MICHAEL WOLTERS & SEÁN CLANCY

AMAECHI

For

3 X Singers
3 X Percussionists
3 X Basketball Players
1 X Electronic Musician

2022

Instrumentation: 3 X voices, 3 X congas, 3 X bongos, drumkit (kick, snare, hi-hat), 1 X suspended cymbal, 3 X pairs of clash cymbals, 6 x triangles of different sizes, 1 X tambourine, 1 X woodblock, variety of whistles with different pitches. One or more synthesiser(s) capable of looping independent lines, 3 X basketball players, 2 X basketballs.

Text projection to accompany performance is available from the composers.

First performed on: 30 & 31 July 2022 on the Commonwealth Games 3X3 practice court, Smithfield, Birmingham. Presented by Birmingham 2022 Festival.

First Performers were: Lucy Buxton, Adrian Nembhard, Joshua Okpoti Nai, Gem Salmon (Basketball players), Tom Bennett, Aidan Hammond, Eva Laverty, Andrew Woolcock (Percussionists), Gina Baker, Francesca Fargion, Gina McDonald, Helsa Townsend (Singers), and Seán Clancy (Electronic musician).

Programme Note: Three Birmingham basketball players, three mobile percussionists, and an electronic musician run, jump, shuffle, bounce, and play across the 3X3 practice court of the Commonwealth Games creating an energetic and sonically rich performance that sits in the space between sport and music. This action is frequently interspersed by three singers quoting in close harmony the inspiring words of psychologist & Ex-NBA player, John Amaechi, the first basketball player to come-out as gay in the very straight world of sports. This queer-led performance is a celebration of sport, teamwork, collaboration, difference, and the human spirit, whilst also drawing attention to the difficulties faced by queer people in sport, and the status of queer people in 35 Commonwealth countries that criminalise homosexuality, 13 of which punish homosexuality with imprisonment or death.

Commissioned by Birmingham 2022 Festival Commonwealth Games, and generously supported by Arts Council England and Nationally Lottery Heritage Fund.

All sung quotes are taken from the books *Man in the Middle* (2008) and *Promises of Giants* (2021) by John Amaechi. Text used by kind permission from the author.

LOTTERY FUNDED
Supported using public funding by
ARTS COUNCIL ENGLAND
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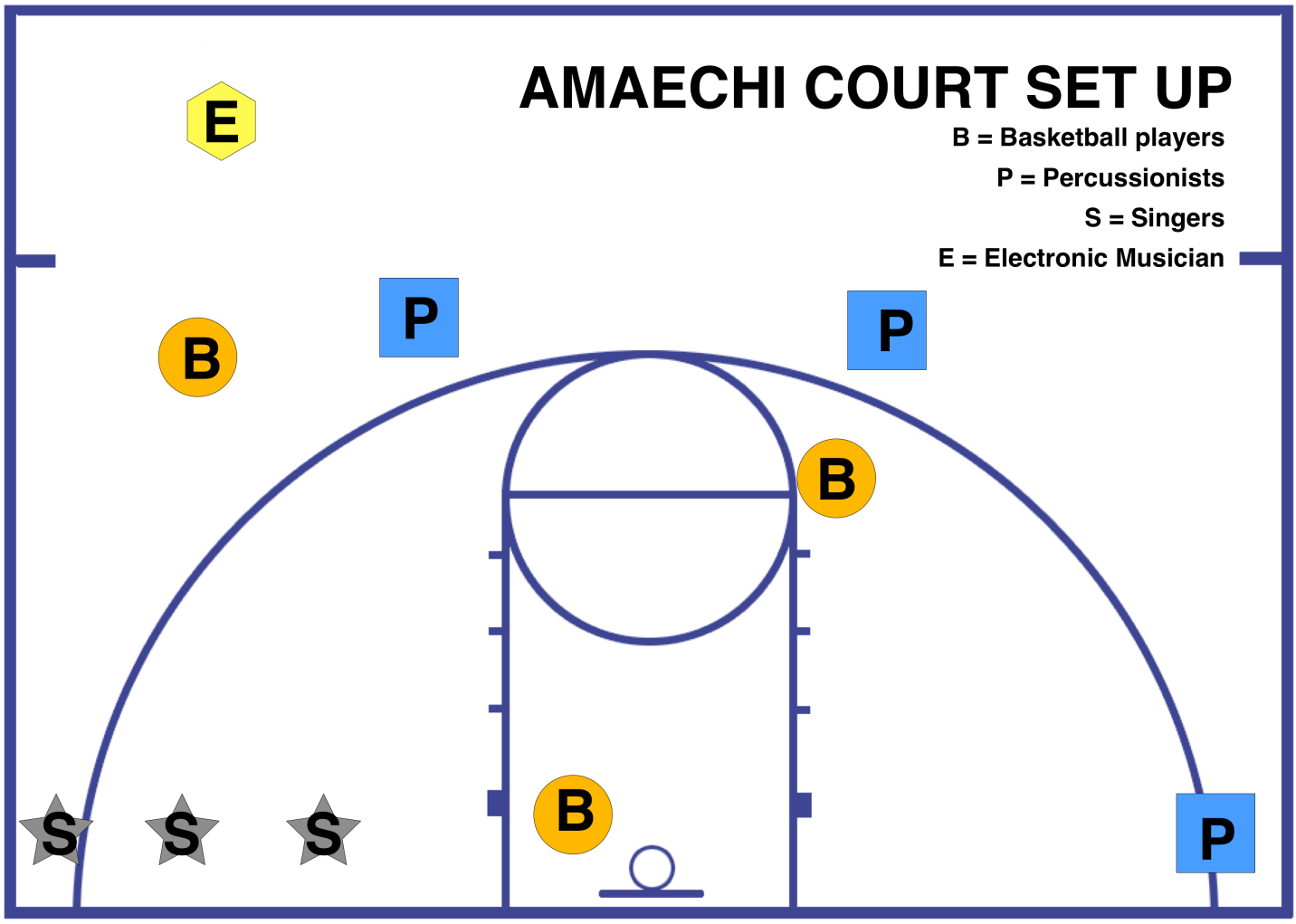
Heritage Fund
BIRMINGHAM 2022 FESTIVAL
commonwealth games


AMAECHI COURT SET UP
B = Basketball players
P = Percussionists
S = Singers
E = Electronic Musician
E
P
P
B
B
B
S
S
S
P

SEÁN CLANCY & MICHAEL WOLTERS

AMAECHI BASKETBALL PERFORMANCE MATERIAL

2022

<u>PERFORMANCE NOTES:</u> Each drill begins and ends by the sound of the electronic musician's whistle. Durations are approximate. Substitutions occur at the end of each drill.

SONG #1: *'There is a homophobic element…'* (20")
DRILL #1: 30 X Backboard rebounds, score on 30th rebound (40").

Attacca into drill #2.

DRILL #2 (part I): 2 X Three person weave, 2V1 (15").

SONG #2: *'Being the first openly gay former NBA player…'* (23").
DRILL #2 (part II): 3 X Three person weave, 2V1 (40").

SONG #3: *'I never hated myself…'* (30").
DRILL #3: 10 X Rebound, pass, dribble, shoot (1').

SONG #4: *'I was taking a significant risk…'* (25").
DRILL #4: 10 X Free throws & boxing out (1'05").

SONG #5: *'It was the first time…'* (21").
DRILL #5: 12 X One on one (1'25").

SONG #6: *'Over time I became convinced…'* (32").
DRILL #6: 10 X 2 ball shooting drill (40").

SONG #7: *‘On the FIFA website…’* (30”).
DRILL #7: 12 X One on one (1’20”).

SONG #8: *‘People make a choice to award tournaments…’* (16”).
DRILL #8: 5 X Three person weave, 2V1 (55”).

SONG #9: *‘Inclusion must be the standard…’* (41”)
DRILL #9: 8 X Virtuosic freestyle (1’30”).

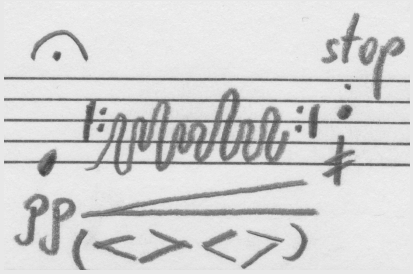
SONG #10: *‘If we’re not willing to put ourselves out there…’* (20”).

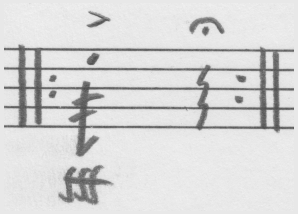
SEÁN CLANCY & MICHAEL WOLTERS

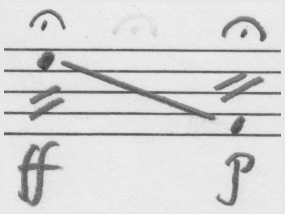
AMAECHI PERCUSSION MATERIAL

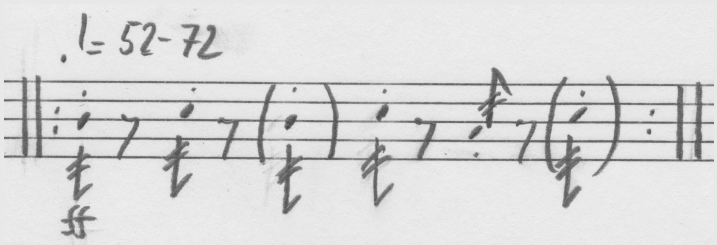
2022

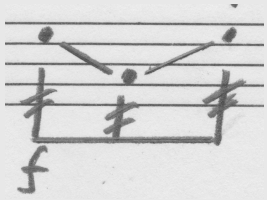
Whistle Variations

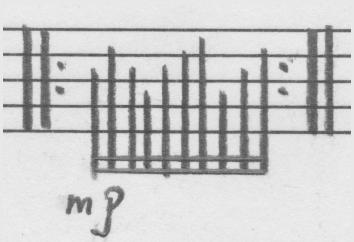


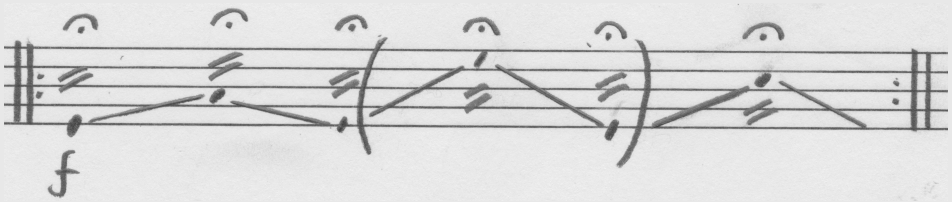


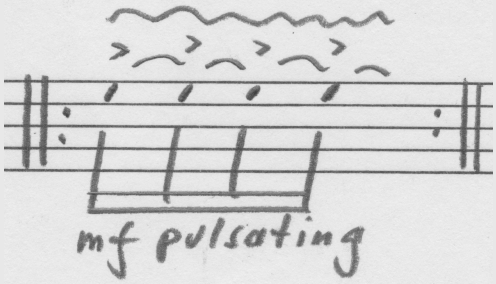


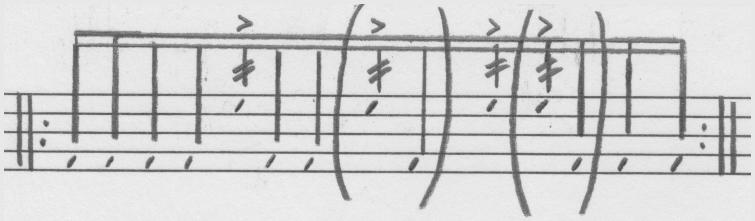


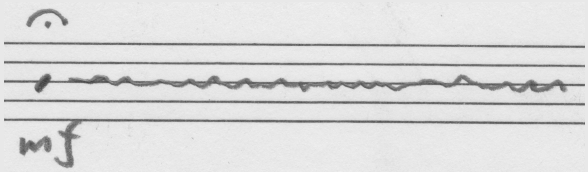












MARTILLO ROCK

Using the fluctuating tempo set by the bouncing ball, one to three percussionists play a basic martillo pattern on bongos and/or congas using extemporised variations.

Variation 1 - percussionists decide to track the movements of an individual basketball player for tempo rather than following the ball.

BLOW YER WHISTLE

Each percussionist follows a basketball player and blows their whistle each time their player catches the ball.

Variation 1 - whistle is blown when player changes direction.

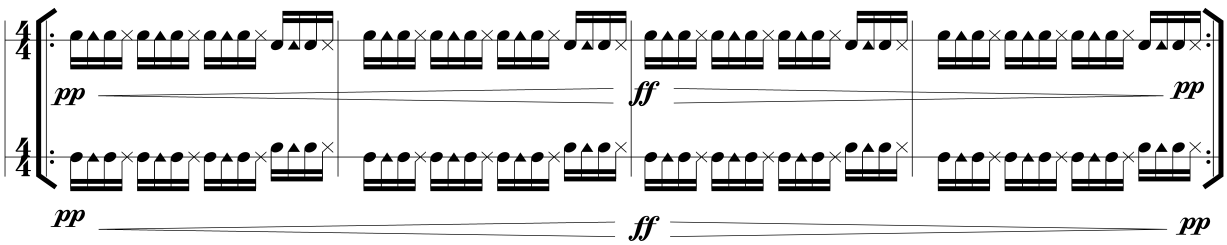
JUMP JUMP JUMP (AROUND)

Each percussionist chooses a basketball player and strikes an instrument each time their player jumps.

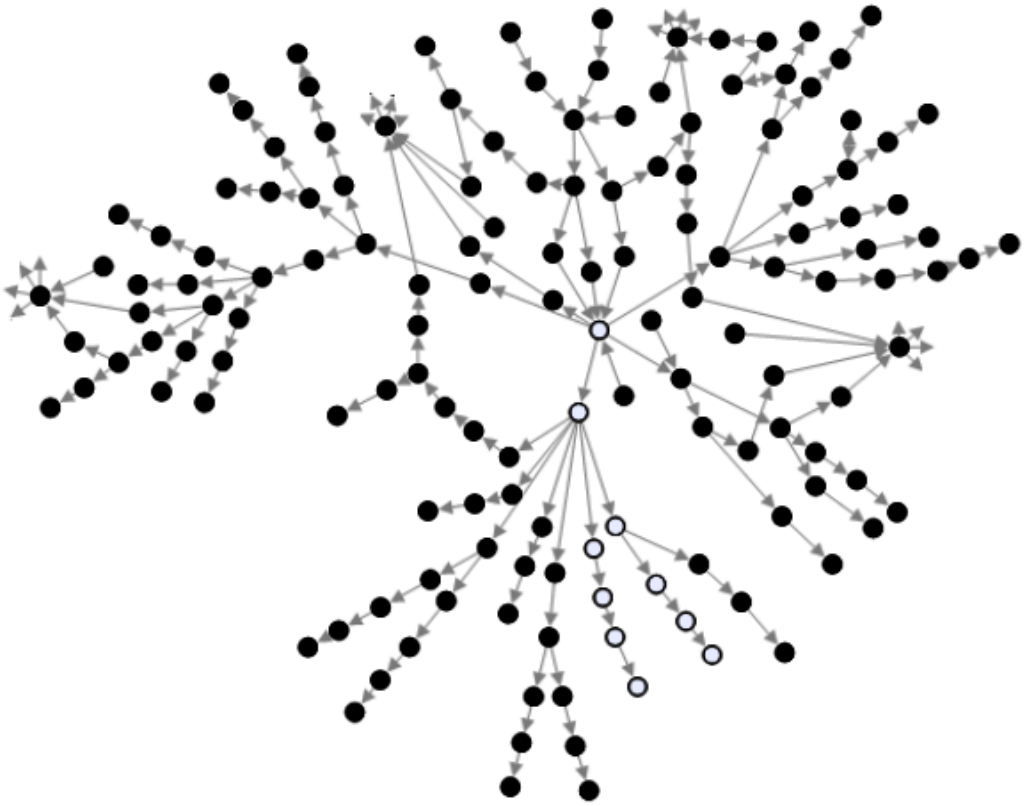
Player 1 plays a metallic instrument.
Player 2 plays a wooden instrument.
Player 3 plays a membrane instrument.

KEEP RUNNING (RUNNING)

Playing a steady semiquaver passage outlined below, each percussionist chooses a basketball player and uses their players speed to determine tempo. Tempo will likely be very flexible. Ornamentation is possible.



Triangle Offense 1



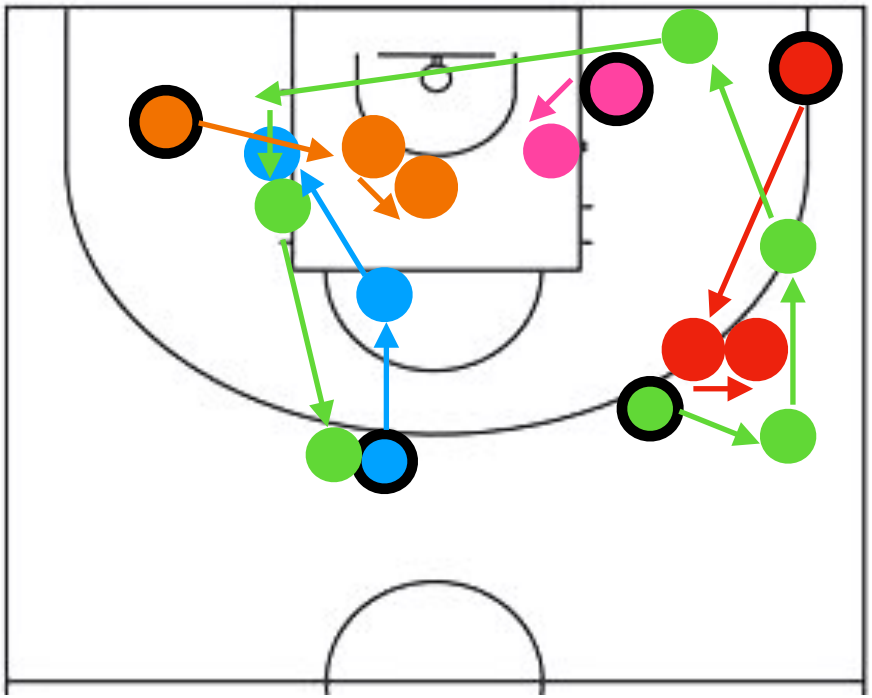
Each player has a triangle. (Triangles are of different sizes.)

