

The Start

My First Gong Bath

My first gong bath was in 2001. It was facilitated by Eddy Sawyer, who was a friend of my next-door neighbour, Trevor. Eddy was the drummer in several bands with Trevor, whose stage name was Bobby Samson. He was the lead singer in the bands Shelly's, T-Bones, and The Giants.

I was studying sound engineering at the time, and Eddy volunteered to play drums for a project that was part of my coursework. It came out better than I expected. I was surprised at how well it came together, and Eddy was pleased as well.

Eddy offered me a gong journey and explained that it would have a very profound effect by realigning my DNA. I went along for the experience, not knowing what to expect. He had several gongs hanging from tall stands. I sat on a chair in the middle of the room, and the session began.

I remember feeling completely weightless about halfway through the session, which lasted about an hour but felt like only 10 minutes. I left his house feeling very fresh and calm. My whole body still had the light sensation going on, and I felt like I was experiencing everything for the first time.

My Second Gong Bath

My second gong bath was many years later. In 2012, I was invited by a close friend to attend a gong bath by Scania Price, in Dorset. That experience was sensational.

I heard voices whispering on either side of the room but soon understood that it was my mind creating them, so I kept calm and rested. After a while, my fingers started moving involuntarily, like I was forming mudras, pressing on each part of my finger with my thumb. I had never practiced mudras before, but later on, when I discovered what they were, I made sense of what was happening to me, or what I was doing to myself.

I also had numbers whirling around my head, but not being mathematical, I didn't try and understand them. I just observed and thought how fascinating it was to be having such an experience.

Forks in 2013

I attended a holistic festival in Dorset and offered myself as a "guinea pig" for a demonstration of sound therapy using tuning forks.

The year before this, I had badly damaged my knee snowboarding. As I struck the fork and held it close to my knee, I could feel the vibrations. I repeated this process as directed by the practitioner. After about five minutes, my knee felt slightly tingly, a sort of comfortable fuzz. My knee felt less tight and easier to use for the next few days.

I mentioned this experience to my friend Scania Price, who is a well-known gong practitioner. Not only was she pleased to hear about my interest in the exploration of sound, but she also lent me a whole set of special tuning forks. They came with a rubber mallet, and I really took my time with listening to each one. I would find different combinations of harmonies and variations, creating subtle undertones and overtones as they resonated together.

About a week later I was visiting my friend Clare to take a trip to the beach. As we arrived, Clare's dog, Spike, got very excited. Spike is a 16-year-old Staffordshire Bull Terrier. As Clare opened the van door, Spike leaped out but caught himself and tumbled. The poor thing landed on his back. He wasn't hurt too badly, and he shook himself off and proceeded to run around on the sand with excitement. He seemed alright after a while, and we thought nothing more of it.

That evening, Clare and I were playing with the tuning forks, and after telling her about my experience at the holistic show, she wanted to try and see if it could help with the pain in her neck, which is generally quite constant. After about six to seven minutes, I stopped, and Clare could feel the tingly sensation and simultaneous sense of relief.

Later that evening, Spike got up and limped across the room, so I asked Clare if I could use the forks on him. She instantly agreed. I sat down next to Spike where he was laying and struck one of the forks (136.1 Hz) gently to not startle him. I moved the fork across his back about an inch away, and after a few minutes, he sat up into a resting position as if I was actually touching him. I carried on for a while, and as I stepped away, he remained in his resting position.

A few hours later, I got up to leave, and as I did so, Spike got up and waddled over to me. As I was saying goodbye to Clare, he gave me a nudge with his head and a sniff. Clare and I just looked at each other in a nice but shocked manner. As if Spike had gotten up to say thank you. As I said before, Spike is an old boy and usually only gets up to go to the toilet or eat.

Glastonbury

I moved to Glastonbury in 2014 after losing the lease on my recording studio in Dorset due to personal circumstances.

I had the studio for five years and during that time, I recorded lots of interesting music, including for Scania Price. I was spending a lot of time sleeping at the studio, and the owners weren't happy to see my car there in the mornings. I tried reasoning that my work isn't 9-5 and can be exhausting, so having a sleep between mixing is the norm, but they didn't accept this and didn't renew the lease for "health and safety reasons."

They gave me a month to evacuate the premises, and I used most of the money I had to rent a self-storage unit not far from the studio. I spent the rest of the month dismantling what had become my heart.

I was lucky enough to have a friend, Cathy, who had some land in Lytchett Matravers in Dorset. I was able to set up a tent in the woodland and return there every night for the month I spent dismantling the studio.

During this time of cancelling projects so the studio could be dismantled, I booked onto a foraging course that was being held near Glastonbury. It was a very educational day, walking around the field and foraging different plants.

Back at the camp, we made salads and cooked some of the plants, creating a meal for all of us to share. They were a really interesting group of people, and I felt drawn to Glastonbury. I had been there before but didn't have a chance to experience it fully, although somehow, I had already felt that I would like to make it my home.

I spent more time in Glastonbury and started to explore some of the local cafes. One of my favourite places was the Winking Turtle, where I would gather with a group of elders. Banter was a huge part of the group, and it was something that I hadn't played with for a long time because, due to my dyslexia and my literalness, I can sometimes be quite offensive.

It was a scorcher of a summer, and I spent a lot of time sleeping in the fields. It was an idyllic time during which I felt very free, having just come from losing a stable environment and being able to accept the space of the unknown.

I started to look for somewhere to stay and spoke to a lot of people around the town. Quite a few people were really helpful and said they would inform me if they heard of anything.

One morning, I was having coffee with Vicky from a local website and blog called Normal for Glastonbury. Whilst we were having coffee, she spoke about several local musicians, and each one that she told me about appeared shortly afterwards!

Then she looked at her phone for vacant rooms and saw a Facebook advert that she thought was my WhatsApp profile picture. It was a very similar-looking picture of a rose. It looked like the perfect room for me to move into. Before Vicky left, she made a joke that I had reminded her about synchronicity.

I made contact about the room later that day, and when I went to see it, I instantly got on well with the landlord and moved in a couple of days later. The elders and musicians all turned out to be a big part of my journey of moving to Glastonbury.

It was while I was here that I started looking more into the holistic use of sound. I had come across tuning forks years before moving to Glastonbury, but with all the fascinating physical and mental spaces that the town offers, it showed me the idea that we and the universe are connected, like the sympathetic resonance of guitar strings. The nature of our frequency interplays with other frequencies and matter in and around us.

I was inclined to delve deep into some personal discoveries, such as being aware that always trying to help is not necessarily a good thing. I walked past an old lady who had fallen over; she had plenty of people around her, so, despite my instincts, I just carried on. There was nothing more I could have done, and I would have just been in the way.

I became interested in purchasing a gong and called the commercial dealer in the UK. I was offered quite an expensive gong but with the option to sell it back at the same price 10 years later. I was also told that it didn't matter what the frequencies were. I was really put off buying one as the call ended up being more of a sales pitch and investment than anything else.

