

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

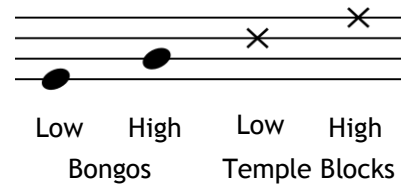
This composition is based on the above Chinese tongue-twister, reflecting on its short but powerful, usually humorous and even eery natures. The piece explores a new relationship between vocal and instrumental sounds: the instruments iterate the tongue twister and the voice comments on their ‘performance’.

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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

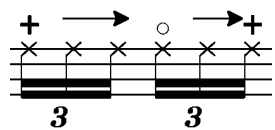
Performance Notes

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

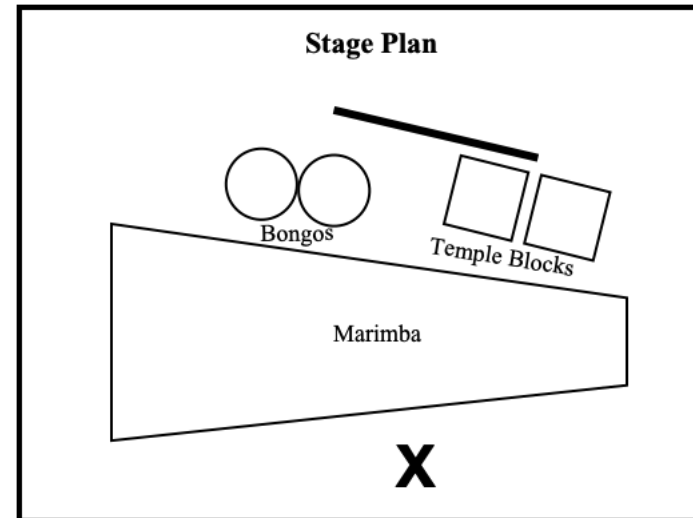
whisper = *sotto voce*, airy sound.

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

Musical score for the first system (measures 1-8). The score is for Voice, Temple Blocks/Bongos, and Marimba. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩=66. The score includes dynamic markings (p, mf, f) and performance instructions such as 'whisper', 'gibberish', and 'sss'. The voice part has lyrics: 'hmm?', 'ahh', 'hmm?', 'ahh', 'hmm?', 'ya ya', 'sss', and 'gibberish'. The percussion parts feature various rhythmic patterns and dynamics.

Musical score for the second system (measures 9-13). The score continues for Voice, Temp. Bls. Bgs., and Mar. The key signature has one sharp (F#) and the time signature is 4/4. The score includes dynamic markings (p, mf, f) and performance instructions such as 'gibberish', 'whisper', and 'ahh'. The voice part has lyrics: 'gibberish', '...', 'hmm?', 'ahh', '...', and 'ahh'. The percussion parts continue with rhythmic patterns and dynamics.

Musical score for the third system (measures 14-18). The score is for Voice, Temp. Bls. Bgs., and Mar. The key signature has one sharp (F#) and the time signature is 5/8. The score includes dynamic markings (p, mf, f) and performance instructions such as 'whisper', 'one hand', and 'ahh'. The voice part has lyrics: 'sss', 'ahh', 'one hand', and 'ahh'. The percussion parts feature complex rhythmic patterns and dynamics.

Musical score for the first system, featuring three staves: Voice, Temp. Bls. Bgs., and Mar. (Maracas). The music is in 4/4 time and consists of 12 measures. The Voice part includes lyrics: "hmm?", "ahh", "gibberish", "ahh", and "hmm?". Dynamic markings include *f*, *p*, *mf*, and *f*. Performance instructions include "whisper" and "gibberish". The Maracas part starts with a *p* dynamic and a "sempre" instruction, followed by various dynamics and triplet markings.



Musical score for the second system, starting at measure 25. It features three staves: Voice, Temp. Bls. Bgs., and Mar. The time signature changes to 3/4. The Voice part includes lyrics: "ya ya ya ya", "ya ya ya ya", and "hmm?". Dynamic markings include *mf*, *p*, *mf*, *f*, and *p*. A section marker **B** Confidently is present. The Maracas part includes a *p* dynamic and a *(p)* marking.



Musical score for the third system, starting at measure 31. It features three staves: Voice, Temp. Bls. Bgs., and Mar. The time signature changes to 3/4. The Voice part includes lyrics: "ahh", "ya ya ya ya", "ahh", and "hmm?". Dynamic markings include *mf*, *p*, *mf*, *f*, *p*, and *f*. Performance instructions include "whisper". The Maracas part includes various dynamics and a sextuplet marking.

C Getting excited

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

Voice *ahh* *ya ya ya ya* *ahh* *sss*

Temp. Bls. *f* *p* *f* *mf* *mf*

Bgs. *ya ya ya ya ya ya ya* *ya ya ya ya*

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

accel.

