

***No-How Generator* (2019)**

Choreography, text and performance: Matthias Sperling

Collaborating performer: Katy Coe

Guest performer¹

Lighting and space design: Jackie Shemesh

Clothing design: Alexa Pollmann

Sound consultant: Joel Cahen

Producer: Iris Chan

No-How Generator was created through support from Arts Council England, Midlands4Cities, Dance4, Siobhan Davies Dance and Sadler's Wells.

First performed on 10 October 2019,
at Nottingham Contemporary, UK, as part of Nottdance 2019, presented by Dance4.

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About this score

This written choreographic score outlines what the two core performers, Katy Coe and Matthias Sperling (henceforth KC and MS), are working with in their performance of *No-How Generator*. Given the limitations of written language relative to the multi-dimensionality of embodied practice (which, in this case, includes all that was developed during KC and MS' cumulative experience of the process of creation of *No-How Generator*, as well as layerings of their own individual practices and histories as dancers/performers), this written score is best understood as a substantial but non-exhaustive sharing of the bones of this choreographic work.

In principle and solely with the choreographer's permission, *No-How Generator* can be performed by people other than KC and MS. Ideally, this would come about through a process of collaboration between KC, MS and the other performers – a process through which information beyond the scope of this written score can be passed on, evolved and adapted.

This written score is indebted, with deep gratitude, to the score-writing practice of American choreographer Deborah Hay for influencing its approach to languaging the materials that the performers are working with in *No-How Generator*. In addition to influencing the overall form that the writing takes, some of the specific language that this score uses also directly references or adapts distinctive sentences and phrases developed by Hay. Where the reference is particularly direct, this is indicated in the text with the initials (DH).

¹ A different guest performer is invited each time *No-How Generator* is performed. See 'Notes on the guest performer', below, for details. To date, guest performers have been Jennifer Lacey (October 2019), Fernanda Muñoz-Newsome (November 2021, April 2022) and SERAFINE1369/ Jamila Johnson-Small (April 2022).

Tools for no-how generation

Throughout your performance of *No-How Generator*, the following are always-available tools and resources for your modulation of the conditions for generativity within your experience.

Noticing the feedback from your whole body to the question:

What if how all of my cells are doing knowing serves me well in the practice of no-how generation?

Useful satellites to this question are:

What if everywhere that I am, no-how generation is? Just get moving and call it no-how generation.

What if everywhere that I am, knowledge-generation is? Just get moving and call it knowledge-generation.

What if how I know serves me well?

(All of the above are my variations on choreographic language and question-forms developed by DH)

Throughout this score, your performance of this work is engaged by and in *taking a reading*. This benefits from being enlivened with connotations of both science (the use of some measurement device) and magic (divinatory readings of palms, tarot cards, tea leaves...) at once.

What lights up is a frequent resource within the performance of choreographic materials in this score. *What lights up* refers to noticing an area or percept that is highlighted in your experiential awareness and allowing that to inform how the practice that you are engaging in unfolds from moment to moment. An area that lights up may be located internally within your body, on the surface thereof, or in the environment around you. The area noticed may be large or small, and more than one area at a time may light up and be engaged with. In addition to noticing an area, what lights up can be inclusive of percepts such as emergent thoughts or feelings that are highlighted in your awareness, which can be more intuitively or speculatively associated with a bodily or spatial location and engaged with in the same way.

Humour muscle locates, in your felt-sense experience of every cell in your body, your active engagement with Deborah Hay's directive 'I always retain the capacity to laugh at my own serious intentions, even while those intentions remain serious' (DH). It is essential for no-how generation that you notice your capacity to flex your humour muscle in relation to your own experience at all times. Your elf ears, and those of your co-performer, serve as constant reminders of this to you.

Also remember: *confidence is for quitters*.

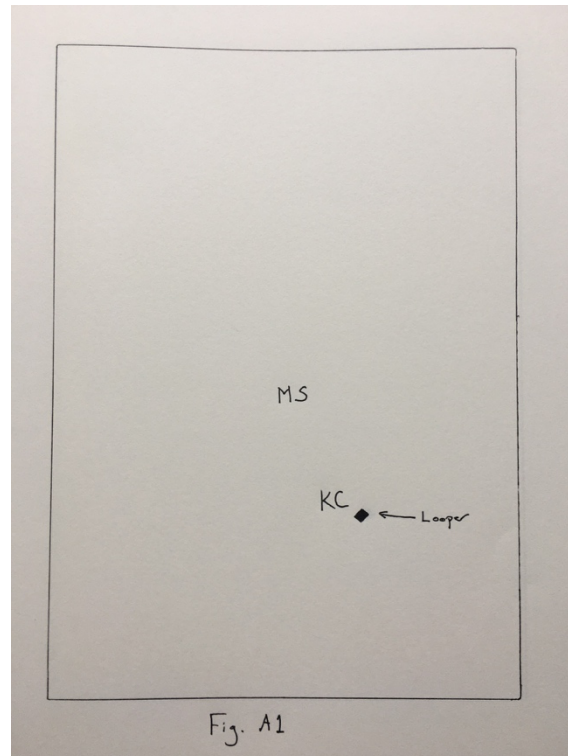


Figure 1: Preset spacing

Preset

[Looper preset]²

Wearing prosthetic elf ears, casual sorcery clothing and a radio headset microphone, you place yourself seated on the floor not far from the looper (figure 1) and begin the beginnings of *back-and-forthing*. This begins as a small (almost internal), easy-going and steady rocking of your weight back and forth, informed by what lights up in your awareness of the feedback from your body. The pulse of your timing is unhurried, gentle and shared with your co-performer.

You then indicate to the person acting as front of house manager that you are ready for the house to be opened and for the audience members to be welcomed to enter. (To make the duration of the audience entrance as concise as possible, audience members are asked to gather outside of the performance space as they arrive. The house is opened at the performance start time, and not before.)

Back-and-forthing: audience entrance

The house is opened and the audience are invited to enter. You verbally welcome and greet audience members as they enter, and lightly invite them to find a place to sit and make themselves

² The information given in square brackets and italics indicates key points where vocalisations and/or operations of the loop pedal occur in the score, as part of your generation of the sound world of the performance. Full details of each of the operations of the loop pedal can be found in the Looper Score, below.

comfortable.³ In welcoming them, you might say things like: ‘welcome’, ‘hello’, ‘come in’, ‘find a place’, ‘make yourself comfortable’, ‘find a cushion on the floor or a chair’.

You engage *humour muscle* with your verbal welcome, inviting (into every cell in your body and into the room) the intention that ‘I always retain the capacity to laugh at my own serious intentions, even while those intentions remain serious’ (DH). Letting some of your words occasionally be spoken with a high-pitched voice is among the ways that you can engage this with your verbal welcome.

The audience entering and settling takes some time. Throughout, you continually sustain the gentle undercurrent of the beginnings of your back-and-forthing. While doing this, your sitting posture can easily adjust from time to time, to facilitate you welcoming the audience and helping to direct them in all directions around you.

When the audience members are all in, and the front of house manager has closed the entrance door, you speak a further word of welcome to introduce the guest performer. The words spoken are guided by the following example:

MS: Welcome. You’re our guests. And we have another guest with us, who we’ve invited to be with us this evening...

KC: ...and that is.....[name of guest performer]. [Name of guest performer] is invited to be taking a reading, just as we [indicating KC and MS] are taking a reading, and all of us [indicating everyone in the room] are taking a reading. Welcome [name of guest performer].

