

JUNE 1, 2023  
DANCE HALL,  
MUSIC AND DANCE FACULTY OF THE  
ACADEMY OF PERFORMING ARTS IN PRAGUE  
and online

**Symposium:**  
**MUSIC AND ALTERED STATES OF  
CONSCIOUSNESS**

The Symposium will be conducted in English and broadcasted online.

# Symposium Program

9:00 REGISTRATION & COFFEE: MEET AND GREET

9:30-10:00 OPENING, INTRODUCTORY PRESENTATION

**Ing. MgA. Tomáš Reindl, Ph.D.** Academy of Performing Arts in Prague, CZ  
Music and Altered States of Consciousness (principles and experiences)

10:00 - 12:00 MORNING SESSION | Music & Psychedelic Therapy

**Mendel Kaelen, Ph.D. - KEYNOTE SPEAKER**  
Psychedelic Drugs & Music: Ten Years of Research

**Mgr. Oldřich Poděbradský, Ph.D.** Faculty of Humanities, Charles University  
„Is it really psychedelic?“ Psychedelic rock music and altered states of mind: a Prague case

**Bc. Klara Böhm / Martin Tesák alias Maok** Beyond Psychedelics  
The Role of Music in Altered States Of Consciousness

12:00-13:30 LUNCH + COFFEE BREAK + NETWORKING

13:30 - 15:00 AFTERNOON SESSION I.

**Veronika Seidlová, Ph.D.** Faculty of Humanities, Charles University  
Mantra Behind the Iron Curtain

**Dr. Matthew Noone** The University of Limerick  
The Sound Beyond Imagination: a transcultural meditation on music, affect and magic

**Balakrishnan Raghavan** University of California, Santa Cruz (*video presentation*)  
Performing Utopia: South Asian Heterodox Spi/ritual Song as a Site of  
Hope for the Marginalized

15:30 - 18:00 AFTERNOON SESSION II.

**Gunnar Jinmei Linder** Stockholm University  
Tracing Spirituality and Popularity of Shakuhachi Music in the Edo Period

**Lydia Snyder** Kent State University  
Trance-Forming Music: Healing Through Communal Drumming

**Genshin Seian** Myoanji Temple, Kyoto  
The Relationship Between Shakuhachi and Meditation

**20:00 Opening Concert of the International Shakuhachi Festival Prague 2023, Café V lese**  
**Granular Satori**  
Electroacustics, poetry and Japanese instruments

**OFF Symposium Program:**

**Saikawa Buntai - Tendaishu Shomyo, 1200 Years Liturgical Tradition From the Marathon monks of Mt. Hiei**  
Friday, June 2, 2023 13:00 - 15:00

**Ing. MgA. TOMÁŠ REINDL, Ph.D.**

**Music and Altered States of Consciousness (principles and experiences)**

**BIO**

Tomáš Reindl is a composer, multi-instrumentalist, tabla player, pedagogue and musicologist. In his music, he likes to cross genre barriers, taking inspiration from old European and non-European musical traditions, in which the music often has an ecstatic, trance-like dimension. At the same time, he uses modern musical technologies and processes. He is practically the only one in the Czech Republic, who has long been deeply involved in Indian rhythm and tabla playing, which he studied under the guidance of one of the most important contemporary tabla masters, Sanju Sahai.

Tomas studied composition at HAMU in Prague under Professor Hanus Barton. His dissertation dealt with the issue of micro-intervals in Indian classical music. He attended various courses, workshops and private lessons in India, UK, Italy and Turkey. He plays many ethnic percussion instruments (darbuka, riq, frame drums, cajon, etc.), didjeridu, medieval dulcimer, clarinet, end-bell, blues harmonica, etc. He uses techniques of aliquot singing, beat-boxing, and Indian rhythm recitation.

Tomáš Reindl creates music without the limitations of genres; he often moves at the borders of different genres (classical music, jazz, songwriting, world music, film and stage music).

