

声音事件剧

中国的传统乐器与西洋乐器的不同在于只有五声音阶，这在很大程度上影响了亚洲音乐的旋律和西方音乐的不同。而在中亚，印度往西一直到土耳其，在奥斯曼帝国时期，音乐似乎受到来自伊斯兰教或者波斯的影响，他们的音乐通常是一种纯律，常常跟鼓的节奏有关。一个喜欢爵士的土耳其人，Deniz，听到来自西藏的禅宗音乐，感觉到了矛盾，因为他是听着鼓点多的中亚音乐长大的，并且在他的生命历程中，他还热爱爵士。萨沙不明白冥想音乐，因为他的未知。萨沙告诉我，他总是可以很快的分清什么是爵士，什么着流行，或者古典音乐，是因为他知道他们使用了不同的音阶。但这并不意味着，听到情绪饱满的氛围音乐，那个代表着亚洲性的，他会真正地感觉他的情绪被点燃了。

我不认为一个音乐家在作曲的时候，会考虑到观众的感受，坂本龙一生病了，所以在他的新的专辑中，我听到了呼吸的声音，这让我想到对死亡的思考。1952年，一个钢琴家正在进行他的表演，他举起自己的双手，面对着钢琴，他什么都没有做，长达4分22秒的沉默。观众开始窃窃私语，各种国家的语言开始交织在一起，环境噪音包围了大厅，然后沉默，沉默。这似乎是一种对无声的音乐现场的对抗。噪音属于音乐的一种吗？制造噪音，噪音成为一种新的生成的声音，它不属于任何语言。许多后结构主义哲学家对于“生成”有进一步的描述，去产生新的事物，去产生新的语言，新的思想，去进行游牧的实践。噪音——成为了一种新的生成的元素，它不属于任何已知的语言，它是对现有存在事物的对抗。在一次声音实验中，我和路易处于不同的环境下，他进入一个只有一个平方米的隔音空间，声音的效用被泡沫减弱，他逐渐放大他的声音，“你能听见我吗？”沉默被一种已知的语言打破了，但交流失效了，我依旧什么都听不见，我开始回应类似于“em”.“ah”的语气词，因为我们一致认为，这是无国界划分的声音，他改变了他的问题，他同样用这种新的语言——语气词给予我回应。

将不同乐器的声音片段结合到一起，不同人群在听到他们后，察觉到不安，并且这种不稳定的情绪依旧伴随着他，“我听到了来自属于我民族的乐器所发出的声音，但这个音阶我感到陌生”，Catherine Malabou，质疑人群为什么没有意识到大脑不是机器，而对其中的可塑性一无所知。意识到大脑是可塑的，这意味通过可塑性而产生塑造记忆或者历史的能力，通过神经元的连接，通过持续的学习能力和时间的影响，每个人产生了新的形式而塑造了新的自己。在这将成为一种拒绝服从的模型，这意味着大脑的意识将成为一个新的质疑世界创造可能的条件。让声音成为保持大脑可塑性意识的可能条件之一，通过传递矛盾的感觉，产生了没有国界的语言，或者不同民族的声音片段，察觉到一个音乐作品是和禅宗相似的，因为他们用到了singing bowl，但在两分钟后又听到了爵士乐段落。La Monte Young，极简主义实验音乐的先驱，在不断重复的段落添加新的元素，在Compositions 1960这张专辑中，他只是采样乐器发出的声音，放弃了节奏，把声音结合到一起。每一个音乐家都试图制作出属于自己风格的音乐，并连接到观众而产生了社区。一个试图表达矛盾的音乐家，忘记了自己的音乐是属于某种文化或者使用某个流派，只是将这样的乐句融合而产生新的形式，通过每一种声音片段的融合而产生交流（声音之间），形成了属于自己的社群，因为这个音乐家意识到了，如何让可塑的音乐而成为保持大脑可塑性意识的可能性。

