

Selected Drift in Dream Stasis

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Dedicated to the life, teachings, and spirit of
Sri Faqir Pandit Pran Nath
(1918-1996)

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Selected Drift in Dream Stasis, or,
Slow Alap in Raag Bhairavi

A durationless composition lasting one to four hours,
blending just intonation with equal temperament.

Below you will find the segments of the piece to go over:
the compositional structure, your individual part, and performance notes.

This piece is highly centered on your individual feelings and deep intuition, and sinking into a deep state of meditation. These aspects are even more important than hitting the correct notes. Therefore, it can intuitively last as long as it needs to. This could range anywhere from 30 minutes to four hours.

Take your time, form tones that stretch past you, take care of your breath.
May this be a deep practice and blessing.

Compositional Structure:

The most vital aspect of the piece to remember throughout the performance and preparation is this structure. Essentially, this will be our guide throughout the piece. As new parts and instruments emerge, the structure will be our cue to rest and find movement in these new forms.

When it's time to play, always come in and leave gently and gradually.

The sections are divided into 3 parts, each of which has the potential to last a very long time. For each section, you are free to play and stop playing as you wish. Focus on maintaining as long and consistent a tone as possible. Perhaps you stay on the same note for 30 minutes, or play that note for 5 minutes and then return again in 15... the possibilities are up to you.

Section ONE

Tamburas
Primary Voices
Secondary Voices
Strings

Section TWO

Tamburas
Primary Voices
Secondary Voices
Strings
Horns
Shengs
Shrutis / Harmonium
Shehnais together

Section THREE

Tamburas
Primary Voices
Secondary Voices
Reed horns (+ brass)
Strings
END

For a more detailed description:

Section ONE

Tamburas play together for 15 minutes +
Solo voices join in their own time.

Secondary voices join occasionally and quietly after the solo voices have been established.
Viola joins.

Double bass join very gently after a considerable amount of time.

Secondary voices, viola, and double basses may stop and start playing for any amount of time within this section -- finding space.

Section TWO

Drones from strings and secondary voices become more consistent.

Brass comes in very gently on tonic drone.
Tonic reed horn (1/1) comes in very gently.

This combination is held for a considerable amount of time, as we all find a unified drone
Horns (brass & reeds) grow in their own time, playing any intervals.
Shengs come in, remaining for any duration, entering / exiting softly
Shrutis / Harmonium join all together.

Voices + all instruments tuning to each other, finding unity in a strong drone.

Brass expands.
Reeds expand.

All instruments (except tamburas) may come and go as they wish.
Shehnais enter together.
Shrutis / Harmonium fade.

Brass begin to fade, or plays very low tonic C.
Gentle sounds after shrutis / harmonium go.

Section THREE

Reed horns gently find solid tonic or 5th.

Basses find unity.

Emphasis on viola, voices and tamburas.

Horns fade.
Basses fade.

Voces (primary and secondary) + viola + tamburas only.
All voices + tamburas only.

Tamburas continue after voices fade, finishing in their own time.

END

Instrumentation:

The parts and composition remain rooted in both the tradition of the Kirana Gharana of Indian Classical Music, as well as the evolving traits of continuous music.

The piece will drift within a single raga:

Raga Bhairavi
(Guruji's Bhairavi allows 12 notes)
S - R - R - G - G - M - \acute{M} - P - D - D - N - N - S

Tambura
Tambura

Voice
Voice, Shehnai

Reed Horns, Shehnai, Voice
Reed Horns
Trombone

Viola, Voice
Double Bass
Double Bass

Sheng, Voice
Sheng, Voice

Shruti Box, Voice
Shruti Box, Voice
Harmonium

Performance Notes / Collective Aspects:

This piece utilizes playing music with the body, and releasing the mind. This allows the player to sink deep into a place of oneness, or nothingness.

Throughout the piece, you are encouraged to seek a personal journey.

This practice of collectivity is unfortunately too often rare to access-- powerful occurrences in this sense are lost through translation, social subconsciousness, analysis, worry, fear.

In order to evoke the state for both yourself and for those listening, it is vital to let go of attachment to these practices, and to access the channel to your own heart, relying heavily on your intuition and feeling.

Full immersion of your being into the collective body.

While there is a set of instrumentation and a suggestion of musical direction, the goal of our sound is to create a uniform body. One that, exactly as our own, possesses both dynamic autonomy and involuntary actions, and comes from both the tar and the bliss that live inside each of us.

With this in mind, you are free to give any sound that represents how/what your body/mind is feeling/communicating to you in that deep place.

As a body-sound, we will embody collectively a warm, dynamic drone, one that has both continuity and grounding, as well as fluctuations and movements.

A great example is found on the Washington Coast, at the places where rivers meet the ocean. As the river emits a never-ending drone, the ocean has a sonic quality of unending, slow, careful breaths... in and out.

Throughout the piece, meditate on where and how you can find stillness in your sound, how you can deepen your sound to connect with the sensations of your physical body, how you can give patience to yourself by taking all the time you need with each note, even if it remains the same for the entire duration.

Let this meditation take you deep within yourself, allowing your eyes to see from behind your eyes, your mind to see from your heart, allowing your physical sensations and bodily awareness to heighten as you deepen your stillness. How might it feel for the mind to enter a deep place of Samadhi, where thoughts slow to the pace of no-time, and body sinks deep into that sweet space of pure balance and voidness?

Allow the sound to carry you.

For you as a performer in this space, a great place to keep your focus is on your breathing, and on the idea of timelessness. The duration of each section of this piece is limited by emotional and physical energy, rather than a fixed number of minutes. This not only makes the work connected to our organic processes, but also allows a real flow to occur between all of us. Each of us will be "time-keepers" in a certain section, which essentially means that you will bring the section to an end when either your energy runs low, or your intuition is telling you that it should be over.

But in all of this, you are encouraged to stretch the duration of everything, to push your comfort level a bit, or drastically, but also to also attempt to always get the sound in a nice place where you could theoretically listen to whatever uniform concept is happening for hours on end. This is the highly cathartic, healing process of sound-- the release of energy, feelings, sensations to feel closer to that space of equilibrium.

The idea of bringing many good hearts together, whether or not one is considered a musician by social or practical standards, is a central focus of the practice. Hearts that are willing to both be vulnerable, and give out compassion without strong conditionality. This can be felt.

I look forward to taking this journey with you.