

UCLA
Contemporary Music Score Collection

Title

Anticommunication

Permalink

<https://escholarship.org/uc/item/3f5655zp>

Author

Chong, Jet Kye

Publication Date

2020

Anticommunication

for percussion duet (2017)

Commissioned by Euphina Yap

by Jet Kye Chong

Anticommunication

Commissioned by Euphina Yap

Performance Notes

The image shows three musical staves with performance instructions below them. The 'Head' staff has notes for 'raise eyebrows', 'frown', 'look at keys', 'look at bottle', 'look at book', 'speak', and 'silently mouth'. The 'Percussion' staff has notes for 'snap fingers', 'keys', 'bottle', 'book', 'crotale', 'table', 'lamp on', 'lamp off', and 'play Track #1'. The 'Tape' staff has notes for 'keys', 'bottle', 'book', 'table', 'crash', 'closed hi-hat', 'high tom', 'snare', 'low tom', 'kick drum', and 'speak (when lyrics present)'. 'X' marks above notes in the Head and Percussion staves indicate silence.

Head

raise eyebrows frown look at keys look at bottle look at book speak silently mouth

Percussion

snap fingers keys bottle book crotale table lamp on lamp off play Track #1

Tape

keys bottle book table crash closed hi-hat high tom snare low tom kick drum speak (when lyrics present)

Within the Head and Percussion staves, any X noteheads indicate silence - mime the gesture of the note but produce no sound.

Players should each use a pair of identical mallets that produce clear sounds on all objects. The sounds produced by the same (non-voice) instruments must be identical - e.g. the bottle sound must be consistent between Percussion 1, Percussion 2 and Tape.

The Tape staves need to be created according to the score, which will involve recording vocal and instrumental parts. They are written in two staves to simplify reading and understanding of the piece; in practise, the tapes are to be constructed and played back as a single track. Spoken notes in Tape 1 use percussion 1's voice, and Tape 2 uses percussion 2's voice.

There are 4 tape tracks which Percussion 2 triggers during performance.

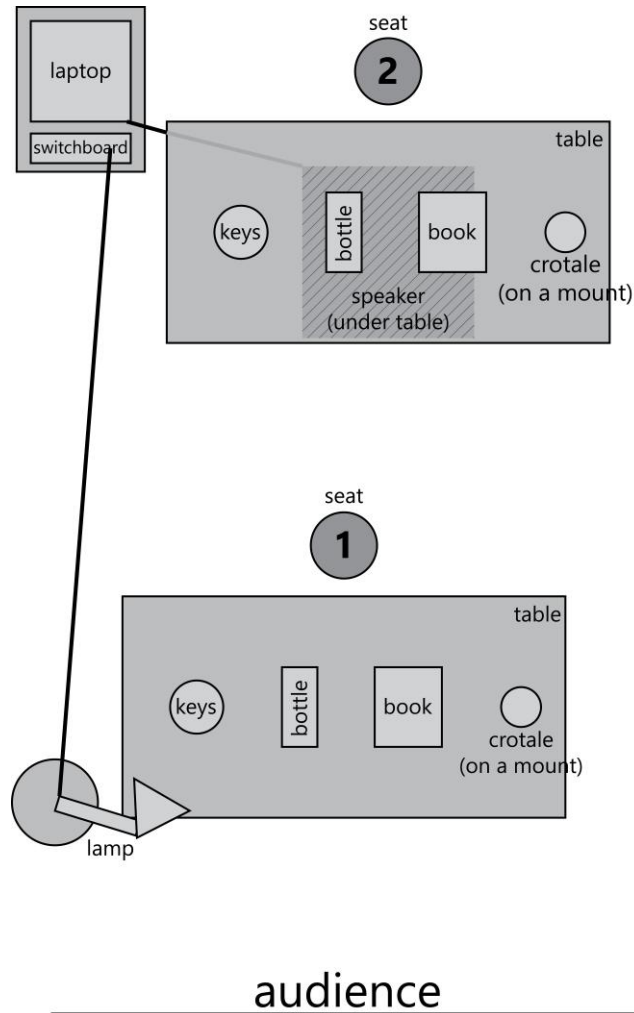
Track #1	beat 4 of bar 144 - beat 1 of bar 220
Track #2	quaver into beat 1 of bar 221 (already in the new tempo) - end of bar 232 (note the linear accelerando from bar 229 to beat 3 of 231)
Track #3	bar 241
Track #4	bar 246 - bar 257

Vocal directions:

Syllables ending with an apostrophe are to be spoken with a forced, staccato release of air. (e.g. *ck'* should sound quite aggressive, *n'* should sound something like "nuh"). Syllables with a question mark should be spoken with the rising, questioning inflection. Syllables with a full stop should be spoken decisively, with

finality. The syllable * indicates a tongue click. Note that Percussion 2's part contains some vocal cues from Percussion 1's part.

