FLÄUT

By Jason Millwright

FLÄUT

1

. . . this document includes the work of various artisans ; ; whom have performed such work on a conventional flute product ; ; which has now yielded a modified flute bespoke design . . .

. . . all work that was done on this flute was agreed to on a straight fee for service basis ; ; where each and all involved artisans received economic compensation ; ; which then completely satisfied the terms of the agreed upon work contract and conditions . . .

. . . the mention and elaboration for and towards any artisan ' s work and contribution is purely optional and done so at the discretion of the director / producer / financer for this overall product and project in general ; ; and is a pure free act of recognition and acclamation for that artisan 's work ; ; that is not contingent on monies owed or acknowledged credit contractually due any artisan involved . . .

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. . . likewise ; ; the awarding of any percentage of monies from any future revenues generated from flute product sales ; ; as a consequence of any artisan ' s involvement in this particular project ; ; is again done at the discretion and design of the project director / producer ; ; and is a free act of gratitude and respect ; ; which is not contingent or dependant on any monies owed or credit due from contractual work rendered on the flute product by those same artisans themselves . . .

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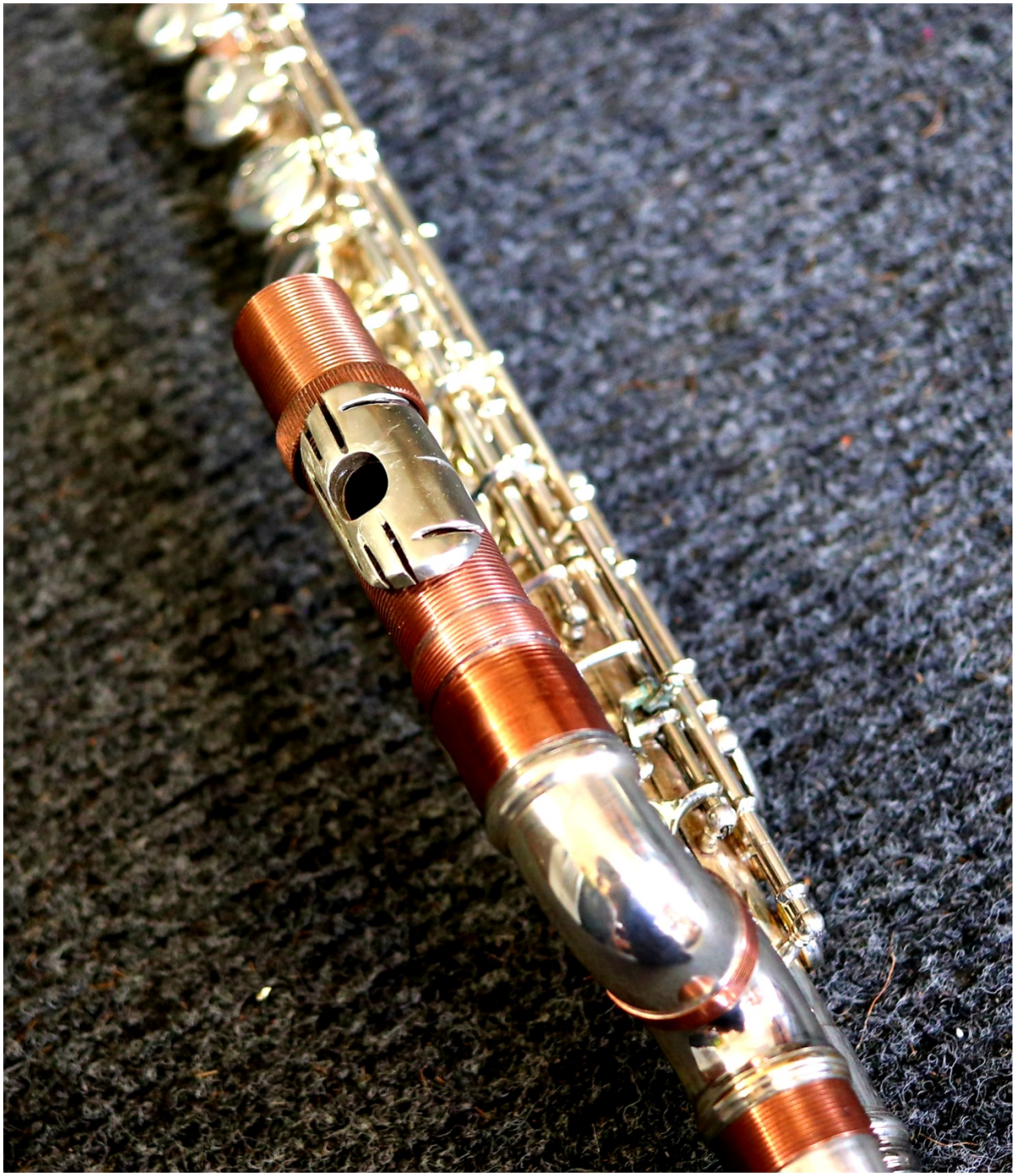
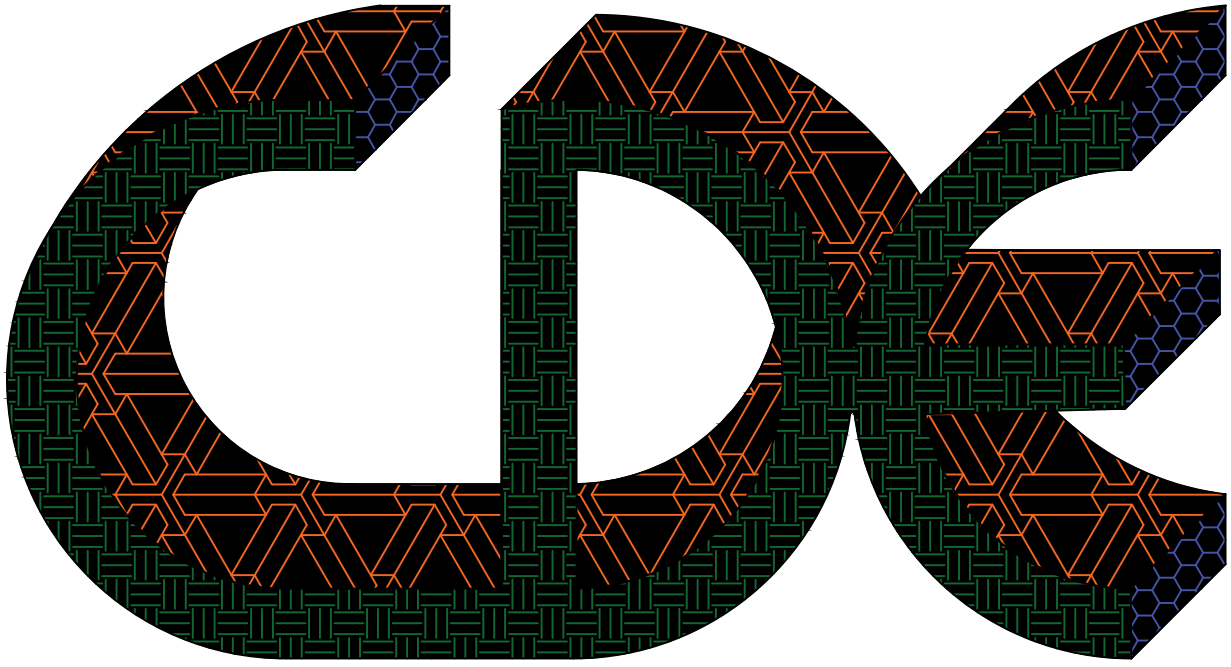
. . . what is now being presented here ; ; is a completely bespoke and novel modification of a conventional alto flute ; ; which now yields an instrument that is both a revolutionary form of musical creation ; ; as well as a scientific device for detecting and measuring various types of generated oscillating wave form structures . . .

. . . keep in mind that as a musical instrument ; ; we are concerned with the ergonomic ease and playability of the flute ; ; in addition to the efficiency and effectiveness towards the generation of musical instrument notes themselves . . .



. . . as a scientific instrument ; ; the attention and concern is more directed at the underlying causes and energetic mechanism responsible for the production of various wave forms ; ; acoustic and otherwise ; ; which themselves are also of desire to be identified and confirmed . . .

. . . this document serves as an advert ; ; general gloss and description for the matter we are now contemplating ; ; and is to be followed up with a more formal scientific treatment regarding the same topic at hand . . .



. . . it is interesting to note how all of these interconnected themes run together into a conglomerate mass ; ; which gains momentum through the definition of flute and scientific instrument ; ; ergonomic ease and note production ease ; ; and underlying theoretical conceptual framework describing how all of this is potentially and kinetically happening in real time as we speak and listen . . .

. . . then there is the recognition of artisan contribution and acknowledgment not only towards the results for that artisan ' s efforts ; ; but the nature and style in which the work was executed ; ; and the personal manner of that artisan ' s skill and intent – extent output themselves . . .

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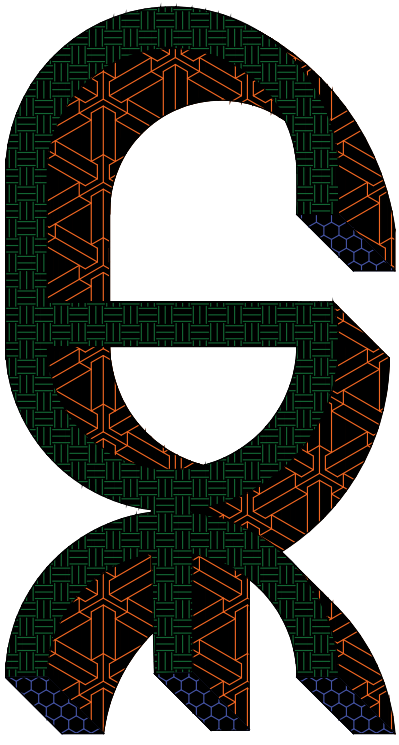
. . . the original first effort towards this entire project was initiated 13 years ago ; ; and was concerned with a resonating sleeve and disc which were inserted into the end of the flute ; ; replacing the traditional cork and crown assembly appearing on / all flutes at that time ; ; and to this very present time as well . . .



. . . in addition to this a doubly curved neck piece / head joint was also incorporated into the original modification at that time ; ; and regardless

of what might have been stated later by other parties ; ; was the first public mention and declaration of a doubly curved neck piece / head joint modification on record . . .

. . . as illustrated and defined in the public domain copywrite document relating to these modifications ; ; these were novel original innovations ; ; and were executed by flute maker extraordinaire alexander eppler using the creativity and knowledge that defines him as a superlative flute maker all around ; ; out of seattle washington ; ; in the pacific northwest of america ; ; with the completed work of doubly curved neck piece

execution and resonating sleeve / resonating disc insertion being finished sometime in the year 2008 . . .