MS: Welcome.⁴

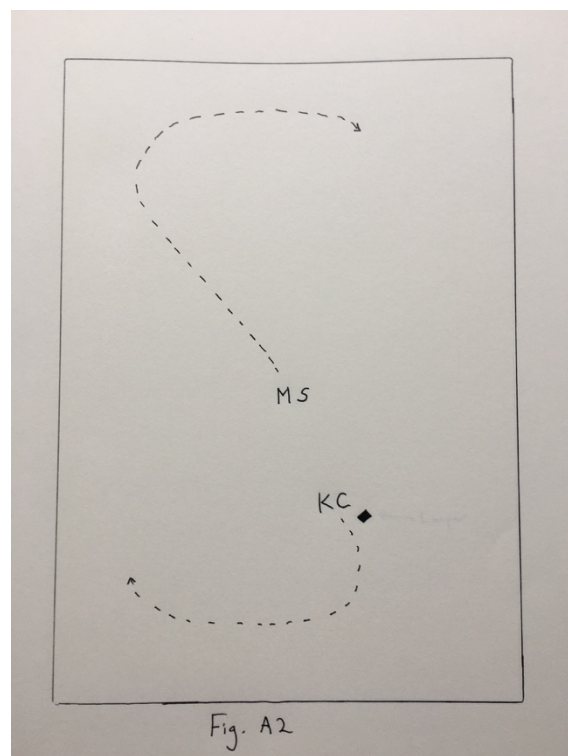


Figure 2: Back-and-forthing (tuning in) pathways

³ It is very helpful if front of house personnel can support this seating process by quietly helping to direct audience members to places in a more detailed way, as needed.

⁴ If the guest performer has expressed a desire to also say a few words at this point about what they are doing, that can be invited and, if needed, technically facilitated with a microphone.

Back-and-forthing: tuning in

In its several variants in this score, *back-and-forthing* always unfolds through a rhythmic yet changeable rocking motion. While the rhythmic rocking of weight remains a constant, the specific form of the movement is always evolving and adapting in relation to the perceptual feedback that you experience from your moving body and the environment around you. Your weight shifts back and forth in space, between body parts and/or spatial locations that emerge as *what lights up* in your felt sense perception from moment to moment. The rhythmic pendulum shift of your weight between a back and a forth remains a constant presence in space, regardless of smaller (and sometimes larger) changes in the shape of the movement. The work is on insisting on the possibility that your whole body at once as your teacher (DH) can accommodate within your back-and-forthing what you are reading in your felt sense experience, including the curiosities or appetites that you notice emerging. While the degree and frequency of change starts out small, it can grow larger later on, once the regularity of your back-and-forthing has become established enough to remain a continually felt presence. Back-and-forthing settles into a momentum that feels like it takes care of propagating itself (something like a perpetual motion generator), so you don't have to 'do' too much, but can rather keep enlarging your experience of its unfolding.

Once your words of welcome and introduction have been spoken, you now continue to unfurl your engagement in back-and-forthing, by *tuning in*:

[Looper event 1: KC hum]

Without entirely leaving the social relationality and humour muscle that you have been engaging during the audience entrance, allow your attention to tune more acutely to your felt sense reading of the feedback from your whole body as your teacher, and to one another. Tuning in allows your attention to settle fully into seeing each other and establishing the shared pulse and timing between you and your co-performer, keeping this ever-present as your base to relate to. Simultaneously, you allow your attention to attune more fully to how all of your cells are doing knowing; how they are sensors doing sensing. This taking a reading extends and attunes in inward and outward directions at once. Your sensors, your trillions of cells, your antennae, are tuning in to your felt sense reading of feedback from within your body and from the whole of the environment that you are dancing in. The acuity of your reading grows and grows. More and more of your cells-as-sensors are invited to become activated in articulating their taking a reading, becoming ever more specifically articulated in their back-and-forthing.

As tuning in unfolds, you attend to:

Imperceptibly, incrementally beginning to travel along your spatial figure of eight pathway. MS begins to travel toward upstage right.⁵ KC begins to travel toward downstage right (figure 2).

⁵ Where these stage directions (stage left, stage right, upstage, downstage) are referred to in this written score, this is not intended to suggest that *No-How Generator* is designed around a singular frontal facing – it is not. The audience are seated on all sides around the periphery of the space, and front is in all directions. This written score merely uses these stage directions as a means of giving specific information about spatial locations, in a way that corresponds with the point of view that is used in the accompanying score diagrams. In the diagrams, 'upstage' corresponds to the area of the performance space nearest the upper part of the image, 'downstage' to that nearest the lower part of the image, 'stage left' to that of the right side of the image, and 'stage right' to that of the left side of the image. The small black square on the diagrams indicates the approximate position of the looper.

Less (or minimal) variation, and more constancy in the shape of your movement. You tune in to cultivating, growing, evolving a single thread of a reading, that is self-weaving into a generative meshwork. Changes in the shape of your movement are always permitted and always happening, but are almost imperceptible at this point. The emphasis is on the continuity of what the collective reading in the room is tuning in to, and cultivating that further.

[MS begins adding the pulse vocally]

[Both MS and KC engage a continual awareness that every vocal sound you make contributes to the sound world. Always being discerning about how much is needed, and when.]

Staying low, very gradually coming up higher in space: KC coming up first, MS later.

Seeing near, mid-range and far (DH).

Sloshing weight/ carrying weight, which is a reminder of the range of qualitative variation that the shifting of weight in back-and-forthing can have. *Sloshing weight* is a looser behaviour of weight, imagining your whole body as a loose, bag-like skin, empty on the inside and partly filled with water that sloshes back and forth as it moves. This sloshing water has the effect of loosening the edges of the form of the bag and creating a ricocheting water-flow of force that is largely self-sustaining. *Carrying weight*, conversely, is a more collected behaviour of your whole body's weight travelling through space, without the lag produced by the sloshing.

Getting moving what is fixed, which engages the ongoing activity of dis-attaching from patterns and perceptions that light up as fixed, frozen and unmoving, letting go of these fixities to mobilise a space of possibility for the emergence of other patterning.

Sameness/difference, allowing one or two brief moments of KC and MS sharing the same or similar shape of movement to arise and pass.

Being in relation; seeing the other people in the room; inviting being seen (DH) by them; inviting your reading to be seen by them, in all directions at once.

Back-and-forthing: möbius-ing

By now, you have well-established the constancy of the side-to-side rocking of weight in your back-and-forthing. *Möbius-ing* introduces added dimensions of articulation that are available to you along the weight pathways of your back-and-forthing. Like a möbius strip, this has the character of a twisting articulation that nevertheless does not disrupt the constancy of the flow pathway of the weight. The articulation is within the flow pathway of your weight's momentum, and therefore continues to support that pathway – it does not require a departure from that pathway and it does not obstruct it. The twisting, torquing articulations that arise can be proximal and/or distal: they can be an articulation of heavier parts/ torso/ centre/ structure, and/or something more gestural/ distal, along the pathways of your back-and-forthing. The effect is to make accessible (in your experience) further dimensions of articulation of your back-and-forthing.

You begin to engage möbius-ing as KC turns the downstage right corner and MS turns the upstage left corner, to begin to pass by one another along the diagonal (figure 3).

