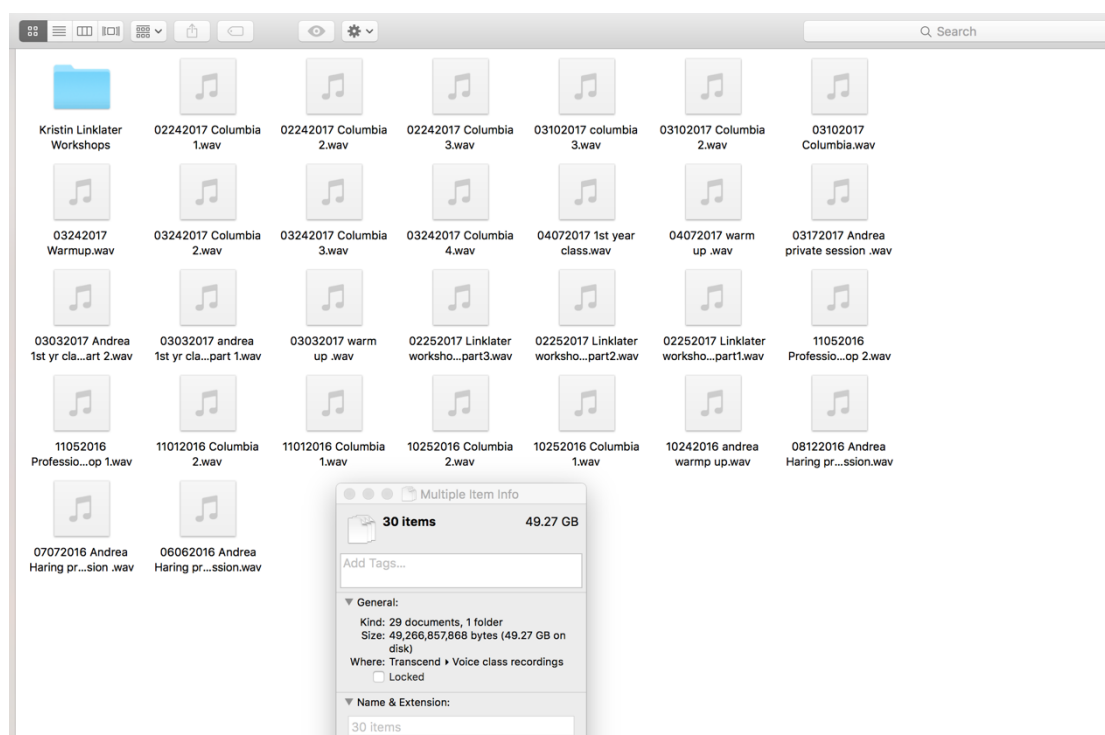


五、附錄/照片(圖說)等：

註：在此附上部份已翻譯的課堂紀錄，書籍翻譯部分內容，術語，以及其他相關或能幫助未接觸過林氏聲音系統的前輩們理解更多相關資訊。感謝您的耐心閱讀，若有任何問題，請不吝指教聯絡。

A. 錄音檔/逐字稿等摘要整理：

註：林克雷特聲音課程或工作坊是禁止錄影照相的（除非特殊場合）。因此，除了高雄衛武營工作坊以及上海戲劇學院工作坊附有照片紀錄之外，我會提供一小時逐字稿以及工作坊一日上課內容摘要整理以便您認識並開始理解林氏聲音課程。電子光碟將提供 06062016 錄音檔（下附逐字稿）以供參考。因礙於檔案大小（共超過 49 G B，至少 32 小時），無法提供所有檔案請見諒。



*所有錄音紀錄證明。

壹、Kristin Linklater 林克雷特親授聲音工作坊(高雄衛武營 08/27/2016)：

課程訓練主題—「釋放自己原始的聲音」

•講話這件事情是人類很複雜的行為。簡單來說，聲音（Voice）是世界性的，演講（Speech）是文化性。每一個人都有大致相同的身體構造，簡單來說，聲音工作的方式大家都是一樣的。像剛出生的時候，你吸到的第一口氣是讓你活起來的原因，所以你知道呼吸可以讓你活著。忽然間小 baby 感覺腹部有地方不

舒服，於是開始哭，而當溫牛奶進到肚子裡後不適感消失了，因此便意識到只要哭就可以獲得營養而存活下來。長大後，小朋友大哭大喊說肚子餓，但媽媽並沒有給他餅乾，且還跟他說要當個乖小孩，好好的說話。又一次不舒服的感覺出現，於是小朋友將肚子餓的感覺壓抑著，帶著笑容跟媽媽要餅乾，便成功獲得。小朋友知道了不一定要用哭這種方式，才能獲得自己想要的東西。

•此次工作坊著重在聲音如何發出，而不是如何表達。

學員 Q:有很多情感的表現並不是用明顯的表情去展現，那如何透過聲音呈現?

