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Title
Kirin Telephone

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Dedicated to Li-Chin Li

麒麟テレフォン

Kirin Telephone

for sheng and electronics (+ actor & camera)

2024

Chatori Shimizu

Program Note

Everyone must have embarked on a journey of self-discovery at least once in their lives. This journey may involve physically leaving home or delving into the depths of the mind to gain perspective on one's past and present. The journey today takes place within the metaphysical confines of one's smartphone, where we strive to uncover our "true self".

On Composition

Kirin Telephone is my first venture into "site-specific music" since relocating to Taiwan. The piece was composed with the intent of performance at "Mineless", the remnants of a former mining site in New Taipei City, where the music video was filmed there in February 2024.

This piece unfolds with the protagonist in first-person view stepping into a chamber through an iron door - a metaphor of unlocking a smartphone. Throughout this journey, the protagonist grapples with the challenge of identifying their "core true self", and encounters various personas of themselves.

Unlike the physical, tangible space where only one persona can emerge at a time, our smartphones offer a digital arena where we can present multiple personas at once. Just by unlocking our smartphone, we are able to meet our diverse personas dancing on our main, sub, and even secret accounts on various social media platforms.

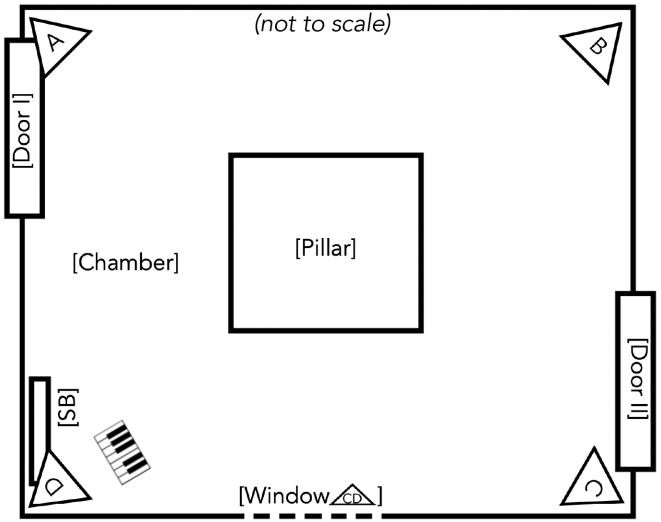
Every individual harbor a multitude of personas, drawn forth consciously or unconsciously from deep within, to navigate social interactions. In essence, humans boast a spectrum of personalities within self.

Realization Formats

Realization as a Site-Specific Music Video

Kirin Telephone is a site-specific musical composition conceived for performance and filming at *Mineless* (New Taipei City). The outcome of this realization is a music video. The score provides detailed guidance on camerawork and choreography under the "As Video" section, enabling a complete recreation of the video.

Each tape segment ("A" to "X") should be arranged on the editing timeline according to the score; this alignment is to be executed during post-production rather than during the filming process.

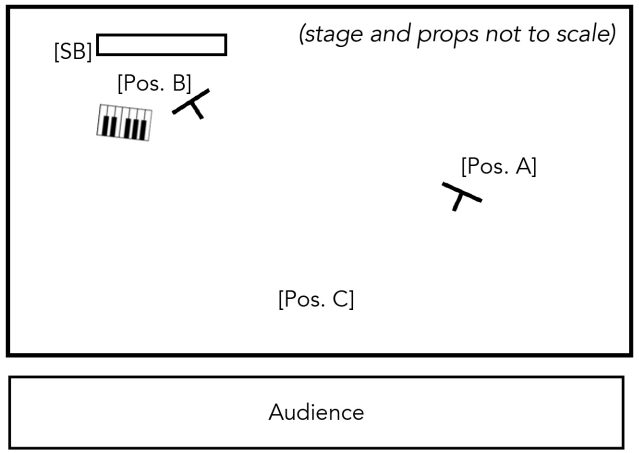


[Chamber]	…	Inside the Performance Space
[Pillar]	…	Concrete pillar in the middle of Chamber
A	…	Name of each of four corners of Chamber
[SB]	…	Switch Board
	…	Sampler Keyboard with audio output

Realization as a Live Performance in Concert Space

Kirin Telephone may also be realized as a live performance in a conventional concert setting. Since the physical characteristics of concert halls and performance spaces vary greatly, the lighting and choreography directions found in the "As Live Performance" section are provided as suggestions. Performers are encouraged to adapt these elements to suit the space in which the work is performed and presented.

All electronic components are to be triggered in real time by the sound engineer, following the score closely. The sound engineer must therefore be able to read and interpret the score accurately. Lighting is to be controlled accordingly with score by the Lighting Staff.



[Pos. A]	…	Position A
[Pos. B]	…	Position B (with stool)
[Pos. C]	…	Position C
[SB]	…	Switch Board
	…	Sampler Keyboard with audio output
	…	Score stand

Personage

Ⓢ	…. Sheng Performer	(As Video/As Live Performance)
Ⓐ	…. Actor	(As Video/As Live Performance)
Ⓒ	…. Cameraperson	(As Video)
ⓐ	…. Assistant	(As Video)
N/A	…. Sound Engineer	(As Live Performance)
N/A	…. Lighting Staff	(As Live Performance)

All personages required for the realization of either the music video or the live performance (with the exception of the sound engineer) are represented on the score by the icons above. Each icon indicates the individual's position and movement within the space. The icons are depicted as circles with two feet. When realizing *Kirin Telephone*, observing the orientation of the icons' feet is essential to understanding the direction each individual is instructed to face.

Dress Code

- The Sheng performer is requested to wear fitted black attire that allows for comfortable movement without being overly loose. For the bottoms, wear either long pants or long skirt. Footwear should be high-heeled shoes. Either wear no socks or use toe-socks. No headwear.
- The actor should wear bright-colored attire, enhanced with vibrant and pop decorations and accessories. The costume must be distinctly contrasting in color and style to that of the Sheng Performer. It is also essential that the outfit includes a hood to discreetly hide fresh broccoli and a bird beak prop. For footwear, select clean sneakers or running shoes that are lightweight, facilitate ease of movement, and minimize footstep noise during walking.

