

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.



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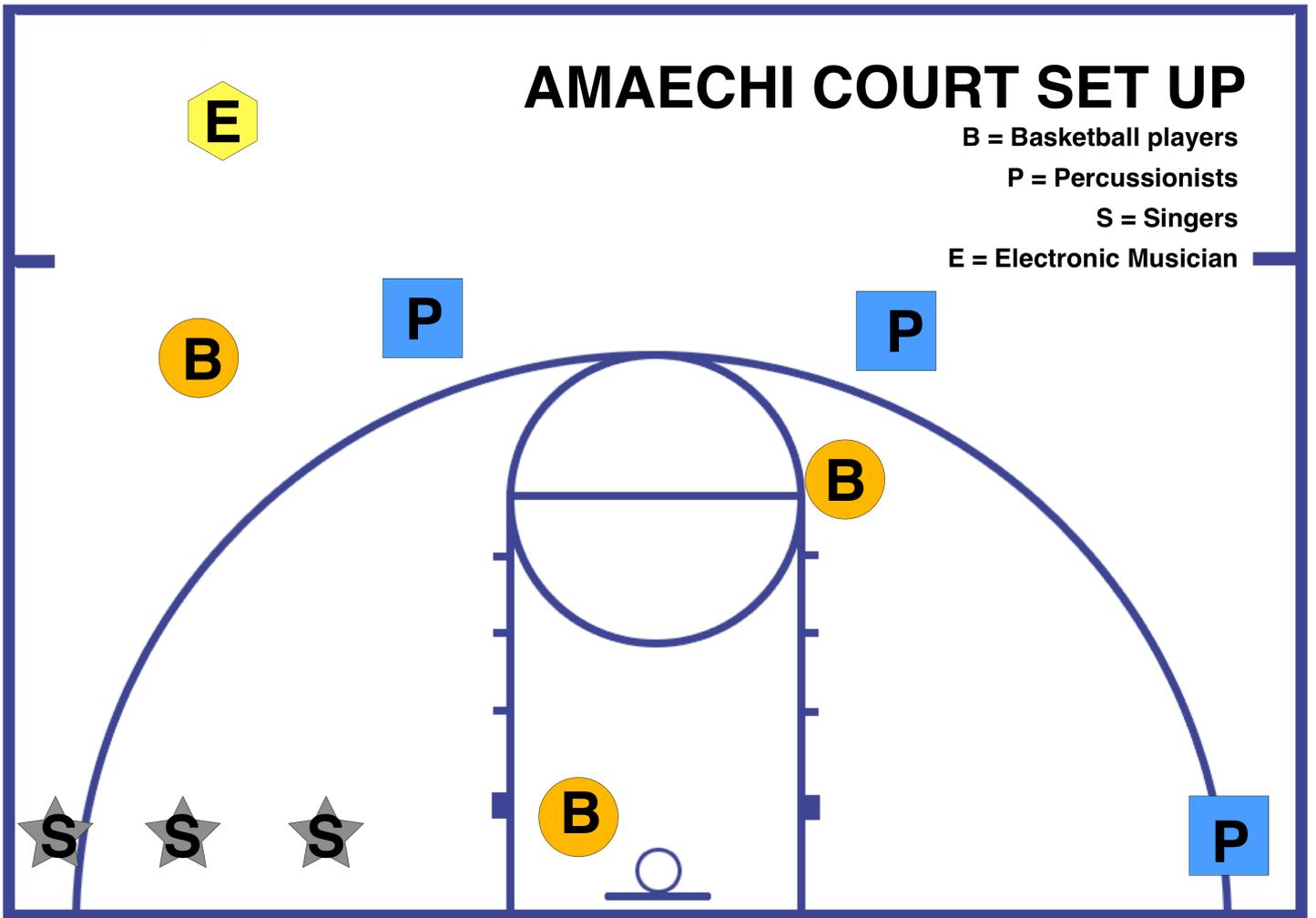
AMAECHE COURT SET UP

B = Basketball players

P = Percussionists

S = Singers

E = Electronic Musician



**SEÁN CLANCY &
MICHAEL WOLTERS**

**AMAECHI
BASKETBALL
PERFORMANCE
MATERIAL**

2022

PERFORMANCE NOTES: 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 Virtuosoic freestyle (1'30").

SONG #10: *'If we're not willing to put ourselves out there...'* (20").

**SEÁN CLANCY &
MICHAEL WOLTERS**

**AMAECHE
PERCUSSION
MATERIAL**

2022

Whistle Variations

stop
pp (<><>)

ff (<>)

ff p

l= 52-72
ff (<>)

f

mp

f

mf pulsating

ff (<>)

mf

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.

