

**Grandchildren of Experimental Music - performing the compositional act by creating
intriguing situations in which musical sound may occur**

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A portfolio of performances with commentary submitted in partial fulfilment of the requirements of
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PORTFOLIO

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Sound of a marathon

Duration: 10:14

First performance: 2nd September 2014

Venue: Cafe OTO, London, UK

Performance occasion: Kammer Klang (concert series)

Second performance: 10th November 2014

Venue: Recital Hall, Birmingham Conservatoire, UK

Performance occasion: Composer's Platform (concert)

Third performance: 14th September 2016

Venue: La Plaque Tournante, Berlin, Germany

Performance occasion: Eduardo Kac - From the pink miniskirt to the green bunny (exhibition opening)

Transcription of spoken text originally recorded by Ana Ribeiro

A few weeks ago on my last day in Berlin (my last morning to be more precise) I decided to walk, and to say 'goodbye' to Berlin at the same time. Or 'I see you soon'. As I was walking around just randomly in an H shape, I found myself going from Charlottenburg to the centre, to the Mitte. As I was walking around I found myself again by pure chance in one of the largest and busiest avenues that connects, precisely in a straightforward line, Charlottenburg and the Mitte. But it was a Sunday morning, and it was a grey morning. No one was on the street. Everything seemed strangely peaceful. There were no cars. I found that kind of strange, but it was OK. As I continued walking I saw a couple of signs saying something like, "Today there will be a marathon", or, "Today this access is ... you cannot pass here because there's a marathon." Then I found, OK, so this is the reason why there's no noise, there's no cars. I kept walking without modifying my rhythm. And I started to see some policemen standing by, and signing what we, as pedestrians, could do or could not do. But that was it. There was no one else in the street. All the stores, all the restaurants, all the hotels, everything was closed, and I was alone I thought. As I moved forwards I started to encounter, on my left side, people running. One, two, three, a group of people. As I went forward, without modifying my rhythm, I found myself in the middle of the marathon, not being in the middle of the marathon. It was something like being inside a movie. And you know that you are walking in your own direction with your own rhythm, but everything else is moving in another rhythm. It's like how two pieces of the same footage were assembled without being filmed at the same time. Or something like this. But there was another thing. As I continued walking, and continued to find more and more people running, I was in the core of the marathon I think; there was no noise around it. Even the police were standing there silently. But the thing is, there was a noise, there was a sound that kept increasing. And it kept increasing in my own ears. It took over me. It was the sound of the marathon. It was the sound of the mass of people, just running, just moving. It was the sound of a mass in movement. In motion. It took over me, like I couldn't escape that sound, like there was nothing else to do except hear that sound. So I decided to keep moving in a silent pace, just listening to the sounds, and closing my eyes and listening again. And the sound kept increasing and increasing and increasing. And it was overwhelming. It was the sound of a marathon becoming higher and higher and higher. And it was just overwhelming. It was strangely magical. It was like everything collided in that moment and that sound. It made sense, the sound of a mass going forward in a different rhythm than I was going. But I still kept walking. And this was it, just the sound of a marathon.

Shh

Duration: 1:03

First performance: 27th October 2014

Venue: Recital Hall, Birmingham Conservatoire, UK

Performance occasion: Composer's platform (concert)

Second performance: 30th October 2014

Venue: Private residence, London, UK

Performance occasion: Bastard Assignments - At Your Place (concert series)

Third performance: 5th March 2015

Venue: Library of Birmingham, UK

Performance occasion: Frontiers (music festival)

Fourth performance: 28th July 2015

Venue: Del Rex, Berlin, Germany

Performance occasion: Licht Licht Licht Licht (concert)

Fifth performance: 30th April 2016

Venue: Nexus Art Cafe, Manchester, UK

Performance occasion: Weisslich (concert series)

Having never seen (a) Ghost

Duration: 4:16

Performed on: 27th November 2014

Venue: Adrian Boult Hall, Birmingham Conservatoire, UK

Performance occasion: Birtwistle in Birmingham (concert series)

Instructions delivered via earphones during performance

0:00

Jack starts playing. (24 seconds)

0:24

Andy enters at rear of stage. (28 seconds)

0:52

Andy drags stool and sits behind Jack. (18 seconds)

1:10

Andy rubs face with his left hand as though he is tired, resting his left elbow on his left knee. (16 seconds)

1:26

Andy rests his head on his left fist then moves to tickle Jack's waist. (14 seconds)

1:40

Andy strokes Jack's left hand. (8 seconds)

1:48

Andy pulls Jack's left hand downwards. (22 seconds)

2:10

Andy slips his fingers beneath Jack's fingers. (18 seconds)

2:28

Andy pulls his fingers out from beneath Jack's fingers and places them on Jack's hands, pulling Jack's fingers towards him. He then manipulates Jack's wrists. (8 seconds)

2:36

Andy pushes Jack's hands forwards and links their fingers together. (18 seconds)

2:54

Andy unlinks his fingers from Jack's and pulls Jack's wrists. (8 seconds)

3:02

Andy pushes Jack's fingers until they link fingers. Andy then clasps Jack's hands and pulls them towards him. (8 seconds)

3:10

Andy massages Jack's hands backwards to his wrists. (14 seconds)

3:24

Andy manipulates Jack's hands up the clarinet until they are free of the instrument. (18 seconds)

3:42

Andy and Jack leave the stage.

Having never seen (a) Ghost

$\text{♩} = 60$

The musical score is written for a single melodic line on a treble clef staff. The key signature is D major (two sharps: F# and C#). The time signature is 6/8, indicated by a '6' over an '8'. The tempo is marked as quarter note = 60 (♩ = 60). The score consists of eight measures, each spanning four measures of music. The measures are numbered 1 through 29 at the beginning of each line. The chords are indicated above the staff: Measure 1 (D), Measure 2 (Bm), Measure 3 (G), Measure 4 (A), Measure 5 (D), Measure 6 (Bm), Measure 7 (A), and Measure 8 (A). The melody is a simple, repetitive eighth-note pattern: D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6, E6, F#6, G6, A6, B6, C#7, D7, E7, F#7, G7, A7, B7, C#8, D8, E8, F#8, G8, A8, B8, C#9, D9, E9, F#9, G9, A9, B9, C#10, D10, E10, F#10, G10, A10, B10, C#11, D11, E11, F#11, G11, A11, B11, C#12, D12, E12, F#12, G12, A12, B12, C#13, D13, E13, F#13, G13, A13, B13, C#14, D14, E14, F#14, G14, A14, B14, C#15, D15, E15, F#15, G15, A15, B15, C#16, D16, E16, F#16, G16, A16, B16, C#17, D17, E17, F#17, G17, A17, B17, C#18, D18, E18, F#18, G18, A18, B18, C#19, D19, E19, F#19, G19, A19, B19, C#20, D20, E20, F#20, G20, A20, B20, C#21, D21, E21, F#21, G21, A21, B21, C#22, D22, E22, F#22, G22, A22, B22, C#23, D23, E23, F#23, G23, A23, B23, C#24, D24, E24, F#24, G24, A24, B24, C#25, D25, E25, F#25, G25, A25, B25, C#26, D26, E26, F#26, G26, A26, B26, C#27, D27, E27, F#27, G27, A27, B27, C#28, D28, E28, F#28, G28, A28, B28, C#29, D29, E29, F#29, G29, A29, B29, C#30, D30, E30, F#30, G30, A30, B30, C#31, D31, E31, F#31, G31, A31, B31, C#32, D32, E32, F#32, G32, A32, B32, C#33, D33, E33, F#33, G33, A33, B33, C#34, D34, E34, F#34, G34, A34, B34, C#35, D35, E35, F#35, G35, A35, B35, C#36, D36, E36, F#36, G36, A36, B36, C#37, D37, E37, F#37, G37, A37, B37, C#38, D38, E38, F#38, G38, A38, B38, C#39, D39, E39, F#39, G39, A39, B39, C#40, D40, E40, F#40, G40, A40, B40, C#41, D41, E41, F#41, G41, A41, B41, C#42, D42, E42, F#42, G42, A42, B42, C#43, D43, E43, F#43, G43, A43, B43, C#44, D44, E44, F#44, G44, A44, B44, C#45, D45, E45, F#45, G45, A45, B45, C#46, D46, E46, F#46, G46, A46, B46, C#47, D47, E47, F#47, G47, A47, B47, C#48, D48, E48, F#48, G48, A48, B48, C#49, D49, E49, F#49, G49, A49, B49, C#50, D50, E50, F#50, G50, A50, B50, C#51, D51, E51, F#51, G51, A51, B51, C#52, D52, E52, F#52, G52, A52, B52, C#53, D53, E53, F#53, G53, A53, B53, C#54, D54, E54, F#54, G54, A54, B54, C#55, D55, E55, F#55, G55, A55, B55, C#56, D56, E56, F#56, G56, A56, B56, C#57, D57, E57, F#57, G57, 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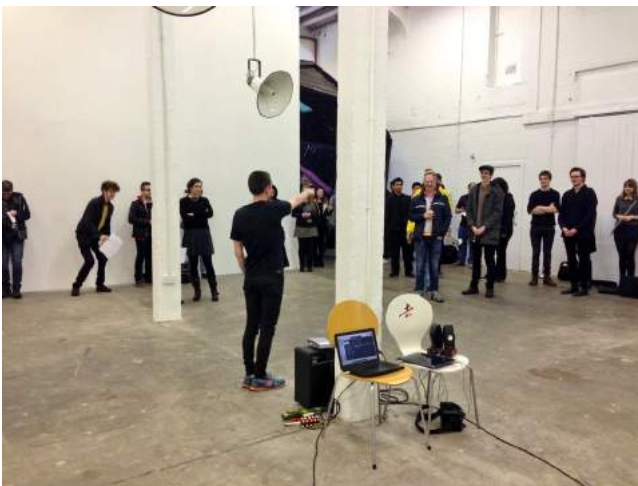
I WANT YOU

