

A SERIES OF MATHEMATICAL-
-TUNAL MOVEMENTS OF A POINT ^{PARTICLE}
-THROUGH SPACE AND TIME.

THE POINT IS MODIFIED AND PROTECTED THROUGH A GRID (E,B,D,F) OF POLARIZATION OF FIVE HORIZONTAL SOUND BANDS, IN BETWEEN WHICH ARE 4 HORIZONTAL SPACE CONTINUUMS.

(FACE) → SPACE CONTINUUMS. ~~TO THE NORTH AND SOUTH~~
OF THE VECTORS  $\vec{E}$, AND

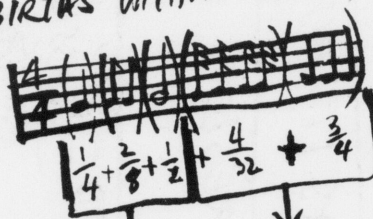
AND I IS LIMITLESS ACOUSTIC
SPACE. WHEN POINT-PARTICLE-NOTE
ARE RELEASED THEY EITHER RETURN
TO THE GRID OR DECAY IN THEIR
LAST POSITION. THE TIME IS MARKED BY VERTICAL

VECTORS : I or II - I MEANS THE END
OF THE CO-ORDINATES GRAPHIC PATH
IN A SPECIFIED CONSTANT TIME
DESCRIBES THE COMPLETION OF A BIRTH
AND DEATH OF A SOUND-POINT-PARTICLE
NOTE IN SPACE AND TIME

THE CLEFTS SUGGEST THE TREATMENT
OF THE *SOUND-POINT-PARTICLE-NOTE IN
TIME OR MASS-
THE KEY SIGNATURES SUGGEST THE
ADJUSTMENT OF THE SOUND-POINT-PARTICLE
NOTE TO THE ENVIRONMENT OF THE
VECTOR SETUP DEPENDING ON WHERE
THE *S.P.P.N ENTERS THE ENVIRONMENT.
THE VELOCITY IS

THE VELOCITY IS DETERMINED BY THE TIME SIGNATURE WHICH GIVES VALUES OF TIME TO THE PARTICLE IN MS →

PATH TRAJECTORY THROUGH THE MEDIUM.
IF A PARTICLE IS SUBJECTED TO A
LIFE OF EG. $4/4$ TIME, THEN IT CAN
DESCRIBE A FINITE ~~THE~~ NUMBER OF
DECAYS AND BIRIAS WITHIN THE VECTOR
ENVIRONMENT.



USUALLY THE S.P.R.N.
LIVES A LIFE OF ONE OF SIX LENGTHS
EITHER WHOLE, $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$, $\frac{1}{16}$, $\frac{1}{32}$ OF THE
SET-UP "TIME" SIGNATURE IN THE ENVIRONMENT

ONLY IN HARMONY DOES AN S.P.N. ECHO ANOTHER S.P.N. IN ANOTHER OCTAVE (8 POSSIBLE POSITIONS) SIMULTANEOUSLY. THIS IS USUALLY DONE BY THE ADDITION OF ANOTHER "VOICE" OR INSTRUMENT BUT CAN BE DONE BY ONE ON THE SAME VOICE OR INSTRUMENT.

A "CHORD" IS THAT GROUP OF NOTES WHICH
SUPPLY ALL POSSIBLE ALTERNATIVES ALONG
WITH THE S.P.P.N.'S THAT ARE WITHIN THE
ARC. EG.  THE IMPLIED S.P.P.N.S OF A
"CHORD" ARE RELATIVES OF THOSE
S.P.P.N.S BY KEY SIGNATURE

"DISCARD" - IS PRODUCED BY SIMULTANEOUS SPACE-TIME S.P.P.N'S HEARD WHICH ARE NOT IN EACH OTHERS CHORD SIMULTANEOUS.

