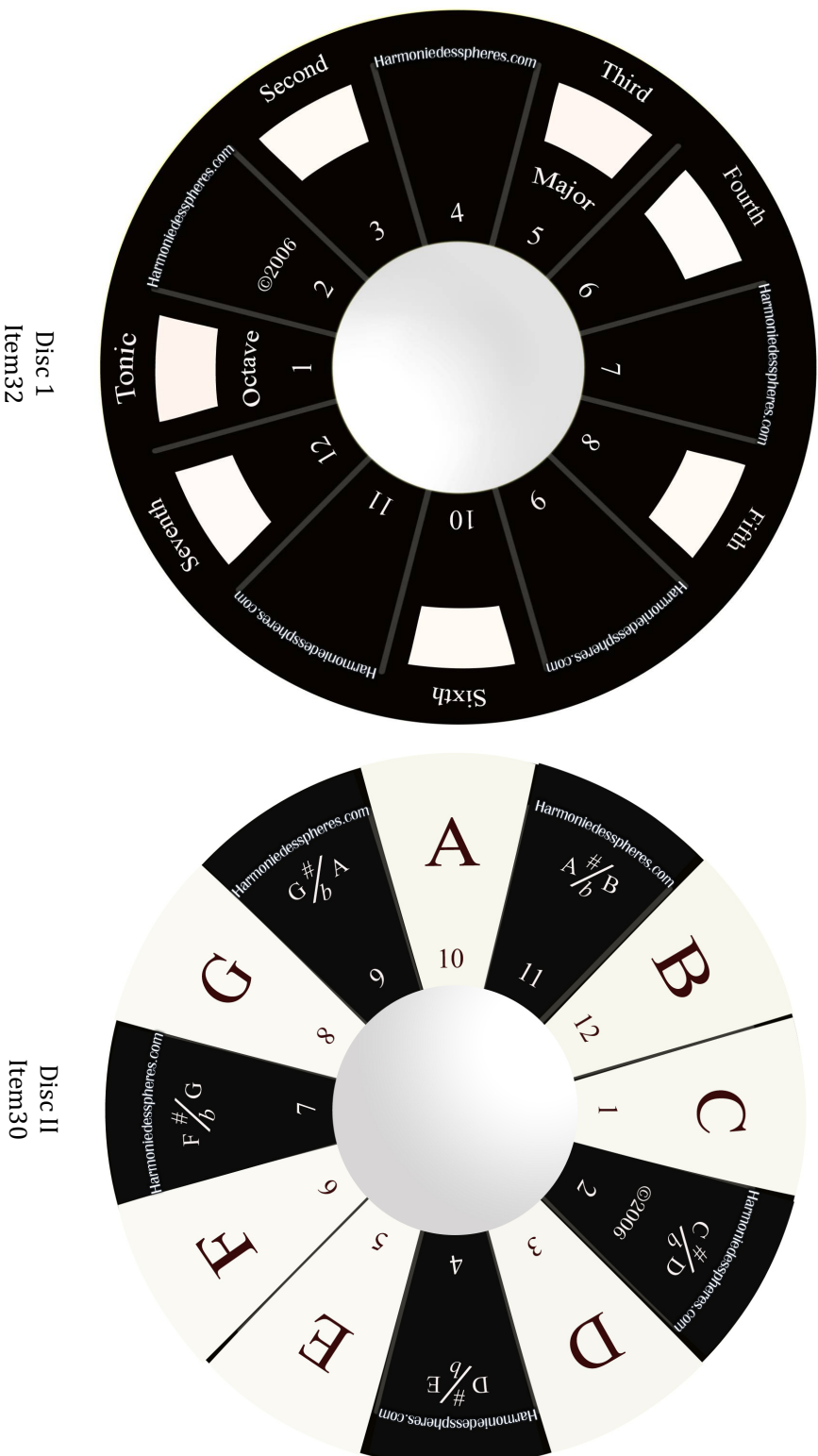


Fig.3



The use of this material is permitted for educational purposes only  
Any use for commercial purposes is strictly prohibited without the consent of the author.

Sylvain Lalonde founding president : Harmonie des sphères inc.

