



## Conscious Life presents

### Music as Medicine

**Guest: Laura Inserra**

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#### **[00:00:09] Meagen Gibson**

Welcome to this interview. I'm Meagen Gibson, your conference co-host. I'm excited about today's interview because in researching psychedelic-assisted therapy, plant medicine traditions and ceremonies, as well as practices that invoke non-ordinary states of consciousness without drugs, like breathwork, one main constant remains across all of those things, and that's music. That's why I'm speaking today with Laura Inserra.

She's the world-renowned sound alchemist, multi-instrumentalist, educator, public speaker, and multimedia producer. She lives and creates at the confluence of global wisdom, ancient wisdom traditions, and cutting-edge technology. Combining her intimate knowledge of music with her spiritual studies, Laura developed Meta Music Healing, gaining recognition in the New York Times bestseller, *Your Brain on Art*. Her work has been chosen by Johns Hopkins for a research project around the therapeutic benefits of music and its impact in psychedelic-assisted therapy.

Make sure you stick around until the end of our session when Laura will give us a short music experience. Laura, thank you so much for joining me today.

#### **Laura Inserra**

It's such a pleasure, Meagen.

#### **Meagen Gibson**

I would love it if you could start by telling me about your music background and training, and how that ended up overlapping with studies like psychedelic-assisted therapy.

## **[00:01:30] Laura Inserra**

Well, the first thing that comes to me is that I was born in Sicily, and that for me informed so much my psyche, my personality. I'm going to start to make gestures as a good Italian. But at the same time, the connection with nature, Sicily has the biggest active volcano in Europe. The connection with the natural world, the invisible world, this energy that as kids, we were talking to the sea, we were talking to the trees as everything was alive.

So that for me was a really big imprint in my whole, and today, still in my work, nature is one of the main pieces that I bring. But at a certain point, I had this experience of tapping into my brother's guitar strings, just a pen without touching, and hearing all this incredible resonance and sounds. I remember that I had this aha, like an opening, probably an awakening, if you want. And realized that that magic that I was experiencing in nature, actually, I could even tap into it through music.

From that point, I was probably 9 or 10, music, it became for me like a shelter, like a place where whenever things were too intense, I was just going to music and tapping everywhere and playing the saxophone of my sister and the double bass. Back then, we didn't have a lot of toys or movie theaters. The main thing that we were doing in the evening was gathering with friends and jam with wherever you were, again, whatever was available back then. Percussion, for sure, was the instrument where I could express myself better because, I don't know, maybe this innate sense of rhythm.

While in my teenage times, I was playing all of these different instruments, and especially the djembe from Africa and other instruments from all over the world, because also, Sicily is in the middle of the Mediterranean Sea. And so many cultures have been in that place, so we have a lot of influences. But at the same time, I had big questions. What is this life about? Where did my grandmother go when she died? And so I was also reading a lot of esoteric books and Castaneda and things that were opening me to this understanding that life, it is vibration, that life in the invisible world, actually it is more real than what we call real.

And so my whole life path, then I moved to Rome to study psychology, trying to find there some answers that I wanted to find. But honestly, it was not in the academic world that I could really sense that truth rising. And so I started to do... Also, I was able to use computers, so I started to do soundtracks for theater, for dance companies, eventually for movies. And pretty quickly, I realized that music was the language of emotions, that music was really what allows us to tap into emotions that are there, that you don't know why you are crying, but now you are crying because that's the power of music.

And so my inquiry, at that point was, what is in music that really it's creating, it's allowing someone to cry or someone else to go into ecstasy, or even someone to sleep that allows my grandmother, back then when I was playing gentle, that she was able to sleep.

And so my whole journey was about unfolding this truth and walking different paths through philosophies, religions, wisdom schools, shamans. If you look at what is in the center of that beginning that all of these different talks are out there, there's always a vibrational element.

Even science talks about the big bang. What is that? A huge time sound. In India, Nada Brahma. Nada, It's sound and Brahma is God, like the universe is sound. Or in the Bible, at the beginning,

God said, light it is and there it was. But he said something. So it was not light at the beginning. It was a vibrational element of manifestation.

**[00:06:25]**

So in that, my way to somehow experience the vibrational nature of existence is through music, through sound. And so for me, sound and music, it became just this metaphor of ways that I can, first of all, for myself, tap into that magic, and then eventually to have other people experiencing it with me and without talking about it, because also it's not verbal.

