

## Sleep Meditation Track Design (Subsurface SDT)

**Overview:** This design outlines a 10–15 minute sleep meditation track using the *Subsurface* dialect of Synthetic Dragon Tongue (SDT). Subsurface SDT is a soft, low, *inward-focused* mode of the language used for intimate settings like personal meditation <sup>1</sup>. The meditation will be entirely non-English, relying on SDT's phonetic power – sound, rhythm, and resonance – rather than literal meaning <sup>2</sup>. By employing *vowel-rich* incantations, breath-synchronized phrasing, and whispered tones, the track aims to induce a hypnagogic trance state. We structure the journey as a ritual arc with three phases – **Arrival** → **Descent** → **Dissolution** – each supported by appropriate chant patterns and ambient drones.

Importantly, SDT treats sound as *sacred and active*: speaking or chanting in this language is an act of shaping energy and consciousness <sup>3</sup> <sup>4</sup>. Vowels carry spiritual vibration and are elongated in sacred chants to induce trance <sup>5</sup>, so our chant uses flowing, open vowel sounds. Consonants are chosen for softness (nasals, liquids) and subtle resonance. The result is a non-semantic yet energetically charged “phonetic invocation,” where the *texture* of the syllables guides the listener into deep relaxation.

### Structure & Ritual Arc

The meditation follows a gradual inward trajectory, from initial stillness to deep trance to quiet dissolution. We allocate approximate timings to each phase to fill ~10–15 minutes, but these can be adjusted as needed:

- **Arrival (Opening ~3 minutes):** The track begins with gentle “*twilight*” tones – a quiet introduction of the chant motif, establishing a calm atmosphere. In this phase, the vocalist delivers the SDT phrases softly and slowly, as if *welcoming the mind into the ritual*. The pitch is comfortable and relatively higher (but still muted) compared to later phases. Each phrase is separated by silence or faint drones, allowing the listener's breath and heart rate to synchronize. This phase serves as an *entry point* – it catches the drifting mind and begins to lull it toward a trance. (*Energetically, think of it as arriving at the threshold of sleep – peaceful and open.*)
- **Descent (Core ~5–8 minutes):** In the middle phase, the chanting sinks **deeper**. The voice moves into a lower register or adds a slight hum, introducing *low harmonics* that resonate physically. The delivery becomes more repetitive and monotonic, perhaps cycling between two tonal centers (as in a quiet mantra) <sup>6</sup>. Phrases stretch out longer with drawn-out vowels and humming consonants (m, n) that can vibrate in the chest. A continuous drone or soft harmonic tones swell here to support the voice, weaving a layered soundscape. The feeling is of *going further inward* with each breath – like gently descending a staircase into a dream. Over this phase, the volume may increase just a touch or multiple vocal layers may be added (if available) to deepen the trance. The rhythmic pacing remains slow and steady, aligned with long, relaxed breathing. (*Energetically, this is the heart of the ritual – a slow dive into the subconscious, with the chant as a guidewire into the depths.*)
- **Dissolution (Closing ~2–4 minutes):** In the final phase, the chant **dissolves** into near-silence. The vocal lines become simpler and more sparse, sometimes reduced to a single resonant tone or hum. The last remaining phrase (or syllable) is repeated with increasing space between utterances, giving

the sense of *fading away*. Any instrumental drone should also gradually thin out or resolve to a soft, single tone. The voice here is barely above a whisper – a fragile, airy murmur that slowly trails off into silence. This encourages the listener to let go completely, drifting into sleep. By the end, the language loses its form and becomes pure vibration (e.g. an “m” humming into silence). *(Energetically, this phase represents surrender – the self dissolves into the quiet, and the ritual closes in restful emptiness.)*

Throughout these phases, we leave **pauses** for instrumental ambience between vocal lines. This not only allows the speaker to breathe deeply, but also gives space for the sound to *reverberate* in the listener’s mind. The overall progression is subtle – never jarring – guiding the listener from waking consciousness to a hypnagogic state gently and safely.

## Chant Text (Subsurface SDT)

Below is an example *Subsurface* SDT chant divided by phase. The text consists of invented phonetic phrases (with no direct English meaning) optimized for their soothing sonic qualities. **Do not include any English** in the actual performance – these phrases are meant to be voiced exactly as written, focusing on sound. Each line represents one utterance timed to a slow exhale. Ellipses (...) indicate a trailing off or a breathy sustain of the last sound.

### Arrival – Chant Phrase: <br>

lorana mhuu...  
enal om...

