2017 WOCMAT Music submission

上傳先後排序：	Name 姓名	Title of work 作品名稱	Introduction of work 作品說明
1.	施梅紛	送神 Send Off God	以台灣傳統北管音樂的特殊聲響描繪台灣傳統儀式中請神送神的過程。
2.	Christopher Lock	Diptych 1	An electroacoustic miniature that is part of a collection of pieces that are related but not codependent on each other. It was created using different forms of synthesis in Max/MSP and processed field recordings of metal objects. This is the first piece that I will be submitting.
3.	Christopher Lock	Diptych 2	An electroacoustic miniature that is part of a collection of pieces that are related but not codependent on each other. It was created using different forms of synthesis in Max/MSP and processed field recordings of metal objects. This is the second piece that I wish to submit.
4.	李家翔	420	
5.	李家翔	Time disTorTion	
6.	劉建宏	Roaming	An evolutionary music evolved by Genetic Algorithm which contains main theme and four evolutionary accompaniments.

7.	劉建宏	Breeze	An evolutionary music evolved by Genetic Algorithm which contains main theme and four evolutionary accompaniments.
8.	浩特(Hao-Te)	Huan (喚)	Sometimes, some sound clips were ringing in my mind, brought back the memories of my childhood. The pieces of these memories stitched together, the music came into being.
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11.	Katsuyuki Araki	Extraordinary #1	This piece was created from synthesizer sounds and ordinary sounds in Japan. I chose sounds from bosai-musen, or Japanese wireless-activated disaster warning system. We can listening this sounds in everyday life, but usually go in at one ear and out at the other. However, I recorded sounds of earthquake drill. If Japanese people listen to this sound then will become tense. I used these elements to express extraordinary.
12.	Qichao Lan（藍啟超）	Raw	produced with SuperCollider
13.	Qichao Lan（藍啟超）	Crystal	produced with SuperCollider and Ableton Live
14.	朱沛全 Delta.tw	你要戰，那便戰！	公元一二一五年，花剌子模一舉殺害了大蒙古國商隊四百四十九名商人，只留下一人報信。三年後，鐵木真集結蒙古二十萬大軍西征花剌子模，誓要報仇雪恨。 部隊陣前。 鐵木真縱馬下岡，只見二十萬大軍人影閃動，戰馬奔騰，卻不聞半點人聲。待他到得金帳之前，三個萬人隊早已整整齊齊的列在草原上，明月映照一排排長刀，遍野閃耀銀光。

			鐵木真進入金帳，召來書記，命他修寫戰書。那書記在一大張羊皮紙上寫了長長一大篇，跪在地下朗誦給大汗聽：「上天立朕為各族大汗，拓地萬里，滅國無數，自古德業之隆，未有如朕者。朕雷霆一擊，汝能當乎？汝國祚存亡，決於今日，務須三思，若不輸誠納款，行見蒙古大軍……」鐵木真越聽越怒，飛起一腳，將那白鬍子書記踢了個觔斗，罵道：「你跟誰寫信？成吉思汗跟這狗王用得著這麼囉唆？」 鐵木真從揭開著的帳門望出去，向著帳外三萬精騎出了一會神，低沉著聲音道：「這麼寫，只要六個字。」頓了一頓，大聲道：「你要戰，那便戰！」（改寫自金庸-射雕英雄傳）
15.	LO, Chu-Huan 羅珠環	Surf and Helicopter 海浪・直升機	The composer plays Tao-hua Rows the Boat (桃花過渡), one of the famous Taiwan folk songs , on Taiwan Moon Lute(台灣月琴). She also records the song and writes its music sheet by applying computer software - Audition CS6. REplayPLAYer and Max7. The song is Sonata form.
16.	Dong Zhou	9*9	All begins from a 9*9 Jitter matrix.
17.	Jie Man (満 潔)	a strange with the beautiful （IceGrassland）2017	This piece describes an imaginary world, somewhere in Asia, a grassland is sealed under the ice lake , which is named as IceGrassland. It is a very cold place, the grassland seems to be sealed, however, tenaciously growing in cracks in ice. Every blade of grass is like a string, rubbing with ice. Cold wind blows, thousands of rubbing sounds intertwine to produce a strange but beautiful symphony.The basic sound material is made by sugersynth (realtime granular synthesizer for Max/MSP), in which the instrumental sound (from flute, cello and double bass) have been transformed into very delicate framents so that creating a strange but beautiful imaginary world.
18.	黃芮盈	孤獨效應	如同曲名，開頭使用排灣族古調「孤獨之歌」，此古調描寫一位從小父母雙亡，而獨自生活的男子，在空閒時回憶著他的人生，除感謝上天給他一個美好的生活外，更祈求祖靈能讓上天的父母

