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Hentai Beetle

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Commissioned by KONDO Seiya

変態ビートル

Hentai Beetle

for double bass and percussion

2022

Chatori Shimizu

b. 1990

Program Note

One morning a few years ago, I suddenly could not get out of bed. To look back at the situation now, perhaps I was a little tired with simultaneously undertaking multiple projects, as well as moving and applying for an extension of my visa in a foreign land. Fortunately, the condition did not last long for me. However, while lying on bed, I scanned my eyes across the ceiling, and felt like this situation would continue in eternity.

There are many analyses of Franz Kafka's "Metamorphosis". However, this experience has made me realize that this phenomenon of turning into an insect just may be more common and familiar to us than we imagine it to be.

"Hentai" is a Japanese word meaning "metamorphosis".

About the Composer

Chatori SHIMIZU (b. 1990) is a Germany based composer and sound artist. As a First Prize winner of 2016 Malta International Composition Competition, his works are performed in more than twenty countries throughout Europe, North America, Asia, and Australia. All of his works engage in repetitive patterns of sound, which aims to make the slightest adjustment of the pattern as a noticeable accent. Shimizu holds a MM in Composition from Hochschule für Musik Dresden, an MFA in Sound Arts from Columbia University, and a BA in Computer Music from Kunitachi College of Music.

www.chatorishimizu.com

Work Information

Commissioned by KONDO Seiya in 2022
Premiere in Tokyo Opera City (Dec. 9, 2022) by KONDO Seiya (double bass) and AITA Mizuki (percussion).

Composed in Tokyo (Japan), Dresden (Germany), and Besançon (France) in Autumn 2022.

"Hentai Beetle" is a kinetically enhanced work. The double bassist should perform the piece lying on their back on the floor, with the kinetic enhancement (Type A/Type B) placed on top of their body, followed by the double bass on top of the kinetic enhancement (see page 3 for an illustration of Type A).

List of Instruments, Objects, and Mallets

Double bass (standard 4-strings)

Alarm clock

Bass drum

Maracas

Indoor slippers (black; x3 pairs)

Wind whistle

Hard mallet (x1)

Medium mallets (x3)

Rubber mallet (x1)

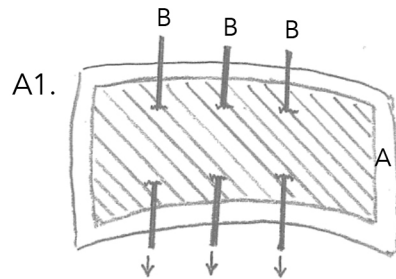
Soft mallets (x3)

Kinetic "Beetle Legs" Assembly Guide

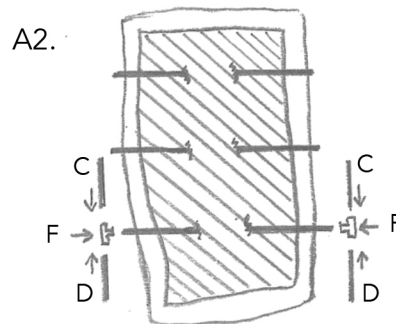
Prepare either [Type A] or [Type B] form prior to the performance.

[Type A] (Easy Assembly)

- [A] Blanket
- [B] Gardening poles (1m x 3)
- [C] Gardening poles (30cm x 6)
- [D] Gardening poles (35cm x 6)
- [E] Gardening poles (2m x 6)
- [F] Pole connectors (T-shape x6/L-shape x6)
- [G] Indoor slippers (black; x3 pairs)

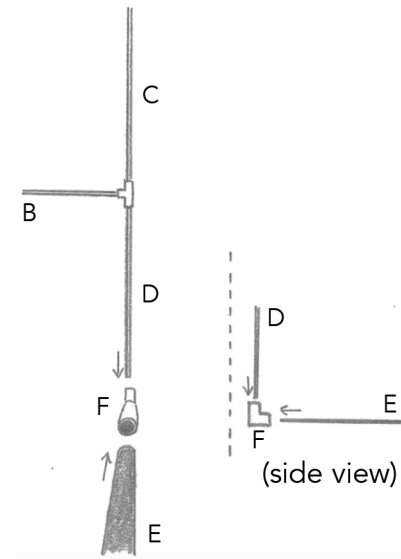


Pierce [B] (x3) into [A] as shown in A1.