White circle = tremolando
Black circle = single strike

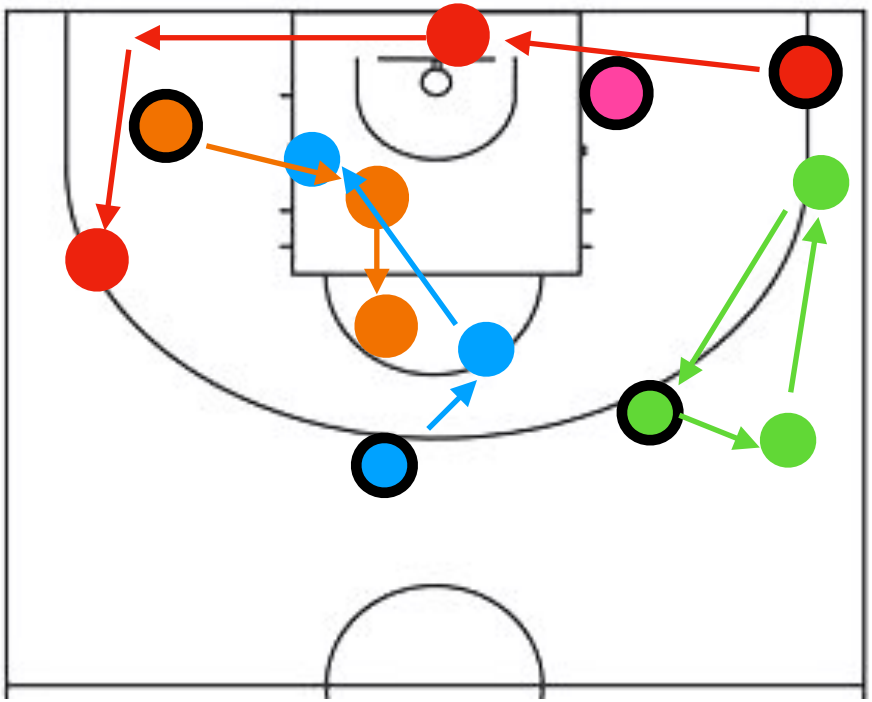
Start on any white circle. Follow the arrows to the end of a line.
Repeat.

Triangle Offense 2 (triangle version)

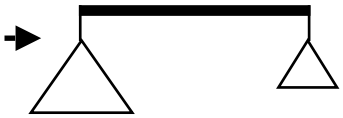
Scenario 1



Scenario 2



Prepare a stick of about 50cm length by attaching triangles of different sizes on either end.



Pick a colour path from scenario 1 or 2. Walk to the beginning of the colour path (black framed circle).

Walk along the chosen colour path while playing constant tremolando on one triangle.

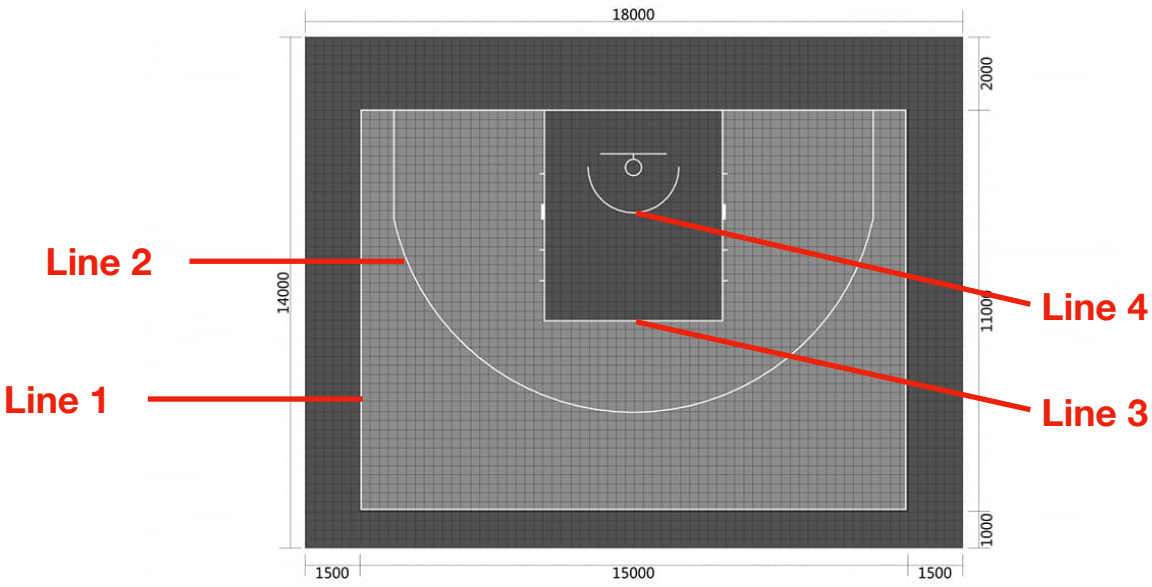
Once you arrive at a coloured dot, stay stationary and play 9 distinct loud quavers on the other triangle.

Continue your journey along your chosen colour path with trem. as before.

When you have reached the end of the path you may pick another one, from the same scenario or the other one.

Whistle piece: Lines

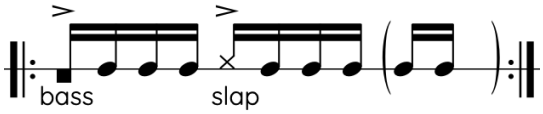
Percussion 1



conga, whistle

Choose a basketball player and watch their movements.

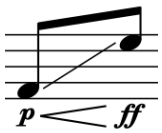
Play constantly: conga



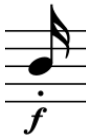
keep repeating pattern, occasionally adding notes in brackets

Whistle playing:
When your player

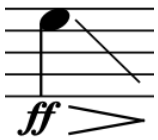
- crosses or touches Line 1:



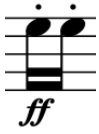
- crosses or touches Line 2:



- crosses or touches Line 3:

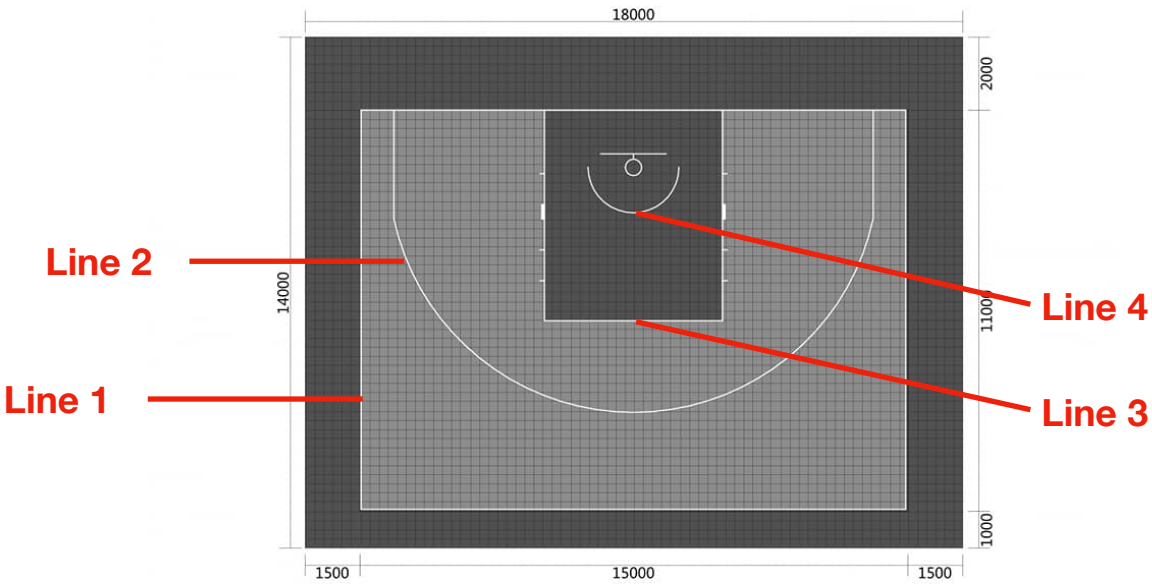


- crosses or touches Line 4:



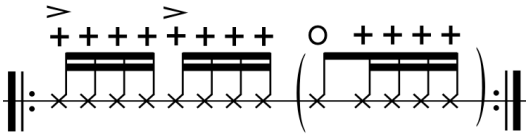
Whistle piece: Lines

Percussion 2



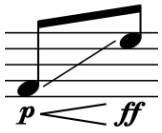
Hi-hat, whistle

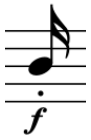
Choose a basketball player and watch their movements.

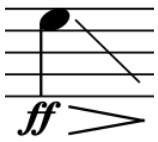
Play constantly: Hi-hat 

keep repeating pattern, occasionally adding notes in brackets

Whistle playing:
When your player

- crosses or touches Line 1: 

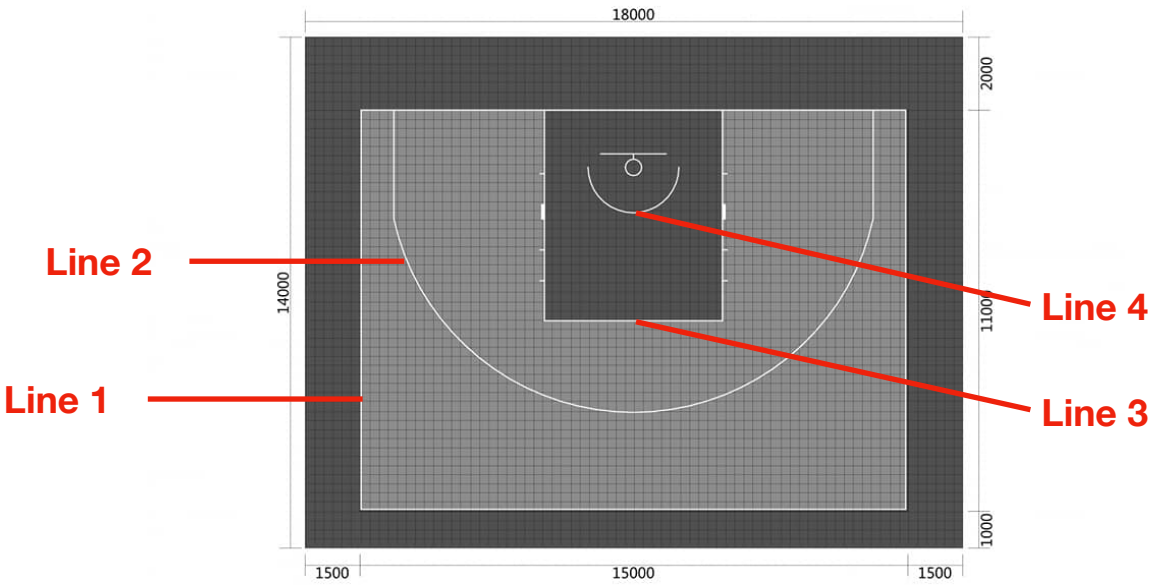
- crosses or touches Line 2: 

- crosses or touches Line 3: 

- crosses or touches Line 4:

Whistle piece: Lines

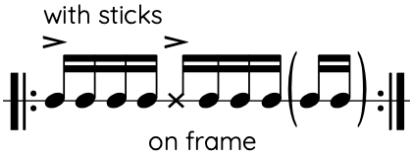
Percussion 3



conga, whistle

Choose a basketball player and watch their movements.

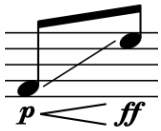
Play constantly: conga



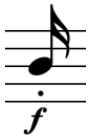
keep repeating pattern, occasionally adding notes in brackets

Whistle playing:
When your player

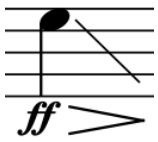
- crosses or touches Line 1:



- crosses or touches Line 2:



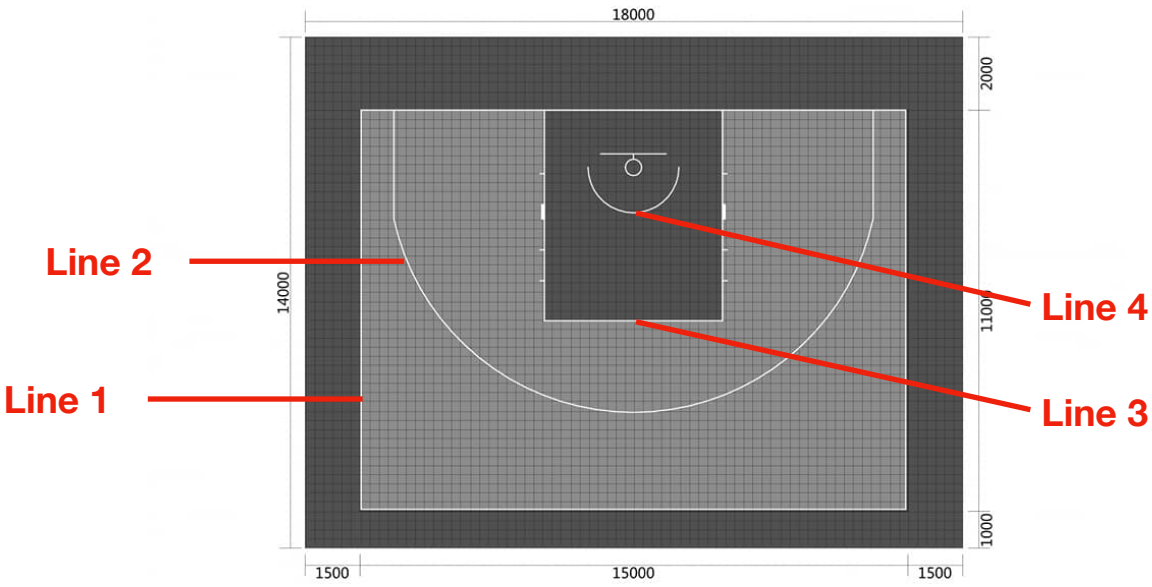
- crosses or touches Line 3:



- crosses or touches Line 4:

Whistle piece: Lines

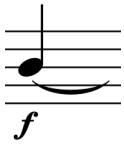
Percussion 1



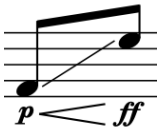
suspended cymbal, conga, whistle, woodblock

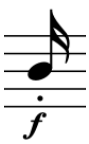
Choose a basketball player and watch their movements.

When your player

- crosses or touches Line 1: cymbal 

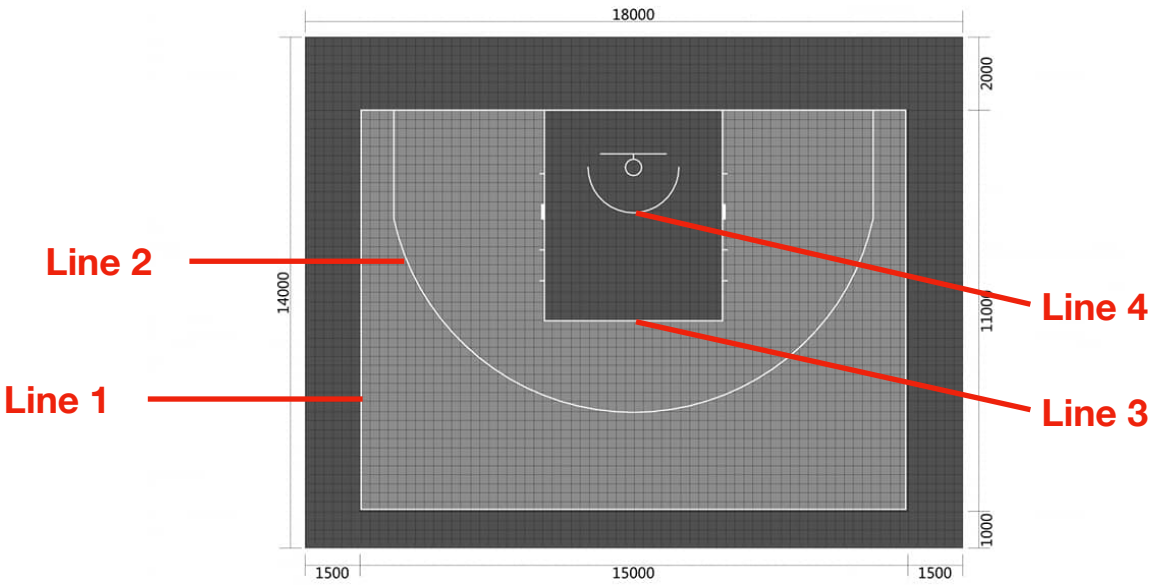
- crosses or touches Line 2: conga

- crosses or touches Line 3: whistle 

- crosses or touches Line 4: woodblock 

Whistle piece: Lines

Percussion 2

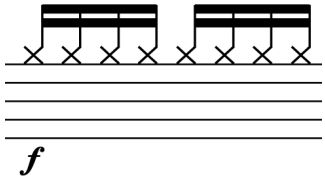


drumkit: Hi-hat, snare, bass drum, whistle

Choose a basketball player and watch their movements.

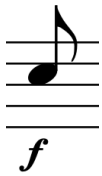
When your player

- crosses or touches Line 1: Hi-hat



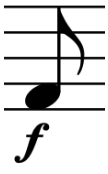
snares off

- crosses or touches Line 2: snare drum



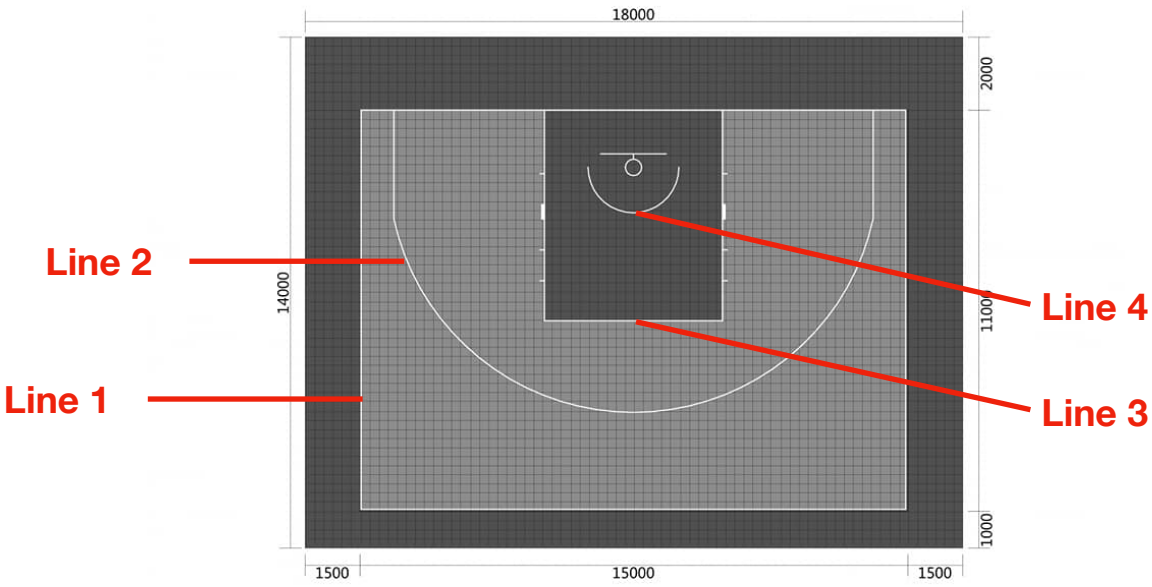
- crosses or touches Line 3: whistle

- crosses or touches Line 4: bass drum



Whistle piece: Lines

Percussion 3

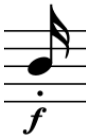


tambourine, conga, whistle

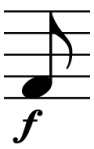
Choose a basketball player and watch their movements.