			能給他繼續生活下去的力量，希望他的成長，能夠得到上天的照顧，並期許能用自己的力量去愛護部落以及他的族人。吟唱時，一方面能安慰自己孤獨的心靈之外，另一方面也提醒自己要堅強的走下去。（ 節錄自「典藏台灣」網站—http://catalog.digitalarchives.tw/item/00/43/49/23.html ）創作者即以此故事背景作為發想，以獨奏樂器—大提琴，古調之旋律進行變形、延展，將孤獨的語氣引發、催化成為一連串的「化學反應」，彷彿是大自然，也是時空交錯的錯置感，或是時間飛逝的聲音……藉由主角祈禱時，進入冥想中的「虛幻」情境—，在過程中，主角所連結的記憶、歷史被喚起後所產生的「意識流」，與延長的人聲空氣音—象徵環境、空間、祖靈、眾人給予懷抱與庇護，與之產生撞擊與融合……祈禱到了最後，回歸到「現實」，他的「孤獨之歌」依舊存在於現今並持續地傳唱，唯吟唱到開頭，樂曲即嘎然而止。而此曲另一意涵，亦形容創作者的「孤獨心境」，如同在創作時、思念家人時、工作時、思考時……於種種各個時空之內，本身皆是感到孤獨的，而在孤獨感其中，才能發掘出「自我」，真正地看見自我的「心」，進而由其中所引發出的「效應」，發展、成長出屬於本我的藝術產物。
19.	陳定廉	裂解	
20.	陳定廉	獸	
21.	謝若宇	fantasie	本曲透過白噪音之變化、單音之發展表達作者心中的異想。
22.	謝若宇	秋思變奏曲	本曲使用詩作秋思，將音檔加以變化、並動機發展。
23.	林宜徵	Deadlines	This work was composed the day before the submission deadline, so it is strongly connected to the title. This work includes techniques of MIDI, granular synthesis, and panning.
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25.	劉曉螢	錢幣變奏曲	全曲以錢幣製造出的聲響為主軸，利用錢幣互相碰撞摩擦、不同高度落下和滾動旋轉等等效果做成三個段落的錢幣變奏曲。 第一段以簡單明瞭的方式直接破題錢幣，第二段開始出現較多錢幣音

			色上的變化，第三段錢幣來自四面八方灑落最後消失。
26.	李苡嬋	時間旅程－Neptunus	使用雙時間軸的概念，刻劃宇宙旅行時會出現的「時間膨脹」現象；以太空艙上的人為基準坐標系，地球的時間相對會過得較為緩慢，當太空人已經到達幾光年外的星球、穿越蟲洞再重回地球時，地球可能僅僅經過了不到一天的時間。(註：並無落入「孿生子悖論」的圈套，因為太空艙不以「回轉」的方式返航) 貫徹整曲的秒針音色暗示了此刻視角是專注在地球或宇宙，並透過關門聲、持續的高頻率來切換與連結兩個聲音場域的主副關係。 此航程的目的地設在海王星(Neptunus)，為藍色的冰巨行星，表面平靜但實際上地表風暴極為強烈而頻繁。為體現此星球的特性，採用大量與「水」相關的聲音素材，如氣泡水、暴風雨、淋浴間、廁所、飲水機......等，其次則是為了輔助太空艙起降而選用的捷運聲響、預置鋼琴音色、音調生成。 作品的最後置入「風鈴」的聲音，為整首曲子未曾出現的新音色，其聲音的出現是預示邁向下一個星球，而下一個星球曲會繞著「風」的元素特質做音色與結構調配。
27.	廖憲一	《空氣心聲》(Air's Heart Sounds)	本曲利用「風」、「人」、「斷」這些字聲做整體的素材變化，全曲共分為四段，第一段是在敘述一個純淨空氣大自然的地方，第二段因人們為了進步發展工業機器而開始污染空氣，第三段當污染日積月累到高點時，空氣已經被污染到跟本看不到原來應有的空氣（音樂只剩規律的機械聲），此時一個「斷」點停下來，作曲家認為，人們應該停下腳步好好地檢視與反省過去的所作所為，因此在第四段還原當初的空氣，目的是要人們重新體會什麼是純淨的空氣，而去反省為何要如此地破壞空氣！ 三個字聲素材的含義： 「風」代表純淨的空氣 「人」代表工業機械化的污染「斷」第一段出現代表工業開始阻斷大自然；第三段出現代表停下腳步去反省
28.	高寧兒	The Journey of Coffee Beans	咖啡豆經由烘焙、研磨釋放出濃濃的香氣，由固體轉換成粉狀，再藉由沸騰的水高壓沖擊，萃取過濾出精華，而咖啡因正悄悄的產生能量，帶來活力。咖啡豆經過各種形式的轉換，旅行至啜飲者的胃，從鼻息、入喉，甚至是後續的餘韻，都能完全感受咖啡豆的能量。
29.	Ken Paoli	Ghost Dance	Ghost Dance is a film by Tony Venezia who graciously allowed me to compose and realize a new

