

Yue Zhuo

**Experiencing Identity, Forming Poetic Space:
Expression and Interaction in a Portfolio of Original Compositions**

Portfolio of Original Compositions

Part 2

Volume 2 of 3

**Presented in partial fulfilment of the requirements for the degree of
Doctor of Philosophy in Music (Composition) 2022**

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List of Recordings and Max/MSP Patches (access links provided separately)

1. Tongue Twister (workshop)
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3. I-D-T (studio recording)
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8. Dream Nostalgic (Max/MSP patch)

¹ There is no recording for *Dream: Pavilion by the Water* due to COVID-19 restrictions.

Jerry Yue Zhuo

绕

Tongue Twister

for Solo Percussionist

2019

Full Score

Tongue-Twister

四是四，十是十

十四是十四，四十是四十

Four is four, ten is ten

fourteen is fourteen, forty is forty

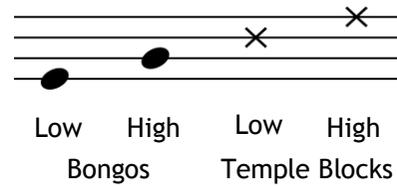
This composition is based on the above Chinese tongue-twister, reflecting on its short but powerful, usually humorous and even eery natures. The piece explores a new relationship between vocal and instrumental sounds: the instruments iterate the tongue twister and the voice comments on their ‘performance’.

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Workshopped in Cardiff University during the Vale of Glamorgan Festival on 19 May 2019, by Catherine Ring.

Instrumentation

- 2 Temple Blocks, ideally in the interval of a fourth.
- 2 Bongos
- Marimba (4.3 Octave)



Duration

circa 3 minutes 40 seconds



Marimba range

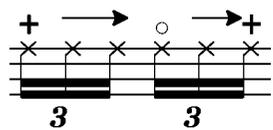
Performance Notes

This piece incorporates vocalisation. The performer should use his or her natural speaking tone to articulate each text.

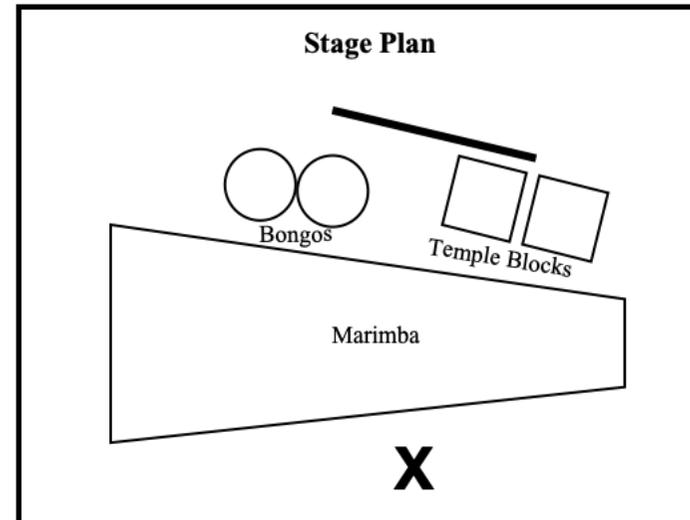
whisper = *sotto voce*, airy sound.

gibberish = quick murmuring.

Temple blocks:



Hit the block from one side to the centre and then to the opposite side (a straight line across the block). This creates a change of resonance and a slight pitch bend.



Tongue Twister

for solo percussion

Jerry Yue Zhuo

4 medium mallets
producing warm
and bright tones

Non-strict tempo with curiosity

♩=66

Score for the first system (measures 1-8). It features three staves: Voice, Temple Blocks/Bongos, and Marimba. The Voice part includes lyrics: "hmm?", "ahh", "hmm?", "ahh", "hmm?", "ya ya", "sss", and "gibberish". The percussion parts include dynamic markings such as *p*, *mf*, *f*, and *whisper*. The Marimba part has a triplet of eighth notes in measure 3 and a triplet of eighth notes in measure 7.

Score for the second system (measures 9-13). It features three staves: Voice, Temp. Bls. Bgs., and Mar. The Voice part includes lyrics: "gibberish", ".....", "hmm?", "ahh", "gibberish", and "ahh_____". The percussion parts include dynamic markings such as *p*, *mf*, and *f*. The Mar. part has a triplet of eighth notes in measure 9 and a triplet of eighth notes in measure 13.

Score for the third system (measures 14-18). It features three staves: Voice, Temp. Bls. Bgs., and Mar. The Voice part includes lyrics: "sss", "ya ya ya ya ya", "ya ya ya ya ya", "ahh", "one hand", and "ahh". The percussion parts include dynamic markings such as *p*, *mf*, and *f*. The Mar. part has a triplet of eighth notes in measure 14 and a triplet of eighth notes in measure 18.

Voice: *f* hmm? | *p* ahh | whisper ... | *mf* ahh | *mf* hmm?_

Temp. Bls. Bgs.: *mf* \leftarrow *f* | *p* | *mf* | *p* | *mf* | *p*

Mar.: *p* sempre | *mf* | *f* | *p* | *mf* | *p*



B Confidently

Voice: | | | | *p* | *mf* | *mf* | *p* | *f*

Temp. Bls. Bgs.: | | | | *p* | *p* | *mf* | *mf* | *f*

Mar.: | | | | *(p)* | | | | *p* | *mf* | *mf* | *p*

Lyrics: ya ya ya ya | ya ya ya ya | ya ya ya ya | |



Voice: | | | | | | *p* | *mf* | *mf* | *p* | *f* | *p* | *f*

Temp. Bls. Bgs.: | | | | | | *p* | *mf* | *p* | *mf* | *p* | *p* | *f*

Mar.: | | | | | | *mf* | *p* | *p* | *p* | *f* | *f*

Lyrics: ahh | ya ya ya ya | ya ya ya ya | | ahh | |

C Getting excited

37 *f* *whisper* *p* *gibberish* *f* *sp* *f*

Voice: ahh ya ya ya ya ahh sss

Temp. Bks. Bgs. ya ya

Mar. *f* *p* *f* *mf* *mf*

accel.

43 *p* *mf* *f* *p*

Voice: hmm? SSS

Temp. Bks. Bgs. ya ya

f *sempre*

accel.

$\text{♩} = 90$ $\text{♩} = 108$

49 *mf* *f* *ff*

Voice: gibberish ... shouting

Temp. Bks. Bgs. ya ya ya ya ya ya ya!

ff

accel.

as fast as possible!