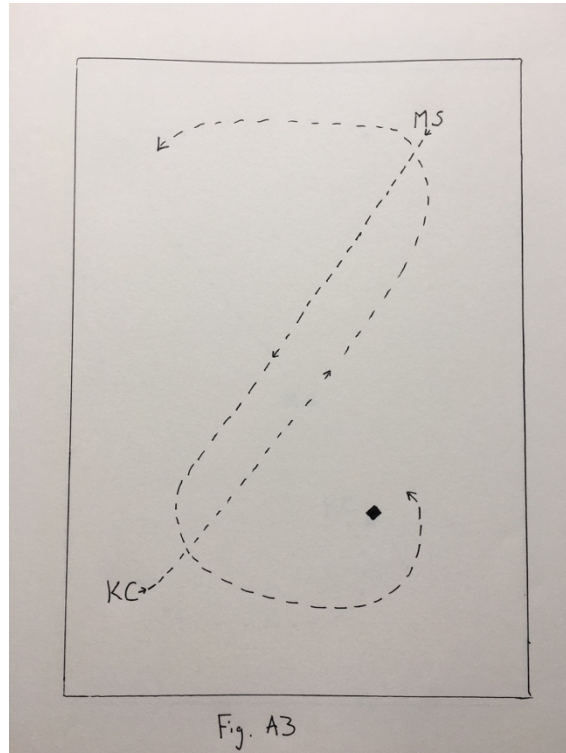


Figure 3: Back-and-forthing (möbius-ing) pathways

Möbius-ing unfolds primarily but not exclusively at standing level.

You do not emphasise seeing each other (or meeting) as you pass by each other this time. As you travel along the diagonal, you engage *front is everywhere* (DH).

Occasional moments of a more rapid rate of change in the shape of your activity become more available as you go. Overall, the baseline remains a state of nearly imperceptible yet constant change.

You continue to attend to your sameness/difference with one another. The sameness of your shared pulse remains constant. The differentness of the shape of your movement is the condition most of the time, with an exception when you share the shape and spatial orientation of movement, by noticing an opportunity where this is easily available and passing through that for a brief time. This is best when you are at a longer distance in space from one another. The audience never notices how you suddenly arrived at sharing the same shape and spatial orientation of movement, because you share these passing events of sameness with each other only when it is easily accessible from where you already happen to find yourselves in the shape of your movement.

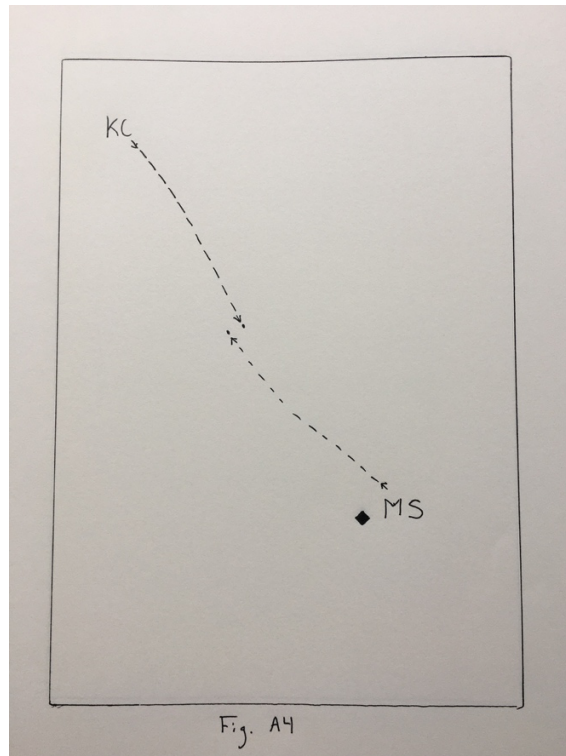


Figure 4: Back-and-forthing (contact) approach

Back-and-forthing: contact

On your next diagonal approach towards each other (figure 4), you begin to share not only the same pulse/timing, but also the same spatial alignment of your back-and-forthing weight pathways, in a *towards and towards*⁶ relation. This alignment is oriented in parallel with the diagonal path that you are traveling in space (upstage right to downstage left).

As you approach each other, MS is at a low/kneeling level in space, KC stays high/standing. MS is on the stage right side, KC is on the stage left side, relative to each other. The meeting point in space is slightly upstage right of centre-centre, not on centre-centre itself.

Arriving, you stay for a time in the shared direction and pulse, sensing proximity and togetherness. A hand-to-hand contact is established, adding a touch connection as a further way of reading information. From this point, some form of contact between you remains, although the point of contact is always free to change (if the touch connection is lost at any point, this can simply be an opportunity to re-establish the touch with another point of contact). Once established, the hand-to-hand contact becomes hand-to-body contact. It can be one of you in contact with the other, or both of you simultaneously in contact with each other, but some connection through touch remains continuously in progress.

⁶ *Towards and towards* indicates a relation in back-and-forthing whereby (for example), when one of you rocks towards upstage right, the other rocks towards upstage right at the same time (each with your differently-shaped emergent movement). You both then rock together towards downstage left, and this cycle continues to repeat in shared time. The relation that this contrasts with (which occurs below) is *towards and away*, whereby (in comparison with the example just given) when one of you rocks towards upstage left, the other rocks away from upstage left at the same time. You then rock towards the directions that are opposite to these (respective) individual directions, and this cycle continues to repeat in shared time.

After establishing your shared timing along with maintaining (a periodically changing, always re-adjustable) hand-to-body contact, you begin to introduce variation in the timing relationship between you by *slipstreaming*. KC's back-and-forthing weight begins to move slightly ahead of MS' in time, and MS delays slightly, to follow in the slipstream of the momentum. After giving slipstreaming time to unfold, you return to shared timing.

Still maintaining the shared alignment of the spatial orientation of your weight's back-and-forthing along the diagonal, MS begins to travel (at a low level in space) downstage around KC to her other (stage left) side.

Upon arriving in this new spatial configuration, *out of synch* begins. While maintaining everything else that you are working with (contact, toward and towards, etc.), you further vary the timing relationship between you, by KC slightly and gradually increasing the tempo of her back-and-forthing, while MS' tempo slightly and gradually decreases. KC stays at a standing level for this, while MS remains at a low/ floor-seated level. MS retains the hand-to-body contact with KC, through contact with her lower leg. You establish and briefly maintain a just-out-of-synch timing relationship, before gradually phasing through a reversal of it. Taking time to re-approach and pass through your shared tempo, MS then gradually increases his tempo while KC gradually decreases hers. For this, MS comes to standing and KC works at a somewhat lowered (but not all the way to the floor) spatial level. Here, KC retains the hand-to-body contact with MS, through contact somewhere on the lower half of his body (this is to maintain the contact while allowing enough freedom of movement to the person moving at a faster tempo). Again, you establish and briefly maintain this second just-out-of-synch timing relationship, before gradually phasing through a return to your shared tempo and allowing this to re-establish.

Having maintained *towards and towards* up to this point, you now very gradually shift to *towards and away* (see footnote 6, above). You begin to alter the spatial alignment of your back-and-forthing, by each rotating it ninety degrees, in opposite directions (MS clockwise, KC anti-clockwise). This gradually transforms your relation into moving in a *towards and away* relation to one another, with your weight pathways now both aligned with the other diagonal (i.e., the downstage right to upstage left diagonal). As you move into *towards and away*, your touch connection changes from being constant, into one that oscillates continually in and out of contact (in contact on the *towards* and – frequently – just out of contact on the *away*). Hand-to-hand or hand-to-arm contact now becomes a frequent way of finding the touch connection between you.

