

*"Deep inside I feel that this world we live in is really a big, huge, monumental symphonic orchestra. I believe that in its primordial form all of creation is sound and that it's not just random sound, that it's music. You've heard the expression, music of the spheres? Well, that's a very literal phrase. In the Gospels, we read, "And the Lord God made man from the dust of the Earth and breathed into his nostrils the Breath of Life and man became a living soul." That Breath of Life to me is the music of life and it permeates every fiber of creation. In one of the pieces of the Dangerous album, I say: "Life songs of ages, throbbing in my blood, have danced the rhythm of the tide and flood." This is a very literal statement, because the same new miracle intervals and biological rhythms that sound out of the architecture of my DNA also govern the movement of the stars. The same music governs the rhythm of the seasons, the pulse of our heartbeats, the migration of birds, the ebb and flow of ocean tides, the cycles of growth, evolution and dissolution. It's music, it's rhythm." Michael Jackson*

### **... to be Continued in the Movement**

The above quote leads me directly to an artistic, musical, scientific, philosophical, poetic, and spiritual concept called Continuum Movement. It is an ongoing inquiry started by Emilie Conrad Da'oud more than 50 years ago. Her primary question was - what it really means to be a human being. Since then the exploration continues with the focus on how to innovate, re-define and re-create a human who is not culturally conditioned with prescriptions on how to fit the society and who is aware of his bio-intelligent heritage speaking to him through breath, wave forms, sound and fluid resonance that is emerging in the final movement of the movements and the Unity.

A good reason for being engaged in Continuum practices is to learn how to listen and how to develop certain bio-logical awareness of the fact that what we call body, is actually a movement.

This inquiry naturally extends sound-healing practice by adding conscious intrinsic movements emerging from introducing specific sounds to the body while knowing that our 70-80% water-based container will carry the sound with enormous efficiency.

Continuum is not about creating a specific movement, but rather creating a space where the movement can happen from within without imposing prescribed form or concept. It is not necessarily a performance or well-being activity as such, although it brings these qualities and its form suits the stages. It is a process of moving under and inside the skin in relation to the cells, molecules and the deep intelligence of the body. It is rather 'being a movement' than a learned movement. It has its own aesthetics, it has its own natural smoothness and flow, it is like honey gathered from the sweetest flowers. It is an expression of fluid intelligence.

*The body is seen as a form of interpenetrating wave motions that has stabilized in a particular electromagnetic field called Earth. The body is a world of undulations and spirals, waves upon waves of endless patterings and pulsing.*

Stay still. Feel and observe. There is a rhythm, there is a breath, there is a tidal wave, there is a repetition, a pattern, broken pattern, deeper breathing, slowing down, expansion, stillness .... it never ends. Where is it? In the body? Next to the body? Behind the body? Everywhere. There is a universal movement that moves. It is there always, it moves through the entire atmosphere, planet, probably galaxy. It moves through our bodies but it is not exclusive to the bodies. It is like the Ocean, the wave container, when we surf the wave by becoming a wave without breaking its pattern.

If the wave (motion) is part of the consciousness itself, then in the moment of merging with it, we become a consciousness of that wave. By taking on the quality of that consciousness we are not limited to any form or gender, status or age anymore. In that moment we are the moving intelligence that opens highways to deep healing. "Where there is no specified form, there is no time or space. Fluid resonance is eternal." Emilie Conrad

*Similarly speaks Gary Bartz, saxophonist (under the influence of Charlie Parker):  
"Once you play, you're putting that energy out there, you're sending it out wherever it goes. As I said the other day, when I was meditating and listening to my singing bowl... I'm listening to it until the sound disappears and I say, 'where does the sound go?' I'm hearing it and then it disappears. It doesn't really disappear, I just don't hear it anymore. But still, I want to go there wherever that sound went, that's where we're trying to go as musicians. You're trying to go beyond what you hear, you want to go there, there's something that nobody's ever heard and only you can hear..."*

Continuous flow is not inner or outer, it is a motion, it simply is. Inner and outer is illusional. We are in constant communication/communion with the environment, with the Whole.