D Tempo primo, calming down

$\text{♩} = 66$

Voice: hmm? ahh ya ya ya ya ya ya ya ahh

Temp. Bks. Bgs. *mp* *p* *mf* *f* *p* *f* *f* *p* *mf* *p*

Mar. *f* *mf* *p* *f* *f* *mf* *p*

Suddenly fast $\text{♩} = 120$ **Tempo primo** $\text{♩} = 66$ **molto rit.**

Jerry Yue Zhuo



Name It

for Soprano and Snare Drum

2020

Full Score

Name It

The original idea of my piece came from the controversies involved in the naming of the new Coronavirus. Despite the official name being COVID-19, some people insisted on using discriminatory names to instigate hatred towards certain countries. I was frightened by such inappropriate use of language, which prompted me to think about its political implications. This piece reflects on my thoughts, in which I break down names of the virus into fragments for the soprano and the percussionist to iterate. The two players ‘compete’ against each other musically throughout the piece.

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Premiered online on www.re-Musik.org, at the 7th St Petersburg International New Music Festival ‘re-Musik.org’ on 7 July 2020, by Viktoriia Vitrenko (soprano) and Lucas Gerin (snare drum).

Performers

Soprano

Snare Drum

Duration

Circa 5 minutes 20 seconds

Libretto

Kyo, kyo, kyo. Ko, ko, ko.

Vi, vi! O ma ni ba me hong...

Name it: Wu-ha? Chai-ne-su?

(gibberish)... Shut up!

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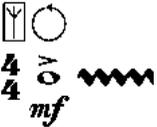
Performance Notes

Soprano:

- The soprano presents a whimsical figure who is at time ‘silly’ and angry. This may be realised through dynamic and emotional contrasts.
- **small tail after a note:** , means a very short and quick turn up/down.
- **Feathered-beam notes:** as noted in the score. Iterating at such a high frequency may allow one to produce only the vowel part of the text. But the soprano is asked to create as much consonant noise as possible.
- **‘+’ sign** (e.g., bar 24): cover the mouth with one hand while singing.
- **gibberish** (e.g., bar 28): the opening and ending notes are notated with relative pitches. In between, the soprano can decide freely on the pitches and sounds to produce.
- **‘ghostly rant’** (bar 111): as the voice going lower than possible pitched range, turn into ranting/shouting.

Percussionist:

- For the vocalisation the score uses a one-line system. A note on the line tells the percussionist to vocalise in their natural speaking tones. The higher/lower a note goes, the higher/lower the vocalisation should go. In general, the vocal sound sits between ‘talking’ and ‘singing’.
- **small tail after a note:** , means a very short and quick turn up/down.

- **Symbols:**  Snare OFF  Snare On  Scratch the surface in circle with a metal brush

慧言

Name It

Jerry Yue Zhuo

Eccentrically, as chanting

♩ = 60

in a speak-singing style **poco accel.** **rit. sempre**

mf *f* *mf* *f*

Soprano

[kyo]→ [kyo]→ [kyo]→ [ko]→ [ko]→ [o]→

Snare Drum

f *fp* *f* *f* *p* *f* *mf*

cross sticks

* Feathered beam notes:
aim at creating the accelerando effect within the given length of time, therefore the number of notes could be more or fewer in discretion of the player

* tremolos:
as many iterations as possible

A Mysteriously

♩ = 60

p *mouth closed* *p* *f* *p sub.* *f* *p* *f* *mf* *f*

7 kyo vi vf vi vf kyo_vi vf vi vf kyo o [kyo]→ [kyo]→ [ko]→

sfpp *sempre* *p* *mf* *f* *pp* *p* *mf* *f* *p* *mf*

vocalise

wu wu wu wu wu ha wu wu ha!

B With agony

♩ = 66

poco accel.

14

[o]-> [vf]-> vi vi vi [vf]-> vi vi vi [vf]-> vi vi vi gibberish ko ko ko ko ko ko

f *p* *mfp* *mf* *p* *mf* *p* *f*

wu



rit.

♩ = 60

As if searching

21

kyo kyo kyo kyo kyo kyo nae e e [e]-> mi i i [ti]-> vi vf vi vi kyo vi vi ko ko ko

f *f* *p* *f* *mf* *p* *mf* *f*

wu wu wu wu wu wu

C Suddenly fast, anxious

♩ = 72

27 *p* *f*

vi vi kyo vi vi gibberish

hit

mf *sfz* *f* *p* *f*

wu wu wu wu wu ha ha ha ha ha



D Energetic and story-telling

♩ = 144

Allargando

♩ = 66

rit.

32 *mf* *mf* *f* *ff*

[kyo] → [vf] → vi [kyo] → [vf] → vi [day] → shut up! kyo o vi day shut up!...

f *mf* *sfz* *ff* *mf* confidently

wu wide vibrato wu wu ha wu ha wu ha wu ha wu ha wu! ha!

38 *mf* theatrically *f* *mf*

o ma ni ba me hong o ma ni ba me hong o ma ni ba me hong hong hong ma ni ba me ba me

rim shot

p *mf* *mf*

47 *f* *p* *f* *f* *p* *f*

ma ni bame ha ha ha ha o ma ni ba me hong hong hong gibberish hong o ma ni ba me hong

f *p* *f* *mf* *p* *f*

57 *mf* *p* *f* *p* *f*

o ma ni ba me hong ba me o ma o ma o ni ba ba me ba ba me hongkyo ko me name o ma o ma o ba me hong honghong ba me ba me me

ricochet

p *mf* *f*

E Eccentrically

69 *ff* *p* *mf* *f*

kyo o ko ko ko ko ko ko o ma ni ba me hong kyo kyo kyo kyo kyo name_ ko ko yo yo yo yo yo yo kyo kyo kyo o o o o o ke

p *f* *mf* *f* *p* *mf* *f* *p*

81 *f* *p* *mf* *f*

_ ke vi vi vi gibberish hong gibberish hong ba me hong ong

<f *mf* *pp* *mf* *f*

92 **F** *p* *mf* *f*

_ ko ko ko ko ko kyo_ ko vi vi vi vi vi_ ah o ma ni bame o ma ni bame hong o ma ni bame o ma ni bame hong Name it

p *mf* *ff* *p* *f*

102 *mf* *p* *accel.* *f* *molto rit.* *f* *ghostly rant* **A tempo** ♩ = 72

vf vf vf vf vf Name it kyo kyo kyo vi vi vi vi hong ba me hong ba me hong O ma ni [Chai]-> [Ne]-> su

mf *f* *p* *mf f*



112 **G** *f whimsically* *p*

kyo yi kyo_ kyo yi kyo kyo yi na me na me_ na_ me yi yi yi yi yi yi Name it!

p *f* *p* *f* *p* *f* *p* *f* *p* *p subito*

wu wu wu wu wu wu wu wu wu wu! ha ha ha ha ha ha

H Suddenly slow
♩ = 60

118 *f*

kyo yi kyo kyo yi kyo shut up! shut up! sha

f *gliss.* *f* *gliss.*

wu ha wu wu ha wu! Chai Chai Chai

f *gliss.* *gliss.* *f*



molto rit.