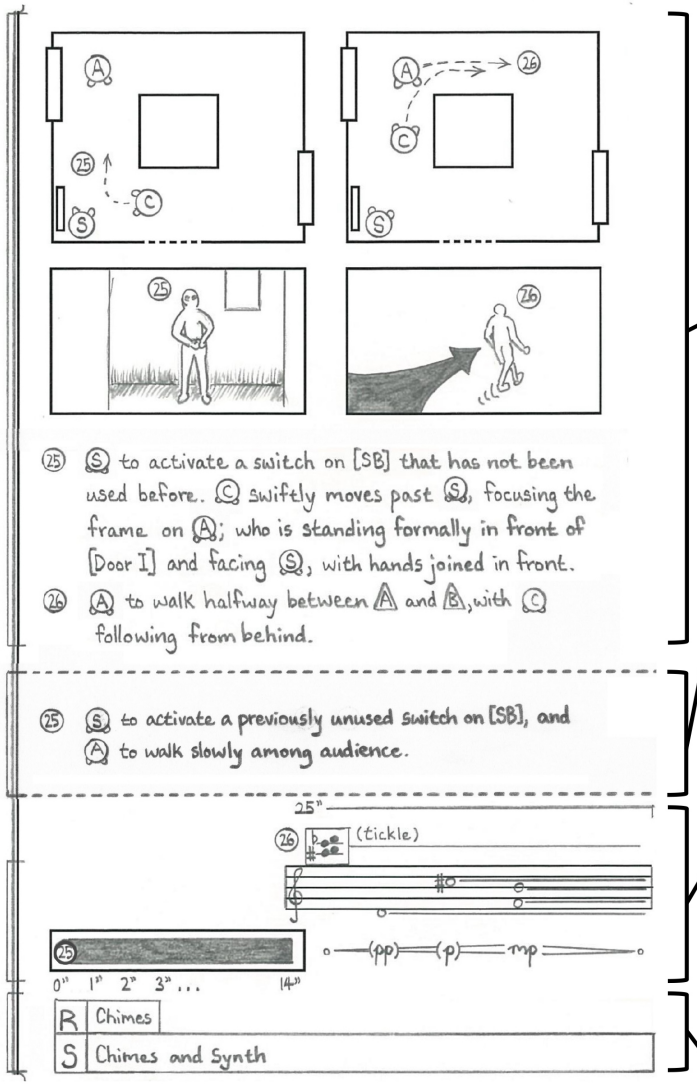
Understanding the Score

As Video

As Live Performance

Sheng

Electronics



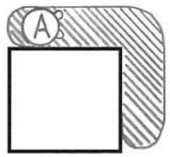
The "As Video" division provides comprehensive instructions for camerawork and choreography, specifically tailored for all personages involved in site-specific music video production. This section may be omitted for live concert performances. Action and camerawork sequences for each personage are designated with a numbered circle system, which corresponds to a visual manual presented through an overhead scaled diagram of [Chamber]. A rectangular frame within this division indicates the camera's approximate frame of view and its relation to the designated action number.

The "As Live Performance" division outlines lighting and choreographic instructions to facilitate an effective live realization of the work. This division is not applicable when filming at *Mineless*. Note the action numbering within circles might be non-sequential.

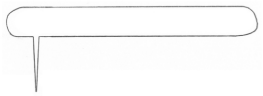
This section primarily displays a five-line score for the Sheng. In certain instances, actions and their timing are shown using a rectangular box, while specific actions are indicated by numbered circles. Action numbers outlined with a thin circumference denote video-only directions; a thick circumference indicates actions required for both video and live performance realizations. For example, in the referenced illustration, Action 25 is enclosed in a thick circumference applies to both video and live performance scenarios, where as Action 26 is in thin circumference, applying only to the realization as video.

The Electronics division details the start and estimated duration of each tape file.

General Marks

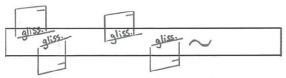


A shaded region depicted on the scaled diagram of the [Chamber] indicates a camera blind spot, within which any individual present is obscured from the camera's field of view.

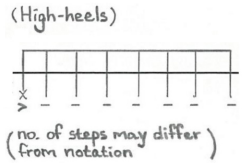


Instructions presented within speech bubbles are located in the "As Live Performance" division and are not associated with specific action numbers. When the tail of a speech bubble is straight, the action should begin precisely at the indicated moment. Conversely, a wavy tail signifies a flexible or relaxed timing for the action's commencement.

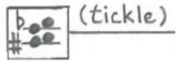
Special Notation for Sheng



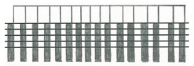
Begin by freely improvising the pitch within the approximate rhythmic structure indicated. After the Tilde (~), continue improvising without any rhythmic or pitch constraints. The performer has discretion over the intervals between the notes.
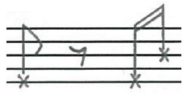


Walk in instructed trajectory while producing sound with high-heeled shoes. The number of steps may vary from the notation.



"Tickle" by rapidly moving the fingers across the indicated finger holes, creating a random tremolo effect.



Generate cluster tones derived from the chord immediately preceding.



Key clicks on the notated pipe within the approximate rhythmic structure indicated.

Lighting

Lighting Staff is only necessary when realizing *Kirin Telephone* as a live performance.



Stage fully dimmed



50% stage light



100% stage light



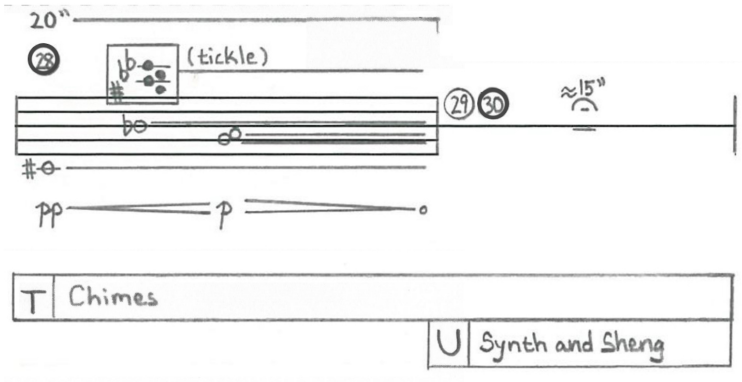
Spotlight on [Pos. C]

Electronics

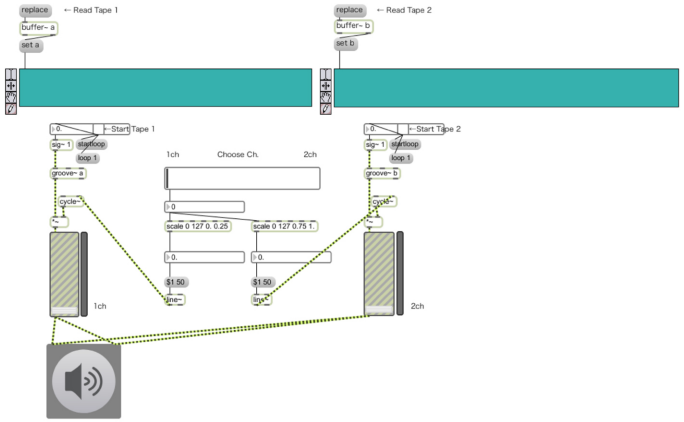
In *Kirin Telephone*, there are twenty-four (24) stereo audio files, labeled "A" through "X". During music video filming, these electronic elements are not triggered live; instead, all sound files are layered within the editing timeline as part of post-production audio realization. In a live concert setting, these files must be triggered in real-time by the Sound Engineer in accordance with the score.