Duration (of documentation): 00:25
Duration (of full performance): c. 7:00

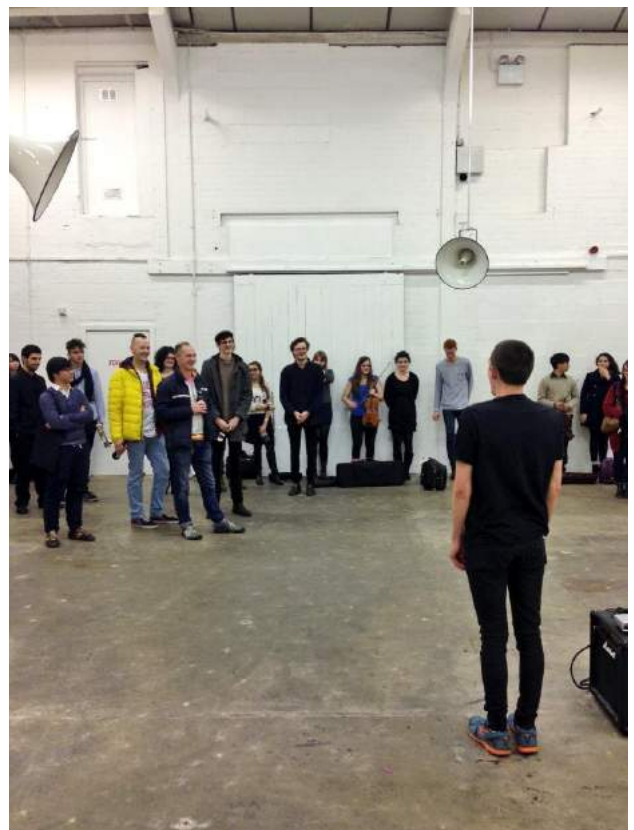
Performed on: 5th December 2014

Venue: Eastside Projects, Birmingham, UK

Performance occasion: Broken Ensemble: War Damaged Musical Instruments (brass section)
(exhibition opening)



Photographs by Gavin Wade



Your King and Country need you

music by Henry E. Pether
lyrics by Huntley Trevor

5 When the bull-dog barks and the lion be-gins to roar, in jus-tice God will speed you. So

cheer boys cheer, and brave-ly vo-lun-tee, your King and coun-try need you.

Squashing

Duration: 7:36

Performed on: 9th December 2014

Venue: Kunstmuseum, Marburg, Germany

Performance occasion: Trugschluss #vier (concert series)

Texts used in performance

Grandmother went to the market and brought:

Architect

Beauty

Choreography

Death

Ecstasy

Foreigners

God

Help

It

Jungle

Kunst

Love

Music

Nothing

Opera

Protection

Quiz

Room

Sing

It is said that “talking about music is like dancing about architecture”.
Es heißt, “über Musik zu sprechen, ist wie über Architektur zu tanzen”.

This means that talking about music is pointless.
Das bedeutet, dass über Musik zu sprechen sinnlos ist.

But talking may sometimes sound like music.
Aber sprechen kann manchmal wie Musik klingen.

In fact, some languages such as Chinese or Swedish are intoned, where different sounds convey different meanings, just like music.
In der Tat gibt es tonale Sprachen, wie Chinesisch oder Schwedisch, in denen verschiedene Intonationen unterschiedliche Bedeutungen vermitteln, wie in der Musik.

One, two, three: AAAAAH
Eins, zwei, drei: AAAAAH

The sounds of our speaking voices may in fact *be* music, rather than *about* music.
Die Klänge unserer Stimmen können also auch Musik sein und nicht von Musik handeln.

Our activities also interact with architecture, in a very direct way.
Unsere Aktionen interagieren auch mit der Architektur, auf eine sehr direkte Art und Weise.

If talking can be considered as music, then this game of Squash can be considered as dance.
Wenn sprechen als Musik verstanden werden kann, kann diese Partie Squash als Tanz gelesen werden.

In this case we are talking about music whilst dancing about architecture.
In diesem Fall sind wir über Musik reden, während über Architektur zu tanzen.

BBC Radio Luck

Duration: 11:48

Performed on: 14th January 2015

Venue: BBC Radio Essex studios, Chelmsford, UK

Performance occasion: Invited by composer Neil Luck to impersonate him in a live radio interview

Transcription

PRESENTER - The Beautiful South on BBC Essex and 'Don't Marry Her'. It's thirteen minutes past three. Now a very special and unique piece of theatre is coming to Essex. In fact Colchester, the arts centre, and it's coming very soon. And I'm very pleased to say that I've got the man, well, he's doing virtually everything, onstage, behind the scenes, he's written it... He's, ah, he's done everything, he's done everything. And he's with me now to tell us about something called 'Herak...', is it 'Herakles'? I think it's called 'Herakles'.

ANDY - Yep that's the one.

PRESENTER - Welcome Neil Luck. Good to talk to you Neil.

ANDY - Oh it's fantastic to be here, thanks for having me.

PRESENTER - Erm, first of all I ought to ask you about the inspiration, I mean, what's behind 'Herakles'?

ANDY - Well, erm, if you don't mind, can I erm use this? It's a er... I've er... I'm going to be talking about erm a lot of the stuff that er, I'm doing erm, with the piece, and it's a lot to do with the er, the myth of Hercules, and er Herculean efforts that we er, that we do in everyday life. And in fact er, the one Herculean effort I was doing er, when I wrote the piece was I was giving up smoking. I was a chain-smoker for a long time. And er, I saw a television advert a few years ago where erm, they were lampooning smoking with erm, party blowers so I, I thought I'd take up smoking a party blower [toot] which...

PRESENTER - So that's why, so that's why you brought that in!?

ANDY - Which I erm, which I do erm, which I do. Erm and I used to chain-smoke when I was nervous as well, and I'm actually very nervous to be interviewed [toot].

PRESENTER - Alright so, so that's going to happen every five seconds is it!?

ANDY - Well, well you see being a musician erm, I thought there's er, there's got to be a way to musicalise my giving up smoking. And I thought why not, why not do this? And, and it also, it, it makes me look ridiculous, it makes smoking look ridiculous. But I er, I also find it does help me in stressful situations.

PRESENTER - I would just love to,

ANDY - [toot]

PRESENTER - I would just love to see that on on y'know in a busy situation where lots of smokers or ex-smokers are doing what you do.

ANDY - Yeah.

PRESENTER - Be deafening wouldn't it?

ANDY - Yeah it would, but I, I don't know, it'd er, it'd musicalise the whole city. You could have er, people running through er, Charing Cross and everywhere in London just er, just blowing party blowers. It'd be, it'd be hilarious [toot].

PRESENTER - It would be absolutely hilarious.

ANDY - [toot]

PRESENTER - He's getting more nervous as you can tell.

ANDY - Yeah of course yeah.

PRESENTER - Dragging on that party blower constantly. Erm, so is the, is this a play about giving up smoking then?

ANDY - Well not, not in, in the sense, really it's autobiographical. Erm, I've er, I'm a composer and a performer and I noticed er, from when I erm, when I studied er, a lot of opera. Which essentially er this, this is a sort of modern opera. I found that really when you read into a lot of the old operas they, the composers are just really talking about themselves but using metaphor. And so I thought of, sort of saw myself as a kind of Hercules, not in the, my build, obviously if people could see me they'd notice that I er, I wasn't very [toot] Herculean.

PRESENTER - Quite slight! He's quite slight.

ANDY - But in in, in other ways I feel like I, I erm, I I had a Herculean struggle with giving up smoking, I had a Herculean erm, struggle with coming to terms with erm, being an avant-garde composer. Because erm, really the inspiration came from the Disney film 'Hercules', and I don't know if you've seen the Disney film Steve but it's er, the, the, the main songs in it talk about erm, just y'know really finding erm, finding your true self. And I found that y'know I, I, when I was a kid I, I wrote a lot of er, experimental er, music pieces. And they, they were never just never accepted, and my parents didn't understand me so er, I, they, they sort of said "well y'know if you want to be a musician you've got to y'know play the guitar and er, be in a pop group", and so I erm, I, I went to the University of Surrey in the end to sort of y'know learn my trade, but really I always wanted to create this kind of very experimental avant-garde music that I'd fallen in love with as a child, stuff from the Sixties and the Fifties, and really I was finding my true self and that's kind of what the, er, what what the piece is about really.

PRESENTER - You've mentioned opera, have a drag.

ANDY - [toot]

PRESENTER - Thank you, er, but you say it's a new piece of music, I'm reading this, "a new piece of music, music theatre drawing on an eclectic ranges of influences from contemporary classical music,

ANDY - Mmhmm.

PRESENTER - concrete poetry,

ANDY - Yep.

PRESENTER - slapstick comedy,

ANDY - Mmhmm.

PRESENTER - free improvisation,

ANDY - Yep.