In this *towards and away* relation, *squeeze* begins. You begin to communicate by pouring some weight into one another's physical structure through the oscillating contact, each time the contact forms. There is a sense that your weight is squeezing and energising the oscillating space between you, like collaboratively kneading the dough of this time and space. This kneading has a sense of metabolising, activating and unfixing the space. The space between you is your point of tactile access to the wider meshwork of the entire space of the room you are dancing in, and you retain an awareness of inviting your audience to see that space between you from all directions around you. You continually retain awareness that the kneading of the space between you is something that you are doing as a conjuring of generativity for everyone in the room, and not just for yourselves.

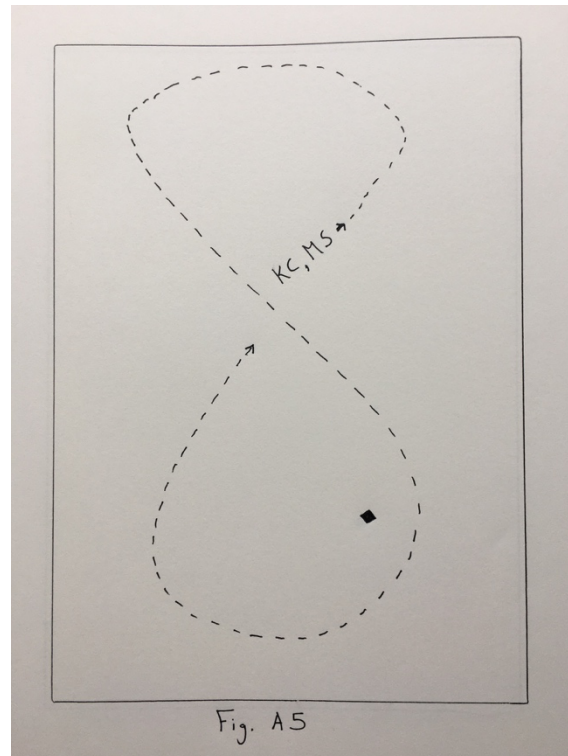


Figure 5: Back-and-forthing (contact) pathway

Once the communication through weight of *squeeze* establishes, you begin to travel through space with this ever-changing back-and-forthing in contact. Your pathway moves along the figure of eight, heading first towards upstage left (figure 5). As you go, you are continually finding ways to negotiate the travelling back-and-forthing in contact together. This includes varying the spatial relationships between you in relation to the figure of eight pathway, such as one of you moving backwards while the other moves forwards, then gradually rotating to swap these roles, then gradually rotating to travel side-by-side while both moving forwards relative to your direction of travel.

As you travel across the upstage part of the figure of eight, you gradually dial down the amount of weight that you are pouring into the contact. The contact first becomes touch without weight, and then becomes hovering: almost but not quite touching. You then gradually dial up the weight again, from hovering, to touch without weight, to touch with pouring in weight. Before you turn the upstage right corner to begin travelling towards downstage left, the full cycle of dialling down and dialling up has occurred.

As you travel towards downstage left, you travel side-by-side and allow the reach of your back-and-forthing to open up further in its metabolization of the whole space, increasing the distance and suspension of weight between you on the away of your *towards and away*. As you approach downstage left, you allow this distance to decrease and to become a closer, tighter range of *towards and away* for a moment.

As you travel across the downstage part of the figure of eight, you again – but more briefly this time – dial down the weight that you are pouring into the contact. This time, the hovering without contact is either very brief or hardly occurs at all. After the weight dials down to touch without weight, you soon allow it to dial up again. Before you turn the downstage right corner to begin travelling toward upstage left, you are fully pouring weight into your contact in back-and-forthing.

You travel as far as (roughly) centre-centre and begin to allow your back-and-forthing in contact to continue without travelling through space. You begin to dial down the weight that you are pouring into the contact, eventually hovering without touching.

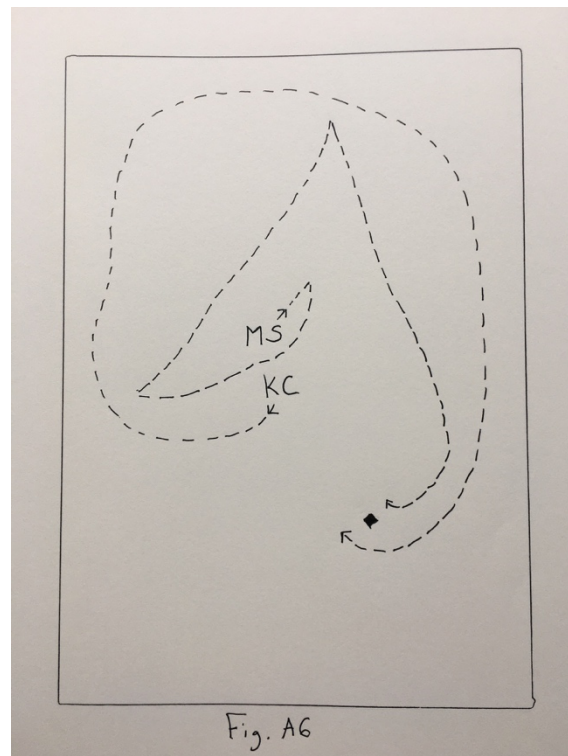


Figure 6: Back-and-forthing (rooting/routing/planting) pathways

Back-and-forthing: rooting/routing/planting

The space between you gradually expands as you begin to allow *rooting/ routing/ planting* to come into your back-and-forthing, by inhabiting the question:

What if my whole cogent body at once has the potential to root/route/plant what lights up (including what lights up as inactive) downwards (to the lower world), with trust and ha!?

With this articulation of your back-and-forthing, you engage in rooting and/or routing and/or planting what lights up, by strongly directing it through the pathways of your own internal bodily connections and sending it downward into the reservoir-space of a lower world imagined in the ground beneath you. In rooting/routing/planting, what you perceive, all of what you notice, what you feel and experience, what you are reading, what lights up - finds connection downwards to a lower world, and sends. This has a sense of sending a message, communicating; and the sense that, by sending downwards, something can come back up from that world to further resource your ongoing practice of no-how generation throughout the score.

Working with *trust* in the cogency of your body as your teacher is a reminder that there is no time for judgement (DH) in this. Working with *ha!* is multivalent: it calls up the qualities of emphatic-ness, discovery and lightness/ laughter/ humour in your rooting/routing/planting, while also locating these qualities physically in your body as an (imagined) vocalisation that can emerge with force from the strongly grounded and connected juncture of your diaphragm.

The pathways in space that your rooting/routing/planting takes are roughly known, while also being informed by your reading. KC's pathway is clockwise around the periphery of the space, while MS's pathway is an elastic ricochet with KC's orbital path (figure 6). Even as you move further away from one another in space with rooting/routing/planting, you continually retain an awareness of the baseline of the pulse that you share with your co-performer, as well as an awareness that you are practicing *relational solos* – at all times, you are both continuing to work together on a shared generative process in a shared space. The momentum of your reading (with *trust* and *ha!*) in rooting/routing/planting affords accessing an extended range of possibilities in relation to your rhythmic timing and the visible patterning of your movement in back-and-forthing. Here, there is potential for being in dialogue/counterpoint with the internally-sensed regularity of your rhythmic pulse up to this point, and with the regularity/continuity of the shape of your movement patterning. While the now deeply-established constancy of the pulse and pattern of your back-and-forthing always remains present (in your awareness and in the room) as the baseline that your reading is in relationship with, there is now room for greater variation from those constancies and a higher rate of change to emerge in your reading. Turning also now has room to emerge in your reading.

