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Publication Date
2020

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Anticommunication

for percussion duet (2017)

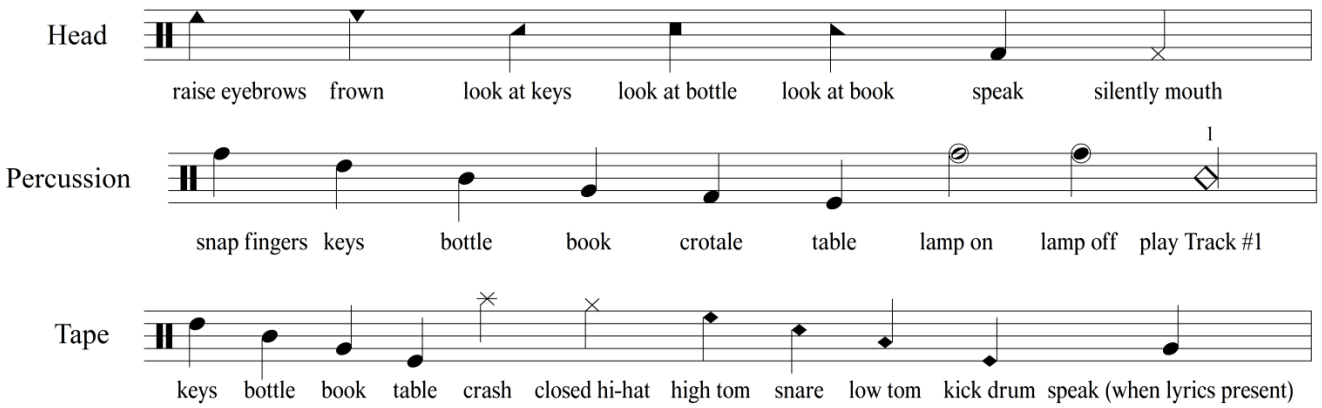
Commissioned by Euphina Yap

by Jet Kye Chong

Anticommunication

Commissioned by Euphina Yap

Performance Notes



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

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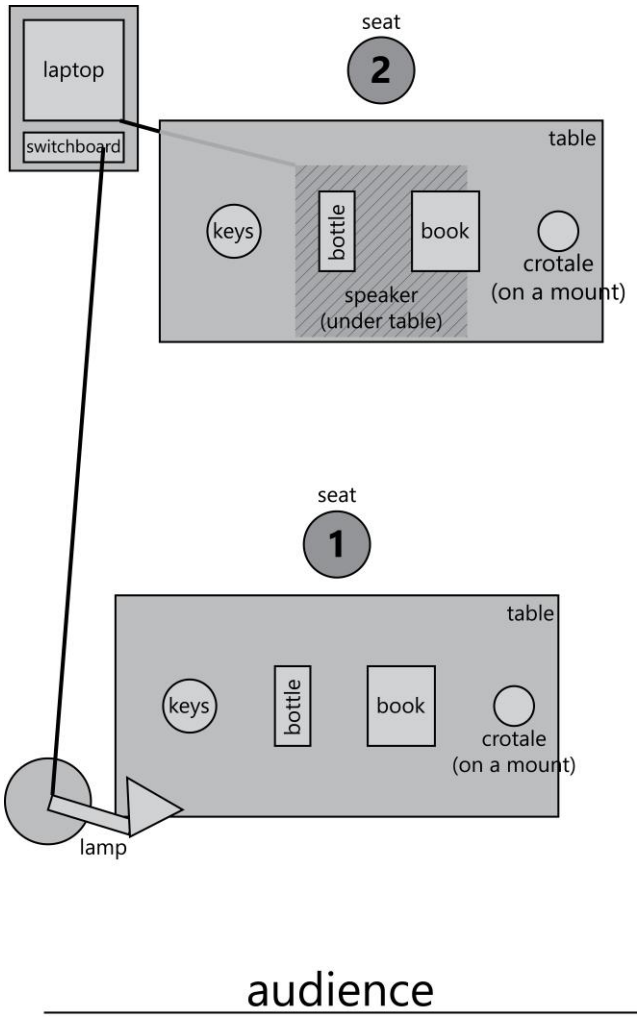
finality. The syllable * indicates a tongue click. Note that Percussion 2's part contains some vocal cues from Percussion 1's part.

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.

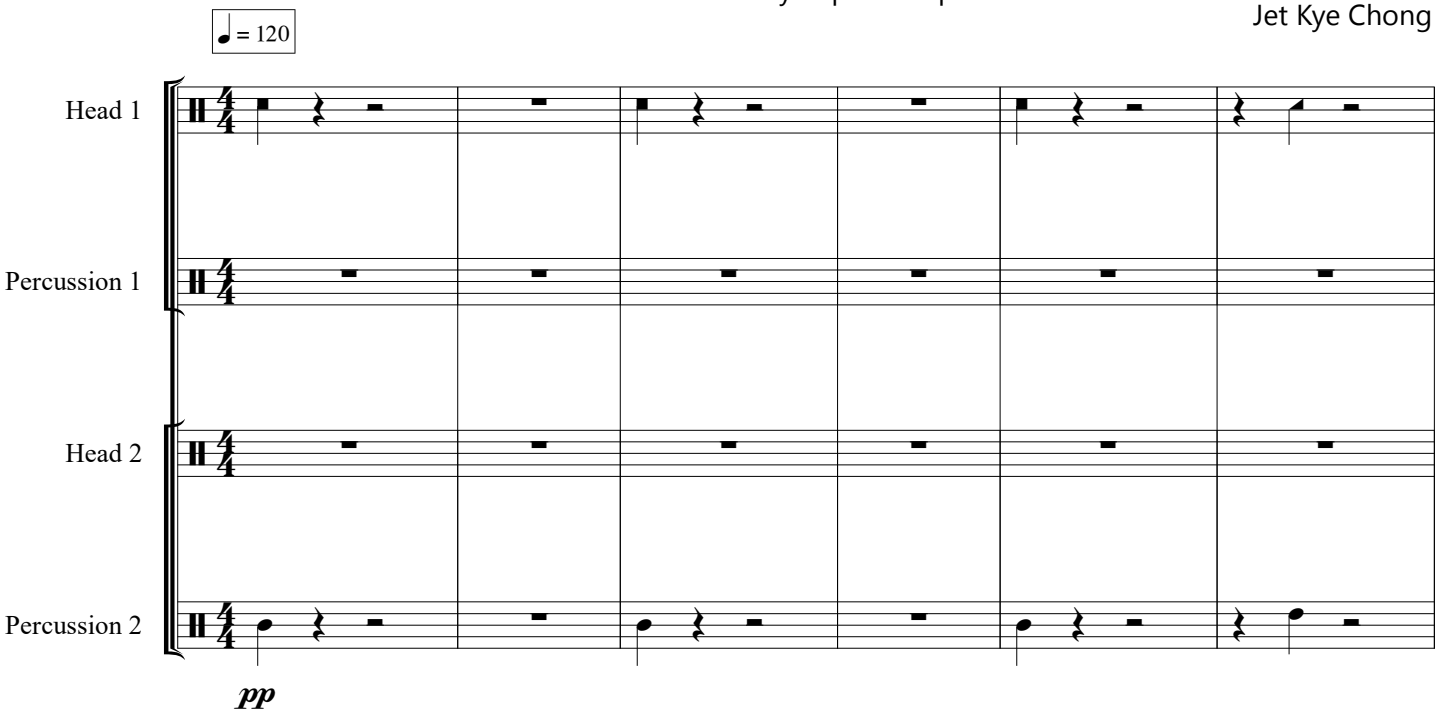
(*3) - move to kneel by the right side of the table (by the lamp), controlling the lamp switch with the right hand, and playing notes with the left hand.