Although the Sheng Performer may optionally trigger the files themselves using a foot pedal, this method is generally discouraged due to the performer's movement across the stage during the performance, which may hinder effective operation.

Certain sound files may overlap, requiring simultaneous playback. For example, "Tape T" is triggered during a live performance while the Sheng Performer actively plays the notated motif. Once the Sheng Performer concludes the performance of the notated passage in about 20 seconds, "Tape U" is to be triggered – all while "Tape T" continues playing. Both files will, therefore, be heard concurrently.



The Sound Engineer is responsible for cueing the audio files in strict accordance with the score, using either a Mac or PC. QuickTime is recommended as the playback application for its ease of simultaneous multi-file operation, though any software with comparable capabilities is acceptable. For more complex requirements, such as multiple overlapping tracks, Max/MSP may be used – facilitated by a sample patch provided for this purpose.



<u>Equipment for Electronics</u>

As Video/As Live Performance

Sampler Keyboard (or Drum Machine) *

* The performer must upload the iPhone dial pad sounds on the equipment prior to the performance.

As Live Performance

2-ch loudspeakers
Mac or PC for sound (equipped with an audio interface)
Relevant Cables

Tape List

Track	Length	Type
A	2’30”	Birds
B	24”	Bass Tone
C	17”	Gong
D	39”	Drumming
E	10”	Electronic
F	52”	Drumming
G	8”	Chimes
H	12”	Transition
I	6”	Gong
J	32”	Drumming
K	14”	Impact
L	25”	Transition
M	2”	Chimes
N	2”	Chimes
O	15”	Machine
P	2”	Chimes
Q	1’11”	Machine
R	2”	Chimes
S	39”	Chimes and Synth
T	35”	Chimes
U	15”	Synth and Sheng
V	55”	Bass Tone with Vibrato
W	1’33”	Birds
X	6”	iPhone dial pad

Stage Props and Preparations

It is essential to prepare the following stage props in advance of the performance.

Sheng Performer
- Small flower on stem
- Stool
- Switch Board (turn all switches in the same direction)

Actor
- Empty drum (metal container)
- Flowers on stem
- Fresh broccoli with stem
- Bird beak (yellow)

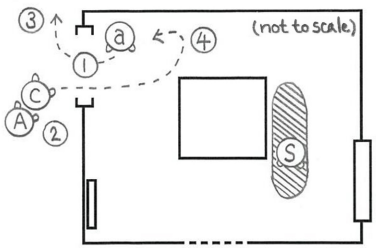
When realizing *Kirin Telephone* as a live performance, Actor should be seated on the empty drum – used as a chair – within the audience area, ideally next to the aisle. This positioning allows the drum to be easily carried to and rolled along the aisle toward the stage during action number 19, as specified in the score.

Usage of Score

The use of scores in both realizations as video and as live performances is permitted for all works by Chatori Shimizu, unless otherwise specified. In case of video, as the Sheng Performer and the Actor are highly mobile throughout the piece, it is advisable to divide the score into smaller sections and discreetly affix them to the wall, ensuring they remain unobtrusive.

As Video

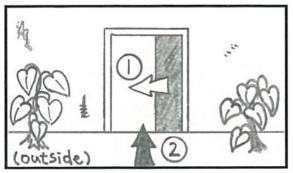
[Camerawork & Choreography]



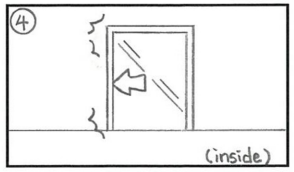
① Ⓒ to capture a shot of [Door I] closed, while ⓐ, hidden behind the door, gradually opens it from inside. Ⓢ to position besides [Pillar] between Ⓑ and Ⓒ, as Ⓢ is to be hidden from being in frame until ⑦.

② Ⓒ + Ⓐ to enter [Chamber] at a slow pace.

③ Once Ⓒ+Ⓐ have entered, ⓐ swiftly exits through the open door, without entering the frame. Upon exiting retreat behind [Door I].



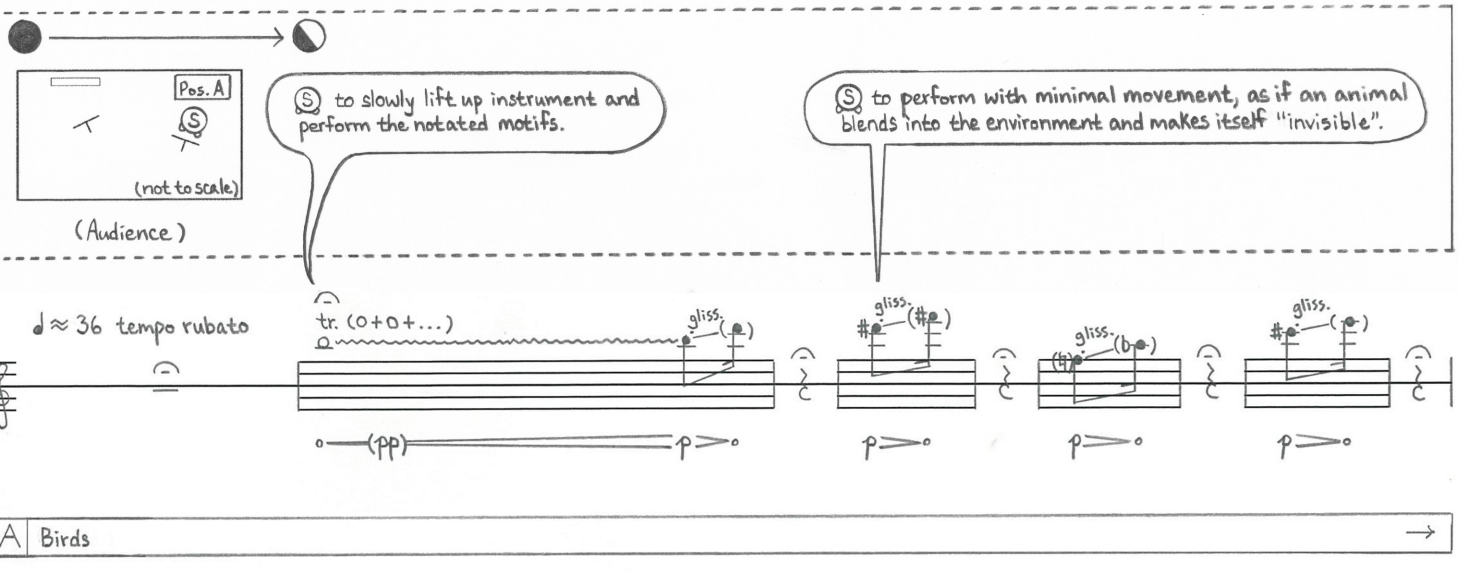
④ Ⓒ+Ⓐ to pivot and frame [Door I] from within, while ⓐ slowly closes it from the outside. Ⓒ to maintain focus on [Door I] until it shuts with a pronounced bang. ⓐ's role during the video shoot ends here.