Work: YOGA: An original melodrama for guru, practitioners and orchestra (2017), UTERO: Concerto for Cello, Tabla and Symphonic Orchestra (2015), and music for the ballet The Garden of Statues at the Opera and Ballet Theatre in Ústí n.L. (2010).

He currently teaches Ethnomusicology and other subjects at the Faculty of Music of the Academy of Musical Arts in Prague, and frequently teaches various music workshops and seminars.

**ABSTRACT**

The introductory presentation of the symposium, in the first part of which the author defines the term "altered state of consciousness", clarifies the myths about the direct causal relationship between particular music and trance and points out the various manifestations and mechanisms of trance in traditional cultures. Then, it also provides an overview of the main neuro-mechanisms related to the phenomenon of altered states of consciousness and gives an overview of possible music-structural principles of music useful for this purpose.

In the second part, he focuses more specifically on the specifics and principles of drone music, which was created by the forefather of minimalism, La Monte Young. The principles of this music are inspired by North Indian classical music, in which subtle micro-interval nuances (shruti) play an important role, while also taking into account their specific psychological aspects. Finally, the author introduces his research project Microintervals in the system of just intonation and their psychological aspects (focused on this topic) and his concert project DRONEscape, which is inspired by the research results.

**MENDEL KAELEN, Ph.D**

Keynote speaker

**BIO**

Mendel is the founder and CEO of Wavepaths, a company that researches and develops methods that leverage the psychotherapeutic potential of music. Prior to Wavepaths, Mendel worked as a PhD student and postdoctoral neuroscientist at Imperial College London, where he pioneered a central role of music in psychedelic therapies. He consults on the therapeutic use of music, publishes and speaks frequently on this topic, and has been featured in Nature News, San Francisco Chronicles, Vice Motherboard, Rolling Stone, TEDx, Wired, GQ, Even Standard a.o. Mendel lives and works in London (UK).

**Mgr. OLDŘICH PODĚBRADSKÝ, Ph.D.**

„Is it really psychedelic?” Psychedelic rock music and altered states of mind: a Prague case

**BIO**

Oldřich Poděbradský got his Ph.D. in ethnomusicology at Faculty of Humanities, Charles University for his work Soundscape of Prague Psychedelic Guitar Rock Scene under the supervision of doc. PhDr. Zuzana Jurková Ph.D. Currently he is teaching ethnomusicology at Faculty of Humanities and besides his academic work he spends his time as a musician and musical and festival producer.

**ABSTRACT**

It is very well known that psychedelic rock music is connected with psychedelic drugs and altered states of mind from its very beginning in the 1960'. Musicians, artists and audience likewise in Western Europe were eager to take mind-altering substances, write songs about them and believed in social and political change that would come hand in hand with using these substances. The situation was slightly different in socialist Czechoslovakia, although there was something we can call a “psychedelic rock scene” at the end of the 1960'. But what is the situation in the capital of the Czech Republic in current days? During the last decade with renewed popularity of psychedelic rock music even in more mainstream media, also in the Czech Republic emerged a new “scene” of this genre among young musicians. This paper is based on the five-year research of this genre in Prague. It focuses on how the agents think about psychedelic music in general, if there is some kind of psychedelic rock community, what is the “psychedelic sound”, if there's a need to take psychedelics to make psychedelic music and if the Prague psychedelic rock is really psychedelic.

## **Bc. Klara Böhm / Martin Tesák alias Maok**

### **The Role of Music in Altered States Of Consciousness**

#### **BIO Klara Böhm**

Klára has been interested in the in-depth exploration of the human psyche since a very early age. Her curiosity resulted in studying single-subject psychology at the Prague School of Psychosocial Studies, where she also participated in psychotherapeutic training.

As part of her studies, she had a year-long internship at the National Institute of Mental Health, participated in research on psychedelic substances, and most of her academic activities have focused on altered states of consciousness. Since 2021, she has worked as the Education Coordinator at Beyond Psychedelics.

In addition to psychology, she studied percussion at the International Conservatory in Prague. She now works as a professional drummer mainly on the international scene based in London. She also works as a teacher, working mainly with female drummers.

