

SEÁN CLANCY & ANDY INGAMELLS

THIS IS ABOUT

for

TWO PERFORMERS

2019

## **INSTRUMENTATION**

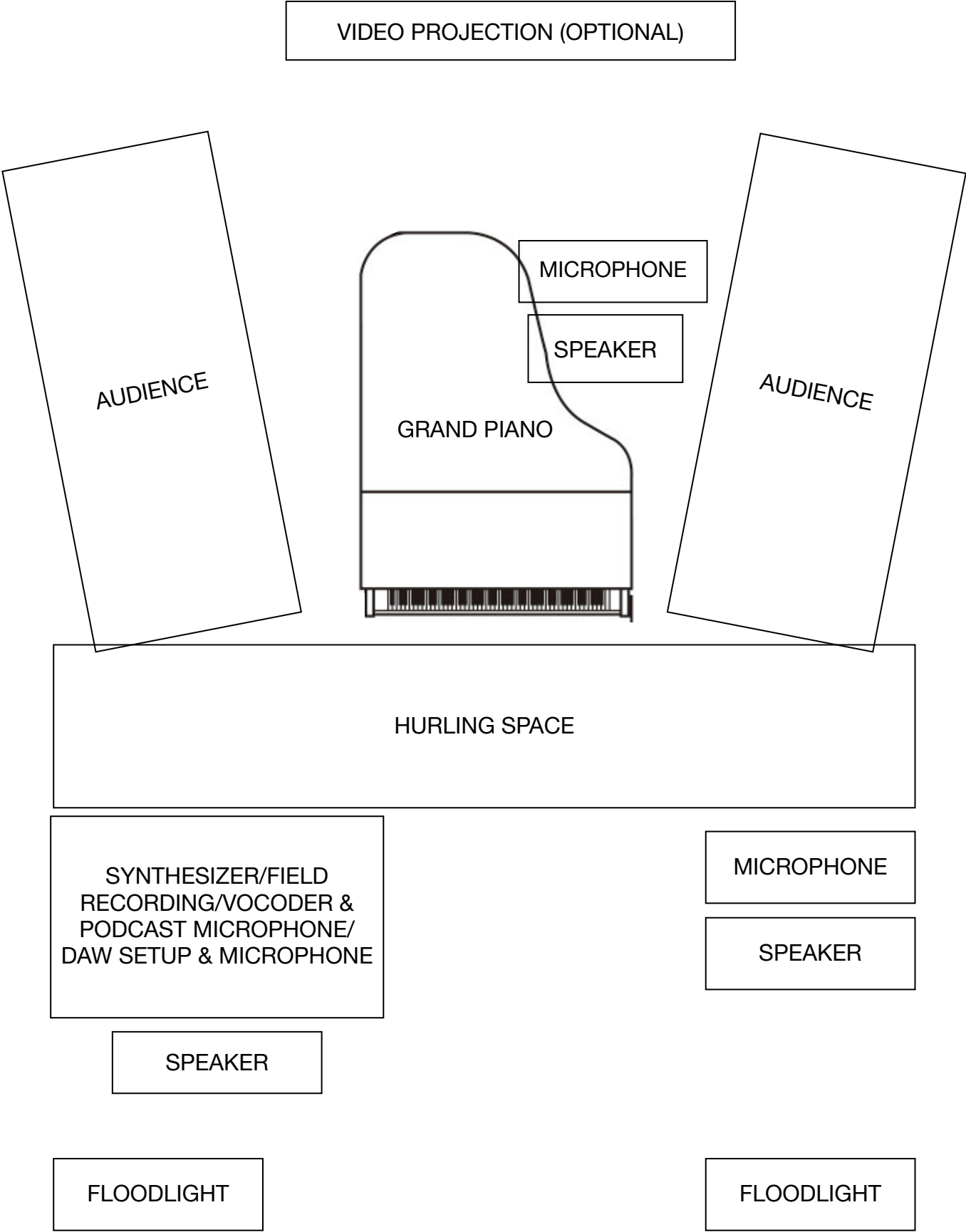
2 performers playing the following:

**Unamplified instruments:** 2 x hurleys, 2 x sliotars, 2 x space blankets, 1 x grand piano.

**Amplified instruments:** 1 x synthesizer capable of looping long sustained tones, 1 x cassette player/audio playback device to play field recordings (available from composers), 2 x vocal microphones at different locations, 1 x microphone connected to DAW to record/overdub live concrète sounds during the performance, 1 x vocoder and microphone located at the same point as the synthesizer.

**Optional duration video projection** (available from composers).

**STAGE LAYOUT**



## **PERFORMANCE INSTRUCTIONS**

This piece is structured around a game of hurling (Clare V Galway in 2018 all-Ireland semi final), and consists of a series of related vignettes with some surprises.

**Player 1** is responsible for running, hurling, triggering field recordings, playing piano, playing synthesizers, playing vocoder, recording concrete sounds during performance, and singing.

**Player 2** is responsible for speaking, running, jumping, hurling, playing piano, free styling hurling tricks, whistling, playing vocoder, and singing. For the first performance and subsequent tour, player 1 was Seán Clancy and player 2 was Andy Ingamells.

Each vignette lasts the duration of one team's possession during the match and possession changes after a score. Players can perform each vignette as written estimating the time or can choose to watch the projected scoreboard and move to the next vignette each time a score changes. Each performance vignette is prefaced with player 2 saying '*this next piece is about...*' apart from the first vignette which begins with '*this is about.*' The sound of each vignette could be suddenly stopped or gradually faded out, whichever seems most musically appropriate at the time.

It is hoped that most actions in the score are self-explanatory; however, where a direction is ambiguous, it can be interpreted by the performers in their own manner. Where there is a grand stave, player 1 is always the line and player 2 is the bottom.

## **PROGRAMME NOTE**

This could be about being an Englishman in Ireland playing Gaelic sports in secret. It could be about having a son and being a dad, about male friendship and bonding, buddy movies and playing catch in the back garden on a sunny afternoon. It might also be about making electronic sounds, writing texts, existing somewhere between improvisation, composition, hurling, co-operating, and being open to suggestion.

First performed by Seán Clancy and Andy Ingamells on 2 May 2019 in the Recital Hall of the Royal Birmingham Conservatoire, and was recorded by BBC Radio 3. The piece was subsequently toured around Ireland, England, and Wales and was supported by PRS Foundation's Beyond Borders.



**Beyond  
Borders**  
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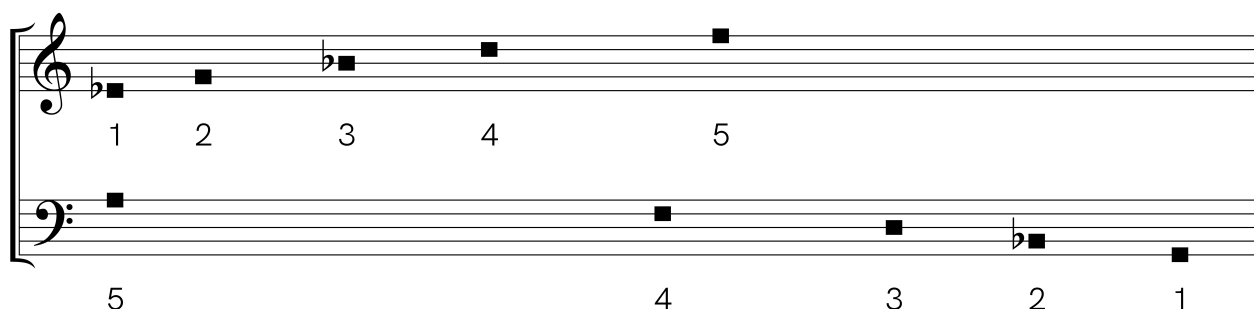


## PERFORMANCE SCORE

**1. 'This is about creating a piece and being open to suggestion.'**

Player 1 and player 2 take space blankets, move to opposite ends of the performance space and run across the stage following the pitch contours bellow. Player 1 runs in the following sequence 121314151. Player 2 runs in the following sequence 51413121.