Lockdown 2020

In 2020, the COVID-19 pandemic broke out in the UK. In February and March, before lockdown, I went on a bit of a road trip with my mobile studio. I think I knew what was about to happen. If anything, I felt like I needed to make the most of moving around before the pandemic got any worse. I went to Paris, then Munich and on my return to the UK, I went to Aberystwyth to do some sound engineering for a client. The next morning, lockdown was announced!

We couldn't go anywhere so I stayed happily in the recording studio at the back of my client's garden. The view was spectacular. Mountains all around and the sound of sheep and birds was delightful. I spent a couple of months doing other work for my client and after some time I managed to rent a small flat on the seafront of Aberystwyth. I utilised the time we were permitted to be outside with early morning walks along the beach and in the surrounding hills.

In lockdown, I surrendered to the fact I may never go to another festival, meet more than 10 people, or even be in a recording studio again. So, I decided to buy myself a gong, to sit with peace and let go of everything. Little did I know that this was the beginning of a whole new chapter of my life.

Choosing My Gong

While on Facebook one day I saw an advert for the Singing Bowl Centre in Machynlleth. My friend Eddy Sawyer had liked their page and it made me very intrigued about what they may have on offer. As Eddy is quite a serious guy and all about the quality of sound and music, I went to find out what the Singing Bowl Centre was all about.

I took my handpan along with me to make sure whatever I was going to hear resonated more than the beautiful instrument I owned. During my visit, I was shown how to use friction mallets as well as normal mallets. I listened attentively to each gong.

One of them let out a very unusual yet intriguing sound, like a growl. So, out of the four gongs, I chose that one. I was offered a large red mallet for free, but from the experience I had just had, I favoured a smaller grey mallet, so I asked if I could have that one instead. They looked at me with a smile and handed me the small grey mallet. I liked this one as it was soft enough to be gentle, yet with more pressure, you could get louder and create other textures with it.

Light Conversation, Taught By the Gong :

The concept of light conversation appeared to me whilst I was teaching myself to play this incredible instrument. The depth and the strength of the vibrations that one experiences while playing such an instrument are quite profound.

It occurred to me a little while later that the instrument didn't need to be played with its full depth and bellowing strength to experience a journey.

There are aspects of the instrument that can be brought out that are light and potentially convey a lot more information with regards to their harmonics and sounds. Experiencing this was similar to the way I have learned about life through sound engineering, including balance, continuity, and focus.

Playing the gong in this way highlighted certain similarities with human interaction, and I understood that not everyone wishes to have a profound conversation initially, or sometimes, at all.

Bringing in aspects of lighter conversation first can then give space for a more profound communication to be had if needed or if desired. This definitely had an influence on the sound journeys that I delivered to the public, depending on what I perceived from the specific group. Starting a conversation lightly and getting more profound as needed felt like a great relief to me, as well as a useful tool to have in my inventory.

When delivering a sound journey, I ask myself: What sort of space do I want to hold for the public? Am I shouting at them really loudly, causing tension, or am I gently easing them into a space where they can relax and let go, releasing any tension?

May 2020 - Cathy's

This was the first time that I shared the gong. After lockdown and having taught myself to play this instrument, it felt lovely to be able to share it for the first time on Cathy's land, The View Campsite in Lytchett Matravers. Cathy's land was important to me because when I lost my studio, I stayed there for a while.

I practised introducing a sound journey with a few different friends while I was there. I tried playing a buffalo drum and speaking, introducing the sound journey with words alone and the drum and words together. I tried the handpan and various other things over a few days when friends came and visited me at the site. In the end, I decided to just play the drum at moderate speed for about a minute and then started to slow it down. I felt this kept it simple yet depicted the intention and direction of the space the gong was about to hold.

Afterwards, one of the participants suggested that I do something other people don't, in the sense of it not being a performance but a true sharing of sound.

June 2020

As I started playing for people and sharing "the experience," I noticed that I was very aware of the presence of people sitting behind me in the room.

One of the first times I really noticed a difference in the balance of presence was when I played for two ladies. One of them felt like they were in a good space, and the other felt like she was in a slightly uncomfortable space on a couple of occasions.

As I became aware of the change in presence, I eased the journey for a few minutes before proceeding. Talking with them afterwards, it became even more apparent what had happened. The one in the comfortable space felt like she was very relaxed and grounded from the beginning of the journey. The other lady told me that twice during the journey, she felt a little uneasy, but then she relaxed even more easily.

I felt like this ability/awareness was like being a DJ, feeling the energy in a room, and knowing what record to play next, keeping the vibe "grooving." In my journeys, I have noticed different ways of creating an intro/opening space for the journey to begin depending on the people who have attended.

Glastonbury Town April 2021

I facilitated a 1:1 session for a good friend of mine who is a Buddhist monk. I used my G# bowl and the A# gong. Our journey was very profound. After my friend told me about his experience, I mentioned that I tapped in to see if he was okay and he said he felt me halfway through, which was exactly when I did it!

Glastonbury 2021

John 1:1

Heart Journey

John was one of my first friends when I came to Glastonbury. Unfortunately, throughout the time I have been playing my gongs in town, he had been severely ill with his heart and been in hospital having a heart bypass.

Now, most people would say that you shouldn't do a gong bath for someone in this state. But with my awareness of his condition and my understanding of the sound, I was confident that I could responsibly facilitate a journey for John.

I used quite a few singing bowls at the beginning to create a harmonious space. Then, when I introduced the gong, I gently invited the sound into the room and held what I would call a lullaby space. The soundscape had a lot of space, and the only spaces that were filled were filled with gentle sounds.

Knowing that I didn't want to encourage the heart rate to move up too much or down too low, the choice of the middle space felt perfect. John went into quite a deep sleep, and felt amazing afterwards.

There was a little bit of pressure on my performance as one of his best friends is Tim Wheater (a well-known musician and gong practitioner). But being able to do only what I do, which is myself presenting myself, I allowed my self-esteem and awareness to carry me through the journey.

27th Feb 2021

Glastonbury Town Hall Gong Bath

Before I played for the Town Hall, I had always played for over an hour. This was the first time I had been asked to play for 50 minutes.

So I didn't lose my space in time, I decided to get a watch. Before the gong bath, I went to the watch shop and looked at the pocket watches. I thought it would be lovely to have a beautiful illustration of time, which would help me keep to the schedule.

After listening to the pocket watch, I noticed that the sound of the ticking was far too loud, as it would disturb the journey. After I mentioned this, the shopkeeper showed me the digital clocks. There were a few that were quite small and convenient to use. I chose one to match the colours of my tool kit.

I set up the gong in the top room of the town hall. There was a fair amount of space, but in the middle of the room was a very long wooden table. I made as much space around it as I could for people to choose to lie down or sit on chairs.

The room filled up quite quickly; there were well over 50 people in the room, and then quite a few local friends of mine turned up. There wasn't really much room, so they decided to all lie under the wooden table. My gong was set up in the middle of the room next to the wooden table, so the resonance they felt was pretty awesome.