(Ⓒ+Ⓐ: Ⓒ is to hold camera and move accordingly to the instructions, while Ⓐ to place both hands on Ⓒ's shoulders and quietly follow Ⓒ, maintaining this position until ⑥.)

As Live Performance

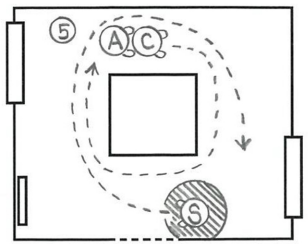
[Lighting & Choreography]



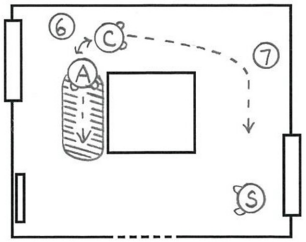
Sheng

Electronics

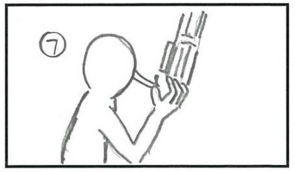
As Video



⑤ Ⓒ+Ⓐ to circle [Pillar] at a slow pace. Ⓢ is to quietly and actively move in unison of Ⓒ's frame on the opposite side of [Pillar], ensuring no part of the body or instrument enters the frame. After walking one round alongside [Pillar], Ⓢ to halt in front of [Door Ⅱ].



⑥ Ⓒ+Ⓐ uncouples: Ⓒ continues the circle, while Ⓐ diverges in the opposite direction, stopping besides [Pillar] between Ⓐ and Ⓓ. Ⓐ is to be hidden from being in the frame until ㉕, thus, Ⓐ is to quietly and actively move in unison of Ⓒ's frame on the opposite side of [Pillar].

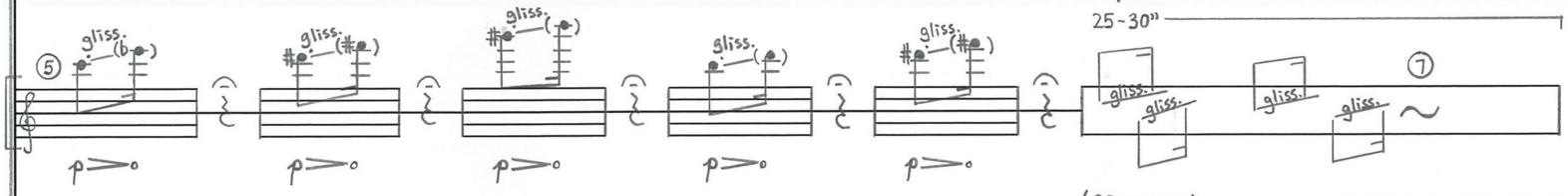


⑦ Ⓢ appears in the frame: Ⓒ to pause walking between Ⓑ and Ⓒ, ensuring Ⓢ's upper body and instrument are captured in the frame.

As Live Performance

Ⓢ to gradually assert own presence by making bigger and more expressive movements while improvising.

Sheng



Electronics

(A)

