

Composer: Tsz To LO

Performer: purely electronic 5.0

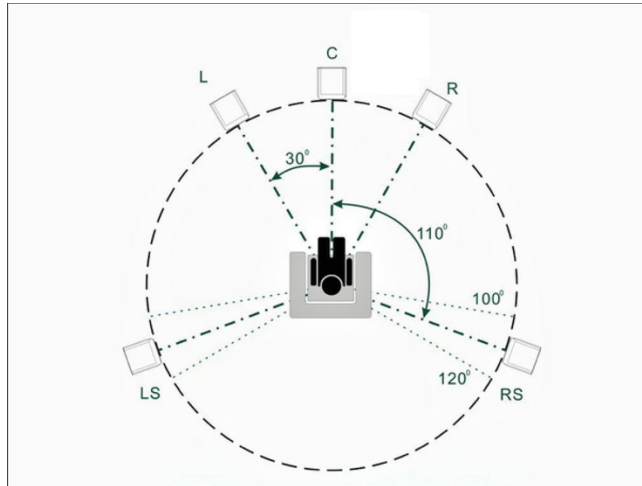
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Title of the Work: From Jekyll to Hyde

Audio technical requirement (required stage layout): 5.0



Duration: 10 minutes (5 minutes: Jekyll, 5 minutes: Hyde)

<https://soundcloud.com/tsztolo/sets/from-jekyll-to-hyde>

(Both the original audio files and the stereo files are too big to upload in the Submission site)

Program Note

The title of the piece is inspired by a novel (and a musical) I like a lot, Strange Case of Dr Jekyll and Mr Hyde. The novella is written by Scottish author Robert Louis Stevenson. The story is about the complexities and dangers of science, and duplicity of human nature. This is an electroacoustic piece which talks about the transformation from Henry Jekyll to Edward Hyde.

(Thank you Charlotte Tong and Dickson Lai for playing violins for my music samples.)

Statement of the relevance of the work to the conference theme and topics

Work related to the conference theme of What you hear is what you see?

What you hear is what you see? In the novel and the musical, readers and audiences can see that Jekyll appears to be very intelligent, and a well-respected scientist. However, the other characters in the story could not figure out his underlying second nature and alto ego of Jekyll. In my work, signals of my pre-recorded samples were being processed digitally in the Hyde excerpt to symbolise the changes from a respectable Jekyll's seriousness to a Hyde's frivolous and indecent character. What the audience hear in the Hyde section is a heavily digitally modified version of the Jekyll's excerpt by Pro Tools. Both excerpt narrates the same character in the story, Jekyll and Hyde. Same, but different!

Pieces that use experimental narrative structures

From Jekyll to Hyde is my experiment of sounds to depict a personality transformation of my favourite character in the musical Jekyll & Hyde. It uses pre-recorded segments and samples of music materials to construct a soundscape. The raw materials of the samples in my piece involve a lot of violin glissandi, violin pizzicati and glissandi inside the piano strings. From Jekyll to Hyde consisted of a narrative structure by imitating the screaming of Jekyll (and Hyde) using undertones of a violin's note. I also use the violin's glissandi to depict the mood swings and changes of Jekyll when he's experimenting the formulae/drugs/potion he made for humans. The repeated violin pizzicati sounds are used to represent the dark, murderous side of Jekyll's inner self, "Hyde", as well as the strange noises he makes in the locked laboratory. The glissandi inside the strings of piano are also used to add a mysterious feeling to the whole piece.

Structure

Both "Jekyll" and "Hyde" excerpts consisted of an ABA form. Section A begins with lots of percussive sounds from violin and piano, followed by a middle section (section B) with a passage of glissandi on violin. The piece ends with big glissandi inside the piano and more violin pizzicati, and semitone intervals in different registers played by the violinist.