Use [F] (T-shape) to connect [B] with [C] and [D] as shown in A2. Repeat on all six ends of [B].

A3.



Use [F] (L-shape) to connect end of [D] to [E], as shown in A3, and repeat on all six ends of [D]. Upon conjugation, rest [E] on floor with all ends pointing the same direction.

A4. Use super-glue or black/brown duct tape to attach [G] on the open end of [E]. Repeat on all six ends of [E]. The percussionist must be able to put their hands or feet into [G], therefore, the insole of the slippers must not be blocked with the adhesives.

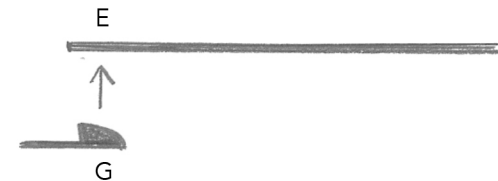
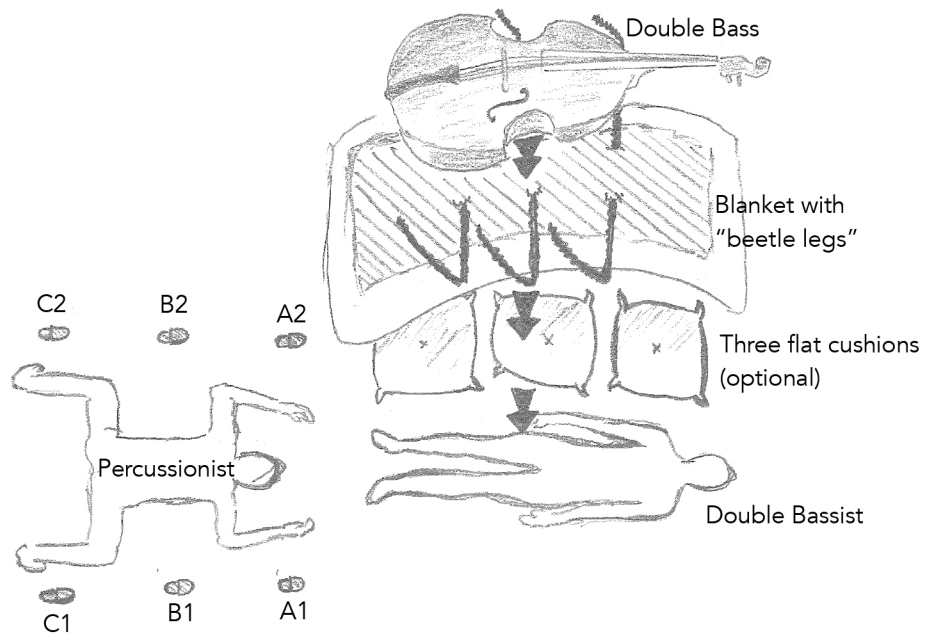
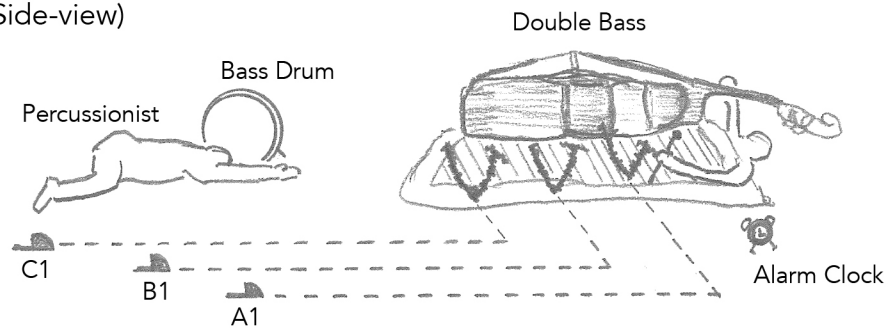


Illustration of completed [Type A] enhancement with double bass, and estimated positions of double bassist and percussionist.