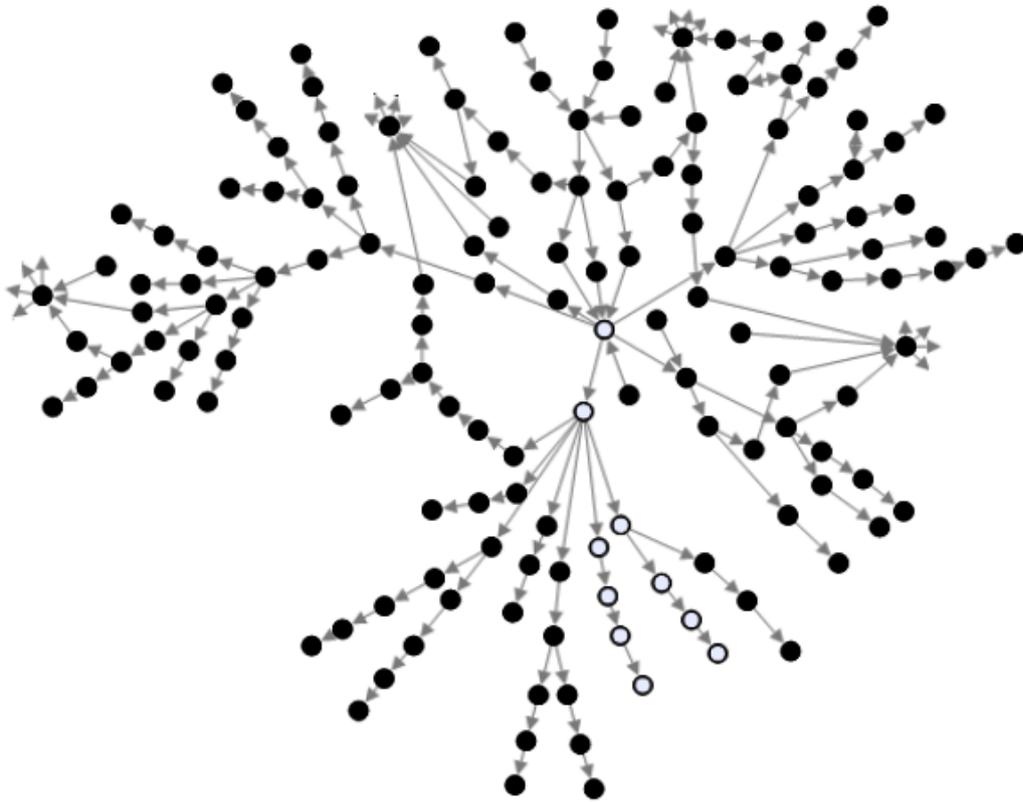
Player 1 plays a metallic instrument.
Player 2 plays a wooden instrument.
Player 3 plays a membrane instrument.

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.

The image shows musical notation for a steady semiquaver passage in 4/4 time. It consists of two staves, each with a 4/4 time signature. The notation is divided into four measures. The first measure is marked *pp* (pianissimo), the second *ff* (fortissimo), and the third *pp*. The fourth measure is also marked *pp*. The notation includes various rhythmic patterns, including semiquaver runs and accents, with some notes marked with 'x' to indicate specific articulation or ornamentation.

Triangle Offense 1



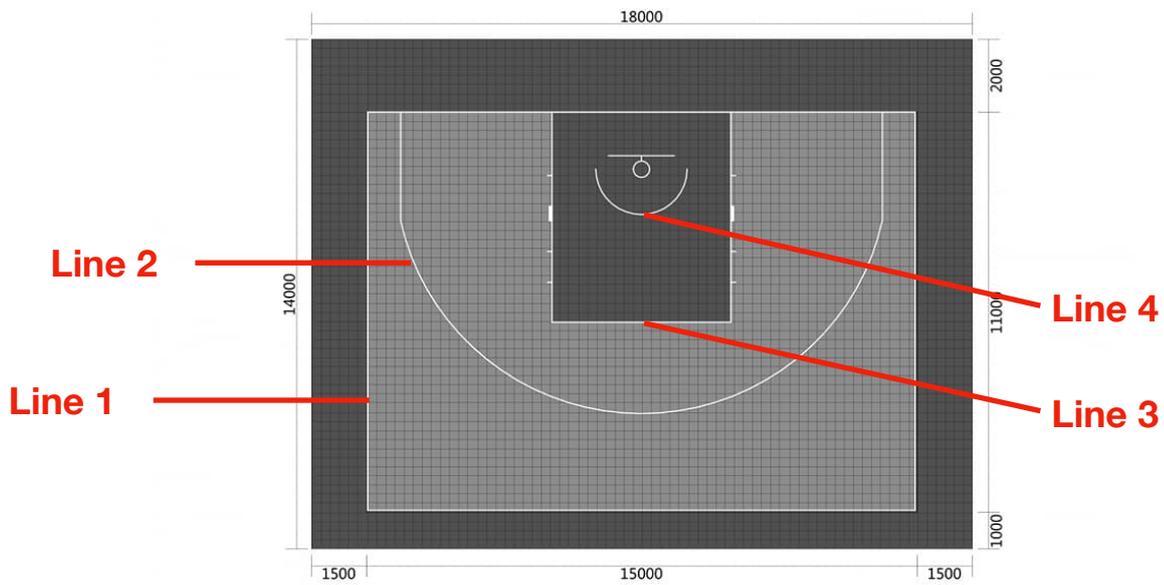
Each player has a triangle. (Triangles are of different sizes.)