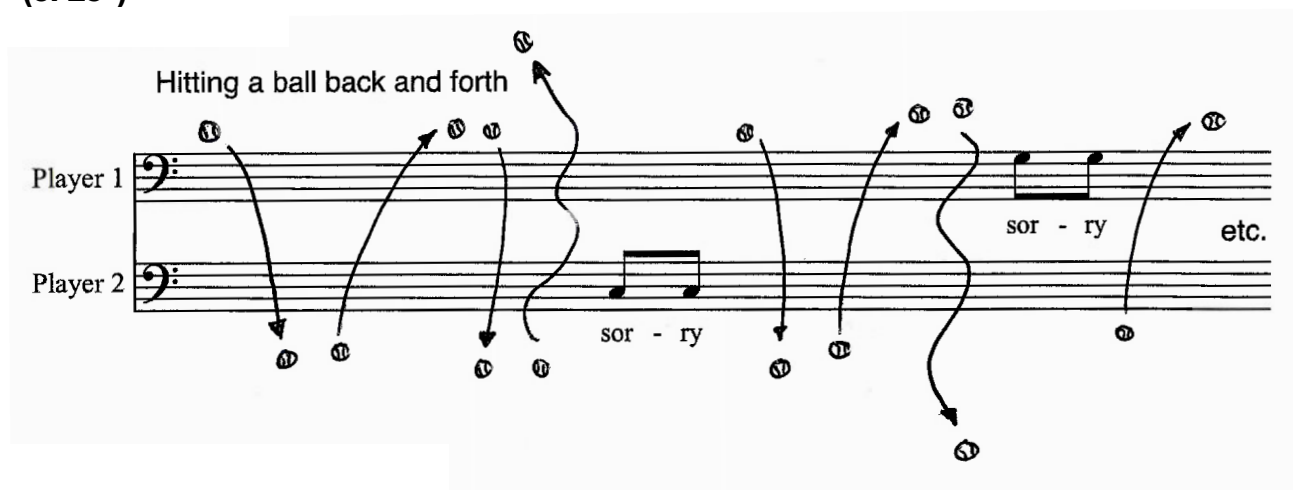
**(X2 c. 45'')**



## 2. 'This next piece is about being English and living in Ireland.'

Player 1 and player 2 move to ‘hurling space’ and hit a sliotar with a hurley back and forth to each other and sing ‘sorry’ as notated below.

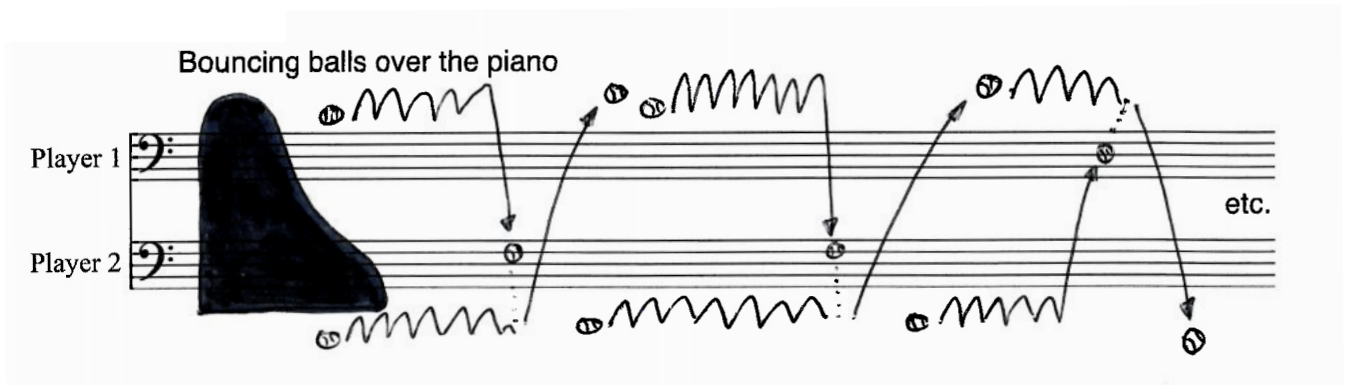
**(c. 25'')**



### 3. 'This next piece is about playing hurling.'

Player 1 and player 2 each bounce sliotar on hurley over piano frame, when either player drops a sliotar drops, they throw it to the other player and start again. Action takes place as rapidly as possible.

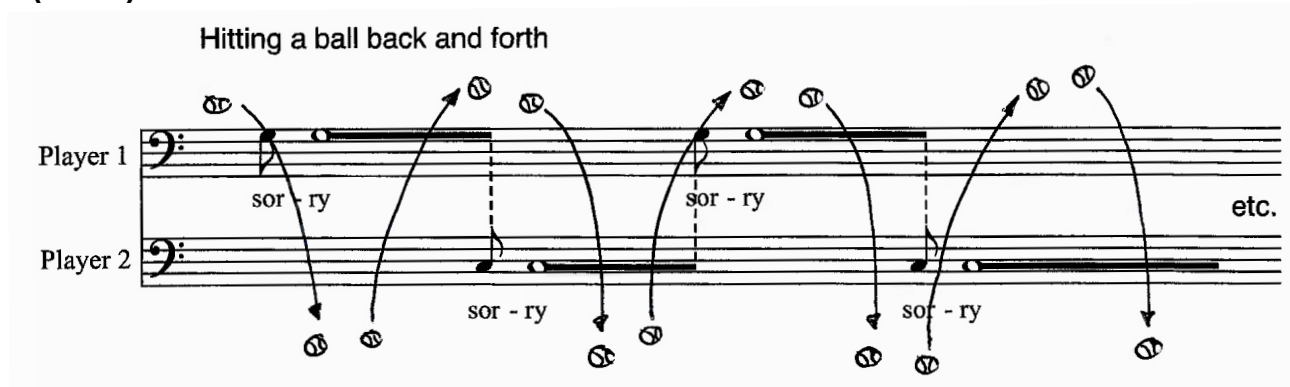
(c. 1'58")



### 4. 'This next piece is about hurling being an ancient Irish sport.'

Player 1 and player 2 move to the front of the performance space and hit a sliotar with a hurley back and forth to each other and sing 'sorry' as notated below.