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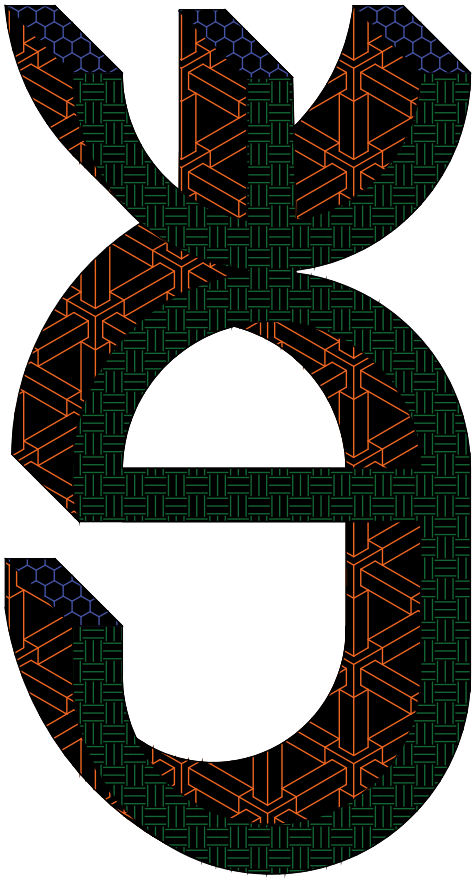
. . . the original resonating sleeve and disc appeared in the end of the mouthpiece replacing the traditional cork and crown arrangement ; ; with the resonating disc replacing the tradition flat disc that seals off the top end of the flute in traditional models as might be already surmised and known . . .



. . . both the resonating sleeve and disc were composed out of the high acoustic / electro radiational conductive material of copper tellurium

alloy ; ; with the resonating sleeve having an inverse thread design between outer and inner sleeve thread ; ; and the disc having a circular ripple percussion cymbal like design on one side . . .

. . . the combination of sleeve and disc then allowed for the formation of an exterior resonating chamber ; ; which could catch oscillating wave fragments being emanated from the flute ; ; and enhance the overall alignment and complete acoustic wave note formation algorithm for any and all wavelengths emitted . . .

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. . . the purpose of the doubly curved neck joint was to as well facilitate and enhance the efficiency and effectiveness towards acoustic wavelength fragment alignment ; ; by presenting more curvature within the flute instrument itself ; ; thus providing a better environment for overall wave assembly ; ; as opposed to a simple straight internal flute passage design . . .

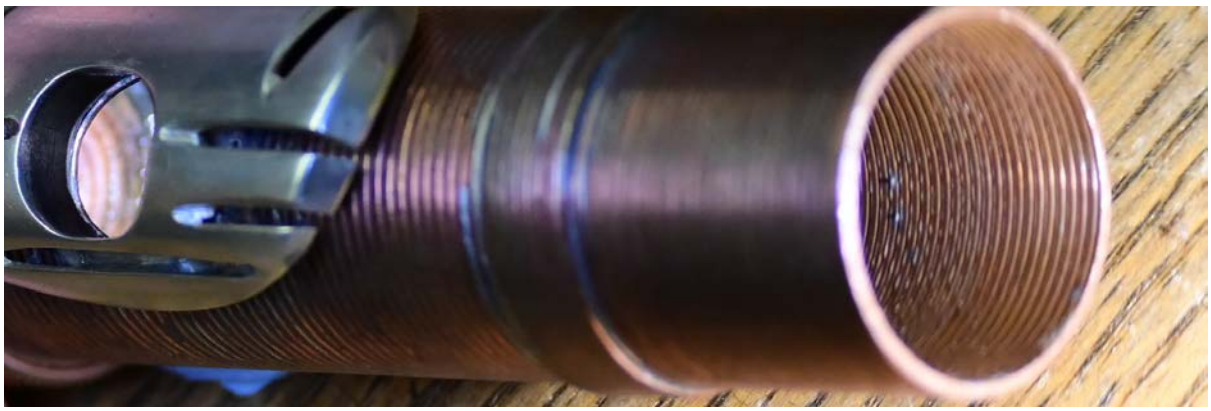
. . . the doubly curved neck point permitted faster and more optimal wavelength alignment ; ; producing end product flute pitches more easily and requiring less effort on the part of the musician ; ; especially for the lower notes in the possible flute dynamic range ; ; the added curvature was also effective in regularizing flute note fingerings and permitting more symmetry and easier response and note production results for parallel octave notes in the higher register for flute capability . . .

. . . these were the immediate results of the resonating sleeve – resonating disc ; ; and doubly curved neck joint to the overall flute instrument ; ; and were apparent to this author ; ; who had only played the instrument on a very few occasions ; ; in fact this author has only played the instrument a total of 5 weeks ; ; over the entire13 year period of time in which he has been involved with the on going project of flute improvement and modification ; ; all told . . .

6

. . . the next stage of flute development began years later in 2015 ; ; with the initiation of an inside and outside completely threaded mouthpiece ; ; and external resonating chamber ; ; which was fabricated by john entwhistle ; ; an exceptional machinist and engineer working at SDA technologies ; ; an incredibly competent and knowledgeable machine shop and engineering / consulting firm ; ; out of salford ; ; in the u . k . near manchester ; ; the north of england itself . . .

. . . during the time period of 2015 – 2016 ; ; john entwhistle crafted several flute mouth piece sections out of the copper tellurium alloy material ; ; and several additional copper threaded sections out of simple moderately high grade copper material as well ; ; in addition to running a series of resonating tests on the threaded interior – exterior design ; ; in order to verify or establish the optimal existence for enhanced resonating threaded design effect itself ; ; as opposed to a regular smooth walled tubing section . . .



. . . with the use of a vibration detection device ; ; and trials on different material fabricated tubing which was additionally either smooth walled or threaded in design ; ; the data seemed to point conclusively towards the threaded design being more sensitive and responsive towards vibrations ; ; and the copper fabricated material being somewhat but not heavily more responsive towards that same vibration stimulus input ; ; which itself could have been tapping ; ; or people speaking ; ; or hands clapping ; ; or music playing near the tubing objects themselves . . .

. . . the logic underlying these data collection trials was fairly straight forward ; ; that being if a certain type of design was more sensitive to input oscillating acoustic wave forms ; ; then it would follow that when oscillating acoustic wave form fragments were produced by a real flute engine ; ; the selected environment of flute design structure would be more responsive and conducive ; ; towards the enhancement and

production / alignment for complete assembled flute acoustic wave signals themselves . . .

7

. . . there are a few examples and analogies to offer here which lend a bit more substance and credibility to the overall flow of logic that is present in discussion being focused on . . .

. . . one is that when there is an acoustic signal generated in the vicinity of a hard resonating and reflecting surface ; ; this can result in auxiliary acoustic waves being produced ; ; which are described as secondary wave effects or echoes ; ; the other is that when one stands in a room where drum kit cymbals are suspended freely ; ; the sound of hands

clapping cause the cymbals to automatically start resonating acoustically themselves . . .

. . . the final mouth piece sections ; ; including the external resonating chamber and the additional threaded copper sleeves and resonating discs ; ; as a consummate work for engineering and machining expertise ; ; were turned by john entwhistle on a conventional manual lathe ; ; without the use of any drawing or sketch and done during the course only a few shop sessions ; ; with additional resonating discs being stamped out on a genuine old style fly press ; ; and were also executed by hand . . .

8

. . . this discussion now brings us to the final stage of progression for this particular phase of the overall flute project of concern ; ; which has also

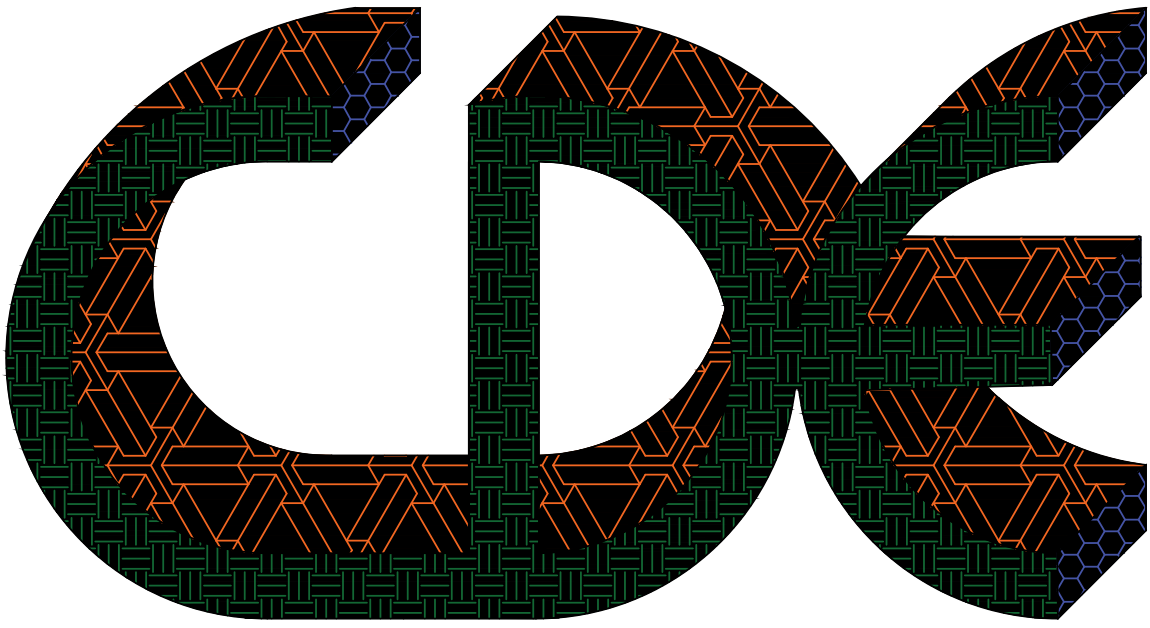
been referred to in various documents and publications ; ; as the ' tesla tube ' flute project ; ; a respectful acknowledgement of nicolai tesla ; ; and the understanding that electro – radiational kinetic is always produced through the simple production of any acoustic oscillating wave forms ; ; and where the electro – radiational signal may be dramatically enhanced with the use of properly threaded tubing that is of a special alloy of oxygen free conductor / semi conductor composition itself . . .