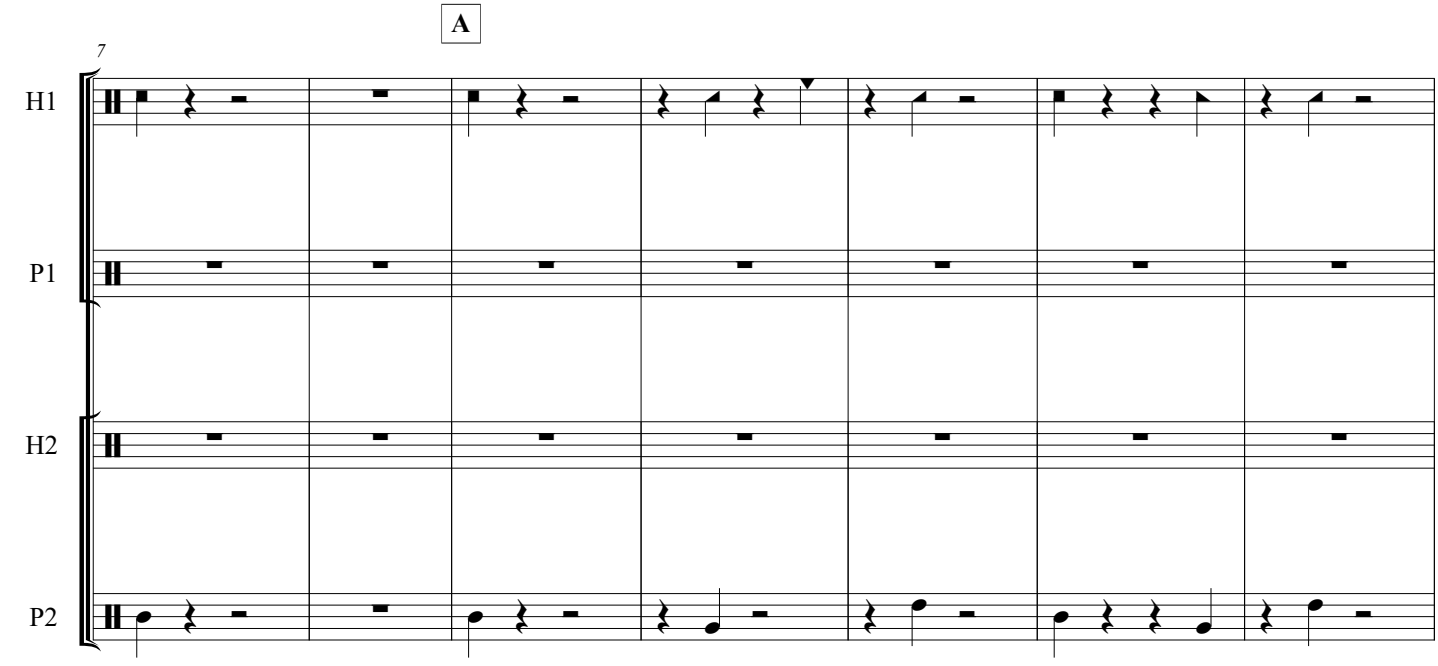
Score

Anticommunication

commissioned by Euphina Yap

Jet Kye Chong





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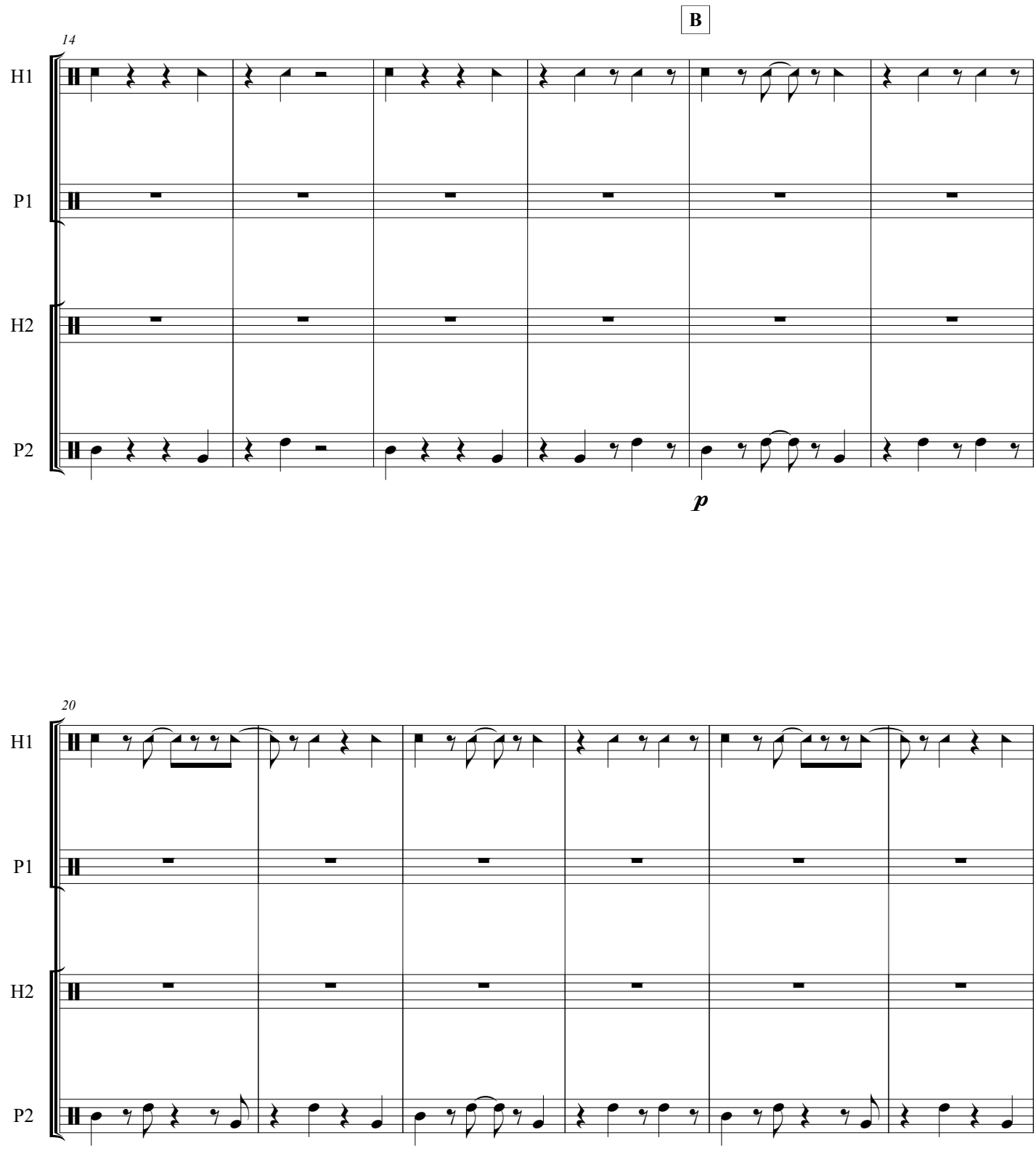
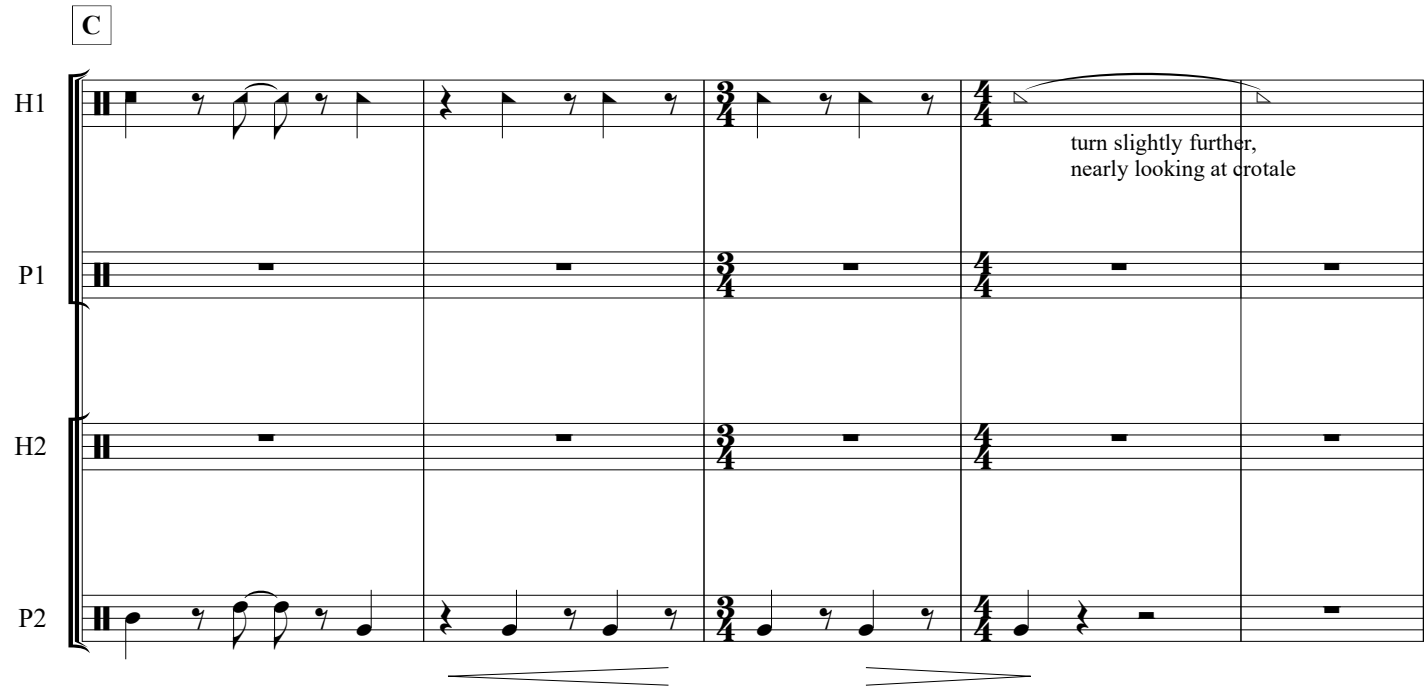
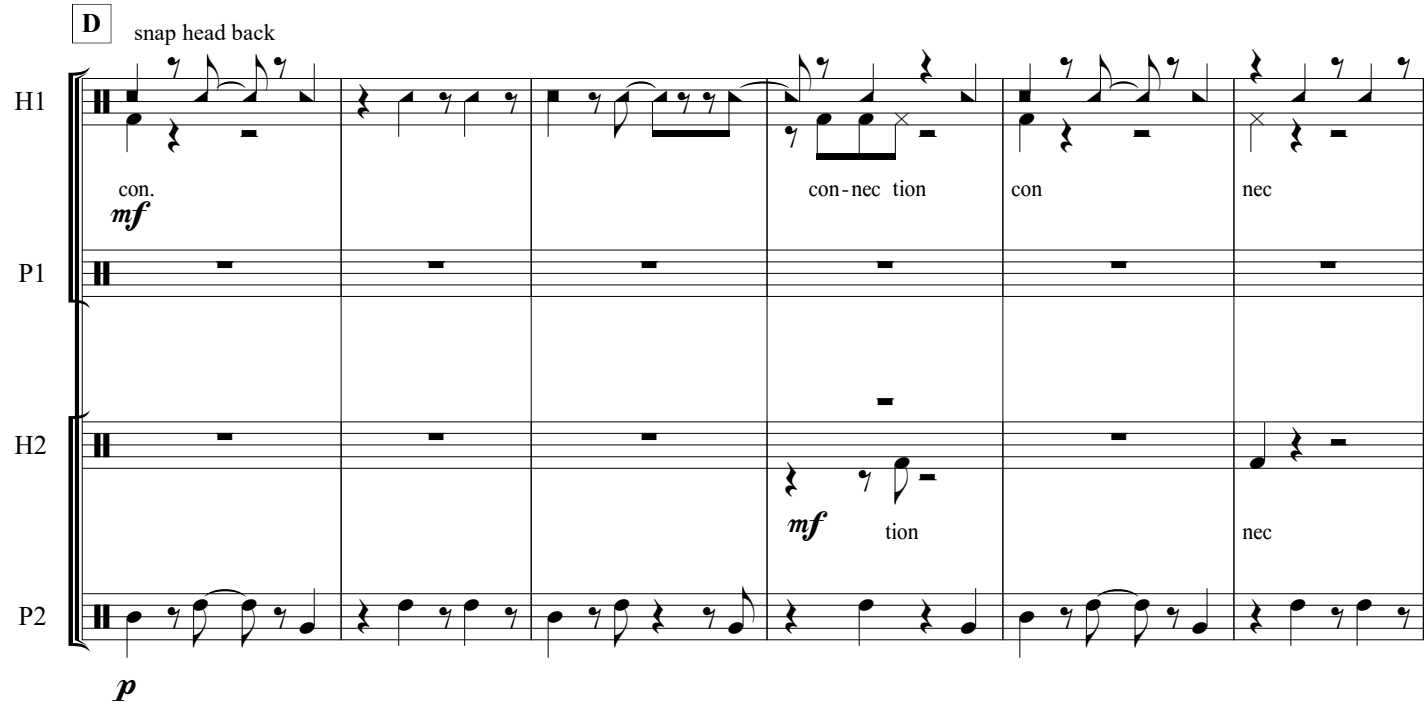
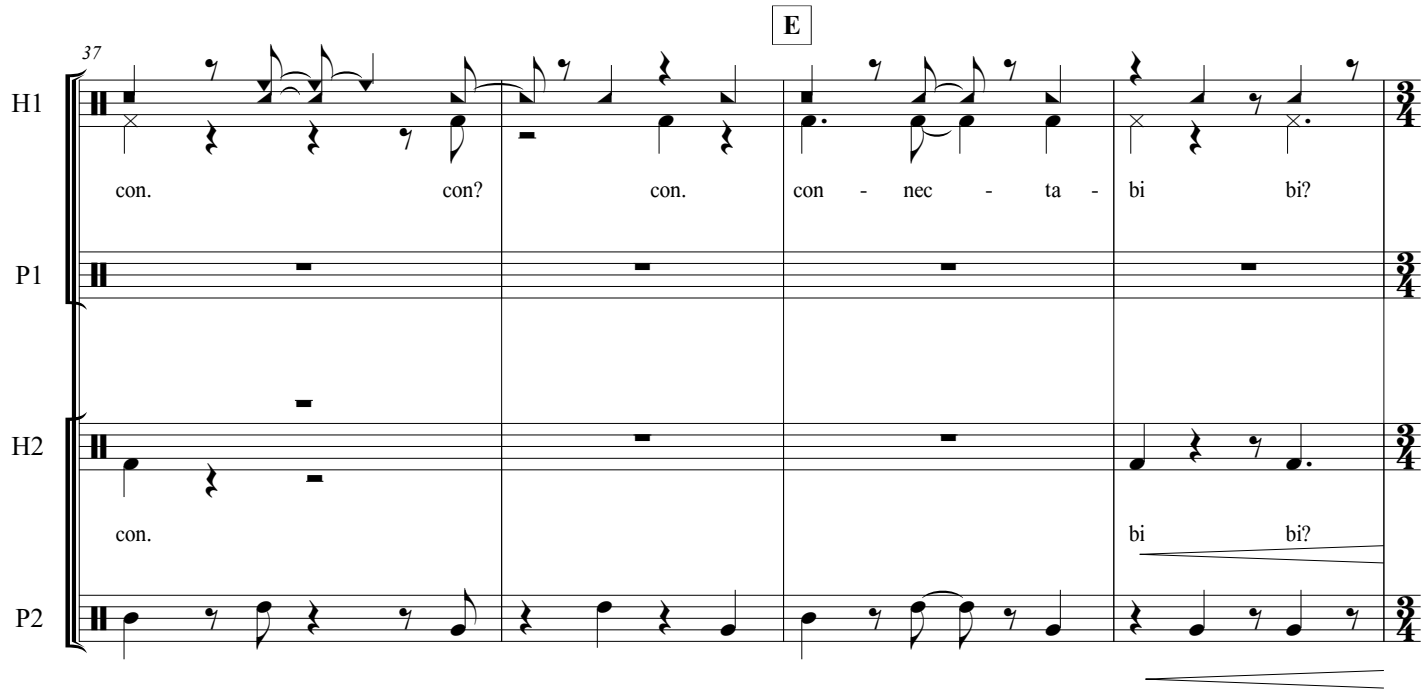
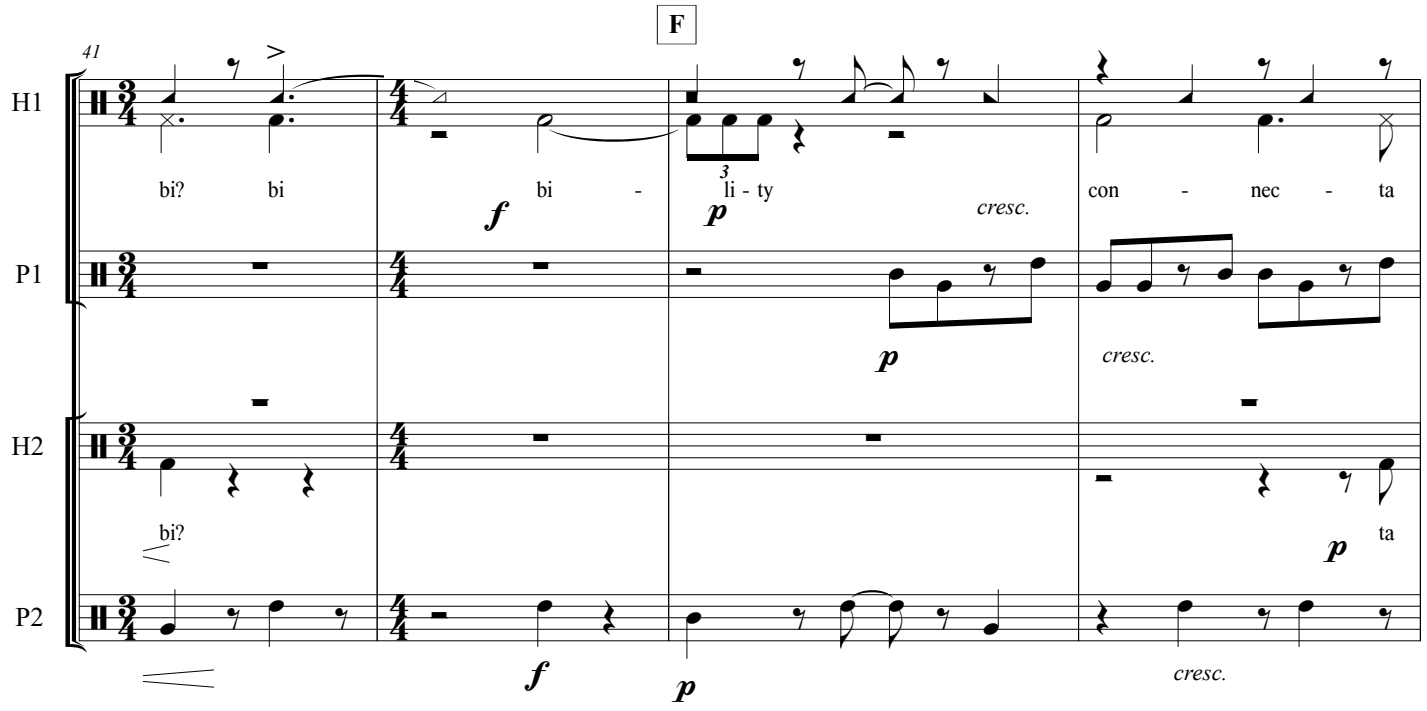
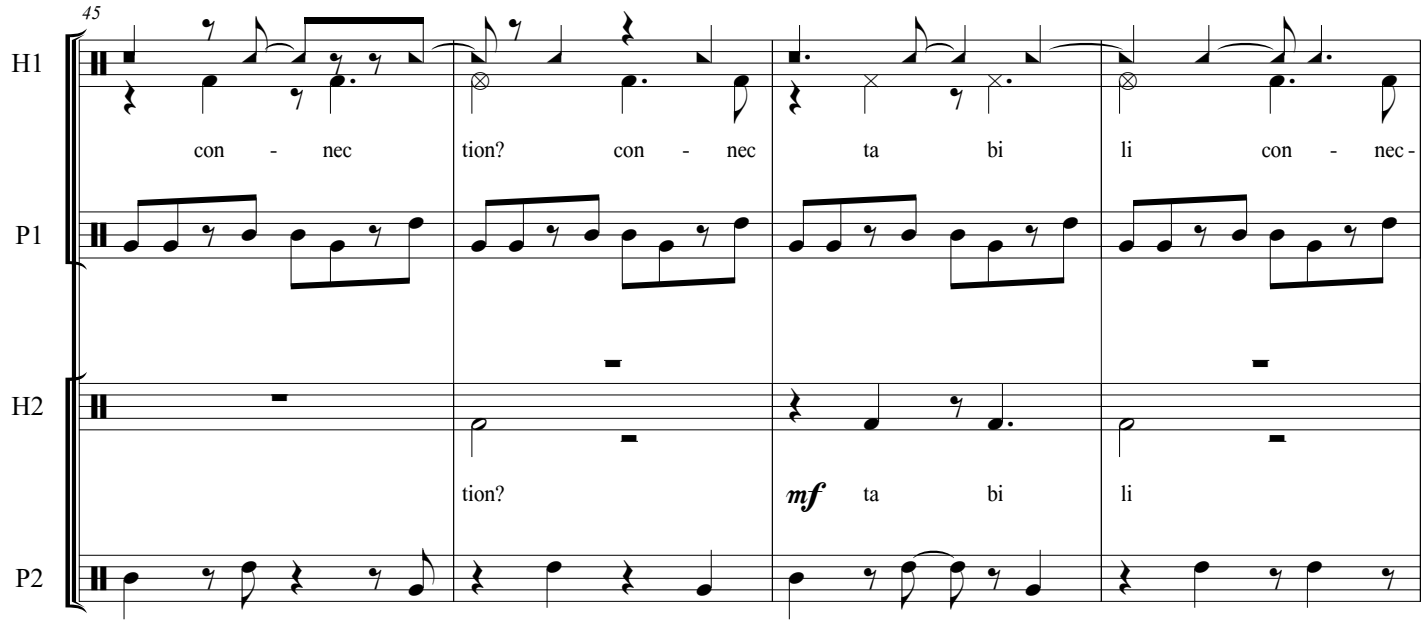

