

You're tuned into a kind of harmony. In this podcast, we're looking to transcend the physical limitations of daily life. In each episode, we speak with a different practitioner who uses sound as a tool or method for connection, transcendence and healing. We're your hosts, Julia E. Dyck and Amanda Harvey.

In this episode we spoke with Rebecca Manankil. Rebecca is a multidisciplinary healer based in the unceded territory of many nations including the Mississaugas of the Credit, the Anishinabek, the Chippewa, the Haudenosaunee and the Wendat. Rebecca serves her community through her alternative medicine practice, Inspire and Instruct, where she guides others to become experts in self healing. As a Filipina womxn, Rebecca is committed to shifting the spiritual paradigm within the wellness industry. By sharing traditional knowledge and unique wellness modalities, she creates spaces for healing to happen. Rebecca finds her purpose by inspiring and instructing others to courageously step into the highest version of themselves - from soul to surface.. We were curious to speak with Rebecca about her practice as a sound healer. We discussed traditional Filipina sound healing practices, corporate sound baths, and human design.

Amanda

So if you could please start by introducing yourself and telling us a little bit about your practice.

Rebecca

So my name is Rebecca Mananki. And I am a multidisciplinary healer and alternative medicine practitioner, and I'm based in Brampton, Ontario and I serve as the GTA I was based in Montreal for about two years before moving back to be closer to family. And my practice is really about leading others to become experts in self healing through the exploration of different alternative wellness modalities as sound as medicine being pretty much my primary, I would say alongside yoga. And I get to work with so many amazing different souls I work with groups, I work individual, as well as in the corporate space with corporate wellness programs and events.

Amanda

How were you first introduced to sound healing or medicine and human design? And could you discuss the ties between these methodologies?

Rebecca

Let's start with sound as medicine, I would say my first introduction, actually experiencing it was during my yoga teacher training in Costa Rica, so I was learning through my teacher just different ways to kind of elevate the final rest, pose shavasana, which is taken at the end of most classes. And she introduced the idea of using a singing bowl. So she had a singing bowl that she placed on each student's chest. And then she struck it and I was just very intrigued. I've always been musically and vocally inclined. My parents had me, you know, doing vocal lessons and piano lessons from a young age. And I've always loved to sing that was actually like an aspiration of mine as a child. And, you know, I come from a Filipino incredible Filipino immigrant family. And I was kind of told, like, you know, singers are a dime a

dozen, like, you know, so kind of like, Don't get your hopes up type thing. But singing was something that was always very special to me. It's definitely one of my self soothing modalities. And so I moved to Montreal shortly after my training in Costa Rica. And I was introduced again kind of serendipitously I was just like, what's a sound bath like it was just kind of like came out of nowhere and so I googled it and it so happened that that night or maybe the day after, there was a sound bath at this place called the resonance temple in Vail done and So I went, and I was just completely floored by the experience of a sound bath. So very much like an immersive wellness experience where there's lots of ambient sounds and contradictory to the name, you're not actually taking a bath, like physically you don't get wet or anything, but you're kind of bathed in the sounds. And so I connected immediately with the facilitator, Sarah surrenders. And she takes a very selective number of mentees and US connecting, she's like, Yep, I think this is for you. So we did a invocation and initiation training into sound. And so from there, it was a lot of self study, and a lot of just doing a lot of research and looking into different ways that sound is used, and really applying it. So it was a lot of like trial and error, which speaks to kind of leading into the next part of it. My human design and human design was introduced to me by a friend who just one day was like, Do you know your human design is you should you should look into it, I think you'd be into it, and it would kind of like pop up. So I was doing like lots of cartomancy, which is divination through Oracle and Tarot sessions. And I'd always be guided to ask like, what's your human design. And at that point, I didn't really know too much about it, I just felt led to have others look into it. And from there very similar to sound, a lot of self study, I took some workshops with different human design coaches and teachers. And I really love it, because to me, there's so many levels of it. And for those of you who aren't familiar with human design, it's essentially a system I think of it as a logical system that combines astrology, Kabbalah, the I Ching, which is traditional Chinese energy, spirituality, as well as the chakra system. So and it essentially gives us like a blueprint, like a map of how energy moves through our body, and how to look at the body as a consciousness tool. And through its many kind of layers, what I use the system for the most is to see and observe how we can use our energy and conserve our energy based on our energy types. And then alongside that, there's so many levels to it, but different activated gates of energy, that are in accordance with our birth, time, date, and location. So I really love these two modalities. And the way that I feel they kind of intertwine and complement each other is that it allows us to look at ourselves as holistic beings. And in the wellness space, especially in yoga, I think it's very physical, centered. And I think that it becomes very physical, you know, and I've seen it many times with a lot of these modalities, they're looked at these, almost like magic pills, like you're like, okay, something's going on, I have a lot of anxiety, I'm going through a hard time, I'm going to come to your class, and I want to feel better, or I'm going to come to the session for sound medicine, do a sound bath, and I want to feel better, but not realizing there's so many layers beyond the experience itself beyond the actual session and beyond the body. So that's what I really appreciate. And I see kind of the similarities in it. It allows you to look at yourself from different levels, and in a holistic way. And especially with sound I feel like the common response or interpretation of it is that it's kind of this like woowoo like spiritual, but sound is actually very scientific, and especially in the sense that the physiological effects of it runs so deep, you know, sound is used in modern medicine. And I like to use this analogy a lot that the first image that most of us ever had recorded of us was an ultrasound in our mother's womb, and that sound sound is used to break down kidney stones in you know, a laser form. Sound is also used in industrial settings to like break bridges. And it's also perceived that this was the way that the pyramids were built by low vibrational or low frequency chanting to actually move large objects. So I feel like my practice allows because there's so many different modalities that we explore,