			soundtrack. The film makes use of water and waves to create ethereal shapes that seem to dance, sometimes playfully sometimes eerily. The soundtrack was generated with an algorithmic routine in Music Wonk (a graphic programming environment) that allows the composer to define larger and contrasting sections of music. User defined tempo changes initiate changes in velocity, rhythm, and transposition. The resultant material is routed to a digital workstation for "orchestration" and further compositional manipulation. The sonic material consists of granular, analog and fm synthesis and processed audio samples.
30.	Ken Paoli	Bimuthian Construct	BImuthian Construct combines a 3-d fractal video by American artist Don Whitaker and an algorithmically generated audio track by Ken Paoli. The audio is based on the manipulations of a Poisson probability distribution. Changes in the audio track were initiated by user defined tempo changes that, in turn, initiated changes in other musical parameters (rhythmic values, velocity, transposition). After recording the generated material typical audio processing was applied to the individual tracks and the audio mix.
31.	王筱媞	Soul	這首作品靈感源自於吠陀文學的輪迴，象徵著生命的周期性。在聲音的取樣去做聲音處理，縮放 、延展 在聲音的姿態上做變化與著重於聲音素材的多樣性。 This piece was inspired by a Vedic Literature called " Samsara", a conceptual piece consisting of the rebirth and the cyclicality of all life. The sound samples processed, twisted and stretched. I create emphasis on the diversity and variability of the sound materials.
32.	洪世霖	回歸 （Tenary）	作品《回歸》（Tenary）是建構於一種開始(靜態)-過程(動態)-回歸原點(靜態)的概念所展開、創作的。結構是 A-B-B'-A'，而 B'-A'是 A-B 的逆行(註 1)，而 A-B(B-B')-A 他具備了三段體的特徵，因此我以 Tenary 為題。在意象方面，則是根植於海的神祕及廣闊所迷戀，相信萬物皆由海所孕育: 我們來自於海，最後有一天我們也將回歸於海。也因此前面所述的樂曲架構是搭配此意象所創作

			的。而之所以不願直接以海為標題，是因為不希望聽者為標題所困，我心中的意象確實是來自於海，但我更深一層的期待是希望能喚起每個人心中最原始的歸屬感。 註 1: 此作品為為兩個立體揚聲器所做，聲音檔為 WAV 電子檔案。 註 2: 各分段時間: A: 00m00s - 00m 24s B: 00m 24s- 00m 33s B': 00m 34s – 00m 43s A': 00m 43s- 01m06s
33.	李陶（Li Tao）	山吾间 (Between The Mountain and I)	山吾间（Between The Mountain and I） 《山吾间》是基于唐代诗人李白的五绝《独坐敬亭山》而做。此诗短小而精练却表达着诗人丰富的内心情感世界。对于一首需要在九十秒内完成叙述的作品这首诗再合适不过了。此作品中的部分录音及所有音源均来自于我的器乐作品《山水歌集》中的《敬亭山》。虽然都是基于同一首诗而做但本作品的出发点及在声音和结构处理上却和器乐作品大有不同。 独坐敬亭山　　《李白》 众鸟高飞尽，孤云独去闲。 相看两不厌，只有敬亭山。
34.	楊詠惠	Extension II	The main idea of this work is to explore the possibility of sonic transformation, to creat the various timbres and gestures. The main source of the work was drawn from the small fragments a sound of glass sample. The processed sounds were then organized in a manner of micro-montage mixage to create an artist interest work.
35.	鄭宇彤	The Argentine Ants	The Argentine Ant is a 1952 novel written by Italo Calvino. The story involves a young couple moved into a rented cottage then realized that the house was invaded by ants which

