

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.



Supported using public funding by
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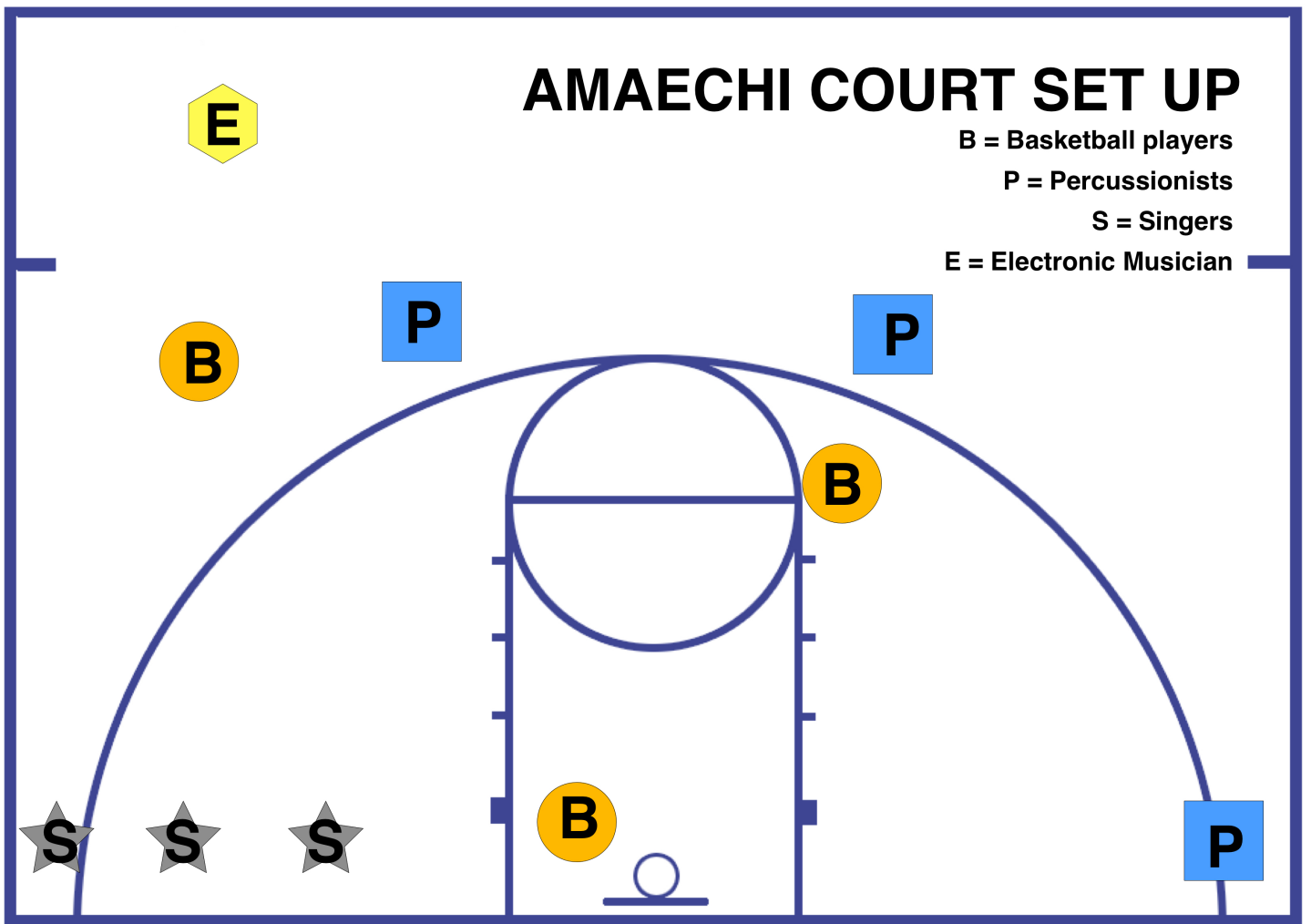
AMAECHI COURT SET UP

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 Virtuoso freestyle (1'30").

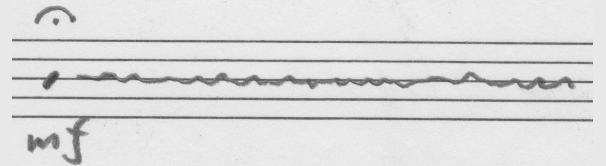
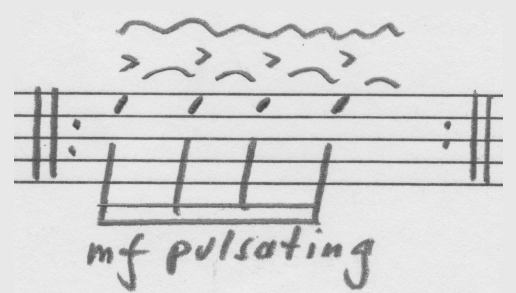
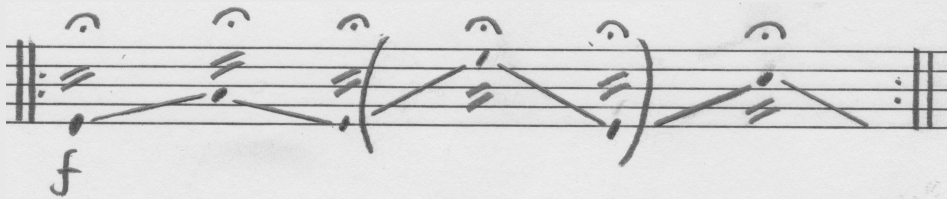
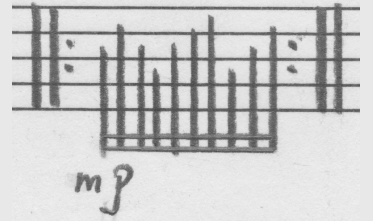
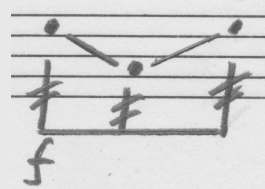
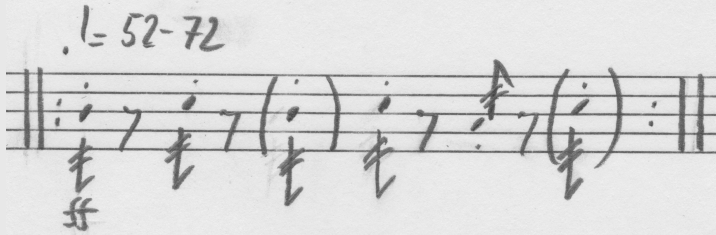
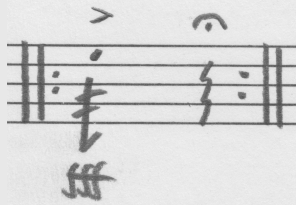
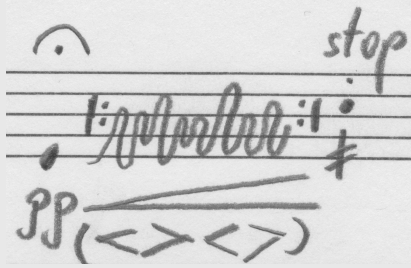
SONG #10: *'If we're not willing to put ourselves out there...'* (20").

