

Wandering

2024 聲徇音樂節

MUSIC FEST

FRI
08.23

SUN
09.15

臺灣當代文化實驗場
Taiwan Contemporary Culture Lab (C-LAB)

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2024 聲尚音樂節

音樂立基於每個文明，隨著各地域的民族、文化、時代演變而發生巨大的變化。世界各民族的文化、宗教、政經、技術等發展直 / 間接影響了音樂的形式、內容與表現。在當今科技技術跳躍式倍速率發展下，音樂聲響表達的情感及創作觀念，無論音階音律、時空間的結構編設、音色的調變均展現了豐富多樣、廣袤無垠的可能，而各樂種曲風的交織、東西器樂的融疊、傳統與當代的碰撞、多語民俗與宗教的融入挪用，讓各種音樂研究 / 創作者之間拓展出更遼闊的想像，不再囿限於自身初始的知識領域、創作脈絡與既定音樂思維。聲尚音樂節的寓意在於：樂聲徜徉始自大膽實驗、自由創新、積極對話，舉凡思想哲學、文化歷史、經濟社會、民俗宗教、科技、生命科學等，均是反芻叩問、檢視的範疇與創意發想的養分。

2024 聲尚音樂節中，多件新創作品自 2023 年即開始醞釀籌備，除了持續鼓勵多樣樂種的交流與展現，亦延展 2023 年即開放以 AI 人工智能融入音樂聲音的創作。今年的聲尚音樂節集結來自義大利、德國、法國、英國、印尼、日本、香港、韓國等音樂作品及創作 / 演出者，共計 90 多位音樂聲響 / 影像 / 燈光創作者 / 演出者共襄盛舉，共推出 14 組節目，包含 20 多件新創作品的全球首演。

本屆聲尚音樂節特邀當今炙手可熱的義大利當代音樂作曲家馬泰歐·弗蘭切斯契尼 (Matteo Franceschini，又稱 TOVEL) 與法國聲響與音樂研究統合中心 (IRCAM) 攜手為 C-LAB 的穹形場域全新重製打造了結合燈光 / 音樂 / 立體多軌聲音設計的《重磅引力³⁶⁰》現場演出。弗蘭切斯契尼的音樂涵養深厚、專精不同樂器，並融合當代音樂、實驗電聲、搖滾等多樣風格，加以自身奔放恣意的舞台演出魅力，將引爆臺灣的音樂聆賞新境界！其個人創作橫跨室內樂、交響樂、音樂劇、表演和互動多媒體裝置，獲得國際各重要劇院、樂團委託創作。《重磅引力³⁶⁰》於本次音樂節為世界首演，其中，鋼琴、薩克斯風和弦樂的原聲與模組成器器的爆發聲響交疊，融合當代音樂、搖滾樂、實驗電聲等樂種風格，並結合燈光與特殊聲場設計，讓這場臺、法團隊現地重製、原創性高的重製新創演出構成一座令人目眩神迷、謎樣幻化的音樂敘事劇場，多重音樂語彙的交疊、繁瑰音色的流變引領聽眾經歷一場炸裂爆燃、亦充滿未知的浪漫航旅！於同一場域，亦呈現歐比王的《歐比王的宇宙大爆炸》，以獨特在地搖滾精神結合傳統民族器樂、民俗宗教及文化，反映現實社會、生活情感等現狀。

此外，在具有 49.4 聲道之立體聲場，將呈現多場精彩的國際作品映演。《Ambisonic 聲層撼感》包含 2024 年義大利 ISAC 國際立體音樂創作競賽獲獎作品，三組作品曲風迥異但音色創造豐富多彩，音樂張力的抑揚頓挫、層次空間之細緻雕琢牽動全身神經細胞與情緒。此外，亦邀請橫跨當代、古典、爵士樂、實驗搖滾、自由即興音樂及噪音領域的日本實驗音樂作曲家、吉他手、唱盤音樂家和電子樂器演奏家大友良英，他將與薩克斯風手克里斯·皮茲歐柯斯 (Chris Pitsiokos) 攜手演出《耳中手顫 鐵汁黑暗》。以臺灣、印尼藝術家組成的咎 (Sundialll) 雙人組將呈現的《咎 Sundialll 現場聲音呈現：記憶拼圖》，基於臺灣、印尼的地景，重新編輯、創造音訊，探索當下文化脈絡、社會現況。法國巴黎市立音樂院教授暨音樂家保羅·哈瑪哲 (Paul Ramage) 演出的三件唯聲音樂作品則從文學文本出發，反映日常議題的詰問及戲劇張力，他也將於專場講座中，演繹唯聲音系統音樂創作 (la musique acousmatique) 之歷史、觀念與發展現況。香港現在音樂 (CMHK) 的《電磁河流》以自製電子組件深入探究聲音與光影的相似及相異之處。此外，國立陽明交通大學音樂研究所的《聲透——耳朵劇院 2024》多聲道電子音

樂會，將展演 2024 年國際電子音樂創作比賽優勝作品。

與 NanaFormosa 擊樂二重奏新創共製並由臺灣當代作曲家林煒傑、陳珩、楊祖堯、陳家輝與韓國作曲家姜待名譜曲的《漂浮小鎮嘉德阿威亞 (Gad-Avia) 的一天》結合擊樂、聲響、影像與互動裝置，並蒐集台灣物件、在地影像，由林仕杰、張若涵、陳省聿、葉澈新創影像；透過擊樂撞擊的物理行為，建構虛實交錯的沉浸影像互動展演。基於國立陽明交通大學音相體影音複合媒材實驗室計畫的《音相體》中，邀集來自德國的聲音藝術家 / 作曲家漢斯 W. 科赫 (hans w. koch)、新媒體藝術家 / 聲音藝術家緹娜·托納哲爾 (Tina Tonagel) 與臺灣當代作曲家董昭民攜手，並由橫跨音樂創作與資訊工程的作曲家張俊彥共同創作與設計，並結合音樂 / 媒體藝術家鄭乃銓的《未曾意識的象限》四件聲音裝置，以及台北中央 C 室內樂團演奏家基於 AI 即時數據分析及訊號擷取的現場演奏，整體的沉浸式聲音體驗和表演空間的碎片式設計，讓觀眾游走在多媒體時空藝術體驗的思潮裡！

由 C-LAB 臺灣聲響實驗室與捌號會所共同新創製作的《CUBE BAND 進行式》，邀請當代作曲家陳立立、羅芳偉、郭立威、黃蕙倫結合琵琶、古箏、打擊樂器譜曲，並由張方禹、徐聖羲擔綱影像雷射光創作、執行，探索傳統絲竹樂器與科媒技術的電聲、影像燈光融合，帶來古器今樂的新可能。

凱菲·馬修 (Kaffe Matthews) 與紀柏豪將呈現《地方創造音樂》，拓展「聲音散步」概念，打造「聲響單車」，創造獨特聽覺旅程；馬修擅長創造聲音椅、音波床和聲響單車等獨特音樂介面，為聲音創作者開拓嶄新的表現空間，亦為觀眾開啟另一種接觸聲音及音樂的體驗方式，透過音樂聲響製造出與所處環境、空間之關係。

JPG 擊樂實驗室將呈現《那些沒有說出口的 ____》，結合鄧九雲短篇小說與擊樂演奏，探索聲響敘事的新樣態表現。此外，曾參與 2023 年 C-LAB 聲響藝術節的國立臺灣師範大學音樂學系，將於今年聲尚音樂節推出《Imaginary Voice》，期通過八首作品探索聲音的多重視角，開啟年輕音樂創作學子對音樂展演的新視野。

一如現實當代的「複式」樣態，在音樂聲音的領域，亦需建構流動的觀聽習性，以開放的心胸聆賞和體驗不同的音樂種類、風格，並進行探究、研習及創作，此即當代音樂聲音創作者及聽眾應有的冒險精神。於視覺藝術領域大量實踐的混種、拼貼、挪用、異質性共存融，亦存在於當代音樂聲響的創作。尤其隨著近代新興科技技術的介入、運用，無論對音樂創作觀念、協作共創意願、作品內容表現均有所調變及影響，這些變異亦促使音樂創作 / 演出者重新審視自己及作品與觀 / 聽眾的位置與關係。聲尚音樂節持續邀請各界以音樂聲響體現時當下、創造新時代！面對科技新世紀，音樂聲音之存在介面、交流平台、創作途徑將更為開闊並不斷動態演進，惟如同其他所有藝術表現，無論硬體、技術多先進，終究是以內容創新、創意無垠而撼動人心為首！

計畫統籌
黃意芝

2024 Wandering

With civilization as the basis, music in various regions change massively according to ethnic group, culture, and era. For each nation, the form, content and expression of music is directly/indirectly influenced by the development of culture, religion, politics, economics, and technology. The accelerated technological and scientific development of today has enriched, diversified, and widened infinite creative possibilities for emotions and creative concepts conveyed through music and sound in terms of scale, rhythm, spatio-temporal structuration, or timbral modulation.

The interweaving of genres and styles, the fusion and layering of eastern and western instrumental music, the collision of traditional and contemporary music, and the incorporation and appropriation of polyphonic folklores and religions have expanded the imagination of music researchers/creators who are no longer confined to their initial intellectual scopes, creative contexts, and fixed thinking. The Wandering Music Festival connotes a free roaming of music that starts with audacious experimentation, unbound innovation, and zealous dialogue, with thinking, philosophy, culture, history, economy, society, folklore, religion, technology, and life science as domains for reflection, questioning, and examination and as nourishment for ideation.

Several new productions for the 2024 Wandering already germinated in 2023. In addition to continued encouragement for exchange and presentation of diverse music genres, the festival's programs also cover works related to AI application in music and sound, an orientation extended from the 2023 C-LAB Sound Festival. The 2024 Wandering comprises works by over 90 music sound/video/lighting creators/artists from Italy, Germany, France, the U.K., Indonesia, Japan, Hong Kong and Korea; the 14 programs contain more than 20 new works to be premiered at the festival.

For the 2024 Wandering, renowned Italian contemporary music composer Matteo Franceschini (aka TOVEL) will present the world premiere of *Gravity 360*, a live performance conceived and re-created with Institute for Research and Coordination in Acoustics/Music (IRCAM) for the immersion dome on the East Lawn of the C-LAB, which combines lighting, music, multichannel and ambisonic sound design. An erudite musician and a multi-instrumentalist, Franceschini blends various music types: contemporary music, experimental electroacoustics, and rock. A new state of music appreciation in Taiwan will be kindled by this performance featuring his unrestrained charm on stage! Franceschini's work spans chamber and orchestral music, musical theatre, performance and interactive multimedia installation, and he has received commissions from major theaters and ensembles worldwide. *Gravity 360* integrates contemporary music, rock and experimental electronics and comprises acoustic sounds of piano, saxophone and strings interwoven with audio explosions of modular synthesizers in combination with lighting and special soundscape design. Its presentation at the 2024 Wandering as a joint site-specific output by the French team and C-LAB Taiwan Sound Lab's team will be a highly original and appealing tour de force, like a dazzling, mesmerizing, mysterious and ever-changing musical story and theater, taking the audience through an explosive and unknown romantic journey with layered music vocabularies and complex timbral variations! In the same dome, OBIWAN will present *OBIWAN's Big Bang*. The work reflects the status quo of society and sentiments in life through a combination of a unique local rock spirit with traditional ethnic instrumental music and folk, religious culture.