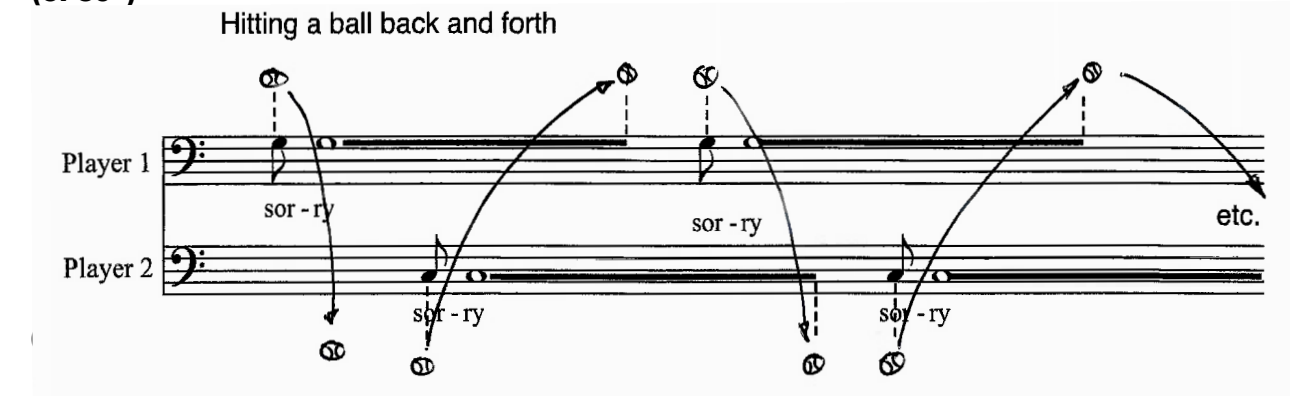
(c. 34")



### 5. 'This next piece is about hurling being tied up with Irish identity.'

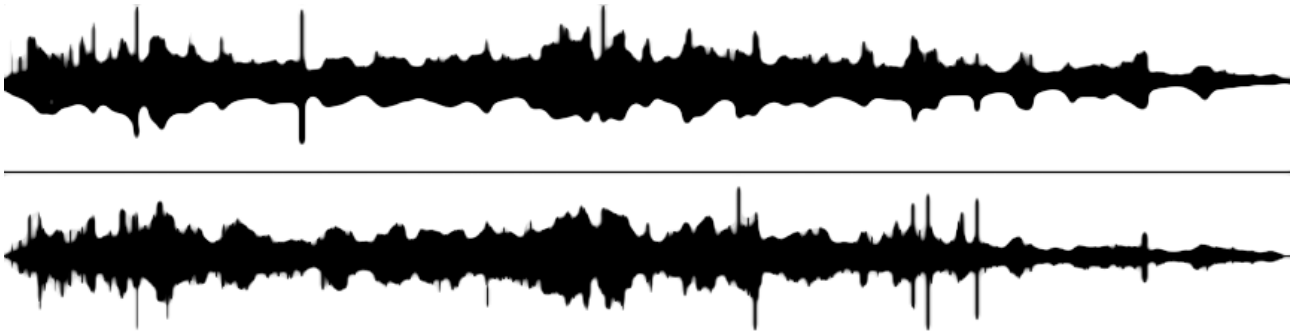
Staying in the same position, player 1 and player 2 hit a sliotar with a hurley back and forth to each other and sing 'sorry' as notated below.

(c. 39")



Player 1 begins field recording on device. Player 2 casually pucks a sliotar around on the hurley while walking around the space.

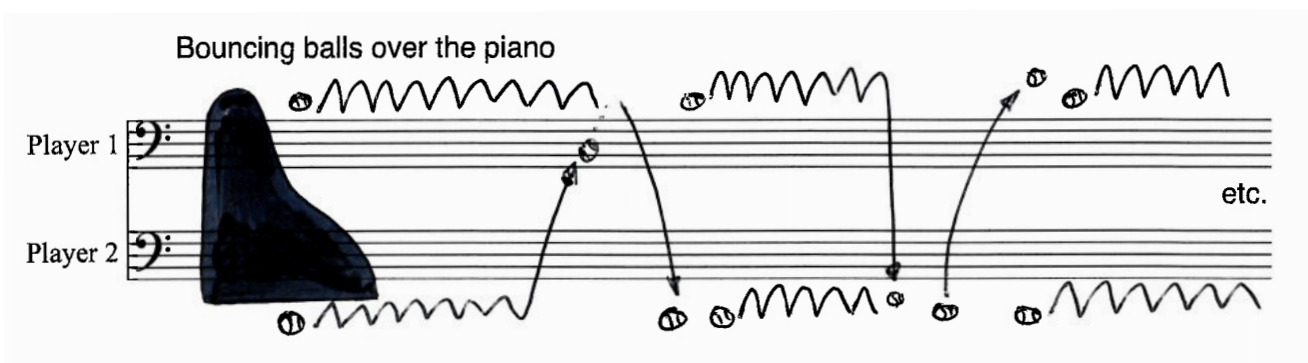
(c. 1'21")



**7. 'This next piece is about Irish identity sometimes being associated with a mistrust of English people.'**

Player 1 and player 2 each bounce sliotar on hurley over piano frame, when either player drops a sliotar they throw it to the other player and start again. Action takes place as rapidly as possible.

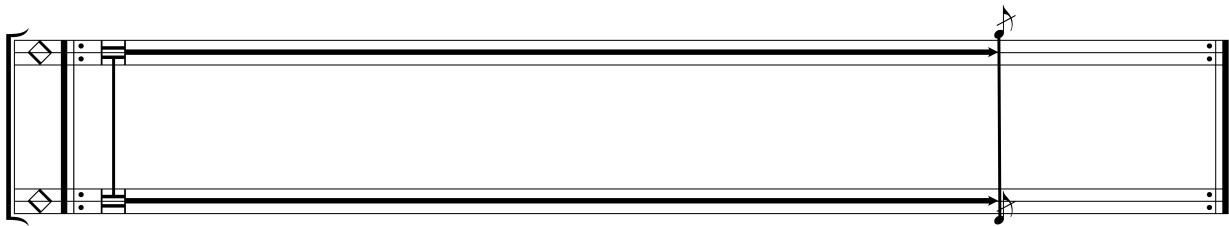
(c. 1'21")



**8. 'This next piece is about being aware of, and acknowledging, one another's existence.'**

Player 1 plays a drone and grace note on the synthesizer and vocoder as notated below. Player 2 Runs around the audience with sliotar balanced on hurley and catches the ball in time with synth grace note.

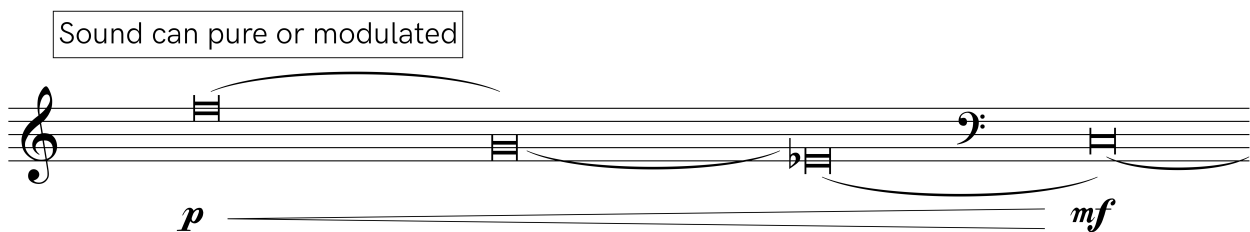
**(c. 42")**



**9. 'This next piece is about becoming a dad.'**

Player 1 plays synth drones using the pitches below (each pitch lasts c. 30"). Player 2 breathes into microphone and drinks water. Hum along with drones when breathing has returned to normal using the same pitches.