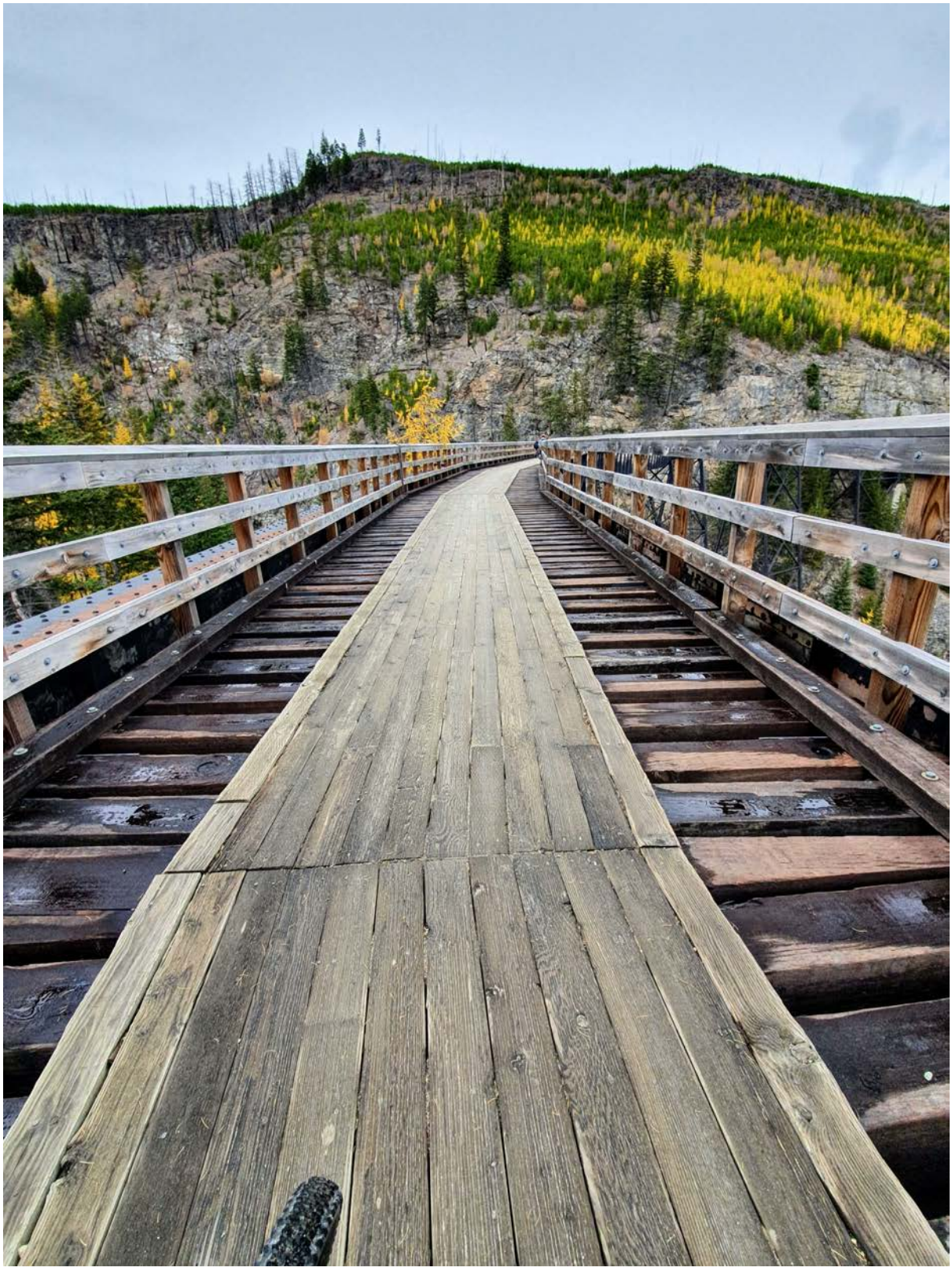
. . . it is as well of note here that there also were concerns regarding the ergonomic efficient / effective playability of the flute itself ; ; and several areas that presented themselves as opportunities for modification and development for the flute as an instrument of musician use and activity in its own right . . .

. . . which brings us to the person and role of john clark ; ; musical instrument mechanical and resonance technician of deep expertise and good will ; ; who operates a musical instrument repair and upkeep service on the top floor of johnny ' s roadhouse music establishment ; ; [owned and operated by a different john – ny] . . . this is notably ; ; a wonderful site for musical instruments -- equipment -- and good cheer ; ; located in manchester in the north of england itself . . .

9

. . . it was john clark ; ; who sat in the executive project position of operationally being responsible for the overall flute completion ; ; towards both the resonance aspects of this tesla tube flute project ; ; in addition to the mechanical operational aspects for flute playability and note production sense musically speaking . . . great job ; ; jolly good show ; ; and well done all told . . .





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. . . john had to take responsibility for the overall resonance capability of the instrument ; ; at every curve of the way ; ; in the generation of various wave fragments ; themselves looking for the channel to align and build themselves for complete pitch fabric ; ; and couple that mechanically ; ; with how the instrument was to be held ; ; fingered ; ; and played ; ; as a musician would want do so ; ; in the most optimal sense of the wave and the note to all . . .

10

. . . starting with the mechanical side of this adventure ; ; this novelist started discussions regarding the flute project with john clark in 2016 ; ; that was focused on the modification for the right hand little finger pallet ; ; which consisted of three keys ; ; d# / e flat - c# / d flat - c ; ; and which was not ergonomically suitable for high volumes of note production and coordination . . .

. . . traditionally the flute does not dedicate much effort or concern towards these notes ; ; as is also reflected in the fact that these notes ; ; the low d# / e flat - c# / d flat - c ; ; do not appear much in written music ; ; nor are they much used in other styles of flute music as well . . . john selected a saxophone pallet for the modification ; ; which by comparison ; ; is used heavily for all note production ; ; regardless of the note position in the entire instrument range . . .

. . . the key to this issue ; ; literally and figuratively ; ; was to set up the pallet / key pad in such a fashion ; ; so as to be as efficient as possible for rapid note / key switching ; ; and to achieve this within the constraints of what the existing mechanical frame work of the flute already was . . . to this end john selected a double roller configuration [d# / e flat – c # / d flat] ; ; combined with a third roller key [c] which butted up against the two roller keys in a tight three roller intersecting corner ; ; so as to allow for a very smooth little finger roll schema between the three key rollers in question . . .

. . . moving now sequentially and mechanically but not chronologically along the flute topically speaking ; ; the next items of note here are the two hand rests which were to be crafted and executed by john clark ; ; using his ' clark tech ' ; ; to fashion rests from bassoon pieces ; ; which now may be used to support the flute in a manner resting on the crook between thumb and index finger ; ; which then frees up any finger or thumb movement ; ; without requiring finger or thumb resource ; ; to support the instrument itself . . .

11

. . . the next mechanical engineering stop on this flute vista – informational tour ; ; is at the g # / a flat key that appears in the left hand little finger positon of use on the flute ; ; and which again ; ; from a straight ergonomic perspective ; ; is not optimally located for easiest physiological – motor driven finger note production . . .

. . . the rationale behind selecting this kind of key location is not entirely clear or readily understandable ; ; but the general principle at work here is that this instrument is a millenniums' old creation ; ; that is still several centuries old in its most modern version ; ; and is part of a musical community where significant change or improvement in instruments ; ; does not always go hand in hand with cultural tradition and established trends and norms . . .

. . . in any event ; ; the g # / a flat key was moved to a more ergonomic and optimally efficient position ; ; with the key itself being replaced by a more finger friendly conventional saxophone g # / a flat key . . .

. . . now we can move to the bis key modification ; ; for the left hand index finger ' rolling ' option ; ; which is a standard feature for playing the a#

/ b flat key on saxophones in the middle and upper register positions ; ; but which is not part of the usual key offering for flute note production . . . and here there is an interesting wrinkle in the development for this entire project ; ; due to the fact that this novelist is preparing to enter into the discourse of flute playing ; ; without ever really having any previous experience with the instrument ; ; and therefore needing to draw upon his past learned key patterns on the saxophone – clarinet ; ; and digital horn . . .

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. . . you see ; ; at this advanced stage in this author ' s life ; ; learning new motor coordination patterns for a# / b flat note production would involve hundreds and hundreds of new pattern combinations ; ; which for motor coordination ; ; would take an extremely long time to accomplish ; ; but with the added bis key option ; ; now all of the existing burned in patterns are fluid ; ; assignable ; ; and ready for immediate instrument – language transfer and activation . . .

. . . and as another interesting note of physiology and psychology ; ; even though the c sharp / d flat key appears on the right hand little finger pallet in flute ; ; as opposed to appearing on a left hand little finger saxophone pallet ; ; this transfer ; ; or language transfer of motor coordination expression ; ; is almost trivial and quite easily accomplished

; ; as compared to learning new a# / b flat key positions with the left hand thumb ; ; or even alternate finger patterns using other key combination selections . . .

. . . the underlying logic and explanation for the increased utility in motor coordination language skill in this instance is quite important and interesting ; ; and it has to do with the semantic level of motor coordination competency . . . this is where the semantical memory of operational / functional awareness for this musical / linguistic expression can be transferred across the trained neuronal physi - ceptual motor coordination self / musician ; ; from little finger to little finger ; ; due to the similarity and symmetry of such patterns . . . and hence ; ; can then be immediately read and newly mapped into active

proficiency ; ; as right hand little finger responses / expressions ; ; instead of left hand little finger remembered saxophone patterns . . .

13

. . . moving now to the neck joint of the flute ; ; and changing focus over to resonance without leaving mechanical ergonomic concerns ; ; john clark modified the doubly curved head joint from two 180 degree bends into one 180 degree bend ; ; and two 90 degree bends ; ; and at the same time added internal and external copper threaded tubing to enhance the resonating characteristics of aligning note oscillating wavelength fragments . . .

. . . with the silver composition of the curved head joint pieces ; ; the additionally tailored threaded copper tubing pieces ; ; will greatly increase the resonating fragment potential both acoustically as well as electro – radiationally ; ; whilst the additional curvature ; ; will increase the overall curvature alignment for the neck on the whole . . .

. . . and in addition to that ; ; the entire mouthpiece is now dropped down and more centred ; ; so as to allow for a much more ergonomic and comfortable playing position ; ; as opposed to the traditional high and away of centre position for the hands and head ; ; which has resulted in much discomfort and greatly reduced playability for all flute musicians ; ; since the instrument was contrived . . .

. . . arriving now at the mouthpiece ; ; clark tech modifications have resulted in replacing the smooth mouthpiece – head joint connector ; ; with a threaded connector ; ; as was also done in the connection between the neck joint and the body of the flute ; ; the result of which gives an internal threaded and external ' sandwich ' / ' echo chamber ' type of construction ; ; where threaded cooper tubing is encased within an outside copper [or silver] shell . . .

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. . . what is interesting to note here of course ; ; is the composite use of silver and copper together as interacting acoustic / electro radiational substraits ; ; which was accomplished in the neck joint composition modification ; ; in addition to the double copper sandwich and silver / copper sandwich echo chamber connections between mouthpiece and neck joint ; ; and between neck joint and flute body itself . . .

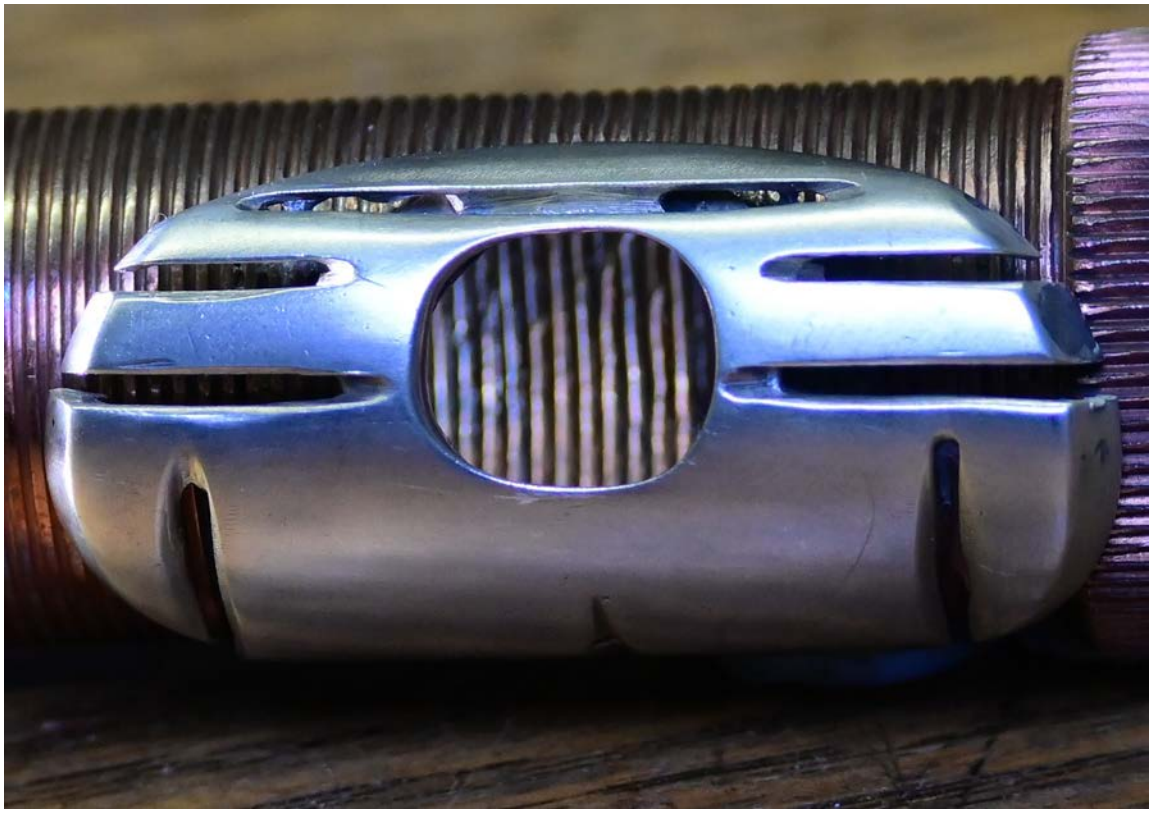
. . . for extra reflection and evaluation then ; ; silver has very nice acoustic resonating properties ; ; especially for a soft metal ; ; which is surprising but understandable ; ; given the fact that silver is a brilliant

electro – radiational conductor ; ; as opposed to another soft metal which doesn ' t have the same robust acoustic wavelength generating properties ; ; such as zinc . . .

additionally now ; ; and returning to the mouthpiece modification synopsis ; ; the new positioning of the external resonating chamber is now strategically pointed towards the body of the flute ; ; in contrast to the doubly curved head joint positioning in the opposite direction away from flute body generated wavelength fragments . . .

