

Biography, Per Boysen, Sweden



"I play music that is open, improvising, breathtaking and sometimes a complete failure!"

Swedish multi instrumentalist Per Boysen is a crossover crusader that loves music and hates genres. Enthusiastic listeners have hinted at "Nu-Jazz" or "Minimal" while others refer to "Sound Art". On stage Per plays the Alto Traverse Flute, the Tenor Sax, the Fretless Electric Sustaniac Guitar and the Electric Wind Instrument. Plus his special meta instrument; the live looping laptop to play interactive electronics by foot control pedals.

"Among the many festival highlights was Swedish guitar/flute/wood-wind player Per Boysen's Jon Hassell-like soundscapes". Guitar Player Magazine June 7/2007.

"Per Boysen's live looped ambience music with layers over layers of sax- and flute melodies was a real experience, and it was obvious that he is utilizing the electronics as his personal expression without being a slave to the technology."

- Swedish daily newspaper Smålandsposten, May 26 2008.

"This work is an outstanding set of experimental tracks that touches several styles of music with a common frame of looping. The tracks shows a great deal of experimentation and musical bravery. Maybe they are not easily listened to for everyone, but he manages to create a sound of his own and to reach some kind of ecstatic wall of noise and sound that I believe is what Philip Glass was all about in monolithic compositions like "Music in Twelve Parts" or "Einstein on the Beach", or Steve Reich's "It's gonna rain". Like it or not, Per Boysen have created a piece of pure minimalism beauty. I love the way he use the flute as a percussion in a very Jethro Tull/locomotive breath fashion in pieces like "Running Librarians" or "Infiltrating the Machines".

- Bosques de mi Mente, Jamendo.

"Multi lateral improvisation"

In jazz it is common that one musician improvises lead themes over a fixed chord structure background played by other musicians. In my music the same musician, or musicians, typically improvises both the lead themes and the chord structures at the same time. This multi lateral improvisation is made possible by advanced live-looping techniques. It is a very simple and intuitive way of creating music. - Per Boysen.

Playing the music rather than the background - and vice versa...

I think "playing the music rather than the background", as Ornette Coleman once put it, is one side of what I'm doing. The other side is that in a certain sense I'm "exclusively playing backgrounds". Whatever way the listener choses to interpret my music, there will always be some empty part of the screen to be filled in by the listening mind's imagination. In my opinion this psychologic aspect of participation is a key element in "psychedelic" or "open" music. What happens is that these elements manifest as specific "virtual melodies" in the mind of the listener. And amazingly these seemingly imaginary virtual melodies respond directly to the directions, transitions and gestures that I use as my musical mind maps when I improvise my music in the first place. Even though I carefully leave them out, by not explicitly playing them, these undercurrents live on as the foundation that glues it all together. - Per Boysen



Per Boysen has performed many live-looping shows in USA, Sweden, Switzerland and Italy, both as a solo performer and with ensembles. He is fond of multi media based collaborations, as for example when the Italian Festival Internazionale di Andria Castel dei Mondi 2006 gave him a budget big enough for assembling a temporary quartet, the Boysen Network Ensemble, to improvise a micro opera with amplified painting canvas percussionist and musicians clamped with cameras projecting over a big screen by the stage. He has also composed and produced recordings of surround soundtrack music for films in the DVD format.



The Swedish Art Grants Committee helped financing a few of Per's projects. One such, particularly successful, event was the 1st Swedish Looping Tour 2003, that received media coverage by the national public service television's art documentary Musikspegeln while for the international audience by The Music Room of CNN. For this tour he invited Brazilian/Swiss guitarist Matthias Grob, inventor of the legendary Digital Echoplex Pro looping machine, and American looping percussionist Rick Walker. This open-stage concept tour was repeated in 2008 and then expanded to Norway and Finland.

As a consulting musician Per Boysen is also working with a row of software developers to help out in the creation of tomorrows musical instruments. Besides playing music he has also written expert studies for WIPO in Geneva, the Nordic Musician Union and The Swedish National Council for Cultural Affairs.



Other works including books in Swedish on the music business as well as being a freelance journalist, editor and columnist for Scandinavia's biggest guitar and computer music studio magazines.

Per Boysen is also frequently booked as a speaker, trainer and consultant regarding Apple Logic, Ableton Live and assorted live-looping techniques.

Former credits include international major label releases with extremely visual punk-electronic dance-pop band Plastico (artist) as well as Swedish gold seller Peter LeMarc (studio musician). Per Boysen has also appeared in art performances directed by Swedish multi artist Dan Fröberg (Stockholm Art Show, "Nya Gärdesfestivalen" etc).

Many other credits not mentioned here – but who cares?

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