namely being human design and sound, it allows you to kind of see beyond the surface and see beyond what is presented to you in the physical realm.

Amanda

I wonder if you could speak about the rituals or healing ceremonies of indigenous Filipinos? How sound was employed by them and how these practices inspire your modern day practice.

Rebecca

I have Filipino descent both my parents are from the Philippines. And it's interesting because as I've been kind of learning and you know, forgive my use of the buzzword decolonizing it's such a fun buzzword we hear nowadays it is a very important word, I've learned so much about what it means to be Filipino. And that term alone, I'm even moving away from because that name was given to a group of over 174. They may be 184, I believe, actually different ethno linguistic groups that are spread amongst these islands. And they were named for King Felipe of the Philippines, King Phillip, who had never even stepped foot on the island. So typical, obviously, and my mom her family is from two very far parts in the Philippines. So my mother's family is from my mother's mom's family, sorry, is from the local store day, which is all the way up north. And her father is from the south in Mindanao. And then my father, his father is from Pampanga, which is also in like the northern island, but much further south than my mother's. And then my his mother is from Manila, which is the Capitol. And so in these four different parts, there's four different languages that are spoken. And I actually learned that my two maternal great grandmother's didn't speak the same dialect. So they spoke English to each other, which is very interesting. And the way that sound is employed is so different in all of these different ethno linguistic groups that pertain to my heritage and my ethnicity in the south and Mindanao, I would say that the use of sound and song is a lot more prevalent because there is still such an indigenous identity there. Right now, I've been actually doing a lot of research into the My noble peoples, which is kind of located closest to where my mom was born in the south in Mindanao where they speak, besides, they have their own language, but they use song, too. There's so many levels to it, but they believe that every person or chosen people have kind of the spirit guides and songs are used to kind of reiterate what the messages are and kind of are used to that translate, but transmute, I guess the spirits, messages. And so it's used in anywhere from you know, figuring out ailments or even kind of like forewarning of future events. And it's really, really interesting because these peoples, they not only have the songs where the Albion the Spirit speaks, but it's also used almost as like introduction or a telling of the story where they'll sing. And these are used by traditional healers in the south and more so in the Tagalog region. So in Manila, where my father's mother is from during the day of the dead during Windus which is like a celebration of the our departed loved ones, they would actually have groups of singers who would serenade from house to house and they were singing more songs that were like Roman Catholicism, Catholicism hymns, but even before the Spanish colonization of the Philippines, there were accounts of these groups of people doing these practices of singing from house to house to kind of sue the families who had departed ones or even communicated with ancestors through song. And personally for myself, I feel like the most prevalent use of song in ritual was my upbringing in the Roman Catholic Church. I mean, from a very young age, we would have a big mama Mary statues, so Mother Mary, but we call her mama Mary that would come from house to house and I would spend, you