PRESENTER - Kabuki theatre?

ANDY - Well you see, erm, the Kabuki theatre erm, part is is er, it's a very interesting story as to how that got into the piece because er, when erm, when I was working on the piece with Adam de la Cour who's a, he's a professional clown but he's also one of my close collaborators.

PRESENTER - Right.

ANDY - Erm, and er, he studied for a time in the Netherlands and erm, while he was there he was interested in a er, type of theatre called er, Kanker Japanese Theater, which was actually brought over from Japan in the seventeenth and eighteenth centuries cos Japan, er, Japan and Holland had a very close relationship because of the er, port at Nagasaki. And so the Dutch erm culture was the first European culture that erm, that Japanese people became aware of. Yeah, I'll take a drag, I'm talking very fast [toot]. But erm, but erm, but we found it was, it was very interesting because the movements erm, in this, in this Kanker Japanese Theater erm, and also that of Kabuki Theatre are very very similar to erm, what we see in figure skating. And me and Adam were very interested erm in how Hercules, the Disney film, had been transferred to Disney on Ice. We'd gone up to er Sheffield...

PRESENTER - Mmm.

ANDY - ...to see the er Disney on Ice at the Sheffield Arena and we we'd been completely blown away and thought y'know we need to involve this somehow in the piece. So we we researched the er the Dutch tradition, *then* the Japanese tradition, and then we tried to y'know kind of shoehorn in some ice skating, but obviously the problem is especially Colchester Arts Centre doesn't have an ice rink, and so we were unable to kinda transfer the...

PRESENTER - So are you gonna wear roller skates?

ANDY - That might be the case. Y'know we've really re-written it since we last performed it at King's Place so y'never, you never know, there might be some roller skating. But the the essential movements become part of the piece. I mean it really is, it it's chock full of lots of different things. It's er, it's just a, a feast for the eyes *and* ears.

PRESENTER - At the moment Neil I feel as though I'm in the middle of a Monty Python sketch.

ANDY - Well I don't know. I mean the...

PRESENTER - Especially with you drawing on breath on that

ANDY - [toot]

PRESENTER - party blower.

ANDY - Well I mean the erm, the the the piece is is very absurd because I I I feel like erm, like contemporary music is very absurd. I feel like my life story could be a little absurd and it it's weird trying to find your place in contemporary music, which has so many... It's very multifaceted, and there's so many erm different aspects to it that are incredibly interesting that I just feel like erm, yeah, trying to put it down into one piece probably isn't enough. But this is what we try to do in this piece.

PRESENTER - We are *both* going to draw breath, OK? Cos I have to make way for some travel news.

ANDY - Oh that's OK.

PRESENTER - And then I'm going to come back and ask you a very simple question, OK?

ANDY - Yeah.

PRESENTER - So stand by for that in a moment.

ANDY - Oh, shall do.

[Trailer for BBC Food and Farming Awards]

PRESENTER - Twenty past three.

[Jingle for BBC Essex Travel]

PRESENTER - Back to 'Herakles' in just a moment after James Morley has the latest on the roads and rails.

[Travel report]

[Jingle for BBC Essex Travel]

PRESENTER - Thanks James. With me in the studio: Neil Luck,

ANDY - [toot]

PRESENTER - who's still drawing on his party blower. Erm, it's like a cigarette. I ought to explain. It's yellow, piece of plastic, it's about the same size as a cigarette, and occasionally he takes a puff on it because he's attempting to give up smoking. Well *has* given up smoking. 'Herakles' is the

name of the play, piece of new music theatre. And er, and Neil is in it. He's written it. He's directing it.

ANDY - Mmmhmm.

PRESENTER - He's probably sweeping the stage as well at the end of it.

ANDY - Well you can never be too sure.

PRESENTER - Now the simple question Neil is: has it got a, a beginning, a middle and an end?

ANDY - Hmm. Well. I mean er, the simplest answer probably would be that the end comes in the middle, the middle's probably at the end and the beginning stays as it is. But it gets quite subverted.

PRESENTER - I knew you'd say that.

ANDY - I mean we have er, a little bit of a Greek Chorus that's been written in. Erm, we have an appearance from Santa Claus because obviously you need, you need Santa Claus in a er, in a, in in a play about mythology. And er also there's some big show tunes. I mean er I, I mentioned there's the erm the texts of er Richard Foreman erm, also has inspired the piece. Now Richard Foreman was my mentor at the University of Surrey. He's a fantastic guitar player. And erm, y'know we had a kind of relationship a bit like if you've seen the Disney film, that erm, that Hercules erm has with the character Phil who's played by Danny DeVito. And mine and Richard's relationship was kinda similar to that and so really, erm. And and in the, in the film and in the myth, erm Phil trains Hercules to be a real hero and er I feel that Richard really trained me, erm, with my musical abilities. And so what I've tried to do is abstract that, but then when I researched more into the er, into what I was gonna do, I found that there was a er practitioner in America also called Richard Foreman who created the Hysterical-Ontological Theatre, and er, so I then started to think well maybe I should blur the two characters and include the two. But this, this guy, Foreman, in America, it's really crazy stuff, it's all about er, philosophy and creating a total art form in theatre. So it really, it led the piece in a completely different direction. [toot]

PRESENTER - Have another draw. Erm, how do you want to leave the audience by the end of the performance? Do you want to leave them happy? Inquisitive? Troubled?

ANDY - Well I think, seeing as it's an autobiographical piece and it's about contemporary avant-garde music and how I came to feel like that was where I truly belonged, I think, I'd like the audience to think where do *they* truly belong. And could avant-garde music be a place where they belong. And it it's, it's something to share with the audience, to say, y'know, you you're welcome in in in this arena, with this kind of music. Or maybe it should just inspire you to think: where do you truly belong, and where would you like to be?

PRESENTER - You mentioned opera, right at the start of our conversation. Have you got a good singing voice then?

ANDY - Er, no. Not at all. It's absolutely terrible. But I do try. And that's, well that's really the difference between new music theatre and opera, because in opera you have to be an accomplished singer whereas in new music theatre anything goes. So erm, yeah. I, I can be, I can be the star of a new music theatre show and it, it doesn't matter.

PRESENTER - If you've understood any of that,

ANDY - [toot]

PRESENTER - Neil Luck is in his almost one-man show at the arts centre in Colchester. It's on Wednesday the twenty-first of January. It's all ready.

ANDY - Yeah.

PRESENTER - Ready to go is it?

ANDY - Yeah it's all ready.

PRESENTER - Fully rehearsed?

ANDY - Yep, and the audience can er pay what they like. So er I would offer you a free ticket Steve but you could er, you could turn up and erm, essentially have a free ticket if you decide not to pay us anything. Or you could feel that we, we deserve some money and maybe pay at the end.

PRESENTER - Are you gonna, I was gonna say, are you gonna ask people to pay before they go in? Or make a donation before they go in, or when they come out?

ANDY - Well they, they can choose either way. But I don't, erm, I, we're yet to decide with the arts centre whether they'll be giving refunds if people are that dissatisfied.

PRESENTER - Neil, great to talk to you.

ANDY - It's been fantastic.

PRESENTER - Very entertaining young man.

Composing music for 11 minutes dressed in 18th Century costume

Duration: 11:31

First performance: 18th April 2015

Venue: Orgelpark, Amsterdam, Netherlands

Performed by: Orkest de Ereprijs with MIDI-controlled organ and video projection

Second performance: 11th November 2015

Venue: Muis Arnhem, Netherlands

Performance occasion: Verse Noten Mix (concert series) - Orkest de Ereprijs with audio recording of MIDI-controlled organ and video projection

Third performance: 19th November 2015

Venue: Deventer Schouwburg, Netherlands

Performance occasion: Verse Noten Mix (concert series) - Orkest de Ereprijs with audio recording of MIDI-controlled organ and video projection

Fully notated score used in performance (in concert pitch)

Andy Ingamells

Composing music for eleven minutes dressed in
Eighteenth Century costume

Waschen

Duration: 9:40

Performed on: 19th April 2015

Venue: Asylum and Maverick Projects, London, UK

Performance occasion: Bastard Assignments - Return to Asylum (concert)



Photographs by Alex Waespi

Bowmanship

Duration: 3:02

First performance: 4th July 2015

Venue: Hundred Years Gallery, London, UK

Performance occasion: Weisslich (concert series)

Second performance: 28th July 2015

Venue: Del Rex, Berlin, Germany

Performance occasion: Licht Licht Licht Licht (concert)

Third performance: 2nd October 2015

Venue: Selfridges, Birmingham, UK

Performance occasion: 7 Disorderly Dramas curated by ARTICLE gallery (off-site project) at Live + Loud Festival

Fourth performance: 7th December 2015

Venue: Cherry Reds Bar, Birmingham, UK

Performance occasion: Night of the Unexpected (concert)

Fifth performance: 30th April 2016

Venue: Nexus Art Cafe, Manchester, UK

Performance occasion: Weisslich (concert series)