Several programs of excellent works from foreign countries will be presented in the Spatial Audio Field equipped with a 49.4 channel speaker array. *Ambisonic Shocks & Strata of Senses* comprises the top three winning works of the 2024 International Sonosfera Ambisonics Competition (ISAC) with Pesaro, Italy as one of its bases. These works of different styles all contain vivid timbres, with cadences of musical tension and meticulously carved spatial layers that stimulate nerves, cells and emotions throughout the body. Besides, Otomo Yoshihide, a Japanese composer, guitarist, turntablist and player of electronic instruments whose work spans contemporary and classic music, jazz, experimental rock, free improvisation and noise, will present *Auditory-Motor Tremorous / Molten Iron Tenebrous* jointly with saxophonist Chris Pitsiokos. Sundailll Sound Presentation: *memory puzzle* by Taiwanese-Indonesian duo Sundailll explores cultural and social status quo through audio signals re-edited and re-created on the basis of landscapes in Taiwan and Indonesia. Moreover, Paul Ramage (professor at the Conservatoire à Rayonnement Régional de Paris) will present three acousmatic works composed by him, which are based on literary texts and reflect questioning of the everyday and theatrical tension. In his lecture, he will demonstrate the history, concepts, and latest development of acousmatic music creation. In *Electromagnetic River* by Contemporary Musiking Hong Kong, similarities and divergences between sound and light/shadow are examined using homemade electronics. In the multi-channel electroacoustic music concert titled *Sound Talks: A Cinema for the Ears*, students from the Institute of Music, National Yang Ming Chiao Tung University (NYCU) will

perform winning works of the 2024 Concours de Composition Acousmatique petites formes.

The Day in Gad-Avia, a new co-production by NanaFormosa Percussion Duo and C-LAB Taiwan Sound Lab, is an interactive performance and exhibition of immersive real and virtual images achieved through physical movements in percussion. It features five contemporary music composers: LIN Wei-Chieh, CHEN Heng, YANG Tsu-Yao, and CHEN Chia-Hui from Taiwan and Daemyung KANG from Korea. Their compositions combine percussion, sounds, images and interactive installations. The visual part by LIN Sanmu, Johan CHANG, CHEN Hsin-Yu, and YEH Che is based on collected Taiwanese objects and images of local scenes.

Organized by NYCU's Sound-Visual-Space-Oriented Media Lab, the "concert for installations, instruments and imagination" titled *S.V.S. - Media Chat* is a collaboration between hans w. koch (sound artist and composer) and Tina Tonagel (new media and sound artist) from Germany and TUNG Chao-Ming (contemporary music composer) and CHANG Chun-Yien (composer with an information engineering background) from Taiwan, along with *Unknown Quadrant*, four installations by sound/media artist CHENG Nai-Chuan. The live concert by performers of C-Camerata Taipei will be based on AI-aided real-time data analysis and audio signal capture. The audience will roam among thoughts about art experience in a multimedia space-time through the immersive sound experience and fragmentation design for the venue's space!

CUBE BAND ING is a new co-production by C-LAB Taiwan Sound Lab and Studio Acht. It features compositions for pipa, guzheng, and percussion by contemporary music composers Lily CHEN, LUO Fang-Wei, William KUO, and HUANG Yi-Lun. Added the laser lighting conceived and realized by aka_chang and Zephec HSU, the work explores integration of traditional string and bamboo instruments with technology-based electroacoustic music and image, leading to possibilities of contemporary music for traditional instruments.

For *Place Making Music*, Kaffe Matthews and CHI Po-Hao extend the idea of "sound walk" and create particular audio journeys by making "sonic bikes". Matthews specializes in creating unique musical interfaces such as sonic chairs, beds and bikes. In this project, new relations with the environment and space, which are generated through musical sounds, lead to new expressions for sound artists and different experiences of sound and music for the audience.

The 2024 Wandering also features *Unspoken But Exist* by Ju Percussion Group Laboratory, a percussion performance based on extracts from a novel by DENG Jiu-Yun, which explores new facets and expressions of sound narration. The concert titled *Imaginary Voice* by students from Department of Music, National Taiwan Normal University is an extension of the department's participation in the 2023 C-LAB Sound Festival. Multiple perspectives of sound are explored through eight compositions, as an attempt for new visions about music performance and exhibition by young music students and artists.

Like the "polyphony" in the contemporary world, it is necessary to build an evolving habit of viewing and listening in terms of musical sound. Listening to and experiencing different types and styles of music with an open mind and exploring, examining, and creating them: this should be the adventurous spirit of creators and audience of contemporary music and sound. The hybridity, collage, appropriation and co-existence of heterogeneities largely contained in visual art practices are also present in contemporary musical sound creation. Particularly, concepts of music creation, willingness for collaboration and co-creation as well as content and expression of works have been modulated and influenced by utilization of and intervention based on emerging technologies. These changes also invite music composers/performers to re-examine themselves as well as the relative positions and relations between their works and the audience. Through Wandering Music Festival, creators and professionals from diverse disciplines are invited to observe the contemporary era and create a new one through their music and sound! In our new epoch of technology, interfaces, exchange platforms and creative paths for musical sounds are ever widened and evolve constantly and dynamically. Yet, like with any artistic expression, innovative content, unbounded creativity and a force that touches the heart remain the core, no matter how advanced the hardware or technology is!

Cécile HUANG
Head of Programming



園區地圖 SITE MAP

- A** 立體聲場 (臺灣聲響實驗室)
Spatial Audio Field / Taiwan Sound Lab
- B** 聯合餐廳展演空間 灰盒子
Art Space I | Gray Box
- C** 聯合餐廳展演空間
Art Space I
- D** 圖書館展演空間
Art Space II
- E** 多功能廳
Multi-function Space
- F** 東草坪
East Lawn
- G** 102 共享吧
R102 Coworking Space

節目日程 | Schedule

圖書館展演空間2樓 Art Space II, 2F 立體聲場 Spatial Audio Field 聯合餐廳展演空間 Art Space I 聯合餐廳展演空間 灰盒子 Art Space I | Gray Box

Date	Time	節目 Program	場地 Venue
8.23 Fri.	19:30	那些沒有說出口的_____ <i>Unspoken But Exist</i> _____ (70 mins, p.12) (每場演出均舉行15分鐘的演後座談 15-min artist talk after each concert)	圖書館展演空間2樓 Art Space II, 2F
8.24 Sat.	14:30, 19:30		
8.25 Sun.	14:30		
8.30 Fri.	17:00, 19:00, 20:00	Ambisonic聲層撼感： 義大利2024 ISAC獲獎作品聆賞 <i>Ambisonic Shocks & Strata of Senses: 2024 ISAC Winning Works</i> (30 mins, p.22)	立體聲場 Spatial Audio Field
8.31 Sat.	13:00-17:00 展覽 Exhibition 19:30 演出 Performance	漂浮小鎮嘉德阿威亞(Gad-Avia)的一天 <i>The Day in Gad-Avia</i> (演出 Concert 70 mins, p. 32)	聯合餐廳展演空間1樓 Art Space I, 1F
	14:30	《聲透——耳朵劇院2024》 多聲道電子音樂會 <i>Sound Talks: A Cinema for the Ears Multi-Channel Electroacoustic Music Concert</i> (90 mins, p.20)	立體聲場 Spatial Audio Field
9.1 Sun.	14:30 演出 Performance 16:00-19:00 展覽 Exhibition	漂浮小鎮嘉德阿威亞(Gad-Avia)的一天 <i>The Day in Gad-Avia</i> (演出 Concert 70 mins : 演後座談 artist talk : p. 32)	聯合餐廳展演空間1樓 Art Space I, 1F
	16:30	CUBE BAND進行式 <i>CUBE BAND ING</i> (60 mins, p.36)	聯合餐廳展演空間 灰盒子 Art Space I Gray Box
9.3 Tue.	13:00-19:00 展覽 Exhibition	漂浮小鎮嘉德阿威亞(Gad-Avia)的一天 <i>The Day in Gad-Avia</i> (p.32)	聯合餐廳展演空間1樓 Art Space I, 1F
	15:00-19:00 展覽 Exhibition	《音相體》裝置與器樂的對話音樂會 <i>S.V.S.- Media Chat: A Concert for Installations, Instruments and Imagination</i> (p.34)	聯合餐廳展演空間2樓 Art Space I, 2F
9.4 Wed.	13:00-19:00 展覽 Exhibition	漂浮小鎮嘉德阿威亞(Gad-Avia)的一天 <i>The Day in Gad-Avia</i> (p.32)	聯合餐廳展演空間1樓 Art Space I, 1F
	15:00-19:00 展覽 Exhibition	《音相體》裝置與器樂的對話音樂會 <i>S.V.S.- Media Chat: A Concert for Installations, Instruments and Imagination</i> (p.34)	聯合餐廳展演空間2樓 Art Space I, 2F
9.5 Thu.	13:00-19:00 展覽 Exhibition	漂浮小鎮嘉德阿威亞(Gad-Avia)的一天 <i>The Day in Gad-Avia</i> (p.32)	聯合餐廳展演空間1樓 Art Space I, 1F
	15:00-19:00 展覽 Exhibition	《音相體》裝置與器樂的對話音樂會 <i>S.V.S.- Media Chat: A Concert for Installations, Instruments and Imagination</i> (p.34)	聯合餐廳展演空間2樓 Art Space I, 2F

節目日程 | Schedule

立體聲場 Spatial Audio Field 聯合餐廳展演空間 Art Space I 東草坪 East Lawn 多功能廳 Multi-function Space 102共享吧 R102 Coworking Space

Date	Time	節目 Program	場地 Venue
9.5 Thu.	19:30	《橫渡冥河》、《圓場轉向》、《伊卡洛斯的飛行組曲：第一號》 <i>La Traversée du Styx, Détours de Manège, Le Vol d'Icare Suite N°1</i> (70 mins, p.30)	立體聲場 Spatial Audio Field
9.6 Fri.	13:00-19:00 展覽 Exhibition	漂浮小鎮嘉德阿威亞(Gad-Avia)的一天 <i>The Day in Gad-Avia</i> (p.32)	聯合餐廳展演空間1樓 Art Space I, 1F
	15:00-19:00 展覽 Exhibition	《音相體》裝置與器樂的對話音樂會 <i>S.V.S.- Media Chat: A Concert for Installations, Instruments and Imagination</i> (p.34)	聯合餐廳展演空間2樓 Art Space I, 2F
	15:00 專場講座 Lecture	保羅·哈瑪哲專場講座 Lecture by Paul Ramage (90 mins, p.43)	立體聲場 Spatial Audio Field
	19:00	重磅引力 ³⁶⁰ <i>Gravity³⁶⁰</i> (70 mins, p.14)	東草坪 East Lawn
9.7 Sat.	11:00-17:00 工作坊 Workshop	地方創造音樂 <i>Place Making Music</i> 聲響單車工作坊 <i>Sonic Bike Workshop</i> (6 hr, p.38, 43)	多功能廳 Multi-function Space
	10:30	馬泰歐·弗蘭切斯基尼專場講座 Lecture by Matteo Franceschini (90 mins, p.42)	立體聲場 Spatial Audio Field
	13:30	馬泰歐·弗蘭切斯基尼工作坊 Workshop by Matteo Franceschini (120 mins, p.42)	立體聲場 Spatial Audio Field
	14:30 演出 Performance 16:00-19:00 展覽 Exhibition	漂浮小鎮嘉德阿威亞(Gad-Avia)的一天 <i>The Day in Gad-Avia</i> (演出 performance 70 mins, p. 32)	聯合餐廳展演空間1樓 Art Space I, 1F
	16:00, 18:30	《音相體》裝置與器樂的對話音樂會 <i>S.V.S.- Media Chat: A Concert for Installations, Instruments and Imagination</i> (60 mins, p.34)	聯合餐廳展演空間2樓 Art Space I, 2F
9.8 Sun.	17:30	重磅引力 ³⁶⁰ <i>Gravity³⁶⁰</i> (70 mins, p.14)	東草坪 East Lawn
	11:00 工作坊 Workshop	地方創造音樂 <i>Place Making Music</i> 聲響單車工作坊 <i>Sonic Bike Workshop</i> (6 hr, p.38, 43)	多功能廳 Multi-function Space
	13:00-19:00 展覽 Exhibition	漂浮小鎮嘉德阿威亞(Gad-Avia)的一天 <i>The Day in Gad-Avia</i> (p.32)	聯合餐廳展演空間1樓 Art Space I, 1F
9.8 Sun.	16:00, 18:00	《音相體》裝置與器樂的對話音樂會 <i>S.V.S.- Media Chat: A Concert for Installations, Instruments and Imagination</i> (60 mins, p.34)	聯合餐廳展演空間2樓 Art Space I, 2F