I started the journey by walking around with different chimes and then went into the gong's dynamic spaces. I brought the sounds to an end shortly before the time, and everyone was very pleased and delighted with the experience.

My friends from under the table felt super delighted, and some of the feedback was really beautiful. One lady called Bonnie spoke to me afterwards and asked me if I would travel to Market Harborough to facilitate a private sound journey. After hearing what it was for, I was more than pleased to travel the distance to facilitate such a thing.

23rd September 2021

Angel's birthday. Bonnie Chamberlain

The Birth of the flute.

Bonnie and I had met at Glastonbury Town Hall gong bath several months earlier. Bonnie had explained to me that her daughter Angel was stillborn, and each year they celebrate her birthday with a different theme. This year, Bonnie wanted it to be about sound, and I felt so honoured to be there.

The journey took place in quite a large living room. Her son was present as well, so my awareness was also on the presence of this young child. The journey was quite gentle and the gong displayed a lot of colour within the room. At the end of the journey, my thoughts drifted into the idea of a flute being played.

Unlike how I usually respond to the gong, I felt the sound of a flute would be coherent with what I was hearing. I didn't have a flute with me, but I was quite interested in what it was that I felt.

Later that week, on my return to Glastonbury, I visited one of the music shops. There was a stand with lots of different instruments on it, and strangely, when I looked over there, all I was focused on was a bamboo flute. I picked it up and played it.

Interestingly, what came out was very much the same melody I had heard after playing the gong a few days ago. I purchased the flute straight away, and since then, traditionally, at the end of each journey, I play this melody on the flute.

29th November 2021

Glastonbury St John's. Collaboration with Hannah Sharp

When I started playing in the church, I invited local musicians to come and collaborate with me. This time Hannah Sharp, a local Glastonbury kinesiologist, came with her 20" Wind Gong.

A Wind Gong is a very different type of gong to what I use. It has a lot more flutter to its sound and is flat at the edges as opposed to the edges being folded over. It was lovely sharing the space with Hannah, and our gongs sounded really beautiful together.

There wasn't much prep in the sense of rehearsal, although we had come together to see if our gongs matched. I had drawn up a rough timeframe for our session together on paper. It was broken up into sections of 15 and 20 minutes, with an intro of building up sound and texture and a crescendo in the middle leading into an outro and an ending.

We started the journey together, each with our own gong. We played gently and encouraged the sound to not only start to fill the church but also to meet sonically. We allowed the sounds to share space together sometimes, and then at other times, one would become more dominant than the other. We took turns in playing each other's gongs, too.

While playing Hannah's gong during the first half of the session, I felt it would be nice to take it off the stand and walk around the church with it. I struck it a few times as I walked around. Once, I was at the back of the church, and I played the gong in a particular way. I opened and closed the sound by muting the gong between my legs. This created waves of sound that echoed around the church while Hannah played my gong.

My flute brought a lovely end to the journey, although my digital clock was fast, and I ended the journey one hour early. Hannah made me aware of this as I finished playing my flute. So I took a breath and said calmly to the audience, "We have some more time if anyone would like to stay a bit longer, they are welcome."

Wondering how to play after what had happened, I looked around and saw my buffalo drum and thought, "yes." I used my drum to bring the energy back into a zone/trance and orchestrated everything again, but with a bit more fire.

I use the word "fire" to refer to a more vigorous movement in comparison to "water," which would be more flowing. As everyone had already experienced a lot of movement with the sound, it would be okay to drop right back in even deeper.

I played an up-tempo beat on the drum, around 160bpm. After a while with the drum, we both started dancing with the sound again, like before, but with a bit more playfulness.

This section ended with silence, broken by a shaker, and then a slow, steady beat from my buffalo drum closing with a tingsha.

Feedback

“I felt like I was able to hold the energy (space) all the way home, even on a noisy busy journey. The sounds of the gong are like the background of a whole orchestra, the harmonic dynamics of music.”

“It was Tantric in its most truest form of physics. Gentle movements through tonal pace.”

At the start of the journey an older chap was looking grey and at the end he was glowing with colour.

We were bought yellow roses by one of the attendees and received £112 in donations.

December 2021

Sanskrit Comprehension

For the interest of this journey, I wanted to learn Sanskrit because, from my perspective, if I learned a new audio vocabulary, then the subtleties in my existing audio vocabulary would be expanded too, with the intention of learning more about the beautiful instrument that is the gong and the unusual tones that it's creating.

I'd met Pramanand, also known as, Bubba Ji (meaning "older friend") in the kitchen of Shekin Ashram quite a few years earlier. Bubba Ji is originally from North Halliton in North Yorkshire, has studied Sanskrit for over 40 years, and is a Shiva devotee.

We had a lovely chat about life and he mentioned that he would like to learn sound recording. Years later, after connecting with the gong and my enthusiasm to learn what the instrument was doing, how to receive the sounds, and what it was doing tonally, I thought it would be nice to get in contact with him and have an exchange, with me teaching him about recording and him teaching me the sounds and philosophy of Sanskrit.

I went to visit him in Kingsbridge, Devon, on five different occasions. I went there to learn the sounds of Sanskrit but not necessarily to read or write. From accepting my dyslexia I perceived it would be tidier to just learn the sounds:

1st meeting

There's a book that teaches Sanskrit - Sanskrit means mother.

The tongue does not protrude the teeth. There is no th in Sanskrit. b is the v.

There are several different Sanskrit alphabets, with varying numbers of vowel and consonant sounds. The most common alphabet has 54 characters, each of which has a masculine and feminine aspect, giving a total of 108.

Each sound relates to different parts of the body, perhaps also the gong and where it is intending or needing to go.

Soft v, vāc = speech (middle of mouth). Dharti = earth (back of throat). Pita (peetar) = is the word for father. These sounds are made in different parts of the mouth. Through the awareness of the movement of the tongue, which was part of the practice (being aware of how the tongue moves in the mouth). Audible concepts of how the tongue is moving, the resonance of the sound, and how the body is responding gave me more insight into how the different sounds of the gong affect our body.

Existence of space before existence.

Maha tatva. This means great element. Maha means "great" tatva means "element." Tatva also translates as essence. This also includes the five elements, being fire, earth,

water, air, space. So maha tatva is about the existence of space before existence. I guess this would be used as part of meditation.

Ashack. 300BC> He spoke about impoly, meaning no grief. Vases on metal totems planted around India of the language.

The learning way. Using mnemonics as a way of learning. Observing the patterns within spaces.

Shiva-Mahesh = destroyer = kali

Male and female

Maha lyah combination of masculine and feminine? $\leftrightarrow \rightarrow \leftarrow$ convergence

Tantra - the scriptures describe tantra as communication between the gods. Walking, talking, resting, being present, not worrying about what's happened/ by not allowing it to interrupt your experience. What is, we flow tantrically. Playing music or cooking with awareness yet a soft gaze in persona/oneself, present.

Soft gaze - like a value, creating its own environment/ecosystem.

Talking with awareness. Try thinking about your tongue moving around as you talk. This will give you space to decide if the next words actually serve the present moment.

