

'the idea for receiving the idea, that is the seed': percolating and steeping in somatic music

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**'the idea
for receiving the idea
that is the seed':**

percolating and steeping in somatic music

Tim Jones, independent musician

Adrian Lee, independent musician

Emma Meehan, Coventry University

Abstract

Javanese dance artist Suprpto Suryodarmo (Prapto) led a keynote workshop as part of the Dance and Somatic Practices Conference 2017 at Coventry University. This workshop took a 'wave' format that involved different groups of participants flowing in and out of the durational workshop over three hours. The 'somatic music' created by Tim Jones and Adrian Lee accompanied and supported this flow, bringing the Amerta Movement practice into conversation with musical improvisation. The musicians later played with Prapto and presented their own 'gig' as part of the 'Amerta Movement in Performance' events in July 2018 and 2019 in Stroud, Gloucestershire, UK.¹ After the Stroud workshop in 2019, Prapto asked researcher Emma Meehan to write to the musicians to discuss their exploration of 'somatic music'. The following set of email exchanges over the past year share excerpts of this ongoing dialogue instigated by Prapto. Following Prapto's death in December 2019, we gathered our conversations here to pay tribute to his work and celebrate his inspiration to artists experimenting in Amerta Movement in performance. Alongside these conversations, we invite readers to listen to audio recordings of somatic music with Jones, Lee and Prapto. Rather than presenting a definition of what somatic music is, we want to share perspectives on somatic music as an ongoing dialogue that will continue as part of Prapto's legacy in years to come. A title for these exchanges suggested itself from Prapto's comment (2018, 151-152) 'the idea for receiving the idea, that is the seed', to acknowledge his seeding of this conversation into existence.

Music excerpts

The Dance and Somatic Practices Conference 2017 Keynote workshop with Suprpto Suryodarmo included somatic music by Tim Jones and Adrian Lee, with an excerpt here:

¹ Amerta Movement in Performance was devised, curated and hosted by Keith Miller, Karolina Nieduza and Sally Deane (2018) and Sally Deane, Julian Carlyon and Clare Ballard (2019).

<https://soundcloud.com/tim-jones-133954999/garden-to-4th-circle/s-sbj6GJ4bhVx>

'Our Shoreline Thread' somatic music performance in Stroud, UK with Tim Jones and Adrian Lee, at the Amerta Movement in Performance event 2019:

<https://soundcloud.com/tim-jones-133954999/our-shoreline-thread-stroud/s-NjLIPudG2Qn>

Music Garden Chatting (MuGaCha) was a sequence of workshops/meetings co-facilitated by Tim Jones and Prapto. This was a precursor towards a somatic music practice, discussed later. An example of the Music Garden Chatting is available here: <https://soundcloud.com/tim-jones-133954999/mugacha>

Keywords: somatic, music, Amerta Movement, Suprapto Suryodarmo



Figure 1: Dance and Somatic Practices Conference 2017, Coventry University, photograph by Karolina Nieduza

11th July 2019

Dear Adrian and Tim,

I experience your 'somatic music' like being in a bath, immersed in an environment.

There seems to be a negotiation between the elements of the environment – the musicians picking up on atmospheres, moods, sensations and feelings that are circulating, and responding to those; but also bringing their own sensibilities, backgrounds and experiences which are fed into the environment through sounds.

What I am left with is a feeling of warmth, being suspended, moving with the 'temperature' of the space as it is filled with people, objects, histories, interactions, rhythms and textures. I am carried along. It heightens my awareness of what is circulating in the room. I become more easily connected to the feeling and tone of what is happening. I don't feel imposed upon by the music but rather, it invites me to move with what is happening in the environment.

What is curious is the particular tones, textures and timbres created by the music that are both belonging to the musicians as well as tuning to the environment, co-creating and leading-following at the same time. I would like to understand better how this is happening for the musicians. How do you identify patterns, emotions, felt senses in your body? How does this turn into the sounds that are made? What do you bring with you on the day that pours into the music?