123

[ta]-> [ta]-> kyo kyo ko ko o o o!

f *f* *ff* *sfz* *f* *p*

Ne su

c.a. 5 minutes 20 seconds
15 March 2020, Cardiff

Jerry Yue Zhuo

I-D-T

for Violoncello, joystick and electronics
(2 Players)

2020

Full Score

I-D-T

*Memory...the question of identity. Who am I, and what does
it mean?*

*Do I have an identity? Do I need an identity? Am I happy
with this identity?*

Is it a vicious, endless desire to look for an identity?

2020 © Jerry Yue Zhuo

First recording made on 21 August 2020 for online broadcast
by Jerry Yue Zhuo in home studio, Cardiff, UK, during the
COVID-19 lockdown.

Instrumentation

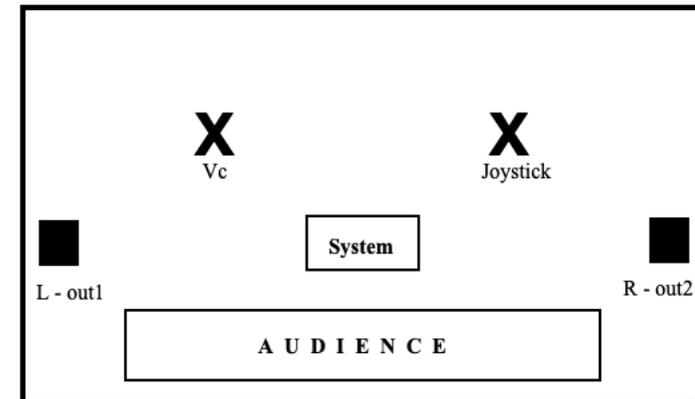
Violoncello

Sony DUALSHOCK®4 wireless controller

Computer running macOS

Duration

9 minutes 50 seconds



Preparations

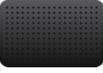
- The computer (running macOS) should have Max/MSP and ControllerMate installed.
 - Max/MSP download: <https://cycling74.com>
 - ControllerMate download: <https://www.orderedbytes.com/controllermate>
- All files to be used can be acquired by contacting the composer: zhuoy3@caridff.ac.uk.
- Connect the DUALSHOCK®4 controller via Bluetooth to the computer:
 - Press PS button and SHARE button at the same time to enter pairing mode.
 - Open the computer's Bluetooth setting and connect the controller.
- Open ControllerMate:
 - From the top menu, select 'File', 'Import', and open the programme file 'I-D-T.cmate'.
 - Check if all used buttons are activated.
- Open Max/MSP:
 - Open the file 'I-D-T.maxpat'.
 - Make sure the default MIDI instrument is selected by the *~midiinfo* object.
 - Check if all buttons can trigger their corresponding sample (thus also check if the sound system is working).
- To start the performance:
 - Make sure the timer is set to 0'00".
 - Press ENTER on the keyboard to activate the timer and the backing track — this can be done by one of the performers or a technician if available.

Performance Notes

- This piece creates a ‘schizophrenic’ situation — the violoncello, joystick and backing track perform independently. To achieve it, the cellist should play their part at the indicated tempi. On the other hand, the joystick part is not notated with tempo — he or she should react to the backing track and trigger the materials in a semi-improvising manner.
- The Max/MSP patch includes a timer, which should be observed during the performance as a reference. This is important to the cello at *senza tempo* sections. Hence, the computer screen should be made visible to both players.
- There is a five-second silence at the beginning of the backing track. Therefore, the first sound appears at 00’05”.

Map of buttons and symbols

Buttons	Samples and Effects	Notes
	<p>Fainted breath</p> <p>Pressure on the button increases speed and pitch of the sample.</p>	<p>: the changing vertical width of a line represents relative pressure change — the thicker part signifies higher pressure.</p> <p>: ‘dashed’ width changes require multiple presses and releases of the button, which thus allow more improvisation. Please aim at randomising the time and pressure applied on L2 each time it is pressed.</p>
	<p>In <u>Set 2</u>, L2 pressure reduces the speed and lowers the pitch of  sample. Fully pressing L2 will stop the sample completely.</p>	<p>released</p> <p>pressed : a curved line (not to be followed strictly) indicates an improvised change on L2 pressure which ends with a full press to stop the sample.</p>

	<p>In <u>Set 1</u>, L3 left/right= pitch bend up/down of  sample.</p>	 : randomise the position of the stick, the curves are not intended to be followed at all.
	<p>In <u>Set 1</u>, R3 left/right= pitch bend up/down of  sample.</p>	 : randomise the position of the stick, the curves are not intended to be followed at all.
	<p><u>Set 1</u> White Noise <u>Set 2</u> Muffled Shout Press = sustain</p>	<p>Pitch is randomly generated by the patch.</p>
	<p><u>Set 1</u> Cello Note Press = single entry <u>Set 2</u> Chanting 'i' Press = add one more layer</p>	<p>Connected to L3 to change pitch <i>ad libitum</i>. There are four layers of playback in total. Each button press introduces another layer (with random pitches). To stop all layers, fully press L2 (see L2 instruction above).</p>
	<p>Bell Sound Press = sustain</p>	<p>Pitch is randomly generated by the patch.</p>
	<p>'Who am I' moaning Press = sustain</p>	<p>Min-nan dialect sentence: 'who am I, why can I not remember?'</p>
	<p>Switch between <u>Set 1/2</u></p>	<p>The middle pad</p>

I-D-T

for Violoncello, joystick and electronics

Jerry Yue Zhuo

4/4 Strict tempo,
play independently
4/4 ♩ = 60

Violoncello

Joystick

Sounds start at 5" fainted breath

Backing track sounds

pressed released press once

sine wave

h.p.

mf p

Vc.

5

mf p f p mf pp f sfz p sub. f

gliss.

sul.p.

pizz.

arco

Jstk.

25"

distortion

muffled shout

+reverb

rapid change

Bckg.