**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.

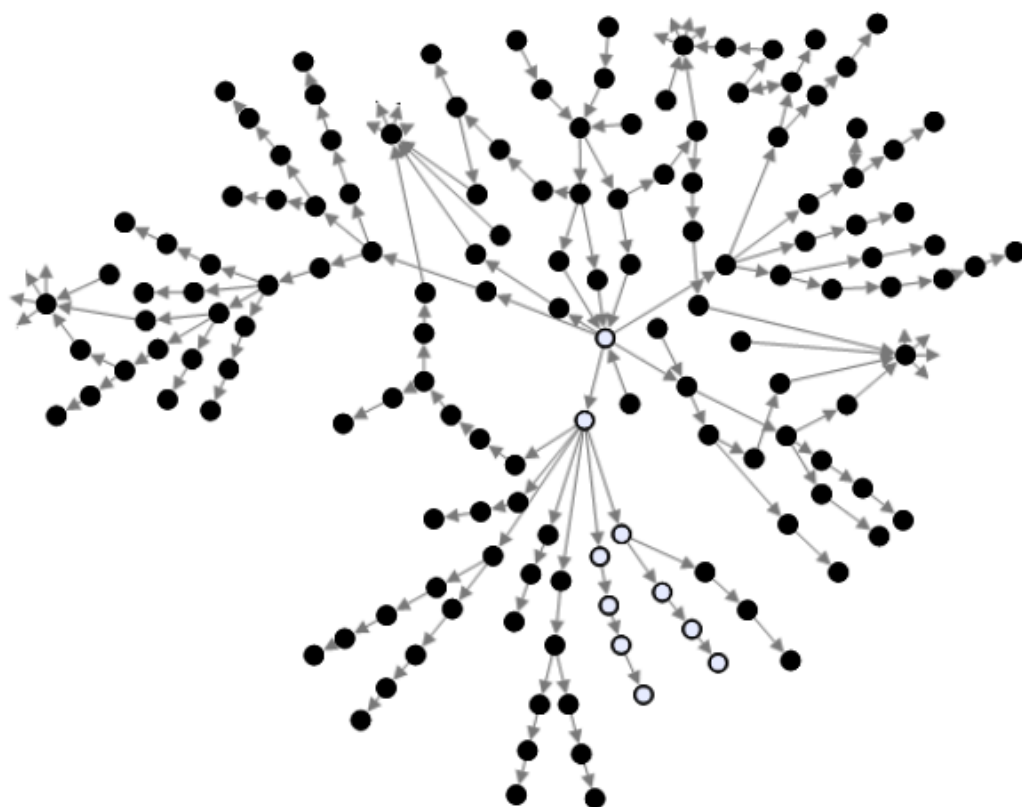
Player 3 plays a membrane instrument.

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.)

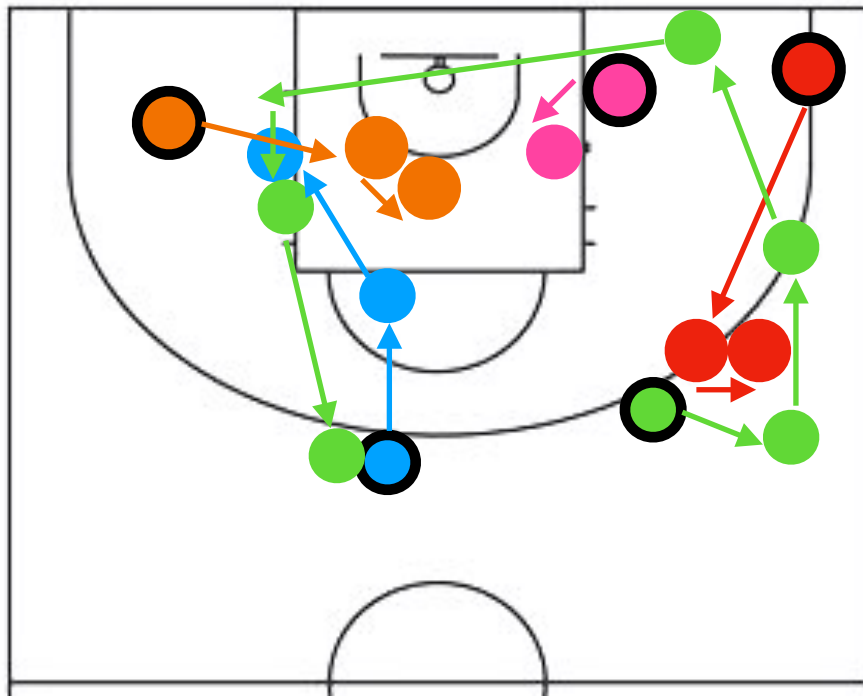
White circle = tremolando

Black circle = single strike

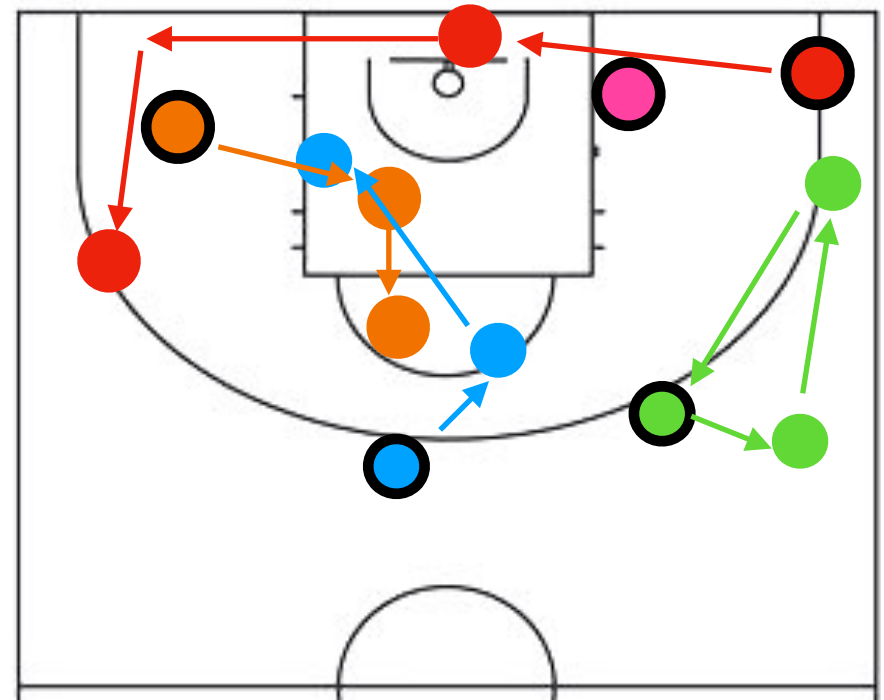
Start on any white circle. Follow the arrows to the end of a line.
Repeat.

Triangle Offense 2 (triangle version)

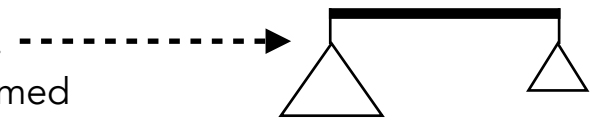
Scenario 1



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.

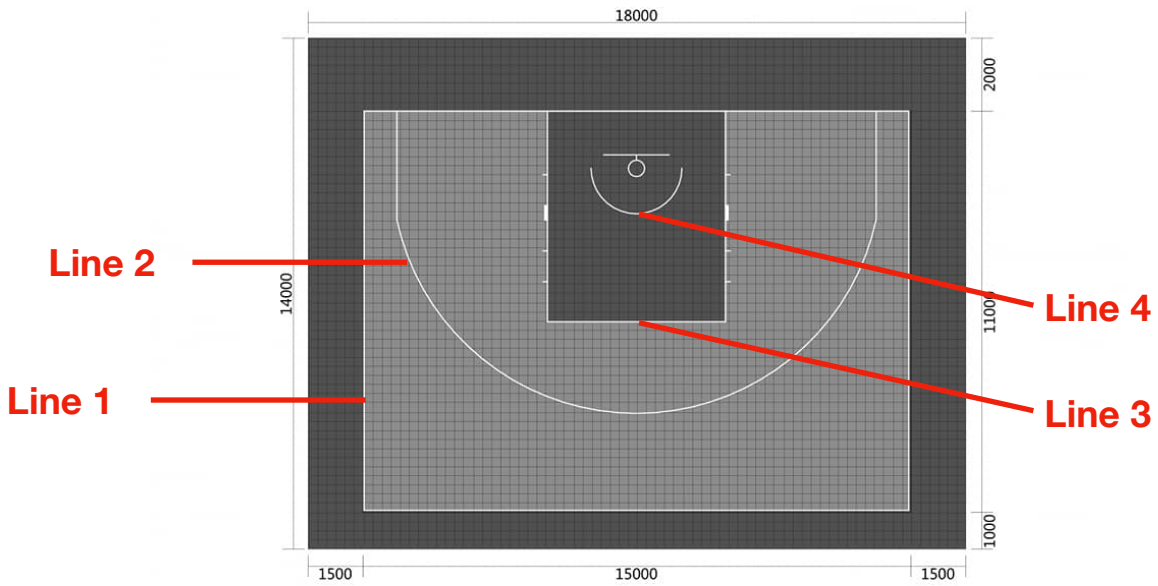
Once you arrive at a coloured dot, stay stationary and play 9 distinct loud quavers on the other triangle.

