

Title: Consort Yu

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1. PROGRAM NOTES

In 'Consort Yu,' I draw from the traditional Peking Opera 'The Hegemon-King Bids His Lady Farewell,' depicting the struggle between Xiang Yu and Liu Bang. Xiang's wife, Consort Yu, seeks to share his fate, but he refuses. She tragically takes her own life. I bridge Peking opera and contemporary electronic music by mirroring its timbres and rhythms and utilizing traditional singing styles. The Leap Motion device enriches live performances, allowing me to control Peking opera gestures. This fusion underscores the transformative potential of technology in musical expression.

Text¹:

My lord is now sleeping quietly. I can go out of the tent for a walk to let go of my sorrow.

看大王和衣睡穩，我出帳外且散愁情。

Oh, hold on! Why is there the singing of the state of Chu in the enemy's village? What is the reason for this? Oh, my lord! I'm afraid that my lord is on the verge of total defeat!

哎呀且住！

怎麼敵人寨內竟有楚國歌聲，這是甚麼緣故？哎呀大王啊大王！只恐大勢去矣！

My lord! So be it! I want to use the sword of my lord to kill myself, so as not to become your burden!

大王啊！大王啊！也罷！願以大王腰間寶劍，自刎君前，免得掛念妾身哪！

Han soldiers have captured my territory, Besieged on all sides singing. The king's spirit is exhausted, How can I survive!

¹ Anonymous. "京剧剧本 - 霸王别姬". 中國京劇億考, Mar. 3rd 2010, <https://scripts.xikao.com/play/04022001>

漢兵已略地，四面楚歌聲。
君王意氣盡，妾妃何聊生！

2. PROJECT DESCRIPTION

In "Consort Yu" for voice and live electronics, the gesture of hands holds profound significance in the presentation of Peking opera. Unlike modern acting conventions, Peking opera performers rely heavily on hand gestures to convey emotion and narrative. With limited body movements available, hand gestures, such as the iconic Lotus finger gesture, become essential tools for expression. These gestures, with their nuanced variations, convey a myriad of emotions and intentions, enriching the storytelling experience.

My creative process involved forging connections between the rich tradition of Peking opera and the realm of contemporary electronic music. Firstly, I endeavored to emulate the timbres and rhythms characteristic of "The Hegemon-King Bids His Lady Farewell." The utilization of unstable pulses, such as tempo rubato and voice glissando, prevalent in Peking opera, finds resonance in the vibrant palette of contemporary music. Furthermore, I integrated traditional Peking opera singing styles and selectively adapted melodic motifs from the opera, infusing them with novel harmonic nuances.

Central to my exploration was the innovative incorporation of technology, particularly the Leap Motion device, into the performance framework. My contribution extends beyond mere utilization to transformation; I repurpose this utilitarian device into a musical instrument, enriching the sonic and gestural landscape of the composition. Through meticulous choreography informed by both technological capabilities of Leap Motion and musical intentions from the presentation of Peking Opera, I imbue the performance with a seamless fusion of artistry and innovation.

Critically, my utilization of Leap Motion transcends mere novelty; I strategically employ both triggers and continuous controls to imbue the performance with

expressive depth and nuance. By elucidating the symbiotic relationship between choreography, technology, and musical expression, I invite audiences from diverse backgrounds to engage with the creative process, fostering a deeper understanding of the interplay between science and artistry in the realm of live electronic performance.

In the live rendition of "Consort Yu," the Leap Motion device becomes an extension of the performer's artistic vision, facilitating real-time manipulation of electronic elements while seamlessly integrating with traditional vocal delivery. This symbiosis of tradition and innovation epitomizes the spirit of NIME, underscoring the transformative potential of technology in the service of musical expression. My contribution is not only about the use of technology but also the innovative and musical manner in which I integrate triggers and continuous controls through the Leap Motion device, enriching both the science and art communities' understanding of my creative process.

3. PERFORMANCE NOTES

I will need 1 pedal, 1 interface, 1 interface cable (to the laptop), 1 mic(countryman), 1- multi usb adapter(for the laptop to be connected to the interface, Leap Motion, and pedal), 2 extension cables(one for laptop, one for the lamp), and 3 laptop stands (one for Leap Motion, one for laptop, one for the fan)
I will bring the lamp, my laptop, the Leap Motion, and the fan.

4. MEDIA LINK(S)

- Video: https://youtu.be/15clZv_ySUQ
- Thumbnail: <https://drive.google.com/file/d/14G9ash6ExB1AGRebIoDWJljJBYW1ZETJ/view?usp=sharing>

REFERENCES

- [1] “京剧剧本 - 霸王别姬”. 中國京劇藝考, Mar. 3rd 2010. Access May 6, 2024 <https://scripts.xikao.com/play/04022001>