Setup



- The laptop can be replaced by any device that can trigger the tapes and output through the speaker.
- The speaker's volume should be set to blend with the acoustic sounds. The goal is for the tape to be initially unnoticed.
- Both players must be able to control the lamp - Percussion 1 at the lamp switch, Percussion 2 at the switchboard (which connects to mains power). The directions 'lamp on' and 'lamp off' do not always correspond to the lamp actually turning on or off - it depends on the other player's switch position.
- The light of the lamp should be the only light in the performance space, and must illuminate Percussion 1 and cast a shadow on Percussion 2. When Percussion 1 leaves the seat, the light should illuminate Percussion 2.

Footnotes from the score

(*1) - slowly move the playing hand between one object and the next. This will involve 'playing' empty space between the objects.

(*2) - slowly transition between a straight and swung feel.

(*3) - move to kneel by the right side of the table (by the lamp), controlling the lamp switch with the right hand, and playing notes with the left hand.

Score

Anticommunication

commissioned by Euphina Yap

Jet Kye Chong

♩ = 120

Musical score for the first system, measures 1-6. The score is in 4/4 time and marked *pp*. It features four staves: Head 1, Percussion 1, Head 2, and Percussion 2. Head 1 and Percussion 2 have rhythmic notation, while Percussion 1 and Head 2 have rests. The notation includes quarter notes, eighth notes, and rests.

A

Musical score for the second system, measures 7-12. The score is in 4/4 time and marked *pp*. It features four staves: H1, P1, H2, and P2. H1 and P2 have rhythmic notation, while P1 and H2 have rests. The notation includes quarter notes, eighth notes, and rests. A bracket above the first measure of H1 is labeled with the number 7. A box containing the letter 'A' is positioned above the second measure of the system.

Anticommunication

2

B

14

H1

P1

H2

P2

p

20

H1

P1

H2

P2

C

H1
P1
H2
P2

turn slightly further,
nearly looking at crotale

D

snap head back

H1
P1
H2
P2

con.
mf

con- nec tion con nec

mf tion nec

p

Anticommunication

4

E

37

H1
con. con? con. con - nec - ta - bi bi?

P1

H2
con. bi bi?

P2

F

41

H1
bi? bi *f* bi - *p* ³li - ty *cresc.* con - nec - ta

P1
p *cresc.*

H2
bi? *p* ta

P2
f *p* *cresc.*

45

H1
con - nec tion? con - nec ta bi li con - nec -

P1

H2
tion?
mf ta bi li

P2

49

H1
- tion? - con - nec - ta *f* con *f* nec - ta - bi - li - ca - tion - nn. *p* is - m? cheekily

P1
f

H2
f tion? con - nec - ta con - nec - ta - bi - li - ca - tion - nn.

P2
f

Anticommunication

6

53

G

H1

mf k' o' m p' li' i' k'

play this line with LH

P1

f *pp*

H2

mf o' i'

P2

p

59

H1

ay' sh' uh' n i' z k' o' n'

P1

H2

ay' uh' i' o'

P2

5/4

Anticommunication

63

H1 *f* con? con? com? com? *mf* k' o' m p'

P1 both hands *f* 3 3 LH (sim.) *p*

H2 *f* con? con? con? con? *mf* o'

P2 *f* 3 3 3 3 *p*

66

H1 li' i' k' ay' sh' uh' n i' z

P1

H2 i' ay' uh' i'

P2

Anticommunication

70

H1

P1

H2

P2

ff con? con? com? com? com -

ff

ff com? con? con? con. com -

H

73

H1

P1

H2

P2

i - tant con - com i - tant in *p* com - pli - ca - tion

f $\text{f} \rightarrow \text{pp}$

i' con i' in *p* pli

p

77

H1
is con com *f* con? con? com? com?

P1
f

H2
is *f* com?

P2
f

80

H1
p com - pli - ca - tion is con com

P1
pp

H2
p com - pli is *f* com?

