

Scoring The Spiritual In-Between: By Way of Sounding Your Sensations

Abstract

‘Sounding Sensations’ is a sounding-and-moving praxis that explores the transformational power of embodied expression. The praxis connects practitioners to their voice, their dance, and, if the spirits permit, their spirituality.

The spiritual in-between is enlivened (scored) by way of the ‘Sounding Sensations’ practice score. This article explores the spiritual in-between experientially, as an experience, and metaphysically, as a place. The metaphor of ‘a shoreless ocean’ is introduced to capture the defining essence (the spirit) of the spiritual in-between. Intentional focus is placed upon appreciating and understanding the transformative capability of sounding, by way of the practitioner's voice and vocality. An adjacent focus is placed upon what is required (of practitioners, the praxis, and the practice score itself), in order to successfully score the spiritual in-between.

This article works to contribute to a deeper understanding of the latent potential that exists not only at the intersection of sounding and moving, but at the intersection of sounding and spirituality. Sounding refers to and encompasses various non-linguistic vocalisations (grunts, groans, growls, screams, giggles, yells, whines). Released from linguistics, semantics and semiotics, sounding is understood to communicate something universal, unique, emotional, present, unrepeatable, and ultimately, spiritual. At its core, this article wishes to call forth the spirit of embodied expression. The ‘Sounding Sensations’ praxis invites practitioners to sound their frustration in a world of frustration, their desire in a world of desire, and their terror in a world of terror. This invitation serves as an intentional reminder to practitioners: that they are themselves a direct route to that which is spiritual, and that they can indeed animate themselves with agency.

Sounding Sensations

'Sounding Sensations' is a sounding-and-moving praxis developed collaboratively by the authors.¹ The praxis explores the transformational power of embodied expression.² The 'Sounding Sensations' practitioner (ss-practitioner henceforth), is connected to their voice, their dance, and, if their spirits permit, their spirituality.³ We approach dialogues surrounding the relationship(s) between sound and movement by way of our bodies, which are experiential places flooded with sensation.⁴ Approaching in this way, we have found our understanding of the relationship(s) between sound and movement to broaden immeasurably.⁵

We study sound and movement as it exists within and occurs throughout our bodies: our emotional, vibrational, sensorial bodies. In 'Sounding Sensations', embodied expression refers to expression which is simultaneously sounded (by way of the voice and vocality) and moved (by way of the kinetic body). 'Sounding Sensations' is in service to this type of embodied expression. That which is being expressed is the ss-practitioner's moment-to-moment felt sensations. Sensations are approached as manifold. They can be physical feelings (my hip

¹ 'Sounding Sensations' emerged from Franziska Boehm's PhD research at Trinity Laban, London, UK (completion 2024). Franziska's research investigates the impact of 'the felt sense', as forwarded by psychologist Eugene Gendlin (2018), upon what Franziska terms the 'vocalic self'. Following Joan Skinner's term 'psychophysical self', Franziska uses the vocalic self to describe the sounding-and-moving self (Boehm forthcoming 2024). Franziska is currently completing her teacher training in Skinner Releasing Technique (SRT). Franziska invited Serena Ruth to join her research as a participant and co-practitioner. Serena works at the intersections of sociology, auto-ethnography, somatics and contemporary dance, and expressive embodiment practices. Her studies centre yogic wisdom on the divine feminine. Serena is currently completing her teacher training in the Feldenkrais Method. Within seemingly moments of the pair's collaboration, as if spirit herself were in the room, the praxis 'Sounding Sensations' was born.

² The word 'embodiment' evokes multiple connotations, especially within the realm of neo-spirituality. Embodiment, in the context of this article, refers to the way in which a principle, a concept, or an idea is actualized through the body (Oxford Dictionary of English 2024). Embodiment is understood by the authors to encompass both the physicality and the cognitive thought processes of the sounding-and-moving body. Skinner uses the term psychophysical self to describe embodied states as a phenomenon that include both body and mind. As research practitioners, we approach embodiment from a perspective akin to Skinner. We acknowledge that "vibrational movements of voice are multidirectional, physical and at the same time psychosomatic...as thought pour[s] through sound, the voice circulates and encompasses mind" (Fraleigh 2021: 40).

³ In the context of this article references to spirituality or the spiritual both either describe "the prevailing or typical quality, mood or attitude of a person, group or period of time" (Oxford Dictionary of English 2024), as well as 'spirit' as "the non-physical part of a person...the seat of emotions and character; the soul" (Oxford Dictionary of English 2024). As both descriptions describe how energy circulates within people or agglomerations, the notion of energy as an agent of the spiritual comes into focus in this article. We position ourselves (and 'Sounding Sensations') within neo-spirituality. The term neo-spirituality is a recent term and does not have a single point of origin (Gronek, et. al. 2021, Aschenbrenner and Ostrowski 2022). It has evolved from and alongside various forms of interpretations of spirituality. Aligned with the theologian and movement practitioner Lina Aschenbrenner's interpretation, we understand neo-spirituality as a field that recognizes contemporary pathways into spiritual methodology within the twenty-first century. The "transform[ing of] bodies" is a common characteristic of "contemporary (movement) practice that can be addressed as 'spiritual'" (Aschenbrenner and Ostrowski 2022: 3). The transformational power of embodied expression is a key spiritual principle that underlies 'Sounding Sensations' as a praxis.

⁴ Franziska's early training is within Western classical music. These teachings conceptualize sound as scales, harmonic structures, and sound ideals, to name a few. Detaching from this, we choose to follow the desires and logics of our always-and-already sonorous bodies.

⁵ As research practitioners we identify as performative researchers, conducting our work under the umbrella term 'practice-led research'. Practice-led research is "intrinsically experiential and comes to the fore when the researcher creates new artistic forms for performance and exhibition (Haseman 2006: 3). Practice-led research reinterprets original contributions to knowledge, questioning how presentational forms (such as a dance, a novel or a contemporary performance) become the outcome of the research. It is "the symbolic data that works performatively. It not only expresses the research, but in that expression becomes the research itself" (Haseman 2006: 6). The ss-score, which is introduced shortly and analysed throughout this article, is one such symbolic data. This means that in the case of this article the 'Sounding Sensations' score performs an action in and of itself. As we conduct practice-led research, practice (and practising) is both the primary focus and the precondition of engagement. As researchers, we modify and create our methods through practice (practising). Similar to heuristic research in which trial and error processes support the researcher in finding ways to describe the phenomena that is investigated, performative researchers follow the needs of the practice.

hurts), unexplainable awarenesses (we're being watched), or felt impressions (my heart is crushing down into my lungs). Within 'Sounding Sensations' that which can be sensed is that which can be *sensorially felt*.⁶ That which ss-practitioners can sense, is that which can be sounded-and-moved. This is embodied expression. Hence, '*Sounding Sensations*'.

Praxis and SS-Practitioner

Sounding encompasses various non-linguistic vocalisations. Sounding can mean grunts, groans, growls, screams, giggles, and belly laughs. Sounding can mean roaring, hissing, sighing, humming, yelling, murmuring, whining. Released from linguistics, semantics and semiotics, sounding communicates something universal. It transcends the ordinary to express something unique, emotional, present, unrepeatable, and ultimately, spiritual.