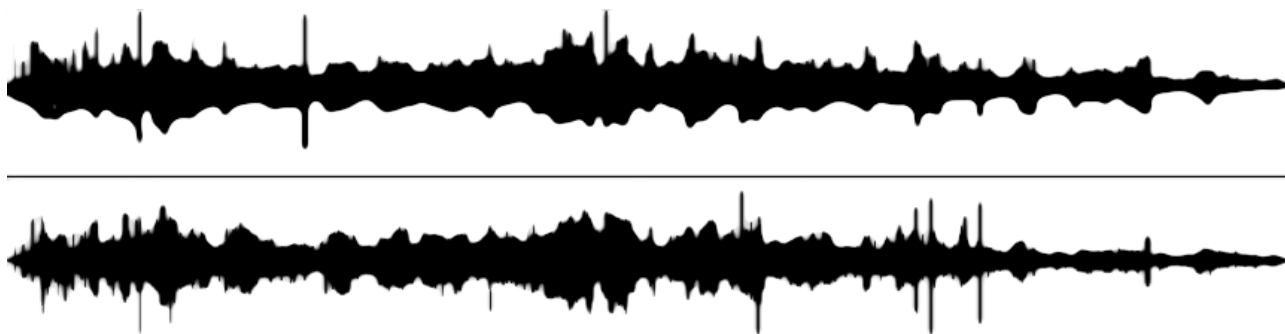
**(c. 2'02")**



**10. 'This next piece is about two chaps going on an adventure to find an overgrown eighteenth century handball alley.'**

Player 1 begins field recording on device. Player 2 casually pucks sliotar around on the hurley while walking around the space.

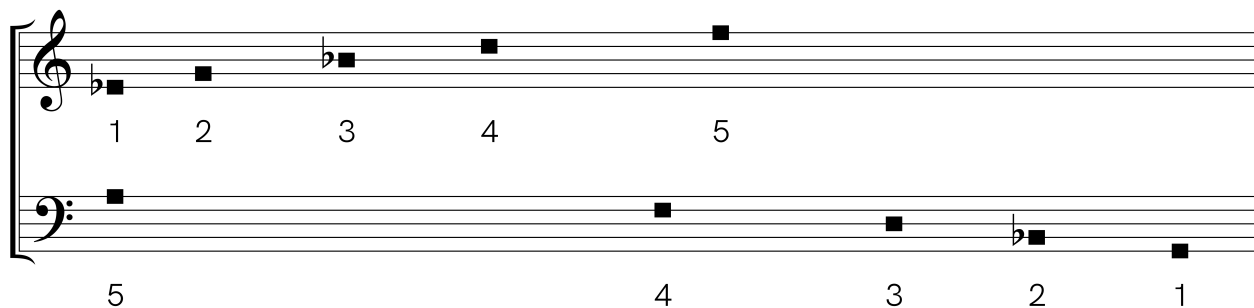
**(c. 1'09")**



**11. 'This next piece is about creating a piece where musical attacks exist through the actions of a hurley stick.'**

Player 1 and player 2 take space blankets and move to opposite ends of the performance space and run across the stage following the pitch contours below. Player 1 runs in the following sequence 121314151. Player 2 runs in the following sequence 51413121.

**(X 1 c. 30")**



**12. 'This next piece is about being embarrassed that you like hurling because you're English.'**

Player 1 holds the microphone close to player 2 and records sound to multitrack recorder. Player 2 bounces ball on Hurley using difficult moves.

**(c. 2'02")**

**13. 'This next piece is about going to watch hurling matches but staying silent to hide your English accent.'**

Player 1 holds the microphone close to player 2 and overdubs sound on the multitrack recorder, whilst previously recorded sound plays back through speaker. Player 2 bounces ball on Hurley using medium difficulty moves.

**(c. 1'20")**

**14. 'This next piece is about being too shy to join an amateur hurling team, despite wanting to.'**

Player 1 holds the microphone close to player 2 and overdubs sound on the multitrack recorder, whilst previously recorded sound plays back through speaker. Player 2 bounces ball on Hurley using easy moves.

**(c. 25")**

**15. 'This next piece is about playing in secret.'**

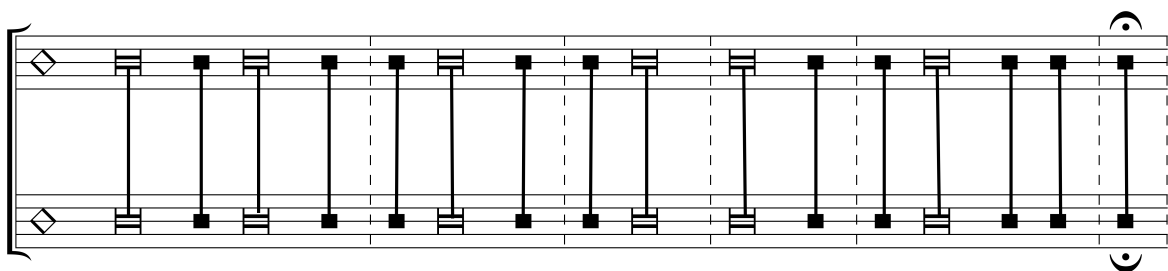
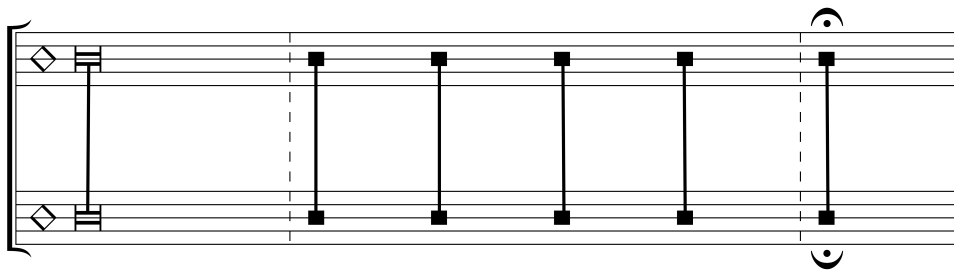
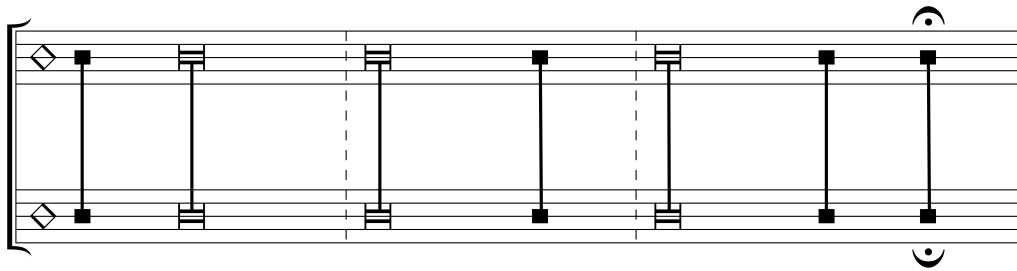
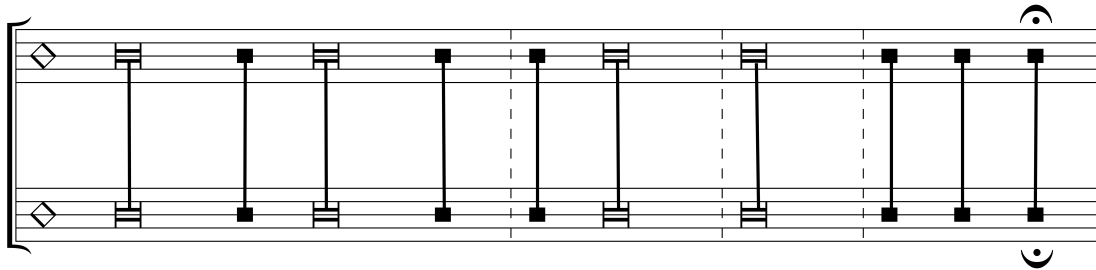
Player 1 holds the microphone close to player 2 and overdubs sound on the multitrack recorder, whilst previously recorded sound plays back through speaker. Player 2 bounces ball on Hurley using medium difficulty moves.

