AfterMath{s}

The multiple from which ontology makes up its situation is comprised solely of multiplicities. There is no one. In other words every multiple is a multiple of multiples.

The count-as-one is little more than a system of conditions through which the multiple can be recognised as multiple.

Alain Badiou, *Being and Event* (London: Continuum, 2005 [1988], p.29.

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Concept

AfterMath{s} is conceived as a three-room immersive performance for eight players. Performers move around each space following the timetable listed on p. 4. All audience members should also be given timetables that are individual to them. The performers and audience members should gather in a holding area before the piece starts and should return there for the last minute of the piece. This area may also be used by performers and audience members who are waiting to enter rooms.

Scores

In each room is a text score that every player must follow whilst in the room. Multiple copies may be used, but each room must have only one type of score; the text score for room 1 should not be used in room two, for example. The instrumentation is not fixed and perfomers may choose to use multiple instruments during the performance.

Microphones

Each room should contain one static microphone (Audio Technica 4050 or similar). This microphone should ideally be suspended in the middle of the room and should be set to omnidirectional. Each performer should be given a radio microphone which should be attached to their instrument or on their person. The microphones given to each performer (1-8) should be matched with appropriate desk inputs (see 'diffusion') and also the appropriate time table (see p. 4).

Diffusion

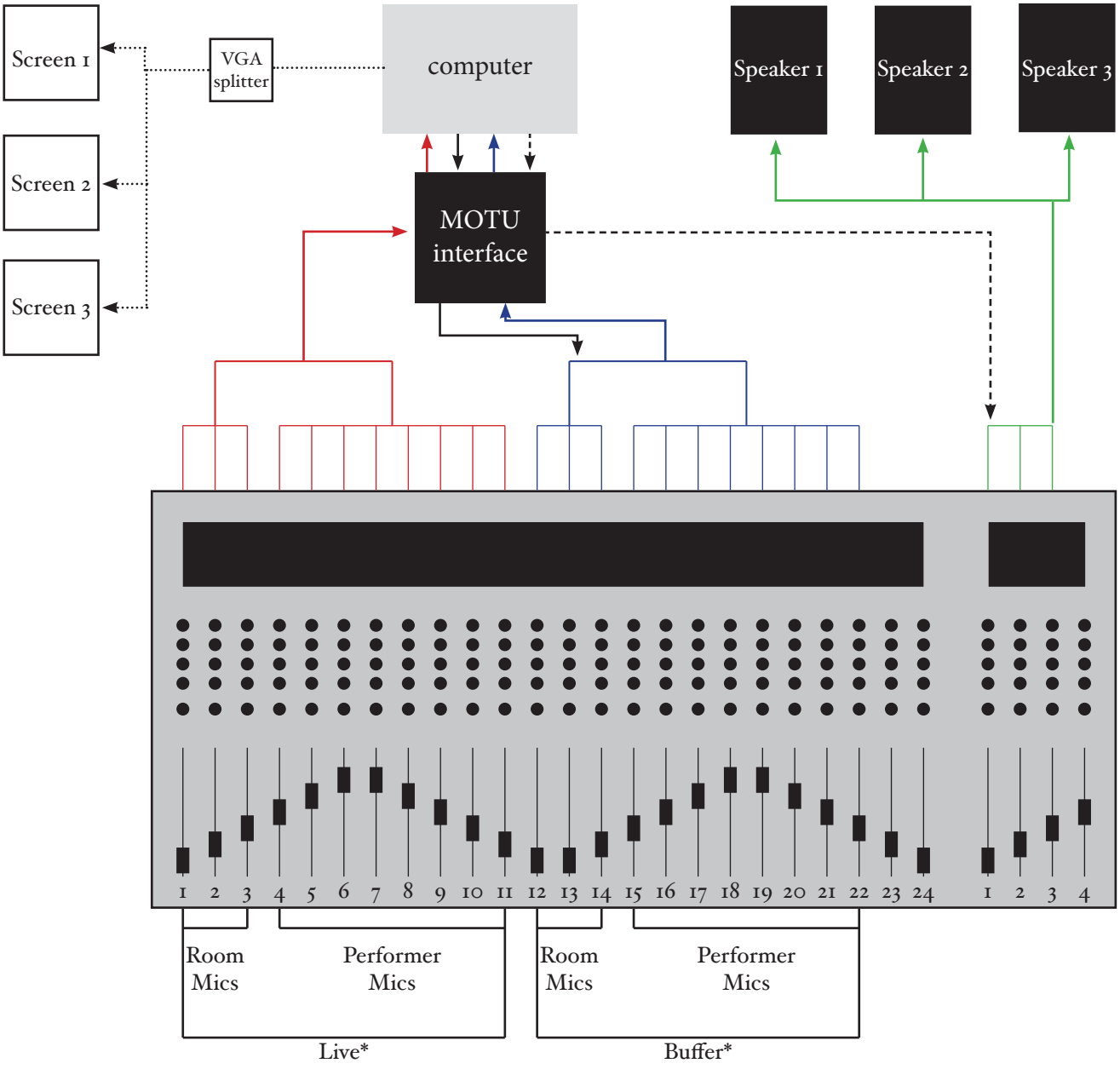
See p. 4. The computer used should be running *Max/MSP* (6.0.2 or higher). If access to *Max/MSP* is not possible then the runtime version may be used (see memory stick). The live feed from the performer/room microphones, and the buffer feed (electronically recorded and overlayed material from the performer/rooms microphones as part of the patch) should be output at the same level. This may mean that there are points at which some outputs are considerably louder than others. The engineer should, however, make allowances for rooms that are particularly reverberant, though any changes would be to the speaker output within the patch.