## **WHAT DOES IT MEAN TO BE FLUID**

*"To be fluid means to be comfortable in change." Emilie Conrad*

Fluidity is not a style of moving, it means that the movement of movements is without a conflict. To reach the current of fluidity it is helpful to slow down at the beginning to be able to distinguish smaller movement patterns within the tissues. After becoming more sensitive to even smaller movements, ripples and undulations, we start being engaged in the flow that begins with pulses and micromovements. From that deepest level the river starts to flow, the resistance becomes less and the information becomes more.

## **'EXTERNAL' MOVEMENT**

Moving a part of the body - hand or leg - is a general expression of tens of other movements happening within the blood, bones, nerves, tissues and cells in that part of the body. It is another experience of our nervous system.

External refers to the environment, which consists of never ending wave motions. They are omni-present, constantly penetrating our body. Nothing is static, everything moves in all directions.

## **INTERNAL / INTRINSIC MOVEMENT**

Moving something, body part or organ without moving it spatially requires conscious participation in the internal movement of that organ. Intrinsic movement has nothing to do with external movement, it is just the movement itself which is all the time present inside of us. There is no separation between the intrinsic movement and the environment. It is intrinsic inside the body and pervading at the same time. It is also the movement of the cell, of the tree, of the star, it is THE movement.

## **THE MOVEMENT PRACTICE, EXAMPLE OF EXPERIENCING BOTH**

We start in the position called **Baseline** - lying flat on the floor, neutral to gravity, noticing how much of the body we feel is being released into the ground. How much are thighs, calves, sacrum, torso, shoulders, head etc. in connection with the floor. The degree of how much the body dropped to the ground is the degree of how much is the system open for nourishment, upgrade and self-correction.

The areas of the body which are not in contact with the ground (pulled away) are those areas living in a state of isolation, not being engaged with the larger flow of life and like this being vulnerable. They show some kind of deficiency, calling for preventative care before they become symptomatic. Protections and defensive strategies, which the body created, show also the way how we are engaging in the society and the world.

We check, where the breath comes from - the chest, abdomen, ribs - and what is the rhythm of the breathing. This gives us an information and entry point to start from. (Later we come back and check again to see, how/if the system was engaged in the process, how it adapted within the process of interchange.) In a state of fearfulness, when our bodies are tense, interchange cannot happen. *"Movement is the enemy of fear. Fear says, 'Do not move.' Fear says, 'You can move a little bit.' Fear says 'you can move but only with instructions - right, left, back, forth, step, step', instructions from the high command of our superior faculties. Structured movement keeps fear at bay, giving us the illusion that we are safe." Emile Conrad*

As our system becomes more receptive, the breath becomes a wave. It starts with the rhythm and opens the door to all living processes. When breath is still, we are being breathed. We are responding to the surroundings and circumstances around us. System that is able to shift its circumstances is a healthy system.

## **MAKE THE SOUND 'PUFFED-O'**

Breath in through the nose, make an 'O'-sound but shape your mouth like you want to blow a candle. Lips are closed and the cheeks create a cave shape filled with air. The 'O' sounds deeper, 'caved', not like clear sharp 'O' expressed outwards. The sound stays inside the mouth and spreads all inside the body, the vibration stays in the whole system while moving the compressions. We feel the sound going all the way through the chest, neck, belly down to the feet.

This sound also softens the area around the jaws, as they usually are the primary reason for tension in other areas, especially guts, abdomen, hips and pelvis. Make this sound 3-5 times or as many times as you like.

## **LISTEN, GO TO AN OPEN ATTENTION AND LET THE BODY TALK**

Open attention comes after we do something on purpose, e.g. specific sound; it is the moment for the fluid to express its move. We are not trying to do the movement, rather we are listening to the fluid in the tissue, what movement it wants to do. We are looking at bio-cosmic movement which emerges with fluid expression.

Go into a state of waiting for a cue from inside your body that begins its choreography. It may show up as a movement in a particular part of the body. Follow that stirring which emerges in some expression of movement. Spiraled waters of our embryonic history reveal billions of years of the planetary process. The umbilical cord is similar to the resonant stream within the fluid in our system and the galaxy. It is a source of bio-cosmic nourishment. If we get cut off of that, our systems become deprived and starved. The choreography of fluid represents all life. All species are being shaped in that fluid resonance and our body often takes on some of these shapes. Don't be frightened. Whole planet speaks to us through fluid movement.

