The Wind That Rolls Upon the Water

Composition by Joey Largent
July - November, 2022

Performed by
Annapurna Dharma Communion

Annapurna Dharma Communion

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Jackie An - violin
Michael Shannon - cello, voice
Joey Largent - cello, voice, field recording, composition
Manasvi Patel - 7-limit shruti box, bamboo chimes, copper chimes, bells
Sam Vanderlinda - 7-limit shruti box, steel tongue drum, bells, tibetan bowls
Katrina Wolfe - movement, costumes, choreography
Russell Christenson - 7-limit harmonium, bells
Ian Gwin - tambura

Interpreting the composition:

The piece is broken up into five parts associated with natural phenomena - the wind, the clouds, the glacier, the cavern, the sea - followed by a description of the natural element written during personal observation of it (except for the cavern, which I was able to get to sooner – but is pulled from my many memories of spending hours in caves).

The instructions are fairly straight-forward, but the primary interpretable elements are phrases that appear like,
"explore like wind"

This specifically means to improvise on your instrument based on the qualities that *wind* has. You can be inspired by your own experience and observations of the wind, or you can read my description of it and use that as your inspiration. However you do it, let it be organic and follow both the meaning of it in your heart and the truthful experience of it in nature.

Each section change is cued by instrumental changes combined with the ringing of a bell larger than all the others.

The other element of interpretation is duration, which you'll notice is very sparse throughout. The total running time of this piece is roughly 2-2.5 hours, with around 20-30 minutes allotted for each section. However, this can be very organic based on how we move through the work together as one collective. The most important thing to remember is to always slow down. There is a natural tendency for us to speed things up while performing (this has happened to me so many times throughout my life). But in this case, it is important to take your time, to feel the sensations of excitement, nervousness, impatience, whatever they may be, and to observe them, let them pass, and continue slowly down as the work progresses. When we take our time, time passes differently for both us and those who are listening. After each performance of past versions of this piece, someone always approaches me shocked at how two hours passed by so quickly. This is a very wonderful area to try and be in. Of course, we can slow down too much to where the slow speed becomes mundane and uncomfortable for us. The best way to explain it is to play about 2x slower than you think you should: staying with a note slightly longer than feels right, and a hair longer than that, and then change. With percussion (bells, bamboo, bowls, tongue drum), this is achieved through using space and silence to your advantage. Let the frequency ring out. Follow the vibration like a wavelength moving away from you. Let the silence sculpt your sound to give it definition.
You may also see phrases like,
"play for some time"

So try this and don't think about time or concern yourself with it. Time should be no constraint on your feelings or connectivity as we move through the work. Some moments will give duration suggestions, i.e. *"play for about 10 minutes"*, and each section has a suggested duration, but these are rough guidelines to consider rather than strict constraints.

If any questions arise, feel free to ask. This will all begin to make much more sense as we try it.

Origins and Development of the Piece:

The first version of this work was presented for a gathering for the 23rd Urs of Pandit Pran Nath on June 13th, 2019 at Studio Ma. The piece was titled *Levitation Practice in the High-Order Modal Stasis of Samā*, and composed fully acoustically for viola, tambura, two voices, shruti box, and harmonium lasting about 1 hour and 45 minutes (performed as *Dhikr Allah Ensemble*). The piece used a simple arc with very little instruction other than a few tonal elements and heavy prose descriptions. The work was set in the 12-tone version of Raag Bhairavi, a mysterious raga that is often used to end performances, but can be played anytime of day and is deeply colorful and intense in and of itself. The second version, *Selected Drift in Dream Stasis*, performed at Chapel Space in January of 2020 (as *Dhikr al-Fanā Time Communion*), expanded heavily on the instrumentation while keeping a balanced arc divided by instruments coming and going in 15-minute increments. This brought many elements simultaneously to a balanced cacophonous equilibrium lasting almost exactly two hours. The work, also set in Raag Bhairavi, was fully amplified featuring two voices, tambura, viola, double bass, two shengs, two handmade just intoned PVC reed horns, two shruti boxes, and harmonium. The third version, *Levitation Practice for the Sublimation of Time in the Modal System of the Maroon Glacial Cirque*, featured solo voice as a significant component, added dance for the first time, continued a balanced arc system, and had the longest name of them all (also performed as *Dhikr Allah Ensemble*). The full instrumentation was amplified voice, viola, erhu, tambura, harmonium, three shruti boxes, and improvised, subtle movement. The piece was set in Raag Miyan ki Malhar, a beautiful evening raga often played in the monsoon season to evoke the rains, storms, and thunder.

