

**Handout*****The Joy of Being* Teacher Training Module Three****Class 16 The Six Senses: Sound—Ear**

Chapter 13 pp. 86-90

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**2nd and 4th March, 2026****Key phrases**

... the relationship of sound to meaning. p.87

In overlooking the silent center of sound, we lose touch with the full range of meaning that sounds convey. p.86

...you may notice ... silence as a clear open space, perhaps somewhat luminous and inviting. p.88

**Class**

(Monday night practices as done by Santosh & Abbe in blue below)

**1. In-class Reading and basis for discussion****1a. Opening Reading**

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Sounds come to us continually through the media of voice and music as well as through the operation of the natural forces and man-made machinery. Some sounds are pleasant and reassuring; some are distracting, unpleasant, frightening, or even painful. Sounds convey meaning: we hear the messages they convey and react to them with actions, judgments, and opinions. But we rarely focus on the inner quality of sound itself. In overlooking the silent center of sound, we lose touch with the full range of meaning that sounds convey.

Kum Nye exercises can enhance sensitivity to sound, revealing the power of sound to evoke ecstatic experiences and open new dimensions of significance concealed within ordinary experience. We can develop this sensitivity by setting aside likes and dislikes and taking opportunities to work with all kinds of sound. Anytime a sound comes into our consciousness, we can use it as an exercise and go into it in this contemplative way.

When we relax our hold on the meanings of sound and no longer judge and discriminate, sound takes on the quality of silence. Hearing continues, but sound itself is silent. Listening in this way, we can gradually transform our understanding of sound and the relationship of sound to meaning. This practice develops our ability to hear subtleties of meaning beyond what words can express. This ability is useful in conversation and other kinds of intellectual activity. pp.86-7

### **1b. Exercise: Reacting to sound; likes and dislikes**

Car alarm sound effect

<https://www.youtube.com/watch?v=qVIGdKoUqfE>

Bach Cello Suite #1 in G Major

[https://www.youtube.com/watch?v=cGnZHIY\\_hoQ](https://www.youtube.com/watch?v=cGnZHIY_hoQ)