These two passions form a natural intersection of interest in expanded states of consciousness and music, and naturally crystallize into themes where the two disciplines overlap.

#### **BIO Martin Tesák alias Maok**

Maok was exposed to music from an early age through his father and grandfather. At the age of thirteen he started playing guitar, which was also the first time he experienced an altered state of consciousness. This experience was so powerful that it influenced his future musical direction. Some of his compositions are inspired by altered states, which is why they sometimes become part of various psychedelic séances. His perception of music is visual – in images, which is why his music is often used in films. Among his most prolific collaborations he counts his work with directors Pavel Barabáš, Juraj Jakubisk and Petr Horky with Miroslav Bárta on their latest film Civilization. Maok has over 20 albums to his credit, the most recent of which include Camino, Svetelne Vlakna, Spaces and Gracias.

#### **ABSTRACT**

"In the theoretical part of our presentation we will be focused on the topic of music as a tool of a significant change in the human consciousness. We will explore this shift in perception occurring in the psychedelic experience but also just with music as the only influence.

We will discuss the role of music in Psychedelic Assisted Therapy and we will look at the ancient rituals which use the music as a guide in the process of dying.

Could music be a safe space during the psychedelic experience? How can we use music to navigate the process of Psychedelic Assisted Therapy? Can music be a loving guide for those who are near to death? What was the role of music in ancient rituals? We will try to answer those questions in our presentation.

In the second part of our presentation we will try to demonstrate a psychedelic experience with the help of the music and visuals."

**Veronika Seidlová, Ph.D.**

**Mantra Behind the Iron Curtain**

**BIO**

Veronika Seidlová earned her Ph.D. in anthropology at the Faculty of Humanities (FHS), Charles University in Prague (2016). Her dissertation is a multi-sited ethnographical study of a transnational flow of Vedic mantras. She is currently employed as an assistant professor at the FHS, Charles University in Prague. Veronika's articles have been published in the following journals: *Journal of Urban Culture Research*, *Národopisná revue*, and *Urban People*. She co-edited *Music – Memory – Minorities: Between Archive and Activism* (with Zuzana Jurková, 2020), and is also an author of the audio-text publication "The Forgotten Voice of the Jeruzalémská Synagogue in Prague" published by the Jewish Museum in Prague with the support of the Phonogramm-Archive of the Austrian Academy of Sciences (with Alexander Knapp, 2008). She was curator and head of the Center for Documentation of Popular Music and New Media in the National Museum – Czech Museum of Music.

**ABSTRACT**

This paper is based on the analysis of data from biographical interviews with a sample of musicians, who are understood as key actors in starting the process of (sub)cultural representation of Hindu mantras in former Czechoslovakia during the Communist era, as they included elements of Hindu ritual chant in their own secular music practice on the alternative music scene. The interviews have been part of ethnomusicological research in which I track mantras (as an example of a heterogeneous local religious practice turned into a globalized spiritual music phenomenon) on their complicated path from India to the Czech Republic where this phenomenon was in general appropriated later and with different meanings than in the countries of Western Europe and North America because of a different geopolitical context. The paper explores musicians' narratives on the re-contextualization of the ritual chanting of the Hindu religion (officially and virtually non-existent in the Czechoslovak state with anti-religious totalitarian state ideology) by the secular alternative music scene (labeled as politically subversive), with the aim of achieving the altered state of consciousness and, in a broader sense, acquiring individual agency resistant to the dominant discourse.

**Dr. Matthew Noone**

**The Sound Beyond Imagination: a transcultural meditation on music, affect and magic**

**BIO**

Matthew Noone is an Australian-Irish ex-indie rocker, improviser, composer and performer of the 25 stringed lute called sarode. After beginning his musical career as a guitarist and drummer in Brisbane and Sydney in the mid 90s, Matthew fell in love with the sarode during a trip to India in 2003. He has studied North Indian Classical music for over a decade with Sougata Roy Chowdhury in Kolkata and more recently with UK based sarodiya, K. Sridhar. He has performed Indian classical music across the globe and composes in a diverse range of disciplines ranging from Irish traditional music, free improvisation and contemporary electroacoustic music. He is currently the Course Director of the BA in World Music at the Irish World Academy of Music and Dance at the University of Limerick.

