

## The Helsinki Sound Promenade Project, by Colectivo Azul.

### Concert description

João Luís '21

The Helsinki Sound Promenade is an artistic project that intends to explore the relation between the soundscape, the musicians, and the audience on a live performance setting. The live installation performed by *Colectivo Azul* uses the urban environment of Helsinki as inspiration and stage for an happening where the audience is invited to walk and listen to the soundscape and musical interventions during the path. Musicians and audience are exposed to pre-recorded sound and landscape of the city, interpreting its sonic complexity, and exploring the dialog between the three parties. The composition is based on a theoretical framework around improvisation over the soundscape of the urban environment as well as exploring the interaction between the audience and the musical performance itself, giving the musicians the possibility to create a sound narrative that could, or not, compliment that soundscape. There will be three moments of composed music all directly inspired by three specific spaces. These melodies and harmonic progressions are the reflex of field work doing deep listening and sound walk exercises. While raising the awareness to the soundscape of the city, this performance intends also to reduce the emotional distance between the performers and the audience, trying to dissolve the elitist stereotypes of contemporary performative arts by embedding the performance into the soundscape. On the other hand, the musician's part to this adventure with the idea that the auditorium is part of the soundscape itself. The result of this research project is a 45 to 50 minutes live performance defined by a chart/script of composed and improvised music, soundscape and video.

*The Helsinki Sound Promenade Project* was primarily idealised over the idea of exploring and taking the soundscape as part of a musical performance. According to the concept of listening to a concert in a traditional context, one just simply focusses on the composition and the execution itself, often in spaces created to most benefit the acoustic qualities of the instruments and/or voices, frequently absorbing or annulling the *noise* produced by the soundscape. In other hand, other styles of music accept and even celebrate the acoustic environment that is not controlled by the performers. In my perspective, the soundscape is not just a source of sounds but is also a live representation of the people's quotidian who co-habit the space itself. Urban sounds like the cosmopolitan

daily activities, the traffic, the industries, the constructions and demolitions, the dynamics between rush hours and less busy moments in a specific place and the occasional wildlife, become symbols of cultural and sociological aspects, and these sounds are able to provide information on how the community relates with the environment and with itself. In my vision of this project, one would explore the acoustic taking advantage of its variety and its unpredictability, unpacking an infinite box of possible dialogs that would enrich the performance itself.

Although the practice of *sound walking* seems widely accepted, the way it is programmed or performed raises some political, sociological and ecological questions. In order to make the artistic project accessible to the vast majority of the community, most of these concerns were taken in consideration in order to create a performance that's not just accessible to all, but also inclusive, paying special attention to ethical issues such as multicultural diversity, among others. The fact that the performance happens in the urban environment of Helsinki, considered a developed city in terms of accessibility, solves great part of this questions. The whole *promenade* was thought to be accessible to all members of society and it starts right under the central railway station. The performance is known to be welcoming and intends to break some of these sociological barriers by inviting all individuals inside.

Colectivo Azul: Adriano Adewale (Percussion), João Luís (Percussion, drum set, vibraphone and composition), Nathan Riki-Thomson (Double bass) and Viivi Saarenkylä (Accordion). The members of this collective are established musicians in Helsinki, very much driven by improvised music, intercommunication between arts/people and community engagement.