I am struck by the power of music as a medium that moves through air and auditory channels that touch my body and ears as well as heart and gut, touching inside and outside.

The morning after the performances, I woke up with a sound and my whole body resonating and vibrating gently. It doesn't feel overwhelming, just a warm, still, touching, sense of presence that can so easily be lost.

Emma

25th July 2019

Hi,

When I was asked to provide music for Prapto at Coventry I immediately thought that I would like to make a project of this, hence the invitation to Adrian, a friend and colleague since, well, a long time.

I recorded the session and have edited and archived the waves: garden-circle-oval-square, and transcribed what Prapto said during each. It is interesting to read in Paul Baxter and Sandra Reeve's interview with him (2018, 155) how he arrived at the possibility and intention to give the idea 'movement as being, not as medium'.²

A couple of years before, I had run a series of days for Amerta Movement practitioners looking at Karlheinz Stockhausen's text compositions 'From the Seven Days' (1989). Reading them again, I had been struck by the vocabulary used, with both similarities to and jumping off points from the vocabulary shared among Amerta Movement practitioners, and by the possibility opened by these texts for response in movement.

One particular 'Right Durations' struck me as so fitting to Prapto's notion of 'crossroads' – stopping, which direction to follow, choice and choosing from the body:

Play a sound
Play it for so long
until you feel
that you should stop

again play a sound
play it for so long
until you feel
that you should stop

and so on

stop
when you feel
that you should stop

² See also p. 146 for further information on garden-circle-oval-square

but whether you play or stop
keep listening to the others

At best play when people are listening

do not rehearse

(Stockhausen 1989, 115-117)

How might we, I suggested, as 'movers' and 'sounders' reflect on and respond to Stockhausen's text through our own sound and movement vocabulary.

I think my intention with this project was to bring music as a presence right into the mix of Amerta Movement.

With the Dance and Somatic Practices Conference in Coventry and the evolution of the 'Wave' and Prapto's response in that, the notion of 'somatic music' has really come to the fore. What is it? Is it a 'thing'? What was my experience?

I wrote to Sandra Reeve soon after Coventry that, in trying to describe to someone what role or presence the music had, I came on the phrase 'sonic weather', or a shared weather giving the air tangibility, body, and that is not, of course, only the possession of the music, but that also comes with everyone's presence, everyone's breathing. It is striking to me that your responses to the recent Stroud event speak so clearly in resonance with this perception. For Coventry, Sandra responded that we had facilitated 'an experience of music/sound that was not an accompaniment but music in being'. So what is happening? Clearly something is going on!

Your questions are:

How do you identify patterns, emotions, felt senses in your body? How does this turn into the sounds that are made? What do you bring with you on the day that pours into the music?

Well Adrian, a coffee drinker mentioned percolating, me, a tea drinker, had better go with 'steeping'. Both end with the action of pouring!

For myself, I look to find practical opportunities to research and reflect on these questions in action. What happens in this exchange and sharing environment with movers? Do the movers bring a new sense of hearing? Just prior to Coventry, I had been exploring the sense of relationship of touch to sounding, sounding through/from touch.

Tim



Figure 2: Amerta Movement in Performance workshop, Stroud 2019, Photograph by Jan Howarth, with musicians Tim Jones, Adrian Lee and Ibed Surgana Yuga, a Balinese theatre director

31st July 2019

Hello,

Just on steeping and percolating – I felt immersed in a substance of the music with the environment. I felt the capacity to be steeped and also filter which is unusual for me as I can often feel overwhelmed by sounds.

Emma

3rd December 2019

Hi Tim,

I really enjoyed our chats about somatic music and I'm really glad that we've persevered with the enquiry and especially thinking about responding to Suprpto's and Emma's comments and observations. For me, key elements in the ongoing journey comprise other work which we've done together and also separately including working in some Asian traditions of music (gamelan, Carnatic / South Indian, taiko drumming), work which we did together with Pan Project³, qigong practice and work in dialogue circles⁴.