節目日程 | Schedule

聯合餐廳展演空間 Art Space I 東草坪 East Lawn 聯合餐廳展演空間 灰盒子 Art Space I | Gray Box 多功能廳 Multi-function Space 立體聲場 Spatial Audio Field

Date	Time	節目 Program	場地 Venue
9.8 Sun.	17:10	歐比王的宇宙大爆炸 Obi-Wan's Big Bang (40 mins, p.18)	東草坪 East Lawn
	20:00	Imaginary Voice (70 mins, p.40)	聯合餐廳展演空間 灰盒子 Art Space I Gray Box
9.14 Sat.	11:00-17:00	地方創造音樂 Place Making Music 聲響單車工作坊 Sonic Bike Workshop (6 hr, p.38, 43)	多功能廳 Multi-function Space
	15:00-19:00	地方創造音樂 Place Making Music 公眾騎乘體驗 Sonic Bike Rides for the Public (每30分鐘一場 One session every 30 mins, p.38)	多功能廳 Multi-function Space
	19:00	峇 Sundialll 現場聲音呈現：記憶拼圖 Sundialll Sound Presentation: Memory Puzzle (45 mins, p.24)	立體聲場 Spatial Audio Field
	20:30	耳中手顫 鐵汁黑暗 Auditory-Motor Tremorous / Molten Iron Tenebrous (120 mins, p.26)	立體聲場 Spatial Audio Field
9.15 Sun	11:00-17:00	地方創造音樂 Place Making Music 聲響單車工作坊 Sonic Bike Workshop (6 hr, p.38, 43)	多功能廳 Multi-function Space
	15:00-19:00	地方創造音樂 Place Making Music 公眾騎乘體驗 Sonic Bike Rides for the Public (每30分鐘一場 One session every 30 mins, p.38)	多功能廳 Multi-function Space
	19:00	電磁河流 Electromagnetic River (40 mins, p.28)	立體聲場 Spatial Audio Field

票券資訊 | Ticket Info



- Accupass 索票或購票
Free or priced tickets on Accupass
- 下列節目之購票資訊，詳見節目介紹頁：《那些沒有說出口的_____》(p.12)、《耳手顫 鐵汁黑暗》(p.26)、《漂浮小鎮嘉德阿威亞 (Gad-Avia) 的一天》(p.32)、《音相體》裝置與器樂的對話音樂會 (p.34)、《CUBE BAND 進行式》(p.36)

For the following programs, see detailed ticket information on respective pages:

Unspoken But Exist (p.12), *Auditory-Motor Tremorous / Molten Iron Tenebrous* (p.26), *The Day in Gad-Avia* (p.32), *S.V.S.- Media Chat: A Concert for Installations, Instruments and Imagination* (p.34), *CUBE BAND ING* (p.36)

主辦單位保有對所有節目與活動之異動權利
The organizer reserves the right to make changes to the programs, exhibitions, and events.

最新資訊請見 For Updated Info
https://clab.org.tw/events/2024_wandering/



Wandering 2024

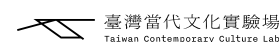
聲倘音樂節

MUSIC FEST

指導單位
Advisor



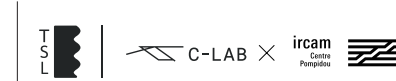
主辦單位
Organizer



執行單位
Executive Organizer



策展團隊
Curatorial Team



共製單位
Co-producer



合作單位
Collaborating Institution



贊助單位
Sponsor



那些沒有說出口的 *Unspoken But Exist*

JPG 擊樂實驗室—彭瀾瑩
Ju Percussion Group Laboratory: PENG Ching-Ying

圖書館展演空間 2 樓
Art Space II, 2F

演出 | Concert
(每場演出均舉行 15 分鐘的演後座談 | 15-min Artist Talk after each concert)

8/23 (五) 19:30

8/24 (六) 14:30, 19:30

8/25 (日) 14:30

70 mins

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創製團隊
Creation & Production Team

主創、表演者 | 彭瀾瑩
導演、敘事構成 | 鄧九雲
作曲家 | 蔡昀恬
燈光設計 | 黃俊諺
視覺與空間設計 | 莊禾
舞台監督 | 陳柏維
音響技術指導 | 林奕
音響設備 | 唐宋音響
平面設計 | 彭詩庭
肢體設計 | 陳姿卉
製作人 | 劉品瑗
協辦單位 | 財團法人擊樂文教基金會
第五屆 JPG 擊樂實驗室
合辦單位 | C-LAB 臺灣聲響實驗室
指導單位 | 文化部

Main creator & performer | PENG Ching-Ying
Director, narrative conceator | DENG Jiu-Yun
Composer | CAI Yun-Tian
Lighting designer | HUANG Jun-Yen
Visual & space designer | CHUANG He
Stage manager | CHEN Po-Wei
Audio technology advisor | LIN Yi
Sound equipment | Topsound
Graphic designer | PENG Shi-Ting
Choreographer | CHEN Tze-Hui
Producer | LIU Pin-Yuan
Collaborator | 5th Ju Percussion Group Laboratory of Ju Percussion Group Foundation
Co-organizer | C-LAB Taiwan Sound Lab
Supervisor | Ministry of Culture

票券資訊 Ticket Info.

請透過 Accupass 購票
(票價：700 元)

Tickets available on Accupass
(price: NT\$700)



沒有說的，就不存在嗎？
說出來的，就真的嗎？

那些無法被語言準確描述的，那些不須透過語言也能傳遞的心緒情感與理解，就像在茫茫人流裡，你沒有出聲，卻還是被找到，好不容易，所以更加厚實珍貴。在時間這條雙向的軸上，年歲累積也同時失去過往，儘管過往轉化為另一種形式的被擁有，但就像我們總會忍不住去舔拔掉牙齒留下的洞那樣，不在的、消逝的、離散的，反而成為了另一種更巨大的存在。

結合作家鄧九雲短篇小說《暫時無法安放的》選篇段落，透過文學作品既能是故事文本也能成為發展素材之不同切入點，與擊樂於聲響和演繹所具備的多樣性碰撞，實驗推展擊樂演奏聲響敘事的可能性，並將展演置於中性的場域空間，打破觀看聆賞方式，以帶來更直接、更穿透之感受接收。

Is it true that what is unsaid does not exist?
Does what is said really exist?

Things that cannot be accurately described with words and those emotions, sentiments, and understanding that can be conveyed even without words: these are like you being found in the vast crowd, without making a sound. This is not easy and therefore more solid and precious.

On the two-way axis of time, years accumulate while the past is lost. Even though the past is transformed into another form of possession, the absent, the faded, and the dispersed become another kind of existence that is even more immense, just as we can't help but lick the hole left after a tooth is pulled out.

In this work featuring excerpts from DENG Jiu-Yun's novel *Standing Room Only*, the acoustic and interpretive diversity of percussion collides with the literary work taken both as a story text and a material to be developed. Through experimentation with and expansion of narrative possibilities of percussion sounds in the performance and by placing the latter in a neutral space, the way of viewing and listening collapses, leading to a more immediate and penetrating sensory reception.

重磅引力³⁶⁰

Gravity³⁶⁰

馬泰歐·弗蘭切斯契尼 (aka 托維爾)

Matteo Franceschini (aka TOVEL)



© Amandine Lauriol

東草坪 East Lawn

演出 | Concert

9/6 (五) 19:00

9/7 (六) 17:30

70 mins

立體聲場 Spatial Audio Field

專場講座 | Lecture

9/7 (六) 10:30-12:00

立體聲場 Spatial Audio Field

工作坊 | Workshop

9/7 (六) 13:30-15:30

(詳見 | Info. p.42)



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現居巴黎的義大利作曲家及音樂藝術家馬泰歐·弗蘭切斯契尼 (Matteo Franceschini, 又稱托維爾 (TOVEL)) 的創作橫跨室內樂、交響樂、音樂劇、表演和互動多媒體裝置, 涵蓋從擴增原聲音樂到最創新的電聲領域體驗, 且曾獲 2019 年威尼斯雙年當代音樂節 (Biennale Musica) 銀獅獎殊榮及許多其他國際獎項。

弗蘭切斯契尼的創作環繞在音樂姿態的戲劇性, 並依循對比、融合的規則, 來結合不同的藝術語彙。360 度現場電聲表演《重磅引力³⁶⁰》(Gravity³⁶⁰) 是他的《重磅引力³⁶⁰》(Gravity) 專輯的 360 度沉浸式版本, 且是特別為 C-LAB 東草坪上的穹型場域場地量身打造, 它將帶領觀眾進入真實的永恆宇宙, 在譜寫 (曲作) 和表演的驚艷交會中, 搖撼古典和電聲音樂的法則。

永遠不停變化的如夢似幻、脈動、爆炸性的音樂——在這場表演中, 鋼琴、薩克斯風和弦樂的原聲與模組成器的爆發彼此交織。舞台上的弗蘭切斯契尼呈現前所未有、激烈的現場表演, 演繹一則令人目眩神迷、經過幻化的音樂故事。

Matteo Franceschini (aka TOVEL) is an Italian composer and musician based in Paris. His work spans chamber music, orchestra, musical theater, performance, and interactive multi-media installation, ranging from amplified acoustic music to highly innovative electro-acoustic experiences. An award-winning composer, he has received the Silver Lion at the Biennale Musica 2019 in Venice, among other major awards.

With theatricality of musical gestures as the core, Franceschini combines different artistic vocabularies by following rules of contrast and fusion. In *Gravity³⁶⁰*, an electronic live-set based on his debut album *Gravity* in a brand new 360-degree immersive version specifically conceived for the dome on the East Lawn of the C-LAB, the audience is taken into a real eternal universe, with codes of classical and electro-acoustic music subverted through thrilling encounters between written creation (composition) and performance.