White circle = tremolando

Black circle = single strike

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

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

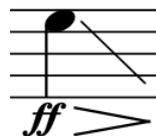
- crosses or touches Line 1:



- crosses or touches Line 2:



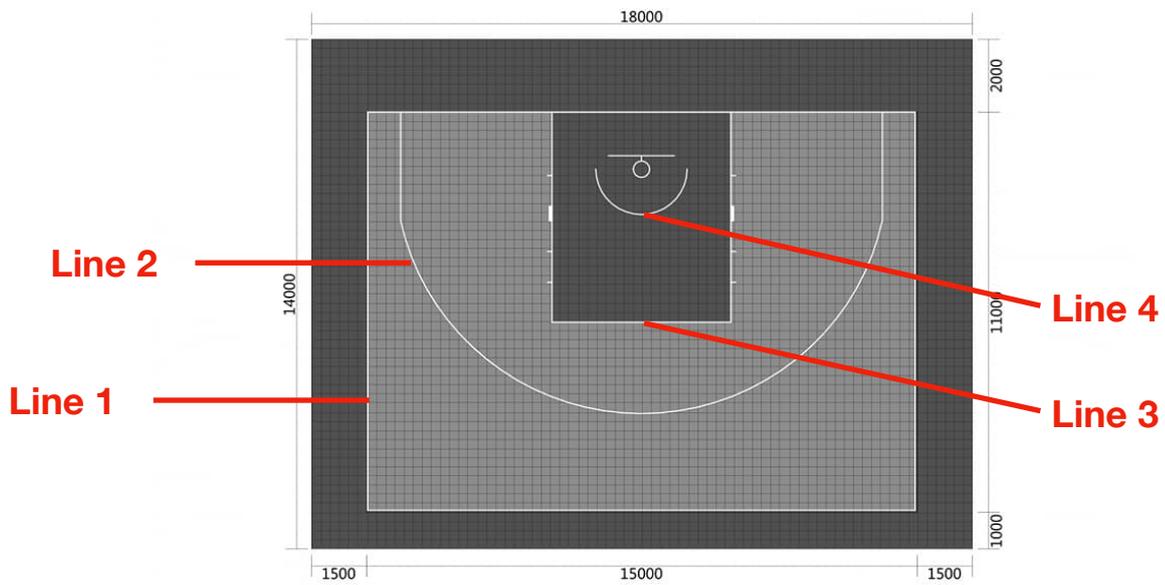
- crosses or touches Line 3:



- 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

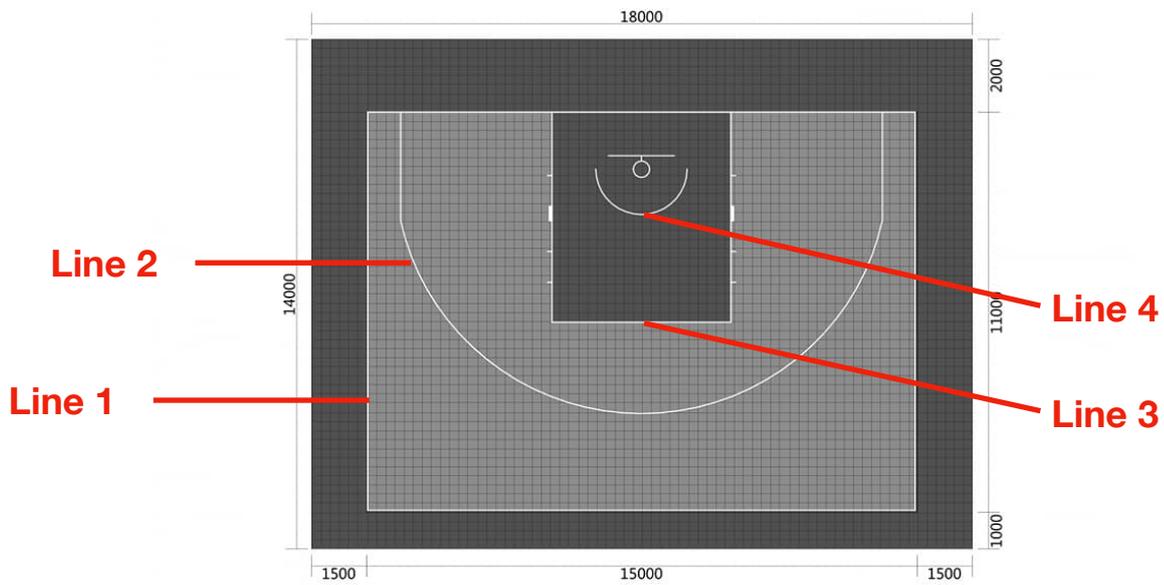
- crosses or touches Line 1:

- 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 with sticks

on frame

keep repeating pattern, occasionally adding notes in brackets

Whistle playing:

When your player

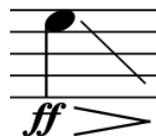
- crosses or touches Line 1:



- crosses or touches Line 2:



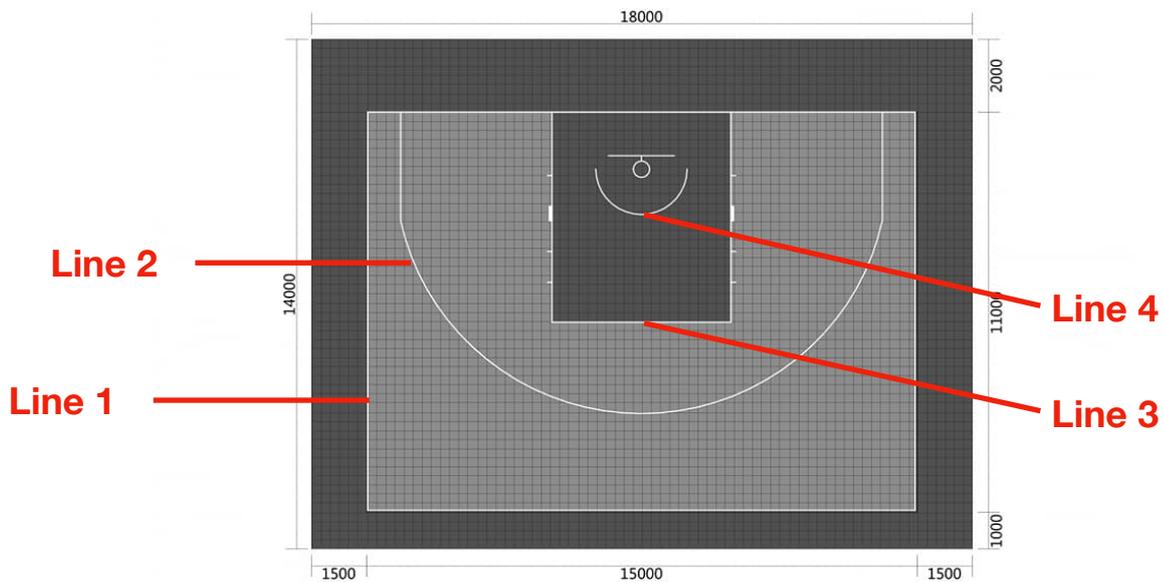
- crosses or touches Line 3:



- 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



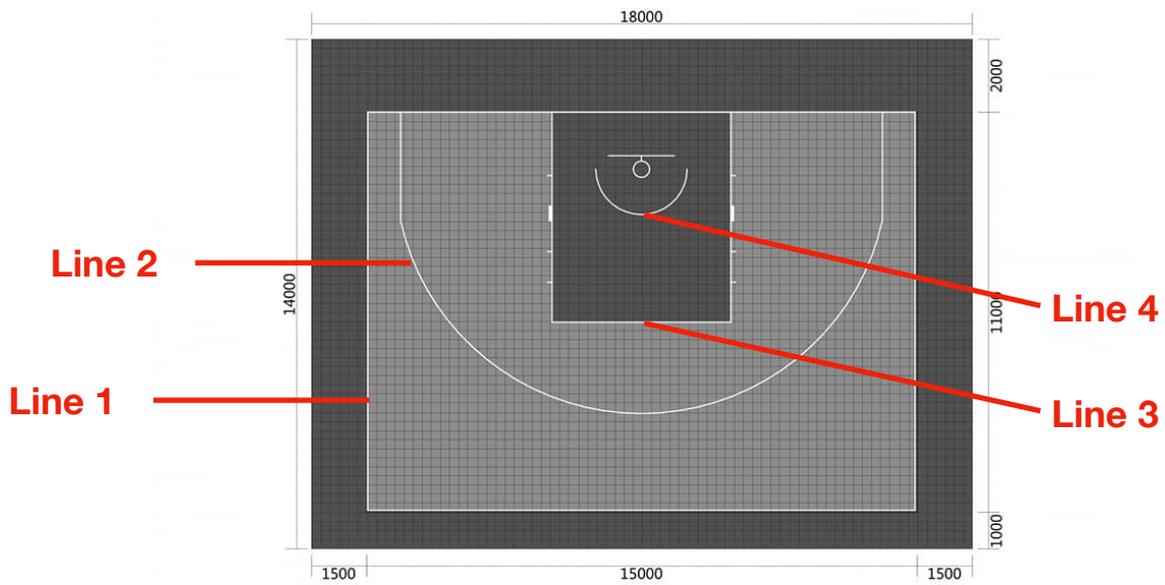
- crosses or touches Line 3: whistle



- crosses or touches Line 4: woodblock



Whistle piece: Lines Percussion 2

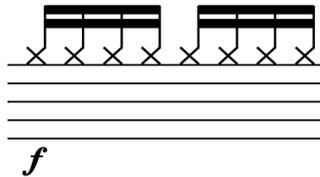


drumkit: Hi-hat, snare, bass drum, whistle

Choose a basketball player and watch their movements.