Of course, along the way, the privilege of meeting teachers and shamans and curanderos that also were opening other dimensions, including giving permission to myself to do the work that I do today, because I didn't have a lot of examples. I didn't have a lot of teachers that were talking about this. And even in science, and I even remember in psychology, Jung was esoteric. You see what I mean? In Rome, it was like only Freudian was the real author. Everything else was still too much.

So with a lot of courage, I've been walking this path of truly bringing through music all of this magic and mystery that life is and sharing it as much as I can.

### **Meagen Gibson**

Thank you so much for sharing that story. There's so many elements of that that I'm sure other people, like myself, related to. Really, I was touched by a lot of the things that you said.

In fact, I was remembering a moment, the first moment that I ever saw somebody play the guitar in a way that I understood that that squeak sound that I sometimes hear is somebody's finger moving on a string. I was in my 20s, and I had never seen that and never been close to a guitar. The moment that I saw that, I recognized that there were all kinds of things happening between things that I'd never noticed before. Yeah, that contemplation. I totally relate to that, and I'm sure lots of other people are thinking of other things as well.

How does that overlap? How did you get approached to start creating the soundtracks of experiences for people, and especially for things like psychedelic experiencing. I know that you said you spent time with shamans and things like that. Was it informed by that, or did you have first-person experience, if you're comfortable talking about that? How does this beginning life and career and pathway that you've now gotten permission, and given yourself permission to coincide then with those?

### **Laura Inserra**

Well, so let's put it this way. For many, many years, every time I was playing, especially when I decided to use music not as an entertainment only, but really to create experiences, to bring people into inner journeys. At that point, I had this feedback where people were having incredible experiences, just of all kinds, from ancient chronic pain release to almost release of energies and stagnation in their system to going into out-of-body experiences through connecting to ancestors and so on, and so on, and so on.

**[00:09:58]**

And I didn't know what to do with it. I didn't really know what and how that was working. I just kept trusting that that was the process and trying to be sensitive and bringing as much as the wisdom that I collect in my life. And that's the other piece for me. I always evolve myself because I know that the more I evolve myself, the more my tool, my work evolves, so my music.

And so this was already for me, like a hint of there is something here that is bigger than just music. And that's why I started to call my music already, it was 2018, MetaMusic. This idea and interest of what is meta in music? Meta means beyond, transcendent, in between. What is there that actually it's beyond the instruments?

Because at times I was playing a flute and someone was crying. But the same flute, the same moment, the person close by actually was with this beautiful smile, and then when they were sharing their experience, one was into the woods and tapping into ancient fields and never been there. And the other one was saying, "Actually, I had tears. I didn't even know why, but I feel 20 kilos lighter as if something was released in my shoulders."

So I was like, "Wait a minute." There is something beyond the instrument, even if the instrument is very important. Because also when we create an instrument, especially ancient traditions, these instruments from the Zapotec traditions, that they were made to go into trance to heal people. There was an intention in making those instruments. So I also, at this point, I'm pretty sure that there is an energetic signature in the instrument, for sure, as well as in the practitioner that is playing the instrument. And yet, Meagen, the most important thing is the receiver.

What is really meta, what is beyond and transcendent, it's the person that is receiving it. So at times we hear people saying, "Oh, music is already there. We are just tapping into it and it goes through us, but music exists no matter what." I say, yes, if we are referring to the vibrational existence of nature, to the vibrational sound frequency that is always there available for us to tap into. But music happens inside of you. It's you as a receiver with all your senses, your experience.

Let's say if you are an African person and I play a djembe, you have a certain kind of 'Wow'. And if you are a Mongolian and you hear a djembe, you have a different experience about this same piece. So that music, that emotion is what is happening inside the person. And what is emotion? It's 'e-motion', it's energy, motion. And that's the power of music that allows energy to move.

And that's where the healing property of music, probably, it's embodied in the fact that music moves energy. And because you are also music, because every cell of your body is vibrating, your heart is beating as a drum, taking you into this trance of the three-dimensional world. Because if you are not into this trance with your drum, you will not be here. Your heart is essential.

And so when you're exposed to sound, especially ancient instruments, for sympathetic resonance, it's as if some of the cells of your body, they start to oscillate a little bit more. And in that oscillation, there is energy released. And nowadays we know that energy carries information. So when that energy, in that specific body, is starting to move and expand and release information, for people, it's tapping into ancestry information and experiences. Others, actually, they tap into other fields of information that is around us all the time, and this is probably where shamans go, and so forth.