**(c. 1'38")**

**16. 'This next piece is about men often not doing the right thing.'**

Player 1 uses hurley as a cluster machine and plays the rhythm below. Player 2 jumps in the air aggressively coordinating with player 1 (or flicks sliotar with hurley).

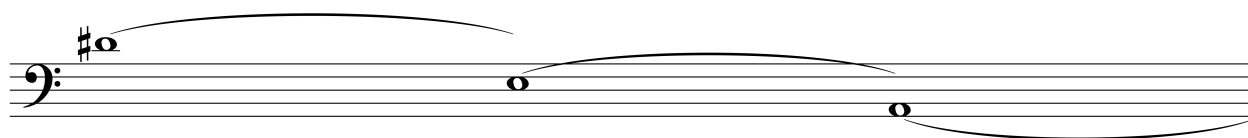
**(c. 37")**



**17. 'This next piece is about being preoccupied with your own problems.'**

Player 1 improvises with the below pitches, playing attacks when they hear a percussive sound from the sliotar on the hurley. Player 2 starts previously recorded layered sounds and bounces sliotar on the hurley using easy, medium and difficult moves.

**(c. 1'06'')**



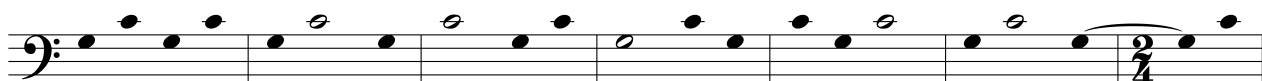
**18. 'This next piece is about never having enough time.'**

Player 1 and Player 2 sing C down to G in rhythmic unison as notated below. They aggressively jump in the air on the long notes.

(c. 45'')



Di dah di dah...





**19. 'This next piece is about two men telling your their thoughts about something, otherwise known as a podcast.'**

Player 1 and Player 2 read the podcast text below: one through the vocoder and one through a megaphone. Read the text simultaneously, almost chanting it.

**(c. 4'28")**

Podcast vocoder chord progression



**Player 1**

good evening it's ... Thursday its four ... minutes to eleven ... you're listening to ... the Thomas Parkes ... politics podcast don't ... know if you ... were looking forward ... to having a ... late night following ... the results the ... good news is ... you can get ... a good night's ... sleep get up ... early for work ... cause its going ... to be a ... landslide Tory victory ... more on that ... in a second ... back to the ... politics I mean ... yeah the media ... are always going ... to make you ... think its a ... close race but ... the Tories are ... gonna run away ... with this one ... and do you ... know what who ... can fuckin' blame ... them we saw ... Boris Johnson going ... to vote with ... his little dog ... earlier on a ... lovely little wire ... haired terrier lovely ... little dog but ... you know Jezzer ... Corbyn I mean ... I like the ... guy he's a ... fuckin' die hard ... communist there's not ... enough of them ... around these days ... ye know but ... before we get ... on to that ... oh shit you ... know we're actually ... out of time ... so that's great ... join me in ... two years when ... the same thing ... same shit will ... be happening again ... yeah but until ... then have a ... good shave with ... dollar shave club ... dot com promotion ... code Thomas Parkes ... see you next ...

**Player 2**

do you shave ... if you're like ... me you have ... to shave every ... once in a ... while where do ... you get your ... razors do you ... go to the ... shop go to ... the hassle of ... having to buy ... them and carry ... them home why ... not try the ... dollar shave club ... we have a ... bit of a ... promotion going on ... here if you ... go to dollar ... shave club dot ... com and enter ... in the coupon ... code Thomas Parkes ... you will get ... fifteen percent off ... all your razors ... I use them ... on a weekly ... basis just do ... the one a ... week Sunday night ... and they're great ... so just enter ... in the promotion ... code Thomas Parkes ... if you can ... please go on ... to dollar shave ... club dot com ... and please do ... the promotion for ... the razors cause ... we actually really ... depend on ad ... revenue for this ... podcast to survive ... and they've kinda ... been saying that ... the numbers dollar ... shave club have ... been saying that ... the numbers of ... people that come ... from my podcast ... to buy razors ... is very low ... and so they're ... kind of giving... us one more ... podcast before they ... drop us so ... please if you ... can if you ... shave even if ... you don't shave ... probably a person ... in your life ...

week do you ... shave if you're ... like me you ... have to shave ... every once in ... a while where ... do you get ... your razors do ... you go to ... the shop go ... to the hassle ... of having to ... buy them and ... carry them home ... why not try ... the dollar shave ... club we have ... a bit of ... a promotion going ... on here if ... you go to ... dollar shave club ... dot com and ... enter in the ... coupon code Thomas ... Parkes you will ... get fifteen percent ... off all your ... razors I use ... them on a ... weekly basis just ... do the one ... a week Sunday ... night and they're ... great so just ... enter in the ... promotion code Thomas ... Parkes if you ... can please go ... on to dollar ... shave club dot ... com and please ... do the promotion ... for the razors ... cause we actually ... really depend on ... ad revenue for ... this podcast to ... survive and they've ... kinda been saying ... that the numbers ... dollar shave club ... have been saying ... that the numbers ... of people that ... come from my ... podcast to buy ... razors is very ... low and so ... they're kind of ... giving us one ... more podcast before ... they drop us ... so please if ... you can if ... you shave even ... if you don't ... shave probably a ... person in your ... life that would ... like a razor ... just like you ... know its fuckin' ... hard to do ... podcasts especially because ... there are so ... many of them ... now and everybody ... thinks they can ... do it and ... you know its ... not just sitting ... down at a ... fuckin' computer and ... speaking like a ... fuckin' narcissistic dickhead ... I mean that's ... a part that's ... a lot of ... it don't get ... me wrong that's ... an important part ... of the job ... but you also ... have to go ... out there and ... fuckin' hustle and ... get sponsorships so ... that's dollar shave ... club dot com ... enter in the ... promotion code Thomas ... Parkes for fifteen ... percent off razors ... like I said ... make a great ... present you know