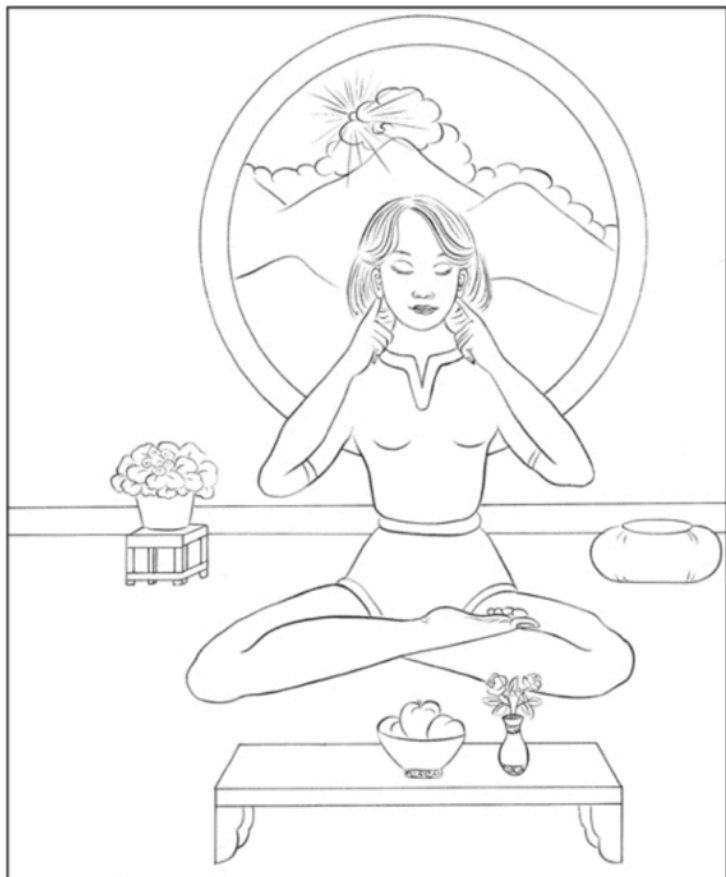
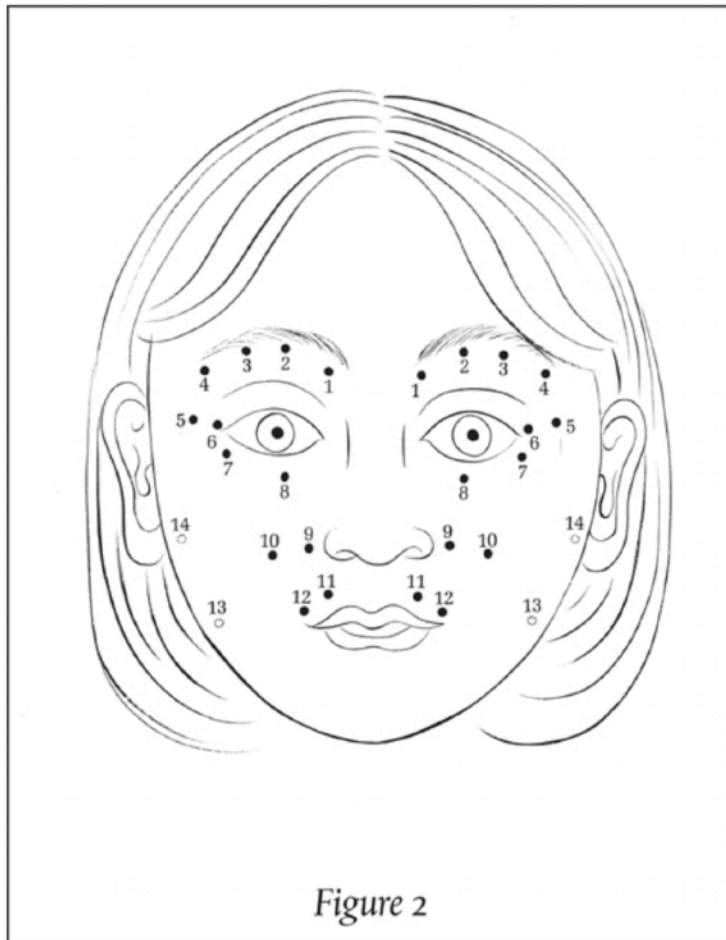
## 2. Massage, Posture, Integration, and Sound Exercises

### 2a. Ear Massage

Use your thumbs and forefingers to massage your ears. Start at the outer edge of the ears and work toward the center in a spiral movement. Manipulate and massage each tiny section, breathing softly and evenly through both nose and mouth, merging breath and feeling. If your ears become hot, gently stop.

Just behind the earlobe there is a small crevice. Close your eyes, and with your forefingers, press and rub near the top of the crevice, carefully and sensitively, without much pressure (points 14 in Figure 2, page 78). You may feel a connection with your nostrils. Close your mouth and continue to rub very slowly and not too strongly while inhaling through the nose only. Bring whatever sensations you feel into the massage. As you continue to press and rub, inhale a little more through the nose, flaring your nostrils, and relaxing your lower body. Keep your back straight. Then rub more and more slowly, feeling the sensations in your body, until finally you stop rubbing.

Now place your thumbs on this point, press lightly and with your forefingers slowly rub your temples in circles, first in one direction, and then in the other. Breathe softly and evenly through both nose and mouth, and as you rub, let the breath accumulate sensation and distribute it to every cell of your face, head, and body. KNTY pp.87-9



**Mouth and Jaw Massage; Smile**

Smile, and manipulate the corners of your smile with your thumbs. You will discover habitual muscle tightenings which you can relieve with this massage. As you rub, you may also be able to massage the gum and the base of some upper teeth through your flesh. When you finish rubbing, slowly relieve the pressure. How does your face feel?