Your invitation to join Suprpto's workshop at the Dance and Somatic Practices conference in 2017 was very welcome as I have always enjoyed our collaborations! The notion that my music might be in some way relevant to the general theme of the conference was not so clear to me at the time but with the further explorations in Stroud 2018-19, and our occasional meetings in London, the somatic connection is gradually becoming clear as I discover more about the field and also now am taking time to enquire more objectively into my own practice.

Having observed that you felt your own work had been influenced by somatic practice for some considerable time (since around 1983), I realise I was also seeking a connection with the

³ An intercultural theatre group, see Grau (1992, 3-29). Those involved who are mentioned here include Peter Badejo, a Yoruba master teacher with expertise in dance, theatre and acting; Sivasankara Panikkar, an expert in Carnatic vocal music. See <https://www.pan-arts.net/history2> for further information.

⁴ On dialogue circles see Bohm (1996), discussed in more detail in footnote 12.

'embodiment' of my musical practice around the same time. I think a key turning point probably came a couple of years later through participating in Peter Badejo's workshop at the Intercultural Summer School in the Performing Arts with the Pan ensemble in 1986.⁵ Prior to this, I'd been present at the Pan ensemble workshops with the 'master teachers' and also had been studying Javanese music through playing gamelan.⁶ However, Peter's workshop was the first movement workshop in which I'd fully participated and I recall how the combination of intensive physical and vocal work with Peter and later with Sivasankara, had a transformational effect on my internal grasp / embodiment of musical expression.⁷

Up to this point, I'd had a formal music training (Royal College of Music, music degrees from Birmingham and York). With the benefit of hindsight, the contact with gamelan, Peter and Sivasankara's work enabled me to learn about musical principles through kinaesthetic experience and I think this has had a profound effect on how I came to think about my own musical development and how I'd wish to share music as a performer / composer and educator.

The somatic vantage-point (if I may term it as such) is beginning to make sense of some key aspects of my creative life in music but I feel like I don't wish to get ahead of myself.... I think / feel I may need a little more time to let ideas / experiences / thoughts percolate through....

I can see I've been drawn to somatic solutions / experiences in music and related performing arts throughout my life.... I won't go into an exhaustive list here but for me the experience of being guided to embody fundamental musical principles such as rhythm and pitch have remained a cornerstone of my practice. The sources of this knowledge such as Kodály⁸, Dalcroze⁹ and the numerous non-Western performing arts traditions which utilise this approach are practices for which I feel a natural interest and affinity.

As you know, my interest in gamelan includes traditional modes and new approaches to original composition and performance. In his programme note for our collaboration on *Alicesongs*, I recall Neil Sorrell¹⁰ commenting that for him, my composition represented a new form / genre for which

⁵ See <http://londondance.com/articles/news/peter-badejo-obe-id-244/>

⁶ Gamelan - an orchestra of percussion instruments

⁷ See Jones (2019) for further information on the Pan project and Sivasankara Panikkar

⁸ The Hungarian composer, ethnomusicologist and music educator, Zoltán Kodály (1882-1967) developed an influential approach to practical musicianship training which was later systemised and became known as the Kodály Method. <http://kodaly.org.uk/about-us/kodaly-approach/>

⁹ Dalcroze Eurythmics is a method for exploring movement and musicality. <https://dalcroze.org.uk> It studies time-space energy relationships, aural training and improvisation (Greenhead and Habron 2015, 96).

¹⁰ Neil Sorrell is a senior lecturer in music at University of York and specialist in Javanese gamelan.

he coined the term 'gamelan-theatre'. My work with gamelan and related areas of *composisi baru* ('new composition') especially in working with Suprpto, Sekolah Tinggi Seni Indonesia (STSI – College of Arts Solo, Java), Sunetra Fernando and friends in Kuala Lumpur eventually led me to understanding gamelan music as a kind of sensory, vibrational environment.¹¹ I realise now that such was my immersion in gamelan that this notion of a musical / sonic 'energy field' also guided much of my music / sound work for theatre, dance, TV / film, creative music project leadership and latterly also in concert music.

