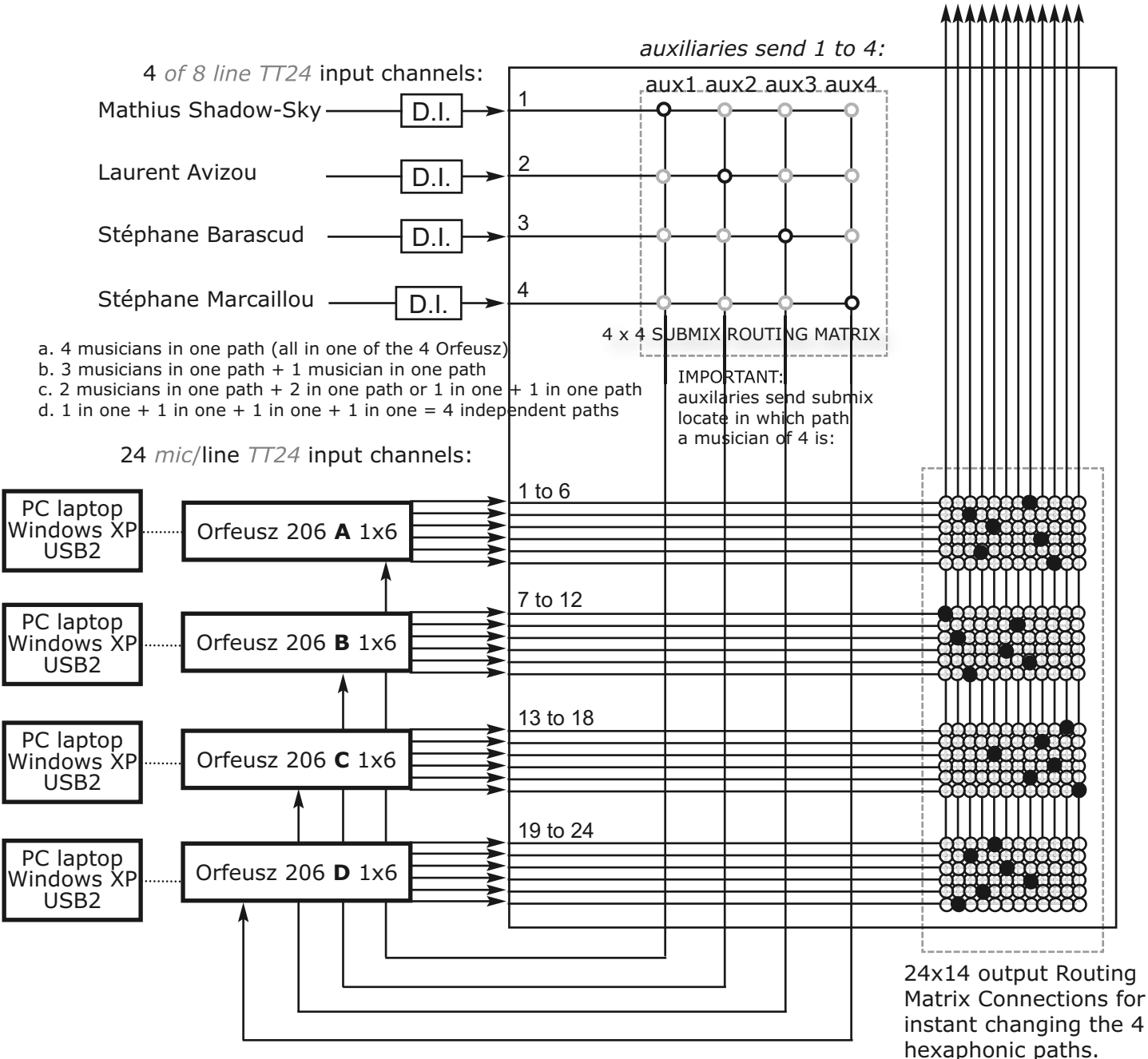## LES GUITARES VOLANTES
quatuor à cordes électriques

Krakow MIX CONFiguration
with live dynamic routing
28 x 14 + 4 aux

12 independent output channels
 in the 8 bus +12 aux digital mixing console:

01	bus 1	XLR
02	bus 2	XLR
03	bus 3	XLR
04	bus 4	XLR
05	bus 5	XLR
06	bus 6	XLR
07	bus 7	XLR
08	bus 8	XLR
09	auxilary 8	jack 6.35
10	auxilary 9	jack 6.35
11	auxilary 10	jack 6.35
12	auxilary 12	jack 6.35

4 *of 8 line TT24* input channels:

Mathius Shadow-Sky —— D.I. — 1
Laurent Avizou —— D.I. — 2
Stéphane Barascud —— D.I. — 3
Stéphane Marcaillou —— D.I. — 4

auxiliaries send 1 to 4:
aux1 aux2 aux3 aux4

4 x 4 SUBMIX ROUTING MATRIX

a. 4 musicians in one path (all in one of the 4 Orfeusz)
b. 3 musicians in one path + 1 musician in one path
c. 2 musicians in one path + 2 in one path or 1 in one + 1 in one path
d. 1 in one + 1 in one + 1 in one + 1 in one = 4 independent paths

IMPORTANT:
auxiliaries send submix
locate in which path
a musician of 4 is:

24 *mic*/line *TT24* input channels:

PC laptop Windows XP USB2 — Orfeusz 206 **A** 1x6 — 1 to 6
PC laptop Windows XP USB2 — Orfeusz 206 **B** 1x6 — 7 to 12
PC laptop Windows XP USB2 — Orfeusz 206 **C** 1x6 — 13 to 18
PC laptop Windows XP USB2 — Orfeusz 206 **D** 1x6 — 19 to 24

24x14 output Routing Matrix Connections for instant changing the 4 hexaphonic paths.

LA BÊTE TRIOMPHANTE
THE TRIUMPHANT BEAST
pour quatuor à cordes électriques en polytrajectophonie
for strings electric quartet in polytrajectophonic
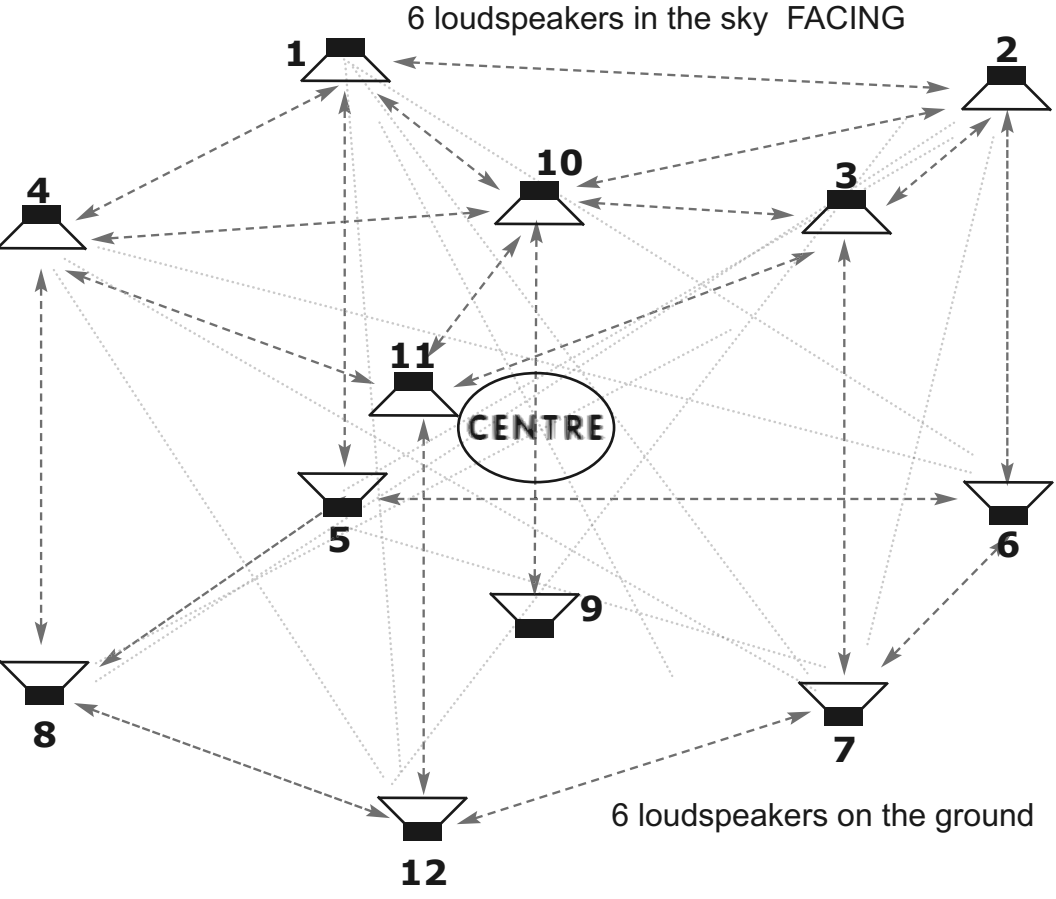
LA BÊTE TRIOMPHANTE
THE TRIUMPHANT BEAST

