Transcription of Vol. 1.8: Silent HEP

[Slide: 1] "Holistic Emotive Practices Vol. 1 Part 8: Silent HEP"

Hello and welcome to Volume 1, Part 7 of the series on Holistic Emotive Processes, HEP for short. In this presentation I'll talk about silent HEP. You'll learn ways to take words developed under the rules of HEP established in the previous talk and use them without speaking them

[Slide: 2] "Three Elements of Silent HEP"
1. Sub-vocal HEP
2. HEP thinking
3. HEP breathing"
Silent HEP consists of three components: sub-vocalizing HEP words, thinking about HEP words and breathing based on a HEP word

[Slide: 3] "Sub-vocal HEP

Forming the words with you vocal tract
Hearing them only in your mind
Minimal movement of the lips, tongue, and jaw"

The easiest part of silent HEP is subvocalization. It's like talking to yourself, almost. You form the words in the vocal tract but only hear them inwardly. You may make small movements with the lips, tongue and jaw, but not as pronounced as normal speech.

[Slide: 4] "HEP Thinking

Should be employed with silent *and* vocal HEP
Always keep in mind the emotional value of the sounds in a HEP word
Without such attention the practice is not holistic and its value greatly diminished"

The most important feature of silent HEP is thinking about the emotional values of the word and trying to feel the emotions and moods of the individual phonemes that compose the word. This is what makes HEP holistic. If you repeat a word, either audibly or sub-audibly, without considering the feelings you are hoping to engender, you lose the holistic aspect of HEP.

[Slide: 5] "HEP breathing

Works with sub-vocal HEP and HEP thinking
Synchronize inhalation and exhalation with specific sounds and feelings
Modulate the shape of the vocal tract in ways that affect breath
Keep the mouth closed
For voiced sounds feel tension in the glottis"

The most challenging aspect of silent HEP is the breathing. It may be more beneficial for you to become familiar with using HEP in the other modalities before making any effort at learning HEP breathing. Thus you can save the rest of this presentation until you achieve such familiarity.

Breathing in HEP fits naturally with thinking and sub-vocalizing. It can tie these other silent HEP techniques together. By paying attention to how we breath it facilitates connecting mentally to the feelings we try to experience. For most sounds HEP breathing scarcely differs from normal breathing, except for some of the guttural sounds, as we shall see.

For each phoneme, HEP breathing should occur through the nose, not the mouth. If a phoneme is voiced there should be tension in the glottis, the location of the vocal chords, but no sound.

[Slide: 6] "HEP Breathing Techniques: Vowels

For /â/ relax the abdomen and allow the diaphragm to push down forcing the abdomen to expand somewhat. For /û/ breathing should not involve awareness of the abdomen, but rather you should notice an austere feeling as the air enters the chest cavity. For /î/ concentrate on letting go of control as you feel the breath entering the nasal passage."

[Slide: 7] "HEP Breathing Techniques: Consonants involving only the lips

/m/ - feel the air expanding pleasantly in the chest cavity
/w/ - feel unpleasant air leaving the chest cavity via pressure from the diaphragm
/b/ - feel a pleasant pressure build in the chest cavity, as if air is trying to escape but cannot
/p/ - feel a release of pressure in the chest cavity "

For consonants involving the lips there are only subtle variations. For an "m" sound the lips press tightly together as you breathe normally.

For a "w" the lips are more loosely held. The release of air is slower than normal for the "w." You hold back the airflow. You need to hold back on the release of air because normally for the "w" sound the opening in the mouth is smallest and the air cannot escape as rapidly. You should feel this holding back in the diaphragm. Focus your attention on the diaphragm as it slowly rises to force out the air. This should correspond to a feeling of releasing emptiness or unpleasantness.

Breathing for a /b/ or /p/ are similar. Both require pressing the lips together and then releasing the pressure. You do not have to open the lips. The difference is that you begin to release air before releasing the lips for the /b/ but not for the /p/.