43 *p* *whisper* *f* *accel.* *f* *accel.* *p*

Voice *hmm?* *sss* *ya ya ya ya ya ya ya*

Temp. Bls. *f* *f sempre*

Bgs. *ya ya ya ya ya ya ya*

Mar. *f* *f* *f*

♩=90 *♩=108*

49 *mf* *gibberish* *f* *as fast as possible!* *ff*

Voice *...* *shouting* *ya ya ya ya ya!*

Temp. Bls. *f* *ff*

Bgs. *ya ya ya ya ya!*

Mar. *f* *ff*

♩=120

D Tempo primo, calming down

♩=66

Voice *hmm?* *whisper p* *ahh* *whisper* *ya ya ya ya ya ya ya* *whisper* *ahh*

Temp. Bls. *mp* *p* *mf* *f* *p* *f* *Tempo primo* *f* *Tempo primo* *molto rit.* *p* *mf* *p*

Bgs. *mf* *f* *p* *f* *f* *f* *(f)* *p* *mf* *p*

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

Suddenly fast *♩=120* *Tempo primo* *♩=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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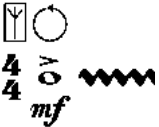
Performance Notes

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

驚言

Name It

Jerry Yue Zhuo

Eccentrically, as chanting

♩ = 60

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

mf *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Soprano

[kyo]→ [kyo]→ [kyo]→ [ko]→ [ko]→ [o]→

Snare Drum

f *fp* *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*

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

poco rit.

♩ = 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 ba me 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 hong hong 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* $\text{♩} = 72$ *A tempo*

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 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.*

3 3 3 3 5

wu ha wu wu ha wu! Chai Chai Chai

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

8+1 8+1 8+1



molto rit.

123

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

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

3 5

3

gliss.

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

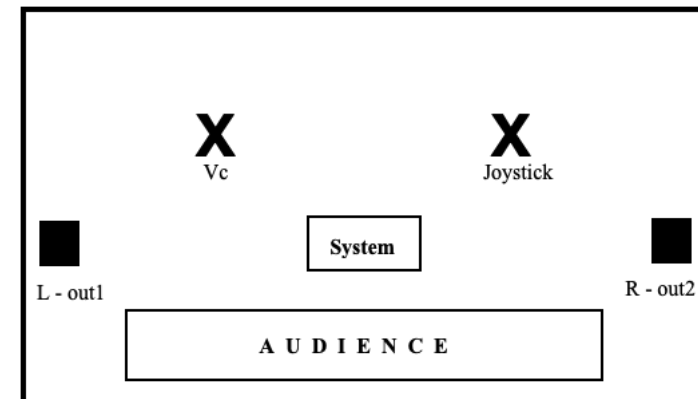
Violoncello

Sony DUALSHOCK®4 wireless controller

Computer running macOS

Duration

9 minutes 50 seconds








Preparations











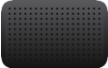
- The computer (running macOS) should have Max/MSP and ControllerMate installed.
 - Max/MSP download: <https://cycling74.com>
 - ControllerMate download: <https://www.orderedbytes.com/controllermate>
- All files to be used can be acquired by contacting the composer: zhuoy3@caridff.ac.uk.
- Connect the 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>: 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>pressed</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</p> <p><u>Set 2</u> Chanting 'i' Press = add one more layer</p>	<p>Connected to L3 to change pitch <i>ad libitum</i>.</p> <p>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 Strict tempo,
4 play independently
♩ = 60

Violoncello

Joystick

Sounds start at 5" fainted breath

Backing track sounds

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"

Bckg.

distortion

muffled shout

+reverb

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

Jstk. 45" *F3* centre → right

Bckg. +reverb *p* muffled shout 6 [3] [3] fainted breath distorted text

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

Jstk. 1'05" random shapes alternate

Bckg. muffled shout [3] [3] [3] [3] [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 mf* *gliss.* *gliss.* *gliss.*

Jstk. random shapes, random entries, 2'09"

Bckg. muffled shout, distorted text

Vc. *pp mf pp mf sf* *gliss.* non. har. m.vib. ord. 3

Jstk. tremolo, rapid change, thicker shapes, 2'29"

Bckg. 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.*

Jstk. switch to set 1 middle pad thicker shapes

Bckg. 3'09"

3
4

C Senza tempo

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

Jstk. 3'27" random entries

Bckg. *f* *t*

fainted breath

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

Jstk. light pressure

Bckg. 6 i

E Senza tempo

Vc. arco *p* *mf* *p* *gliss.* *gliss.* *gliss.* h.p. *mf*

Jstk. random direction left right L3 random entries

Bckg. i t

4'07"

Vc. *mf*

Jstk. random direction left right L2 L3 random entries

Bckg. +reverb

4'27"

4'38"

4/4 A tempo **F**

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

Vc.

Jstk.

4'51" Bckg.

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

Jstk.

5'17" Bckg.

5

sf *p sub.* *mf*

6/4 4/4⁹

Vc.

Jstk.

5:37"

random entries

random shapes

left right

Bckg.

sliding organ

pp *p*

gliss. *gliss.* *gliss.*

muffled shout

4/4 6/4 4/4

bridge

Vc.

Jstk.

5:59"

rapid change

switch to set 2

middle pad

Bckg.

f *f*

mf *f*

gliss. *gliss.* *gliss.*

beeping

10

4/4 **G**

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

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

Bckg. t reverb *pp*

h.p.

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*

Vc. arco *p* *mf* *mf* **4**
4

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

Bckg. *f*

12

4/4 | A tempo

3/4

4/4

Vc. *pizz.*
p

Jstk. released pressed
switch to set 1
middle pad

7'44"

Bckg. *beeping*

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

Jstk. released pressed
switch to set 2
middle pad

8'07"

Bckg.

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

Jstk. 8'27" released pressed

Bckg. *p* beeping

Perc. *mf* random ricochet behind bridge

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

Bckg. muffled shout

(continue)

Perc.

Jstk.

Bckg.

very lightly pressed

rapid change

very lightly pressed

kept left

9'07"

pp

Perc.

Jstk.

Bckg.

random entries until faded out

9'27"

circa 9'50"

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.

2019 © Jerry Yue Zhuo

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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