Our current version is the first to be set fully in just intonation with shifting tonal brackets that pull from and reflect the moods of five different ragas sprinkled throughout: Raag Darbari (the haunting/beautiful late evening raga), Raag Bhimpalasi (an afternoon raga; I often associate this one with the ocean and nostalgia of the past and pining for future), Raag Komal Rishabh Asavari (a dramatic mid-morning raga), and Raag Chandrakauns (a beautiful and mysterious raga played in the twilight hours of the night). The work incorporates this with a more resonant instrumentation, including delicate percussive elements and a coastal field recording which reflects the changing tides as the piece develops, all while connecting the movements of the instruments more directly with the natural world. This is all collaboratively augmented by the expanded addition of two dancers who will generate their own choreography and costume design to reflect the natural imagery and the subtle changes of the sound. It also transforms the balanced arc into an organic one, where the beginning is much longer than the decay, as in a khayal performance. Much of this is greatly inspired by the ensemble and solo works of Catherine Christer Hennix; most notably *Blues Alif Lam Mim in the Mode of Rag Infinity / Rag Cosmosis*, *Blues Dhikr Al-Salam*, her collaborations with Italian dhrupad singer Amelia Cuni and Werner Durand, and of course, her work that inspires so much of what I do from the core, *The Electric Harpsichord*, which I think is one of the great masterpieces in music. This piece is also my first to begin to intentionally place a greater emphasis on the intentionality of the music and the space of our minds and hearts. Even though a little over half of us are trained in Burmese vipassana, it felt appropriate to name the ensemble *Annapurna Dharma Communion*, both to highlight the importance of the path to eliminate suffering, to embrace our collective offering and gathering, and less romantically because - at the time of conceptualizing this piece - I was listening frequently to Annapurna Devi play Raag Kaunsi Kanada and reading about the Annapurna mountain range in Gandaki Province, Nepal.

The just intonation tuning of the work follows the work of La Monte Young and Michael Harrison by continuing to eliminate the use of the 5:4 (major third) axis, using only two long spines of interrelated Pythagorean (3:2) and septimal (7:4) intervals for deeper harmonic resonance, simplicity, and greater potential depth of spiritual potency.

A Few Notes on the Notation System:

Throughout the piece below, I will primarily use sargam (the rough equivalent of Western solfege or scale degrees in the North Indian Classical tradition) to denote particular notes.
These sargam are (in scale degrees):
Sa (1st) Re (2nd) Ga (3rd) Ma (4th) Pa (5th) Da (6th) Ni (7th) Sa (octave)

Sargam that are flat with have a line below, as in: R (which is a minor second)
Sargam that are sharp (which we have none in this piece) have a dash above, as in: M' (tritone, or augmented fourth)
A dot above or below the sargam indicates a raised or lowered octave, but this is rarely used in this notation, as in: Ṡ (octave)

I find this system to be the most useful in seeing this music as an interrelated harmonic system of notes with a fixed fundamental (tonic, root note). Using the *just intonation tuning* chart below, you can translate the sargam into your preferred system, whether it be note names, JI intervals, or something in between. I can also do this for you if you'd like (just let me know).

For ***harmonium*** and ***shruti box*****:**
Your notation is marked for you on the box in both color and just intonation interval:
Sa (1:1) is in golden yellow
Re (28:27) is in blue
Pa (3:2) is in orange
Ṡa (2:1, octave of 1:1) is in pink

Some notes do not commonly exist in Indian Classical or western music, as they are microtonal notes produced through creating a harmonic system. These notes are known as commas, which are most easily explained as a second, slightly lower version of the same note. The best way to hear these is by listening to La Monte Young's *Well-Tuned Piano* or Michael Harrison's *Revelation*. The commas in this tuning, as you'll see below, are P (a lowered 5th), S (a lowered tonic), and M (a lowered 4th). The only one we optionally use is the P, but the other two are available to be played wherever the P is played.

How to Play in Just Intonation (for strings):

One of the most organic ways to approach the playing of just intoned intervals is to first understand their relationship, how the notes are harmonically connected. This is one of the primary purposes and functions of playing in just intonation, as when notes have a harmonic relationship with each other, they are able to produce beautiful layers of natural harmonics, especially when played slowly.