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



bass slap

keep repeating pattern, occasionally adding notes in brackets

Whistle playing:

When your player

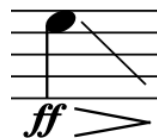
- crosses or touches Line 1:



- crosses or touches Line 2:



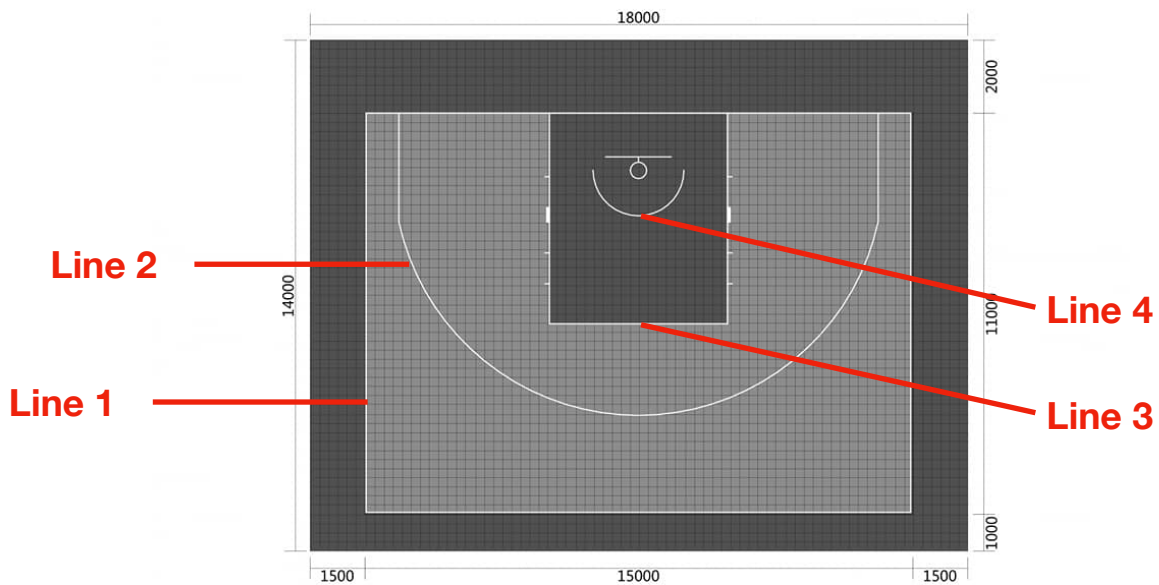
- crosses or touches Line 3:



- 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:



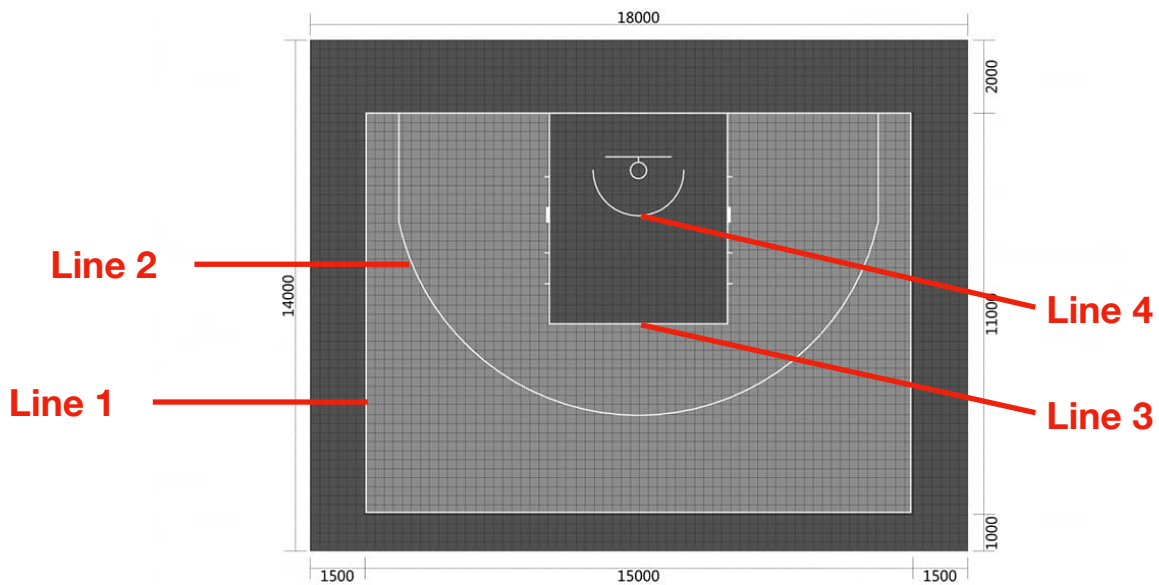
- crosses or touches Line 3:



- 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:



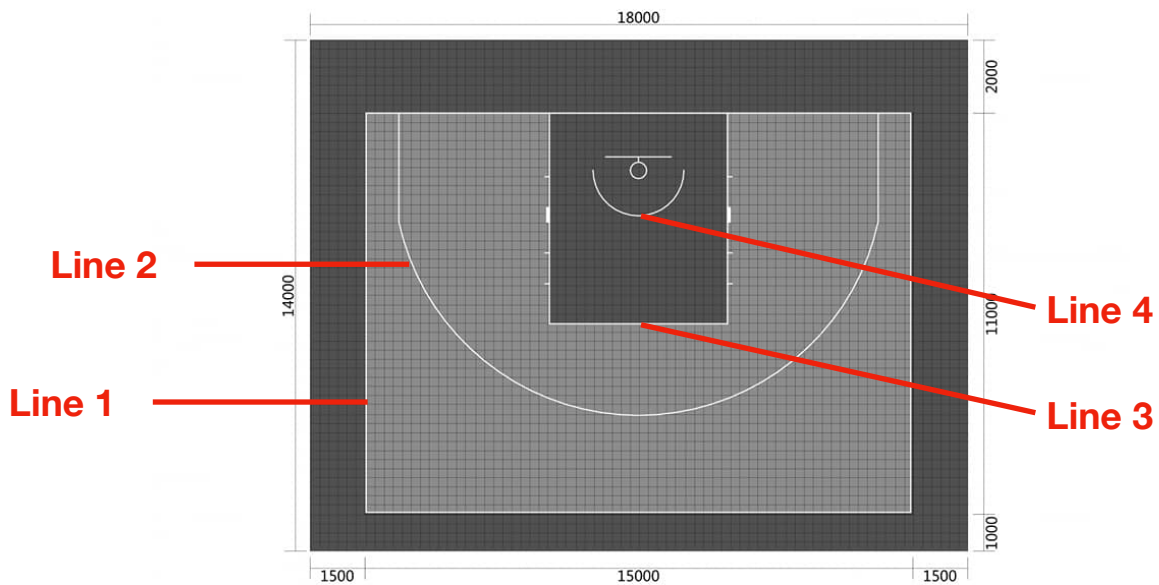
- crosses or touches Line 3:



- 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



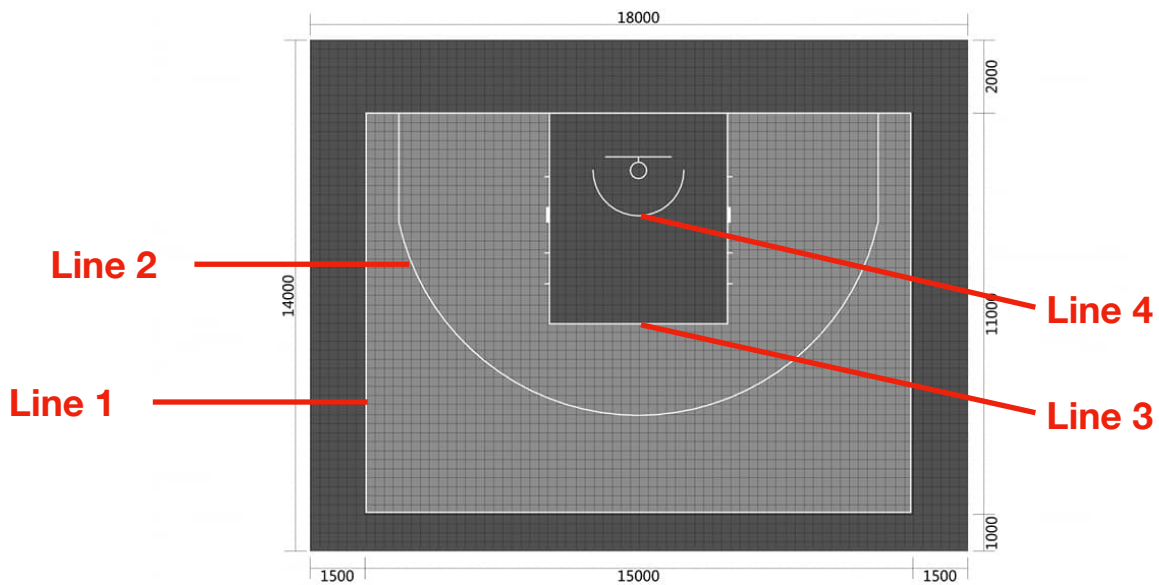
- crosses or touches Line 3: whistle



- crosses or touches Line 4: woodblock



Whistle piece: Lines Percussion 2

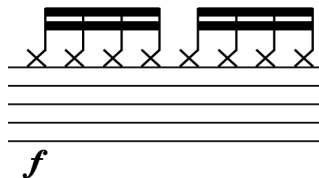


drumkit: Hi-hat, snare, bass drum, whistle

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



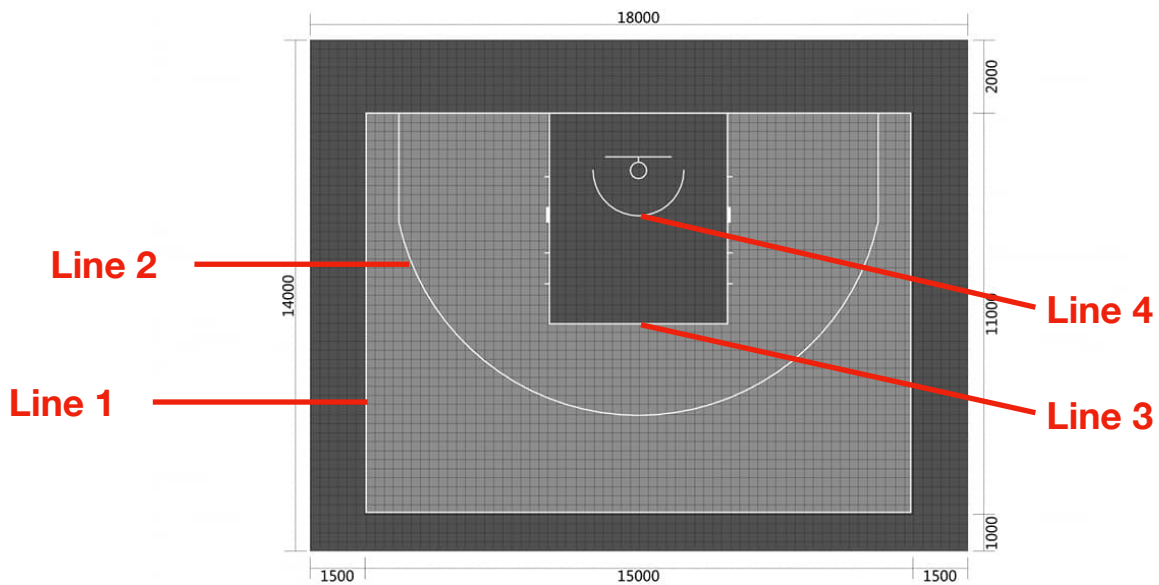
ff

- 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

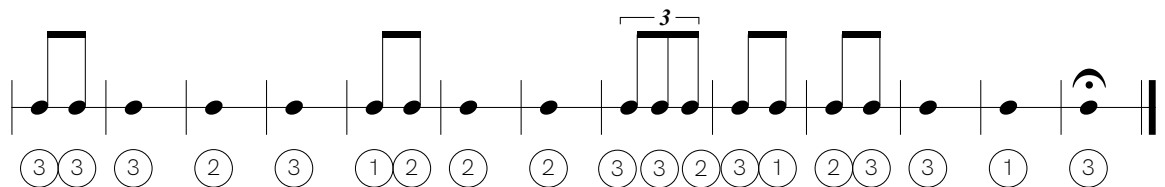
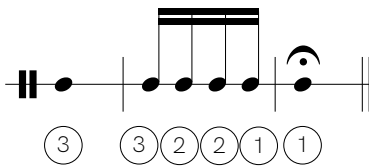
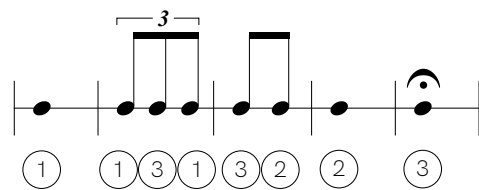
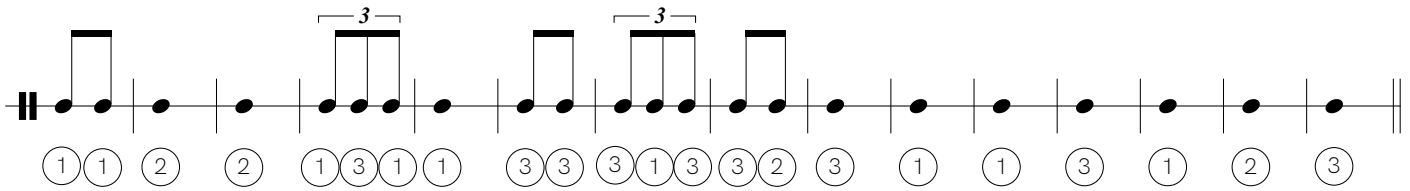


- crosses or touches Line 4: tambourine



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.'*

**SEÁN CLANCY &
MICHAEL WOLTERS**

**AMAECHI
SYNTHESIZER
PERFORMANCE
MATERIAL**

2022

AMAECHI ELECTRONIC MUSICIAN PART

FM S.

@ drill #2 (part II)

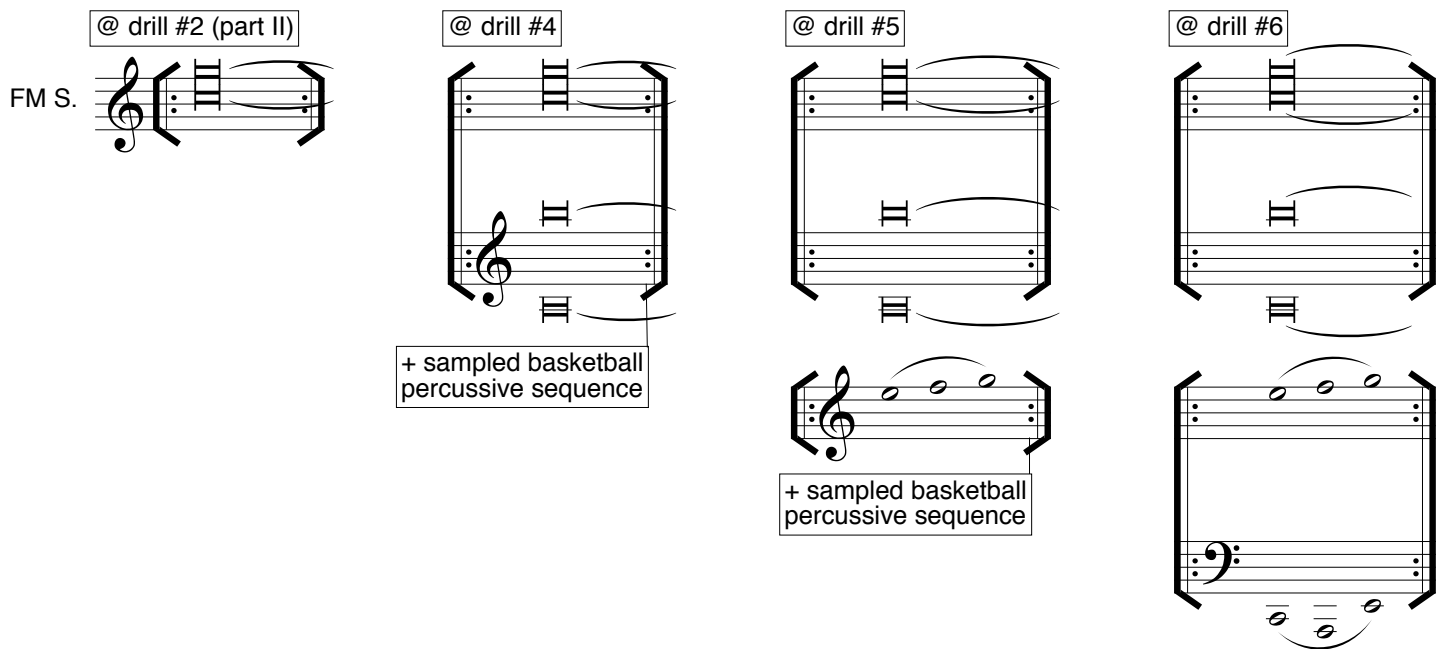
@ drill #4

+ 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 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.