that would like ... a razor just ... like you know ... its fuckin' hard ... to do podcasts ... especially because there ... are so many ... of them now ... and everybody thinks ... they can do ... it and you ... know its not ... just sitting down ... at a fuckin' ... computer and speaking ... like a fuckin' ... narcissistic dickhead I ... mean that's a ... part that's a ... lot of it ... don't get me ... wrong that's an ... important part of ... the job but ... you also have ... to go out ... there and fuckin' ... hustle and get ... sponsorships so that's ... dollar shave club ... dot com enter ... in the promotion ... code Thomas Parkes ... for fifteen percent ... off razors like ... I said make ... a great present ... you know good ... evening it's Thursday ... its four minutes ... to eleven you're ... listening to the ... Thomas Parkes politics ... podcast don't know ... if you were ... looking forward to ... having a late ... night following the ... results the good ... news is you ... can get a ... good night's sleep ... get up early ... for work cause ... its going to ... be a landslide ... Tory victory more ... on that in ... a second back ... to the politics ... I mean yeah ... the media are ... always going to ... make you think ... its a close ... race but the ... Tories are gonna ... run away with ... this one and ... do you know ... what who can ... fuckin' blame them ... we saw Boris ... Johnson going to ... vote with his ... little dog earlier ... on a lovely ... little wire haired ... terrier lovely little ... dog but you ... know Jezzer Corbyn ... I mean I ... like the guy ... he's a fuckin' ... die hard communist ... there's not enough ... of them around ... these days ye ... know but before ... we get on ... to that oh ... shit you know ... we're actually out ... of time so ... that's great join ... me in two ... years when the ... same thing same ... shit will be ... happening again yeah ... but until then ... have a good ... shave with dollar ... shave club dot ... com promotion code ... Thomas Parkes see ... you next week

(Text transcribed from private WhatsApp audio message sent by Thomas Parkes to Seán Clancy on Thursday 12 December 2019)

**20. 'This next piece is about making a work as a means to exploring your awkwardness about liking hurling.'**

Player 1 picks out note names from the lyrics printed below and plays the keyboard with the hurley. Player 2 whistles the below tune whilst moving around the microphone. The lyrics are not intended to be heard by the audience, but perhaps the audience might like to hear them.

**(c. 1'37")**

$\text{♩} = 112$

This is a tune to whis-tle at a spe - cial point in time. The

words will stop you for - get-ting the tune and al - so helped me write it. But don't sing

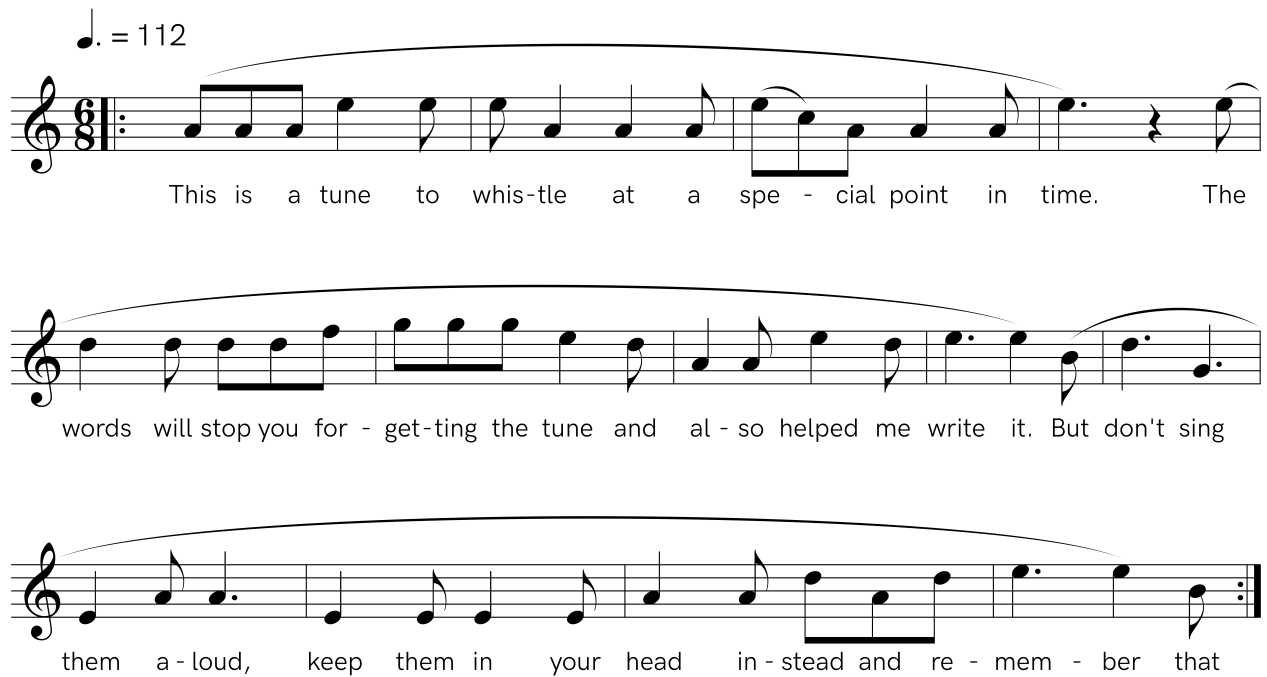
them a - loud, keep them in your head in - stead and re - mem - ber that

**21. 'This next piece is about making a piece as a way to explore your awkwardness about being English.'**

Player 1 picks out note names from the lyrics printed below and plays the keyboard with the hurley. Player 2 whistles the below tune whilst moving around the microphone. The lyrics are not intended to be heard by the audience, but perhaps the audience might like to hear them.

**(c. 41")**

$\text{♩} = 112$



This is a tune to whis-tle at a spe - cial point in time. The

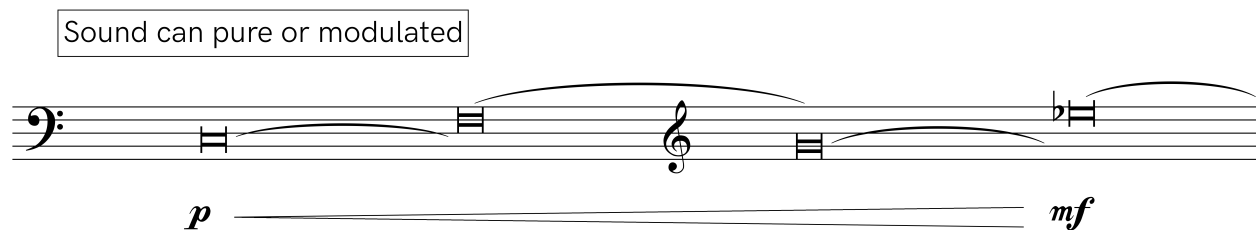
words will stop you for - get-ting the tune and al - so helped me write it. But don't sing

them a - loud, keep them in your head in - stead and re - mem - ber that

**22. 'This next piece is about missing my son every moment I'm apart from him, which is often.'**

Player 1 plays the below sustained pitches on the synthesizer (each pitch lasts c. 20"). Player 2 joins in humming the below pitches.

(c. 1'15")



**23. 'This next piece is about co-operating'**

Player 1 and player 2 move to opposite ends of the performance space and loudly sing in unison the chorus of Harry Chapin's song *Cat's in the Cradle* in the style of football hooligans. Text produced below:

(c. 28")

AND THE CAT'S IN THE CRADLE  
AND THE SILVER SPOON,  
LITTLE BOY BLUE AND THE MAN  
IN THE MOON.