Experiment with thought of heart, stomach, or other parts of the body and see how it changes.

2nd visit

Detach from all sense to free one spirit as we are more than just the body.

(how we come away from our emotional senses)

It is obvious from many religious perspectives that we have been brought away from our senses as though in this inhuman state, we will reach freedom from it. This will happen when we are dead.

Live the emotions

Language

Culture

Religion

Meditation is important for connecting the mind and the body in a coherent space.

3rd visit

Playing music with Bubba Ji

By this time, Bubba Ji had learned what I had been teaching him in regards to recording but found his own way. This was him recording onto an external mixer with recording capabilities to a hard drive in the mixer, then transferring the mixer to the computer to enable more editing, etc.

After that, we paid great attention to the guna patty mantra, which is Ganesh's former name. I learned the importance of guna patty as he gave his tusk to write part of the Bhagavad Gita. He now only has one dante (tooth in Sanskrit), which is pronounced like dente, tooth in Italian. This gives great space to witness the Indo-European language.

4th visit

Resonating from Sanskrit there are spaces used inside the mouth, as noticed in chanting, resonating different parts of the body like people would say from the gong bath with different sounds resonating in different parts of the body. By engaging certain elements/organs within the body we communicate from a resonant sound/heard or not.

The intention and meaning are very clear as the spacing is closer together, which can be as voicing in music.

The nervous system is pretty much a regular size and shape, meaning it has form, each part has equal parts. The gong creates form as well as no form, creating a perceivable random experience of sound, yet, like a language where everything seems like one form or random until understood. Comfortable space of letting go.

Relaxing for personal gaze, enabling you to witness the true beauty in the present moment as we are living the most precious gift of all - life. The human experience - you are enough.

Communication creates progress

5th visit

Shiva numbers - five shiva numbers, panch in Sanskrit panchamoras - elements. Five senses are: golden mean, five fingers, five organs, five tastes/smells, five prana, five main energies.

Chapter 2 of gedta sankhya yoga (centering) for further reference - chants of India by George Harrison and Ravi Shankar.

The gayatri mantra - to believe to have the power to lighten the mind and awaken the soul - which I was given to practice.

Sarvesham svastir - the universal prayer

9th January 2022

Aberystwyth Buarth Hall

Prior to this session, I drank some home-brewed kombucha mixed with borage and honey. I also ate homemade Chinese-style noodles with mackerel and squid, yam, black beans, fennel seeds, Sichuan peppercorns, and Chinese leaf. CHI KONG!!

This was my first jam with Ivan on the piano. The first half hour was very clunky! But when we finally connected, we locked into a groove together and even played certain tonal ranges at the same time. From the start, he kept trying to find the first beat, and I could feel he was overthinking, or just thinking, or not feeling.

Very noticeably, as we were playing a bowl section, I played a bowl out of sequence, and it ended the conversation. Yet he is such a great musician he created a new phrase, and the journey continued.

Afterwards, he explained that during the first half, he was thinking too much, so he closed his eyes and felt into the present:

INTENTIVENESS + LISTENING + PRESENT = FLOW

Ivan left some beautiful spaces to allow me to flow freely with the gong, and through the journey, I gave him space to flourish in a gentle and complementary way, which worked super well.

Feedback

A local man filmed the whole thing and said how he felt this would be great for people with depression and he would recommend it within his community. He felt surprisingly energised, even though he was sitting up with his phone, not particularly cosy or with his eyes closed relaxing.

Two women also felt energised and commented on how powerful music and sound really is.

This was a very different outcome to a regular sound bath.

Creating an energetic sensation instead of the usual sleepy gong and piano ...

29th January 2022

Private Gong Bath for Kim

G and G# bowl

I visited my friend Kim in Cornwall, not just to catch up but also to share this new experience that I'd found with the gong. I took along the big Chau Gong (a gong with a unique shape that affects the sound and creates a more focused space) and a few singing bowls.

I placed the gong in the middle of her living room, and she lay on a sofa. On either arm of the sofa, I placed a bowl, a G bowl on one side and a G# bowl on the other. I used these as an introduction to the gong.

The reason I used those two bowls is because they share the same harmonic space. Yet because they are not tuned to a modern standard, they don't clash in the same way they would if they were.

This is very similar to the gong itself, which creates lots of different tones that are all relative to each other because you are encouraging them all to come out of one space. Using singing bowls that are close together creates the same kind of environment rather than an array of subsequent tones that move the energy to various spaces.

What I didn't realise then but do now is that when tones share the same space, and we are witnessing this, the energy doesn't need to travel far, so it's encouraged to focus. It also highlighted that all the tones from the gong share the same space.

Kim really enjoyed the experience, and afterwards, she shared enthusiasm for the initial part of the journey, where I started with the two bowls. She explained that she felt instantly relaxed and pleasantly sedated within minutes before the gong even started playing. Because the bowls allowed her to relax so much it allowed her to fully receive the sound from the gong once it started.

It was a bit of a shock in those early days of learning that she already felt blissed out before the gong even started!

Reflections on the G and G# Combination

The space between G and G# is one semitone.

A full tone (whole note) = clunky

A semitone (half note) = subtle

The clunkiness of a whole tone occurs because it is a large step within the spectrum of sound. However, a semitone is a “semi step,” a movement that is closer to the existing space.

To understand the different approaches to the sound spectrum, we can compare the examples of jazz music and tribal music.

Jazz uses full tones and semitones across the whole sound spectrum, creating a lot of movement between spaces. On the other hand, tribal music tends to focus on full tones and semitones within a smaller area of the spectrum, allowing one to journey inwardly with the sound.

Jazz likes to keep you on your toes and wondering what’s coming next. But in tribal music, the musicians visit the same spaces more regularly to induce a trance-like state.

Even within a small area of the sound spectrum, subtle variation can be introduced by changing the pressure, for example, striking a gong more lightly or harder or using other instruments to open up other spaces. There is so much left to experiment with in this space.

This has led me to wonder how this is echoed in ourselves. Are we made up of an octave or a semitone? The space of the body with all its microtones???

31st Jan 2022

St John's Church Glastonbury

Collaboration with Karen Lassy - Piano and Gong

Everything happened smoothly, with Karen and I arriving at the church at the same time. The venue was pretty packed, the busiest it had been since I had started playing there.

I played E mode on my handpan to start, and Karen joined in with the piano. We played for a while, from smooth to fast and hard to soft. Giving more space to Karen, I found the right moment to transition from the pan to the gong. As I played my gong, Karen's piano playing occasionally increased in volume, so I would then bring the gong up to meet the spaces she had created in certain sections.

Within the final section, I played the buffalo drum while Karen played a lovely tribal section on the piano. With the beats matching in time, I started to play between and on her beats. After a short while, I brought the beat of the drum into half-time and even less so in some sections, encouraging the slowing down of the journey as it drew to a close.

Feedback

We had some lovely feedback straight afterwards and some constructive criticism over Facebook:

"Loved it! We felt calm and peaceful."