pour ? quatuor ? à cordes ? électriques ?
oui, tout instrument sonique qui se branche avec un câble :)

being extracted through LLL The Language of the Lines

EXTRACTION DE SA BËTE

à travers LLL, La Langue des Lignes

DANS L'ESPACE

6 loudspeakers in the sky FACING

CENTRE

6 loudspeakers on the ground

*engineers' pagination <=> **EP1***

the composer? mathius shadow-sky

LA BÊTE TRIOMPHANTE
THE TRIUMPHANT BEAST
pour quatuor à cordes électriques en polytrajectophonie
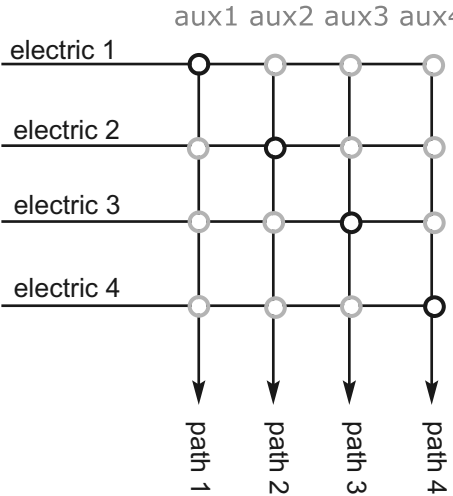## for strings electric quartet flying in 4 spatial paths
and 2 SPATIAL SOUND ENGINEERS

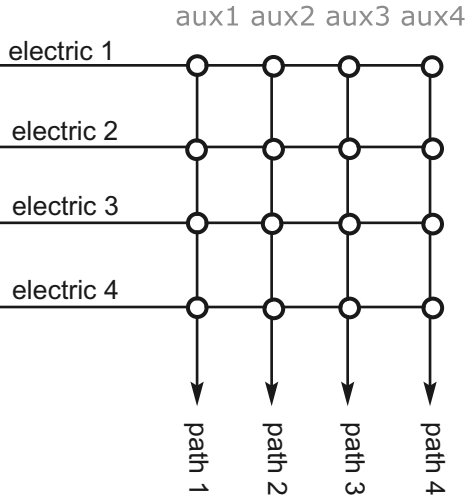## WHO? WHERE? with spatial mixing

4 x 4 SUBMIX ROUTING MATRIX: who of each one, where in which spatialisator (= in which path)?

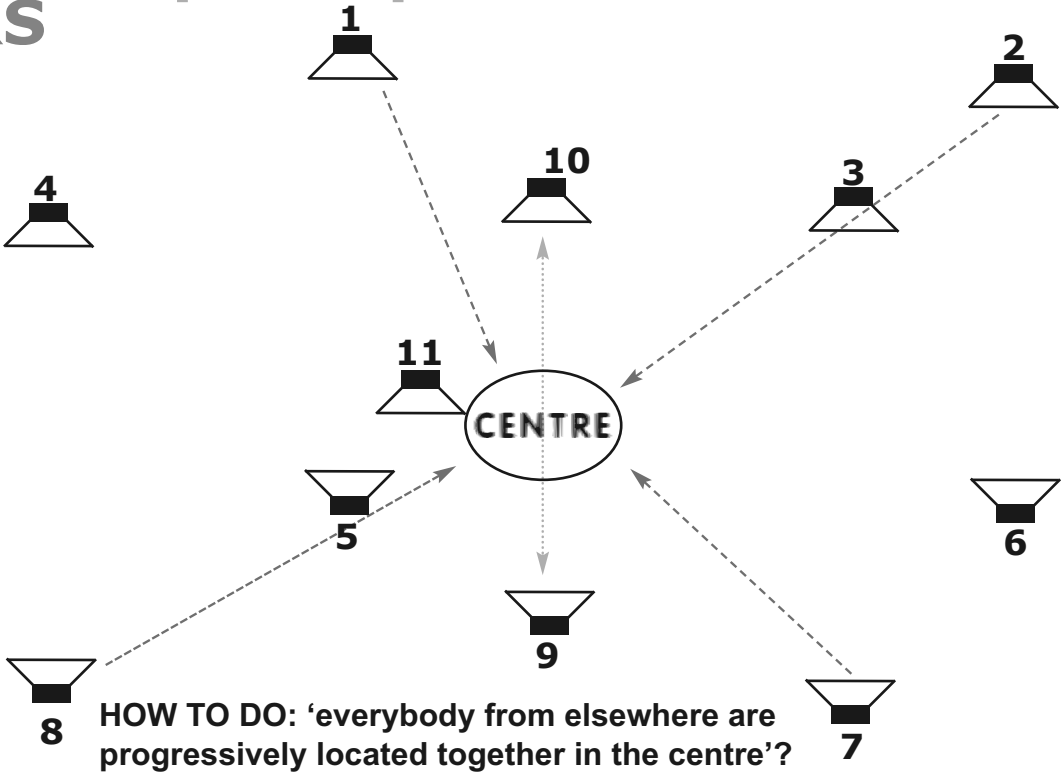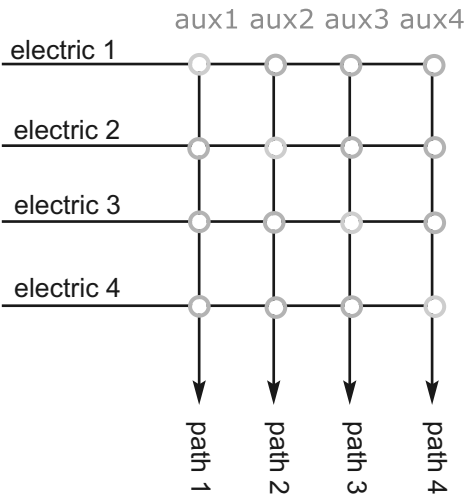*4 lines input TO output only in auxiliaries send 1 to 4:*
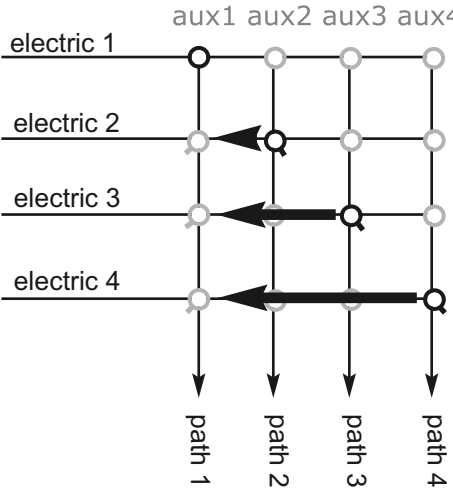
each 1, in one independent path:

aux1 aux2 aux3 aux4

electric 1
electric 2
electric 3
electric 4

path 1 path 2 path 3 path 4

every body every where:

aux1 aux2 aux3 aux4

electric 1
electric 2
electric 3
electric 4

path 1 path 2 path 3 path 4

every body nowhere (no sound):

aux1 aux2 aux3 aux4

electric 1
electric 2
electric 3
electric 4

path 1 path 2 path 3 path 4

every body moving in one path:

aux1 aux2 aux3 aux4

electric 1
electric 2
electric 3
electric 4

path 1 path 2 path 3 path 4

Fade between the 2 auxiliaries faders for a proper progressive moving from 1 path to another