Massage around the mouth, feeling the bone structure underneath your skin. Press points 11 and 12 as shown in Figure 2 with your forefingers.

Massage across your face from the mouth, deeply manipulating the chewing muscle. Massage along the edge of the chin to the angle the jaw. KNTY p.86

**2b. Posture and Integration, J33 Letting Go Images** *Key Instructions: Breathe out slowly, AAH AAH. The first exhale is strong. The second exhale is gentle. Sit quietly.*

**Kum Nye Dancing p. 120**

1 & 2 ...At first the gesture may simply help cultivate relaxation. Eventually it will facilitate the communication between the inner and outer dimensions of space.  
3 & 4 After rubbing the [slightly cupped] hands again, in front of the heart bring them up to the ears, the palms covering the concave shape of the ears, in a similar manner as with the eyes, the energy of the palms connects deeply with the inner world of hearing beyond meaning. Afterwards sit in stillness without 'holding still.'

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Once we have touched the depths of sense-experience, tasted that unchangeable essence, and fully realized our basic openness, the beauty of being pours in on all sides.

- 1**  
The energy in the palms of the hands plays a role in exploring inner and outer space. This energy can be awakened and applied. Slightly cup the hands and begin to rub them back and forth.
- 2**  
Increase the speed of the rubbing. There is no need to add any mental activity to this rubbing back and forth, like imagining more heat or wondering about the purpose of it all. All there is is the rigorous massaging of the palms, with the body fully engaged.
- 3**  
The hands move toward the eyes. As the palms cover the convex shape of the eyes, the fingers cover the forehead. At first, this gesture may simply help cultivate relaxation. Eventually, it will facilitate the communication between the inner world and the outer dimensions of space.
- 4**  
After rubbing the hands again in front of the heart, bring them up to the ears, the palms covering the concave shape of the ears. In a similar manner as with the eyes, the energy in the palms connects deeply with the inner world of hearing beyond meaning.  
Afterward sit in stillness, without 'holding' still.

**2c. Stages of Opening: 1 Simply Hearing**

Chant AH or the Vajra Guru Mantra. First, listen to your own voice and contemplate the sound. \*

*\*Variation: Chanting AH feel the vibrations at/through the throat. Then listen with the throat... listen only to the sound with the throat....*

Follow the sound as it goes far away, into the distance, further out to infinity, yet still not stopping. The words trail away and whatever meanings you may have assigned to them fade, but the sound remains, resonating in your awareness and vibrating deep in your inner ear. Practice following the sound as long as you can in this way for twenty-five repetitions.

A bell or a singing bowl can be used in the same way. The sound itself may be complex, with beats and overtones, but it has no words for the mind to grasp onto. Listen to the sound, feel its

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quality vibrating deep in your inner ear and in the nerves leading to your brain. Relax as completely as possible as the sound starts to fade; follow the sound as it slips away, then follow the feeling of the sound as it continues to resonate in your consciousness. Follow it deep into silence, then sit quietly for ten to fifteen minutes. p87-8

**2d. Posture and Integration, J26 Body of Rhythm** Key Instructions: Contract (i.e. compact) and condense your energy; extend the leg completely, while expanding and lightening your energy. Pay attention to the beginning, middle, and end of each movement. Stay in touch with your sense of stability and groundedness. When you come to a stop ... let everything be completely still.