As both of your pathways in space approach the looper (KC stage right of the looper, MS stage left of the looper), you begin to introduce *leaning in*.

In your back-and-forthing, *leaning in* introduces a repeated rebounding of weight that emphasises and leans into what lights up, by varying the regularity of the pattern of alternation between a back and a forth, bringing in sequential variations such as back-back-forth and back-forth-forth.

With leaning in, you make your way downward in space to the floor, gradually allowing the intensity of your back-and-forthing to quieten and become more and more internalised.

[Looper event 2: MS fade out and t-t-t-t]

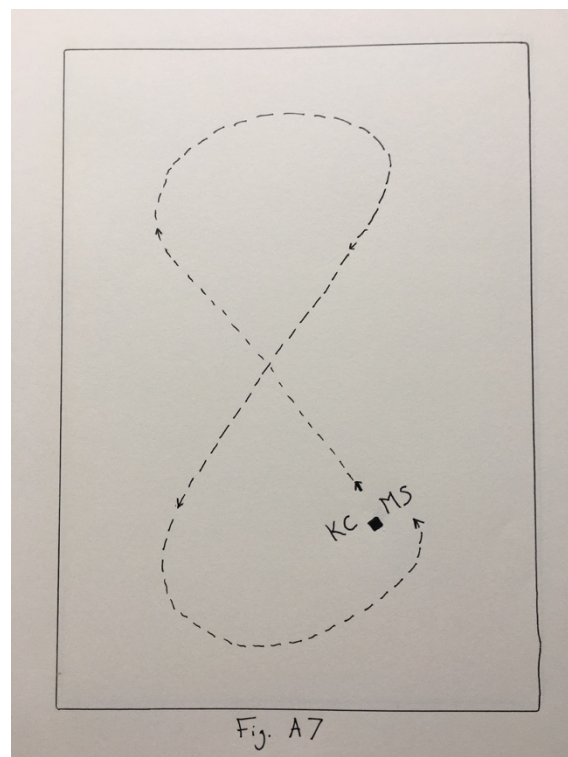


Figure 7: Vogue-Femi-Shaman pathways

Vogue-Femi-Shaman

As MS operates the looper and the new sound world begins, your quietly internalised back-and-forthing is redirected into *vogue-femi-shaman* (VFS).⁷

In VFS, you tune in to the intimacy of your experience of your reading. Your hands become your primary tools for addressing what lights up. One hand (or both) moves into proximity with an area that lights up as fixed or not needed, or in need of attention or care. Delicately, your hand moves to gently draw open a space of possibility around that area. It is almost as if the scooping/brushing motion of your VFS hands can gently clear away the cobwebs of what lights up in your awareness. You are reading what lights up within your awareness of your own body, but perhaps also what lights up in the weather of your immediate kinesphere just beyond your skin. What you are reading can be sensations in or around particular groups of cells (surfaces and/or volumes). It can also be perceptions of how you are seeing, how you are knowing, how you are practicing relationship with everywhere that you are. Those can be tended to as well, and possibility can be opened up around them.

Taking your time and tracking each other closely, you gradually move upward in space as you begin to journey side-by-side together along the diagonal, toward upstage right (figure 7).

VFS is a constant work of noticing the ever-continuing emergence of what lights up and attending to opening up small spaces of possibility around each of those areas as they emerge. These spaces are like tiny singularities or wormholes in spacetime, emerging along a constantly travelling event horizon through the delicate work of your hands. Each time you open up a tiny portal-like space of possibility, you are also falling forwards into that newly-opened and constantly-moving spatial dimension. At first, the spaces of possibility are small and fleeting. Gradually, though, they accumulate through your constant work of attending to what lights up – like tending to a garden of plants that start as seeds but grow expansive and numerous over time. The more the tiny portal-like spaces of possibility accumulate and join up with each other in the immediate area around your body, the more fully your whole body is able to fall into and inhabit the space within that moving event horizon. Because it is a constantly moving space, which always remains in a state of becoming, keeping that space open requires constant maintenance, attention and care. It will always start to close down again (or calcify and become fixed) in places, which will need to be tended to, to keep the space open. Despite the constancy of this process, you remember to also include the punctuation of stillnesses to refresh your and your audience's attention to this work, particularly in its earlier stages.

As you continue to gradually travel forwards together along your figure of eight pathway, your weight increasingly falls up-and-over with each step, falling with soft spongy landings into where you are opening that space just ahead of you. As you engage your falling weight, you very gradually begin to travel further and more rapidly forward through space together. The more continuously you maintain a state of being-in-the-process of falling forwards, the more you are able to occupy that moving event horizon of the space of possibility that you are opening up. More and more of yourselves enters into that portal-space, then it continues to open up further to bring in more and more of the whole room and everyone in it.

⁷ In an indirect and ambiguous way, the name of this material references associations with aspects of voguing, vogue-femme (and queer-femme identities) and shamanic practices. The material does not attempt to represent (nor fully know) any of those things, but its coming into being has been informed by cues and inspirations related to all of those things to some degree. While the name of the material acknowledges these inspirations, these associations are not necessarily central to the performance of the material.

The gradualness of this process takes time. From beginning VFS to this point, you will likely have travelled the full figure of eight pathway approximately one and a half times.

Your gently-falling-through-space VFS now gradually evolves a more-or-less regular (but unhurried) stepping rhythm that you and your co-performer share. This comes from your weight falling up and over with one softly landing step, then recovering your weight with the next step, creating a slightly asymmetric up-down rhythmic pattern. As you continue to travel side-by-side along the figure of eight, closely tracking one another in your attention all the while, you begin to open up the vertical axis of your VFS bit by bit. This is an opening and reaching further and further upward (while simultaneously extending downward) of the up in your up-down stepping pattern.

[Both: the evolving rhythms of your stepping may find themselves being increasingly vocalised]

After allowing your repeating stepping rhythm and opening vertical axis to gradually come into being and establish, your VFS then continues to evolve by extending the reach of your vertical axis even further until you start to leave the ground and suspend in the air. With this, your stepping rhythm begins to slightly speed up, and also to become a more pronouncedly asymmetric (uneven, syncopated) rhythm. You take as many circumnavigations of the full figure of eight pathway as you need to allow each of these progressions to be extremely gradual. All the while, your active tending to what lights up with VFS continues. The faster and larger your movement through space becomes, the more you can begin to address what lights up more remotely – that is, you no longer need to move your hand and arm all the way into direct proximity with what lights up, but can still tend to what lights up through the attention of your hands and fingers from a slightly greater distance. As the momentum of your movement increases, you take care to always maintain the steadiness of your arms and hands, not allowing your movement through space to disturb the continuity of their attentive work in VFS.

After allowing your airborne, suspended, syncopated VFS to evolve and establish, you very gradually and smoothly allow the movement of your weight to transform into a more even rhythm and stepping pattern, to become running. With the portal-space of possibility wide open, you fall continuously forward, running smoothly in step together along your figure of eight pathway, still taking care not to disturb the steadiness of your arms. The elastic spatial relation between you and your co-performer has the potential to expand and contract as you track each other and the ways that your weight falls around the corners and along the open diagonals of your figure of eight as you run. The number of full figure of eights that you run is not prescribed. However, to help you track each other, your transitions into and out of running both occur as you turn the upstage left corner together.