When your player

- crosses or touches Line 1: tambourine

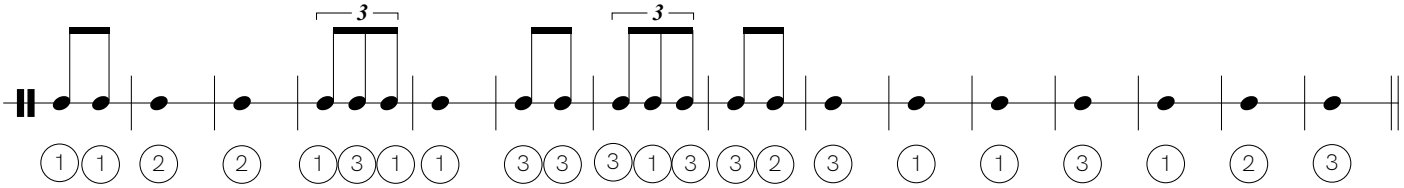
- crosses or touches Line 2, conga: 

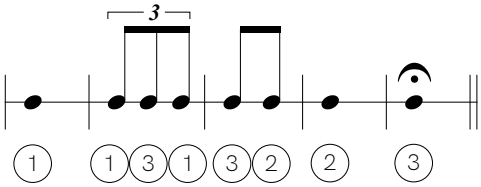
- crosses or touches Line 3: whistle

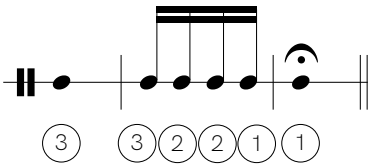
- crosses or touches Line 4: tambourine 

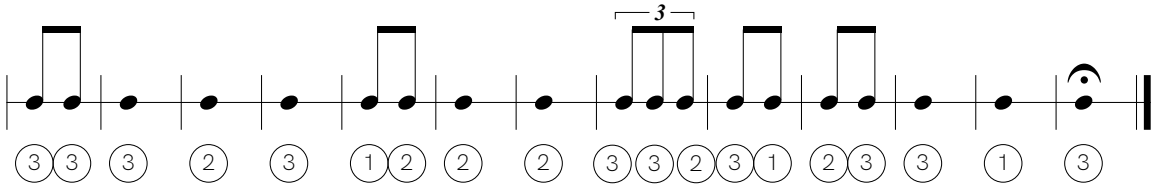
AMAECHI TEXT TRANSLATION

Performed by 3 percussionists on any sound making object(s)
Player 1 performs throughout
Player 2 performs on the number 2
Player 3 performs on the number 3
Tempo is loosely determined by the speed of basketball players









'Being the first openly gay former NBA Player is still what I'm best known for,
and probably always will be.
An unfortunate truth,
given that the bit about being gay required zero effort on my part.'

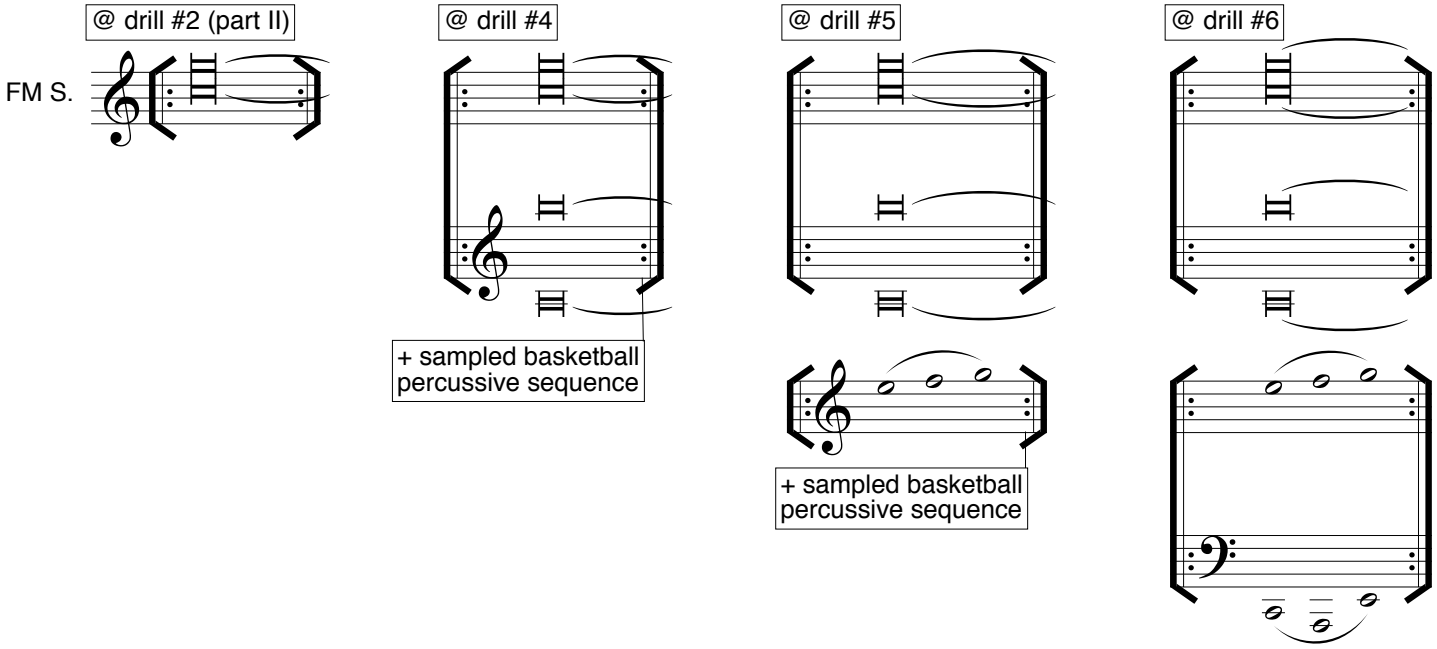
© 2022

SEÁN CLANCY & MICHAEL WOLTERS

AMAECHI SYNTHESIZER PERFORMANCE MATERIAL

2022

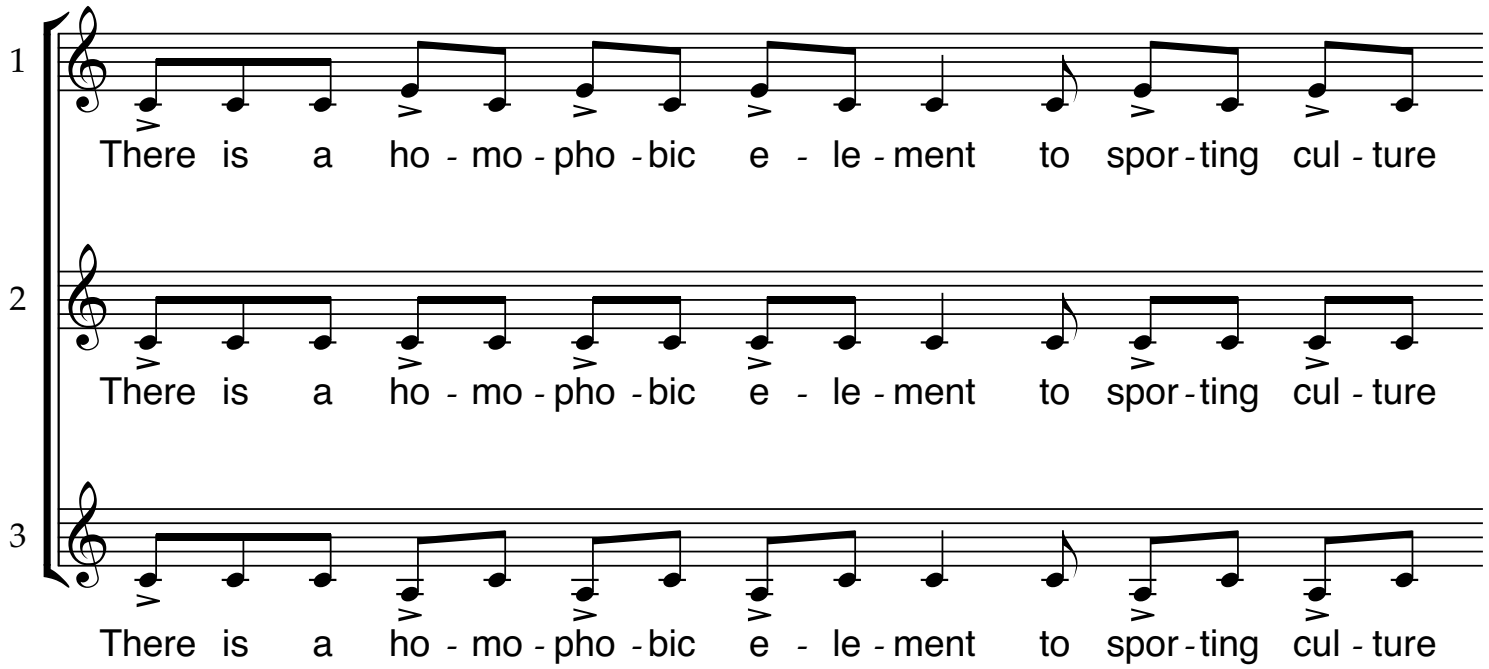
AMAECHI ELECTRONIC MUSICIAN PART

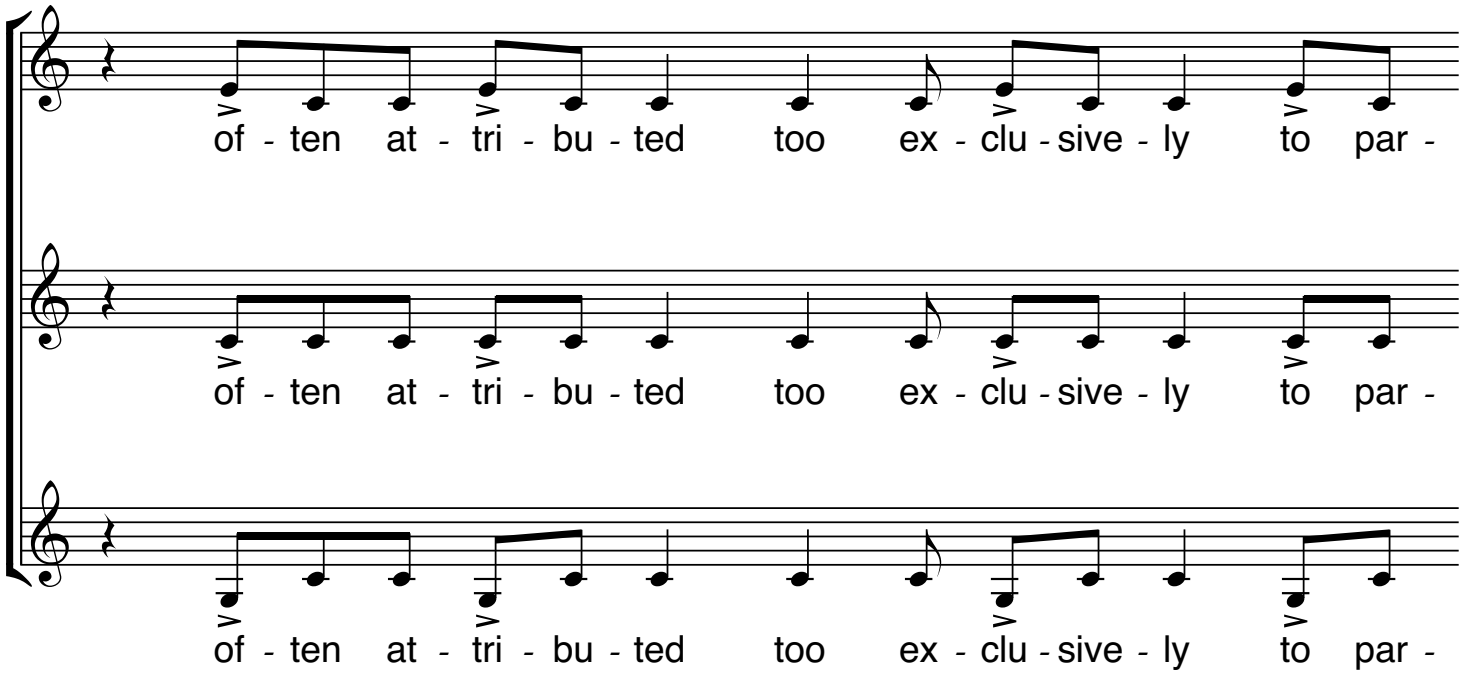


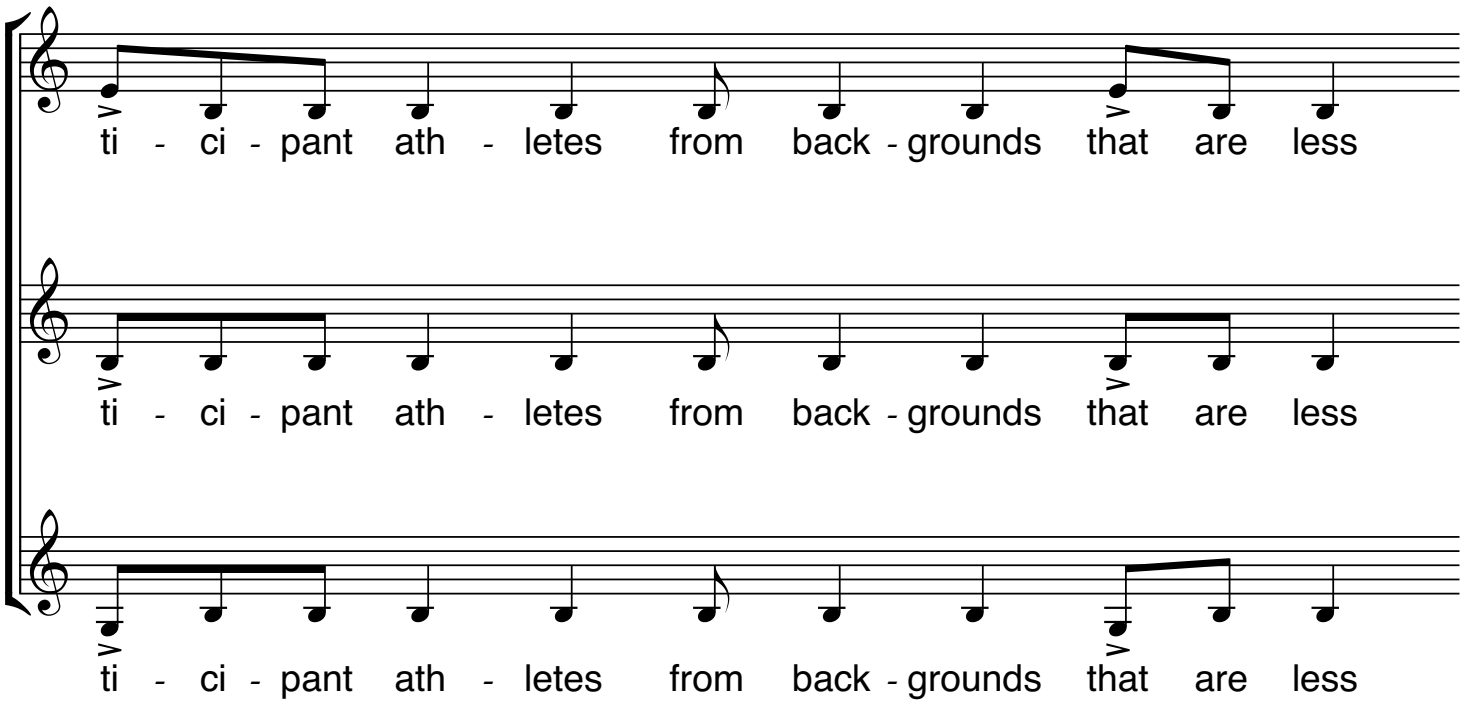
Each basketball drill begins and ends with the sound of the electronic musician's whistle.
Whistle is sounded c. 4" after the end of each song.
Sounds begin and end simultaniously with each whistle blow.
Each stave is panned differently around stereo spectrum.
All attacks, decays, and releases are slow.
Each stave is looped from it's point of commencement to the end of the piece.
Ryhthms are free, and unquantized.
Synth timbre is unfixed, though any modulations are subtle.