神经生理学揭示了自上而下信号对有意识的知觉（通常是视觉）的重要性。在知觉皮层内的局部循环或复馈，足以产生意识（前提是其它有利因素具有完整性，比如脑干的唤

醒)。, 所以我想再谈事件剧, 我想用声音事件剧而表明一个心理学问题, 及, 一场即兴的表演是如何做到并且把它联想到如何通过现场表演和可塑的音乐从而唤起观众的意识, 声音和事件剧通过一种极端的突如其来的情节, 分散的游牧式的情节和声音段落刺激观众的情感, 这跟喜剧和荒诞剧全然不同。在喜剧的核心处, 往往预示着一一种麻木, 因为他们把生活中人性的弱点搬到舞台上, 所有的喜剧让人发笑的东西, 其实它最核心的部分都是悲情。声音事件剧意味着取消舞台, 更加强调了对与观众的互动, 从身体把观众包纳进去, 但从单纯的表演中看, 单纯的肢体运动和手势以及散乱的情节, 很难引起意识问题。

传达一个预期, 可以理解为声音和事件剧的结果导向——这出戏想要表达什么。意识的内容是自上而下的预期的内容所决定的, 预期塑造了意识知觉的内容与速度, 而这需要时间。对于声音和事件剧, 其限制了对于语言的使用, 因为语言往往象征着道德行为, 阻止了一部分的情感。如何做到摒弃语言而进行一组长时间的声音事件剧呢, 在声音事件剧中, 时间必须是长的, 混乱的情节只意味着一种非线性叙事, 声音片段的塑造是有框架的, 这从一种长时间的观赏体验展现出来。

假想一个表演艺术家在展览现场架起炉子, 邀请观众一起吃她正在烹饪的来自家乡的美食, 二十分钟过去, 这个艺术家制作的音乐正在从扬声器播放, 每一个细节都展露出这是一场被精心设计好的表演, 反映着艺术家与观众的权力的交换和与了解社会背景和互动的新方式, 而这时, 她突然用力把手中的食物砸到地上, 一个意外突如其来, 改变了这场表演的走向…这个剧场的情节犹如戈达尔的电影《再见语言》那样, 每一个片段都是破碎的, 每一个情节都是在现实出现的, 但有区别于现实, 像梦中出现的片段, 例如《热带疾病》这样的超现实主义电影, 在主角一家人在餐桌中交谈时, 他死去的妻子作为鬼魂参与到他们的对话中, 这个参与式的剧场让人感受到神秘主义色彩。

阿尔托的残酷戏剧, 这个理智的戏剧理论家, 在他的书中写下实践残酷戏剧理论的可能性几种方式, 认为残酷戏剧是与西方戏剧的决裂, 也是艺术家们用来攻击观众意识的工具, 并让他们体会到潜意识里未表达的情感。但对于声音和事件剧来说, 也许有些片段意味着情感或肢体上的暴力行为, 但它的表演方法试图摆脱麻木的人物形象, 而参与到其中的观众们, 在亲身经历的四十分钟和这个艺术家以及唯一的演员的表演过程中, 发现连续的意外正在发生着。

Sound happening

The traditional Chinese instruments differ from the Western instruments in that there is only a pentatonic scale, which largely influences the melodies of Asian music differently from Western music. In mid-Asia, India westwards all the way to Turkey, during the Ottoman Empire, music seems to have been influenced from Islam or Persia, and their music is often a pure rhythm, often related to the rhythm of drums. A jazz-loving Turk, Deniz, feels conflicted when he hears Zen music from Tibet, because he grew up listening to Central Asian music with lots of drums and has loved jazz throughout his lifetime. Deniz doesn't understand meditative music because of his unknown. Deniz told me that he could always quickly tell what was jazz, what was pop, or classical music because he knew they used different scales. But that doesn't mean that when he hears full-bodied ambient music, that represents Asianess, he feels his emotions ignite.

I don't think a musician composes with the audience in mind. Ryuichi Sakamoto was ill, so on his new album I hear the sound of breathing, which reminds me of thinking about death. 1952, a musician is giving his performance and he raises his hands, facing the piano, and he does nothing for four minutes and 22 seconds of silence. The audience began to whisper, the languages of various countries began to intertwine, ambient noise surrounded the hall, then silence, silence. It seems to be a confrontation with the silent music scene. Is noise a type of music? By making noise, noise becomes a new kind of generated sound, which does not belong to any language. Many post-structuralist philosophers have further described 'generation', to create something new, to create a new language, a new idea, to engage in nomadic practices. Noise - which becomes a new element of generation - is not part of any known language, it is a confrontation with existing things. In a sound experiment, Louis and I are in different environments, he enters a soundproof space of only one square metre, the utility of sound is diminished by the bubble and he gradually amplifies his voice, "Can you hear me?" The silence is broken by a known language, but the communication fails, I still can't hear anything, I start to respond with words like "em"..." ah", because we agreed that this was the sound of a borderless division, he changed his question and he responded to me in the same way with this new language, the intonation.