To contact us: [sylvain.lalonde@me.com](mailto:sylvain.lalonde@me.com)

© 2006-2023 Harmonie des sphères inc. - Harmoniedesspheres.com

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

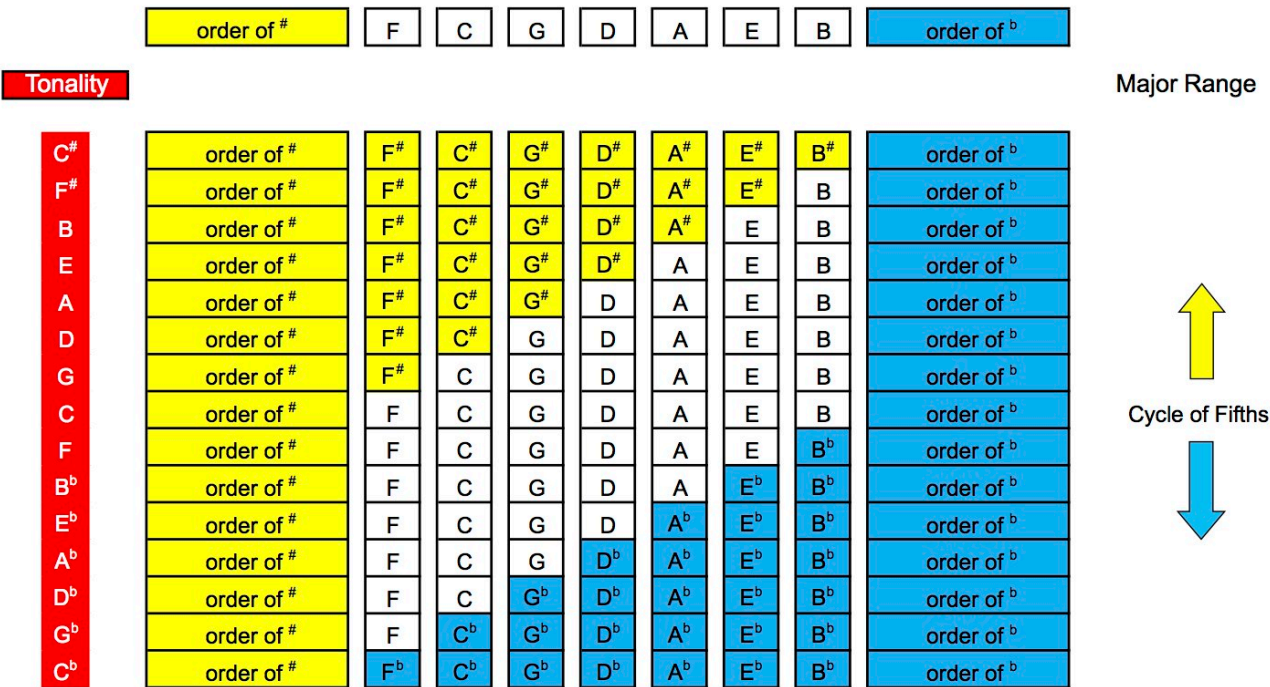
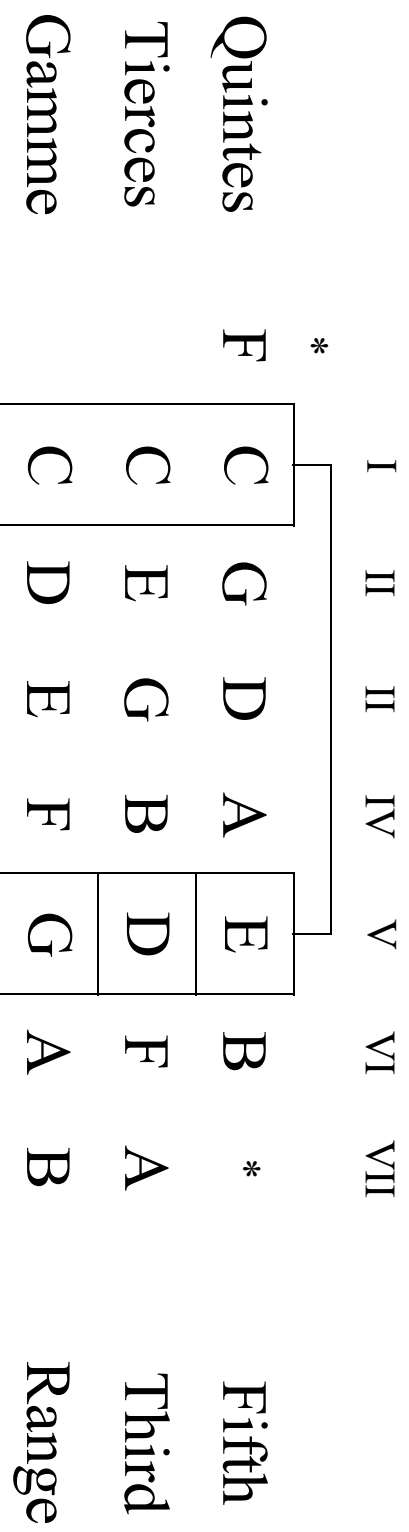