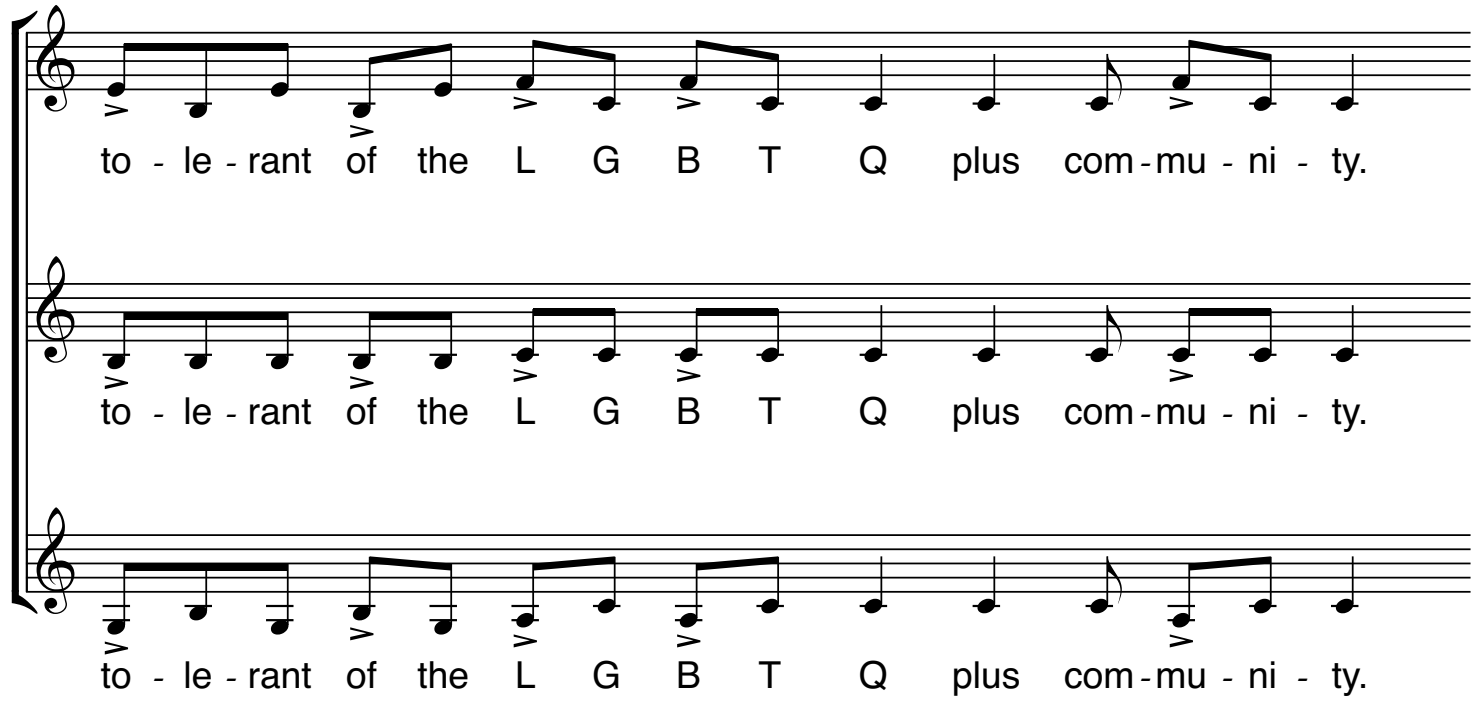
© 2022

1) There is a homophobic element

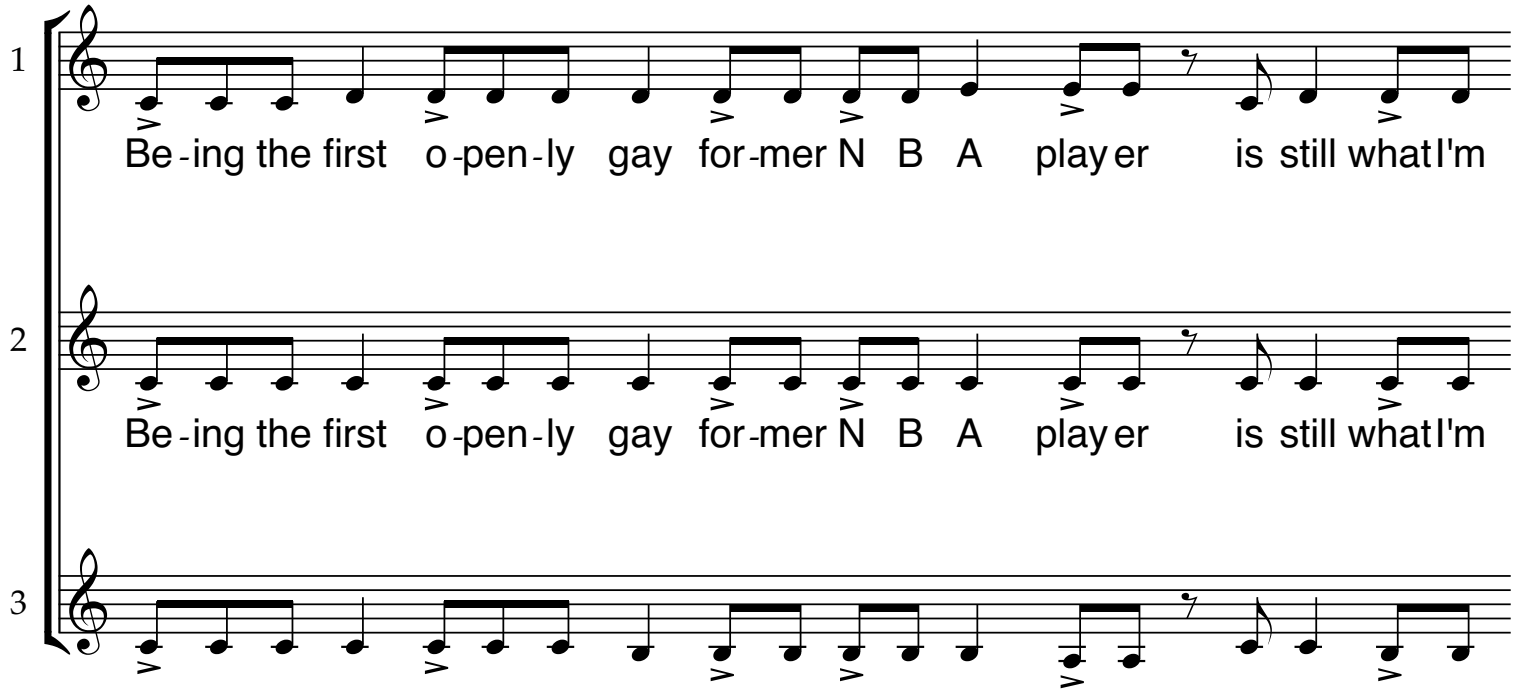


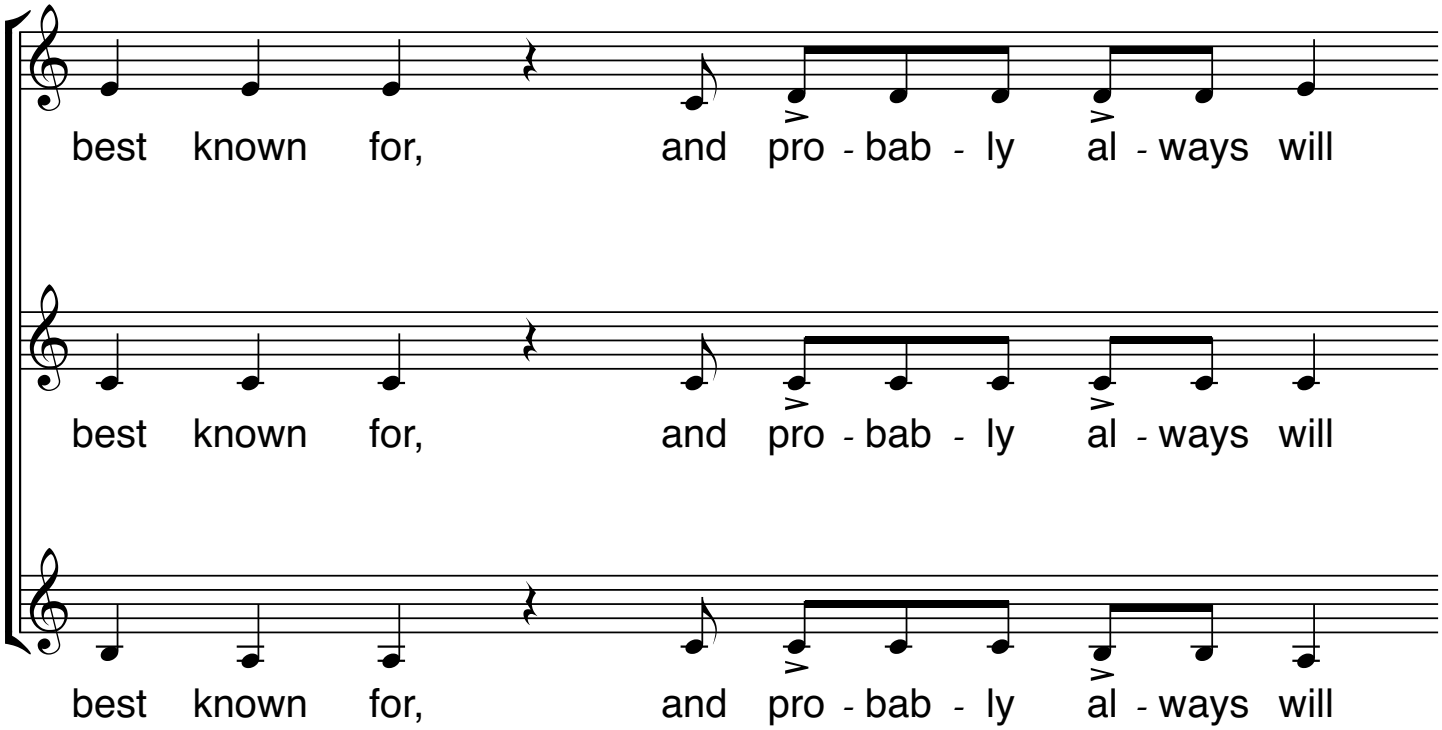


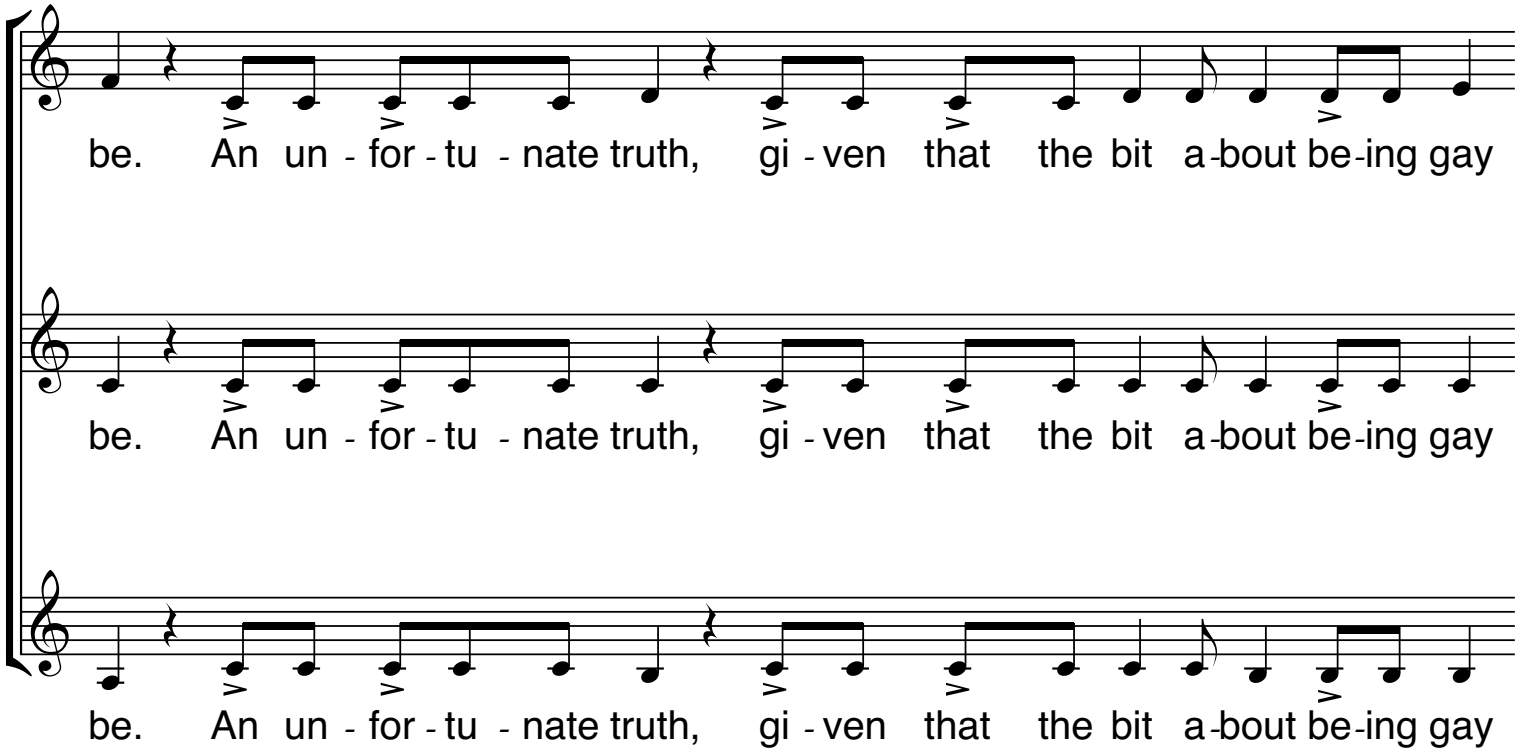

ti - ci - pant ath - letes from back - grounds that are less
ti - ci - pant ath - letes from back - grounds that are less
ti - ci - pant ath - letes from back - grounds that are less

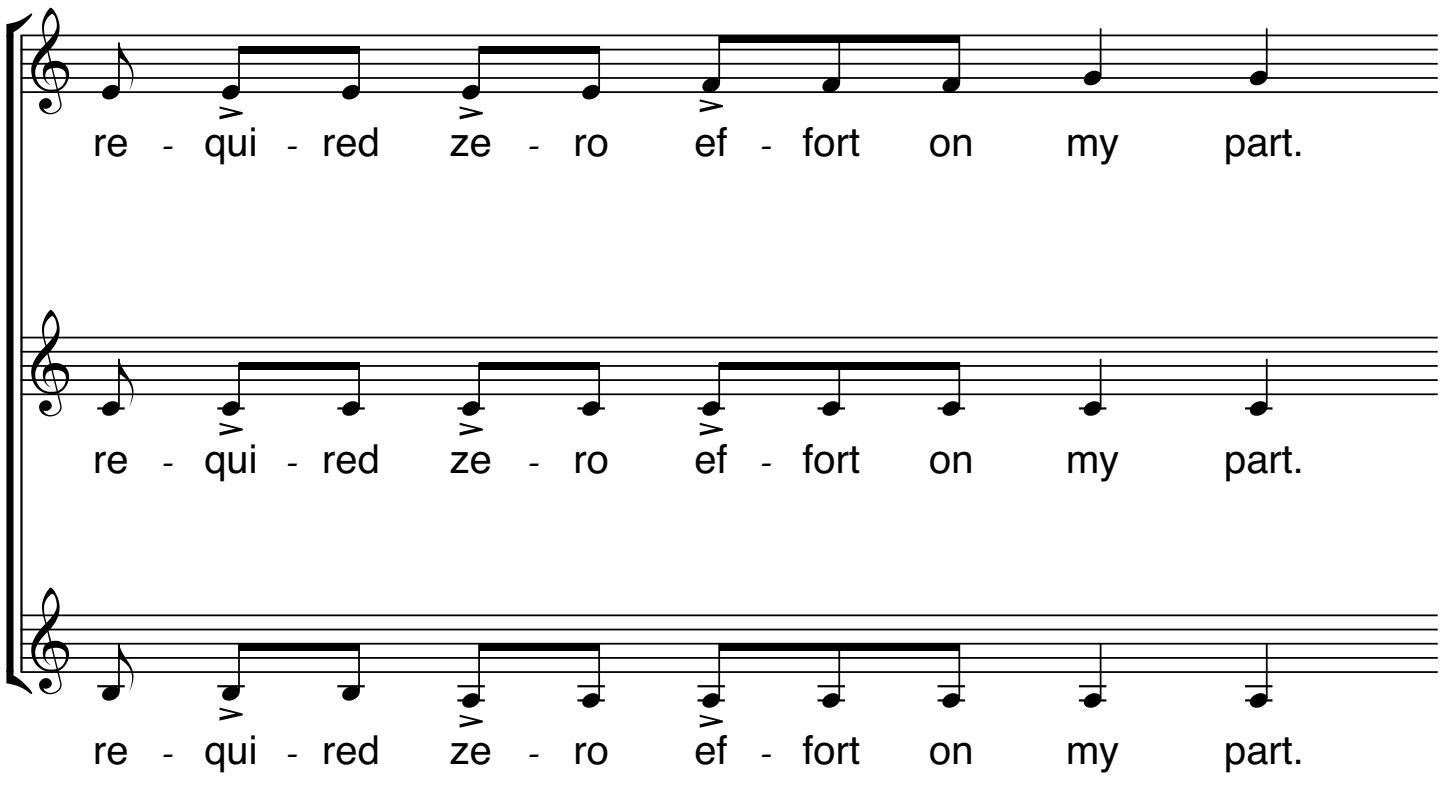

to - le - rant of the L G B T Q plus com - mu - ni - ty.
to - le - rant of the L G B T Q plus com - mu - ni - ty.
to - le - rant of the L G B T Q plus com - mu - ni - ty.