B
14
H1
P1
H2
P2
p
20
H1
P1
H2
P2

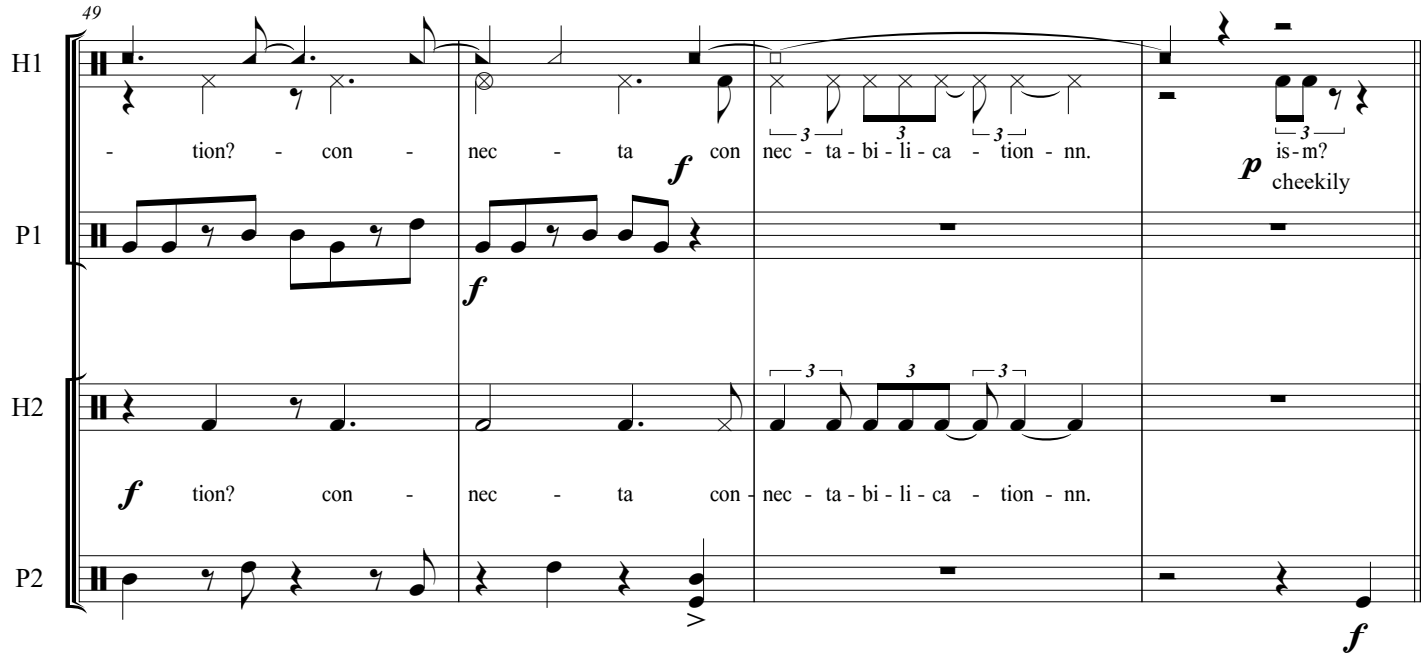

C
H1
P1
H2
P2
turn slightly further,
nearly looking at crotale

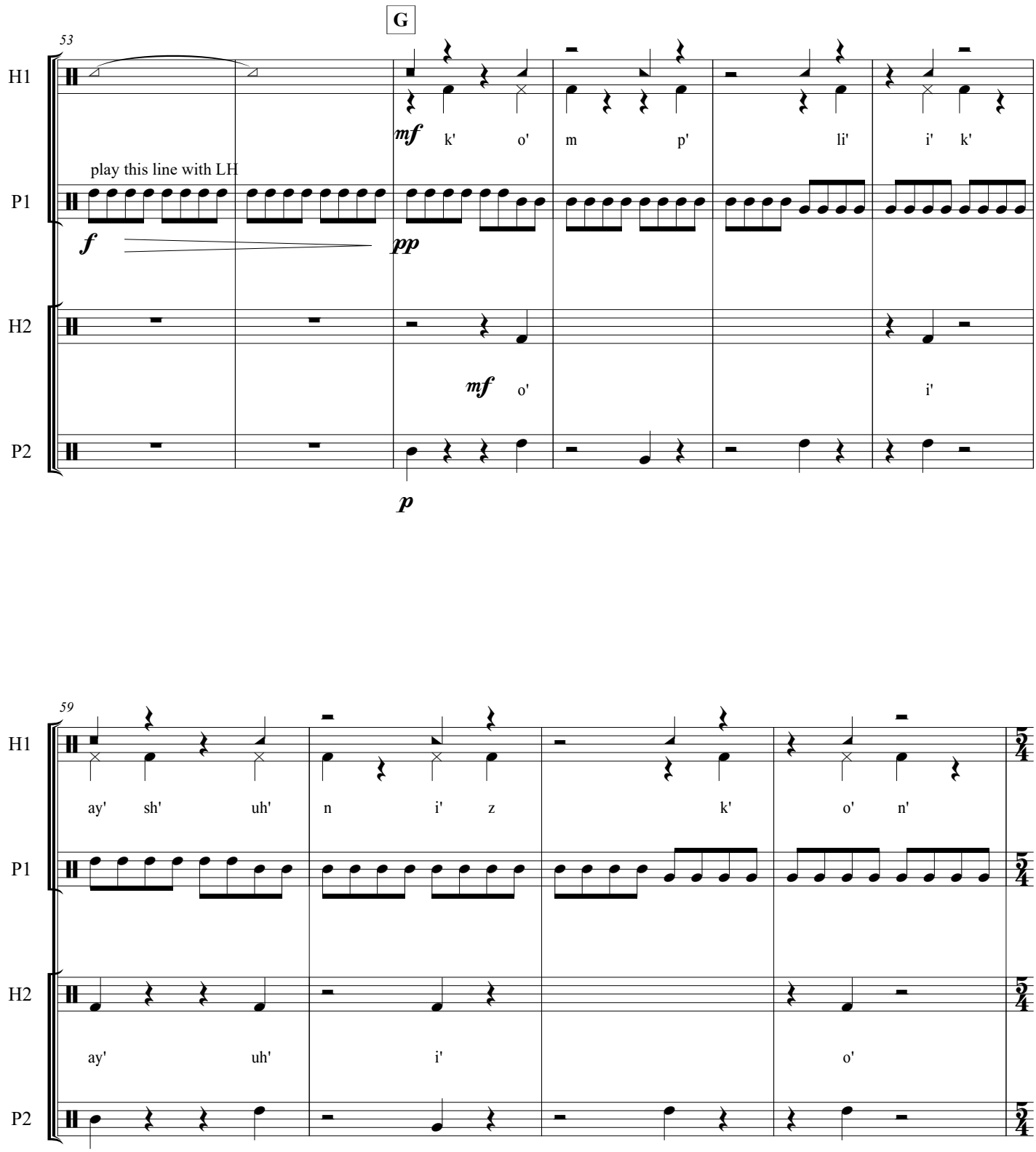

D
snap head back
H1
P1
H2
P2
con.
mf
con-nec tion
con
nec
mf
tion
nec
p

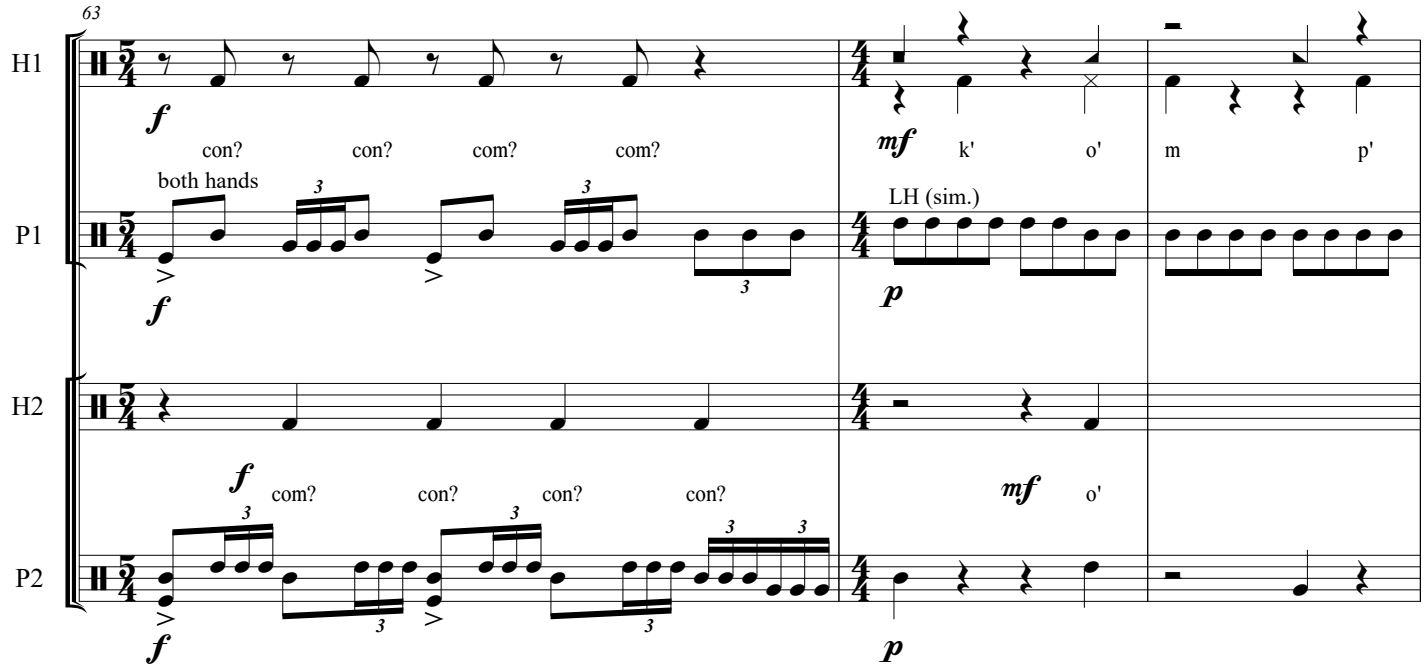

E
37
H1
con. con? con. con - nec - ta - bi bi?
P1
H2
con. bi bi?
P2

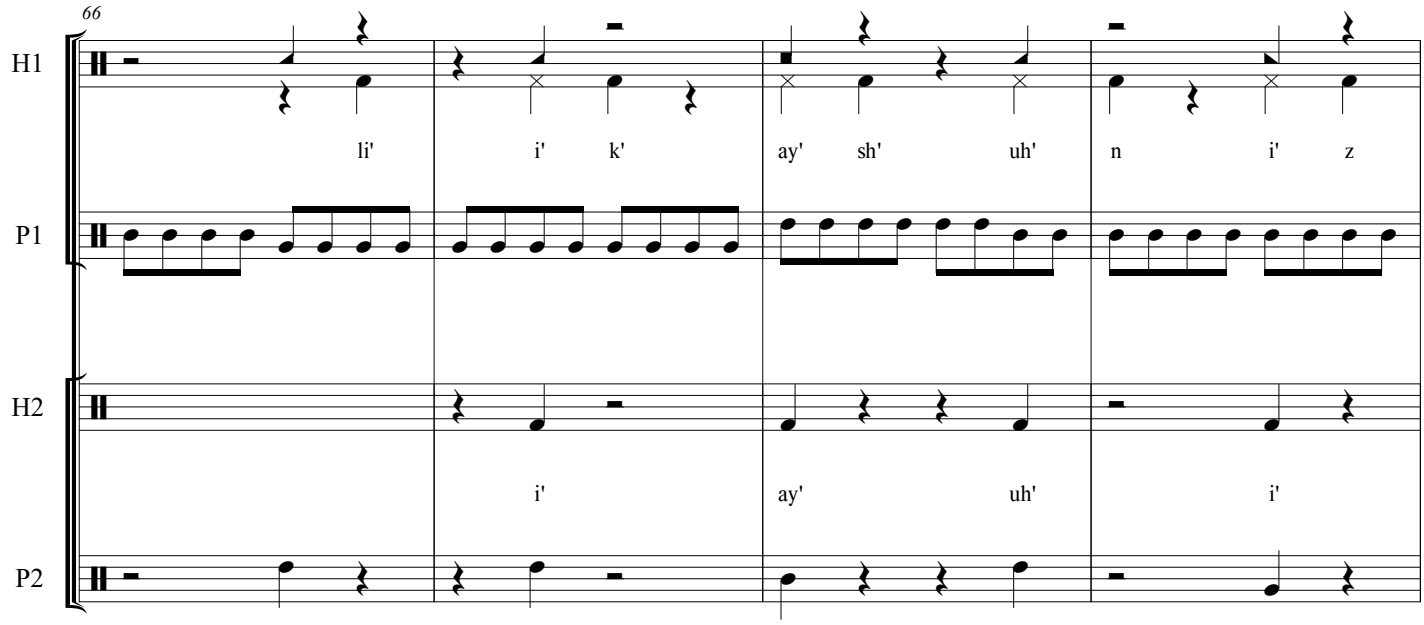

F
41
H1
bi? bi bi - li - ty con - nec - ta
f
p
cresc.
P1
p
cresc.
H2
bi?
p ta
P2
f
p
cresc.

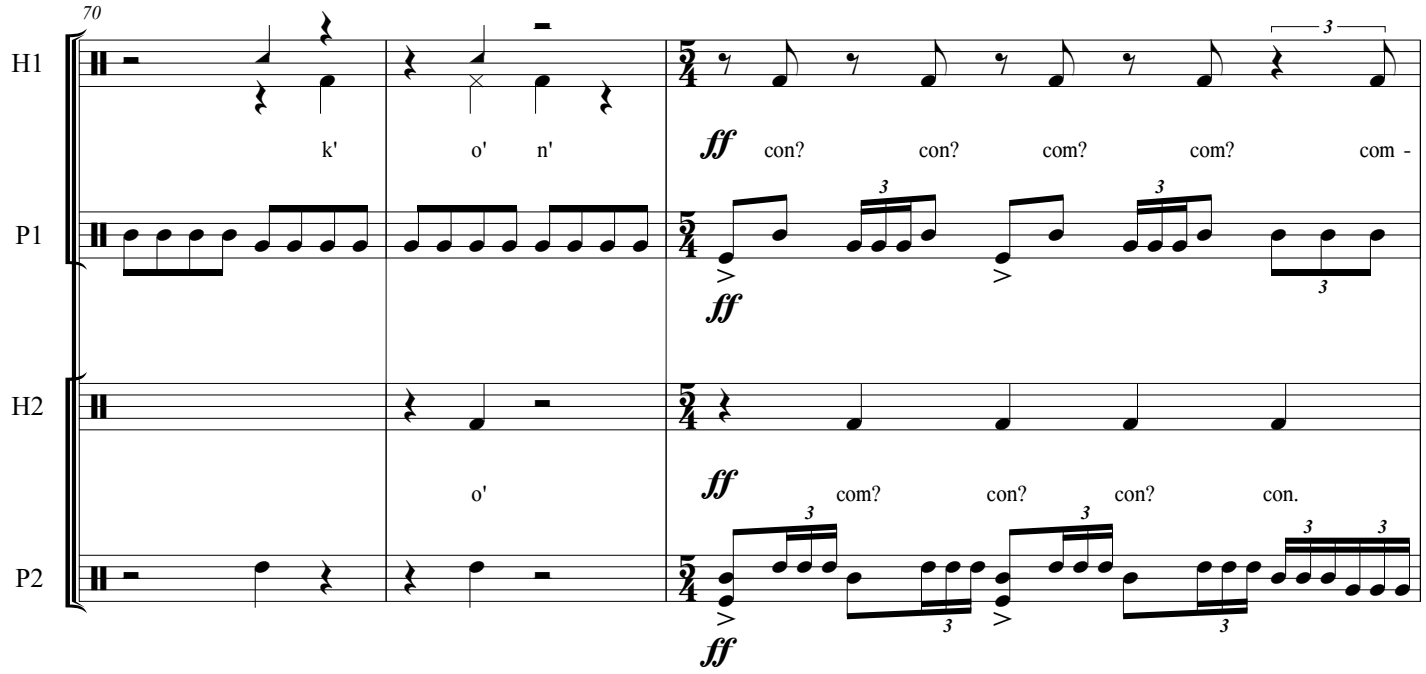

45
H1
con - nec tion? con - nec ta bi li con - nec -
P1
H2
tion? mf ta bi li
P2

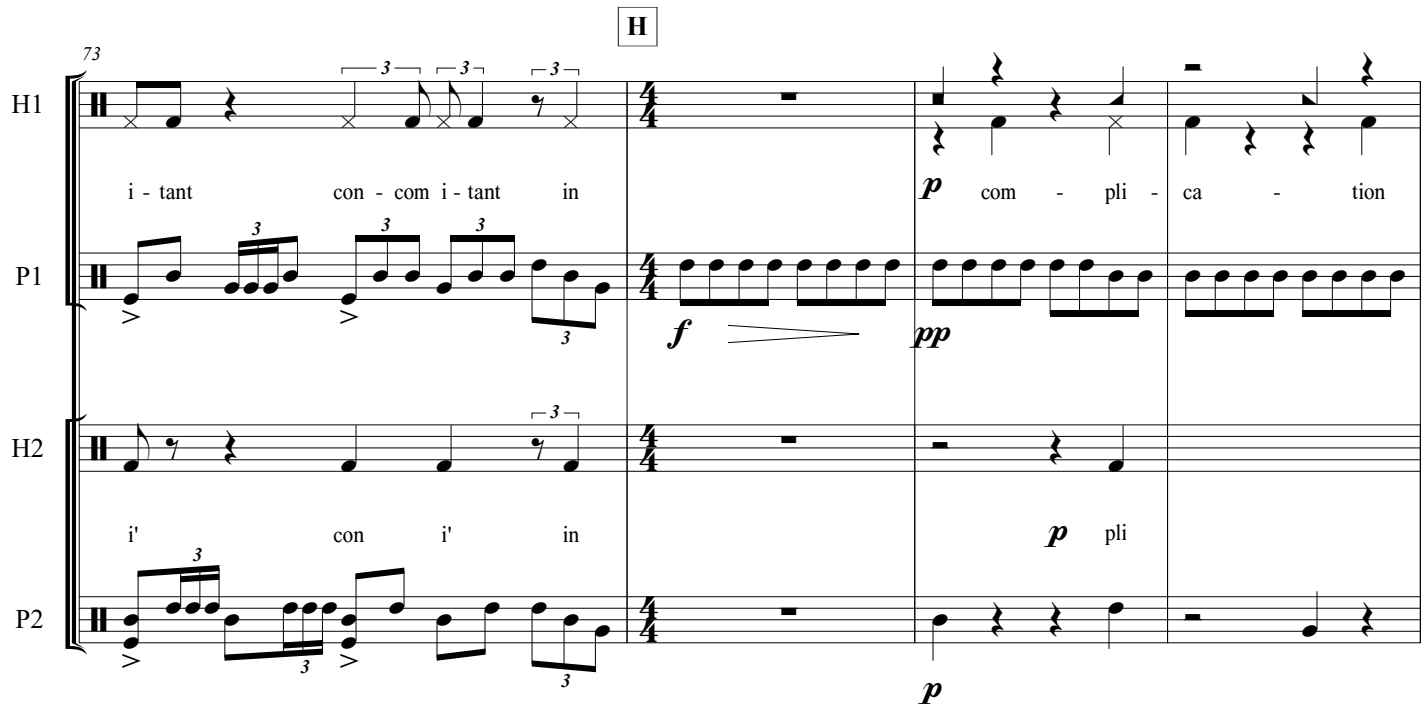

49
H1
- tion? - con - nec - ta f con nec - ta - bi - li - ca - tion - nn. p is - m?
cheekily
P1
f
H2
f tion? con - nec - ta con - nec - ta - bi - li - ca - tion - nn.
P2
f

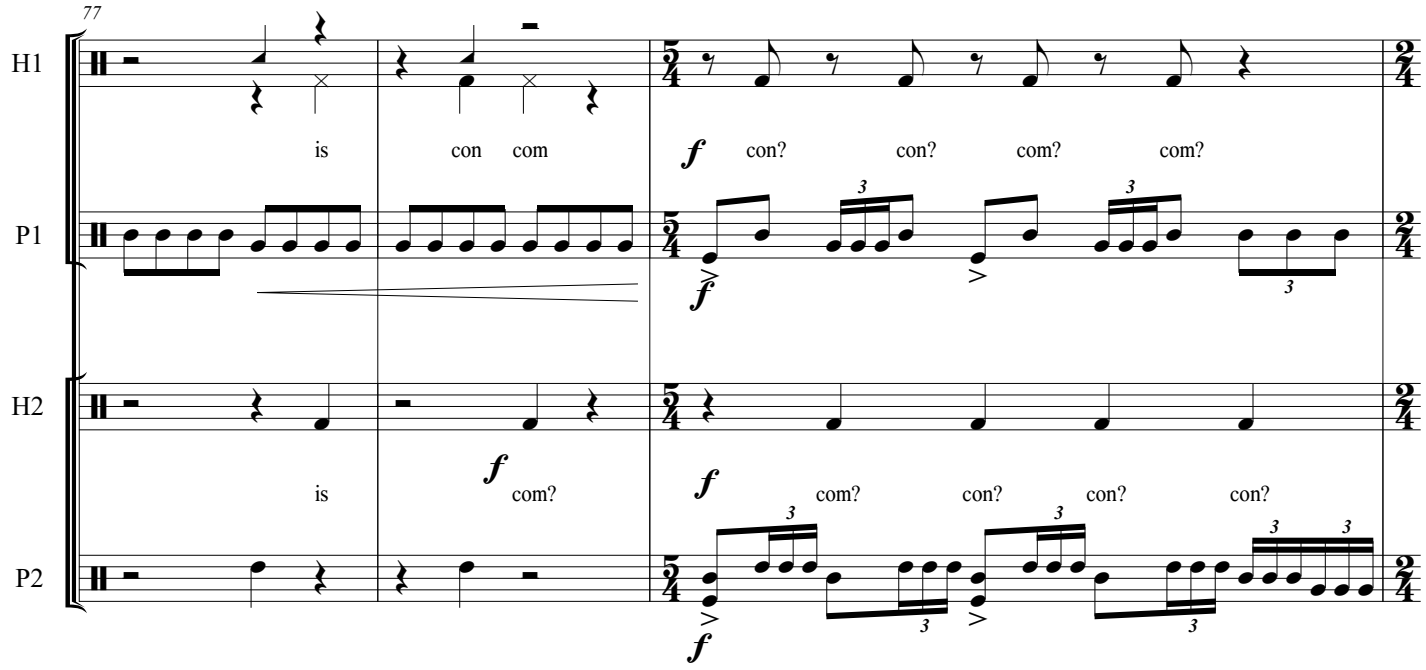

G
53
H1
mf
k'
o'
m
p'
li'
i'
k'
play this line with LH
P1
f
pp
H2
mf
o'
i'
P2
p
59
H1
ay'
sh'
uh'
n
i'
z
k'
o'
n'
P1
H2
ay'
uh'
i'
o'
P2