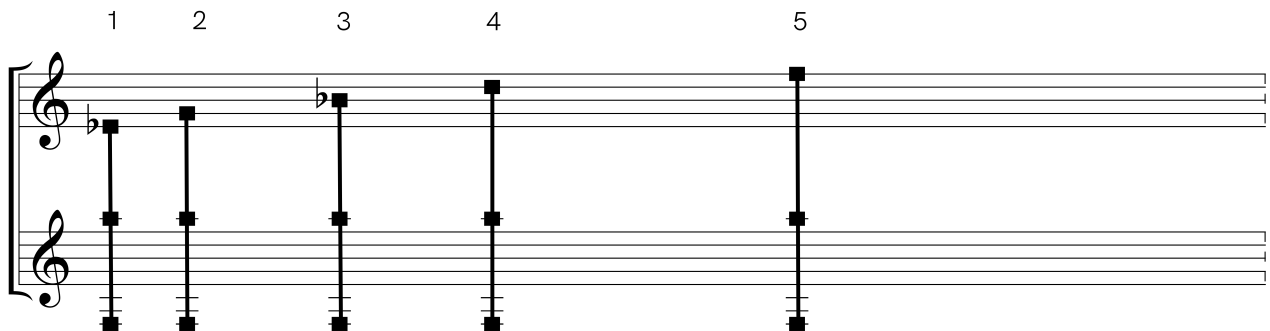
"WHEN YOU COMIN' HOME,  
DAD?", "I DON'T KNOW WHEN,  
BUT WE'LL GET TOGETHER  
THEN.

YOU KNOW WE'LL HAVE A GOOD  
TIME THEN. (repeat last line 5 times)

**24. 'This next piece is about creating a work where the outcome is not fixed and the performance exists somewhere between composition and improvisation.'**

Player 1 moves across stage following the pitch contours below in the following sequence 121314151 (a variation on the previous version). Player 2 uses the hurley as a cluster machine and attacks the piano keyboard each time player one hits a new line on the staff.

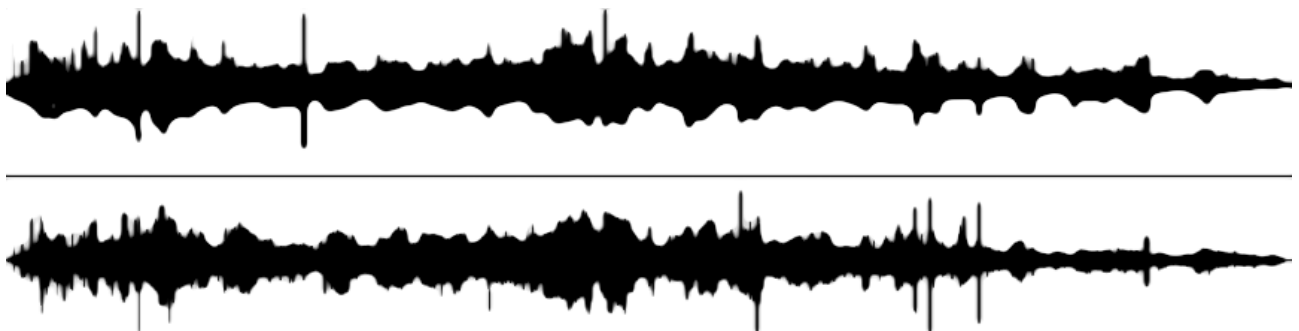
**(X 1 c. 35")**



**25. 'This next piece is about how time moves on, and sometimes we lose touch with people we were once close with.'**

Player 1 begins field recording on device. Player 2 casually pucks sliotar around on the hurley while walking around the space.

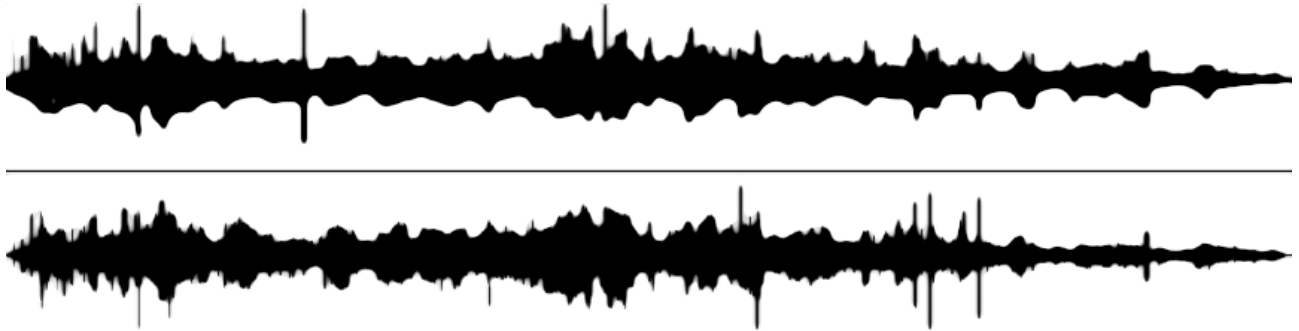
**(c. 47")**



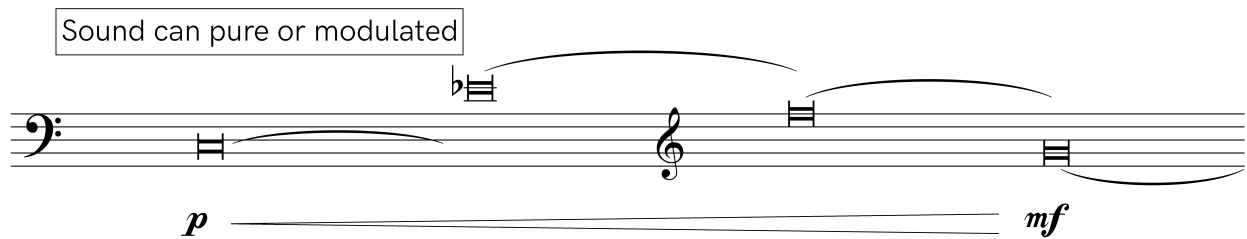
## 26. 'This next piece is about lost dads.'

Player 1 continues field recording on device and plays drones on the synthesizer using the pitches below. Player 2 hums into the microphone.

(c. 1'05")



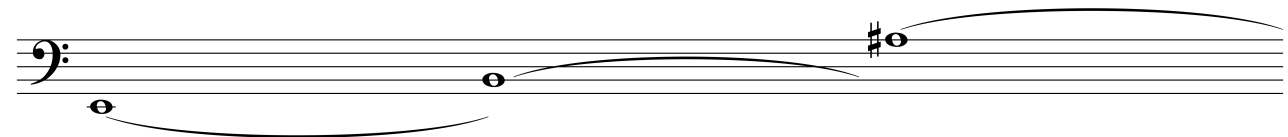
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## 27. 'This next piece is about...'

Player 1 starts previously layered recordings of player 2's freestyle routine, moves to piano and improvises with the pitches notated below, attacking the keyboard when they hear a percussive sound from the sliotar on the hurley. Player 2 continues humming drones into the microphone.

(c. 1'42")

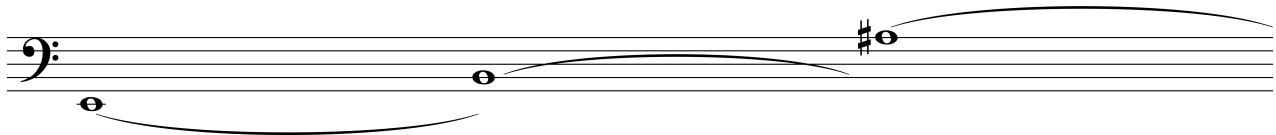


**28. 'This next piece is about getting over your own awkwardness.'**

Player 1 continues improvising on the piano with the pitches notated below, attacking the keyboard when they hear a percussive sound from the sliotar on the hurley. Player 2 plays the pitches below as drones on the synthesizer. Meanwhile the multitracked freestyle sounds continue to play.