We situate 'Sounding Sensations' in the field of dance, somatic voice studies, and neo-spirituality. As performative researchers, we conduct our work under the umbrella term 'practice-led research'. This means that we modify and create our research methods through practice (practising). As avid practitioners, we tussle with the trouble of languaging our praxis in our collaborative authorship of this article. When practising as ss-practitioners, we experience many happenings occurring simultaneously. Yet when we write, we must speak to each happening individually and chronologically. While 'heuristic diagramming' (a method developed by Boehm and introduced in the next section) yields some of these troubles, ultimately what we may experience as practitioners in a fleeting moment of practice, takes us an entire article to sufficiently elucidate as authors.

The praxis 'Sounding Sensations' departs from the lived experience that making a groaning sound akin to the sensation of compression you feel in your lower back, does indeed shift something sensorially.⁷ Expression offers release: a momentary sensation of liberation, letting go, relief, or relaxation.⁸ Yet the embodied expression of 'Sounding Sensations' also offers *more than* the momentary felt sense of release. Embodied expression offers release in a meta sense. Release from the pressures of living in this contemporary world, release from that which pains us emotionally or haunts us retrospectively. Release from the paralysis of deep worry and the hyper-stimulation of anxiety. Embodied expression offers release from holding ourselves together. In 'Sounding Sensations, the release of embodied expression is achieved through nuanced processes of sensing, sounding, imagining, and moving. This is the *doing* of the praxis.⁹

⁶ To sensorially feel can mean to discern, feel, observe, recognize, or notice. It can mean to get an impression of, become aware of, or become conscious of.

⁷ 'Sounding Sensations' is not, in any way, focused on making pain, contraction, or discomfort *disappear*. It is simply that this noticing (that sounding is transformational to the sensorial experience), was the moment of conception for 'Sounding Sensations'.

⁸ The concept of release, and the practice of releasing, underpins a vast array of somatic techniques, modalities, and practices. As students of Western contemporary dance, our experiential understanding of release and releasing is informed by techniques such as SRT. In SRT, release is considered a dynamic and continuous process. Release is therefore termed releasing. The suffix 'ing' is, as SRT practitioner and dancer Polly Hudson remarks, "vitally important". It offers "a possibility that no state is fixed or finished...this [SRT] practice is continual and on-going, rather like the peeling of the layers of a (never ending) onion" (2017: 18). In this article, when we speak to release, we are speaking to release as a meta concept (explained momentarily in the body of the text). We understand release as a concept to be founded and rooted in the practised actions and processes of releasing.

⁹ The work of postmodern dance practitioners such as Deborah Hay, Yvonne Rainer, Steve Paxton and Anna Halprin, contribute to a discourse that shifted (and continued to shift) the focus from dance as a spectacle to dance as a practice of intention, process and presence. 'Sounding Sensations' aligns with the values of these practitioners. As performative researchers and ss-practitioners, engaging with 'Sounding Sensations' centres around (and departs from) an intentional *doing*.

As a praxis, 'Sounding Sensations' consists of a score, the 'sounding sensations score', a series of studies, the 'sounding sensations studies', and a game, the 'sounding sensations game' (ss-score, ss-studies and ss-game henceforth). The ss-score offers a chronological container for what ss-practitioners *do*.¹⁰ There are three stages to the ss-score. Stage one: stillness, stage two: expression as release, and stage three: harmony as resolution. The ss-studies offer ss-practitioners guidance for how to *do* the ss-score. The ss-studies shape focus, value, and orientation of the ss-practitioner.¹¹ They *study* the ss-studies as they *do* the ss-score. These two acts together, *doing* and *studying*, are what it means to *practise* 'Sounding Sensations'. It is integral to state that the ss-practitioner is not practising alone, for 'Sounding Sensations' is not a solo pursuit. Whilst it is possible to *sound your sensations* alone, it is not possible to *practise the praxis* as only one.¹² Ss-practitioners must find themselves a practice partner.

Adjacent to the score, there is the ss-game. The ss-game is imaginative and is *played* by the ss-practitioner as they transition from stage one: stillness to stage two: expression as release. Here is a diagram, depicting the components of 'Sounding Sensations':¹³

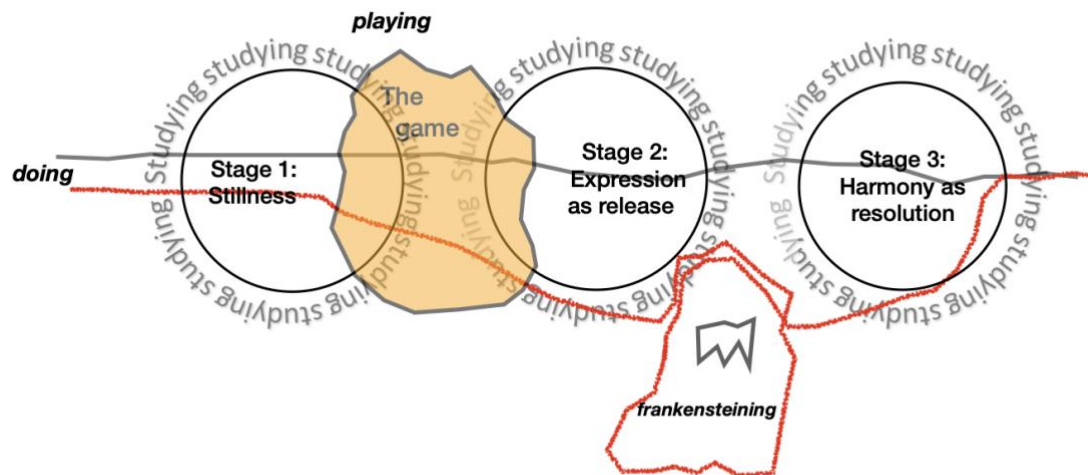


Figure 1: 'Ss-score', heuristic diagramming 2024, © Franziska Boehm & Serena Ruth.

¹⁰ By container, we mean holding. The ss-score offers containment because it *holds* the ss-practitioner (and their expression) as they *do* the practice. This notion of container will be elucidated further later in the text.

¹¹ The ss-studies are mentioned briefly throughout this article, however they are by no means explained and extrapolated upon in a way that offers them justice. We simply couldn't fit everything in. It is the 'scoring' of the spiritual in-between that is our primary focus for this paper. For now, let us share with you a list of some of the central ss-studies: sounding, moving, expression as release, trust, stillness, fear, reveal, honesty, dreaming, friendship, not-copying, witnessing, sensing, imagining.

¹² We understand *praxis* (within artistic research) as a mode of research that integrates theory and practice in a reciprocal relationship (Nelson 2013, Haseman 2006).