My interest in dialogue circles started around 2000. In the space of around 5/6 years I attended several courses with Evan Root (Kindling Point) and the facilitators' courses which Evan headed up around 2004 were especially rich and defining experiences.¹² The work with dialogue circles gave me a new framework / reference for my personal development and also working with groups. This dialogue work also coincided with an intensive period of working with gamelan on creative projects in Kuala Lumpur and at the Royal Shakespeare Company (Stratford-upon-Avon) and I think some of the learnings / developments from this period reverberated in my contributions to the somatic dance / Amerta movement workshops, 2017-19.

Qigong has provided me with a vital resource to address the physical strains and stresses of playing / interfacing with musical instruments and even extending to other daily domestic activities such as working with a computer, washing the dishes, waiting for the bus! Other professional musicians are members of my local qigong class and we regularly share observations about the benefits of applying qigong principles to our music practice / performance.

I guess our recent chats have helped to draw out some of the ways in which 'embodied' somatic practices have supported my development as a creative musician. However, perhaps along with you, I wonder if the time may have come to flip this around and see what happens if a somatic approach were to form the guiding principles of a music / inter-disciplinary research project or body of work?

¹¹ Sunetra Fernando was founder and artistic director of the Malaysian contemporary gamelan ensemble, Rhythm in Bronze, Kuala Lumpur. <https://sunetrafernando.wordpress.com>

¹² Kindling Point UK offered public workshops in group transformation practice between 2002-9 in which the emerging field of dialogue was a key influence, notably through the work of physicist David Bohm (1917-92). Bohm was concerned with the fragmentary nature of day-to-day human relationships and communication. From the early 1970s, in collaboration with others including the Indian writer and philosopher Jiddu Krishnamurti (1895-1986), Bohm evolved an approach in which he describes 'the awakening of the process of dialogue itself as a free flow of meaning...[which] would open up the possibility of transforming not only the relationship between people but even more, the very nature of consciousness in which these relationships arise' (Bohm, 1996). <http://www.kindlingpoint.org>

Love,
Adrian



Figure 3: Amerta Movement in Performance workshop, Stroud 2018, Photo by Harvey Bennett, with Suprpto Suryodarmo and Adrian Lee.

5th May 2020

Hello there,

I am hoping you are all ok during the current pandemic. It has also been a shock I am sure for you about Prapto's death. I have been reflecting with Sandra that the last time I met Prapto, he prompted me to contact you about somatic music. I feel it might be the right time to return to that conversation we had and maybe put something together from our conversations – what do you think? It feels important to pay tribute to Prapto and since this was my last conversation with him, I feel it would be a great way to do it.

Best wishes,

Emma

5th May

Hi,

Amazingly enough I have just opened the computer to begin my reply to Adrian's last contribution to what, for us, has been an ongoing (if interrupted) conversation on 'somatic music'.

Warmly

Tim

5th May

Hi Adrian,

Well, how's that for timing!

I've begun responding to your email detailing your somatic story. Perhaps I can start by echoing how much I also have enjoyed our collaborations and our continuing exploration of what might constitute a practice of 'somatic music'. I wholeheartedly agree that the time is now for a flip to share some guiding principles of a somatic approach within a music / inter-disciplinary research project or body of work.

Beyond that I am still with my splitting of the word somatic into two etymological branches (Greek and Sanskrit) to incorporate alongside the soma that is of the body, the soma that is nectar. Perhaps both are dwelling in the 'sensory, vibrational atmosphere' you speak of in gamelan music and that Emma spoke of in her initial response after Stroud? *Soma* is also translated as dew, part of morning's atmosphere and weather system.

I want to give a couple of examples of, well, some sort of somatic awareness waking within my life as musician and storyteller. David Abrams (1997, 84) put it: 'our wordless participations, of our perceptual immersion in the depths of an animate expressive world.'