**[00:14:24]**

So what I was trying to understand all of this from a Western mind, one day, I had an experience with a shaman from the tradition of Mongolia, and I was doing a session with her. And while we were doing this session, it was really intense. And her way also to go into trance and to work with people. It's so powerful. She just screams. She's one of those shamans that she's there cleaning who knows how much garbage from how many lives ago. It's just so powerful. She's so powerful.

And yet when we finished, I was like, "Wow, coming back." And the first thing she says to me, "Well, you are a shaman." And that was really powerful. I said, "What?" She said, "Yeah, and actually, you have to do this work. You just have to give voice to your shaman, because otherwise it's not going to be good for you." Because there is also this thing where if you don't honor the energy, your gift, it goes against you.

And I was in one of the most, probably the the most difficult phases of my life at that point. Really like one of those darkness of the soul, as you call it. So there was a recognition of, "Hey, wait a minute. There is something off in my life", and she's saying that I'm not I'm honoring, so "Tell me more." And she was like, "No, now you sit here with me." She was another week doing sessions, "And just watch what I do."

So I sat with her, and for those weeks seeing her, what she was doing, every time we were sharing the information, we were seeing things differently, but the source was the same. As if, again, each one of us has perceptions of things that are so nonverbal, but we were tapping in to the essence, knowing that this person needs this, this, and this.

So at the end of this season, it really felt so long, she said to me, "Well, now you do this work, you go back and just do this work with other people?" I said, "What do you mean? What should I do? I'm not going to scream like you." She said, "No, you don't have to. Spirit will tell you." This is how she was trained, saying that her shaman said to her, "Spirit will tell you." I said, "What do you mean spirit will tell you"?

And you know, when I found my voice, when I found this courage, it was in the shower, which I feel that each one, when you take a shower, there is something with the sound of the water. Almost we are back into nature, into the falling of... I don't know, there's something there. So I started to give myself this permission to bring out this other field.

And again, from that point, I had more and more, so I start to do this practice one-on-one. So this is also what in *Your Brain on Art*, the book of Ivy Ross and Susan Magsamen, talks about meta music healing. So I created these more private one-on-one sessions called MetaMusic Healing. Eventually, I start to create MetaMusic Journeys with more intention of understanding of, now I'm bringing not only the music, not only the wisdom, but also some energetic work. And the intention, the ritual around it, I started to realize it was one of the most important things.

And so while I was doing this, a lot of people were calling my sessions, "Psychedelic journeys without medicine" and I was like, "Okay, that sounds interesting. Great." So you don't have a hangover, you don't have to. And it's actually working because it has been working since the beginning. Actually, who really was taking the medicine? If it was ayahuasca or mushrooms, was

not the person that was sick. It was the shaman to get into those fields. So there is such a need for realignment as well of the practice that today are out there.

**[00:18:26]**

And I'm happy to talk more about this, but just to conclude my whole story here, sorry that maybe it's taking more time than expected. That was the point for me where I started to realize that this is medicine, this is possibility, especially with groups, you have a certain kind of field because the group becomes one body. For me, it's also important, dosage. When I do a session, what I call MetaMusic Journeys with a group, there is always an understanding of how much can I give to not blow certain people, and maybe because others, they have more capacity.

With the group, you get this sense of... Conferences, where I bring this work, or MAPS last year, it's something but when, of course, you go into that intimacy of having this one-on-one, like old style, practitioners and the receiver, that's really music, it becomes big time medicine in many ways. And the integration that music does is powerful because, again, it's so close to who we are.

It's really instigating and activating so many regions in our brain that they start to connect. Music penetrates you. There's no way that you can cover yourself. It's not like light. You cover your eyes, you don't see the light, but there's no way that sound doesn't completely penetrate your body, and then you release some of it.

People ask me when I do this stuff, "Oh, my God, you are curandero, you're a shaman, so you are the mother. For sure, you know mushrooms." I haven't done ayahuasca, I haven't done mushrooms, I haven't done that much of psychedelics. Maybe because I'm too sensitive, and already when I work with medicine, I usually work with a practitioner that has that experience or with a curandero. And in that, as soon as we sit together and the group is there or the individual person is there, I feel that I'm already sensing the medicine.

Because what is the medicine? It's a vibration. For me, there is, again, not a difference between anything. Even my cup here is holding, it has a name, actually, this cup. Everything is alive. So when I sit with an intention and I feel and I sense that there is another intelligence that is coming in as the instrument now is the medicine, somehow I'm able to understand and feel what is the potential there. But eventually, again, it's the person that has the capacity to heal, the capacity to journey, the capacity to go through what needs to go through.