P2
p

Anticommunication

83

H1 *ff* con? con? com? com? *pp* com - pli - ca - tion is con - com

P1 *ff* *mf* *pp*

H2 *ff* com? con? con? con? *pp* com - pli is com?

P2 *ff* *pp*

86

I

H1 *ff* con? con? com? com? com i - tant con - com - i - tant in *p* spa -

P1 *ff* *pp* agitate keys with fingers

H2 *ff* com? con? con? con. i' con i' in *pp* ss

P2 *ff* *p*

89

Score for measures 89-93. The score is for four parts: H1, P1, H2, and P2. H1 has lyrics: ces, ss, spa. H2 has lyrics: pe-da-go-gi-cal, ss. P1 has markings (*1) and dynamic markings *pp* and *p*. P2 has dynamic markings *p*. There are trills in P1 and triplets in H2.

J

94

Score for measures 94-98. The score is for four parts: H1, P1, H2, and P2. H1 has lyrics: ces, spa. H2 has dynamic marking *pp*. P1 has dynamic markings *pp* and *p*, and a marking (*1). P2 has dynamic markings *p* and *pp*. There are trills in P1 and triplets in H2.

Anticommunication

12

99

H1

ces

pp ss

pp spa

ces

P1

(*1)

H2

pe-da-go-gi-cal ss

P2

pp

pp

pp

K

104

H1

whisper audibly

piu p spa

ces

P1

piu p

(*1)

H2

piu p ss

P2

piu p

piu p

109 *rit.* slowly raise head

H1 *piu p*
ss spa

H2 *piu p*
pe-da-go-gi-cal ss

P2 *pp* (*2)

whisper audibly

114 **L** **Meno mosso**

H1 *p* *cresc.*
com-pli-ca-tion is con-com-i-tant in

H2 *p* *cresc.*
e-schew-ing

P1 diminish gesture until still

Anticommunication

accel.

119

H1
 spa - ces o - ver - sim - pli - fi - ca - tion ex - a - cer - bates ex - ces - sive pe - da - go - gi - cal e - la - bo

P1
 (with mallets)
p *cresc.*

H2
 o - ver - sim - pli - fi - ca - tion ex - a - cer - bates ex com - i - tant in spa - ces of pe - da - go - gi - cal

P2
p *cresc.*

123

H1
 ra com - pli - ca - tion is con - com - i - tant in spa

P1

H2
 e - la - bo - ra e - schew - ing o - ver - sim - pli - fi - ca - tion ex - a - cer - bates ex

P2

M **Piu mosso** $\overset{-3}{\text{♩}} = \text{♩}$

H1
ff HA!
look at whatever you are playing

P1
mf *ff* *mf* *ff* *mf*

H2
ff HA!

P2
ff

131 *poco a poco accel.*

H1

P1
ff *mf* *ff* *mf* *ff* *mf*

H2

P2
p *mf* *ff* *mf* *ff* *mf* *p*

Anticommunication

137

turn slightly further,
nearly looking at crotale

H1

P1

H2

P2

ff *mf* *ff* *mf* *ff* raise LH as if going to strike crotale *ffz*

all RH

fall short of the crotale,
strike the table deliberately

N ♩ = 110

144

H1

P1

H2

P2

Tape 1

p

O

151

Musical score for measures 151-158. The score is arranged in four systems: H1, P1, H2, and P2, with a Tape 1 track at the bottom. H1 and P1 are in treble clef, H2 in alto clef, and P2 and Tape 1 in bass clef. The key signature has one sharp (F#). Measure 151 starts with a piano (*p*) dynamic and an asterisk (*) above the first note in H1 and P1. The notes in H1 and P1 are mostly rests, with some notes in H1 and P1. H2 has rests. P2 has notes with an 'x' above the first note. Tape 1 has a steady eighth-note pattern.

P

159

Musical score for measures 159-166. The score is arranged in four systems: H1, P1, H2, and P2, with a Tape 1 track at the bottom. H1 and P1 are in treble clef, H2 in alto clef, and P2 and Tape 1 in bass clef. The key signature has one sharp (F#). Measure 159 starts with a piano (*p*) dynamic. H1 has rests. P1 has notes starting in measure 160, with a piano (*p*) dynamic and an asterisk (*) above the first note. H2 has rests. P2 has notes starting in measure 160, with a piano (*p*) dynamic. A crescendo hairpin leads to a mezzo-forte (*mf*) dynamic in measure 164. P2 has triplets in measures 164 and 165. Tape 1 has a steady eighth-note pattern.