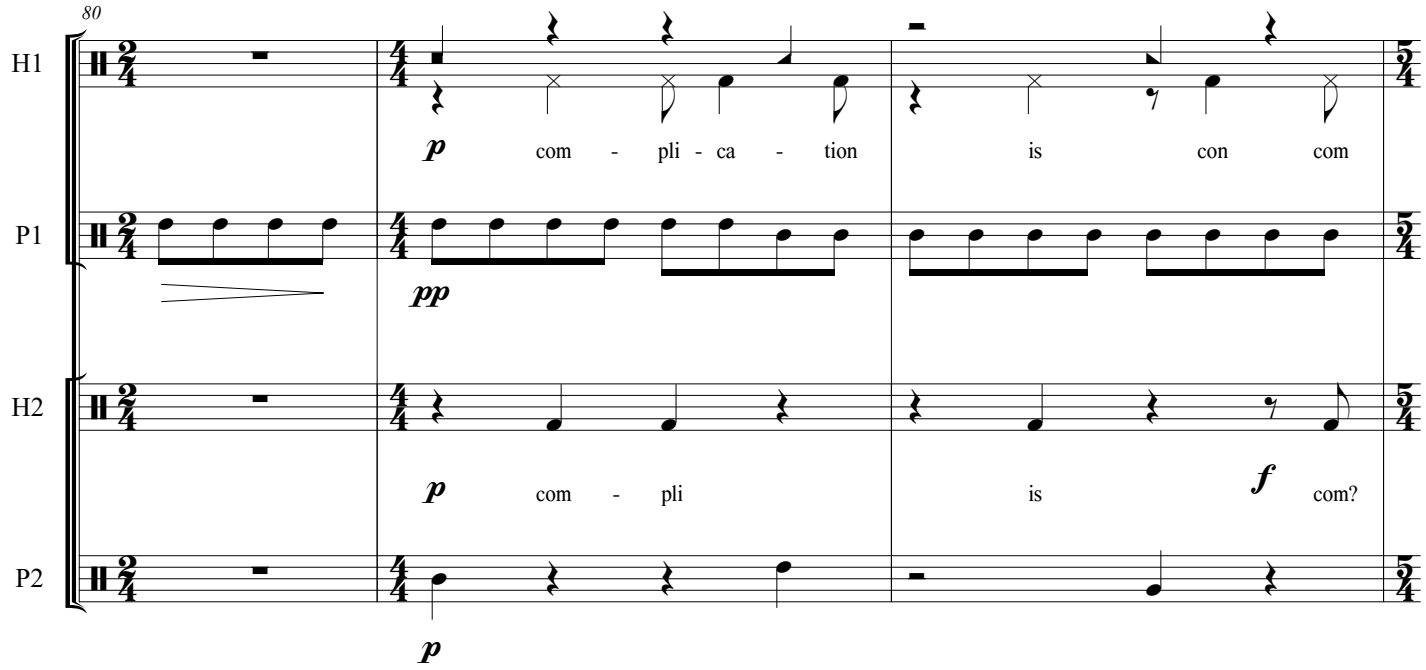

63
H1
P1
H2
P2
f
con? con? com? com?
mf
k' o' m p'
both hands
LH (sim.)
p
com? con? con? con?
mf
o'

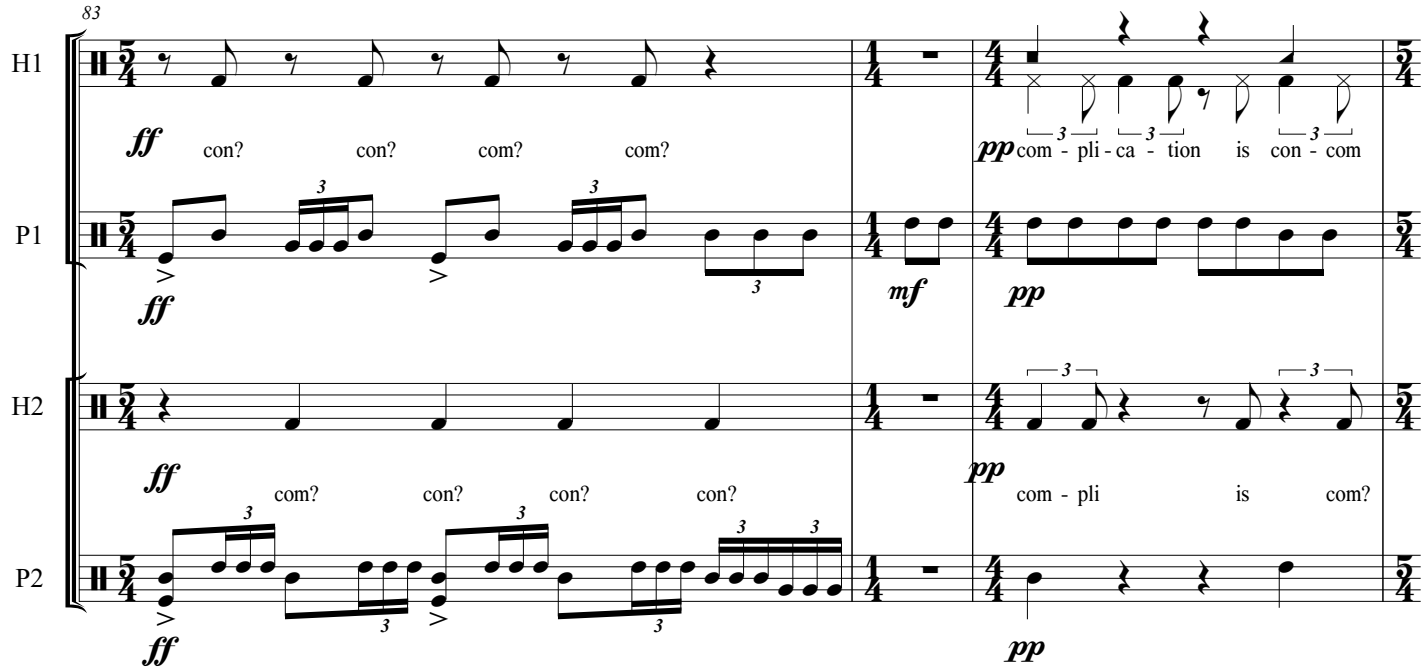

66
H1
P1
H2
P2
li' i' k' ay' sh' uh' n i' z
i' ay' uh' i'

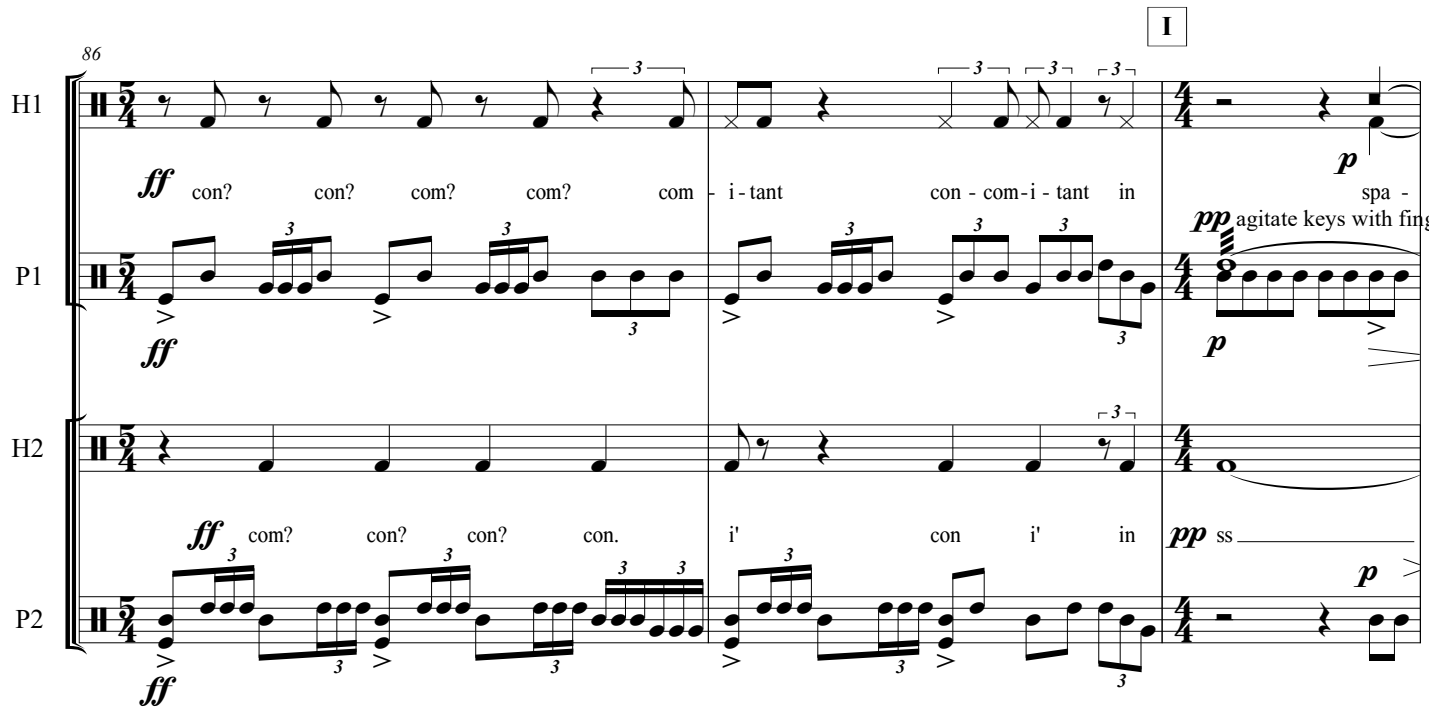

70
H1
k' o' n'
ff con? con? com? com? com -
P1
ff
H2
o'
ff com? con? con? con.
P2
ff

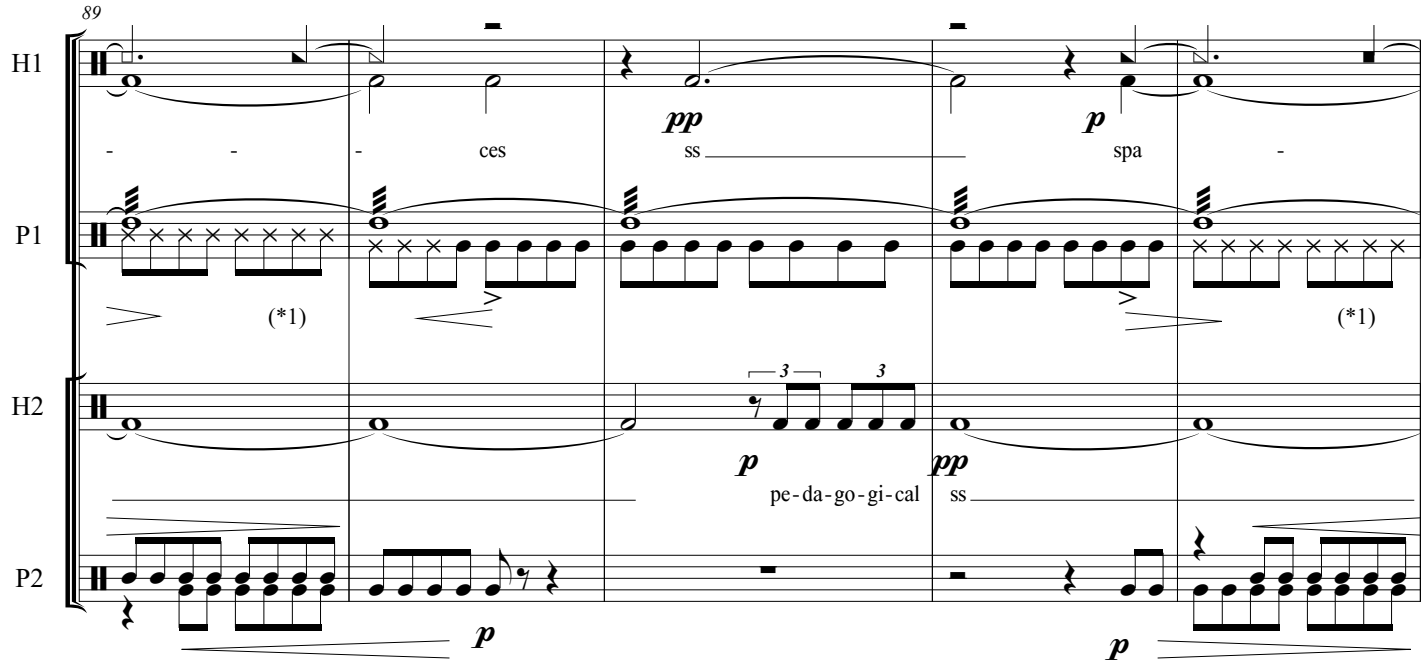

H
73
H1
i - tant con - com i - tant in
p com - pli - ca - tion
P1
f
pp
H2
i' con i' in
p pli
P2
p

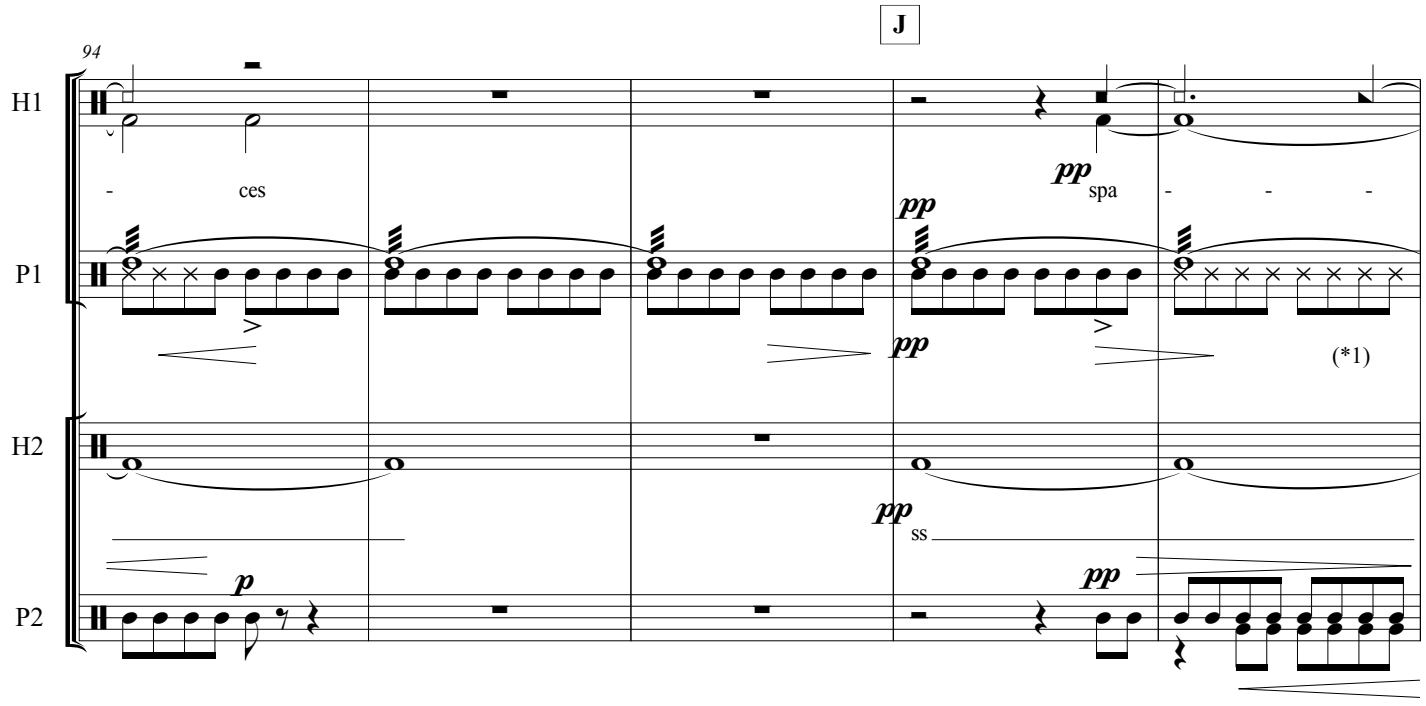

77
H1
is
con
com
f
con?
con?
com?
com?
P1
f
H2
is
f
com?
f
com?
con?
con?
con?
P2
f

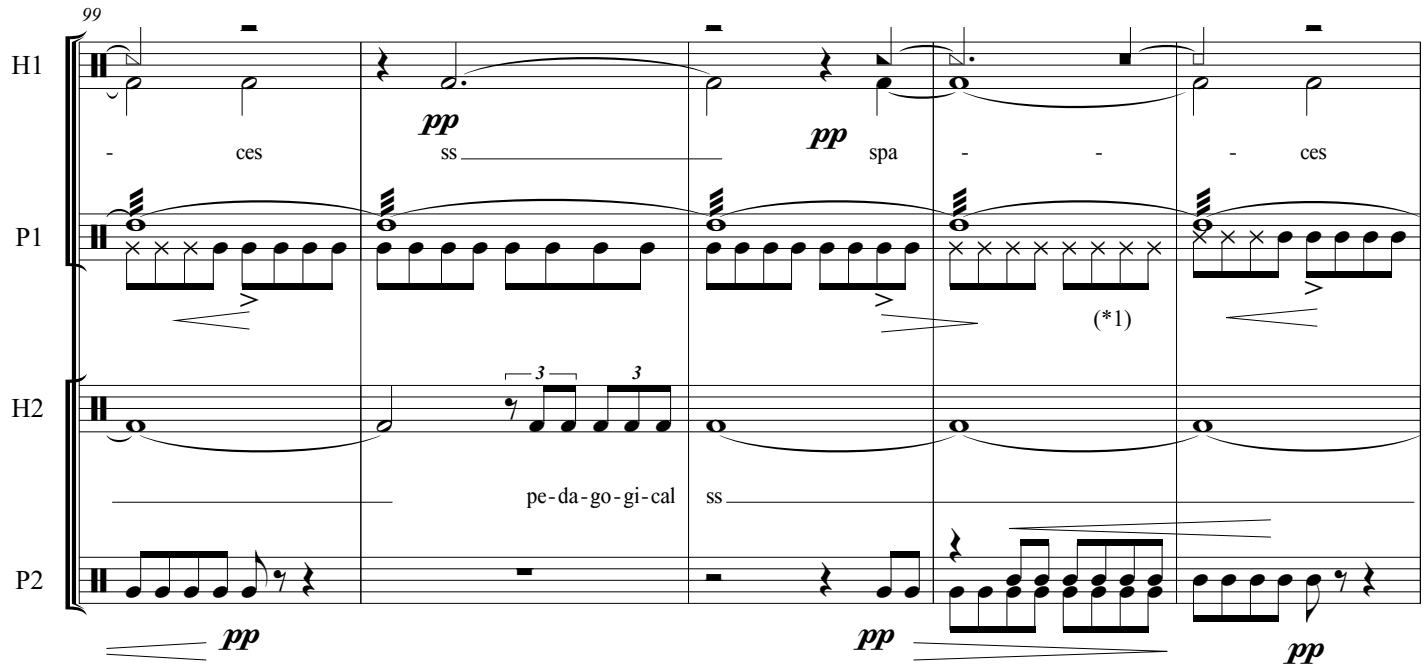

80
H1
p
com - pli - ca - tion
is
con
com
P1
pp
H2
p
com - pli
is
f
com?
P2
p

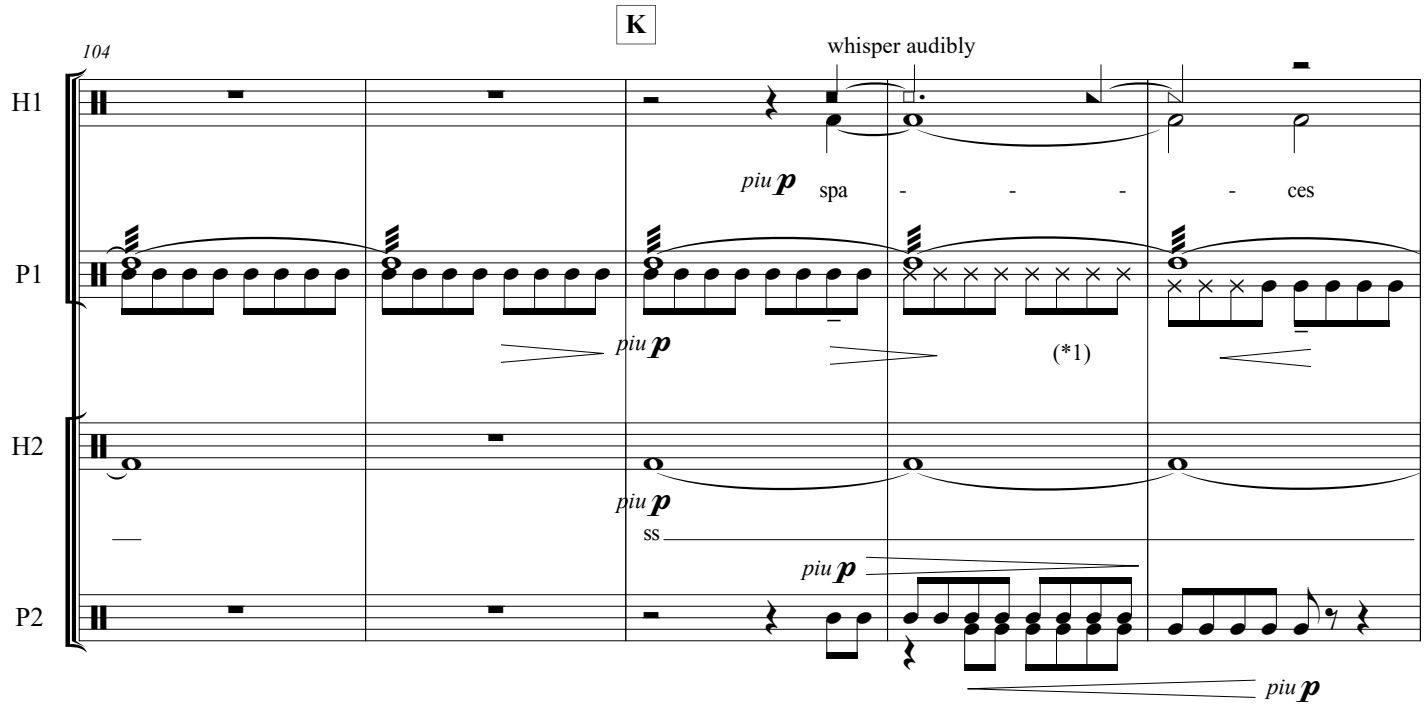

83
H1
P1
H2
P2
ff
con? con? com? com?
pp com - pli - ca - tion is con - com
mf
com? con? con? con?
com - pli is com?

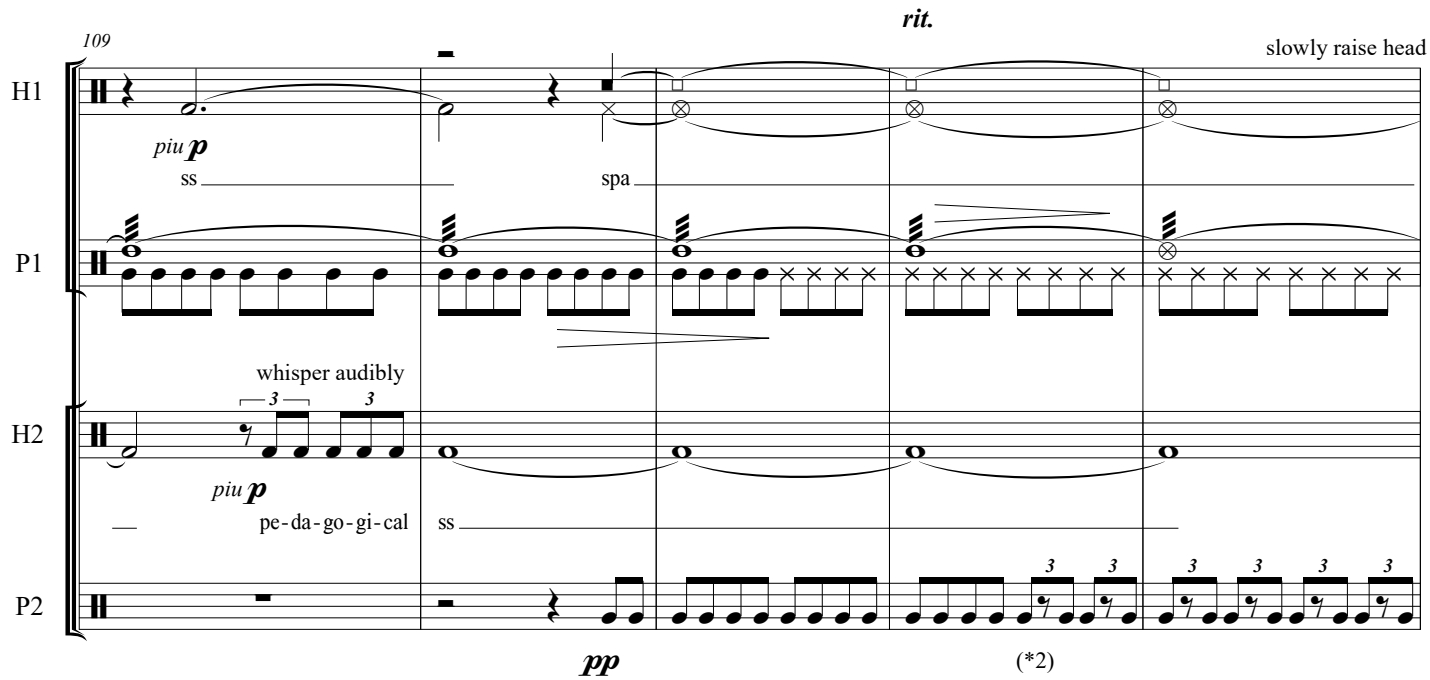

I
86
H1
P1
H2
P2
ff
con? con? com? com? com - i - tant con - com - i - tant in
p
pp agitate keys with fingers
com? con? con? con. i' con i' in
pp ss