			nevertheless do not bite but make one body itch. The neighbors were also trying to find solutions to deal with the situation. Even the government official claimed that by feeding the ants can solve the problem. However, those efforts were all in vain. With a variety of granulized sounds and combination of concrete sound material, the piece attempts to express the phenomenon of ant infestation, indicates that never can we exaggerate the seriousness of the accumulation of seemingly tiny problems, such as the ants' invasion; as well as the cycling trivialities in lives.
36.	鄭宇彤	At the Poolside	This piece attempts to create a vibe during the scene in the movie The Graduate (1967), a scene that Dustin Hoffman lying on a pool raft, and the sunrise reflection at the poolside dazzled, making me feel overwhelmed by calm.
37.	張丞雅	Dishes' Ensemble 碗盤合奏	以碗盤碰撞、敲擊的聲音為素材，並以不同的效果器，讓聲音呈現多種變化
38.	張丞雅	原味台灣	以多個不同台灣原住民的人生作為素材，試著用不同的方式呈現台灣原聲的美
39.	黃子夏	I have no time	With whistle sound , bell ring , and endless pitch-up sound , this music make you feel timeless.
40.	黃子夏	Storm Coming	Kitchenwares feel very boring so they decide to dance. However, something coming disturb their party.
41.	瞿爽	Fantasy of Glass	通過玻璃杯製造的聲音編織一幅玻璃幻象
42.	瞿爽	The yearning of birds	透過鳥叫聲思考鳥兒內心的嚮往，或許它們不只是想要飛翔。
43.	張祐榕	遊樂	電子音樂作品。以初學者的姿態無顧忌的奔馳、玩耍，在無邊際的聲音世界中好奇的探索。
44.	劉仁照	90 秒	90 秒。使用 12 音列的概念，在人類所能夠理解的十二個音當中，每個聲音都是平等的。以固定的節奏型態表達聲音的一至性，經由不同的時間點出現的節奏，造成聲音的機率性與不可預測性，如果人生只剩下 90 秒，這就是我目前所能夠想出的意外聲音與災難。
45.	王亞珊	Space Trash	關於一個飛行器是如何遭遇故障而變成太空垃圾的故事。
46.	盧妍婷	inception	about 3 dreams

47.	盧妍婷	fire	about fire and light
48.	陳一斌	急雨私語大小珠	以琵琶行裏頭的「大絃嘈嘈如急雨，小絃切切如私語。嘈嘈切切錯雜彈，大珠小珠落玉盤。」分為四段，各約 20 秒。 設想其場景與情境，如急雨、私語等。以數位音樂來表達詩詞中的情感。以樂寫聲。
49.	張信加	Squirrel	這首作品當中主要是使用木頭的聲音當作主軸，透過錄下木頭摩擦，丟木頭，敲擊木頭等木頭所發出的聲響在經過大量的形變，來描寫松鼠在樹上亂竄的那種流動感以及線條。 整首曲子主要是分成三小段，第一段是以主要的木頭聲來當作開頭，並貫串全曲，也主要是想描寫松鼠偶爾會從樹上掉下來的逗趣畫面而寫成。 到了第二段，透過木頭快速的流動聲響，來描寫松鼠遇到人類或是敵人的時候快速逃竄的模樣，所以整段會不斷地聽見一層又一層不同木頭所磨擦出的聲響。 到了最後一段也就是所以聲響所堆疊出的高潮段，藉由大量木頭各種型態所產生的姿態，來描寫多隻松鼠在嬉鬧以及追逐的畫面。
50.	張信加	Rusted Robot	這首作品主要是以鐵的聲音為主軸，透過鐵的各種姿態所產生的豐富聲音，例如用力的摩擦鐵，敲擊鐵，刷鐵，丟鐵等等，描述一個生鏽的機器人在快要支離破碎之際所發出的各種聲響。 整首曲子大致分為三小段，第一段是用破題的方式將彷彿快要斷掉的機器人四肢生鏽的聲音帶出來，並且貫穿整曲。 到了第二段，利用短促的鐵聲，來描繪一個快要肢解的機器人走路不穩定的模樣。 到了最後一段，利用各種鐵生串接堆疊，主要是想要描述一個機器人在四散的時候鐵片漸漸掉落的感覺，並且最後一聲"啪"的聲音是想表達最後機器人完全倒下的模樣。
51.	吳柔萱	Captivity	Captivity is the condition of being trapped or confined. People always have a space in their heart, but the size of each person's space is different. When the space in your heart is no longer open to the world, it's like you are imprisoned in a suffocating environment by yourself. The main idea of this composition is using concrete and abstract sound to simulate the different feeling respectively. Concrete sound simulates the sound that may appear around the person when they