Walking

You fall out of running into walking, making a smooth transition of this change in the behaviour of your weight. As you turn the upstage left corner and make this transition, you fall into a spatial pattern of individual, parallel figures of eight. These are aligned with the diagonal, with MS's figure of eight downstage and KC's upstage (figure 8).

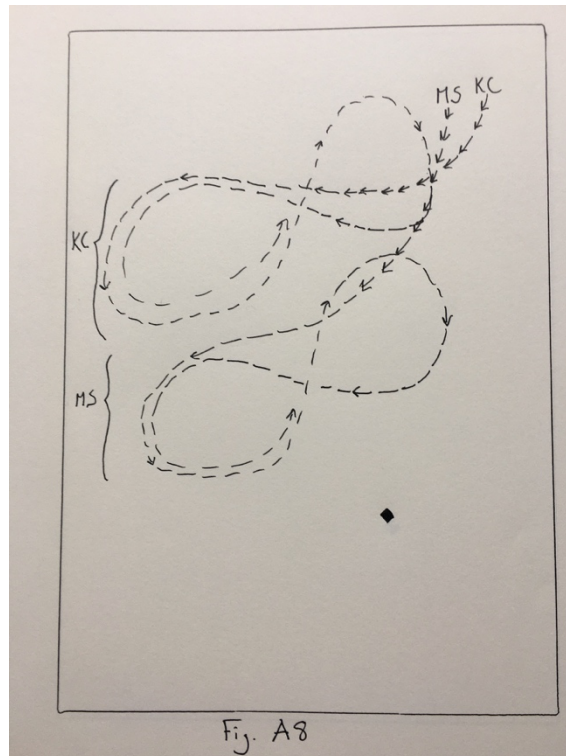


Figure 8: Walking parallel pathways

Your walking is rhythmic, in time and in step with each other, tracking your parallel spatial pathways together. You exaggerate the sound of the strike of your heel on the ground with each step, creating a rhythmic percussion and vibration.

In your walking, you make your postural structure available to take a reading of what comes up from the lower world beneath the floor, to which you sent your rooting/routing/planting earlier. This is a reading that emerges in more or less slight alterations to what lights up in your posture, which create more or less slight changes in your walking gait. Something may emerge that leans forward or backward, or that modifies the evenness of your walking gait. This has a sense of allowing other ways of walking or other peoples' walks to emerge into the room, within the succession of modifications that come up through your reading. You direct your attention toward the postural modifications, thereby avoiding getting too gestural with your reading. As with rooting/routing/planting, this walking reading is with *trust* and *ha!*, and vocalisation of *ha!* can be part of the reading. Humour muscle remains an active resource.

When you are ready, you allow the intentional loudness of your walking steps to subside. This is only an audible change into quiet walking, with nothing changing visibly about your walking or your rhythm. Tracking each other, you both make the transition to quiet walking at around the same time.

When she is ready, KC departs from her parallel figure of eight spatial pathway, and begins to allow her walk to lead to where lights up in her reading of the room. MS retains his parallel figure of eight pathway for a few more revolutions, before also departing from it and allowing his walk to lead where lights up in his reading of the room. The shared rhythm of your walking remains constant, as does your attention to where you are in space in relationship to one another. Your pathways remain smooth arcs as in the figures of eight, but these now trace arcs of any size anywhere in the space, continuing to allow your reading to unspool.

MS introduces walking backward. This is continuing the direction of travel of your spatial pathway but turning to walk backwards, while maintaining the steady rhythm of your walking. As you turn and walk backwards, there is a sense that anything that lights up as fixed (or not needed) has the opportunity to fall/peel away and be dis-attached from.

This occurs first as a brief episode of MS walking backwards, before turning to walk forwards again. Then (or overlapping with this) KC introduces an episode of walking backwards. As she returns to walking forwards, she heads toward the looper (if she is not already in proximity to it) and her walking comes to a rest there.

As this is happening, MS turns to walk backwards again. This time, there is no longer a return to walking forwards. Eventually, the walking backwards increases in momentum and speed, to fall in a tighter spiral in which the sensation of falling/peeling away from what lights up as fixed (or not needed) is intensified. The momentum of weight in this spiral is then directed upwards in space into a suspension that briefly introduces *resonating*. In the suspension, the vertical axis always remains off-centre.

Resonating engages a rhythmic pulsing of weight into the floor, that rebounds along a vertical plane while opening up toward what lights up. It engages connection and alertness not only with the floor, but with your whole body and the space immediately around it in all directions. It engages in holding space for allowing what has been read and what is being read to resonate and be sensed.

[Looper event 3: as MS begins resonating, KC does fade out and re-establishes hum]

After briefly introducing resonating, and as KC's looper event 3 unfolds, MS directs his weight to continue walking backwards, returning to the previous steady walking rhythm. He then once again falls/spirals backwards and directs momentum upwards into an off-centre suspension with resonating.

KC having completed looper event 3, KC and MS now fall/spiral backwards at the same time as each other, then direct momentum upwards into an off-centre suspension with resonating. For both of you, the reverberation of resonating when it is first introduced has a sense of being located high in space. The more time you spend in resonating, the more this high reverberating weight finds its way to grow down into a rooted reverberation with the floor.

[MS adding wuh-wuh-wuh-wuh]

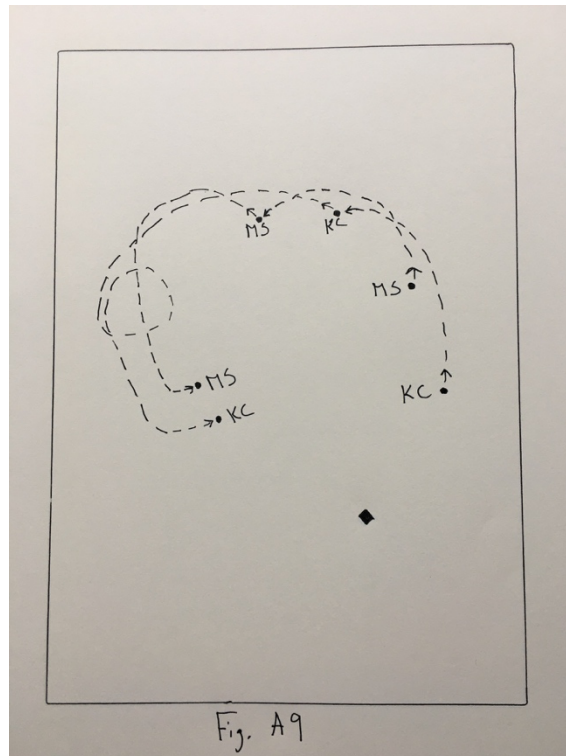


Figure 9: Falling around each other's backward spiralling pathways

KC then initiates an anti-clockwise journey of falling around each other's backward spiralling. In this, KC and MS spiral anti-clockwise around each other, while at the same travelling along an anti-clockwise pathway around the perimeter of the upstage area of the space (figure 9):

KC initiates by falling/spiralling backwards, passing on the outside of MS (i.e., relative to the centre of the space) and, having passed MS, directs momentum upwards into an off-centre suspension with resonating. As KC passes MS, MS joins in falling/spiralling backwards in the wake of her momentum. As KC is resonating on the spot, MS passes on the outside of KC and, having passed KC, directs momentum upwards into an off-centre suspension with resonating. Both then sustain the suspension in resonating together, taking a reading.