If you're new to just intonation, this may feel confusing, but I'll try to offer multiple ways to work, and you can choose what works best for you, or talk with me to try and work together on practicing.

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When looking at the tuning lattice below, you will see two axes.

The horizontal axis (denoted as 3:2) indicates that all notes are related to each other as perfect 5ths horizontally. For example, if you play a C (1:1) as well as a perfect 5th from C, you will produce G (3:2). Similarly, if you play a G (3:2) as well as a perfect 5th from G, you will produce D (9:8, major second). This works across the entire lattice spectrum, and allows you to tune notes and check your work by ear to find the interval location.

The vertical axis (denoted as 7:4) indicates that all notes are related to each other as septimal minor 7ths vertically. The septimal minor 7th (7:4), also known as the subminor 7th or the harmonic 7th, is a very low minor 7th. This is a very important interval in the music of both La Monte Young and Michael Harrison, and most commonly appears - in more mainstream music - in the singing of barbershop quartets. This takes time to get used to, so if you just learn to hear it so that you can try tuning it by ear once, you can work in 5ths from there.

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Tuning notes by ear requires listening to the harmonics produced when playing two notes simultaneously, and adjusting to eliminate inharmonic beating. Some notes will have beats naturally in their relationship with each other, and some have a very narrow window of harmonicity, but if they have natural beats, this usually indicates that they are harmonically related at another frequency wavelength (higher or lower) and will be producing harmonics there. A good example to hear this is playing a double stop of 1:1 (C) with a 28:27 (Db) - a septimal minor second, or a very low minor second to our ears. You will naturally hear beating here, but you can check the accuracy either by listening to the harmonics, or by playing a 14:9 (Ab), which is a perfect fifth from the 28:27 and tuning backwards (inversely - you will begin on the 14:9 and tune a perfect fourth from it, which will land you on the 28:27. When you tune from left to right, you are tuning in fifths; when you tune from right to left you are tuning in fourths– like a piano!). You can do this with any note on the lattice, using either the 3:2 (or 4:3 inversely) or the 7:4 (8:7 inversely).

If this all seems super confusing, that is totally okay and understandable, because there are more ways to work!

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The just intonation pioneer Harry Partch advises in his book, *Genesis of a Music*, that string players can use fret tape, in either different colors or in a way that makes intuitive sense to the player, to mark the locations of the intervals. This can be done by tuning the instrument first to the proper fundamental (in this case 1:1 (C) = 130/260/520 hertz), and then either tuning by ear or using a frequency counter to find the intervals.

Phill Niblock, in the liner note interview of his gorgeous album (my personal favorite), *Music for Cello*, discusses how he worked with cellist David Gibson to find the exact frequencies of the piece using a frequency counter (or a more accessible option is an oscillator, which you can find for free online). They watched the frequency counter and tried to avoid drifting too much. If you use an oscillator, you can calculate the frequencies of intervals using this mathematical formula:
frequency of fundamental (hz) x (just intonation interval, as a ratio) = frequency of JI interval (hz)
Example: 130hz x 7:6 = 151.67 hz (septimal minor third)

You can multiply or divide this to match the range of your instrument.
From here you can either practice tuning by ear or use fret tape to mark all of the intervals.

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Applications that I use are the following:
Szynalski Online Tone Generator (desktop oscillator - headphones or good speakers recommended)
Desmos Calculator (ios app - allows you to input fractions and see results as fractions, like a TI-85 on your phone!)
Tuner T1 Pro (ios app - allows you to see both frequency and cents deviations, roughly)

One caution about fret tape is that you will also have to use your ear to find the interval if anything changes in the stability of your tuning. This is a good practice to have regardless. Learning to hear the harmonics so that you can adjust as needed. It can be very heady and frustrating at times, so be patient and compassionate with yourself. If I get overwhelmed while tuning by ear, I always check my work with a frequency counter to help me get back to where I ran off from, and then continue working by ear.

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Overall, there are many methods to try, but find the one that works best for you. If you are having trouble or just want more practice, clarification, or collaborations, let’s work on it together!

