



## 「聲音下寨 #3」觀後感 /Sonic Anchor #3 Review 光環 /Aura

文：楊嘉輝 /Text: Samson Young  
香港作曲家及聲音藝術家。曾任香港小交響樂團駐團藝術家，於美國普林斯頓大學攻讀音樂博士，現為香港城市大學創意媒體學院助理教授。/Hong Kong composer and sound artist, Young was Hong Kong Sinfonietta's artist associate and a Ph.D fellow at Princeton University. He is now an assistant professor at the School of Creative Media, City University of Hong Kong.

在漆黑一片的麥高利小劇場，殷漪打開他的手提電腦。LCD 螢幕把他的臉漆上一抹接近神聖的蒼白。一位美國聲音藝術家曾經對我說，電腦螢幕就是演出的最佳燈光：它帶給藝術家一個光環，綿延至演出空間的深邃處。

手提電腦演出本身就是一件奇特的事。在習之以恆的現場音樂演出範式中，人體與樂器互相结合，才是完整無缺的視聽經驗；但手提電腦演出卻純粹以聲音索驥：演出者紋風不動的坐著，觀眾依據聲音的電子來源（手提電腦）至物理來源（擴音器）的因果路徑，其餘事物一無可看，留下來的只有強烈知覺凝聚點的一次共有儀式、一個共享經驗。難道這，不也算是共賞饗宴嗎？

這類聆聽體驗有助複奏、持續音和固定低音的演出，尤其適合干擾我們對時間的感知，其恍惚神迷的結構亦容易流於手提電腦演出的濫調。殷漪卻不然：第一粒音落下之際，我全然不能無視「此時此地」。一組接一組沒有明顯線性敘事邏輯的聲音，營造澎湃激盪，只有當聲音戛然而止，我的耳朵方能得享滿足。殷漪的聲音滿佈急彎和不雅致的轉調，這場聽覺之旅注定顛簸，卻把我穩穩釘在「此時此地」之上，使我能跟隨這些探索聽覺極限的每顆聲音。我全神貫注融入殷漪的演出，然而這份經驗卻又是如此崇高壯麗、驚心動魄。

C.P.E. 巴赫是偉大的作曲家巴赫之子，他寫的音樂充滿尖銳奇特的轉折。當其父巴赫致力令一套高度精煉、編纂嚴謹的音樂語言更臻完善，C.P.E. 巴赫在結構上的突兀卻預示了一個新時代。話雖如此，我總覺得大多數人寧可聽購物商場內的巴赫？

關於「聲音下寨」  
聲音藝術演出系列「聲音下寨」由現在音樂（CM）與香港藝術中心合辦，旨在全力推動聲音藝術與當代音樂的各種實驗。「聲音下寨」充份利用麥高利小劇場親密近距離的演出空間，連結心存好奇的觀眾和富冒險精神的聲音藝術家，一同展開相知相惜的聲音藝術交流。詳情請留意藝術中心網頁 [www.hkac.org.hk](http://www.hkac.org.hk) 及現在音樂網頁 [www.contemporarymusiking.com](http://www.contemporarymusiking.com)。

「聲音下寨 #5」將於本月舉行，詳情如下：  
日期及時間：07/08 8pm-9pm（另設演後座談會，約 30 分鐘）  
地點：麥高利小劇場  
票價：\$50  
演出者：江薦新（臺灣）

合辦 /Co-presenter:



Yin Yi swung his laptop open in a pitch-dark McAulay studio. The LCD screen tinted his face with an almost solemn paleness. An American sound artist once said to me that the computer screen is the best possible lighting for a laptop performance: it gives the artist an aura that extends deep into the performance space.

Laptop performances are strange occurrences indeed. In the normative paradigm of live music, the physicality of the human body interfacing with an instrument is an integral part of a complete audio-visual experience. Laptop performances on the other hand are relentlessly sonic: a performer sits absolutely still, leaving the audience to mentally trace the route of causation from the digital source of sound (laptop) to the physical source of sound (speakers). There is nothing to see. What is left is a communal ritual, a shared experience of intense perceptual focus – not so different from, say, the sharing of a meal?

This sort of listening experience is particularly conducive to repetitions, drones, and ostinati. Gestures that mess with our sense of time are particularly suited to this mode of sounding. In fact, so easy are trance-inducing textures that they have become almost a cliché in laptop performances. Not so with Yin Yi's: from the moment the first sound was heard my desires to ignore the here and the now were consistently and forcefully defied. One block of sound followed another

with no apparent linear narrative logic; textures built to a sonic swell, only to be violently dropped the moment my ears became complacent. Yin Yi's sound took sharp turns, and made ungraceful transitions. The ride was definitely bumpy. Yet it managed to keep me firmly grounded in the here and the now, so that I was able to follow each grain of sound as they probed the limits of my aural perception. Yin Yi's presence demanded my full attention; but the experience was sublimely beautiful and nothing short of breathtaking.

C.P.E. Bach, son of the esteemed composer J.S. Bach, wrote music that took sharp and unusual turns. While J.S. Bach perfected a highly refined, highly codified language, it was C.P.E. Bach's structural awkwardness that foreshadowed the dawn of a new era. That said, I suspect most would still much rather hear J.S. Bach in the mall?

**About Sonic Anchor**  
Sonic Anchor is an experimental music and sound art concert series jointly presented by Contemporary Musiking (CM) and the Hong Kong Arts Centre. Sonic Anchor advocates, encourages, and cultivates experiments in sound and music. Taking full advantage of the intimate setting of the McAulay Studio, Sonic Anchor brings curious audience and adventurous artists together, to enter into a conversation of mutual discovery and respect. Please visit [www.hkac.org.hk](http://www.hkac.org.hk) and [contemporarymusiking.com](http://contemporarymusiking.com) for details.

**Sonic Anchor #5 will be held this month. Details are as follows:**  
Date & Time: 07/08 8pm-9pm  
(With Post-performance Discussion, approx. 30mins.)  
Venue: McAulay Studio  
Ticket: \$50  
Performer: Chiang Chien-hsin (Taiwan)