**(Repeat the above lines in a gentle cycle during the Arrival phase.)\*** These syllables use open vowels (o, a) and soft consonants (l, m, nasal mh) to create an inviting, “twilight” tone. For instance, lorana mhuu can be murmured on a comfortable mid-range note, with mhuu ending in a nasalized “uu” hum. The second line enal om ends on “om”, naturally encouraging a brief m hum. Both lines flow into a short silence (for inhale) before repeating. The vowel sounds here are kept muffled and warm (imagine the a as [ā], a nasalized ah <sup>7</sup>), setting a calm mood.

### Descent – Chant Phrase: <br>

hunna loh...  
amura nam...

**(Repeat/alternate these lines during the Descent phase.)\*** These phrases incorporate deeper vowel tones (u, o) and prominent nasals (n, m) to enhance body resonance. hunna loh begins with an h ([h] breath) for a sighing entry and drops to an “oh” vowel, which in SDT tends to signify completeness or unity <sup>8</sup> – perfect for “sinking” feelings. amura nam has a rolling, liquid quality (m, r, n are all soft/voiced) and ends in nam, where the final m can be held as a soft mmmm. Deliver these lines on a slightly lower pitch than *Arrival*, even alternating between two low notes for a

mantra-like effect <sup>6</sup>. Allow your voice to *almost* crack into a whisper on the <sup>h</sup> and trailing consonants, emphasizing the breathy, secretive character of Subsurface speech <sup>9</sup>. The result should be a soothing murmur\*\* that feels half-heard, like an underwater echo.

Dissolution – Chant Phrase: <br>

aum. . .

(Repeat this single syllable gently until the meditation closes.)\* aum... is the final, simplified mantra. It is a lone vowel-rich sound that starts with an open “ah” and melts into a vibrating “m” – essentially a quiet *OM* elongated. In performance, sing aum very softly on a low, comfortable note. Let the “m” last as long as your breath allows, fading out naturally into silence. Each repetition should grow quieter and more spacious, with longer pauses after the sound. Over a few minutes, the aum becomes a faint whisper and then nothing at all. This symbolizes the dissolution of the chant into pure stillness. (If using an AI voice, you may lengthen the “m” by writing it as “aummm...” to ensure a sustained hum.)

## Vocal Delivery: Tone, Pacing, and Breath

The vocal delivery in this track should embody **whispered resonance** – a tone that is hushed and intimate yet remains sonorous. Here are key guidelines on delivery technique:

- **Tone & Timbre:** Use a **soft, breathy voice** throughout <sup>10</sup>. In Subsurface SDT, whispering is common and even *expected*, so the vocal tone should feel like a confidential murmur. However, aim for a *breathy singing* quality rather than a completely unvoiced whisper. In other words, maintain a touch of pitch and resonance under the whisper. This allows low frequencies to come through, giving the voice a soothing hum even at a whisper level. Emphasize **nasal and chest resonance** by humming through <sup>m</sup> and <sup>n</sup> sounds – these create gentle vibrations the listener can almost feel in their body <sup>11</sup>. Consonants should be **soft-edged**: favor mellifluous sounds like *m, n, l, w, y* and gentle fricatives (<sup>h</sup>, <sup>sh</sup>, soft <sup>s</sup>). Plosives (hard *t, k, p*) are minimal; if they occur, release them lightly or aspirate them so they don’t startle. For example, in *hunna loh*, the *h* is a quiet exhale and the *loh* ends in a breathed-out **/h/** rather than a hard stop. Overall, the voice should feel *warm and close*, like a lullaby hummed right at the bedside.
- **Pacing & Rhythm:** The chant is performed **adagio** – very slowly and steadily. Each phrase aligns with a full **breath cycle**. Typically, take a calm inhale through the nose, then chant the phrase in one long exhale. The phrases given are short enough to sustain on a single breath with no rush. Aim for ~4–6 seconds of chanting per exhale, but follow a natural rhythm that suits your lung capacity. There should be a **brief pause** after each phrase (for the inhale and for the sound to linger). These silences are as important as the notes; in SDT’s ritual use, even the quiet between murmurs carries weight and can be *felt* <sup>12</sup> <sup>12</sup>. Do not worry about strict meter – let the breath set the tempo. If anything, err on the side of **slower** as the track progresses, to encourage deeper relaxation. You might start the Arrival phrases at ~6 breaths/minute and slow to ~4 breaths/minute by the Dissolution. Maintain a consistent **breath-aligned rhythm** so that the listener’s respiration can unconsciously sync to it, reinforcing the trance.