Fig.3d

# 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 diagrams show two versions of a musical scale and its harmonics. The left version is in French, titled 'Harmonie des sphères', and the right is in English, titled 'Harmony of the spheres'. Both diagrams feature a golden Phi symbol (Φ) and the text 'Clé universelle musicale' / 'Musique Instrument Digital Interface' / 'Codex'. The scales are labeled with Roman numerals I through VIII, with 'Majeur' (Major) for I, II, IV, V, VII, VIII and 'mineur' (minor) for III, VI. The notes are arranged in three rows, with the first row being the fundamental scale. The second and third rows show harmonic relationships between notes, with some notes highlighted in red (H) and others in blue (Fa). The bottom of each diagram includes a copyright notice: '©2006-2021 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  
Musique Instrument Digital Interface  
Codex

I	II	III	IV	V	VI	VII	VIII
Majeur	mineur	mineur	Majeur	Majeur	mineur	Diminuer	Majeur
Sol	La	Si	Do	Ré	Mi	H	Sol
						Fa	
Mi			La	Si			Mi
	Fa	Sol			Do	Ré	
Do	Ré	Mi	Fa	Sol	La	Si	Do
	Ton	Ton	Demi-ton	Ton	Ton	Ton	Demi-ton

©2006-2021 Harmonie des sphères inc. / harmoniedesspheres.com - Tous droits réservés / all rights reserved.

## Harmony of the spheres

Universal musical key  
Music Instrument Digital Interface  
Codex

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

©2006-2021 Harmonie des sphères inc. / harmoniedesspheres.com - Tous droits réservés / all rights reserved.

P  
A  
R  
T  
A

P  
A  
R  
T  
I  
E  
B

Do	Ré	Mi	Fa	Sol	La	Si	Do
Si	Ré <sup>♯</sup>	Mi <sup>♯</sup>	Fa <sup>♯</sup>	Sol <sup>♯</sup>	La <sup>♯</sup>	Si <sup>♯</sup>	Do
La	Do <sup>♯</sup>	Ré <sup>♯</sup>	Mi <sup>♯</sup>	Fa <sup>♯</sup>	Sol <sup>♯</sup>	La <sup>♯</sup>	Si
Sol	La <sup>♯</sup>	Si <sup>♯</sup>	Do <sup>♯</sup>	Ré <sup>♯</sup>	Mi <sup>♯</sup>	Fa <sup>♯</sup>	Sol <sup>♯</sup>
Fa	Sol <sup>♯</sup>	La <sup>♯</sup>	Si <sup>♯</sup>	Do <sup>♯</sup>	Ré <sup>♯</sup>	Mi <sup>♯</sup>	Fa <sup>♯</sup>
Mi	Sol <sup>♯</sup>	La <sup>♯</sup>	Si <sup>♯</sup>	Do <sup>♯</sup>	Ré <sup>♯</sup>	Mi <sup>♯</sup>	Fa <sup>♯</sup>
Ré	Fa <sup>♯</sup>	Sol <sup>♯</sup>	La <sup>♯</sup>	Si <sup>♯</sup>	Do <sup>♯</sup>	Ré <sup>♯</sup>	Mi <sup>♯</sup>
Do	Ré <sup>♯</sup>	Mi <sup>♯</sup>	Fa <sup>♯</sup>	Sol <sup>♯</sup>	La <sup>♯</sup>	Si <sup>♯</sup>	Do <sup>♯</sup>
Si	Do <sup>♯</sup>	Ré <sup>♯</sup>	Mi <sup>♯</sup>	Fa <sup>♯</sup>	Sol <sup>♯</sup>	La <sup>♯</sup>	Si <sup>♯</sup>
La	Si <sup>♯</sup>	Ré <sup>♯</sup>	Mi <sup>♯</sup>	Fa <sup>♯</sup>	Sol <sup>♯</sup>	La <sup>♯</sup>	Si <sup>♯</sup>
Sol	La <sup>♯</sup>	Si <sup>♯</sup>	Do <sup>♯</sup>	Ré <sup>♯</sup>	Mi <sup>♯</sup>	Fa <sup>♯</sup>	Sol <sup>♯</sup>
Fa	Sol <sup>♯</sup>	La <sup>♯</sup>	Si <sup>♯</sup>	Do <sup>♯</sup>	Ré <sup>♯</sup>	Mi <sup>♯</sup>	Fa <sup>♯</sup>
Mi	Sol <sup>♯</sup>	La <sup>♯</sup>	Si <sup>♯</sup>	Do <sup>♯</sup>	Ré <sup>♯</sup>	Mi <sup>♯</sup>	Fa <sup>♯</sup>
Ré	Fa <sup>♯</sup>	Sol <sup>♯</sup>	La <sup>♯</sup>	Si <sup>♯</sup>	Do <sup>♯</sup>	Ré <sup>♯</sup>	Mi <sup>♯</sup>
Do	Ré <sup>♯</sup>	Mi <sup>♯</sup>	Fa <sup>♯</sup>	Sol <sup>♯</sup>	La <sup>♯</sup>	Si <sup>♯</sup>	Do <sup>♯</sup>