¹³ In quantitative and qualitative research, traditional diagrams like venn diagrams or pie charts yield the classification of research findings. However, in research that is practice-led and within the field of dance, the phenomena investigated is often unpredictable, ephemeral and ineffable. Thus, Franziska created in her PhD research a form of diagram that extends traditional research diagrams to include temporal and sensorial dimensions. She calls these diagrams 'heuristic diagramming' (Boehm forthcoming 2024). Developed in relationship with heuristic research methodology (Moustakas 1990) 'heuristic diagramming', like the heuristic research process, allows for trial and error phases and allows space for ambiguity. Extending a traditional diagram, 'heuristic diagramming' resembles pictorially how aspects of the research *feel*.

Indeed, the ss-practitioner is she who can hold a multiplicity of happenings and considerations. She simultaneously *does* the ss-score, *studies* the ss-studies, and *plays* the ss-game. It is thus true that 'Sounding Sensations' is a complex praxis. There are concentric circles of considerations that interweave in multiple ways. Yet when one is practising, all becomes clear. The ss-score is the spine of the praxis.¹⁴ It is scored intentionally, such that when practitioners are *doing* the ss-score, they are naturally oriented towards *studying* the ss-studies.¹⁵ In order to *do* and *study* simultaneously, as is required to *practise* 'Sounding Sensations', ss-practitioners must also *play* the ss-game.

Underneath all this, there is a question. The central question of the ss-practitioner, to which they return again and again, in every moment, is: if the sensation I am experiencing in this moment had a sound, what might that sound be?

Primordial Sound

To the spiritually inclined, sound, song, and vibration have forever held undeniable significance. It is the 'OM' for the Vedic yogi, the heartbeat drumming for the Native American shaman, the Bija Mantra for the Kundalini traditionalist, the vocalisations for the Taoist Qigongist, and the dream songs for the Aboriginal tribe members. Tradition after tradition, sound has been harnessed as a conduit to commune with the divine. Sound and spirituality are inseparable, innately interwoven.

Not only has sound been considered *of* the divine, but *as* the divine. The essence of Shakti, a deity within Hindu mythology, resonates (manifests) through the sound "EEEE." She(EEEE) *is* divine resonance. Worshipping Shakti, and her beloved Shiva, orientates the devotee to the divine vibration that underlies all of existence. For in this world, nothing is without sonic resonance. This whole world is sounding. From the sound of trees (Wohlleben 2017) to the sound of black holes (Strickland 2023). Every manifestation in existence reverberates with fractal resonance that echoes into an immeasurable number of expressions. At this moment, there are sounds. Deep underneath these sounds, there are primordial sounds. The hum of the universe, of aliveness, of infinite emptiness, or perhaps even of life itself. Can you hear them?

If each reverberation of sound is a fractal of primordial sound, then one need only follow a wave of sound to find that each sonic vibration holds the ability to transport us. Each sound wave carries us directly to the feet of Shakti, to the altar of the divine, to the great dark expanse of the Universe, to the ineffable core of life itself. Sound offers a direct route to dialogue with the great unknown and to commune that which is greater than us: that which is spiritual. As avid and devoted ss-practitioners, we are here to sound back. In our sounding back, we give

¹⁴ The spine is our body's central support structure. The adjustment of weight in the upright position is made by means of muscles and bones including the "various loads, head, chest and pelvis, at their several levels, and the transmission of this accumulated load to the ground" (Todd 2017: 87). Like the spine, the ss-score is the both the motor and the connector within the praxis. We thus employ the metaphor of the spine as it provides a visceral way of articulating the role of the ss-score within the wider praxis of 'Sounding Sensations'.

¹⁵ As Johnathon Burrows remarks, "a number of different approaches tend to be grouped under the word 'score'. This can get quite confusing" (2010: 141). The ss-score breaks with models of dance improvisation scores that provide a "tool for imagination, image, and inspiration" (Burrows 2010: 141). The ss-score is a written template which holds within it the chronological detail of what ss-practitioners will *do*. The ss-score captures the praxis itself, separate from the personality or desires of the ss-practitioner (Burrows 2010: 143). The ss-score is improvisational not in the sense that it itself is improvised, but in the sense that it renders the ss-practitioner an improvisation (Ruth 2022: 45). Having a set score is part of why we identify as performative researchers, for each time we practise, we are performing (defined as carrying out, accomplishing, or fulfilling (Oxford Dictionary of English 2024)) the score. Or perhaps more accurately, we are *practising the performance* (carrying out) of the score. It is the ss-studies which hold the principles and philosophy of the praxis.

ourselves over to each sensorial vibration of the primordial sound, riding these sound waves back to source, back to spirit.

The stagnancy of speaking to a *primordial* sound is not lost on us. The Latin roots of primordial are ‘primus’, meaning first, and ‘ordior’ meaning to begin or to start (Oxford Dictionary of English 2024). These roots inherently suggest singularity. Evoking a vision of something unified, simple, foundational, and existing before complexity and multiplicity emerged. There is, therefore, a notion of ‘one-ness’ baked into our understanding of primordial. In the realm of neo-spirituality, within which this article situates itself, the concept of ‘one-ness’ is central. One-ness emphasizes a fundamental unity and interconnectedness which underpins all of existence. It is common to hear the neo-spiritualist to reflect that ‘we are all one’, meaning we are all *of* one. Born of the same spec of stardust. As ss-practitioners, we enjoy holding the implied stagnancy of ‘one-ness’ in tandem with an understanding that we are, in this human lifetime, incarnate as *separately embodied* beings. We are both ‘of one’ and ‘more than one’, both ‘the same spec of stardust’ and ‘highly individuated beings’, simultaneously ‘the same’ and ‘other’ (to one-another). When held together, there is a certain paradox that becomes available to the ss-practitioner. The stagnant ‘primordial one-ness’ is forever crashing into and interfacing with ongoing acts of animation, expression, transformation, and becoming. It is within the landscape of this paradox that we practise.

The Spiritual In-Between

The notion of the in-between is widely explored within the field of dance, performance, and somatic practices. Artist-practitioners often apply the notion of the in-between to describe how traditional boundaries or understandings of discipline and technique are challenged. Artist-practitioners encounter the in-between experientially, typically when they notice a *letting go*. Their letting go relates to that which they are actively or currently working with. Which, depending on their discipline or craft, could be a state, a knowing, a familiar movement, a certain technique, or a specific idea. In the wake of the artist-practitioner’s letting go, they find themselves in an eerie state of anticipation. This is the in-between. The artist-practitioner awaits a novel state, knowing, movement, or idea to emerge. Perhaps what will emerge is a novel *relationship* between already established elements. It is this space – between the familiar fading away and the novel not yet clearly materialising – that is the in-between. It is transitory. One is neither fully in one state nor fully in another. In flux, the in-between can feel ambiguous, transient, and liminal.

The spiritual in-between thus refers to an in-between state or experience that is laced with spiritual phenomena. The spiritual in-between may be used to refer to a shift in consciousness, such as from ignorance to enlightenment. It may be a place or condition where different realms, dimensions, or realities converge or overlap. A ‘thin place’, where the veil between one world and another is lessened.¹⁶ Perhaps the spiritual in-between refers to the ambiguity or uncertainty an individual feels when they are unsure of their spiritual path. Ultimately, the spiritual in-between is a nuanced and subjective state. It is associated with introspecting, seeking deeper experience or understanding, and reflects a journey or process of exploration or growth.

