THERE IS BUT ONE FUNDAMENTAL
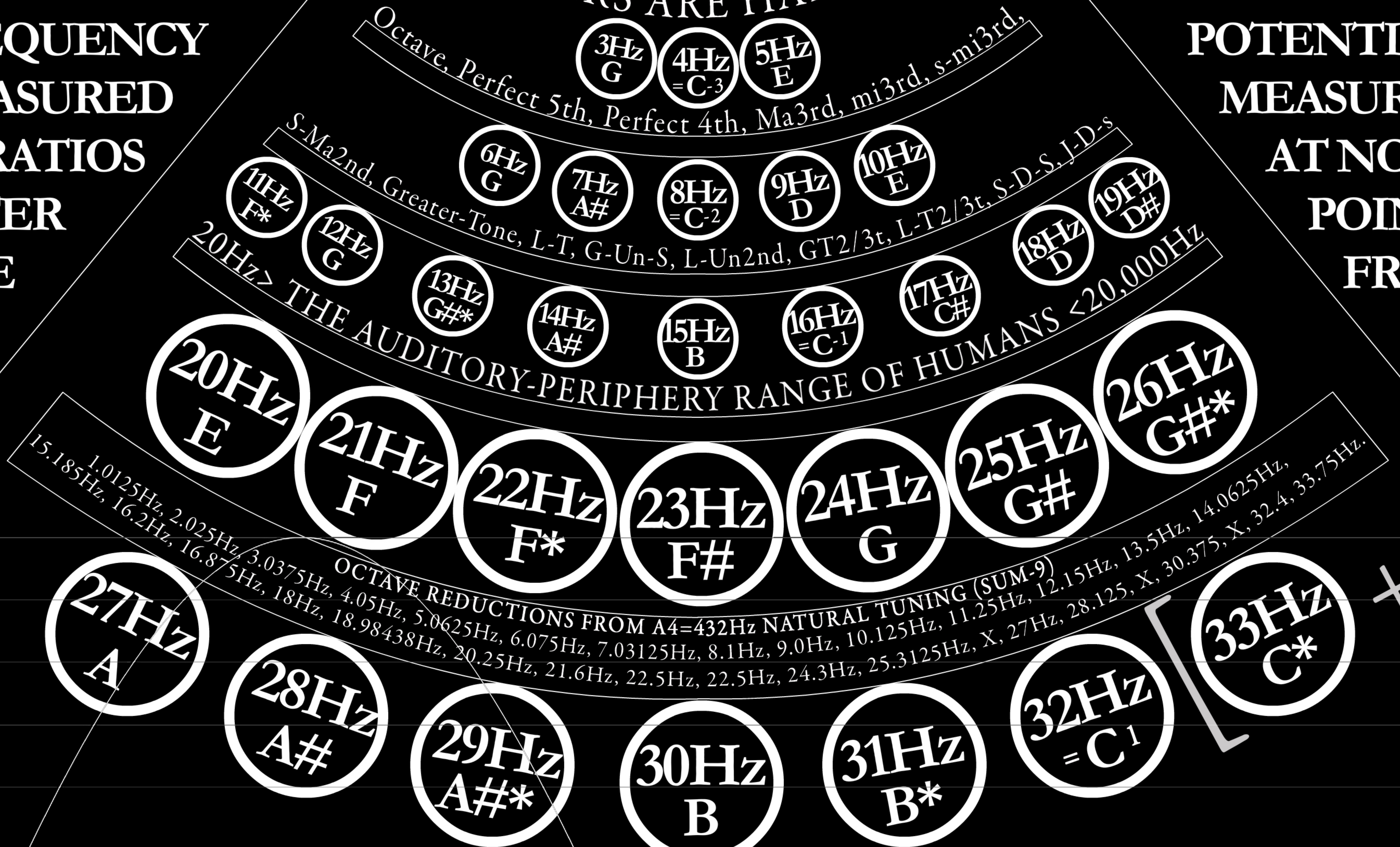
HERTZ
ONE = C⁻⁵
TONE

Sequential integer numbers from the one to sixteen are the essence of Western Music harmony