"The piano and gong was a beautiful combination, especially the drum and piano at the end."

"Thank you so much, I was chilled out and in the zone all evening."

"I absolutely loved every minute of it, and it helped me more than I could have ever anticipated. Thank you so much, I am really looking forward to the next one."

"Loved it and needed it. It was so relaxing I started drooling a little.. hahaha thank you :)"

“It was magical, Thank you. I got into such a space. I was moving in spirals while sitting.”

“We sat up front and the volume balance was out.” (The piano and gong were side by side, about 8ft apart. The piano was a distraction and too loud at some points. In this sense, the spatial awareness of the two sounds became too defined rather than creating one space together.)

“Alas the gong and piano don’t go together.”

“The piano distracted from the pure energy vibration of the gong. The piano took me out of my heart and into my head. What you generously offer is a real gift that I value highly.”

Reflections on Piano and Gong

There was an interesting balance between heart and head, as displayed by the piano staccato and the gong legato.

One of the challenges of playing piano with a gong is that a gong does not use standard timings. Therefore, it is nearly impossible to find the first beat within the patterns. There was also the matter of volume and tone:

TONE VERSUS VOLUME: THE EAR AND HIGH FREQUENCIES

Higher frequencies are often perceived to be louder than lower ones. This is because high frequencies cause the components of the ear to move a lot more to capture the sound compared with low frequencies.

On a physiological level, the ear opens up, and high frequencies can be perceived as louder even though they are not. Providing a coherent space and transition is key to compensating for changing pitches and then restoring calm and stability.

To quote General Levy:

“DJ’s ears stick up when they hear boom rhythm.”

3rd Feb 2022

St Edmonds Community Hall with Marissa

This event was not advertised on social media, yet it grew organically through word of mouth. About 20 people turned up, some of whom I knew from around town and working in the shops and cafes.

It was quite a different crowd from the people that came to the St John's session. There was a couple that had been to listen on the Monday (Piano and Gong). They had really enjoyed the session and were keen to hear more.

At the beginning of the journey, Marissa sang the Metta Sutra before I started playing the gong. The Metta Sutra is a Buddhist chant urging us to spread love over the entire world to everyone, no matter what we think or feel about them. This is unconditional love.

As she sang, I played her singing bowls in between the verses. Her bowls were in tune with what she sang. I left a lot of space at the beginning for her voice, fitting in between the verses. One by one, I added notes from my bowls, building towards the end of the Sutra to form a tonal bridge towards the space the gong creates.

Unfortunately, the floor of the hall was very creaky, so I couldn't walk around with the sounds much. I used the kyeezee (Burmese spinning gongs), which worked their magic as the journey with the gong really felt good! I also continued to use the bowls that went with Marissa's song throughout the rest of the journey to stay in the space we had already created.

Lemon drizzle cake made by Marissa was offered afterwards, and I offered astragalus tea, explaining about adaptogens to everyone. They all wanted to try it.

Feedback

"My first sound journey. I loved every minute of it and felt profound relaxation!"

"I lost my husband not long before and was truly able to find peace and release."

6th Feb 2022

Imbolc Fire Ceremony and Brigid Celtic Goddess Celebration

This ceremony was a real treat of an experience on Cuckoo Farm with Clare Belmont and Bubba Ji. Clare is a celebrant and self-development and mindset coach whose business, Flow Into Focus, is based in Glastonbury.

When I arrived at the farm, I unpacked my car and was shown to the decorated barn where I would keep my gongs for the weekend. There was a log burner and drums that had been made by the owner, Janet. Although it was a beautiful space, I was told I wasn't staying there and would sleep in the house instead. But I couldn't leave my gong. So, I decided to sleep in the barn, which we later nicknamed the "Gongtrey."

I set up my gong in the Gongtrey, and then Clare, Bubba Ji, and I went into Kingsbridge for dinner. On our return, I walked into the Gongtrey and, to my amazement, found two more large gongs and two small ones hanging up in the space. Not only this, but candles were lit, and the fire was going. It smelt, looked, and felt amazing. I had to step out as quickly as I had entered to catch my breath in a state of dismay.

The additional gongs had been set up by a practitioner named Sue from Brecon. I was told she had an unfortunate experience with her gongs, which caused her to be timid when playing them. I didn't ask! Instead, we had a lovely chat and listened to how her gongs interacted with mine and vice versa.

The evening before the ceremony, Sue said she would be happy to play and be directed by me on the sound journey. But that night, before going to sleep, it came to me that Sue was to start with her gongs, and I would join in and give her space to create and start the journey.

That night, I slept in the Gongtrey beside my gong. I had my army sleeping bag, but the floor was cold. I had not realised until the next morning that the barn door had flown open during the night. I had just thought that was how cold it was in there and put up with it all night!

Bubba Ji arrived at the barn just after 9:30 to start prepping for the fire ceremony. It was a sacred *Havan* ritual, which involved adding camphor (*Karpur*) onto the fire (*Agni*), symbolising a strong connection to the divine. In Sanskrit, the word *Agni* refers not only to the fire element but also the fire-god of Hinduism, who represents the sun, lightning, and the domestic and sacrificial hearths. I felt honoured to be taking part.

With a beautiful array of flower heads placed around the small fire, the ceremony commenced with chants and Bubba Ji dripping ghee over dry wood with each chant.

About 30 minutes into the ceremony, I was sitting to Bubba Ji's side and meditating with my eyes closed in a very beautiful space. I smelled more than just a wood and ghee smell, and I opened my eyes to see one of the cloths beside the fire ignite!

My intuition was to pick it up. Once it was in my hands, I then wondered what to do with it for a second. There was nowhere to put it, so I squashed it between my hands. A huge plume of smoke appeared as the fire went out. It stung a little as the smoking cloth was extinguished, and it stuck to my hands. I put the cloth back and returned to my previous meditative calm state. The rest of the ceremony was very beautiful, with chants and words shared by Bubba Ji. The ceremony lasted around two hours.

Then we stopped for lunch. The food was amazing! There was also yummy rice pudding, which I had suggested adding saffron to. Bubba Ji liked this idea as it added the right colour for the ceremony. The saffron gave a lovely flavour to the rice, and it also acted as a relaxant, bringing the space into another realm of togetherness.

After lunch, Clare Belmont demonstrated how to make Brigid Crosses out of straw in the traditional Celtic style. That was a fun activity that brought us together as a team with both confusion and laughter. After this, we all moved into more comfortable positions. The fire was lit, and we were ready to start the sound journey.

I started walking around, gently swinging my chimes. Sue then picked up a seashell and gently blew through it. As we replicated the delicate sound of the wind along with the sparkle of the chimes, it led a beautiful path for the gongs to follow.

As the wind-like sounds got quieter and died down, I kept twinkling softly and gradually became more gentle. Then, Sue started sounding one of her small gongs. I listened intently for about 10 minutes and then gently started bringing the sound of my gong into the room. At this point, Bubba Ji started introducing the tanpura, a stringed drone instrument that plays a constant sound, delicately introducing a sparkly yet grounding feel to the space. After about 15 minutes, Sue gave me space to bring my gong's sound fully into the room.