©2006-2021 Harmonie des sphères inc. / harmoniedesspheres.com - Tous droits réservés / all rights reserved.

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

©2006-2021 Harmonie des sphères inc. / harmoniedesspheres.com - Tous droits réservés / all rights reserved.

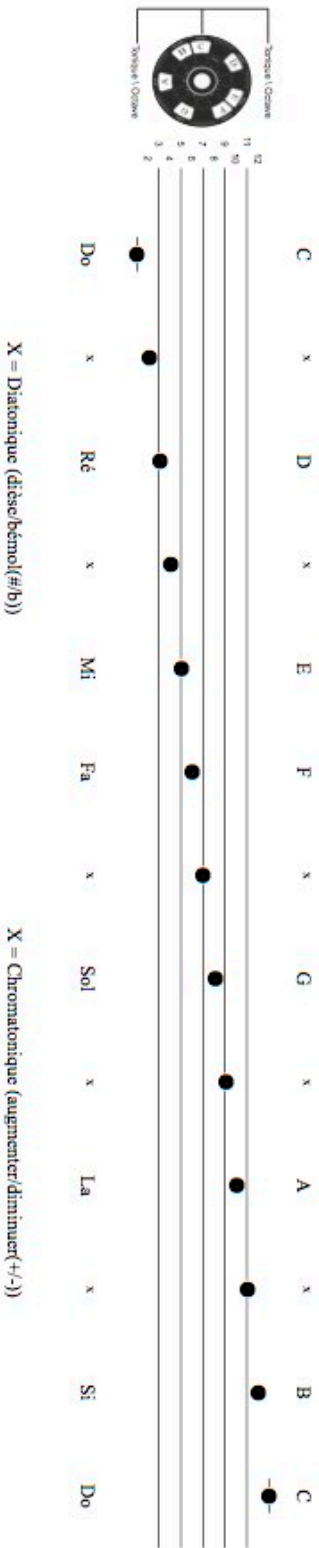
P  
A  
R  
T  
B

# 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.



The use of this material is permitted for educational purposes only  
Any use for commercial purposes is strictly prohibited  
without the consent of the author.

**Fig.4b**

Clé universelle musicale

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

Solfège

Dessus de la règle

Universal musical Key

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

Solfège

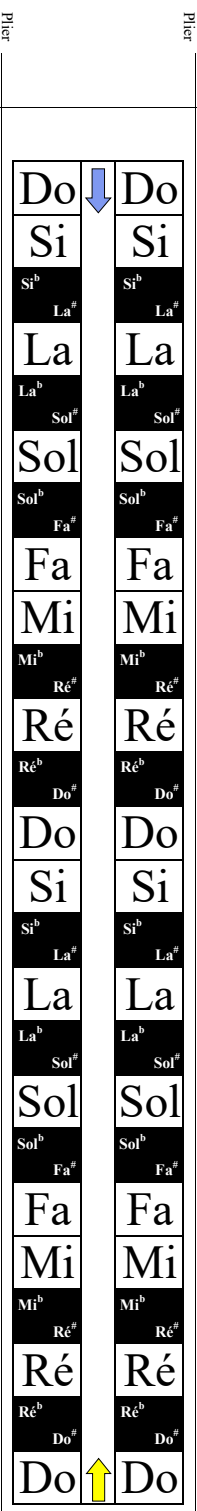
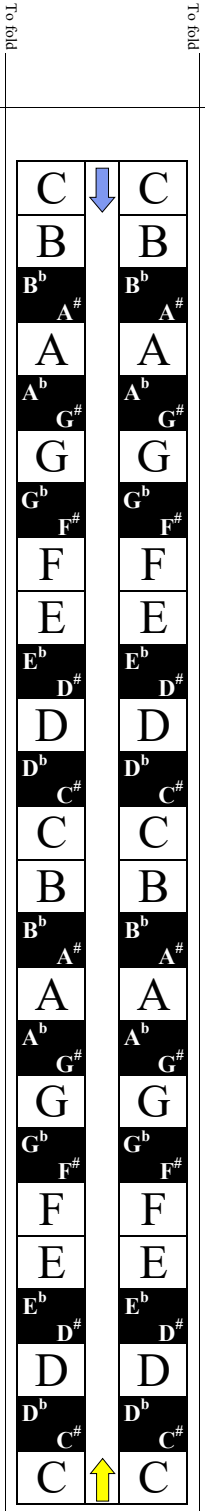
Above the ruler