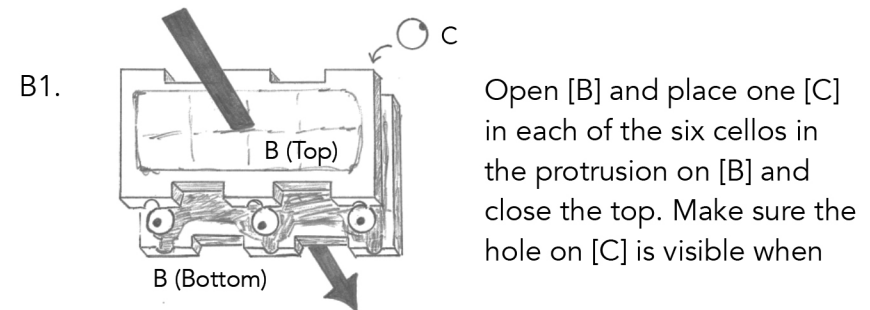


(Side-view)

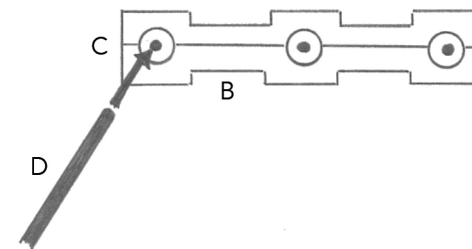


[Type B] (Advanced Assembly)

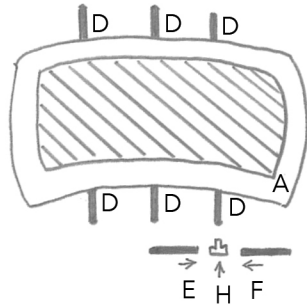
- [A] Blanket
- [B] 2pc 3D-Printed Beetle Abdomen
- [C] 3D-Printed Ball Joints (x6)
- [D] Gardening poles (45cm x6)
- [E] Gardening poles (30cm x6)
- [F] Gardening poles (35cm x6)
- [G] Gardening poles (2m x6)
- [H] Pole connectors (T-shape x6/L-shape x6)
- [I] Indoor slippers (black; x3 pairs)



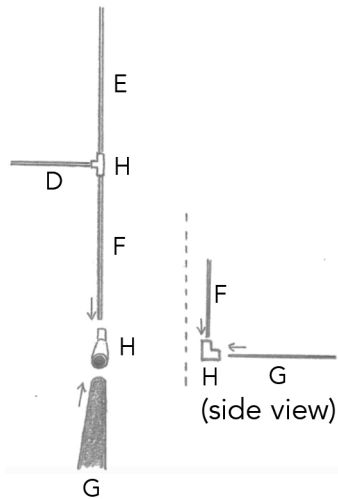
- B2. Insert and twist [D] into each hole of [C]. [D] should be securely fixed and not easily removable.



- B3. Once [D] is securely attached to all six [C], cover [B] with [A] so that only [D] can be observable. Then use [H] (T-shape) to connect [D] with [E] and [F], as shown in B3. Repeat on all six ends of [D].



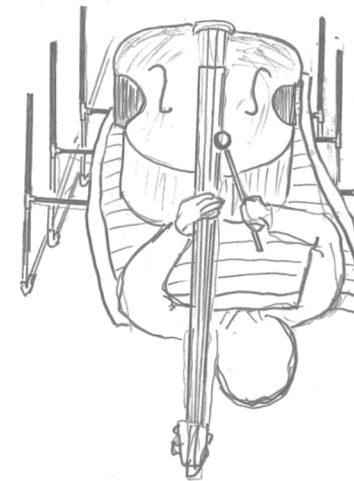
B4.



Use [H] (L-shape) to connect end of [F] to [G], as shown in B4, and repeat on all six ends of [F]. Upon conjugation, rest [G] on floor with all ends pointing the same direction.