Photograph by Graham Mackeachan

Script memorised for performance

1. Standing with legs apart. Slowly raise head
2. Slowly raise bow to centre
3. Figure of eight with bow, 2 head slash, spin clockwise
4. 2 lunges (one hand on bow), pause on second one, draw bow back
5. Right foot forward, small figure of eight wave as gradually crouch down crossing arms
6. Spring up (jump) and slice the air
7. Land, spin to the right, chop, then backstab (grab wrist to make a firm stab) and hold to pause
8. Spin bow around head (one handed)
9. Keep spinning bow around head but now defensive and spinning on left foot as a pivot
10. Slash to right then fall on back
11. Roll right, roll left, defend
12. Swish legs to rise onto feet
13. Parry twice, duck head, pause with sword held back
14. Engage a circle of imaginary enemies with large two-handed strokes
15. Spin in a circle down onto left knee
16. Slash upwards as you get up
17. Circle around, bending backwards
18. Twist-jump, slash down to pause (bow in front)
19. Get into some space, parry (right foot forward), dodge
20. Spin clockwise
21. Parry (right foot forward), dodge
22. Spin anti-clockwise
23. Jump into spin (anti-clockwise)
24. Parry, spin clockwise
25. Head ducks to dodge while spinning
26. Jump-spin anti-clockwise
27. Pause (bow back, hand forward)
28. Loop bow back around and around in front
29. Slam bow to ground (left side)
30. Side to side defensive parry
31. Attack backwards (bow straight up, low to overhead)
32. Spin attack, arms outstretched
33. Pause, draw bow across back of fingers

Packaged Pleasure

Duration: 26:35

collaboration with Kaj Duncan David and Mathias Monrad Møller

First performance: 26th September 2015

Venue: Kongernes Lapidarium, Copenhagen, Denmark

Performance occasion: Nordic Music Days Festival - 'Jouissance'

Second performance: 26th November 2015

Venue: Coffee Kabin, Huddersfield, UK

Performance occasion: HCMOFF - Concert of Rejects

Third performance: 6th December 2015

Venue: Asylum and Maverick Projects, London, UK

Performance occasion: Bastard Assignments - Fresh and Clean (concert series)

Fourth performance: 7th May 2016

Venue: Goldsmiths University of London, UK

Performance occasion: Fringes, outsides and undergrounds: The aesthetics and politics of unpopular music (conference)

Fifth performance: 8th July 2016

Venue: Birmingham City University, UK

Performance occasion: Research Matters (conference)

Transcription of spoken parts of the video used in performance

I often er, spend a er, good deal of time actually just er, scrolling just down through er, through facebook. Mostly to see what my er, colleagues and friends have been doing, see where they are, one of them's there in Paris. And just er, yeah just to see if I can get maybe any ideas from it or if it can erm, spur me on to think of any art or something like that. And then er, usually I'll, I'll check to see if anyone's liked any of er, my activity. Maybe I'll er, I'll check my own page and just yeah, just to see if anyone's interacting with it at the moment, erm, they're not particularly. Maybe I'll also go, usually er, log into my own website. Takes a while but er, then erm. Just to see if er, see if anybody's been interacting basically. Yeah usually I'll, I'll look at my er, statistics page, erm, just to see if anyone's, anyone's been looking at the website and erm, if they have then er, it feels, usually feels quite good. If they haven't then er, usually I would erm, I suppose what I should do is y'know, make an update or something but I'm usually too er, I can never decide what to actually put. So er, so I usually just er, hold off from actually updating anything and just kind of er...

It's difficult to say whether I'm a prophet or not. I think I'm... I do have that aura about me. I think I'm, I am like a kind of a erm, a character who's come out from the wilderness, who maybe people think is very strange. And perhaps, yes, like Jesus I'm not recognised in my own land. I'm, I have to become somewhat of a nomad, I have to be peripatetic. I have to leave where I'm from and explore new territory and spread this, spread the word. Maybe, maybe perhaps I'm not Jesus. Perhaps I'm like John the Baptist, I'm preparing the way. And someone will come perhaps who's better than me who can make more interesting performances and doesn't have to argue and say that this is

legitimate music, this is legitimate performance. They can just come and make the real, the real new interesting art that I can only hint at. But yeah I do feel like I'm preparing the way, that I'm pointing out the direction that people should take: that people need to stop chasing commissions and erm, just making work to er, to please older people, people with money. And they do need to live a sort of monastic lifestyle, and they need to come with me into the desert and grow their hair long and to maybe smell bad and just really find out what it is about music and performance that's essential. I mean I'm talking about a metaphorical desert here, I'm not actually out in the desert but I feel I'm in a sort of cultural desert. But like Jesus I go to the temple. I go to the temples of culture. I go to art galleries and I sit and read in the temple and then maybe my metaphorical mother and father say "Where are you Andy? Where are you? We can't find you. We were looking for you." And I say "No I was in my father's house. I was learning about my father: art, music." And they come and collect me and they bring me back. And then I start my mission. I go out into the world and I say "No this is the real art." So maybe I'm a mixture. I'm a mixture between John the Baptist and Jesus and I'm combining those two approaches and making new work that's dangerous but is effectively going to change the world perhaps not for the better. Because of course y'know, Christianity ushered in this, almost ushered in the Dark Ages erm, in a way. People, we had, there, there was the Roman Empire with erm, aqueducts and er, technological innovation and then there was the er, Christian revolution and then Europe kind of plunged into a dark age. And perhaps I'm going to plunge music and culture into a dark age. There will have been, there was computer music and there was the advances of these great composers in the Twentieth Century. And then Andy Ingamells came along, and came with a new vision of salvation for everybody. Everybody can be be a composer, everyone can be and artist. And then suddenly work becomes less technologically advanced, but better. Better and worse simultaneously, in the same way that Christianity made Europe both better and worse. And I think that's really what I'm doing, although I'm aware of it in the way that perhaps Jesus and Saint Paul and John the Baptist were not aware of what they were doing.

Composing is a very lonely place. When I perform I am just, I'm alone inside my head with the audience. The audience are there, but they're not very important. They're not as important as I am in my head. And so in a sense I feel less lonely when I'm alone. I think I need the solitude in order to create. I think the ideal piece would be a piece where I'm purely alone, I'm the last person on earth and I'm just performing for myself. I think the audience can be a burden. They can be off putting. They're awful. Terrible, terrible people. And I feel, I think the ideal piece would just be me as the last human in existence, the last life form in existence, no animals or anything. Just me alone, performing. I think that would be the ultimate piece of music.

I've not actually looked in the er, I've not actually looked for the dictionary definition of 'genius'. Erm I mean, people say a lot of people say "Oh this is genius, that's genius, you're a genius". Erm, I don't really know what it would mean. Erm, I definitely think that I say something that's new and that comes from this idea of always trying to be new, trying to make something that's not been heard before. But I don't know whether that's the behaviour of a genius or a savant. Maybe I'm just an idiot savant, I'm not sure. But I think when er, when you say the word 'genius' you come up with images of Stephen Hawking, Einstein, Michelangelo, and I don't think what I do is comparable to what they do. Not that I would deify those people. I just think what I do is erm, is very new and very different. So I don't think at the moment what I do could be considered the work of genius. But perhaps in the future society will change in such a way as to reflect upon my work and say yes, that work, that body of work, is a work of genius. But I think the word 'genius' shares a sound in English and some of the letters of the word 'genie', which gives this kind of magical feeling. And I think erm, yeah it evokes images of magic: the genie, the genie in the lamp from Aladdin erm, who was a magical figure, who er could make wishes come true. And I feel that I embody that figure myself, I make my own wishes come true, and in that sense I'm a genie. So perhaps, through

exploring the word I could be seen as a genie-us. And perhaps through my work I can make other people's wishes come true, if people wish to make work in a similar way: I can, I can make that wish come true. I can, I can facilitate that happening. So if I'm not a genius I'm at least a genie to them.

'Bowmanship' was inspired by seeing a large ensemble performance by a composer who was very interested in the spectral element of sound for want of a better term. But what he did was, he would treat sound in this very delicate way. So he was, he had a violin player, and the player was playing along (diddle diddle diddle da) and then all of a sudden the player, still reading really intensely would, he, he put down his violin and he grabs his bow and he goes (swoosh). But he's still reading and he's still sat there in the orchestra and I just thought "this is ridiculous, this needs to be extrapolated and if you're going to be swishing a bow around then why not have a lightsaber duel?". I mean it's really blindingly obvious to me that this needs to be some kind of lightsaber duel or sword fight, something from Star Wars or The Duellists or even Samurai films. And so what I do: I take away the violin and I just have myself onstage sword fighting, doing a sword demonstration against imaginary enemies.

I really just want to be seen. I want to be applauded. I want to be liked, and I don't really think that far beyond that fact. When I, when I read, erm, I read people's updates on Facebook or I read books erm, the characters who attract me are the ones who are maybe slightly rebellious or very rebellious or very radical or very extreme in their views erm, or who have a, a big point to make, they want to say something or they want to put their balls on the line and they want to be er, seen to want to change the world. And so I feel like, yeah I could be like that. If I, if other people felt er, this enthusiasm for me in the same way that I feel this enthusiasm for these extreme people who I read about then maybe I would be loved in some way. I'd be liked. And so, yeah, I want to be seen as extreme so that I will be noticed. I will like, I'd rise above erm the average people on Facebook or in society. If you, you have these normal people who are going about their daily lives and then suddenly they'd see "ah this person is very extreme", I'd like to be that extreme person who, who stands out from the crowd. And obviously some people do this through outrageous fashion, so people do this through erm being tattooed or getting piercings or erm or amassing great wealth, and I think I would like to do it through making extreme performances. Or not even extreme performances but interesting performances where people can say "Yeah this is different. This is something that, erm, that I find interesting, that isn't just normal. It isn't boring". I don't want to be seen as boring. I want to be seen as interesting or engaging or erm exciting. And I want to be someone who people would talk about and say "Yeah I've seen Andy Ingamells and he's different, he's new, he's exciting and I like him." And I want to be liked. And I just, I want the affirmation. And I think being seen as radical or being seen as interesting will bring me the affirmation that I desire.