When your player

- crosses or touches Line 1: Hi-hat



f

snare off

- crosses or touches Line 2: snare drum



f

- crosses or touches Line 3: whistle



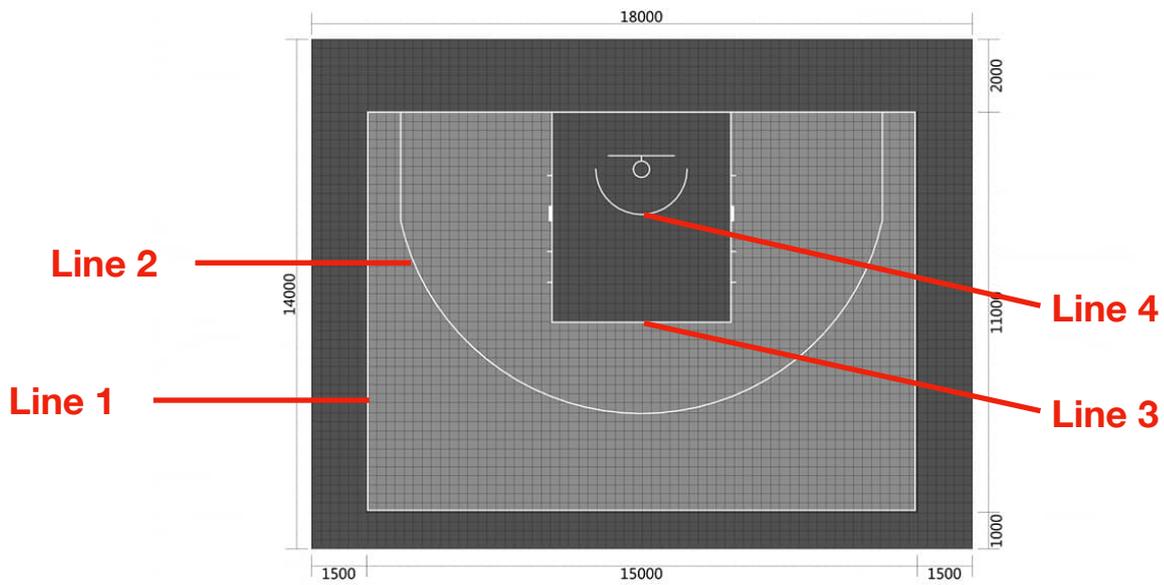
ff

- crosses or touches Line 4: bass drum



f

Whistle piece: Lines Percussion 3



tambourine, conga, whistle

Choose a basketball player and watch their movements.

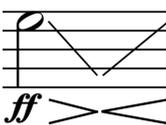
When your player
- crosses or touches Line 1: tambourine



- crosses or touches Line 2, conga:



- crosses or touches Line 3: whistle



- crosses or touches Line 4: tambourine



AMAECI 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

① ① ② ② ① ③ ① ① ③ ③ ③ ① ③ ③ ② ③ ① ① ③ ① ② ③

① ① ③ ① ③ ② ② ③

③ ③ ② ② ① ①

③ ③ ③ ② ③ ① ② ② ② ③ ③ ② ③ ① ② ③ ③ ① ③

'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.'

**SEÁN CLANCY &
MICHAEL WOLTERS**

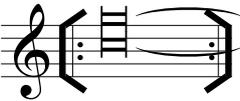
**AMAECHE
SYNTHESIZER
PERFORMANCE
MATERIAL**

2022

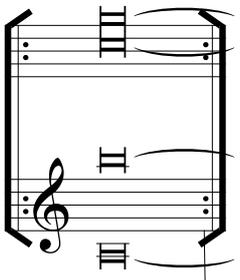
AMAECHI ELECTRONIC MUSICIAN PART

FM S.

@ drill #2 (part II)

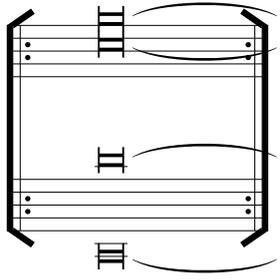


@ drill #4



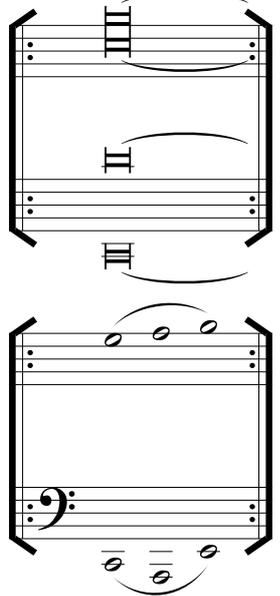
+ sampled basketball percussive sequence

@ drill #5



+ sampled basketball percussive sequence

@ drill #6



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 simultaneously with each whistle blow.