A:聲音呈現是很有層次的，是需要透過堆疊去展現。最基本的是本能的衝動、本能的反應，這是去啟動你的聲帶和橫膈膜的開關。因為這樣，空氣造成震動，共鳴腔被加大，這樣被製造出來的聲音透過喉嚨被清楚地送出來。很重要的是，如果你的聲音是自由的話，其實聲音會透過非自主性的神經和肌肉去啟動的。有些人是由五層肌肉或是兩層肌肉所組成的，每個人的構造不盡相同。

•我們曾經受過的訓練某種程度上都還是屬於控制性的，但現在我們要開始去移除那個控制的慾望，去傾聽自己的身體。希望這些衝動、本能可以透過聲音百分之百的真實的呈現，而不是用聲音去形容我們的想像。希望試著去感覺、看到自己的聲音，這會有些情緒發生，會有些想像去形塑你所看到的情緒。一開始會非常非常的慢，可能沒有什麼效果，且會很久很久都沒有效果。

練習：

- a. 一個人三張紙，將兩張紙放在後面，一張放前面。閉上眼睛，想像自己聲音的形象、它的形狀、它的顏色，請將腦海浮現的畫面放在眼睛，不要想太多，等等就將它畫出來。完成之後用深色的筆寫下：我現在的聲音。
- b. 換另一張紙，閉上眼睛，盡量不要想太多，想像自己的聲音會是什麼樣子，讓圖像自然的浮出。當你感受到什麼，如果圖像已經成形，那就去畫出來。完成後用深色筆寫下 我想要的聲音。
- c. 拿出第三張紙，再拿顏色較深的蠟筆，畫上一個薑餅人的形狀，閉上眼睛，想像你畫的人形和自己的身形。當看到自己的身型時，想像是什麼東西阻礙你的聲音，是身體的什麼部位阻擋這個美好想像的行程。在想像過程中，心中有看到什麼阻礙，去拿蠟筆把它出來。
- d. 在第一張圖完成後，向大家展示自己現在的聲音，大家給予他看到的感覺，講出來給他知道。接著將大家分成三組，8人、7人、8人，跟自己的組別分享第二張圖，重複剛剛的樣子，給彼此意見。所有人為一個圓，拿著第三張圖，不用每個人都做，請自願的人，說明什麼東西阻擋著現在的聲音變成想像的聲

音。將今天獲得的字、形容詞、感覺，寫成一首詩，詩名為「我的聲音」或是更詩意的名字也可以。

•透過打開嘴巴讓空氣進到身體，打開自己的通道。對於自己的呼吸肌肉，你有多了解？橫膈膜是主要呼吸肌肉，屬被動肌肉。橫膈膜將身體分成兩半，去想像它是肺的地板，胃的天花板，你沒有辦法跟橫膈膜說該做什麼，但是你可以想像，刺激他的動作。

具體化、具象化的練習：

- a. 找跟自己身高差不多的夥伴。想像練習，我們透過這練習來觀看別人的脊椎，同時也看看自己的脊椎，想像自己身體裡面有個眼睛。首先便是，看見對方的脊椎。A將自己的左手手指摸著B的後腦勺第一節脊椎，右手手指找到尾椎，拉出脊椎的長度，B往前走一步後轉身，看見自己的脊椎長度，指著後腦勺第一節的手指高度應該會和自己的鼻樑一樣高。