Anticommunication

167

H1

P1

H2

P2

Tape 1

p

Q

H1

P1

H2

P2

Tape 1

mf

mf

mf

p

* o - ver - sim - pli - fi - ca - tion?

ca - tion?

R

H1

p * e' oo i' uh' i' i'

P1

p

H2

p sh' o' s' *mf* ca - tion. ex - a - cer - bates

P2

agitate keys with fingers (with mallets)

pp *p*

Tape 1

184

H1

p * e' e' i' o' p' li'

P1

mf 3 3 3

H2

p ks' v' m *mf* ca - tion.

P2

agitate keys with fingers (with mallets)

pp *p*

Tape 1

Anticommunication

20

S

T

H1
*p** e' oo i' uh' i' i'
p eggs *cresc.* eggs

P1
p *p* *cresc.*

H2
p sh' o' s' ca-tion. *p* *cresc.* ex - a - cer - bates ex - a - cer - bates

P2
 agitate keys with fingers (with mallets)
pp *p* *cresc.* 3 3

Tape 1
pp

196

H1
 eggs eggs *ff* eggs! *sffz* eggs! *sffz* eggs! *sffz* eggs!

P1
ff *sffz* *sffz* *sffz*

H2
 ex - a - cer - bates ex - a - cer - bates *ff* ex - a - cer - bates! ex - a - cer - bates! ex - a - cer - bates! ex - a - cer - bates!

P2
ff 3 3 3 3 3

Tape 1
p *f* 4 5 5 3 5

U

Musical score for measures 1-4. The score is divided into five staves: H1, P1, H2, P2, and Tape 1. H1 and P1 start with a half note followed by a quarter rest, with a dynamic marking of *f* and an asterisk. H2 is silent. P2 and Tape 1 play a complex rhythmic pattern of eighth notes, including triplets and a 7/8 note. Dynamics include *f* and *ffz*.

206

Musical score for measures 206-210. The score is divided into five staves: H1, P1, H2, P2, and Tape 1. H1 and P1 are silent until measure 209, where they play a half note with a quarter rest, marked with an asterisk. P1 has the instruction "return to initial position" and a dynamic marking of *ff*. H2 is silent. P2 and Tape 1 play a complex rhythmic pattern of eighth notes, including triplets and a 7/8 note. Dynamics include *sffz* and *f*.

Anticommunication

22

V

Musical score for measures 22-26. The score is arranged in a grand staff with five systems: H1, P1, H2, P2, and two Tape parts (Tape 1 and Tape 2). H1 and H2 parts are mostly silent with rests. P1 and P2 parts feature complex rhythmic patterns, including triplets and sixteenth-note runs. The Tape parts feature rhythmic patterns with 'x' marks above notes, indicating specific articulation or effects. Dynamics include *pp* and *ff* with hairpins. A fermata is present in the P2 part at measure 25.

217

Musical score for measures 217-220. The score is arranged in a grand staff with five systems: H1, P1, H2, P2, and two Tape parts (Tape 1 and Tape 2). H1 and H2 parts are mostly silent with rests. P1 and P2 parts feature complex rhythmic patterns, including triplets and sixteenth-note runs. The Tape parts feature rhythmic patterns with 'x' marks above notes, indicating specific articulation or effects. Dynamics include *ff*, *sffz*, and *mf* with hairpins. A fermata is present in the P2 part at measure 219. The score ends with a 4/4 time signature and the text "mf ex -".

Anticommunication

221 **Tempo I** ♩ = 120

W

Score for measures 221-226. The score includes parts for H1, P1, H2, P2, Tape 1, and Tape 2. The tempo is marked **Tempo I** with a quarter note equal to 120. A 'W' symbol is present above measure 222. The lyrics are: H1: dis p con? dis; H2: p dis com?; P2: pp p; Tape 1: p con-nec - tion; Tape 2: p con-nec - tion.

ces-sive?

p con-nec - tion

♩ = 140

Score for measures 227-232. The score includes parts for H1, P1, H2, P2, Tape 1, and Tape 2. The tempo is marked **♩ = 140**. The lyrics are: H1: con? com? dis dis dis f dis; H2: con? dis mf dis f dis; P2: con-nec - tion; Tape 1: con-nec - tion pp cresc. p; Tape 2: con-nec - tion. An **accel.** marking is present above measure 228. A dynamic hairpin is shown in the P2 part from measure 230 to 232.

con-nec - tion

Anticommunication

24

X

Musical score for measures 24-27. The score includes parts for H1, P1, H2, P2, Tape 1, and Tape 2. H1 has lyrics: *mf* k' o' m p' li' i' k'. P1 has a piano accompaniment starting with *p*. H2 has lyrics: *mf* o' i'. P2 has a piano accompaniment starting with *mf*. Tape 1 and Tape 2 are empty.