Each staff is panned differently around stereo spectrum.

All attacks, decays, and releases are slow.

Each staff is looped from it's point of commencement to the end of the piece.

Rhythms are free, and unquantized.

Synth timbre is unfixed, though any modulations are subtle.

1) There is a homophonic element

1
There is a ho - mo - pho - bic e - le - ment to spor - ting cul - ture

2
There is a ho - mo - pho - bic e - le - ment to spor - ting cul - ture

3
There is a ho - mo - pho - bic e - le - ment to spor - ting cul - ture

of - ten at - tri - bu - ted too ex - clu - sive - ly to par -

of - ten at - tri - bu - ted too ex - clu - sive - ly to par -

of - ten at - tri - bu - ted too ex - clu - sive - ly to par -

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

1
Be-ing the first o-pen-ly gay for-mer N B A player is still what I'm

2
Be-ing the first o-pen-ly gay for-mer N B A player is still what I'm

3
Be-ing the first o-pen-ly gay for-mer N B A player is still what I'm

Musical notation for three vocal parts (1, 2, 3) in treble clef. The lyrics are: "Be-ing the first o-pen-ly gay for-mer N B A player is still what I'm". The melody consists of quarter and eighth notes with a final quarter rest. There are accents over the words "Be-ing", "o-pen-ly", "gay", "for-mer", "N B A", "player", and "is".

best known for, and pro - bab - ly al - ways will

best known for, and pro - bab - ly al - ways will

best known for, and pro - bab - ly al - ways will

Musical notation for three vocal parts in treble clef. The lyrics are: "best known for, and pro - bab - ly al - ways will". The melody consists of quarter notes, a quarter rest, and eighth notes. There are accents over the words "and", "pro - bab - ly", and "al - ways".

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

The first system consists of three staves of musical notation. Each staff begins with a treble clef and a key signature of one flat (Bb). The melody is written in a simple, rhythmic style with quarter and eighth notes. The lyrics are: "be. An un - for - tu - nate truth, gi - ven that the bit a-bout be-ing gay". The lyrics are repeated on each of the three staves.

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.

The second system consists of three staves of musical notation. Each staff begins with a treble clef and a key signature of one flat (Bb). The melody is written in a simple, rhythmic style with quarter and eighth notes. The lyrics are: "re - qui - red ze - ro ef - fort on my part.". The lyrics are repeated on each of the three staves.

3) I never hated myself

1 I ne - ver ha - ted my-self. My de - sire for o - ther

2 I ne - ver ha - ted my-self. My de - sire for o - ther

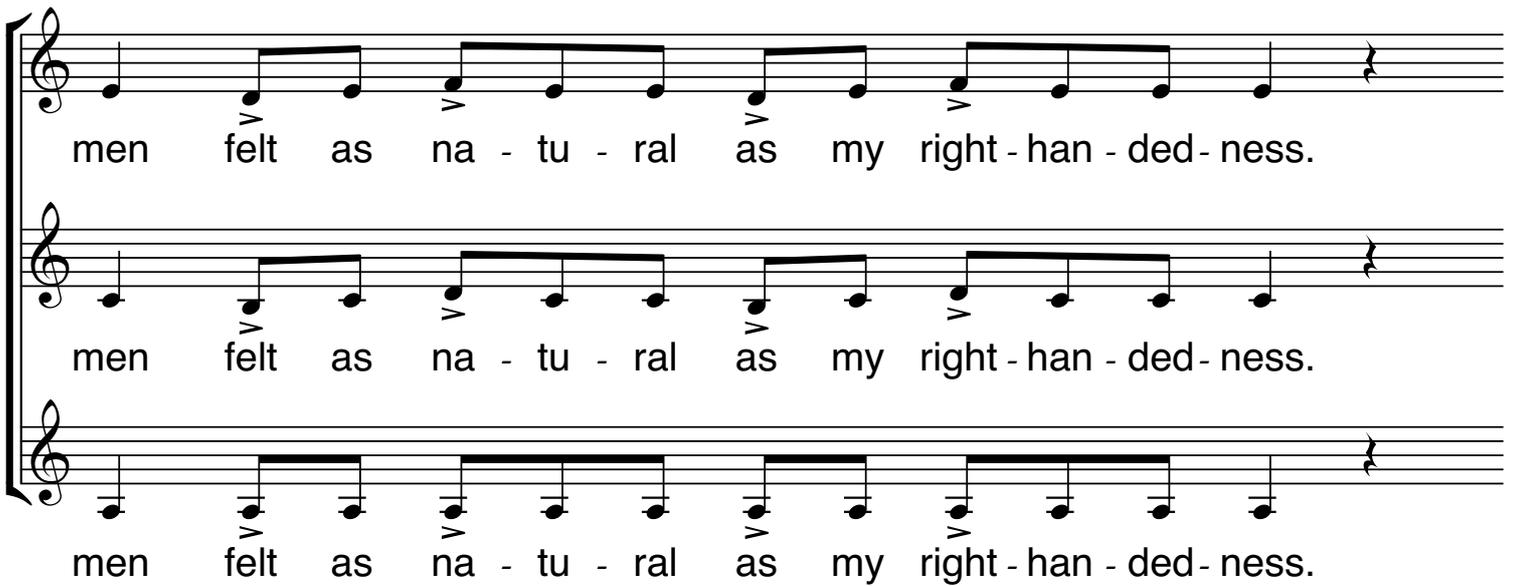
3 I ne - ver ha - ted my-self. My de - sire for o - ther



men felt as na - tu - ral as my right - han - ded - ness.

men felt as na - tu - ral as my right - han - ded - ness.

men felt as na - tu - ral as my right - han - ded - ness.