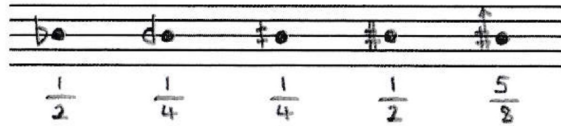
- B5. Use super-glue or black/brown duct tape to attach [G] on the open end of [E]. Repeat on all six ends of [E]. The percussionist must be able to put their hands or feet into [G], therefore, the insole of the slippers must not be blocked with the adhesives. See A4 for image.

Illustration of completed [Type B] enhancement with double bass, and estimated position of double bassist (percussionist not shown due to angle).



The above instructions for assembling the [Type A] and [Type B] "beetle legs" are part of the composer's kinetic enhancement kit, which can be obtained for a reasonable fee by contacting the composer. Instrumentalists performing this piece may also create their own enhancements based on these instructions. There are no strict rules regarding the materials for the "beetle legs" (e.g. metal, wood, etc.), but the "legs" must be painted in black and dark brown. Additionally, the controls of the "legs" ([E] for Type A and [G] for Type B) must be painted black. While using the kinetic enhancements, be careful not to damage the instrument or the floor, as the composer will not be responsible for any damages resulting from the performance.

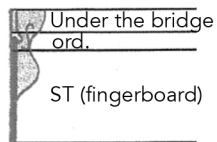
Quartertone Accidentals



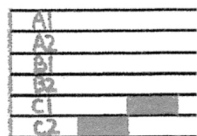
Abbreviations

D.B.	= double bass
B.D.	= bass drum
LH	= left hand
RH	= right hand
ord.	= in ordinary position
msp	= molto sul ponticello

Special Notation



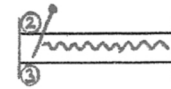
Position of bowing, plucking, or hitting the double bass on the strings.



A staff for the movements of the "beetle legs". A1-C2, written in the spaces between the lines, corresponds to the indoor slippers (See page 3; also relevant for Type B). The blocks indicate which slipper should be moved back and forth on the floor, causing the movement of the "beetle legs". The sonic output of these actions consists of the friction sounds created by each slipper rubbing against the ground, along with the creaking of the "beetle legs".



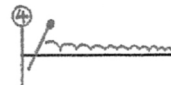
Freeze in position and steadily exhale into wind whistle, as if in deep slumber.



Place mallet handle in between the designated strings (in this case, strings II and III) and rattle.



Bounce the designated mallet on the relevant pitch and gliss upwards.



Bounce mallet handle on the designated string (in this case, string IV).



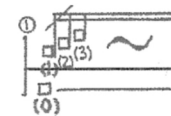
Apply pressure on bow. The depth of the geometric figure correlates with the amount of pressure applied on bow.



Apply pressure on bow to create excruciating noise. The number of square noteheads correlates with the number of strings the bow holds down.

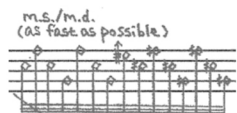


Hold down strings with RH while using LH fingers to make rustling noise



Place LH thumb (0) on string I in ordinary playing position in between fingerboard and bridge, and randomly touch the string with L1, L2, and L3 about 3 degrees interval above the thumb in fast motion. Bow in msp, underneath the LH placement. See picture on left for reference of hand and bow placement.





Play motif with flicks as if played on upright bass in jazz. The notes may be improvised.



Use designated mallet and execute a fast roll on the bottom parts of the double bass. The percussionist is free to explore different sonorities in different parts of the double bass.



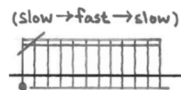
Hit the bass drum with designated mallet. The bass drum may be replaced with other percussions of similar sonic effects. The size of the circle notehead correlates with the dynamics.



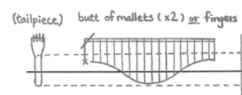
Use rubber mallet (also known as super-ball mallet) to rub the surface of bass drum in circular motion. The percussionist is free to explore different sonorities in different parts of the bass drum.



Gently rattle maracas to create a comfortable gradation of grainy sounds.



Use finger pads of L3, L2, R2, and R3 gently tap on the bottom parts of the double bass. Follow speed directions. The percussionist is free to explore different sonorities in different parts of the double bass.