©2006-2021 Harmonie des sphères inc. / harmoniedesspheres.com - Tous droits réservés / all rights reserved.

©2006-2021 Harmonie des sphères inc. / harmoniedesspheres.com - Tous droits réservés / all rights reserved.

©2006-2023 Harmonie des sphères inc. / harmoniedesspheres.com - Tous droits réservés / all rights reserved.

©2006-2021 Harmonie des sphères inc. / harmoniedesspheres.com - Tous droits réservés / all rights reserved.



Couper

Utiliser une règle en plastique comme support imprimer la feuille en format légal

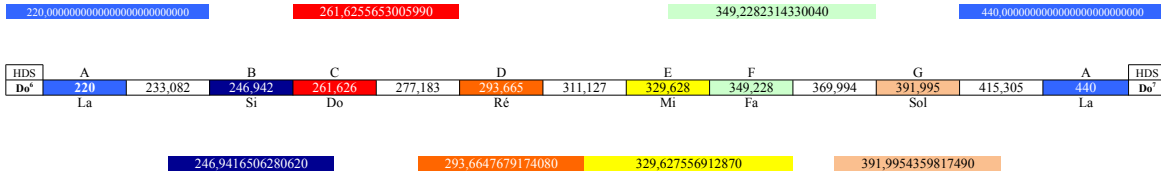
# « HDS Tempered scale in Hz and guitar fretboard »