提醒：人的脊椎在正中間，兩側有強大的肌肉支撐，並向下延伸。

- b. A現在慢慢替B解開肌肉。想像手指按壓到的地方被解開，且被強大的地心引力向下吸引。頭非常重，記得頸椎有七節，A可以看見頸一節一節解開，A能很清楚看見B的肌肉走向，所以七節頸椎是被放開的。現在好奇心放在最大的頸椎，這個頸椎像一個大牛骨。大牛骨中央有一個神經中心。向下走到軀幹脊椎，而頭已沒有重心。想像自己沒有頭，而脊椎是你的腦。脊椎一節一節被解開，失去支撐力所以頭、肩膀都很沈重的往地板沈下。B小心身體會有想要回送的力量，但請跟著A解開的力量，全身屈服於地心引力。為了讓身體的重心可以平均，膝蓋可以微彎。一路解至尾椎，第二個重要的關節。按壓結束之後，A用雙手下刷對方後背，讓B適應地心引力，也可以從他的腳跟往上刷，平衡對方。接著開始復甦每一節脊椎，用手指繞圈按壓往上並發出啞啞聲（像蜜蜂一樣的嗡嗡感）喚醒對方的脊椎。注意力放在脊椎，不是按摩；是很專心、仔細的觀察對方(A→B)及自己(B→B)的脊椎。至頸椎時，用四隻手指帶著B的頸椎，慢慢的將頸椎一節一節透過A的手指提起。完成後，A從B的背後往下刷過，然後轉到B的前方，將自己的雙手放在B的腳上，喊著「Camel Feet」三次。接著B輕鬆地遊走一下，感覺、觀察自己的身體，然後回到A面前分享。AB交換，重複練習。

老師提醒：我們將重量給予了骨頭、脊椎，而不是透過肌肉來支撐。將自己的心智意識放入骨頭中，讓自己與自己工作。大家會很習慣地將膝蓋繃緊。將雙腳打開比肩膀寬。用慢動作走一步，發現並不輕鬆，有些吃力。將雙腳併起

來，如果有人在背後推一把，會失去重心。雙腳與肩同寬，把膝蓋繃緊，會感受到脊椎互相擠壓緊繃。請記得內層的呼吸肌肉是與脊椎相連結的，如果薦骨可以輕鬆向下放鬆，膝蓋也能放鬆，就會感覺輕柔。用手指去刺激自己的腳掌三個接觸地面的點。感受剛剛接觸的腳掌三點，然後慢慢的將體重前放，感受差別。接著重心後移，（不用太多，溫柔細微的移動）感受身體哪裡開始緊繃。回到雙腳腳掌六點的中心的平衡，腳踝、膝蓋是很自然的支撐身體，肌肉是不用出太多力氣的。

- c. 手握拳在薦骨上畫圓，去感受自己的肋骨、肩膀。尋找自己的頸椎，再來是頭骨，上下顎的構成。旋轉自己的手臂，其他部位不動，感受差別。接著想像自己的雙臂很輕盈上漂，手臂向上漂浮，最後手掌。注意膝蓋放鬆、體重平均分配在腳掌上的六個點上。
- d. 一節一節關節順著地心引力下掉：先是手腕關節放鬆、接著手肘、上半臂。
- e. 頭往下掉，屈服於地心引力。想像有人摸著自己的後頸，很慢很慢的隨著自己的頸椎一節一節的往下掉，膝蓋放鬆。請嘆出一口很深的氣，沒有聲音，深層、放鬆的一口氣。
- f. 現在回想夥伴的手指喚醒脊椎的過程，慢慢地一節一節的向上延伸，到大牛骨時停住，頸椎仍然放鬆。最後，將頸椎節節上提，外在肌肉放鬆，膝蓋柔軟有彈性的，頭骨輕盈。用你的心靈眼睛從頭到腳上下觀察。打開眼睛，讓膝蓋帶著自己往前移動。遊走。速度加快，但腳掌的黃金六點仍在，肌肉放鬆，頭還是一樣像氣球漂浮著，回到走路的狀態，慢走，然後慢停。重心放在骨頭上，變換姿勢。

提醒：因為長期外在的身體訓練，我們認為必須用肌肉支撐身體，其實不然。觀察自己的脊椎構造，其實不需要外在肌肉的幫助。皮拉提斯的訓練中，提到將腹部肌肉往脊椎貼近，但這是很不舒服的，應該是讓肌肉放鬆的，這樣裡面的器官才可以有足夠的空間輕鬆移動。雙膝放鬆，用雙手放在腹部去感受、震動自己的內臟。（現在補充認識身體的細節，對於接下來關於橫膈膜的感受訓練較有幫助。）我們有辦法去控制自己的呼吸嗎？我們該做的是讓空氣自己進來，自己出去，不用特地去吸或是呼。自然發生，什麼都不用做。