Rhythms are free, and unquantized.

Synth timbre is unfixed, though any modulations are subtle.


1) There is a homophobic 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

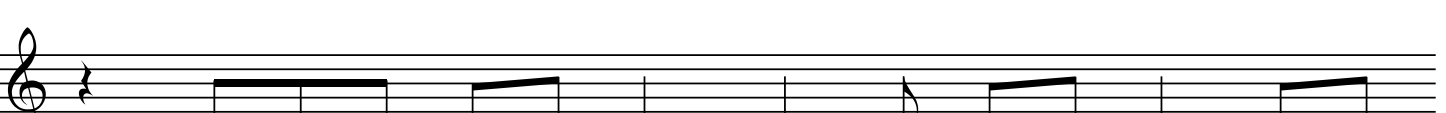
This block contains three staves of musical notation, each with a treble clef and a key signature of one flat. The lyrics are written below the notes. The first staff is labeled '1', the second '2', and the third '3'. The lyrics are: 'There is a ho - mo - pho - bic e - le - ment to spor - ting cul - ture'.



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

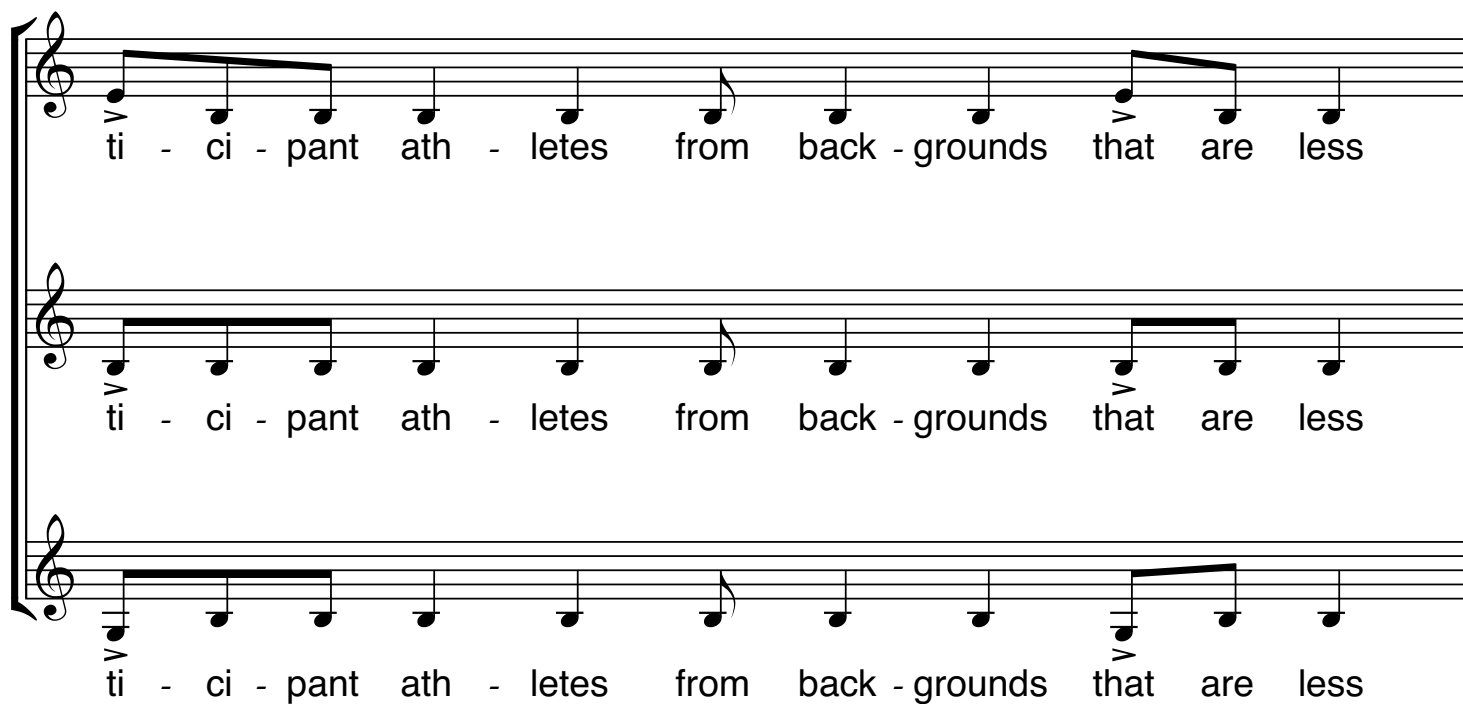


of - ten at - tri - bu - ted too ex - clu - sive - ly to par -



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

This block contains three staves of musical notation, each with a treble clef and a key signature of one flat. The lyrics are written below the notes. The first staff is labeled '1', the second '2', and the third '3'. The lyrics are: 'of - ten at - tri - bu - ted too ex - clu - sive - ly to par -'.

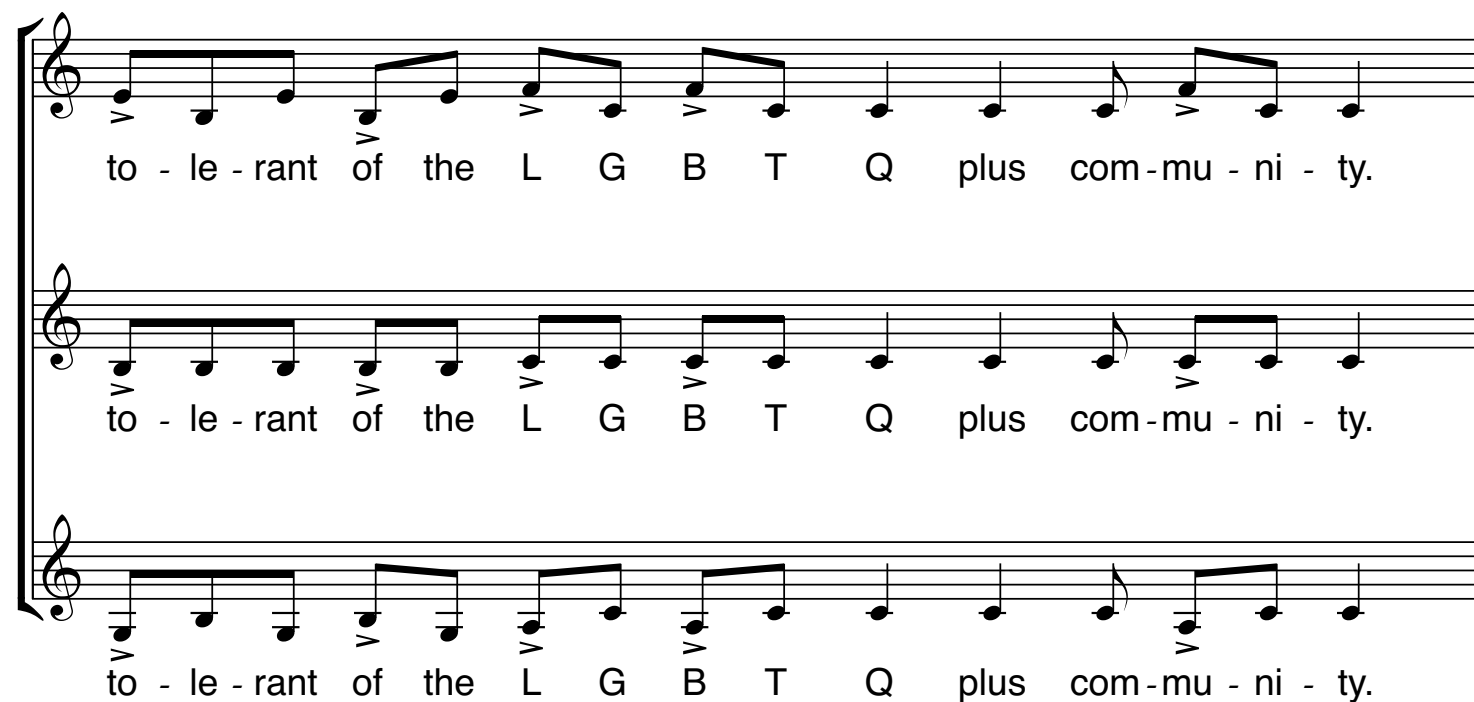


ti - ci - pant ath - letes from back - grounds that are less

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

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

This block contains three staves of musical notation. Each staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes, with some notes beamed together. The lyrics are written below each staff, with hyphens indicating syllables that span across multiple notes. The lyrics are: 'ti - ci - pant ath - letes from back - grounds that are less'. The word 'less' is at the end of the line, and the melody continues on the next line.