¹⁶ ‘Thin Places’ are locations that are laced with transcendence. Where the veil between the physical world and the spiritual or divine realm feels particularly thin. Swimming in a grotto, wandering beneath the canopy of a forest, ancient ruins at dusk, mist-covered moorland, passing through a waterfall. ‘Thin places’ feel extraordinary in their presence. There is a sense of suspension, awe, peace, and connection. Thin places can be blissful, serene, mythic, thought provoking, and awe inspiring.

The spiritual in-between that this article is concerned with is the ‘sounding sensations spiritual in-between’ (ss-spiritual in-between henceforth). That is, the specific spiritual in-between that is enlivened (scored) by way of ‘Sounding Sensations’.¹⁷ Much like the concept of the in-between more generally, the ss-spiritual in-between transports ss-practitioners into a state or experience that feels incredibly present, incredibly *now*. Ss-practitioners experience a sense of letting go of any need or effort to justify, analyse, or make sense of their moment-to-moment experience. Instead, they are flooded with a peaceful and comforting sense that they need not try to prove, rationalize, or advance any type of agenda. When one is able to *give themselves over* to the ss-spiritual in-between (the requirements of which will be discussed shortly), they are simply humming along with what is.¹⁸ There is also an eeriness to the ss-spiritual in-between.¹⁹ Inhabiting the ss-spiritual in-between, ss-practitioners experience the eerie sense that they have been transported. That the space itself has changed. Although everything tangible and manifest looks (and of course, remains) the same, there is an eerie and curious sense that you, ss-practitioner, are inhabiting *some other place*. This, too, is the ss-spiritual in-between.

It is integral to state that the ss-practitioner practises ‘Sounding Sensations’ (simultaneously *does* the score, *studies* the studies, and *plays* the game), in a dance studio. An empty, white box, blank canvas of a room.²⁰ To practise ‘Sounding Sensations’, there can be no visible mirrors in the space.²¹ The dance studio, much like the proscenium arch, awaits transformation. Indeed, when the ss-practitioner practices, the dance studio itself seemingly transforms. It becomes the *place* of the ss-spiritual in-between.

As a place, ss-practitioners encounter the ss-spiritual in-between as a threshold where the boundaries between the physical and metaphysical blur. The veil thins. The ss-spiritual in-between is somehow a non-place. Beyond, on top of, or within, this place. Although it feels other, the ss-spiritual in-between is *this* place. It is *this* dance studio that transfigures to become the ss-spiritual in-between. The walls adopt an intriguing new essence. The ceiling curiously shifts, as if imbued with subtle unseen forces. The floor becomes uncanny, somehow newly distinct and profound. A transformation occurs that is sensed *and* felt, but not visibly

¹⁷ The SRT practitioner Alex Crow investigates the in-between of Buddhism and SRT. He states that SRT “is not unique as a somatic movement practice whose contemplative and spiritual aspects have yet to be fully articulated” (2021: 40).

Investigations into this intersection have been purported by Williamson et al. (2014) and Blum (2016), which opened up a field of study that brings together somatics, spiritualities, Buddhism and dance. While Crow explores the connection between Buddhism and SRT, this article seeks to contribute to this emerging body of research by looking at the intersection of the ss-score and neo-spirituality.

¹⁸ Experientially this is similar to certain improvisational, flow, trance, or meditative states.

¹⁹ We use the term eerie in alignment with Mark Fisher’s musings in his work ‘The Weird and The Eerie’ (2017). Fisher writes that the eerie innately includes a preoccupation with the strange. This strangeness has to do “with a fascination for the outside, for that which lies beyond standard perception, cognition and experience” (2017: 8). Fisher notes how the “eerie entails a disengagement from our current attachments... The serenity that is often associated with the eerie – think of the phrase *eerie calm* – has to do with detachment from the urgencies of the everyday. The perspective of the eerie can give us access to the forces which govern mundane reality but which are ordinarily obscured, just as it can give us access to spaces beyond mundane reality altogether” (2017: 13).

²⁰ ‘Sounding Sensations’ understands dance studios as offering “a retreat from the outside world [and] a space to think, to experiment and to create... studios are designated physical workspaces.” (Tate 2024).

²¹ Many dance studios are equipped with mirrors as, within forms of dance such as classical ballet, the reflection of oneself in the mirror is used as a method to train. However, in order to practise proprioceptive perception (necessary to sensing) a focusing inwards is necessary. Seeing one’s own outer shape reflected back in the mirror does not support the intention of an inwards focus. In fact, even sensing that there are mirrors in the space, be they turned away or behind a curtain, can impact the ss-practitioners ability to turn their focus inward.

apparent.²² As can be the way with transformation, it is eerie, ineffable, and primarily sensorial. The place of the ss-spiritual in-between is physically a dance studio, yes. Yet the metaphysical place of the ss-spiritual in-between is much more oceanic, vast, composed of fractal resonance of primordial sound. The metaphysical place of the ss-spiritual in-between, we have come to know, is a shoreless ocean.

The Paradox of Containment

Can one contain a shoreless ocean? Need one contain a shoreless ocean? As expressed, the ss-spiritual in-between is transitory. Flooded with flux, suspension, ambiguity, and liminality. Imbued with otherness, eeriness, uncanniness, and profoundness. There is potential for the experience of the ss-spiritual in-between to be unsettling and disruptive to the self and to the nervous system. Working with embodied expression, this potentiality is increased. For, and perhaps you have experienced something akin to this, it is possible for our own expressions to be disruptive to ourselves and our nervous systems. It is possible that when expressing anger we transgress from regulation into a shaken panic that we struggle to settle. It is possible that when expressing our grief we collapse into profound states of introspection or emotional turbulence. 'Sounding Sensations' is a complex and highly sensorial praxis. It is likely that ss-practitioners will feel stretched. We feel stretched *every time* that we practise. It is our intention, manifest in the way we have authored and constructed 'Sounding Sensations', that, although stretched, ss-practitioners are *held* by the praxis. Being held is a gift that this modern world can certainly lack. Yet we need containers.²³ Therapists offer containment for our processing, women's groups offer containment for our healing, and friendships offer containment for our platonic love. The 'Sounding Sensations' praxis itself *is* a container. It offers containment for the ss-practitioners embodied expression, inviting them to *give themselves over*.

Containment is a founding value of 'Sounding Sensations'. We do not mean containment in the sense of restricting, enclosing, confining, or restraining any part of the ss-practitioner or the praxis itself. Containment offers the opposite. When we are held, and when we can feel and know we are held, there is less possibility of the sensations that stretch us tipping us into panic without warning. The container of 'Sounding Sensations', by which we mean the tensegrity of relationship between the ss-score, ss-studies, and ss-game, is in service to the ss-practitioner's liberation.²⁴ 'Sounding Sensations' can hold the individual, their sensations, their expression, their imagination, the spiritual and the ss-spiritual in-between. 'Sounding Sensations' is intentionally constructed to hold with precision and integrity. It is intended as such so that ss-practitioners may welcome the vastness of their embodied expression and know that they are

²² It is in this way that 'Sounding Sensations' sits in strong conviction that the spiritual is *not* disattached, nor is it oppositional, from the bodily or the sensual.