B Bass Tone →

Sheng

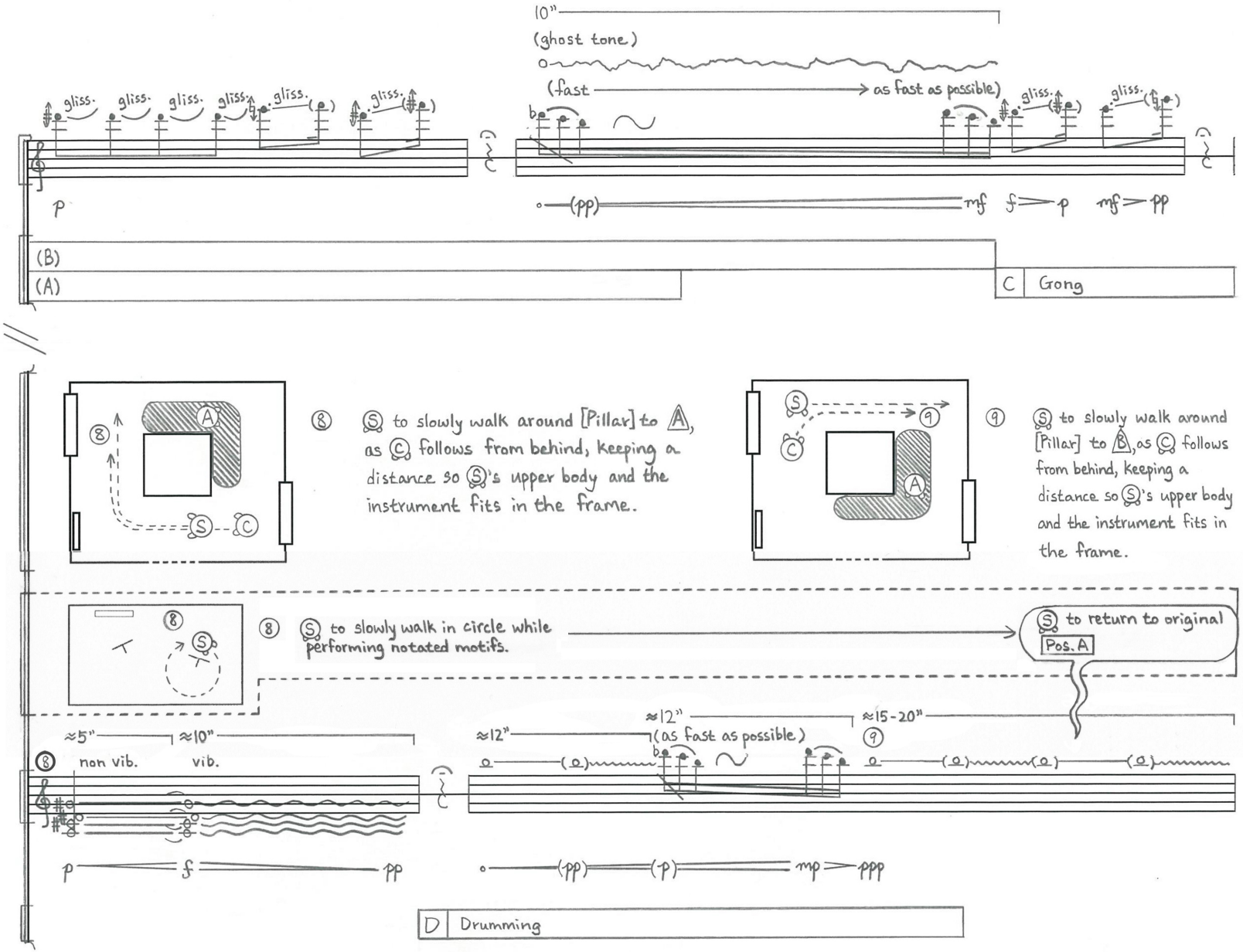
Electronics

As Video

As Live Performance

Sheng

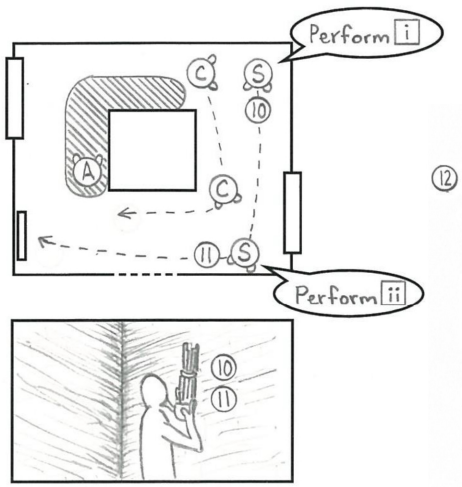
Electronics



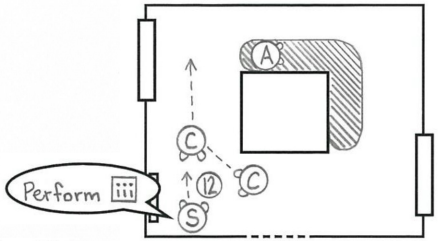
As Video

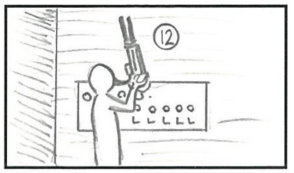
⑩ Ⓢ to perform motif [i] at Ⓑ, then walk towards Ⓒ with steady high-heel sounds. Ⓒ follows from behind ensuring proper framing of Ⓢ.

⑪ Ⓢ to perform motif [ii] at Ⓒ, then move towards Ⓓ with steady high-heel sounds. Ⓒ continues to follow, keeping Ⓢ's upper body and instrument within the frame.



⑫ As Ⓢ performs motif [iii] at Ⓓ, Ⓒ passes Ⓢ and walks backward while still focusing lens on Ⓢ. Ⓒ retreats approximately 5-6 steps while Ⓢ advances 2-3 steps towards Ⓒ.

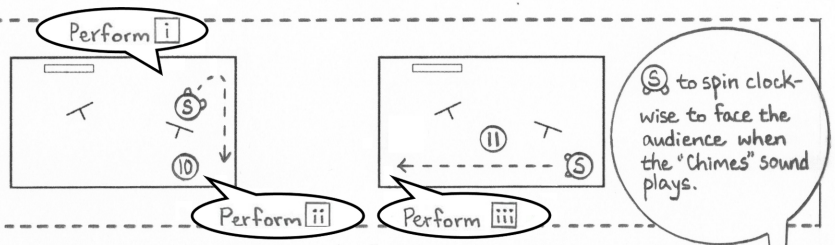




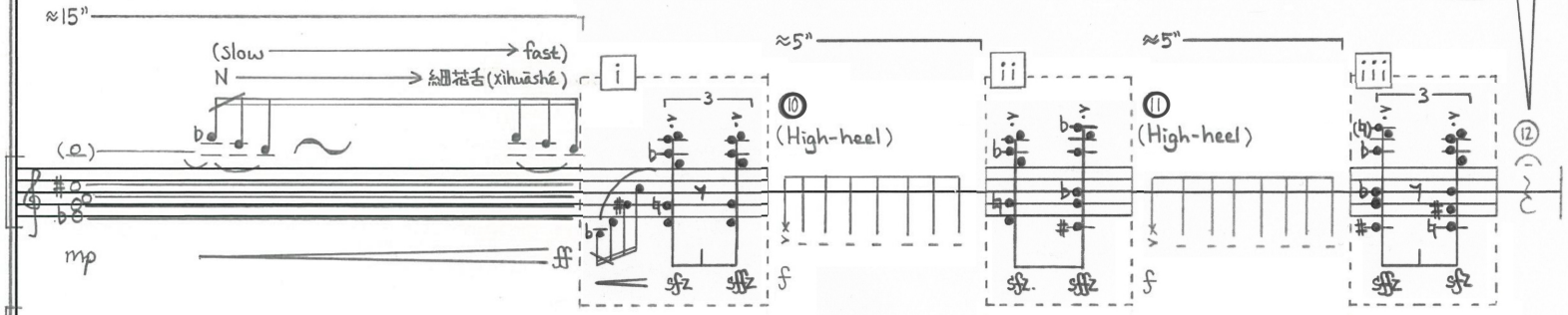
As Live Performance

⑩ Upon performing motif [i], Ⓢ is to walk the described trajectory while producing the sound of high heels.

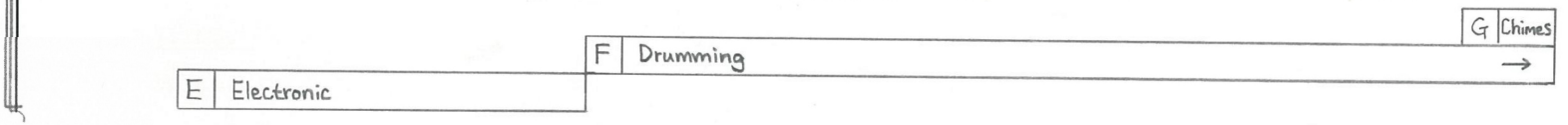
⑪ Upon performing motif [ii], Ⓢ is to walk the described trajectory while producing the sound of high heels.