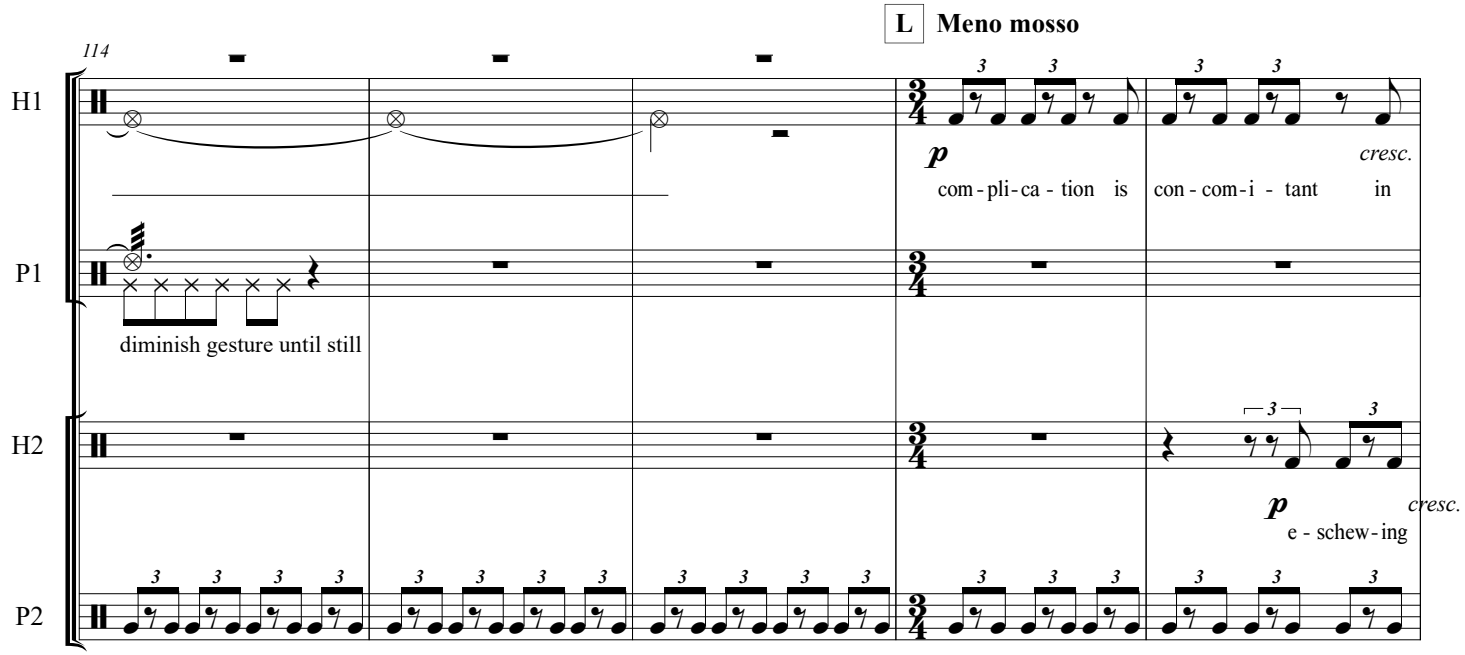

89
H1
P1
H2
P2
- - - ces
pp
ss
p
spa -
(*1)
(*1)
3
3
p
pe-da-go-gi-cal
pp
ss
p
p

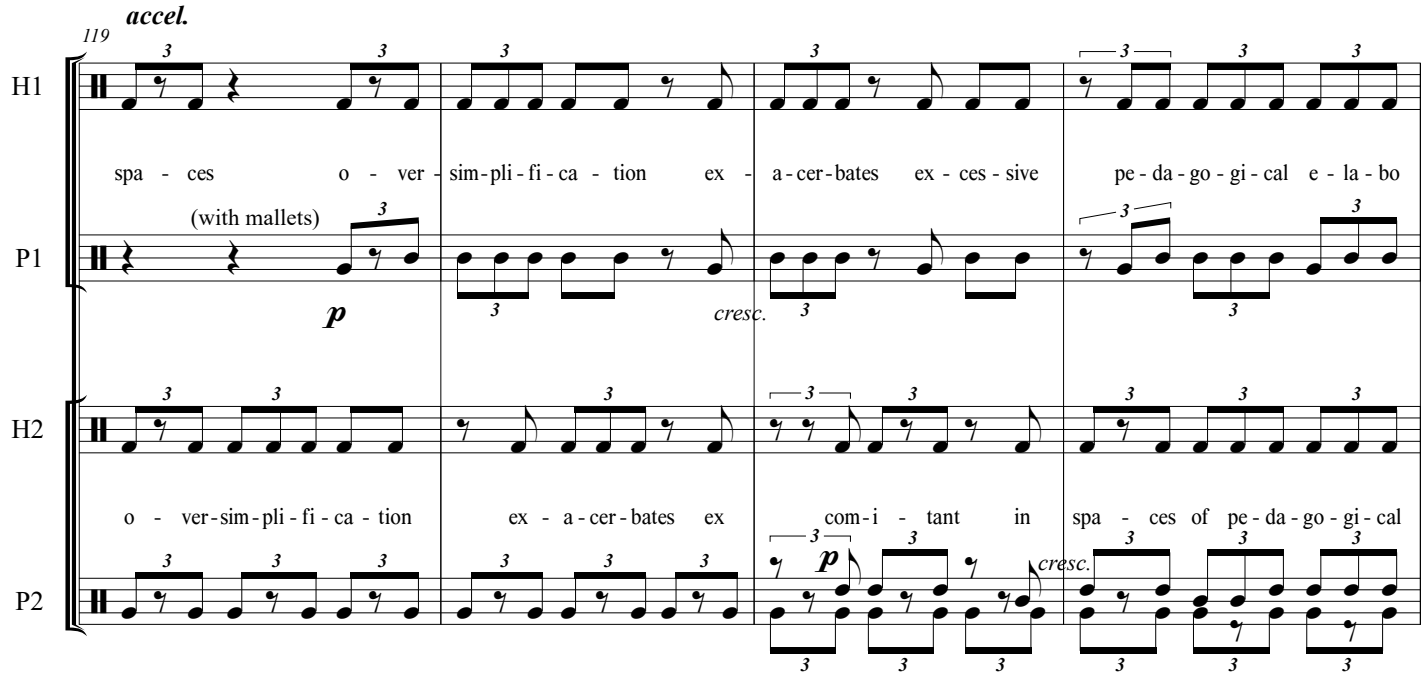

J
94
H1
P1
H2
P2
- ces
pp
spa - - -
pp
pp
(*1)
pp
ss
p
pp

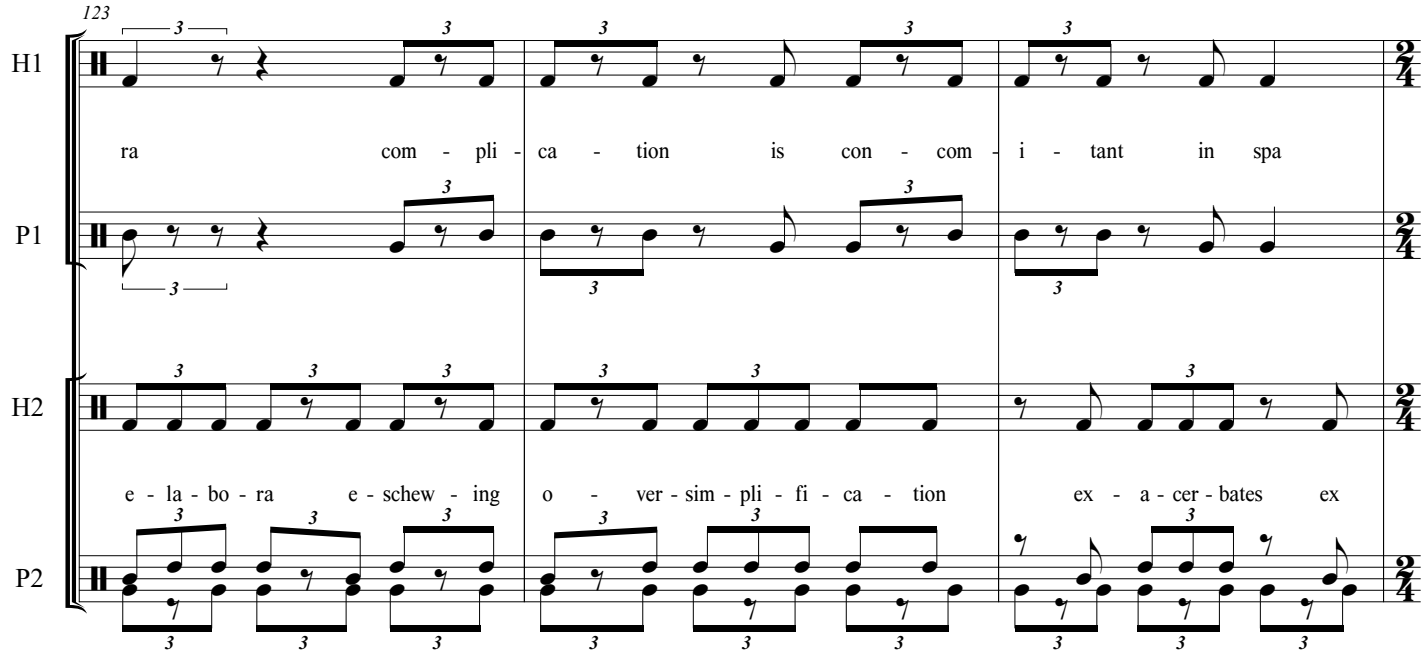

99
H1
P1
H2
P2
- ces
pp
ss
pp
spa - - - ces
(*1)
3
3
pe-da-go-gi-cal
ss
pp
pp
pp

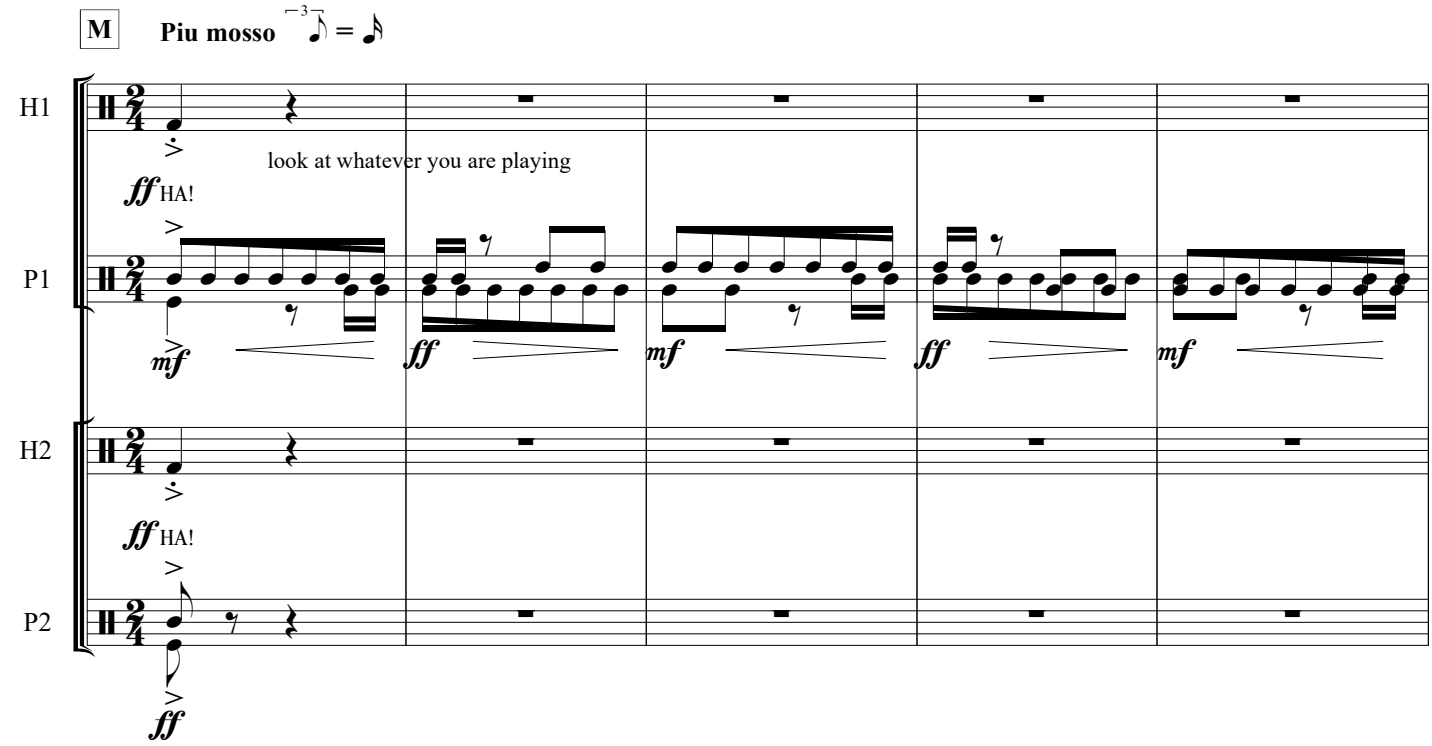

K
104
whisper audibly
H1
P1
H2
P2
piu p
spa - - - ces
piu p
(*1)
piu p
ss
piu p
piu p

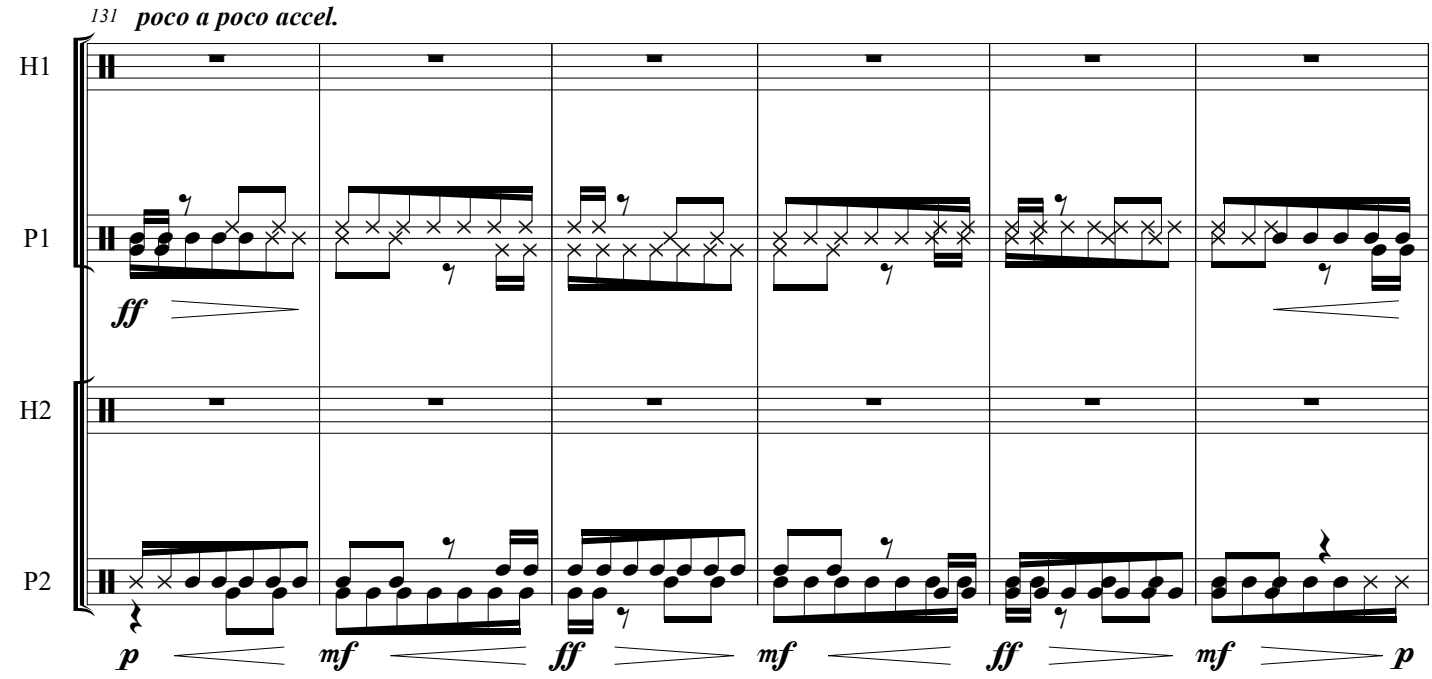

109
rit.
slowly raise head
H1
piu p
ss
spa
P1
whisper audibly
H2
piu p
pe-da-go-gi-cal
ss
P2
pp
(*2)

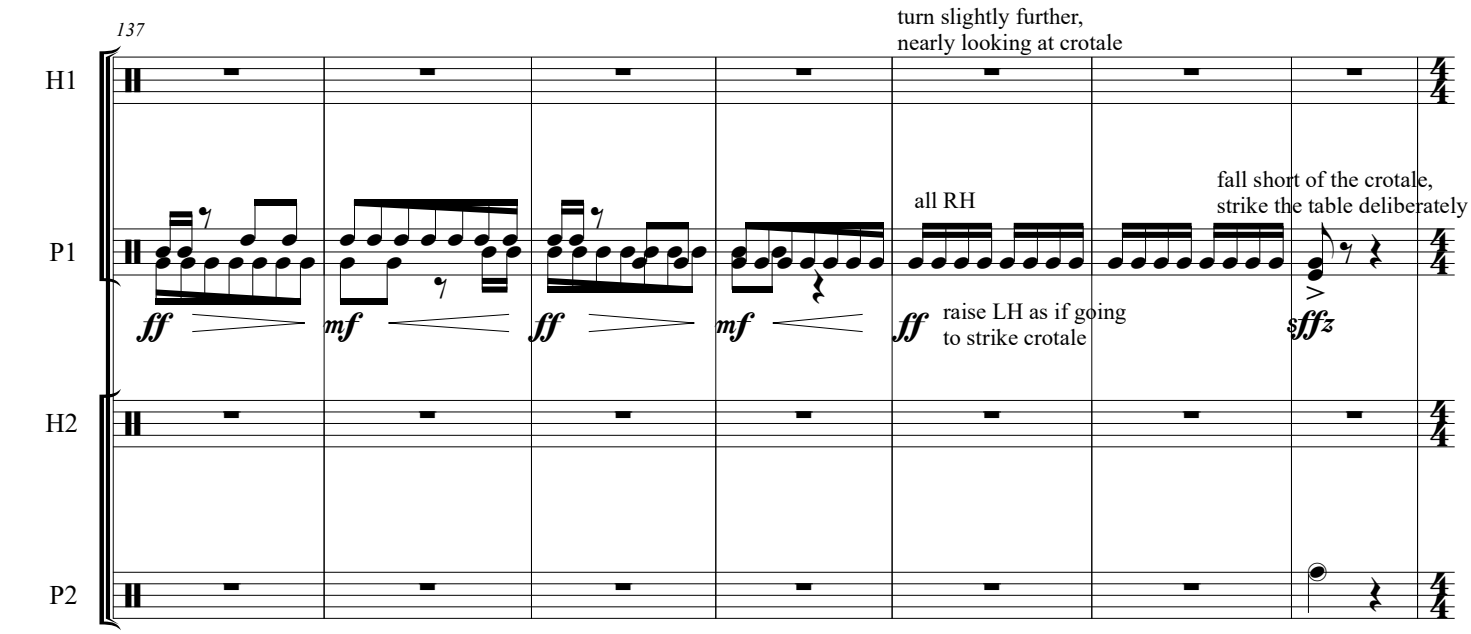

L Meno mosso
114
H1
p
com-pli-ca-tion is
cresc.
con-com-i-tant in
P1
diminish gesture until still
H2
p
cresc.
e-schew-ing
P2

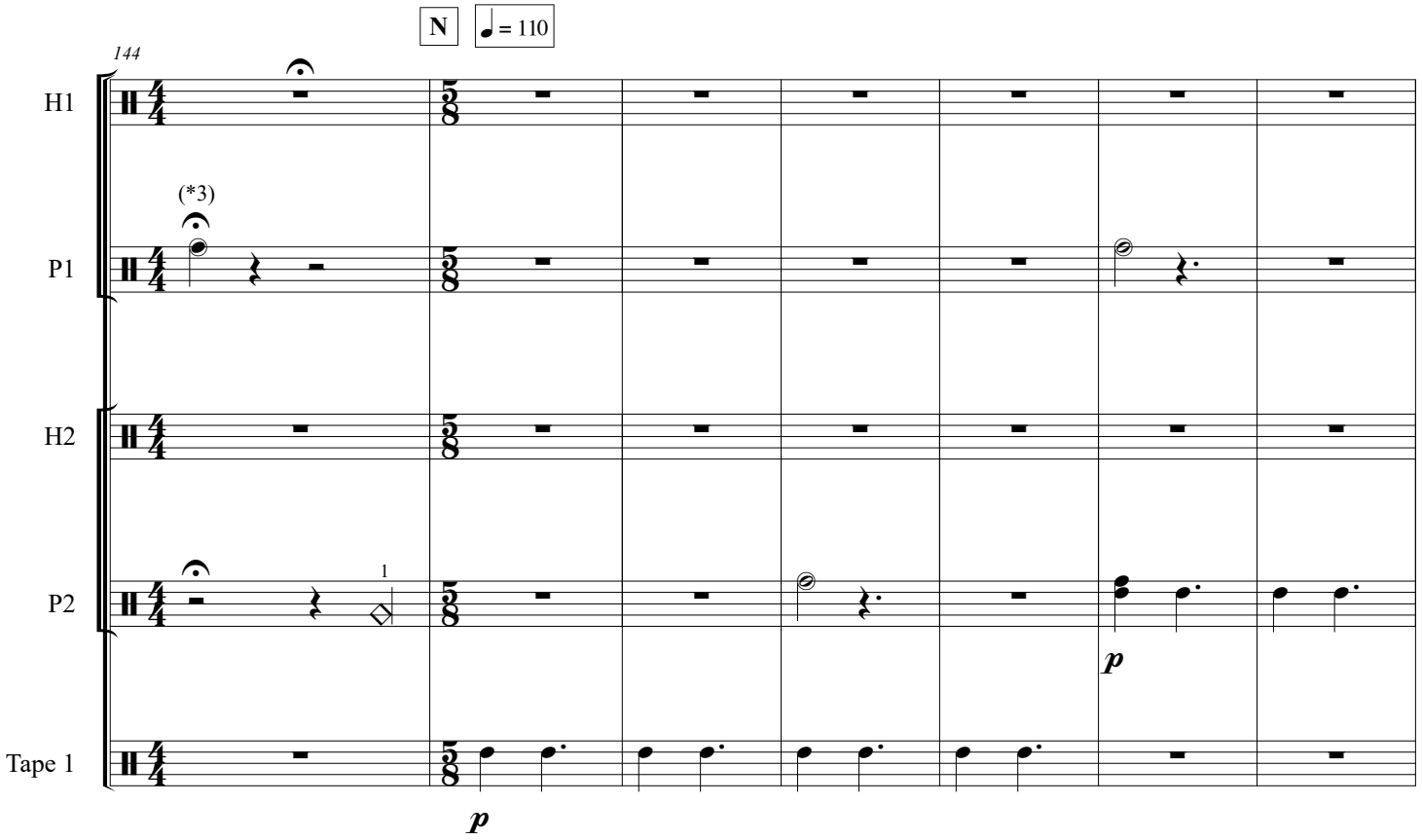

accel.
119
H1
spa - ces o - ver - sim - pli - fi - ca - tion ex - a - cer - bates ex - ces - sive pe - da - go - gi - cal e - la - bo
(with mallets)
P1
p
cresc.
H2
o - ver - sim - pli - fi - ca - tion ex - a - cer - bates ex com - i - tant in spa - ces of pe - da - go - gi - cal
P2
p
cresc.