Combining sound fragments from different instruments, different groups of people perceive unease upon hearing them and this instability remains with him, "I hear the sound from an instrument belonging to my people, but this scale is unfamiliar to me". Catherine marabou, questioning the crowd Why is there no awareness that the brain is not a machine, and no knowledge of its plasticity? Awareness that the brain is plastic means that through plasticity comes the ability to shape memories or histories, that through the connection of neurons, through the continuous ability to learn, and the influence of time, each person produces new forms and shapes a new self. In what will become a model of refusal to conform, this means that the brain's consciousness will become the condition for a new questioning of the world's possibilities. Let sound be one of the possible conditions for maintaining the brain's plastic consciousness, by transmitting ambivalent sensations, generating languages without borders, or sound fragments of different nationalities, hearing a jazz passage after few minutes. La Monte Young, a pioneer of minimalist experimental

music, adds new elements to passages that keep repeating themselves. On Compositions 1960 he simply samples the sounds made by the instruments, abandoning the rhythm and combining the sounds.

Each musician tries to produce music that is his style and connects to the audience and creates a community. A musician who tries to express contradictions, who forgets that his music belongs to a certain culture or uses a certain genre, and simply fuses such phrases to create new forms, creating a community of his own through the fusion of each sound fragment (between sounds), because the musician realizes how malleable sound can be a possibility to keep the brain's plasticity conscious.

Talking about sound happenings, I want to use sound and happenings to explain a psychological problem, and how an impromptu performance is done and how to arouse the audience's consciousness through performance and malleable sound, Sound and Happening stimulates the audience's emotions with an extreme suddenness, scattered nomadic episodes and sound passages, quite different from comedies and absurd plays. At the core of comedy, it often indicates a kind of numbness, because they bring the human weakness in life to the stage. All the things that make people laugh in comedy are actually the core part of tragedy. Sound and happenings means canceling the stage, emphasizing the interaction with the audience more, and including the audience from the body, but from the perspective of pure performance, pure body movements and gestures and scattered plots are difficult to arouse the audience's thinking for consciousness.

Neurophysiology has revealed the importance of top-down signals for conscious perception, usually vision. Local circulation, or feedback, within the perceptual cortex is sufficient to generate consciousness (provided that other enabling factors are intact, such as brainstem arousal). For example, conveying an expectation can be understood as the result orientation of sound and happenings what the theater wants to express. The content of consciousness is determined by the content of top-down expectations. Expectations shape the content and speed of conscious perception, which will takes time. For sound and happenings, it limits the use of language, because language often symbolizes moral behavior and blocks emotions. How to do a group of long-term sound and happenings without language. In sound and happenings, the time must be long, and the chaotic plot only means a non-linear narrative. The shaping of sound clips has a framework. This unfolds from a prolonged viewing experience. Imagine a performance artist setting up a stove at the exhibition site, inviting audiences to share food from their hometown. The well-designed performance reflects the exchange of power between the artist and the audience and a new way of understanding and interacting with the social background. At this moment, she suddenly smashed the food in her hand to the ground. An accident happened suddenly and changed the performance. The direction will going to... The plot of this theater is like Jean Luc Godard's movie "Goodbye Language", every fragment is broken, and every plot appears in reality, but it is different from reality, like fragments appearing in dreams, such as Surrealist films such as "Mulholland Drive" or "Tropical Jungle", this participatory theater makes people feel mystical.

Perhaps you will think of Aalto's cruel theater, this rational theater theorist, wrote about the

possibility of practicing cruel theater theory in his book Several means, that cruel theater is a break with Western theater, and it is also used by artists A tool for attacking the viewer's consciousness and making them feel the unexpressed emotions of the subconscious. But for sound and event drama, there may be moments of emotional or physical violence, but its method of acting tries to get rid of the numb characters, and the audience participating in it, in the forty minutes of personal experience and During the performance of the artist and the only actor, he discovered that constant accidents were happening.