

| Cue | File name<br>(Time code)                | Mandarin title<br>(Music duration)<br>Japanese title | Scene brief<br>(Diegetic sounds/Dialogue)                                                                                                                                                                                                                                                                        | Description of Music Idea                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
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| 1   | Cue 1_What day is today<br>(0000-0033)  | 今日星期幾<br>(0:30)<br>今日は何曜日でしょう                        | With the flat viewpoint, shooting people moving up and down escalators as general cargo transport.                                                                                                                                                                                                               | <b>Opening (main theme)</b> : With the waltz rhythm, the choir voice introduces the 'Epic of life' as the main theme. Meanwhile, the diegetic sound—the ringtone of subway and the elevator—are used as part of the melody/rhythmic components, in order to combine the scene and music more naturally.                                                                                                                                                                                                                                                               |
| 2   | Cue 2_Post office<br>(0034-0141)        | 郵局<br>(0:48)<br>無感覚のなか                               | <ul style="list-style-type: none"> <li>• Mother L walks in elevator.</li> <li>• Mother Y walks out elevator, enters the office.</li> <li>• Reading Form of horse racing before work.</li> </ul>                                                                                                                  | The beginning of ordinary life, I use percussion to suggest every transition of the scenes—especially utilising the 'gear' sound to symbolise each of us is just a cog in the machine.                                                                                                                                                                                                                                                                                                                                                                                |
| 3   | Cue 3_Elise's yawn<br>(0142-0308)       | 愛麗絲的呵欠<br>(0:35)<br>エリーゼのあくび                         | <ul style="list-style-type: none"> <li>• The Indonesian maid is talking on phone while working.</li> <li>• Door bell is ringing (2:23).</li> <li>• The office lady can't stop yawning while working.</li> </ul>                                                                                                  | <p>Since the door bell music is "For Elise", one of Ludwig van Beethoven's most popular compositions, I varied its motif right after the bell had rung. It illustrates how the characters are falling into a shallow trance while working.</p> <p>The 'epic of life' motif shows up again, from the lady's yawn till mother Y gets off the work. The intensity of choir music reaches the highest point before Y <b>close the door</b>, then the coming silence emphasises the fatigued state of finishing daily routine.</p>                                         |
| 4   | Cue 4_Mother Y's shelves<br>(0309-0458) | 廚房與鐵架<br>(1:18)<br>疑惑と可能性                            | <ul style="list-style-type: none"> <li>• Mother Y waits for elevator.</li> <li>• Y cooks at kitchen. There is a newspaper clipping showing that 'Rare Aurora Illuminate the UK'.</li> <li>• Y keeps measuring the size of the metal shelving rack, looks confused but still pick up home to assemble.</li> </ul> | <p>The newspaper clipping and going home from work both represent a bright mood, especially the former suggests an expectation to travel. So I use woodwind and <b>Guzheng</b> to compose delightful music, accompanied with <b>Peruvian Panpipes</b> which adds air and some reflexible breath.</p> <p>Although the character looks confused, the measuring and assembling process are interesting and full of <u>possibility to try thing out</u>. So I use synthesiser's sound to compose this part, addressing the <b>uplifting mood</b> in a bit perplexity.</p> |

0459–0630 Radio song and program

0631–0701 TV song: 《More than I can say》 80s pop song

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| 5   | Cue 5_Game, Mahjong and Horse-racing (0702-0834) | 晚餐與賽馬<br>(1:30)<br>疎遠になった慣習                          | Details of each scenes tell the story, such as the living room, there are left and right two different worlds of computer with father and son—they are separated, hardly talk even they have dinner together—TV becomes the only intersection between father and son.                                                                                                                                           | Besides the 'box-like' living condition in Hong Kong, the ' <b>detached relationships</b> ' is the other important topic the director want to talk about. This is the <b>1st example</b> : a dinner without conversation between father and son but with TV broadcasting only.<br><br>So, aiming to keep the <a href="#">TV sounds (Horse-racing broadcast)</a> standing out, the composition here is minimalism— <a href="#">slow soundscape with male vox</a> —to illustrate the melancholy parent-child relationship which is so common in nowadays society.                                                                                                                                                                                                                                              |
| 6   | Cue 6_Mother L's dinner (0835-1037)              | 孤寂冰淇淋<br>(1:42)<br>孤寂                                | <ul style="list-style-type: none"> <li>• Mother L sells traveling suitcase in the mall. She pulls down the roll-up door to close shop.</li> <li>• L goes to potsticker restaurant, having dinner alone. There is a dull, absent light in her eyes.</li> <li>• After dinner, she comes back the close-up mall. Eating ice cream without anybody aside, she starts to play with phone—her own company.</li> </ul> | Here is the <b>2nd example</b> of 'detached relationships': having dinner alone, only with your own cell phone.<br><br>L almost has no expression on her face, it might be hard for the audience to imagine what she is thinking about. Therefore, following the same concept as the previous cue. The composition here is also minimalism— <a href="#">slow soundscape with a few illusory sounds</a> .<br><br>Moreover, I add different elements gradually to make people feel the narrative is pushing forward, such as: fade in the synth sound (analog funk) to the low register with delay <b>at 9:26</b> and put the melody (celesta) into the composition (woodwind and strings) <b>at 9:53</b> .<br><br>The melody is the extreme slow version of the first phrase of <a href="#">Music cue 9</a> . |