. . . finally moving to the lip plate itself ; ; there is now the addition of cut slots – a groove – and resonance access hole ; ; to enhance wavelength fragment alignment ; ; towards creating a new resonating chamber for

alignment that now exists underneath the lip plate between itself and the outside of the mouth piece proper . . .



15

. . . due to the fact that john clark employed only hand tools in this process ; ; there appears a traditional ' hand wrought ' look or execution to the lip plate slots - groove – access hole ; ; and from a pure scientific wavelength

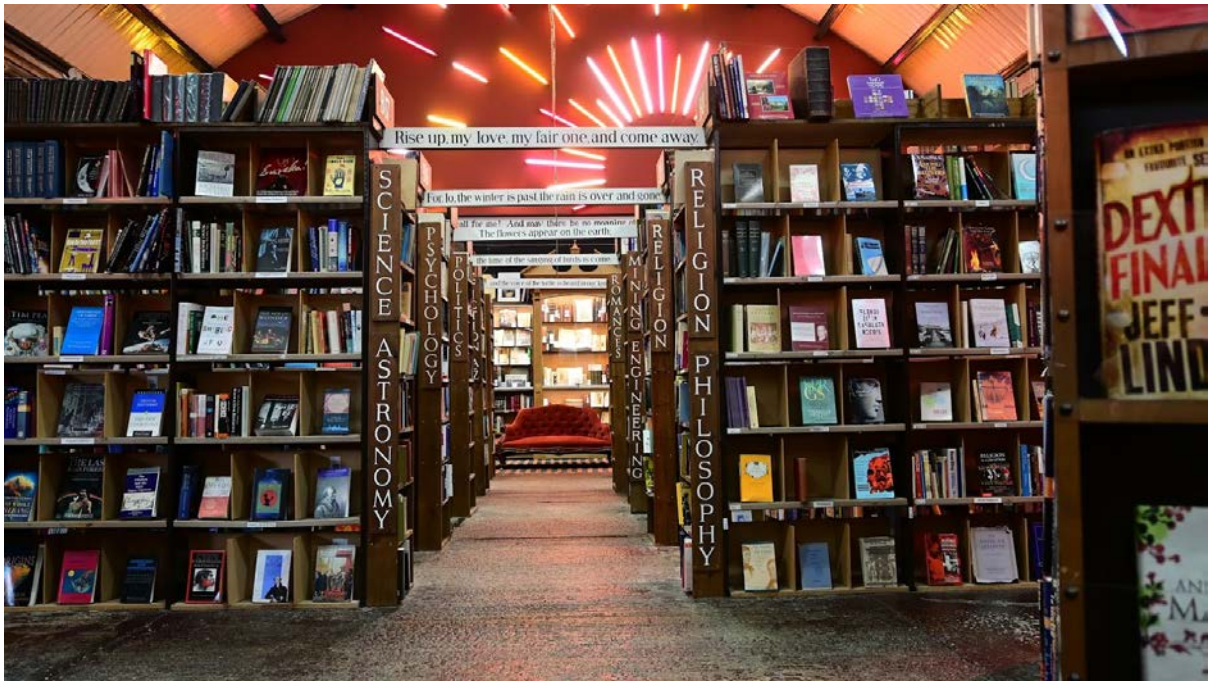
alignment performance perspective ; ; this literally has no detracting effect on the resonant alignment characteristics what so ever ; ; whilst instead adds a classic hand worked traditional look . . .

. . . it is of acknowledgement to john clark and in respect and praise for the community of musical instrument technicians that he represents ; ; to state that a hand held completely free turning cutting wheel – disc ; ; was used to execute the lip plate slots and groove ; ; and done so to the equivalent of optimal fragment alignment specification without any damage to the lip plate or mouthpiece itself . . . this very difficult act and success ; ; is the result from years of solid technician bench work ; ; and a testimony to the art – craft and

proficiency defining clark tech ; ; for all to appreciate and enjoy . . .

16

. . . at this point a summary of salient features from the tesla tube project is appropriate ; ; with the existing understanding that unfortunately ; ; there is a backdrop ; ; or underlying reality of various intentions to not give the total ; ; or any acknowledgement and credit towards what has been accomplished with this work ; ; as certain special interests have for years endeavoured to hamper or prevent this novelist / author ; ; from the enactment and completion for this and other projects worthy of that same acknowledgement and respect . . .



. . . the line of logic now enters into the domain for the power of novel concept introduction into a community ; ; and the strategic utility that is garnered and gleaned from the use and accreditation for such novel concepts ; ; if they prove to be indeed of great value and worth to that same community in question . . .

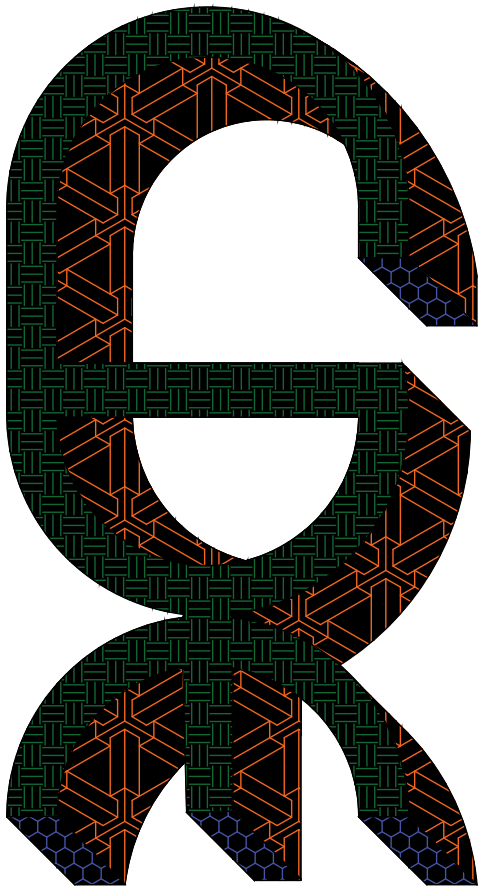
. . . in this way a list of flute features will serve to remind everyone where the introduction of such features originated from ; ; and free up justified and long overdue denied and intentionally deleted floor space – public domain positon ; ; in the hopes that correct opportunity and fortune will justly and deservingly follow the appearance of these same features of note . . .

. . . it is also as well appropriate to pause here ; ; and note that this author / novelist has repeatedly been instrumental in the delivery towards many novel and far reaching constructive concepts for the general community in general ; ; which on a fair playing field would be widely appreciated and used accordingly for the universal betterment on all respects and cases ; ; and which as a logical consequence and dividend ; ; would then as well be accurately reflected in personal acknowledgement and potential economic compensation deservedly earned by this same author / novelist of note . . .

17

. . . this novelist now pauses in narrative prose and pose ; ; to again list the appropriate features obtained and declared within and regarding this same alto flute of note ; ; by presenting each pertinent section of the flute ; ; along with the numeric listing of the included features within that particular section ; ; and then additionally providing a little more context and grounding towards the overall picture of novel flute development style . . .

. . . the right hand little finger d # / e flat – c # / d flat – c key pallet . . .



1] improved overall positioning of the keys / key pad ; ; utilization of an optimal roller – roller – roller corner configuration ; ; and tight tolerance close key abutment . . .

2] flat key padlet surfaces for the d sharp / e flat and c sharp / d flat keys ; ; used to increase finger efficiency and positioning friendliness ; ; along with additional key weighting response . . .

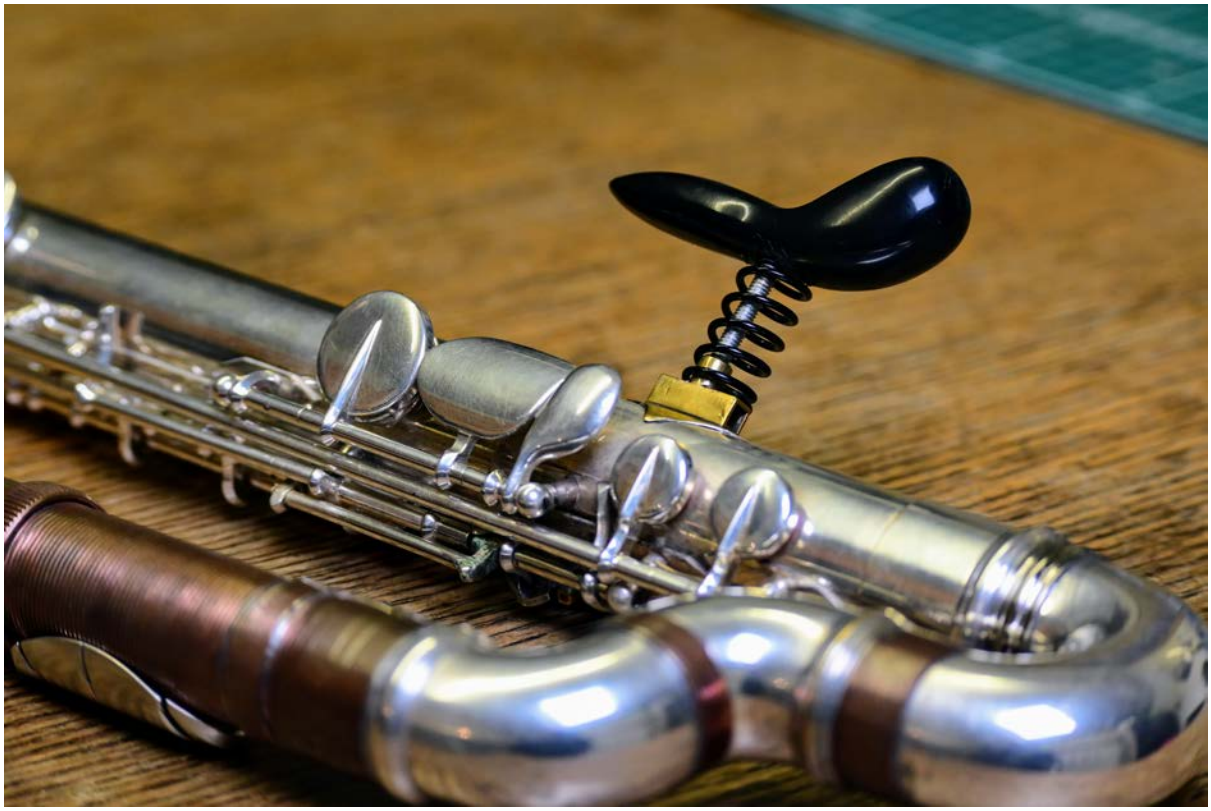
3] an additional black finger knob added to the c key top end ; ; which allows for extended ' peninsula ' c to d sharp / e flat key usage in the event of right hand little finger position wandering . . .

