

Selected Drift in Dream Stasis

"...the Vedic concept of sound provides a reminder that already, on a basic intuitive level, sound has the capacity to transform the perception of space, if only the subject allows for the corresponding change..."

Catherine Christer Hennix

(From her program notes: *Soliton(e) Star, Resonance Region 1A [Zero-Time Sonic Mirror]*)

Performed by

Dhikr al-Fana' Time Communion

الْتَّحَادُ وَقْتُ ذِكْرِ الْفَنَاءِ

January 17th, 2020
7:00 pm

Chapel Performance Space
Seattle, Washington

A durationless composition for deep winter in honor of Faqir Pandit Pran Nath (1918-1996) and his many disciples that continue to carry his tradition through time . . .

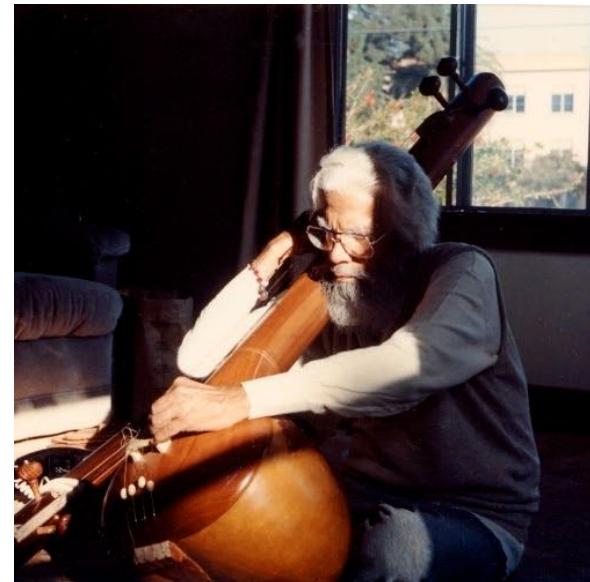
Joey Largent – solo voice, shehnai, composition
Jocelyn Beausire – solo voice
Katrina Wolfe – Riley/Leedy Miraj tambura
Noel Kennon – viola, voice
John Teske – double bass
Sasha Leon – sheng, drone voice
Kyle Griesmeyer – sheng, drone voice
Zack Wait – just intonation reed horns, shehnai, drone voice
Brendan McGovern – just intonation reed horns
Sam Tullman – shruti box, drone voice
Danielle Quenell – shruti box, drone voice
Russell Christenson – harmonium, drone voice

Joe Iano - photography
Robb Kunz - live recording and sound

Taehyung Kim - Producer
(truly helping to manifest this piece . . .)

Rugs kindly provided by Rose Okada, Charlie Bowlen, Sasha Leon, and others...

Joey Largent is a composer and performance artist based in Seattle, Washington. His primary focus is working with continuous acoustic sound, long-duration solo and ensemble compositions, intuitive/feeling-based improvisation, site-specific performance and recording, and the immersive integration of sound, movement, and space. His work draws from ongoing practices in Butoh, just intonation, and vocal study within the Kirana Gharana of North Indian Classical Khayal under Rose Okada, disciple of the late vocal master Pandit Pran Nath. Joey has released a full-length album of site-specific, field-recorded performances (Earth Drones, 2018), and continues through solo work and constant collaboration to explore sonic and spatial practices that seek to dissolve the concepts of time and constructed environments.



Selected Drift in Dream Stasis is a long-form work exploring the elimination of time and thought. Through slow, delicate movement, the piece expands to shape an environment that invites both the performers and listeners to dissolve into a state of spiritual unity, or deep stasis. Composed in a dissonant combination of just intonation and equal temperament, the piece will weave pure intervals and harmonic beating amongst an ensemble of 12 people, utilizing a single continuous layered drone of acoustic instruments with variable frequencies and qualities. Although the work may seem to be primarily a sonic experience, it is just as much a practice the physical body. Applying theories and methods derived from study of Butoh, Sufism, and Vipassana meditation, the work seeks to integrate the awareness of the body and breath equally with sound.

With no fixed duration, the work finds movement through performer intuition to cue changes within the composition, possessing the ability to last between 30 minutes, 4 hours, or even continue indefinitely. The composition follows Pandit Pran Nath's 12-note Raag Bhairavi, namely used fully in his dynamic tarana, *Dira Dira Ta Na*. The remaining movements and qualities of notes are improvised by the individual performers.

With an emphasis on feeling/intuition as the primary driver of the work, artists with strong intuitive/feeling capacities form the ensemble, some with little or no knowledge of the instrument they play, and some with no musical background. This is a primary, critical choice to maximize the effectiveness and cultivation of an immersive feeling-based environment, and to display the universalizing quality, accessibility, and divinity of sound and eternal drone.