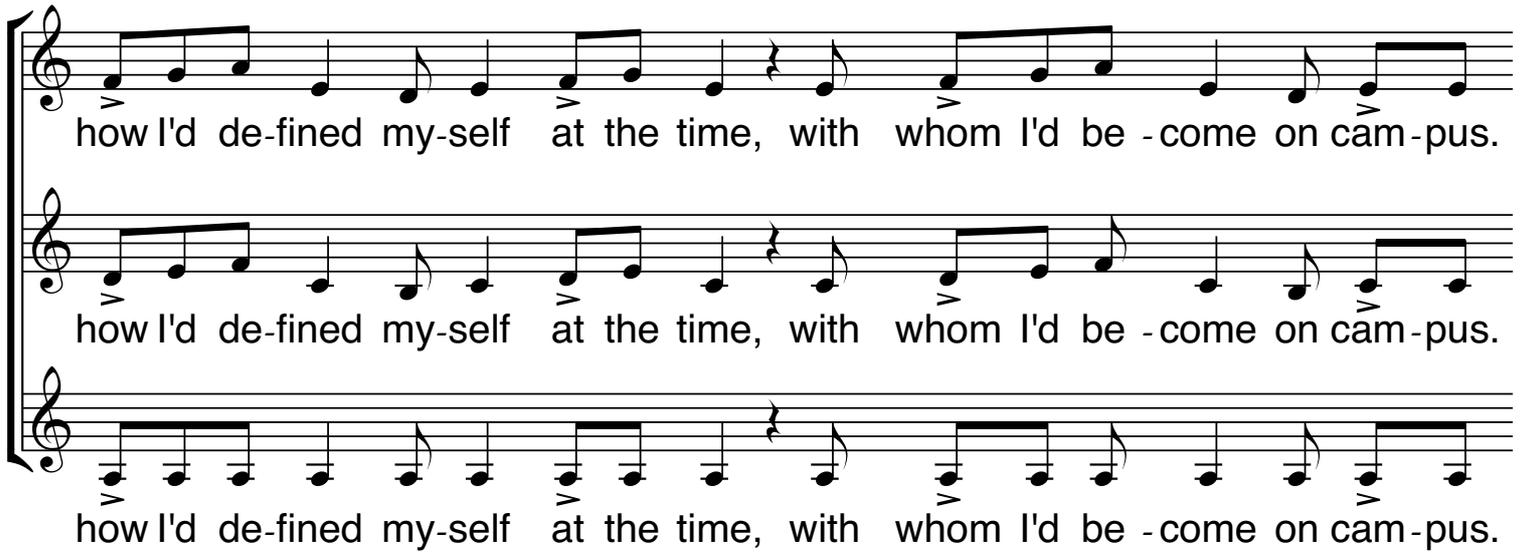


It was simp - ly in - com - pa - ti - ble with

It was simp - ly in - com - pa - ti - ble with

It was simp - ly in - com - pa - ti - ble with

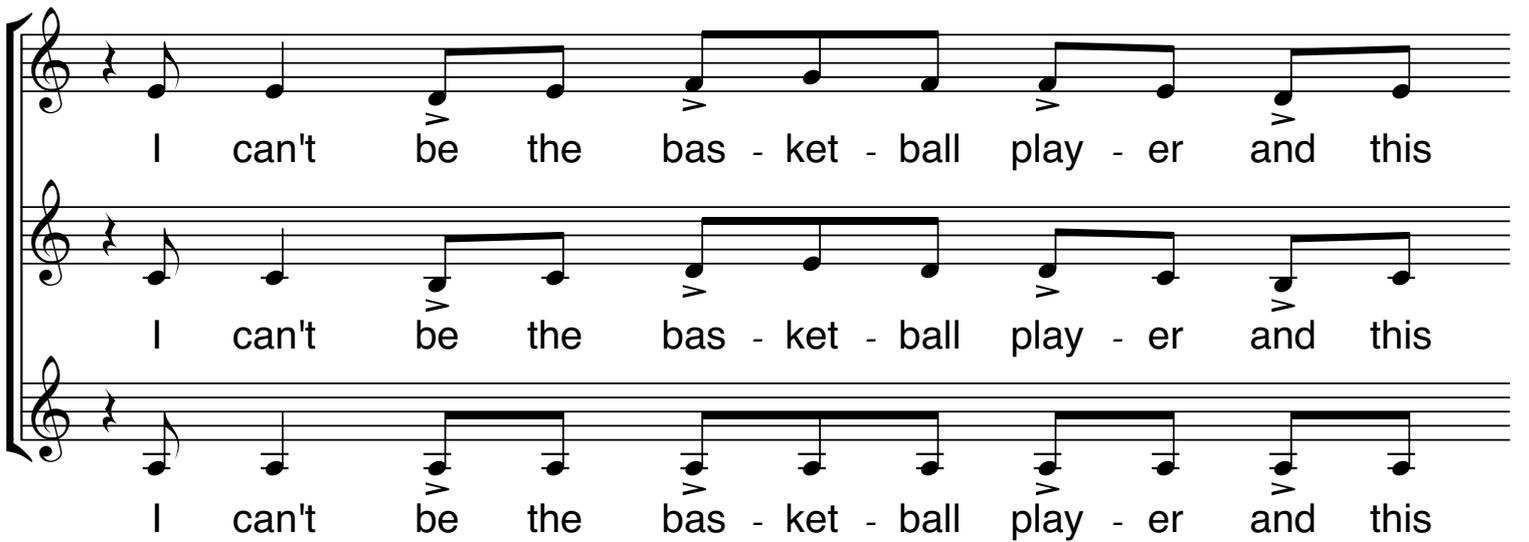




how I'd de-fined my-self at the time, with whom I'd be - come on cam-pus.

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

1

I was ta-king a sig - ni - fi - cant risk in al - low - ing e - ven the

2

(Ah...) gradually pronouncing "I" (...ee)

3

(Ah...) gradually pronouncing "I" (...ee)

gues-sing game, and it's pre - cise - ly that kind of con-cern that

(ae...) gradually pronouncing "I" (...nn)

gues-sing game and

(ae...) gradually pronouncing "I" (...nn)

gues-sing game

makes it so hard for gay athletes or
 for gay athletes or
 for gay athletes 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

1
It was the first time I'd lived re - la - tive - ly free - ly

2
It was the first time I'd lived re - la - tive - ly free - ly

3
It was the first time I'd lived re - la - tive - ly free - ly

Detailed description: This block contains the first system of a musical score for three voices. Each voice part is on a separate staff, numbered 1, 2, and 3. The music is in treble clef with a key signature of one sharp (F#). The lyrics are: "It was the first time I'd lived re - la - tive - ly free - ly". The notes are mostly quarter and eighth notes, with some rests. There are dynamic markings like accents (>) and hairpins ($\hat{$).

a - mong my gay peers. Yet they were al - so the

a - mong my gay peers Yet they were al - so the

a - mong my gay peers Yet they were al - so the

Detailed description: This block contains the second system of the musical score for three voices. The lyrics are: "a - mong my gay peers. Yet they were al - so the". The music continues with similar notation to the first system, including treble clef, one sharp key signature, and various note values and rests. Dynamic markings and accents are present throughout.

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

1
On the FI - FA web-site the dis - ci - pli - na - ry code

2
On the FI - FA web-site the dis - ci - pli - na - ry code

3
On the FI - FA web-site the dis - ci - pli - na - ry code

