During his recent performance at the BCA Center in Burlington, experimental singer-songwriter Wren Kitz disappeared. Not literally, of course. But, after delivering a bashful introduction to a dozen or so attendees, he fell so deeply into his process that, when his set concluded nearly an hour later, it was clear he hadn’t noticed that the crowd had more than doubled. As the audience applauded, he seemed genuinely surprised. “I felt kind of intimidated,” he told Seven Days the morning after his performance. Sitting in his living room in downtown Burlington, he explained that it had been some time since he’d performed solo.

“Can I do this in a way that’s actually going to be interesting for a listener?” he’d wondered beforehand.

“I was just starting to take songwriting more seriously,” Kitz said of that 2018 effort. “[For Evelyn] has that feeling of two worlds starting to combine. The moods are kind of separate, but they create one cohesive album.”

He was referring to the separation between that record’s moodier sound collages and its more standard songs. On Dancing, released on experimental Burlington label NNA Tapes, those two driving forces eclipse one another, resulting in a collection of pieces that inexorably combines them.

Kitz performs on Thursday, June 15, at the Hive Collective in Burlington. NNA Tapes and Noise Ordnance present the show. Henry Jamison adds support.

Kitz’s presentation at the BCA Center was hypnotic. The 29-year-old was unassumingly dressed in black skinny jeans and a white T-shirt, with his dark, chin-length hair tucked under a black knit hat.

He began by placing a tiny music box over an acoustic guitar. Its diminutive chime sent echoes and reverberations through the guitar’s pickup, which were then recorded, live-looped and manipulated on a vintage reel-to-reel tape recorder.

After creating an undulating sound tapestry, he played “Cheese Whiz Salad,” the lead single from Dancing. The piece was like a series of confessional whispers that must be uttered, no matter how abstract and unclear his thoughts may have been. From there, Kitz led the crowd down a metaphysical sonic rabbit hole.

We sailed through bucolic harbors. We were beamed into an alien spaceship. Unintelligible spoken-word samples ushered us down the haunted halls of memory. It was soothing and transcendent, but also harsh and off-putting at times. The new album takes listeners on a similar journey.

Originally from Keene, N.H., Kitz has lived in Vermont for about seven years. His first Burlington-based project was a duo with singer-songwriter Mary Provenzano, simply called Wren and Mary. They played what he describes as “sappy, weirdo folk music.” It was around that time that Kitz met Paper Castles founder Paddy Reagan—who’s also a cofounder of the Waking Windows music festival. The two began collaborating, and Kitz eventually joined Reagan’s indie band as a second guitarist. He still plays with it and prizes Reagan as a mentor.