every body in one path:

electric 1
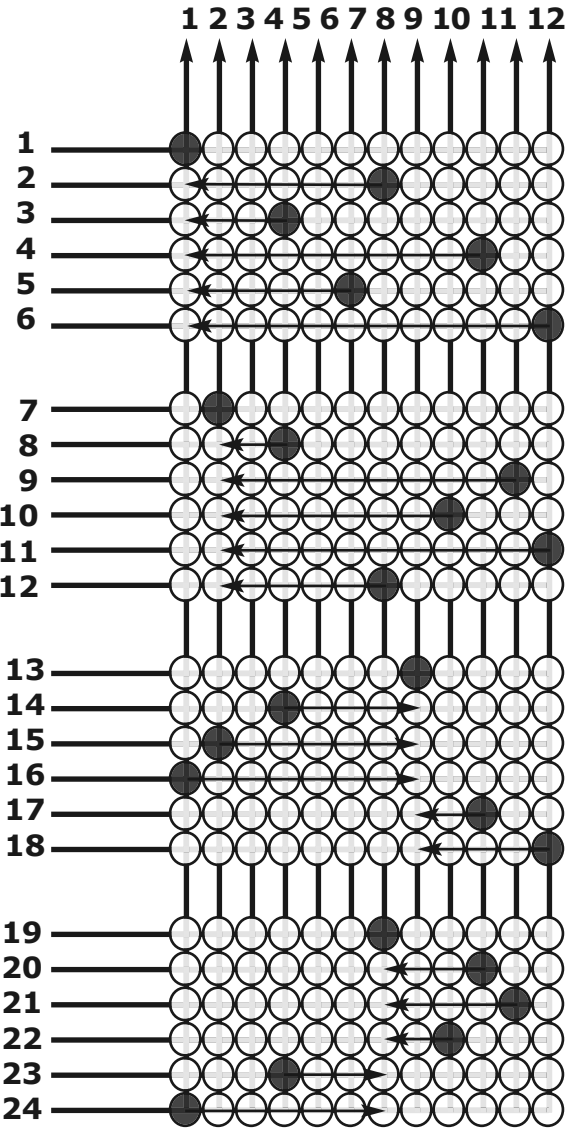electric 2
electric 3
electric 4

path 1 path 2 path 3 path 4

Each musician with his pedal controlS: stops/moves, speed and direction of his trajectory => *NO NEED TO PERSECUTE MUSICIANS TO STAY IN ONE PLACE.*

CENTRE

HOW TO DO: 'everybody from elsewhere are progressively located together in the centre'?

WAF Orfeusz 206 [2x6] A

WAF Orfeusz 206 [2x6] B

WAF Orfeusz 206 [2x6] C

WAF Orfeusz 206 [2x6] D

LA BÊTE TROMPHANTE = THE TRIUMPHANT BEAST
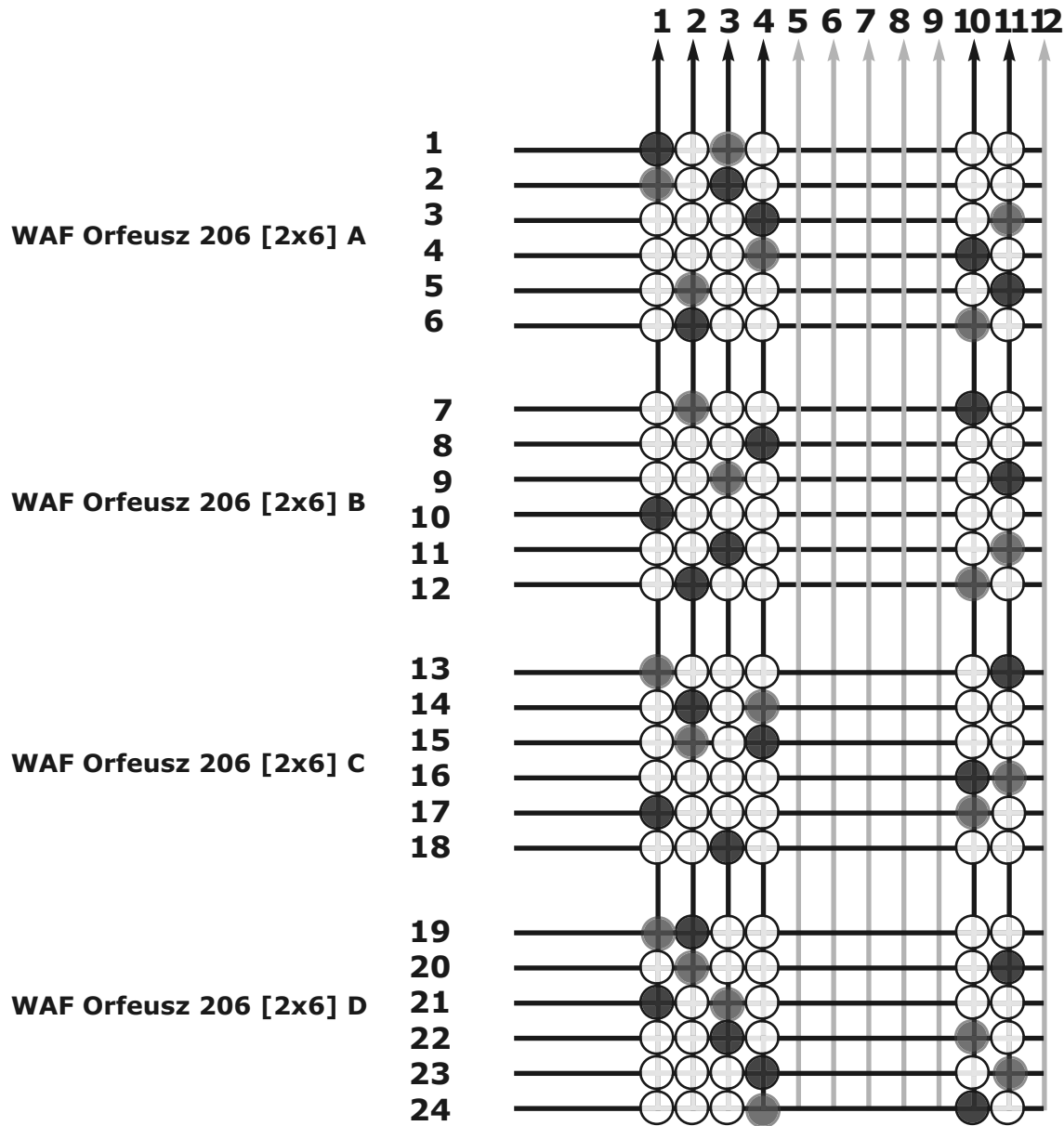
SPACE EXTRACTION moving proces   s   resumé *schedule* *   The Krakow premiere spatial music development [LLL linked in polyspace system]

PHASE 0   4 DEPARTS   [4 STARTS]
. spatial musicians trajectories figures: double circle figure OUTSIDE the FIXED listeners
. spatial engineer paths control: FROM EVERYWHERE TO THE CENTER OF THE SPACE
. spatial engineer paths control: FROM THE CENTER OF THE SPACE TO EVERYWHERE
. space engineer musicians paths control: 4 independent paths to 1 and back: 1 to 4

PHASE 1   L'ALPHA BÊTE   [THE ALPHA BEAST]
. spatial music: series of LLL syllables, each separated with a silence / suite de syllables LLL séparées de silences
. spatial musicians trajectories figures: 4 petal-shaped figures outside/inside the FIXED listeners
. spatial musicians trajectories control: |: fixed position to other fixed position :| Da capo
. spatial engineer musicians paths control: starting from the center up speakers, all musicians being in 1 path pro gres si ve ly are separated in 4 independant paths
. spatial engineer paths control: GLIDE IN THE SKY in the 6 up speakers

PHASE 2   DES MAUX DES MOTS   [WORLDS OF WORDS]
. spatial musicians trajectories figures: 3 double petal-shaped figure INSIDE the SLOW MOVING listeners
. spatial musicians trajectories control: |: fixed position (long) slow movement (short) :| Da capo
. spatial engineer musicians paths control: slow interchanging paths: |: 1 <-> 3, 2 <-> 4 :|
. spatial engineer sound paths control: FALLS FROM THE SKY
  from the 6 up speakers to the 6 down speakers and CRAWLING ON THE GROUND

PHASE 3   DES FLUX DE FLUIDES   [FLUID FLUXES]
. spatial music: chaotic turbulence of torrents
. spatial musicians trajectories figures: no repetition of one trajectory shape => fast listener SPIN
. spatial musicians trajectories control: fast in all directions inside the moving listeners: it flies fast (= without repetition) inside the listeners
. space engineer musicians path control: 4 independent all direction trajectories inside the 4 moving walls: 1 musician path per approaching wall.
. spatial engineer sound paths control: APPROACHING WALLS from the vertical screen-speakers moving slowly to the opposite side.