I've never er, never made a coffee piece. I notice a lot of composers tend to er, they glorify the ritual of coffee. Erm. I've never done anything to do with coffee cups or the tingling things or y'know making any of these small pieces. Every piece has to be big. Huge intense pieces. Not related to this kind of, this routine. I don't want to make domestic music. I mean OK yeah I do make pieces about the everyday, everyday life but not, not the kitchen. I don't, I don't, leave out the kitchen. Anything else, any other aspect of daily life, not the kitchen.

Physicality is very important in my work and I think this really manifests itself in 'Tape Piece'. Erm, now 'Tape Piece' came about erm, through my thinking about electronic music and I really, I considered er learning how to use electronics but then I thought this is really beneath me: having to actually learn a tool that I haven't designed myself and er, learning how to use the computer, it just wasn't something that I actually wanted to do. Erm. And so I just thought, well how can I get the sounds of electronic music and actually get back to the physicality of analogue tape without

needing to go through all the shit of having to go to a studio and having to get involved in learning someone else's material, learning another craft. And really what I did was just take away all of that crap and just physically have a relationship with the tape itself. And so what I do is I get reams and reams of sticky tape, sellotape, masking tape, duct tape and I wrap it around me and any willing partner. And we do it and it becomes a kind of explosive dance where we're both tangled together and we have to fight against each other in order to break apart. And it's that which I think has the true energy that electronic music is always lacking. And also with electronic music you don't have that kind of visceral connection with the visual element in the piece. There is no visual element it's in the dark, and I wanted to take electronic music out of the dark and really into the light, and I do that, all you have to do: remove the electronics. Perfect. Perfectly simple.

Because in some way my whole life is intertwined with composing and performing. I mean I, I've, I've entangled the act of composing and, the acts of composing and performing so what, they were once separate and now they're together. Erm. And then my life as well has been intertwined with it, so everything I do is somehow a reflection of my performance or is involved in my performance. So I think in doing this I've found a way to make my whole life pleasurable. If, if composing and performing are a pleasure, erm, and if I then bring my life into my art I think that the whole thing becomes a pleasure. And I really think that, erm, that's really what everyone is trying to do, is to somehow erm, find pleasure in everything they do and to break down the barrier between work and play. And I think I've managed to achieve that so I've, I've made the whole package. I've packaged together erm living, composing and performing and everything is pleasurable. And so I think living my life is a pleasure.

*****SURPRISE PERFORMANCE*****

Duration: 8:28

First performance: 24th November 2015

Venue: The Nest @ Glenn Howells Architects, Birmingham, UK

Performance occasion: Collaborations in Place-based Creative Practice: Birmingham's Public Art Strategy 2015 - 2019 (launch event)

Second performance: 13th March 2016

Venue: Birmingham Conservatoire, UK

Performance occasion: Frontiers (music festival)

Transcription of the first performance

Ladies and gentlemen. Quiet please. Welcome to tonight's surprise performance. My name is Andy Ingamells, and I'm a composer from Birmingham Conservatoire. Tonight I present a balloon drop with a difference. I'd like to invite four string players out into the room please. A round of applause please.

[APPLAUSE]

Now string players, can you start playing quite rapidly on your highest string? I want lots of bow movement, and I want you to play very loud. Play.

Louder than that. Faster.

Now in a minute I'm going to ask all of you audience members to come closer and to gather around the string players. But be very careful because the string players have needles on the tips of their bows. So if you could all come forward, but be very very careful.

Come forward, everybody.

Gather around.

Closer.

That's it, get as close as you can.

Get as close as possible to the string players, without getting a needle in your eye.

Go on, gather around. These people have the right idea. String players keep playing faster and louder. Everybody got in close. Nice and close. And the reason I want you to get in nice and close is because at some point soon, the balloons are going to drop and I'm going to need you all to have your hands in the air to direct the balloons onto the pins of the string players. OK, so can we practise that now? Can everybody put their hands in the air? Hands in the air. Straight up in the air, and imagine that you're bouncing the balloons on your hands. OK, that's great. I want you to keep doing that, while I invite four brass players... Can I invite four brass players onto the stage please? Four brass players? Here they come. Can we have a round of applause for the brass players?

[APPLAUSE]

Now brass players, can you arrange yourselves around the audience on the outside? Can the remaining audience members gather round the string players? Gather round. Gather round the

string players now. String players keep going, keep playing. Play fast and loud. Brass players, what I want you to do when the balloons drop, I want you to power through your instruments. I want you to blow really really hard to try and blow the balloons in the direction of the string players. OK? Can we just practise that?

Perfect. Excellent, excellent. Can we get the last remaining audience members to come closer and closer to the string players? String players, I want you to play with renewed vigour. Play louder, higher, faster. Excellent. OK, now I want you all to have your hands in the air now. Everyone, hands in the air. Perfect. OK, and we're going to do a countdown for the balloon drop. OK, let's practise the countdown first. From three.

[AUDIENCE] Three, two, one.

Excellent, that sounds great. Now we're going to do it for real now. So string players play faster, loud and high as you can. Brass players be ready to blow the balloons in the direction of the string players, and audience be ready to catch the balloons and push them towards the string players. OK, has everyone got that? OK, let's start the countdown.

[AUDIENCE] Three, two, one.

[BALLOONS DROP]

Excellent, keep going.

Brass players loud. Loud as you can.

String players louder, faster.

Yes. Excellent.

Louder, faster. Faster, louder.

Keep going, we're almost there.

That's three hundred and fifty balloons.

Keep on going.

OK, if anyone's getting tired now, they can slow down a bit. That's it. Slowing down. Slowing right down. Brass players getting quieter. Quieter. String players more gentle. Perfect. Last few balloons. Wonderful. Brass players fade out.

Thanks for listening everyone, enjoy the rest of the evening.

Transcription of the second performance

Ladies and gentlemen.

Ladies and gentlemen, quiet please.

Why is there a net filled with balloons installed in this space? Because this is the finale of this evening's entertainment.

I present a piece of music with a balloon drop. And you are all invited to participate in playing the percussion part.

But first of all, we need some other instruments. Can I please invite some sting players out into the performance space please? And can we have a round of applause for these string players please?

[APPLAUSE]

Louder. Louder applause. Excellent.

String players I want you to line up underneath this net of balloons. OK? Spread yourselves out. Someone maybe come down here onto this gangway, but be careful, because if there's a fire you'll be leading everybody out of the space. So that's perfect. OK. Everybody line up. You can go a little bit back. Perfect.

OK. Now I'd like for you all to start playing on your top string. Play a high note. OK? And quite slowly, but quite loudly. OK? Play.

Excellent.

OK. Now if everybody looks nice and carefully, you can see that the string players have pins attached to the tips of their bows. OK? Now in a minute I'm going to ask all of you to get up and to come and gather around the string players. So be very careful. Don't get pins in your eyes. OK? Can everybody come and gather round? Gather round the string players. Everybody stand up. Stand up, that's it. Perfect. OK? Nice and close, but be careful of your eyes. And be careful not to block any of the exits in case there's a fire. OK?

Now string players I want you to increase the speed a little bit. Play a little bit faster but be careful not to poke anyone in the eye.

OK?

Now audience, your job when these balloons drop down is going to be to push the balloons towards the string players. That's going to be the percussion part. We're going to try and get these balloons to explode on the pins of the string players' bows. OK? So to do that you're going to need to have your hands in the air. Can everyone practise having your hands in the air? That's excellent, now imagine that you're patting the balloons towards the string players. That's fantastic. String players, string players play a little bit faster. Remember you've got to pop those balloons. Excellent.

OK. Now audience keep your hands in the air. Keep them nice, nice and straight. Perfect. OK, now we need one more element for this performance. OK. I want four brass players to come into the performance space please. Four brass players. OK. Now you can put your hands down audience and applaud the brass players.

[APPLAUSE]

The four brass players. I want two, two at this side and two at the other side. OK? Two here, two here, there we are. OK. Now audience put your hands in the air again. OK? Now brass players hold up your trumpets. And your job is to blow these balloons towards the string players using your trumpets. OK so I want some short notes. Some short notes very loud OK? Play.

OK let's try again but even shorter notes. Blast these balloons. Shorter notes, OK? Play.

Fantastic. Stop. OK, great. OK now string players, we'll slow right down, I want you to slow down. OK have a bit of a rest. OK, because we're going to practise the count down with the audience. OK so audience, could you put your hands in the air? And I want you to shout 'three, two, one, drop' OK? Let's go, let's try this.

[AUDIENCE] Three, two, one, drop.

Excellent that's fantastic. OK now string players I want you to play fast again. So a little bit louder, a little bit faster. OK. Let's ramp up the tension. OK, faster than that. And play, play violently. Make the bow bounce. Keep it moving, keep moving around. OK go a little bit further underneath the balloons. OK make sure you're underneath the balloons, because they're going to drop, OK? Perfect, OK audience I want you to have your hands in the air now. And trumpet players be ready to blow these balloons towards the string players.

OK let's start the countdown now.

[AUDIENCE] Three, two, one, drop.