Notice, how the sound makes its ways towards certain places in the body or spreads generally like a mist or meanders as a river. The bio-cosmic choreography comes from a waveform, a spiral or pulsations. Listen, how it communicates with certain spots or areas and how the areas respond. Do not do anything. Observe. Let the response reveal itself. Follow the unfolding. The body carries you into positions which never happened for you before. If you catch yourself repeating or remembering a movement, stop, stay in that position. Re-enter the flow again after you dis-engage from all limiting thought forms and patterns.

*"I know that Music is not found in my bass guitar. It cannot be found in any instrument. My understanding of that has changed my Music and my relationship with her. No longer do I try to create her. I feel her and I listen! I know that I must listen to her for our relationship to be complete. A friend once told me, "An instrument laid on the ground makes no sound. It is the musician who must bring Music forth, or not." Notice, he did not say that we must create Music. There is a difference." Wooten, Victor. The Music Lesson*

## **FOLLOW THE THETA BREATH**

The Theta breath/sound is created with a regular inhale through the nose and exhale out of the mouth with the tongue slightly between the teeth or behind the upper teeth making a "TH" sound. It doesn't sound like hard "SSS", it sounds gentler and softer. It is a "bi-forkating sound" - splitting into two directions, when the air comes out of the mouth on the left and right sides along the lips. Theta breath can be effective at softening and spreading the tissue where there may be density. Do the sound 3-5 times or as many times as you want.

Listen, go to the open attention and let the body talk again.

Repeat this process 3x and **finish with final open attention**, when you compare the original and final states of how the body feels to you.

As the fluid system reveals the signals, we can either follow them or shut them down. We are able to feel the permeating spirit moving throughout our leg, pelvis, shifting the position of our head, self-correcting, when there is the resiliency to do that. To recognize a change between the baseline and final open attention and knowing, if there really was a systemic shift happening, we have to look at the breath. The breath usually becomes more global, more spread, drops more down.

*"The Wind, like Music, is invisible. Although we can feel them both, we can only see their presence by the motions of the things they touch. Notes to Music are like confetti to the Wind." Wooten, Victor. The Spirit of Music*

Practicing Continuum allows us to experience life of fluid resonance and step out of life that is conditioned. We turn to the primordial world with its pre-vertebral system as a part of our discovery. We soften the inhibitors to create less density. The less structure there is, the bigger the source of nourishment.

## **BACK TO THE BEGINNING AND TO THE PRIMARY QUESTION: HOW DO WE BECOME SELF-LIMITING, WHEN WE ARE AN EXTENSION OF BILLIONS OF YEARS OF PLANETARY PROCESS?**

Maybe that's why. The road of evolution seemed to be quite bumpy, our current lives too, often challenged, often surprising, leaving marks on our systems. The more resistance we create on our way, the more rigid our bodies become and the less communication within our body systems and the environment is happening. The rigidness reflects our dependency on the outside authority to instruct us on how to live our lives. Fragmenting authority begins with body disconnect. Our realities become structured. The shapes we are moving in, are imprinting our brain. Once the brain is patterned, we keep reproducing those patterns and fragments. When we allow different (first time) movements to emerge, it is a confirmation that the brain starts to repattern itself. Less density

in the body makes the movement easier. Less structure means more nourishment. Thankfully there is always the New Now, which allows us to innovate and learn our Harmonics of Life.

*“Music was the first religion, you had to have music for every special occasion - for births, deaths, equinoxes, harvest. There were sounds before the written language, they just passed it on. It was so important that the head musician was the right hand man of the leaders of the country. Musicians were like priests. Look how far we have fallen from those days.” Gary Bartz, saxophonist*

*Reference:*

*Emilie Conrad: Life on Land*

*Victor Wooten: The Music Lesson and The Spirit of Music*

*Michael Jackson’s quote found “by accident” long time ago*

*Gary Bartz: YT video interview*