			are imprisoned. At the same time, the use of abstract sound compares the silent cries of people's inner struggle. This piece shifts between abstract and concrete sound just like the pull of light and dark.
52.	吳柔萱	Escape	Virginia Woolf said "You cannot find peace by avoiding life." But to seek a stable and comfortable space in the life, we will inevitably encounter many different obstacles. And these obstacles will make us want to escape. The main element of this composition is using the viola's sound. The percussive sound reminds everyone to face difficulties. However, people are not always in the hard time. Thinking in a different way, you'll find the peace of mind waiting for you on the other side. Like the sound of viola, it appears differently from the classical way, but it can also have different styles.
53.	吳宜蓁	意動	樂曲可分為兩段，藉由聲音調變、延展、濾波將具象聲音的素材作聲響處理。前段漸進的對稱，對比後段破碎與不規則韻律感，傳達一種意識在時間的流動中的多樣變化：漸進、抽離、切割等狀態，如同人自我意識一般，既抽象又具鮮明色彩。
54.	吳宜蓁	擊響	在「ADSR 波封」第一階段的起音(attack)，是初始之聲，喻為音樂，如第一個樂音之後，聲音有無限變化的可能，因此第一個聲音是引領聽眾的重要關鍵。 選用樂器「鋼琴」作為聲音素材，以鋼琴擊弦的演奏方式為主，並改變陌生化其原有音色，期望達成更多的想像。 鋼琴音色錄製包含預置及特殊演奏手法，包含刮奏、撥奏、敲奏等等，也利用延音踏板與樂器本身的音箱共鳴產生多樣的音響，再進入電腦做音量、音質、時值、濾波、反轉等手法處理聲音。
55.	盧昕逸	喋喋不休	
56.	Anna Terzaroli	Sunrise - Variazione III	

57.			
	Tsz Him Cheung 張子謙	變形記：第二變 Metamorphosis: Iteration 2	《變形記：第二變 Metamorphosis: Iteration 2》 條片係 Cmw Boni 、 Alica Naimark 同 Franziska Seehausen 喺 2015 年整嘅，原片喺呢度： https://youtu.be/sK9_MWNtk9Q 原先呢一條片係配落 Philip Glass 嘅 Metamorphosis 3rd movement 度，喺一場 live concert 入面播嘅。 條片分開咗左右兩邊因為 supposed 係兩個 projection。 後來我再根據影像同埋參考返卡夫卡《變形記》嘅故事去再配返音樂俾條片，就成為咗第二變 :) 我喺其中一段用咗我當時新嘗試嘅十一平均律（嗰陣玩緊質數，11 同 12 互質所以除咗 fundamental 之外唔會有重疊嘅音），撈埋落平時嘅十二平均律入面個效果都幾有趣 :P 唔知大家搵唔搵到喺邊呢？

| 58. | James Tsz Him Cheung 張子謙 | 午夜銅鑼灣 Midnight in Causeway Bay | 《午夜銅鑼灣 Midnight in Causeway Bay》 Music: James Cheung Music Video: Bonnie Cheng 以某夜在香港銅鑼灣採集的素材混合而成，描繪一下 11pm-7am 之間的銅鑼灣給人的感覺。 |
| 59. | 賴姿穎 | Turkish March - Wiwi Kuan (cover by Serena and William) /four hands piano and beatbox | This work is original of Wiwi Kuan, we replay it and add the tempo of Beatbox. Additional, we use Logic to add some effect on it. |