

BOOK PROPOSAL

Sound as Event

Time, Decision, and Embodied Execution in Sound-Based Practice

Author: Evan Bei

Affiliation: Independent Scholar

Proposed Length: ~70,000–80,000 words

Status: Three core chapters developed as peer-reviewed articles (submitted); book manuscript in preparation

1. Overview

Sound as Event is a theoretical research monograph that approaches sound not as a fixed object, material, or representation, but as an event shaped by time, decision, embodiment, and contextual conditions.

Rather than proposing a new compositional method or technical system, the book develops a conceptual ground for understanding sound-based practice as a series of occurrences. It argues that sound gains structure not through predefined forms, but through conditions under which it may occur, when it occurs, and how it is executed.

The project unfolds through an integrated framework—Sound as Event—and a set of applied studies that examine breath, pulse, and voice as distinct but interrelated event conditions. Together, these studies articulate an event-based understanding of sound that is applicable across experimental music, sound art, performance practice, and interdisciplinary research.

2. Central Argument and Contribution

The central argument of Sound as Event is that sound should be understood primarily as an occurrence rather than as an object or representational medium.

The book makes three core contributions:

1. It reframes sound as an event structured by conditions of occurrence rather than by materials, scores, or representations.
2. It introduces an event-based framework that distinguishes between initiation (Breath as Event), temporal decision (Pulse as Event), and execution (Voice as Event).
3. It offers a non-representational approach to sound-based practice that emphasizes presence, decision, and embodiment over expression, meaning, or identity.

By shifting attention from sound objects to sound events, the book provides a conceptual foundation that complements existing work in sound studies while resisting objectification and method-driven abstraction.

3. Structure and Chapter Outline

The book is organized into four parts, moving from conceptual grounding to applied implications.

Introduction

Sound as Event: Why Sound Must Be Understood as Occurrence

Introduces the event-based approach and situates the book within sound studies, experimental music, and time-based practice.

Part I · Ground

Chapter 1: From Sound Objects to Sound Events

Chapter 2: Event, Time, and Decision

Part II · Conditions of Occurrence

Chapter 3: Breath as Event — Embodied Conditions of Initiation

Chapter 4: Pulse as Event — Temporal Decision Structures

Chapter 5: Voice as Event — Execution and Presence

Part III · Integration

Chapter 6: Event-Based Structure Without Representation

Chapter 7: Algorithmic Thinking Beyond Output

Part IV · Applications

Chapter 8: Sound-Based Practice as Event Practice

Chapter 9: Listening as an Event

Conclusion

Sound After Objects

4. Relation to Existing Publications

Three core components of the book—Breath as Event, Pulse as Event, and Voice as Event—exist as standalone research papers currently submitted to peer-reviewed journals.

These articles are not intended to be reproduced verbatim. Instead, they function as research nodes that will be substantially revised, expanded, and integrated into a continuous monograph. The book will eliminate the episodic structure of journal articles in favor of a sustained conceptual argument.

5. Intended Audience and Market

Sound as Event is intended for:

- Researchers and graduate students in sound studies and experimental music
- Practitioners working in sound art, performance, and time-based practices
- Interdisciplinary readers in media studies, performance studies, and artistic research

The book is suitable for advanced academic readers as well as practitioners seeking a rigorous conceptual framework rather than a technical manual.

6. Competing and Complementary Works

While there is substantial literature on sound, time, and performance, much of it remains grounded in representational, material, or methodological frameworks.

Sound as Event complements existing scholarship by focusing on conditions of occurrence rather than on sonic materials or compositional techniques. Its event-based approach positions the book alongside—but distinct from—work in experimental music theory, sound art discourse, and artistic research.

7. Author Background

Evan Bei is an independent scholar working at the intersection of sound studies, time-based practice, and conceptual research. His work focuses on non-representational approaches to sound and on frameworks that examine sound as an event rather than an object.

8. Project Timeline

- Year 1: Revision and integration of core chapters; completion of remaining chapters
 - Year 2: Full manuscript delivery and editorial revision
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Status

This proposal represents a fully developed research project with an existing publication trajectory. The book is conceived as a long-term contribution rather than a compilation of articles.