Fig.5

## HARMONY OF THE SPHERES Universal musical Key



HDS tempered scale Hz	440
Progression %	5,94630943592953

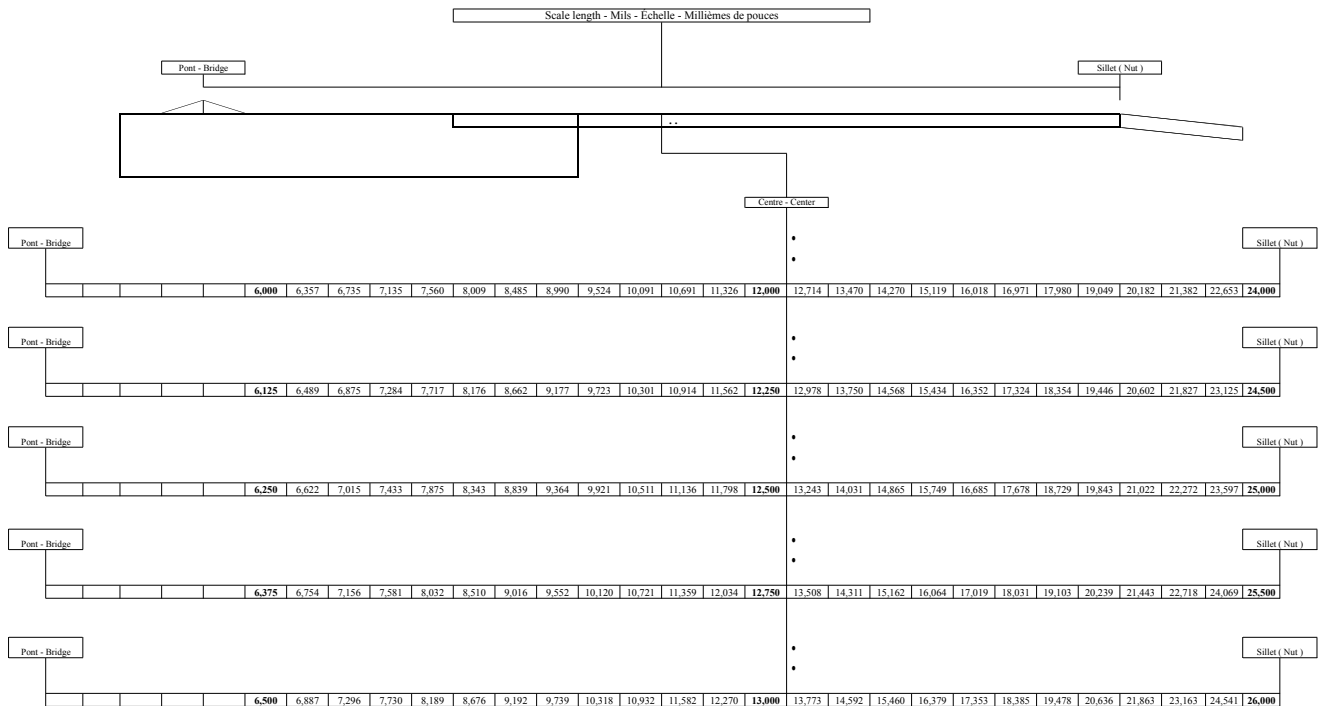


## Guitar Fretboard



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

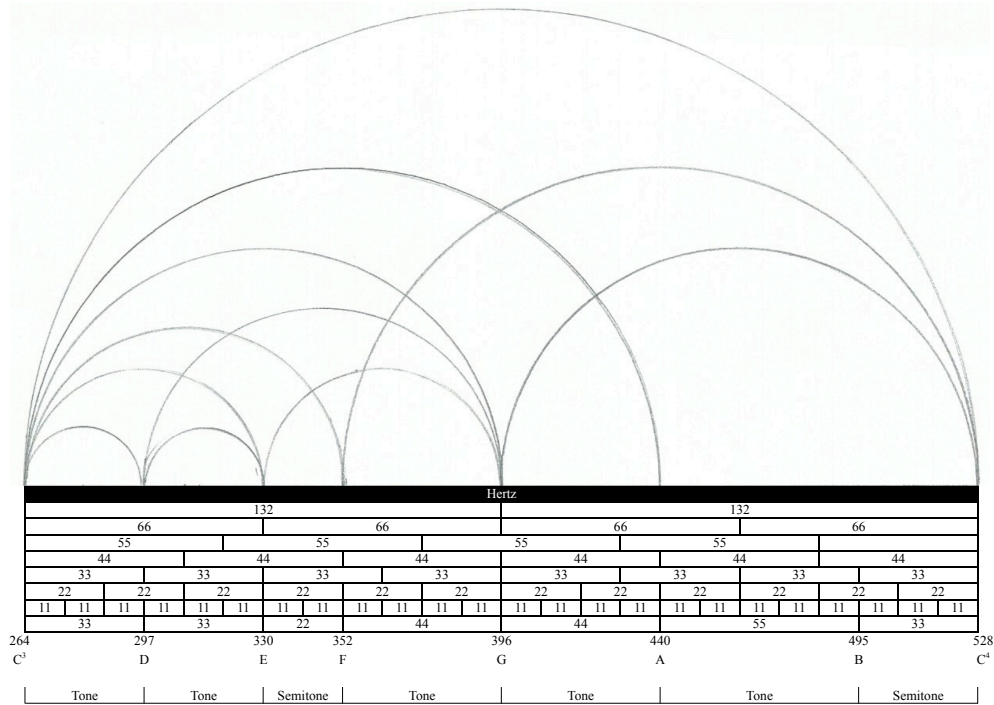
\*\*\* For more details on temperate scale see the section R/D