Instrument Tuning:

C (1:1) is tuned using the middle C of the harmonium as reference
1:1 (C) = 131 hertz

Violin Just Intonation *Tuning Frequencies (3 octaves)*:

G - D - A - E
(Standard with adjusted 5ths)
196.5 - 294.8 - 442.1 - 663.2

1:1 - C - 131 - 262 - 524
28:27 - Db - 135.9 - 271.8 - 543.6
9:8 - D - 147.4 - 294.8 - 589.6
7:6 - Eb - 152.8 - 305.6 - 611.2
4:3 - F - 174.7 - 349.4 - 698.8
3:2 - G - 196.5 - 393 - 786
14:9 - Ab - 203.8 - 407.6 - 815.2
27:16 - A - 221.1 - 442.2
7:4 - Bb - 229.3 - 458.6
243:128 - B - 248.7 - 497.4

Cello Just Intonation *Tuning Frequencies:*

Cello 1 Tuning:

C - G - D - A
(Standard with adjusted 5ths)
65.5 - 98.3 - 147.4 - 221.1

D = 101.9
upper R = 147.4
upper G = 152.8

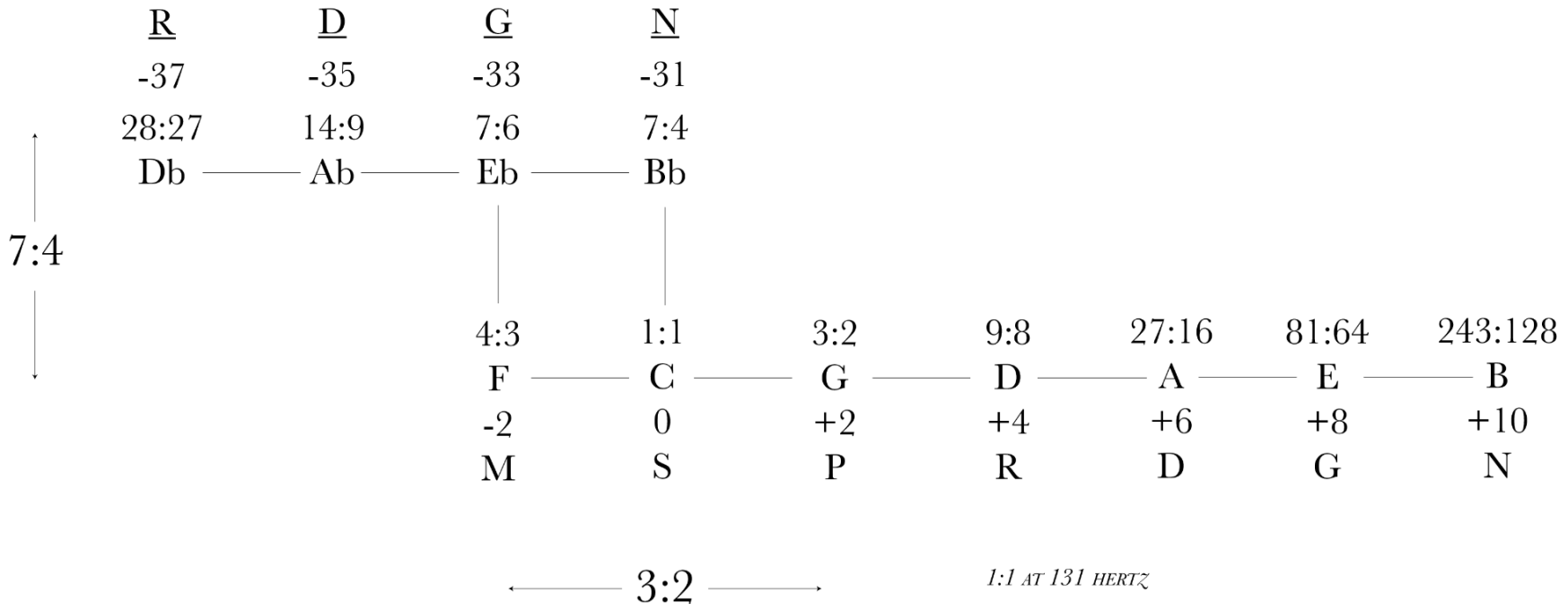
Cello 2 Tuning:

C - F - C - F
65.5 - 87.3 - 131 - 174.7

P = 98.3
D = 101.9

The Wind That Rolls Upon the Water

Just Intonation Tuning



The Gift of Loving-Kindness (Metta) and Awareness (Sati) Through Sound and Performance:

One of the most important elements of this work, more important than the musicality or anything else, is the quality of our minds and the volition we have in ourselves as we perform. Whether there are only a few people present, or there is a large audience, there is an important value in offering something to them that they can carry with them once they leave, something that will be of benefit to their lives and feelings of happiness, however large or small of an impact this has.