Execute a fast roll on the tailpiece of contrabass using butt of mallets or finger where indicated.

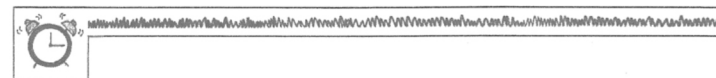
Stage Preparation and Presentation

All installments must be completed prior to the performance. Any installment process, including the assembly of "beetle legs" or placing the installments on the stage floor, must not be presented to the audience.

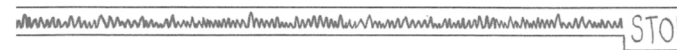
Stage

It is recommended that "Hentai Beetle" be performed in a space without a raised stage or raised seating, with the audience surrounding the two performing instrumentalists. If this setup is not possible, it is suggested to have a live video projection of the performance (see page 8).

Alarm Clock



The alarm sound should ring continuously throughout the piece, from beginning to end. Performers are to set the alarm to the performance time and wait in position for the alarm to start ringing before beginning the performance. If using a real alarm sound is not possible, place a mock clock beside the performer for visual effect and use electronics to simulate the alarm sound. At the very end, the double bassist should strike the clock, causing the alarm sound to stop.



Costumes

The double bassist should wear black long-sleeve shirts and long pants of any style. The percussionist must wear a skin-tight black “Zentai” suit, including face and head covering and black knee pads. The costume concept is inspired by the Japanese “kuroko”, stagehands or theatre assistants who wear all-black clothing to remain “invisible” to the audience. In this work, the Zentai suit emphasizes the idea that the percussionist is “invisible”, directing the audience’s attention to the “beetle” in bed.

Stage Lighting

“Hentai Beetle” should be performed in a dimly lit space. No spotlight or special lighting is required for the performance, although it is not prohibited. Performers may use stand lights if needed to read the score.

Live Video Projection

As explained on page 7, when this work is performed on a raised stage, it may be difficult for the audience to see the details of the performance, as the action will take place on the floor. Therefore, it is recommended to use a camera operator and a live projection. If this technique is used, the camera operator should also wear a “Zentai” and be on stage with a smartphone capable of connecting to a projector either directly or via a computer. The camera operator will slowly walk around the double bassist

and percussionist on the floor, capturing their actions with the smartphone. The video feed must be projected in real-time.

When using an iPhone and a Mac, enable screen mirroring. Once the iPhone screen is visible on the Mac, hold the iPhone vertically and open the Camera app. On the Mac, make the display full-screen and connect it to the projector. This setup will allow for live projection of the performance.

The camera operator may improvise the shooting angles and the speed of walking in circles around the performers. There is no recommended size for the projection; however, the real-time video feed must be projected onto either a white screen or a light-colored wall of the space, ensuring that most of the audience can view the projection.

Lighting: dim lit

Double Bassist

Diagram illustrating the performance setup and timing for the Double Bassist and Percussionist.

Double Bassist:

- Positioned on the left, holding a wind whistle.
- Timing: $\approx 12''$ (seconds) for the initial setup.
- Instruction: Freeze in position and steadily exhale into wind whistle, as if in deep slumber. Repeat 6 to 12 times. Wait 6 to 10 seconds in between each exhale. The timbre, dynamics, and length of each exhale may slightly differ from one another. When finished, slowly and quietly remove wind whistle from Mouth and place it underneath the blanket.
- Dynamic: mf (mezzo-forte).

Percussionist:

- Positioned on the right, using a rubber mallet.
- Instruction: Start from the second repeat of the "exhale" effect.
- Dynamic: p (freely fluctuate dynamics between "pppp" to "p").
- Timing: $\approx 6''$ (seconds) for the final setup.

Timing and Repeats:

- The numbers in the parenthesis refer to the number of repeats for the "exhale" effect on the wind whistle by the double bassist. In case of (2/7), play notated motif on the second and seventh repeat of the "exhale" effect. The "exhale" effect might not be repeated after the sixth repeat.
- Repeats shown: (2/7), (4/9), (6/11).
- Dynamic: ppp (pianissimo).

End: End when double bassist removes wind whistle from mouth.