## **ABSTRACT**

"This presentation will explore the affective and transcendent nature of musicking through my own transcultural arts practice research. This paper will investigate both performance and scholarly discourse about the parallels of affective states or heightened states of consciousness that are shared amongst multiple musical cultures. In particular, I will focus on my experience integrating my diverse musical practices into a coherent form of expression. Primarily a performer of the North Indian lute known as sarode, much of my research has explored the transcendent nature of my practice, ranging from the visceral transcendence of instrumental post-rock, the subtle rasas of North India raga, the ephemerality of electroacoustic improvisation and the elusive draiocht (literally magic) of Irish traditional music. My own artistic practice will serve as a case study for a broader discussion on the affective and magical intentionality of numerous musical systems such as the blues, duende in flamenco, tarab in arabic music and trance in west African drumming. Musical analysis and scholarship will be augmented within theoretical frameworks from affect theory, performance studies, phenomenology and ecoacoustics."

## **Balakrishnan Raghavan** (*video presentation*)

Performing Utopia: South Asian Heterodox Spi/ritual Song as a Site of Hope for the Marginalized

## **BIO**

Balakrishnan Raghavan is an accomplished musician, researcher, and educator. He is a doctoral student in cross-cultural musicology at the University of California Santa Cruz. Bala's work focuses on oral traditions of music across the Indian subcontinent, with an emphasis on the politics of spirituality, sacred songs, South Asian performing traditions, mystical traditions, caste, gender, and sexuality. He is a STEM-trained computer science engineer as an undergraduate, and an Arts/Humanities/Social Science trained doctoral student. Bala trained for over twenty years in traditional vocal music, including a two-year-long immersive discipleship with South Indian Classical musician Dr.R.Vedavalli and fifteenth-century mystic poet-saint Kabir's philosophy and songs from Shri.Prahlad Tipaniya. With over ten years of interdisciplinary performance experience, he attempts to re-imagine the many ways of looking at traditional music from India, centering the marginalized experience at the intersection of song, immigration, race, sexuality, personal narrative, transnational experience, and performance.

## **ABSTRACT**

"In Cruising Utopia, Jose Munoz gestures toward a methodology of hope as 'a backward glance that enacts a future vision.' I extend Munoz's provocation through south Asian spiritual music traditions from the past and contemporary queer stories for a forward-dawning queer futurity. Drawing on my lifelong training in pan-Indian spiritual music traditions, South Indian classical (Carnatic) music, and my research in music, poetry, gender, sexuality, and the labor of breath, this talk explores the queer possibilities in sacred music traditions from India. This emerges from my musical-storytelling performance juxtaposing contemporary queer narratives with Bhakti, Sufi poem-songs, and padams (Carnatic amorous love poem-songs). What these South Asian expressive traditions have in common were relatively egalitarian pathways to salvation through divine union based on the poetic and musical medium and topic of love. Many saint-musician-poets came from subordinated caste and class groups, provided heterodox spiritual orientations, and found social mobility through 'ecstatic song.'

Re-staging queer stories in performance, I straddle binaries between the languorous musicality of the sacred song and the affective reality of the queer story. It is a multisensory negotiation across borders of musical notes, caste and class locations, time and space, gesturing towards 'a movement across' that musicologist Eve Sedgwick calls queer. Scholars Chambers and Son

argue how, for queer people of color, everyday life can be an experience of constant negation, and that performance becomes a way of creating places not only for our minoritized singular selves but also for the experience of 'being-together' and 'being-in-difference.' Through performance, performance making, and a queer re-staging of the sacred-profane song, I explore a possible practice to build newer worlds and narratives to create and foster safer spaces of being for queer people of color. How generative could queering and performing this music through stories be for the queer racialized body?"