A tour de force of music that is ever-changing, dreamy, pulsating, and explosive: in this performance, acoustic sounds of piano, saxophone and strings are interwoven with explosions of modular synthesizers. On stage, Franceschini interprets a hypnotic, transfigured musical tale through an unprecedented, intense live performance.



創製團隊 Creation & Production Team

現場電聲 | 馬泰歐·弗蘭切斯契尼
(aka 托維爾)
場景與燈光設計 | 丹·亞佐帕迪
(Seconde Design)
聲音工程 | 尚·達米恩·朱爾
製作協力 | 法國電聲與音樂研究統合
中心 (IRCAM)
聲場技術統籌與協 | 謝賢德
音響技術與硬體協力 | 陳星奎 (鐵吹
製作)
燈光技術指導 | 林翰生
舞臺監督 | 邱家馨

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Live electronics | Matteo
Franceschini (aka TOVEL)
Scenography and lighting design |
Dan Azzopardi (Seconde Design)
Sound engineer | Jean-Damien
Juille
In partnership with | Institut
de recherche et coordination
acoustique/musique (IRCAM)
Soundscape technology
coordinator | HSIEH Hsien-Te
Sound technology and hardware
assistance | CHEN Hsin-Kuei (Feb
Production)
Lighting technology advisor | LIN
Han-Sheng
Stage manager | CHIU Chia-Hsin

票券資訊 Ticket Info.

演出 | Concert
請透過 Accupass 購票
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專場講座、工作坊 | Lecture, Workshop
請透過 Accupass 免費索票
Free tickets available on Accupass
(詳見 | Info. p.42)



歐比王的宇宙大爆炸

OBIWAN's Big Bang

歐比王
OBIWAN



東草坪
East Lawn

演出 | Concert
9/8 17:10-17:50
40 mins

創製團隊 Creation & Production Team

主唱 | 歐比王
吉他 | 修
貝斯 | 冠廷
鼓手 | 基哥
喇叭 | 柏彰
聲場技術統籌與協力 | 謝賢德
音響技術與硬體協力 | 陳星奎 (鐵吹製作)
燈光設計與執行 | 林翰生
舞臺監督 | 邱家馨

Vocal | OBIWAN
Guitarist | Shuu
Bassist | Len
Drummer | Ji
Suona player | Po-Chang
Soundscape technology coordinator |
HSIEH Hsien-Te
Sound technology and hardware
assistance | CHEN Hsin-Kuei (Feb
Production)
Lighting technology advisor | LIN
Han-Sheng
Stage Manager | CHIU Jia-Hsin

票券資訊 Ticket Info.

請透過 Accupass 免費索票

Free tickets available on Accupass



歐比王是神棍樂團主唱，過去在獨立樂團界經歷輝煌 (神棍樂團時期)，數次入圍金音獎、金曲獎肯定，亦曾於 2023 年在小巨蛋舉行的金曲獎頒獎典禮登台演出。2020 發行的《神一樣的存在》專輯大獲好評，並入選中華音樂人交流協會「年度十大專輯」。

《歐比王的宇宙大爆炸》演出將配合 C-LAB 未來視覺實驗室穹型場域，將歐比王的先前作品予以特殊的聲響與燈光設計以及編曲，為觀眾帶來耳目一新的體驗。

OBIWAN is the vocalist of the band ZenKwun and has a brilliant career in indie music as the band's lead vocal. He was repeatedly recognized by the Golden Indie Music Award and Golden Melody Award and has performed on stage at the Golden Melody Awards ceremony in Taipei Arena in 2023. The album *Existing Like God* (2020) won great acclaim and was selected as one of the Top 10 Albums of the Year by the Chinese Musicians Exchange Association.

For the concert *OBIWAN's Big Bang* to be staged in the dome on the East Lawn in the C-LAB, his past works are re-arranged and, during the performance, accompanied by special sound and lighting designs tailored according to the features of the venue, offering a refreshingly new experience for the audience.

《聲透——耳朵劇院 2024》

多聲道電子音樂會

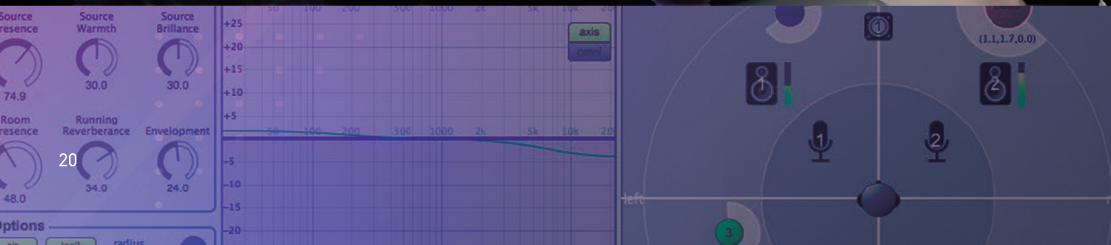
Sound Talks: A Cinema for the Ears Multi-Channel Electroacoustic Music Concert

國立陽明交通大學音樂研究所

Institute of Music, National Yang Ming Chiao Tung University

立體聲場
Spatial Audio Field

演出 | Concert
8/31 (六) 14:30-16:00
90 mins



創製團隊
Creation & Production Team

主辦單位 | 臺灣當代文化實驗場 (C-LAB)
執行單位 | 國立陽明交通大學音樂研究所、C-LAB 臺灣聲響實驗室

Organizer | C-LAB
Co-organizer | Institute of Music of National Yang Ming Chiao Tung University, C-LAB Taiwan Sound Lab

票券資訊 Ticket Info.

請透過 Accupass 免費索票

Free tickets available on Accupass



《聲透——耳朵劇院 2024》多聲道電子音樂會以 2024 年臺灣、日本、加拿大、法國電子音樂創作比賽優勝作曲家的作品為主，同時為慶祝比賽十週年，本音樂會更納入比賽總裁——法國電子音樂藝術大師克里斯蒂安·埃洛伊 (Christian Eloy)，以及各區域主席：資深電子音樂作曲家水野美佳 (Mikako Mizuno, 日本)、陽明交通大學的曾毓忠教授(臺灣)、菲利浦·勒胡 (Philippe Leroux, 加拿大)、廖琳妮 (旅法作曲家) 等人的作品。

此項比賽由巴黎現代音樂協會 (Tout Pour la Musique Contemporaine, TPMC) 發起，由法國、加拿大、台灣及日本合辦。今年有將近 100 件作品參賽，最後由國際評審選出 12 首優勝作品。《聲透》音樂會由陽明交通大學音樂研究所曾毓忠教授的電子音樂團隊與 TPMC 共同策劃，並在 C-LAB 臺灣聲響實驗室技術團隊的全力協助下，演出這場高水準的多聲道電子音樂會。

誠摯邀請聽眾至 C-LAB 臺灣聲響實驗室的立體聲場，親身體驗電子音樂與空間撞擊的化學效應，沉浸於多聲道環繞的空間音樂饗宴。

The multi-channel electroacoustic music concert *Sound Talks: A Cinema for the Ears* features the works of winning composers of the 2024 Concours de Composition Acousmatique petites formes co-organized by Taiwan, Japan, Canada and France. To celebrate the 10th anniversary of the competition, this concert also includes works by the competition's President, Christian Eloy (a French electronic music master), and chairs of several sections: Mikako Mizuno (a senior electronic music composer from Japan), Tseng Yu-Chung (a professor of Yang Ming Chiao Tung University, Taiwan), Philippe Leroux (Canada), Lin-Ni Liao (residing in France), etc.

This competition was initiated by Tout Pour la Musique Contemporaine (TPMC) in Paris and co-organized by France, Canada, Taiwan and Japan. This year, an international jury selected 12 winning works from around 100 submitted works. Jointly planned by TPMC and an electroacoustic music team led by Professor Tseng Yu-Chung of Institute of Music of National Yang Ming Chiao Tung University, *Sound Talks* will be performed as a high-level multi-channel electroacoustic concert with full assistance from C-LAB Taiwan Sound Lab (TSL)'s sound engineering team.

The audience is cordially invited to experience the chemistry of collisions between electronic music and space, immersing in a multi-channel music feast in the Spatial Audio Field at the TSL.

Ambisonic 聲層撼感： 義大利 2024 ISAC 獲獎作品聆賞

Ambisonic Shocks & Strata of Senses: 2024 ISAC Winning Works

保羅·蒙特拉、安德烈·羅丹堤、吉瑟普·皮撒諾(首獎); 羅夫·奇爾赫茲(第二名); 娜塔莎·巴瑞特(第三名)
Paolo Montella, Andrea Laudante, Giuseppe Pisano (1st Prize),
Ralph Killhertz (2nd Prize), Natasha Barrett (3rd Prize)

立體聲場
Spatial Audio Field

8/30 (五) 17:00, 19:00, 20:00
30 mins

特別感謝 | Special Thanks to | Paolo Montella, Andrea Laudante, Giuseppe Pisano, Ralph Killhertz, Natasha Barrett
協辦單位 | 法國聲響與音樂研究統合中心 (IRCAM)、佩薩羅 (UNESCO 音樂之都)
Co-organizer | Institut de recherche et coordination acoustique/musique (IRCAM), Pesaro UNESCO Creative City of Music

票券資訊 Ticket Info.

請透過 Accupass 免費索票

Free tickets available on Accupass



大衛·蒙納奇於 Sonosfera® 聲音技術劇場空間
(義大利, 佩薩羅) 的《滅絕片段》計畫

Sonosfera® (Pesaro, Italy): from *Fragments of Extinction* by David Monacchi
Photo by Alex d'Emilia

2024 年 ISAC (International Sonosfera Ambisonics Competition) 國際競賽聚焦於最新進的 Ambisonics 科技在音樂藝術創作領域迸發的新表現。獲獎作品於兩個享譽國際的高階立體聲系統 (High-Order Ambisonics) 聆聽聲響的空間呈現：法國聲響與音樂研究統合中心 (IRCAM) 的多功能聲學空間 (Espace de projection) 及大衛·蒙納奇 (David Monacchi) 設計與執行的 Sonosfera® 移動式球形聲音技術劇場空間。2024 聲響音樂節特別邀集本屆 ISAC 競賽獲獎作品，讓觀眾展開一場震撼之旅，體驗三件獲獎作品其音樂聲響風格迥異卻結構細緻、多層次的聽覺感知。

首獎：《非數值 - 數位動物行為學概要》

保羅·蒙特拉、安德烈·羅丹堤、吉瑟普·皮撒諾

評審評語：「一場深入想像地景中心的沉浸之旅，數位野獸般的生物在等離子火山、尖銳的沙漠和透明的潟湖中漫步。本作品的獨特之處不僅在於聲音的豐富性，更在於其創作體現的集體精神。蒙特拉、洛丹堤和皮撒諾打破個人創作的概念，轉而選擇協作的方式。」

第二名：《轉變：無目的地之旅的音樂》

羅夫·奇爾赫茲

評審評語：「《轉變》邀請我們展開穿越聲音虛處地的大膽旅行，聲音和鑼在此催化出人類心靈的活絡形變。透過精深探求聲音的原始本質，奇爾赫茲交織出令人著迷的音色和節奏紋理的掛毯，超越傳統的音樂故事敘述。」

第三名：《威尼斯的不可思議片刻：潟湖的另一邊》

娜塔莎·巴瑞特

評審評語：「娜塔莎·巴瑞特的作品體現了藝術探索和創意的精髓。在《威尼斯的不可思議片刻》中，她巧妙捕捉了世界上最具標誌性的城市之一——威尼斯的神秘魅力，並將其具體可感的現實昇華至聽覺想像的境界。」

2024 ISAC (International Sonosfera Ambisonics Competition) focuses on new artistic expressions in diverse realms of music production prompted by advanced Ambisonics technology. The winning works were presented in two world-renowned venues for High-Order Ambisonics acousmatic listening: Espace de projection in Institut de recherche et coordination acoustique/musique (IRCAM) and Sonosfera®, a mobile technological amphitheater designed and engineered by David Monacchi. The 2024 Wandering Festival especially presents these prize-winning works; the audience will experience a stunning trip based on the audio perception of their multi-layered sounds with diverse styles and intricate structures.