## **2e. Stages of Opening: 2 Panoramic Hearing**

### **Monday Standing Panoramic Hearing**

J39 Expanding Joy Step Two p. 283

J37 Opening Mind and Body Step 6 p. 279

J24 Energy Freely Rising p. 236

Sitting with panoramic sitting at the end

Follow the sound going out into one direction, toward a far distant point. Then imagine the sound going out into three directions, and follow all three streams of sound as far as you can. Finally, follow the sound as it goes out and away, moving outward to all directions simultaneously, like rings rippling out from a waterfall to shores far beyond. Develop these sound exercises as much as you can. p.88

**2f. Posture and Integration, J35 Vibrant Harmony** *Key Instructions: Feel the tension in your face and neck. Exhale strongly. Sit quietly and feel the energy flow, especially in the throat.*

### **2g Stages of Opening: 3 Silence of Sound**

After you can follow the sound into all directions, you may note subtle changes in the silence that follows it. As the sensing tension of the ears relaxes, you may notice the silence as a clear open space, perhaps somewhat luminous and inviting. If pleasant feelings arise, follow them into that space and feel the space expanding with each exhalation. The quality of sound may continue going on, even within the silence, almost like a memory. Just let it be. Let silence, sound, and feeling melt together. p.88

### **3. Reading with commentary and contemplation**

#### **Sound and Meaning:**

In the West, particularly, individuals reflexively join sound and meaning to analyze what is said. Sound carries the words, and words carry meaning and give feedback that can be evaluated and judged. If we fail to notice a transition between sound, words, and meaning, it may seem as though meaning relies on words that can be pronounced or written down. Without words, it may seem as though sound has no meaning. Yet, from another perspective, sound is the carrier of meaning. Meaning is introduced through our sense of hearing and our ability to understand the forms that express it, whether these forms consist of words, music, or sounds produced through other means.

When we consider the relationship between words, sound, and meaning, we can see that meaning conveyed through words ultimately depends on sound. Sound is essential for meaning to be vocalized, and meaning can be communicated directly through sound itself. For example, blessings can be conveyed through the chanting of ceremonies, and different levels of meaning can be expressed simultaneously in the chanting of dharanis. Yet those who rely primarily on words may have difficulty understanding how communication of meaning can transcend the specific associations of words.

Words and meanings stimulate each other, interacting to build up our understanding of reality. Any words we speak are conveying meaning—all our conversations, real or imagined; all our inner dialogues and speech heard or expressed in dreams. These meanings feed back to our consciousness, where they are recorded. Even if we do not hear the sound that is carrying these words, the sound is always there. These sounds are connected with our hearing faculty; they are imprinted in our consciousness, which is why we can hear the words and associate them with meaning.

Practicing Kum Nye sound exercises can extend our awareness of sound as having significance in itself. We may also begin to appreciate the relationship of sound and words, even when sound manifests subtly, as it does in conversation. Awareness developed through hearing opens up new dimensions of meaning that enable us to distinguish more clearly between what is real and not real, what is true and what is not true. This

knowledge can strengthen confidence and enrich our lives with continual streams of joy and appreciation. pp.89-90

### **Closing Remarks**

#### Chanting the Vajra Guru Mantra

Blessings can be conveyed through the chanting of ceremonies, and different levels of meaning can be expressed simultaneously in the chanting of dharanis

### **Closing Gesture**

## **IMPORTANT: TIME CHANGE NEXT WEEK**

**U.S. Daylight Savings Time happens Sunday, March 8; U.K. and Europe don't change until March 29. Three weeks: 9/11, 16/18, 23/25 March**

## **Assignments for the Week**

### **1. Reading**

As always, read the chapter several times and consult the companion workbooks.

### **2. Exercises and Meditations**

2a. Practise any flowing Kum Nye sequence that you like to music (neutral instrumental music, without lyrics, that does not stir up any emotions or memories, is best for this).

2b. And/or practice one or more of the main "stages of opening" sound practices in Chapter 13 to develop connecting deeply with the inner world of hearing beyond meaning and/or to open into silence as a clear open space, perhaps somewhat luminous and inviting. Let silence, sound, and feeling melt together.

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### **3. Reflection and journaling**

Reflect and journal (paint, draw, etc.) about *sound, silence, and meaning*.