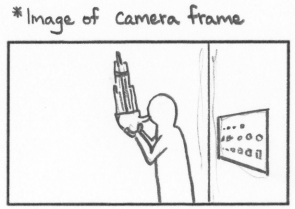
Sheng



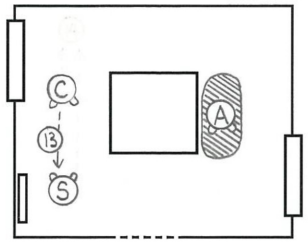
Electronics



As Video



⑬ Ⓒ to zoom in on Ⓢ's face by stepping closer.





As Live Performance

Ⓢ to consciously project sound toward ceiling of space.

Ⓢ to consciously project sound towards audience, as if asking a question.

⑬ Ⓢ to stare intensely at audience.

Sheng

≈10" ≈3" ≈10" ≈7" ≈10" ⑬ ≈12"

gliss. gliss.

sffz sffz f ff f ff mp f p mp mf pp p mp ppp

Electronics

H Transition

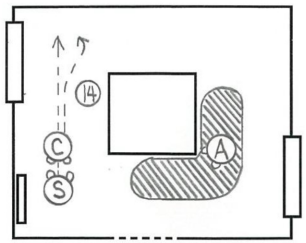
(F)

I Gong

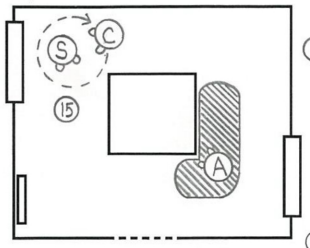
J Drumming →

K Impact (→)

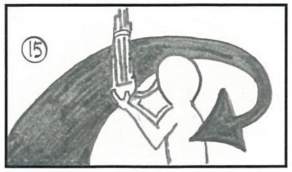
As Video



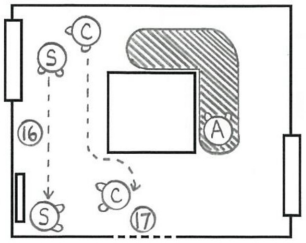
⑭ (S) moves forward 7-8 steps as (C) zooms out by stepping backwards approximately the same amount of steps while keeping focus on (S)'s face.



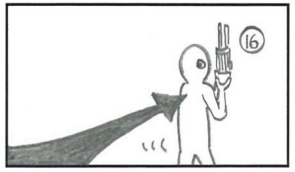
⑮ (C) to circle around (S) once while maintaining focus on both the performer and the instrument.

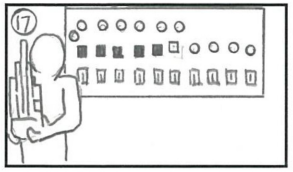


⑯ (S) to quickly return to Δ while glancing back at (C) as though checking if (C) is still following. Upon reaching Δ, (S) to sit on stool besides [SB].

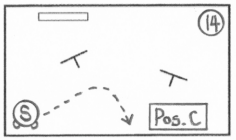


⑰ (C) to follow (S), walk past (S) while still keeping the focus, then faces (S), capturing (S)'s upper body, the instrument, and the entirety of [SB] in one frame.



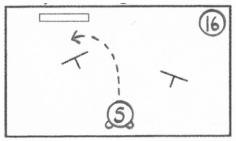


As Live Performance

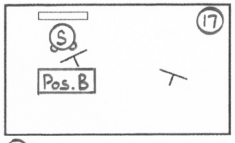


⑭ (S) to walk the described trajectory to Pos.C while producing the sound of high heels.

⑮ (S) to spin clockwise once while performing the motif below. Direct sound upwards projecting it to ceiling.

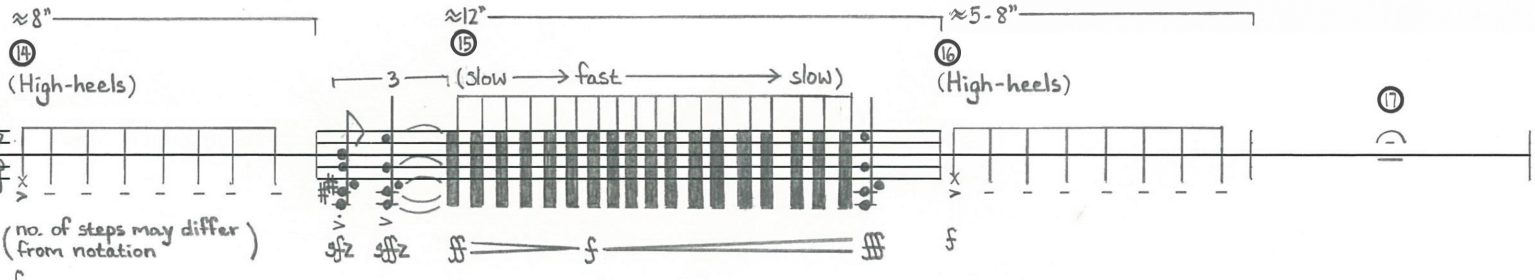


⑯ (S) to walk the described trajectory to Pos.B while producing the sound of high heels.

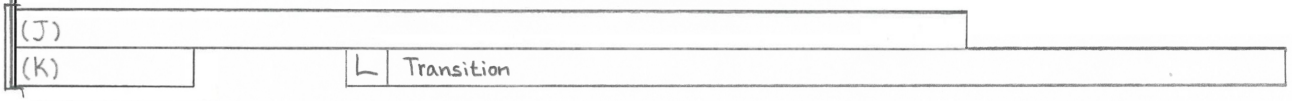


⑰ (S) to sit on stool in Pos.B and face audience.

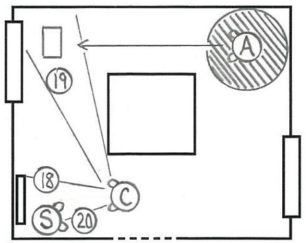
Sheng

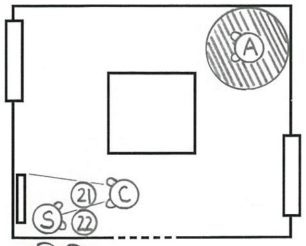


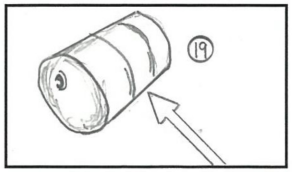
Electronics

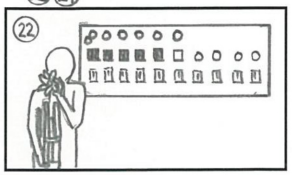


As Video









18 (S) to activate a switch on [SB].

19 (A) to roll an empty drum (metal container) from [B] towards [Door I] with (C) panning on the rolling drum.