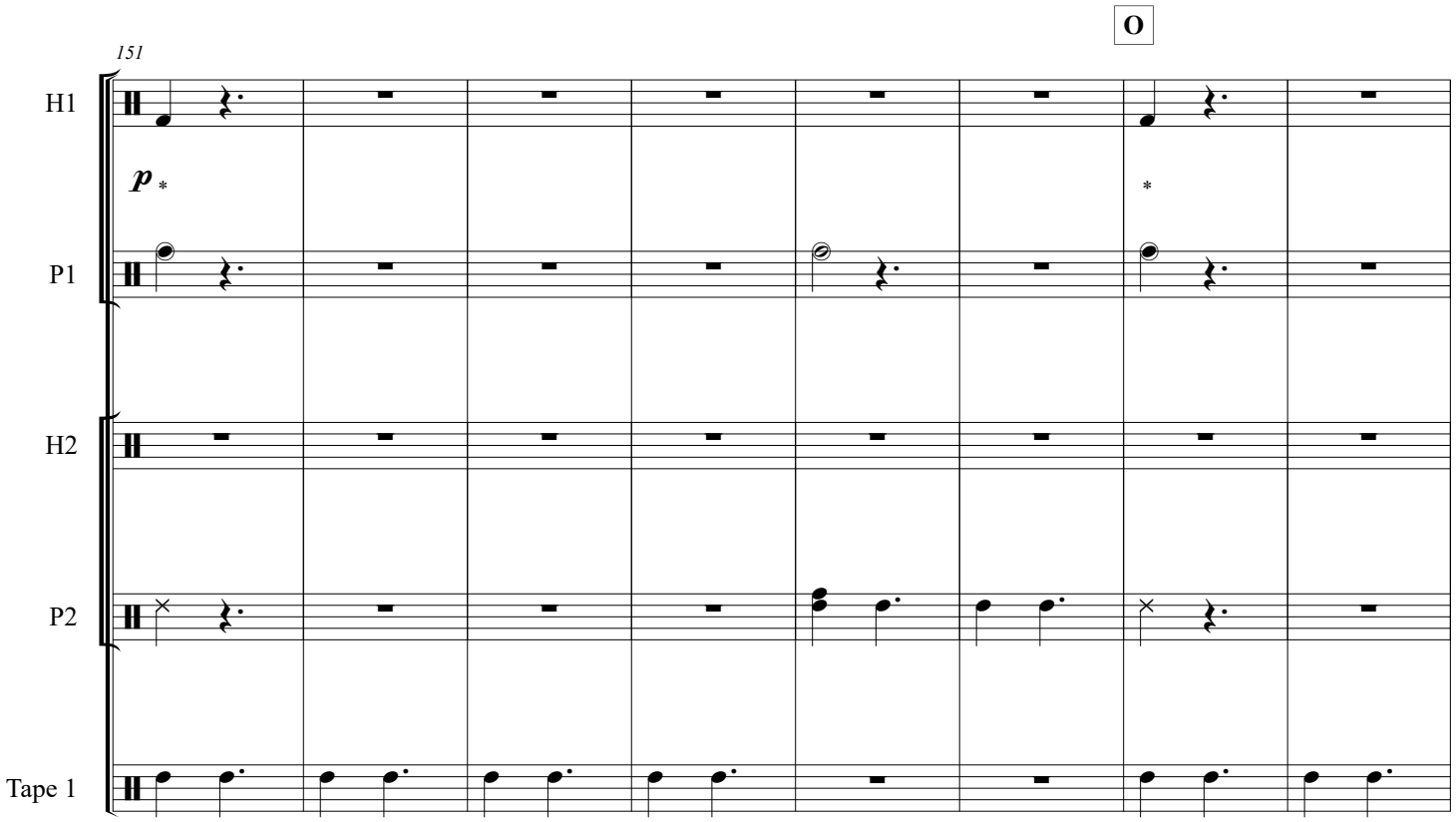

123
H1
ra com - pli - ca - tion is con - com - i - tant in spa
P1
H2
e - la - bo - ra e - schew - ing o - ver - sim - pli - fi - ca - tion ex - a - cer - bates ex
P2

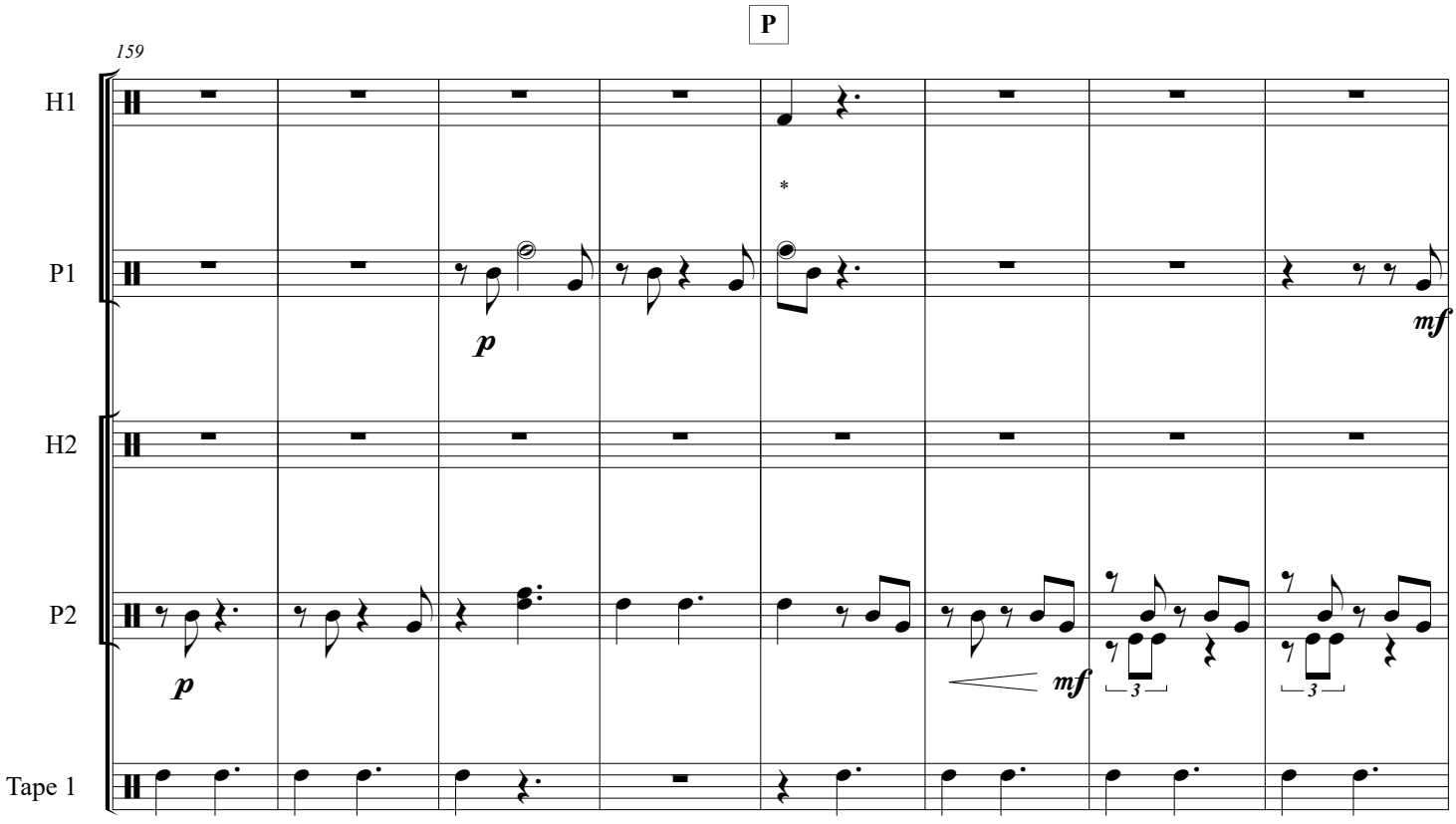

M
Piu mosso
H1
look at whatever you are playing
ff HA!
P1
mf
ff
mf
ff
mf
H2
ff HA!
P2
ff

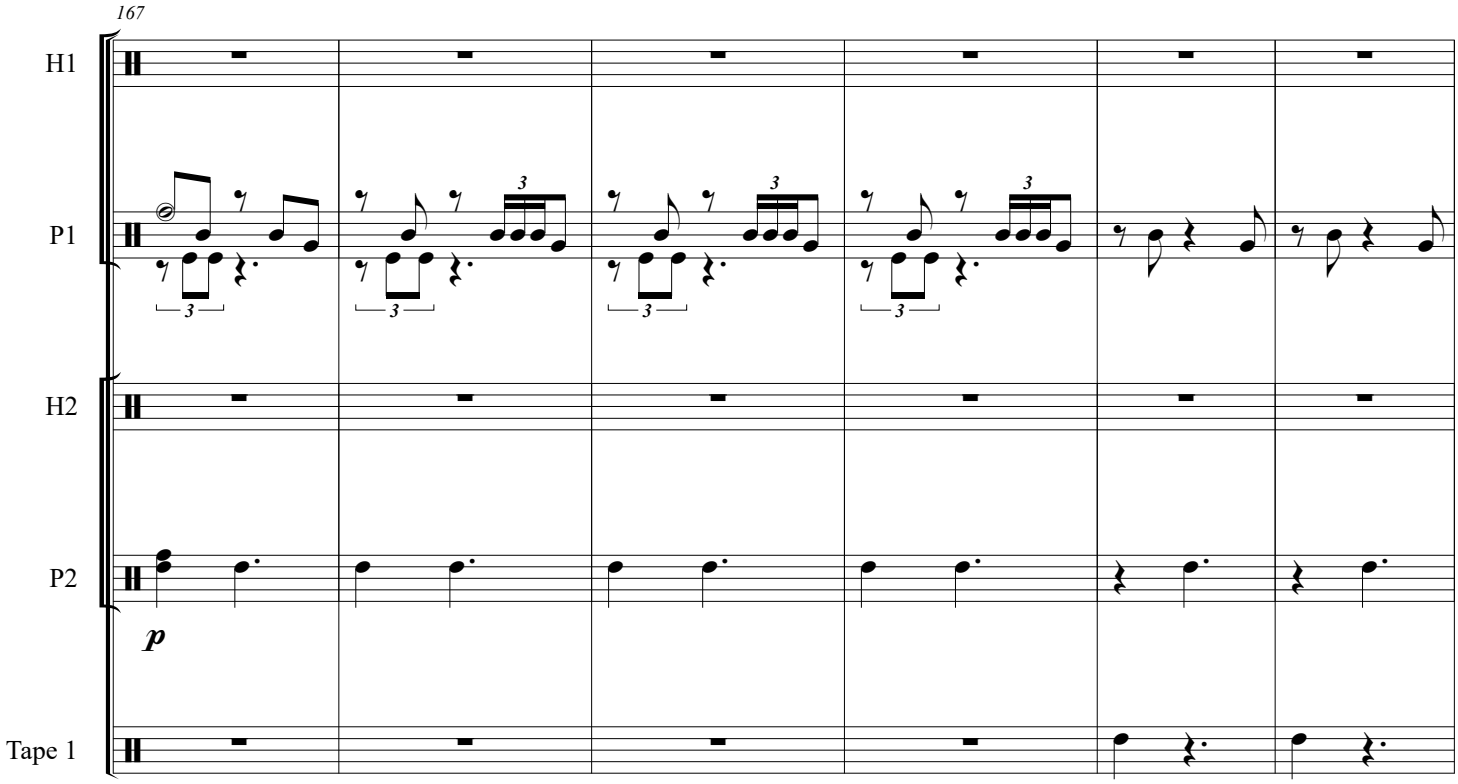

131
poco a poco accel.
H1
P1
ff
H2
P2
p
mf
ff
mf
ff
mf
p

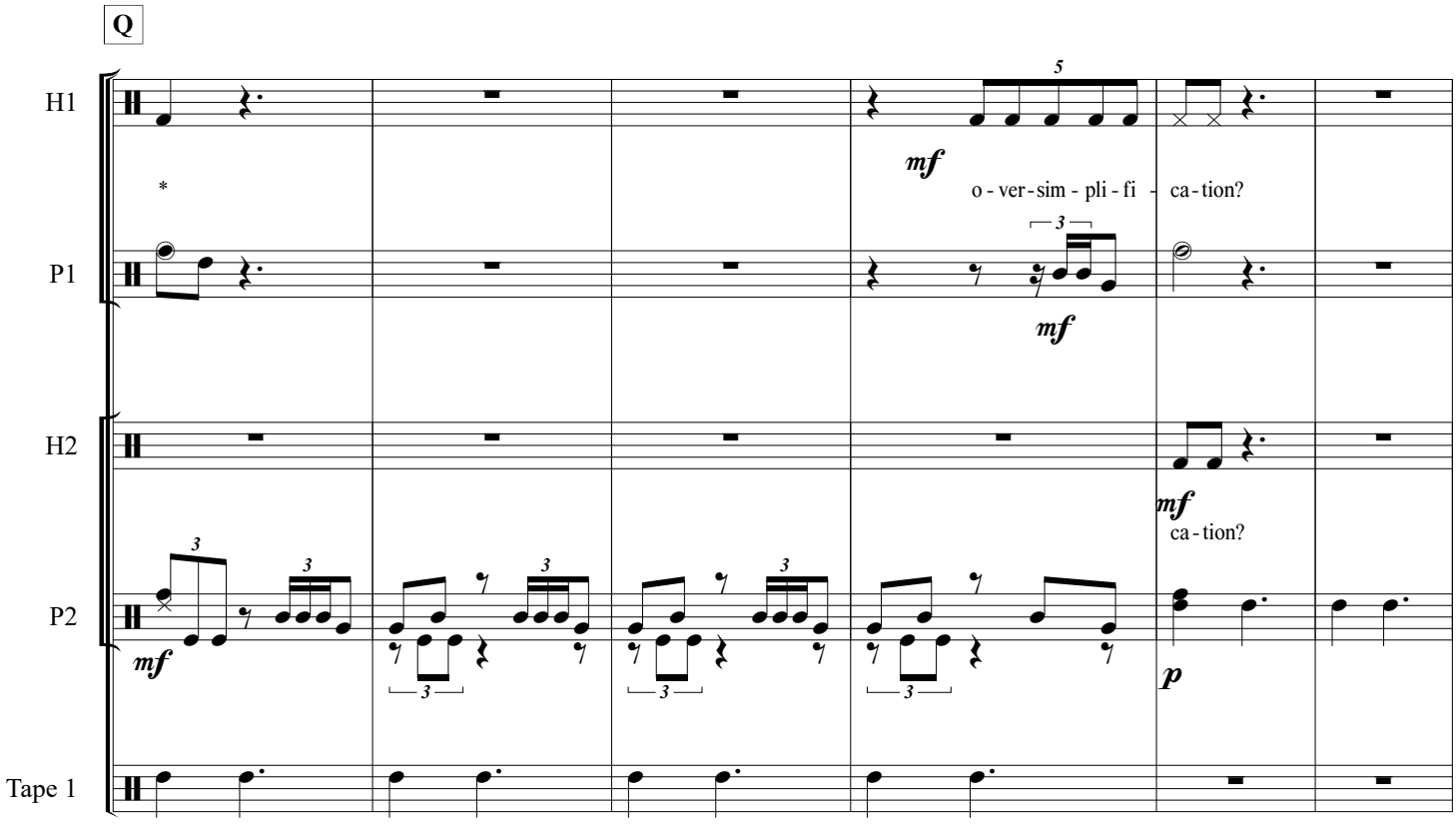

137
turn slightly further,
nearly looking at crotale
H1
P1
all RH
fall short of the crotale,
strike the table deliberately
ff
mf
ff
mf
ff
raise LH as if going
to strike crotale
sfffz
H2
P2

