

Transcription of Vol. 1.6: The Emotional Implications of Sound Combinations

[Slide: 1] "Holistic Emotive Practices Vol. 1 Part 6: The Emotional Implications of Sound Combinations"

Hello and welcome to Volume 1, Part 6 of my series on Holistic Emotive Processes, or HEP for short. In this installment I will discuss the emotional impact of combinations of sounds. In my last talk we revealed the emotional significance of individual phonemes. Single phonemes cannot modulate emotions by themselves. The goal of HEP is to move from one emotional state into another with speech sounds. In order to accomplish that we need to string phonemes together. Let's see what happens when we do that.

[Slide: 2] "Emotional Impact of Pairs of Unrelated Sounds; Order counts:

Order counts:

/mâ/ - pleasantness brings relaxation

/âm/ - relaxation yields a pleasant feeling

/dû/ - holding on to control leads to unpleasantness

/ûd/ - unpleasantness leads to holding on to control"

The simplest phoneme combinations involve pairs of unrelated sounds. When I say unrelated I mean that the two sounds do not affect the same emotion dimension. Take the two phonemes /m/ and /â/. With them you can make /mâ/ or /âm/. Note that the order counts. The sounds don't both occur at the same time. They happen over time. One leads into the next. The mood of the first sound passes into the mood of the second.

/mâ/ starts in a pleasant state and moves into a relaxed one, while /âm/ the mood begins relaxed and becomes pleasant. These two expressions have a subtle difference. With /mâ/ you experience something pleasurable and it makes you relax, but with /âm/ you relax and it feels pleasant.

You can feel even a bigger distinction between /dû/ and /ûd/. With /dû/ a feeling of holding on to control turns into an unpleasant feeling, but /ûd/ has an unpleasant mood inspiring a feeling of wanting to hold on to self control. In the former being obsessed with control turns into a sour mood. In the latter an unpleasant mood makes you really want to get control of things.

[Slide: 3] "Difficult/Uncommon Transitions: Opposite poles of Arousal & Pleasantness; Difficult:

/râ/ - excited to relaxed, /ûm/ - unpleasantness to pleasantness; Uncommon: /âr/ - relaxed to excited"

If the two sounds of a pair share the same dimension of emotion. The mood shift becomes can become more extreme. Going from an excited /r/ sound to a relaxed /â/ or from an unpleasant /û/ to a pleasant /m/ means a big shift in mood. Such transitions may prove difficult. A less direct route, using intervening sounds can often facilitate this kind of change. We will see some example of this later.

[Slide: 4] "Common Useful Transition: Opposite Poles of Pleasantness; /mu/ - Pleasant feelings lead to a somewhat empty state; pondering unattained dreams, falling short of a goal"

One common transition in HEP goes from a pleasant feeling to a somewhat empty one. (This differs from a /mû/ combination. The /u/ is less unpleasant or empty than the /û/.) We often daydream of a something we like to have or achieve. Just the thought of a desirable goal can bring a pleasant feeling, but when we come back to reality and recognize that we don't have what we want, it can leave a rather empty feeling. If you can recognize this mood shift, you can apply HEP word formulas to put you on track for accomplishing your goals or at least mitigating the feeling.

[Slide: 5] "Paradoxical but Useful Transitions: Opposite poles of Control;

/îd/ - a clear mind gives control and desire to keep it

/îñ/ - a clear mind yields firm, confident control

/tî/ - ambivalence to focused control clears the mind

/dî/ - holding on to focused control clears the mind"

I have found that one of the most beneficial aspects of HEP is its use during meditation to clear the mind in order to help achieve self-transcendence. Our state of mind during meditation is paradoxical. We feel in control by clearing our mind. Normally a feeling of being in control requires mental effort. But with meditation we don't want mental effort, but we want our minds to be clear. An /î/ sound corresponds to an empty mind, a mind which is not controlling events. In the HEP presentations of Volume 2 of this series you will see many HEP word formulas that employ sound combinations involving an /î/ and another sound resonating with a feeling of control, like those listed on the screen. These work well in a meditative setting.

A /îd/ combination evokes the feeling of a cleared mind which lets you hold onto a focused mental control. An /îñ/ has a cleared mind bringing a feeling of confident mental power. A /tî/ combination allows mental control focused outward to clear the mind, while a /dî/ syllable uses inwardly focused mental control to clear the mind.

[Slide: 6] "Sound Combinations Involving Guttural Consonants /'/, /h/ & /h/;

/î' / - muted self-surrender, giving up control

/î'a / - release of tension

/îh / - frustration or tiredness

/îâh / - reduced relaxation, tension"

When I introduced guttural consonants I noted that their emotional impact works by influencing the neighbor sound. We have already seen some of these examples. Some of the most useful are shown here.