About 10 minutes later (40 minutes into the journey), the tanpura started making strange, unpleasant sounds, clicking and scraping as though the strings were coming undone. I looked over to Bubba Ji and he was trying to put the instrument back together. It had fallen apart, with some strings coming out of their positions.

So I started making scraping sounds on my gong and tapping the gong to mimic the random sounds that had found their way into the room. This creates a coherent space and allows the focus to return to the sound without the feeling of a disturbance. Everyone fully enjoyed the journey.

On my morning walk the next day, I met a man who had been up all night looking for his dog. He was frustrated and tired as he told me it was a black dog he was looking for. Later that morning, Janet found the dog, and the neighbour and his partner came over to pick it up. There had been some land conflict between them and Janet. I hope this moment of reconnection between them has smoothed over any uncomfortable vibes between them.

Reflection on the Black Dog Being Used to Depict Depression

My reflection of a man spending all night long searching for his black dog echoed the depths of the space of depression, which can be a familiar space.

My reflection of the husband and wife coming over to retrieve their lost dog echoes the sensation of the masculine and feminine connection finding harmony, leading to peace.

13th Feb 2022

Aberystwyth Community Gong Bath Buarth Hall

I used D#, F#, C, and G# singing bowls. These bowls have enough of a wide voicing to create various spaces, complementing each other in an upward lifting motion.

This was the first session with my new F# bowl. It relates beautifully with my other bowls, specifically the C. It also feels as though it lifts different tones out of my gong. The gong creates numerous tones all at the same time. Some of those tones resemble C and F#

The journey was gentle and cohesive, focused a lot around the C bowl. In the middle of the sound journey, it got powerful and boomy, in the sense of using the middle of the gong's surface to bring out a low tone and leaving it to ring out until a particular part of the sound had diffused before bringing in another low tone.

A particularly beautiful range of tones was generated by the bouncy ball flumi (friction mallet) given to me by my friend Craig, who sold me the gong. A friction mallet is a rubber ball that you move across the surface of the gong. This behaves like when you run your finger around the rim of a glass, causing a particular tone to be pronounced, relating to its surface material and pressure.

The journey came to an end with my flute. Even though I felt like I was out of breath and drawing out the notes, nobody noticed, and everyone commented on how the flute's sound created a focused yet relaxed space.

Feedback

"I loved it!!"

"I had had a gong bath/sound journey before, but this.. this was proper!! This was a real sound journey."

"Loved it!!" (with a fist bump to say thanks)

"I fell asleep sitting up."

"I can see how this would be good for people with depression."

“We really enjoyed that.”

“I want more of that!!”

28th Feb 2022

Glastonbury Community Gong Bath. St John's Church

Just before the event, I went into the church to see what was going on and when the previous event was finishing, so I knew when I may be able to set up. It was clear that I could start bringing my instruments in and start to set up at 3:10 pm.

It had been raining, and the ground outside the church gets very slippery when wet. I walked back down the steps out of the church towards St John's carpark. But as I stepped out of the gates, I slipped, and my feet gave way. I caught myself in the skid by twisting my body and trying to rebalance, but unfortunately, I lost complete balance as this happened and fell in the opposite direction.

I put my arm out to the side to catch myself and missed the fence. I hit the railings with the side of my head. I wasn't knocked out, just a little bit stunned. So, I took myself across the road to My Fine Deli, a local cafe.

I sat down with some friends who were about to attend the gong bath. Sitting down, I felt happy to see them. I ordered a slice of pizza but without ham and salami, as these don't go well when I sit with the sounds. Instead, I ordered extra veggies. The chef in the kitchen that day was a friend of mine, and so was the manager. With two thumbs up from the manager, the chef loaded my pizza with sweet peppers and mushrooms, even bits of broccoli.

I didn't tell anyone what had happened as I don't like to make a scene. As long as I felt okay, I wasn't going to start worrying. I ate the pizza in the company of my friends, and we laughed and munched. I felt grounded and was ready to flow by 3:20.

With 10 minutes to set up, I made my way to the church, where I met my good friend Bryn who was stewarding the church to help me unload and set up. With a few other staff members from the church, we had my kit in the church and set up by 3:30.

I read a spoken word piece that I'd written about nature and surprisingly delivered it well. As I started speaking, I noticed the acoustics of the church were swallowing my words. So, instead of getting louder as I didn't want to throw my voice, I adjusted the pitch of my voice to a slightly higher tone. This felt clear, as I could feel it moving around the church. This was clarified by people at the back of the church responding to excerpts of what I was reading. This is an interesting aspect of utilising tone and acoustic space.

After reading my piece, I started to walk around with my Koshi chimes to set the tone and atmosphere. But I hadn't noticed that my boots were still on. They were fastened with Velcro, so it was too late to take them off at this point, as the sound would have cut through the delicate energy I was entraining. Keeping the boots on, along with my

thermal socks, had me sweating profusely all the way to the end of the session. My head felt a little painful and swollen, but I was sure I'd be okay.

For this journey, I used F#, D, and C resonating bowls along with G# and D# spinning gongs (*kyeezee*), plus my large gong that led the whole journey through various tonal dynamic spaces.

A few slip-ups happened as I was distracted by my head. The main one was while I was playing two flumies simultaneously, and I accidentally stopped the sound completely. One of the flumies was creating a bass wave, but then I found myself dampening it by accident, causing a stop-start motion.

Unexpectedly, the result of this was very effective! It clearly caused several people to dip into a profound state of emotions and back again. They said that as I was playing with the two rubber balls, they felt this beautiful dip in and out of their deepest emotions. Several people mentioned this to me after the journey. I didn't mention that I felt it was a mistake ... but what a beautiful thing to have discovered!

Reflection

The use of two tones close to each other is very profound. From my observation of this session, it is clear that stopping the undertone for a few seconds and then bringing it back again can really move, shift, and affect emotions.

The church acoustics must have also helped, as within the space between tones, the reverberation would have been flowing around the whole building.

Feedback

A lot of people felt very energised after this journey, like they had had a very long deep sleep.

3rd March 2022

St Edmonds Community Hall with Marissa

Tea was served before the sound journey, a herbal mix of rose, mint, gotu kola and astragalus. Marissa had made a cake for afterwards, and there was some fresh fruit.

Marissa started off the sound journey with her voice. She sang a beautiful Mayan lullaby with delicate tones and notes that went with the two singing bowls she had brought with her. After each phrase she sang, I played the appropriate bowl. I then brought my selection of bowls into the space as a bridge between her notes and the tone of the gong.

I normally take it easy, but everyone attending the session either had experience of going into such spaces with me or facilitating their own journeys, so I had fun. We stepped straight into the sounds without much verbal introduction.

It felt like one minute it was 7:30, and the next it was 9:15. It was clear to me that the next strike would be the final one.

Feedback

“This is the future medicine. It is even more powerful than psychedelics and allows for an organically synthesised release. Encouraging spiritual and self growth.”