2) Being the first

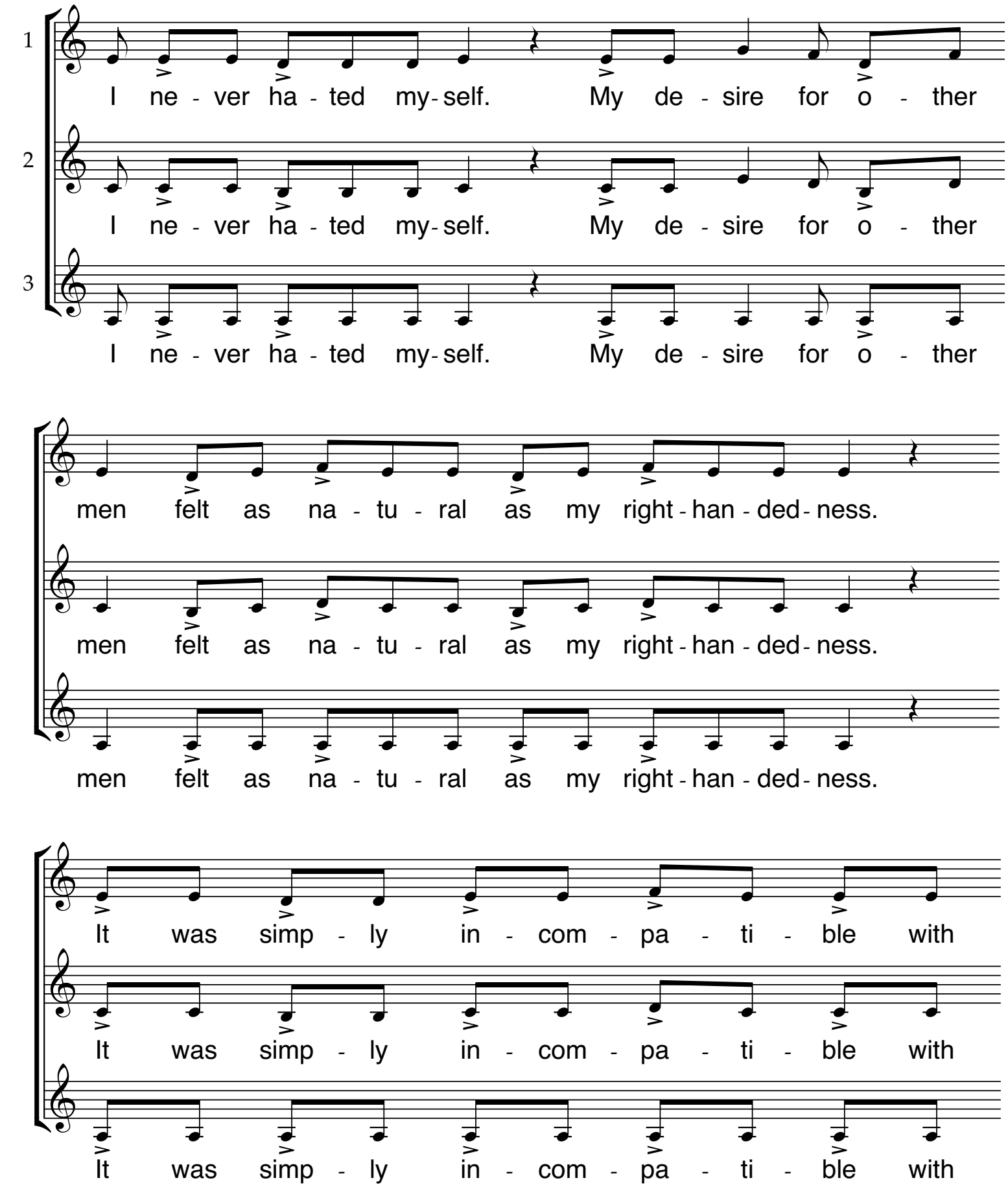


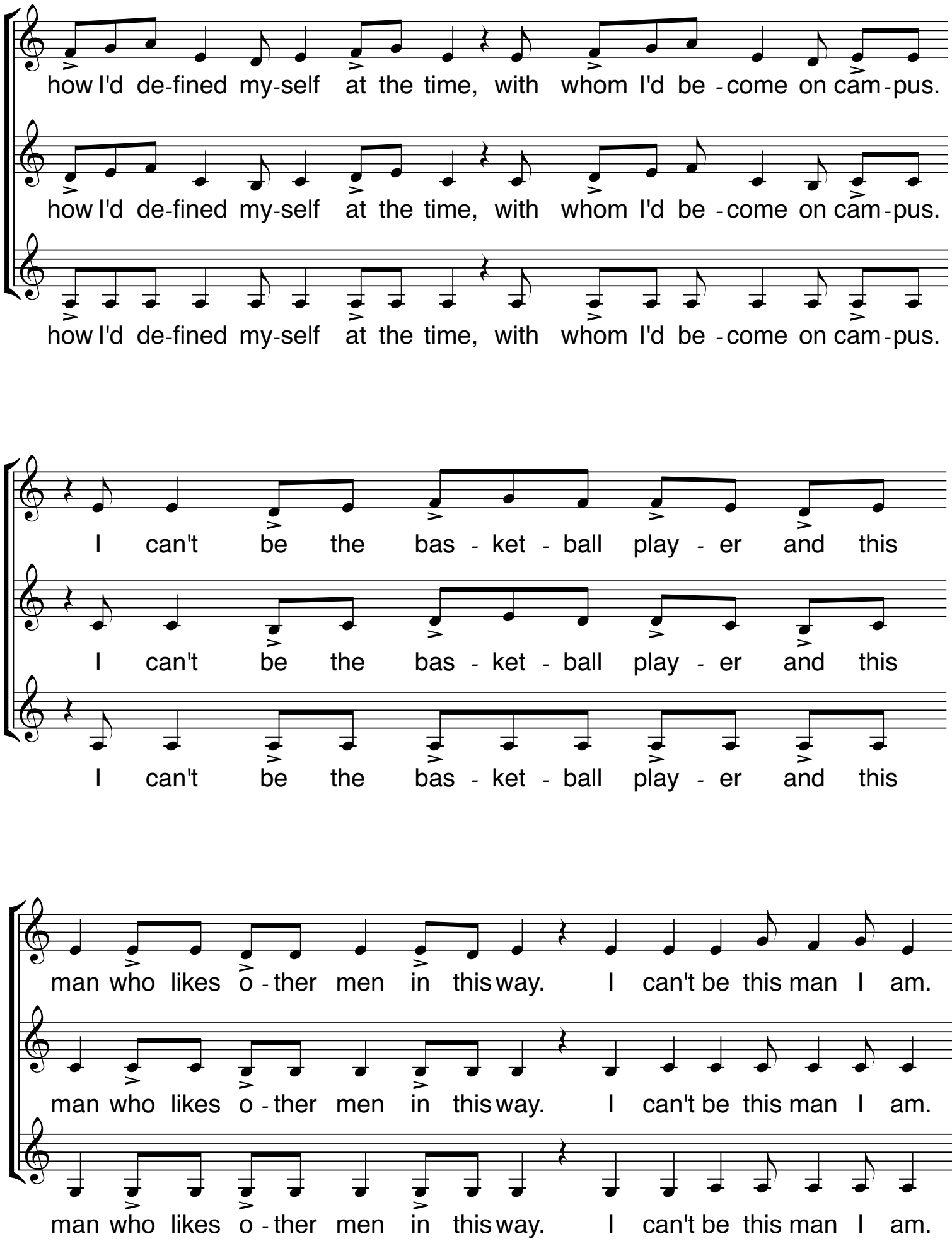



be. An un - for - tu - nate truth, gi - ven that the bit a - bout be - ing gay
be. An un - for - tu - nate truth, gi - ven that the bit a - bout be - ing gay
be. An un - for - tu - nate truth, gi - ven that the bit a - bout be - ing gay

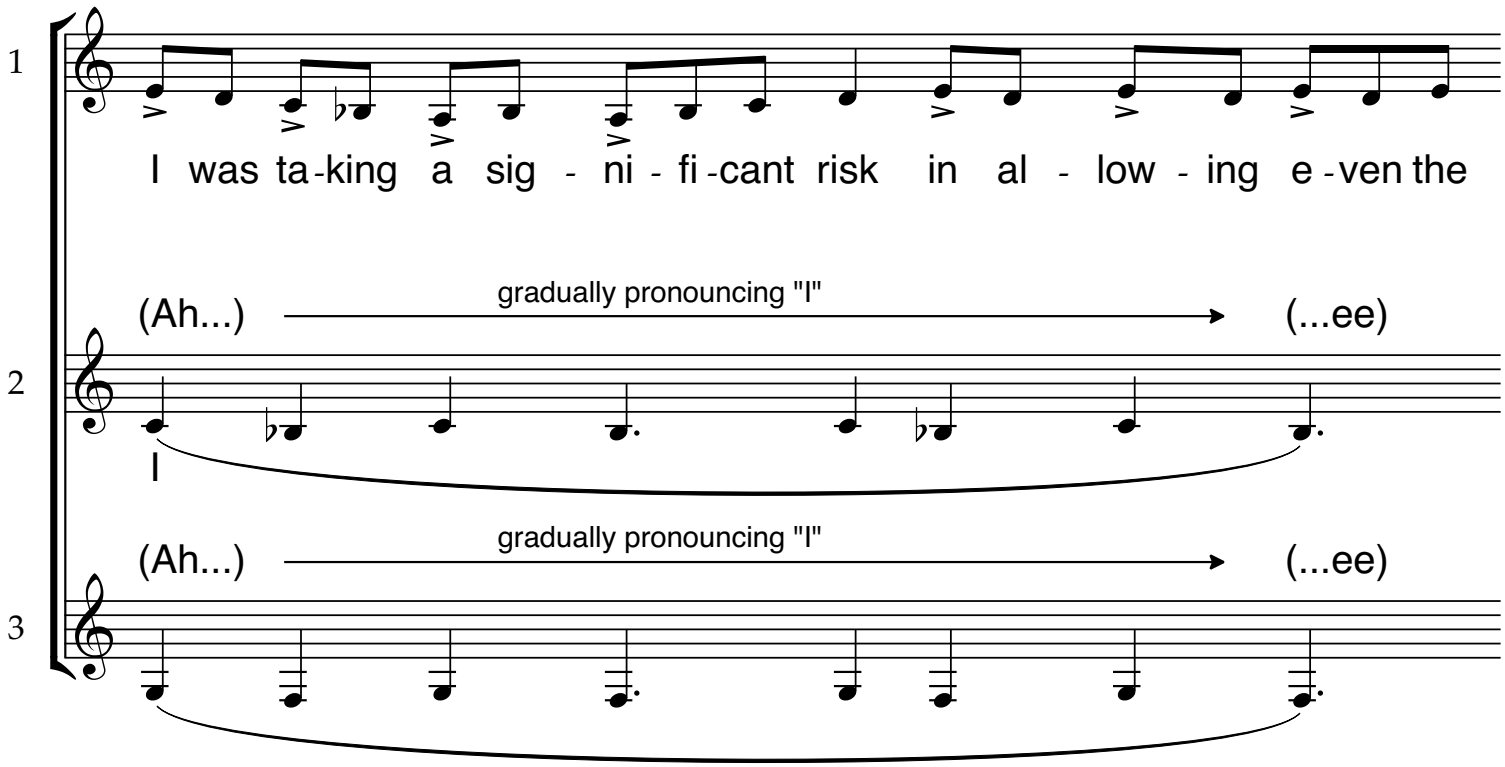

re - qui - red ze - ro ef - fort on my part.
re - qui - red ze - ro ef - fort on my part.
re - qui - red ze - ro ef - fort on my part.

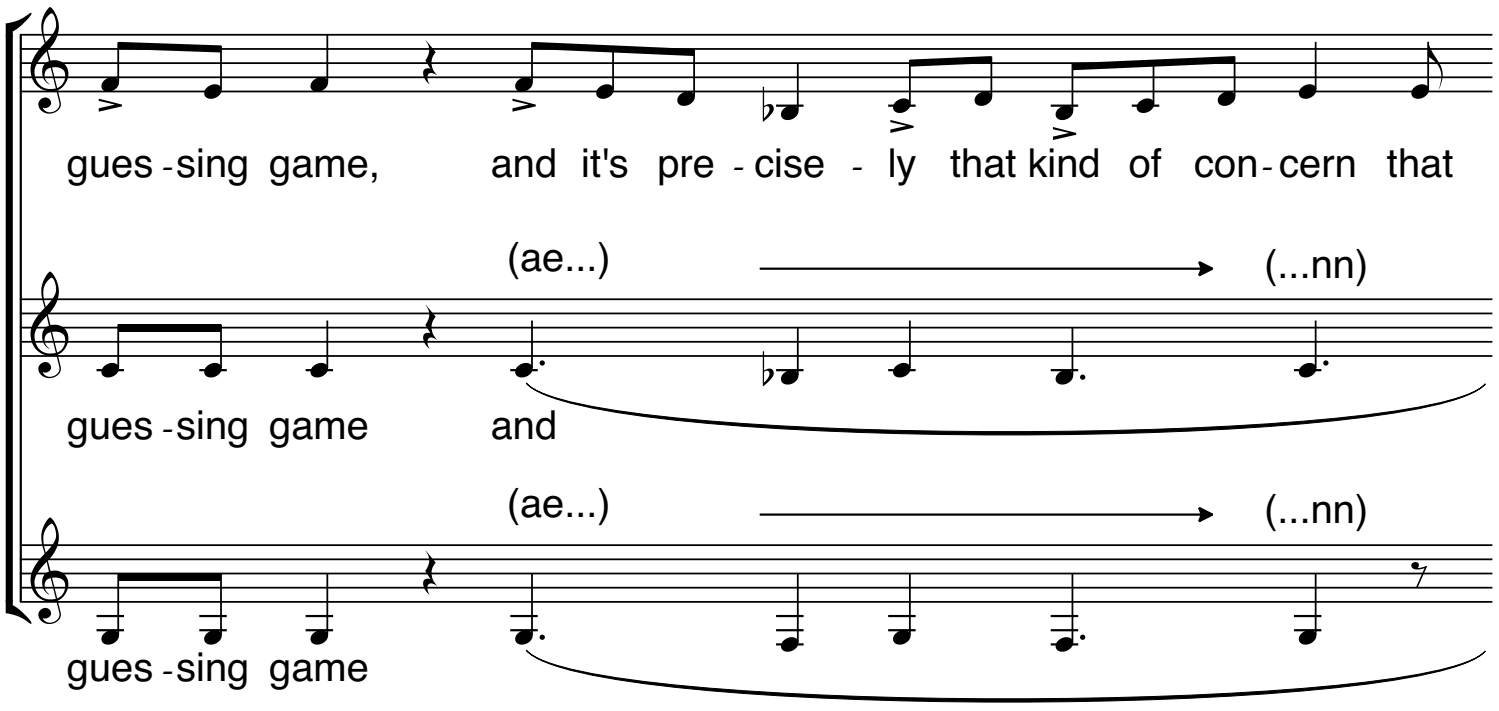
3) I never hated myself

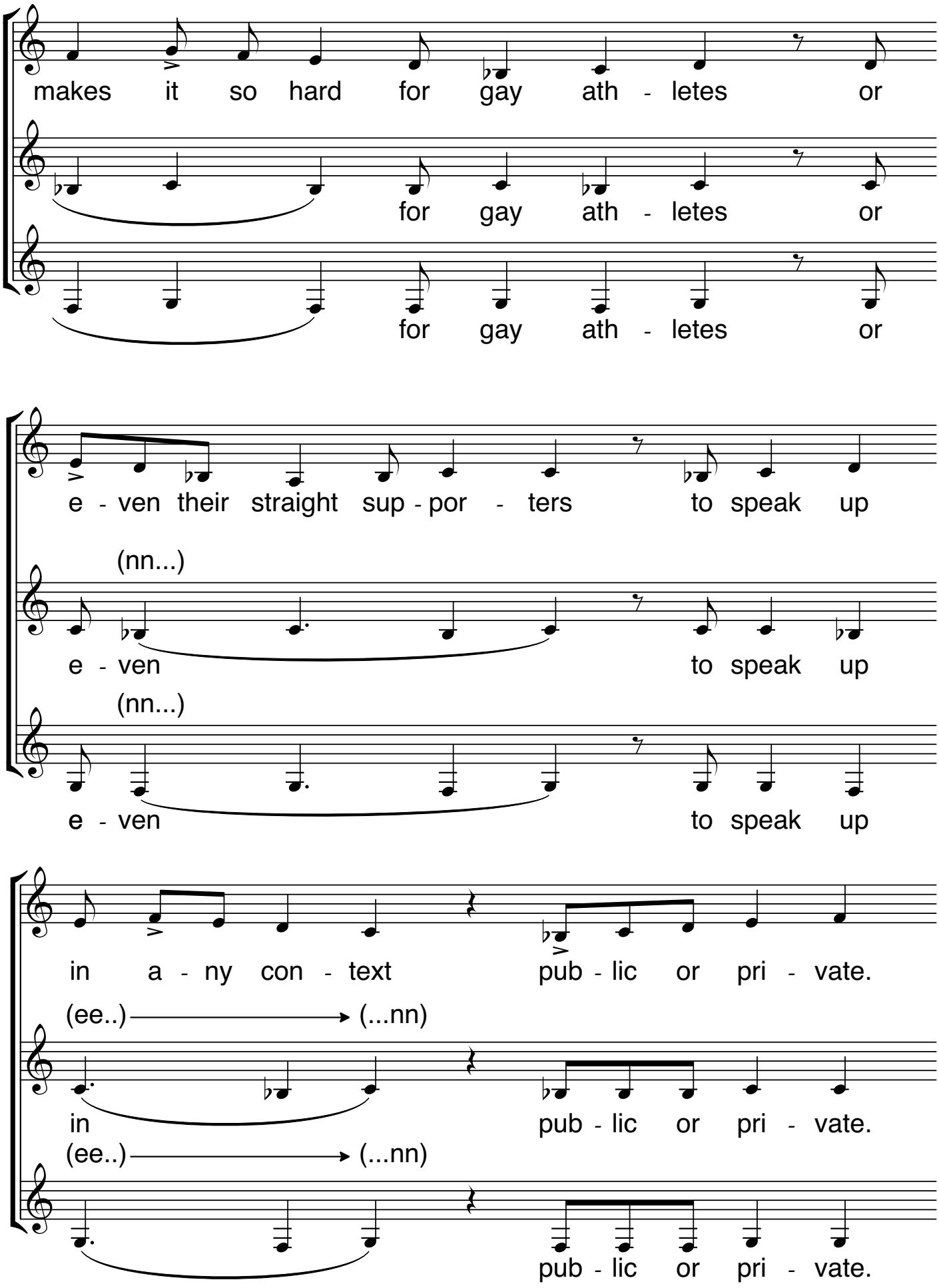



how I'd de-fined my-self at the time, with whom I'd be - come on cam - pus.
how I'd de-fined my-self at the time, with whom I'd be - come on cam - pus.
how I'd de-fined my-self at the time, with whom I'd be - come on cam - pus.
I can't be the bas - ket - ball play - er and this
I can't be the bas - ket - ball play - er and this
I can't be the bas - ket - ball play - er and this
man who likes o - ther men in this way. I can't be this man I am.
man who likes o - ther men in this way. I can't be this man I am.
man who likes o - ther men in this way. I can't be this man I am.