### **Meagen Gibson**

Absolutely. Gosh, that's beautiful. I have so many more questions. And I also name my cups! Just so you know, you've got a sister in that. I don't play favorites, but I do name them all.

What strikes me, too, as you're speaking is, and talking about the person that receives it and as it goes through them, things like the tension of your muscles. You were saying the release of pain sometimes for people and things like that. When you think about stringed instruments and tension or even drums and things like that, there's music not only going through the person, but the person is made up of the fabric of muscles and bones and blood and heartbeat and things that will also, I'm sure, impact how they receive and then interpret, digest, integrate their experiences along with the music. Do you find that to be true?

### **[00:22:07] Laura Inserra**

Absolutely. Sometimes if I play didgeridoo, I'm going around the room and then I tap into a person, I feel as if I have to take so much breath as if the person is really sucking it in. It's almost like a hole that I'm tapping into. And they are energetic because... Let's put it this way, when we think about the body, we talk today about this is my physical body, my mental body, my emotional body. There's not such a thing as a separation. Everything is vibrating. Even your physical body, if you look with the microscope, everything is just energy.

And in that holistic you that you are, which is way, way more expanded than the physical one that you see, all of this, even if, again, let's look at it in a scientific term, it's like the heat. There are instruments, you can see the heat. That heat, what is it? As a quality, as an energy signature. That's why you sometimes go into a restaurant and you say, "I don't want to sit at that table. Let me sit at this other table. That person is weird." How do you know? You don't know that person. You don't know his name. You don't even... What is this sensing? So when we tap into each other, there is way more. That's why we are all one eventually.

So instruments, music, it's moving energy, and you are also moving energy. And in this alchemical thing, according to these resonances, again, this sympathetic resonance or repulsion, Because there are people that have certain sounds, they can't hear it. I have this person that she can't hear the Tibetan bowl, which is one of the instruments you think it's the most like "Om". She got a trauma when she was young and she was in this... Anyway, it was a whole thing, and there is a reason why. Again, it's meta, and every person is different. Every person is different.

### **Meagen Gibson**

You also have something you call Chambers of AWE. Tell me about that and what inspired it.

### **Laura Inserra**

Chambers of AWE are immersive sound and visual experiences created with ceremonial instruments and natural sources of field recordings that I do in sacred places in the world. And then what I do is that I use technology to augment some of these sources so that I can create very low, low frequencies that can really activate your bones. You hear that sounds not anymore with your ears. You are receiving them through other receptors creators that we have. Chambers of AWE is a way for me to create work that is on a large scale and for planetariums.

As I told you, there's the MetaMusic Healing, it's a one-on-one session. MetaMusic Journeys are more like groups, I do a lot of leadership retreats as well as conferences. And then the Chambers of AWE, I add technology to, again, bring as well this potential that is embedded into the natural sources and that we don't hear them with our ears. So through technology, I can go down an octave, rearrange the harmonics, make them integral again, and you have these sounds that most people that they do sound healing and this work, they use keyboards to do this low path, because to create such a low sound with a natural instrument, it's really impossible. You need a huge drum or something.

**[00:26:04]**

Even if there are, like I'm studying now, ways that there are instruments that I can get there. But again, technology allows me to still use the natural sources, which means a richness of frequencies that is huge. And that allows me to maintain this richness of frequencies and properties that are in the sound. Because one problem is as well, today we are losing so many properties in sound, especially when we do compression from WAVs, you go to MP3, we're cutting a lot of frequencies that are there. And those frequencies are nourishments. I think that's one of the problems why we also are a little bit off.

### **Meagen Gibson**

Yeah, even the way that we listen to music, the first recordings were what? Records and not only that, but now everybody uses earbuds instead of speakers, and I'm over generalizing, but just the way that we experience music has changed so much and is so individual for a lot of people. And so all those frequencies that are not only there, but just the way... I know if I listen to something in my earbud versus my computer speaker versus my car versus my good... I hear different parts depending on how I'm listening, right?

### **Laura Inserra**

Yeah, because they hit your body in a different way, and so they activate your body in a different way. Absolutely. That's also the power of Chambers of AWE. For me, it was challenging to imagine how do I impact the larger community where I'm not going to be there because those are shows that run into planetariums without me. And for me, what is important is that the music that I'm recording has a really powerful intention there, so again, that energetic signature.