This process then begins again, continuing to travel in an arc across the upstage area of the space. This time, though, KC's falling/spiralling continues for a further revolution around MS: KC initiates by falling/spiralling backwards, passing on the outside of MS. As KC passes MS, MS joins in falling/spiralling backwards in the wake of her momentum. As KC continues falling/spiralling, MS passes on the outside of KC and, having passed KC, directs momentum upwards into an off-centre suspension with resonating. KC continues falling/spiralling around MS as he falls/spirals, completing one and a half revolutions around MS, passing first on the inside of MS and then passing a second time on the outside of MS. Having passed MS, KC directs momentum upwards into an off-centre suspension with resonating. Both then sustain the suspension in resonating together, taking a reading.

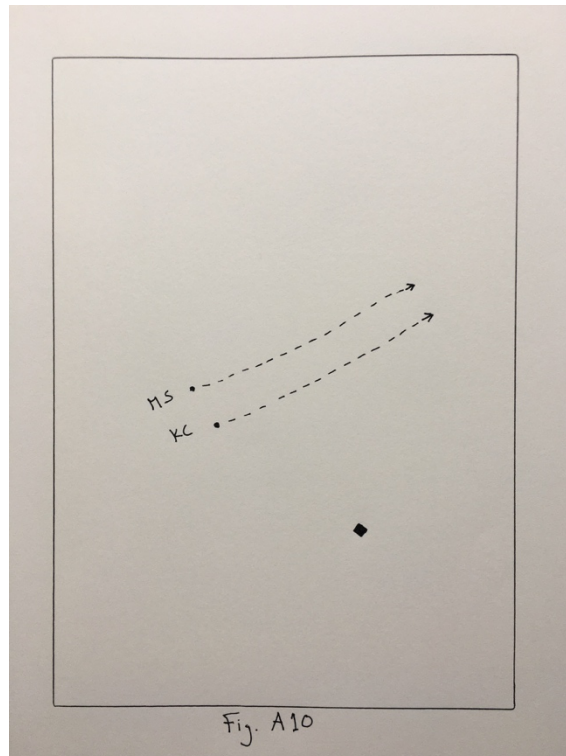


Figure 10: Resonating & Mining pathway

Resonating & Mining

Your concluding journey unfolds through an alternation between *resonating* & *mining*.

Resonating continues to engage the features described above, which you have already been introducing as an emergence from your falling/spiralling. Now, more varied and sustained possibilities within resonating may open up. While an off-centre vertical axis remains part of the palette, it needn't be a constant. While resonating, you take the occasional steps that gradually travel you further along the spatial pathway of this concluding journey.

Mining engages a rhythmic pulsing of weight that rebounds along a horizontal plane between two (or more) areas that light up in your awareness. It engages tuning in to, staying with and metabolising what lights up in your reading during this concluding journey. It makes different ways of metabolising this available to be engaged. Primarily, it engages a sense of burrowing further into what lights up in your reading, soaking into it and soaking it up, checking out what it becomes and where it goes with a gentle but insistent probing. In addition to this, it can engage a sense of dislodging what lights up as fixed in your reading, using your insistent mining to set in motion anything that lights up as blockage or inertness. It can also engage a sense of holding open and widening the space in all directions around you for the resonances of readings to continue to register and unfurl. Mining can move through a balance of greater and lesser intensities; the sense of insistent and ravenously eating it all up, or just a gentle boogie, savouring the resonances of what lights up in your reading.

Mining's horizontal behaviour of weight alternates repeatedly with resonating's vertical behaviour of weight, both sharing a common and regular rhythmic pulse. Resonating affords moving through space and gently tuning in to what lights up, while mining affords rooting into that reading more intently before repeating the cycle of alternation again.

The spatial pathway of this concluding journey travels directly across the space, side-by-side with each other (figure 10). Starting from where you arrive in your last falling/spiralling, your pathway crosses the space on a shallow diagonal, and concludes as you approach the edge of the other side of the space and the audience members seated there (and potentially also the guest performer, if the space and their chosen approach to their performance supports them being in that area of the room).

In your resonating & mining along this pathway, you are aware of including all directions around you in your reading as you travel. You and your co-performer support doing this collectively by frequently facing in a different direction from each other, thereby attending to multiple directions between you at once.

As you approach the other side of the space, you begin to journey downward to the floor with your resonating & mining. You sit side-by-side, facing into the space, seeing the whole room and everyone in it, as your resonating & mining gradually becomes more quiet and internalised.

[Sound operator cue to fade out]

Once the sound has faded out completely, you choose the moment that you mark an ending by turning to see each other and both switching your microphone transmitters off.

You acknowledge the audience and your guest performer from where you are seated.

If the space of the guest performer and their reading practice is located somewhere that audience members will pass by on their way toward the exit doors, this can be a helpful way of creating an opportunity for audience members to engage more closely with the guest performer and their reading.

Ideally, the context will enable and implicitly encourage any audience members who wish to, to stay in the room and talk informally with you and with each other after the performance.

Notes on the guest performer

No-How Generator is performed by two core performers (MS and KC) and an invited guest performer, with the intention of inviting a different guest each time the work is performed.

The guest is invited because they are someone whose practice I feel has affinities with this work, and from whom I am curious to learn by having the opportunity to spend a short time in the presence of each other's practices. The process of practice-exchanges that are facilitated by the guest performer role nourishes and extends the ongoing no-how generating processes within and around this work. It enables those processes to be a more open system than they otherwise would be, by enabling a porosity between the specific no-how generating processes embodied by the two core performers of this work and those of other artists; it also enables a porosity between the core performers' performance of this work and the audience, by inhabiting a space between these two roles or zones.

The guest performer joins MS and KC for a minimum of two days in the performance venue: the first day gives the guest performer the opportunity to observe a performance of the score (without an audience present), to become familiar with the work and, in conversation with MS and KC, develop their approach to their guest performance. The second day is the performance day, comprising an opportunity for the guest performer to take part in a dress rehearsal performance of the score with KC and MS, followed by the performance with an audience later that day.

To the guest performer:

The guest performer role is an invitation to take a reading of/during the performance, in some way that is through your own practice. Through testing this out with different people during the development of *No-How Generator*, we learned that this role is not about all of us dancing together and turning our (KC and MS') performance into a trio. It's more about developing a way, that feels right to you, of being present, witnessing, and being quietly active in your own ways of taking a reading, while we (KC and MS) do our work. It's also somehow about holding a space or intention of being with us (in a performer role) and being with the audience (in a witnessing role) at the same time, and taking a reading of that.

At its simplest, the guest performer role is a way of spending a short time in the presence of each other's practices as neighbours, and seeing if we both learn something from that.

Notes on using your voice in this work

The immersive and meditative sound world that *No-How Generator* unfurls within is generated entirely by your (the two core performers') live vocalisations, aided by headset radio microphones and a loop pedal with a delay effect. The overall score of the vocal materials you are working with is known and unfolds through the same progression of events each time it is performed, as detailed in the Looper Score below. However, your vocalisations are part of your practice of *taking a reading* throughout this score, and will thus also be inflected somewhat differently by how your felt sense experience unfolds in each moment, each time you perform this work. While the score of vocal materials defines the overall shape of the landscape and transitions of the sound, by doing so, it also creates room for your *taking a reading* to populate that sonic landscape each time.