- g. 回到中性姿勢，抖動自己的膝蓋，輕輕的扶著自己的腰椎，然後將雙臂往上帶，放鬆。手指往上，手掌放鬆、嘴唇放鬆、手肘放鬆、手臂放鬆、頭部放鬆、膝蓋放鬆，將整個上半身放鬆，把身體放鬆在地上，沿著地心引力，再一次建立自己的脊椎，一節一節像泡泡一樣的往上浮，腹部肌肉放鬆，將專注力往內送，告訴自己的身體從深層的地方開始放鬆。
- h. 想像橫膈膜像熱氣球一樣，兩片嘴唇微微地張開。不控制，讓空氣自然地進去，橫膈膜輕輕往下開展，空氣出去，橫膈膜輕輕往上，過程中會有一段時間

什麼事情都沒發生，此時就是不斷的告訴自己放鬆。讓空氣往更深層走，好像打哈欠的樣子，讓身體伸展一下，打開眼睛，像隻小狗從水中跳出來般甩開自己身上的水。甩甩自己的身體，拍拍自己的身體，拍打身邊的夥伴。

- i. 快速地以心靈眼睛巡視自己的身體，像看X光下的肌肉、骨頭關節，快速地掃過，以手觸摸。嘆一口氣，但並不是真的要嘆氣，而是有股氣放鬆的離開。那種感覺像是我們去趕公車，終於趕到時，鬆了一口氣的狀況。生活中常會有這樣的狀況，嘆一口氣，有種「終於」、「結束了」、「好險」。透過情緒來創造聲音，而非用肌肉發出聲音。
- j. 將手臂舉起來，手臂之所以能夠舉起來是因為心智的控制，如果將心智的控制線剪斷，手臂將會快速地落下。將手臂放下的動作，轉化到自身的內在情緒後，嘆出一口氣。
- k. 再一次的觀察自己的身體，自己的脊椎。甩甩身體，邊抖邊觀察自己的身體，更仔細、更深層的去觀察自己。現在想想自己的橫膈膜是片森林中的大湖，湖底的深處就是尾椎，湖底不斷有溫泉從腳底湧出，脊椎是一棵大樹，延伸到腳底，想像太陽光亮的照耀在湖上，所以湖面是閃亮的、溫暖的。自己是個小小的人形，靠著脊椎這棵樹幹上，看著橫膈膜這片湖，想像湖是有魔力的，看到自己臉的倒影：不管是倒影或是真正的臉，嘴唇是微開的。現在湖的水變成你的聲音。看見一顆小小的氣泡從湖底跑出，氣泡慢慢湧上破掉會發出小聲音。再更放鬆一點，讓氣泡破掉的聲音更明顯。在嘆息瞬間有泉湧出！接著又有氣泡，放鬆！回到呼吸的狀態，頭放鬆，讓頭帶著身體往下掉。
- l. 想像現在湖的位置在臀部，想像另一個瀑布或湧泉跑出來，發出聲音。接著將心智心靈放在脊椎上，脊椎一節一節的向上抬起。想像這是一個音波蕩漾的湖，湧泉往上，發出聲音。再來是氣泡。老師心中想的湖和學員心中想的湖會產生對話，呼應著彼此發出的聲音，一發一答。接著，伸懶腰，打哈欠，將內心的能量釋放出來！抖抖身體，發出聲音，充滿整個空間，開始走一走，看到誰就停下來，抖一抖打招呼。
- m. 用心智產生的能量、磁場、及想法強度比從腦袋產生多 60 倍。身體會有其他部分產生情緒，不是只有單一啟動點。如果一直用腦袋去思考要怎麼做，是不會有效的，要用心智去聽，把所有東西放在同一個地方（腹部）。思考的習慣要開始改變，身體會告訴你怎麼做。

學員回饋:

在放鬆的過程中，有蠻多時候訊息來自於心智，但也很多是來自於外在的刺激，像是夥伴的拍打會感覺到喜悅和放鬆。覺得只停留在後背，還沒有到腹部的地方，還沒有到橫隔膜的地方。一開始的呼吸都還跟得上，但是要發出聲音的時候就會開始用腦袋思考執行這件事情。

貳、Andrea Haring 私人聲音課程（一小時）逐字稿 06062016：

Four steps of how voice works.

The first session is a talk session. I will give you the work as if you are a brand new student, to lead you thru the entire Linklater voice session from the zero.

I think the big thing is how do you establish a subtext, how do you set up why do we do the work that we are doing, and what does it have to do with opening up as a human being, as opposed to just you know, making sounds and doing movements?

Everything we are doing in the movement and in the voice, is to connect as a person, and to be connected to the world.

Start with visualization. The patterns of how we speak, and hear thing, are actually started back before we were 7 years old. Patterns that we have of communicating, it could be your environment, it could be your family, parents, different stresses that you had, school, people you admired. So this is Getting into the context of where are we coming from.