The score is divided into three systems. The first system includes Violoncello, Joystick, and Backing track sounds. The Violoncello part starts with a 4/4 time signature and a tempo of 60 bpm. The Joystick part shows button presses (L2) and a 'press once' event. The Backing track sounds include a 'fainted breath' sound starting at 5 seconds and a 'sine wave' starting later. The second system includes Violoncello (Vc.), Joystick (Jstk.), and Backing track sounds (Bckg.). The Vc. part features a glissando, dynamics from mf to p to f, and various articulations like sul.p., pizz., and arco. The Jstk. part shows a 'rapid change' event starting at 25 seconds. The Bckg. part includes 'distortion', 'muffled shout', and '+reverb' sounds.

Vc.
pizz. 5
ord. arco
m.vib.
pizz. arco
p < *mf* *p* *f*

Jstk.
45"
centre → right
F3
L2

Bckg.
+reverb
p
muffled shout
6
fainted breath
distorted text
i

Vc.
p *mf* *p* *mf* *f*
sul.p.

Jstk.
1'05"
random shapes
left
right
alternate
L3
L2

Bckg.
muffled shout
3

A ord.

Vc. *p* *sf* *mf* *p* *pp* *arco*

Jstk. L2 R3 centre --> right

Bckg. 1'29" distortion fainted breath

Vc. *gliss.* *pizz.* *arco* *mf* *p* *mf* *f* *p*

Jstk. L2 R3 right tremolo R.H.

Bckg. 1'49" +reverb distorted text

B 1/2 har.

Vc. *f* *p* *sf* *pp* *p* *pp* *p* *pp* *mf*

Jstk. random shapes, random entries, left, right, L3

Bckg. 2'09" muffled shout, distorted text, 3, i

Vc. *pp* *mf* *pp* *mf* *sf*

Jstk. tremolo, rapid change, thicker shapes, L2

Bckg. 2'29" 3, 5, fainted breath, clusters

Vc. *sf sf sf* *p* *mf* *p*

Jstk. switch to set 2 middle pad chanting sequence end chanting

Bckg. 2'49" distorted text muffled shout fainted breath

Vc. *mf* *p* *pp* *f* *ad lib.* **C** Senza tempo

Jstk. switch to set 1 middle pad thicker shapes

Bckg. 3'09"

3
4

Vc. $\frac{4}{4}$ D A tempo *f*

Jstk. 3'27" random entries

Bckg. fainted breath

Vc. *p* *f* *pizz.* *gliss.* *p* *f* *p*

Jstk. light pressure

Bckg. 6 i

E Senza tempo

Vc. arco *p* *mf* *p* *gliss.* *gliss.* *gliss.* h.p. *mf* random 1/2 har. gliss. ad lib.

Jstk. random direction left right random entries

Bckg. i t

4'07"

Vc. random 1/2 har. gliss.

Jstk. random direction left right random entries

Bckg. +reverb

4'27"

4'38"

4/4 A tempo **F**

5'01" arco *mf* *p* *mf* behind bridge

Vc.

Jstk. L2 random direction L3 left right R3 centre --> left random entries

4'51"

Bckg.

pizz. arco *f* sul.D *p* *mf* 3 5

Jstk. random shapes L2 L3 left right R3 centre --> right tremolo continued

5'17"

Bckg. 3 5 3 5 i reverb

5 *sf* *p sub.* *gliss. #* *gliss. #* *mf*

Vc.

Jstk. *L2* *L3* left right *random shapes* *L2* *L2* *L2* *L2* *L2* *L2* *L2* *L2* *L2* *random entries*

Bckg. *sliding organ* *pp* *muffled shout* *P* *gliss.* *gliss.* *gliss.*

5'37"

6/4 4/4⁹

f *bridge* *f* *mf* *gliss.* *gliss.* *f* *beeping*

Vc.

Jstk. *L2* *L3* left right *rapid change* *switch to set 2* *middle pad*

Bckg. *gliss.* *mf* *gliss.* *gliss.* *f* *beeping*

5'59"

4/4 6/4 4/4

10

4/4 **G**

Vc. *p* *f* *mf* **3/4** **4/4** ord.

Jstk. 6'21" random entries 6'29"

Bckg. *pp* reverb

Vc. *p* **5**

Jstk. 6'44" released pressed not fully pressed (keep chanting) switch to set 1 middle pad random entries left right

Bckg. pentatonic *mf*

Vc. *f* *mf* *mf*

Jstk. random entries 7'04" thicker shapes switch to set 2 middle pad

Bckg. *p*

H Senza tempo pizz. 9

Vc. arco *p* *mf* *mf*

Jstk. released pressed 7'24" 7'26" continued

Bckg. *f*

4 4

4/4 I A tempo

3/4 **4/4**

Vc. *pizz.* *p*

Jstk. released pressed released pressed switch to set 1 middle pad

7'44"

Bckg. beeping

Vc. *arco har.* *gliss.* *mf*

Jstk. switch to set 2 middle pad released pressed

8'07"

Bckg.

Vc. *p* *mf* *gliss.* highest possible random 1/2 har. gliss.

Jstk. 8'27" released pressed

Bckg. 1 5 3 beeping *p*

Perc. random ricochet behind bridge *mf*

Jstk. 8'47" released pressed switch to set 1 middle pad very lightly pressed R3 kept left

Bckg. muffled shout *i*

14

(continue)

Perc.

Jstk.

Bckg.

very lightly pressed

rapid change

very lightly pressed

kept left

9'07"

pp

Detailed description: This musical score system covers the time from 9'07" to approximately 9'50". It features three staves: Percussion (Perc.), Jstk. (Jazz/Keyboard), and Bckg. (Background). The Percussion staff begins with a box labeled "(continue)" containing a musical note with a wavy line above it, indicating a sustained or tremolo effect. The Jstk. staff has several annotations: "very lightly pressed" above a thick black bar, "rapid change" above a series of five small triangles, and another "very lightly pressed" above a second thick black bar. A circled "R3" with the text "kept left" is positioned below the first bar. Two red circles are placed on the Jstk. staff. The Bckg. staff shows a piano (*pp*) dynamic with a wavy line above a note in the first measure. The system concludes with a double bar line.

Perc.

Jstk.

Bckg.

random entries until faded out

9'27"

circa 9'50"

Detailed description: This musical score system covers the time from 9'27" to approximately 9'50". It features three staves: Percussion (Perc.), Jstk. (Jazz/Keyboard), and Bckg. (Background). The Percussion staff is mostly empty with some small tick marks. The Jstk. staff has the annotation "random entries until faded out" above a series of short, dashed horizontal bars. A circled "L2" is at the beginning. The Bckg. staff is mostly empty with some small tick marks. The system concludes with a double bar line. A box labeled "circa 9'50\"" is located to the right of the Jstk. staff.