The diffusion set-up should be housed in a 'backstage' area away from performers and the audience.

★★★

The material on the following pages (with the exception of the timetables) is already hard-coded into the patch. The material is provided for the purposes of giving an overview of the piece as performed in September 2013.

Technical set-up



*Suggested set-up

Performer Timetables

1

Room	Time (minutes)
2	1 – 24
1	25 – 37
2	38 – 50
1	51 – 61
3	63 – 70
1	72 – 88
2	89 – 103
1	104 - 119

2

Room	Time (minutes)
2	1 – 20
3	22 – 30
1	32 – 48
3	50 – 57
1	59 – 70
2	71 – 90
3	92 – 100
1	102 - 119

3

Room	Times (Minutes)
1	1- 19
3	21 – 28
2	30 – 38
1	39 – 48
2	49 – 58
3	60 – 74
1	76 – 94
2	95 - 119

4

Room	Time (Minutes)
3	2- 19
1	21 – 38
2	39 – 48
1	49 – 63
2	64 – 74
3	76 – 93
1	95 – 119

5

Room	Time (Minutes)
3	2 – 16
2	18 – 32
1	33 – 50
3	52 – 65
1	67 – 81
2	82 – 101
3	103 - 119

6

Room	Time (Minutes)
1	1 – 21
2	22 – 34
3	36 – 43
2	45 – 56
3	58 – 69
1	71 – 90
2	91 – 101
3	103 - 119

7

Room	Time (Minutes)
2	1 – 16
1	17 – 31
3	33 – 43
2	45 – 55
1	56 – 61
2	62 – 80
3	82 – 98
1	100 - 119

8

Room	Time (Minutes)
1	1 – 24
2	25 – 33
3	35 – 60
2	62 – 74
3	76 – 90
1	92 – 103
3	105 – 108
2	110 – 119

Text Score:
Room 1

Listen to the sound in the room:

1

- Pick out a pulse – make quiet sounds based upon that pulse
- Forget the pulse and pick another
- Return to the first pulse – play louder than before

Repeat these actions until there are other performers present.

2

When there are other performers in the room*

- Pick another performer in the room and emulate their pulse
- Listen to the other performers – if any appear to be emulating your pulse then change by either emulating someone else, or pick another pulse from the sound in the room.

