

Extending Sounds, Extending Minds |

Extending sounds, Extending Minds is a forward-thinking interdisciplinary concert series which collaborates with **Teaterøen** (Bådehuset) and **Ancestral Modernism**.

The concerts will be realized in "**Bådehuset**" - 250 meters from Copenhagen Contemporary - a primitive yet elegant venue that is not yet known. The venue has the clearest and most beautiful acoustics, especially for intimate concerts. It's a venue reminiscent of how things were 100 years ago and the atmosphere is magical.



The event series aims to amplify awareness towards musical topics such as **microtonality, instrument making, sound installations** and their relation to **post-religious spirituality, participatory experiences** and **community building**.

Each event aims at facilitating dialogue and group conversation in specific directions. The topics encourage **multiculturalism, interdisciplinary collaborations** and **intergenerational interactions**.

These events seek to provide a **safe space for collective experimentation** and **exploration**. They facilitate open dialogue relating to how the creative process interacts with shared spaces and shared sound-making. How can **spirituality, psychology** and tradition from multicultural perspectives inform our creativity? How can we harness the **creative potential of our dreams**? In the face of a fast-moving modern technological world, **how can sound-making retain its “humanity”**?

Three public events are planned from mid July 2024 to end of October 2024. The events are as follows:

1. Extending Sounds and Minds | Sound as Meditation, Subconscious and Spirituality. (10.7.24)

Performance #1: **Ancestral Modernism | Water**

Artist: percussionist/composer Ying-Hsueh Chen (TW/DK)

The concert features **primitive instruments** such as skins, stones, bones, shells, metal and wood to create deep and radical **meditations** on the relationship between sound, material and space. She will present a solo on deer shoulder blades (an ancient European instrument) and improvisations on instruments that imitate the sound and character of water.

Performance #2: **Dream Bodies**

Artists: home-made organ enthusiast, Calum Builder (AUS/DK), percussionist Ying-Hsueh Chen (TW) and pianist Matt Choboter (CA/DK).

The music features exciting **home-built instruments** including: reconstructed pipe organ, microtonal bass selonding (ancient Balinese inspired metallophone), and a custom-made microtonal prepared piano.

Performance #3: **Unburying, From Liminals, Emerging**

Artists: composer/pianist Matt Choboter, saxophonists Miguel Crozzoli, Calum Builder, Michal Biel; percussionist Ying-Hsueh Chen.

Inspired by studies and immersive experiences in South Indian Classical and Balinese Gamelan music, the compositions live within an extended world - a newly invented tuning system. The compositions evoke a collective trance state that seemingly hovers between wakefulness and dreaming.



2. Extending Sounds and Minds | Embodying Microtonality from Three Perspectives

Artists: Iranian tar player *Matin Peymani*, Danish vocalist *Anne Kirstine Eisensee* and Canadian pianist *Matt Choboter*.

The event will feature three solo performances followed by a collective performance.

*Matin Peyamani will demonstrate microtonal techniques based in the **Iranian Tar tradition**. Anne Eisensee will approach microtonality from a **Balkan vocal perspective** with an emphasis on the Bulgarian folk music. Demonstrating from the perspective of the piano and microtonal keyboards, Matt Choboter will discuss ways of bridging connections between **Balinese Gamelan tunings and Just Intonation**.*

The event will facilitate group conversation around microtonality, tuning and new possibilities for moving beyond the fixed pitches of western music.



2. Extending Sounds, Extending Bodies | “And Then There Were the Sounds Of Birds”

Artists: *Paulina Rewucka (PL) & Neža Kokalj (SI) - movement, choreography.*
Ying-Hsueh Chen (TW/DK), Matt Choboter (CA) - percussion, piano and installation.

*Initially commissioned by the 2023 CPH Organ Sound Art Festival “**And Then There Were The Sounds Of Birds**” is an ongoing process oriented interdisciplinary work that integrates movement, sound and installation.*

*At the surface it’s an eight-month **documentation process of liminal states** in-formed by the regularity of early morning **bird monologues, dialogues and collective songs**. The bird sounds are markers within Hypnagogic (from relative wakefulness into dreaming) and Hypnopompic states (from dreaming to relative wakefulness). They mark remembrances of both irregular and recurring **dreams**. They bookmark certain subliminal feelings, intuitions, emotions and premonitions.*

*At the same rate it’s a kaleidoscopic work entangled by inner and outer archetypes in both directions of time. Suggesting that dreams and subliminal processes might have aspects of a quantum nature, our process work inhabits a suspended sense of space and time. We find ourselves swimming in some continual “soup” and so **bird sounds as markers become maps of meaning**.*

*We would like to invite **collective participation** where performers and audience have the opportunity to interact and explore the surrounding space.*