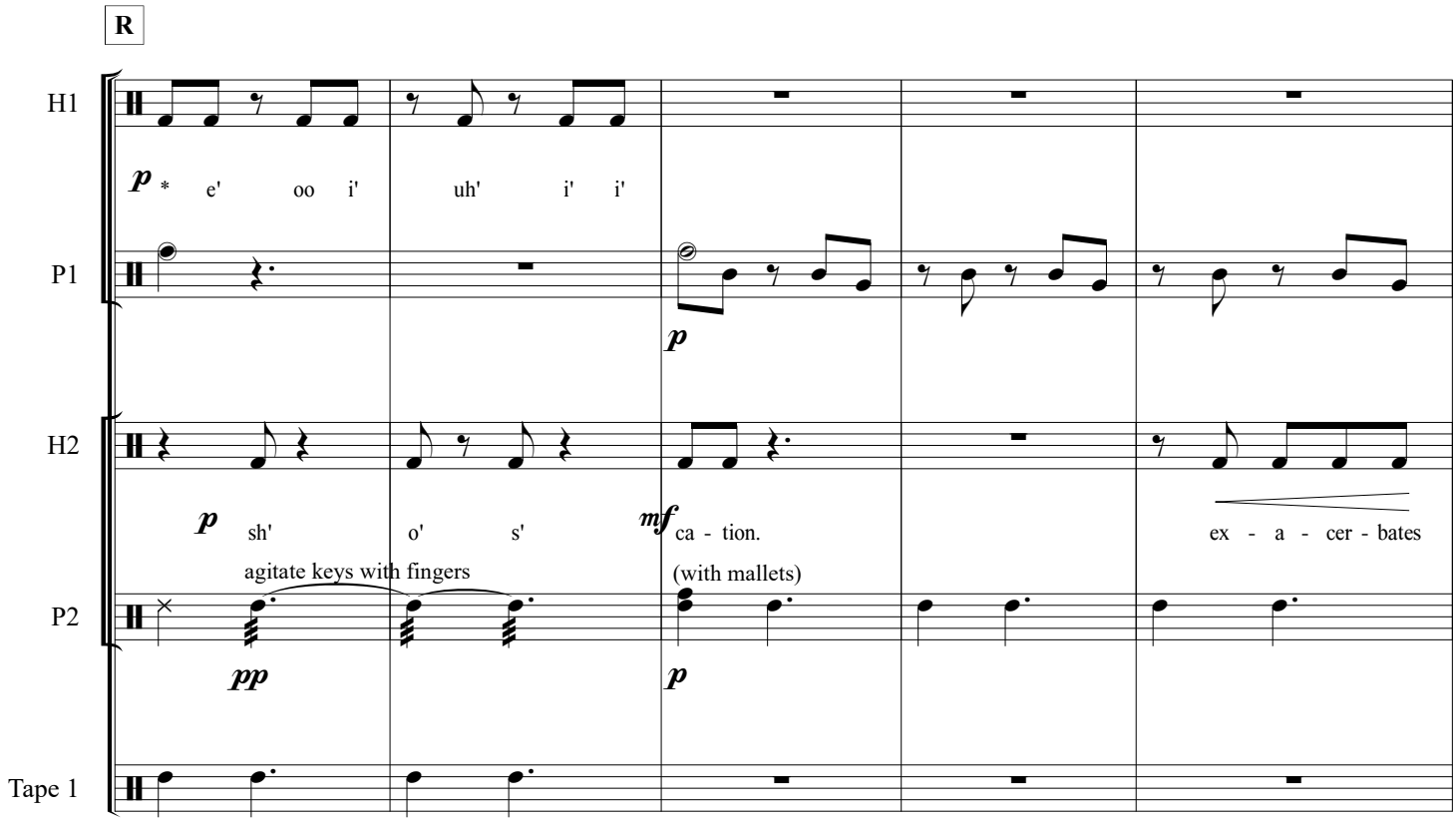

N
♩ = 110
144
H1
(*3)
P1
H2
P2
1
p
p
Tape 1

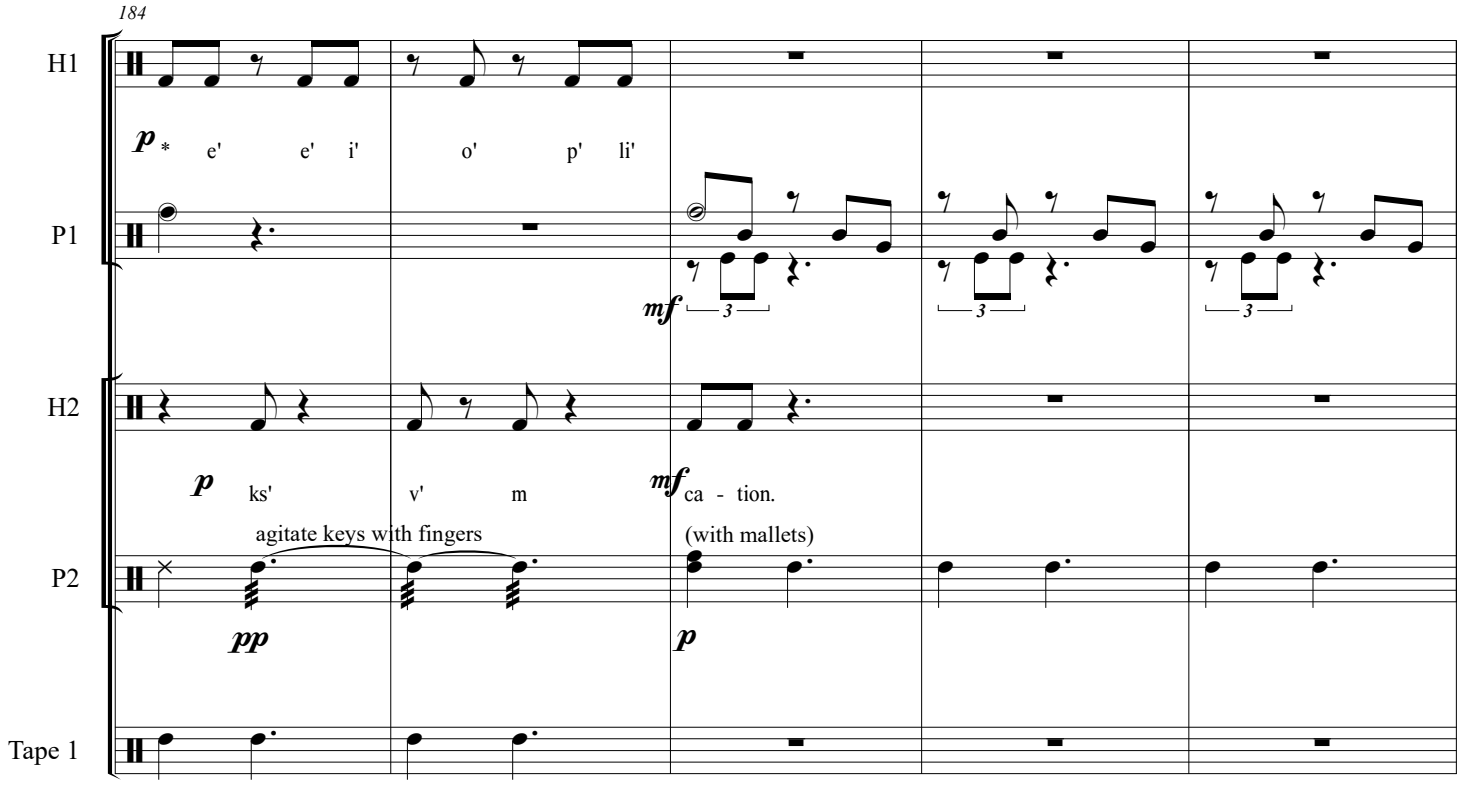

O
151
H1
P1
H2
P2
Tape 1
p
*
*

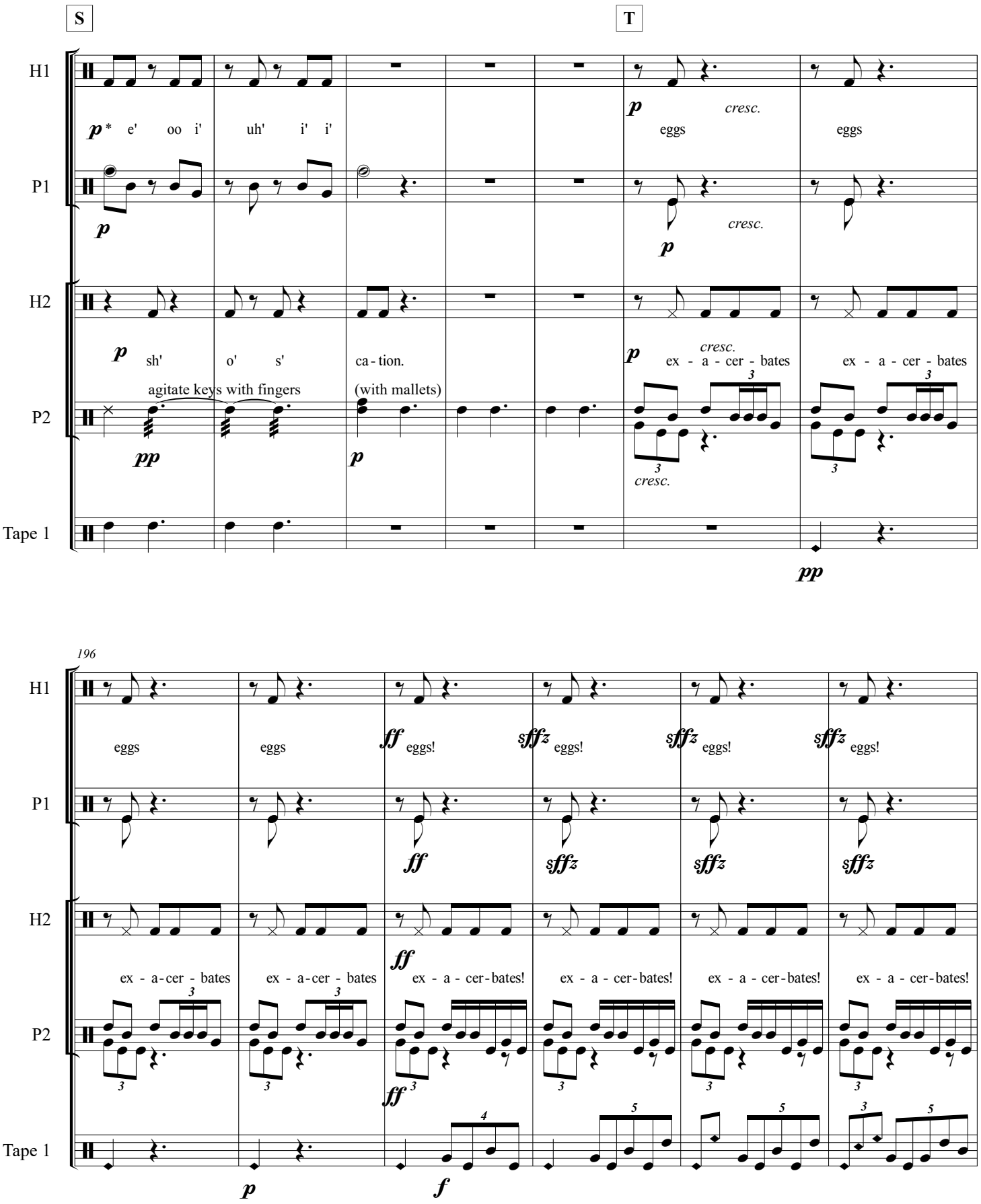

P
159
H1
P1
H2
P2
Tape 1
p
p
mf
mf
3
3
*

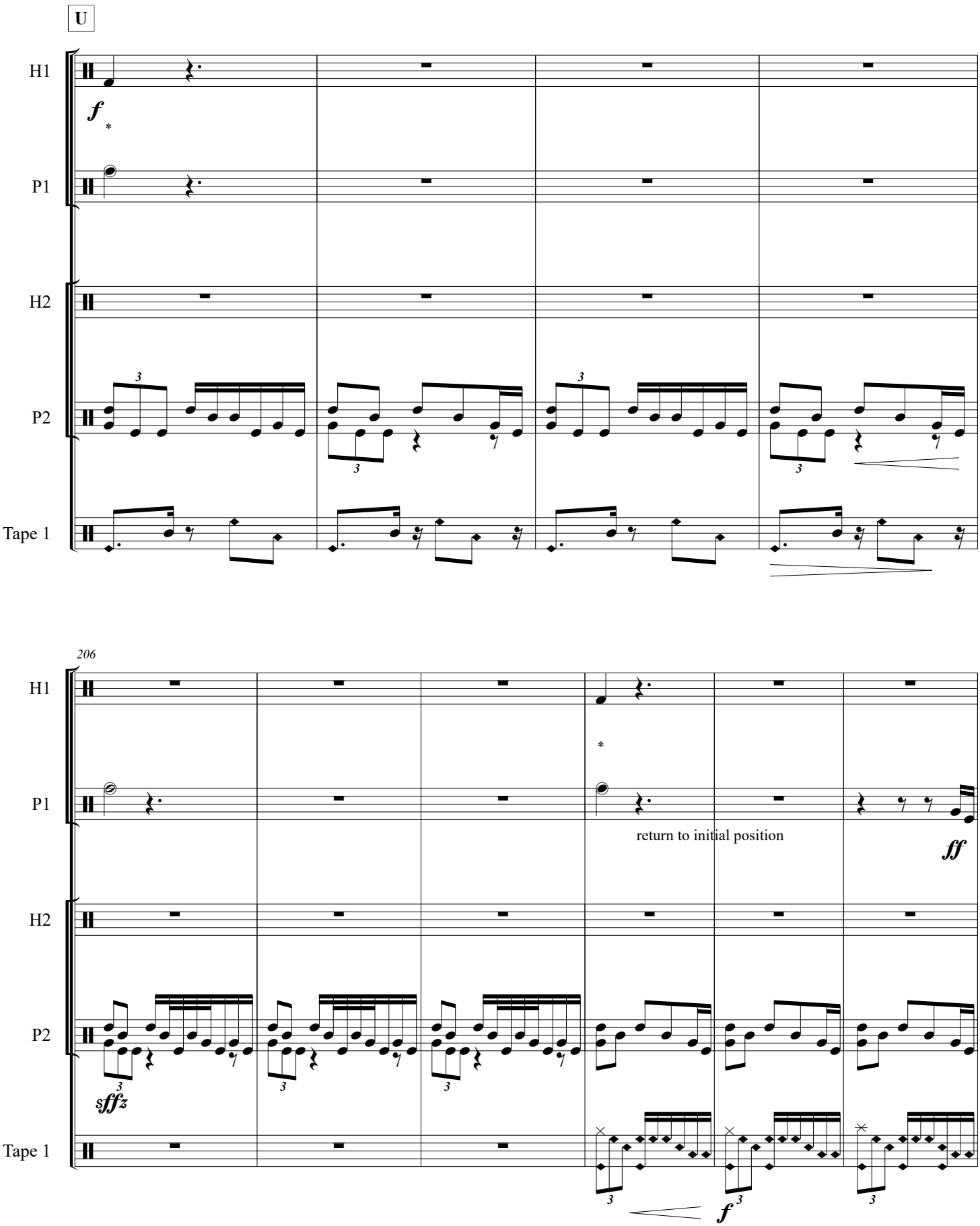

167
H1
P1
H2
P2
Tape 1
p


Q
H1
P1
H2
P2
Tape 1
*
mf
o - ver - sim - pli - fi - ca - tion?
mf
mf
ca - tion?
p


R
H1
P1
H2
P2
Tape 1
p * e' oo i' uh' i' i'
p
p sh' o' s'
mf ca - tion.
ex - a - cer - bates
agitate keys with fingers
(with mallets)
pp
p


184
H1
P1
H2
P2
Tape 1
p * e' e' i' o' p' li'
mf
3
3
3
p ks' v' m
mf ca - tion.
agitate keys with fingers
(with mallets)
pp
p


S
T
H1
P1
H2
P2
Tape 1
p * e' oo i' uh' i' i'
p
p sh' o' s' ca - tion.
agitate keys with fingers
(with mallets)
pp
p
p eggs
cresc.
eggs
p
cresc.
p
cresc.
ex - a - cer - bates
ex - a - cer - bates
3
3
3
cresc.
pp
196
eggs
eggs
ff eggs!
sfffz eggs!
sfffz eggs!
sfffz eggs!
ff
sfffz
sfffz
sfffz
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!
ff
3
4
5
5
3
5
p
f