OVERTONES

ARE THE (+) INTEGER MULTIPLE OF THE FUNDAMENTAL FREQUENCY MEASURED IN RATIOS AFTER THE 1

HARMONICS

PARTIAL INTERVALS PROVIDE A BASIS OF HARMONY POTENTIALS MEASURED AT NODE POINTS FROM 1

NUMBERS ARE HARMONY

2Hz = C⁻⁴

3Hz G — 4Hz = C⁻³ — 5Hz E

Octave, Perfect 5th, Perfect 4th, Ma3rd, mi3rd, s-mi3rd,

6Hz G — 7Hz A# — 8Hz = C⁻² — 9Hz D — 10Hz E

S-Ma2nd, Greater-Tone, L-T, G-Un-S, L-Un2nd, GT2/3t, L-T2/3t, S-D-S, L-D-s

11Hz F* — 12Hz G — 13Hz G#* — 14Hz A# — 15Hz B — 16Hz = C⁻¹ — 17Hz C# — 18Hz D — 19Hz D#

20Hz> THE AUDITORY-PERIPHERY RANGE OF HUMANS <20,000Hz

20Hz E — 21Hz F — 22Hz F* — 23Hz F# — 24Hz G — 25Hz G# — 26Hz G#*

OCTAVE REDUCTIONS FROM A4=432Hz NATURAL TUNING (SUM-9)

1.0125Hz, 2.025Hz, 3.0375Hz, 4.05Hz, 5.0625Hz, 6.075Hz, 7.03125Hz, 8.1Hz, 9.0Hz, 10.125Hz, 11.25Hz, 12.15Hz, 13.5Hz, 14.0625Hz, 15.185Hz, 16.2Hz, 16.875Hz, 18Hz, 18.98438Hz, 20.25Hz, 21.6Hz, 22.5Hz, 22.5Hz, 24.3Hz, 25.3125Hz, X, 27Hz, 28.125, X, 30.375, X, 32.4, 33.75Hz.

27Hz A — 28Hz A# — 29Hz A#* — 30Hz B — 31Hz B* — 32Hz = C¹ — 33Hz C* [+]

THESE ARE THE HERTZIAN OCTAVE REDUCTIONS FROM A4=432Hz (NATURAL-SUM-9) DOWN TO THE LOWEST FUNDAMENTAL INTEGER/WHOLE-NUMBER "ONE" WHICH IS INDEED THE TONE OF C⁻⁵ (FIVE OCTAVES BELOW C1). THE CONSEQUTIVE INTEGER RATIO OF FREQUENCIES 1-32Hz ARE THE C-HARMONIC PARTIALS SERIES OF THE OPEN VIBRATING MUSICAL STRING OF TWO FIXED POINTS. THERE ARE A TOTAL OF 64 POSSIBLE HARMONICS FROM THE COMPLEX TONE OF THE VIBRATING FIXED MUSICAL STRING, THESE HARMONICS GOVERN THE LAWS/PHYSICS OF MUSIC AND TUNING POTENTIAL WITH A4=432.081Hz PRECISE-TEMPERAMENT-TUNING (by R. GRANT) EXCITING THE HIGHEST ORDER OF SYMPATHETIC RESONANCE RESULTING IN THE LONGEST POSSIBLE CHORDAL-HARMONY SUSTAIN & RICHEST HARMONIC SOUNDBOARD EXPERIENCE ON CONCERT PIANO.

C=1.02197486445508Hz OCTAVE REDUCTION FROM A4=440Hz 12-TONE EQUAL-TEMPERAMENT (Eight near-absent harmonic-partials 13, 20, 25, 26, 28, 30, 31 and 32)
C=1.003392578125Hz OCTAVE REDUCTION FROM A4=432Hz 12-TONE EQUAL-TEMPERAMENT (Four near-absent harmonic-partials 26, 28, 29 and 31)
C=1.0125 OCTAVE REDUCTIONS FROM A4=432Hz NATURAL-FACTOR-9 (Three near-absent harmonic-partials 26, 29 and 31)
C=1.004255Hz OCTAVE REDUCTION FROM A4=432.081Hz PRECISE-TEMPERAMENT (Two near-absent harmonic-partials 28 and 31)

Near absent harmonic-partials are those that stray too far from the integer Hz (1-32). Harmonic-Partials from 32-64 are predominantly microtonal variances of a non-musical nature.
All these harmonic partial tones combined with an instruments open/closed resonance dynamic contribute to the unique timbre and texture of "complex tone" of the fixed vibrating note.