

# THE EPHEMERODE CARDS OF CHRONES

quick understanding for the Krakow 2014 context

## part 1/5. "what is it?"

1. The Ephemerode Cards of Chrones is not an electroacoustic music => no need a studio, rather an octophonic P.A. in situ: the performance/rehearsal -not necessary a concert- place, where it is possible to work with the octophonic P.A.
2. The Ephemerode Cards of Chrones is an instrumental music using audio technology & spatial audio technology.
3. In Krakow I expect a piano recital + the Atirnon voice, I cannot find in France. (*The first original soloist of the Atirmons (of 7 choir) sung around a sphere of 14 microphones, type Sennheiser KE4 (omni electret small capsule microphone 5€ each, today: 1€ each): this role was devoted to Diamanda Galas for the MANCA festival in Nice in 1987 organized by Michel Redolfi, but Diamanda unavailable we cancelled the concert; is now history*).
4. The first score (1984) was conceived for 7 Ephemerodes (playing 7 bad-state-piano in a ceremony out of usual concert duration, in a relay) with the Atirmons as 7 choir around + a soloist moving on 14 audio tracks of space config.
5. The (my) Ghost Ephemerode is: several different pieces recorded on different pianomorphes recalled from the past.

## part 2/5. "on what is it?"

1. My new generative music theory (started in 80s let says practically with [Ourdission](#) in 82) called [the nonoctave Scalar Fields music Theory](#) (the concept of fields is important to have an open space-time generation, which misses in 12 tones technique or spectral technique) gives the theoretical foundation of the Ephemerodes and Atirmons music.
2. The score is not: an usual deterministic score with commands, but an operational system (an evolutive generative algorithms) in a field of the possible in a precise context, here: "differentiate your repetition": rhythm for the Ephemerodes, pitch for the Atirmons.
3. The first 1984 fixed written score is not enough to understand the Ephemerode music: it is why, we try to build a closer "alive" score in a cinematic projection context: as an interactive 3D moving map with self localized Ephemerodes.

## part. 3/5. "practical & technical"

1. A 66 keys MIDI keyboard is OK *the range between higher and lower played sound is tighter compare to 88 keyboard*
2. The MOTU 828 is OK
3. Knowing the Academy running on Mac, do the Academy have the NI Kontakt 5 sampler for Mac?
4. Do the Academy have Cockos Reaper for Mac?
5. Moddart Pianoteq being my sponsor will aloud to access the Mac version, I suppose.
6. The 4 EAW speakers and 4 Mackie 450 speakers + Mackie sub for octophonic P.A. is OK *not homogeneous but it's OK.*
7. Using the 2 WAF Orfeusz 206 space trajectories generator demands additional equipment:
  - 1 PC (Pentium 4) **per** Orfeusz with XP OS (<http://www.waf-audio.com/products.php?pos=2&sub=4&lang=en> : to download the program)
  - The configuration of 12 outputs (2x6) in 8 (octophonic for elevation) demands a digital mixing console 16x8 (like Yamaha 01V or Allen & Heath Qu-16 or Soundcraft Si, etc.) with at least 12 scenes available to memorize and play the matrix routing for the 2 Orfeusz 206 to give different path each time, rhythmically.
  - The lasts Orfeusz 206 are sold for 149€: YES! <http://www.waf-audio.com/dealers.php?lang=en> (no more 412!) contact Nicolas Holzem in Wroclaw, which the Academy of Music could acquire?
8. The 2 Orfeusz + matrix path scenes of the digital console are manipulated by the sound engineer-musician.
9. The 2013 Ephemerode music was conceived with usual equipment to have no musical instrument for me to carry.

## part. 4/5. "organization"

1. My residency can be a workshop (to familiarize composers, musicologists, musicians, and students to the new musical theory and the Ephemerodes Card of Chrones new score concept *from 30 years ago*)
2. I can give and I would enjoy to give lectures/discussions of my (incomplete) revolutionary new generative music theory: the nonoctave Scalar Fields music Theory
3. Rehearsals can be public *if they stay respectful, and inaudible.*
4. The residency/workshop can invite piano players as Ephemerodes to perform (which needs their MIDI piano keyboard+MIDI interface+Soundcard+computer+supra applications+2 track each on the digital mixing console, or s/he can perform on retuned bad-state-acoustic-piano, as it says in the 1984 Ephemerode first score).

**part 5/5. "the Atirnon voice":** the Atirnon Wanderror of Time (les Atirmons Erreurs des Temps) which fit with the Ephemerode (as a female sex with male sex) by varying for **A**: the pitch on a similar rhythm, and for **E**: the rhythm on similar pitch; are attached together: the Ephemerode harmony feeds the pitch of the Atirnon which feed the rhythm.

1. The purpose of the Krakow premiere is to work and perform with a singer (opera + pop + experimental : voice).
2. Also the opportunity to recruit 5 opera singers for my next 2016 opera: [TOLERANCIA](#). *Coprod with Opera Krakowska?*
3. To catch the singing voice of the Atirnon (being in octophonic space), it is necessary to fulfill 8 small electret omni microphones as a cube shape which will: "cover her head singing inside + singing outside by moving around" (*let's avoid the original 1984 MICTREE with 14 electret microphones*). Unfortunately, I am not an electronics engineer.
4. The catching audio voice will add 8 tracks on the digital mixing console (16+8=24) + playing with routing in the audio matrix in combinatorial of octophonic different voice path (in option) ( $8!=40\ 320$ ) in a **digital 24x8 mixing console**.