With many of us being vipassana meditators, we understand the importance of practicing metta bhavana after our sittings and in daily life, and yet still, it can be so difficult at times. But whether we practice vipassana or not, metta (which is often translated as *loving-kindness*) is a quality we can explore. This is not a metaphysical experience or technique, but a state and quality of mind that one offers. As we do the constant work on ourselves, going through the practice of observing our inner habit patterns, our cravings, our attachments, our aversions, we are able to come out of this with a greater sense of giving, of the need and value of being in service to others, of the feelings of love, goodwill, and wishes for happiness for all beings; to share with others the good merits of wisdom and skillfulness we are attempting to uncover and cultivate in ourselves.

Witnessing performance and listening to music can often be experienced and used as a form of escape, a form of attachment, a form of entertainment. And so too, as a performer, one can be placed in front of people and feel the growth in ego, self-importance, cravings for esteem and praise; or anxiety, self-deprecation, and disappointment. Many of us out there - including admittedly myself at times - are guilty of this. And it is a hard place to navigate. But one of the beautiful things about performance is the possibility to not take listeners out of their bodies, out of their minds, out of their experience, but to help them to go deeper into their bodies, to discover the awareness of their own sensations and the awareness of mind, to discover the pattern of changing cravings and aversions that occur within them throughout the performance, to discover glimpses of the realities of non-self, and to give them the gift of sincere wishes of real happiness and harmony in their life. In order to do this, we as performers must also work to observe first the tasks at hand, perform them skillfully; and as we reach states of focus and flow and our thoughts and bodily sensations become more apparent to us, we can observe them equanimously as they arise and pass in order to continue giving the offering and merits of sound to others - and if we experience anxiety about our success or failures, we can observe it as a sensation in the body and watch it arise and pass away; to offer first ourselves love, compassion and forgiveness. And as we do this, with each note played, with each ringing of a bell or tap of bamboo, with each wavelength sent out, we grow in the love that we can give to others, and can begin to imbue each passing vibration - each movement - with goodness, with sincere wishes of harmony for others, with hopes for others to experience happiness, love, and deep, eternal joy. As we experience awareness, concentration, and practice self-compassion, we can give this to others so that they may leave with greater awareness, inner love, and the ability to share this gift with others.

May we grow and develop in our paths through this experience, and may it be of genuine benefit to many.

Part 1:
The Wind
15 - 20 minutes

What makes the sound of wind chimes beautiful is not the calculated playing of them by a trained musician, but the subtle, organic, sensitive, and at times gusting and violent randomness that wind itself can offer. Wind must play with grace, and so too should those humans who explore their embodiment of it. Chimes by design allow the wind to shape their sonic emanation and give us the fruits of their workings. Limited notes and simple playability is the foundation of this design, allowing the wind (or a human dreamer) to create a mood with them, just as a trained Dhrupad vocalist can weave the mood of a raga using only 5 notes over the course of an hour, never repeating the same phrase twice. Yet the wind moves in gusts, coming and going, creating variations in large masses, some continuous and some separate, yet connected. The foundation of wind is the Earth, the water, the changing atmospheric temperatures that shape it from above and below. A foundation like long casted drones from cellos form into a body of air, and change subtly with the temperatures of the inner experience, sculpting the wind from which it is born. The space and quiet after the gust; the small delay in response; how we learn to move with it and listen with real grace, real harmony.

Tambura *(Ian)*

Begin steadily, creating the drone that you will sink into for the duration of this piece. With this experience, you have the chance to observe the changing nature of those instruments around you, how they respond to and interact with each other; how they interact with the sound you are creating. The generation of layers of harmonics of metta, good vibrations, good wishes and good will for all beings.

Cello 1 *(Michael) &* ***Cello 2*** *(Joey)*

Cello 1:
Enter gently with drone on P

Cello 2:
Enter gently with drone on P
D appearing, disappearing
Eventually move P to M

Maintain the drone, with gentle and very glacial variations on a few occasions. Your sound is embodying the Earth upon which the wind blows, and occasionally, the grasses move slightly, the water changes its direction.
Focus on the drone.