²³ In sacred intimacy and polarity work, the notion of container is associated with Yang energy, the Divine Masculine. Creating a container is one of the primary tenants of the Divine Masculine. If Yin energy, the Divine Feminine, does not have a meticulous container to flow into, the feminine energetic is going to be diffuse. Just as "the samurai adorns his robe to perfection, or a shaman constructs a sacred space with painstaking care, the conscious Masculine generates containers that allow energy to flow and love to blossom" (Wineland 2022: 89). The meticulousness with which the container is set and held directly impacts the depth of practice. When working with expression, intimacy, and our hearts, we can only go as deep as we are held. An unconscious or sloppy container is "the enemy of depth" (Wineland 2022: 89).

²⁴ The notion of tensegrity "refers to the characteristic property of a stable three-dimensional structure that consists of members under tension that are contiguous and members under compression that are not" (Oxford Dictionary of English 2024). We think of tensegrity as (in)tensional integrity and a sense of floating compression. For the SRT practitioner, tensegrity is experienced as a qualitative felt state where "no one part of the self congeals against any other part of the self" (Skinner 2003: n.pag.). For the ss-practitioner, tensegrity is experienced through the container of the praxis. This is depicted in figure 1.

held. The ss-practitioner knows that she may inhabit the shoreless ocean of the ss-spiritual in-between without risk of getting lost at sea.

As is the case with that which is spiritual, sacred, or divine, the way that we hold ourselves *in relation to* and *behind the scenes of*, matters. How we prepare for ritual, how we set the altar, how we walk through the temple, how we bow to the goddess, matters. In 'Sounding Sensations', how we *study* the ss-studies, how we *do* the ss-score, how we *play* the ss-game, how we sound, how we move, how we relate to our sensations, it *all* matters.²⁵ It is the honour with which we hold 'Sounding Sensations' that not only creates a strong container for ss-practitioners to practise their embodied expression, but creates a strong container for the ss-spiritual in-between to inhabit. Our focus on containment does not restrict but instead invites.²⁶ It is not frivolous, it is ritualistic.²⁷

All of this focus, orientation, containment, intention, and the ss-spiritual in-between may still elude the ss-practitioner. Yet this is not a disappointment, for the ss-practitioner knows that regardless of how 'well' they practise or with how much devotion they set the praxis container, the presence of the spiritual is *never* guaranteed. One of the ss-studies, a 'study on surprise', speaks to the ways that expecting can be akin to entitlement. As many devoted spiritual practitioners will tell you, the spiritual is not inclined to gift those who are radiating entitlement.²⁸ In fact, the more one 'wants' or 'expects', the less likely one is to receive. The ss-practitioner does not practise to *get to* or *reach* the ss-spiritual in-between. They understand that experiencing the ss-spiritual in-between is a gift, not a guarantee. They are therefore required to give over (give up) their attachment to the ss-spiritual in-between as an outcome or destination. Yet this does not impede the devotion of the ss-practitioner, as they do not practise exclusively to experience the ss-spiritual in-between. They practise because of *who they become* through their practising.²⁹

Politics and Passion

Our practice is both that which gifts us, and that which we offer as a gift. We lay our practice on the altar of the spiritual. We set the container to invite the ss-spiritual in-between in every

²⁵ We *study* with as much heart forward rigour and honesty as we can muster. We *do* with precision and intentionality. We *play* with devotional focus. We sound with radical honesty and warm, wide throats. We move with our whole selves. We relate to our sensations with curiosity and permission, consciously softening inner judgement.

²⁶ When Elisabeth Gilbert is feeling "particularly sluggish and useless", she will look at herself in a mirror and firmly asks "why *wouldn't* creativity hide from you, Gilbert? Look at yourself!" (2016: 163). Gilbert believes in "dress[ing] for the novel you *want* to write" (2016: 164). She reminds us that it is necessary to set a container that the muse (for the ss-practitioner, the spiritual) *wants* to inhabit. A container that is indeed inviting, welcoming, of the correct calibre, and equipped to hold (dialogue with) that which is greater than us.

²⁷ Ritualistic in the sense that it offers ritual containment. The praxis itself is a temenos ("a piece of ground surrounding or adjacent to a temple; a sacred enclosure or precinct" (Oxford Dictionary of English 2024).

²⁸ The ss-study on surprise details the paradoxical equation of knowing that the ss-spiritual in-between is a possible outcome, but simultaneously knowing that in order for this possibility to be made manifest, the ss-practitioner needs to fully and genuinely let go of (or dis-attach from, after Deborah Hay's use of the word) any attachment they have to destination or outcome. If they truly desire to experience the ss-spiritual in-between, they are paradoxically required to *give up* this very desire. The ss-study on surprise references a well-known spiritual saying that 'enlightenment is an accident, but (by way of meditation, prayer, or practice), we can make ourselves more accident prone' (Burkett et al. 2023).

²⁹ Modern neo-spirituality, especially that which we encounter on social media platforms such as Instagram, can become tunnel visioned, focused solely on self-optimization as an aim. Whilst well intended, this aim to self-optimize can focus so heavily on the end result of transformation that the experience of transformation itself is overlooked or bypassed. Yet the experience of transformation, from *within* transformation, is vital to embodying the desired transformation. The ss-practitioner understands that the value they seek will not be found in the outcome of their transformation, but in their ability to be present with the transformation itself.

way we know how, and then we give over (give up) our expectations and wants. We enter the space, lie down on our backs, and turn our attention fully towards the act of (and our love for) practising. Whether the ss-spiritual in-between chooses to grace us today or not, we will be here. Practising. Expressing. Studying. Doing. We will be here, sounding primordial sound back to primordial sound. Offering our embodied expression to the universe.

Our passion for the ss-spiritual in-between is not born of a passion for spirituality. Our passion for the ss-spiritual in-between is made manifest through our devotion to liberating our expression. We do not practise with a determined focus, want, or need to inhabit the ss-spiritual in-between. We practise to become practitioners (and moreso, human beings) who are a deep, clear, integrous ‘match’ for the ss-spiritual in-between. When we are practising, we let go of any outcome. We are focused on the dharma of this work: the spirit of this praxis.³⁰

We practise so that we may sound our frustration in a world of frustration. Sound our desire in a world of desire. Sound our terror in a world of terror. Each sound we sound rises to meet the primordial sound: as frustration, as desire, as terror. We sound our liberation and the great liberation of the universe sounds around us. We sound our yearning and the great yearning of the universe expresses throughout us. The shoreless ocean of the ss-spiritual in-between is animated precisely at the moment that we surrender our want to be anywhere other than *here*, to be anyone other than ourselves in this moment. Our embodied expression of our moment-to-moment felt sensations returns and reminds us. The ss-score teaches us that we each reverberate with primordial sound. We ourselves are a direct route to that which is spiritual. To practise 'Sounding Sensations' is to remember that we have not, even in a world of terror, lost our chance. We can indeed animate ourselves with agency into who we dream of being.³¹

Yet, nuance remains, for we wish to offer our sounding back to source with intentionality, honesty, awareness, and truth. As Moshe Feldenkrais famously and repeatedly remarked, “he did not know what he was doing [therefore] he could not do what he wanted” (2019: 115). You need to know what you are doing in order to be able to do what you want. We, Franziska and Serena, want to offer our call back with bravery, yes, but not recklessness. We wish to offer our call with wholeness, precision, honesty (as opposed to extravagance), and with a felt sense of integration, regulation, and authenticity.