Locational Aesthetics

Duration: 6:27

Broadcast: 7th May 2016

Broadcast on: Drivetime Underground, Resonance 104.4FM, UK

Spoken text from each episode

EPISODE 1 - FENCING

I have to keep my voice down because there's a fencing training session going on behind me. I come to this gym to er, to practise my fencing moves.

I, er, began fencing using a violin bow because the swishing sound, the hair and the wood combined: it really gets this quite intense swish, erm which I really, I really like.

And also I think it looks less aggressive than er, y'know, using a weapon. So I quite like this idea of using instruments to create a more peaceful way of fencing, to emphasise the musicality and less of the violence.

The sounds of fencing are really quite interesting, very intricate and very delicate sounds. But when you're using the violin bow that sound has a bit more depth.

I initially started by copying some of the moves from my favourite martial arts films and I would er, I'd take out any of the moves that I couldn't do and I'd just keep the ones that I could do in the sword fighting scenes and then I'd er, practise them in front a mirror at home but I decided it'd be better to er, come to a, a proper gymnasium and er, and practise for real.

I tend to just practise my moves alone but if anyone's interested in joining me to do some fencing with a violin bow then please call 07912534878.

EPISODE 2 - RUNNING

I like to come out to the park and run and I think that the rhythms that you get in to when running are maybe quite, quite musical y'know you can feel it, feel the music in your body.

I think when I run I can feel that music but I want, I always want to, to somehow bring the breathing just out of just being ordinary breathing and in to something sonorous.

I thought: how can I play an instrument while running? Well this idea of having these bicycle horns, the ones that go "h- honk"...

If you take off the bulb on the end, inside there's just a reed and so what I did was that I put one of those in my mouth and I decided to run with it. But just with one of them in my mouth I couldn't get enough, enough oxygen to my lungs and I'd be out of breath. So I decided to get three of these bicycle horns and bind them together with tape and then stick them in my mouth so I can get enough oxygen into my lungs.

Thing is y'know I just, when I'm running on my own it's a solo. But I think if I had a, a running partner, rather than just having a, a three note chord we could create together a six note cluster: all different horns, different pitches and different rhythms as we're breathing in and out. So I mean, if anyone would be interested in joining me then please call 07912534878.

EPISODE 3 - SQUASHING

As a composer I think it's er, yeah I think it's really important to, to play squash. It's a very musical game. When the ball's bouncin', the echo, the resonance, the indeterminate rhythm of the game; everything, it comes together in this big cacophonous sound y'know. I think it's, it's really such a fantastic musical experience to play.

I come to the squash court and I play against myself and I start to think about music and then I start to talk about music.

It is said that "talking about music is like dancing about architecture". This means that talking about music is pointless.

The sounds of the voice when you're out of breath; I think it really changes it and it really gives it a different character. And it, it's that character that sounds like music.

But talking can sometimes sound like music. This activity also interacts with architecture, in a very direct way.

I listen to a lot of music where the voice has been distorted in some way, maybe using electronics. But really a voice distorts in everyday life. It distorts on the squash court when you're out of breath, when you're running for a ball, when you can't concentrate on what you're saying. And that's also music.

If talking can be considered music, then this game of squash can be considered dance. In this case we are talking about music whilst dancing about architecture.

I think the next level for me is to play with a partner. I'd invite anyone to join me on the squash court any time to talk about music or anything else, just give me a call on 07912534878.

Locational Aesthetics - Jingle

Andy Ingamells



$\text{♩} = 120$

Oh se - ven nine one two five three four

eight se - ven eight

EU-ligans

Duration (of documentation): 00:51

Duration (of performance): c. 4:00

First performance: 23rd June 2016

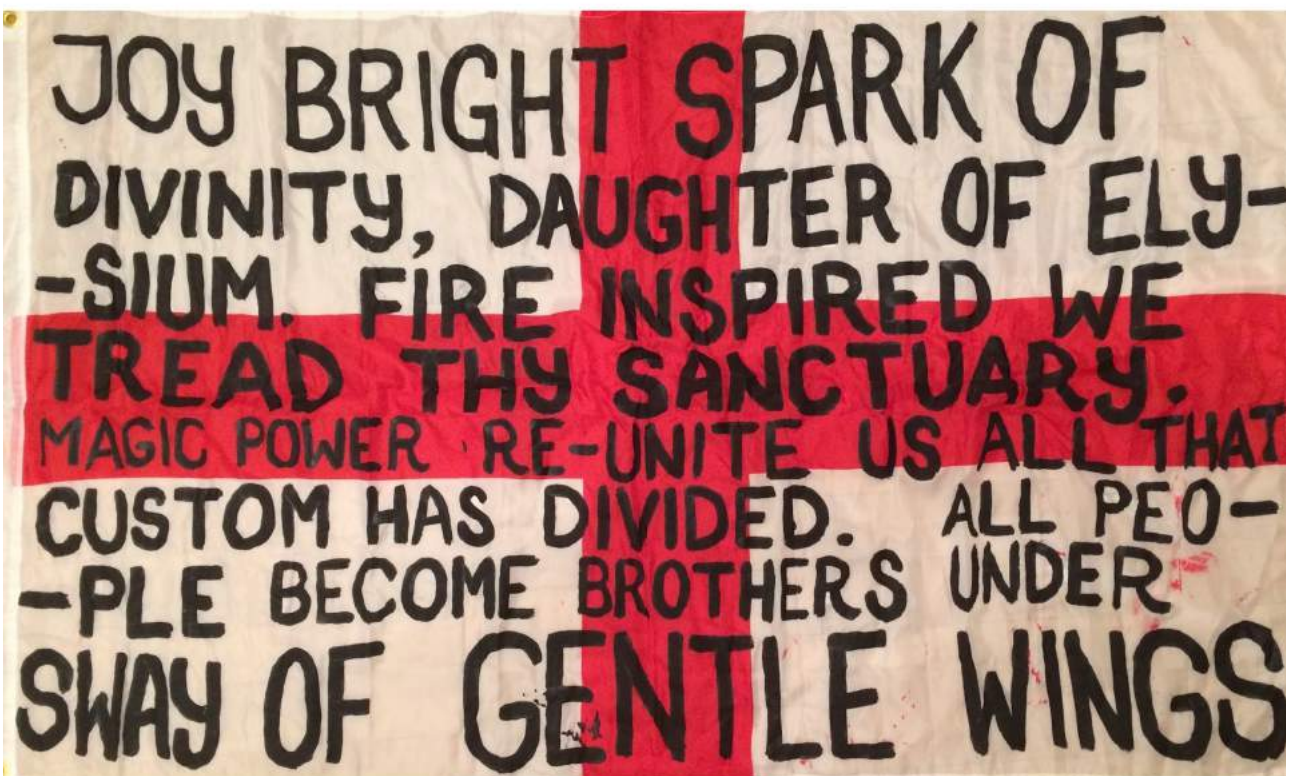
Venue: Spotted Dog Pub, Birmingham, UK

Performance occasion: Night of the Unexpected (concert)

Second performance: 20th July 2016

Venue: Donau115, Berlin, Germany

Performance occasion: Bastard Assignments at Donau115 (concert)



Photograph of painted flag used in second performance

He that plays the English Gentleman shall be welcome

Duration (of documentation of first performance): 00:19

Duration (of first performance): c. 10:00

Duration (of second performance): 12:34

Duration (of documentation of third performance): 2:57

Duration (of third performance): c. 10:00

First performance: 9th July 2016

Venue: Cheltenham Town Hall Gardens, UK

Performance occasion: Cheltenham Music Festival

Second performance: 9th December 2016

Venue: Künstlerhaus Mousonturm, Frankfurt, Germany

Performance occasion: Hessische Theaterakademie - #BirminghamNewMusic (lecture series)