Then, as one of my teachers said, "You show up, you do your best, and you let destiny do destiny." You can't do destiny. So I let... Of course, for everybody it's different. But already the test that I've done, again, people have these powerful experiences. And again, almost like... Not almost. They call it psychedelic journeys. And they use it. I heard a lot of people using my music as well to add to the medicine when they use it. And so in that, again, how much music is allowing us to tap into those fields of transformation, those fields of opening and expanding awareness.

It's something that we are catching up because for a millennium, we've been using it. That was actually our technology. That's why at times I define in my work a bridge between ancient technology and modern technology. But especially nowadays, that a lot of the psychedelic tools as medicines of different kinds are coming out, I've been called in because what I also bring is this awareness of the ritual around these certain settings, which I believe is essential. If we lose that, it's not the same. It's not the same.

### **Meagen Gibson**

I'm so glad that you mentioned it because somebody's at home and they're thinking, "Well, lots of people have an education and interest in music and instruments. What makes you different?" And that's exactly it, it's your training and knowledge of ceremony, ritual, space, and just the respect that I can hear that you hold for what's being created, what's being received, and the space that's being co-created between everybody that's having that experience. I can really hear it from you.



**[00:29:49] Laura Inserra**

For those that are musicians that are listening to us, or they want to add the music as a practitioner, what I recommend is to imagine that you're not really playing music. This is not, especially in those settings, it's not about being a musician. It's about playing the space in between you and the person that is in front of you. It's that deep listening. I'll give you an example. You know how many times I've done sessions where I'm playing all these instruments. I'm there.

At a certain point, I remember actually one occasion where I was playing a salad bowl with water, just moving this. The musician in me was like, "Oh, my God, what am I doing?" This is almost like that inner judgment that happens. But again, I've also learned to trust because I felt I was looking at the person, how he was breathing. Again, it's that attention, that presence that counts. Then I lose this. I said, "Okay, this is enough." I keep finishing.

And then the integration part, the first thing that this woman told me is like, "Oh, my God, it was amazing. But there was a moment where you were playing water, and I felt I was in my mother's womb, and I finally realized that the trauma that I had with her and that it was not her fault. I felt released, and every drop, I felt light, and I was embracing her, and I was embracing myself." I could still have chills when I think about it. It was just moving water in a salad ball. It was not about playing the hang and the flute from Peru.

It is that presence, that listening. What is needed right now? What is required? And not to go there with a playlist or a program that you have. To just see the unfolding that is there that is asking you something new or a pause. Silence, sometimes. It's bigger than any other words or music you can put into it. But already setting up that intention at the beginning to understand where is the person at, who is the person that really needs. And from there, allow the person to express that.

But I tell you, every session, while the session is happening, there is so much more that even the person in front of you was telling you at the beginning, and it's changing. And now she's tapping into her mother's womb and releasing a trauma where at the beginning she was coming to me because she had a pain in her back. Nothing related to it, and the pain disappeared. She said to me, "I don't have pain anymore."

How much are we also psychosomatic? How much of that trauma, it's not really what happened to the person, but it's the memory, it's the stagnation of what is there. It's typical that you see two people experiencing a scene. One gets traumatized for the rest of his life, and the other one becomes a policeman that wants to save the world. Again, was it the traumatic accident? Or is it what's happening within us through that experience?

And sound is the same. When you introduce a sound, how is the person feeling? Is the person "ahh", or is contracting? And yet at the same time, contraction is important, too. You don't want to only expand the person to use only Tibetan bowls and gongs because the contraction is important that after you create a contraction, the release is going to expand way bigger. And life is 'spanda', as they say in India. It's this dance of contraction and expansion as your heart does, as the universe is doing right now. Everything is pulsing. So don't be afraid as well at times to get into that contraction.

**[00:33:44]**

But again, It's all about dosage. And as well as in the medicine world, it's dosage. You don't want to overdose someone. Music is the same because music, it is medicine. So to also be sensitive, how much of this tension and what is the next instrument that is needed after this tension that can give that harmony again? Or it's just silence.

**Meagen Gibson**

You set me up. I didn't want to speak. I was like, "Uh oh."

**Laura Inserra**

Yeah, me too. I felt like, "Let's pause now."

**Meagen Gibson**

Yeah, absolutely. I was like, "Well", I also didn't... I was honoring the space that you had provided for us.