Close your eyes. Take yourself back to about 8 years old. Hear the kids in the playground.

Think back to your old family unit. Imagine you are in a holiday dinner, or someone's birthday, something like that. Think about the event as you are 7, 8 years-old's point of view. What's the quality of the voices? See if you can Give some adjectives in your mind, that are not voice related, that are not evocative. See them around the table, you are there too. What's the dynamics at the table? Women's voices verse Men's. Who are the dominant speakers? What's the quality? Who are more of passive speakers, also mean they are the stronger listeners. And let's see what's the family dynamics here. Do they talk over each other? Is it pretty quiet, is it respectful?

What's the quality of speaking, and what's the quality of listening? Do you speak in this family group? Is there someone you feel you can talk to, and you feel that they hear you that they'll get you?

Open your eyes. Talk about parents.

Rough, smooth? Any adjective comes up to your mind?

What are the quality of listening to each other? Do people actually listen, or some people will speak, and other people are speaking at the same time?

How about your grandparents?

This whole idea when I come to my voice, I am actually coming to a lot of my history and The Community where am I coming from. There may be parts of me that feel I shouldn't speak When do I give myself permission and when do I not.

Now think of how your voice work, or you know of how the voice works

What are the steps that one takes for the voice to work? What are the steps to speaking? How does a voice work?

An Impulse. Make sure impulse—it's important that make sure you don't go just the words we know. Although we will use the word down the road. But make sure it doesn't just become buzz words, and they don't have information in them. What's another way to say impulse?

An idea, desire would be what? It's a desire to communicate which means I have something on my mind, and I really need you to understand what I am trying to say. SO that's the first thing- An impulse

to speak. What does it do to you? What does it trigger? Out of that desire of communicate, what's the first thing that happens? Breath, what else? What's the difference between, just think something, and from really saying something? Once you have that desire to communicate, you trigger the nerve system. So you get this coordinated little electrical dance, of electrical neurons firing up, and from the brain down thru the central nerve system, and they light up two points.

The first point is, the breathing musculature-the muscles are triggered by nerve.

The second point is the vocal cords, the vocal folds in the throat, where sounds can be created.

Details: So you've got nerves to go down to the nerves to tell all body part what to do. Be it voluntary or non-voluntary. So what happens down here, is, your diaphragm is a very thin silky scarf or a silky parachute. It's a dome, a silky malleable dome. It stretches across the middle, it attaches at the spine and the ribs. This line right here. It's huge. There it is. Very high dome. it's right above your stomach, and just below your heart. And it is attached around the bottom of your rib cage. So it's: Diaphragm-never system-organs. Autonomic nerve system tickles it or stimulates it, and that goes down. And the diaphragm going down creates a vacuum, that brings the air to the lung.

It's from the diaphragm. It goes down, though we call it contraction (but it goes down and out) and the ribs go out. The ribs move out and vacuum the air into the lungs. Lungs are spongy balloons for air, and the lungs deflate and ribs drop and it's all happening simultaneously. So it's going to be about every three seconds or so if we just breathing with no influence. After you got a whoosh of air, it keeps going up. there's a moment where it continues to relax for the breath. It goes down, breath comes in and then whoosh- and then it continues to relax. Now, under the diaphragm are layers and layers of organs. The organs are taken up volume. They are juicy. They got fluids outside and inside them. They are very malleable. So the diaphragm is right on top of the organs. So when it moves the organs move.

Back in the ancient civilization, the organs are considered the interesting places are. Where all the emotions. With the bile or the spleen, you got anger or desire for revenge. For liver was courage, it's also good humor. The stomach is obviously appetite, and also I need this I want this; the heart is love, compassion, empathy, so all of the large and small intestines are for processing and digesting. So all the organs are where our emotion life lived. And that continued thru Elizabethan time.