One was feedback given me by Elsa Wolliaaston¹³, Jamaican-born dancer now resident in France, that 'you do everything through your ears'. Well, what a gift - ears in my feet, legs, belly...! But more than that it was a shift to see and receive another person's being in their perceptual, somatic engagement in the world.

Then an initial moment within a two week workshop in the snows of Northern Germany, with a maelstrom of voices echoing around different rooms with different voice teachers. Us, sitting, quiet, being asked to sing one long tone. Then others, in relationship to the harmonium, over and over and the sensing of my body 'I know this, my body knows this'. The intimacy of the felt sense of the 'beingness' of each tone in my body.

So what is the body that knows this, and this listening?

Do you remember your conversation with Prapto on the first Music Garden Chatting venture about Dewa Ruci?¹⁴

The world's seeing and hearing
are now within you,
the hearing of the true human spirit
not with ears,
its seeing
not with eyes.
The world's ears and eyes are doing it.
They are within you.¹⁵

love

Tim

11th May 2020

Dear Adrian and Tim,

¹³ <https://www.elsawolliaaston.org/>

¹⁴ The Dewa Ruci story is an addition to the Hindu epic The Mahabharata. Music Garden Chatting (MuGaCha) was a sequence of workshops/meetings co-facilitated by Jones, Lee and Prapto. The meeting referred to here was the first step towards a somatic music practice. An example of the Music Garden Chatting is available here: <https://soundcloud.com/tim-jones-133954999/mugacha>

¹⁵ Yasadipura I, Raden Ngabehi. [c. 17__?]. *Serāt Cabolek*. Surakarta. 'Dewa Ruci' cantos translated from the Javanese by M. Mansur Medeiros. (n.d.). [excerpt online] <http://www.xs4all.nl/~wichm/dewaruci.html>

Loved reading these exchanges between you. It made me think about a few things. The question of 'embodiment', what that is and what it isn't, as it is so hard to describe. Also working across Western and non-Western contexts and practices – how to do that ethically. Feeling an affinity and not appropriating out of context but with respect to the context that non-Western practices emerge from including through long-term practice and collaboration with artists such as Prapto. These are all things that come up in somatics more broadly so feel very relevant. Finally, you mention Prapto's comments and I wondered what he said to you about somatic music.

Best wishes,
Emma

26th May 2020

Hi Emma,

When chatting with Prapto, it was usually in the context of a briefing before a sharing / workshop and my tendency at this time would be to open my hearing and 'let the words in', following the sense but not 'trying' to *make* sense of his words. I allowed myself to be guided, trusting that somehow I would receive his intention not necessarily as a mental construct but rather as a way of opening up a connection. I found my attempts to make formal sense of his directions would inhibit my response. For me, I received his language as a kind of provocation which I trusted might open up a way of thinking, of relating...possibly a new insight, possibly reminding me of something I might have temporarily forgotten.

If there's time, I'd like to go more into this idea because it resonates with other experiences, for example in playing Javanese and Balinese gamelan...

If the above account sounds a bit woolly, it probably is! However, I believe Tim made notes of some of the conversations involving the three of us (Prapto, Tim and myself) which took place before or immediately after sharings.

Best wishes,

Adrian

4th June 2020

Hi,

As to our conversations (Prapto, Adrian and myself), the first, pre-Stroud chat was a quick round, each expressing what we understood, or what approach we would each take, from the open question 'what might somatic music be?' My practice at that time was sounding coming from sense of touch, and I mentioned again a sense of embodiment within environment that I appreciate.

This is Prapto's response to my straight question 'what is somatic music?' prompted by his often use of the term:

But at least I thanks to Tim about my answering a question about somatic music. Because in fact in us there's own unique problem, unique suffer, unique way for healing, for growing, yeah, so that is situation, maybe that is the idea of somatic...we try to finding the unique to specific kind of something wound or something beauty in there and then from this, from searching this and then this become something like we do for our own, you understand.....we do for our own, we didn't care, we are on the stage...we just do for searching, exploring, in society but not for society... so how to work with that? We are with our unique but in the society but also for society. I think that is somatic dance, somatic music, somatic art, whatever. Because there's many people who work with something deep and then we are in diving and then we just be with ourselves...that's why we try to also use the idea not deep deep from there, but deep from layers by layers and then we still aware of environment, moving.

