

MEDITATION

Sound Bath Script

Written for practitioners who play their own bowls. Fifteen minutes of spoken framing with every instrument cue marked, so you know exactly when to strike, when to layer and when to leave silence.

15 min · 4 segments

Fifteen minutes, four segments. The bracketed cues mark where you play — the spoken words are deliberately sparse.

BEFORE YOU RECORD

- You are recording around your own playing, so every instrument cue needs a decision in advance about which bowl and how long. Vague cues produce vague sessions.
- Speak between sounds, never over them. A voice competing with a decaying bowl tone spoils both.
- Let every tone decay to actual silence before you either strike again or speak. The decay is the part people came for and it is almost always cut short.
- Volume discipline matters more here than in any other format — listeners often use headphones, and a gong struck at recording level can genuinely hurt. Test your peaks.

01. Arriving

2 min

[speak softly but clearly — this is the only dense-language section]

Hello, and welcome. For the next fifteen minutes there's very little for you to do. I'll play, and you listen — and that's genuinely the whole instruction.

Lie down if you can, on your back, with something warm over you. Bodies cool quickly when they stop moving. Let your arms rest away from your sides, palms up. *[pause for 15 seconds — they are settling]*

Let your eyes close. Take three slow breaths, and let each out-breath be a little longer than the one before. *[pause for 25 seconds]*

You may feel the sound in your body as much as hear it — in the chest, the hands, the jaw. Nothing to interpret. Just notice where it lands. *[strike the lowest bowl once — let it decay completely, 30 to 40 seconds, do not speak over it]*

02. Building the field

4 min

[very few words now — five or six lines across four minutes]

Let the sound arrive rather than reaching for it. *[low bowl again, then add a mid bowl before the first fully decays — 60 seconds]*

If your mind starts naming the instruments, let it, and come back to the sound itself. *[continue layering — two or three bowls, overlapping tones — 90 seconds, no speech]*

Nowhere to be. *[add chimes or a higher bowl over the sustained low tones — 90 seconds]*

03. Immersion

6 min

[the peak — speak twice at most in six minutes, and only in the gaps]

[full layered playing — bowls and gong if you have one, building slowly to your loudest point around the four-minute mark, then easing back — roughly 4 min 30 with no speech at all]

Still here. *[single low bowl, allowed to decay entirely — 45 seconds]*

[final strike, softest of the session, then complete silence for 45 seconds — do not fill it]

04. Coming back

3 min

[the first words after that silence must be very quiet — then build across four lines]

Stay where you are. The sound has stopped, but the session hasn't. *[pause for 40 seconds of silence]*

Notice the room again. Whatever sounds are actually in it. *[pause for 25 seconds]*

Start to bring back small movements. Fingers. Toes. A slow stretch if you want one. *[pause for 20 seconds, then lift the voice]*

Roll onto your side, and take your time sitting up. People stand too quickly after this one.

Drink some water when you can. And when you're ready, open your eyes. Thank you for listening with me.

USAGE

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