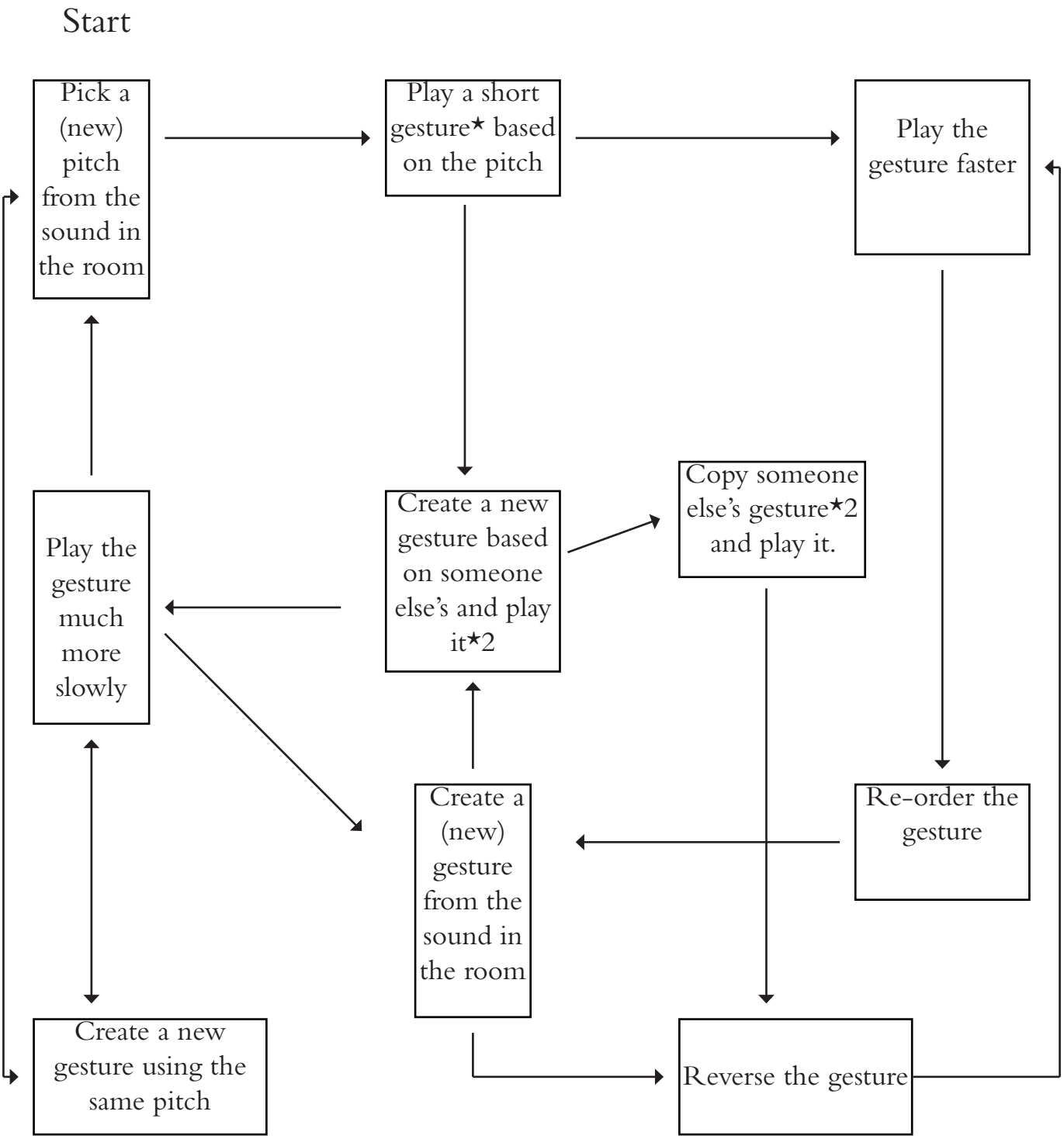
NB Repeat process (or part one or two, in any combination) until it is time to move to another room. This can include starting again.

*If there are already other performers in the room, complete the first bullet point of section one before moving on to section two.

Text Score:
Room 2

You may spend up to one minute in each box. Whilst in the box you may repeat the action up to five times.

Work through the score until it is time to move on.



* A gesture is defined as two or more sonic actions played consecutively. The parameters of these sonic actions should not be limited to pitch.

*2 If you are the only performer, move the the next box.

Text Score:
Room 3

Listen to the sound in the room. Devise a short gesture (the gesture may be up to thirty seconds in length).[1] Identify the status that accurately describes your situation in the room in section one. This will give you a starting point (a number between one and ten). Starting at the point specified in section one, work through the actions in section two in order, repeating if necessary. The execution of an action may be repeated up to five times before moving on. There may be a pause of up to ten seconds before the execution is repeated. If the statement in section one ceases to be true, the performer(s) must cease immediately and start again from section one. The gesture being performed before this cessation should be retained until the score indicates that it should be changed. This process should be performed until your time in the room is up.