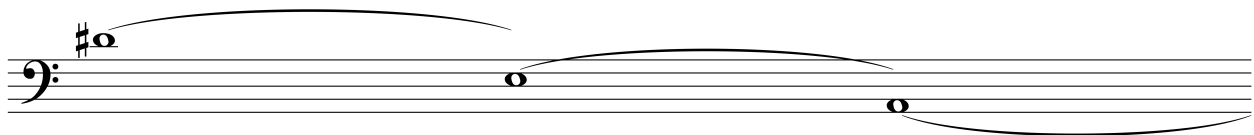
**(c. 1'06")**

Player 1



+

Player 2



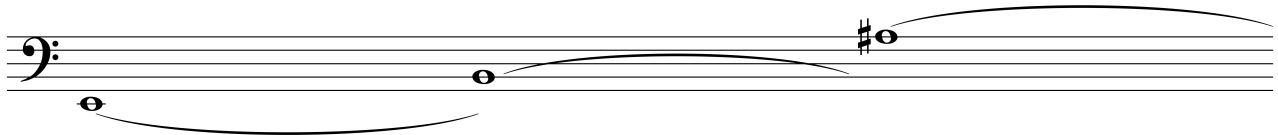


## 29. 'This next piece is about getting over yourself'

Player 1 continues improvising on the piano with the pitches notated below, attacking the keyboard when they hear a percussive sound from the sliotar on the hurley. Player 2 lets the field recording continue to run but doesn't restart, followed by the pitches notated below (lasting c. 20" each)

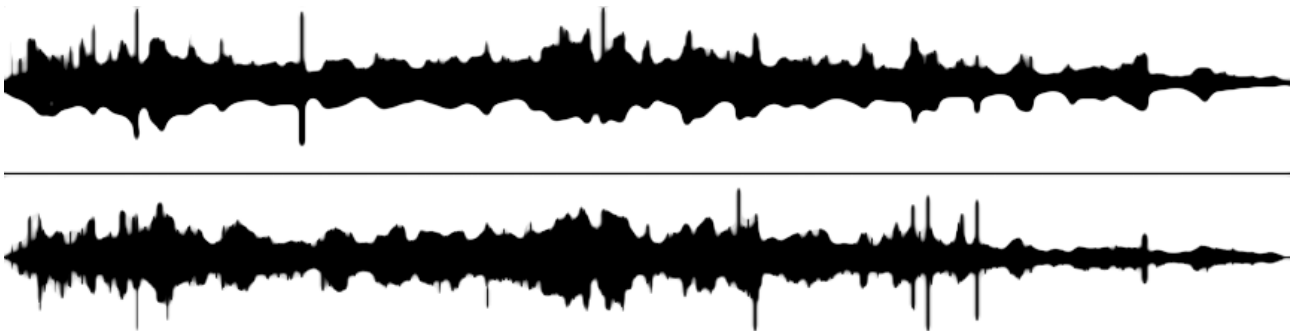
(c. 3'35")

Player 1



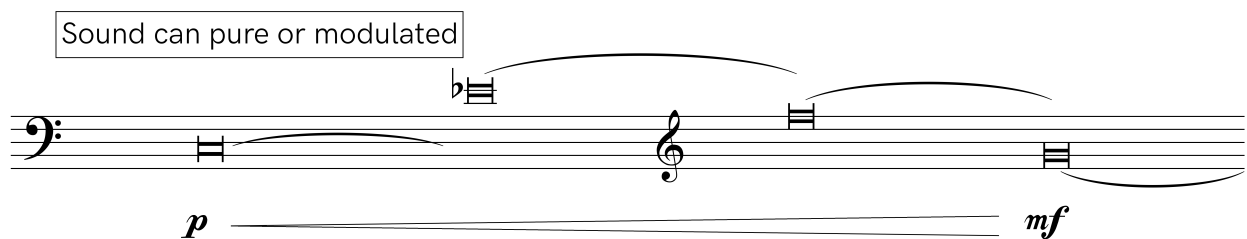
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Player 2



+

Player 2

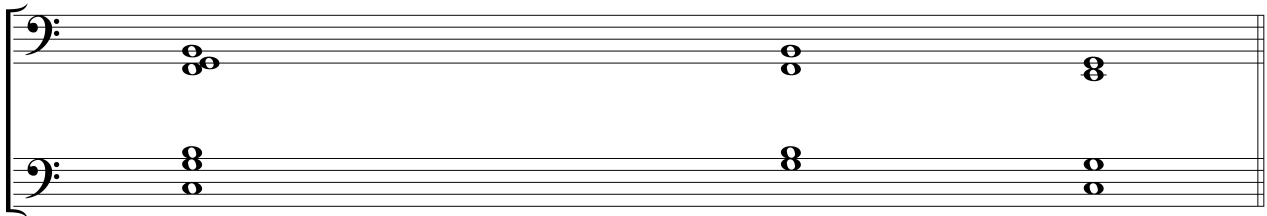


After c. 3'35" Player 1 begins to play the cadences notated below. Eventually player 1 is joined by player 2 on the piano.

(c. 1'30")

Improvise with these pitches...

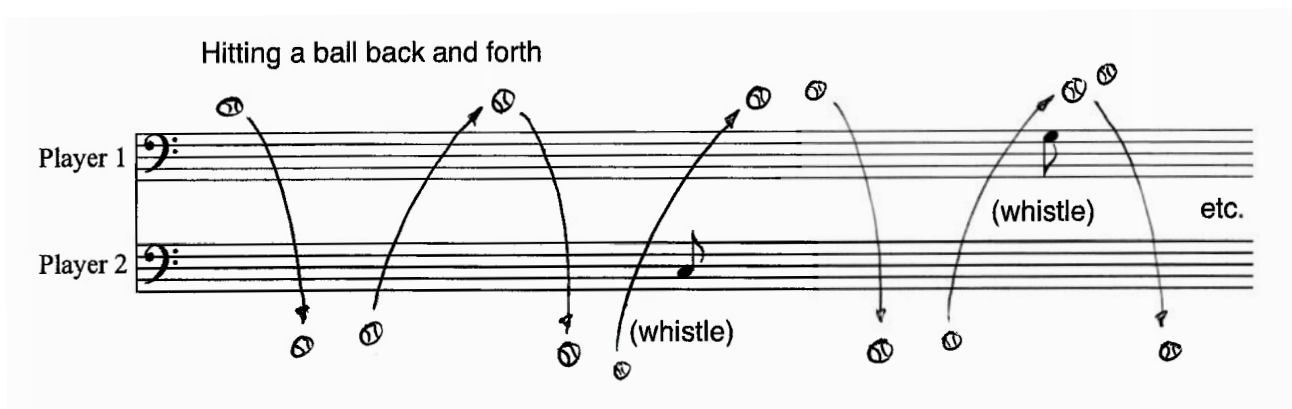
...to imply this cadence.



### 30. 'This next piece is about finishing what you began.'

Player 1 and player 2 move to the 'hurling space' and hit a sliotar with a hurley back and forth to each other and sing 'sorry' as notated below.

(c. 52")



The piece ends by either player catching the ball and not hitting it back.