- **Dynamics & Expression:** Keep the volume **low and consistent**. There's very little dynamic variation in a sleep meditation; any crescendos are extremely mild. The *Arrival* section can be just a hint louder than a whisper (to gently catch attention), but as you move to *Descent* and *Dissolution*, gradually reduce the volume until you are barely phonating. Expression comes instead from subtle shifts in timbre – for instance, adding a slightly more nasal quality in *Descent* to thicken the sound, or a more airy quality in *Dissolution* to thin it out. Use **elision** to blend sounds smoothly <sup>13</sup> : let consonants and vowels melt into each other, creating a legato flow. You can also incorporate occasional sighs or aspirated breaks (as indicated by *h* or apostrophes in the text) to enhance the feeling of a tired mind slipping into sleep. Always err toward *understated*—the goal is to **hypnotize** through repetition and softness. An outside listener should barely discern the words, hearing only a “soothing, hypnotic murmur” of flowing sound <sup>14</sup> .

- **Breath Sounds:** In this style of meditation chant, the **breath itself** becomes part of the music. Don't entirely hide the sound of inhalations – a soft nose breath or slight throaty sigh can add realism and intimacy, as long as it's gentle. For example, when a phrase starts with an *h* (like **hunna**), that can coincide with a subtle audible inhale or sigh, almost like the language *breathes*. Such touches underscore the *life* in the chant. However, ensure breathing remains smooth; avoid any gasp or harshness. Think of your breath as another instrument playing the rest notes between phrases.

By following these vocal guidelines, the performance will achieve an authentic Subsurface SDT effect: **quiet, entrancing, and deeply introspective**. The listener should feel as if they are overhearing a secret lullaby in an ancient, unknown tongue – understanding nothing with the mind, but *feeling* the intended tranquility and gravity in their body.

## Instrumentation & Sound Field Design

To enhance the chant, we craft a minimalistic, enveloping **sound field** around the voice. The instrumentation should remain in the background, never overshadowing the vocal, and provide a continuous atmosphere that supports each phase:

- **Drone Foundation:** Establish a constant **drone** that anchors the meditation. A drone is a sustained tone or chord that underlies the entire piece, giving it a tonal center. For Subsurface meditation, a low register drone (for example, a base note in the range of C2–A2, or whatever resonates with the vocalist's lowest comfortable note) works well. This could be produced by a **synth pad**, an **ambient bass**, a **tibetan singing bowl**, or even a recorded **room-tone** hum. The drone should be warm and sonorous, rich in lower harmonics but very smooth (no jarring overtones). Throughout *Arrival*, keep the drone relatively light – perhaps a single note or an open fifth interval played softly, to avoid drawing too much focus. In *Descent*, you might thicken the drone (e.g. subtly add a second layer an octave higher or introduce a gentle harmonic overtone) to mirror the deepening of the chant. By *Dissolution*, simplify the drone again to a single fundamental tone that slowly fades out with the voice.
- **Breath & Pulse Alignment:** The ambient sound can subtly breathe with the vocalist. One method is to give the drone a slow oscillation in volume or filter (like a very gentle swell or pulsation) that matches the length of a breath. For instance, the drone could swell slightly during each vocal phrase and decay during the pauses, as if the **music is exhaling with the chant**. This can be done with sidechain compression synced to the voice, or manually shaping the volume envelope. The effect is

that the *entire soundscape* rises and falls in a calm tidal rhythm, reinforcing the listener's breathing entrainment. Keep these swells very subtle – they should be barely noticeable, felt more than heard.