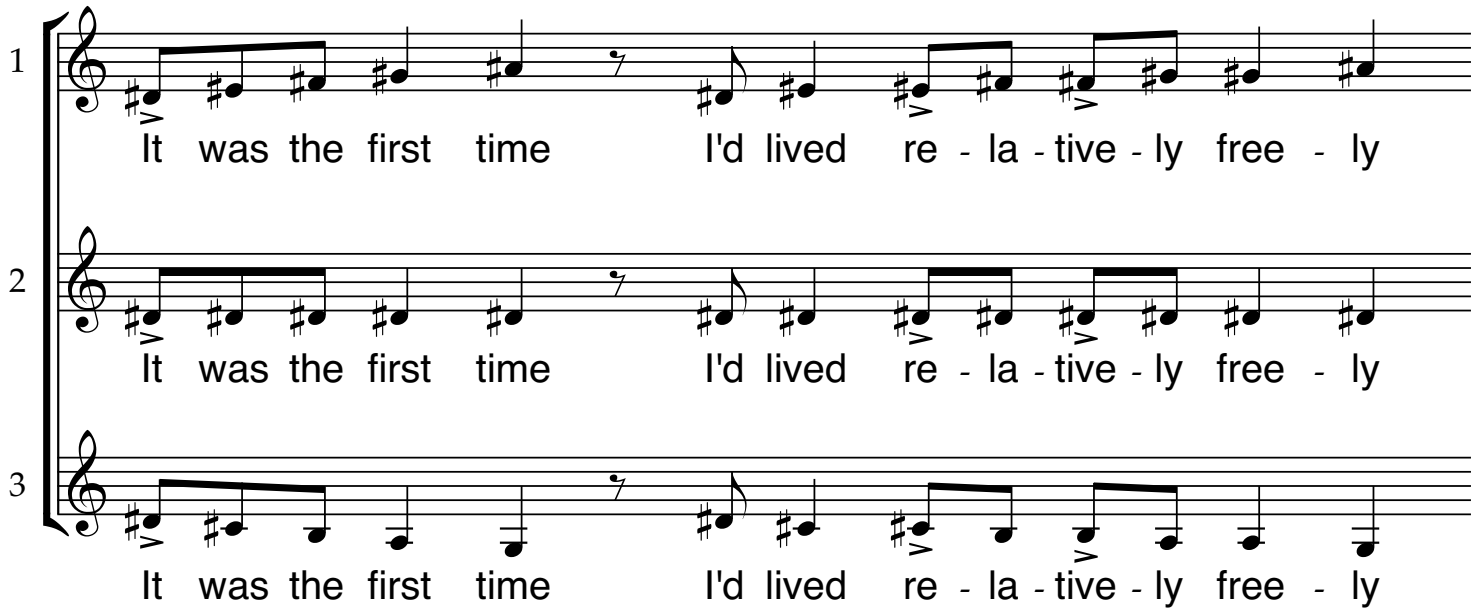
4) I was taking a significant risk

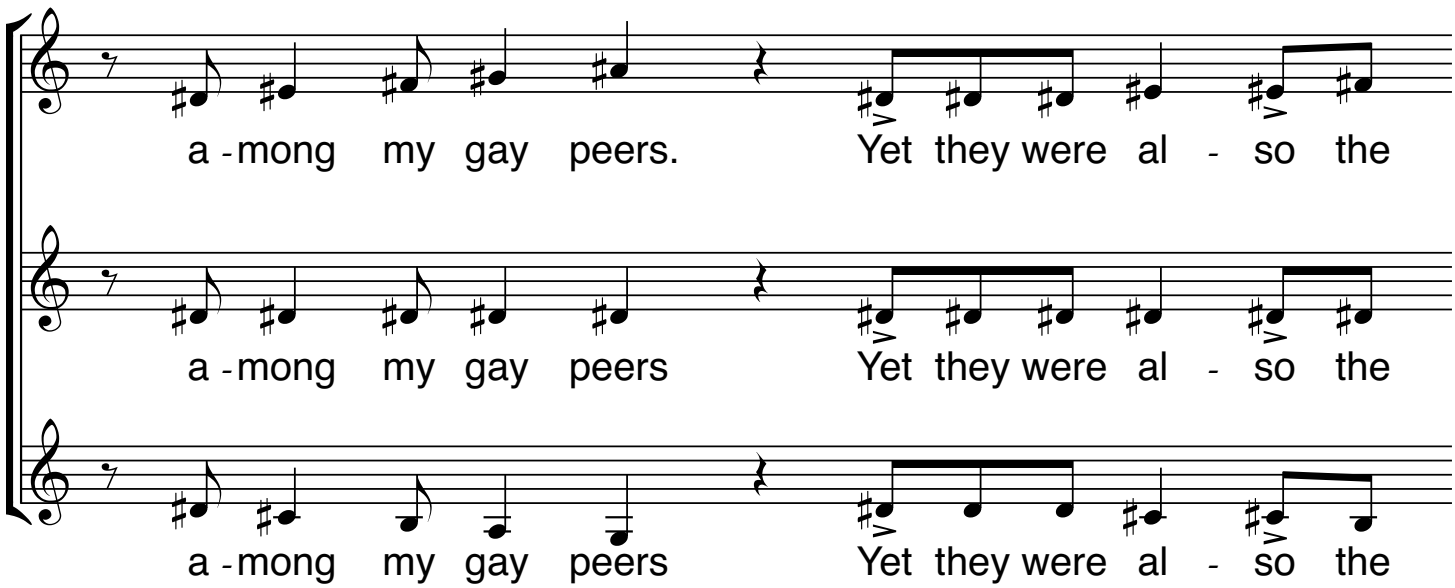


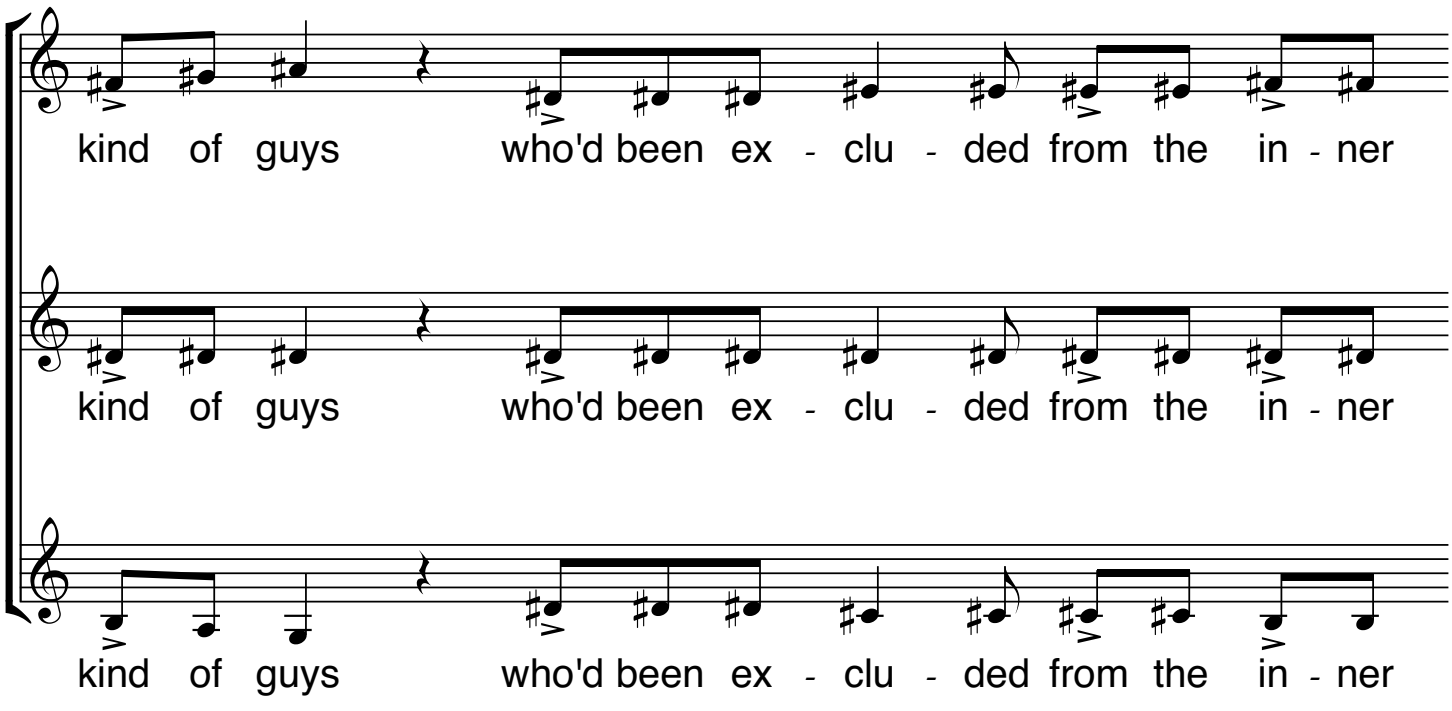


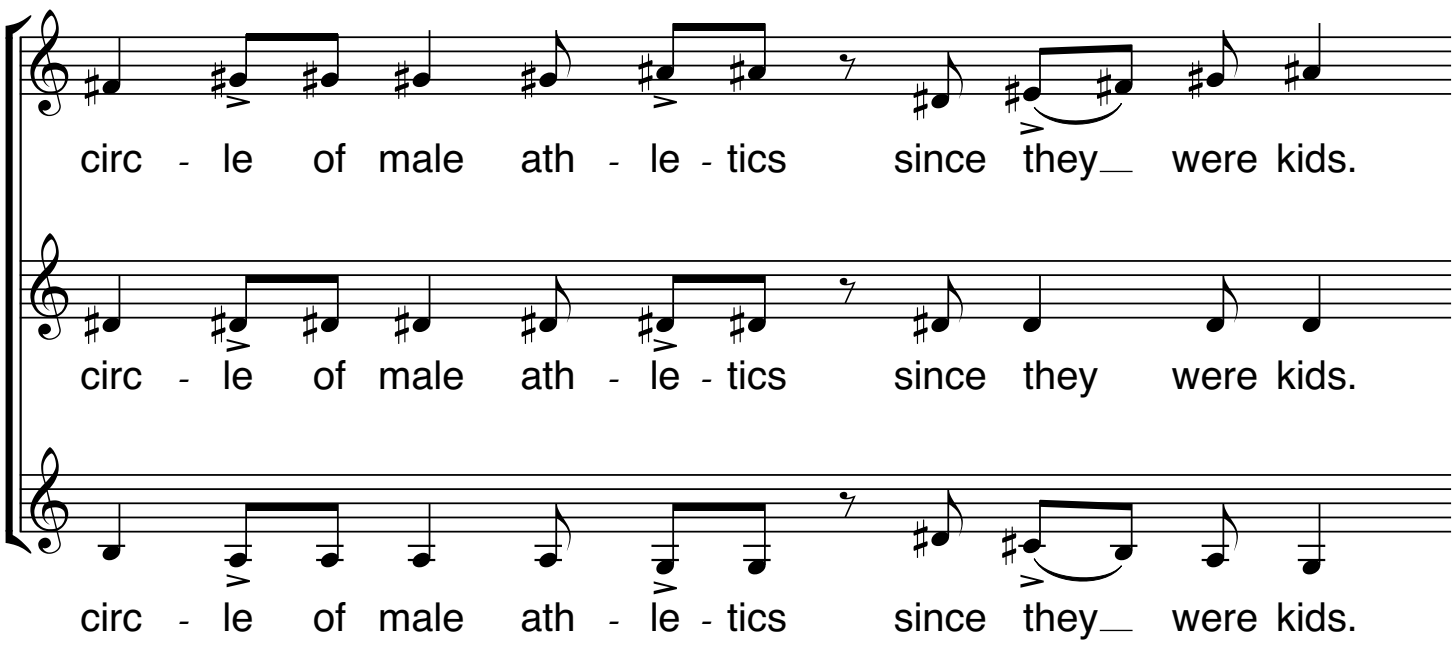

makes it so hard for gay ath - letes or
for gay ath - letes or
for gay ath - letes or
e - ven their straight sup - por - ters to speak up
(nn...)
e - ven to speak up
(nn...)
e - ven to speak up
in a - ny con - text pub - lic or pri - vate.
(ee..) (...nn)
in pub - lic or pri - vate.
(ee..) (...nn)
pub - lic or pri - vate.

5) It was the first time

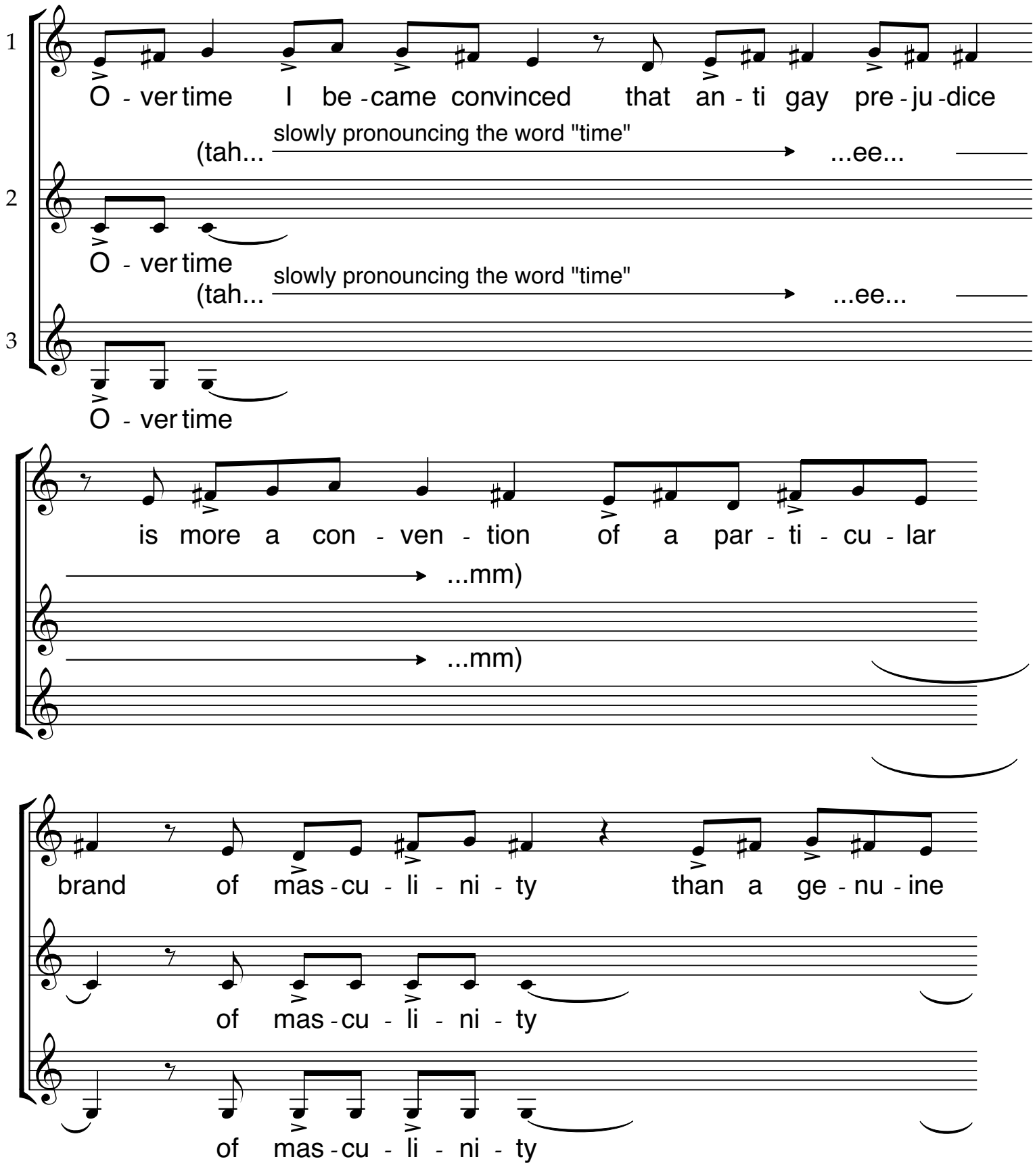


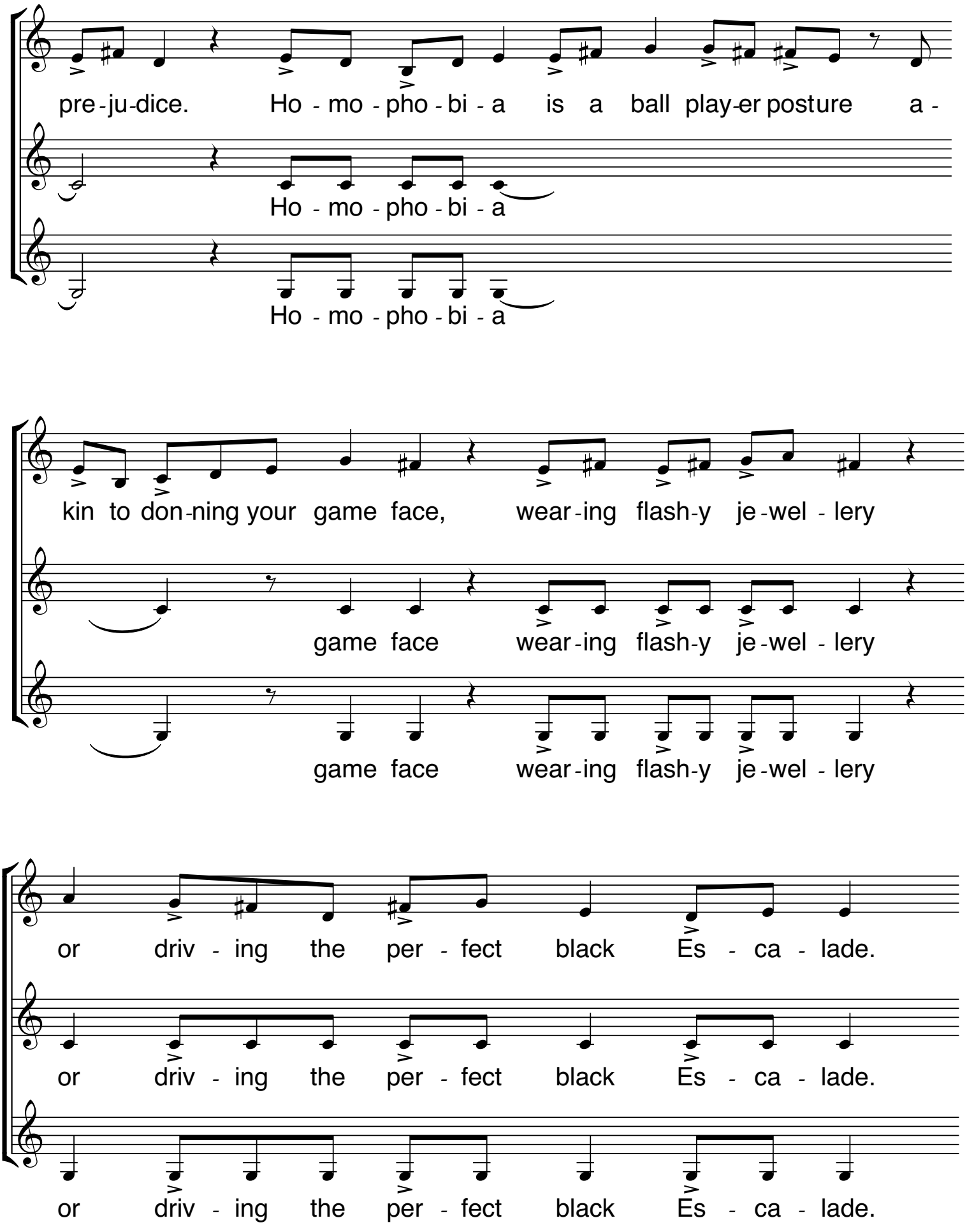



kind of guys who'd been ex - clu - ded from the in - ner
kind of guys who'd been ex - clu - ded from the in - ner
kind of guys who'd been ex - clu - ded from the in - ner

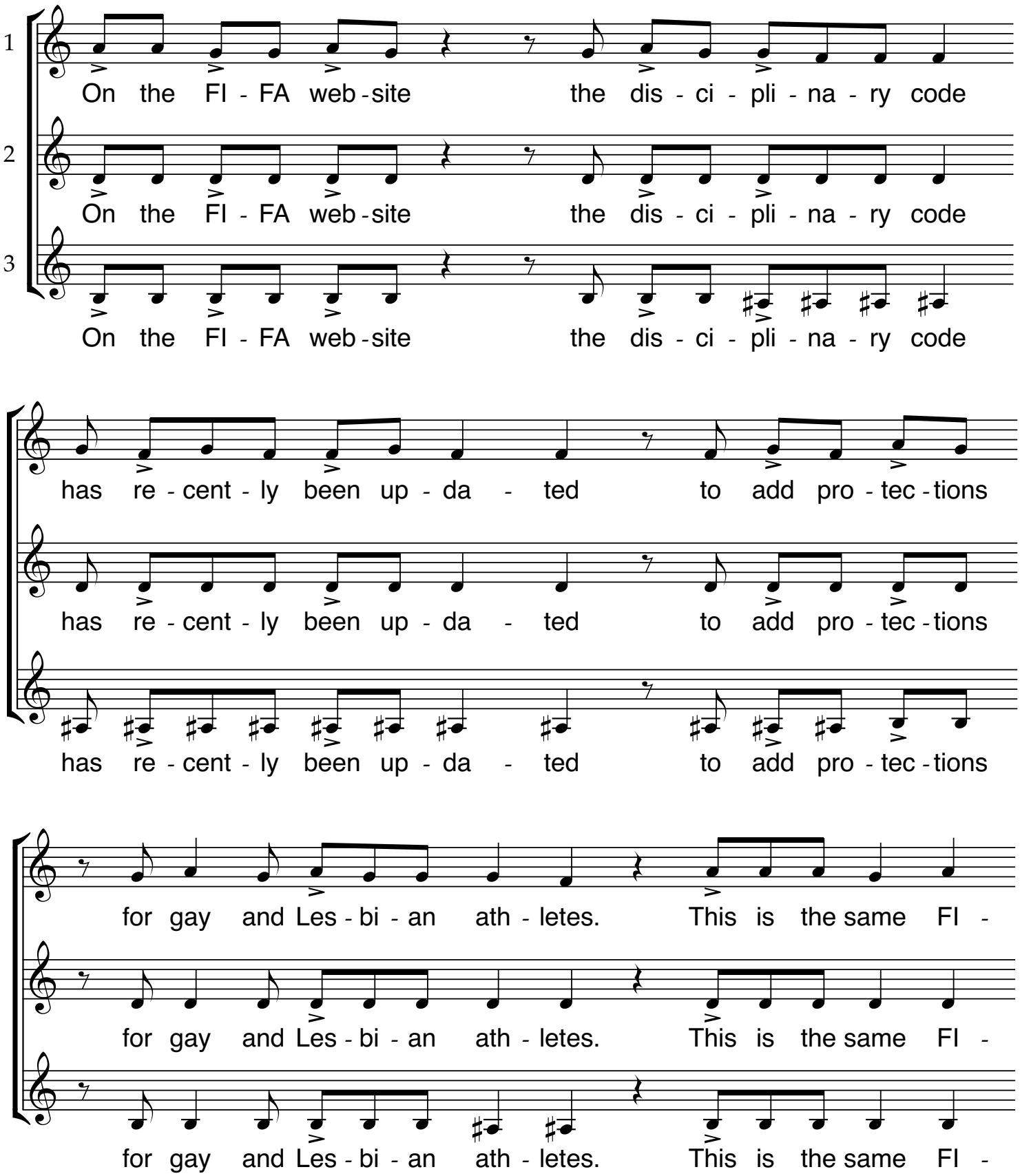

circ - le of male ath - le - tics since they were kids.
circ - le of male ath - le - tics since they were kids.
circ - le of male ath - le - tics since they were kids.