**Non è un compendio di etologia numerico-digital
(It is not a compendium of numerical-digital ethology)**

Paolo Montella, Andrea Laudante, Giuseppe Pisano (1st Prize)

Words from the jury: "An immersive journey into the heart of imaginary landscapes, where digital beast-like creatures roam amidst plasmatic volcanoes, razor-sharp deserts, and diaphanous lagoons. What sets this composition apart is not just its sonic richness, but the collective spirit in which it was created. Montella, Laudante, and Pisano shattered the notion of solitary composition, opting instead for a collaborative approach."

Transformations: Music for a Destinationless Journey

Ralph Killhertz (2nd Prize)

Words from the jury: "*Transformations* invites us on an audacious journey through uncharted sonic territories, where voices and gongs serve as catalysts for energetic metamorphoses within the human psyche. Through a masterful exploration of sound's primal essence, Killhertz crafts a mesmerizing tapestry of timbral and rhythmic textures, transcending conventional musical storytelling."

Incredible Moments from Venice: The Other Side of the Lagoon

Natasha Barrett (3rd Prize)

Words from the jury: "Natasha Barrett's composition embodies the essence of artistic exploration and creativity. In *Impossible Moments from Venice*, she masterfully captures the enigmatic allure of one of the world's most iconic cities, Venice, and transcends its tangible reality into a realm of auditory imagination."

咎 Sundialll 現場聲音呈現：記憶拼圖

Sundailll Sound Presentation: Memory Puzzle

韓佳健、拉瑪·薩普特拉
Alica Chia-Chieh HAN, Rama Saputra



立體聲場
Spatial Audio Field

演出 | Concert
9/14 (六) 19:00
45 mins

咎 (Sundailll) 雙人組將透過探索 C-LAB 臺灣聲響實驗室的沉浸式聲音環境，以台灣、印尼兩地景為開端，共享其時空對話下之碎裂拼貼的音訊展演。他們將透過對電子、原聲、噪音、田野音訊等音源的處理，精選 2021 起的電子音樂與田野聲響等數首作品，呈現其作曲音訊上的空間發展、創造沉浸式聲音體驗的即時互動。

創製團隊
Creation & Production Team

視覺導演、現場製作人、表演者、人聲、類比音訊 | 韓佳健
作曲者、表演者 | 拉瑪·薩普特拉

Visual Director, Live Producer, Performer
for Electronic, Vocal | Alica Chia-Chieh
HAN

Composer & Performer | Rama Saputra

從原聲人聲敘事與簡配樂器至電子噪聲，層層與觀眾共享，在聲音、旋律延伸其字句、脈絡看不見的地景架構，邀請觀眾共同撿拾其碎裂的記憶至今所經歷的視野與其拼貼促成的故事線。兩人由聲音創作的遊戲規則，去探索不曾觸碰的當今文化、背後脈絡，看似條支線的分水嶺走向中央的匯集地、感受得到但或許永遠看不到。看不見的東西乃是一份共業與共樂。

By exploring C-LAB's immersive sound environment, the duo Sundialll starts with the landscapes of Taiwan and Indonesia and shares a fragmented and collaged sound performance through a spatiotemporal dialogue. By processing sound sources including electronic, acoustic, noise, and field recording, a selection of their works of electronic music and field sounds since 2021 are interpreted in terms of spatial development of their audio and composition, creating immersive sound experience with real-time interactions.

Acoustic vocal narrative, simplified instrumentation, and electronic noise are shared with the audience layer by layer. Landscape structures with invisible texts and contexts are extended through sounds and melodies, inviting the audience to pick up the shattered memories therein: the visions experienced so far and the story lines achieved through collage. Based on the rules of the game of sound creation, the tandem explore the contemporary culture they have not touched and its context. What seems to be a branch moves toward the central meeting place, which can be felt but may never be seen.

The invisible is collective karma and shared joy.

票券資訊 Ticket Info.

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Free tickets available on Accupass



耳中手顫 鐵汁黑暗

Auditory-Motor Tremorous Molten Iron Tenebrous

大友良英、克里斯·皮茲歐柯斯
Otomo Yoshihide, Chris Pitsiokos



立體聲場
Spatial Audio Field

演出 | Concert
9/14 (六) 20:30-22:30
120 mins

創製團隊
Creation & Production Team

無輸入混音器 | 蔡安騰
筆記電腦 | 丁啟佑
人聲即興 | 楊雨樵
效果器 | 楊智宇
薩克斯風 | 克里斯·皮茲歐柯斯
吉他 | 大友良英、林璣澈
合辦單位 | 先行一車工作室

No input mixing board | TSAI An-Teng
Laptop | DEAN Chi-You
Vocal improvisation | YANG Yu-Chiao
Effects pedals | YANG Zhi-Yu
Saxophone | Chris Pitsiokos
Guitar | Otomo Yoshihide, LIN Jyun-Ao
Co-organizer | Senko Issha Record

票券資訊 Ticket Info.

請透過 Accupass 購票
(預售票 800 元、現場票 1000 元)
Tickets available on Accupass
(advance ticket: NT\$800, on-site
tickets: NT\$1000)



本演出由日本當代最重要的實驗音樂家大友良英與他近年的合作夥伴——克里斯·皮茲歐柯斯來台表演。大友良英師承日本第一代自由爵士吉他大師——高柳昌行，自 1990 年代組建實驗樂隊 Ground Zero 以來，即成為日本實驗音樂最受矚目人物。於即興吉他演出之外，大友良英也將唱盤主義 (turntablism) 帶入實驗音樂範疇中，拼貼取樣來源從爵士樂至文化大革命時期樣板戲，其創作跨越了爵士樂、搖滾樂、自由即興音樂及噪音，曾與多位爵士樂、即興音樂的傳奇音樂家合作。

這次演出除了大友良英與、克里斯·皮茲歐柯斯雙人演出外，兩人也將與台灣樂手一同演出，希望為台灣音樂家帶來更多交流機會與創作契機，並給予台灣聽眾更多嶄新的聲音體驗。

The concert features Otomo Yoshihide, one of Japan's major contemporary experimental musicians, and his collaborator of recent years, Chris Pitsiokos. Inspired by his mentor Masayuki Takayanagi, one of Japan's first-generation free jazz guitarists, Otomo has been one of the most prominent figures in Japan's experimental music scene since he created the experimental band Ground Zero in the 1990s. In addition to performing guitar improvisation, he has also introduced turntablism into experimental music, with samples drawn from various sources including jazz and Cultural Revolution-era model operas. His compositions span jazz, rock, free improvisation, and noise, and he has worked with numerous legendary musicians of jazz and improvisation.

In addition to Otomo and Pitsiokos, this concert also features Taiwanese musicians on stage, hoping to bring more opportunities for exchange and creation to Taiwanese musicians and more brand-new experiences with sound to Taiwanese audiences.

電磁河流

Electromagnetic River

香港現在音樂

Contemporary Musiking Hong Kong (CMHK)

立體聲場

Spatial Audio Field

演出 | Concert

9/15 (日) 19:00

40 mins



創製團隊

Creation & Production Team

演出藝術家 | 陳一云、林建霖

製作人 | 香港現在音樂 (CMHK)

主辦單位 | 臺灣當代文化實驗場 (C-LAB)

執行單位 | C-LAB 臺灣聲響實驗室

合辦單位 | 失聲祭、香港現在音樂 (CMHK)

Artist | Amy CHAN, Kin LAM

Producer | Contemporary Musiking

Hong Kong (CMHK)

Organizer | C-LAB

Executive organizer | C-LAB Taiwan
Sound Lab

Co-organizer | Lacking Sound Festival,
Contemporary Musiking Hong Kong
(CMHK)

陳一云及林建霖在自己建構的環境中，以自製的電子組件，深入探究聲音與光影的相似及相異之處，並在實驗之中，將他們對外太空的想像鋪展成一場聲／光景。《電磁河流》是香港現在音樂於年度的「聲形 2022：虛無界限」聲音藝術節委託創作的作品，本次為 2024 聲尚音樂節重製，加入了臺灣聲響實驗室立體聲場的沉浸式音響，並邀請觀眾與藝術家在這電子及電磁波的河流之中一起暢遊、盤旋及搖擺吧。

Delving into the discovery of the differences, similarities, and the infinite possibilities in-between sound and light, Amy CHAN and Kin LAM experiment in the self-built environment with homemade electronics to unfold the “sound-lightscapes” with their imagination of the outer-space. *Electromagnetic River* is commissioned by Contemporary Musiking Hong Kong for the annual festival Sound Forms 2022: Bounding in Void, and reworked to incorporate the spatial audio field at C-LAB Taiwan Sound Lab for the 2024 Wandering festival. Together, we will travel, spiral, and oscillate together in the stream of vibrating particles and electromagnetic waves.

票券資訊 Ticket Info.

請透過 Accupass 免費索票

Free tickets available on Accupass



《橫渡冥河》、《圓場轉向》、 《伊卡洛斯的飛行組曲：第一號》 *La Traversée du Styx, Détours de Manège, Le Vol d'Icare Suite N°1*

保羅·哈瑪哲
Paul Ramage

立體聲場
Spatial Audio Field

演出 | Concert
9/5 (四) 19:30-20:30
60 mins

專場講座 | Lecture
9/6 (五) 15:00-16:30
90 mins (詳見 | Info. p.43)

創製團隊
Creation & Production Team

作曲及聲音空間化 | 保羅·哈瑪哲
(於個人工作室完成)

Composition & spatialization | Paul
Ramage (realized in the composer's
personal studio)

票券資訊 Ticket Info.

演出 | Concert
請透過 Accupass 免費索票
Free tickets available on Accupass



專場講座 | Lecture
請透過 Accupass 免費索票
Free tickets available on Accupass
(詳見 | Info. p.43)



法國音樂家及作曲家保羅·哈瑪哲將展演他的三件唯聲作品。《橫渡冥河》圍繞在儀式、過渡和移轉等主題，援引了2017年夏天離世的作曲家皮耶·亨利 (Pierre Henry) 在其《埃及死者之書》(Livre des morts égyptien) (1988) 音樂專輯所用的主題和形式。本曲作包含〈前進墓園〉、〈重生〉、〈變形〉、〈地下王國〉四部分，代表旅者穿越的四個景象，其中反映出戲劇的張力和對日常的詰問。

《圓場轉向》是為芙蘿拉·葛丹 (Flora Gaudin) 的舞作創作的音樂，基於「讓身體聽到聲音，讓聲音看見身體」的概念，在姿態與聲音、動作與音樂之間創造交會、匯合點與分歧點，並藉由轉化機械性聲音，演繹貝克特 (Samuel Beckett) 的未完成小說《失落者》(The Lost Ones) 中的無形體宇宙。

《伊卡洛斯的飛行組曲：第一號》以神話故事人物伊卡洛斯 (Icarus) 為靈感來源，身披含蠟翅膀的他因飛得太高，蠟被太陽融化，墜落身亡。本曲作透過〈序曲〉、〈墜落 I〉、〈迷宮〉、〈翱翔 I〉四部分，質問和演繹人類夢想的極限。

French musician and composer Paul Ramage presents three acousmatic works. *La Traversée du Styx* revolves around the themes of ritual, passage and transformation. The composer appropriated the themes and forms used by the composer Pierre Henry (who passed away in the summer of 2017), in his music album *Livre des morts égyptien* (1988). *La Traversée du Styx* in four parts ("La Marche vers la Nécropole", "La Renaissance", "La Transfiguration" and "Le Royaume Souterrain") represents the four landscapes through which the traveler traverses, reflecting theatrical tensions and interrogations of the everyday.