An ayin coming after an /î/ sound mutes the feeling of lack of control or self-surrender and brings it into focus. Coming before an /a/ sound the ayin focuses feelings on the inability to feel comfortable. The focused nature of the feeling associated with the ayin contrasts to the "h" sound.

The /h̥a/ sound, combining the harsh /h/ and the /a/ expresses an unfocused feeling of general tiredness or frustration. Coming after a relaxed /â/ the English /h/ reduces the relaxing effect of the /â/.

[Slide: 7] “Sound Combinations Involving Three Sounds of Different Dimensions;

Not a single feeling, but a flow of feelings. For example: /wâh/ - release of unpleasant feeling brings relaxation which allows things to flow smoothly without concern for control”

A combination of three sounds takes us one step further. The sounds may carry feelings from all three emotion dimension, such as /wâh/. The flow of feeling for this starts with the release of an unpleasant feeling and then relaxes. This relaxation brings a feeling of loose or easy control. Thus /wâh/ corresponds with a scene in which you are feeling bad, take a step back and relax, which lets you feel in control without trying very hard, like things are flowing along smoothly.

[Slide: 8] “Three Sounds Working on Different Dimensions;

/qûr/ - reluctant control of the physical brings no pleasure but does bring energy

/rîb/ - an excited, energetic state clears the mind which allows you to hold on to a pleasant feeling”

Consider another combination, /qûr/. In this instance reluctant, focused control of something physical is devoid of pleasure but provides energy.

What about /rîb/? In this syllable an energetic, excited state clears the mind which yields a pleasant feeling that is held on to.

I should note here that for the /û/, like the /î/, we can use more than one word to describe the emotional content. As I mentioned earlier /î/ captures the mood of lack of control, but it can also being referred to as a state of a cleared or emptied mind. Remember the talk on emotions? One emotion pole is empty. That is the pole corresponding to the vowel’s mood. For the /û/ you can think of its feeling as unpleasant, but it can also correspond to what one might call a feeling empty of pleasure, an austere feeling.

[Slide: 9] “Sound Combinations Sharing One or More Dimension;

/tîf/ - casual control leads to clearing of the mind which brings contentment

/wâb/ - release of unpleasant feeling brings relaxation followed by a lasting pleasant feeling”

Sound combinations do not have to cover all three dimensions of emotions. For example, take the syllable /tîf/. In this case, focused detached mental control brings on a clear mind, which in turn brings a content feeling.

With /wâb/ the release of an unpleasant feeling lets you relax and engenders a good feeling that you hold on to.

[Slide: 10] “Sound Combinations Sharing One or More Dimension;

/h̄ak/ - tiredness leads to control of the physical

/q̄im/ - reluctant control of the physical clears the mind and brings on a pleasant feeling

/ʾaz/ - release of tension brings feeling of control”

With /h̄ak/ you follow up a tired feeling with focused detached control of something physical

The sound combination /q̄im/ indicates a feeling of reluctant control brings on a cleared mind. This clearing of the mind feels pleasant.

For the syllable starting with an ayin and followed by an /a/ and /z/, pronounced, /ʾaz/, the sound brings focus on the inability to relax which turns into restrained diffuse mental control.

[Slide: 11] “Primary Vowels Carry More Weight than Non-Primary Vowels;

/fât/ - contentedness brings relaxation which leads to a feeling of ambivalence toward control

/fat/ - contentedness easily brings a feeling of ambivalence toward control”

Primary vowels play a larger role in influencing moods than non-primary ones. The primary vowels are longer sounding which gives them a better chance of effecting moods. They also have a more distinct flavor since they correspond to the pole of an emotion dimension, rather a set of two or three partial feelings.

To illustrate this phenomenon look at /bât/ and /bat/. /bât/ carries the connotation that holding on to a good feeling brings relaxation, which leads into focused, detached mental control. On the other hand /bat/ gives us a feeling that holding on to a good feeling easily brings focused, detached mental control.

[Slide: 12] “Non-Primary Vowels Do Have a Subtle Influence;

/pid/ - release of a pleasant feeling moves reluctantly into control

/pad/ - release of a pleasant feeling moves easily into control”

Don’t construe that example to mean that we can ignore non-primary vowel. They do carry a subtle influence. For example consider /pid/ versus /pad/. With /pid/ the release of a pleasant feeling moves reluctantly into focused mental control that is held on to or internalized, while with /pad/ the release of a pleasant feeling moves easily into focused mental control that is held on to.

One way to distinguish between primary and non-primary vowels might be to say that: The non-primary vowels set the mood of transition from one consonant mood to another, but the primary vowels create a mood of their own.

[Slide: 13] "Photos by Brian McPherson"

That's all for the topic of simple sound combinations. In the next presentation I will cover the basic rules of how to choose combinations for emotion modulation . Thanks for watching.