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.

This block contains three staves of musical notation. Each staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes, with some notes beamed together. The lyrics are written below each staff, with hyphens indicating syllables that span across multiple notes. The lyrics are: 'to - le - rant of the L G B T Q plus com - mu - ni - ty.'. The word 'ty.' is at the end of the line, and the melody continues on the next line.

2) Being the first

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

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

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

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

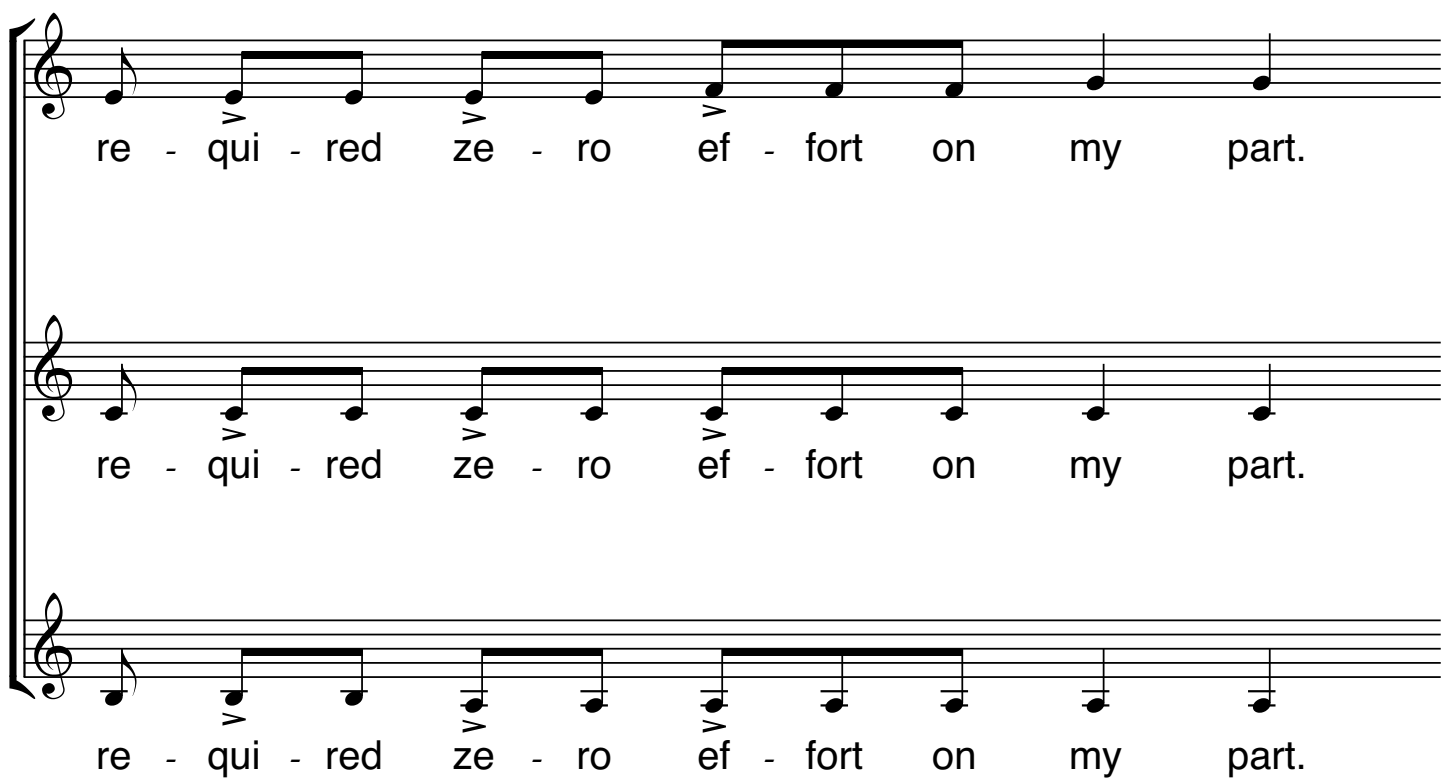


be. An un - for - tu - nate truth, gi - ven that the bit a-bout be-ing gay

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 (B-flat). The melody is written on the first staff, with the lyrics 'be. An un - for - tu - nate truth, gi - ven that the bit a-bout be-ing gay' underneath. The second and third staves are identical to the first, also with the same lyrics. The lyrics are split across the staves: 'be.' on the first staff, 'An un - for - tu - nate truth,' on the second, 'gi - ven that the bit a-bout be-ing gay' on the third.



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 (B-flat). The melody is written on the first staff, with the lyrics 're - qui - red ze - ro ef - fort on my part.' underneath. The second and third staves are identical to the first, also with the same lyrics. The lyrics are split across the staves: 're - qui - red' on the first staff, 'ze - ro ef - fort on my part.' on the second.

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.

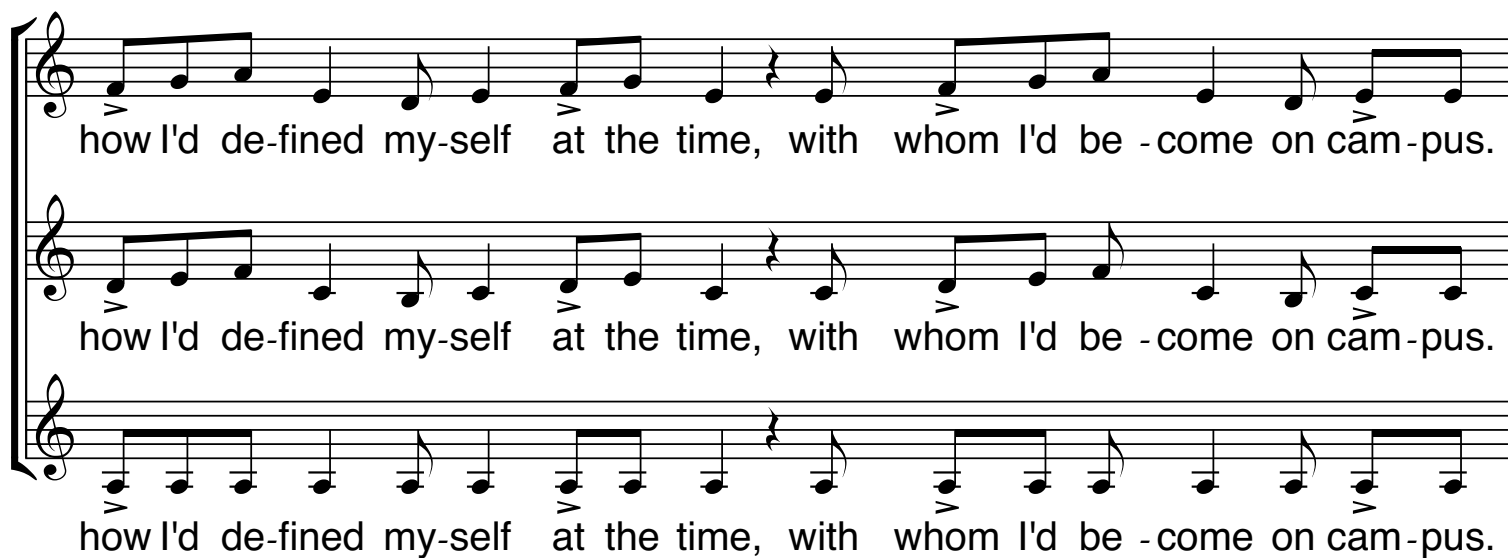
men felt as na - tu - ral as my right - han - ded - ness.