PHASE 4   LES POURSUITES à forcer l'uniforme   [THE CHASES to force uniform]
. spatial music: catch the fugitive in unison, then, the hunter becomes the hunted: Da Capo
. spatial musicians trajectories figures: several petals-shaped for musician AND listener in fast SPIN moving INSIDE
. spatial musicians trajectories control: |: acc-ral-stop = acceleration at starts; trajectories freeze in slow motion at capture in unison (at capture: slowing down motion and stop): | Da capo
. spatial engineer sound paths control: TAKEOFFS from the ground to the sky, obliquely

PHASE 5   DANSE DES FLUX   [DANCE OF FLUX]
. spatial music: repeating bars together performs a continuous different rhythm
. spatial musicians trajectories figures: 4 independant lines going and back (return): LAUNCH the REC motion
. spatial musicians trajectories control: up accelerando, down ralentendo, up and back
. spatial engineer sound paths control: THE SWINGS come and go in a different path for each swing
. spatial engineer musicians paths control: |: 2 musicians in 1 path then 4 independent paths :| Da capo

PHASE 6   DES UNI FORMES Y SON UNI ?   [UNIFORM SOUNDS?]
[perfect unisson does not exist? no, because the infinity of intervals would not exist in between]
. spatial music: insistent unison to wonder what is the point? insisting to ask: this for what?
. spatial musicians trajectories figures: 4 independent circles INSIDE the FIXED listener with slow speed SPIN
. spatial musicians trajectories control: |: slow motion progressively in fixed position progressively in slow motion :|
. EVERYWHERE of the space: all the 2 matrix connections are ON: they are everywhere = impossible location
. space engineer sound paths control: 4 musicians EVERYWHERE IMPOSSIBLE LOCATION

PHASE 1->7   LES MAUX DE L'ALPHA BÊTE   [THE PAIN OF THE ALPHA BEAST]
. spatial music: back to ≈ PHASE 1, series of LLL syllables, each separated with a silence
. spatial musicians trajectories figures: 4 independent petal-shaped figures
. spatial musicians trajectories control: |: fixed positions (short) and fast movement (long) :|
. space engineer musicians paths control: |: 4 independent musicians fast in 1 fast independent :|
. Spacecraft: GLIDE ON THE GROUND In the 6 floor speakers facing the sky BACK TO THE SKY [SHADOW] Take-offs and glide to disappear

PHASE 1   L'ALPHA BÊTE   [SCENE #3 & #4]

PHASE ONE for sound space engineers: **GLIDE IN THE SKY**
means ONLY the 6 ceiling speakers are working: 1 2 3 4 10 11
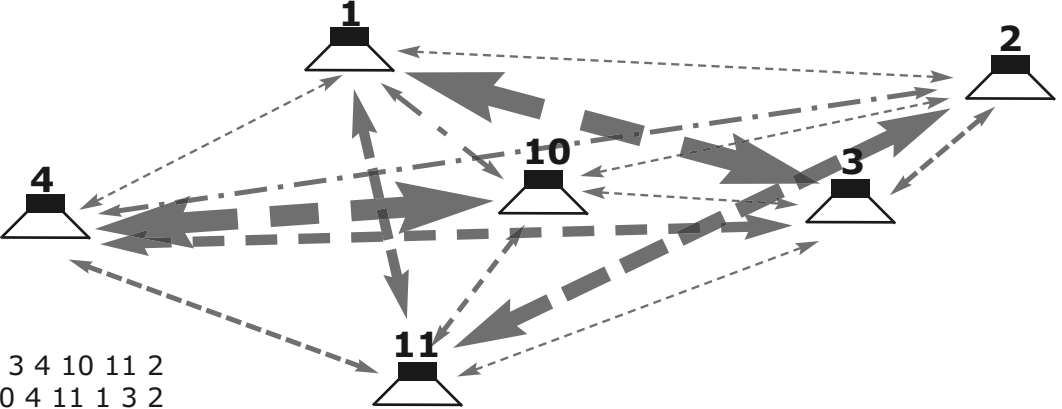
IN ROUTING MATRIX:

4 different routes, one for each one:

1 2 3 4 5 6	->	1 3 4 10 11 2	->	3 1 11 4 2 10
7 8 9 10 11 12	->	10 4 11 1 3 2	->	2 4 3 1 11 10
13 14 15 16 17 18	->	11 2 4 10 1 3	->	1 4 2 11 10 3
19 20 21 22 23 24	->	2 11 1 3 4 10	->	1 2 3 10 11 4

WAF Orfeusz 206 [2x6] A

WAF Orfeusz 206 [2x6] B

WAF Orfeusz 206 [2x6] C

WAF Orfeusz 206 [2x6] D

IN SPACE:

1

4 different paths, one for each one:

UNUSED ROUTES:

1---2
1---4   REPEATED ROUTES
2---10   ROUTE 1---3   4x
3---10   ROUTE 4---10   4x
3---11   ROUTE 2---11   3x
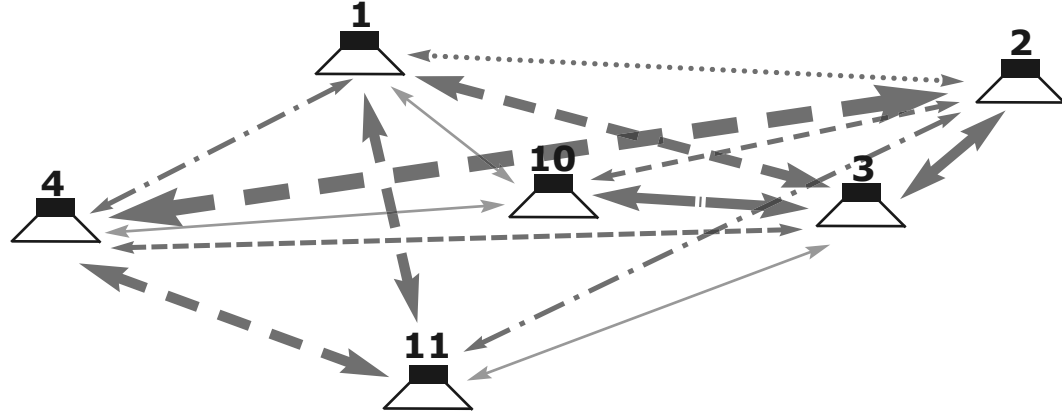   ROUTE 1---11   2x
          ROUTE 4---3   2x

1 3 4 10 11 2
10 4 11 1 3 2
11 2 4 10 1 3
2 11 1 3 4 10

NO SOUND ON THE FLOOR

2

4 different paths, one for each one:

UNUSED ROUTES:

1---10
4---10   REPEATED ROUTES
3---11   ROUTE 2---4   3x
          ROUTE 10---11   3x
          ROUTE 4---11   2x
          ROUTE 1---11   2x
          ROUTE 1---3   2x
          ROUTE 3---10   2x

3 1 11 4 2 10
2 4 3 1 11 10
1 4 2 11 10 3
1 2 3 10 11 4

NO SOUND ON THE FLOOR

PHASE 2   DES MAUX DES MOTS ?   [SCENE #5 & #6]

PHASE TWO for sound space engineers: **FALL FROM THE SKY**
From the 6 ceiling speakers: 1 2 3 4 10 11 to the 6 floor speakers: 5 6 7 8 9 12

IN ROUTING MATRIX:

IN SPACE:

4 different routes, one for each one:

1-5 3-7 4-8	5 12 9 7 6 8
10-9 11-12 2-6	7 5 6 8 12 9
4-8 1-5 11-12	8 7 5 12 6 9
2-6 10-9 3-7	12 7 8 9 5 6

1 2 3 4 5 6 7 8 9 10 11 12

WAF Orfeusz 206 [2x6] A — rows 1 2 3 4 5 6

WAF Orfeusz 206 [2x6] B — rows 7 8 9 10 11 12

WAF Orfeusz 206 [2x6] C — rows 13 14 15 16 17 18

WAF Orfeusz 206 [2x6] D — rows 19 20 21 22 23 24

1

6 different falling paths, one for each one:

FALLING ROUTES:
1---5
2---6
3---7
10---9
11---12
4---8

1-5 3-7 4-8
10-9 11-12 2-6
4-8 1-5 11-12
2-6 10-9 3-7

FALLING FROM THE SKY

2

4 different paths, one for each one:

5 12 9 7 6 8
7 5 6 8 12 9
8 7 5 12 6 9
12 7 8 9 5 6

REPEATED ROUTES
ROUTE 5---6   2x
ROUTE 5---7   2x
ROUTE 7---8   2x
ROUTE 8---6   2x
ROUTE 12---9   2x

CRAWLING ON THE GROUND

NO SOUND IN THE SKY AFTER THE FALLS

PHASE 3   LES FLUX   [SCENE #7 & #8]

POLYTURBULENCES OF CHAOTIC TORRENTS => écriture ondale d'ourdissage
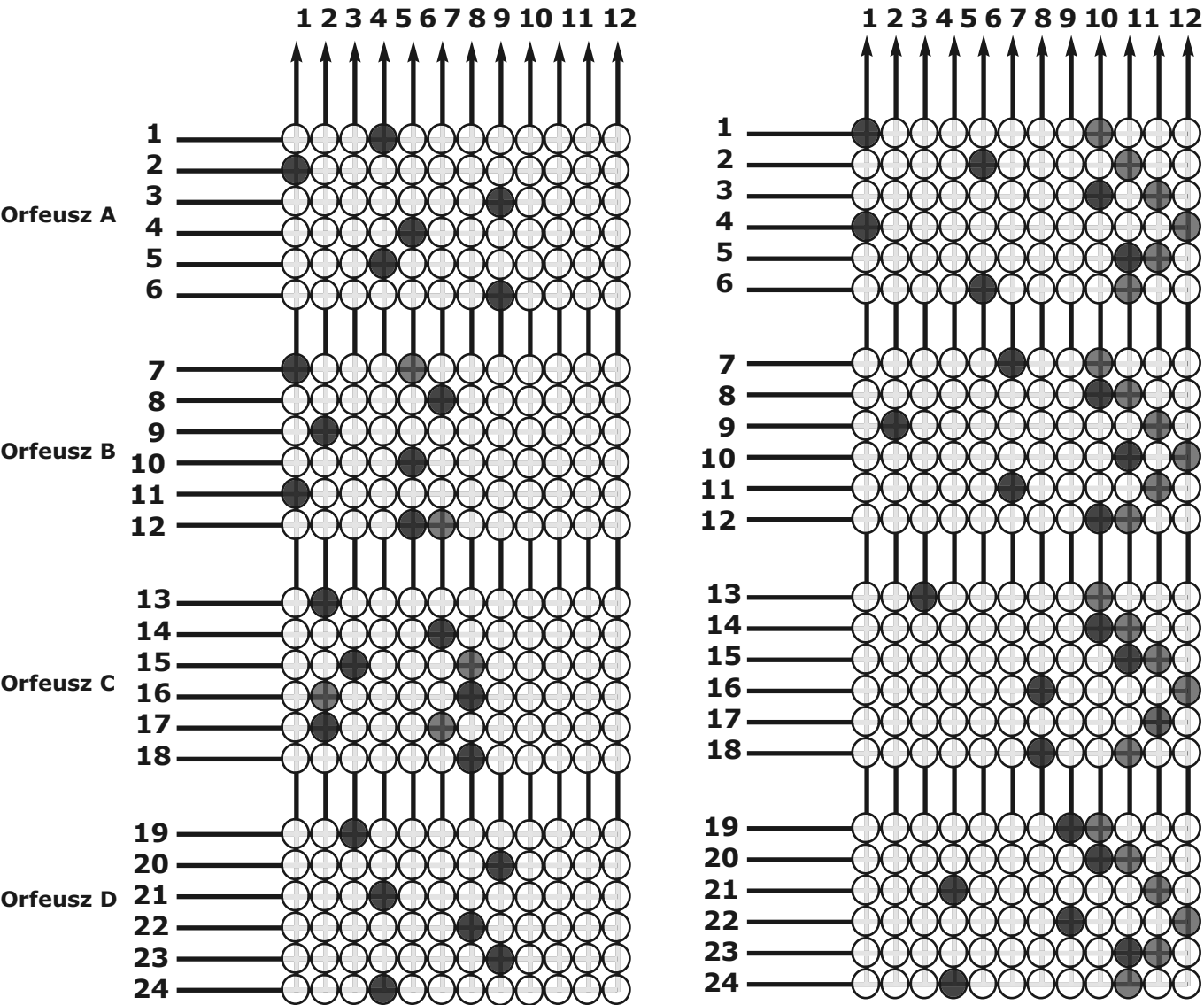
PHASE THREE for sound space engineers: **APPROACHING WALLS** *(to squeeze humans)*

From the 5 peripheral walls speakers: 4-1-5-8 1-2-6-5 2-3-7-6   3-11-12-7 11-4-8-12

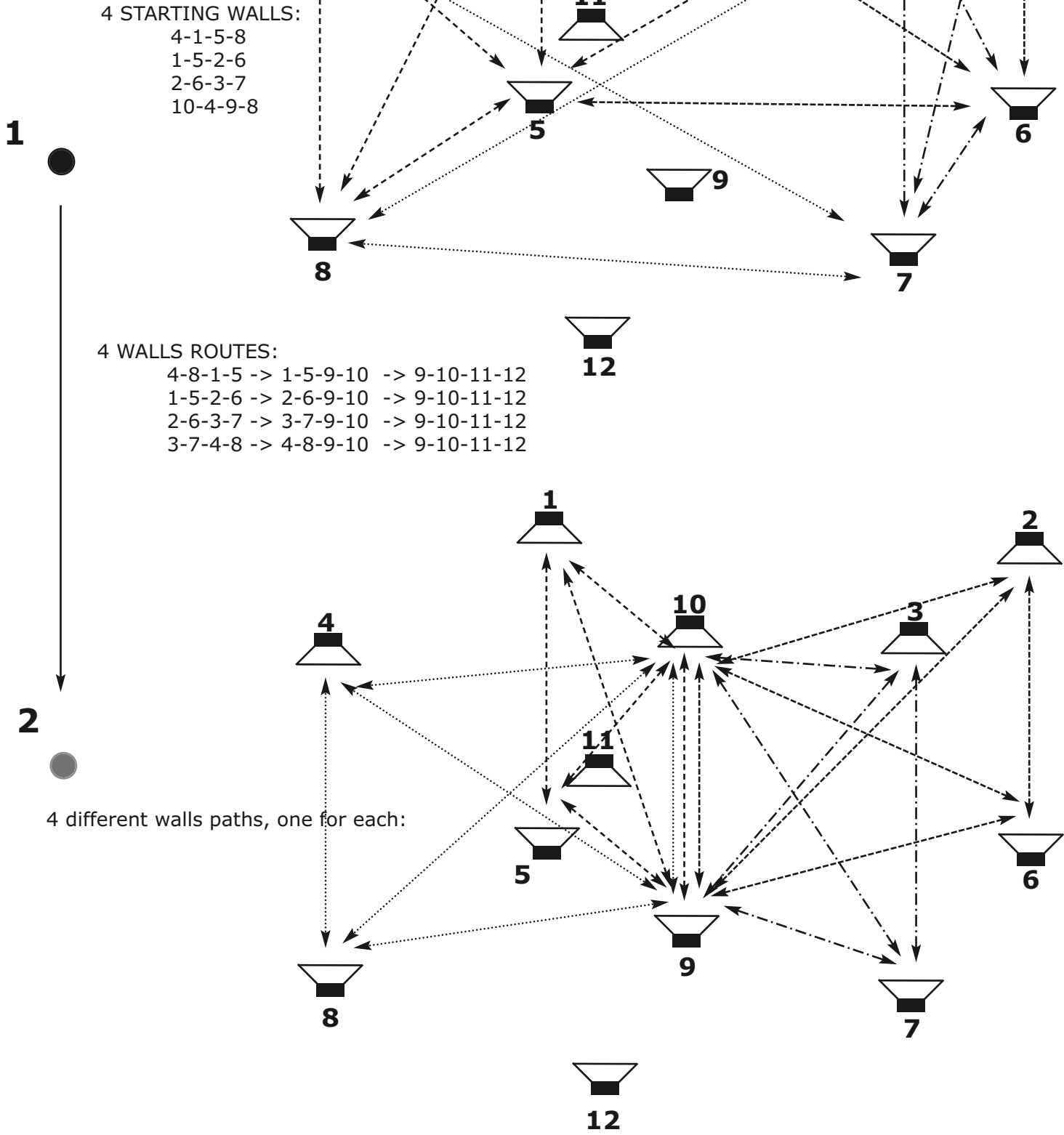From the 5 central walls speakers: 11-10-9-12 4-10-9-8 1-10-9-5 2-10-9-6 3-10-9-7