Cello 1:
After some time with P + (M played by cello 2), move to S

Cello 2:
After some time with S + M, move to P

Violin *(Jackie)*

Enter after cellos reach S + P equilibrium

{P D N} below lowest S, {R} just past S,
staying just in that small area,
exploring like wind
Long, slow, expansive bow movements
Delicately exploring dynamics (fast wind comes and passes, slow wind rumbles by gradually)
Remaining in the lowest octave, reaching just above lowest S above open P
Refraining from using vibrato in this section

Percussion *(Manasvi + Sam + Russell)*

Enter gradually after cellos have played for some time, exploring like wind

Tongue Drum/Bowls: play only available notes, 1-2 at a time before setting down mallet

Part 2:
The Clouds
10 - 20 minutes

Clouds move in and around us, often above (but not always), creating complex structures of many notes together, condensation of sonic atoms that can create beautiful harmony, moving through us as our elevation increases. They stretch and expand and change fluidly, without attachment, and dissolve and precipitate the core parts of their structure. They have layers of density based on elevation, thin or thick, or producing a soft sheet, a cool feeling to the touch. Or consuming the environment completely for a time, only to pass away. They are not always parsimonious, but give and receive with unlimited abundance and non-attachment. Changing speeds, yet not asynchronous. Some move slowly, some quickly, yet in perfect time with each other. There are no missed rhythmic cycles. The clouds unfold symphonically and with constant newness. Unfolding without pause, but with confidence and randomness of knowing that each shape which will be created, which will arise and pass away in an instant, will always be beautiful.

CUE to enter section:

Cello 2 *(Joey)* returns to M, plays S + M as double stop
Can move between S and M naturally, like clouds
Rings bell

Cello 1 *(Michael)*
{S P D} & {R G} above upper S (in next octave)
always returning to P between notes
Appearing gently,
disappearing gently,
remaining gently,
exploring both regular and irregular shapes of silence

Violin *(Jackie)*
In addition to previous notes, add S & Ṃ,
but slowly unveil them, very gradually before fully displaying them;
As you begin to show the notes fully, hold each of them slightly longer - stay with them for some time to establish their presence;
And as all notes become established, explore them like clouds
Available notes:
{P D N} below lowest S
{S R G M} at and just past S
Staying between open P and the G above S in that octave
Slightly more movements than the Wind, allowing vibrato on some notes sparsely and intentionally; exploring pauses and space

Percussion *(Manasvi + Sam + Russell)*
Continue to explore like clouds

CUE to begin to depart from section:

Cello 2 *(Joey)**:*** return to P

Cello 1 *(Michael)**:*** After *cello 2* returns to P, slowly make your way back to S

Violin *(Jackie)**:*** As cellos relink to P + S, stretch duration of notes

Cello 2 *(Joey)**:*** ring bell

Part 3:
The Glacier
20 - 30 minutes

Movements are long, extended, imperceptibly slow. Changes that happen are subtle, gradual, yet can be intense, only lasting for a short period of time before returning to stasis– cracks and jolts (with body, mass) as well as the smooth flow of melting ice, continuous sound, continuous movement at different scales of time, unfettered by the large change, continuing to flow and sculpt itself. Unification of all instruments and movers in harmony (with some slight delays on occasion). Accepting fully the passing of time, the scale of it. When one large change occurs, another may not occur for some time, or at all for the duration of the section. The shape and body of the sound is strong and vast. One feels the weight of it, but also its pace in time. It provides us humans an environment upon which to introspect within.

Harmonium *(Russell)*
Enter gradually on S + P (slowly open the 2 octaves)
3rd stop (from left)
Gradually add third octave after about 10 minutes
After some time, gradually add 1st stop

Shruti Boxes + ***Tongue Drum*** *(Manasvi + Sam)*
Once the harmonium is established, begin playing S + P
After about 10 minutes, *Manasvi* add Ṡ (above P)
Sam, continuing to play tongue drum sparsely throughout (same rules, 1-2 notes before setting down mallet)

Violin *(Jackie)*
Improvise as the glacier, long held notes, subtle changes, very slowly and dramatically;
Remain in the lower octave at the beginning, and as the dynamics expand, move gradually into higher octaves;
As the dynamics diminish, gradually move into lower octaves;
You may also slowly begin to integrate double stops, as you'd like.
Main scale:
{**S** R G M **P** D N}
Occasional notes (must return to main scale before and after playing these): {D, N}
Bold = primary notes to focus on

Range: from open P to first S on D string,
reserving higher notes for when harmonium volume reaches its peak
Refrain from vibrato in this section

***Voice** (Joey)*

Improvise as the glacier, long held notes, subtle changes, slowly and dramatically