4] the addition of a second c key roller next to the main c key roller ; ; ; which adds balance to the overall key weighting ; ; and offers an extra key location ; ; and support stop for wandering finger placement . . .

18

. . . the left and right hand rests . . .

1] selection of the crook of the hand between thumb and index finger on each hand for flute support ; ; which permits completely free finger movement and eliminates flute supporting limitations . . .



2] use of a tension spring combined with possible fully free fluid rest positioning ; ; that gives the musician a complete range of rigid to flexible flute rest support options . . .

19

. . . the left hand little finger g # / a flat key . . .

1] improved location of the key positon ; ; for enhanced finger movement and efficiency . . .

2] use of a more friendly designed key padlet surface contour for better finger setting and pressing ; ; flat and slightly concave instead of the traditional tear drop convex design . . .

20

. . . the a # / b flat left hand index finger ' bis ' key . . .

1] the novel introduction of a bis key for the instrument ; ; which traditionally does not have such a key ; ; and doesn ' t permit the highly efficient minimal rolling movement of the left hand index finger ; ; for a # / b flat note production . . .

2] the introduction of the bis key allows for smooth transfer of motor coordination memory skills from saxophone to flute and vise versa ; ; thus increasing the efficiency for musician note production language transfer between instruments capability to occur . . .

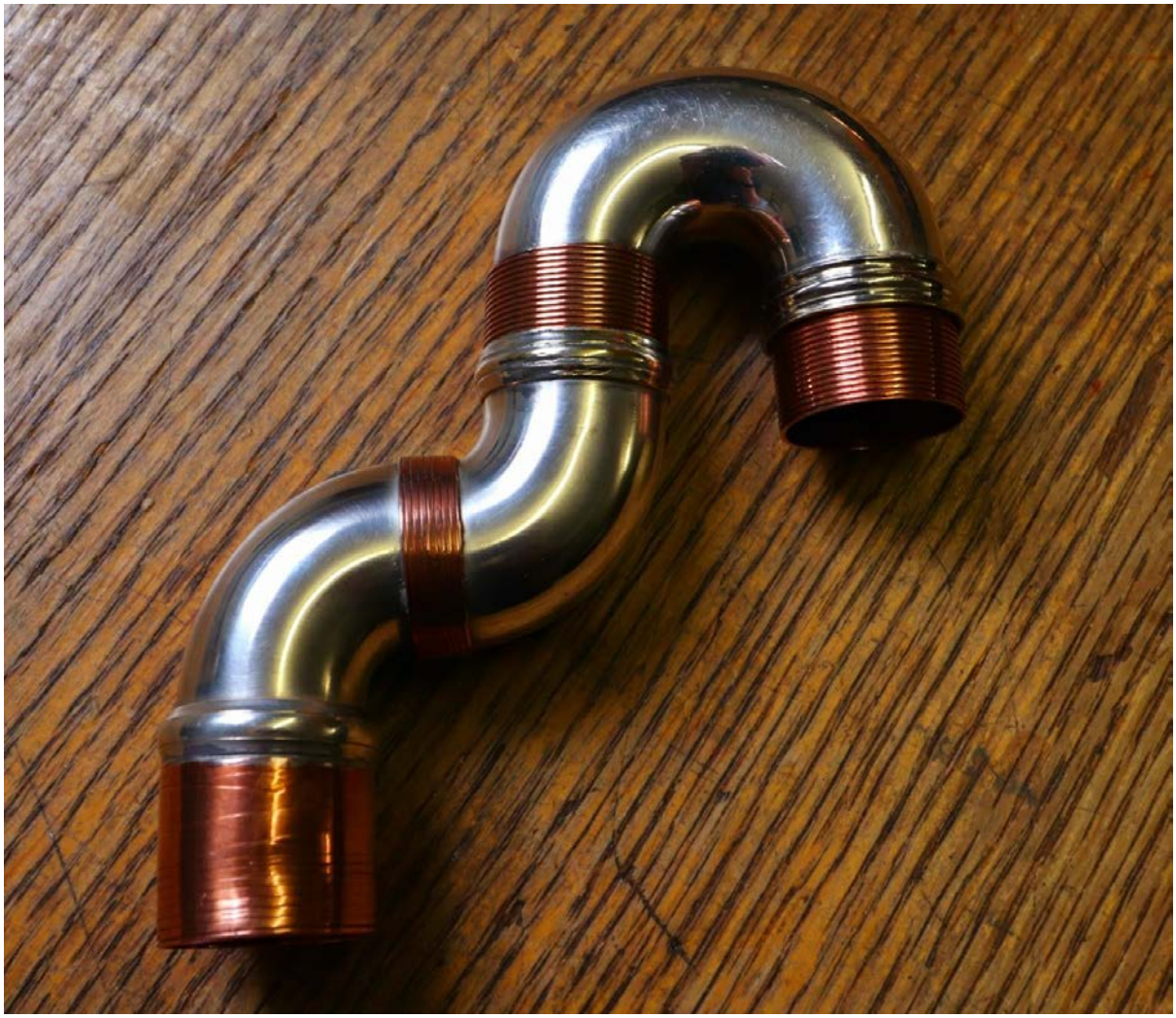
21

. . . the flute neck joint portion of the larger flute head joint . . .

11 increased ergonomic utility of overall flute positioning from up high and over the right shoulder ; ; to down lower ; ; and centered at the chest . . .

2] addition of copper threaded portions internally to enhance resonating acoustic and electrical field potential . . .

3 1 addition of copper threaded portions externally to enhance resonating acoustic and electrical field potential . . .



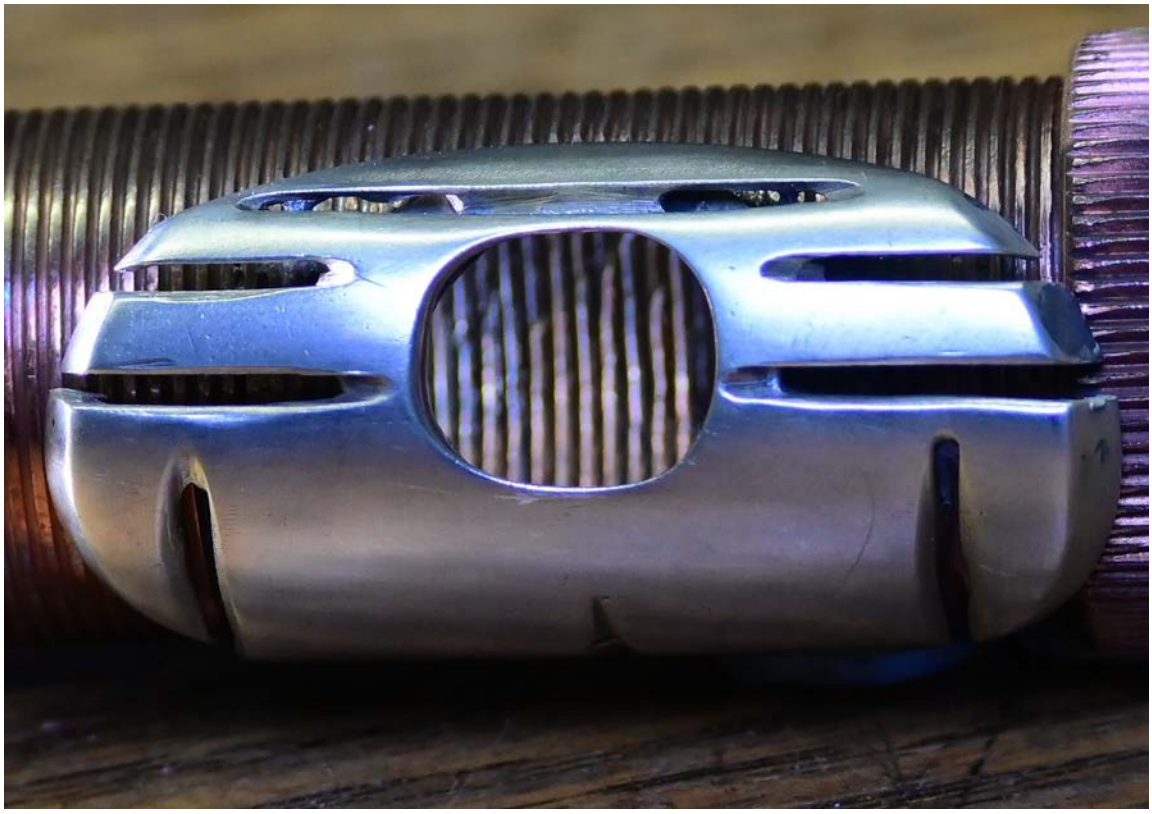
4] addition of copper threaded sections both together and mixed with silver tubing sections ; ; to create additional echo resonating sandwiched chambers ; ; which enhances both acoustic wave and electrical wave potential . . .

5] the increase in curved high yield oscillating wave fragment alignment threshold regions from zero in a traditional straight flute to three in this modified design ; ; which now yields eight possible alignment threshold corner region combinations ; ; as opposed to just one . . .

22

. . . the flute mouthpiece portion of the larger flute head joint . . .

1] threaded internal and external mouthpiece walls using the special oxygen free tellurium copper alloy ; ; which yields increased wavelength fragment alignment potential ; ; and overall increased signal both acoustically as well as electrically . . .