Requirement

The ss-spiritual in-between requires ss-practitioners to attune their sensing to be able to hear and receive the cosmic pulse of primordial sound. If ss-practitioners are distracted, and indeed this modern world threatens infinite distraction, they will not hear the fractal reverberation of the shoreless ocean. To commune with the spiritual, attuning is required. Stage one: stillness of the ss-score, is the doorway to the ss-spiritual in-between. This is where the journey begins:

Walk into the space and lie on your back.

There is no correct orientation. You do not need to be arranged symmetrically.

³⁰ Dharma is a Sanskrit Buddhist term which refers to “the nature of reality regarded as universal truth” (Oxford Dictionary of English 2024). An individual's dharma is their inherent purpose, or true calling in life. Dharma is what you were born to do, your soul work, if you will. The dharma of ‘Sounding Sensations’ is, simply put, to liberate expression.

³¹ We dream of being embodied, expressive, intentional, integrous, wild, tender, heart-forward, liberated women.

As you lie down, prioritize your comfort.

Once the room has settled, still your body.

Become absolutely still.³²

Let every cell be still.

Still even the rise and fall of your breath. Imagine, if an outside eye were to observe you, they would not detect *any* movement.

Once you have found your stillness, stay there.

The longer you are still, the stronger your desire to prioritize your comfort will become.

As you acclimatize to back lying, it will feel as if extra inches of comfort become available to you. Your joints will want to give into the gravitational pull. Beckoning you to surrender your holding of yourself and your shape. Enticing you to ‘let go’ and give yourself over to the holding of the ground.

You will want to soften.

**But do not. Do not let go, do not soften.
Do not give yourself over to the holding of the ground.**

Instead, stay still.

Stay still in the shape you initially took, when you first lay on your back.

Allow the tension of your want to soften and your commitment to stillness be present.

This is a requirement.

This is how we attune.

Attuning is akin to listening. Fine tuning one’s ear. In 'Sounding Sensations', attuning means to cultivate silence so that *another voice* may speak. The voice of primordial sound. The ss-score begins with stage one: stillness. This is a deep bow of acknowledgment to that which is required of us as ss-practitioners to dialogue with the spirits. To welcome the spirit muse of animation into ss-practitioners bodies, the volume of life must be turned down. Space must be cultivated for another voice to speak, another sound wave to be heard. As 'Sounding Sensations' is a sounding-and-moving praxis, to attune also means to become still. To quiet the noise of the body is to quiet the movement.

³² To become absolutely still is, of course, impossible. As embodied beings, we are always in motion. This truth is acknowledged in conjunction with this instruction to ‘still your body’ within the ss-study on stillness, which is not included in this article. The holding of this paradox is similar to that of the stagnant ‘one-ness’ crashing into and interfacing with ongoing acts of animation, expression, transformation and becoming, as we spoke to in the ‘Primordial Sound’ section.

As a great many practitioners will know, back lying on the floor is foundational to many somatic disciplines, techniques, and practices. Yoga, Pilates, the Feldenkrais Method, and release based contemporary dance techniques such as Skinner Releasing Technique (SRT), incorporate lying on the back as a tool to ground the body and self. Quite literally, lying on the floor places the practitioner in closer proximity to and contact with the ground, comparative to their centre of gravity when they are standing vertically, with their weight stacked atop the surface area of their feet.

Back lying is also a methodology used within sounding-and-moving practices. Lying on your back experientially deepens the felt sense of the voice. It is common practice to *begin* lying on the ground. “Grounding before sounding. Gravity responses in the body set the pre-movement for breath and vocal expression – our readiness to respond” (Olsen 2021: 29). In SRT, for example, when practitioners are back lying at the commencement of a class, they are asked to allow their relationship to the ground, and to gravity, support them in releasing habitual tension and holding (LeQuesne: 2018). For contemporary dancers and somatic practitioners alike, this is a common instruction. To soften and relax into the ground, allowing yourself to fall into the backspace of your body/self.³³ These instructions aim at inviting practitioners to surrender their muscular holding of themselves, giving their weight over to the holding of the ground.

The ss-score individuates from this invitation. Initially, ss-practitioners are instructed: **Walk into the space and lie on your back.** What follows are not invitations to soften, surrender, or relax into the holding of the ground. Instead, stage one: stillness invites tension. Lying down, ss-practitioners are invited to freeze themselves in a shape. Before we go on, we invite you to experience this for yourself. Here are your instructions:

1. Choose a space to lie down.
2. Lie down on your back in a way that is comfortable.
3. Become absolutely still.
4. Stay still long enough to notice that you want to soften into the ground.
5. Do not give in to your want to soften.
6. Stay still, lying in the shape that you initially took when you lay down.
7. No need to torture yourself in this tension. Feel it, acknowledge it, and return to us here.

Step 3, become absolutely still, means *do not continually soften into the ground*. This requires that you engage in opposition to your natural inclination to release into the ground. Instead of letting go, you hold, instead of surrendering, you allow tension to build. Yet although you are still, your being remains pulsing with movement. Experientially, it can feel as if your skin becomes an outer shell of stillness. What you may have noticed when you experience this for yourself, is that that which first felt comfortable soon becomes constricted. More opportunity to relax and release soon becomes available and in response you *want* to let go of *more* of your holding. The body *wants* to give itself over to the ground. At this point, you may have started to imagine that another position, different to the shape that you chose, would have been easier,

³³ The experiential understandings we have gained from ‘Sounding Sensations’ has taught us that the body *is* the self. We do not have space (nor is it immediately relevant) for us to justify this finding within this article, however, the central idea we are following is that “the mental and physical components of any action are two different aspects of the same function” (Feldenkrais 2010: 19). We notice that although neo-spirituality tries its best to parse itself from the Cartesian body-mind split, there can be very heavy reference on ‘the body’. This seems, to us, to be restating and perpetuating a divide between the body and the mind, the body and the self. Yet our experience of our bodies is that they are as much ourselves as any other part of us. We therefore use body and self interchangeably.