Notes: {D̲ N S R G̲}

***Cellos 1 + 2** (Michael + Joey)*

Continue playing P (Joey) + S (Michael)

***Cello 1** (Michael)* can use voice to sing S, as you'd like.

CUE to begin to depart from section:

***Cello 2** (Joey):* ring bell

Part 4:
The Cavern
15 - 30 minutes

The void is a window into the inner spaces of our Earth. The body, the weight, of being underneath thousands of tons of minerals. The constant dripping of groundwater seeping in from above. The space created, the breathing air of the wind moving through the passage. The darkness and complete absence of light, yet the spaciousness of an architectural landscape unlike anything on the surface. Once filled with a pounding river or flow of dense magma; one feels the scales along the walls like a sleeping dinosaur.
A unity from below with the world above.

Harmonium *(Russell)*
Remove upper octave
After about 10 minutes, remove 1st stop
At some point after this, play middle R only once for about 15-30 seconds
(but no need to count)
At some point after this, remove highest remaining P

Shruti Boxes + Tongue Drum *(Manasvi + Sam)*
Remove upper Ṡ
Sam, continuing to play tongue drum sparsely throughout (same rules, 1-2 notes before setting down mallet)

Violin *(Jackie)*
Improvise as the cavern, long drawn out notes, fluid when moving;
Moving into the lower octaves,
with some subtle appearances of the higher ones at the beginning of the section before staying low
{S R G M P D N S}
N and G skipped when ascending
Occasional notes (must return to main scale before and after playing these):
{R, D, N}

Range: open P to first S on D string at the beginning, moving down to open P to first M on R string

Voice *(Joey)*
Improvise as the cavern:
Notes: {D N S R G M}
Occasional note: {R}

***Cellos 1 + 2** (Michael + Joey)*
Continue playing P (Joey) + S (Michael)

***Cello 1** (Michael)* can continue to use voice to sing Sa, as you'd like.

CUE to begin to depart from section:

***Shruti Boxes** (Manasvi + Sam) + **Harmonium** (Russell)*:
Fade out gently (initiated by Russell)

***Cello 2** (Joey):* ring bell

Part 5:
The Sea
10 - 20 minutes

Arising; passing away. Arising; passing away. Constantly changing shapes and sounds and movements and currents of the tides. Waves that change shape effortlessly with the shifting winds from above and pressures from below. Billions of particles and variations, and yet, each change is smooth, organic, and intoxicating; each change is always new. Glancing out, one sees the billowing movement of the mass like changing clouds. The waves approach once in unison by chance, and again crash at organic intervals from each other. The sounds of the harmonics of the waves produce sonic patterns, voices, ideas, memories. The high tide deep in the night gives deep sound and structure, yet can feel both overwhelming and regenerative to the mind and body. The sand, trees, rocks and minerals are lifted and carried with grace by the currents, holding billions of bodies of creatures, small and massive, that exchange in harmony, natural symbiosis, life, death, decay, and new life, an eternal cycle that continues violently and gracefully at this very moment.

Bells *(Russell) +* ***Bamboo Chimes*** *(Manasvi) +* ***Tongue Drum/Bowls*** *(Sam):*
Begin playing gradually, exploring like the sea

Violin *(Jackie)*
Improvise as the sea, slowly becoming beautiful; many connected movements,
connecting notes through slides (glissando)
vibrato allowed as you'd like, yet still used sparingly
{S R G M P D N}
R and D skipped on ascent

Range: from open P to first G on D string

Voice *(Joey)*
Improvise as the sea, long slow notes:
{M P D N} below S, {S R G M P D N}
R and D skipped on ascent

Cellos 1 + 2 *(Michael + Joey)*
Continue playing P (Joey) + S (Michael)

CUE Near End:

Bells *(Russell) +* ***Bamboo Chimes*** *(Manasvi) +* ***Tongue Drum/Bowls*** *(Sam):*
All fade out except bamboo chimes (Manasvi)
Bamboo chimes continue until middle of duet, and then fade out

Cellos 1 + 2 *(Michael + Joey)*
Fade out

Violin *(Jackie) +* ***Voice*** *(Joey)*
Together taking turns with tambura and ocean drone, back and forth,
overlapping, responding, reflecting, mimicking, changing,
gently,
ending intuitively as phrases shorten,
responding to each other until end

Tambura *(Ian)*:
Ending about 1 minute after the end of the duet

Field Recording *(Joey):*
Fade out.