U
H1
P1
H2
P2
Tape 1
206
return to initial position

22

V

H1

P1

H2

P2

Tape 1

Tape 2

pp *ff* *pp*

217

H1

P1

H2

P2

Tape 1

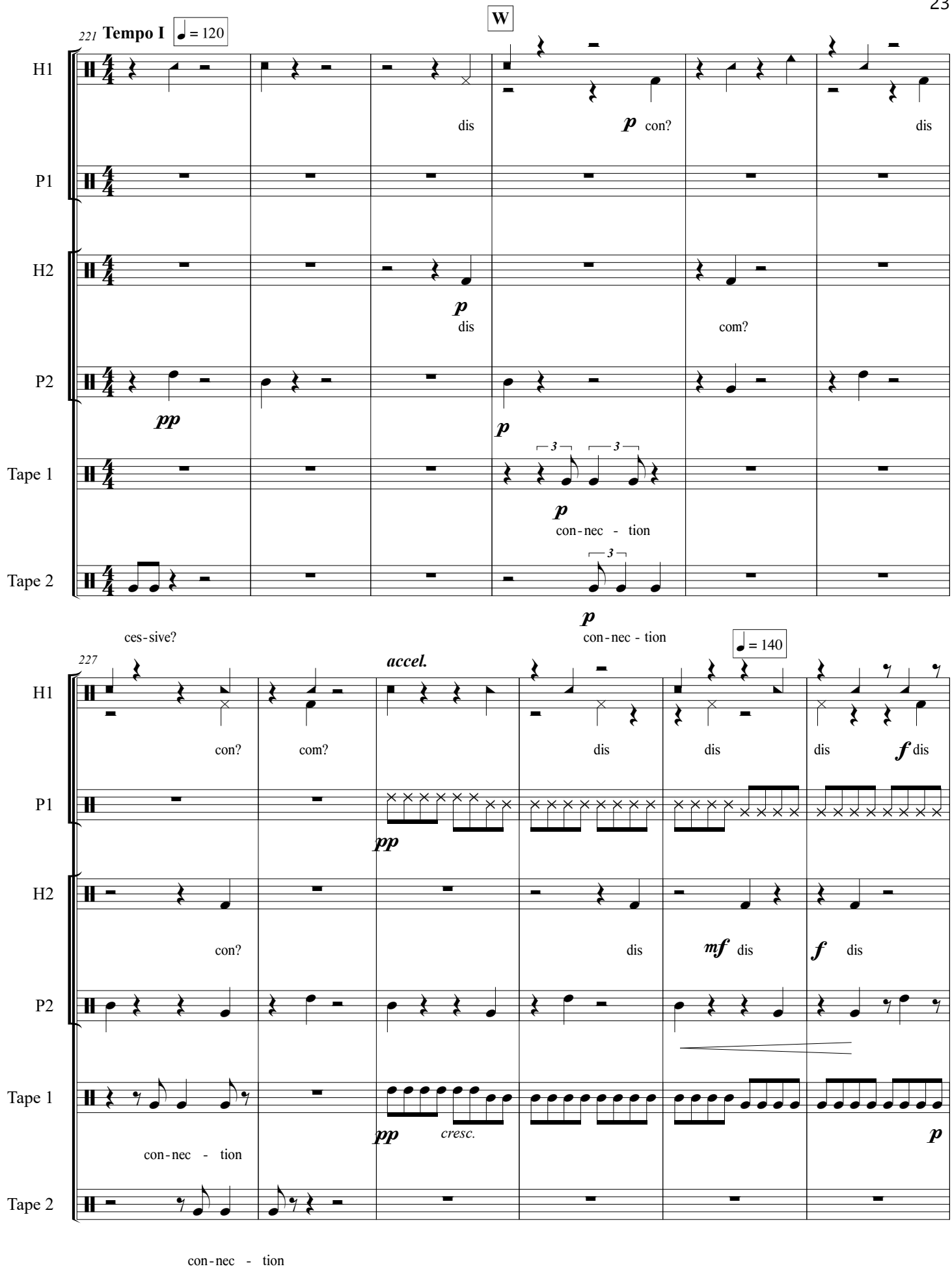
Tape 2

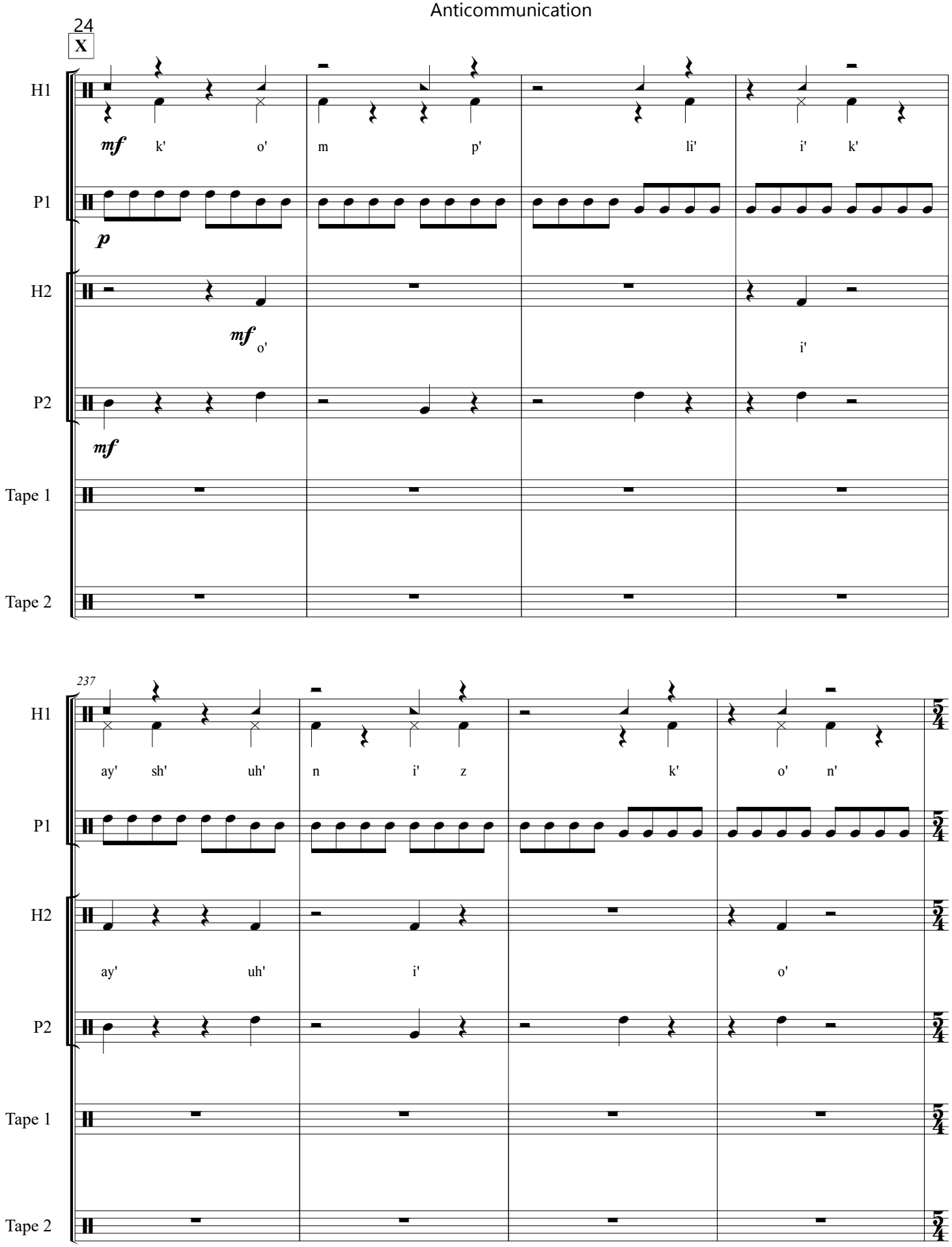
sffz

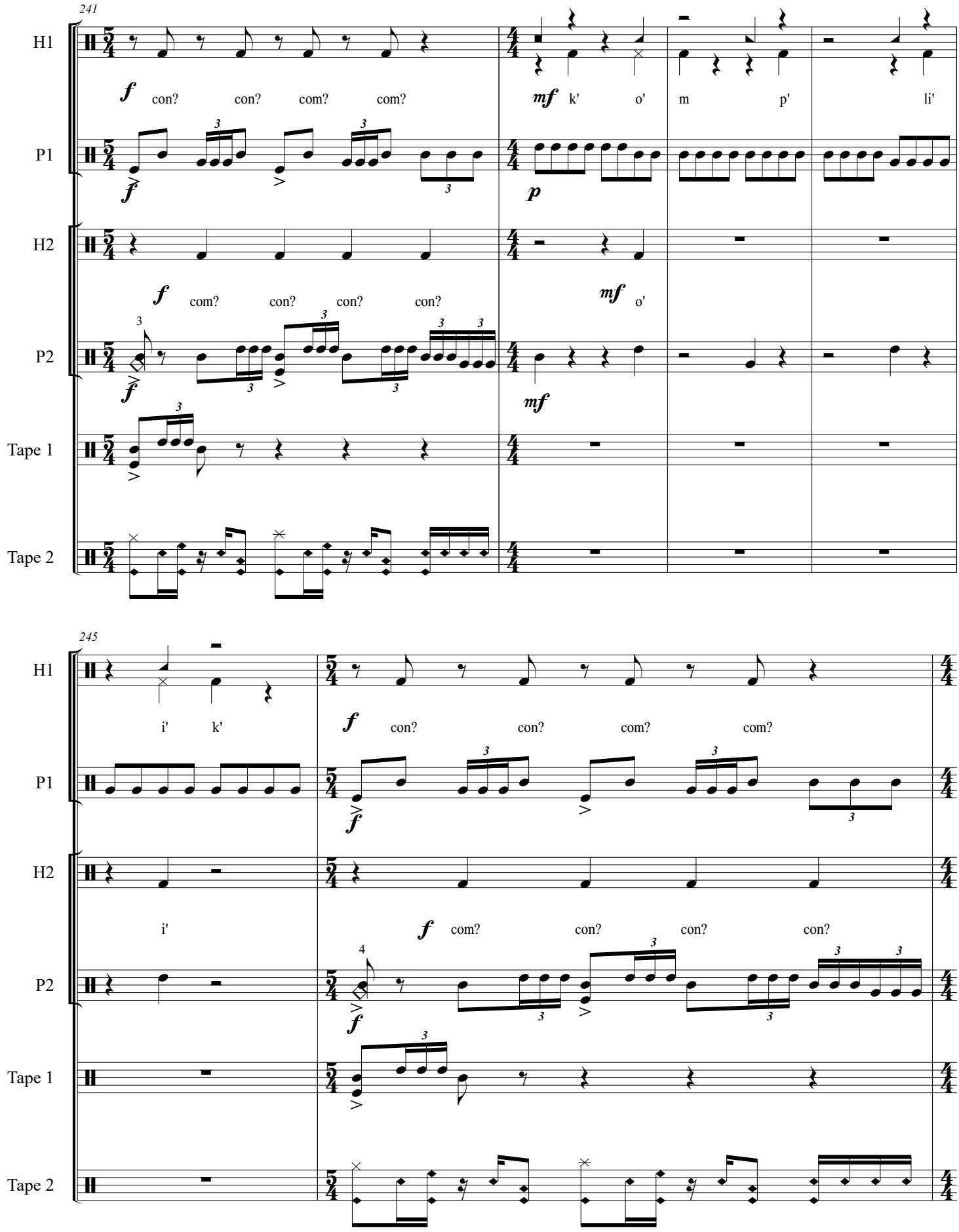
ff

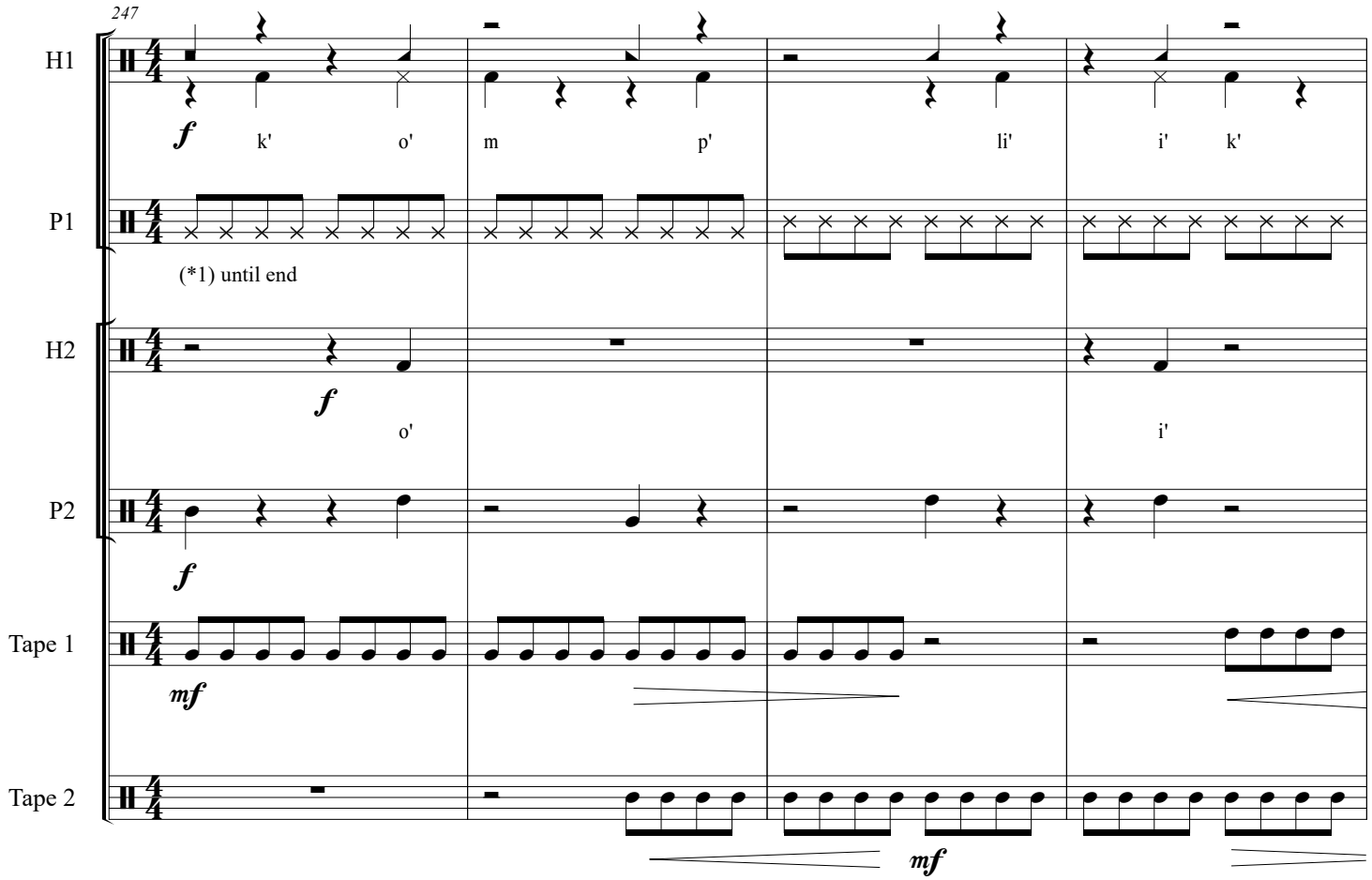
mf

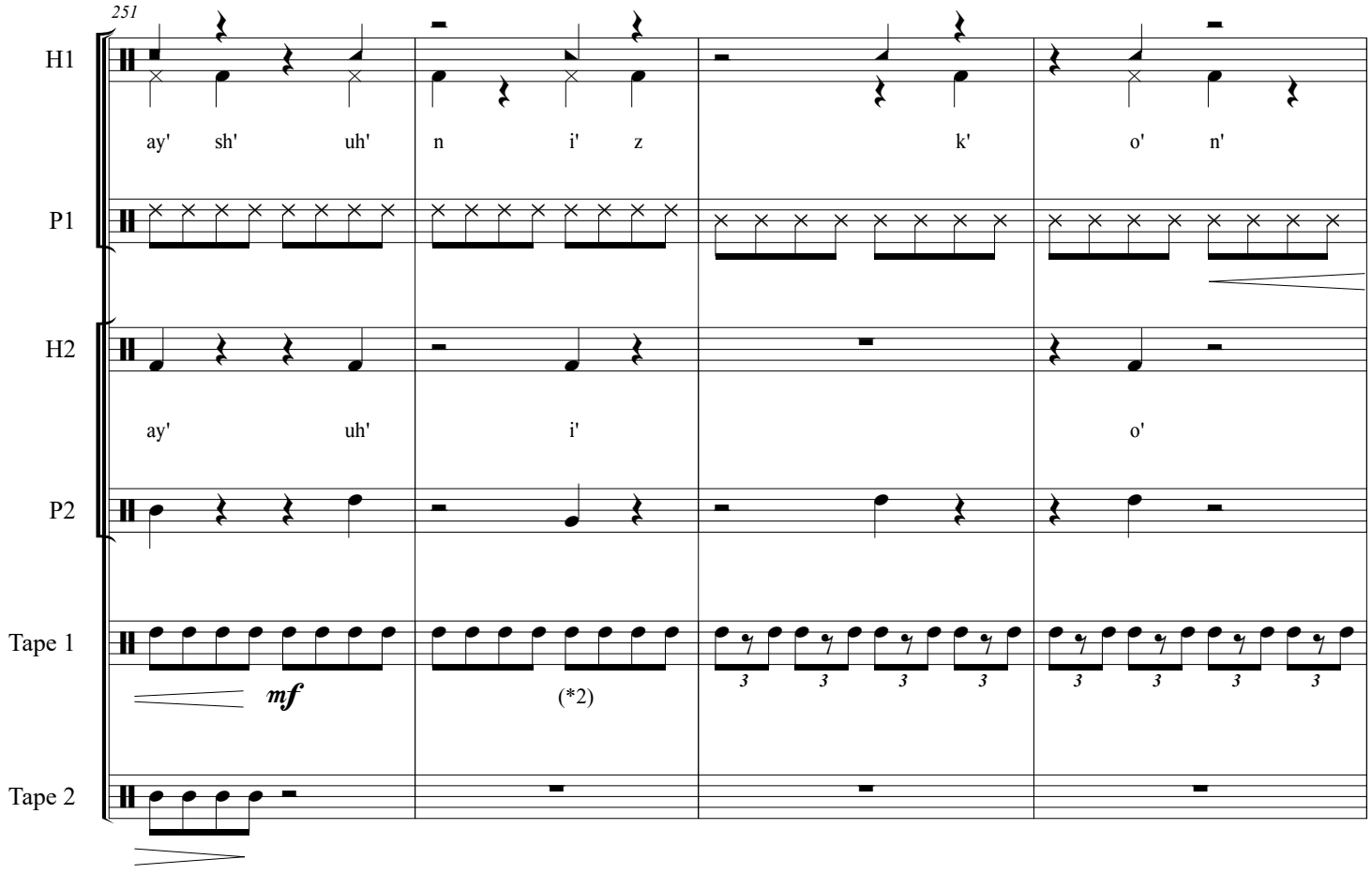
ex -

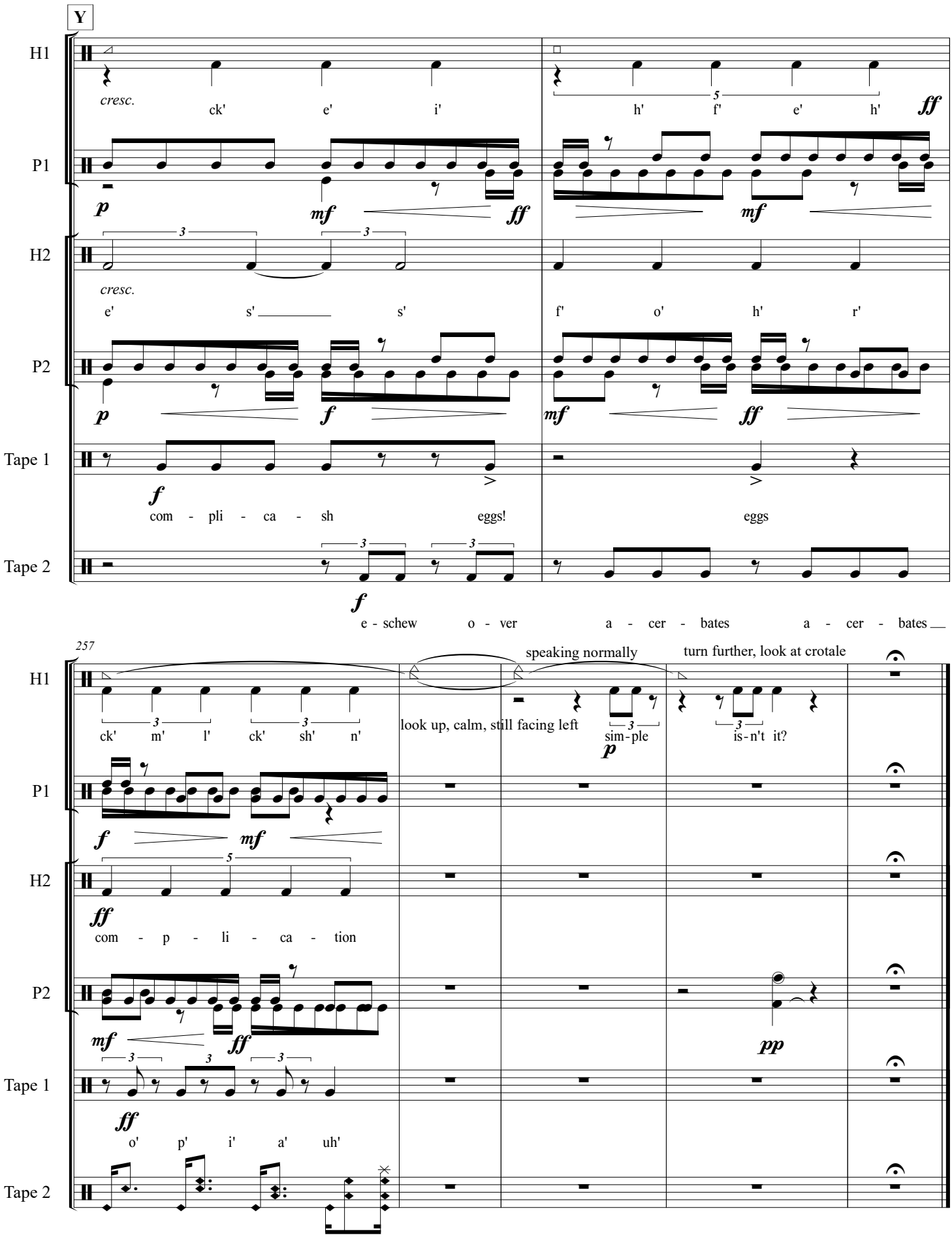

W
221 Tempo I
♩ = 120
H1
P1
H2
P2
Tape 1
Tape 2
dis
p con?
dis
p
dis
com?
pp
p
3
3
p
con-nec - tion
3
p
con-nec - tion
ces-sive?
227
accel.
♩ = 140
con?
com?
dis
dis
dis
f dis
pp
con?
dis
mf dis
f dis
pp
cresc.
p
con-nec - tion
con-nec - tion


24
X
H1
mf
k'
o'
m
p'
li'
i' k'
P1
p
H2
mf
o'
i'
P2
mf
Tape 1
Tape 2
237
H1
ay' sh' uh' n i' z k' o' n'
P1
H2
ay' uh' i' o'
P2
Tape 1
Tape 2
5/4


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


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

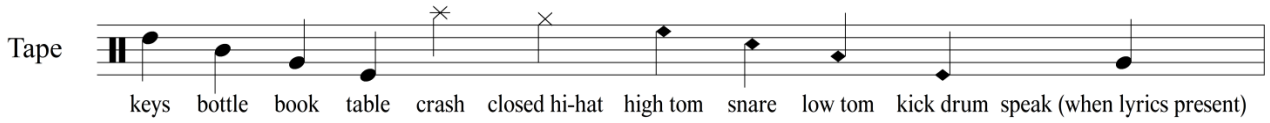

251
H1
ay'
sh'
uh'
n
i'
z
k'
o'
n'
P1
H2
ay'
uh'
i'
o'
P2
Tape 1
mf
(*2)
3
Tape 2


Y
H1
P1
H2
P2
Tape 1
Tape 2
cresc.
ck' e' i'
h' f' e' h'
ff
p
mf
ff
mf
cresc.
e' s' s'
f' o' h' r'
p
f
mf
ff
f
com - pli - ca - sh eggs!
eggs
f
e - schew o - ver a - cer - bates a - cer - bates
257
speaking normally
turn further, look at crotale
ck' m' l' ck' sh' n'
look up, calm, still facing left
sim-ple
is-n't it?
p
f
mf
ff
com - p - li - ca - tion
mf
ff
pp
ff
o' p' i' a' uh'

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).

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