has re - cent - ly been up - da - ted to add pro - tec - tions

has re - cent - ly been up - da - ted to add pro - tec - tions

has re - cent - ly been up - da - ted to add pro - tec - tions

for gay and Les - bi - an ath - letes. This is the same FI -

for gay and Les - bi - an ath - letes. This is the same FI -

for gay and Les - bi - an ath - letes. This is the same FI -

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

1
Peo - ple make a choice to a - ward tour - na - ment ho -

2
Peo - ple make a choice to a - ward tour - na - ment ho -

3
Peo - ple make a choice to a - ward tour - na - ment ho -

sting hon - ours to count - ries that op - press wo - men

sting hon - ours to count - ries that op - press wo - men

sting hon - ours to count - ries that op - press wo - men

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 because 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

1
If we're not wil - ling to put our - selves out there and be

2
If we're not wil - ling to put our - selves out there and be

3
If we're not wil - ling to put our - selves out there and be

bold and we're not ab - le to show that we

bold and we're not ab - le to show that we

bold and we're not ab - le to show that we

don't have all the answers then the kind of

don't have all the answers then the kind of

don't have all the answers then the kind of

Detailed description: This block contains three staves of music for Soprano, Alto, and Tenor voices. Each staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "don't have all the answers then the kind of". The music consists of quarter and eighth notes, with some notes marked with accents (v). The Soprano staff has a final quarter rest. The Alto and Tenor staves also end with quarter rests.

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.

Detailed description: This block contains three staves of music for Soprano, Alto, and Tenor voices. Each staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "peop - le you'll at - tract might not be the help you'd hope.". The music consists of quarter and eighth notes, with some notes marked with accents (v). The Soprano staff has a final quarter rest. The Alto and Tenor staves also end with quarter rests.