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| 7                                                                                                                                               | Cue 7_Monitor life<br>(1038-1314) | 螢幕生活<br>(1:40)<br>モニター生活                             | <ul style="list-style-type: none"> <li>Father is playing mahjong while son is playing online game, which they are separated by a <b>running television</b> with nobody watching.</li> <li>Mother Y is using mosquito swatter at closet, listening to the <b>radio broadcast</b>.</li> <li>Mother L walks in the living room, preparing <b>water</b>, wearing socks in front of TV, then leaves home for lunch.</li> </ul> | <p>The main theme 'Epic of life' has been developing from the opening to this scene—a quite morning without any disruption of digital monitor—which is a good timing to start the <b>character's soliloquy</b>. So, the choir music here achieved the highest point when L zipped up the bag <b>at 12:18</b>.</p> <p>After 4 second break (<b>12:22</b>), the choir music comes in again but with more sophisticated composition—instead of using string in 'con sordino', I use the tremolo of brass and string. Further, I add the voice of clarinet to make the melody contour more clear.</p> <p>Storytelling through space, So as to invite the spectators experiencing the box-like living condition in Hong Kong. Hence, even though there is a dull, absent look on the characters' face, using '<b>epic choir</b>' to represent <b>characters' inner thoughts/emotions and screech to a halt when they leave the space</b> is my approach to respond to the director's concept.</p> <p>For instance, close the post office's door at 3:05 (<b>cue 3</b>), zipped up the bag at 12:18 (<b>cue 7</b>), close door <b>at 13:09 (cue 7)</b>. All of them symbolises how people <b>keep bottling up their true thinking/feelings inside the 'box'</b> of daily life.</p> |
| 1315–1537 Y and L are eating lunch at public canteen, they don't know each other.                                                               |                                   |                                                      |                                                                                                                                                                                                                                                                                                                                                                                                                           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| 1325 —1537 L calls friend B, inviting him to the cruise trip for Polaris— the <b>3rd example</b> of 'detached relationships': <b>friendship</b> |                                   |                                                      |                                                                                                                                                                                                                                                                                                                                                                                                                           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| 1348 Y glances at L, then she drinks tea and plays with her cell phone.                                                                         |                                   |                                                      |                                                                                                                                                                                                                                                                                                                                                                                                                           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| 1444 Y is going to leave and glances at L again who keeps persuading B for the trip.                                                            |                                   |                                                      |                                                                                                                                                                                                                                                                                                                                                                                                                           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| 1508 Y leaves the canteen.                                                                                                                      |                                   |                                                      |                                                                                                                                                                                                                                                                                                                                                                                                                           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |

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| 8   | Cue 8_Cruise10% discount!<br>(1538-1700) | 等待旅行<br>(0:58)<br>旅前の退屈さ                             | <ul style="list-style-type: none"> <li>• Mother L is bored when she is waiting for customers come in the suitcase shop.</li> <li>• Mother Y is working in the post office, colleagues asking each others : 'What day is today?' —to bring out the theme.</li> </ul> | I use the same percussion rhythm as the opening to give some groove of this waiting situation. Not only to keep the <b>ambience sound</b> , but I also add some interesting elements to make this scene more lively, such as : using wind chimes to suggest L's eyes movement <b>at 15:41</b> and <b>15:45</b> , 'Duo' voice <b>at 16:08, 16:20</b> , striking the large Peking opera gong and the wind gong for the transition <b>at 16:27</b> . |
| 9   | Cue 9_Maybe I'll miss you<br>(1701-1809) | 可能會掛念你<br>(1:07)<br>寂しいかも                            | <ul style="list-style-type: none"> <li>• Mother L's monologue about the dialogue with her son, at the night bus leaving for airport.</li> <li>• 1800 Arriving hall of Airport</li> <li>• 1808 Hotel TV</li> </ul>                                                   | This is the most explicit part conveying the <b>lonely heart</b> . So, the intensity of the lonesome feeling should reach the <b>highest</b> point here. Therefore, I wrote a complete piece, using celesta, bells and choir, to glue the following traveling scenes as a whole.                                                                                                                                                                  |