21 August 2020
Cardiff

Jerry Yue Zhuo

風的咒語

Wind Spells

for 6 Players

2019

Full Score

Wind Spells

This piece takes inspiration from the Taoist-Buddhist chanting. The players are sources of energy: they use sounds to connect with each other, creating an ever-changing sonic network. The score provides options of musical materials; each player chooses one and produces the corresponding sound. In the background, the piano sustains a pentatonic soundscape that supports the rise and fall of improvisatory impulses.

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Premiered in St. Martin's Church, Caerphilly, Wales, on 5 April
2019 by the Hooting Cow Collective.

Instrumentation

Piano

Five pitched instruments

Duration

Between 6 minutes 30 seconds to 9 minutes

Performance Notes

- Read the score from left to right. Five players play the upper half, and the pianist plays the lower half.
- Each black block represents one entry. The length of each block can be freely decided. When one chants, they should aim at reflecting on what they hear and feel at the moment — *think of the wind*.
- Try to create different sounds and explore the potentials of each of the given options. One is encouraged to create sounds from objects other than their instrument. The goal is *to activate the entire performing space*.

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Select one note

Randomly combine syllables and rhythms

Sotto Voce	
Szz	
Ho	
Hu	
Ha	
Evy	

Hit instrument, body, or any object; keep changing your object.

Think of the wind.

Randomly combine syllables and rhythms

Sotto Voce	
Shh	
Tso	
Uuh	
Ya	
Hey	

Select one note

Sparsely; ad lib.

①

②

③

④

⑤

f

mp

Follow Piano Dynamics

mp

f mp p f

Take time

inside

Palms pressing black keys at random

風的咒語

Wind Spells

Jerry Zhuo

Jerry Yue Zhuo

如梦令

Dream:

Pavilion by the Water

for Mezzo-soprano and Piano

2020

Full Score

Dream: Pavilion by the Water

This piece is inspired by the titular poem by Li Qingzhao (1084-1155, Song dynasty), who recalls in the poem a memory from the good old time. The piece is an impression of the poem both visually and sonically, which combines the past (memory) and the present (the time this story is told).

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Original premiere (Cardiff University, April 2020) cancelled due to COVID-19;

New premiere scheduled in June 2022 during the 12th Biennial International Conference on ‘Music Since 1900’, Birmingham,
by Yajie Ye (mezzo-soprano) and Jerry Yue Zhuo (piano).

Performers

Mezzo-soprano

Piano

Duration

circa 8 minutes

Performance Notes

This piece uses a proportional score with improvisatory sections that occasionally interrupt the steady flow of musical time. First, for ordinary stemless noteheads, one should iterate each with a length proportional to the distance between each two noteheads.

Some breaks are indicated by symbols comprises a fermata, a comma, and a rest. They signal a temporary halt with different lengths — a break of $\hat{\text{f}}$ is longer than a break of $\hat{\text{c}}$, and so on. Nevertheless, proportional notation does not aim for absolute accuracy; in other words, the performers can use some flexibility over the interpretation of tempo and rhythm.

Furthering that ideology are the improvisatory sections, the materials of which are bounded by boxes. The performers are asked to play the boxed materials in any tempo and rhythm as they think appropriate to the overall context. If a wavy line follows the box, the boxed material should be repeated until the next action signal.

The score encourages the performers to interact with each other. Thick vertical arrows indicate the flows of interaction. For instance, an arrow pointing down means that the pianist should follow the singer's action at the start of the arrow. Contrary to that are the dashed vertical lines which synchronise the performers' points of entry without emphasising a direction of interactions.

In the piece, stage actions are notated using small black boxes. In the beginning, both players sit (preferably on the same stool/bench). The mezzo-soprano presses the sustain pedal with the left foot. Players should take time when performing physical actions to allow smooth transitions between gestures.

Each accidental on the score applies only to the note it affixes.

《如梦令》

词：李清照
 常记溪亭日暮
 沉醉不知归路
 兴尽晚回舟
 误入藕花深处
 争渡，争渡
 惊起一滩鸥鹭

tʂʰɑŋ tei ɛi tʰiŋ ɿ mu
 tʂʰən tswei pʊ tʂi kwei lu
 ɛiŋ tɛin wan xwei tʂoʊ
 u ɿu oʊ xwa ʂən tʂʰu
 tʂɿŋ tu, tʂɿŋ tu
 tɛiŋ tɛʰi i tʰan oʊ lu

Dream

Li Qingzhao

I often recall
 that pavilion by the water
 Once, at dusk, we were so drunk
 and forgot the day was over
 Long after the joy had gone,
 we turned the boat around,
 but find us lost
 in a field of lotus
 ‘Can we go there?
 Can we go there?’
 Flapping and squawking,
 a flock of scared birds!

translated by Jerry Yue Zhuo

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如梦令

Dream: Pavillion by the Water

Music by Jerry Yue Zhuo (b. 1993)
Poem by Qingzhao Li (1084-1155)

Non-strict tempo (1 cm = circa 1 second)

①

Mezzo-Soprano

Action Marker: seated
left foot on sustain pedal

Piano

Action Marker: stand up and reach the inside of piano
'gently rowing the river'

3"

Inside gliss. with finger flesh

4"

let ring

5"

short halt

4"

5"

4"

(*Leò*)

p

(*p*)



②

M-S.

whisper

mf

2"

senza tempo

Play Piano

p

halt

signal to piano

mf

Pno.

dadada ... (6-10 iteration until fade out)

哒... 哒...

x" - let ring indefinitely until the next note

3"

x"

senza tempo

Play Piano

p

Sing bracketed notes

嗯

dadada ... (6-10 iteration until fade out)

哒... 哒...

2"

3"

pluck both strings gently

let vibrate

mf

2

M-S. ③

Pno.

ring from last pluck (plucking)

gently release the pedal 4"

slowly turn to audience 4"

slowly sit down

senza tempo

Sing *p*

n 恩

signal to singer

key

p (no ped.)

M-S. ④

Pno.

senza tempo

p

n 恩

p

tsh'an 常

tei 记

tsh'an 常

tei 记

ei 溪

thiŋ 亭

gliss.