Apart from the words of welcome and introduction during the audience entrance, your sounding in this work is non-verbal. Your non-verbal sounding (when not already defined by the score) is simply what is already present in your felt sense reading of your experience in each passing moment of

your practice. It is the sound or tone that you are already sensing and making as you are moving. To an extent, you don't need to think about this – your sensitive headset microphones will already pick this up and weave it into the sonic landscape for you. However, precisely because the microphones are sensitive and every sound that either of you makes becomes part of the constantly-gathering sound loop, it is essential that you are continually discerning about what and how much sound you add to the composition at any point. The more densely layered the sound gets, the freer your sounding can become within it.

The sound score unfolds in three episodes, each one threading into the next. The work is on making each of these episodes distinctive in their tones, colours and rhythms, and allowing them to build gradually and sustain your attention and your audience's attention.

Looper Score and sound notes

The looper is a Boss RC30 Loopstation pedal, with built in delay effect. It is installed on the floor of the performance area, between centre-centre and downstage left (as indicated by the small black square in the figures 1-10 above). It is positioned in such a way that it does not obstruct your figure of eight pathways.

The following gives details of the sounds that the score defines at particular points (as noted in square brackets above), along with the technical details of the looper operations at those points.

Looper Preset

Before you begin, check that the looper is:
Set to a new phrase (i.e. number);
Volume (both tracks) all the way up;
Tempo Delay effect is selected and the 'On' light is on;
Track 1 light on;
No lights flashing on either of the tracks.

Looper event 1: KC hum

As you begin back-and-forthing (tuning in) KC operates the looper:
Press the left pedal once - Record light on.
Sound a sustained hum of a steady tone, for a whole breath out. Breathe in and repeat the same hum tone again for another whole breath out. Let your breaths be deep and the duration of the tones be long.
Press left pedal a second time - Record and Play lights both on.
Playback of your first two hums begins. Continue to sound the same hum tone on your breaths out, filling in the gaps in the playback of your first hums, until the sound playback is a continuous tone with no noticeable beginning or end.

Note: once the Record and Play lights are both on, the looper is continuously recording and automatically playing back any sound picked up by either of your microphones. This includes your vocal sounds (including breathing) and also sounds from the room and the speakers.

MS begins adding the pulse vocally

This is marking the steady pulse of your back-and-forthing with a short 'hm' sound. It is quiet, hardly noticeable at first, and gradually becomes more established and varied, for example by varying the tone/pitch and allowing your mouth to open so that the 'hm' becomes 'ah', 'uh', etc.

Both MS and KC engage a continual awareness that every vocal sound you make contributes to the sound world. Always being discerning about how much is needed, and when.

The sound builds steadily in volume, layering and depth. This includes a range of pitches.

Looper event 2: MS fade out and t-t-t-t

As back-and-forthing draws to a close, MS operates the looper:

Press Track 2 select button - Track 2 light on (RED).

Take volume slider of Track 1 very gradually down to zero (Track 1 green light remains on).

Press Left Pedal once - Record indicator on.

Begin sounding t-t-t-t. This is a rapid, percussive, very enunciated sound that repeats rhythmically, with a regular pattern of silence between each repetition. There is an internal pulse measuring the rests. Each cycle is a breath out and in.

When the duration of one full loop has elapsed, the Play indicator light comes on (Green).

You stop sounding as soon as you hear the playback of the t-t-t-t- begin, so that there is no overlap.

Both: the evolving rhythms of your stepping may find themselves being increasingly vocalised.

During the gradual build-up of momentum and speed from stepping, to leaving the ground, to running, the sound also builds. Rhythms can at times be voiced, as they gradually evolve. Your listening to one another's sounding of the evolving rhythmic pulse can also be a way of staying in communication.

Looper event 3: as MS begins resonating, KC does fade out and re-establishes hum

The first time that MS begins resonating, KC begins to operate the looper:

Press Track 1 select (while hearing Track 2), so that the Track 1 select light turns RED/ on.

Press the left pedal and hold for two seconds – UNDO (this deletes all but the first layer of sound on Track 1).

Exchange volumes: take Track 2 gradually down to zero, allow a brief silence, then take Track 1 gradually up to full. You will then be hearing your original first layer of the Track 1 hum, with pauses.

Press the left pedal once - Record AND Play indicator lights both on.

Begin filling in the gaps between the recorded hums, as you did at the beginning, to once again create a continuous tone with no noticeable beginning or end.

MS adding sound of wuh-wuh-wuh-wuh

As falling around each other's backward spiralling begins, MS begins to add the steady pulse of the resonating. This is an ongoing 'wuh-wuh-wuh-wuh', which can partly continue during breaths in as well as out. This arrives gradually, and keeps filling out until the pulse is constant in the playback. From this point, no further sounding is added by either of you.

Sound operator cue to fade out

The sound operator's cue to begin fading out the sound on the mixing desk is the visual cue of both of you sitting down fully on the ground, as you continue resonating & mining. The sound operator waits around 15 seconds after this visual cue, before beginning a fade out of around 20 seconds.

Once the sound has faded out completely, you choose the moment that you mark an ending by turning to see each other and both switching your microphone transmitters off.

Note on microphones:

High quality directional headset microphones are strongly recommended for this work, such as DPA d:fine 4288 headset microphones.

Note on the technical sound set-up:

The performers' microphone signals are transmitted wirelessly to the sound mixing desk.

The signal then runs out of the sound mixing desk by cable, to the looper (Jack input to 'Instrument In').

The signal then runs out of the looper and back to the sound mixing desk by cable (Jack output from 'Audio Out').

The signal then runs from the sound mixing desk out to the PA system.

The set-up of the PA system should give an immersive, surround-sound feel from all directions, and include a sub-woofer.

Notes on lighting and space design

No-How Generator is presented with the audience seated on all four sides of the performance area, at floor level on a combination of cushions and chairs. The space design, including the precise audience seating arrangement, is adapted for each venue in collaboration with the lighting and space designer, Jackie Shemesh. Rolls of black dancefloor may be used to create a border on which the audience is seated, surrounding all sides of a wood floor performance area and laid flush against the walls. A general principle for the audience seating arrangement is that the arrangement is irregular, consisting of approximately three 'islands' of audience seating that are separated by some gaps between each 'island'. This is to offer audience members, no matter where they are seated, a perspective that has areas with and without other audience members as a visual background. As a guide, the minimum performance space dimensions (not including audience seating areas) should be 10m x 12m.

The lighting design by collaborator Jackie Shemesh subtly transitions, with imperceptible slowness, through phases of a colour bath over the course of the performance, evolving from a daylight state, gradually becoming deep red, deep blue, and yellow. For this, a topwash exclusively using LED colour-changing lamps (all of the same kind) is required. This LED topwash must provide full and even coverage of the entire performance area.

Notes on clothing

The clothing worn by KC and MS in *No-How Generator* is designed by collaborator Alexa Pollmann. The design brief for the clothing is: casual sorcery.

Notes on elf ears

Throughout the performance of *No-How Generator*, KC and MS wear prosthetic elf ears. These are an integral part of the choreographic score, serving to create a condition that reminds you that noticing your capacity to flex your humour muscle in relation to your own experience is essential for no-how generation.

The suggested adhesive to use to affix the ears is Prosaide Water Based Adhesive.

The suggested ears are MadhouseFXStudio Wood Elf Silicone Ears.