D.B.

Handwritten musical score for Double Bass (D.B.) and Percussion (Perc.).

D.B. Part:

- Measure 1: 3" duration, dynamic p .
- Measure 2: $\approx 3''$ duration, dynamic mp .
- Measure 3: 2" duration, dynamic mp .
- Measure 4: $\approx 5''$ duration, dynamic mp .
- Measure 5: 3" duration, dynamic mp .
- Measure 6: $\approx 3''$ duration, dynamic mp .
- Measure 7: 2" duration, dynamic mp .
- Measure 8: $\approx 5''$ duration, dynamic mf .
- Measure 9: 3" duration, dynamic mf .
- Measure 10: $\approx 3''$ duration, dynamic mf .
- Measure 11: 2" duration, dynamic mf .
- Measure 12: $\approx 5''$ duration, dynamic p .
- Measure 13: 3" duration, dynamic p .
- Measure 14: $\approx 3''$ duration, dynamic p .
- Measure 15: 2" duration, dynamic p .
- Measure 16: $\approx 5''$ duration, dynamic p .

Perc. Part:

- Measure 1: bottom of D.B., dynamic mp .
- Measure 2: Maracas, dynamic p .
- Measure 3: B.D., dynamic mp .
- Measure 4: bottom of D.B., dynamic mp .
- Measure 5: B.D., dynamic mf .
- Measure 6: bottom of D.B., dynamic mf .
- Measure 7: Maracas, dynamic p .
- Measure 8: B.D., dynamic p .
- Measure 9: bottom of D.B., dynamic p .

Percussion Components Table:

A1
A2
B1
B2
C1
C2

Dynamic Markings:

- p (piano)
- mp (mezzo-piano)
- mf (mezzo-forte)
- pp (pianissimo)

Perc.

D.B.

(pizz.) 2" $\approx 5''$ arco (more noise, less pitch) 8" $\approx 5''$ pizz. 6" 3 $\approx 5''$ arco 8" $\approx 5''$ hard mallet 3" $p > opp > o$

bottom of D.B.
w/ L3, L2, R2, R3 fingers
(Slow $\rightarrow$ fast $\rightarrow$ slow)

Rapidly

Rubato

Improvisation: Percussionist to freely improvise using motifs (A), (B), and/or (C).

(A) (slow $\rightarrow$ fast $\rightarrow$ slow)

(B) (tailpiece)

(C)

A1
A2
B1
B2
C1
C2

mp pp mp

Perc.

D.B.

Handwritten musical score for Double Bass (D.B.) and Percussion (Perc.).

D.B. Part:

- Staff 1: Notes with dynamic markings mp , p , mp , p . Above the staff are two shaded oval shapes and two trapezoidal shapes.
- Staff 2: Notes with dynamic markings p , mp , (p) , mp , mf , (mp) , pp . Above the staff are two trapezoidal shapes.
- Staff 3: Notes with dynamic markings pp , ppp , $pppp$, ppp , $pppp$, ppp .

Perc. Part:

- Staff 1: Notes with dynamic markings mp , ppp , $pppp$, ppp , $pppp$, ppp .
- Staff 2: Notes with dynamic markings pp , mp , pp , mp , pp , p .

Other Labels:

- arco (noise)**: Label above the first trapezoidal shape.
- ricoché**: Label above the second trapezoidal shape.
- B.D. soft mallet**: Label above the first Perc. staff.
- (tailpiece)**: Label above the second Perc. staff.
- butt of mallets (x2) or fingers**: Label above the second Perc. staff.

Bottom Section:

- Staff 1: Notes with dynamic markings pp , mp , pp , mp , pp , p .
- Staff 2: Notes with dynamic markings pp , mp , pp , mp , pp , p .
- Staff 3: Notes with dynamic markings pp , mp , pp , mp , pp , p .
- Staff 4: Notes with dynamic markings pp , mp , pp , mp , pp , p .
- Staff 5: Notes with dynamic markings pp , mp , pp , mp , pp , p .
- Staff 6: Notes with dynamic markings pp , mp , pp , mp , pp , p .