5" hold key

pp

p

M-S. ⑤

Pno.

ei 溪

thiŋ 亭

日

mu 暮

(u) (唔)

tsh'an 常

tei 记

ei 溪

thiŋ 亭

日

mu 暮

mu 暮

(u) (唔)

(u) (唔)

p

pp

p

gently -----> *

pp

⑥ *mp*

M.S. *mu tshen_ tswai (ei) (ei)*
 日 暮 沉 醉 (诶) (诶)

Pno.

gently → * *pp* *p*
Red.

smile, shake head half-speaking

tswei 醉

⑦

M.S. *inhale exhale*
(hmm) a (hmm) a
 (吸) 啊 (吸) 啊

Pno.

gently → * *p* *Red.* * *poco e poco crescendo* * *mf* *Red.* * *mf* *Red.* *

senza tempo *poco accel.*

'enjoying the fresh air'
inhale exhale
p

x'' - repeat in all diferent tempi and stop with piano chord

x'' - repeat in all diferent tempi and stop with the chord in R.H.

⑧

M.S. *inhale exhale*
(hmm) a (hmm) a
 (吸) 啊 (吸) 啊

Pno.

gently → * *p* *Red.* * *poco e poco crescendo* * *mf* *Red.* * *mf* *Red.* *

senza tempo *poco accel.*

inhale exhale
p

x'' - repeat in all diferent tempi and stop with piano bass Ab

x'' - repeat in all diferent tempi and stop with the note in L.H.

4

⑨

M.S. *p* tsh'an 常 tei 记 tsh'an 常 tei 记 ei 溪 th'ing 亭 i 日 mu 暮 tsh'en tswei 沉醉 pu 不 tsi 知

Pno. *pp*

⑩

M.S. *mf* kwei 归 lu 路 ei 溪 th'ing 亭 i 日 mu 暮 pu 不 tsi 知 kwei 归 lu 路 (u) (唔)

Pno. *pp*

⑪

M.S. *p* ein 兴 tein 尽 ein 兴 tein 尽 ein 兴 tsein wan xwei tsoo 尽晚回舟 u 勿 u 勿 ju oo xwa sen 入藕花深 tshu 处 tsh'ing tu 争渡 tsh'ing 争

Pno. *p* (*p*) *f* *mf*

12

M.S. half-speaking

tu 渡 tɛiŋ 惊 tɛ'hi 起 i t'han oo lu 一滩欧鹭

i t'han oo lu i t'han oo lu i t'han oo lu

u ju u ju oo 勿入勿入藕

slow → fast

p (accel.) (rit.) *f*

whisper

dadada ... 哒... *f*

dadada ... 哒... *mf*

Pno. *mf* * *p* *mf*

13

M.S.

xwa sən 花深 tʂ'u tɛiŋ tɛ'hi tɛiŋ tɛ'hi i t'han oo lu 处惊起惊起一滩欧鹭

tʂɿŋ 争 tu 渡 tʂɿŋ 争 tu 渡 a 啊

mf suddenly stand *mf*

mf sit down

inside slap strings key

dadada ... 哒... dadada ... 哒...

exhale *mf*

f *mf* *f* 8th *p*

Pno. *mf* * *p* *mf*

14

M.S.

ts'ən 常 tɛi 记 ɛi 溪 t'hiŋ 亭 ɿ 日

mu 暮 (u) (唔)

n 嗯

senza tempo *p* turn to piano 4" *mf*

white keys *mf*

dadada ... 哒... *p*

Pno. *mf* * *mf* *p* *mf*

6

15

M-S.

p

senza tempo

Play Piano

(Play Piano)

whisper

mf

- (n)
(嗯)

dadada ...
哒...

key

Pno.

*

inside

4"

5"

4"

p

Action Marker:
stand up and reach the inside of piano
'gently rowing the river'



16

M-S.

whisper

mf

repetitions become slower and slower

mf

mf

dadada ...
哒...

dadada ...
哒...

dadada ...
哒...

(key)

(key)

Pno.

5"

(p)

(inside)

4"

5"

4"

x" - until fade out

(p)

Jerry Yue Zhuo



Door Gods

for 2 Percussionists

2018

Full Score

Door Gods

In Chinese Taoist-Buddhist religion, the Door Gods help to deter evil spirits and welcome luck and wealth to the families they protect.

In this piece, I bring the door gods ‘alive’. Ritualistic instrumental and vocal sounds are presented with no deliberate suggestions of meanings. The only exceptions are *lai* and *chyu*, which mean ‘come’ and ‘go’. When writing this composition, I explored the possibility of using unspecified *Sprechstimme* and percussive sounds to frame a specified context. This is central to my research in Chineseness, or, how to avoid signifying a ‘stereotypical China’ when creating a piece about my ‘personal China’.

Jerry Yue Zhuo © 2018

*Premiered on 22 April 2018, National Museum Wales
by David Vellacott and Jerry Zhuo.*

Instrumentation

Player 1:

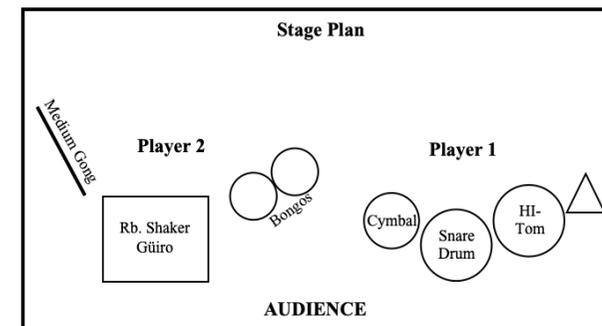
High Tom-tom, Snare Drum, Triangle (suspended),
Cymbal (suspended);
Soft stick, Hard stick, Brush.

Player 2:

Rumba Shaker, Güiro, Medium Gong, 2 Bongos;
2 Hard sticks, Double Bass Bow (rosin applied).

Duration

circa 7 minutes 20 seconds.



Instructions

This piece is not in a strict tempo. Instead, players have the freedom to improvise under the following guidance:

- (1) The value of notes should be considered as just relative: the successful delivery of gestural information is more important.
- (2) For rests, instructions are given when necessary. The lengths of rests: comma (,) < short fermata (□) < long fermata (▣).
- (3) Vertical dashed lines are used when synchronising the two players.
- (4) The vocal staves use a relative pitch system, with the central line marking the middle of the player's vocal range. All texts should be voiced in a *Sprechstimme* style.

The GAME sections are designed for the players to interact with each other. Each Game has its own rules, which are:

- **GAME 1** is led by one of the players (labelled S), who plays one instrument option. The follower (F) has to try playing or shouting out one of the options immediately after hearing the leader's playing. This process is repeated freely for 20 seconds. N.B.: The leader has to use every effort to 'trick' the follower by creating unexpected entries.
- **GAME 2** is a free counterpoint between the two players. It is up to the players to render the given passage, such as dynamic, attack speed and point, and emotions.
- **GAME 3** is a competition between the two players. Both should play and vocalise materials from the given list. The goal is to try intimidating and overwhelming another player.