## **15:30 – 18:00 AFTERNOON SESSION II.**

### **Gunnar Jinmei Linder**

#### **Tracing Spirituality and Popularity of Shakuhachi Music in the Edo Period**

##### **BIO**

Gunnar has studied shakuhachi since 1985, where he studied under the guidance of Yamaguchi Gorō. He graduated from Tokyo National University of the Arts with a MA in Kinko-ryū shakuhachi in 1997, and received his traditional license in 1998. From 2005 Gunnar works at Stockholm University as associate professor in Japanese language and culture, where he also finished his PhD with a dissertation titled "Deconstructing Traditional in Japanese Music: A Study of Shakuhachi, Historical Authenticity and Transmission of Tradition". Gunnar is also teaching shakuhachi at the Royal Music College in Stockholm as a part-time associate professor in shakuhachi.

Gunnar has written several books and articles on shakuhachi and Japanese traditional music. He is presently working on two major book projects. He has also recorded several CDs as well as video lectures, etc.

In 2016 Gunnar was rewarded with a diploma from the Japanese minister of foreign affairs for his activities.

##### **ABSTRACT**

In this presentation I discuss the various aspects of music performed on the shakuhachi in the Edo period (1603–1868), from entertainment music to meditative practices in Buddhist temples. The shakuhachi has had a variety of forms in Japan after its first appearance in the country in the 7th century, but the present form evolved most likely in the 17th century. Even older forms, especially the shorter hitoyogiri shakuhachi should be regarded as a Japanese instrument, and it is known to have been used in popular music at least from the 15th century. The Buddhist lay monks (formally samurai transformed into monks) that officially had monopoly on playing these instruments for religious activities only did involve themselves in performances of secular music as well as teaching to townspeople, which was officially forbidden but was tacitly acknowledged by the authorities.

With this backdrop I think it is fair to say that the shakuhachi had a variety of practitioners during the 17th to 19th centuries, with a wide audience both in urban settings, in temples and in the countryside. These audiences, and supposedly also some of the practitioners, had most likely different intentions and different aims with their activities.

With the limited extent material from the time, even though we do have access to both documents and images, it is not easy to give explicit proof of how things were. As a method I attempt to extrapolate the state of things from the material we do have access to, and my intention is to try to encircle three what I regards as central genres: (1) the religiously inclined shakuhachi music in temples, (2) the art music (difficult concept as this may be), and (3) appearances of shakuhachi in music settings that were popular among the ordinary townspeople.

## **Lydia Snyder**

### **Trance-Forming Music: Healing Through Communal Drumming**

#### **BIO**

Lydia Snyder is an instructor of world music at Kent State University in Ohio, where she completed her master's degree in Ethnomusicology in 2019. She holds a bachelor's degree in music as well as studio art and theater arts from Hiram College. Her research interests include arts and intimacy, music cognition and sound healing, trance and altered states of consciousness, ecomusicology, and traditional music of Japan. Lydia is an active member of the shakuhachi community in the United States, Europe, and Japan participating in the ESS summer schools, the American Shakuhachi Summer Camp of the Rockies, the World Shakuhachi Festival in London, the Seiha hōgaku-kai summer school in Tokyo, and the International Shakuhachi festivals in Prague.

#### **ABSTRACT**

Lydia Snyder is an instructor of world music at Kent State University in Ohio, where she completed her master's degree in Ethnomusicology in 2019. She holds a bachelor's degree in music as well as studio art and theater arts from Hiram College. Her research interests include arts and intimacy, music cognition and sound healing, trance and altered states of consciousness, ecomusicology, and traditional music of Japan. Lydia is an active member of the shakuhachi community in the United States, Europe, and Japan participating in the ESS summer schools, the American Shakuhachi Summer Camp of the Rockies, the World Shakuhachi Festival in London, the Seiha hōgaku-kai summer school in Tokyo, and the International Shakuhachi festivals in Prague.