In one way, of course, it is a direct answer to me, but it also developed further in the ensuing conversation, between Prapto and another participant:

Participant: I think the living together is so important, something about the living together, it's the whole thing like all of our bodies are contained in the workshop, the kitchen, the living space, the garden...we're living those parts of the practice...something like that.

Prapto: Thank you that, your last sentence, because it's the beginning what I mean that is somatic, very deep individual condition. But I will see from your last sentence is 'being together' is like layers by layers...

It seems to me reading this again that the sense of touch is also there in the relation Prapto posits to society – to touch and be touched. I am also reminded of Rowan Williams (2000, 76) writing about conversation (and for conversation I would substitute the 'chatting' of Music Garden Chatting) 'Conversation thus represents the breakthrough into a recognition of things we can only value and share together.'

Tim

6th June 2020

Hi Tim,

I came across this mail from you about a month ago and noticed it contained a little more information on our midnight chats with Prapto in Stroud...

'I'd told him earlier I would be sounding/singing/playing from sense of touch, and then mentioned a Tim Ingold (2011, 138) quote: 'we don't hear the rain, we hear in the rain'. There's an additional line about not seeing the light but seeing in the light, to which Prapto responded something like 'seeing as the light'.

I think this points to the immersion that Emma mentions – senses are not separating out 'things' to see and hear, but innately a relation within the world.

Did I mention this next bit to you? Afterwards, as I sat outside with Prapto and a friend, the friend said 'how does he do it?' meaning you. She was pointing to the incredible sensitivity to the space/people that she felt in our music and your playing, given your visual impairment. She wondered if I was somehow giving you clues/cues.

As a completely open question it prompted me to ask myself, yes, and how do I do it?

And these are the questions Emma has asked. Perhaps we don't need to answer, well, this way, but, what's at play?'

Adrian



Figure 4: Amerta Movement in Performance workshop, Stroud 2018, Photograph by Harvey Bennett, with Tim Jones and Adrian Lee.

11th June 2020

Hello,

I also just found Adrian's writing for the Stroud programme in 2019 called 'Beginnings and Endings – Some Thoughts on Somatic Music Practice'. He wrote:

'Embodying a somatic approach to music seemingly involves making space. Making space mentally, physically, emotionally, spiritually. In practice, I think this 'making space' seems to manifest in so many ways - suspending an assumption or perhaps gently holding a contradiction, taking a moment to breathe or perhaps setting aside time to sound in an unpremeditated way in a sympathetic space. For example, I intend to make some sounds and perhaps share silences in a performance called music. There may be a point when the

performance could be said to have started but is this point the same as the beginning of the music?

The word 'beginning' implies a continuous act – perhaps indicating an ongoing process which is not so tightly defined as the single act of say, pressing the virtual 'play' button of a smart phone or a conductor's first beat to start an orchestral performance.

Somatic music opens up the possibility that as living human beings, we're continuously involved in some kind of creative act which by its nature vibrates, breathes, beats rhythmically, sneezes, coughs, burps, cries and sings. Being aware of this wonderful orchestra called the human body reveals a further possibility of connecting with ourselves and others through the shared empirical experience of sounds and silences.

When playing my guitar, singing, or beating a drum, I might remember to 'make space', to set aside technicalities and simply experience, in the moment, the relationship between my body and the instrument creating the vibrations which I can hear as sound. This points to a kind of somatic music practice, an opportunity for being at ease with what already is.'

Love,
Tim

Coda

Here, we share a dialogue between two musicians and a researcher on somatic music. The music is informed by many other encounters, influences and collective experiences. Primarily, it is steeped in Suprpto Suryodarmo's guidance, presence and conversation, percolated over many years. The whole community of Amerta Movers create a space for such practice to emerge through the events at Stroud and the conference at Coventry University. Then, each individual brings their own set of international inspirations into the exchange. This written sharing aims to celebrate the impact of Prapto's work and put it in a wider framework of somatic practice, cultural context and musical development.