Détours de Manège is a piece of music for a dance by Flora Gaudin. Based on the notion of "making the body hear the voice, making the voice see the body", encounters, convergences, and divergences between gesture and voice, movement and music are generated. The disembodied universe in Samuel Beckett's unfinished novel *The Lost Ones* is interpreted through diversions of mechanical sounds.

Le Vol d'Icare Suite N°1 is inspired by the mythological figure of Icarus, who wore wings of wax and flew so high that the wax melted in the sun and he fell to his death. This work in four parts ("Prologue", "Chute I", "Labyrinthe" and "Envol I") questions and interprets the limits of our dreams.

漂浮小鎮嘉德阿威亞 (Gad-Avia) 的一天

The Day in Gad-Avia

NanaFormosa 擊樂二重奏

NanaFormosa Percussion Duo



聯合餐廳展演空間 1 樓

Art Space I, 1F

展覽 | Exhibition

自由入場 | Free Entry

8/31 ㊦ 13:00-17:00 (19:30 現場演出 | Live Performance)

9/1 ㊦ 16:00-19:00 (14:30 現場演出、舉辦演後座談 |
Live Performance & Artist Talk)

9/3 ㊦ - 9/6 ㊦ 13:00-19:00

9/7 ㊦ 16:00-19:00 (14:30 現場演出 | Live Performance)

9/8 ㊦ 13:00-19:00 70 mins

創製團隊

Creation & Production Team

空間導演 | 吳子敬

影像統籌 | 林仕杰

擊樂演奏 | 張育瑛、鄭雅心

作曲家 | 林煒傑、陳琦、楊祖珪、陳家輝、

姜待名 (依演出順序)

影像創作 | 林仕杰、張若涵、陳省聿、葉

澈 (依演出順序)

舞台設計 | 吳紫莖

燈光設計 | 吳峻寧

音場統籌 | 陳星奎

舞監 | 羅令珩

製作人 | 黃珊婕

製作單位 | NanaFormosa 擊樂二重奏

共製單位 | C-LAB 臺灣聲響實驗室、首爾

國際大學表演藝術中心

鐵道影像提供 | 曾吉賢

技術指導 | 劉冠佑

特別感謝 | 蘇育賢、虎尾糖廠、烏樹林糖

廠

Director | WU Jing

Video design coordinator | LIN Sanmu

Performer | CHANG Yu-Ying, CHENG Ya-

Hsin

Composer | LIN Wei-Chieh, CHEN

Heng, YANG Tsu-Yao, CHEN Chia-Hui,

Daemyung KANG (as the order on the

setlist)

Visual artist | LIN Sanmu, Johan CHANG,

CHEN Hsin-Yu, YEH Che (as the order on

the setlist)

Stage designer | WU Tzu-Ching

Lighting designer | WU Hsia-Ning

Audio system designer | CHEN Hsin-

Kuei

Stage manager | LUO Ling-Yi

Producer | HUANG Pei-Jie

Co-producer | C-LAB Taiwan Sound Lab,

Seoul National University Performing Art

Center

Film of the railway | courtesy of TSENG

Chi-Hsien

Technical director | LIU Guan-You

Special thanks | SO Yo-Hen, Huwei

Sugar Factory, Wushulin Recreational

Park

票券資訊 Ticket Info.

現場演出 | Live Performance

請透過 OPENTIX 購票

(票價: 800 元)

Tickets available on OPENTIX

(price: NT\$800)



擊樂 X 聲響 X 影像與互動裝置建構的沉浸式演出與互動展

一座漂浮小鎮，介於自然與人為、都市與鄉村之間。一道鐵路劃破一日時光，從清晨的海岸到白晝裡，鐵道穿越小鎮，在日落時途經一座分裂的城市，直至深夜，時空走入虛構。當曙光再度升起時，將是航向未知的旅程？還是抵達理想中的烏托邦？

NanaFormosa 擊樂二重奏從台灣物件、在地影像出發，透過擊樂撞擊的物理動作，啟動一連串的對話與衝突，在分裂中發散，在撞擊之下聚合。以聲響作為主體，五首全新創作，兩位擊樂家將透過空間多樣物件及材質，引發視覺的各種可能性。而觀眾與演奏家像是小鎮裡頭生活的常民，在移動中更換視角，在移動中創造各自與聲響的體驗。

An immersive performance and an interactive exhibition featuring percussion x sound x image and interactive installations

A floating town between nature and the artificial, city and country. A railway cuts through the time of day, traversing the town from the coast in the morning to the daytime and passing through a divided city at sunset until late night when time and space delve into fiction. Will this be a journey into the unknown or to an ideal utopia when the sun rises again?

NanaFormosa Percussion Duo starts with Taiwanese objects and images of local scenes, with a series of dialogues and discords being activated through physical movements in percussion, which spread through fragmentation and unite under collisions. For the five new compositions based on sounds, the two percussionists kindle various visual possibilities through diverse objects and materials in the space. The audience and performers are like townspeople in daily life, who change their perspective and achieve individual experiences with sounds while moving.

《音相體》裝置與器樂的對話音樂會

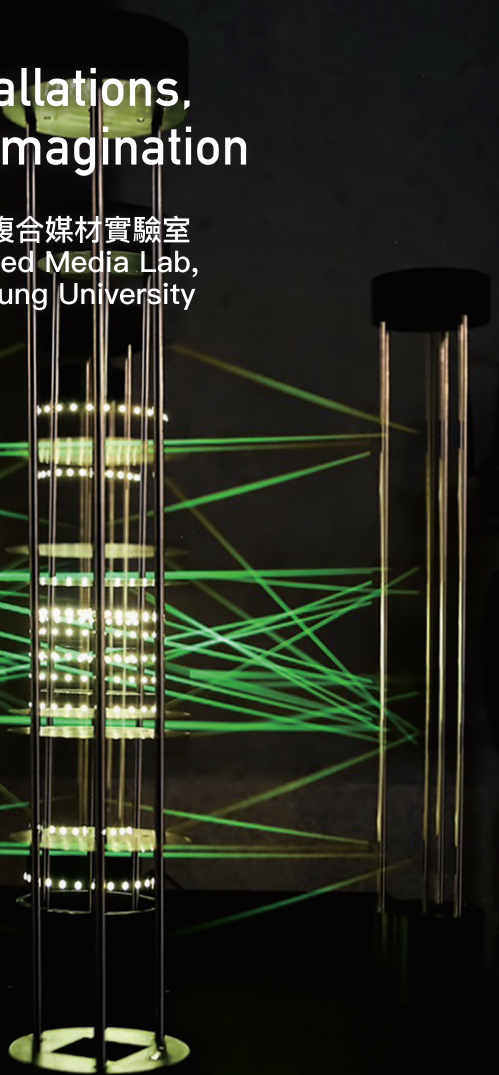
S.V.S.- Media Chat A Concert for Installations, Instruments and Imagination

國立陽明交通大學音相體影音複合媒材實驗室
Sound-Visual-Space-Oriented Media Lab,
National Yang Ming Chiao Tung University
University

聯合餐廳展演空間 2 樓
Art Space I | 2F

演出 | Concert
9/7 ④ 16:00, 18:30
9/8 ⑤ 16:00, 18:00
60 mins

展覽 | Exhibition
自由入場 | Free Entry
9/3 ③ - 9/6 ⑤ 15:00-19:00



創製團隊
Creation & Production Team

製作人 | 董昭民
執行團隊 | 國立陽明交通大學音相體影音複合媒材實驗室
音樂創作 | Tina Tonagel、hans w. koch、董昭民、張俊彥、鄭乃銓
裝置創作 | 鄭乃銓
器樂演奏 | 台北中央 C 室內樂團
現場即時電聲演出 | Tina Tonagel、hans w. koch、董昭民、張俊彥、鄭乃銓
主辦單位 | 臺灣當代文化實驗場 (C-LAB)
主創製單位 | 陽明交通大學音相體影音複合媒材實驗室
合辦單位 | 德國科隆媒體藝術學院
合作單位 | C-LAB 臺灣聲響實驗室

Producer | TUNG Chao-Ming
Executive Team | Sound-Visual-Space-Oriented Media Lab NYCU
Composer | Tina Tonagel, hans w. koch, TUNG Chao-Ming, CHANG Chun-Yien, CHENG Nai-Chuan
Installations | CHENG Nai-Chuan
Performer | C-Camerata Taipei
Performer of live Electronics | Tina Tonagel, hans w. koch, TUNG Chao-Ming, CHANG Chun-Yien, CHENG Nai-Chuan
Organizer | C-LAB
Main Creative Unit | Sound-Visual-Space Oriented Media Lab NYCU
Co-organizer | Academy of Media Arts Cologne, Germany
Collaborator | C-LAB Taiwan Sound Lab

票券資訊 Ticket Info.

請透過 Accupass 免費索票

Free tickets available on Accupass



聲音裝置、樂器、演奏者、作曲家以及 AI 如何一起對話交談共奏，成為這次音樂會「音相體」的核心主題。音樂會將從臺灣聲音裝置藝術家及作曲家鄭乃銓的四件裝置作品《未曾意識的象限》出發，以視覺裝置所產生的動態意象，利用 AI 的現場數據分析及訊號擷取，即時傳達音樂符號給台北中央 C 室內樂團演奏家進行現場即時生成的音樂演奏。

德國聲音藝術家／作曲家漢斯 W. 科赫 (hans w. koch)、德國新媒體藝術家／聲音藝術家緹娜·托納哲爾 (Tina Tonagel)、台灣作曲家董昭民以及橫跨音樂創作與資訊工程的作曲家張俊彥共同創作設計，除了呈現視覺裝置、現場器樂演奏以及數位電子音訊的對話互動外，沉浸式的聲音體驗和表演空間的碎形設計讓觀眾游走在多媒體時空藝術體驗的思潮裡！

Dialogue and interplay between sound installations, instruments, performers, composers, and AI are the core themes of this concert titled "Sound-Visual-Space" based on *Unknown Quadrant*, four installations by Taiwanese sound installation artist and composer CHENG Nai-Chuan. It features dynamic imagery generated by the visual installations and AI-aided real-time data analysis and audio signal capture; music notes are instantly transmitted to the performers of C-Camerata Taipei who perform music generated in real time.