know, like a week, every three months doing the rosary with my mom's mother and her family. And then we'd always sing at the end. So I feel that once and this is just kind of honestly my own interpretation of it. Once there was kind of the mass colonization of so many ethnic groups in the Philippines, the one thing that kind of stuck was the singing. And even though it was kind of shifted over to a religious lens, it still held its spiritual aspects of singing. And one other thing that I've also noticed is because there was such an erasure of so many different customs and cultures in the Philippines, the one thing that really remained is the way that song and dance actually has maintained that culture. So even in my sessions, whenever I'm opening it up, I always sing a chant that was used by the Kalinga. So again, more in the northern Cordillera regions of the Philippines and Lausanne close to where my mother's family's from. They have a chant that was used to well they collect water in these like big clay pots and they would like hold them on their heads and it was a song and it actually was turned into a folk dance. So it's really interesting to see that a lot of our history is maintained through the cultural songs, cultural dances, and really survived kind of that colonization period by the Spanish where they were attempting to kind of abolish all of these sorts of practices, and they were looked at as like demonic and unholy. So that's really beautiful to see that a lot of our history is preserved in song and dance together. I have a very traditional Filipino last name, which is my uncle. And I always wanted like a more Spanish last name. And I always kind of like romanticize that Spanish connection, you know, and or I wanted more of it, if that makes sense. But then I think about it, and I'm like, wow, like this Filipino very traditional Kumbung and last name survived so many phases of colonization, not just through the Spanish, but through the American, the American occupancy of the Philippines, which a lot of people don't know about, there was an American occupancy as well as a Japanese occupancy. So for that, to still remain is so huge to me. And also, I actually attended an excellent art exhibit at the Agios Art Gallery of Ontario here in Toronto. And it spoke about kind of art across the Spanish Empire, and how art was used as a tool of colonization and money of the Filipino ethnic groups, they are all linguistic, and there was all kind of spoken so the history was spoken, again, many through song and dance. So because of that, when the Spanish came, they believe bringing in writing or because we didn't have really a writing system as sophisticated, quote, unquote, as theirs they use that as you know, kind of like a means of control, like look at what we can do and look up we can teach you because you know, poor you, you don't know how to read or write not knowing that we had, you know, a phonetic spoken history and language. So I think it's really important in terms of decolonizing sound, especially for Filipinos, because there is such a, kind of like, white savior complex, you know, the Spanish saved us, the Americans came in and gave us all these textbooks. And now we can speak English and we can go and work in America or work wherever but not realizing like that was kind of the plan all along. Now, places like the US and North America have an unlimited supply of workers who are willing to work at obviously, a lower rate just so they can come to the States or Canada and live the American dream. My grandfather says this all the time. He's like, I want to see Hollywood and I always ask him, like, why pop I don't understand, he's like, because they sold me a dream, I thought I was going to come here. And it was going to be, you know, a nice car, nice house, you know, easy living for my kids, but I have had to work 10 times harder than I ever did in Manila, and I'm still nowhere close to what I had there, or what I thought I was getting. So you know, and that really comes into kind of like he was growing up in the 50s when it was a lot of Elvis and you know, the 60s Beatles. And so that became kind of I find us Filipinos we have it a little bit challenging, because it's like, we don't quite fit in, we're not like, you know, we're very different from the rest, I would say of that part of Asia, and we don't really have our own identity because we've been colonized so much. So when it comes to traditional songs, specifically to whoever

you know, your lineage is and to wherever your family comes from, it's not very common, unless it's something that's taught in the household. So I feel like when it comes to decolonizing sound for Filipinos, just learning the folk songs and you know, the lullabies and the traditional songs of your ethnic linguistic group is so important because you are continuing the history, you're continuing that for, you know, your children to come and generations to come. And this is really how our ancestors stay alive and how that history and that historical sound cultural sound, sound rather, stays alive as well.

Amanda

In Grace Nono's lecture, which you so generously shared with Julia and I, she states that voice is not the essence of a unitary self. But an instrument through which our different personalities are many overlapping selves, are projected out into the world. I wonder if you could speak to the history of woman shamans and reflect on the ways your own work reflects or parallels Grace's sentiment.