237

Musical score for measures 237-240. The score includes parts for H1, P1, H2, P2, Tape 1, and Tape 2. H1 has lyrics: ay' sh' uh' n i' z k' o' n'. P1 has a piano accompaniment. H2 has lyrics: ay' uh' i' o'. P2 has a piano accompaniment. Tape 1 and Tape 2 are empty. The time signature changes to 5/4 at the end of each measure.

241

H1
f con? con? com? com? *mf* k' o' m p' li'

P1
f *p*

H2
f com? con? con? con? *mf* o'

P2
f *mf*

Tape 1

Tape 2

245

H1
i' k' *f* con? con? com? com?

P1
f

H2
i' *f* com? con? con? con?

P2
f

Tape 1

Tape 2

Anticommunication

26

247

H1
f k' o' m p' li' i' k'

P1
(*1) until end

H2
f o' i'

P2
f

Tape 1
mf

Tape 2
mf

251

H1
ay' sh' uh' n i' z k' o' n'

P1

H2
ay' uh' i' o'

P2

Tape 1
mf (*2) 3 3 3 3 3 3 3 3

Tape 2

Y

H1
cresc. ck' e' i' h' f' e' h' **ff**

P1
p *mf* *ff* *mf*

H2
cresc. e' s' s' f' o' h' r'

P2
p *f* *mf* *ff*

Tape 1
f com - pli - ca - sh eggs! eggs

Tape 2
f e - schew o - ver a - cer - bates a - cer - bates

257

H1
 ck' m' l' ck' sh' n' look up, calm, still facing left speaking normally turn further, look at crotale
 simple is-n't it?

P1
f *mf*

H2
ff com - p - li - ca - tion

P2
mf *ff* *pp*

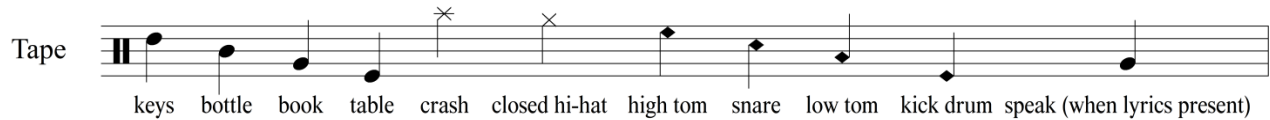
Tape 1
ff o' p' i' a' uh'

Tape 2

Anticommunication

Commissioned by Euphina Yap

Appendix - Tape



List of samples required:

Keys	Record at least 4 samples of key sound. Construct the tape with a mix of these samples to create a realistic playing variation. Used in all tracks.
Bottle	As above. Used in all tracks
Book	As above. Used in tracks #1, #2 and #4.
Table	As above although fewer samples will suffice, around 2-3. Used in tracks #1, #3 and #4.
Drum kit sounds	Can either be recorded or use a pre-existing drum sampler. At least 6 samples as shown in the key. Used in tracks #1, #3 and #4.
Percussion 1 speak	"connection" - fig. W, 120 bpm, p. Track #2. "connection" - bar 227, 120 bpm, p. Track #2. "complicash" - fig. Y, 140 bpm, f. Pronounced "com-pli-caish". Track #4. "eggs" - bar 256, 140 bpm, f. Track #4. "o' p' i' a' uh'" - bar 257, 140 bpm, ff. Track #4.
Percussion 2 speak	"excessive?" - bar 220, 120 bpm, mf. Track #2. "connection" - fig. W, 120 bpm, p. Track #2. "connection" - bar 227, 120 bpm, p. Track #2. "eschew over" - fig. Y, 140 bpm, f. Track #4. "acerbates acerbates" - bar 256, 140 bpm, f. Track #4.

Aim:

To have the audience be unaware of the presence of the tape for as long as possible. To achieve this, match the sample sounds with the sounds of playing (or consider recording longer phrases rather than samples and appending them), and consider how the speaker will sound under a table (the tables may also be covered to with black cloth to hide the speaker and any incidental leg movement of Percussion 1 - which in turn affects the sound projected).