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

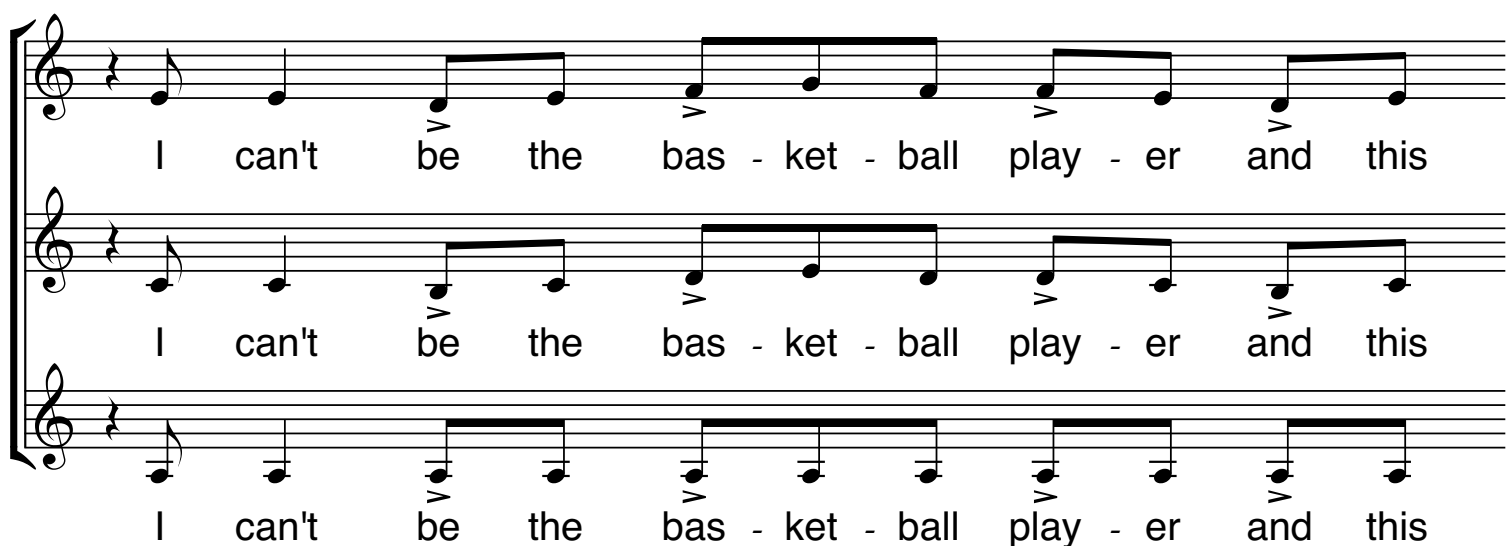
It was simp - ly in - com - pa - ti - ble with



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

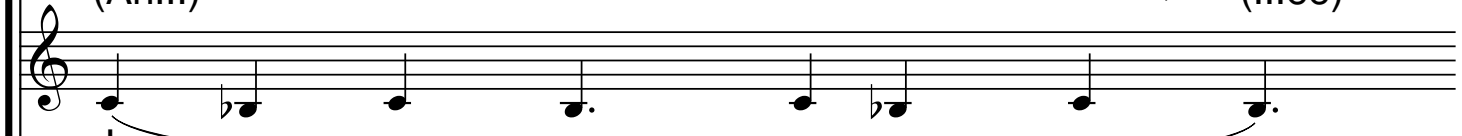
1



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

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

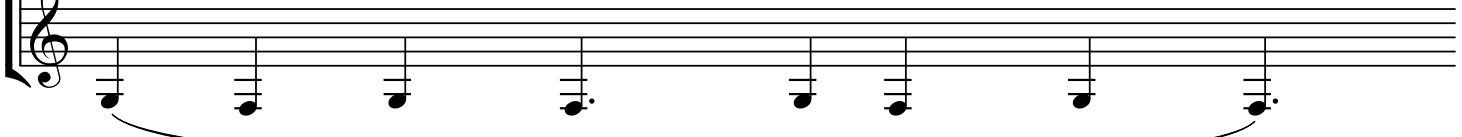
2



I

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

3



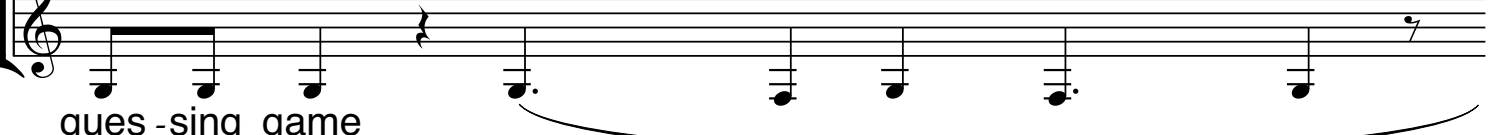


gues - sing game, and it's pre - cise - ly that kind of con - cern that

(ae...) (...nn)

gues - sing game and

(ae...) (...nn)

gues - sing game



musical score for the first system, featuring three staves. The lyrics are: "makes it so hard for gay athletes or". The melody is in treble clef, and the accompaniment is in bass clef. The key signature has one flat (B-flat). The first staff has a slur over the notes for "ath - letes". The second and third staves have a slur over the notes for "for gay athletes or".

musical score for the second system, featuring three staves. The lyrics are: "e - ven their straight sup - por - ters to speak up". The melody is in treble clef, and the accompaniment is in bass clef. The key signature has one flat (B-flat). The first staff has a slur over the notes for "e - ven". The second and third staves have a slur over the notes for "e - ven".

musical score for the third system, featuring three staves. The lyrics are: "in a - ny con - text pub - lic or pri - vate.". The melody is in treble clef, and the accompaniment is in bass clef. The key signature has one flat (B-flat). The first staff has a slur over the notes for "in". The second and third staves have a slur over the notes for "in".

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



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



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

Detailed description: This block contains the first system of a musical score for three voices. Each voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: 'kind of guys who'd been ex - clu - ded from the in - ner'. The melody for all three parts is identical. It begins with a quarter rest, followed by a quarter note F#4, a quarter note G#4, a quarter note A4, a quarter rest, a quarter note F#4, a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G#4, a quarter note F#4, and a quarter note E4. There are accents over the first F#4, the first G#4, the first A4, the first B4, and the final E4.

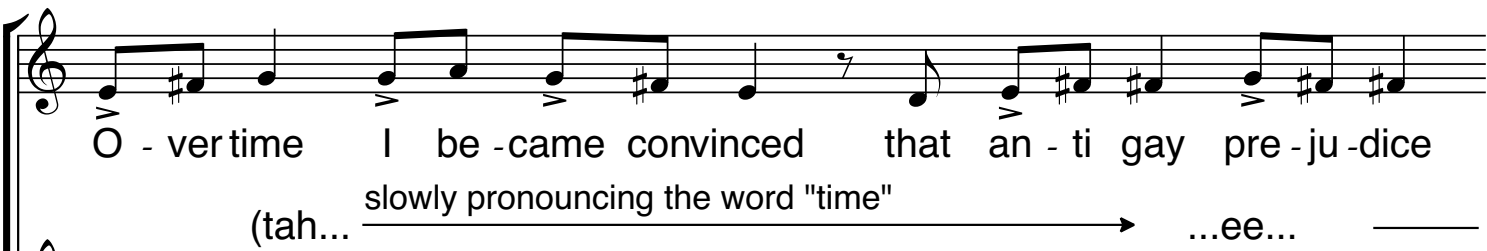
circ - le of male ath - le - tics since they_ were kids.

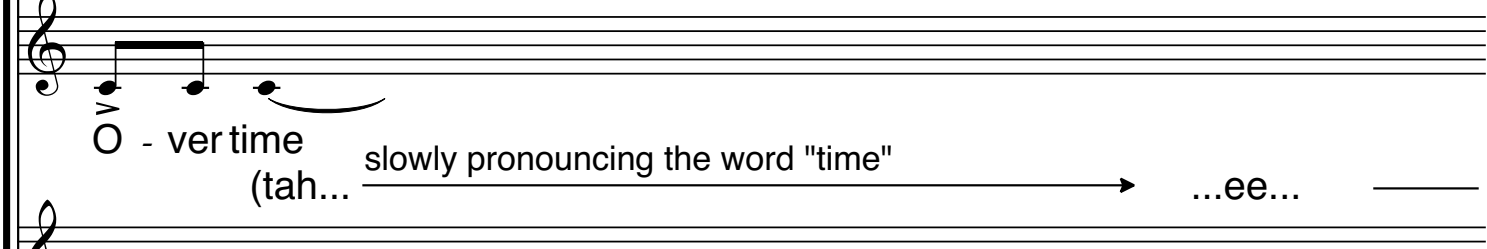
circ - le of male ath - le - tics since they were kids.