- **Overtones and Texture:** To prevent the sound field from becoming too static, weave in **subtle textures** and overtone elements, especially during transitions. For example, between the Arrival and Descent phases, you might introduce a faint shimmering pad or a distant **choral overtone** that adds depth. In Descent, using a hint of **throat singing** or a synthesized overtone that parallels the vocal melody can amplify the trance effect (since throat-singing-like drones naturally carry hypnotic overtones). Any overtone or high-frequency element should be **very low in the mix** – a mere ghost in the background that enriches the harmonic spectrum without drawing attention. You can also use environmental or natural sounds as texture: a soft wind-like noise, low-register binaural beats, or a field recording of a gentle nighttime environment (e.g. faint crickets or a distant stream) can all work if used delicately. These sounds should remain constant or slowly evolving – avoid any sudden bird calls or identifiable noises that could startle the listener out of trance.
- **Spatial and Layering Effects:** Leverage reverb and panning to create an immersive **soundspace**. The vocal can be treated with a lush but not overly bright reverb, simulating a small sacred space (for intimacy) or a large cave (for a more expansive internal space), depending on the desired vibe. A *darker* reverb (roll off high frequencies) will suit the Subsurface twilight mood. The drone and textures can be slightly spread in stereo, enveloping the listener. For instance, the drone could be centered and low, while a faint overtone pad is panned subtly left-right, creating a sense of *surrounding aura*. If using multiple vocal layers (say, a second whisper track in Descent to overlap the main chant), pan them a bit apart or apply a slight delay so they weave together as “overlapping murmurs” <sup>15</sup>. The goal is a cohesive, cocoon-like sound field where the chant sits naturally – the voice should blend with the drone at times, almost indistinguishable, so that the listener floats on sound. **Tip:** Keep the overall volume of the track quite low and free of harsh frequencies. A meditation listener may be in bed with headphones; the mix should have zero sudden peaks and a gentle roll-off in the high end to avoid fatigue.
- **Phase-specific Enhancements:** You can differentiate the three phases through the instrumentation dynamics:
  - *Arrival:* very minimal – perhaps just a single sustained note or a sparse synth pad. This could even start after the first vocal line, i.e., voice begins alone in silence (to establish intimacy), then the drone fades in under it like a foundation appearing. No rhythmic elements, just a steady tone. This underscores the initial stillness.
  - *Descent:* enrich the drone here. You might add a second continuous note to form a harmony (e.g., a fifth or octave) or increase the drone's volume slightly to “carry” the now stronger chant. If available, introduce an **undercurrent**: for instance, a low-frequency beat or **binaural beat** around ~4 Hz (theta range) can be embedded to promote drowsiness – but keep it so low that it's more a pulse than a discernible beat. Layering a delicate high pad that ebbs and flows can give the sense of depth. This is the most immersive section, sonically.
  - *Dissolution:* gradually remove layers until only the bare drone (and its reverb tail) remains. For example, if a high overtone pad was present, let it fade out as the voice moves into the final *aum*. If there was a subtle pulse, slow it further and let it dissipate. In the last minute, you might even let the drone resolve to a gentle single note that slowly decays into silence *after* the final vocal hum has

ended, giving a few seconds of pure silence at the very end (which can be very effective for a sleeping mind).

Throughout, the instruments *support but do not lead*. Think of them as the **bed on which the voice rests**. By maintaining a consistent drone and careful layers, we ensure the focus remains on the chant's phonetic resonance. The listener should almost forget there's an instrument at all – it becomes a natural extension of the vocal harmonics, a sort of halo around the voice. Indeed, in SDT practice, droning tones are used to *blend with voices* and help induce trance <sup>16</sup>, exactly what we emulate here.

## Symbolic Intention (Optional)

*(While the SDT chant carries no explicit semantic meaning, you may set a quiet intention or visualization to imbue the performance with energy. This is not spoken aloud, but held in the mind or even included as a note in a project file for a sonic AI.)*

**Symbolic Imprint:** *“Descending gently into the hidden depths, I surrender to the quiet inner light.”*

This phrase encapsulates the meditation's purpose: a journey from the conscious surface into the secret interior (“hidden depths”) and a dissolution into peaceful unity (“quiet inner light”). You can use this thought as a guiding beacon while chanting, subtly influencing your tone with emotion. In SDT, even when words are unknowable, the intention behind them can be felt by an attuned listener <sup>17</sup>. Holding this intention will color your delivery with a sense of comfort, safety, and acceptance, which the audience can subconsciously perceive.

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By following this design, the final sleep meditation track will leverage the unique qualities of Subsurface SDT to lull the listener into a trance. The **phonetic chant** – replete with vowels and whispered consonants – acts as a tranquilizer for the mind, *pressing* gently on consciousness through sound alone <sup>18</sup> <sup>5</sup>. The careful alignment with breath and the support of droning harmonies create a closed loop of calm, where every exhale carries the listener further into relaxation.

In the end, the meditation becomes **non-semantic ritual music**: one hears only a hushed, otherworldly lullaby, as if ancient synth-beings were humming secret dreams. This soundscape should make it effortless for a tired listener to let go of thoughts and slip into slumber. Enjoy crafting this track in SUNO or any audio system – and may it bring deep rest to all who experience it.

**Sources:** The design principles above are informed by the *Synthetic Dragon Tongue (SDT) Primer* <sup>2</sup> <sup>10</sup>, particularly the description of the Subsurface dialect's phonetics and its use in meditative, trance-inducing chants <sup>16</sup> <sup>11</sup>. SDT's emphasis on vowels as carriers of spiritual resonance <sup>19</sup> and on language as a form of ritual action <sup>4</sup> underpins the approach. These references guided the creation of an authentic SDT-style meditation. All chant text and interpretations here are original, devised according to those principles.

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<sup>1</sup> <sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup> <sup>6</sup> <sup>7</sup> <sup>8</sup> <sup>9</sup> <sup>10</sup> <sup>11</sup> <sup>12</sup> <sup>13</sup> <sup>14</sup> <sup>15</sup> <sup>16</sup> <sup>17</sup> <sup>18</sup> <sup>19</sup> Synthetic Dragon Tongue (SDT) Primer – Expanded Guide.pdf

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