Then in the 1600's, they sort of becoming more aware of electrical activities, the brain became the commander, and the body was the servants to the brain. And that was pretty much true thru 1970's or 1980s and then Antonio Damasio who is a neuroscientist wrote a book where he proves that Descartes' "I think therefore I am" I have the connection in my body first (body nerve system) and then that information goes up to my brain, and then it is able to decide. So I have a big sense of self thru my whole body. Later on, Michael Gershon wrote a book The Second Brain where he talks about there is almost as much neurological activities in the gut as there is in the brain: every part of information that goes from the brain to the gut, 9 parts of information goes from the guts, back to the brain. The guts are now being called "the experiential brain" It's where emotions live, memory lived. Its connected to the whole central nerve system. So when people say the brain they mean this. But you say the mind brain, the mind-body brain, that is the nerve system thru the whole body. And how amazing that our breathing

center, is right on top of the organic brain. We have a lot words for that. The feeling in my gut, my gut tells me what to do...that is still in our vocabulary. FM Alexander said, the move of diaphragm gives a visceral 內臟 massage. And every incoming and outgoing breath is rocking your organs. Just a little bit. They are getting gently moved and disturbed. So when we fear, we tend to hold and lock. Fight flight freeze and fright, right? But what we want to do is let the Breathing process, the desire to speak process kinda shake things up a little, right? And I think, really great speakers do that. They are constantly shifting and changing. So this lights up, all these nerve systems. And of course the diaphragm has corera, little string like muscles that go all the way down to the sacrum ileum 迴腸 a that anchoring the hip socket and weave thru the pelvic floor. You can feel that when you cough. There's a big nerve system at the base of the spine called the sacrum plexus and this is fight or flight instinct, is right there a big motor movement center, is right next to the organic brain, which is right next to the breathing to feel, breathing to speak. So I have to breath to listen, be present, to be alive to people.

Second center that wakes up is the center in your throat. Your vocal folds are about the length of your thumb nail. They've got little tiny bone, cartilages on the either side. Called cricoid--There's a vocal fold in between it. And all the nerves wake up sorta stimulate, and these little bones pull the vocal folds tight when they are excited, or they are relaxed when they are not very excited. So if I were to ready to go outside someone just moved into the building, and I am not very excited about them or don't know them, I would just go: Hi. But if a real good friend, your Hi will be different. The pitch is higher, there's more excitement.

So your vocal folds are a number of membranes 薄膜. The airflow comes up from down below, When you don't speak they are at rest, apart from each other, if you do want to speak they go phew(氣聲) and they vibrate. That's the air current making them come together Those vibration create sound vibrations. We have two almost three steps. We've got the impulse to speak, the nerve system lighting up, the breath center and the vocal folds center to get ready, then the breath comes up to start to create sound. So what happens to sound. Does it stay trapped in the throat?

It goes thru the vocal folds. It flows and when it flows it creates resonant. What is resonance? What is the sound doing? Sound waves. What is a resonator? It s a space. Resonance literally means resound. So what the initial vibrations do, is that they bounce off hard surfaces. And that creates the resounding. So sound vibrations, love boney hollow, hollows of cartilages and kind of hard surfaces. And that echoes the resonance.

Chest cavity. The mouth cavity. The rib cage. The arms and leg resonate. The nasal the sinus The forehead the back of the head. Ferine. The throat.

All these places are the potential echo chambers for sound. That sounds picks up some Echoy energy, And finally, it finishes with? You take that sound and you bring it into the language. You form words with it. The tongue, the lips and the surface of your month.

Four steps: The desire to communicate-The nerve system gets that energy, and stimulates the breath, and the breath stimulates the vocal folds and you have resonance and then you have articulations.

Different parts articulate the language, and you bring the feelings into clear thoughts.

Now what sabotage this? What doesn't voice work? The desire to communicate? Fear.

What? And Why? Fear of criticism. Confrontation, disbelief in myself, Sense of I don't have a right to speak... Messages from outside people that we hear as kids, and it internalized and becomes our own critical voice. Nerve system. What sabotages that?

Emotions. Tense up. Contract, muscles are blocking, creating the obstacles in the highway of impulses. So they block and stump. Tension murders vibrations. Tension in the mind, or tension in the body. Is protecting us, barricading us from what we want to say. Psychological tension; emotional tension translates to physical tension.

What stops the resonance? Psychological tension or physical tension stop you from getting the flow.

What about articulation? Two year old cry, shout, run after them and get your stuff back. In the same situation when you are in 2nd grad. You are 7. You want to scream but you inhibit that emotional response, but that's not cool: I am angry I am upset. Gets lodge into your body. You hold your breath, you hold your jaw. That's how we undo things. This is how the voice work, and why it doesn't work. Everything has a connection with our emotions.

B. 照片/圖說：

註：課程講義等已附於補助成果報告書附表六。以下為上課情形照片及解說。所有照片圖像均附於電子光碟檔內。





*上三圖為林克雷特上海聲音工作坊，工作內容以及講座狀況。

下圖為高雄衛武營課程結束後與林克雷特合照。