Sound artist/composer hans w. koch and new media artist/sound artist Tina Tonagel (both from Germany), Taiwanese composers TUNG Chao-Ming and CHANG Chun-Yien whose works span music and information engineering were invited for joint musical creation. In addition to interactions and dialogues between visual installations, live instrumental performances, and digital electronic audio, the immersive sound experience and fractal design of the venue allow the audience to roam among thoughts about art experience in a world of multimedia!

CUBE BAND 進行式

CUBE BAND ING

CUBE BAND

蘇筠涵、吳妍萱、方馨

SU Yun-Han, WU Yen-Hsuan, FANG Hsin



聯合餐廳展演空間 灰盒子
Art Space I | Gray Box

演出 | Concert

(將舉辦演後座談 | Artist Talk after the concert)

9/1 (日) 16:30

60 mins

《CUBE BAND 進行式》是由捌號會所與臺灣聲響實驗室共同製作，媒合雙方培育之音樂家，透過科技媒體的技術，結合電聲、影像與樂器實體演奏的創作與演出計畫，探索絲竹樂器與科媒技術的融合，共同為臺灣藝術家們催生新作品。

創製團隊

Creation & Production Team

演出者 | CUBE BAND (琵琶 | 蘇筠涵、古箏 | 吳妍萱、打擊 | 方馨)
作曲家 | 陳立立、羅芳偉、郭立威、黃蕙倫
影像雷射創作 | 張方禹、徐聖羲
聲響規劃執行 | C-LAB 臺灣聲響實驗室
謝賢德 鄭詠心
主辦單位 | 臺灣當代文化實驗場 (C-LAB)
共同製作 | C-LAB 臺灣聲響實驗室 x 捌號會所
委託創作贊助 | 財團法人國家文化藝術基金會

Performer | CUBE BAND (Pipa | SU Yun-Han, Guzheng | WU Yen-Hsuan, Percussion | FANG Hsin)
Composer | Lily CHEN, LUO Fang-Wei, William KUO, HUANG Yi-Lun
Laser lighting for image | aka_chang, Zephec HSU
Sound planning & realization | HSIEH Hsien-Te, CHENG Yung-Hsin (C-LAB Taiwan Sound Lab)
Organizer | C-LAB
Co-producer | C-LAB Taiwan Sound Lab x Studio Acht
Funding for commission | National Culture and Arts Foundation (Taiwan)

票券資訊 Ticket Info.

請透過 OPENTIX 購票
(票價：600 元)

Tickets available on OPENTIX
(price: NT\$600)



CUBE BAND 由琵琶蘇筠涵、古箏吳妍萱、打擊方馨組成，源自捌號會所「We ART Together」藝術共伴計畫，為國內唯一以此三種樂器構成之室內樂團編制，因其編制鮮少有現成作品。捌號會所近年積極邀請國內、外作曲家為該樂團量身譜曲。此次，捌號會所和臺灣聲響實驗室攜手合作，臺灣聲響實驗室為培育聲響與科媒藝術家的基地，四位臺灣作曲家陳立立、羅芳偉、郭立威、黃蕙倫透過當代作曲，結合電聲、科媒技術與現場樂器演奏，並邀請媒體藝術家張方禹、徐聖羲共同創作影像雷射燈光，為這場全新製作打造新的東西器樂、古今對話的聆聽視覺經驗。

CUBE BAND ING is a co-production by Studio Acht and C-LAB Taiwan Sound Lab. As an attempt to incubate new works by Taiwanese artists, musicians trained by both organizations realized a creative performance project based on technology-based media; electroacoustic music, video, and actual performance featuring instruments are integrated for exploring integration of string and bamboo instruments with science and media-based technologies.

CUBE BAND comprising SU Yun-Han (pipa), WU Yen-Hsuan (guzheng), and FANG Hsin (percussion) originated from Studio Acht's We ART Together project. As the only Taiwanese chamber ensemble comprising the three instruments, CUBE BAND has rare existing compositions to interpret. Studio Acht has actively invited domestic and foreign composers to compose music tailored for the ensemble. This time, it collaborates with Taiwan Sound Lab, a base for cultivating artists working with sound and technology-based media, for a new production, which features four Taiwanese composers, Lily CHEN, LUO Fang-Wei, William KUO, and HUANG Yi-Lun, who integrate electroacoustic, media-related technology, and live instrumental performance into their contemporary composition, along with media artists aka_chang and Zephec HSU invited to create laser lighting for image, achieving a new audio and visual experience of Eastern and Western instrumental music and dialogue between ancient and modern times.

地方創造音樂 Place Making Music

凱菲·馬修、紀柏豪
Kaffe Matthews, CHI Po-Hao



多功能廳
Multi-function Space

聲響單車工作坊 | Sonic Bike Workshop

9/7 六 - 9/8 日 11:00-17:00

9/14 六 - 9/15 日 11:00-17:00

公眾騎乘體驗 | Sonic Bike Rides for the Public

9/14 六 - 9/15 日 15:00-19:00

(每30分鐘一場 | One session every 30 mins)

創製團隊
Creation & Production Team

藝術家 | 凱菲·馬修、紀柏豪

活動協力 | 胡貽斐、崔芳瑜、賴竹原

技術顧問 | 陳柏昱

主辦單位 | 融聲創意

協辦單位 | C-LAB 臺灣聲響實驗室

執行單位 | 移動聲音研究中心、聲化感官實驗室

合作單位 | 臺北市政府文化局、
台積電文教基金會、歌德學院(台北)德國
文化中心、柏林參議院、財團法人自行車
新文化基金會

Artist | Kaffe Matthews, CHI Po-Hao

Organizer | Bicrophonic Research

Institute, Sonic Sensory Lab

Assistant | Fifi HU, TSUI Fang-Yu, LAI

Zhu-Yuan

Technical consultant | CHEN Bo-Yu

Organizer | ZONESOUND CREATIVE

Co-organizer | C-LAB Taiwan Sound Lab

Executive organizer | Bicrophonic

Research Institute, Sonic Sensory Lab

Collaborator | Department of Cultural

Affairs (Taipei City Government), TSMC

Education and Culture Foundation,

Goethe-Institut Taipei, Berlin Senate,

Cycling Lifestyle Foundation

報名資訊 Registration Info.

聲響單車工作坊 | 請透過線上徵件系

統參加徵選(可全程參與者優先錄取)

Sonic Bike Workshop | Online application

(priority for candidates able to participate

entirely [11:00-17:00])



公眾騎乘體驗 | 請預先透過

Accupass 報名

(每30分鐘一場,現場可候補)

Sonic Bike Rides for the Public | Online

pre-registration via Accupass (One session

every 30 mins. On-site registration available

if spots remain open)



聲響單車工作坊

你曾經想像過,腳踏車騎行這樣的日常行為,也能變成一場音樂表演嗎?「地方創造音樂」計畫拓展了「聲音散步」概念,讓參與者及觀眾從個人、環境、社會和體感聆聽等多面向來感受聲音。我們邀請到知名藝術家凱菲·馬修(Kaffe Matthews)來台,與「聲化感官實驗室」合作,透過工作坊、共同創作和騎行體驗等形式,一同打造隨著騎行路線生成音樂內容的聲響單車,以C-LAB為基地創造獨一無二的聽覺旅程。

本計畫將在為期兩個週末的工作營中,由藝術家帶領參與者一同創作出多種聲音元素和場域限定曲目,探索聲音與音樂的不同面貌,將台北街區轉化為非凡的電影般體驗。最終,我們將呈現一場未來感十足的聲響單車歌劇。

公眾騎乘體驗

將於聲響單車工作坊的最後兩天(9月14、15日)的下午3點到7點,開放公眾騎乘體驗,感受這次臺北現地版本的聲響單車,體驗由您的騎乘路程轉化而成的奇幻音樂體驗。我們也歡迎您的交流與回饋,來分享您的想法與經驗。這是一次為台北市共同創作的機會。騎乘體驗需預先線上報名,每30分鐘一場次,現場可候補。

Sonic Bike Workshop

Have you ever imagined that the everyday act of riding a bike could turn into a musical performance? The Place Making Music project expands the concept of the sound walk, allowing participants and onlookers to experience sound from personal, environmental, social, and immersive perspectives. We have invited renowned artist Kaffe Matthews to Taiwan to collaborate with the Sonic Sensory Lab. Sonic Bike will be produced to generate music depending on the bike's journey, with C-LAB as our base for creating unique auditory journeys.

During two weekend workshops, the team will guide participants in producing audio elements and site-specific compositions to explore diverse aspects of sound and music. Taipei's streets will be transformed into an extraordinary cinematic experience for your immersion. Ultimately, the beginnings of a futuristic sonic bike opera.

Sonic Bike Rides for the Public

On the final weekend of the workshop (15.00-19.00, 9/14- 9/15), the public is invited to come ride the outcomes of this workshop. To take out a Sonic Bike and experience your journey transformed into a fantastical new musical experience. We also welcome your discussion and feedback. Come share your ideas and experiences. This is collaborative making for Taipei.



Imaginary Voice

國立臺灣師範大學音樂學系
Department of Music, National
Taiwan Normal University

聯合餐廳展演空間 灰盒子
Art Space | Gray Box

9/8 (日) 20:00-21:10
70 mins



創製團隊 Creation & Production Team

製作統籌 | 黃苓瑾
作曲團隊 | 王玟晴、江信彥、吳啟傑、章克澍、梁嘉騏、黃宇謙、廖子堂、謝青晏
演出團隊 | 沈宏軒、張庭芳、劉奕昀、蔣咏辰、賴柏融、章克澍、黃宇謙
美術設計 | 吳啟傑
主辦單位 | C-LAB 臺灣聲響實驗室
協辦單位 | 國立臺灣師範大學音樂學系

Production Coordinator | Huang Ling-Hsuan

Composers | WANG Wen-Ching, CHIANG Hsin-Yen, Jack GOH, Joseph CHANG, LEONG Kah-Khei, HUANG Yu-Chien, LAIO Zi-Tang, HSIEH Ching-Yen

Performers | SHEN Hung-Hsuan, ZHANG Ting-Fang, LIU Yi-Yun, CHIANG Yung-chen, LAI Po-Jung, Joseph CHANG, HUANG Yu-Chien
Visual Design | Jack GOH
Organizer | C-LAB Taiwan Sound Lab
Co-organizer | Department of Music, National Taiwan Normal University

票券資訊 Ticket Info.

請透過 Accupass 免費索票

Free tickets available on Accupass



《Imaginary Voice》將帶領觀眾在八首作品中探索聲音的多重視角，揭示人類感知的各種可能性，以聲響承載重要意義。《打人》在「演奏人類」的框架下，由兩位演奏者探索劇場中身體、視覺與聲音的互動。《麥克C》遊走於真實收音、調變後的聲音及預錄聲音之間，挑戰劇場表演中，聽眾對聲音可辨認性的界限。

《存在的證明》通過呼吸與心跳這兩個生命最基本的聲響，引領聽眾感受到生命的脈動與存在的意義。《致自由》透過鐘聲與敲打聲喚醒人們內心深處對自由與和平的追求。《Day after Day on the Moon》呈現作曲者對太空中的物理現象和聲音的想像，在迷失狀態中，以聲音感知空間周遭的細微變化。

《回聲碰撞》從球類運動的軌跡與行為模式中汲取靈感，透過聲音捕捉球體的動態美學。《在夢境終》結合倍大提琴的音色與如波浪般緩慢上升的影像，使空間隨聲音與影像逐漸走向沉寂。《關於光的三幅草圖》則通過光與聲音的互動，以對光的各種性質之描繪，勾勒一場沉浸式的敘事體驗。

Through eight compositions, *Imaginary Voice* reveals various possibilities of human perception by taking the audience to explore multiple perspectives of sound as a vehicle for important meanings. In the framework of "playing human", *Playing Human* features two performers exploring interactions between body, sight and sound in the theater. *Microph* shifts between captured, modulated and pre-recorded sounds, challenging the boundaries of the audience's audio legibility in theatrical performance.