MOVING VERTICAL SURFACES

IN ROUTING MATRIX:

4 different walls routes, one for each:

IN SPACE:

10 different walls paths:

4 STARTING WALLS:
- 4-1-5-8
- 1-5-2-6
- 2-6-3-7
- 10-4-9-8

4 WALLS ROUTES:
- 4-8-1-5 -> 1-5-9-10 -> 9-10-11-12
- 1-5-2-6 -> 2-6-9-10 -> 9-10-11-12
- 2-6-3-7 -> 3-7-9-10 -> 9-10-11-12
- 3-7-4-8 -> 4-8-9-10 -> 9-10-11-12

4 different walls paths, one for each:

LES MURS DE LA HONTE SE RAPPROCHENT POUR ENFERMER À L'ÉTROIT ET ÉCRASER CE DONT LES AUTRES CRAIGNENT ?

PHASE 4   THE CHASES   [SCENE #9 & #10]

VERS LES PLATS FONDS UNI DU SON => jeu avec L'INDISTINCTION DE LA DISTINCTION et LA DISTINCTION DE L'INDISTINCTION

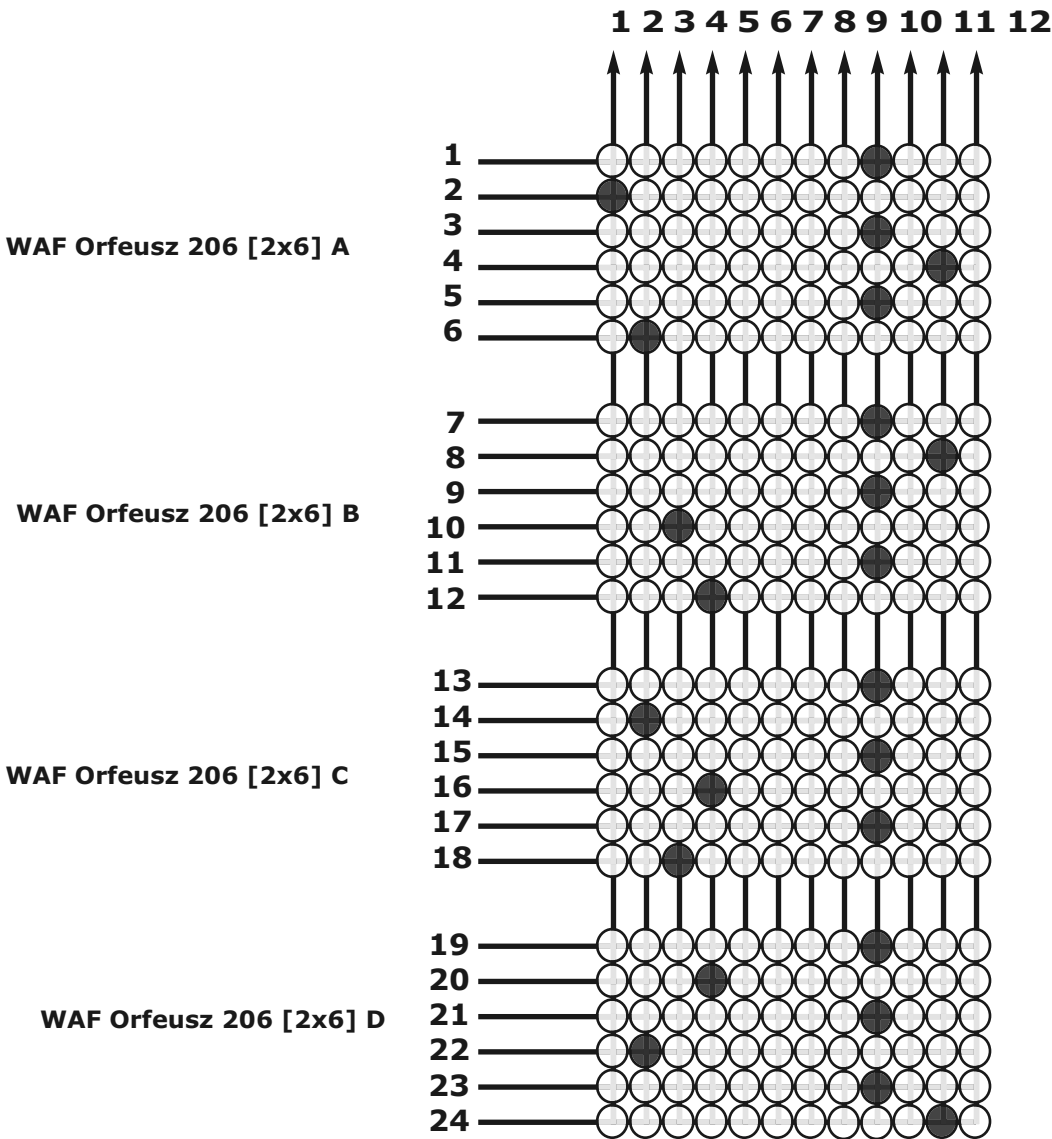PHASE FIVE for sound space engineers: **TAKEOFFS** *(to escape from humans)*

From the down central speaker 5 takeoffs: 9-1 9-2 9-3 9-11 9-4

From the 5 peripheral speakers 25 takeoffs: 12-4 12-1 12-10 12-2 12-3
8-1 8-2 8-3 8-10 8-11
5-4 5-2 5-3 5-10 5-11
6-1 6-3 6-11 6-10 6-4
7-2 7-11 7-4 7-1 7-10

mouvements obliques ascendants :

IN ROUTING MATRIX:

IN SPACE:

different takeoff routes, several for each:

30 different takeoff paths:

1 2 3 4 5 6 7 8 9 10 11 12

1
2
3
4
5
6

WAF Orfeusz 206 [2x6] A

7
8
9
10
11
12

WAF Orfeusz 206 [2x6] B

13
14
15
16
17
18

WAF Orfeusz 206 [2x6] C

19
20
21
22
23
24

WAF Orfeusz 206 [2x6] D

1

2

5 TAKEOFFS ROUTES:
from the centre:
9-1 9-2 9-3 9-11 9-4

Le fuyard capturé, les trajectoires se figent
Le captureur fuit à son tour, et ça repart, etc.