# Pythagore and the harmony of the spheres

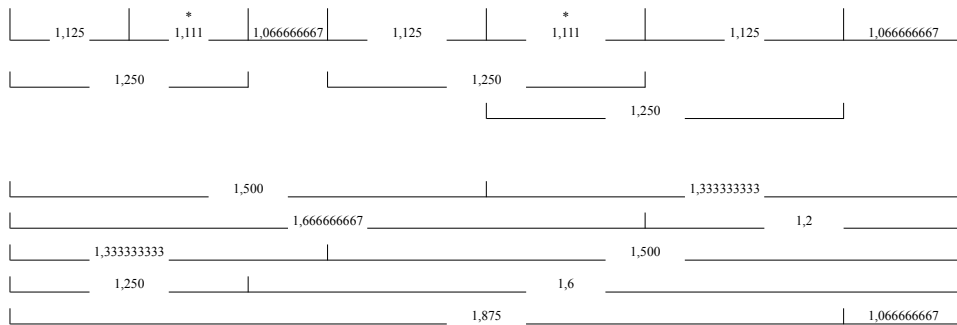
Fig.7

## HARMONY OF THE SPHERES

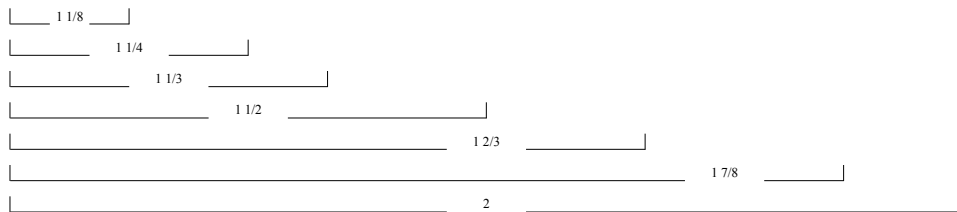
MUSICAL UNIVERSAL KEY



HDS Universal Proportion



HDS Fraction Pythagorean



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

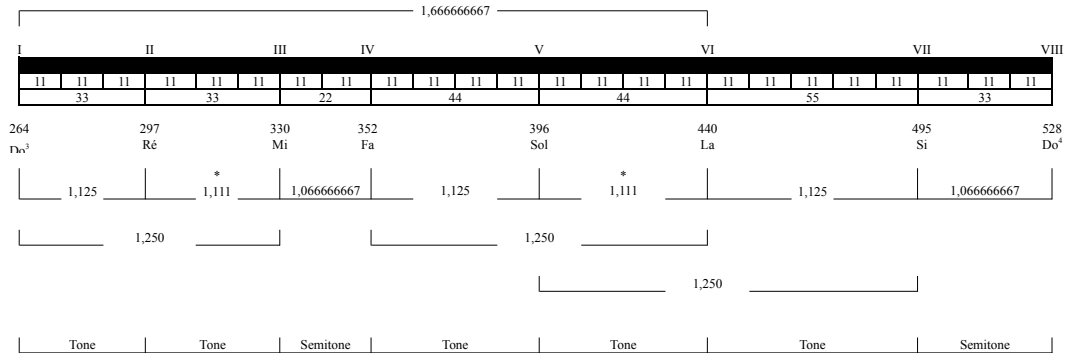
# « Natural Harmonics »

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
Fourth	11	32	352	F	9
	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
	11	39	429		16
Sixth	11	40	440	A	17
	11	41	451		18
	11	42	462		19
	11	43	473		20
	11	44	484		21
Seventh	11	45	495	B	22
	11	46	506		23
	11	47	517		24
Octave	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

$$1.666666666666667$$

$$\text{either: } 440/264 = 1.666666666666667$$

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

$$\text{either : } 426.6666666666667 / 256 = 1.666666666666667.$$

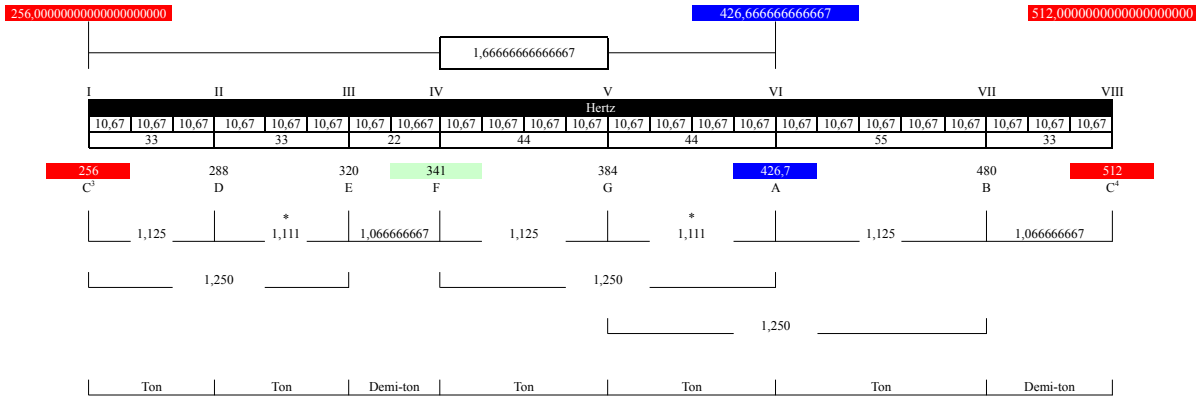
Fig.7f



NATURAL HARMONICS

426,7 Hz

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 F0 multiplication by the rank number of it



