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

**Important:** auxiliaries submix locate in which path musician of 4 is:

- 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 another path
- d. 1 in one + 1 in one + 1 in one + 1 in one = 4 independent paths

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

1. bus 1 XLR
2. bus 2 XLR
3. bus 3 XLR
4. bus 4 XLR
5. bus 5 XLR
6. bus 6 XLR
7. bus 7 XLR
8. bus 8 XLR
9. aux 8 jack 6.35
10. aux 9 jack 6.35
11. aux 10 jack 6.35
12. aux 12 jack 6.35

**LA BÊTE TRIOMPHANTE**

pour quatuor à cordes électriques en polytrajectophonie

for strings electric quartet in polytrajectophonic

**EXTRACTION DE SA BÊTE**

à travers LLL, La Langue des Lignes

being extracted through LLL The Language of the Lines

**DANS L'ESPACE**

for ? quatuor ? à cordes ? électriques ?

pour ? quatuor ? à cordes ? électriques ?

out, each instrument somehow get to breathe with an alive :)
LA BÊTE TRIOMPHANTE
pour quatuor à cordes électriques en polytrajectophonie
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 musician with his pedal controls:** stops/moves, speed and direction of his trajectory
  => **NO NEED TO PERSECUTE MUSICIANS TO STAY IN ONE PLACE.**

- **Fade between the 2 auxiliaries faders**

- **FADE TO PROGRESSIVE MOVING between the 2 auxiliaries faders**

- **WAF Orfeusz 206 [2x6] A**

- **WAF Orfeusz 206 [2x6] B**

- **WAF Orfeusz 206 [2x6] C**

- **WAF Orfeusz 206 [2x6] D**

- **START [SCENE #1 & #2]**

- **LA BÊTE TRIOMPHANTE**

- **THE TRIUMPHANT BEAST**

- **for strings electric quartet flying in 4 spatial paths**

- **and 2 SPATIAL SOUND ENGINEERS**

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

- **Fade between the 2 auxiliaries faders**
SPACE EXTRACTION moving process  s  resumé schedule*

PHASE 0
4 DEPARTS
- 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: 4 independent paths to 1 and back: 1 to 4

PHASE 1
L’ALPHA BÊTE
- spatial music: series of LLL syllables, each separated with a silence / suite de syllabes 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 independent paths
- spatial engineer paths control: GLIDE IN THE SKY in the 6 up speakers

PHASE 2
DES MAUX DES MOTS
- 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 musician path per approaching wall.
- spatial engineer sound paths control: APPROACHING WALLS from the vertical screen-speakers moving slowly to the opposite side.

PHASE 3
DES FLUX DE FLUIDES
- 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
- spatial 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 ground to the sky, obliquely

PHASE 4
LES POURSUITES à forcer l’uniforme
- spatial music: catch the fugitive in unison, then, the hunter becomes the hunted: Da Capo
- spatial musicians trajectories figures: several petal-shaped for musician AND listener in fast SPIN moving INSIDE
- spatial musicians trajectories control: acceleration at starts; trajectories freeze in slow motion at capture in unison (at capture: slowing down motion and stop): 1 musician path per approaching wall.

PHASE 5
DANSE DES FLUX
- spatial music: repeating bars together performs a continuous different rhythm
- spatial musicians trajectories figures: 4 independent lines going and back (return): LAUNCH the REC motion
- spatial musicians trajectories control: up accelerando, down ralantendo, up and back
- spatial 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 ?
- 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 :
- space engineer musicians paths control: 4 musicians EVERYWHERE IMPOSSIBLE LOCATION

PHASE 1->7
LES MAUX DE L’ALPHA BÊTE
- 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

* Emploi du temps, de son temps. "In the 16th c., both in Fr. and Eng., the spellings cédul** and schedule, imitating the contemporary forms of the Latin word, were used by a few writers. In Fr. this fashion was transient, but in Eng. schedule has been the regular spelling from the middle of the 17th c. The original pronunciation ([s ks dju l]) continued in use long after the change in spelling; it is given in 1791 by Walker without alternative; in his second ed. (1797) he says that it is too firmly fixed by custom to be altered, though on theoretical grounds he would prefer either ([sk[dju l]), favoured by Kenrick, Perry, and Buchanan, or—‘if we follow the French’—([sk[dju l]). The latter he does not seem to have known either in actual use or as recommended by any orthoepist. Smart, however, in 1836 gives ([sk[dju l]) in the body of his Dictionary without alternative, although in his introduction he says that as the word is of Gr. origin the normal pronunciation would be with (sk). Several later Dicts. recognize ([sk[dju l]) as permissible, but it is doubtful whether this was really justified by usage. In England the universal pronunciation at present seems to be with (□); in the U.S., the authority of Webster has secured general currency for (sk)." "Oxford English dictionary

** du latin classique "scheda" = feuille de papyrus, et "ula" = petite : [vieux] reconnaissance d’un engagement, petit papier aide-mémoire.
PHASE ONE for sound space engineers: **GLIDE IN THE SKY** means ONLY the 6 ceiling speakers are working: 1 2 3 4 10 11

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

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 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

IN SPACE:

4 different paths, one for each one:

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

UNUSED ROUTES:

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

NO SOUND ON THE FLOOR
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:
4 different routes, one for each one:

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

IN SPACE:
6 different falling paths, one for each one:

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

FALLING ROUTES:

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

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

NO SOUND IN THE SKY AFTER THE FALLS

CRAWLING ON THE GROUND
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

**IN ROUTING MATRIX:**

4 different walls routes, one for each:

**IN SPACE:**

10 different walls paths:

4 **STARTING WALLS:**

4-1-5-8
1-5-9-10
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 **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

**MOVING VERTICAL SURFACES**

4 different walls paths, one for each:
PHASE 4  THE CHASES  [SCENE #9 & #10]

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:
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

30 different takeoff paths:

WAF Orfeusz 206 [2x6] A

WAF Orfeusz 206 [2x6] B

WAF Orfeusz 206 [2x6] C

WAF Orfeusz 206 [2x6] D

mouvements obliques ascendants:

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:

IN ROUTING MATRIX:
different takeoff routes, several for each:
30 different takeoff paths:

IN SPACE:

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

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

- 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

- 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

mouvements obliques ascendants et descendants:
PHASE 6

DES UNIFORMES Y SONT UNIS

MUSIQUE FACILE

vers l'Unisson de sons insistants au point de se demander à quoi ça sert

PHASE 7/1

L’ALPHA BÊTE

RETOUR A L’ALPHABET D’LLL

ses syllabes-symboles injouées

le voyage dans LLL à 4

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