25 TAKEOFFS ROUTES:
from the peripheral:
12-4 12-1 12-10 12-2 12-3
8-1 8-2 8-3 8-10 8-11
5-4 5-2 5-3 5-10 5-11
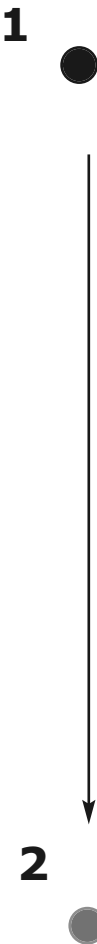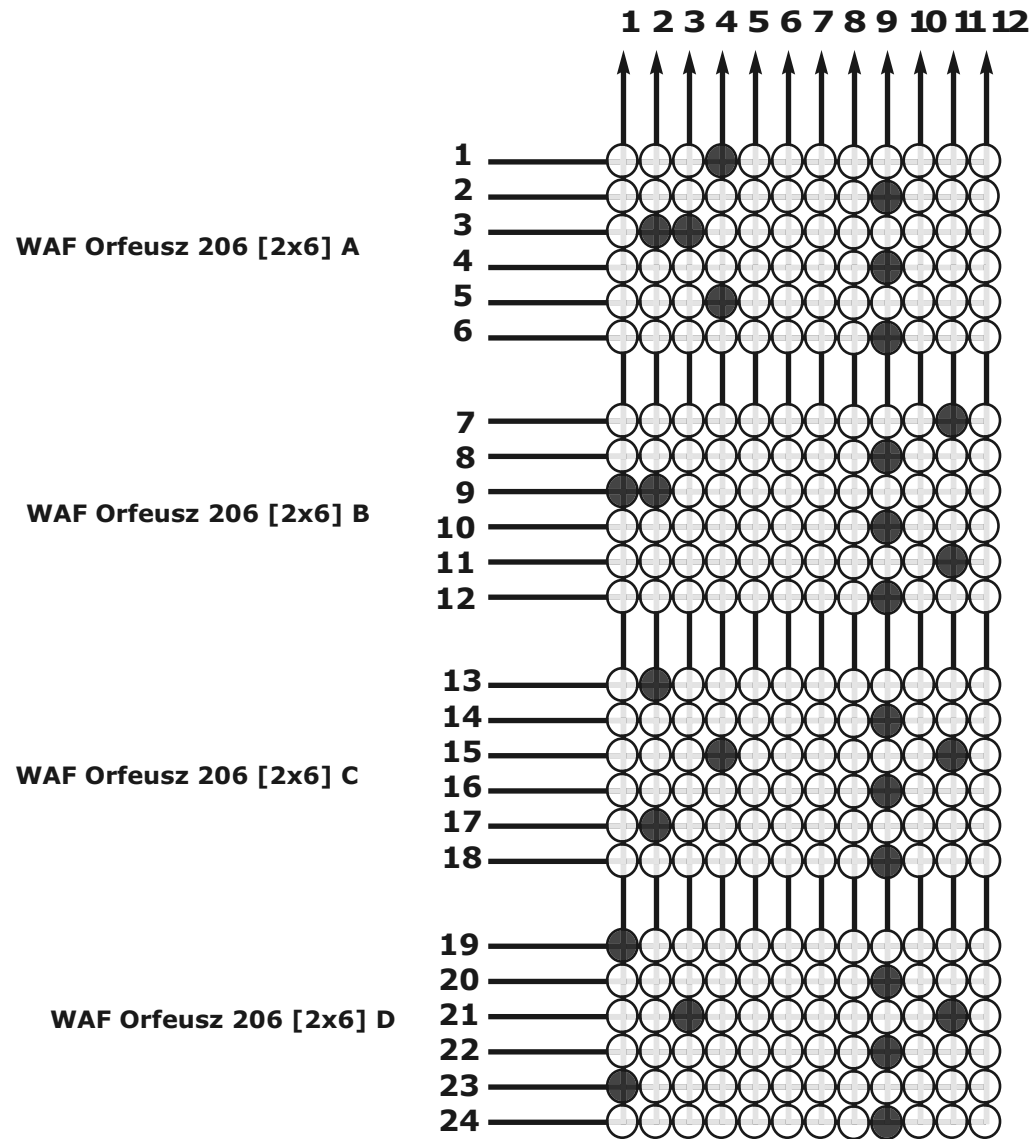6-1 6-3 6-11 6-10 6-4
7-2 7-11 7-4 7-1 7-10

different takeoff paths, several for each:

*engineers' pagination <=> **EP6***

PHASE 5   THE FLUX OF DANCES [SCENE #11 & #12]

Tourner dans la RONDE qui balance telle notre planète qui dans sa ronde tourne autour du soleil et se balance ailleurs avec la galaxie   *DANSER LES SONS ELECTRIQUES PARTOUT DANS L'ESPACE*

PHASE FIVE for sound space engineers: **THE SWINGS** *(to swing)*

From up to down to up, 3 speaker for a swing V path:

mouvements obliques ascendants et descendants :

IN ROUTING MATRIX:
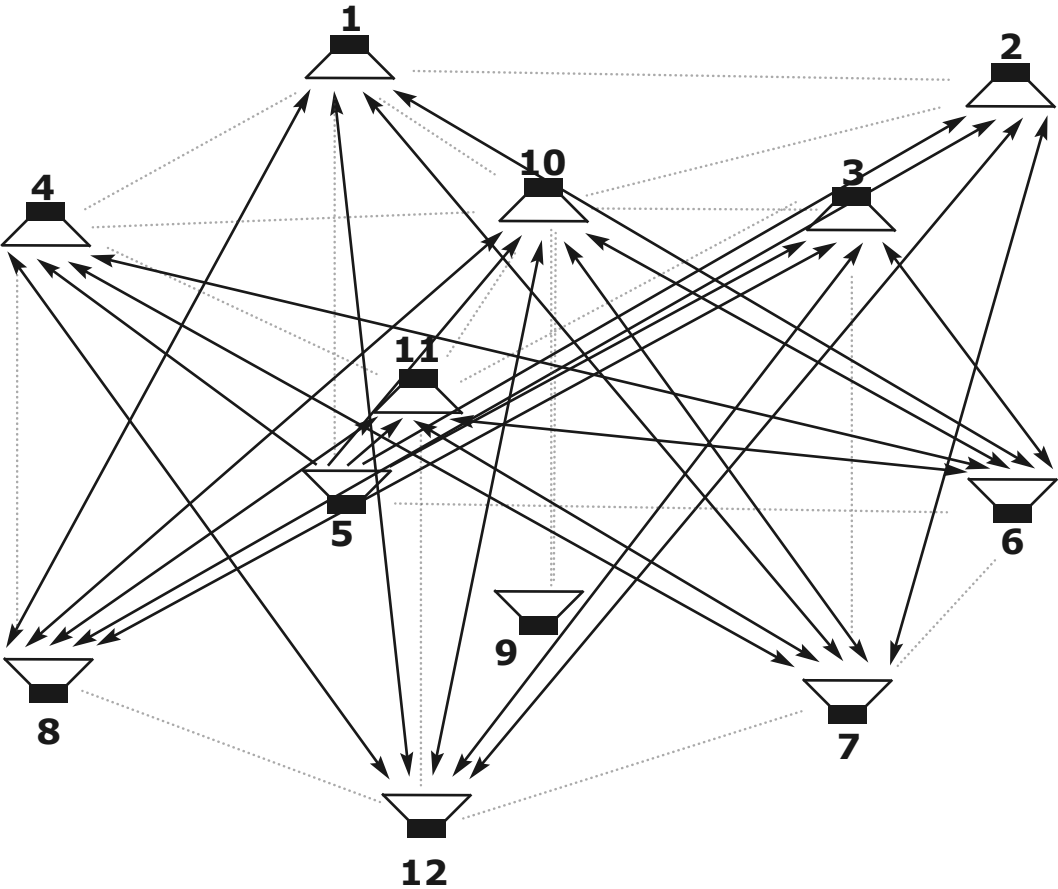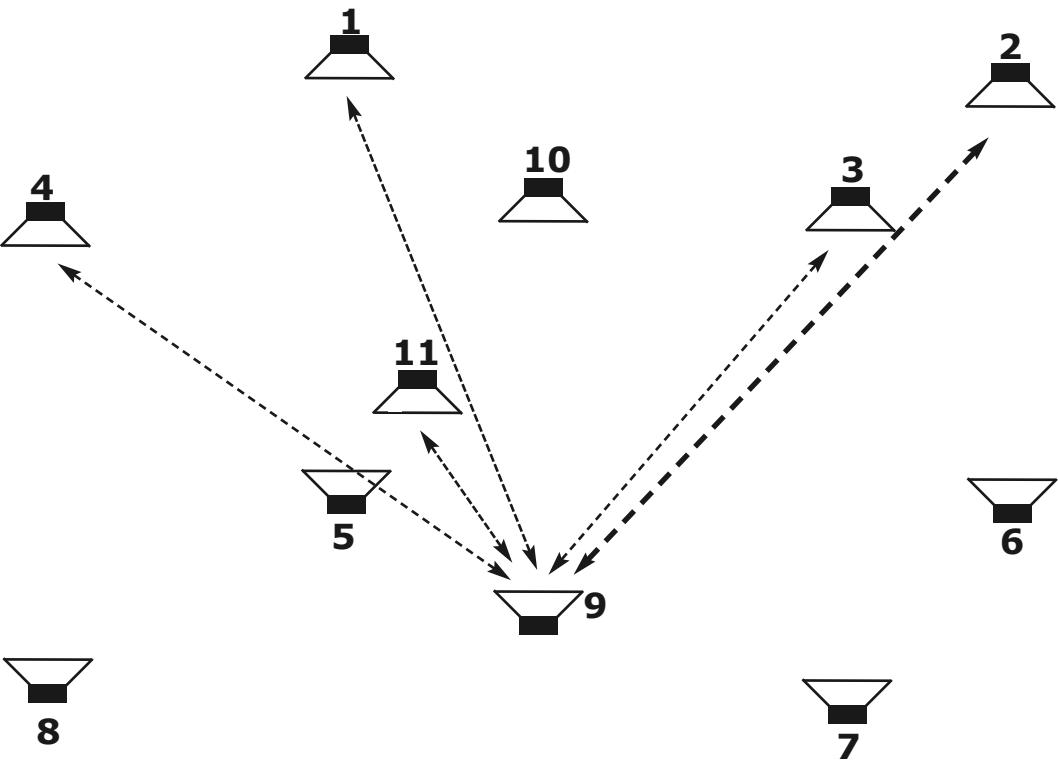
different swings routes, several for each:

IN SPACE:

5 different swings paths:

SWINGS ROUTES
4-9-2+3
3-9-1+4
11-9-1+2
1-9-11+3
2-9-11+4

1 2 3 4 5 6 7 8 9 10 11 12

WAF Orfeusz 206 [2x6] A

WAF Orfeusz 206 [2x6] B

WAF Orfeusz 206 [2x6] C

WAF Orfeusz 206 [2x6] D

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24

1

2

BOUNCING SWINGS ROUTES:
from the peripheral:
12-4 12-1 12-10 12-2 12-3
8-1 8-2 8-3 8-10 8-11
5-4 5-2 5-3 5-10 5-11
6-1 6-3 6-11 6-10 6-4
7-2 7-11 7-4 7-1 7-10

different swings paths, several for each:

MUSIQUE FACILE

RIEN A ECRIRE, C'EST TOUT ENTENDU...

➡ **EBOW son continu ?**

tremolo accentué à 7 temps

SPACE: EVERY WHERE or NO WHERE or NOW HERE i.e. **impossible location
play within 140bpm as substractive synthesis in the spatial patch path**

tremolo accentué à 11 temps

tremolo accentué à 9 temps

l'incertitude maîtraisse nous fait hésiter

UNI ?

à la recherche de l'inouï hésitatoire trouvé

FAUX OU IMPARFAIT = l'uniforme (tant désiré) impossible : l'exactitude fréquentielle ne coïncide jamais : dans le cas contraire, les intervalles n'existeraient pas.

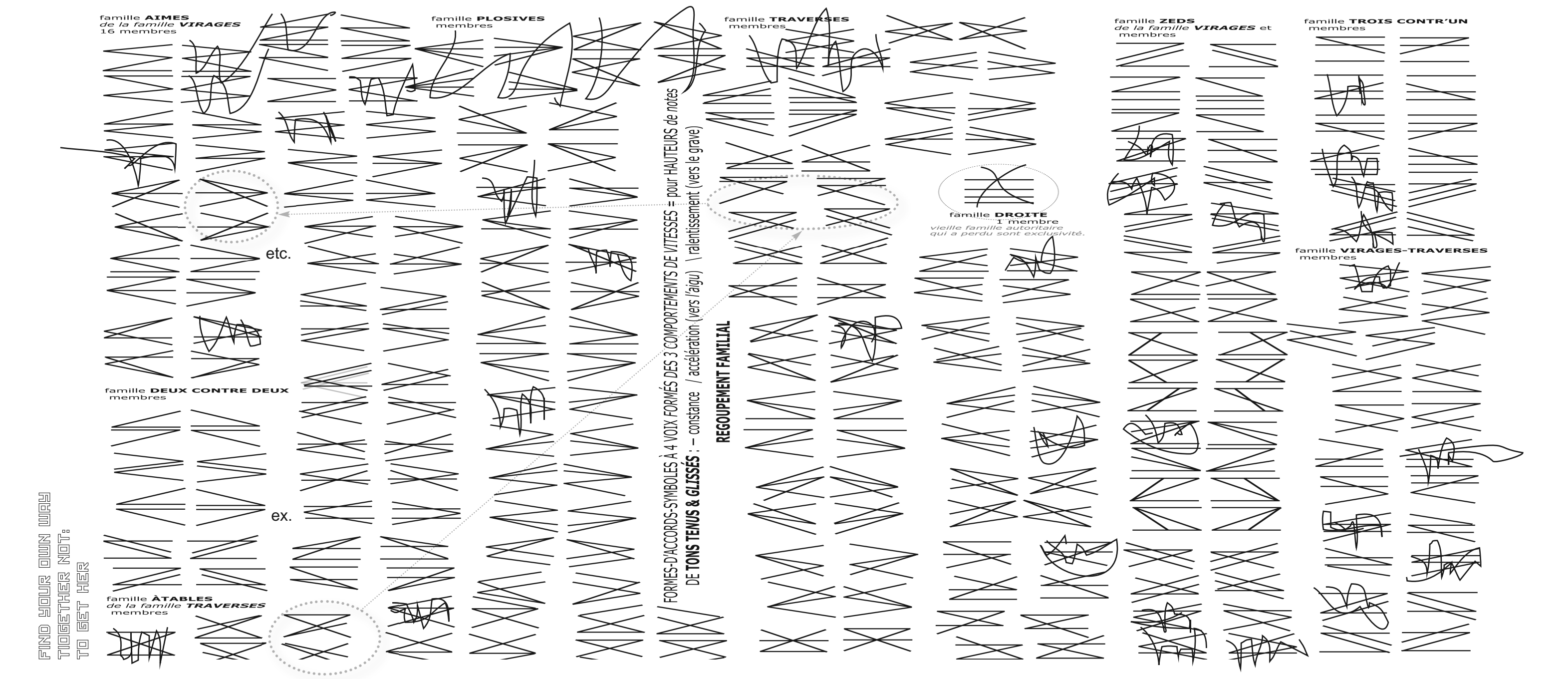**PHASE 7/1   L'ALPHA BÊTE**   *RETOUR A L'ALPHABET D'LLL*   *ses syllabes-symboles injouées*

LIONS ces accords dans diverses scalairités nonoctaviantes inouïes
le voyage dans LLL à 4

SPACE: similar but not same as in PHASE 1

famille **AIMES**
de la famille **VIRAGES**
16 membres

famille **PLOSIVES**
membres

famille **TRAVERSES**
membres

famille **ZEDS**
de la famille **VIRAGES** et
membres

famille **TROIS CONTR'UN**
membres

etc.

fàmille **DROITE**
1 membre
*vieille famille autoritaire
qui a perdu sont exclusivité.*

famille **VIRAGES-TRAVERSES**
membres

famille **DEUX CONTRE DEUX**
membres

/ FORMES-D'ACCORDS-SYMBOLES À 4 VOIX FORMÉS DES 3 COMPORTEMENTS DE VITESSES = pour HAUTEURS de notes
DE **TONS TENUS & GLISSÉS** : – constance / accélération (vers l'aigu) \ ralentissement (vers le grave)

REGOUPEMENT FAMILIAL

ex.

famille **ÀTABLES**
de la famille **TRAVERSES**
membres

FIND YOUR OWN WAY
TOGETHER NOT:
TO GET HER