10,6666666666667

10,67 X =

10,67	1	10,67
10,67	2	21,33
10,67	3	32
10,67	4	42,67
10,67	5	53,33
10,67	6	64
10,67	7	74,67
10,67	8	85,33
10,67	9	96
10,67	10	106,7
10,67	11	117,3
10,67	12	128
10,67	13	138,7
10,67	14	149,3
10,67	15	160
10,67	16	170,7
10,67	17	181,3
10,67	18	192
10,67	19	202,7
10,67	20	213,3
10,67	21	224
10,67	22	234,7
10,67	23	245,3

Octave	10,67	24	256	C	1
	10,67	25	266,7		2
	10,67	26	277,3		3
Seconde	10,67	27	288	D	4
	10,67	28	298,7		5
	10,67	29	309,3		6
Tierce	10,67	30	320	E	7
	10,67	31	330,7		8
Quarte	10,67	32	341,3	F	9
	10,67	33	352		10
	10,67	34	362,7		11
	10,67	35	373,3		12
Quinte	10,67	36	384	G	13
	10,67	37	394,7		14
	10,67	38	405,3		15
	10,67	39	416		16
Sixième	10,67	40	426,7	A	17
	10,67	41	437,3		18
	10,67	42	448		19
	10,67	43	458,7		20
	10,67	44	469,3		21
Septième	10,67	45	480	B	22
	10,67	46	490,7		23
	10,67	47	501,3		24
Octave	10,67	48	512	C	25

341,333333333334

426,666666666667

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



LES HARMONIQUES NATURELS - NATURAL HARMONICS

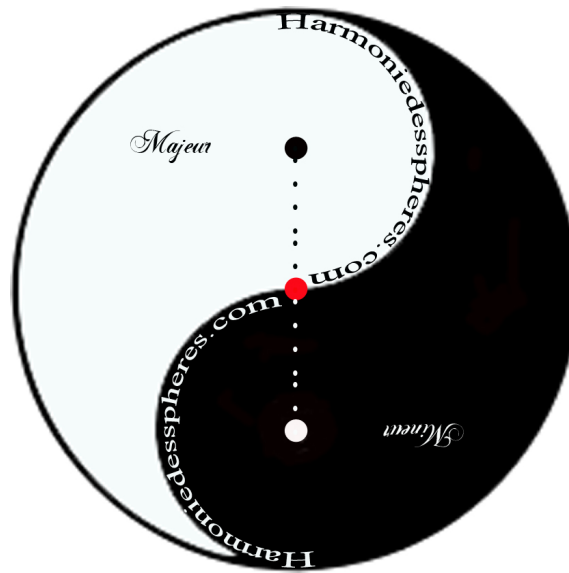
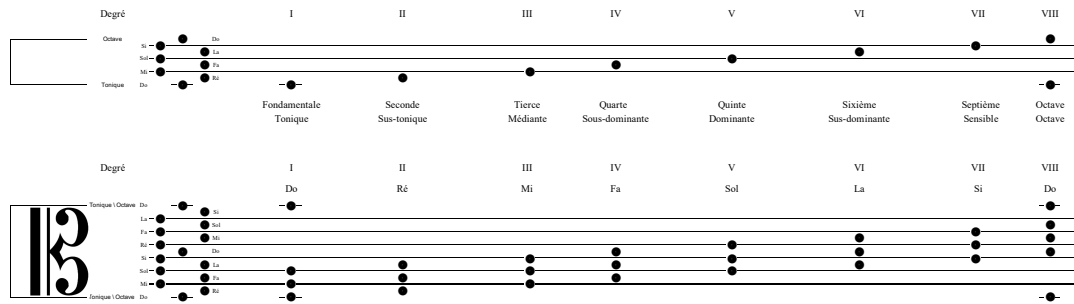
Table with 12 columns (A-L) and 48 rows (1-48). Each cell contains numerical data and harmonic information for various frequencies and modes. Includes sub-headers like 'F', 'C', 'G', 'D', 'A', 'E', 'B', 'Bb', 'Eb', 'Ab', 'Db', 'Gb' and various mode abbreviations like '1a', '1b', '1c', etc.

Fig.8

# Harmonie des sphères



Clé universelle musicale  
Le Diatonisme



# 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 inc.

To contact us : [sylvain.lalonde@me.com](mailto:sylvain.lalonde@me.com)

© 2006-2024 copyright. All rights reserved. Patent pending system.

In memory of an exceptional mind

« Life is not a mystery but a science undisclosed »

« The Genesis of reality, Bernard de Montréal »

Last update: 18 May 2024