20 While (C) focuses on the drum, (S) to discreetly place a flower into the end-hole of one of the pipes of the instrument.

21 (C) to pan back to the frame where (S)'s upper body, the instrument, and [SB] are captured. (S) to activate a different switch on [SB].

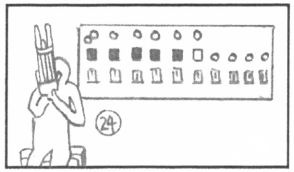
22 (S) to "find" the flower within the instrument pipe, examine it for approximately 15 seconds, then uninterestedly discard it on floor.

23 (S) to activate another switch on [SB] that has not yet been used.

21 (S) to activate a different switch on [SB].

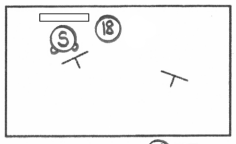
22 (S) to "find" the flower within the instrument pipe, examine it for approximately 15 seconds, then uninterestedly discard it on floor.

23 (S) to activate another switch on [SB] that has not yet been used.



24 [Applicable for realizing both "As Video" and "As Live Performance"]
(S) is to improvise on the instrument using short motifs of key-clicks, gradually incorporating breath sounds and pitch. Simultaneously, use toes on both feet to play sounds of a cellphone dial pad on a sampler keyboard, coordinating these with the instrumental improvisation.

As Live Performance



18 (S) to activate a switch on [SB].

19 (A) to quietly stand up and roll an empty drum (metal container) on the aisle towards stage without hitting the audience. (A) to then freeze standing up, face down.

(S) to discreetly place a flower into the end-hole of one of the pipes of the instrument while audience watch the drum roll towards stage.

(Audience)

19

A

≈1'00"

24

3

3

(pp ~ ff)

Sheng







Sampler Keyboard

(ppp ~ f)

3

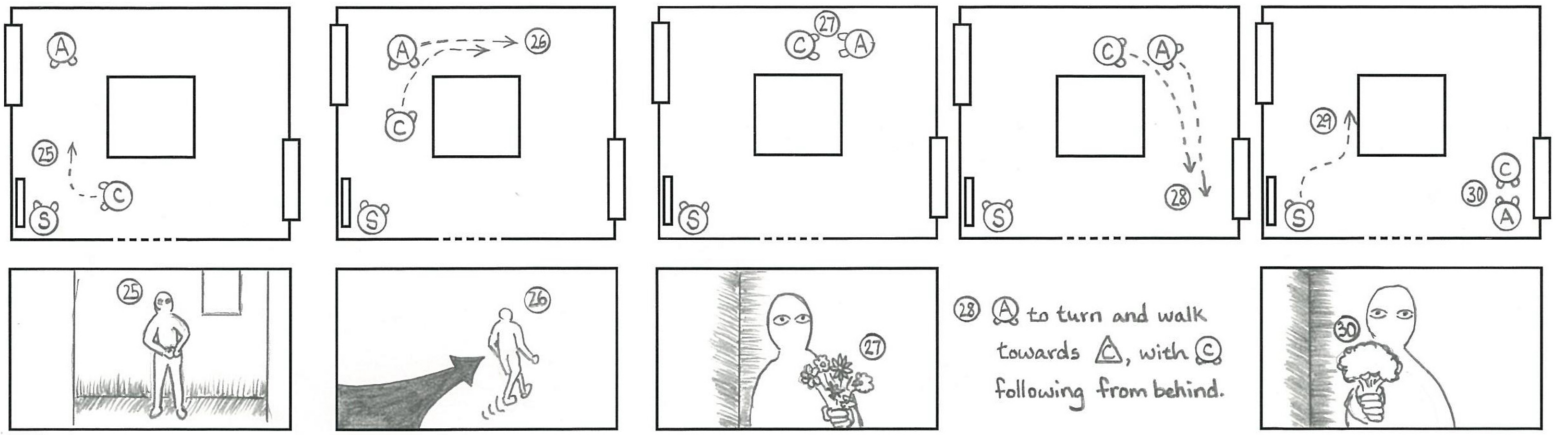
Electronics

M	Chimes

N	Chimes
O	Machine

P	Chimes
Q	Machine

As Video



㉕ Ⓢ to activate a switch on [SB] that has not been used before. Ⓒ swiftly moves past Ⓢ, focusing the frame on Ⓐ; who is standing formally in front of [Door I] and facing Ⓢ, with hands joined in front.

㉖ Ⓐ to walk halfway between Ⓐ and Ⓑ, with Ⓒ following from behind.

㉗ Ⓐ to turn to face Ⓒ and take flowers from pocket with LH. Ⓒ receives the flowers with RH and discreetly removes them from the frame.

㉘ Ⓐ to turn and walk towards Ⓒ, with Ⓒ following from behind.

㉙ Ⓢ to quietly move besides [Pillar] between Ⓐ and Ⓓ, crouching to assume a floor position with instrument.

㉚ Ⓐ to turn, face Ⓒ, and take out fresh broccoli from hood with RH. Ⓒ receives it with RH and discreetly removes it from frame.

As Live Performance

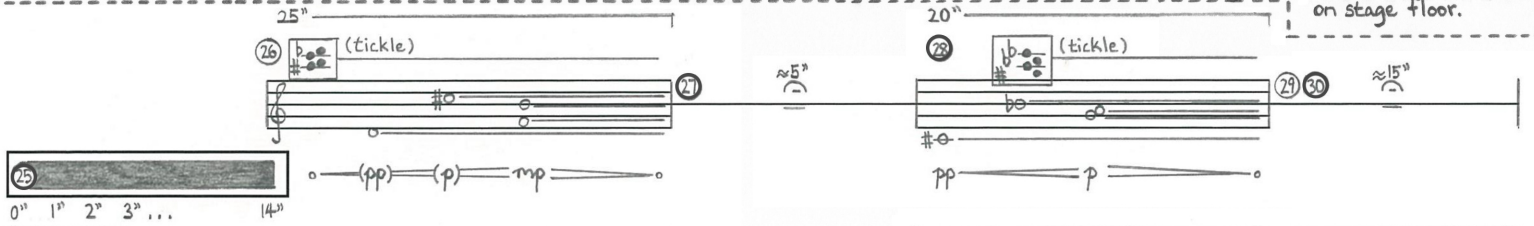
㉕ Ⓢ to activate a previously unused switch on [SB], and Ⓐ to walk slowly among audience.

㉗ Ⓐ to suddenly stop, take out flowers from left pocket, and give them to an audience member.

㉘ Ⓐ to resume walking among audience.