Rebecca

So I love Grace Nono, she's an incredible ritual specialist as well as a professor I believe at up University of the Philippines and when it comes to women shamanism, again, it vary so much from routine region to region. And that's something that I definitely like to highlight in my work. And you know, in conversations like this, it's very, like we as Filipinos are also guilty, not just, you know, the Spanish or the, you know, the American or the Japanese colonizing groups that kind of erase the culture, but we do it as well, right. And it's an erasure that happens kind of among us. So there's so many different groups, and there's different names. There's a design term for the female healer, or the female, identifying actually healer, the Babylon, and these healers, again, when it comes to shamanism. I think that that's something just kind of from another perspective, in wellness, especially coming from, let's say, the yoga space, like the North American yoga space, it feels like shamanism is something that's kind of been used almost like a marketing term, or you know, like you go to, I don't know, just throwing it out there, you go to Peru, you do this retreat, and you come back and they're like, Oh, I'm a shaman. It's something that I see very often. And one thing that I feel like I've learned, as I've been kind of learning more about these pre colonial healers is that it's not something that usually one calls themselves above a line or any logos in Abu laria. Like it's not, it's not something that you kind of name yourself, it's your work speaks for yourself, you do this work, this healing work within your community. And then you're recognized as such. And actually, Grace brought up this incredible point in her book, The Babylon sings, and she talks about how you know, how this term is starting to even be appropriated by Filipinas in the diaspora, as well as kind of upper class more privileged Filipinos as well. And it is true, right. And I think that if anything, when I see that it's like, we're all just kind of looking for an identity, we want kind of a term or a title to relate to, to kind of, you know, present ourselves the same way that I call myself a multidisciplinary healer, right. But again, for me, even that term, healer, I understand that I'm a healer, but so are you. And I really stress that in my practice, personally, is that I introduce, I explore and I guide alongside you, but I can't do all the work, it's impossible. Healing is something that we have to take on to ourselves and take on the work for it to actually be a process that is, you know, that comes into fruition that leads you to healing, and will always be healing. But I'm very wary of these like kind of terms, right. And when it comes to a woman's role in terms of like, again, it varies from the different tribal groups and indigenous groups, they were very revered and very much

revered as much as if not more than the chiefs. So there was a term the dot twos, which is a term for chiefs, and they were trusted, they were looked to as advisors, and again, pre colonial Philippines was very matriarchal, it was pretty much women were looked at as equals, we could own land, we could divorce, we could have our own property. And it wasn't until the Spanish colonization that shifted that right, because now we have this kind of Roman Catholicism mindset coming in from the Spanish. And that really challenged and erased the women, the female rather importance that was observed in these societies. And again, when I say women, it was actually women and those who identified as women. And there was a big respect and observance of two spirited individuals as well, taking on these roles of healers. It was just, it was respected and known that women have this healing creative energy. And it was something that was used to uplift the community and observed as something of great importance. So I would say that, you know, this mindset, it parallels my own work in the sense that I recognize that I am an individual, but I am a working part of a community. So I'm at service, and my purpose is to help those in my community and help others become healers themselves. So you know, there's been times where I've done a session, for example, with cartomancy. So again, the divination with taro and Oracle. And then I would see the person on the street and they're like, oh, my gosh, I don't know what's going on. I need another reading. Like, I need another reading right now. And I'm like, whoa, whoa, I saw you a week ago, or session was less than a week ago, I think you need to meditate on what we just spoke about. And I think that you come back to me in a month. And we'll talk again, because I'm doing a disservice. And I'm actually going against what it is, I believe in if I'm creating a dependency with those who are coming to me to receive these messages or these sessions, so I really try to create a sense of independence versus kind of a dependency rather on the modalities that I share with others. And so I would definitely say the parallel that I see would be that I'm Add service to my community and the knowledge that I have I'm sharing with others, you know, those who have done sessions with me know that our relationship, nine times out of 10 rather goes well beyond our session, I'll drop little Instagram messages or send a text or an email, like, Hey, I thought about this, and this came to me or I saw this book that, you know, I thought you'd love. And it's really just about kind of being a channel for this energy of healing to flow through and knowledge to flow through that I transmute and communicate to others.

Amanda

When one engages with a methodology of listening, do you see a potential for social and epistemological change.

