

HOW TO PLAY

We draw our ending less as a conclusion or epilogue, but rather with an opening, an invitation to play. Our afterword—that ‘after words,’ we make the *call* once more for exploration in-and-through artistic practice. Our research enquiry is perhaps best experienced through the experience of live exploration itself, practised or even played at the level of embodiment rather than only read in the pages of a book. Our score is one means—a vehicle or apparatus—for bringing into relation the various practices and *figures* outlined in the publication (see list), a device for foregrounding artistic compositional decision-making processes as a live event.

Before beginning this live exploration, you will need to have some familiarity with the characteristics and variations of the different practices (—> *Practices of Attention*, —> *Notation*, —> *Conversation*, —> *Wit(h)nessing*), as well as a clear sense of the quality, vitality or atmosphere of different *figures*. We have elaborated the qualities of nine specific *figures* (—> *Elemental, Empathetic, Transformative Figures*), but there is an infinite list of potential others. It could help to have some understanding of the wider conceptual frame for the exploration (—> *Figuring >< Figure*, —> *Embodied Diagrammatics*); however, the score can also be played without prior knowledge, understood through the experience itself.

To begin, choose which practices and *figures* you want to explore; it could help to make a visible note of your selection as a point of reference during the exploration (for example, write them down on the wall or on blackboards which are easy to ‘re-set’).

VARIATIONS

Initially, you might choose only one or two options from each of the categories (F), (A), (N), (C), (W). The number can be gradually built up over time, with practise.

- * Or, you might choose to explore the relation between the *figures* and specific practices (F) and (A) or (F) and (C).
- * Or, you might choose to practise in a notated or non-notated form, i.e., with or without the (N) practices.
- * Or, you might choose to divide your group of fellow explorers so that some explore the (F), (A), (C), (N) and some focus on (W). These roles can be swapped.

SETTING THE PARAMETERS

- * **Where:** Decide on a space, location or environment within which to undertake your live exploration. This could range from a closed space such as a studio or rehearsal space, to an open space in the public domain—a park, a plaza, a promenade, or else perhaps a forest, a mountaintop or beach. You will also need to decide what kind of materials, resources, even technologies, are required as part of your exploration. This will depend upon the nature of your practice(s).
- * **When:** Decide a length of time for your exploration—set an alarm, use an hourglass, or allocate a timekeeper. The minimum amount of time needed is around 30 minutes but the maximum is open. You could experiment with different lengths of time, e.g. 30 minutes, 60 minutes, 90 minutes, 180 minutes, 360 minutes ... [and so on]. How much time is required to create the necessary level of attention and focus? When is enough, how much time is too much—the point at which exhaustion becomes an obstacle or distraction?
- * **How:** Since the live exploration requires heightened awareness and attunement to the qualitative-processual dynamics of how-ness, consider how you might need to warm up, tune in or generally prepare yourself and the space before beginning the exploration itself.

THE SCORE

| FIGURES | PRACTICES | | | |
|---------------------------|------------------|-----------------|---------------------|----------------------|
| (F) FIGURES | (A) ATTENTION | (N) NOTATION | (C) CONVERSATION | (W) WIT(H)NESSING |
| Clearing and Emptying Out | Breathing | Clicking | Dialogic | Watching |
| Spiralling Momentum | Passing On | Affirming | Keywords | Listening |
| Temporary Closing | Reading | Naming | Wild Talk | Translating |
| Vibrating Affinity | Self-Reporting | Calling | Upwelling | |
| Wavering Convergence | Shaking | | | |
| Consonance / Dissonance | Sleeping | | | |
| Ventilating Meaning | Touching | | | |
| Becoming Material | Transquesting | | | |
| Translational Flux | Voicing | | | |
| | Walking | | | |

HOW TO BEGIN:

- * Just start. You could decide on a specific *figure* or practice to begin with, or else begin with a period of open exploration.
- * *Timed shifts of attention:* you could decide to move between the *figures* and practices at set times.
- * *Called shifts of attention:* you could decide to move between the *figures* and practices when the time feels right (—> *Calling*). Any person can call at any time for a specific *figure* or practice. Fellow explorers should honour the call and shift their attention, though not rush to finish what they are engaged with.

VARIATION

Episodes: During long periods of live exploration it can help to provide a further sense of structure or shape to the passage of time—we call these *episodes*. One person becomes the timekeeper for a specific episode: they decide when a new episode begins and when it ends. Keep a record of the episodes—the start and end time, the sequence of practices and *figures*. An episode could be very short or very long. Different episodes can have very different vitality contours (to draw on Daniel Stern’s term), their distinctive vectors of energy taking the form of curves and arcs, rising and ebbing, fluctuating waves of intensity.

Enjoy playing!