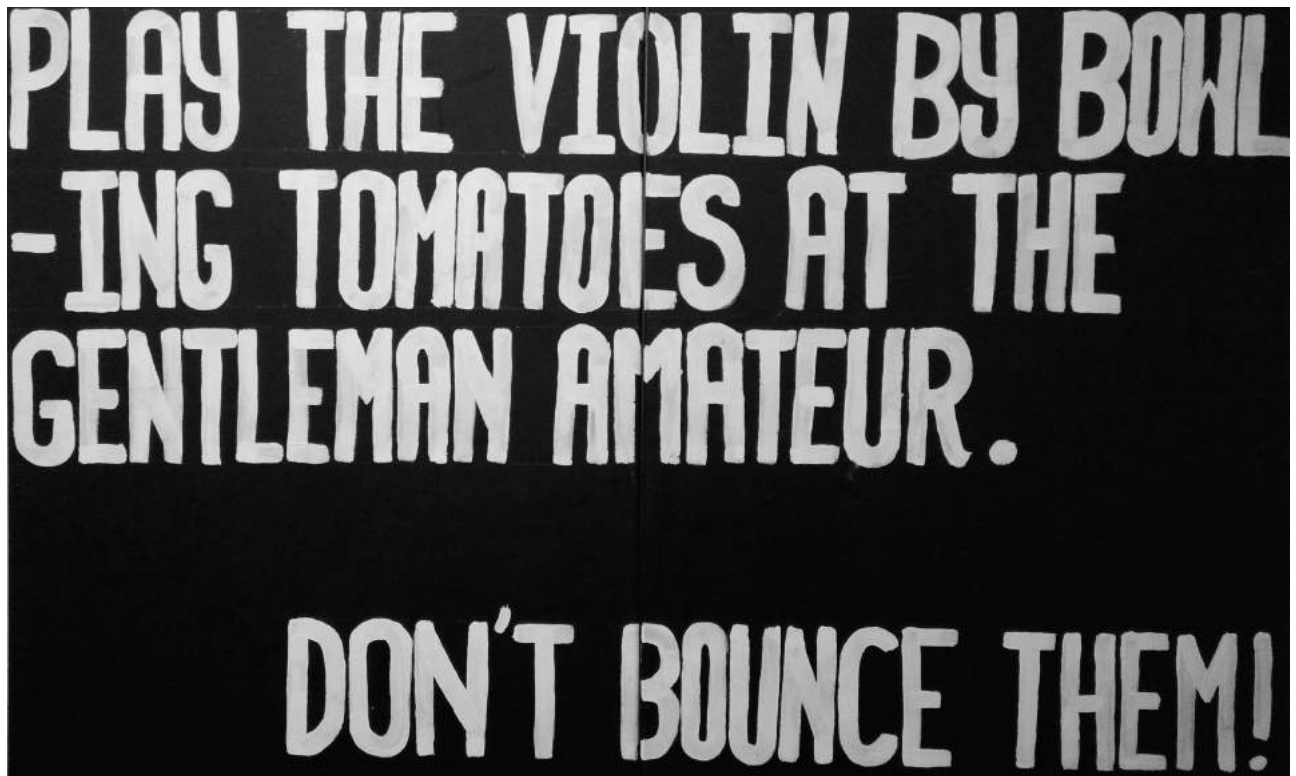
Third performance: 10th February 2017

Venue: Hackney Showroom, London, UK

Performance occasion: Bastard Assignments - New Teeth (concert series)



Photographs from first performance by Jack McNeil



Photograph of painted text score used in first performance



Photograph of first performance by Michael Wolters



Photographs from second performance by Paul Norman



Photographs from third performance by Dimitri Djuric

In which we went looking for one thing and found another

Duration: 12:36

collaboration with Lia Kohl and Owen Davis from Mocrep

Performed on: 13th August 2016

Venue: Orangerie, Darmstadt, Germany

Performance occasion: 48th International Summer Course for New Music

Text used in performance from *Scouting for Boys* by Robert Baden-Powell (1908/2004, p. 155)

“A good form of scout work can be got by scouts going about as patrols on an exploring expedition [...] As a rule, you should have some object in your expedition. That is to say, if you are a patrol of town boys, you would go off with the idea of scouting some special spot [in the country]. [...] You should notice everything as you go along [...], and remember as far as possible, all your journey, so that you could give directions to anybody else who wanted to follow afterwards. [...] Explorers, of course, keep a log or journal giving a short account of each day's journey, with sketches or photos of any interesting things they see.”

Transcription of a recording of a conversation with a photographer, used in performance

ANDY - Oh yeah. Well we came a few days ago and had a...

[inaudible]

PHOTOGRAPHER - Brothel?

ANDY - A brothel? Oh wow!

PHOTOGRAPHER - Well first it was a hotel, then [inaudible] child's play things [inaudible] small trains and carousels. And then they decided to make a big, brothel?

ANDY - Oh wow.

PHOTOGRAPHER - But their... nobody came. [inaudible] people from the airport. Bringing with limousine here for two days, offering them [inaudible] but it was twenty years ago.

ANDY - So it was like, not a success then.

PHOTOGRAPHER - Then it was very famous for paintball or soft air, but they closed it [inaudible].

ANDY - Do you know the name of it?

PHOTOGRAPHER - Mmm, no. But when you try Google, you will find the story.

ANDY - Oh really? Oh cool. What, what would we Google?

PHOTOGRAPHER - Grube Messel.

ANDY - Grube Messel.

PHOTOGRAPHER - Bord, bord, er... Bordell?

ANDY - Bordell? Oh bordello in English.

PHOTOGRAPHER - Bordello yes.

[inaudible]

Twitter feed maintained throughout the working period (@scouting4bodies)



scouting4bodies @scouting4bodies

In which we went looking for one thing and found another
[youtube.com/watch?v=1810b6...](https://www.youtube.com/watch?v=1810b6...) @IMD_Darmstadt @_Mocrep
@cacophonychi #BirminghamNewMusic

[View on Twitter](#)



Mila Rodríguez @milarodmed

@scouting4bodies ... and three more!
pic.twitter.com/ZMRkd1sIQI

Retweeted by @scouting4bodies

[View on Twitter](#)





Mila Rodríguez @milarodmed

@scouting4bodies hey guys! I made these with my phone! :)
pic.twitter.com/J1gnMilOqC

Retweeted by @scouting4bodies

[View on Twitter](#)





scoutingforbodies @scouting4bodies

@milarodmed oh wow, these are great! Thanks so much Mila!! :-)

[View on Twitter](#)



scoutingforbodies @scouting4bodies

Percussion solo from @OwenDavisMusic at the Orangerie during @_Mocrep workshop concert in @IMD_Darmstadt. #NewMusic

pic.twitter.com/PjHUiYxvex

[View on Twitter](#)





scoutingforbodies @scouting4bodies

I liked a @YouTube video youtu.be/o8E6wEIQ2Ho?a Just Constellations – Michael Harrison – Score Follower

[View on Twitter](#)



scoutingforbodies @scouting4bodies

Were YOU in our audience on the sunny Saturday at the Orangerie? We're looking for photos and videos! @IMD_Darmstadt pic.twitter.com/j2W7ZMdlmy

[View on Twitter](#)



scoutingforbodies @scouting4bodies

I liked a @YouTube video youtu.be/mVdn5JlIFmw?a Why compose new music when you could compose new tweets?

[View on Twitter](#)



Andy Ingamells @andyingamells

Why compose new music when you could compose new tweets? #BirminghamNewMusic #NewMusic #nature youtube.com/watch?v=mVdn5J...

Retweeted by @scouting4bodies

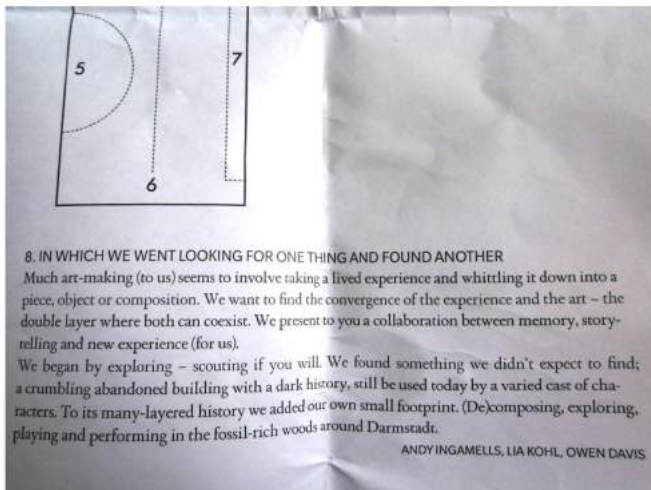
[View on Twitter](#)



scoutingforbodies @scouting4bodies

Programme notes from our performance at the Orangerie on August 13th @IMD_Darmstadt #summercourse16 pic.twitter.com/GrCR6Sby4p

[View on Twitter](#)



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I liked a @YouTube video youtu.be/2KntLD3Rhew?a ABCDEFG!

[View on Twitter](#)



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Composing melodies with the bells of the Liebfrauenkirche #Darmstadt @_Mocrep @andyingamells #NewMusic pic.twitter.com/BUR34EVpAz

[View on Twitter](#)



IMD @IMD_Darmstadt
 @scouting4bodies Goodbye @_Mocrep and @andyingamells, so great to have you here!
 Retweeted by @scouting4bodies
[View on Twitter](#)

scoutingforbodies @scouting4bodies
 Composing melodies at @IMD_Darmstadt. #BirminghamNewMusic ON TOUR! #summercourse16 #digitaldarmstadt pic.twitter.com/iXe9FI3sNw
[View on Twitter](#)



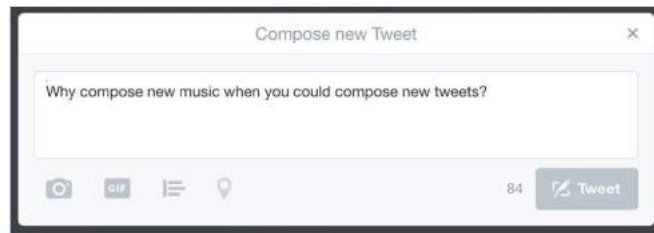
scoutingforbodies @scouting4bodies
 Goodbye @IMD_Darmstadt! It's been so great! Going to miss the parkour pool parties! #summercourse16 #NewMusic pic.twitter.com/DRNvsB7oGb
[View on Twitter](#)



scoutingforbodies @scouting4bodies
 We are live at the Orangerie in Darmstadt tomorrow morning (Saturday) at 11am facebook.com/events/2884846... @IMD_Darmstadt
[View on Twitter](#)

scoutingforbodies @scouting4bodies
 Why compose new music when you could compose new tweets?
 @IMD_Darmstadt #summercourse16 #digitaldarmstadt

pic.twitter.com/ujQfy9i0LH
View on Twitter



scoutingforbodies @scouting4bodies
Sous les pavés, la plage! @IMD_Darmstadt #summercourse16
#digitaldarmstadt pic.twitter.com/Unc3ocT72G
View on Twitter