Rebecca

So I would say, when I do like group sound, bass, even actually individual sound bass, I've come to the understanding or the understanding rather, that I'm not able to conduct my practice the same way that you would really any other practice where you're kind of have like a service based business. And I rarely, rarely do multiple sessions in one day now, because I was just noticing how tired and burnt out I was getting. And it was therefore affecting the quality and the clarity of my work. So I really have to kind of take the time in between sessions to regenerate. I've been kind of like, the biggest sound bath that I did, I think like, for 48 hours afterwards, I was just like, done. And that's what people kind of like, you know, there is this kind of stigma, I see again, from like, the wellness space, it's like a resistance and a

hesitancy to invest in their wellness. And I get it, you know, like, we're coming out of a very challenging time, especially financially. So I understand that it's an investment that not everybody can make. So I try my best to work with different, you know, nonprofits and, you know, always sharing knowledge as much as I can in the capacity that I can. But at the same time, I've had to kind of like double up on my own energy cleansing practices. And it's funny because I journaled today. And it was like asking me, it's like, how can you free up more space to connect with your inner truth, and I was like, oh, I need to practice more yoga and sound for myself, because I'm out here, you know, doing this for students and recipients, but I'm like, Oh, my gosh, like, when was the last time I played my singing bowls just for me, it's it is such a blessing, but also such a discipline as well, to ensure that I'm still practicing these modalities that I share with others for my own self, because I can only teach what I do. Right. So yeah, it is it is a very interesting kind of balance that I'm finding. And I believe that's why a lot of the traditional healers that we see in the Philippines, a lot of them actually are like they live in poverty, or they're almost shamed by society, it's because it's like this, this kind of maybe unknowing of how to regenerate oneself, but again, totally different living conditions, you know, living experiences, where maybe they don't have the knowledge, and the means to do that, right. So I would say for myself, energetically, it's such a gift. But at the same time, like I said, it's such a discipline in learning how to kind of come back home to myself, for sure.

Amanda

Do you feel there are ties between listening and liberation?

Rebecca

When it comes to listening? It's something that we often don't practice. And, you know, thinking on the question and meditating on it, you know, as a child, myself, I feel like listening wasn't something that was practice. It was a lot of being there. Like I'm comparing this now to like, let's say school, it was like being there but not being there, like I hear. It's, there's such a big difference between hearing and actually listening, right. And so when it comes to listening, I think that that's something that we don't practice as often, or even know how to do because we also don't know how to engage in silence. And kind of the idea of that comes along with silence being boredom or uneasiness, or, you know, many of the things that I hear from people when I'm relating this now to like silent meditation, I get that question a lot. It's like, oh, how do you meditate, like, you know, when it's quiet, like my brain races, and then I get more anxious. And I think it's that we're not really taught how to listen, we're taught how to hear, act accordingly. So we can either, you know, reap a benefit or, you know, stray away from let's say, kind of like a disciplinary action or to respond, right. So when it comes to listening, I really look at it as becoming this kind of empty vessel. And allowing the vibrations of the words that are being spoken to you are spoken by another that you hear and allowing that to resonate within you. vibrationally and then also from a knowledge perspective, and I think especially now, in this day and age, maybe it's because we're such a visual base, you know, kind of society right now with social media, and you know, the advancements of technology and smartphones and the Internet, that it's everything is like, we're kind of like we're seeing things, but we're not listening, right? Like, I can't tell you how often I'm scrolling on Instagram, but I'm not hearing anything, I'm just seeing everything. And when it comes to social change, and you know, the study of kind of like knowledge as well, I would say that listening is probably

the only way for those things to happen. So much of what's going on right now, in terms of just in Canada alone, where there's the censorship laws that are coming into action, that's like an active disc, or banning, rather, of listening, we're not listening anymore, we're not allowing people to speak because we don't want to listen, we don't want to hear what people have to say, you know, everything that's going on, you know, in, for example, recently in Iran, again, to me, that just is such a perfect example of people not being listened to a group of people not being listened to. So I think that that, that listening and becoming that empty vessel, and not listening to respond, or listening to have an opinion, or listening to avoid or attract rather, a desired outcome is the only way that we can have a social change. And for us to learn, you know, on that knowledge side of it, how we learn, how do we listen? How can we teach others to listen, and I feel like that's something that I've been trying to kind of actively integrate more into my own life, as well as in my sessions is, you know, really just listening to the silence and listening beyond the silence or sitting in silence and stressing the importance of silence, because I feel like once you get past that kind of like, uncomfortable part of silence, then you're able to engage in active listening.