Evidence of Being features the two basic sounds of life: the sounds of breathing and heartbeat, inviting the audience to perceive the pulse of life and the significance of existence. In *F.F.F. (Fight For Freedom)*, a profound pursuit of freedom and peace is awakened through the sound of bells and knocks. *Day after day on the Moon* represents the composer's imagination of physical phenomena and sounds in the universe; in a state of disorientation, subtle changes around the space is perceived through sounds.

Frappes Réverbérantes draws inspiration from the trajectory and behavioral patterns of movements of balls, capturing the kinetic aesthetics of the sphere through sound. *Into The Last Dream* combines the timbre of the double bass with images rising slowly like waves, which gradually bring the space into silence. On the basis of interaction between light and sound, *Trois esquisses sur la lumière* depicts an immersive narrative experience through various qualities of light.

**譜寫(曲作)與表演的交會(專場講座)
打造整體現場演出(工作坊)**

馬泰歐·弗蘭切斯契尼(托維爾)

知名義大利作曲家與多種樂器演奏家馬泰歐·弗蘭切斯契尼(Matteo Franceschini, 又名「托維爾」(TOVEL))的跨領域研究涵蓋作曲、舞台展演與多媒體等多重觀點。他於2024年聲尚音樂節呈現《重磅引力³⁶⁰》(Gravity³⁶⁰, p.14),這是他的首張專輯《重磅引力》(Gravity)的電子現場演出版,且是專為C-LAB東草坪上的穹頂沉浸式場地而構思的全新360度沉浸式版本,透過譜寫(曲作)與表演的驚艷交會,顛覆古典與電聲音樂的法則。

弗蘭切斯契尼將在「譜寫(曲作)與表演的交會」專場講座中,闡述對於作者/表演者(以「托維爾」為藝名)與作曲的關係之概念,並將真正的創作行為界定為以獨特而有機的方式結合作曲與表演兩項過程。此外,他將在「打造整體現場演出」工作坊中,演示如何構思與打造現場表演,並提供相關技巧與實例。



譜寫(曲作)與表演的交會

(專場講座;共同講者:《重磅引力³⁶⁰》的場景和燈光設計師丹·亞佐帕迪(Dan Azzopardi)與音響工程師尚-達米恩·朱爾(Jean-Damien Juille);以法語講述,中文口譯)

9/7 10:30-12:00

立體聲場 | Audio Spatial Field

請透過 Accupass 免費索票

打造整體現場演出(工作坊;以英語講授)

9/7 13:30-15:30 | 立體聲場 |

請透過 Accupass 申請徵選

The Encounter Between Written Creation (The Score) and Performance
(lecture)

Build A Live-Set (workshop)

Matteo Franceschini (aka TOVEL)

The renowned Italian composer and multi-instrumentalist Matteo Franceschini (aka TOVEL) carries out interdisciplinary research that brings together diverse perspectives spanning composing, staging, and multimedia. For the 2024 Wandering, he presents *Gravity³⁶⁰* (p.14, an electronic live-set based on his debut album *Gravity* in a brand new 360-degree immersive version specifically conceived for the dome on the East Lawn of the C-LAB, with codes of classical and electro-acoustic music subverted through thrilling encounters between written creation (composition) and performance.

In "The Encounter Between Written Creation (The Score) and Performance", Franceschini will expand on his notions of the figure of the author/performer (using the stage name "TOVEL") in relation to the composition itself and of defining the true creative act as a unique and organic coalescence between the processes of composition and performance. Moreover, in "Build A Live-Set", he will demonstrate how to conceive and build a live-set and give some tips and examples.

The Encounter Between Written Creation (The Score) and Performance

(lecture; co-speakers: Dan Azzopardi (scenographer and lighting designer of *Gravity³⁶⁰*) and Jean-Damien Juille (sound engineer) of *Gravity³⁶⁰*; lecture in French with interpretation in Chinese)

9/7 10:30-12:00 | Audio-Spatial Field | Free tickets available on Accupass

請透過 Accupass 免費索票

Build A Live-Set (workshop in English)

9/7 13:30-15:30 | Audio-Spatial Field | Application via

Accupass

**透過音樂會詮釋唯聲作品：
歷史與實踐**

保羅·哈瑪哲

在聲音工作室創作、隨時間推移而固定在各種音訊媒體上的唯聲作品,只有透過音樂會的中介才能真正觸及聽眾。唯聲作品一如電影,後者唯有透過放映,人們才能從其所有的空間和想像的維度上加以欣賞。投影帶領沉浸在空間中的聽眾深入作品表現力的核心,並予以細化、展露,並在更寬廣的維度上豐富人們的感知,超越了單純的立體聲聆聽。在這場講座中,作曲家暨音樂家保羅·哈瑪哲將介紹透過音樂會詮釋唯聲作品的歷史與相關的實踐。(保羅·哈瑪哲演出資訊:p.30)

9/6 15:00-16:30

立體聲場 | Audio Spatial Field

請透過 Accupass 免費索票 | Free tickets available on Accupass



Interpretation of Acousmatic Works in Concert: History and Practices

Paul Ramage

Acousmatic works composed in the studio and fixed over time on various audio media can only truly meet their audience through mediation of the concert. Like a cinema film, the acousmatic work needs to be projected so as to be appreciated in all its spatial and imaginary dimension. Immersion in the space of projection plunges the listener into the heart of the expressiveness of the work, details it, reveals it, and enriches the public's perception in a broader dimension than just stereophonic listening. In this lecture, composer and musician Paul Ramage will present the history and practices of interpretation of acousmatic works in concerts. (Info about Paul Ramage's concert for 2024 Wandering: p.30)

**地方創造音樂：
聲響單車工作坊**

凱菲·馬修、紀柏豪

透過工作坊和騎行體驗等形式,藝術家將帶領參與者一同打造隨著騎行路線生成音樂內容的聲響單車,創作出多種聲音元素和場域限定曲目,最終也將呈現一場未來感十足的聲響單車歌劇。《地方創造音樂》詳細節目介紹:p.38)

**Place Making Music:
Sonic Bike Workshop**

Kaffe Matthews, CHI Po-Hao

Through workshops and cycling experiences, the artists will lead the participants to create a sound bike that generates music depending on the bike's journey and to produce audio elements and site-specific compositions to explore diverse aspects of sound and music. Ultimately, a futuristic sonic bike opera will be held. (more about *Place Making Music*: p.38)

9/7-8, 14-15 11:00-17:00

多功能廳 | Multi-function Space

請透過線上徵件系統參加徵選(可全程參與者優先錄取) |

Online application (priority for candidates able to participate entirely)



臺灣當代文化實驗場 C-LAB

指導單位：文化部

主辦單位：臺灣當代文化實驗場 C-LAB

董事長：彭俊亨

執行長：謝翠玉

執行單位：C-LAB 臺灣聲響實驗室

策展團隊：C-LAB 臺灣聲響實驗室、法國聲響與音樂研究
統合中心

共製單位：NanaFormosa 擊樂二重奏、捌號會所

合作單位：法國聲響與音樂研究統合中心(IRCAM)、財團法人擊樂文教基金會第五屆JPG擊樂實驗室、國立陽明交通大學音樂研究所、ISAC國際競賽(International Sonosfera Ambisonics Competition)、佩薩羅(UNESCO音樂之都)、先行一車工作室、失聲祭、香港現在音樂(CMHK)、國立陽明交通大學相體影音複合媒材實驗室、德國科隆媒體藝術學院、國立臺灣師範大學音樂學系、國立台北藝術大學音樂系、融聲創意、移動聲音研究中心、聲化感官實驗室、歌德學院(台北)德國文化中心、首爾國際大學表演藝術中心、台北中央C室內樂團、柏林參議院
贊助單位：法國在台協會、財團法人國家文化藝術基金會、臺北市政府文化局、台積電文教基金會、財團法人自行車新文化基金會

計畫統籌：黃意芝

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硬體技術統籌、音響工程：陳星奎、賴韋佑

聲音執行總規劃：謝賢德

聲音設計：謝賢德、吳嘉峻、鄭詠心、曾靖軒

音樂諮詢：陳家輝

舞台監督及技術人力統籌：邱家馨

硬體與技術協力：鐵吹製作、黑米創意工作室

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法國聲響與音樂研究統合中心

執行長：Frank Madlener

節目部藝術統籌：Suzanne Berthy

製作部主任：Cyril Béros

IRCAM 論壇之活動與行銷經理：Paola Palumbo

教育部主任：Philippe Langlois

教育講師：Johannes Régnier

專案經理：Aurélia Ongena

Taiwan Contemporary Culture Lab (C-LAB)

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Organizer: Taiwan Contemporary Culture Lab (C-LAB)

Chairperson: PENG Chun-Heng

Executive Director: HSIEH Tsui-Yu

Executive Organizer: C-LAB Taiwan Sound Lab

Curatorial Team: C-LAB x IRCAM

Co-producer: NanaFormosa Percussion Duo, Studio Acht

Collaborating Institution: 5th Ju Percussion Group Laboratory of Ju Percussion Group Foundation, Institute of Music of National Yang Ming Chiao Tung University, ISAC (International Sonosfera Ambisonics Competition), Pesaro UNESCO Creative City of Music, Senko Issha Records, Lacking Sound Festival, Contemporary Musiking Hong Kong (CMHK), National Yang Ming Chiao Tung University Sound-Visual-Space-Oriented Media Lab, Academy of Media Arts Cologne (Germany), Department of Music of National Taiwan Normal University, Department of Music of Taipei National University of the Arts, Zone Sound Creative, Biophonic Research Institute, Sonic Sensory Lab, Goethe-Institut Taipei, National University Performing Art Center, C-Camerata Taipei, Berlin Senate

Sponsor: Sponsor: Bureau français de Taipei, National Culture and Arts Foundation (Taiwan), Department of Cultural Affairs (Taipei City Government), TSMC Education and Culture Foundation, Cycling Lifestyle Foundation

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Project Manager: Cécile HUANG, HUANG Hsiao-Ting, Sally XIE, CHENG Yung-Hsin, Sylvie LIN

Technical Director & Audio Engineering: CHEN Hsin-Kuei, LAI Wei-Yu

Master Planner for Sound: HSIEH Hsien-Te

Sound Design: HSIEH Hsien-Te, WU Jia-Jiun, CHENG Yung-Hsin, TSANG Jing-Shiuan

Music Consultant: CHEN Chia-Hui

Stage Manager & Technician Coordination: CHIU Jia-Hsin

Technical Support: Feb Production, Blackrice Creative Studio

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Events & Marketing Manager of IRCAM Forum: Paola Palumbo

Education Department Director: Philippe Langlois

Educational Advisor: Johannes Régnier

Project Manager: Aurélia Ongena



指導單位
Advisor



主辦單位
Organizer



策展團隊
Curatorial Team



執行單位
Executive Organizer

