

Some notes on '0, 1, 2'

This piece takes inspiration from writings on ontological systems in the chaos magick strain of the western esoteric tradition, in particular Bill Whitcomb's *The Magician's Companion* and the work of Peter J Carroll. The piece also resonates with Badiou's assertion that "mathematics is ontology". The piece consist of three sonic meditations or sound games exploring three different ontological paradigms or types of belief systems.

'0: Nothingness', invites an exploration of 'emptiness as form', a meditation on the concept of *all things* resonating out of nothingness. Within this ontological system, any and all sounds (or lack of sounds) have arisen from the void. Playing or not playing constitute a manifestation of emptiness. The score suggests 'not playing' to focus the player and audience's attention on non-agential sounds and to foreground the inessential quality of *intent* (to play). No players, no sounds, no silences have more prominence than any others in this section.

'1: Everything', invites an exploration of the hierarchical nature of monotheistic (and other monological) ontological systems in which one entity or force sits at the top of a hierarchy and controls all things at all times. This section explores this by giving free reign to one player and demanding attentive listening from the other.

'2: Dualisms', explores a Taoist-influenced notion of dualisms. One form begets another. Two forces play off each other.

(The piece implicitly invites a further exploration of higher numbers.)