D.B.

pizz. soft mallet 2" pp

arco (noise) 8" p f

8" mp ff

2" 3" 2" 3" 2" ricochet

mf "p" mp "p" mp

(Alter the reverberation of the last ringing pitch)

back of mallet ←

pp (freely fluctuate dynamics between "pppp" to "pp")

B.D. soft mallet mf

Perc.

mf mf

pp mf pp mf pp

A1 A2 B1 B2 C1 C2

D.B.

The musical score is divided into two main parts: D.B. (Double Bass) and Perc. (Percussion).

D.B. Section:

- arco (noise):** A section marked with a duration of $\approx 5''$ and a dynamic of p to mp . It features a graphic of a double bass body.
- soft mallet:** A section marked with a duration of $\approx 2''$ and a dynamic of mf . It includes a graphic of a mallet and a note with a duration of $\approx 2''$. Below the staff, it says: "(Alter the reverberation of the last ringing pitch)".
- arco:** A section marked with a duration of $\approx 5''$ and a dynamic of f . It includes a graphic of a double bass body. Below the staff, it says: "(Notated pitch not equivalent to sounding pitch)".

Perc. Section:

- A rhythmic pattern with a checkered floor, marked with a dynamic of mp to pp .
- A section marked with a dynamic of p to mf , with a note indicating "freely fluctuate dynamics between 'pppp' to 'p'".
- A section marked with a dynamic of mf to ffz , with a note indicating "B.D. bottom of D.B. Soft mallet".

D.B.

Use fingers to make rustle noise on strings

5"

2"

mf

mf

mp

p

bottom of D.B. soft mallets

B.D.

2"

2"

2"

2"

5"

p

mf

mp

mp

p

pp

p

pp

pp

A1

A2

B1

B2

C1

C2

Perc.

pp

D.B.

5" $\approx 5"$ 5" $\approx 5"$ 5" $\approx 5"$

mf mp p

$\approx 2"$ $\approx 2"$ $\approx 3"$

arco vertical bowing

p pp

(tailpiece)
butt of mallets (x2)

5" $\approx 5"$

pp $mp < mf$ mp mf

A1
A2
B1
B2
C1
C2

Perc.

D.B.

(noise)

8"

8"

8"

12"

pp

mp

mf

f

(tailpiece) butt of mallets (x2) or fingers

p

mf

Place LH thumb (0) on string I in ordinary playing position in between fingerboard and bridge. and randomly touch the string with L1, L2, and L3 in an extremely fast motion. Bow in msp, underneath the LH placement.

Perc.

D.B.

hard mallet

5" 4" ≈ 5" 5" 4" ≈ 6"

mf mp "p" (Alter the reverberation of the last ringing pitch) mp p f "p" (Alter the reverberation of the last ringing pitch)

B.D. Maracas mp mp

B.D. Maracas mp mp

(x2)

arco vertical bowing 2" ≈ 1" 2" ≈ 3"

ff pp f pp

D.B. and Perc.
Decrease dynamics one level down (e.g. f to mf, pp to ppp) on repeat.

(Improvisation w/ minimal movement)

pp

Al
A2
B1
B2
C1
C2

Perc.

D.B.

Perc.

(x2)

pizz. 5" arco ricoche 4" 1) 5" pizz. 5" mallet 4" 2) 6"

sfz mp p (Alter the reverberation of the last ringing pitch) pp mf "p" (Alter the reverberation of the last ringing pitch)

D.B. p (p)

arco vertical bowing 2" 2" 2" 2" 2"

f f f f f

D.B. and Perc.
Increase dynamics one level up (e.g. f to ff) on repeat.

(Improvisation w/ minimal movement)

A1
A2
B1
B2
C1
C2

p

STOP

D.B.

(x9)

Perc.

Perc.
Decrease dynamics by about 25% per each repeat, gradually fabricating motifs of non-distinctive pitches, and only a remote noise of the friction between the fingers - strings/ rubber mallet - surface of bass drum can be recognized. On the last repeat, only the gesture should be observable.

B.D. rubber mallet

(freeze)

≈ 3"

≈ 8-12"

(freeze)