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 Atirnons (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 Ephemererodes (playing 7 bad-state-piano in a ceremony out of usual concert duration, in a relay) with the Atirnons 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 Atirnons 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 Atirnons.
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 alound 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 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 Atirnons 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.