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

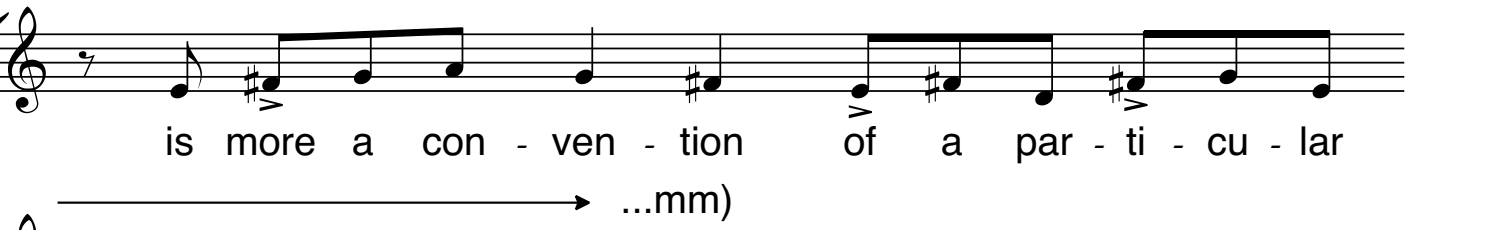
Detailed description: This block contains the second system of the musical score for three voices. Each voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: 'circ - le of male ath - le - tics since they_ were kids.'. The melody for all three parts is identical. It begins with a quarter note F#4, a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G#4, a quarter note F#4, a quarter rest, a quarter note F#4, a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G#4, a quarter note F#4, and a quarter note E4. There are accents over the first F#4, the first G#4, the first A4, the first B4, the first F#4, the first G#4, the first A4, the first B4, and the final E4. A slur is placed over the last four notes (F#4, G#4, A4, B4) in each part.

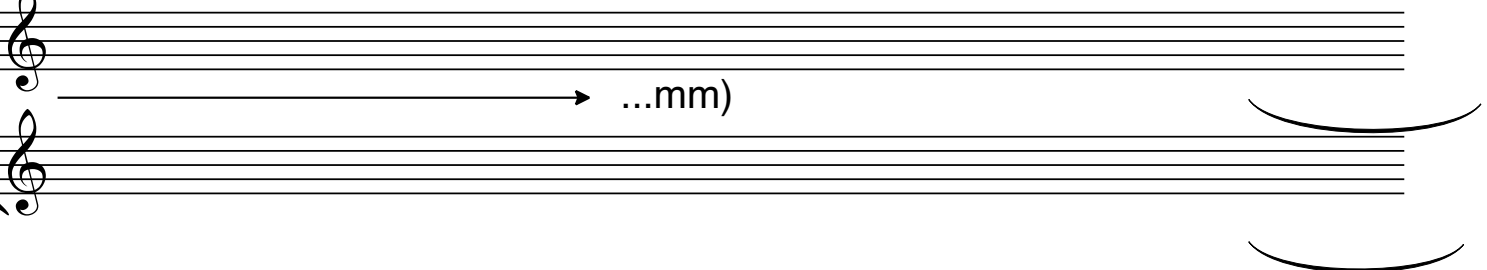
6) Over time

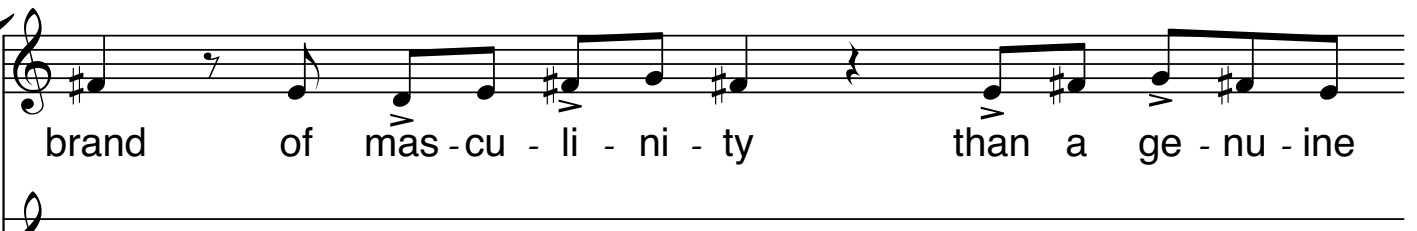
1 
O - ver time I be - came convinced that an - ti gay pre - ju - dice
(tah... slowly pronouncing the word "time" ...ee...)

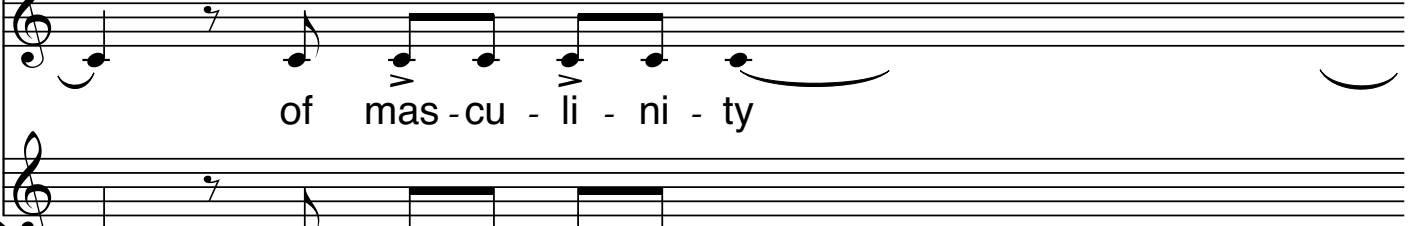
2 
O - ver time
(tah... slowly pronouncing the word "time" ...ee...)

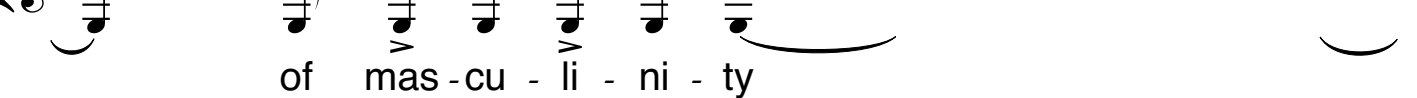
3 
O - ver time


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
...mm)


of mas - cu - li - ni - ty
...mm)


of mas - cu - li - ni - ty
...mm)

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 -

The musical score for the first system consists of three staves. The Soprano and Alto parts are identical, while the Bass part has a different melody for the word 'pre-pa-ring'. All parts end with a half note on 'a' and a quarter note on '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.

The musical score for the second system consists of three staves. The Soprano and Alto parts are identical, while the Bass part has a different melody for the word 'prac-ti-cing'. All parts end with a half note on 'a' and a quarter note on '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 -

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

This block contains three staves of musical notation. Each staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes beamed together. The lyrics 'and are vi - o - lent - ly in - to - le - rant of L G B T' are written below each staff. The notes are: 'and' (G4), 'are' (A4), 'vi' (B4), 'o' (C#5), 'lent' (B4), 'ly' (A4), 'in' (G4), 'to' (F#4), 'le' (E4), 'rant' (D4), 'of' (C#4), 'L' (B3), 'G' (A3), 'B' (G3), and 'T' (F#3). There are rests and phrasing slurs throughout the melody.

Q plus rights.

Q plus rights.

Q plus rights.

This block contains three staves of musical notation. Each staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes and a final quarter rest. The lyrics 'Q plus rights.' are written below each staff. The notes are: 'Q' (G4), 'plus' (A4), and 'rights.' (B4). There are rests and phrasing slurs throughout the melody.

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

Three staves of musical notation in treble clef. The lyrics are: don't have all the answers then the kind of. The melody consists of quarter and eighth notes with various accidentals (sharps and naturals). There are fermatas over the words 'answers' and 'kind'.

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

Three staves of musical notation in treble clef. The lyrics are: peop - le you'll at - tract might not be the help you'd hope. The melody consists of quarter and eighth notes with various accidentals (sharps and naturals). There are fermatas over the words 'attract' and '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.

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