Section One

A: You are the only person in the room: start at 3
B: You are the only performer in the room with an audience: start at 8
C: There is one other performer in the room but no audience start at 7
D: There are two or more performers in the room but no audience: start at 9
E: There is one other performer in the room and an audience: start at 5
F: There are two or more performers in the room and an audience: start at 2

Section Two

1 Pick another gesture
2 Play gesture repeatedly and crescendo
3 Play gesture as quietly as possible
4 Mime gesture
5 Play gesture very quietly and slowly
6 Copy someone else's gesture[2]
7 Play gesture quietly, then louder
8 Play gesture as loudly as possible and as quickly as possible
9 Pick another gesture and play it twice
10 Repeat gesture and diminuendo

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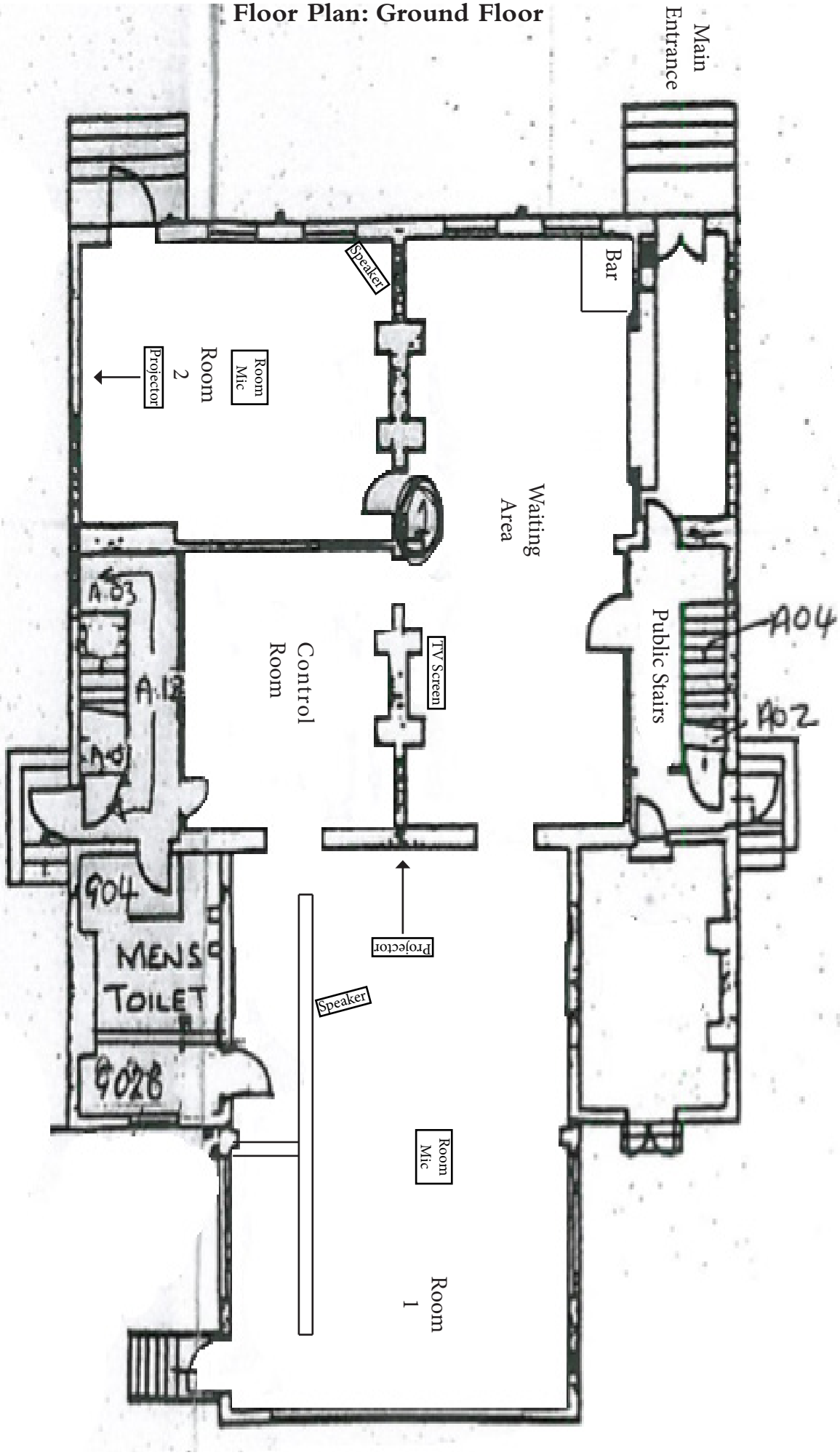
[1] A gesture is defined as two or more sonic actions played consecutively. The parameters of these sonic actions should not be limited to pitch.

[2] If there is no other performer in the room, pick another gesture and play it once before moving

Floor Plan: Ground Floor



Floor Plan: First Floor