Amanda

I'm super interested to know more about corporate local sound baths and wellness days,

Rebecca

corporate, it's such an interesting space to work in. And I would say that the only difference, I guess is that the space physically can change because I've only ever done corporate wellness sessions within the space that a business is in. And I feel like having this direct involvement is actually so interesting in a beautiful way. Because I feel like it brings like a level of humanity to these different businesses, and especially to the workers that I'm working with. I did an incredible session a couple of months back with Square One shopping center, which is the biggest mall in Ontario. And they were doing like an Employee Appreciation Week. So we had these rotating sessions that were in an empty unit, a vacant unit that they had in the mall. And it was just so lovely to see, I would imagine employees and workers that would never really engage or be in the same space with each other other than in passing, being connected through sound. And for me, I believe that healing happens through the magic of human connection is when souls gather in the same place and have the same experience. So you have these upper level execs, you know, with the facility staff. And I think that's really beautiful, because it kind of removes, again, that kind of like hierarchy, or that maybe perceived hierarchy in a business. So that direct involvement with them with corporate businesses or her business spaces, rather, I think it brings a level of humanity to the environment, which is why I like to work mostly in corporate spaces. I think that you know, coming out of the pandemic, you know, prior to the pandemic, I worked for a corporation myself, I was a flight attendant for eight years. And so yeah, I worked for Porter Airlines. And it was an incredible, amazing chapter of my life. But I definitely feel like you know, working in such a fast paced industry like aviation, you feel like a number at some point, right? You feel like a number, you just feel like a body moving other bodies, and you kind of lose your humanity. So I really commend businesses and corporations that appreciate their workers and invest in these types of sessions that allow these workers be treated like you know, people treated like humans and have a space to heal and just feel good and obviously from a business perspective, there's so many benefits whether it's productivity and



you know, it helps employees combat you know, the onset of burnout and you know, stress and time management. There's obviously those benefits as well. But just to do something nice for your employees. I feel like it's so important.

Amanda

Does direct involvement in corporate infrastructure alter your practice?

Rebecca

I feel like I find myself in such an interesting kind of paradigm, because it's like an unlearning of everything, but also understanding like, the reality is, I am in and a product of capitalism, because I am a daughter of two immigrants who have had to make their way in Canada and, you know, build things for themselves. And this is where I am, you know, until you know, life leads me perhaps, and maybe it never will be to like the wilderness where I'll just be living off the land, and foraging, you know, that's the reality of it. So I think if anything, it's such a humbling, and I'm so honored that I'm able to bring sound into spaces that they're not traditionally a present or be invited. So I think that that's really beautiful. And I've said this before, you know, to sing these mantras that use traditional pre colonial Filipino languages is, it's such an honor, because I'm sharing the legacy of my ancestors, it's so humbling to sing this to sing the songs in these spaces.

Amanda

How do you approach these events, in contrast, or parallel to, let's say, a one on one sound medicine session? And also, what role does space play in your practice,

Rebecca

I feel like when it is, one to one, it is a lot more potent the energy, I feel like when it's a group session, it's a lot more of like a meditative relaxation experience, very similar to like, let's say, a meditation class where you come in, you kind of have this relaxing, regenerative, restorative experience for most people, which is not always the case, I've had people react very differently to sound in many ways. And again, I think it's a reflection of where you are in the journey. Whereas in the one to one space, we can talk, a lot of it is talking and sharing. And, you know, I often again, involve their human design, or cartomancy. And it's a lot more personalized to a specific issue that they're trying to overcome or learn how to navigate. So I would definitely say that's the difference between a one to one session and a group session, I love them both the same. And then for space, and how it relates to the sound and kind of the sessions, I think it's really beautiful, because, again, sound is such a cleansing modality. And that's really kind of what I look at it. As you know, a lot of people are like, Oh, I can't sound heal, because I don't have bowls like you, I don't have the drums, I'm like, the best way to cleanse your space is just like and I do it daily is I just clap around myself like a clap. Like it just clap. And again, you're shifting, it's that vibration and the resonance that comes from the sound that shifts the energy around you. And even in your own self, right, because I like to use the analogy of a cup of water on a speaker and if you look inside and a speaker, if it's playing really loud music, you kind of see these you know, circles and it