Abbreviations and Symbols



approximate timeline

s.v.

sotto voce

ord.

ordinary playing/singing



mute immediately



falsetto singing



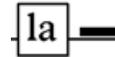
Hit the **snare rim** with the body of stick
OR

Scratch the surface of the **Gong** by either the
body of stick or, for example, a coin.



For **HI-Tom**, this indicates a rising pitch hit,
which can be created by hitting the drum with
one stick while releasing pressure on the
membrane created by another stick.

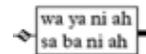
For **Voice**, this indicates a short rising tone (or
vice-versa) that can be heard frequently in
Chinese languages.



Sing the text in one breath.



Play (and sing) the pattern and repeat for each
wavy line appeared afterwards.



Whisper quickly the words given in any order,
for the period indicated by the thick line.

OR 

when wavy lines are used, a higher intensity
and more obvious pitch shifts are required.



Bow the **Gong** with a double bass bow in one
hand while stabilising the gong with another. If
vocalisation is required at the same time, the
player should point his/her mouth up to the air.

Pronunciations

æ	As in ' <u>a</u> lien'
ayi	as in ' <u>i</u> ce'
chyu	the Chinese word '去' which sounds as in ' <u>chee</u> se' but with a rounded- mouth beginning.
ding	the commonly used word to mimic a doorbell
eh	as in ' <u>u</u> rban'
hmm	common usage
lai	the Chinese word '来', which sounds similar to ' <u>lie</u> '.
sa	as in ' <u>s</u> and'
ō, hǎ, sǎ	vowels with a wavy line above should be pronounced with a nasal sound.
!	vocalise with falling tone
?	vocalise with rising tone

Door Gods

for two percussionists

Jerry Yue Zhuo

Whimsically 0'10" c.a. 0'20" 0'30" 0'40"

HI Tom (Triangle)
Snare Drum
Sus. Cymbal

Voice

Player 1
Player 2

Voice

1 soft stick

Rumba Shaker (Güiro)
2 Bongos
Medium Gong

0'50" 1'00" 1'10" 1'20" 1'30"

Tri.
S. D.
Sus. C.

Voice

Voice

R. S.
Bongos
M. Gong

0'140" 1'50" 2'00" 2'05"-2'25" 2'30" 2'40"

Solemnly

Voice

G.
Bongos
M. Gong

with bow $p < mf$

2 wooden sticks

Tri.
S. D.
Sus. Cym.

GAME 1 imitation

Whimsically
falsetto

mf trembling

Bongos

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Light-heartedly

2'50" 3'00" 3'10" 3'20" 3'25"-3'45" 3'55"

Tri. S. D. Sus. C.

mf *ad lib.* lai lai lai lai lai lai lai lai lai

GAME 2
free rhythm counterpoint

brush *mp* fast lai lai lai lai lai

stick HI-Tom *f* lai! lai!

and and

and eh!

GAME 3
as loud as possible

chyu!

Bongos

Med. Gong

2 sticks scratch immediately

ff L.V.

Mysteriously

4'05" 4'15"-4'40" 4'50" 5'00"

Tri. S. D. Sus. C.

f in one breathe ding eh lai

[chyu]→

GAME 1
imitation

[chyu]→

or or

chyu! æ?

[chyu]→

with bow *p*

(continue)

Whimsically

5'00" 5'10" 5'20" 5'30" 5'40"

HI T. S. D. Sus. C.

æ? ö. hm?

brush *slow* *faster* Triangle

stick HI-Tom

chyu chyu...

ding... ding ö ö ö

eh?

se ne wu la oh loh sa ye

sa ye wu ah koh ka loh wa se na shi

non s.v. murmuring

mf *sfp* *mf* *f* *mf*

di singing capriciously

ing

sä

1 hard stick *p* 2 hard sticks

Bongos M. Gong

Slow and regular beat ($\text{♩}=\text{c. } 60$) 5'50" *accel.* 6'00" - 6'20" *short!* 6'25" - 6'30" 6'35"

HI T. S. D. Sus. C. rim *mp* wa ya ni ah sa ba ni ah and and and and and immediately

Voice S.V. *mf* laughing hā hā ... hm... *f* and and and and and immediately

Voice ord. lail **GAME 3** as loud as possible chyu! æ! and and and and and immediately

ord. sal and o! eh! and o! hm! *p* immediately

(S) and and and and and

R.S. Bongos M. Gong *mf* Rumba shaker

Suddenly Slow, and become even slower 6'45" 6'55" 7'05" 7'10" 7'20" c.a.

HI T. S. D. Sus. C. brush stick Triangle HI-Tom

Voice *ff* [chyu]→ *f* *mf* *p* *mp* *p* *mp* *p* chyu chyu chyu chyu

Voice *f* [chyu]→ *f* *mf* *p* *mp* *p* *mp* *p* chyu chyu chyu chyu

R.S. Bongos M. Gong with bow *p*

Second Edition, revised 5 October 2018
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Jerry Yue Zhuo

家鄉夢

Dream Nostalgic

for Double Bass, Japanese Bell and Electronics

2019

Full Score

Dream Nostalgic

Fragmented and ephemeral are my memories of home. Thus, in a nostalgic dream, the memories are manipulated by imagination; different points of the past are confused and mixed. This piece provides a space for the performer and the audience to contemplate on their nostalgic dreams. It features a significant use of limited improvisation (improvise with given materials), which is facilitated by a computer program that uses a number of pre-recorded samples to generate random sounds.

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Premiered on 31 August 2019 at Three Shadows Xiamen

Photography Art Centre by Jerry Zhuo.

Instrumentation

Double Bass (originally placed on a bass stand or equivalent)

Japanese Bell (with a stand or equivalent to suspend the bell)

Computer with Max/MSP installed, which is connected to:

- Audio system (preferably four-channel)
- Microphone in front of the double bass
- Control pedal or equivalent as a trigger, positioned in front of the double bass

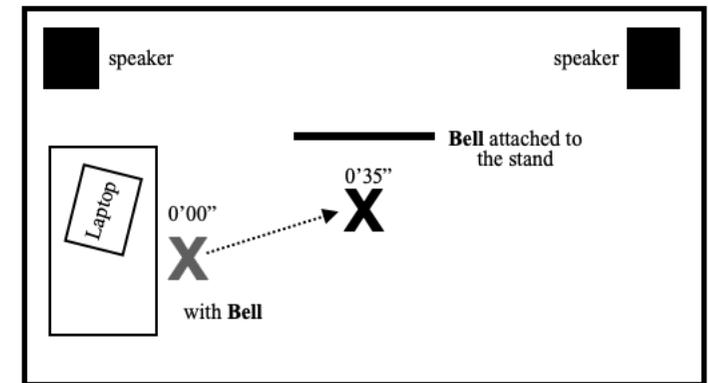
Duration

Between 9 minutes 30 seconds and 11 minutes

Preparation

- The computer (running macOS) should have Max/MSP installed.
 - Max/MSP download: <https://cycling74.com>
- All files to use are in an resource folder can be acquired by contacting the composer: zhuoy3@caridff.ac.uk.
- Open Max/MSP:
 - Open the file 'Dream_Nostalgic.maxpat'.
 - Check if the sound system, microphone and triggering pedal are activated.
- To start the performance:
 - Make sure the timer is set to 0'00''.
 - Trigger the patch (with the pedal).