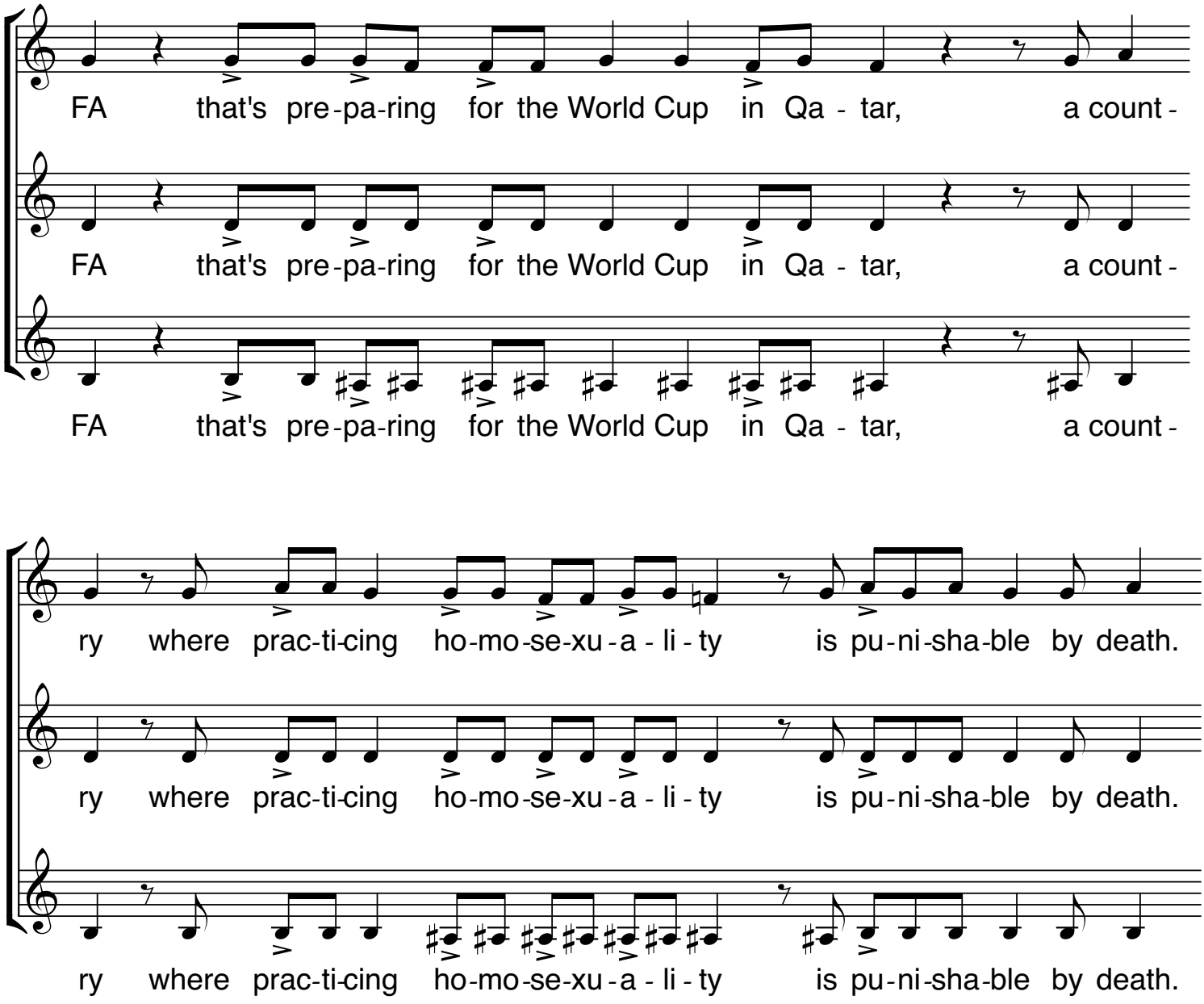
6) Over time


1
O - ver time I be - came convinced that an - ti gay pre - ju - dice
(tah... slowly pronouncing the word "time" ...ee...
2
O - ver time
(tah... slowly pronouncing the word "time" ...ee...
3
O - ver time
is more a con - ven - tion of a par - ti - cu - lar
...mm)
...mm)
brand of mas - cu - li - ni - ty than a ge - nu - ine
of mas - cu - li - ni - ty
of mas - cu - li - ni - ty

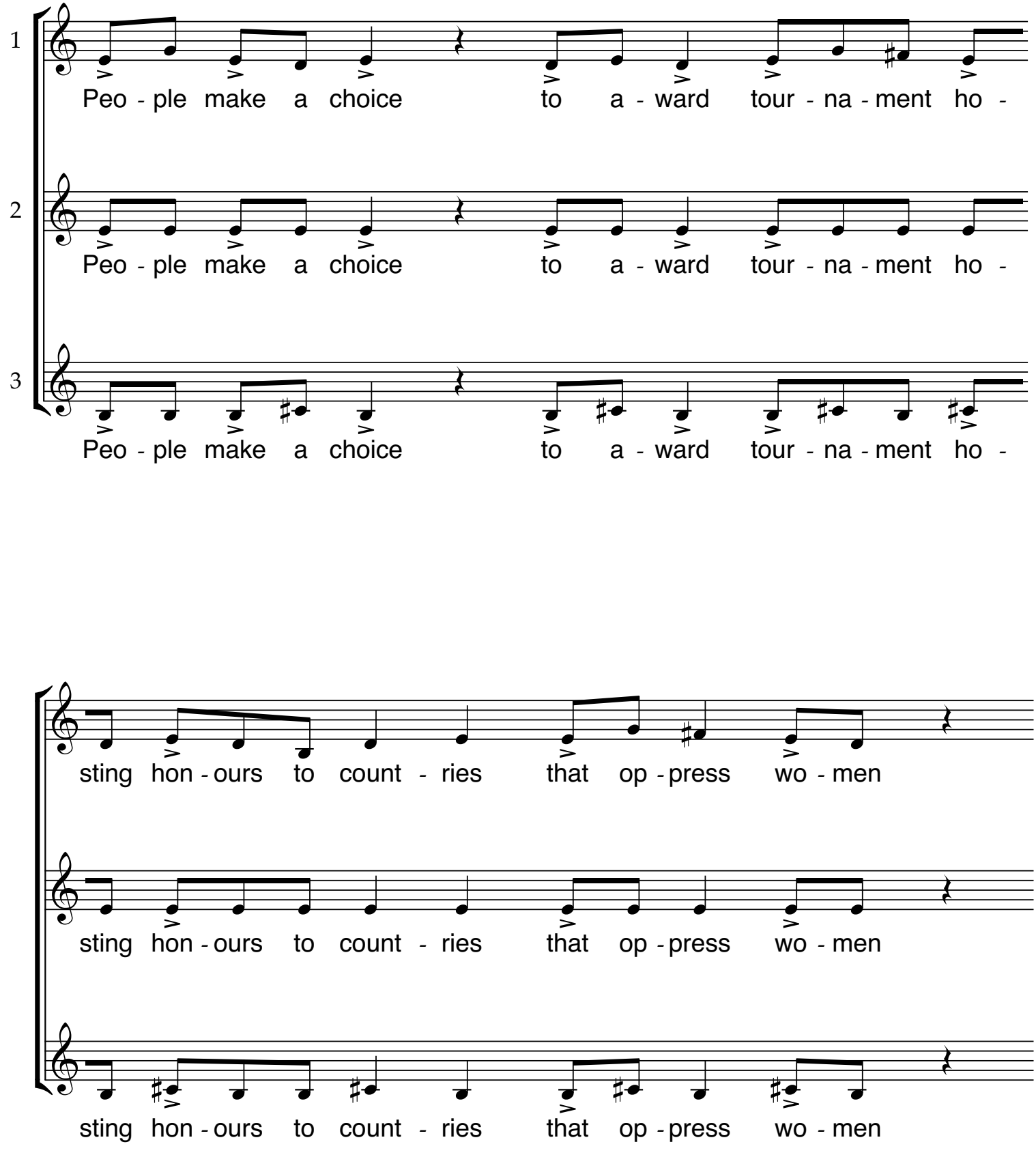

pre-ju-dice. Ho - mo - pho - bi - a is a ball play-er posture a -
Ho - mo - pho - bi - a
Ho - mo - pho - bi - a
kin to don-ning your game face, wear-ing flash-y je-wel - lery
game face wear-ing flash-y je-wel - lery
game face wear-ing flash-y je-wel - lery
or driv - ing the per - fect black Es - ca - lade.
or driv - ing the per - fect black Es - ca - lade.
or driv - ing the per - fect black Es - ca - lade.

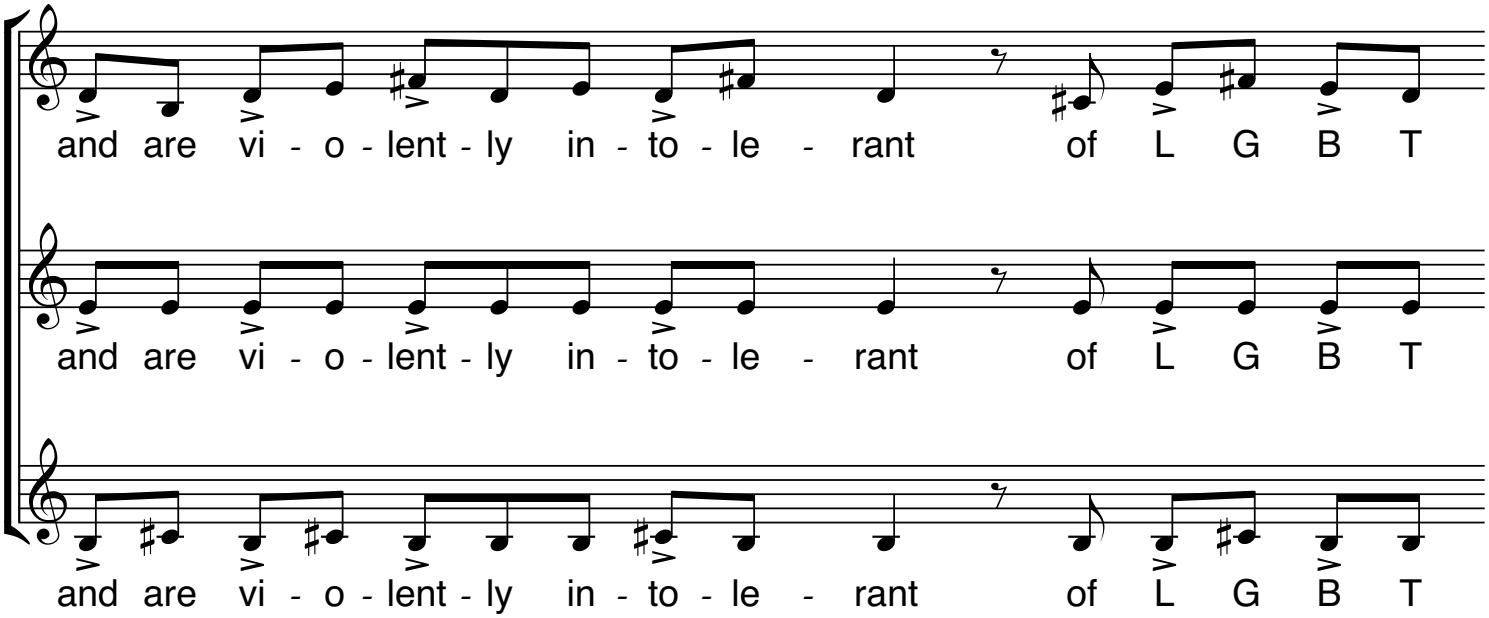
7) On the FIFA website

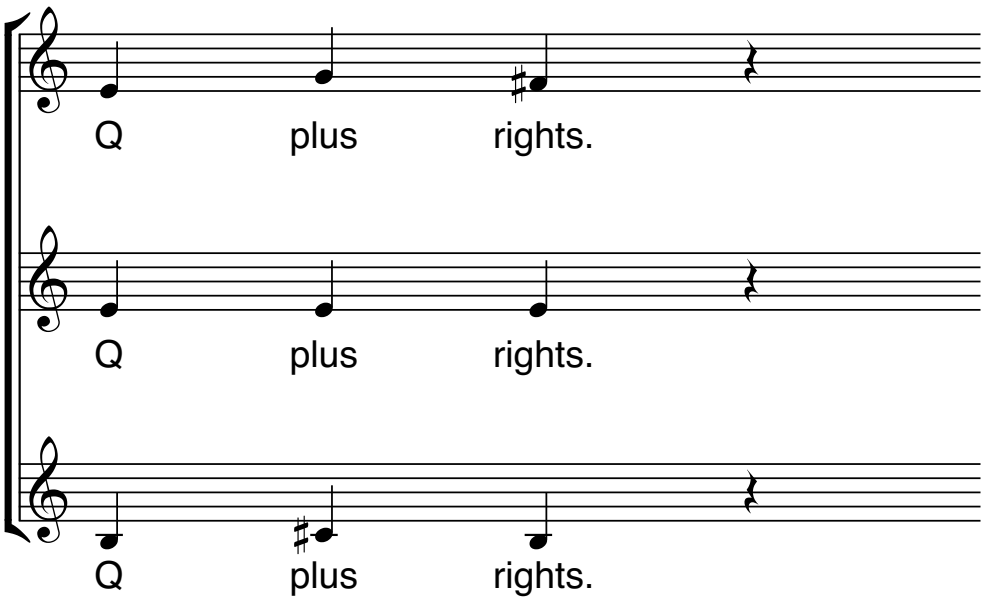



FA that's pre-pa-ring for the World Cup in Qa - tar, a count-
FA that's pre-pa-ring for the World Cup in Qa - tar, a count-
FA that's pre-pa-ring for the World Cup in Qa - tar, a count-
ry where prac-ti-cing ho-mo-se-xu-a - li - ty is pu-ni-sha-ble by death.
ry where prac-ti-cing ho-mo-se-xu-a - li - ty is pu-ni-sha-ble by death.
ry where prac-ti-cing ho-mo-se-xu-a - li - ty is pu-ni-sha-ble by death.