1810 Mother L eat dinner and chat with the tour group in restaurant.

1906 Vocal sounds louder, everyone sings 《More than I can say》 together with applause.

1940 Everyone dances and screams at the end, L smiles but doesn't join the dance.

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| 10                                                                                                                                                                                        | Cue 10_Single woman<br>(2020-2131)          | 雙人房<br>(1:02)<br>独りだけど                               | <ul style="list-style-type: none"> <li>L watches TV alone in the twin room.</li> <li>L calls attendant to fix up the air condition. (dialogue, TV sounds)</li> <li>Y sits on the evening bus. Her eyes glazes over with boredom.</li> </ul>                                                                                                                                                                                                         | <p>The 'dark humour' approach is utilised in this scene: the contrast between the happiness outside the room and the loneliness inside the room, the similarity between L in red clothes and the red crab on TV, and the bizarre situation of the trip—single woman in twin room, the malfunction of the air-conditioner, etc.</p> <p>So, I use <u>music cue 4</u> for the first part when L is confused about the air-conditioner. Then, I add new composition with the pizzicato of strings and percussion <b>at 20:54</b> to enhance <u>the atmosphere of black comedy</u>.</p>                                                                                                                                                                                                                                              |
| <p>2133 Mother Y dials the phone to listen to the bill.</p> <p>2145 Mother Y walks toward supermarket AEON.</p> <p>2158 Y discusses with colleague about the size of shelves (30*30?)</p> |                                             |                                                      |                                                                                                                                                                                                                                                                                                                                                                                                                                                     |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| 11                                                                                                                                                                                        | Cue 11_Perfect fit, finally!<br>(2221-2436) | 盒狀生活<br>(2:15)<br>この組み合わせ、ぴったり                       | <ul style="list-style-type: none"> <li>Y finally finished the 3 tier metal shelving rack and put into the extremely narrow space in the kitchen.</li> <li>Y started to tuck every pot and pans into the limited 3-layered spaces, such as: rice cooker, water bottles, rags, dish towel, etc.</li> <li>Eventually, Y even stood upon the stool for putting stuff on the top (the 4th layer) till there is no space for anything anymore.</li> </ul> | <p>This is the most obvious metaphoric scene of the 'box-like' living condition of Hong Kong, which also embodies how people bottle up their true emotions into one narrow space to another.</p> <p>So, following the character's action—different stuff is piling up more and more, put into higher and higher position—the music keeps increasing its intensity to reach the climax.</p> <p>I use part of <u>music cue 4</u> as the intro to bring out some expectation, suggesting something is going to happen. Then, the succeeding composition is initially based on string and woodwind ensemble. I add <b>piano</b> whenever she finish filling up one layer. Further, the <b>choir of the main theme</b> gradually fades in with the tremolo of string (con sordino) to expand the momentum of the 'Epic of life'.</p> |

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| 12  | Cue 12_Mother's Taiji Sword (2418-2616)        | 練劍<br>(1:58)<br>太極劍と愚痴                               | <ul style="list-style-type: none"> <li>• Mother Y practices her Taiji Sword in the very narrow living room.</li> <li>• 2509 Father complain</li> <li>• 2531 Y gives up practicing and goes back to son's place.</li> <li>• 2559 L watches FB and complain at night.</li> </ul> | <p>Actually, this is the real climax after the previous one. The sharp sword is the metaphor of breaking out of the 'box', symbolising all the <b>pressure of life eventually flows out—a final relief</b> of the main theme. So, the distorted vox overlaps on the choir <b>from 24:18</b>, then becomes the main voice when Y performs the sword dance.</p> <p>Since the director requests to '<b>have a pause of the world</b>' when the sword hacks from up to down, I put the volume to zero around 3 seconds, then gradually voluming up to continue the '<b>flow of feelings</b>'.</p> <p>In order to connect scenes smoothly, the succeeding composition—full string with brass, woodwind, string tremolo—also overlaps on the vox <b>from 25:29</b> till next scene.</p> |
| 13  | Cue 13_Alone. Awake (2617-2753)                | 下一站，天富<br>(0:42)<br>旅行終了                             | <p>2635 Subway broadcasting— L wakes up. There is a dull, absent light in her eyes.</p> <p>2659 Y comes back home and check the mail box.</p> <p>2732 Son's monologue of the postcard content.</p>                                                                             | <p>The trip is over, and everything gets back on track—nothing changed.</p> <p>The music starts when the subway departed (26:30), so it begins with a <b>delight tone</b> of woodwind and strings. Then, the choir shows up again to remind the audience the main theme, the '<u>Epic of life</u>', <u>never disappear</u> in our daily routine.</p> <p>These 2 tones are parallel and intertwined, that demonstrates the bittersweetness of the living condition of Hong Kong.</p>                                                                                                                                                                                                                                                                                               |
| 14  | Cue 14_Postcard of Malaysia (2754-3058)        | 遲到的明信片<br>(0:41)<br>遅れた葉書                            | <ul style="list-style-type: none"> <li>• 2816 Y gives the post card to son who says 'I've been back...'</li> <li>• 2850 Ending credit (2019)</li> </ul>                                                                                                                        | <p>The composition is the first part of <u>music cue 4</u>, which aims not only to remind the audience the 'travel motif', but also to give them a bright mood to expect their next trip out of the 'box', a breath from the daily boredom.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| All | #FINAL Film music (1-14, music duration 17:50) |                                                      | synchronised video (30:58)                                                                                                                                                                                                                                                     | Original sounds (diegetic sounds+talk) with 14 music cues.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |

❖ Cue1. 6. 9. 11.12 are crucial cues which express higher intensity of emotions among others.

❖ Cue 10.14 are humorous cues, suggesting the 'black comedy' style of the film.