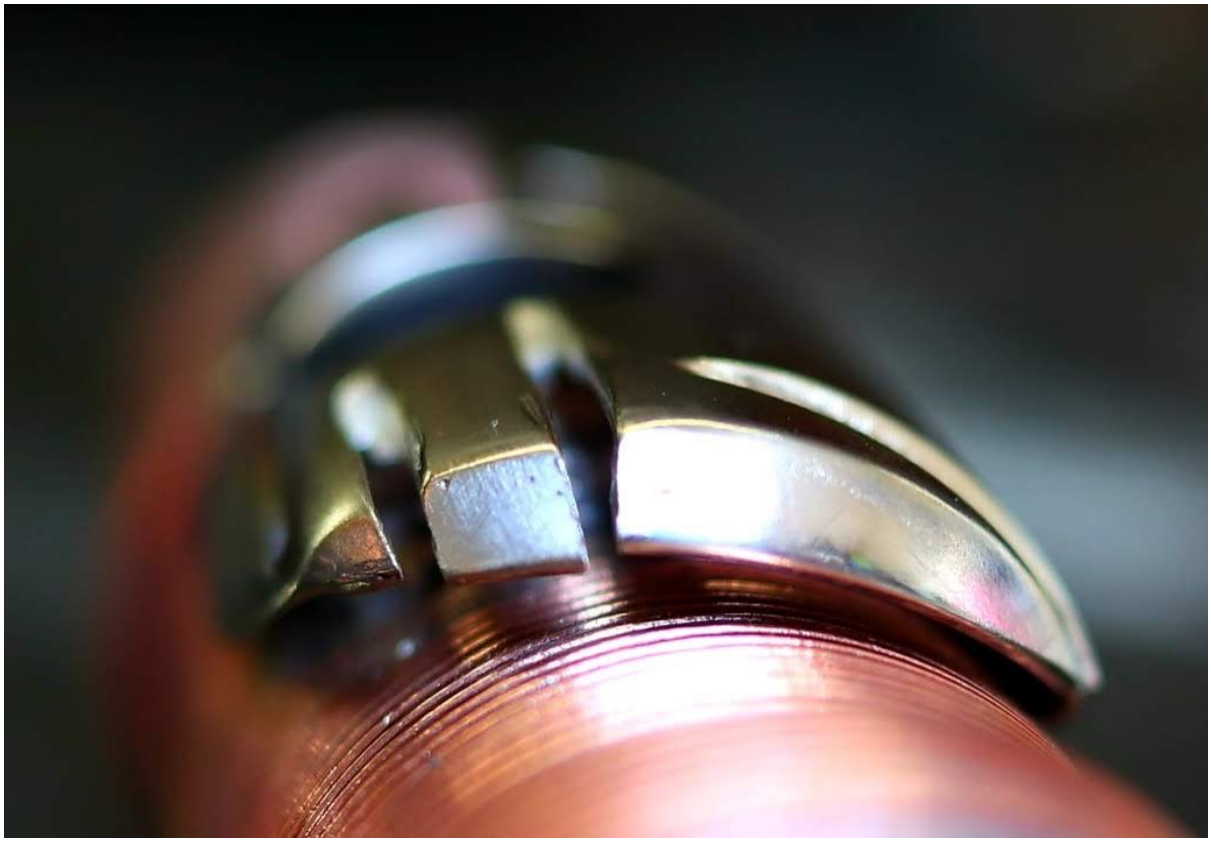


2] modification of the end portion of the flute from a closed space stuffed with cork ; ; to an open resonating outer flute chamber composed internally and externally from oxygen free tellurium copper alloy ; ; which yields enhanced wavelength alignment and signal production ; ; both acoustically and electrically . . .

3] the introduction of a resonating disc separating the inner flute space from the out flute resonating chamber ; ; also composed of oxygen free tellurium copper alloy ; ; that comprises of a doubly sided ripple threaded design ; ; acting like a mini cymbal to conduct and enhance acoustic and electric wave forms between inner and outer flute spaces . . .

4] modification of the lip plate adding slots – a groove – and access hole ; ; which creates a novel outer enclosed lip plate resonating

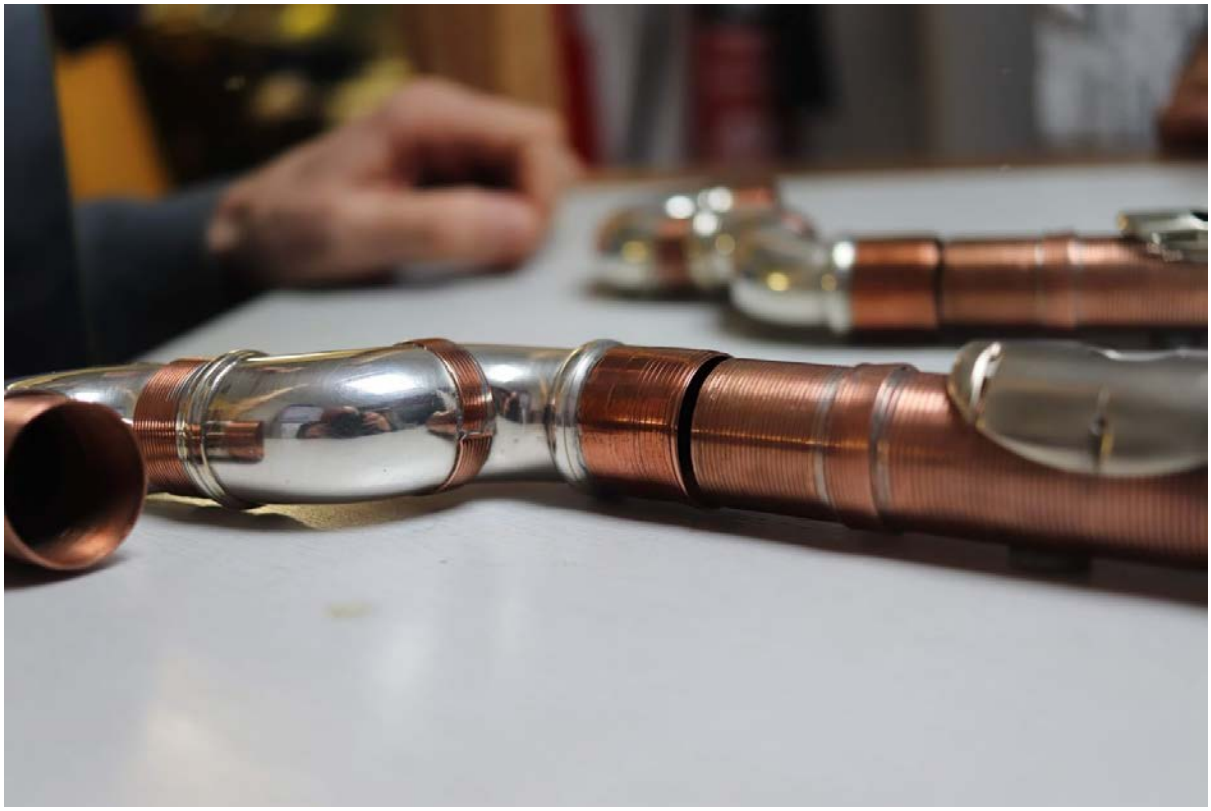
chamber ; ; and facilitates overall acoustic and electric fragment alignment and wave transmission . . .



5] addition of copper threaded and smooth sections both together between mouthpiece and neck joint sections ; ; to create additional echo resonating sandwiched chambers ; ; which enhances both acoustic wave and electrical wave potential . . .

23

. . . then / here / and now ; ; to list one last feature of interest with relation to the entire performance characteristics of complete flute note production ; ; there now appears to be a greatly increased regularized efficiency for identical note fingering patterns ; ; which extends through at least three octaves of total flute note / pitch production and alignment itself . . . this is an astounding accomplishment ; ; when one sees that traditional flute pitch / note alignment capability is extremely limited in its robustness ; ; and therefore demands through many alternate fingering patters ; ; which consequently utilize split air stream mechanics ; ; in order to allow for the desired pitch alignment completion to occur . . .



. . . with the advent of increased fragment alignment capability ; ; now the low ; ; or total flute body and foot length air stream note patterns ; ; may also be used for identical note generation ; ; even in the two higher octaves ; ; which previously has been literally and figuratively an unheard of phenomenon of pitch and note production in itself . . .

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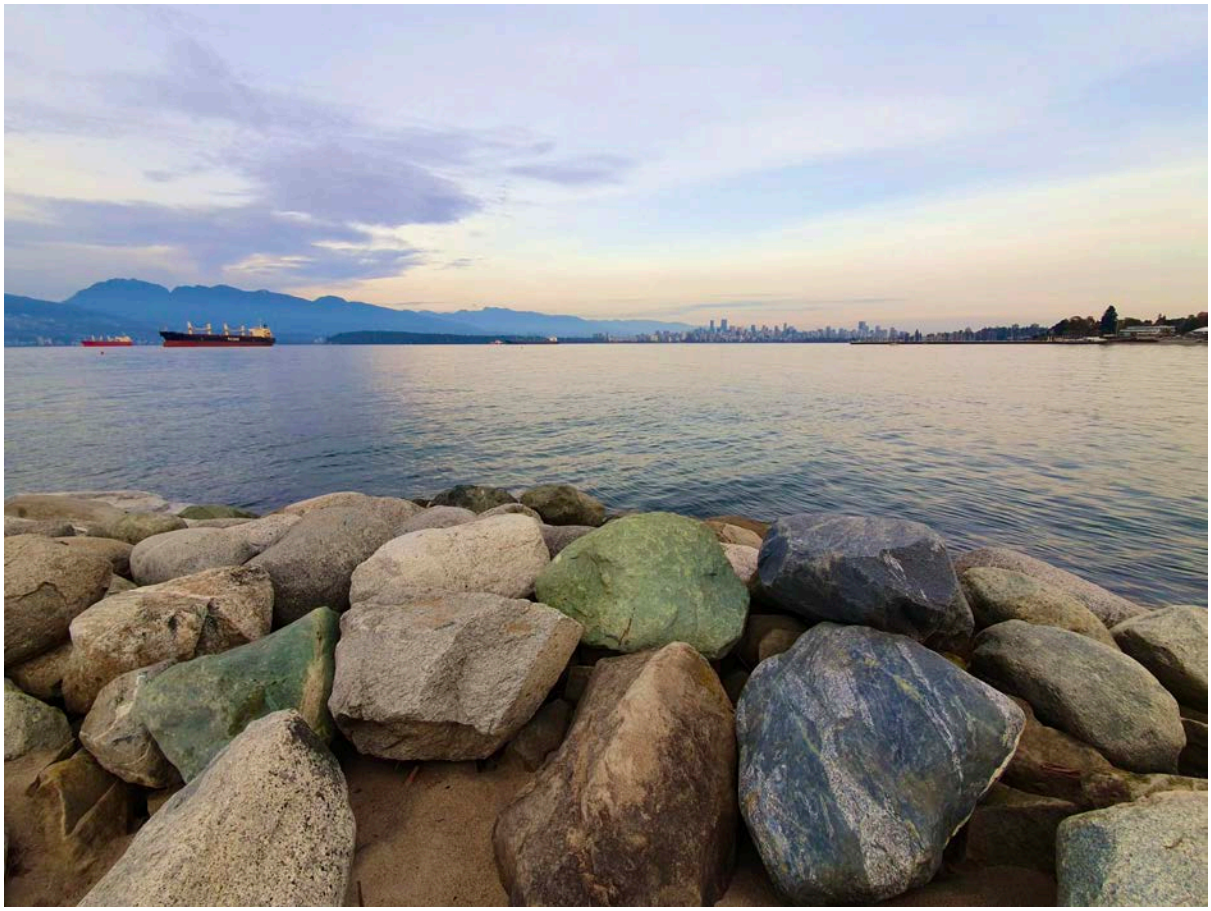
. . . at this narrative point ; ; in both final conductive form and as a melodic transition segue from this article to the succeeding more formal scientific document of note ; ; this novelist / author will at this juncture ; ; present an additional couple of general points regarding the larger topic space for oscillating wave fragments in general ; ; for the express

purpose of clearly declaring – claiming – disclosing and defining the origin and authorship of and for these same novel concepts of display . . .

. . . with the momentum now gleaned from the delivered content for this same passage we are sharing here ; ; the objective is to underscore the originality for these concepts ; ; and the scientific value and effect that the introduction from these concepts will generate . . . there is much additional energy and consciousness that is produced from the declaration of such concepts as these ; ; due to the truth of the concept weight ; ; and the acknowledgement towards the novelty and utility for these same concepts of worth and work . . .

