

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*

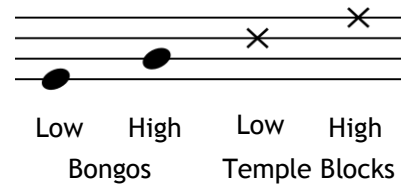
This composition is based on the above Chinese tongue-twister, reflecting on its short but powerful, usually humorous and even eery natures. The piece explores a new relationship between vocal and instrumental sounds: the instruments iterate the tongue twister and the voice comments on their ‘performance’.

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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

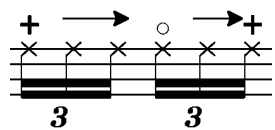
**Performance Notes**

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

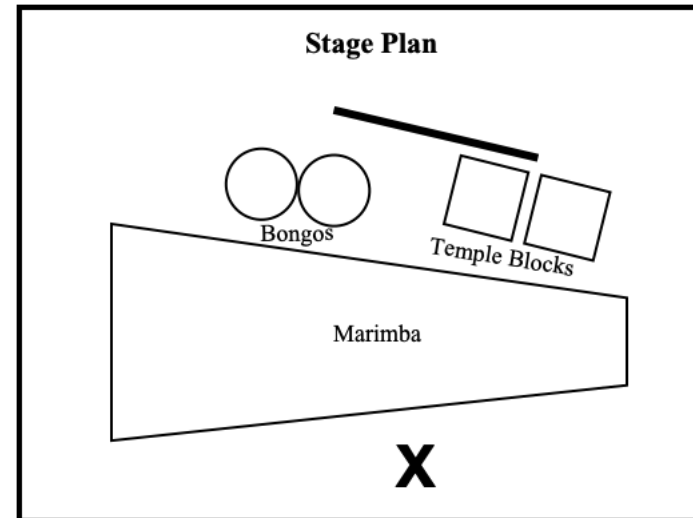
**whisper** = *sotto voce*, airy sound.

**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 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 features a triplet of eighth notes in measure 3 and a triplet of eighth notes in measure 7.

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

Musical score for the third system (measures 14-18). The score is for Voice, Temp. Bls. Bgs., and Mar. The section is marked "A More freely". The Voice part includes lyrics: "sss", "ya ya ya ya ya", "ya ya ya ya ya", "ahh", and "ahh". The percussion parts include dynamic markings such as *p*, *mf*, and *f*. The Mar. part features 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* *f* *p* | *mf* *p* | *mf* *p* | *mf* *p*

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



**B Confidently**

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

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

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

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



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

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

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

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

43  $\text{♩} = 90$  *p* *f* *mf* *p*

Voice: hmm? SSS

Temp. Bgs. Bgs. *f* *sempre*

Mar. *f* *mf*

ya ya ya ya ya ya ya ya ya ya ya ya

49  $\text{♩} = 120$  *mf* *f* *ff*

Voice: gibberish ... shouting

Temp. Bgs. Bgs. *f* *ff*

Mar. *f* *ff*

ya ya ya ya ya ya!

D Tempo primo, calming down

$\text{♩} = 66$  *mf* *p* *mf* *f* *p* *f* *whisper* *p* *whisper* *f* *Tempo primo*  $\text{♩} = 66$  *mf* *whisper* *molto rit.*

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

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

Mar. *f* *mf* *p* *f* *p* *f* *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](http://www.re-Musik.org), at the 7<sup>th</sup> 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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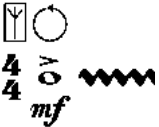
## Performance Notes

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

mouth closed

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

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*

*poco*

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 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* **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 yi Name it!

*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*

wu ha wu wu ha wu! Chai Chai Chai

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*f*

*f*

*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*

*gliss.*

Ne su

8+1 8+1 8+1

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