## **Genshin Seian**

### **The Relationship Between Shakuhachi and Meditation**

#### **BIO**

The present leader or kansu, 看主, of the group reestablishing the Komusō-Shakuhachi tradition and compiling the present repertoire of koten-honkyoku.

The 42nd superior of the Myoanji temple, where the secret of the spiritual play on the shakuhachi called suizen is still preserved. Genshin Seian began playing the piano at the age of 18. After graduating from the University of Tokyo he began playing the shakuhachi with the master of the style Tōzan Katoa Seizan. He then studied with Sensei Muraokai, who recommended for him to study the Myoan style. Subsequently, Genshin began studying with Koizumi Royan, the 38th superior of the Myoan-ji Temple. Later he continued studying for a long period of time with the 40th superior of Yoshimura Fuan. Since 2011 Genshin has been teaching shakuhachi. He is the leader of a group called Shikoku Soshun Renseikan, a sponsor of the annual event, which brings together players from all over Japan and play in Buddhist temples in front of the main altar of the Buddha. In 2016, Genshin was elected the 42nd superior of Myoan-ji, which is recognized as the spiritual center of the shakuhachi flute

# **Symposium committee**

## **Ing. MgA. TOMÁŠ REINDL, Ph.D.**

Tomas studied composition at HAMU in Prague under Professor Hanus Barton. His dissertation dealt with the issue of micro-intervals in Indian classical music. He attended various courses, workshops and private lessons in India, UK, Italy and Turkey. He plays many ethnic percussion instruments (darbuka, riq, frame drums, cajon, etc.), didjeridu, medieval dulcimer, clarinet, end-bell, blues harmonica, etc. He uses techniques of aliquot singing, beat-boxing, and Indian rhythm recitation.

## **MgA. SLAVOMÍR HOŘÍNKA, Ph.D.**

A composer who works and lives in Prague (Czech Republic) with his wife and four children. He is composing music focused primarily on reducing means and transparency of structure. As material he often uses melodic lines, harmony or rhythm derived from sound analysis or music without copyright (plainchant, ethnic music etc.). In his most recent works, he has explored early instruments and the spatial aspect of music.

Slavomír Hořínka is an associate professor at the Department of Composition at the Academy of Performing Arts in Prague (HAMU). He graduated as a violinist from the Pardubice Conservatoire (Czech Republic). Following that he studied composition at the Prague Academy of Performing Arts with Ivan Kurz (1999–2004). In 2008, he graduated with a PhD in composition under the guidance of Hanuš Bartoň. His compositions have been performed by the Czech Philharmonic, the BERG Orchestra, the Bennewitz Quartet, Cappella Mariana, Tiburtina Ensemble, Solamente naturali and others on major stages at home and abroad.

## **ANNA MATVIJA, M.A.**

Anna Matvija is the Executive Director of the International Shakuhachi Festival Prague. She studied Theatre Studies at Brown University in the USA (2007) and Performance Design and Practice at Central Saint Martin's University of London (2009); she has worked as an intern at New York's Wooster Group and at Richard Foreman's Ontological Theatre. Since 2009 she lives in Prague and since then has led and coordinated a number of cultural events in the Czech Republic, including AXA in ACTION (2011), several projects for the Prague Quadrennial (2012-2013), vs. Interpretation (2014), Identity.Move! (2015) and others. In 2016 she co-founded NEIRO Association for Expanding Arts. She is the co-director of this organization. In addition to her work in cultural management, Anna is an experimental singer. She performs in many projects and as a soloist under the pseudonym Annabelle Plum. From 2013 to 2015 she taught a course of extended vocal techniques at DAMU in Prague.

[www.annabelleplum.com](http://www.annabelleplum.com)

The Symposium is organized by NEIRO Association for Expanding Arts in cooperation with the Music Theory Department, Music and Dance Faculty of the Academy of Performing Arts in Prague. This Project has been supported by the Ministry of Culture of the Czech Republic, The State Fond of Culture and The City of Prague.