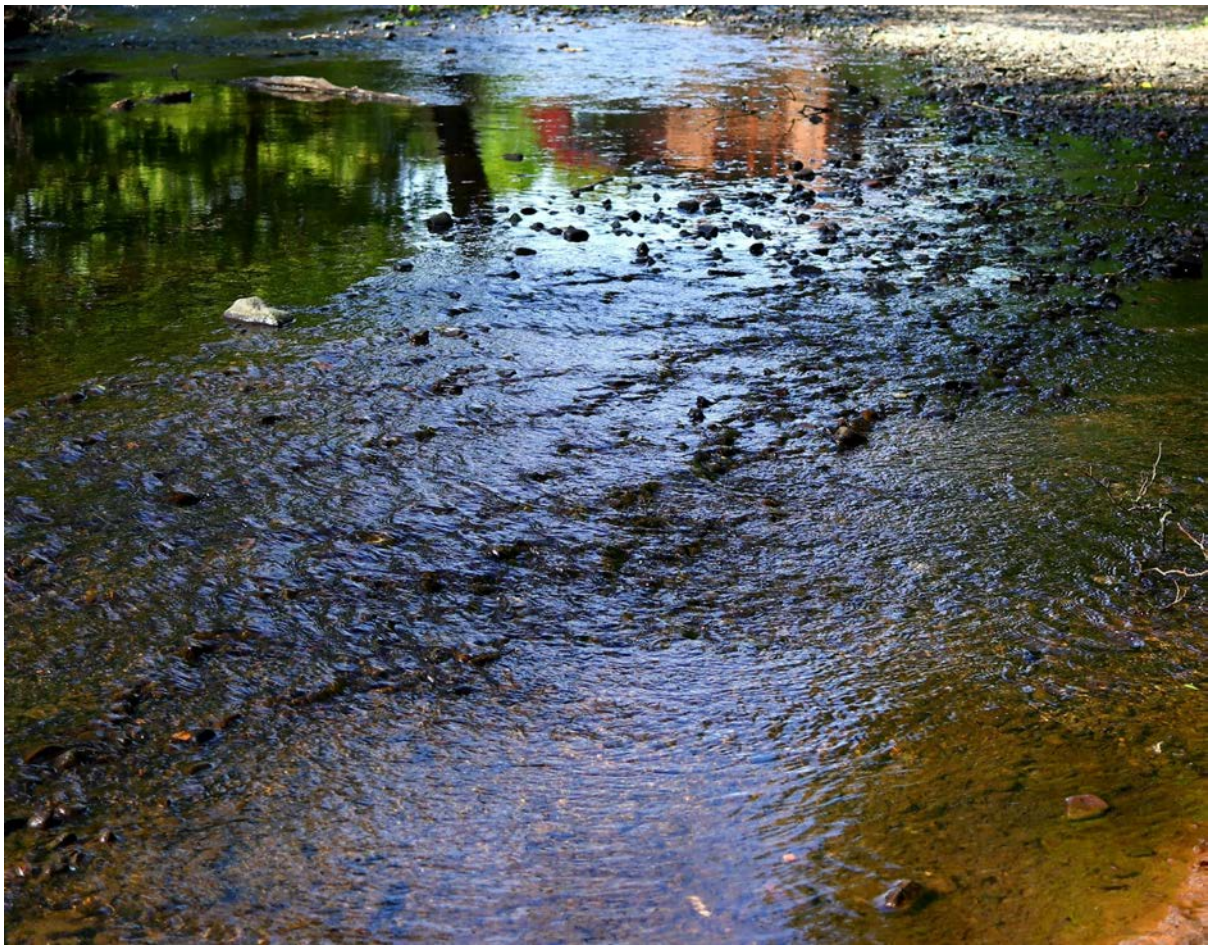


. . . to add a little bit of documentation towards the establishment of ownership - authorship and originality for these concepts ; ; there was a recorded conversation twixt this novelist and a very pleasant and proficient ee customer service representative [my telephone service provider] ; ; during the early part of this year ; ; [possibly march of 2020] ; ; where the general notion of these concepts was clearly put forth in public domain . . .

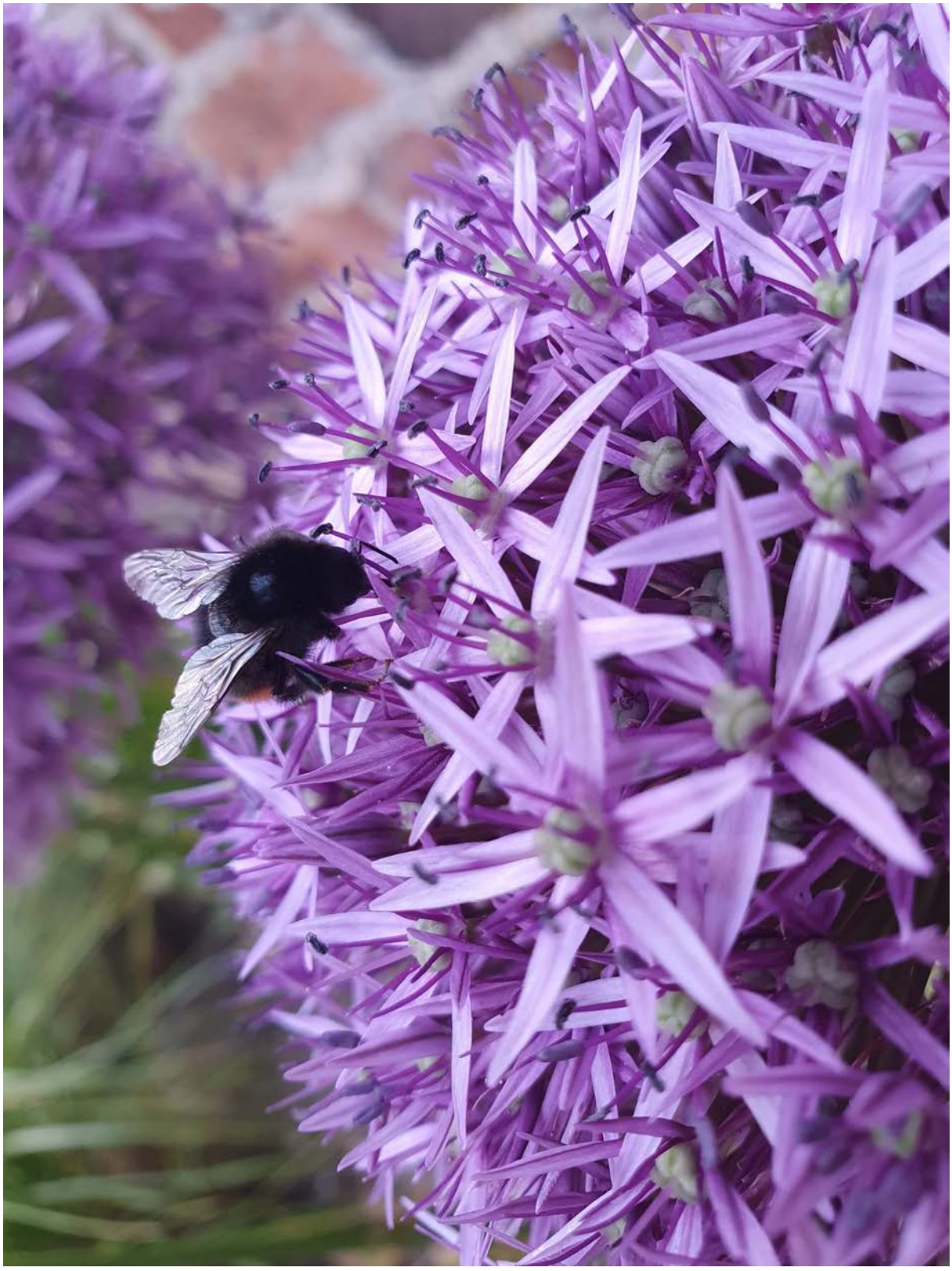
. . . as well ; ; personal referee testament may be observed from conversations with john clark ; ; regarding the disclosure of these same integral ideas ; ; as well as conversations with paul hollings ; ; a consummate text and image editor for acorn printing ; ; a quality full product and service lithography establishment out of leigh in the north of england . . . in concert with this ; ; paul hollings also deserves much credit and visibility for the continuous help – friendship ; ; and counsel ; ; that he has provided to this and other enterprises ; ; over the course of the past several years as we speak . . .

. . . for the purposes of this project in particular ; ; paul has the very demanding and difficult role of text editing ; ; image editing ; ; and overall executive document editing ; ; towards which he is most aptly qualified and expressed ; ; in style and creative grace . . .

. . . cutting immediately to the chase ; ; the punch line here is that in general ; ; creation is divided up into several bands of universal oscillating wavelength frequencies ; ; which may be described in the following fashion : :



a] there is the elctro [for electron] radiational field of oscillating wavelengths ; ; that cover the entirety of corporeal existence as emissions or outwardly moving ripples of kinetic force . . .



b] then there is the proto [for proton] gravitational field of oscillating wavelengths ; ; which also cover the entirety of corporeal existence as

contractions or inwardly moving ripples of post kinetic / potential force . . ;

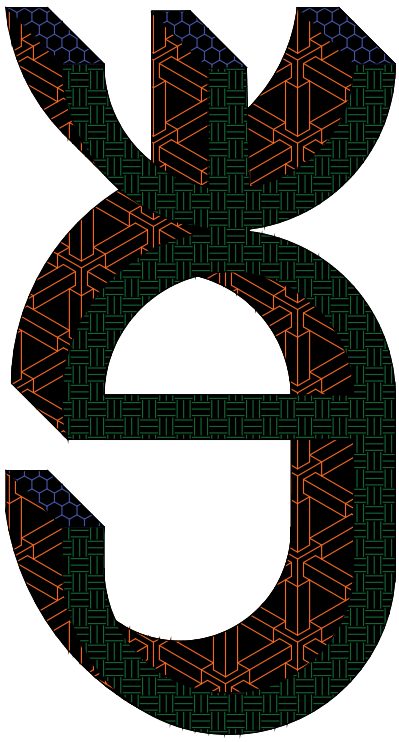
c] the overlapping of these two generalized bands of dialectic wavelength oscillation results in a full tapestry continuum of wavelength cancellation phenomena ; ; which in turn may now be described as the neutro [for neutron] magnetic field of composite oscillating wavelengths that again covers the entirety of corporeal existence and accounts for all of the matter and energetic interfaces between the combining cross current overlapping radiational and gravitational wavelength patterns themselves . . .

. . . in fact ; ; because all of corporeal existence arises out of the generalized overlapping of radiational and gravitational wave cancellation activity ; ; this quite simply now accounts for why all matter is only 0.001 % of the entire energetic structure itself ; ; and now solves that long not understood question that has puzzled scientists and laypeople alike ; ; of how all matter in the universe can still only amount to and practically be ; ; such a small fraction – fragment for the entire universal energetic picture that we behold . . .

. . . in truth ; ; everything that we can perceive as corporeal existence ; ; arises out of the wave cancellation effect between cross current overlapping generalized electro – radiational and proto – gravitational wavelength field structures . . . of course this overlapping wave

cancellation occurrence ; ; exists at every level of possible magnitude and scope from the sub atomic field ; ; all the way up through the molecular sub band of wavelength patterns [proton – electron – neutron] ; ; on through the planetary and stellar sub band of wavelength patterns ; ; and past the galactic black hole – supra proton gravitational field object ; ; and quasar – supra electron radiational field object sub bands of corporeal existence . . .

. . . it is important to bear in mind here that this presentation is not a formal explanation by any means ; ; but only an advertisement opening which points towards the succeeding scientific document for better clarification and contextualization . . .



. . . then and to wit in closing on this present passage ; ; the energetic sub band of acoustic oscillating wavelength continuum ; ; is itself formed as a complete wave cancellation phenomenon ; ; and has combined aspects of both electro – radiational field expression ; ; as well as proto – gravitational field expression itself . . .