IMD @IMD_Darmstadt
@scouting4bodies That looks dangerous!! #recklessmusicians
Retweeted by @scouting4bodies
View on Twitter



scoutingforbodies @scouting4bodies
Getting a better view! @IMD_Darmstadt #summercourse16
#digitaldarmstadt pic.twitter.com/GaMDhUp3AO
View on Twitter



IMD @IMD_Darmstadt
"Changing places". A text about @DavidHelbich and his workshop in
#summercourse16, in the Writing Workshop Blog 2016 internationales-
musikinstitut.de/en/news/blog20...
Retweeted by @scouting4bodies
View on Twitter



scoutingforbodies @scouting4bodies
Filming performances in the rubble @IMD_Darmstadt #summercourse16
#digitaldarmstadt pic.twitter.com/JSbhIiv65Z
View on Twitter



IMD @IMD_Darmstadt
 #digitaldarmstadt @_Mocrep is living a very peculiar #summercourse16...
 @scouting4bodies facebook.com/imd.darmstadt/...
 Retweeted by @scouting4bodies
[View on Twitter](#)

scouting4bodies @scouting4bodies
 (Air)Soft Music recovered from the woods around Darmstadt
 @IMD_Darmstadt #digitaldarmstadt instagram.com/p/BI4hbjPAa0B/
 pic.twitter.com/IFbwkCeiga
[View on Twitter](#)



Owen Davis @OwenDavisMusic
 Just posted a video @ Internationales Musikinstitut Darmstadt (IMD)
 instagram.com/p/BI4hbjPAa0B/
 Retweeted by @scouting4bodies
[View on Twitter](#)

Owen Davis @OwenDavisMusic
 Car solo @ Internationales Musikinstitut Darmstadt (IMD)
 instagram.com/p/BI4heyEA5Hw/
 Retweeted by @scouting4bodies
[View on Twitter](#)

IMD @IMD_Darmstadt
 "Backwards walking: the new shit since for ever" @DavidHelbich keeps
 hacking into #IMDarchive... instagram.com/p/BI0Tli_jiPB/
 Retweeted by @scouting4bodies
[View on Twitter](#)

scouting4bodies @scouting4bodies
 #digitaldarmstadt #summercourse16 @IMD_Darmstadt

twitter.com/OwenDavisMusic...
[View on Twitter](#)



scoutingforbodies @scouting4bodies

"Imagine not having a body!" borealisfestival.no/2016/the-new-d...
@IMD_Darmstadt #summercourse16 #digitaldarmstadt
pic.twitter.com/vV0nOJBaVj
[View on Twitter](#)



Andrew J. Chung @prof_ajchung

First day of Darmstadt Fereinkurse radio! Tweet back in your comments,
suggestions, objections: #darmstadtradio #summercourse16
Retweeted by @scouting4bodies
[View on Twitter](#)



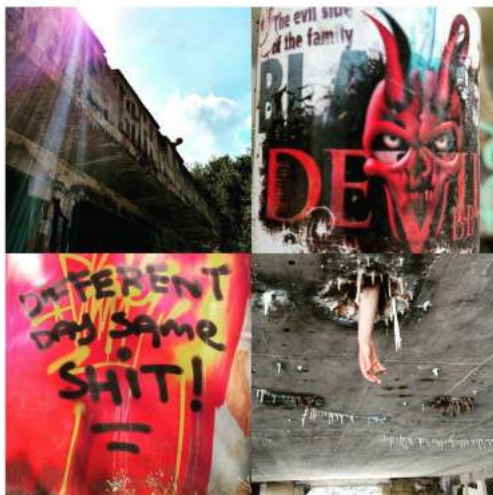
We Spoke @WeSpokeNewMusic

Today open space @IMD_Darmstadt: Shraffur by &with Fritz Hauser!
#digitaldarmstadt it never stops & we love it! pic.twitter.com/OzszBQB1N5
Retweeted by @scouting4bodies
[View on Twitter](#)



scoutingforbodies @scouting4bodies

Scouting in Darmstadt, Day 4 #summercourse16 #digitaldarmstadt
@IMD_Darmstadt pic.twitter.com/wU8w6v0M7q
[View on Twitter](#)





scoutingforbodies @scouting4bodies

Rumble in the jungle. No GoPro. #summercourse16 @IMD_Darmstadt
#digitaldarmstadt pic.twitter.com/HoTqycM5Dd

[View on Twitter](#)



Deirdre Harrison @deebeachi

Hey @eleona they are doing soundwalks in Germany today too.
twitter.com/scouting4bodie...

Retweeted by @scouting4bodies

[View on Twitter](#)



Owen Davis @OwenDavisMusic

Scouting in Darmstadt day 4 instagram.com/p/BlvotuDgs-d/

Retweeted by @scouting4bodies

[View on Twitter](#)



Owen Davis @OwenDavisMusic

Woah. vine.co/v/5q1hwLuTKVx

Retweeted by @scouting4bodies

[View on Twitter](#)



scoutingforbodies @scouting4bodies

Percussing in the woods! #summercourse16 @IMD_Darmstadt
twitter.com/OwenDavisMusic...

[View on Twitter](#)



scoutingforbodies @scouting4bodies

ATTACK THE FUTURE! (with apples) @IMD_Darmstadt #summercourse16
pic.twitter.com/ecyol8ol5k

[View on Twitter](#)



Chris Swithinbank @swithinbank

Ahead of the Gender Relations in Darmstadt panel today, here's data on
programme for #summercourse16 @IMD_Darmstadt darmstadt-
2016.netlify.com

Retweeted by @scouting4bodies

[View on Twitter](#)



scoutingforbodies @scouting4bodies

"Being in the world, gathering objects, picking things up ... see what sounds

are trapped inside" @JenniferWalshe pic.twitter.com/BBz06hnEXQ
[View on Twitter](#)



scoutingforbodies @scouting4bodies
Somewhat of a wide shot of the space in the woods #summercourse16
pic.twitter.com/kHYuS9qtv8
[View on Twitter](#)



scoutingforbodies @scouting4bodies
"keeps the evil away" #summercourse16 pic.twitter.com/ag0dpAd1jW
[View on Twitter](#)



scoutingforbodies @scouting4bodies

A child's shoe from the space in the woods. What happened here?
#summercourse16 @IMD_Darmstadt pic.twitter.com/c6aLmiXlpO

[View on Twitter](#)



scoutingforbodies @scouting4bodies

"Composers and performers are fellow scavengers, walking the beach together" - Steven Takasugi #summercourse16 pic.twitter.com/iE4VUJgiM2

[View on Twitter](#)



Owen Davis @OwenDavisMusic

Brilliant first day of collaboration! @ Internationales Musikinstitut Darmstadt (IMD) instagram.com/p/BlgQehBg8BW/

Retweeted by @scouting4bodies

[View on Twitter](#)



Owen Davis @OwenDavisMusic

#darmstadt #mocrep vine.co/v/5ArqQALxAqm

Retweeted by @scouting4bodies

[View on Twitter](#)



Owen Davis @OwenDavisMusic

"the piece is writing you" vine.co/v/5At76WMZIH6

Retweeted by @scouting4bodies

[View on Twitter](#)



scoutingforbodies @scouting4bodies

@IMD_Darmstadt @_Mocrep Not lost but finding hidden music...

pic.twitter.com/S3bs3IK1Ke

[View on Twitter](#)



IMD @IMD_Darmstadt

Looks great! What is going on with @_Mocrep? Are they lost in the forest?

#summercourse16 #ferienkurse2016 [twitter.com/OwenDavisMusic...](https://twitter.com/OwenDavisMusic)

Retweeted by @scouting4bodies

[View on Twitter](#)



scoutingforbodies @scouting4bodies

"If you go down to the woods today you're sure of a big surprise"

#summercourse16 #ferienkurse2016 #darmstadtleaks

pic.twitter.com/F5MC17MC8m

[View on Twitter](#)



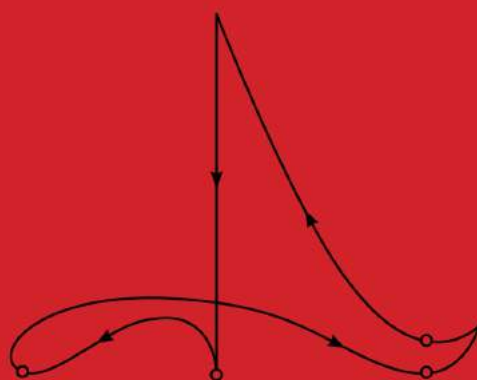
Up Down Left Right

Duration (of documentation): 3:00
Duration (of performance): c. 5:00:00

Performed on: 11th March 2017

Venue: Bristol Citadel, St. Paul's, Bristol, UK

Publication



Up
Down
Left
Right

A Song

Duration: 14:37

Performed on: 28th April 2017

Venue: Centrala, Birmingham, UK

Performance occasion: Post-Paradise (concert series)

Score

A Song
(for a group of at least five singers)

Andy Ingamells

$\text{♩} = 70$

I know a song that-I'll get on yer nerves, get on yer nerves, get on yer nerves, I know a song that-I'll get on yer nerves, and this is how. it goes.

Put earplugs in

Take earplugs out

x 25

Loud and in unison

dim.

Quiet

crescendo

Loud and not in unison

Towards unison to finish

x 5

Move to stand apart so you can't see each other's mouths or hear each other

x c. 30

Move to stand together again

c. 15 minutes