**Laura Inserra**

Yeah.

**Meagen Gibson**

I know you've said a couple of things about integration, which is a theme of a lot of expansive experiences. We're also talking about that contraction. I love that all the therapists listening and people who maybe have been in therapy also understand the idea of, we're going to expand, we might go into some discomfort, we're going to feel things out. We're going to get curious about the space, if you will, even metaphorically or literally. But then we have to put ourselves back together to get back to living outside of this container.

With that in mind and your mentions of integration, how do you incorporate integration into your music? Why is music such a wonderful part of integration?

**Laura Inserra**

Well, I think for the same reason we talk to that, because you are music. And music is something that is digestible for the body. And it's also something where the person can tell you, "That's it. That's enough." You can control it. When you do integration with the other medicine, you can't control it. And that's where at times people get actually traumatized by journeys, medicine journeys. I have many cases of people that they were actually coming to me because they were traumatized by their own personal journeys. I think they get overdosed, or actually, most of them, they were not held in the right space, in the right sacred space.

And what is sacred? What is a ceremony? Ceremonies are just a way to set up an intention. Ceremonies are a way to create that container of trust, that container of deep listening, where I

know when it's enough for you. And it's not like something that you need to be a shaman to create. It's very simple. It's just very simple.

### **[00:36:20]**

So when we do integration with music, it's as if music allows you to go back into those memories and to almost like a bomb. You go back into that memory, but at the same time you feel safe. You start to cry, but music holds you as giving you permission to cry because also the music now it's said. So you felt met, you felt seen, you felt heard, even if it's you hearing. Isn't it interesting? That's why I'm saying music happens inside of us.

And another thing is, of course, it's a more complicated conversation about what really happens in your brain when you're exposed to music. It's huge. It's huge. That's why you hear a song of your first kiss when you were 15 and you still cry and you feel the smell of your love. You feel that you are 15, even if you are 75. What is that? There is not another medium like that.

Even in art, as an expression of art, if you want, music is out the box. I have emotions, and I've been crying in front of a painting, but I never had the experience to go back into that moment in time of my life and feel the whole chills. Just the emotion of beauty, which is one side of catching my sensitivity. Whereas music permeates me. It's pervasive. Again, you are music. So that's why I feel it's so crucial for integration.

### **Meagen Gibson**

Absolutely. Well, we've talked a lot about music, and I want to give everybody a chance to experience some of what you do in your work. If that's all right with you, I'd love it if... I know you're already set up, and I don't know how much time you need to transition, but I'd love it if you could give everybody a taste of what it is that you do.

### **Laura Inserra**

Well, let's do it in a way, though, that it's meaningful for those that are also taking this experience, again, because it's not about entertainment. Okay, let me show you a few of the most sacred instruments. What about if we do it for a moment by taking a big breath? And if you use headphones, it's even better because then you can enter the music and hopefully you will become music. So if you have a moment and some headphones, I recommend to place them in your ears.

If you don't mind, Meagen, also to mute yourself because Zoom has this thing. I see there are two screens, if you can mute both of them, there's one also below. But now for those that are listening to us, just take a moment to find a very comfortable position. Use your headphones if you feel. And just close your eyes if you can. And if you don't, or you are in a place where you can't close your eyes, or if you are walking, just gentle down your gaze so that you can also sense your inner environment. And let music take you wherever it is, wherever you need to go. And enjoy it.

Now, gently, come back to this moment in time. Reconnect to your body, to your breath. Gently open your eyes so you can connect with your environment again. If your eyes have already opened, open them one more time. Enjoy the rest of your flow, whatever it is.

**[00:51:30] Meagen Gibson**

I am not going to say anything other than, because I want to leave everybody exactly where they are, where can people find out more about you?

**Laura Inserra**

Well, it's easy. If you type my name on any browser, Laura Inserra. But [Laurainserra.com](http://Laurainserra.com) is my official website. And I recommend for music don't go to YouTube and stuff like that. There's so much there. Probably Bandcamp. [My Bandcamp](#) is the best one, but you can find it on my website. And I trust we will meet each other whenever it's needed. If you don't find me, it means that you don't need to find me, so it's okay.

**Meagen Gibson**

Not yet.

**Laura Inserra**

Trust destiny.

**Meagen Gibson**

Exactly. Laura, thank you so much for being with us today.

**Laura Inserra**

It's such a joy.

**Meagen Gibson**

This was great. Thank you.

**Laura Inserra**

Thank you. Thank you.