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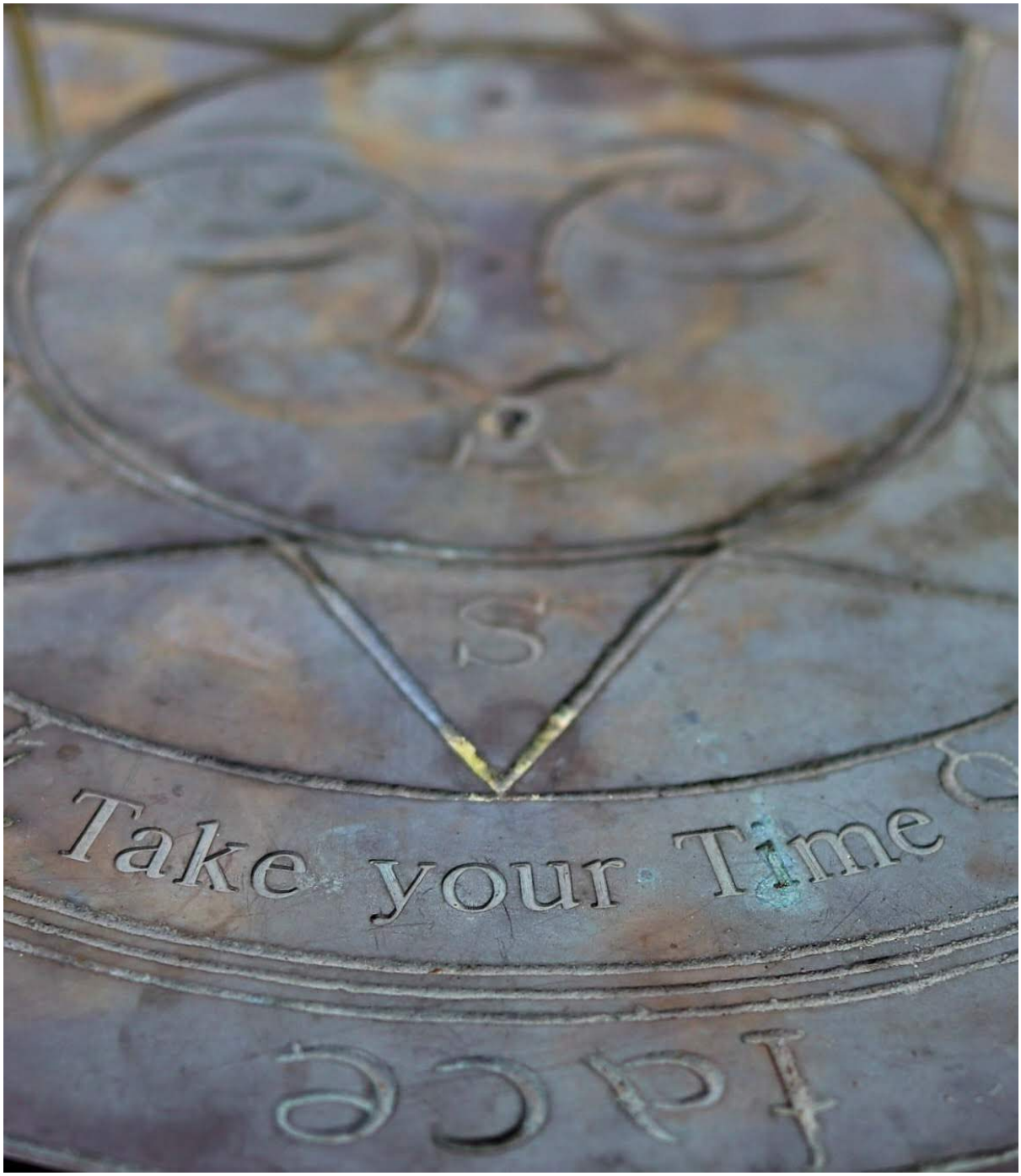
. . . there is a further acknowledgement of works wrought and objectives delivered that is well to declare and state at this point in the narrative as we stand ; ; as it relates to the overall presence and effect of complied information and benefit that is yielded from this document in general and in question ; ; as it relates to the expanded roles that john clark has

employed throughout the course of this same overarching project run and completion itself . . .



‘ in continued acknowledgement for superlative work wrought upon his own hands ; ; our very own john clark is now accoladed for all of photography credit attached to the formulation for this very same document ; ; as well as the title enactment of document image editor ; ; which continues to speak of the value and worth of ‘ clark tech ‘ in an extremely ‘ picturesque manner ‘ of excellence in – deed . . .

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. . . then and now ; ;as a way of providing extended and correct acknowledgement for the larger scope and purpose for this project on the whole ; ; there is this final passage of gratitude and proclaim . . .

. . .the author / novelist pauses here to notate and list the principal contributors to this inclusive overarching flute project ; ; which by no means is complete ; ; but does attempt to do justice in identifying the major players involved over the extent and duration for this composite project at the extents of its jurisdiction . . . this act of acknowledgement is done so at the free direction and discretion of the author / novelist / producer / financer /executive director ; ; as a pure act of gratitude and good will ; ; and is not motivated or encumbered by any monies or credit owed ; ; or any debt of indenturement incurred ; ; during the entire project progression itself . . .

list of many principal project players : :

jason millwright ; ; alexander eppler ; ; david bernhardt ; ; john entwhistle ; ; alan gall ; ; keith greenhalgh ; ; john clark ; ; paul hollings . . .

. . . the separate and aggregate contributions of / from these individuals ; ; in conjunction with their friendship and insight ; ; were and are of such value and worth ; ; so as to state that the successful completion for this project as it stands ; ; would not have been possible without their support and comradery . . .

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. . . this novelist now thanks you much for tuning in to this broad cast ; ; and looks forward to delivering the next instalment of universal folded / unfolding light – sound ; ; and quantum magic segments ; ; for your viewing pleasure – entertainment ; ; and enlightenment all told . . . see ya soon ; ; in another cartoon . . . \/ <> /\ <> \/ . . .

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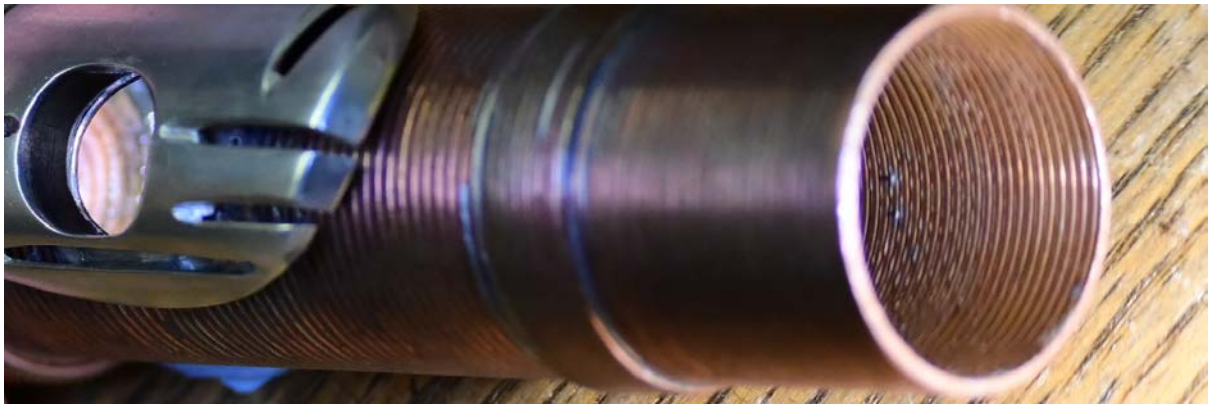

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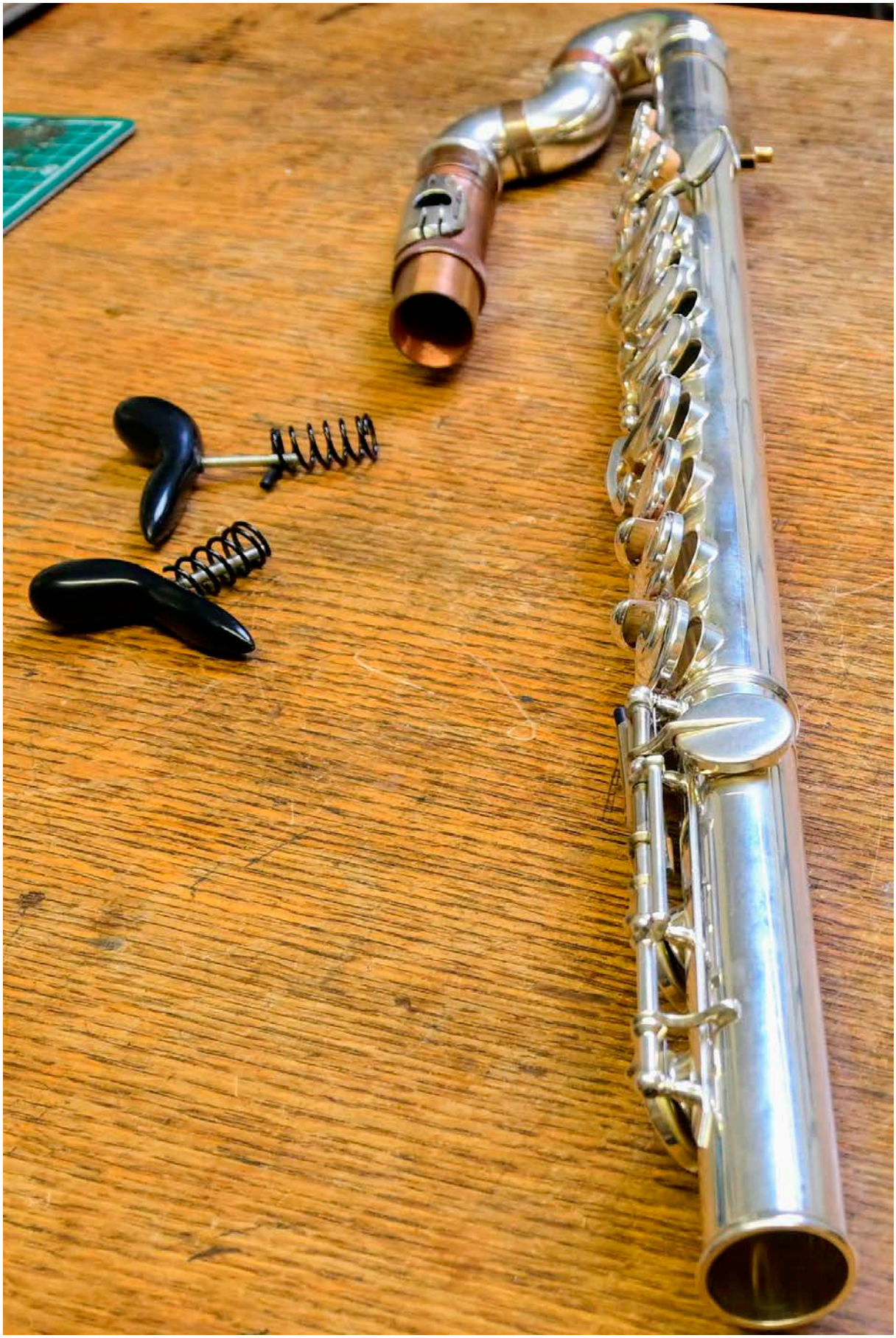

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