[Slide: 8] "HEP Breathing Techniques: Consonants Involving the Jaw or Teeth

/r/ - keep position for /r/, breath through the nose as you tighten the abdomen
/f/ & /v/- upper teeth should nudge the lower lip
/th/ & /<u>th</u>/- tongue touches upper teeth

/f/ & /th/ - feel airflow at the tip of the nose
/v/ & /th/ - slightly slower airflow; tension in glottis"

Breathing for sounds involving the jaw or teeth do not require much change from normal breathing. You must make the appropriate changes in the position of the speech articulators. For the voiced sounds "r," "v," and "th," as in they, you feel tension in the glottis, as for all voiced sounds. For the unvoiced sounds "f" and "th," as in think, the air should have more force, enough that you can feel airflow at the tip of the nose.

[Slide: 9] "HEP Breathing Techniques: Stop Consonants Involving the Tongue

/t/, /ch/, /k/, & /q/ - tongue in position needed for sound, round lips for /q/; begin to exhale and release tongue
/d/, /j/, & /g/ - tongue in position needed for sound; stop airflow momentarily, then exhale through the nose and release tongue"

For stop consonants involving the tongue apply the same rules as before. The tongue assumes the position associated with the sound. Don't forget that for the "q" round the lips slightly. For voiced stops begin to exhale before releasing the tongue. For unvoiced stops release the tongue position before releasing air.

[Slide: 10] "HEP Breathing Techniques: Nasal & Fricative Consonants Involving the Tongue

/n/, /ng/ - hold tongue firmly in place and exhale through the nose
/s/, /z/, /sh/, & /sh/ - hold tongue loosely in place; faster exhale with /s/, /sh/; tension in glottis with /z/, /sh/"

The breathing for the nasal and fricative consonants involving the tongue follows a similar pattern. Hold the tongue in the position necessary to make the sound. Hold it more firmly for the nasal sounds. With unvoiced sounds you should feel the airflow. With voiced sounds you feel tension in the glottis.

[Slide: 11] "HEP Breathing Techniques Approximate Consonants Involving the Tongue

/y/ - raise the tongue; breath through the nose; it should feel like the tongue is trying to pull air up from your windpipe
/l/ - flatten the tongue; breath through the nose"

The breathing for the two approximate consonants "y" and "l" have a stark contrast. For the "y" it should feel like the tongue is trying to pull air up from the windpipe. For the "l" hold the tongue is very relaxed. If the "l" comes at the beginning of a syllable the tip of the tongue should be held loosely at the alveolar ridge before releasing it. For an "l" that does not begin a syllable hold the tongue as flat as possible.

[Slide: 12] “HEP Breathing Techniques Guttural Consonants

/gh/ & /kh/ - constrict the pharynx with the back of the tongue; for the /gh/ block air momentarily
/h/ - constrict the glottis to reduce airflow”

Breathing for the guttural “kh” and “gh” follows the pattern of other stops. For these sound the back of the tongue pushes against the pharynx. Airflow is blocked momentarily with the “gh” but not the “kh.” For the English “h” you simply constrict the glottis to reduce the airflow.

[Slide: 13] “HEP Breathing Techniques Guttural Consonants

/h/ - constrict the pharynx; expel air forcefully with the aid of abdominal muscles
/’/ - constrict the glottis to block passage of air; force air out with audible friction at glottis; similar to ujjayi breath taught in yoga classes”

The HEP breathing for the last two guttural sounds requires a more dramatic shift from normal breathing patterns than other sounds. For the guttural “h” you make the constriction in the pharynx as you would normally for the sound. With the airflow constricted in this manner it requires more force from the diaphragm to expel air. You can apply this force with the abdominal muscles, if you choose. It can enhance the feeling associated with the sound.

The breathing for the ayin involves forcing air through a constricted glottis. This produces audible friction. This technique is similar to what is called ujjayi breathing in various yoga schools.

[Slide: 14] “Photos by Brian McPherson”

That concludes the presentation on silent HEP. The HEP sub-vocalizing and thinking will likely be more easily incorporated into HEP routines than HEP breathing. Keep in mind that HEP breathing should be subtle and not labored or pronounced. The breathing techniques cited here should not be put as the highest priority in learning HEP. Rather they should be adopted slowly and incrementally as you become more comfortable in the other HEP techniques, and only as they add to your HEP experiences.

That’s all for now.

Thanks for listening.