credits Kata Vuoristo



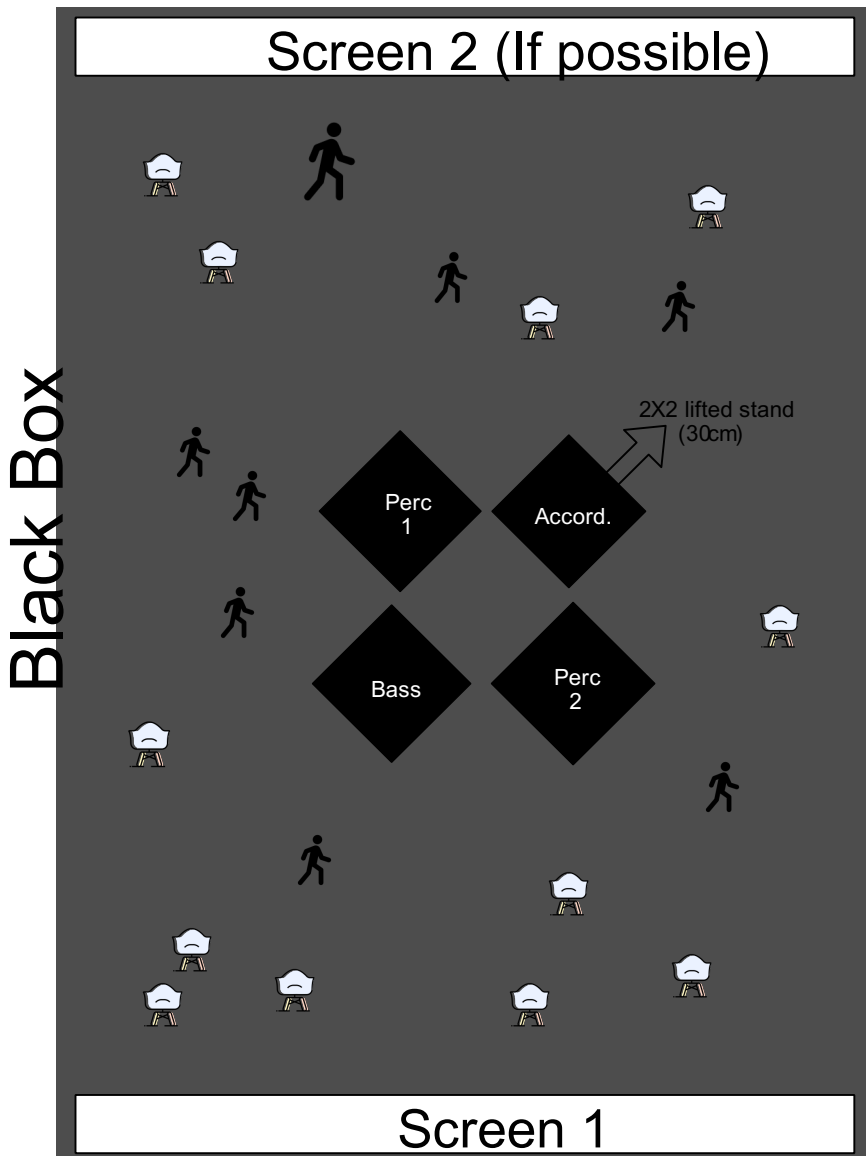
João Luís

# THE HELSINKI SOUND PROMENADE PROJECT

by *Colectivo Azul* (stage map and rider)

- X (2x2 Platforms, raised approx. 15 to 30cm), placed in the centre of the room.
- Scattered chairs and pillows on the floor (optional). The audience should be able to move freely around the space.
- X Screens with video projection on each end of the room.
- No audience stands

OBS: The concert can also be displayed in a traditional way, with stage and audience.



## Percussion 1:

- 2 x table (70cm high x 50 x 50) black 1 x drum rug
- 1 x monitor
- 2 x overheads (akg)
- 414 or similar)
- 1 x shure 91 mic (calabash in)
- 1 x condenser mic (calabash out)
- 1 x SM58 (udu drum)
- 2 x shure 98 clip (floor tom and snare drum)
- 1 x SM58 (voice) this mic will be connected to a delay pedal which needs a DI box

## Percussion 2:

- 1 x table (70cm high x 50 x 50) black 1 x drum rug
- 1 x monitor
- 2 x overheads (akg)
- 414 or similar)
- 3 x shure 98 clip (floor tom, tom, snare drum)
- 1 x bass drum
- mic
- 1 x SM58 (voice)
- 2 X overheads (vibraphone) 1 X DI box (malletkat-midi keyboard)

## Bass:

- 1x DPA double bass mic
- 1 x line out from bass
- amp
- 1 X SM58 (voice)
- 1 X monitor

## Accordion:

- 2 X channels (for accordion (mono) and a looper) 2 X DI-boxes (accordion and looper, both have plug joining)
- 2 X power sources
- 1 X monitor
- 1 X chair (in e.g. adjustable piano chair, no arm rests)
- 1 X SM58 (voice)