Participant: “Do you use plant medicine?” Me: “Yes,.. the tea! :)”

“Superb technics.. wow!”

“WOW.. Thank you :)”

“Wow.. I really needed that, more than I imagined.”

“That was it! That was a real gong bath. I loved it :) That was exactly what I needed from the St John’s last few journeys.”

29th March 2022

Sheffield Worell Community Hall Gong Bath.

Relax and Let Go

This event was truly wonderful. I had facilitated a session for Karen and Anne-Marie at Fort Belan in the North of Wales a few months before, and they both went back home to tell of their beautiful experience with sound. There was another couple attending who had heard the gongs in Glastonbury a few months before. There were also a few more of the participants' family and friends.

The capacity of the hall is 25 people, and we coped well with 20 people lying down with plenty of space for me to walk around them.

Before I started, I read the Corpus Mentus reflection (see below). I started with the Yin Yang Gong along with my large gong. I also had C#, F#, and C bowls to decorate the soundscape with.

I placed resonating bowls around the room, with G# and G opposite each other, and D and D# opposite each other. I used this technique at the beginning of the session to bring the space into the subtleties of sound. Allowing each bowl to soak away into silence.

Feedback

The following week, I was surprised to hear that one of the participants had lost the ringing in her ears. This issue had been with her a long time and she was quite sure the sound journey had helped release this condition. She also described how she felt she was in a floating chamber while the sound journey was happening. All her limbs felt completely weightless.

Several other people had experienced a beautiful journey into sound.

Corpus Mentus by Alexander Fioravante

It's a fact that with one cycle, you can only see one perspective. Whether you're dancing, sowing, or farming. Slow down and observe; you are safe, your body loves you. All it does is send love through each part of your existence. As you come in and out of existence your frequency state is fed by the cosmos. As the Taoist state, the infinite seed, surely, this is your star being. So, as we come into alignment with our mind and our body, we experience rest. Life will not cease to have its challenges, but from your aligned state, your response and your action will allow your state to remain. As above, so below, your mind and your body are one.

24th June 2022

Derby

I had been asked to facilitate a private gong bath for a family that had lost a dear loved one. The grandmother who contacted me to facilitate this journey had been to one of my sound journeys in Sheffield. She was very fond of them and thought it would be a lovely way for the family to come together and feel into all of their emotions.

They offered to make lunch, which comprised a light dal with very cooling spices. There was saffron, cardamon, cinnamon, star anise, and cloves. I even added some asafoetida and Mayan pepper for their other properties. We had some of my adaptogenic tea concoction before the journey.

The gongs were set up in an old part of the house with wooden beams and floorboards. They sounded delightful in the space. Before coming here, I had slept in my car overnight in a nearby woodland. Waking up with the feeling and sensations of what I was about to do, I felt into the space of what it is to lose a loved one.

As deep and as sad as this felt after losing many close friends, I then cast my thoughts into what this feels like for everyone who has lost anything that means something to them. The opening line, “with or without you,” felt so adequate yet so impersonal it was perfect. Another aspect I brought into this piece was that by stepping out of the way of your existence, your existence flourishes, allowing life to happen to you instead of forcing it to be something when it is already perfect.

For me, this perspective has always been a turning point from dismay to acceptance.

With or Without You

With or without you, the world would still be spinning.

With or without you, your ancestors would have still existed.

With or without you, your culture would have still expanded.

With or without you your parents would have still had a family.

With or without you, your siblings would have still made their choices.

Through existence, everything would have still formed, united, risen, sustained, and fallen.

By stepping out of the way of your existence, your own existence flourishes.

By allowing life to happen to you instead of forcing it to be something when it is already perfect.

Only then will you notice the gifts life has to bring.

Seek to pace your experience of life instead of filling all the spaces with doings that don't serve your existence.

Take a deep breath and fill your lungs from the very bottom to the top. Allow your belly to expand as you breathe in, and allow your breastplate to rise up towards your chin. As you breathe out, squeeze your abdomen and push all the air out until there is none left. Do this three times, slowly.

26th June 2023

A Journey Into Avalon

By this point, I had moved from Glastonbury to Wales, but to conclude my transition for myself, I decided to create a themed gong bath. It centered around understanding certain esoteric things; for example, when something goes one way, it also goes in the other direction. It helped me accept the conclusion, even though Glastonbury remains a space that feels like home, with friends that feel like family.

The idea of theming a journey can help participants visualise a particular scene and allow their imaginations to wander. I've also created a theme around creation, titled "Ice Giant."

A Journey Into Avalon

I didn't know why I was here. It was my heart that drew me near.

Falling in love with the faces, the spaces, and the treasures to be found.

Not just on the inside but in all the places all around.

Fulfilling all my desires, facets, and sensations to be ordained by its nature.

Oh how the two lines dance and intertwine.

I allowed myself to be pulled into its chaos to really experience all its gifts.

To be an observer was not to myself but its own, very own bliss.

I was taken under but soon swam back out the other side.

I brought myself back and questioned.. what was that?

From gaining new perspectives I could visualise more than that of before. It's like I was given a gift of perspective, one without any lens, just a pure white light resonating in my heart.

Being aware, but still longing for fulfilment, emergence of the silence, the dance of the all.

I allowed her to have her ways with me. To take me on a journey of our own discovery.

Avalon, how beautifully she holds me, and in return, I honour her from the depth of the depths she has shown me.

I let her have her ways and she took me deep down again.

This time the motion had new perspective, it was her in all her glory and elegance.

Given, taken, and shared equally, though it is the sacred union that holds us together.

She brought me back to the shore. After many sun cycles, we both showed each other where love could be found. Even in the lowest places, despite the heights above ground.

We part without any part, without attachment, only the essence of white light, the glimmer and shimmer of love in our hearts. Connecting us like rainbows to the sky... Like the divine connecting you and I. Now I must seek my journey. Back into the physical I go. Feeling everything through my body and remembering my Avalon glow!

I invite you into your own journey.. into Avalon

Sound starts

Shambala 2023

This was my second year at Shambala, and it was even more beautiful than the first time I had experienced the festival. With the wonderful people, Stewards of the Meadow (wellness area), and the crew of the Cake Hole.

This year, I was asked to take part in the opening and closing ceremony of the Meadow. It felt like a great honour not just to be part of the festival but to provide the gong as the opening of everyone's experiences to come. We all chanted together:

"I am beyond the darkness. I am beyond the light. Lead me from the unreal. From fear into eternal life"

On Thursday evening, I facilitated a sound journey for the crew. The large bell tent had been set up the day before, and it looked amazing. Unfortunately, there hadn't been any lights put up in there so I asked around the site. Alister, one of the carpentry build team, lent me a couple of small LED flood lights.

I placed them on either side of the gong so I could see what I was doing. They were super bright, and I had to place one of my silk cloths over the top of them, so I wasn't blinded. What I didn't realise, is that the light had thrown my shadow onto the canvas of the tent ceiling and back wall. The definition was incredible. You could see the definition of my hands holding the mallets and striking the gong.