‘better’, or more comfortable. This is, unfortunately, a fantasy. For it is the stilling itself that is confronting, not necessarily the shape of the self.³⁴

If the priority of the ss-score is absolute stillness (as far as is possible), the ss-practitioner will not choose to drop their shoulder an extra few centimetres towards the floor. The tension between *wanting to surrender* and *allowing tension to build* can feel incredibly intense. To still yourself in any shape creates an internal tussle. If ss-practitioners can sustain the silence and the stillness despite the discomfort of internal tussle, past the threshold of the internal trouble, they will find attunement with the sonic resonance of the primordial sound. Stage one: stillness attunes the ss-practitioner's ear for another sound wave to be heard. It is from this place, of quiet attunement with primordial sounds, that the sensations of the ss-practitioner themselves begin to sound.

A central value of 'Sounding Sensations' is that we need not remove, erase, or bypass *any* parts of ourselves, ever. 'Sounding Sensations' scores the ss-spiritual in-between by way of sounding *your* sensations. It is the vibrational waves of our very own sensations that offer us dialogue with the great unknown. The primordial sound that we speak of is not an abstract, transcendent hum. No, the one primordial sound pulses dynamically and specifically. Not only all around us, but *within us*. It is sensorially felt differently throughout different parts of ourselves. The resonance of the primordial sound may feel loud in the pelvic bowl but linger like smoke in the sternum. It may flow like thick liquid down the legs but grow like weeds around the ankles. It may jubilantly press into the heart and simultaneously suffocate the lower belly. Your moment-to-moment sensations are fractals of the divine, can you feel them? Your sensations are sounding, can you hear them?

The SS-Game

This is an imaginary game. Apply it to your reality.

LEVEL ONE

Objective:

Trick the motion sensors. Find yourself lying in the dark.

Clue:

The overhead lights in this space are controlled by motion sensors. When the sensors detect movement, the lights turn on. If no movement is detected, the lights will turn off. The sensors are sensitive. Even the rise and fall of your belly as you breathe can activate them. The sensors are unpredictable. There is no way of knowing how long it will take for the lights to turn off when the sensors no longer detect movement.

Tactics:

If you lie still enough, for long enough, you will trick the motion sensors.

³⁴ A similar approach is applied in yogic practice of Āsana. Practitioners are asked to "choose a suitable position, and consider what happens. There is a sort of happy medium between rigidity and limpness; the muscles are not to be strained, and yet they are not allowed to be altogether slack. It is difficult to find a good descriptive word. Braced is perhaps best. A sense of physical alertness is desirable" (Crowley and d'Este Sturges, ([1969] 2024: n.pag.). The key is to maintain the tension until it becomes creative. Donna Haraway may phrase this as "stay[ing] with the trouble" (Haraway 2016: 1). The trouble itself will transform and something novel will emerge in its place.

Success:

You will find yourself lying in the dark.

LEVEL TWO

Objective:

Remain in the dark as long as possible.

Clue:

To avoid activating the motion sensors, you must not move. The sensors are sensitive. Even the rise and fall of your belly as you breathe can activate them. You will be required to be still for much longer than is comfortable.

Tactic:

Become absolutely still.

Success:

You remain lying in the dark.

LEVEL THREE

Objective:

Attune to your sensations.

Clue:

Focus on what you *feel* and what you *sense*. Sensations can be physical sensations (my hip hurts), unexplainable awarenesses (we're being watched), or felt impressions (my heart is crushing down into my lungs).

Tactic:

Be patient. Don't impose. Let your sensations reveal themselves. If there is nothing, lean further into nothing.

Success:

You remain lying in the dark. You are attuned to what is sensorially present.

LEVEL FOUR

Objective:

Imagine sounding your sensations.

Clue:

Stay within the realm of imagination. Imagine your sensation had a sound. What sound might that be? Imagine making this sound.

Tactic:

Imagine widening your jaw to scream the tightness of the throat. Imagine billowing the lips and lengthening the back of the neck with a humming exhale to

ease the eery suspicion. Imagine spreading your arms wide to wail at the top of your lungs to blissfully release the shrapnel in your torso.

Success:

You remain lying in the dark. Your imagination of sounding your sensations affords you sensorial release.³⁵

LEVEL FIVE

Objective:

Remain in the dark as long as possible. Express your sensations with sound and movement.

Clue:

You can express much more than you think without activating the light sensors.

Tactic:

It is not your job to judge what is present. The *why* of each sensation is none of your business. Do not add stories or justifications to your sensations. Instead, simply let them be true.

Success:

Someone, perhaps it will be you, will eventually express in a way that activates the light sensors. When this happens, the lights will turn on. The lights turning on does not mean you have lost the game. Yet, it is too soon to say if you have won the game.

Part of the genius of the ss-game is that it asks ss-practitioners to consider the central question of the praxis (if the sensation I am experiencing in this moment had a sound, what might that sound be?) from a place of nuance, subtlety, and efficiency. The motion sensors impose a restriction. What makes the ss-game a game is that ss-practitioners can, indeed, lose. To lose the game is to move in a way that activates the motion sensors *too soon*.³⁶ Losing feels like a kick in the teeth for the remainder of the ss-score. Losers do not transition into stage two: expression as release, but into *Frankensteining*.³⁷ In Frankensteining, there is no ss-spiritual in-between. The felt sense of the ss-practitioner is that she is a monster who has been spat out into an existence which she cannot make sense of, no matter how much she thrashes, pushes, pulls, tries, or forces her way towards a sense of figuring out.³⁸ As Frankensteining is an experiential by-product of *not* experiencing the ss-spiritual in-between, we will not discuss it any further in this article. For now, let us imagine we have successfully played the game, and

³⁵ Imagination itself offers the ss-practitioner immense sensorial release. We do not cover this within this article. It is written into the ss-studies, particularly the study on imagination.

³⁶ There is no set or measurable amount of time that qualifies as the motion sensors being activated 'too soon' or 'too late'. This part of playing the ss-game is experiential. You must trust us when we say that to the ss-practitioner, it is clear.

³⁷ The pathway into and place of Frankensteining (in relation to the other components of 'Sounding Sensations') is depicted in figure 1.

³⁸ We are aware that in Mary Shelley's canonical text 'Frankenstein' ([1818] 2012), it is the Doctor who is named Frankenstein, not the monster. Frankensteining is termed as such because of the experiential feedback loop of simultaneously feeling like a monster whilst simultaneously attempting to change, alter, or interfere with (to *doctor*) your monstrous experience into a more palatable, smooth, and enjoyable experience. The failure of these efforts only add to the monstrosity of the ss-practitioners experience.

are transitioning into stage two: expression as release. Before we speak to this stage of the ss-score, a note on our approach to sounding itself.

Sounding Your Sensations

As ss-practitioners, it matters *how* we sound.³⁹ Sounding is not a *representation* of a sensation. Sounding is not *about* a sensation, nor does sounding *describe* a sensation. Just as Shakti *is* divine resonance, sounding *is* a sensation. When the ss-practitioner sounds their sensations, they are sounding *the sensations themselves*. With their sounding, they remake the sensation. They afford the sensation sounded acknowledgement, offering it the gift of animate life. The sensation is remade.⁴⁰ It is itself, made manifest through the vocal resonance of the ss-practitioner. As ss-practitioners remake their sensations, they remake themselves.⁴¹ They replenish themselves. The ss-score teaches and reminds ss-practitioners that we are animated and enlivened *because* we are sounded. Sounding replenishes our relationship not only to ourselves and to each other, but to that which (as we perceive it) truly matters in a sonorous world.