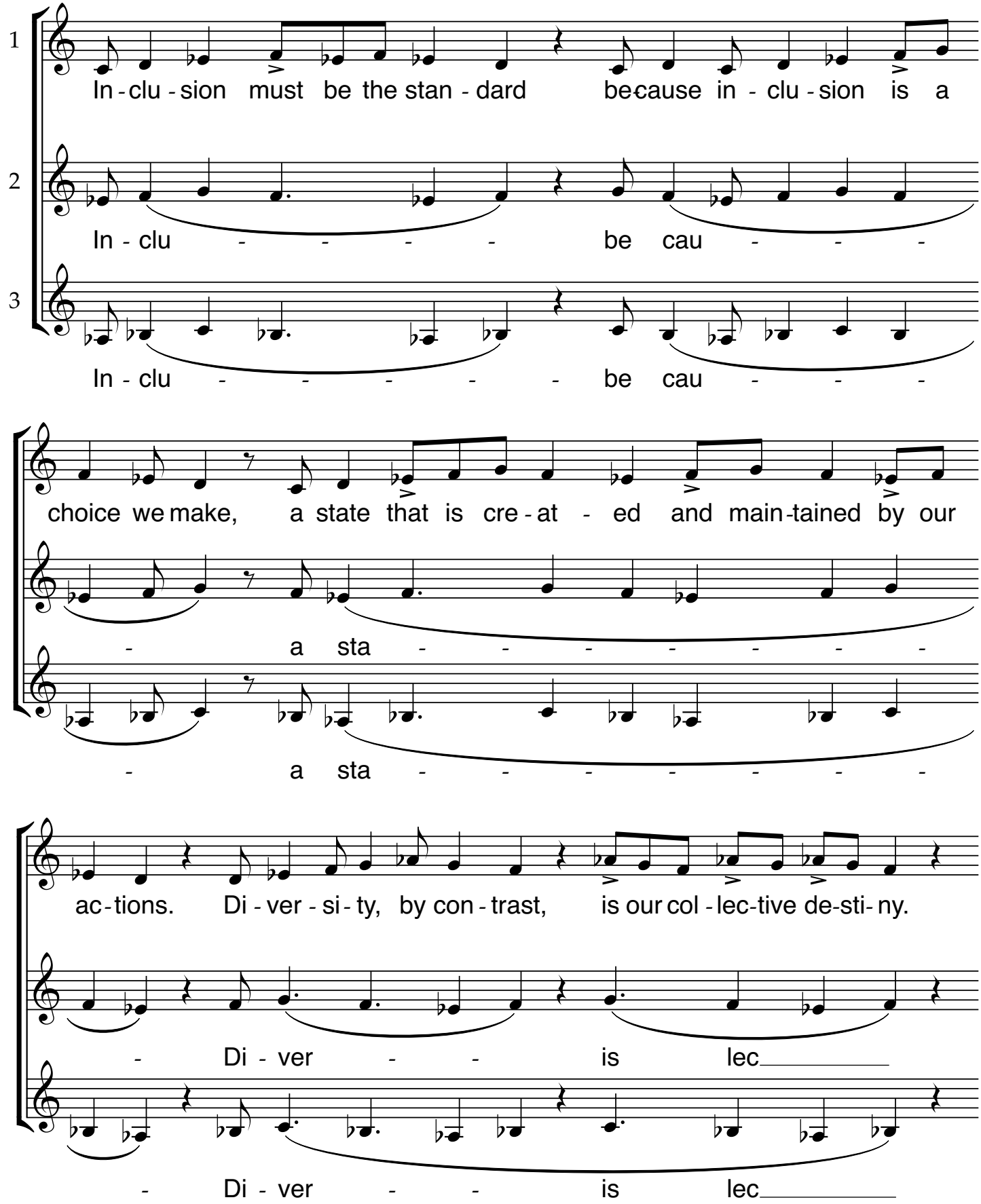
8) People make a choice

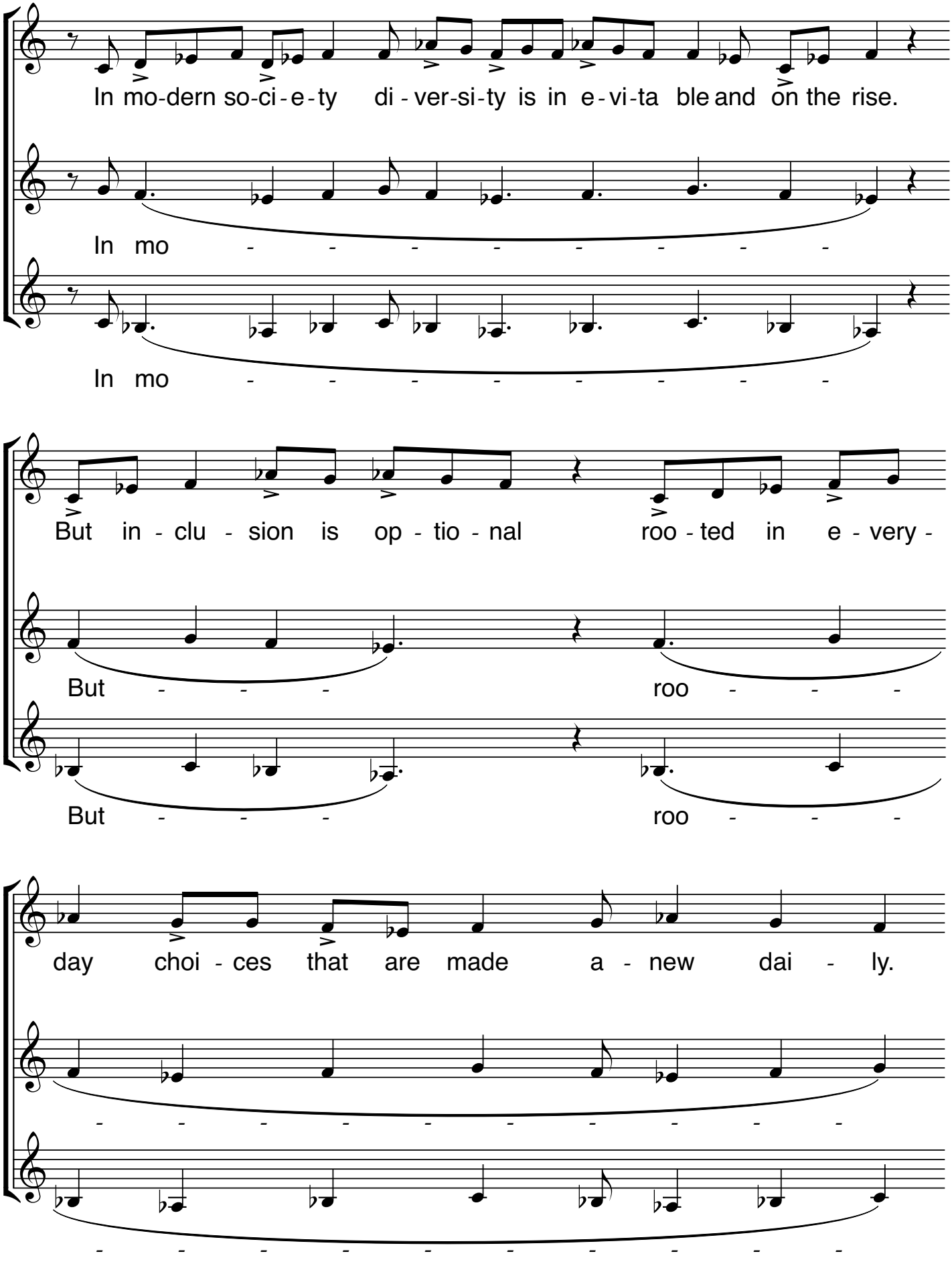



and are vi - o - lent - ly in - to - le - rant of L G B T
and are vi - o - lent - ly in - to - le - rant of L G B T
and are vi - o - lent - ly in - to - le - rant of L G B T

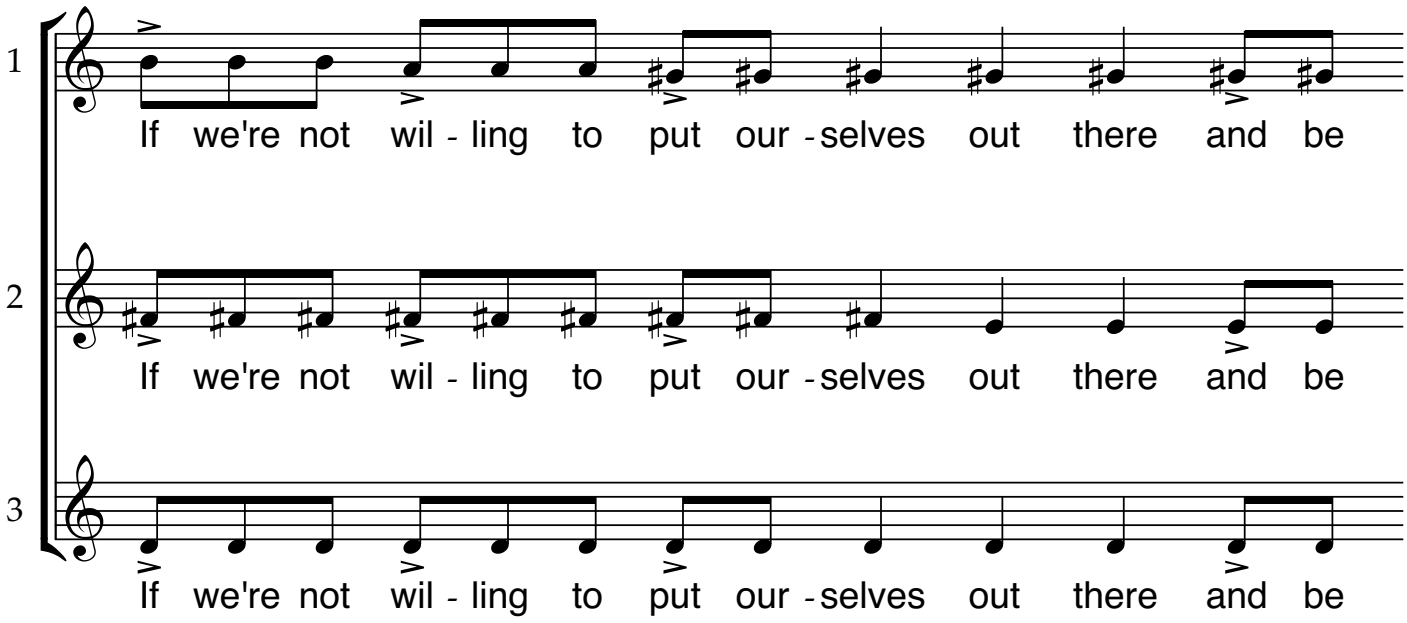

Q plus rights.
Q plus rights.
Q plus rights.

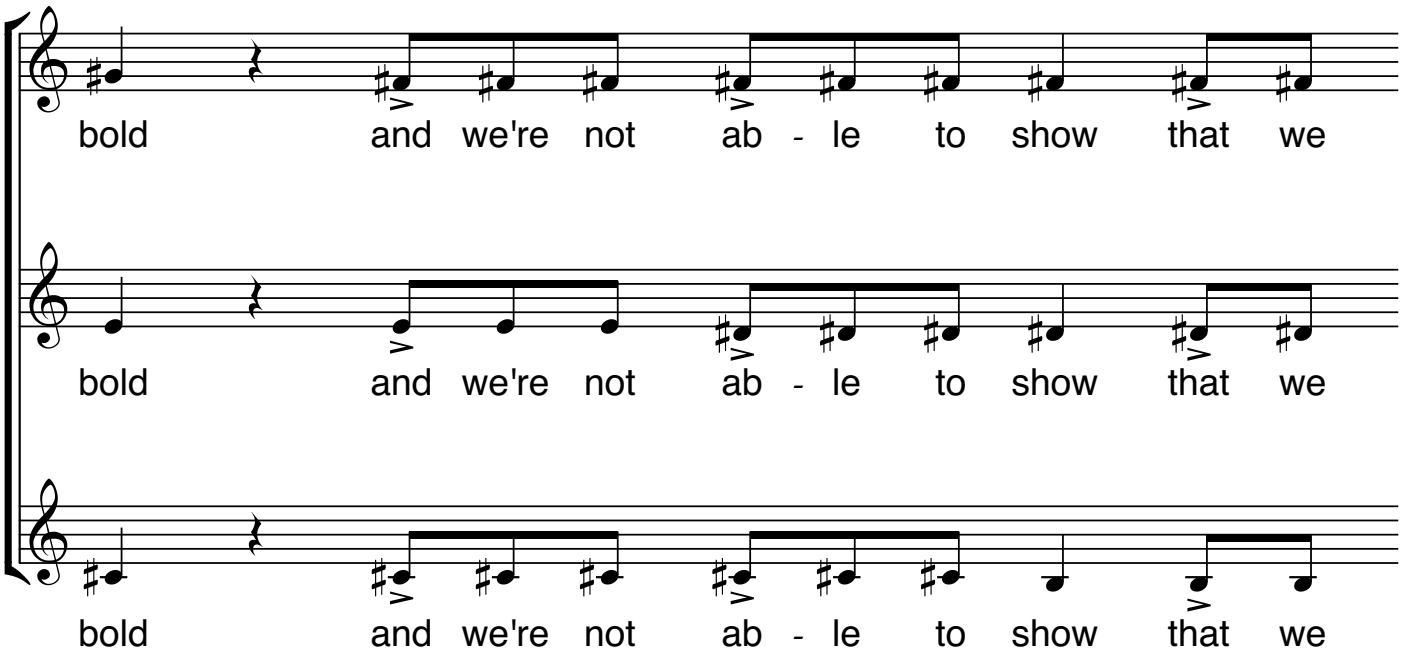
9) Inclusion

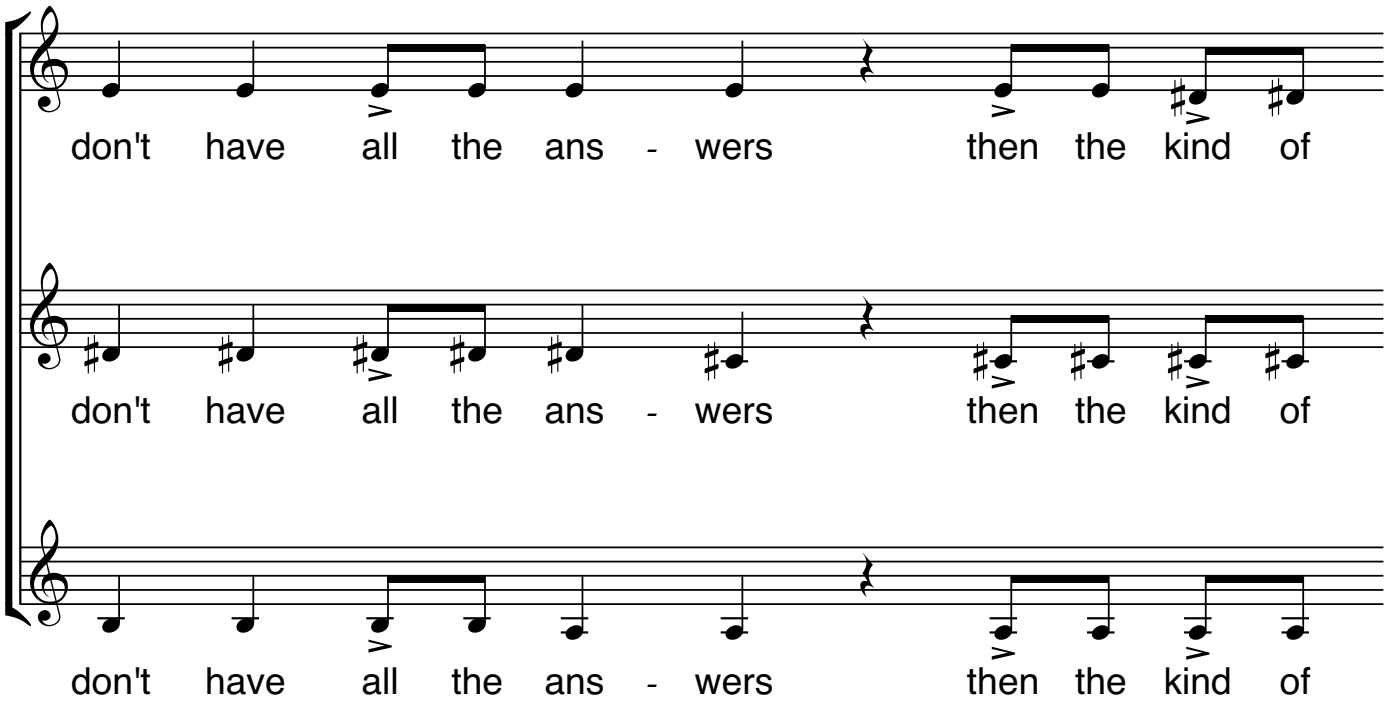

1
In - clu - sion must be the stan - dard be-cause in - clu - sion is a
2
In - clu - - - - - be cau - - -
3
In - clu - - - - - be cau - - -
choice we make, a state that is cre - at - ed and main-tained by our
- a sta - - - - - - -
- a sta - - - - - - -
ac - tions. Di - ver - si - ty, by con - trast, is our col - lec-tive de-sti- ny.
- Di - ver - - is lec_____
- Di - ver - - is lec_____

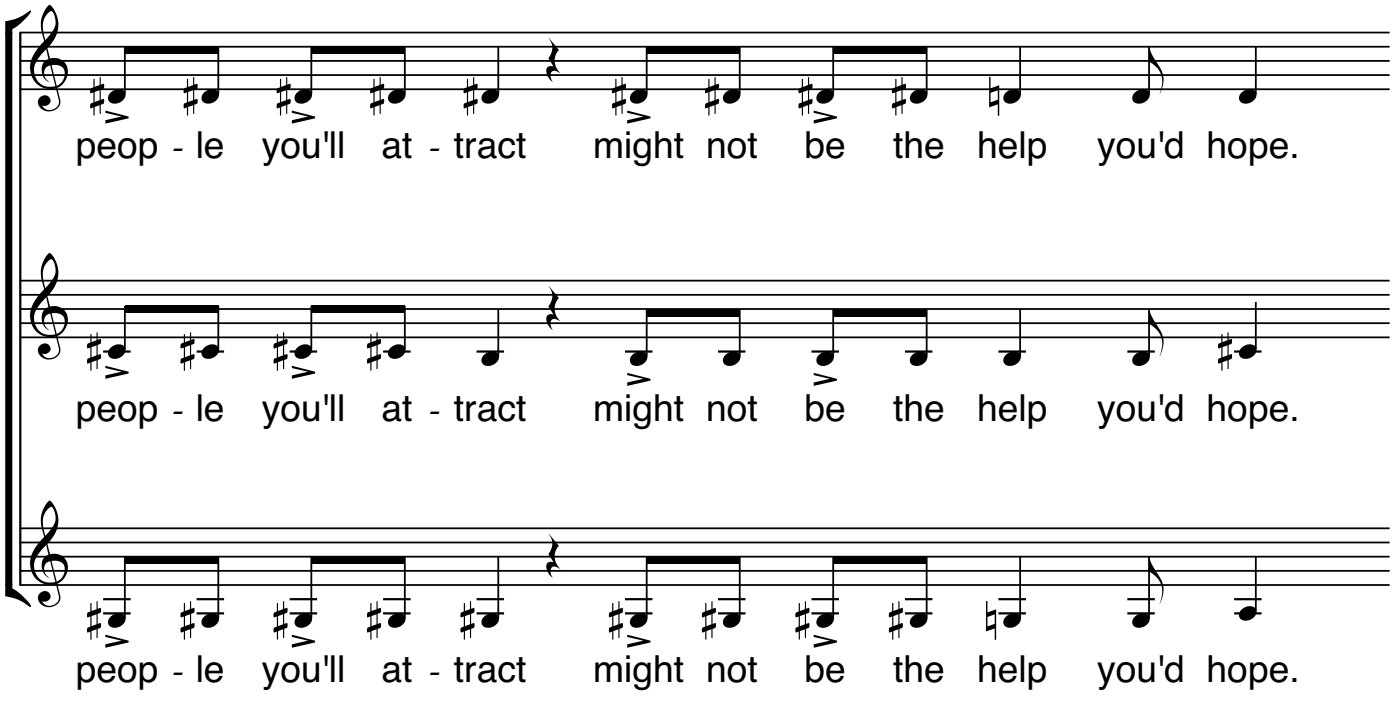

In mo-dern so-ci-e-ty di-ver-si-ty is in e-vi-ta ble and on the rise.
In mo - - - - - - - - -
In mo - - - - - - - - -
But in-clu-sion is op-tio-nal roo-ted in e-very-
But - - - roo - - -
But - - - roo - - -
day choi-ces that are made a-new dai-ly.
- - - - - - - - - -
- - - - - - - - - -

10) If we're not willing






don't have all the ans - wers then the kind of
don't have all the ans - wers then the kind of
don't have all the ans - wers then the kind of


peop - le you'll at - tract might not be the help you'd hope.
peop - le you'll at - tract might not be the help you'd hope.
peop - le you'll at - tract might not be the help you'd hope.