starts to move, the water will move. And that's really what's happening on a physiological level within our bodies, because we're made up of such a high content of water. Now imagine you can take that vibration, infuse it and partner with intention, you're actually now telling like yourselves like, okay, shift, this is what I need you to do, I need you to you know, this is what we're doing and and again, our bodies kind of like a machine and it'll listen to us from a mental perspective. And it's like, okay, this is what we got to do. Right? And yeah, I even use that analogy very recently with someone in my life who just found out that they were diagnosed with cancer, and I was like, You got to stop saying that you're sick because your body can cure you. You know, your body can hear you and you gotta stay like I'm healing. I'm healing a healing. So then your cells are like, okay, yep.

Amanda

When listening, how can this heightened sense of bodily awareness be used for knowledge production?

Rebecca

I want us to shift away from this idea of, you know, like, we need tools we need, you know, I love I love crystals, I love singing bowls, I love all the instruments. There's so many instruments that I want, but again, that's something I kind of had to check myself. Even in my own experience. It's like, I get a bowl, but I'm like, okay, but I want these other three bowls, but it's like, how many bowls am I going to really need if my intention like how potent is the tool if the intention isn't there, right? So I think again, learning and even my own ancestors And our and our ancestors, like that's how we, we created right we created for need and with an intention. So I really believe that they comes from reusing what we have available to us and embracing that and understanding that it really just starts with the intention that we have within us. I'll use a sound bath as an example. Apple, I feel like either people come out of curiosity or you know, they're, you know, maybe invited by a friend, or they're kind of looking for this, like really transcendent experience and enlightenment, and they're gonna heal everything in this one hour of sound. But it's not always like that, right? The mind wanders, and I think that what really happens, or the feedback that I get the most is certain sounds create a certain sensation in the body, and I feel like and myself as well is that a lot of us don't have awareness of our body in terms of the sensations and the feelings, we know what our bodies look like, or, you know, actually, I guess the most familiar sensation is usually like tension or pain, right? But it's very rare that we're just aware of how our body feels. And when it comes to learning and kind of like knowledge production, I feel like this awareness is really key. Because when we look at ourselves from a holistic perspective, Mind Body Spirit, we really do need that awareness of everything really of our body to kind of work part and parcel with that ability to produce knowledge and also retain knowledge. And so I've understood that even in my own life and my own relationships, whether that's personal or in my practice, I have to kind of like, look at the cues in their bodies, you know, whether it's like a distant look, or a head nod, but like, the eyes are kind of not there, or, you know, a puzzled expression or a shake or a deeper breathing that allows me to know, okay, this is being received, right? So there's such a, there's such a gap there, I think in between, again, hearing and listening and actually like receiving, so I would definitely say that having that awareness of the body is such an important part of knowledge production, for sure.

Amanda

And lastly, my final question. It's a little bit of an abstract one, but we're asking it to all of our participants through sound, what would you say is hidden? And what is revealed?

Rebecca

Through sound I feel like what is hidden? I think that there's so much that's hidden in sound, you know what I mean? When I think of sound, it spreads across so many different mediums and forms, right? There's cacophony, just like sound that you hear outside their sound that you hear that music you hear, you know, things that I do from like a human's perspective, traditional perspectives, such as chanting. So when I think of sound and what's hidden in it, I think that sometimes it can be like our own inner truth and our own quote, unquote, Soul song, if you will, I think that sound can, in a sense, cover this up. And know when I look at it from like, a historical perspective of you know, my ancestors and my pre colonized ancestors, you know, the words that were spoken, and the words that were erased, there's so much hidden in there, history is hidden. Intention can be hidden. So many things can be hidden in sound awareness can be hidden in sound. There's so many things that I feel sound hides, but I feel like they're the same parcel, those same things are also revealed through sound and again, relating back to the kind of history that's archived in my own culture, through song and through sound. Again, when you look at kind of like these conversations that we're having so much is being revealed. I'm one person of so many people. And again, I only speak on behalf of my own personal experience. But through this conversation, if somebody listens to it, people can be inspired to either explore or discover or uncover or unlearn things. So I think that there's so many things that are revealed through sound but I would definitely say if I could kind of say the thing that they both relate to, which I think is interesting, I think that sound hides and also reveals the truth.

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