Stage Plan



Performance Notes

- The Max/MSP events are triggered in a sequence at specific points of time. To reflect that, the score is proportional to time. Before the performance, the bassist should become familiar with all different timepoints to ensure smooth changes from one improvisatory section to another.
- The computer screen — especially the stopwatch section — should be clearly visible to the performer.
- To start and end Section 1, trigger the patch (via pedal) to turn ON and OFF the recording function.
- Each accidental on the score applies only to the note it affixes to.

Dream Nostalgic

for double bass, japanese bell and electronics

Jerry Yue Zhuo

Timer 0'00" 0'20" 0'40"

Actions: At one side of the stage. Shake Bell until the audience concentrate. Hit patch trigger Start timing. Carry the Bell and walk towards the centre of stage. Arrive the centre of stage. Attach the Bell onto the stand.

Playing: *mf* Bell. A few more shakes of the bell depending on the available time before arriving at the centre. slowly and steady (20"-30" c.a.)

Electronics (realisation): (silence) Bell Sound etc.

Section 1 0'40" 1'00" 1'20"

Act.: Pick up Double Bass. Hit patch trigger Start recording.

D.B.: Double Bass. *mf* *mf* *mf* *p*

Elec.: Bell (contd.) etc.

2

1'20" 1'40" 1'50" 2'00"

Act.

Db.

p *mf* *p* *f*

Hit patch trigger
Stop recording

pizz.

Improvisation #1:
Recalling Sec. 1 melody:
What do you remember?
ord. arco and pizz. *p* to *mf*

Bell (contd.)
etc.

Elec.

Firecracker Sound
etc.

2'00" 2'20" 2'30" 2'40"

Section 3

Db.

Improvisation #1 (contd.):
Recalling Sec. 1 melody:
What do you remember?
ord. arco and pizz. *p* to *mf*

pizz.

f

(silence)

Bell Sound
etc.

Elec.

2'40" 2'45" 3'00" 3'20"

Db. (silence)

Improvisation #2:
Think of the place that you treat as 'the home', and where you are now.
What is your relationship with your home, and the place you are now?

Choose from: *p* to *f*

1. Hit the **Bell** with the bow
2. col legno battuto on random pitch with random time of ricochet(s)
3. col legno battuto on random pitch and glissando up/down

Bell Sound etc.

3'20" 3'40" 4'00"

Db. **Improvisation #2 (contd.):**
Think of the place that you treat as 'the home', and where you are now.
What is your relationship with your home, and the place you are now?

Choose from: *p* to *f*

1. Hit the **Bell** with the bow
2. col legno battuto on random pitch with random time of ricochet(s)
3. col legno battuto on random pitch and glissando up/down

Bell Sound etc.

4

Section 4
4'00"

4'20" 4'25" 4'40"

Db. Improvisation #3:
React to the past – your own playing of the melody
Follow, adapt or reject the past.
Ord. arco. *p to mf*

Db. Recording Manipulation etc.

Elec. Db. Recording Playback

4'40" 5'00" 5'20"

Db. Improvisation #3 (contd.):
React to the past – your own playing of the melody
Follow, adapt or reject the past.
Ord. arco. *p to mf*

Improvisation #3 (contd.):
Ord. arco. and pizz.
Increase intensity *p to mf*

Db. Recording Manipulation etc.

Elec. Firecracker Sound etc.

5'20" 5'40" 6'00"

Db. **Improvisation #3 (contd.):**
Ord. arco. and pizz.
Increase intensity *p* to *mf*

Db. Recording Manipulation etc.

Elec. **Firecracker Sound** etc.



6'00" 6'10" 6'20" 6'40"

92 **Hit the Bell with the bow** *mf* *p* *mf* *p* *mf* *p*

relative pitch arco

Section 5

Db. **Improvisation #4:**
Now, with all sounds from the past presented, create a dream that does not resemble the past.
Choose from: *p* to *f*

1. Hit the tailpiece with bow	2. Arco behind bridge	3. ord. arco.	4. col legno battuto ricochet	5. Arco harmonics
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Db. Recording Manipulation etc.

Elec. **Firecracker Sound** etc. **Bell Sound** etc.

6'40" 7'00" 7'20"

Db. **Improvisation #4 (contd.):**
 Now, with all sounds from the past presented, create a dream that does not resemble the past.
 Choose from: *p* to *f*

1. col legno battuto	2. Arco half	3. ord. arco harmonics
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Db. Recording Manipulation etc.

Elec. **Bell Sound** etc.

7'20" Section 6 7'40" 7'50" 8'00"

Db. **Improvisation #4 (contd.):**
 Now, with all sounds from the past presented, create a dream that does not resemble the past.
 Choose from: *p* to *f*

1. Arco ricochet	2. Arco high pressure	3. Arco half harmonics	4. ord. arco
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col legno battuto *f*

Db. Recording Manipulation etc.

Elec. **Bell Sound** etc.

Firecracker Sound etc.

Improvisation #4 (contd.):
 Choose from: *p* to *f*

1. sweep strings with the bow	2. high bow pressure	3. ord. arco
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Db. Recording Manipulation etc.

Elec. **Bell Sound** etc.

fff

8'00" 8'20" 8'40"

Db. Improvisation #4 (contd.):
Choose from: *p* to *f*
1. sweep strings with the bow 2. high bow pressure 3. ord. arco

Elec. Db. Recording Manipulation etc.
Bell Sound etc.

8'40" 9'00" 9'20"

Db. Improvisation #4 (contd.):
Choose from: *p* to *f*
1. sweep strings with the bow 2. high bow pressure 3. ord. arco

Improvisation #5:
Ending – reflecting on the entire performing experience:
What do you remember?
mf poco e poco dim.

continue to improvise until an appropriate time to fade out.

Elec. Db. Recording Manipulation etc.
Bell Sound etc.

(silence)

(silence)

End: max. 11'00"