The format of this piece of writing with sound and images attempts to move with the flow of ideas and experiences over time; and invite the reader into the rich, immersive, complex, and difficult to articulate area of practice. While it is tempting to make the series of exchanges 'coherent', we also invite attention to the 'layers by layers' approach inherent in Prapto's work. Ideas appear, move

sideways, settle, resurface and slowly take shape, as time passes. Somatic music, like this text, is being with the process of relating to each other and our contexts as a way of shaping and forming. Prapto also suggests that listening and responding in somatic music allows the capacity to not get lost in personal exploration but to stay connected to the wider environment. In this written exchange, the interaction is between people, instruments, personal histories, cultural and social circumstances, and communities of practice. We open a space for the reader to enter into the conversation with us, sometimes confusing, perplexing and intriguing.

During the email exchanges, Adrian comments how he gives up 'making formal sense' of Prapto's words, with language instead as a provocation to open up a way of relating. We hope that the readers of this text will join us in this experiment of 'making senses' (rather than making rational sense) together. We tease out Prapto's ideas of being unique individuals and social beings, in the development and understanding of somatic music. Echoing each others' words in a non-linear unfolding of understanding, we immerse the reader in our exploration. Returning to Tim's questions, we ask of each other and others engaged in Amerta Movement in performance: How do you do it? What is at play? In this way, we might start to understand collectively not only the material forms of performance, but also the underlying processes at work. In the wake of Prapto's death, we are discovering beginnings in endings.

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<http://www.xs4all.nl/~wichm/dewaruci.html>

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With gratitude to Prapto for all his teaching.

Biographies

Tim Jones has specialised over the last 35 years in intercultural research and performance, with particular interest in voice and sound. He teaches through ‘The Nature of Sound’ workshop programme and shares ‘somatic music practice’ in a variety of contexts. *Songworlds*, a creative conversation through song, inquiry and Amerta Movement* continues with research into its clinical application with CSPP (Centro Studi di Psicologia e di Psicosomatica Clinica (Pescara) and with courses in Germany and the UK. He is a staff member of ECW - *Energy, Collaboration and Wellbeing*, an ongoing Group Relations Conference. Studied Carnatic music with Sivasankara Panikkar 1984 – 2007; Amerta Practitioner since 1992. Recently contributed a chapter to the book ‘Time and Temporality in Performer Training’ for Routledge: ‘*Formative trainings in Carnatic vocal music: a three-way conversation through time*’ and ‘*The Musical Portal*’ in ‘Embodied Lives’ for Triarchy Press www.thenatureofsound.com <https://amertamovers.wordpress.com/>

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Adrian Lee combines roles of composer, musician and creative music director in various spheres of work including media composition, concert music, community arts projects and improvised music. He has composed and directed music for numerous mainstream productions including for

Royal National Theatre, Royal Shakespeare Company, Young Vic and Royal Court including Robert Lepage's *A Midsummer Night's Dream* and Salman Rushdie's *Haroun and the Sea of Stories* for RNT and for RSC, Ted Hughes' *Tales from Ovid* and *Macbeth*, *Othello*, *Antony and Cleopatra* and *Canterbury Tales* with Artistic Director Gregory Doran. His love for the gamelan music of South-east Asia led him to create original compositions including 'gamelan-theatre' works *Alicesongs* and *The Knight with the Lion* (Southbank Centre), *The Island Princess* (RSC) and the song-cycle *Hakikat Air* (Rhythm in Bronze, Malaysia). His recent community projects include *Scratch Electric* electric guitar orchestra with over 100 young musicians from across Cornwall and the Isles of Scilly and RNS Moves professional disabled-inclusive music ensemble (Royal Northern Sinfonia, Sage Gateshead).

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