THE WHOLE S.P.R.N. IS A SUN 

THE $\frac{1}{2}$ S.P.R.N. IS A DETAYING SUN 

THE $\frac{1}{4}$ S.P.R.N. IS A DEAD SUN 

THE $\frac{1}{8}$ S.P.R.N. IS A DEAD SUN + SATELLITE 

THE $\frac{1}{16}$ S.P.R.N. IS A DEAD SUN + 2 SATELLITES 

THE $\frac{1}{32}$ S.P.R.N. IS A DEAD SUN + 3 SATELLITES 

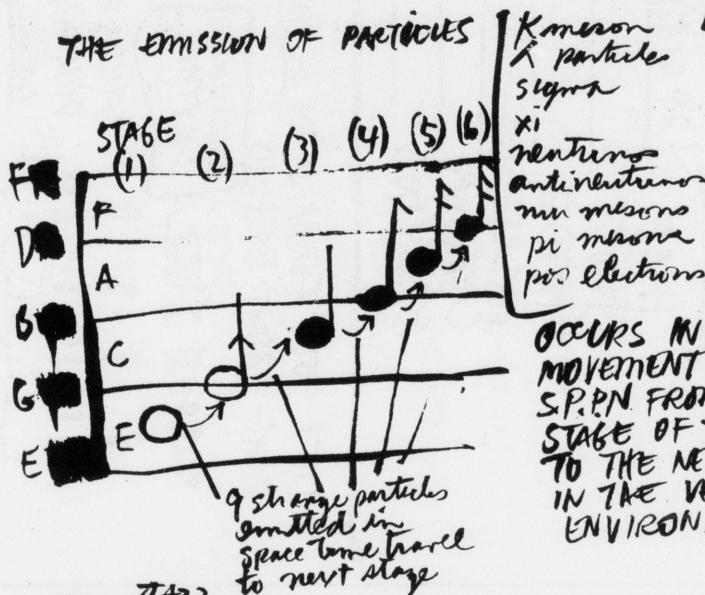
THE $\frac{1}{64}$ S.P.R.N. IS A DEAD SUN + 4 SATELLITES 

THE WHOLE S.P.R.N IS A NUCLEUS
 $\frac{1}{2}$ IS EMITTING AN ELECTRON
 $\frac{1}{4}$ HAS EMITTED AN ELECTRON
 $\frac{1}{8}$ HAS 1 ELECTRON IN ORBIT
 $\frac{1}{16}$ HAS 2 PARTICLES IN ORBIT
 $\frac{1}{32}$ HAS 3 ✓ ✓ ✓

PROTON ELECTRON
 ELECTRON NEUTRON

number of particles 1 known

THE EMISSION OF PARTICLES



OCCURS IN THE
MOVEMENT OF THE
S.P.N. FROM ONE
STAGE OF THE S.P.N.
TO THE NEXT STAGE
IN THE VECTOR
ENVIRONMENT

Jazz to next stage
The music of today depends basically on
the pleasant structure of the S.P.R.N. in
their environment - a therefore happy
discontinuity of rhythm and flow, i.e.
a parture going through its natural
pleasant gyrations in its life within
the environment, especially with colours
whose playing - the key word is a natural
profile of a happy S.P.R.N. in space-time
over a sustained series of ~~vector~~ vectors
by the verticals in time are all easily
leaped. The "phrasing" is the way skip run
and jump of the S.P.R.N. through from
the "melody" or inflicted tenets of primate
requirements of the S.P.R.N. trajectory are
first repeated as a "framework" or vector -
time-space-S.P.R.N. whole. The improvisation is
the true avoidance of the inflicted conditions

WHICH THE S.P.R.N. BEHAVES THROUGH THE
TOTALITY OF ITS LIFE. AND IS THEREFORE
AN INVENTED BEHAVIOR OF PROTEST, HOWEVER
WITHIN THE IMPROVISATORY BEHAVIOR THE
TRUE LIFE OF THE ~~THE~~ S.P.R.N. IS EXHIBITED.
BY THE INSTRUMENTALIST WHO IS ABLE TO
PRODUCE THE "SONG" AND EMBELLISHMENTS
THROUGH COMPLETE UNDERSTANDING OF HIS
MACHINE - THE INSTRUMENT. MASTERY OF THE
INSTRUMENT ENABLES THE MUSICIAN TO ENTERTAIN
BY VIRTUE OF HIS KNOWLEDGE OF EMOTION, ~~WHICH~~
HATE, ANXIETY, HAPPINESS, SADNESS, DISAPPOINTMENT, ANGER,
REVERIE, REFLECTANCE, MELANCHOLIA, DISINTEREST,
ETC., ETC. HIS KNOWLEDGE OF HIMSELF, HIS
MUSIC, HIS INSTRUMENT.
THIS MUST BE THE GOAL SOUGHT
AND MISSION OF THE MUSICIAN -
LIKE THE SCIENTIST - 16 PERSON -
HIS EXPERIMENTS EXCELLENTLY.
THIS IS MY GOAL - NO REST UNTIL.