㉚ Ⓐ to suddenly stop again, take out fresh broccoli from hood, and give it to an audience member. Ⓢ to move to [Pos. C] and crouch on stage floor.

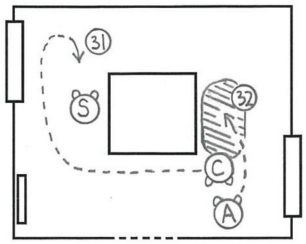
Sheng

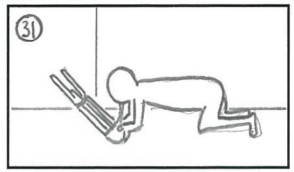


Electronics

R	Chimes
S	Chimes and Synth
T	Chimes
U	Synth and Sheng

As Video



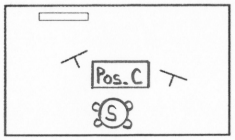


31 C to pass A and move around S crouching on the floor, while keeping S in the frame. A is to stay out of the frame until 33.

32 A to quietly position beside the [Pillar] between B and C, out of the camera frame, and wear a yellow beak on mouth.

As Live Performance

(Spotlight on [Pos.C])



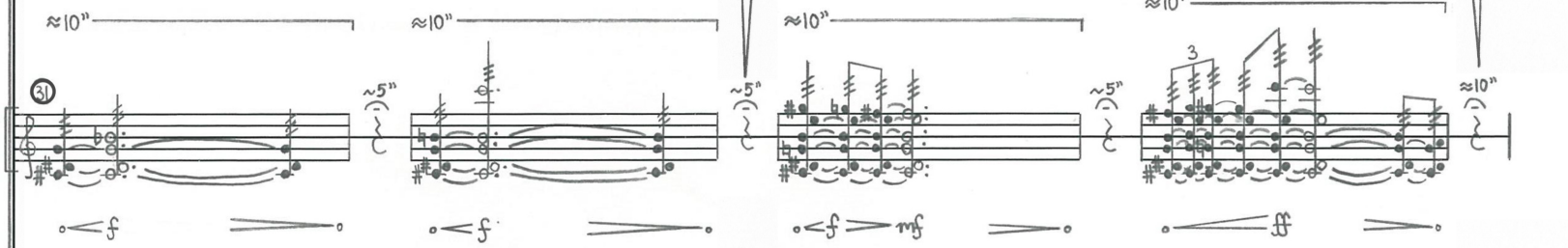
31 S to play notated motif while crouching on stage floor in Pos.C, either facing right or left of stage.

A to quietly wear a yellow beak on mouth, and walk towards [Pos.C] on stage.

S to quietly stand up.

Sheng

Alternate between 呼舌 (Hūshé) and 碎吐 (Suìtǔ) with improvised speed

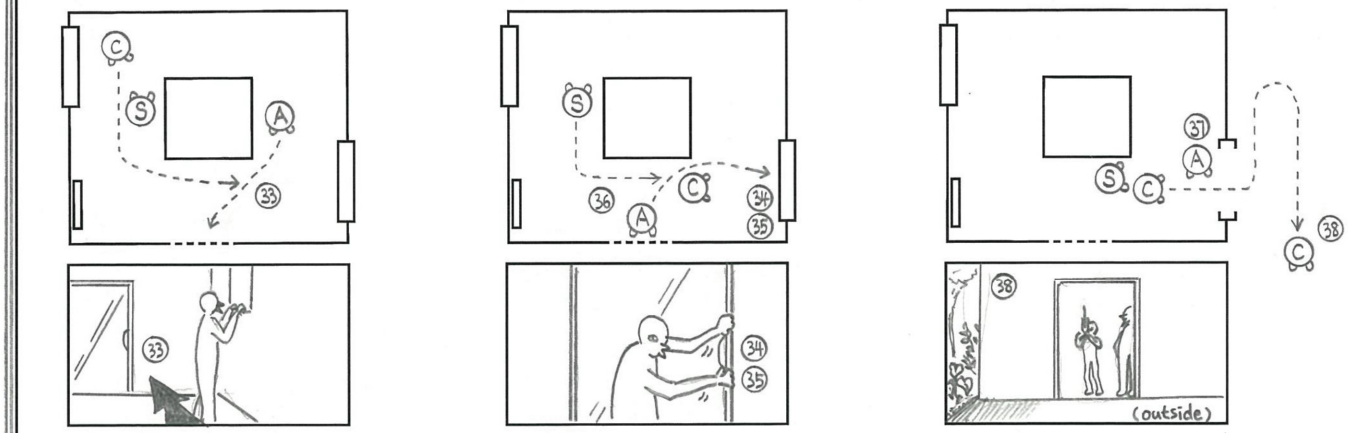


Electronics

W Birds (→)

V Bass Tone with vibrato

As Video



33 C and A to walk toward [Window CD] in unison with [Pillar] in between the two. A reaches [Window CD] first and peers through glass. C passes A and focuses on [Door II].

34 A moves to [Door II] and pulls handle but the door does not open.

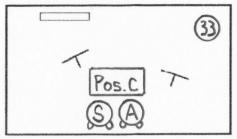
35 A tries again, but the door remains closed.

36 S to rise quietly while improvising "birds chirping" sounds, and move behind C.

37 A to successfully pull the door open.

38 C to slowly walk past A and through [Door II]. Walk in free trajectory for approximately 10 to 20 seconds, all while panning the camera on the open door with S and A inside [Chamber]. Finally, tilt up the camera to the sky. S to repeat motif in tempo rubato until C tilts up the camera to the sky.

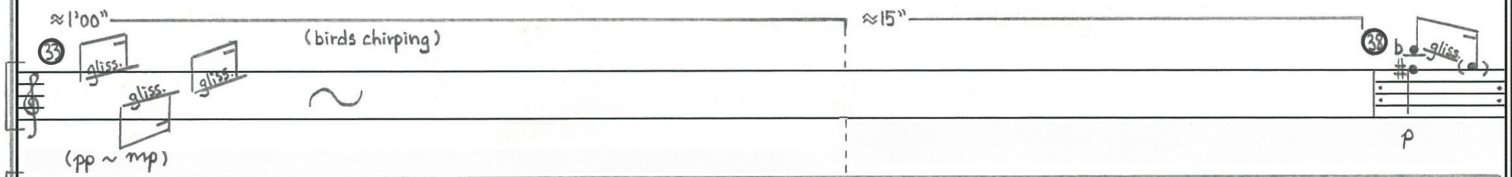
As Live Performance



33 S and A to both stand on stage in Pos.C and stare at the audience.

38 S to repeat motif in tempo rubato until the spotlight fades out completely and the stage is entirely dark.

Sheng



Electronics