Quite a few of the attendees said my shadow looked as though it was dancing with the sounds. Most of the people lay there watching my shadow preparing to move the sound around the room as I interacted with the gong. Everyone felt very relaxed and chilled after the session, even more mesmerised by what they had been watching. My shadow danced at Shambala!

The instruments I used were a large 40" Nepalese Chau Gong from Silence in Sound, a 32" Wind Gong, and 24" Meini Yin Yang Gong.

Shambala #2 2023

This year, I didn't have a pitch in the Meadow, so I just hung around and met lots of lovely people. I ended up creating an outdoor office space, initially by jamming with Luke on acoustic guitar and myself on a handpan lent to me by Chris Batchelor, who is a fellow sound practitioner.

His pan is a beautiful Meinl instrument. I met Luke in the Meadow when he was attending to play alongside another gong practitioner. Luke was there to play classical acoustic guitar along with the gong on the main stage over the weekend.

Together, Luke and I found some wonderful spaces between the guitar and the handpan. Listening to each other's subtle movements, we both created melodies and rhythms that intertwined and flowed perfectly together.

In between the jams, some of the Meadow stewards brought members of the public over to me to talk and discuss yoga and gong sessions and what gong baths/sound journeys are.

1:1 Sessions at Shambala

These sessions consisted of the use of several tuning forks, along with a special bowl that I put on people's chests as they are laid down. I use a light, but fairly large bowl on the body that has two notes (nearly a chord), and the bowl releases a slow pulse. This is very effective in slowing down the breath and bringing the nervous system into balance. The bowl is placed at the sternum or just above the navel, depending on comfort.

The forks I used were mainly 528 Hz and 136.10 Hz. I also used several others but it all depended on what sort of space/state the individual was in. The sounds correspond to different brain wave patterns.

1:1 Mushroom Experience

One of the clients asked for a sound journey that would make her feel elevated and euphoric as she wanted to take some magic mushrooms yet wanted to have an experience at the festival without them. I facilitated a journey with the forks focused on the Platonic Year tuning fork by Meinl 172 Hz.

I used my bowl to start with, and after a while, I introduced the 136.10 Hz fork. I played this gently beside either side of her head five times and then followed the sound with the 172 Hz fork. I brought the 172 Hz fork over her forehead and to the top of her head over the lymphatic glands. The 172 Hz fork is close to the rhythm of the body. I believe this brings the awareness of highlighting the beauty that is self.

I used the bowl a few times in the beginning, but this session was more about the forks being the stimulus. I had never used this technique on anyone before, as my practice tends to lend itself more to relaxing people.

I also introduced 221.23 Hz Meinl Venus fork to assist with balance. The sounds took a journey from Earth and the moon to Venus to Platonic Year, to Venus and back to the

moon, then Earth. This combination was just my intuitive feeling toward what the client had asked for.

After 20 minutes of playing, I brought the session to an end and chimed the tingshas. The client got up feeling very comfortable in her experience and floaty, just like she hoped. She went off happy after I explained that she should drink plenty of water and take it easy for the rest of the day.

1:1 Relax and Regulate

Another client wished to settle their nervous system. I used the large bowl that I place on people's chests and offered the 136.10 Hz fork to her ears and then also over her forehead. I did the same with 528 Hz afterwards, tapping the bowl through the journey.

After 30 minutes, I brought the session to an end with the tingshas. The client was happy and felt very calm.

The client felt like the bowl was like a gong, and she felt like it was flat on her body. She was aware of the vibrations streaming through her whole body.

The 136.10 Hz fork was the first fork placed close to her ears, and played along with the bowl as it was raining. The bowl pulses to relax the body, the mind, and the nervous system. The bowl was struck three times before I started playing the fork. This sequence was repeated five times for each side of her head.

The second fork I used was 528 Hz, played close to her after the large bowl was struck three times on each side. The fork was then played over the centre of her forehead.

The third fork I used was 136.10 Hz, which was played over her forehead three times, then to the side of her head above her ears, slightly forward, three times on each side. Then, I played over the top of her head and lymphatic glands three times.

The third part of this was the Earth and moon played together for the next three minutes. These create a really lovely sympathetic harmony between them. This was repeated three times. The natural space of this led me to introduce the Sun after bringing in Venus. The essence of Venus brings balance to the masculine and feminine/ yin-yang energy of the body.

This fork was placed over the ears and then over the forehead, then over the top of the head, the lymph glands, then over the side of the head just above the ears and slightly towards the face. After this, I used the Sun frequency and introduced a full head rotation with this fork. The 528 Hz fork was then introduced again to reaffirm this natural pattern of nature. After the 528 Hz, I reintroduced the Venus fork then the moon and Earth together, then the Earth on its own.

Throughout the session, she started puffing through her lips gently as though she was having a dream where she was releasing tension. I lit some Yerba Sante, gently blew it over her, and then dropped it on the bowl on her chest.

Sunday at Shambala

On Sunday morning, I made my way from my tent to the smouldering fire in the Meadow. I started the fire up again with some small pieces of wood. Listening to the birds, I sat there with my handpan tinkling away. After a while, a chap appeared with an acoustic guitar, and we played together for a while.

After about 20 minutes, a small group of people gathered around the fire, also enjoying our morning jam. A little later, a clarinet player appeared and joined in with us. The music was really dynamic, and lots of fun spaces were being discovered between the three of us.

The clarinetist asked if I could play some minor chords as what we had been jamming on was quite major. I reversed what I was playing with the handpan, and we ventured down some musical routes that nearly sounded Arabic. This whole session went on for about three hours. I love festivals and the fun and openness of the people that attend. See you in a field soon!

September 2023

Wear Life Well

I wrote this piece shortly after visiting London. It was for my sister's wedding and a very emotional time. While I was in London, I also visited some old school friends, my dad and my mum. I couldn't help but notice how busy the majority of people's heads were.

For a moment, I thought to myself, how could I possibly bring people out of this state into a state to receive a sound journey? I wrote a little bit of this piece while I was in London, and I wrote the rest of it after leaving my mother's house.

The piece was brought together with the perspective of how to pop the bubbles the people in these busy places exist in. Later, after writing the piece, it showed me that what I was doing was offering a space for someone to take off the armour that they wear all day long because they have to.

The piece is written with the intention of taking people into a space of meditation where they are able to experience themselves from the most subtle to their greatest form.

Wear Life Well by Alexander Fioravante

It doesn't matter where you've come from today.

It doesn't matter where you're going back to.

What matters is that you have shown up for yourself.

This is the first stage of healing.

The second stage of healing is to relax the body.

In this state, the body's rhythms and energy connect coherently to one another. Allowing yourself to just be, it's one of the most sacred acts you can do for yourself.

Through the coherent mind and body, we experience the present, you rest.

As we go into the sounds you will experience yourself from the most subtle aspect to the greater.

Thoughts may arise, but rather than think about them, see what they feel like. Allow your breathing to relax and your mind to rest.

I invite you into a journey of sound.