As feminine practitioners, we sit in deep service to liberating expression. The ss-score is scored as such to facilitate ss-practitioners to not only *remember* themselves as animate and powerful beings, but to facilitate ss-practitioners *experiencing* themselves as such. As writer and Jungian psychologist Clarissa Pinkola Estés notes, when we are without animation we are “without inspiration...without soulfulness, without meaning, shame bearing, chronically fuming, volatile, sick, uncreative, compressed, crazed.” Without animation, we feel “powerless, chronically doubtful, shaky, blocked, unable to follow through...inert, faltering” (2022: 9). ‘Sounding Sensations’ provides an experiential counterpoint for these feelings. It scores the ss-spiritual in-between so that one may recall their animal body, their aliveness, and their animation. It is true that she who tries to make her deeper feelings invisible is deadening herself. “The fire goes out. It is a painful form of *suspended animation*” (Estés, 2022: 88, our emphasis). Stage one: stillness of the ss-score offers us a (perhaps uncomfortable) reminder that none of us are meant to be suspended in our animation. We are meant to be becoming, transforming, shapeshifting. Not only this, but we are meant to be active and engaged agents in these processes. This is what we mean by liberation.

Expression As Release

Having spent the majority of this article building up to this section, we smirk as we arrive here. Indeed, if stage one: stillness is the spine of ‘Sounding Sensations’, then stage two: expression as release is the belly, the womb, the feminine-animal-body. In other words, stage two: expression as release is the spirit of the praxis. In the earlier section ‘Primordial Sound’, we established sound as vibration. As vibration, sound *is* movement. Innately animative in quality, sound (sounding) supports us in moving our sensations.⁴² As the ss-game makes known, sounding is the primary consideration of the ss-practitioner. Movement of the body is a

³⁹ A reminder that sounding encompasses various non-linguistic vocalisations: grunts, groans, growls, screams, giggles, belly laughs, roars, hisses, sighs, hums, tells, murmurs, whines.

⁴⁰ Remade in the sense that it is made manifest in a different form (sounded by way of the ss-practitioner), not that it is represented.

⁴¹ We are not using the prefix ‘re-’ to demonstrate a representation. It is the experience of the ss-practitioner that they remake their sensations, for they first sensed them, and now they sound them (these processes become concurrent throughout the ss-score). Yet as this chapter opened by stating, sounding is approached *as* sensation itself.

⁴² Literally, by way of vibration.

secondary consideration. Working this way, the embodiment of the ss-practitioner (the movement of their bodies) *takes the shape* of their sound (sounding), which is of course already taking the shape of their sensations. The ss-practitioner's sensations become shaped primarily by their sounding and secondarily by their embodiment.

In stage two: expression as release, ss-practitioners move their bodies into shapes that they intuitively and in-the-moment feel are maximally supportive in allowing their sounding to be fully expressed. The sounding of the ss-practitioner births their embodied shapes. The shapes the ss-practitioner embodies both supports *and* liberates their sounding. This is the feedback loop at play within 'Sounding Sensations'. Ss-practitioners are constantly sounding themselves into vital shape after vital shape. Their transformation is forever shaped, forever sounded. The embodied expression of the ss-practitioner releases (liberates) their moment-to-moment felt sensations.

This is the potency and power of expression as release. The sounding *is* the shape-taking *is* the divine resonance *is* the shoreless ocean *is* the ss-spiritual in-between. Provided ss-practitioners have successfully played the ss-game, passing through the doorway into the ss-spiritual in-between (and not into Frankensteining), each sound the ss-practitioner makes and each shape the ss-practitioner takes is an intentional reverberation of the primordial sound. Having devoted themselves to the uncomfortable work of attuning, ss-practitioners now express fractals of the primordial sound as attuned, integrated beings. They offer their call back with their whole selves.

This is embodied expression by way of 'Sounding Sensations', and it transports ss-practitioners to a place of radical presence. To be immersed in a shoreless ocean of the ss-spiritual in-between by way of stage two: expression as release, is to dissolve. Ss-practitioners ride the fractal resonances of sound waves back to source, only to dissolve there. They remake the primordial sound by taking and being taken by its sonic and kinetic shape. They become conduit and vessel. Expression as release is simultaneously an offering to the spiritual, the source of the offering itself, *and* the place that the offering returns to. This is what we, as ss-practitioners, live our lives for. This depth of connection, relationship, and harmony with that which is larger than us. We feel joyous, enlivened, surrendered, grateful, awakened and humbled to inhabit and experience the ss-spiritual in-between. It is a gift of the highest order that we may touch this experience by way of our very own sensations, voices, and vocalities.

And then it ends. Abruptly. The ss-spiritual in-between decides of its own accord that it is ready to come to completion for today's practice. Sharp and sobering, a gust of cold northern wind 'wakes the ss-practitioner up' and transports them from the shoreless ocean of the ss-spiritual in-between back to the white walls of the dance studio. Stage three: harmony as resolution is the end. Marking the closing of the practice, it reads:

You will know when the practice is over.

The work flattens.

Love, embodied.

There is an intelligence to the abruptness of stage three: harmony as resolution. Ss-practitioners are reminded that everything must, and indeed does, end. This practice, yes, but also this life, this moment, this experience. Stage three: harmony as resolution is a bow to endings, as tender or unwanted as they may be. Acknowledging that all of 'this' (life, living, sensing, practising,

studying, expressing), is but a miracle dream. Ss-practitioners are required to lay their practice on the altar of the end. They give themselves over, one final time, to that which is larger than them.

Primordial Resonance

From the shoreless ocean of the ss-spiritual in-between, the ss-practitioner returns abundant with wisdom, overflowing with the ability to reinvigorate themselves and their lives. They return from their journey with enlivened gnosis about themselves, their expression, and perhaps even about cosmic truths or spiritual understandings. As they return to their lives outside of 'Sounding Sensations', they carry their liberation, expression, and experience with them, by way of their embodiment, out into the world. Who they are, as both ss-practitioners and human beings, has transformed.

She who bites her tongue to avoid conflict, begins to notice her own sensations in the face of another's activation. She who does not voice her needs, begins to breathe deeply when her lover asks her what she wants. She who spirals into existentialism when receiving feedback, begins to take a stand for her own values. She who was taught that anger is bad, begins to allow the sweet relief of hot rage to fill her belly. She who overworks to distract from her inner world, begins to take a walk around the park when she notices the ache of her heart. She whose thirst for life is rotting, begins to actively animate her facial expressions. She who masterfully mirrors the behaviour of her peers, begins to risk saying what she truly means. She who judges harshly to repel intimate connection, begins to cultivate compassion for the innocence of her protective patterning.

The ss-practitioner has been gifted life altering lessons: how to feel without shame, sense with greater respect, and express with greater coherence. And so it is. May we each return, with liberated animation, to our novel now-moment.

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